

Det Kgl. Danske Videnskabernes Selskab.

Historisk-filologiske Meddelelser. **XXIV**, 1.

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# NORDFRIESISCHE BEITRÄGE

AUS DEM  
NACHLASS HERMANN MÖLLERS

BEARBEITET UND HERAUSGEGEBEN

VON

PETER JØRGENSEN



KØBENHAVN

LEVIN & MUNKSGAARD

EJNAR MUNKSGAARD

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## ABKÜRZUNGEN DER ZITIERTEN LITERATUR

- ALTHUYSEN = JAN ALTHUYSEN, Friesche rymlery usw. Liouwerd 1755.
- AnzfdA = Anzeiger für deutsches Altertum.
- BENDSEN = BENDE BENDSEN, Die Nordfriesische Sprache nach der Moringer Mundart. Herausgegeben von M. DE VRIES. Leiden 1860.
- Brem. Wb. = Versuch eines bremisch-niedersächsischen Wörterbuchs. I—VI. Bremen 1767 ff.
- DÄHNERT = J. C. DÄHNERT, Platt-Deutsches Wörterbuch nach der alten und neuen Pommerschen und Rügischen Mundart. Stralsund 1781.
- EHRENTRAUT = H. G. EHRENTRAUT, Friesisches Archiv. I—II. Oldenburg 1849. 1854.
- EPKEMA Wb. = E. EPKEMA, Woordenboek op de Gedichten en verdere Geschriften van Gijsbert Japicx. Leeuwarden 1824.
- GRIMM I<sup>s</sup> = JACOB GRIMM, Deutsche Grammatik. I. 3. Ausg. 1840.
- Herrigs Archiv = Archiv für das Studium der neueren Sprachen und Literaturen, hrsg. von HERRIG. Braunschweig 1846 ff.
- HEYNE = HEYNE, Kurze Laut- und Flexionslehre der altgermanischen Sprachstämme. Paderborn 1862. 3. Aufl. 1874.
- Huisman = »Vrymoedigheyt van en Huisman« im Dialekt des Zuidhoek (WASSERBERGH, Taalk. Bijdr. I, 151 ff.)
- JAPICX = GYSBERT JAPICX, Friesche Rymlerye. Leuward 1681.
- PJENSEN Wb. = P. JENSEN, Wörterbuch der nordfriesischen Sprache der Wiedingharde. Neumünster 1927.
- JOHANSEN = CHR. JOHANSEN, Die nordfriesische Sprache nach der Föhringer und Amrumer Mundart. Kiel 1862.
- Jur. fris. = Jurisprudentia fristica door MONT. DE HAAN HETTEMA. Leeuwarden 1834 f.
- KILIAN = KILIAN(US) DUFFLAEUS, Etymologicum teutonicae linguae. 1598 u. ö.

- Kuhns Zeitschr. = Zeitschrift für vergleichende Sprachforschung, hrsg. von A. KUHN. 1852 ff.
- LÖFSTEDT I = ERNST LÖFSTEDT, Die nordfriesische Mundart des Dorfes Ockholm und der Halligen. I. Akademische Abhandlung. Lund 1928.
- LÖFSTEDT II = ERNST LÖFSTEDT, Nordfriesische Dialektstudien. Lund 1931. (Lunds Universitets Årsskrift N. F. Avd. 1. Bd. 26. Nr. 4).
- LÖFSTEDT Beitr. = ERNST LÖFSTEDT, Beiträge zur nordfriesischen Mundartenforschung. Lund 1933. (Lunds Universitets Årsskrift N. F. Avd. 1. Bd. 29. Nr. 2).
- LYNGBY = K. J. LYNGBY, Om Nordfrisisk i Bøkking og Hvidding Herreder. København & Leipzig 1858.
- MECHLENBURG-CLEMENS Glossar = ein Ms., wozu MÖLLER selbst in der »Grammatik« p. 57 folgendes bemerkt: L. F. MECHLENBURG, Prediger auf Amrum, schrieb um 1845 und 1846 ein Wörterbuch des Nordfriesischen unter besonderer Berücksichtigung der Amringer und Föhringer Mundart. Eine durch Hinzufügung der Sylter Mundart vom Kantor CLEMENS in Schleswig bereicherte Abschrift, welche ich habe benutzen dürfen, befindet sich im Besitze der Erben von CLEMENS in Schleswig.
- BPMÖLLER Wb. = BOY P. MÖLLER, Söl'ring Uurterbok. Wörterbuch der Sylter Mundart. Hamburg 1916. (5. Beiheft zum Jahrbuch der Hamburgischen Wissenschaftlichen Anstalten. XXXIII. 1915. Mitteilungen aus dem Deutschen Seminar zu Hamburg. II.).
- Ndfr. Jb. = Jahrbuch des Nordfriesischen Vereins für Heimatkunde und Heimatliebe.
- Nordalb. Stud. = Nordalbingische Studien. Neues Archiv der Schleswig-Holstein-Lauenburgischen Gesellschaft für vaterländische Geschichte. I. 1844.
- OUTZEN = N. OUTZEN, Glossarium der friesischen Sprache, usw. Kopenhagen 1837.
- PBB = Beiträge zur Geschichte der deutschen Sprache und Literatur. (Begründet von PAUL und BRAUNE).
- PETERS = Beitrag zur Kenntniss der friesischen Sprache. [Föhringsches Wörterverzeichnis]. Von PETERS in Wrixum auf Föhr 1757. (Staatsbürgerliches Magazin. V (1826), p. 739—745).
- Rechtsqu. = KARL Freiherr von RICHTHOFEN, Friesische Rechtsquellen. Berlin 1840.
- RICHEY = MICHAEL RICHEY, Idioticon Hamburgense. Hamburg 1755.

- RICHTH. Wb. = KARL FREIHERR VON RICHTHOFEN, Altfriesisches Wörterbuch. Göttingen 1840.
- SCHAMBACH = SCHAMBACH, Wörterbuch der niederdeutschen Mundart der Fürstentümer Göttingen und Grubenhagen. Hannover 1858.
- SCHWARTZENBERG = G. F. BARON THOE SCHWARTZENBERG EN HOHENLANSBERG, Groot Placaat- en Charterboek van Vriesland. I—II. Leeuwarden 1768 ff.
- STRATMANN = F. H. STRATMANN, A Middle English Dictionary.
- THOMSEN = VILH. THOMSEN, Den gotiske sprogklasses indflydelse på den finske. København 1869.
- WEINHOLD, Mhd. Gr. = WEINHOLD, Mittelhochdeutsche Grammatik. Paderborn 1877.
- WINKLER, Dial. = JOHAN WINKLER, Algemeen Nederduitsch en Friesch Dialection. I—II. 1874.

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### Sonstige Abkürzungen.

- adän. = altdänisch
- aengl. = altenglisch
- afränk. = altfränkisch
- afries. = altfriesisch
- ags. = angelsächsisch
- ahd. = althochdeutsch
- and. = altniederdeutsch
- anordfries. = altnordfriesisch
- anorthumbr. = altnorthumbrisch
- aostfries. = altostfriesisch
- as. = altsächsisch
- asüdfries. = altsüdfriesisch (im Gegensatz zu anordfries.)
- awestfries. = altwestfriesisch
- B(rokm.) = afries. Rechtsquellen des Brokmerlandes (vgl. RICHTH. Wb. p. 582 und Rechtsqu. p. III f.)
- dän. = dänisch
- E(ms.) = afries. Rechtsquellen des Emsigo (vgl. RICHTH. Wb. p. 582 und Rechtsqu. p. IV)
- Emsfries. = Emsfriesisch
- F = afries. Rechtsquellen des Fivelgo (vgl. RICHTH. Wb. p. 582 und Rechtsqu. p. IV)

- FestDial. = Festlanddialekt(e) des Nordfriesischen  
 frz. = französisch  
 germ. = germanisch  
 got. = gotisch  
 H(uns.) = afries. Rechtsquellen des Hunsigo (vgl. RICHTH. Wb. p. 582  
 und Rechtsqu. p. V)  
 Hall. = Halligen  
 Helg. = Helgoland  
 Inseldial. = Inseldialekt(e) des Nordfriesischen  
 ital. = italienisch  
 Langenh. = Langenhorn  
 lat. = lateinisch  
 mengl. = mittelenglisch  
 mhd. = mittelhochdeutsch  
 mnd. = mittelniederdeutsch  
 mnl. = mittelniederländisch  
 mnordfries. = mittelnordfriesisch  
 Mor. = Moringe Mundart (Bökingharde)  
 nd. = niederdeutsch  
 nengl. = neuenglisch  
 n(eu)fries. = neufriesisch  
 nl. = niederländisch  
 nnd. = neuniederdeutsch  
 nnl. = neuniederländisch  
 nnordfries. = neunordfriesisch  
 nordfries. = nordfriesisch  
 nordmengl. = nordmittelenglisch  
 norw. = norwegisch  
 nostfries. = neuostfriesisch  
 nwestfries. = neuwestfriesisch  
 Orm. = Ormulum (mengl.)  
 ostfries. = ostfriesisch  
 ostfries.-nd. = ostfriesisch-niederdeutsch  
 R = afries. Rürstringer Rechtsquellen (vgl. RICHTH. Wb. p. 582 und  
 Rechtsqu. p. III)  
 sanskr. = sanskrit  
 Sat. = Saterland  
 schwed. = schwedisch  
 span. = spanisch  
 südfries. = südfriesisch (im Gegensatz zu nordfriesisch)



südwestfries. = südwestfriesisch (= zuidhoeksch)

vorgerm. = vorgermanisch

W = afries. Rechtsquellen aus dem Westerlauwerschen Friesland

(vgl. RICHTH. Wb. p. 582 und Rechtsqu. p. VI f.)

Wang. = Wangeroog

Weserfries. = Weserfriesisch

westfäl. = westfälisch

westfries. = westfriesisch

Wied. = Wiedingharde

zeel. = zeeländisch

Die grammatischen Abkürzungen weichen kaum vom gewöhnlichen Gebrauch ab und sind deshalb nicht mit aufgeführt.

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## EINLEITUNG

Es ist bekannt, dass die jüngere nordfriesische Mundartforschung die Arbeiten von THEODOR SIEBS, der als erster — und bisher einziger — unter Heranziehung aller modernen Dialekte eine Gesamtdarstellung der »Geschichte der friesischen Sprache«<sup>1</sup> lieferte, geradezu als ihre Grundlage betrachtet. Und ausser dem Altmeister SIEBS sind von der älteren Generation noch Namen wie BREMER und HOLTHAUSEN mit der nordfriesischen Mundartforschung eng verknüpft.

Dass aber neben diesen dem Kopenhagener Germanisten HERMANN MÖLLER<sup>2</sup> (1850—1923) als Kenner und Erforscher des Nordfriesischen ein bedeutender Platz zukommt, dass, wenn seine nordfriesische Grammatik schon in den achtziger Jahren, wie es geplant war, zur Publikation gelangt wäre, er damit ein für die spätere Forschung grundlegendes Werk geschaffen hätte, wissen nur wenige. Denn von seinen gedruckten Arbeiten beschäftigt sich keine einzige ausschliesslich mit dem Friesischen; nur vereinzelt, in anderem Zusammenhang, werden friesische Probleme sowohl sprachlicher als auch ethnologischer Art erörtert. Ich lasse eine

<sup>1</sup> PAULS Grundriss der germanischen Philologie I<sup>2</sup> (1901) p. 1152 ff.

<sup>2</sup> Über dessen Leben und Forschung berichten: L. L. HAMMERICH, [Nekrolog über] HERMANN MÖLLER (Festschrift udg. af Københavns Universitet, Nov. 1923, p. 81—84); HOLGER PEDERSEN, [Nekrolog über] HERMANN MÖLLER (Oversigt over Det Kgl. Danske Vid. Selsk. Forhandlingar 1923—24, p. 47—66) nebst der Abschiedsrede HERMANN MÖLLERS d. 16. Dez. 1921 (p. 67—87) und Verzeichnis seiner gedruckten Arbeiten (p. 88—90).

Zusammenstellung der einschlägigen Bücher und Abhandlungen folgen:

1. Über einen auf Föhr gefundenen Topf mit niederdeutscher Inschrift. Schleswiger Nachrichten, August 1873.
2. Die palatalreihe der indogermanischen grundsprache im germanischen. Leipzig 1875.
3. Epenthese vor *k*-lauten im germanischen als wirkung des velaren oder palatalen charakters des wurzelauslauts. Kuhns Zeitschr. XXIV (1879), 427—522.
4. Rezension von KLUGE, Beiträge zur Geschichte der germanischen Conjugation. Englische Studien III (1879), 148—164.
5. Zur declination, mit dem Exkurs: Die entstehung des *o*. PBB VII (1880), 482—547.
6. Das altenglische volksepos in der ursprünglichen strophischen form. I—II. Kiel 1883.
7. Rezension von STREITBERG, Zur germanischen Sprachgeschichte. AnzfdA XX (1894), 116—140.
8. Rezension von ERDMANN, Heimat der Angeln. AnzfdA XXII (1896), 129—164.
9. Rezension von NOREEN, Abriss der urgermanischen Lautlehre. AnzfdA XXV (1899), 113—123.

Der handschriftliche Nachlass MÖLLERS wurde nach dem Tode seiner Witwe im Jahre 1933 an die Staatsbibliothek in Aarhus abgegeben. Damit waren nun auch die Mss., die sich mit dem Friesischen befassen, der Öffentlichkeit zugänglich gemacht, und auf Anregung L. L. HAMMERICHS unternahm ich eine Durchprüfung des ganzen Materials, um festzustellen, inwiefern Partien davon sich veröffentlichen liessen.

Das vorliegende handschriftliche Material lässt sich, in grossen Zügen, folgendermassen gruppieren:

1. Briefe an HERM. MÖLLER VON BREMER, v. HAERINGEN, v. HELTEN, KLUGE, SIEBS, G. SCHÜTTE und P. K. THORSEN; ferner von Nordfriesen wie ARFSTEN, BOHN, FRERKS, MECHLENBURG, NANN MUNGARD, BOY P. MÖLLER<sup>1</sup> u. a. (Aarhus Haandskr. 357).

2. Aufzeichnungen und Bearbeitungen von der Hand anderer Forscher, nämlich: a) Zur Amrumer Mundart von B. N. BOHN<sup>2</sup> (mehrere Hefte: Haandskr. 357 a—b, d—e); b) Aufzeichnung des Breklumer Dialekts von JOH. HANSEN, Fehsholm (vgl. weiter p. 99 ff.); c) Saterländisches von MINNSEN (Haandskr. 357 g).

3. Abschriften von afries. Handschriften (Brokmerbrief, Rüstringer Texte des Oldenburger Pergaments), von gedruckten (und nicht gedruckten) nordfriesischen Sprachdenkmälern; Abschrift des Glossariums der Amringer und Sylter Mundart von MECHLENBURG und CLEMENS (vgl. p. 4); ein Wörterbuch der saterländischen Mundart ist vermutlich Abschrift einer handschriftlichen Wörtersammlung von MINNSEN (MÖLLER hatte einige Mss. MINNSENS geliehen).

4. Ein afries. Wortregister von *a* bis *soven* (von einigem Interesse sind die konstruierten anordfries. Formen).

5. Materialsammlung und Vorarbeiten zur nordfriesischen Grammatik und zur Geschichte der Friesen (meist auf losen Quartblättern), darunter MÖLLERS eigene Dialektaufnahmen samt Auszügen aus friesischen Sprachquellen.

6. Die nordfriesische Grammatik.

Auf diesen letzten Punkt konzentriert sich natürlicher-

<sup>1</sup> Es kann in diesem Zusammenhang erwähnt werden, dass BOY P. MÖLLER bei seiner Ausarbeitung des »Söl'ring Uurterbok« (s. p. 4) in verschiedener Weise von HERM. MÖLLER unterstützt wurde; vgl. das Vorwort des Wörterbuchs p. 6.

<sup>2</sup> Aus einem Brief BOHNS scheint hervorzugehen, dass MÖLLER ihm diese Mss. für 50 Mark abgekauft hat.

weise die Aufmerksamkeit, und ich werde deshalb eine eingehende Beschreibung von den hierhergehörigen Handschriften sowie deren Entstehungsgeschichte geben müssen.

Die Handschriften umfassen eine historische Laut- und Formenlehre der nordfriesischen Mundarten.

Die Lautlehre liegt in der ältesten Fassung<sup>1</sup>, die nach MÖLLERS eigener Aussage<sup>2</sup> grösstenteils aus den Jahren 1873—74 stammt, in 2 Quartheften vor (Heft I: 69, Heft II: 26 beschriebene Blätter; MÖLLERS Paginierung geht bis 200, es fehlen jedoch 6 Seiten). Sie setzt sich zusammen aus 7 Kapiteln mit folgendem Inhalt:

I. Kapitel (p. 9—15<sup>3</sup> = Heft I fol. 7<sup>v</sup>—10<sup>v</sup>) beschäftigt sich mit der Stellung des Friesischen innerhalb der andern germanischen Sprachen und der Gliederung des Friesischen in die Hauptdialekte (6 Seiten vom Anfang des Kapitels fehlen).

II. Kapitel (p. 15—21, 26—47, 50—53 = Heft I fol. 10<sup>v</sup>—20<sup>r</sup>, 21<sup>v</sup>—24<sup>v</sup>, 20<sup>v</sup>—21<sup>r</sup>, 25<sup>r</sup>—26<sup>v</sup>). Die altnordfriesische Sprache und die neunordfriesischen Mundarten. Das Kapitel enthält Allgemeines über die altnordfriesische Sprache, die Teilung in Inseldialekt und Festlanddialekt, und gibt die ehemalige und gegenwärtige

<sup>1</sup> Wenn ich im folgenden die »Lautlehre« zitiere, ist damit diese ältere Fassung gemeint.

<sup>2</sup> Nach einer Bleistiftnotiz vorne auf der Rückseite des Einbanddeckels und nach Det Kgl. Danske Vid. Selsk. Forhandlinger 1923—24, p. 49. 77 ff. Dass sich die Arbeit über zwei Jahre erstreckt, geht aus den am Rande hinzugefügten Daten, bei denen jedoch die Jahreszahl stets fehlt, deutlich hervor.

<sup>3</sup> Ich folge der Paginierung MÖLLERS. Diese ist zwar eine fortlaufende vom ersten Kapitel an usw., aber die einzelnen Abschnitte stehen nicht in derselben Reihenfolge. Eine Art Anweisung zum Auffinden der einzelnen Seiten gibt MÖLLER vorne auf der Innenseite des Einbanddeckels. Damit aber kein Zweifel bestehen soll, stelle ich neben die Seitenzahl jedesmal die Foliozahl des betreffenden Heftes.

Ausdehnung des Nordfriesischen an. Daran schliessen sich kurze Charakteristiken der verschiedenen neunordfriesischen Mundarten, und zwar so, dass »diejenigen Mundarten, welche uns, weil ihre Quellen ergiebig fliessen, das Material für die Laut- und Formenlehre geben sollen«, nur ihrem allgemeinen Charakter nach geschildert sind; bei den andern aber werden auch ihre Lautübergänge aus dem Anordfries. kurz skizziert, »mit deren Hilfe ihre Formen, auch wenn sie später nicht genannt werden, sich aus denen des Anordfries. unter Berücksichtigung der Analogie der andern Mundarten mit einiger Sicherheit werden herleiten lassen« (Heft I fol. 13<sup>v</sup>).

III. Kapitel (p. 54—64 = Heft I fol. 2<sup>r</sup>—7<sup>r</sup>). Quellen und Hilfsmittel. Nicht nur eine Aufzählung von Titeln, sondern, vor allem was die Hilfsmittel betrifft, eine wissenschaftliche Beurteilung der genannten Werke.

IV. Kapitel (p. 64—70 = Heft I fol. 7<sup>r</sup>, 27<sup>r</sup>—29<sup>v</sup>). Lautbestand der neunordfriesischen Mundarten. Eigentlich nur eine Erklärung der angewandten Lautschrift, da immer die Zeichen, nicht die Laute, den Ausgangspunkt bilden.

V. Kapitel (p. 70—101 = Heft I fol. 29<sup>v</sup>—38<sup>r</sup>, 55<sup>r</sup>—55<sup>v</sup>, 67<sup>r</sup>—69<sup>v</sup>, Heft II fol. 12<sup>v</sup>—15<sup>r</sup>). Die Laute der neunordfriesischen Mundarten, hervorgegangen aus den altnordfriesischen. Das Kapitel bringt zunächst gesondert die Geschichte der anordfries. Tenues und den sogenannten jüngeren Palatalismus (Mouillierung), dann — immer vom Anordfries. ausgehend — die Entwicklung der einzelnen Laute in den neunordfriesischen Mundarten.

VI. Kapitel (p. 102—179 = Heft I fol. 38<sup>v</sup>—54<sup>v</sup>, 56<sup>r</sup>—66<sup>v</sup>, Heft II fol. 1<sup>r</sup>—12<sup>r</sup>). Vokalismus des Altnordfriesischen. Nach einer allgemeinen Einleitung über die vor der

altfriesischen Zeit liegende Geschichte der Vokale folgt eine ausführliche Behandlung des anordfries. Vokalismus, eingeteilt in Abschnitte wie: Kurze Vokale, Lange Vokale, Dehnung, Verkürzung, Organische Diphthonge und Brechungen, Mechanisch entstandene Diphthonge. Da der ganze anordfries. Sprachstoff, mit dem hier operiert wird, auf Konstruktion beruhen muss — anordfries. Sprachquellen sind bekanntlich nicht vorhanden —, ist MÖLLER gezwungen, neben den aufgeführten anordfries. Beispielen jedesmal die neunordfriesischen Formen, die die Ansetzung der betreffenden anordfries. berechtigen sollen, mit zu verzeichnen.

VII. Kapitel (p. 180—200 = Heft II fol. 15<sup>v</sup>—26<sup>r</sup>). Konsonantismus des Altnordfriesischen. An eine Übersicht über den Konsonantismus des Indogermanischen und Germanischen schliesst sich eine Darstellung von der Entwicklung der anordfries. Konsonanten an, aber nicht vollständig, nur die anordfries. »Mutae« (gutturale, palatale, dentale, bis *d*) sind besprochen. Im übrigen ist das Verfahren dasselbe wie im vorhergehenden Kapitel.

Die nordfriesische Formenlehre scheint in ihren Anfängen älter zu sein als die Lautlehre. Von einem ersten Entwurf zur Konjugation ist augenscheinlich nur eine Seite (mit der Seitenzahl 33) vorhanden — die vorhergehenden Blätter sind herausgeschnitten —, und zwar in einem Quartheft, das dem ersten von den die Lautlehre enthaltenden Heften genau gleich ist, also wohl derselben Zeit angehören muss. Im übrigen bringt das Heft verschiedenes fries. Material, das MÖLLER selbst vorne auf der Rückseite des Einbanddeckels ein »antediluvianisches Sammelsurium« nennt. Den alten Entwurf hat MÖLLER — wohl in unmittelbarer Folge — umgearbeitet, und diese zweite Fassung der Konjugation liegt in einem Quartheft ohne Einband (46

beschriebene Seiten, woneben Materialsammlungen) vor, nach MÖLLERS eigener Angabe auf dem Umschlagblatt im Jahre 1872 geschrieben. Behandelt werden hier die starken, die athematischen, die präterito-präsentischen und (nicht vollständig) die schwachen Verba.

So viel von der nordfriesischen Grammatik dürfte also in der ersten Periode der Arbeit — vor 1875 — entstanden sein, was der Äusserung MÖLLERS in seiner Abschiedsrede<sup>1</sup>, er habe in diesem Zeitraum die Behandlung des Vokalismus beendet, nicht zu widersprechen braucht.

Nachdem MÖLLER 1875 in Leipzig die Doktorwürde erlangt hatte, hielt er sich wieder, wie von 1872—74, ein paar Jahre im Elternhause auf und arbeitete nun weiter an seiner nordfriesischen Grammatik<sup>2</sup>. In welche Zeit die im folgenden zur Besprechung kommenden Änderungen und Neubearbeitungen im einzelnen fallen, kann — mit einer Ausnahme — nicht genau festgestellt werden. Durchaus berechtigt erscheint jedoch die Annahme, dass MÖLLER in der ersten Zeit nach 1875 und wohl bis in die achtziger Jahre hinein sich intensiv mit der nordfriesischen Grammatik beschäftigt hat, denn im Jahre 1880 war das Werk so weit gediehen, dass MÖLLER mit einem Verlag (SCHÖNINGH in Paderborn) einen Vertrag eingehen konnte, nach welchem als Termin der Einsendung des ersten Teils seiner Grammatik der 1. Mai 1882, des zweiten Teils »gleich nach Vollendung des Druckes vom ersten« festgesetzt wurde. Die Einsendung fand nicht statt, und die Grammatik verblieb als Manuskript. Das bedeutet aber keineswegs, dass MÖLLERS Interesse für das Friesische jetzt nachliess: die Arbeit wurde fortgesetzt, noch in der Zeit nach 1910 (FALK und

<sup>1</sup> Vgl. Vid. Selsk. Forh. 1923—24, p. 78.

<sup>2</sup> Ebd. p. 81.



TORP, Norw.-dän. etym. Wb. 1910 wird z. B. zitiert) sind Bemerkungen in die Grammatik eingetragen worden.

Es ist daher auch nicht zu verwundern, dass die jetzt vorliegende Grammatik in ihrer Gestalt erheblich von der oben skizzierten ersten Fassung abweicht.

Zunächst ist auf einen gewissen Unterschied in bezug auf das zugrunde liegende sprachliche Material aufmerksam zu machen. In der ersten Periode der Arbeit scheint MÖLLER ausschliesslich aus geschriebenen und gedruckten Quellen zu schöpfen, wobei natürlich die Mundarten, die ihm von vornherein bekannt waren, zum Teil eine Ausnahme bilden, also das Sylterfriesische, das er von seiner Kindheit an selbst sprach, und in zweiter Linie die Mundart der Halligen<sup>1</sup>. Einen besonderen Wert als Quelle besass »De fréske Findling« (1873—83) von M. NISSEN, weil dieser durch die Nebeneinanderstellung von Sprichwörtern in der Sprachform verschiedener nordfries. Mundarten »nicht allein für seine eigene Mundart (die Karrharder Mundart), sondern beim Mangel an anderen Quellen auch für die Wiedingharder und namentlich für die Hattstedter, für welche er die einzige Quelle ist, benutzt werden kann« (Heft I fol. 3<sup>v</sup>).

Dass diese Quellen unzulänglich sind, sieht MÖLLER ein. Vor allen Dingen hätte er gern ein reichhaltigeres Material zu den Mundarten der südlichen Festlandgruppe<sup>2</sup> (der sogenannten Nordstrander und Hattstedter Ma.; vgl. p. 26). denn diese müssten wegen der vielen altertümlichen Züge

<sup>1</sup> Als HERM. MÖLLER 1 Jahr alt war, wurde sein Vater JENS GEORG MARIUS MÖLLER als Pfarrer in Keitum auf Sylt angestellt und wirkte hier zehn Jahre. 1861 wurde er nach der Hallig Oland versetzt, wo er bis 1864 blieb. In dieser Zeit wird Hermann auch eine gewisse Kenntnis der Halligmundart erworben haben. Vgl. Vid. Selsk. Forh. 1923—24, p. 48. 67 f.; OTTO FR. ARENDS, Gejstligheden i Slesvig og Holsten II (1932), p. 96.

<sup>2</sup> Für die Breklumer Mundart hatte ihn JOH. HANSEN, Fehsholm, schon im Jahre 1872 mit Material versehen (vgl. p. 101).

in der Laut- und Formenlehre Berücksichtigung finden. Er habe zwar »auf privatem Wege« versucht, sein Material zu vermehren, man habe ihm aber nicht geantwortet (Heft I fol. 13<sup>v</sup>). An derselben Stelle notiert er später: »Ich will . . . im Sommer 1878 Hattstedt besuchen«. Und man findet nun auf einem Zettelchen in einem Notizbuch aus jener Zeit die Orte (worunter auch Hattstedt) angegeben, die er auf einer Reise durch Nordfriesland im Frühjahr 1878 berührte. Es ist nicht unwahrscheinlich, dass seine Dialektaufnahmen »im Felde«, wie man sagt, erst hiermit ihren Anfang nehmen. Wann und wo, mit welchen Gewährsleuten und in welchem Umfange solche Aufnahmen betrieben wurden, ist nicht zu ermitteln. Denn wohl gibt es Zettel, deren flüchtig, mit Bleistift notierte Dialektformen von der Arbeit im Felde zeugen, aber jegliche Angabe über Zeit und Ort usw. fehlt. Und man hüte sich ja, in der Anwendung der eigenen Lautschrift ohne weiteres ein Kriterium für die eigene Aufzeichnung MÖLLERS nach mündlicher Mitteilung zu sehen: MÖLLER setzt durchweg die Schreibweisen anderer in seine eigene Lautschrift um.

Ganz deutlich ist die jahrelange Arbeit an der Grammatik aus der rein äusseren Form ersichtlich: Fast keine Seite ist ungeändert stehen geblieben, ganze Abschnitte sind durchgestrichen, Neues am Rande hinzugefügt, Zettelchen sind eingeklebt und lose hineingelegt. Zwischen all dem, Altem und Neuem, ist es kaum mehr möglich, hindurchzufinden und ein klares Bild zu gewinnen.

Aber neben diesen sich über lange Zeit erstreckenden Überarbeitungen der alten Fassung ging MÖLLER — wahrscheinlich in den Jahren um 1880 herum — daran, einzelne Teile der Grammatik im Zusammenhang neu zu bearbeiten. Die Ergebnisse davon, die durchgehend einen

fragmentarischen Charakter aufweisen, sind näher zu besprechen.

Von der Lautlehre ist das I. Kapitel über die Stellung des Friesischen innerhalb des Germanischen (vgl. p. 11), das in der ersten Fassung nicht mehr vollständig war, zu einer erneuten, viel ausführlicheren, jedoch nicht zu Ende gebrachten Behandlung aufgenommen worden (41 Quartseiten).

Das alte II. Kapitel über die altnordfriesische Sprache und die neunordfriesischen Mundarten (vgl. p. 11 f.) bildet augenscheinlich den Ausgangspunkt für einige kurze Übersichten über die Entwicklung der Vokale vom Altnordfriesischen bis zu den neunordfriesischen Mundarten, und zwar getrennt für jede einzelne Mundart. Es sind hier allerdings weder alle Mundarten, noch alle Laute vertreten. Nur folgendes liegt vor: 1) zur Hattstedter Mundart (7 Seiten); 2) zur Mundart der Halligen (6 Seiten): in beiden Fällen die Entwicklung der anordfries. kurzen und langen Vokale und (nur teilweise) der Diphthonge; 3) zur Mundart von Helgoland (6 Seiten): die alten kurzen Vokale und z. T.  $\bar{a}$ ; 4) zur Wiedingharder Mundart (3 Seiten): nur anordfries.  $\bar{a}$ ,  $\bar{e}$ .

Eine ausführliche Darstellung von der Entwicklung des anordfries.  $\bar{a}$  (21 Seiten) und (unvollständig) des  $\bar{e}$  in sämtlichen nordfries. Mundarten wird als der Anfang von einer Neubearbeitung des VI. Kapitels (Vokalismus des Altnordfriesischen, vgl. p. 12 f.) zu betrachten sein<sup>1</sup>. Und auch mit dem Konsonantismus, dem alten VII. Kapitel, das in der ersten Periode unbeendet blieb (vgl. p. 13), beschäftigt MÖLLER sich wieder. Neben einem kürzeren, unvollständigen

<sup>1</sup> Nicht vor 1879 geschrieben, da die Abhandlung in Kuhns Zeitschr. XXIV (1879) hier zitiert wird.

Entwurf zu den Liquiden kommt eine eingehende Behandlung der Nasale und des *l* (mit Ausnahme der Geminata) zustande (18 Seiten), wobei MÖLLER mehr als sonst die südfriesischen Mundarten mit berücksichtigt. Ein Abschnitt über die Spiranten umfasst nur eine allgemeine Einleitung und im besonderen die Geschichte von *f*, *v*.

Was endlich die Formenlehre betrifft, so ist zu der aus dem Jahre 1872 stammenden Darstellung der Konjugation (vgl. p. 13) eine Bearbeitung von einem Teil der Deklination (fast nur die konsonantischen Stämme enthaltend, 13 Seiten) hinzugekommen. Dieses Manuskript ist als einziges unter den hier genannten datiert: es trägt die Jahreszahl 1876.

Alle diese Ansätze zu einer Umarbeitung der nordfriesischen Grammatik lassen einigermassen deutlich erkennen, was MÖLLER hat geben wollen: neben Kapiteln über Quellen, Hilfsmittel, Lautbestand und einer breit angelegten Einleitung über die friesische Sprache im Verhältnis zu den übrigen germanischen Sprachen sowohl eine Lautlehre (oder vielleicht nur die Geschichte der Vokale) jedes einzelnen Dialekts als auch eine Gesamtbehandlung der nordfriesischen Lautlehre nach den einzelnen altnordfriesischen Lauten geordnet, und ausserdem eine Formenlehre. Wenn man von den vorliegenden Bruchstücken auf das geplante Ganze schliessen darf, kann man sich ein Bild davon machen, welch mächtiges Werk im Werden war, aber nie vollendet wurde.

Wie MÖLLER selbst seine Manuskripte betrachtete, wann er die Hoffnung, noch selbst die Arbeit zum Abschluss zu bringen, endgültig aufgab, sind Fragen, die sich kaum in befriedigender Weise beantworten lassen. Nur ein paar verstreute Bemerkungen geben einige schwache Anhaltspunkte.

Über den alten Entwurf zur Konjugation (vgl. p. 13) wird mit der auf dem Umschlagblatt stehenden Bemerkung: »Völlig ohne Wert, obwohl es für mich selbst brauchbar wäre« das Urteil gefällt. In den beiden Heften zur Lautlehre finden sich mehrfach am Rande Anweisungen zur Drucklegung; aus welcher Zeit sie stammen, kann ich nicht entscheiden, sie scheinen aber verhältnismässig jung zu sein.

Dasselbe gilt von zwei Notizen im I. Heft der Lautlehre (vorne auf der Rückseite des Einbanddeckels), aus denen deutlich hervorgeht, dass MÖLLER jetzt nicht mehr daran glaubt, selbst die Grammatik vollenden zu können: »Den Herausgeber bitte ich, nicht zu schonend zu sein, das Verkehrte, wie ich es selbst getan hätte, rücksichtslos auszumerken, wo es nötig erscheint, zu kürzen. Das Vorliegende ist zum grössten Teil 1873—74 geschrieben und demnach voll veralteter Anschauungen (Aspirata statt Spirant, *a*-Umlaut von *i* statt germ. *e* usw.). Den sich den vorliegenden Blättern Widmenden bitte ich zunächst, das Jüngste anzusehen (Deklination, danach Verkürzung, Diphthonge etc.), da er danach das Ältere leichter in meinem Sinne wird bessern können«; und weiter: »Schmerzlich ist es, dies Buch unvollendet lassen zu müssen«, Worte, die uns ahnen lassen, wie ihm die Arbeit ans Herz gewachsen war. Aber auch an einer Umarbeitung und Herausgabe durch einen andern scheint MÖLLER zu zweifeln, wenn es auf einem losen Blatt in der Materialsammlung heisst: »Ich kann dies alles doch im Grunde nur allein in Ordnung bringen. Es ist und bleibt ein Torso, wenn meine Feder abgeschnitten wird«.

Es wird nun zu erwägen sein, wieweit eine Herausgabe der Grammatik zweckmässig ist, und in welcher Weise eine solche dann vorzunehmen wäre.

Eine Veröffentlichung der alten überarbeiteten Fassung

in ungeänderter Form kommt nicht in Betracht. Das gäbe, was schon aus der obenstehenden Beschreibung zu entnehmen ist, zwar ein umfangreiches, aber ganz ungleichmässiges, lückenhaftes, schwer zu benutzendes Ganzes. Auch würde ein solches Verfahren in direktem Widerspruch zu den Äusserungen MÖLLERS (vgl. p. 19) stehen.

Eine Bearbeitung, wie sie MÖLLER vorschlägt, wäre schon zweckmässiger. In dem Falle müsste man, von den jüngeren Neubearbeitungen ausgehend, unter Ausnutzung des ganzen vorliegenden Materials eine vollständige, einheitliche Grammatik zu schaffen suchen, und zwar wären die Änderungen im Sinne MÖLLERS (vgl. p. 19) vorzunehmen. Dass die Durchführung eines solchen Planes mit grossen Schwierigkeiten verbunden wäre, ist leicht ersichtlich, denn was heisst »im Sinne MÖLLERS«? Was MÖLLER meint, lässt sich ja in vielen Fällen überhaupt nicht ermitteln. Und da drängt sich nun sogleich eine weitere Frage auf. Wie sollte man sich gegenüber der neueren Literatur auf dem Gebiete der nordfriesischen Mundartforschung verhalten? Wäre sie nicht, da ja doch gerade in den letzten Jahren Bedeutendes geleistet wurde — man denke nur an die Arbeiten LÖFSTEDTS —, in weitem Umfange heranzuziehen und zu verwerten? Und dann müsste wohl auch das Material MÖLLERS auf seine Richtigkeit hin geprüft werden. Mit andern Worten: von der Grammatik MÖLLERS bliebe nur äusserst wenig übrig; das Ergebnis wäre ein fremdes Werk und damit der Zweck verfehlt.

Denn es dürfte bei einer Publikation der MÖLLERSchen Manuskripte doch vor allen Dingen darauf ankommen, ein so klares Bild von den friesischen Forschungen MÖLLERS zu geben, wie irgend möglich. Daraus folgt, dass für eine Veröffentlichung nur solche Partien in Betracht kommen

können, die 1) keiner weiteren Änderungen bedürfen, 2) die Methode MÖLLERS deutlich hervortreten lassen und 3) auch inhaltlich für die moderne nordfriesische Mundartforschung von einiger Bedeutung sein mögen. Diesen Forderungen entsprechen zweifellos am besten die angefangenen Neubearbeitungen der Grammatik (vgl. p. 16 ff.), und ich wähle darunter für die Herausgabe folgende vier Abschnitte: 1) Zum Vokalismus der Hattstedter Mundart, 2) Zum Vokalismus der Mundart der Halligen, 3) Altnordfriesisches  $\bar{a}$  im Neunordfriesischen und 4) Die Nasale und das  $l$ . Mitbestimmend bei der Wahl der beiden ersten Stücke war auch der Umstand, dass es sich um Dialekte handelt, die heute am Aussterben sind, und von denen man — das trifft wenigstens für die Hattstedter Mundart zu — nur äusserst wenig sicheres, älteres Sprachmaterial besitzt. Die bei der Herausgabe befolgten Prinzipien sind unten (p. 27 f.) weiter ausgeführt.

Im Anschluss an diese Bruchstücke von MÖLLERS Grammatik, bringe ich in bearbeiteter Form die im Nachlass MÖLLERS befindlichen, sehr wertvollen Sammlungen zur Breklumer Mundart von JOH. HANSEN (siehe weiter p. 99 ff.).

Mit der vorliegenden Arbeit verfolgte ich ein doppeltes Ziel. Ich wollte einen Beitrag liefern zur nordfriesischen Mundartforschung und zugleich ein neues Kapitel hinzufügen in die Geschichte der friesischen Philologie, wo neben hervorragenden dänischen Sprachforschern wie RASK und LYNGBY auch HERMANN MÖLLER zu nennen ist.





BRUCHSTÜCKE  
EINER NORDFRIESISCHEN GRAMMATIK

VON

HERMANN MÖLLER



## VORBEMERKUNGEN

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**B**ei dieser Herausgabe von MÖLLERSchen Manuskripten zur nordfriesischen Grammatik darf es nicht unterlassen werden, einleitend MÖLLERS Auffassung von der Zusammensetzung des Nordfriesischen, von dessen Stellung innerhalb der friesischen Mundarten und des Germanischen überhaupt, sowie von dem Problem der Herkunft der Nordfriesen in aller Kürze zu erwähnen. Denn gerade mit dieser historischen und ethnologischen Frage hat MÖLLER sich eingehend beschäftigt und auch in den gedruckten Arbeiten<sup>1</sup> seine Ansichten darüber geäußert.

MÖLLER erkennt deutlich die tiefgehenden Unterschiede zwischen den nordfriesischen Inseldialekten (vgl. die untenstehende Einteilung) auf der einen und den Festlanddialekten auf der andern Seite, Unterschiede, die auch schon im Altnordfriesischen werden bestanden haben, weshalb MÖLLER in manchen Fällen eine Form für den anordfries. Festlanddialekt, eine andere für den entsprechenden Inseldialekt ansetzen muss. Der alte Festlanddialekt schliesst sich dem überlieferten Alt(ost- und west)friesischen an. Der Inseldialekt aber steht nach MÖLLERS Auffassung den angelsächsischen Dialekten näher als alle speziell friesischen Mundarten. Und ethnologisch sollte das bedeuten, dass nur

<sup>1</sup> Vgl. besonders: Das englische Volksepos (1883), p. 85 ff. und AnzfdA XXII (1896), p. 157 ff.

die festländischen Nordfriesen eigentliche Friesen sind, die Inselbewohner dagegen keine Friesen, sondern eher Chauken, seien.

MÖLLER legt hier ohne Zweifel der Ähnlichkeit des nordfriesischen Inseldialekts mit angelsächsischen Dialekten eine zu grosse Bedeutung bei, doch ist das schwierige Problem von der Herkunft der Nordfriesen wohl noch als nicht endgültig gelöst zu betrachten.

Nach MÖLLER gliedern sich die nordfriesischen Mundarten in folgender Weise (bei jeder Mundart ist in eckigen Klammern das im herausgegebenen Text angewandte Sigel mit aufgeführt):

Die Festlanddialekte umfassen:

- I. die südliche Gruppe;
  - 1) die Hattstedter Mundart [Hattstedt] in den Kirchspielen Hattstedt und Schobüll;
  - 2) die Nordstrander Mundart [Nordstrand], nämlich die untergegangene Mundart des alten Nordstrand und die noch lebende Mundart der Halligen [Hall.]; (wenn eine moderne Form mit »Nordstrand« gekennzeichnet ist, kann es sich also nur um eine Hallig-Form handeln).
- II. die mittlere Gruppe;
  - 3) die Drelsdorfer und Breklumer Mundart [Breklum] in dem Kirchspiel Drelsdorf und dem südlichen Teil des Kirchspiels Breklum.
- III. die nördliche Gruppe;
  - 4) die Langenhorner Mundart [Langenh.] im nördlichen Teil der Kirchspiele Breklum und Bredstedt samt in den Kirchspielen Bordelum, Ockholm, Langenhorn und Bargum;

- 5) die Enger oder Karrharder Mundart [Enge] (vereinzelt [Karrharde]) in den Kirchspielen Stede-sand, Enge und dem südöstlichen Teil des Kirchspiels Leck;
- 6) die Moringer Mundart [Mor.] in der Bökingharde;
- 7) die Wiedingharder Mundart [Wied.].

Die Inseldialekte umfassen:

- I. eine innere Gruppe;
  - 1) die Föhringer [Föhr], [Ostföhr] und Amrumer Mundart [Amrum];
- II. eine äussere Gruppe;
  - 2) die Mundart von Helgoland [Helg.];
  - 3) die Mundart von Sylt [Sylt].

Zu den zitierten ost- und westfriesischen Mundarten ist SIEBS (Grundriss I<sup>2</sup>, 1169 ff.) zu vergleichen.

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Bei der Herausgabe galt als ein Hauptprinzip, trotz gewisser Änderungen in der äusseren Form doch dem Sinne nach die Manuskripte MÖLLERS genau und ohne Kritik von seiten der modernen Forschung vorzulegen. Die Lautschrift wurde geändert (vgl. unten). Die von MÖLLER verwendeten Abkürzungen, die vielfach mehrdeutig und recht undurchsichtig sind, mussten durchgehends durch andere ersetzt werden. Einzelne Formen sind hinzugefügt, wo MÖLLER sich mit einem »usw.« begnügt, — natürlich nur, wenn die Form aus den gegebenen einwandfrei zu erschliessen war. Den konstruierten altnordfriesischen Formen sind ein »anordfries.« und ein \* vorangestellt. Die Formen sind aber un- geändert beibehalten (also z. B. ein stimmhaftes z), während

ich bei Formen aus anderen, alten oder neuen, Sprachen die jetzt allgemein gebräuchliche Schreibweise durchgeführt habe (afries. *th* und *g* zur Bezeichnung der stimmhaften Laute behielt ich bei). Der deutsche Text ist, von den Fällen abgesehen, wo MÖLLER mir zu knapp schien oder veraltete Ausdrücke gebrauchte, meist ungeändert gelassen, nur habe ich, da MÖLLERS Orthographie nicht immer dieselbe ist, überall die moderne deutsche Rechtschreibung angewandt. Von MÖLLERS Gruppierung und Reihenfolge der einzelnen Erscheinungen und Formen bin ich nur abgewichen, wenn ich damit grössere Klarheit und bessere Übersicht erzielen konnte.

### Zur Lautschrift.

Die in den Handschriften MÖLLERS angewandte Lautschrift musste einer Revision unterzogen und teilweise geändert werden. Die Gründe dafür waren verschiedener Art.

MÖLLER hat kein festes System von Lautzeichen ausgebildet. Die Bezeichnung kann im Laufe der Zeit wechseln, mitunter mehrmals; so finden sich z. B. für das vokalisierte *r* nicht weniger als vier verschiedene Zeichen. MÖLLER hat sich zwar — ohne Zweifel in der Zeit um 1880, als die Veröffentlichung der Grammatik beschlossen war — bemüht, ein festes Zeichensystem zu schaffen, was aus einer ganzen Reihe von Entwürfen zu einer Lautschrift ersichtlich ist, aber zu einer durchgeführten Anwendung eines bestimmten Systems scheint er in den Handschriften nicht gekommen zu sein, obwohl eine gewisse Konsequenz, jedenfalls innerhalb des einzelnen Fragments, angestrebt wird.

Bei der Herausgabe kam es nun darauf an, die verschiedenen Systeme auf eine Form zu bringen. Dass die Kenntnis von dem Lautwert der angewandten Zeichen die

erste Bedingung dafür war, leuchtet unmittelbar ein. Und eben hier stösst man auf Schwierigkeiten, denn MÖLLER teilt nirgends eine vollständige Beschreibung von den Lauten der einzelnen Dialekte mit. Die Lautlehre in der ersten Fassung bringt einige Aufschlüsse, Weiteres ergibt sich aus einzelnen verstreuten Bemerkungen, häufig Anweisungen an die Druckerei.

Dazu kommt noch die Tatsache, dass MÖLLERS Lautschrift — besonders was den Vokalismus betrifft — eher phonologisch als phonetisch zu nennen ist. Sie gewinnt dadurch ganz bedeutend an Klarheit und Übersichtlichkeit, aber die feineren phonetischen Nuancen der Laute in den verschiedenen Mundarten (und das System wird ja nicht nur für die nordfriesischen Dialekte, sondern allgemein verwendet) bleiben unbezeichnet. Ein *o* z. B. vertritt zwar einen langen gerundeten Hinterzungenvokal von mittlerem Öffnungsgrad, ob er aber in den einzelnen Mundarten mehr oder weniger diphthongisch ist, wird nicht angegeben.

Bei einer näheren Untersuchung wäre nun zunächst für jeden Dialekt für sich das vollständige Lautsystem, wie es sich aus dem MÖLLERSchen Material ergibt, aufzustellen, denn nur durch die Abgrenzung gegenüber den anderen Lauten erhält jeder Laut seinen Platz im System. Und dann könnten weiter die einzelne Systeme untereinander verglichen werden. Ein solches Verfahren ist jedoch hier nicht möglich, da die Bruchstücke der Grammatik nicht das genügende Material zur Aufstellung vollständiger Systeme liefern. Ich werde mich also damit begnügen müssen, alle vorkommenden Lautzeichen geordnet aufzustellen und ihren Lautwert, wenn auch nicht genau anzugeben, so doch anzudeuten. Nur vereinzelt konnte ich Näheres über die Aussprache aus den Manuskripten MÖLLERS zitieren.

Die Bildung eines festen Zeichensystems gelang am besten für die Konsonanten. Bei den Vokalen sah ich mich gezwungen, ziemlich genau der MÖLLERSchen Bezeichnung zu folgen; ich fürchtete, durch eine Änderung vielleicht ein Merkmal zu verwischen, das MÖLLER eben hervorheben wollte. So habe ich z. B. einen Akut, der nur in ein paar Fällen vorkommt und möglicherweise auch entbehrt werden könnte, doch gesetzt. Eine kleine Inkonsequenz kann keinen solchen Schaden anrichten, wie wenn man zwei Zeichen, die nach MÖLLER auch zwei verschiedene Laute vertreten sollten, durch eins ersetzte. Denn das Ziel bei dieser Bearbeitung der Lautschrift war natürlich, so deutlich und bequem wie möglich die mundartlichen Formen, wie sie MÖLLER auffasste, zum Ausdruck zu bringen. Von Verbesserungen war nur die Rede, wo offensichtliche Schreibfehler vorlagen.

Dass bei der Wahl der einzelnen Zeichen auch rein praktische Rücksichten zu nehmen waren, versteht sich von selbst. Russische Typen, wie sie vereinzelt bei MÖLLER vorkommen, mussten ausscheiden. Überhaupt war ich bemüht, die Lautschrift mit dem, was sonst in der friesischen Mundartforschung verwendet wird, einigermassen in Einklang zu bringen.

### Die Vokale.

Die Vokale sind in Reihen nach dem Öffnungsgrad geordnet. In den vollen Reihen mit je drei Zeichen ist die Reihenfolge immer: 1) nicht gerundeter palataler Vokal, 2) gerundeter palataler Vokal, 3) gerundeter velarer Vokal, und braucht deshalb nicht jedesmal angegeben zu werden.

Länge wird durch einen nachgestellten Punkt (z. B. *i·*) bezeichnet.



Der Gravis ` zeigt stets eine offene, der Akut ´ (der nur vereinzelt vorkommt) eine geschlossene Aussprache an.

*i y u*: geschlossene Qualitäten, etwa wie in deutsch *Liebe*, *Bühne*, *Bude*. Sie kommen lang und kurz vor, als Kürzen können sie noch durch einen Akut näher gekennzeichnet sein: *í ý ú*.

*ì ÿ ù*: offene *i*-, *y*- und *u*-Laute, noch offener als die deutschen Laute in *Sitte*, *Lücke*, *Nutzen*. MÖLLER schreibt in der Lautlehre (Heft I fol. 27<sup>r</sup>): »In den Mundarten des Instdialekts kommen den festländischen *ì ÿ ù* genau entsprechende Laute nicht vor, dafür aber Laute, die sich auf der Grenze zwischen diesen und *í ý ú* bewegen, und die ich darum unbezeichnet lasse: *i y u*«. In der Endsilbe *-ing* hat MÖLLER jedoch für die Sylter Mundart *ì*. Diese Laute *ì ÿ ù* treten durchgehends nur als Kürzen auf. Nur der Dialekt von Amrum hat nach MÖLLER ein *ù*.

*e ø o*: Laute von mittlerem Öffnungsgrad mit geschlossener Qualität. Sie kommen zunächst als Längen vor und werden als solche von MÖLLER den deutschen Lauten in *See*, *lösen*, *Bohne* gleichgestellt, was sicher nur als eine annähernde Übereinstimmung aufzufassen ist; sie finden sich dann auch z. T. (*é o*) als Kürzen; zu diesen bemerkt MÖLLER in der Lautlehre (Heft I fol. 27<sup>r</sup>), dass sie »nicht sehr weit ab von *ì ÿ ù*« stehen und dass sie nur in den festländischen Mundarten vorkommen.

*è ò ò*: offene *e*-, *ø*- und *o*-Laute, etwa wie in (nord-)deutsch *fett*, *Stöcke*, *Gott*. Von diesen liegen *è* und *ò* auch als Längen vor. Einen langen offenen *e*-Laut der Sylter Mundart (und des Saterländischen und Westfries.) gibt MÖLLER durch ein *æ* wieder.

*ø* bezeichnet einen offenen *â*-Laut, und *ò* wohl einen noch offneren. Beide Laute sind lang, kommen als Kürzen nur in Diphthongen vor.

Von *a*-Lauten werden drei verschiedene Qualitäten bezeichnet:  $\grave{a}$ , kurz und lang, ist ein »heller« Laut; *a* ist ein »dunklerer« Laut, etwa wie das norddeutsche lange *a* in *Schlaf* usw.;  $\overset{a}{\smile}$  bezeichnet einen überkurzen (sekundär entwickelten) *a*-Laut.

Zur Bezeichnung des schwachen *e* verwendet MÖLLER das  $\mathfrak{e}$  nur in schwachen Silben, die auf *-l*, *-r* und *-n* ausgehen, sowie als Komponente eines Diphthongs. Der im (Silben-)Auslaut stehende schwache *e*-Laut wird *e* geschrieben.

Nur als Komponenten von Diphthongen kommen die Zeichen  $\acute{a}$  (in westfries. *áu*) und  $\grave{a}$  (ein Laut zwischen *a* und offenem *e*, in nordfries. Diphthongen *iä* und *ái*) vor.

Konsonantisches *u* wird als  $\underset{u}{u}$  wiedergegeben.

### Die Konsonanten.

Allgemein ist zu bemerken: aspirierte Artikulation wird mit  $\overset{h}{\smile}$  (z. B.  $p^h$ ), palatalisierte Artikulation mit  $\overset{j}{\smile}$  hinter dem Buchstaben (z. B.  $l^j$ ), silbenbildender Wert eines Konsonanten mit  $\underset{\cdot}{\smile}$  unter dem Buchstaben ( $\underset{\cdot}{n}$   $\underset{\cdot}{l}$   $\underset{\cdot}{s}$   $\underset{\cdot}{d}$ ) bezeichnet. Griechische Buchstaben dienen überall zur Wiedergabe der inter(- oder post)dentalen Artikulation. In ein paar Fällen wird ein Konsonant (mit Hilfe eines Punkts, vgl. oben die Vokale) als lang bezeichnet.

### Verschlusslaute.

$p^h \tau^h t^h k^h$ : aspirierte, stimmlose Fortes;

$p \tau t k$ : nicht aspirierte, stimmlose Fortes;

$b \delta d g$ : stimmhafte Lenes.

In jeder Reihe vertritt das 1. Zeichen den bilabialen, das 2. den inter-, bzw. postdentalen, das 3. den dentalen (alveolaren) und das 4. den velaren Laut.

Dazu kommen noch die palatalisierten *l'*, *d'* und *k'*.

Anm. Mit *ð* habe ich auch den nach MÖLLER in der Sylter Mundart aus auslautendem, postvokalischem *p* entwickelten Laut bezeichnet, obwohl ich nicht einwandfrei feststellen konnte, wie weit in diesem Falle wirklich ein inter- oder postdentaler Verschlusslaut vorlag. Die Bezeichnung MÖLLERS schwankt; in der Lautlehre schreibt er *dh*. Da MÖLLER hier von einem Dialekt spricht, den er selbst beherrscht, haben seine Bemerkungen zur Aussprache besonderes Interesse; ich zitiere deshalb (Lautlehre, Heft I fol. 24<sup>r</sup>): »Während das *ð* auf Sylt nicht so sehr von dem der andern Mundarten verschieden lautet, dass es eines verschiedenen Zeichens bedürfte (im Munde der Älteren die reine, weiche, tönende Dentalspirans, *li·ð* 'leiden', anordfries. \**liða*, bei Jüngeren ein weiches *r*), hat das *p* eine eigentümliche Aussprache (bei den Älteren kurz und stumpf, bei den Jüngeren wie ein schnarrendes *r*), die ich mit *dh* bezeichne (*tèdh* 'Zähne', anordfries. \**tēp*). Aber in der jüngeren Sprache hat auch die Media *d* im In- und Auslaut dieselbe Aussprache, so dass also *lèd* 'Deckel' mit *lèdh* 'Glied', *dùðd* 'tot' mit *dùðdh* 'Tod' lautlich zusammenfallen muss«.

### Spiranten.

Labiodentale: *f*: stimmlos;

*v*: stimmhaft, wird von MÖLLER dem franz.-holländischen *v* gleichgesetzt;

*w*: stimmhafter »Berührungslaut«, nach MÖLLER gleich dän. *v*.

Inter- oder Postdentale: *ç*: stimmloser *s*-Laut;

*ð*: stimmhafter Laut.

Zur Aussprache des  $\delta$  zitiere ich MÖLLER (Lautlehre, Heft I fol. 28<sup>v</sup>): »Bei der Aussprache der tönenden Dentalspirans  $\delta$  ruht die Zunge an den Oberzähnen; der hervorgebrachte Laut ist in den Mundarten Hattstedt, Wied. und Sylt mehr als ein sanfter  $r$ -Laut, in den übrigen als ein  $s$ -Laut zu bezeichnen, in beiden Fällen klingt er jedoch dem dän. weichen  $d$  in der gebildeten Aussprache nicht unähnlich«; vgl. das oben unter den Verschlusslauten Zitierte.

Dentale:  $s$ : stimmlos;

$z$ : stimmhafter  $s$ -Laut;

$s'$ : palatalisierter, stimmloser  $s$ -Laut, wird dem dän.  $sj$ - gleichgestellt. Der Laut kommt nur in den Inseldialekten vor, die dafür kein  $\dot{s}$  kennen.

Palatale:  $j$ : stimmhaft;

$\dot{s}$ : stimmlos; etwa wie der deutsche  $sch$ -Laut; vgl. oben  $s'$ .

Velare:  $\gamma$ : stimmlos; etwa wie deutsch  $ch$  in *Dach* usw.;

$\text{ʒ}$ : der entsprechende stimmhafte Laut.

Laryngaler Hauchlaut:  $h$ .

#### Nasale.

$m$ : bilabial;

$m'$ : palatalisiertes  $m$ ;

$\nu$ : inter(- oder post)dentales  $n$ ;

$n$ : dental (alveolar);

$n'$ : palatalisiertes  $n$ ;

$\eta$ : velar.

#### Liquidä.

$l$ -Laute:  $\lambda$ : inter(- oder post)dental;

$l$ : dental (alveolar);

*l'*: palatalisiertes *l*;

*l*: velares *l*; kommt im Nordfriesischen nicht vor.

*r*-Laute: *o*: inter(- oder post)dental;

*r*: dental (alveolar);

*r*: reduziertes, vokalisiertes *r*.

Der Hauptakzent wird durch <sup>1</sup>, der Nebenakzent durch <sub>1</sub> vor der betreffenden Silbe angegeben.

## I. ABSCHNITT

### Zum Vokalismus der Hattstedter Mundart.

#### Die altnordfriesischen kurzen Vokale.

Für das Altnordfriesische sind die kurzen Vokale *a*, *e*, *o*, *i*, *u* anzusetzen. Nach diesen kurzen Vokalen gehen in der Hattstedter Ma. die anordfries. *p*, *t*, *k* intervokalisch in *b*, *d*/*o*, *g* über.

#### a e o

Die anordfries. Kürzen *a*, *e*, *o* erleiden in der Hattstedter Ma. in der Regel Dehnung.

#### a

Anordfries. *a* ergibt:

1) in betontem Auslaut *â*; Beisp.: *â* präp. 'auf' (anordfries. \**a*).

2) in geschlossener Silbe *â*; Beisp.: *lâ·pe* m. 'Lappen' (anordfries. \**lappa*), *kâ·t* f. 'Katze', pl. *-e* (anordfries. \**katte* f., pl. FestlDial. \**-a*), *snâ·ki* 'reden, sprechen', plur. präs. *wì snâ·kil* (anordfries. \**snakkia*, \**-iath*), *pâ·si* 'passen' (anordfries. \**passia*), <sup>1</sup>*â·pâ·si* 'aufpassen' (anordfries. \**a-passia*), *nâ·zt* 'Nacht' (anordfries. \**nacht*), *wâ·l* m. 'Wall' (anord-

fries. \**wall*), *â'l* 'alles', *â'le* pl. 'alle' (anordfries. \**all*, \**alla*), *fâ'le* 'fallen', *wî fâ'let* (anordfries. \**falla*, \**fallath*).

3) in offener Silbe *a*; Beisp.: *ba'ge* 'backen', präs. 1. sg. *ba'g*, pl. *ba'get* (anordfries. \**baka*, \**bak-e*, \**-ath*), *ma'gi* 'machen', präs. 3. sg. *ma'get*, pl. *ma'git*<sup>1</sup> (anordfries. \**makia*, \**makath*, \**makiath*), *ša'qe*<sup>2</sup> m. 'Schaden' (anordfries. \**skaða*), *ha'ze* m. 'Hase' (anordfries. \**haza*), *ma'ze* m. 'Magen' (anordfries. \**maza*), *k'ra'ze* m. 'Kragen' (anordfries. \**kraza*), *spa'ri* 'sparen' (anordfries. \**sparia*), *wa'ri* 'wahren' (anordfries. \**waria*).

## e

Anordfries. *e* ergibt:

1) kurzes *é* (von NISSEN<sup>3</sup> als »wide vowel« *i* gefasst) vor auslautendem anordfries. *l* oder *l* + Konsonant, doch nicht vor *ll*; Beisp.: *wél* 'wohl' (anordfries. \**wel*), *hélpe* 'helfen', präs. 3. sg. *hélpt*, pl. *hélpet* (anordfries. \**hel-pa*, \**helpth*, \**helpath*), *f'vêlv* 'zwölf' (anordfries. \**twelf*), *sélv* (anordfries. \**self*) und *sélfst* 'selbst'.

2) in allen anderen Fällen durch Dehnung *e*; Beisp.: *ste'q* 'Stelle' (anordfries. \**stede* m.), *e'qe* 'essen' (anordfries. \**eta*), *fəɹ-je'qe* 'vergessen' (anordfries. \**for-jeta*), *ste'ge* 'stechen' (anordfries. \**steka*), *bre'ge* 'brechen' (anordfries. \**bre-ka*), *we'we* 'weben' (anordfries. \**wewa*), *je'we* 'geben' (anordfries. \**jeva*), *we'ze* 'sein' (anordfries. \**weza*), *ste'le* 'stehlen' (anordfries. \**stela*), präs. plur. *wî bre'get*, *spre'get*<sup>4</sup>, *je'wel* usw. (anordfries. \**brekath*, \**sprekath*, \**jevath* usw.); part.

<sup>1</sup> Das Ms. hat in diesem Wort *â*. Mehrere von diesen Formen mit *a* haben im Ms. erst *â* gehabt, der Akzent ist dann nachträglich ausgeradiert, aus Versehen aber in dieser Form stehen geblieben. Das *a* wird durch meine eigenen Aufnahmen der Hattstedter Ma. bestätigt.

<sup>2</sup> Das Ms. hat *skā'qe*, welches kaum richtig ist, da der Hattstedter Dialekt sonst *š* für altes *sk* aufweist.

<sup>3</sup> Vgl. M. NISSEN, *De fréske Sjemstin* (1868), p. XII.

<sup>4</sup> Der zugehörige Inf. (*spre'ge* 'sprechen') fehlt bei MÖLLER.

prät. *e'n* 'gegessen' (anordfries. \**eten*), *be'n* 'gebeten' (anordfries. \**beden*), *we:zn* 'gewesen' (anordfries. \**wezen*); *wed* 'Wetter' (anordfries. \**weder*), *le'qi* 'leer, ledig' (anordfries. \**lediz-*), *e'be* m. 'Ebbe' (anordfries. \**ebba*), *be'd* 'Bett', pl. -e (anordfries. \**bedd: \*-a*), *he'be* 'haben' (anordfries. \**hebba*), *f'e'ke* 'decken' (anordfries. \**thekka*), *stqe'ke* 'strecken' (anordfries. \**strekka*), *se'te* 'setzen' (anordfries. \**setta*), *fɔɪf'e'le* 'erzählen' (anordfries. \**fortella*), *se't* 'gesetzt' (anordfries. \**sett*), *he'wd* 'gehabt' (anordfries. \**heved*), *f'e'ld* 'gezählt' (anordfries. \**teled*); präs. 3. sg. *ste'lt* 'stiehlt' (anordfries. \**steleth*), *f'e'lt* 'zählt' (anordfries. \**teleth*), *še<sup>a</sup>ɪt* 'schert' (anordfries. \**skereth*); *he<sup>a</sup>ɪt* 'Herz' (anordfries. \**herte*), *ste<sup>a</sup>ɪt* 'Schwanz' (anordfries. \**stert*), *ne'st* n. 'Nest' (anordfries. \**nest*); anordfries. FestlDial. *e* = Inseldial. *i* in *ne'ti* 'nützen' (anordfries. FestlDial. \**netti*), *re'g* 'Rücken' (anordfries. FestlDial. \**hregg*), *me'g* 'Mücke' (anordfries. FestlDial. \**megge*).

3) jedoch *i* vor *rn*; Beisp.: *hi<sup>a</sup>ɪn* 'Ecke' (anordfries. FestlDial. \**herne*).

## o

Anordfries. *o* wird zu *o* gedehnt. Beisp.: *ho'bi* 'hoffen' (anordfries. \**hopia*), *k<sup>o</sup>o'qi* 'kochen' (anordfries. \**kokia*), *lo'wi* 'geloben' (anordfries. \**lovia*), *bo'ze* m. 'Bogen' (anordfries. \**boza*), *fo'le* m. 'Fohlen' (anordfries. \**fola*), *f'o'p* 'Zopf' (anordfries. \**topp*), *sto'k* m. 'Stock' (anordfries. \**stokk*), *go'd* 'Gott' (anordfries. \**god*), *gro'f* 'grob' (anordfries. \**grof*), *k'lo'pi* 'klopfen' (anordfries. \**kloppia*), *sto'pi* 'stopfen' (anordfries. \**stoppia*), *p<sup>o</sup>ro'pi* 'pfropfen' (anordfries. \**proppia*), *k'lo'k* f. 'Uhr' (anordfries. \**klokke*), *o'kse* m. 'Ochse' (anordfries. \**oxa*).

## i u

Die anordfries. Kürzen *i* und *u* bleiben in der Hattstedter Ma. kurz.

## i

Anordfries. *i* ergibt in der Hattstedter Ma. *è* und *à*. Beisp.: *swèb* 'Peitsche' (anordfries. \**swipe*), *làpe* m. 'Lippe' (anordfries. \**lippa*), *smèdn̥* 'geworfen' (anordfries. \**smiten*), *wàqe* 'wissen' (anordfries. \**wita*), *sète* 'sitzen' (anordfries. \**sitta*), *wèg*, pl. -e 'Woche' (anordfries. \**wike*: \*-a), *slàki* 'schlicken' (anordfries. \**slikkia*), *làwi* 'leben', präs. 3. sg. *làwet*, pl. *làwit* (anordfries. \**livia*), *làg* n. 'Glied' (anordfries. \**lith*), pl. *lèqe* und nach dem Sing. auch *làqe* (anordfries. \**liðu*), *bèzi* 'biesen' (von Kühen) (anordfries. \**bizia*), *hàm* 'ihm, ihn' (anordfries. \**him*), *màs-* 'miss-' (anordfries. \**miss-*), *p'àsì* 'pissen' (anordfries. \**pissia*), *fàs* m. 'Fisch', pl. -e (anordfries. \**fisk*, pl. FestlDial. \**fiska*), *fàsi* 'fischen' (anordfries. \**fiskia*), *nàme* 'nehmen', pl. *nàmet* (anordfries. \**nima*, \*-ath), *k'âme* 'kommen', pl. *k'àmet* (anordfries. \**kima*, \*-ath), *hèməl* 'Himmel' (anordfries. \**himel*), *hène* 'hin' (anordfries. \**hina*), *spàne* 'spinnen' (anordfries. \**spinna*), *spâl* n. 'Spiel' (anordfries. \**spil*), *spèli* 'spielen', pl. *spèlit* (anordfries. \**spilia*, \*-ath), *wâl* 'will' (anordfries. \**will*), *wàle* m. 'Wille' (anordfries. \**willa*), *hèr* 'ihr, sie' (anordfries. dat. \**hire*). Anordfries. *ii* > *ài*, s. § . .<sup>1</sup>.

Auf Nordstrand, den Halligen, Föhr und Amrum wird anordfries. *i* in offener Silbe zu nnordfries. *è*, in geschlossener Silbe zu nnordfries. *à*. Diese Regel wird auch ursprünglich in Hattstedt bestanden haben: *nàme*, *k'âme* werden den Vokal des Imperativs *nàm*, *k'àm* (anordfries. \**nim*, \**kim*) angenommen haben; *làwi* 'leben' wahrt den Vokal des älteren \**làbe* (anordfries. \**libba*). Jüngere, aus dem Nd.

<sup>1</sup> Die Zahl des Paragraphen fehlt, sowie auch die Behandlung dieses Lautes. MÖLLER denkt ohne Zweifel an Wörter wie 'frei', 'nähen' usw. (vgl. den Halligdialekt p. 48), die MÖLLER in seiner »Lautlehre« unter anordfries. *ii* behandelt. Meine Aufzeichnungen von Hattstedt haben jedoch in diesen Wörtern *ài*: *sài* 'nähen', *frài* 'frei'.



aufgenommene Wörter mit *i* erhalten in der Hattstedter Ma.  
 è: *sèn* 'Sinn' (< \**sinn*), *sèliŋ* 'Schilling' (< \**skilling*), so wird  
 auch *sète* 'sitzen' einmal seinen Vokal nach dem Nd. ge-  
 staltet haben.

### u

Anordfries. *u* in geschlossener Silbe ergibt:

1) *ù* vor Nasal + Konsonant; Beisp.: *dùm* 'dumm' (anordfries. \**dumb*), *ùnəɹ* 'unter' (anordfries. \**under*), *sùnəɹ* 'ohne' (anordfries. \**sunder*), *hùnəɹd* 'hundert' (anordfries. \**hundred*), *ùnəɹn* 'Mittagessen' (anordfries. \**undern*), *wùnəɹlik* 'wunderlich' (anordfries. \**wunderlike*), *jùŋ* 'jung' (anordfries. \**jung*), *hùŋəɹ* 'Hunger' (anordfries. \**hunger*).

2) *ò* in anderen Fällen; Beisp.: *bòs* 'Busch' (anordfries. \**busk*), *fòl* 'voll' (anordfries. \**full*), *sòləɹ* 'Schulter', pl. *sòlre* (anordfries. \**skuldre*, pl. \*-a).

Anordfries. *u* in offener<sup>1</sup> Silbe geht (über mnordfries. *y*) in *ò* über. Beisp.: *fògəl* (anordfries. \**fuʒəl*), *dòɹ* 'Tür' (anordfries. \**dure*). Anordfries. *uw* > *au*, s. § . . .<sup>2</sup>.

## Die altnordfriesischen langen Vokale (und Diphthonge).

### ā

Anordfries. *ā* ergibt in der Hattstedter Ma.:

1) *ua* (die erste Komponente trägt den Akzent) vor Dentalen ausser anordfries. *ð* und *r*; Beisp.: *suat* m. 'Schoss' (anordfries. \**skāt*), *bruad* 'Brot' (anordfries. \**brād*), *nuad* 'Not' (anordfries. \**nād*), *luad* 'Lot, Blei' (anordfries. \**lād*), *duad* 'tot' (anordfries. \**dād*), *rɛɹɹ* 'rot' (anordfries.

<sup>1</sup> Das Ms. hat hier irrtümlich »geschlossener«.

<sup>2</sup> Paragraphenzahl sowie Behandlung des Lautes fehlen (vgl. p. 38 Fussn.). Gemeint ist eine Lautentwicklung wie z. B. in dem Worte 'treu', das in der »Lautlehre« unter altem *uw* aufgeführt ist. Vgl. das Entsprechende im Halligtdialekt p. 49.

\**rād*), *k<sup>u</sup>al* m. 'Kohl' (anordfries. \**kāl*), *luas* 'los' (anordfries. \**lās*), prät. *buad* 'bot' (anordfries. \**bād*), prät. *fruas* 'fror' (anordfries. \**frās*), *duat* 'Tod' (anordfries. \**dāth*), *suade* m. 'Sode' (anordfries. \**sāda*). Einzelne in der Hattstedter Ma. begehende *u* für *ua*, wie *slut* neben *sluat* 'Wassergraben' (anordfries. \**slāt*), stammen durch Dialektmischung aus der nördlicheren Breklumer Mundart.

Vor *l* + Konsonant: *hualv* 'halb' (anordfries. \**hālf*), *k<sup>u</sup>alv* n. 'Kalb' (anordfries. \**kālf*), *ual* 'alt' (anordfries. \**āld*), *hual* imp. 'halt' (anordfries. \**hāld*), *bualke* m. 'Balken' (anordfries. \**bālka*). Neben diesen Formen mit *ua* werden in Hattstedt auch solche mit *u* gebraucht: *hulv* neben *hualv*, *k<sup>u</sup>ulv* neben *k<sup>u</sup>alv*, pl. *k<sup>u</sup>ulve*. *sulev* f. 'Salbe', *hule* neben *huale* 'halten', *ul* f. 'die Alte'. Diese Formen mit *u* scheinen durch Dialektmischung aus der nördlicheren Breklumer Ma. eingedrungen zu sein. Oder *ua* entstand lautlich vor einem in seinem Ausgange stimmlosen oder stimmlos gewordenen *l*, *u* dagegen vor stimmhaftem oder stimmhaft gebliebenem *l* (anordfries. *l* + stimmhaftem Konsonanten + Vokal), also: *k<sup>u</sup>alv*: pl. *k<sup>u</sup>ulve* (anordfries. \**kālf*: \**kālva*), *sulev* f. 'Salbe' (anordfries. \**sālve*), neutr. *ual*: nom. acc. fem. *ul* (anordfries. \**āld*: \**āldē*).

2) *u* vor stimmhaftem (im Anordfries. inlautendem) *r*, *ð*, *v*, *ʒ*; Beisp.: *ur* n. 'Ohr' (anordfries. \**āre*), *urʒ* n. 'Auge' (anordfries. \**āʒe*).

3) gekürzt *u* vor stimmlosen Labialen und Velaren anordfries. *p*, *k*, *f*, *ch* samt vor *m*; Beisp.: *hup* 'Haufe' (anordfries. \**hāp*), *k<sup>u</sup>up* 'Kauf' (anordfries. \**kāp*), *bum* 'Baum' (anordfries. \**bām*), *duf* 'taub' (anordfries. \**dāf*), *huʒ* 'hoch' (anordfries. \**hāch*), comp. *huʒəʒ*; Präterita *sup* 'soff', *snuf* 'schnob', *fluʒ* 'flog', *t<sup>u</sup>ʒ* 'zog'; *lupe* 'laufen', präs. plur. *lupet* (anordfries. \**hlāpa*, \**hlāpath*), *k<sup>u</sup>upi* 'kaufen', präs.

plur. *k'upit* (anordfries. \**kāpia*, \**kāpiath*), *lupəɹ* 'Läufer', *k'upəɹ* 'Käufer'.

4) Dieser gekürzte Vokal senkt sich zu *o* vor stimmlosem (im Anordfries. auslautendem) *r*<sup>1</sup>; ausserdem wird anordfries. *ā* > *o* in proklitischem Worte: *do* pl. 'die' (anordfries. \**ðā*).

### æ

Anordfries. *æ* wird in der Hattstedter Ma.:

1) > *iā* (die erste Komponente trägt den Akzent) ausser vor anordfries. *ð* und *r*, doch ist vor anordfries. *n* und *l* gegenwärtig der genaue Laut *i* mit folgendem selbstlautendem (aber unsilbigem) *n* und *l*. Beisp.: *ik wiāt* 'ich weiss' (anordfries. \**wāet*); Präterita *biāt* 'biss' (anordfries. \**bāet*), *smiāt* 'schmiss' (anordfries. \**smāet*), *šiāt* 'schiss' (anordfries. \**skāet*), *griāp* 'griff' (anordfries. \**grāp*), *stqiāk* 'strich' (anordfries. \**strāk*); *wiāst* 'du weisst' (anordfries. \**wāest*), *hiāt* 'heiss' (anordfries. \**hāet*), *briād* 'breit' (anordfries. \**brād*), *iāt* 'Eid' (anordfries. \**āth*), *hiāte* 'heissen' (anordfries. \**hāta*); *bi<sub>ṅ</sub>* n. 'Bein', pl. dass. (anordfries. \**bān*), *stī<sub>ṅ</sub>* m. 'Stein' (anordfries. \**stān*), pl. *stī<sub>ṅ</sub>ne* (anordfries. FestlDial. \**stāna*), *i<sub>ṅ</sub>* n. 'ein', f. 'eine' (anordfries. nom. acc. n. \**ān*, f. \**āne*), *nī<sub>ṅ</sub>* n. 'kein', f. 'keine', *mi<sub>ṅ</sub>ne* 'meinen' (anordfries. \**māna*), *hi<sub>ṅ</sub>l* 'heil, ganz' (anordfries. \**hāl*), *dī<sub>ṅ</sub>l* 'Teil', pl. *dī<sub>ṅ</sub>lle* (anordfries. \**dāl*, pl. FestlDial. \**dāla*), *i<sub>ṅ</sub>l* n. 'Feuer' (anordfries. \**āld*). Diese *-i<sub>ṅ</sub>*, *-i<sub>ṅ</sub>n-*, *-i<sub>ṅ</sub>l*, *-i<sub>ṅ</sub>ll-* finden sich bei NISSEN<sup>2</sup> in der Regel als *ien*, *iel*, seltener als *ian*, *ial* geschrieben.

2) *ā* > *i* vor anordfries. *ð* und *r*. Beisp.: *i<sub>ɹ</sub>* 'ehe,

<sup>1</sup> Es fehlen Beispiele mit dieser Entwicklung. Aus einer Notiz in der »Lautlehre«, wo allerdings nur Formen der Enger und der Moringer Ma. genannt werden, scheint hervorzugehen, dass es sich hier um Wörter wie anordfries. \**mār* 'mehr' und \**hwār* 'wo' handelt.

<sup>2</sup> M. NISSEN, De fréske Sjemstin, 1868, und De fréske Findling, 1873.

bevor' (anordfries. \**āer*), *li're* 'lehren, lernen' (anordfries. \**lāra*), *š'i'qe* 'scheiden' (anordfries. \**skāða*).

Einzelne Formen mit *i* für erwartetes *iā/i* sind die eingedrunghenen Formen der nördlicheren Breklumer Ma. Doch vor *l* + Konsonant können solche *i* vielleicht lautlich entstanden sein: neben *i'l* begegnet *il* n. 'Feuer'; hier ist die erste Form vielleicht Vertreter des alten nom. acc., während die zweite aus den obliquen Kasus stammt (anordfries. gen. \**āldes*, dat. \**āldē*); vgl. oben unter anordfries. *ā* das *u* neben *ua*.

### ē

Anordfries. *ē* bleibt in der Hattstedter Ma. *e* ausser vor auslautendem anordfries. *r* und im Auslaut. Die Länge des *e* ist vor Verschlusslauten eine geringere als vor Dauerlauten. Beisp.: a) Anordfries. FestlDial *ē* = Inseldial. *ā*: *še'p* n. 'Schaf', pl. dass. (anordfries. FestlDial. \**skēp*), *sl'e'p* 'Schlaf' (anordfries. FestlDial. \**slēp*), *we't* 'nass' (anordfries. FestlDial. \**wēt*), *se'd* n. 'Saat' (anordfries. FestlDial. \**sēd*), *re'd* 'Rat' (anordfries. FestlDial. \**rēd*), *sl'e'pe* 'schlafen' (anordfries. FestlDial. \**slēpa*), *le'te* 'lassen' (anordfries. FestlDial. \**lēta*), *re'de* 'raten' (anordfries. FestlDial. \**rēda*), part. prät. *sl'e'pən* 'geschlafen' (anordfries. FestlDial. \**slēpen*), *e'l* m. 'Aal' (anordfries. FestlDial. \**ēl*), *še'ɹ* f. 'Schere' (anordfries. FestlDial. \**skēre*), *le'z* 'niedrig' (anordfries. FestlDial. \**lēze*), *fre'zi* 'fragen' (anordfries. FestlDial. \**frēzia*); — b) anordfries. FestlDial. *ē* = Inseldial. *i*: *bre'd* f. 'Braut' (anordfries. FestlDial. \**brēd*), *še'li'z*<sup>1</sup> 'schuldig' (anordfries. FestlDial. \**skēldich*); — c) anordfries. FestlDial. *ē* = Inseldial. *ē, ē*: *fe't* 'Füsse' (anordfries. FestlDial. \**fēt*), *swe't* 'süss' (anordfries. FestlDial. \**swēte*), *gre'n* 'grün' (anordfries. FestlDial. \**grēne*), *se'ke* 'suchen' (anordfries. FestlDial. \**sē-*

<sup>1</sup> Das Ms. hat irrthümlich in diesem Wort *sk-*; vgl. oben p. 36 Fussn. 2.

*ka*), *fe·de* 'ernähren' (anordfries. FestlDial. \**feda*), *bre·de* 'brüten' (anordfries. FestlDial. \**brēda*), *l'e·we* 'warten' (anordfries. FestlDial. \**tēva*), *fe·le* 'fühlen' (anordfries. FestlDial. \**fēla*), *k'e·le* 'kühlen' (anordfries. FestlDial. \**kēla*), *fe·re* 'führen' (anordfries. FestlDial. \**fēra*), *re·re* 'rühren' (anordfries. FestlDial. \**hrēra*).

Im Auslaut<sup>1</sup> und vor auslautendem *r* kürzt sich das *e* zu *i* (<*e*); die Fälle vor *r* sind: *j̄i·r* n. 'Jahr' (anordfries. \**jēr*), *h̄i·r* 'hier' (anordfries. \**hēr*), *w̄i·r* 'wo' (anordfries. \**hwēr*), *d̄i·r* 'da' (anordfries. \**ḍēr*); *he·r* n. 'Haar' (anordfries. FestlDial. \**hēr*) hat sein *e* aus den urspr. obliquen Kasus.

### ō

Anordfries.  $\bar{o} > \varnothing$ . Die Länge des  $\varnothing$  ist vor Verschlusslauten geringer als vor Dauerlauten. Beisp.: *rō·k* 'Krähe' (anordfries. \**hrōk*), *fō·t* 'Fuss' (anordfries. \**fōt*), *mō·t* 'muss' (anordfries. \**mōt*), *mō·st* 'du musst' (anordfries. \**mōst*), *gō·d* adj. 'gut', n. 'Gut' (anordfries. \**gōd*), *hō·d* 'Hut' (anordfries. \**hōd*), *blō·d* 'Blut' (anordfries. \**blōd*), *flō·d* 'Flut' (anordfries. \**flōd*), *šō·χ* m. 'Schuh' (anordfries. \**skōch*), *p̄·lō·χ* m. 'Pflug', pl. *p̄·lō·ze* (anordfries. \**plōch*, pl. FestlDial. \**plōz̄a*), *slō·χ* 'schlag', pl. *slō·z̄ən* (anordfries. \**slōch*, \**slōz̄on*), *lō·ki* 'lugen' (anordfries. \**tōkia*), *sō·n* n. 'Sand' (anordfries. \**sōnd*), *hō·n* 'Hand', pl. *hō·ne* (anordfries. \**hōnd*; \*-a), *stō·ne* 'stehen' (anordfries. \**stōnda*), *gō·l* n. 'Gold' (anordfries. \**gōld*), *šō·l* 'sollte' (anordfries. \**skōlde*). Im Auslaut kürzt sich das  $\varnothing$  zu *ÿ* (< $\varnothing$ ): *l'ÿ* 'zu' (anordfries. \**tō*).

<sup>1</sup> Beispiele mit der Entwicklung  $e' > i$  im Auslaut fehlen. Es wird sich wahrscheinlich um Wörter handeln wie *stre* 'Stroh', *lę* 'Sense' usw. (nach LÖFSTEDT I, 78 und Beitr. p. 34). In meinen eigenen Aufzeichnungen von Hattstedt finde ich *li* 'Sense' mit einem schlaffen, ziemlich offenen *i*, welches der Angabe MÖLLERS (*i*) genau entsprechen dürfte.

## i

Anordfries. *i* liegt in der Hattstedter Ma. vor:

1) als *i* vor stimmhaften (früher inlautenden) Dauerlauten; Beisp.: *blīwe* 'bleiben' (anordfries. \**blīva*), *šriwe* 'schreiben' (anordfries. \**skrīva*), *δqiwe* 'treiben' (anordfries. \**drīva*), *li·ge* 'leiden' (anordfries. \**liða*);

2) gekürzt als *i* in allen anderen Fällen. Beisp.: *wì* 'wir' (anordfries. \**wī*), *τ'qì* m. 'drei' (anordfries. \**thrī*), *wit* adj. 'weiss' (anordfries. \**hwīt*), *wid* 'weit' (anordfries. \**wīd*), *f'id* f. 'Zeit' (anordfries. \**tīd*), *dik* 'Deich' (anordfries. \**dīk*), *lif* 'Leib, Leben' (anordfries. \**līf*), *swin* n. 'Schwein', pl. dass. (anordfries. \**swīn*), *mìn*, *dìn*, *sìn* n. 'mein' usw. (anordfries. neutr. \**mīn*, \**ōīn*, \**sīn*), *grīpe* 'greifen' (anordfries. \**grīpa*), *bīte* 'beissen' (anordfries. \**bīta*), *šīte* 'scheissen' (anordfries. \**skīta*), *smīte* 'werfen' (anordfries. \**smīta*), *rīde* 'reiten' (anordfries. \**rīda*), *σqiike* 'streichen', präs. plur. -*et* (anordfries. \**strika*), *wìn* 'Wind' (anordfries. \**wīnd*), *blīn* 'blind' (anordfries. \**blīnd*), schw. masc. *dī blīne* (anordfries. \**blīnda*), *fīne* 'finden' (anordfries. \**fīnda*), *bīne* 'binden' (anordfries. \**bīnda*), *wil* 'wild' (anordfries. \**wīld*).

## ū

Anordfries. *ū* (> mnordfries. *ȳ*) ergibt in der Hattstedter Ma.:

1) *y* vor stimmhaften (im Anordfries. inlautenden) Dauerlauten; Beisp.: *dyw*, pl. -*e* 'Taube' (anordfries. \**dūve*, pl. FestlDial. \**dūva*), *f'y·me* m. 'Daumen' (anordfries. \**thūma*), *dyne* 'Düne' (anordfries. \**dūna*), *k'y·l* f. 'Grube' (anordfries. \**kūle*);

2) mit Kürzung *ȳ* in allen anderen Fällen. Beisp.: *nȳ* 'nun' (anordfries. \**nū*), *dȳ* 'du' (anordfries. \**ōū*), *bȳk* 'Bauch' (anordfries. \**būk*), *ȳt* 'aus' (anordfries. \**ūt*), *hȳd*

f. 'Haut' (anordfries. \**hūd*), *k'rȳd* n. 'Kraut' (anordfries. \**krūd*), *hȳs* n. 'Haus' (anordfries. \**hūs*), *lȳs* f. 'Laus' (anordfries. \**lūs*), *mȳs* f. 'Maus', pl. dass. (anordfries. \**mūs*), *rȳm* 'Raum', adj. 'geräumig' (anordfries. \**rūm*), *fȳl* 'faul, putridus' (anordfries. \**fūl*), *sȳɹ* 'sauer' (anordfries. \**sūr*), *brȳke* 'brauchen', präs. pl. *brȳket* (anordfries. \**brūka*, \*-*ath*), *sȳn* 'gesund' (anordfries. \**sūnd*), *stȳn* f. 'Stunde' (anordfries. \**stūnde*), *hȳn* m. 'Hund', pl. -*e* (anordfries. \**hūnd*, pl. FestlDial. \*-*a*), *bȳnŋ* 'gebunden' (anordfries. \**būnden*).

Anordfries. *iū* ist dem Laute nach ein *ū* (> *ȳ*) mit vorhergehendem konsonantischem *i*, also Hattstedt *jy* oder *jȳ*. Beisp.: *fjȳze* 'zeugen' (anordfries. \**tiūza*); *jȳ* 'sie' (anordfries. \**hiū*), *ljȳde* pl. 'Leute', mit Antritt der üblichen Pluralendung -*e* (anordfries. \**liūde*, oder jünger \*-*a*).

### ia

Anordfries. *iā* ergibt:

1) *i* vor Dauerlauten; Beisp.: *fīf* m. 'Dieb', pl. *fīwe* (anordfries. \**thīaf*, pl. FestlDial. \**thīava*), *līf* 'lieb' (anordfries. \**līaf*), comp. *līwære*, adv. *līwæɹ*, *flīz* f. 'Fliege' (anordfries. FestlDial. \**flīaze*), *līze* 'lügen' (anordfries. \**līaza*), *fəlīze* 'verlieren' (anordfries. \**for-līaza*), *fīni* 'dienen' (anordfries. \**thīania*), *fīl* n. 'Rad' (anordfries. FestlDial. \**fīal*);

2) *i* vor Verschlusslauten; Beisp.: *dīp* 'tief' (anordfries. \**dīap*).

## II. ABSCHNITT

## Zum Vokalismus der Mundart der Halligen.

### Die altnordfriesischen kurzen Vokale.

Es ist von den anordfries. kurzen Vokalen *a, e, o, i, u* auszugehen. Zum Konsonantismus sei bemerkt, dass in der Mundart der Halligen nach diesen kurzen Vokalen anordfries. *p, t, k* intervokalisch in *b/w, d/÷, g/ʒ* übergehen.

#### a

Anordfries. *a* ergibt in der Ma. der Halligen *ɔ*. Beisp.: *sɔʒ* f. 'Sache' (anordfries. \**sake*), *bài dɔʒ* 'bei Tage' (anordfries. \**bii daʒe*), *kʰɔt* f. 'Katze' (anordfries. \**katte*), *ɔwe* m. 'Affe' (anordfries. \**apa*), *fɔne* m. 'Fahne' (anordfries. \**fana*), *kʰrɔbe* m. 'Krebs' (anordfries. \**krabba*), Oland *bɔbe*, Lange-ness *bɔwe* m. 'Vater', *fɔre* 'zur See fahren' (anordfries. \**fara*), *wɔkse* 'wachsen' (anordfries. \**waxa*), *fɔle* 'fallen' (anordfries. \**falla*), *mɔʒe* 'machen' (anordfries. \**makia*), *hɔle* 'holen' (anordfries. \**halia*), *snɔke* 'sprechen' (anordfries. \**snakkia*), *pʰɔke* 'packen' (anordfries. \**pakkia*), *pʰɔse* 'passen' (anordfries. \**passia*), *snɔk* 'Rede' (anordfries. \**snakk*), *hɔlt* 'lahm' (anordfries. \**hall*).

#### e

Anordfries. *e* ergibt in der Ma. der Halligen:

1) *è* in offener Silbe des Anordfries. ausser vor einem *a* der folgenden Silbe. Beisp.: *fèdij* 'Wasserbehälter, Zisterne' (anordfries. \**felingē*), *sèdl* 'Kessel' (anordfries. \**cetel*), *bèʒl* 'besser' (anordfries. \**beter*), *èŋ* 'gegessen' (anordfries. \**eten*), *τʰèŋ* 'getreten' (anordfries. \**treden*),



*sprè:ʒən* 'gesprochen' (anordfries. \**spreken*), *skè:ɪŋ* 'geschnitten' (anordfries. \**skeren*), *jè:wən* 'gegeben' (anordfries. \**jeven*).

2) *e*: erstens in offener Silbe des Anordfries. vor einem *a* der folgenden Silbe (das anordfries. *-ia* des Infinitivs der II. schwachen Konjugation, das als solches durch die Mundarten des Inselfriesischen und die Mundarten von Hattstedt und Breklum des Festlandfriesischen bezeugt wird, war in den übrigen Mundarten des Festlandfriesischen ein *-a*), zweitens in geschlossener Silbe des Anordfries. Beisp.: *fre:e* 'fressen' (anordfries. \**freta*), *bre:ze* 'brechen' (anordfries. \**breka*), *spre:ze* 'sprechen' (anordfries. \**spreka*), *je:we* 'geben' (anordfries. \**jeva*), *le:ze* 'lesen' (anordfries. \**leza*), *we:ze* 'sein' (anordfries. \**weza*), *be:d* 'Bett' (anordfries. \**bedd*), *we:de* 'wetten' (anordfries. \**weddia*), *se:te* 'setzen' (anordfries. \**setta*), *f'e:ke* 'decken' (anordfries. \**thekka*). Anordfries. FestlDial. *e* = Inselfries. *i* in: *k'ne:pəl* 'Knüppel' (anordfries. FestlDial. \**kneppel*), *re:g* 'Rücken' (anordfries. FestlDial. \**hregg*), *f'e:n* 'dünn' (anordfries. FestlDial. \**thenn*), *se:ne* pl. 'Sünden' (anordfries. FestlDial. \**senna*).

## o

Anordfries. *o* ergibt in der Ma. der Halligen:

1) *o*: ausser vor anordfries. *v*; Beisp.: *k'no:p* m. 'Knopf' (anordfries. \**knopp*), *p'lo:k* m. 'Pflock' (anordfries. \**plokk*), *lo:ke* 'locken' (anordfries. \**lokkia*), *blo:k* 'Block' (anordfries. \**blok*), *go:d* 'Gott' (anordfries. \**god*), *lo:f* 'Lob' (anordfries. \**lof*), *ho:l* adj. 'hohl', n. 'Loch' (anordfries. \**hol*), *bo:lt* 'Bolzen' (anordfries. \**bolt*), *do:χtəɪ* 'Tochter' (anordfries. \**dochter*), *ho:z* f. 'Strumpf' (anordfries. \**hoze*), *ho:we* 'hoffen' (anordfries. \**hopia*).

2) *ò*: vor anordfries. *v*; Beisp.: *f'ò hò:w* 'zur Kirche'

(anordfries. \**tu hove*, dat. von \**hof*), *dò·we* 'toben' (anordfries. \**dovia*), *lò·we* 'geloben, versprechen' (anordfries. \**lovía*).

## i

Anordfries. *i* ergibt in der Ma. der Halligen:

1) *à* in geschlossener Silbe; Beisp.: *skàp* n. 'Schiff' (anordfries. \**skip*), *skàp·a* 'Schiffer' (anordfries. \**skippere*), *wàt* 'wir beide' (anordfries. \**wit*), *sàte* 'sitzen' (anordfries. \**sitta*), *bàt·a* 'bitter' (anordfries. \**bitter*), *làd* n. 'Deckel' (anordfries. \**lid*), *màddài* 'Mittag' (anordfries. \**mid-dei*), *p'·àk* n. 'Pech' (anordfries. \**pik*), *smàs* 'Schmied' (anordfries. \**smith*), *wàs* 'gewiss' (anordfries. \**wiss*), *p'·àse* 'pissen' (anordfries. \**pissia*), *fàsk* 'Fisch' (anordfries. \**fisk*), *hàm* 'ihm, ihn' (anordfries. \**him*), *k'·àn* n. 'Kinn' (anordfries. \**kinne*), *bàne* 'hinein' (anordfries. FestlDial. \**binna*), *begàne* 'beginnen' (anordfries. \**biginna*), *spàn·fi·l* 'Spinnrad' (anordfries. \**spinn-fīal*), *spàl* 'Spiel' (anordfries. \**spil*), *wàl* 'will' (anordfries. \**will*), inf. *wàle* (anordfries. \**willa*).

2) *è* in offener Silbe; Beisp.: *swèb* f. 'Peitsche' (anordfries. \**swīpe*), pl. *skèwe* 'Schiffe' (anordfries. \**skipu*), *wèe* 'wissen' (anordfries. \**wita*), *bèd·e* 'gebissen' (anordfries. \**biten*), *δòèwàn* 'getrieben' (anordfries. \**driven*), *skrèwàn* 'geschrieben' (anordfries. \**skriwen*), *hène* 'hin' (anordfries. \**hina*), *skène* m. 'Schiene' (anordfries. \**skina*), *spèle* schw. v. 'spielen' (anordfries. \**spilia*), *hè·a* 'ihr, sie' (anordfries. dat. \**hire*). Die Formen *nàme* 'nehmen', *k'·àme* 'kommen' (anordfries. \**nīma*, \**kīma*) haben sich im Vokalismus nach der Analogie der Imperative *nàm*, *k'·àm* (anordfries. \**nim*, \**kim*) gerichtet.

Anordfries. *ii* > *ài*, s. § . .<sup>1</sup>.

<sup>1</sup> Paragraphenzahl sowie Behandlung des Lautes fehlen (vgl. oben den Hattstedter Dialekt, p. 38). Es wird sich hier um Wörter wie *nai* 'neu', *frai* 'frei', *saiw* 'nähen' usw. (nach LÖFSTEDT I, 23 ff.) handeln.

## u

Anordfries. *u* wird in der Ma. der Halligen:

1) zu *ò* in geschlossener Silbe; Beisp.: *sòp* 'Suppe', *bòks* 'Hose', *p<sup>o</sup>òt* f. 'Topf' (anordfries. \**putte*), *l<sup>o</sup>p<sup>o</sup>tst<sup>o</sup>l* 'gemauerte Grube zur Düngerbewahrung' (anordfries. \**-stall*), *skòde* 'schütteln' (anordfries. \**skuddia*), *k<sup>o</sup>lòm<sup>o</sup>p* 'Kloss' (anordfries. \**klump*), *ònəɪ* 'unter' (anordfries. \**under*), *jòŋ* 'jung' (anordfries. \**jung*), *hòŋəɪ* 'Hunger' (anordfries. \**hunger*), *sòŋk* 'sank', pl. -*ən*, part. prät. *sòŋkən* 'gesunken' (anordfries. pl. \**sunkon*, part. \**sunken*), *hòlp* 'half', pl. -*ən* (anordfries. pl. \**hulpon*), *l<sup>o</sup>òɪsk* 'drosch', pl. -*ən* (anordfries. pl. \**thurskon*), *fòl* 'voll' (anordfries. \**full*);

2) (über mnordfries. *y*) zu *ò* in offener Silbe; Beisp.: *sòz* f. 'Sau' (anordfries. \**suze*), *dòɪ* 'Tür' (anordfries. \**dure*), *l<sup>o</sup>ònəɪzdəi* 'Donnerstag' (anordfries. \**Thunres dei*).

Anordfries. *uw* > *au*, s. § . .<sup>1</sup>.

## Die altnordfriesischen langen Vokale (und Diphthonge).

## ā

Anordfries. *ā* ergibt in der Ma. der Halligen:

1) *ue* (die erste Komponente trägt den Akzent) vor Dentalen ausser anordfries. *ð* und *r*. Beisp.: *sluet* m. 'ins Meer ausmündender Wassergraben' (anordfries. \**slāt*), *bluet* 'bloss' (anordfries. \**blāt*), *dued* 'tot' (anordfries. \**dād*), *rned* 'rot' (anordfries. \**rād*), *lued* 'Lot, Blei' (anordfries. \**lād*), *brued* 'Brot' (anordfries. \**brād*), *nued* f. 'Not' (anordfries. \**nād*), *lues* 'los' (anordfries. \**lās*); Präterita *skuēt* 'schoss' (anordfries. \**skāt*), *guet* 'goss' (anordfries. \**gāt*), *frues* 'fror' (anordfries. \**frās*); *dues* m. 'Tod' (anordfries. \**dāth*), *sues*

<sup>1</sup> Paragraphenzahl sowie Behandlung des Lautes fehlen (vgl. oben den Hattstedter Dialekt p. 39). MÖLLER hat hier wahrscheinlich an Wörter wie *trau* 'treu', *brau* 'brauen' usw. (nach LÖFSTEDT II, 136) gedacht.

‘Brunnen’ (anordfries. \**sāth*); vor *l* + Konsonant: *uel* ‘alt’ (anordfries. \**āld*), *huele* ‘halten’ (anordfries. \**hālda*), *huelv* ‘halb’ (anordfries. \**hālf*), *k<sup>u</sup>uelv* n. ‘Kalb’ (anordfries. \**kālf*).

Die Lautgruppe *ue* + Konsonant ist zweigipflig; genauer noch würde sie zu bezeichnen sein als langes *u* mit folgendem selbstlautendem Konsonanten von der Farbe eines geschlossenen *e*: <sup>1</sup>*u*-<sup>1</sup>*l*, <sup>1</sup>*du*-<sup>1</sup>*ḡ*, <sup>1</sup>*lu*-<sup>1</sup>*ḡ*. Dies ist gemeint, wenn die Schreiber der Halligen, welche *suhe* pl. ‘Brunnen’ haben (s. u.), neben *dued*, *lues* auch *duhd*, *luhs* schreiben.

2) *u* vor stimmhaftem (im Anordfries. inlautendem) *r*, *ḡ*, *v*, *ʒ*; Beisp.: pl. *suve* ‘Brunnen’ (anordfries. Festldial. \**sāḡa*), *uɹ* n. ‘Ohr’ (anordfries. \**āre*), *uʒ* n. ‘Auge’ (anordfries. \**āʒe*);

3) gekürzt *u* vor anordfries. *p*, *k*, *f*, *ch* und *m*; Beisp.: *hup* ‘Haufe’ (anordfries. \**hāp*), *k<sup>u</sup>up* ‘Kauf’ (anordfries. \**kāp*), *luf* ‘Laub’ (anordfries. \**lāf*), *huʒ* ‘hoch’ (anordfries. \**hāch*), *bum* ‘Baum’ (anordfries. \**bām*); Präterita *skuf* ‘schob’ (anordfries. \**skāf*), *suʒ* ‘sog’ (anordfries. \**sāch*); *lupe* ‘laufen’ (anordfries. \**hlāpa*), *k<sup>u</sup>upe* ‘kaufen’ (anordfries. \**kāpia*);

4) *o* vor stimmlosem (im Anordfries. auslautendem) *r*.<sup>1</sup>

### ā

Anordfries. *ā* wird in der Ma. der Halligen:

1) zu *i* vor allen Dauerlauten (ein *n*, *l*, das im Anordfries. im Silbenauslaut, nicht zwischen Vokalen stand, ist nach diesem *i* selbstlautend). Beisp.: *iṅ*, *niṅ* n. ‘ein, kein’ (anordfries. \**ān*, \**nān*), *iṅ*, *niṅ* f. ‘eine, keine’ (anordfries. \**āne*, \**nāne*), *hiṅ* ‘heil, ganz’ (anordfries. \**hāl*), schw. m. *hiṅle* (anordfries. \**-a*), *iṅ* n. ‘Feuer’ (anordfries. \**āld*), — *iṅ*, *iṅ* wird von den Schreibern der Ma. durch *ien* oder *iän*, *iel* oder *ihl* wiedergegeben; — *iɹ* ‘ehe, bevor’ (anord-

<sup>1</sup> Beispiele fehlen; vgl. oben die Hattstedter Ma. p. 41.

fries. \**ār*), *sīʒ* 'wund' (anordfries. \**sār*), *mīne* 'meinen' (anordfries. \**māna*), *līre* 'lehren, lernen' (anordfries. \**lāra*), prät. *blīf* 'blieb' (anordfries. \**blāf*).

2) zu *i* vor Verschlusslauten; Beisp.: *īk wīt* 'ich weiss' (anordfries. \**wāt*); Präterita *bit* 'biss' (anordfries. \**bāt*), *smit* 'warf' (anordfries. \**smāt*), *skīt* 'schiss' (anordfries. \**skāt*), *grip* 'griff' (anordfries. \**grāp*); *hit* 'heiss' (anordfries. \**hāt*).

### ē

Anordfries. *ē* bleibt in der Ma. der Halligen *e* ausser vor anordfries. auslautendem *r*. Beisp.: a) Anordfries. FestlDial. *ē* = Inseldial. *ā*: *skēp* n. 'Schaf' (anordfries. FestlDial. \**skēp*), *wēt* 'nass' (anordfries. FestlDial. \**wēt*), *rēd* 'Rat' (anordfries. FestlDial. \**rēd*), *lēte* 'lassen' (anordfries. FestlDial. \**lēta*), *ēt* 'ass', pl. *-n* (anordfries. FestlDial. pl. \**ēton*), *sprek* 'sprach', pl. *-ən* (anordfries. FestlDial. pl. \**sprēkon*), *lēz* 'niedrig' (anordfries. FestlDial. \**lēze*), *frēze* 'fragen'; — b) anordfries. FestlDial. *ē* = Inseldial. *ī*: *brēd* f. 'Braut' (anordfries. FestlDial. \**brēd*); — c) anordfries. FestlDial. *ē* = Inseldial. *ē*, *ō*: *be te* 'emendare' (anordfries. FestlDial. \**bēta*), *se ke* 'suchen' (anordfries. FestlDial. \**sēka*), *fē we* 'warten' (anordfries. FestlDial. \**tēva*), *fē le* 'fühlen' (anordfries. FestlDial. \**fēla*), *fē re* 'führen' (anordfries. FestlDial. \**fēra*).

Vor anordfries. auslautendem *r* wird das *e* zu *i* gekürzt; Beisp.: *jīr* n. 'Jahr' (anordfries. \**jēr*), *hīr* 'hier' (anordfries. \**hēr*), *dīr* 'da' (anordfries. \**dēr*), *wīr* 'wo' (anordfries. \**hwēr*). Wo in der Ma. der Halligen *e* vor *r* geblieben ist, wie in *heʒ* n. 'Haar', *weʒ* 'wahr', da ist die Form der obliquen Kasus mit intervokalischem *r* in den Nominativ gedrungen.

## ō

Anordfries.  $\bar{o} > \bar{o}$ . Beisp.: *l̥ok* 'Blick' (anordfries. \**lōk*), *l̥oke* 'sehen, blicken' (anordfries. \**lōkia*), *m̥ot* 'muss' (anordfries. \**mōt*), *m̥ost* 'musst' (anordfries. \**mōst*), *r̥ot* 'Wurzel' (anordfries. \**rōt*), *g̥od* adj. 'gut', n. 'Gut' (anordfries. \**gōd*), *h̥od* 'Hut' (anordfries. \**hōd*), *bl̥od* 'Blut' (anordfries. \**blōd*), *l̥om* n. 'Lamm' (anordfries. \**lōmb*), pl. *l̥om̥a*, *s̥on* 'Sand' (anordfries. \**sōnd*), *h̥on* 'Hand' (anordfries. \**hōnd*), *l̥on* 'Land' (anordfries. \**lōnd*), *ɔ̥p̥all̥on* nom. propr. einer Hallig 'Appelland' (anordfries. \**Appel-lōnd*), *sk̥on* f. 'Schande' (anordfries. \**skōnde*), *st̥one* 'stehen' (anordfries. \**stōnda*), *g̥ol* n. 'Gold' (anordfries. \**gōld*), *sk̥ol* 'sollte' (anordfries. \**skōlde*).

## ī

Anordfries.  $\bar{i}$  ergibt in der Ma. der Halligen:

1) *e* vor stimmhaften Spiranten *v*, *ð*, *z*, *ʒ*, 2) in allen übrigen Fällen  $\bar{i}$ . Mehrfach findet sich vor stimmhaften Spiranten  $\bar{i}$ , das aber aus einsilbigen Formen mit stimmlosem Auslaut eingedrungen sein muss, beim Verbum aus dem Imperativ in den Infinitiv, beim Nomen aus dem nom. sing. in den Plural.

Beisp.: 1) *ble* 'froh' (anordfries. \**bliðe*), *le·e* 'leiden' (anordfries. \**līða*), *ble·we* 'bleiben' (anordfries. \**blīva*), *skre·we* 'schreiben' (anordfries. \**skrīva*), — bei andern *blī·we*, *skrī·we* und *ðqī·we* 'treiben' (anordfries. \**drīva*), *rī·we* 'reißen' (anordfries. \**rīva*); — 2) *wī* 'wir' (anordfries. \**wī*), *wīd* 'weit' (anordfries. \**wīd*), *f̥īd* 'Zeit' (anordfries. \**tīd*), *līk* n. 'Leiche' (anordfries. \**līk*), *līf* 'Leib' (anordfries. \**līf*), *wīs* 'weise, klug' (anordfries. \**wīs*), *grīs* n. 'Ferkel' (anordfries. \**grīs*), *swīn* n. 'Schwein' (anordfries. \**swīn*), *mīn*, *sīn* n. 'mein, sein', f. 'meine, seine' (anordfries. n. \**mīn*, \**sīn*, f. \**mīne*, \**sīne*), *grīpe* 'greifen' (anordfries. \**grīpa*), *bīte*

‘beissen’ (anordfries. \**bīta*), *slīte* ‘schleissen, verlieren’ (anordfries. \**slīta*), *splīte* ‘spalten’ (anordfries. \**splīta*), *skīte* ‘scheissen’ (anordfries. \**skīta*), *rīde* ‘reiten’ (anordfries. \**rīda*), *bīne* ‘binden’ (anordfries. \**bīnda*), *fīne* ‘finden’ (anordfries. \**fīnda*), *swīne* ‘schwinden’ (anordfries. \**swīnda*).

### ū

Anordfries. *ū* (> mnordfries. *ȳ*) wird 1) zu *ø* vor den stimmhaften Spiranten *v*, *ð*, *z*, *ʒ*, 2) in allen andern Fällen zu *ÿ* (viele Halligbewohner sprechen für diesen »wide vowel« *ÿ* den »narrow vowel« *ø*; auf Oland hört man *ø*, auf Langeness *ÿ*). Ein *ÿ* (*ø*) vor stimmhaften Spiranten ist, wie oben das *ì*, auf dem Wege der Analogie eingedrungen.

Beisp.: 1) *skrøw* ‘Schraube’ (anordfries. \**skrūve*), *skrøwe* st. v. ‘schrauben’ (anordfries. \**skrūva*) und *skrywe*, *skøwe* ‘schieben’ (anordfries. \**skūva*) und *skÿwe*; — 2) *nÿ* ‘nun’ (anordfries. \**nū*), *dÿ* ‘du’ (anordfries. \**ðū*), *ÿt* ‘aus’ (anordfries. \**ūt*), *bÿk* ‘Bauch’ (anordfries. \**būk*), *hÿs* n. ‘Haus’ (anordfries. \**hūs*), *lÿs* ‘Laus’ (anordfries. \**lūs*), *mÿs* ‘Maus’ (anordfries. \**mūs*), *fÿn* m. ‘Garten’ (anordfries. \**tūn*), *fÿl* ‘schmutzig, hässlich’ (anordfries. \**fūl*), *sÿpe* ‘saußen’ (anordfries. \**sūpa*), *lÿke* ‘schliessen’ (anordfries. \**lūka*), *brÿke* ‘brauchen’ (anordfries. \**brūka*), *sÿtə* ‘Schuster’ (anordfries. \**sūtere*), *dÿne* m. ‘Düne’ (anordfries. \**dūna* schw. m.), *hÿn* m. ‘Hund’ (anordfries. \**hūnd*), *grÿn* ‘Grund’ (anordfries. \**grūnd*), *pÿn* ‘Pfund’ (anordfries. \**pūnd*), *sÿn* ‘gesund’ (anordfries. \**sūnd*); Präterita *bÿn* ‘band’, pl. *-ən* (anordfries. pl. \**būndon*), *fÿn* ‘fand’, pl. *-ən* (anordfries. pl. \**fūndon*), *swÿn* ‘schwand’, pl. *-ən* (anordfries. \**swūndon*); dazu die Partizipien *bÿnən* (anordfries. \**būnden*), *fÿnən* (anordfries. \**fūnden*), *swÿnən* (anordfries. \**swūnden*).

Anordfries. *iū* (> mnordfries. *jÿ*) ist dem Laute nach

ein anordfries.  $\bar{a}$  mit vorhergehendem mitlautendem  $i$ , also in der Mundart der Halligen  $j\bar{o}$  oder  $j\bar{y}$ . Beisp.:  $\ell j\bar{o}ze$  'zeugen' (anordfries.  $*ti\bar{u}za$ ),  $j\bar{y}$  'sie' (anordfries.  $*hi\bar{u}$ ),  $j\bar{y}^1$  'die' (anordfries.  $*\delta i\bar{u}$ ),  $\ell j\bar{y}\chi$  n. 'Zeug' (anordfries.  $*ti\bar{u}\chi$ ),  $j\bar{y}r$  'teuer' (anordfries.  $*di\bar{u}re$ ).

### ia

Anordfries.  $\bar{ia}$  wird in der Ma. der Halligen:

1) zu  $i$  vor Dauerlauten; Beisp.:  $\ell i'f$  'Dieb' (anordfries.  $*th\bar{i}af$ ), pl.  $\ell i'we$  (anordfries. FestDial.  $*th\bar{i}ava$ ),  $li'f$  'lieb' (anordfries.  $*li'af$ ), schw. m.  $li'we$  (anordfries.  $*li'ava$ ), comp.  $li'w\bar{a}$ ,  $\ell i'\chi$  'Lende' (anordfries.  $*th\bar{i}ach$ ),  $fi'l$  n. 'Rad' (anordfries. FestDial.  $*fi'al$ ),  $bi'r$  n. 'Bier' (anordfries.  $*bi'ar$ ),  $fr\bar{i}ze$  'frieren' (anordfries.  $*fr\bar{i}aza$ );

2) gekürzt  $i$  vor Verschlusslauten. Beisp.:  $k'ripe$  'kriechen' (anordfries.  $*kri'apa$ ),  $gite$  'giessen' (anordfries.  $*gi'ata$ ),  $skite$  'schiessen' (anordfries.  $*ski'ata$ ),  $fa-\tau'qite$  'verdrriessen' (anordfries.  $*for-thri'ata$ ),  $\ell ite$  st. v. 'heulen' (anordfries.  $*th\bar{i}ata$ ),  $dip$  adj. 'tief', n. 'Tief' (anordfries.  $*di'ap$ ),  $sik$  f. 'Wange' (anordfries.  $*ci'ake$ ).

## III. ABSCHNITT

### Altnordfries. $\bar{a}$ im Neunordfriesischen.

Für das afries.  $\bar{a}$  ist der Lautwert  $\bar{o}$  (wie nengl.  $a$  in *fall*) anzunehmen; s. Kuhns Zeitschr. XXIV, 508 f.

Dass der dem altsüdfries.  $\bar{a}$  entsprechende lange Vokal, der im Neunordfriesischen (über mnordfries.  $\bar{o}$ ) in die unten genannten  $o$ - und  $u$ -Laute übergegangen ist, auch im Altnordfriesischen ein langer  $\bar{a}$ -Laut war, wird bezeugt 1) durch den im Liber census Daniae von 1231 (ed. NIELSEN p. 52)

<sup>1</sup> Das Ms. hat irrtümlich  $h\bar{y}$ .



vorkommenden Namen der Hallig Oland: *Aland*, jetzt Amrum *ualùn*, Föhr *uəlun*, Nordstrand *uelō'n*<sup>1</sup> (anordfries. \**Ā-lōnd*), dän. auf älteren Karten *Øland*, und 2) dadurch, dass dieser Vokal in Lehnwörtern gleichzeitiges langes *ā* der Nachbargebiete wiedergibt (s. u.).

### Die Entwicklung.

Anordfries. *ā* (> mnordfries. *ō*) ergibt in den neunordfriesischen Mundarten folgende Qualitäten:

#### I. In den Inseldialekten:

1) auslautend und vor Dentalen (anordfries. *t, d, þ, ð, s, z, n, l, r*) Sylt *ùò*, Helg. *uà*<sup>·</sup>, Amrum *ua*<sup>2</sup>, Föhr *uə*<sup>2</sup>.

2) vor Labialen und Velaren (anordfries. *p, f, v, m, k, ch, ʒ, ng*) Sylt *o*<sup>·</sup>; Helg. *o*<sup>·</sup> vor *v* und *ʒ*, *uà*<sup>·</sup> vor *p, k, f, ch, m*; Amrum *ù*<sup>·</sup>, doch *u*<sup>·</sup> vor *v* und *ʒ*; Föhr *u*<sup>·</sup>.

#### II. In den Festlanddialekten:

1) auslautend Nordstrand (auf den Hall.) *ue*, Hattstedt *ua*, Breklum Langenh. Enge Mor. Wied. *u*<sup>·</sup>.

2) vor *p, k, f, ch* FestlDial. *u*.

3) vor *t, d* Nordstrand *ue*, Hattstedt *ua*, Breklum Langenh. *u*, Enge Mor. *y* (mit folgendem mouilliertem *l', d'*), Wied. *ui*<sup>2</sup>.

4) vor *þ, s* Nordstrand *ue*, Hattstedt *ua*, Breklum Langenh. Wied. *u*, Enge Mor. *y*.

5) vor inlautendem anordfries. *z* Nordstrand *ue*, Hattstedt *ua*, Breklum Langenh. Enge Mor. Wied. *u*<sup>·</sup>.

6) vor inlautendem anordfries. *v, ð, ʒ* FestlDial. *u*<sup>·</sup>.

<sup>1</sup> Zu *ue* vgl. die folgende Fussnote.

<sup>2</sup> Diese (wie auch die folgenden) Diphthonge *ua, uə, ue* und *ui* tragen den Akzent auf der ersten Komponente, von MÖLLER durch einen ' unter dem betreffenden Buchstaben bezeichnet.

7) vor *m* FestlDial. *u*. Vor anordfries. inlautendem *m* war nach der Analogie der andern Nasale und Liquiden langes *u* zu erwarten; es scheint sich der Vokal in offener Silbe nach dem in geschlossener gerichtet zu haben, der Vokal des Plurals anordfries. FestlDial. \**bāma* nach dem des Singulars \**bām* (s. u.).

8) vor *n* Nordstrand *ue*, Hattstedt *ua*; vor auslautendem anordfries. *n* Breklum Langenh. *u*, Enge Mor. *y* (vor mouilliertem *n'*), Wied. *u*; vor inlautendem anordfries. *n* zwischen Vokalen Breklum Langenh. Enge Mor. Wied. *u*.

9) vor *l* Nordstrand *ue*, Hattstedt *ua*; vor auslautendem anordfries. *l* Breklum Langenh. *u*, Enge Mor. *y* (vor mouilliertem *l'*), Wied. *u*; vor anordfries. *ld* Breklum Langenh. *u*, Enge Mor. *y* (vor *l'*), Wied. *u* (vgl. p. 77, südliche Wied. *ui*); vor *lk* Breklum Langenh. Enge Wied. *u*, Mor. *y*; vor *l* + Spirant und *l* + Nasal Breklum Langenh. Enge Mor. Wied. *u*; vor inlautendem anordfries. *l* zwischen Vokalen Breklum Langenh. Enge Mor. Wied. *u*.

10) vor inlautendem anordfries. *r* FestlDial. *u*.

11) vor auslautendem (stimmlosem) anordfries. *r* Nordstrand Hattstedt *o*, Breklum *ɔ*, Langenh. *ò*, Enge Mor. *ò*, Wied. *u*.

#### Zusatz.

Die Entwicklung des afries. *ā* im Neostfriesischen.

Afries. *ā* ergibt neostfries. Wang. Sat. *o*, *oə*; und zwar in beiden Mundarten *o* im Auslaut und vor *r*, ferner Wang. *o* vor *ch*, *ʒ*, Sat. *o* vor afries. *f*, *v*, *th*, *s*, *ch*, *ʒ*, *m*, *ld*; Wang. *oə* vor *p*, *t*, *d*, *f*, *v*, *th*, *s*, *m*, *l*, vor afries. *n* in geschlossener Silbe, Sat. *oə* vor *t*, *d*. Wang. Sat. *o* statt eines erwarteten *oə* ist dem Nd. entlehnt, so Wang. *dro:m* 'Traum', *tro:st* 'Trost'; Sat. *slo:t* 'Wassergraben', *ro:d* 'rot', neben *blo:ət* 'bloss', *lo:əd* 'Lot'.

## Beispiele.

Sylt *lùð*, Amrum *lua*, pl. -n, n. 'Abfluss im Haff' (anordfries. \**lā*, anord. *lá* f. 'the line of shoal water along the shore'); — Sylt *p'ùð* nom. propr. m., gen. -n in *p'ùðn-støwæn* (anordfries. \**Pā* schw. m.); — Mor. *wru* 'brünstig (von Säuen)' (anordfries. \**wrā*).

Sylt *k'op*, Amrum *k'ùp*, FestlDial. *k'up* m. 'Kauf' (afries. *kāp*, aengl. *cēap*); — Sylt *k'opi*, Amrum *k'ùpi*, Hattstedt Breklum *k'upi*, Hall. Langenh. Enge Mor. Wied. *k'upe* 'kaufen' (anordfries. \**kāpia*); — Sylt *sið-lop*, Amrum *siād-lùp* m. 'Saatkorb' (anordfries. Inseldial. \**sēd-lāp*, aengl. *lēap* 'Korb', anord. *laupr*), vgl. westfäl. *sət-lūpe* schw. f. (aus and. \**lōpia*); — Sylt *k'no:p* m. 'Knopf' (westfäl. *knäup* m. (*äu* < as. *ô*), nnl. *knoop*, mhd. *knouf*); — Sylt *slo:p:-æn*, Amrum *slù:p:-an* f. 'Bettüberzug' (anordfries. \**slāpe* f., mhd. *sloufe* f.); — Sylt *slo:p:-æn*, Amrum *slù:p:-an* f. 'grosses Boot' (nnl. *sloep* f. dass., im Vokal nicht stimmend, KILIAN *sloepe* 'navicula'), vgl. mnd. *slōpe*, *slōpe* 'schlittenartiges Fahrzeug zur Fortschaffung von Waren', Luther *schleuffe* dass.; — Sylt *slo'pi*, Amrum *slù'pi* 'ein Fahrzeug zerhauen', Amrum *ÿt'j-slù'pi* 'ein Haus abbrechen' (anordfries. \**slāpia*, \**ūt*-; Sat. *slo'pje* 'Schiffe schleifen', nnd. *slo:pen* Brem. Wb. 'schleifen (nur von Schiffen)', nnl. *sloopen* 'schleifen, zerstückeln, zerstören, dem Erdboden gleich machen'); — Sylt *sno'pi* 'naschen' (anordfries. \**snāpia*; nd. *sno:pen*), [nnl. *snoepen* wie oben *sloep*: diese nl. Wörter mit *oe* für erwartetes *oo* scheinen in der Gestalt *ô*, > anfränk. *uo*, mnl. *oe*, aus dem And. herübergenommen zu sein]; — Sylt *p'ro:k* c. 'Stachel'; — Sylt *p'o:kə* 'Kohlengefäss'; — Amrum *āmbi-τ'qū'ki* 'umherstreifen' (anordfries. \**imbbī-thrākia*?).

Sylt *ro:v*, Amrum *rùf* f., Mor. *ruf* n. 'Bund gewundener Garns' (nl. KILIAN *roof-gaerens*); — Sylt *f'o:wəski*

‘Zauberin’ (lässt auf ein anordfries. \**tāver* ‘Zauber’ schließen).

Langenh. *rut*, Mor. *ryt'* n. eine Krankheit (‘Rotlauf’) der Kühe; — Sylt *sùðð*, Helg. *suà't*, Amrum *suas*, Nordstrand *sues*, Langenh. *sus*, Enge Mor. *sys* m. ‘Sod, Brunnen’ (anordfries. \**sāth*); dazu pl. Sylt *sùððal*, Amrum *sua-zal*, Langenh. *su'e*, Enge *su'de/su'ze* (anordfries. Inseldial. \**sāðar*, FestlDial. \**sāða*); — Sylt *ùðz*, Amrum *uaz* nom. propr. f. (anordfries. \**Āze*, dän. *Åse*); — Amrum *uask* adj. ‘sittsam’.

Mor. *suχ* m. ‘Zuber’; — Sylt *ho'z*, Amrum *hù'χ*, FestlDial. *huχ* ‘hoch’ (anordfries. \**hāch*); — Sylt *òm<sup>l</sup>ho'z* (anordfries. \**umb<sup>l</sup>hāch*), Amrum *àm<sup>l</sup>hù'χ*, Mor. *àm<sup>l</sup>huχ* ‘hinauf’, Nordstrand *àm<sup>l</sup>huχ* adv. ‘oben’ (anordfries. \**imb<sup>l</sup>hāch*); — Sylt *ho'z*, Amrum *hù'χ*, Breklum Enge Wied. *huχ* m. ‘Hügel’ (anordfries. \**hāch*; anord. *haugr*); dazu pl. Sylt *ho'zəl*, Amrum *hu'zəl*, Breklum Enge Wied. *hu'ze* (anordfries. Inseldial. \**hāzar*, FestlDial. \**-a*); — Amrum *hu'zanz* n. ‘Anhöhe’ (anordfries. \**hāzneze*, \**-enze*); — Enge Mor. Wied. *hu'zed* n. ‘Höhe’; — Amrum *hu'z*, Nordstrand *hu'ze* m., scil. ‘Hallig’, die Hallig ‘Hooge’ (anordfries. \**Hāza*, d. i. entweder schw. m. ‘altus’ oder gen. pl. ‘Chaucorum’); — Sylt *k'o'z*, Amrum *k'ù'χ*, Breklum Enge Mor. Wied. *k'uχ* m. ‘Koog, durch Deiche eingeschlossenes Marschland’ (anordfries. \**kāch*, awestfries. *kaegh* РИЧТН. Wb. p. 861 s. v. *kei*); dazu pl. Sylt *k'o'zəl*, Amrum *k'u'zəl*, Breklum Enge Mor. *k'uz'e*.

Sylt *bo'm*, Helg. *buà'm*, Amrum *bù'm*, FestlDial. *bum* m. ‘Baum’ (anordfries. \**bām*); dazu pl. Sylt *bo'məl*, Amrum *bù'məl*, FestlDial. *bume* (anordfries. Inseldial. \**-ar*, FestlDial. \**-a*); [LYNGBY p. 47 hat Wied. *bu'm* ‘Baum’ neben *strum* ‘Strom’: hier könnte das *u* aus dem urspr. Plural

stammen, doch hat der Wied. Plural bei LYNGBY kurzes *u*]; — Langenh. Enge Mor. *rume*, Breklum *rum* m. 'Rahm, flos lactis', dazu nwestfries. *ream* schw. m. (afries. wohl \**rām* st. m. und erst im Neufriesischen schw. m. geworden; aengl. *rēam*; mhd. *roum*, 1482 *roume*, vgl. Weigand s. v. <sup>1</sup>*Rahm*); hierzu Mor. *aufrume* 'abrahamen' (anordfries. \**ōf-rāmia*); — Sylt *go'm* 'Gastmahl bei der Taufe' (anordfries. \**gāme* f. oder pl. \**gāma*), Nordstrand Hattstedt *gume* [OUTZEN p. 109 *gumi*] dass. (anordfries. f. pl. \**gāma*, as. f. pl. *gōma* 'Gastmahl'); — Amrum *hām skrū'mi* 'sich sträuben' (anordfries. \**skrāmia*, nd. *shrōmen* 'sich scheuen', nl. *schromen* 'bedenklich sein'); — Amrum *p'uan*, Föhr *p'uan* adj., 'es *p.* haben' = 'vollauf zu tun haben'.

Sylt *k'ùðl*, Helg. *k'uà'l*, Amrum Hattstedt *k'ual*, Nordstrand *k'uel*, Breklum Langenh. *k'ul*, Enge Mor. *k'yl'*, Wied. *k'u'l* m. 'Kohl' (anordfries. \**kāl*); — Sylt *skrùðl*, Amrum *skrual* m. 'Geschrei' (anordfries. \**skrāl*); dazu Sylt *skrùðli*, Amrum *skruali*, Breklum *šru'li*, Mor. *šru'le* 'schreien, weinen' (anordfries. \**skrālia*; dän. *skrål* n. 'Geschrei', *skråle* 'schreien').

Amrum *muɑ*, Hall. Hattstedt *moɑ*, Breklum *mɑ*, Langenh. *mòɑ*, Enge Mor. *mòɑ*, Wied. *mur* 'mehr' (anordfries. \**mār*); — Amrum *huaɑ* 'wo', Mor. *hòɑ*, Enge *høɑ*<sup>1</sup> 'wie' (anordfries. \**hwār* 'wo').

### Das Material.

(Nach dem Ursprung des anordfries. *ā* geordnet).

#### 1. Anordfries. *ā* < germ. *au*.

Anordfries. *ā* = afries. *ā* (< germ. *au*) liegt vor in folgenden Fällen:

<sup>1</sup> Wahrscheinlich Fehler für *hòɑ*, vgl. *mòr* und die oben gegebene Regel.

Amrum *hùp* [Sylt abweichend, s. unter  $\bar{o}$ <sup>1</sup>], FestlDial. *hup* m. 'Haufe' (afries. *hāp*, aengl. *hēap*); dazu Amrum *hùpi*, Enge Mor. *hupe* 'häufen' (anordfries. *\*hāpia*); -- Mor. *stup* 'arduus', als adv. 'hart an' (anordfries. *\*stāp*, aengl. *stēap*); -- Mor. *stup* m. 'Stauf, Teermeste' (anordfries. *\*stāp*, aengl. *stēap*, ahd. *stouf*); -- Amrum *lùp*, FestlDial. *lupe* (> Breklum *lup*) 'laufen' (anordfries. *\*hlāpa*, afries. *hlāpa*, aengl. *hlēapan*; Wang. *lōap*, Sat. *lōapə*); -- Sylt *àp-stro̅pi*, Amrum *àp-strù̅pi* 'aufstreifen' (die Ärmel) (anordfries. *\*-strāpia*; mhd. *stroufen* 'abstreifen'; nnl. *opstroopen*); -- Sylt *so̅p* [auf Amrum und Föhr weichen die Präterita ab], FestlDial. *sup* prät. 'soff' (anordfries. *\*sāp*).

Sylt *nùðt*, Amrum *nuat*, Nordstrand *nued*, Enge Mor. *nyt'*, Wied. *nuít* n. 'Hornvieh, Jungvieh' (anordfries. *\*nāt*, aengl. *nēat*, anord. *naut*, ahd. *nōz*); -- Sylt *skùðt*: -ax, Helg. *skuùat*, Amrum *skuat*: -ax, Hattstedt *šuat*, Breklum Langenh. *šut*, Enge *skyt'*, Mor. *šyt'*, Wied. *skuít* m. 'Schoss' (anordfries. *\*skāt*; Wang. *šoat*); ferner Sylt *k'ly̅wax-skùðt*, Amrum *k'ly̅wax-skuat* m. (= dän. *klyver-skød*); -- Sylt *slùðt*, Amrum *sluat*, Nordstrand *sluet*, Hattstedt *sluat*, Breklum Langenh. *slut*, Enge Mor. *slyt'* m. 'Wassergraben' (afries. *slāt*; Wang. *sloat*); -- Sylt *blùðt*, Helg. *bluàt*, Amrum *bluat*, Nordstrand *bluet* 'bloss, entblösst' (anordfries. *\*blāt*; Wang. *bloat*); -- Sylt *fùðt*, Amrum *çuat* m. 'Lärm' (anordfries. Inseldial. *\*thāt*; ahd. mhd. *dōz* m.); -- Breklum *k'lut* m. 'Heudiemen (beim Hause)' (anordfries. *\*klāt*; ahd. *chlōz* 'Kloss'; mnl. mnd. *klôt* m. 'Kugel', nnd. *klo̅t* m. 'Torfhaufen'); dazu Breklum *k'luti* 'unbeholfen' (anordfries. *\*klāiž*); -- Sylt *rùðti*, Amrum *ruati*, Enge Mor. *ryt'e*

<sup>1</sup> Die Behandlung des anordfries.  $\bar{o}$  fehlt. Das Sylterfriesische hat *hop* (BPMÖLLER Wb.), das also nach MÖLLER offenbar auf eine Grundform mit  $\bar{o}$  zurückzuführen ist.

‘brüllen’ (anordfries. \**rātia*; anord. *rauta*); — Präterita: Sylt *gùðt*, *skùðt*, Nordstrand *guet*, *skuet*, Hattstedt *guat*, *šuat*, Breklum Langenh. *gut*, *šut*, Mor. *gyt'*, *šyt'*, Wied. *guil*, *skuil* ‘goss, schoss’ (anordfries. \**gāt*, \**skāt*); — Sylt *dùðd*, Helg. *duà'd*, Amrum *duad*, Nordstrand *dued*, Hattstedt *duad*, Breklum Langenh. *dud*, Enge Mor. *dyd'*, Wied. *duid* ‘tot’ (anordfries. \**dād*); — genau darauf reimend in allen Mundarten Sylt *rùðd* usw. ‘rot’ (anordfries. \**rād*); Sylt *brùðd* usw. n. ‘Brot’ (anordfries. \**brād*); Sylt *lùðd* usw. n. ‘Blei, Lot’ (anordfries. \**lād*); Sylt *nùðd* usw. f. ‘Not’ (anordfries. \**nād*); — Amrum *ruad:-an* f. ‘der dritte Magen des Kalbes’ (anordfries. \**rāde* schw. f.; nnd. *ro'de* DÄHNERT 383, *ro'd* Brem. Wb. 3, 512 ‘der dritte Magen des Rindviehs’, nl. *roode* KILLIAN ‘bovis ventriculus’); — Amrum *suad:-an* f., Sylt *sùðd:-ən*, Breklum *sud*, Langenh. *sude*, Enge Mor. *syd'e* m. ‘Sode, Rasenstück’ (afries. *sāda* m.; Wang. *so'əd* m.; nnl. *zode*; afries. Ems. auch *sāTHA*; Sat. *sæ'de* weist zurück auf \**sēda* oder \**sēTHA* mit Umlaut); — Sylt *skrùððəɹ*, Amrum *skruaðəɹ*, Nordstrand *skruedəɹ*, Hattstedt *šruaðəɹ*, Breklum Langenh. *šrudəɹ*, Enge *skryd'əɹ*, Mor. *šryd'əɹ* m. ‘Schneider’ (anordfries. \**skrādere*; mnd. *schröder*, mhd. *schrôtære*); — Sylt *bùðd*, Hattstedt *buad*, Breklum Langenh. *bud*, Enge Mor. *byd'*, Wied. *buid* prät. ‘bot’ (anordfries. \**bād*).

Sylt *ro'k* ‘14 Bund Stroh’, Amrum *rù'k*, Langenh. Mor. *ruk* m. ‘Heudiemen, -schober’, Breklum [OUTZEN] *ruk* ‘Haufe von Heu oder Korn’ (anordfries. \**hrāk*, aengl. *hréac*, anord. *hraukr*); dazu Breklum [OUTZEN] *ruki* ‘aufhäufen’, Amrum *rù'ki*, Mor. *ruke* ‘das Heu in einen Schober bringen’ (anordfries. \**hrākia*); — Sylt *ro'k* ‘Rauch’, *smo'k* dass. (anordfries. \**rāk*, \**smāk*; vgl. \**ræk*<sup>1</sup>); — Sylt *lo'k*: -ən, Helg. *luà'k*,

<sup>1</sup> In andern nordfries. Mundarten liegt dem Worte ‘Rauch’ ein anordfries. \**rāk* zugrunde; hier nicht behandelt.

Enge Mor. *luk* f. 'Zwiebel' (anordfries. \**lāke* f.?<sup>1</sup>; aengl. *lēac*, anord. *laukr* m.); — Langenh. [OUTZEN] *uke-no'm* 'Spitzname' (anordfries. FestlDial. \**āka-noma*; mengl. *ekename*; anord. *aukanafn*), [Sylt *oʔ-no'm* durch Volksetymologie für \**oʔk-*]; — Amrum *bùkri* 'ein grosses Feuer auf dem Herde unterhalten' (anordfries. \**bākeria*, zu dem Verbalstamm germ. \**baukezā-*; die Stammsilbe ist entweder dieselbe wie in germ. \**baukna* n. 'Signalfeuer', oder das Wort ist gleich mnd. nl. *bakeren* 'fovere', und das *au* dasselbe wie in anordfries. \**āze* 'Auge'; \**bauk-* < *bak<sup>u</sup>-* wie lat. *fov-* < \**bhog<sup>u</sup>-*, vgl. Kuhns Zeitschr. XXIV, 437).

Sylt *doʔv*, Helg. *duàʔf*, Amrum *dùʔf*, FestlDial. *duf* 'taub' (afries. *dāʔ*; Wang. *doʔf*, Sat. *doʔu*); — Sylt *skoʔv*, Amrum *skùʔf*, Enge *skuf*, Langenh. Mor. *šuf* m. 'Bund Stroh oder Getreide' (anordfries. \**skāʔ*; aengl. *scēaf*); — Sylt *loʔv*, Nordstrand Breklum Langenh. *luf* n. 'Laub' (anordfries. \**lāʔ*, germ. *z*-Stamm \**laubez-*; Wang. *loʔf*: pl. *loʔvər*, Sat. *loʔu*); — Sylt *loʔv*, Amrum *lùʔf* 'Schiene' [MECHLENBURG-CLEMENS Glossar]; — Sylt *snoʔv*, FestlDial. *snuf* prät. 'schnob' (anordfries. \**snāʔ*); — Sylt *gloʔv*, Amrum *gluʔw*, Breklum *luʔw*, Langenh. Enge Mor. *luʔwe* m. 'Glaube' (anordfries. \**lāva*, afries. *lāva*, aengl. *zelēafa*); — Sylt *roʔwi*, Helg. *roʔwe*, Amrum *ruʔwi*, Mor. *ruʔwe* 'rauben' (afries. *rāvia*, aengl. *rēafian*); — Sylt *kʔloʔwi*, Langenh. *kʔluʔwe* 'spalten' (anordfries. \**klāvia*; vgl. \**klēva*<sup>1</sup>).

Sylt *dùòð*, Helg. *duàʔt*, Amrum *duas*, Nordstrand *dues*, Hattstedt *duat*, Breklum Langenh. Wied. *dus*, Enge Mor. *dys* m. 'Tod' (afries. *dāth*, aengl. *dēap*); — Amrum *snuas* adj. 'kurz abgemäht, schnöde', Langenh. *snus* 'glatt', z. B. vom Tisch (anordfries. \**snāth*; anord. *snaudr* 'stripped, be-

<sup>1</sup> Diese Grundform des Wortes lässt sich aus den Formen anderer nordfries. Mundarten erschliessen, wird hier aber nicht behandelt.



reft', norw. *snaud* 'entblösst', *snaudbeitt* 'abgegrast'; nd. Göttingen *snøæd* 'mager' (vom Boden) SCHAMBACH 200). Enge Mor. *snys* 'sauber, geschniegelt, nett, flink', Amrum *snuas*, Sylt *snùðð* 'gescheit' (anordfries. \**snāth*<sup>1</sup>; nnd. *snøde* 'witzig, schlau' RICHEY, Brem. Wb.); — Sylt *hùððal* Name des Fleckens 'Hoyer' (anordfries. \**Hāðer*; adän. *Hōthær*), Wied. *huʒər*, südjüt. *høiar* ( $i < \delta$ ) (vielleicht = anord. *hauðr* n., germ. \**haupra* aus \**skáutra*-: der Ort Hoyer ist für Sylt und war früher für die Wieding- und Bökingharde das 'Festland' κατ' ἐξοχήν; vgl. LYNGBY p. 47).

Sylt *lùðz*, Amrum *luas*, Nordstrand *lues*, Hattstedt *luas*, Breklum Langenh. Wied. *lus*, Enge Mor. *lys* 'los' (anordfries. \**lās*); — Sylt *frùðz*, Nordstrand *frues*, Hattstedt *fruas*, Breklum Langenh. Wied. *frus*, Enge Mor. *frys* 'fror' (anordfries. \**frās*); — Amrum *uaz*: -an f., Sylt *ùðz*: -ən c. 'Mulde, Wanne' (anordfries. Inseldial. \**āze*; anord. *ausa* 'Schöpflöfel'); — Sylt *ùðz*, Enge Mor. *uʒe* 'Wasser schöpfen' (anordfries. \**āza*; anord. *ausa*), Amrum *uazi* schw. v. dass.

Sylt Helg. *oʒ*, Amrum FestlDial. *uʒ* n. 'Auge' (anordfries. \**āze*); dazu Sylt *aur-oʒi*, Amrum *aur-uʒi*, *bi-uʒi* 'übersehen' (anordfries. \**aur-*, \**bī-āzīa*).

Sylt *stroʒm*, Helg. *struàʒm*, Amrum *strùʒm*, FestlDial. *strum* m. 'Strom' (anordfries. \**strām*); — Sylt *oʒm* m. 'Oheim' (anordfries. \**ām*, aengl. *ēam*); — Sylt *droʒm*, Amrum *drùʒm*, Mor. Wied. *ðqum* m. 'Traum' (anordfries. \**drām*); — Sylt *fʒoʒm*, Amrum *fʒùʒm* m. 'Band', Langenh. *fʒum* 'Zaum der Pferde' (afries. *tām*; anord. *taumr*); — Sylt *soʒm*, Helg. *suàʒm*, Amrum *sùʒm*, Langenh. Mor. *sum* m. 'Saum, Naht' (anordfries. \**sām*, aengl. *sēam*); dazu Helg. *suàʒme*, Mor. *sume* 'säumen' (anordfries. \**sāmīa*).

<sup>1</sup> Es geht nicht deutlich hervor, ob MÖLLER dieses \**snāth* und das vorhergehende anordfries. \**snāth* für identisch hält.

Sylt *hùðn*, Amrum *huan* m. 'Hohn' (anordfries. \**hān*); — Sylt *lùðn*, Helg. *luà'n*, Amrum Hattstedt *luan*, Nordstrand *luen*, Wied. *lu'n*, Breklum Langenh. *lun*, Enge Mor. *lyn'* m. 'Lohn' (anordfries. \**lān*); dazu Sylt *lùðni*, Amrum *luani*, Breklum *lu'ni*, Langenh. *òuf'lu'ne*, Enge Mor. Wied. *lu'ne* 'lohn' (anordfries. \**lānia*, \**ōf-*); — Sylt *skùðn* adj. 'schön' (anordfries. \**skān*; dän. schwed. *skön*); — Amrum *skuani* 'schonen' (anordfries. \**skānia*), Sylt *skùðni'zi*, Langenh. Mor. *su'nize*, Enge *sku'nize* (anordfries. \**skāni'zia*); — Sylt *bùðn*: -*an* c., Amrum *buan*: -*an* f., Nordstrand *buen*, Hattstedt *buan*, Breklum Langenh. Enge Mor. Wied. *bu'n*: -*e* f. 'Bohne' (anordfries. \**bāne*).

Sylt *ùð'x*: -*an* n., Helg. *uà'x*, Amrum *uax*: -*an* n., Festl-Dial. *u'x* n. 'Ohr' (anordfries. \**āre*).

Der Umlaut von afries. *ā* < germ. *au* vor einem *i* der folgenden Silbe ist afries. *ā* (geschrieben asüdfries. *e*, als langes offenes *e* hier durch *ē* bezeichnet<sup>1</sup>). Wo im Englischen oder Friesischen in *i*-Stämmen mit langer Silbe der Umlaut nicht eingetreten zu sein scheint, stammt die Form ohne Umlaut aus den Kasus mit germ. -*ai*-.

Das Nordfries. weicht vom Südfries. ab in dem Worte anordfries. \**nād* f. ohne Umlaut = aengl. *nēad*, gegenüber aostfries. *nēd* mit Umlaut = aengl. *nēd*. < germ. *naudiz* f. 'Not'.

Zu den nnordfries. Formen siehe oben p. 61. Das nostfries. Wang. Sat. *no'd* ist nach p. 56 aus dem Niederdeut-

<sup>1</sup> MÖLLER unterscheidet diesen langen offenen *e*-Laut von der langen geschlossenen Qualität (germ. *e*<sup>1</sup>), die er als *ē* wiedergibt. Da ich zur Bezeichnung der Länge der altfries. Vokale einer wagerechten Strich, nicht den Zirkumflex benutze, werden die beiden genannten Qualitäten nicht geschieden; das gilt aber nur für die überlieferten asüdfries. Formen, — in den konstruierten anordfries. Formen werden ja die Laute durch die Anwendung von *ā* und *ē* deutlich auseinander gehalten —, spielt also hier nur eine geringe Rolle.

schen entlehnt. Nach 'Not' richtet sich im Vokal das Adjektiv 'nötig' (germ. \**nauðeiȝa-z*; aengl. *nēdiȝ*) in Amrum *nuadaȝ* 'nötig, notwendig, bedürftig, unger'n' (anordfries. \**nādich*; wie anord. *nauðigr*), wovon das Verbum Amrum *nuadaȝi* 'nötigen' (anordfries. \**nādiȝia*) neben Mor. *nid'ize* 'durch Not zwingen' (anordfries. \**nādiȝia*, aostfries. R *nēdiȝia*). A(nord)fries. \**nād-* (germ. \**nauði-*) im ersten Bestandteil eines Kompositums ist erhalten in Ostföhr *niəd-ro-ft* 'Notruf' (anordfries. \**nād-hroft*), Mor. *nid'sa'zet* 'genötigt, notgedrungen' (anordfries. \**nādsakad*) gegenüber Amrum *nuadsâ-gat* dass., Mor. *nid'-lûχtiȝe* 'notzüchtigen' [dessen -lûχt- in junger Zeit aus dem Neuniederdeutschen entlehnt ist].

Der Umlaut unterbleibt im Friesischen, wo das (konsonantische) *i* unmittelbar auf das germ. *au* > afries. *ā* folgte, weil hier das *j* im Friesischen zum Spiranten wird, im Inlaut *ȝ*, im Auslaut abfallend: in Wörtern auf germ. *-auja*: afries. *hā* n. 'Heu' < germ. \**hauja* (> got. *hawi*, anord. *hey*, aengl. *hez*); afries. *gā* 'Gau' (= got. *gawi* n.); und in germ. \**aujē* f. 'Insel' (dessen *au* durch mechanische Zusammenrückung entstand, aus \**aqvje*, Grundform \**akviā*), in lat. Überlieferung *-avia*, langobardisch (*Scaten-*)*auge* (s. Nordalb. Stud. I, 143), afries. \**āze* f. 'Insel'.

Das Wort 'Heu', Wang. Sat. *hō*, nwestfries. *hè*, geschr. *hea* (afries. *hā*), findet sich nordfriesisch nicht. Das Wort 'Gau', nwestfries. *gè*, geschr. *gea* (afries. *gā*), ist nnordfries. nur erhalten in dem Namen des Dorfes 'Goting' auf Föhr: Amrum *guaȝaȝ*, Föhr *guȝtaȝ* (anordfries. \**Gā-thing*). Sylt *-oȝ*, Amrum Nordstrand *-uȝ* in den Namen der Halligen Norder- und Süderoog, der Inseln Wangeroog usw. (a(nord)fries. \**-āȝe*).

Das *au*, > afries. *ā*, gibt in entlehnten Wörtern lateinisches *au* wieder. Gemeingerm. ist solches *au* in dem Verbum 'kau-

fen' mit Zubehör, afries. *kāpia* (s. o. p. 57), aengl. *cēapian*, got. *kaupōn*, anord. *kaupa*, ahd. *choufōn*, zu ahd. *choufo* schw. m. 'mango, redemptor', dem entlehnten lat. *caupo*. Deutsch und friesisch ist das Wort \**kauli-z* 'Kohl', > ahd. *chōl* *i*-Stamm, afries. *kāl* m. (s. o. p. 59) aus lat. *caulis*.

In zwei Wörtern erscheint in den Inseldialekten ein \**ā* < *au* vor folgendem *k* einem \**ō* < germ. *ā* der Festlanddialekte gegenüber: in dem einen Worte anordfries. Festl-Dial. \**spōk* 'Spuk' findet sich das *au* neben *ō* in verwandten Dialekten wieder. Das *au* für das erwartete *ō* scheint dasselbe zu sein wie in anord. *beyki* n. mit *i*-Umlaut von *au* statt *ō* = aengl. *bēce* n. 'Buche'. Kuhns Zeitschr. XXIV, 438 f. u. 516 habe ich diese *au* für *ō* vor *k* als durch eine *u*-Epenthese entstanden zu erklären versucht: \**spaukaz* aus \**spākvaz* n. 'Spuk' (germ. nom. acc. \**spākaz*, oblique Kasus \**spaukez*-?), \**baukia* aus \**bākvia* n.

Sylt *spo·k*, *fū̀l-spo·k*, Amrum *spù·k* n. 'Spuk, Gespenst' (anordfries. Inseldial. \**spāk* = nnl. *spook* n. 'Spuk'); davon Sylt *spo·ki*, Amrum *spù·ki* 'spuken' (anordfries. Inseldial. \**spākia*, nnl. *spoken*) gegenüber Breklum *spo·k*, Langenh. *spə·uk*, Enge Mor. *spəuk* 'Spuk' (anordfries. FestlDial. \**spōk*; = nnd. *spo·k*, nnl. *spoek* 'Spuk', dän. Dial. *spo·ʒ* n. 'Monstrum'); davon Enge Mor. *spəukele* 'spuken' (anordfries. \**spōkelia*), südfries. Wang. *spaukən* (< \**spōkenia*). — Sylt *klo·k*, Amrum *klù·k* 'klug' (anordfries. Inseldial. \**klāk*) gegenüber Breklum *klo·k*, Mor. *kləuk*, Karrharde *kləuk*, *klòk* 'klug' (anordfries. FestlDial. \**klōk*).

## 2. Anordfries. *ā* < germ. *ai*.

Germ. *ai*, das in der Regel im Friesischen zu *ā* wird, ergibt friesisch *ā* vor germ. *h* und vor *r* < germ. *z*. Im Nordischen wird germ. *ai* zu *ā* vor *h*, *w* und *r* = germ.

*r*, im Hochdeutschen wird es zu *ê* im Auslaut, vor *h*, *w* und vor jedem *r*.

Helg. *fuȧχ*, Amrum *fūχ*, Nordstrand Langenh. Enge Mor. *fux* adj. 'schüchtern, bange, furchtsam' (anordfries. \**fāch*; aengl. *fāh* 'proscriptus, der Rache und Verfolgung ausgesetzt'; aostfries. R *fāch* 'friedlos, vogelfrei' [RICHTH. Wb. p. 724; nicht »dem Tode verfallen«: das Wort hat mit ahd. *feigi*, aengl. *fāze* usw. nichts zu tun]; < germ. \**faiha-z*, Kuhns Zeitschr. XXIV, 493); — Sylt *f'ū̀n:-ən* c., Helg. *f'uȧn*, Amrum *f'uan:-an* f., Hattstedt *f'uan*, Breklum Langenh. Enge Mor. *f'u:n:-e* f. 'Zehe' (anordfries. \**tāne* schw. f.); Wang. *tȯən*, Sat. *tȯəne* (asüdfries. *tāne*; nl. *teen*, < südwestgerm. \**taihōn-*; Kuhns Zeitschr. XXIV, 443); — Sylt *mù̀ḋ* 'mehr' (anordfries. \**mā*, aengl. *mā*, aostfries. *mā*, < germ. \**maiz*; Wang. *mȯ*); — Helg. *mu̇àχ*, Amrum *mu̇aχ*, Enge Mor. p. 59 'mehr' (anordfries. \**mār*, aostfries. *mār*), — Sylt *mù̀ḋχ* adj., Wied. *mu̇r* (anordfries. schw. m. \**māra*, f. n. \**māre*), Sylt *-mù̀ḋχ* wird bei Adverbien an den Komparativ gehängt wie anord. *-meirr*, nengl. *-more*; — Sylt *gù̀ḋχ:-ən* c. 'keilförmige Spitze am Kleide' (anordfries. \**gāra* m. oder \**gāre* f., awestfries. *gāre* f.; mhd. *gēre* m.; anord. *geiri*); — (afries. pl. *tnā* 'die', nordfries. mit Verkürzung weil proklitisch \**ða*, ist nicht = got. *pai*, sondern aus \**pai-z*, wie anord. *peir*).

Der Umlaut dieses *ā* ist *ā̄*<sup>1</sup>: anordfries. \**lā̄n* n. 'Lehen', \**ā̄re* 'Ehre', \**lā̄ra* 'lehren', \**lā̄re* neben aostfries. *lāre* 'Lehre'. *ā̄* < germ. *ai* wird in den Inseldialekten zu *ā* nach mitlautendem *i*, s. unter Punkt 8.

Andere Wörter, in denen fries. *ā* für germ. *ai* erscheint, lassen sich nicht durch lautliche Entwicklung germ. *ai* > fries. *ā* erklären, denn ein Llautgesetz, nach welchem das

<sup>1</sup> *ā̄* ist hier nicht behandelt.

*ai* zu  $\bar{a}$  statt zu  $\bar{e}$  geworden wäre, ist nicht zu finden<sup>1</sup>. Eine Reihe von Wörtern mit dem Vokal fries.  $\bar{a}$  für erwartetes  $\bar{e} < \text{germ. } ai$  ist als aus dem benachbarten angelsächsischen Dialekt herübergenommen anzusehen, aus dem Grunde, weil genau dieselben Wörter in derselben nur nach angelsächsischen Lautgesetzen erklärbaren Gestalt sich zum grössten Teil im Nordischen, zum kleineren im Niederdeutschen wiederfinden: diese Wörter sind also in früher Zeit vor dem Umlaut, während die Angeln und Sachsen zwischen den Friesen, Chauken, den Niederdeutschen und den nordischen Völkern sassen, in ihrer angelsächsischen Gestalt den benachbarten Dialekten zugegangen. Das wichtigste dieser Wörter ist das Wort 'Boot', aengl. *bāt*, in germ. Form *\*baita-* d. h. 'Spalter', das einen Typus von speziell angelsächsischer Konstruktion bezeichnet haben wird: mit der Sache selbst ist der angelsächsische Name zu allen seerwohnenden Germanen gedrungen. Das angelsächsische  $\bar{a} < \text{germ. } ai$ , ein dunkler *a*-Laut, wahrte denselben Laut im nordischen und friesischen  $\bar{a}$ , altniederdeutschen  $\hat{o}$  (dies war ein offenes  $\hat{o}$ , das mit  $\hat{o} < \text{germ. } au$  zusammenfiel, woraus jüngeres nd.  $\hat{o}$ ).

Das neunordfriesische Material: Sylt *ro·p* c. 'Strohseil', Mor. *rup* m., *fō·r-rup* m. 'die Vorderleine am Wagen' (anordfries. *\*rāp* m., *\*fore-*; aostfries. aengl. *rāp* m.; Sat. *ro·p* 'Tau'; nnd. z. T. *ro·p*, ostfries.-nd. *ro·p* 'Strohseil', älter nl. *roop*) neben dem urspr. friesischen Helg. *riā·p* 'Tau', Amrum *riap* m., Sylt *re·p* c. 'Strohseil' (anordfries. *\*rāp*

<sup>1</sup> Am Rande hat MÖLLER (mit bedeutend jüngerer Schrift) » $\bar{e}$  wird  $\bar{a}$  vor Tiefzungenvokal (*a o u*) der folgenden Silbe« hinzugefügt. Der ganze Punkt 2 — anordfries.  $\bar{a} = \text{germ. } ai$  — wäre also nach diesem Gesichtspunkt zu ändern; da die ersten Ausführungen MÖLLERS jedoch nicht uninteressant sind — und das hierhergehörige Material natürlich dasselbe bleibt —, habe ich die erste Fassung beibehalten.

m.; = mnd. *rēp* m., ahd. *reif* m., anord. *reip* n. 'Seil'; mnd. *re·p*, auch ostfries.-nd. *re·p* 'Seil', nnl. *reep*); — Sylt *bùt*, Helg. *buàt*, Amrum Hattstedt *buat*, Nordstrand *buet*, Breklum Langenh. *but*, Enge Mor. *byl'*, Wied. *buit* n. 'Boot, cymba' (anordfries. \**bāt*, aengl. *bāt*, anord. *bátr* m.; mnd. *bôt* m. n., mnl. *bôt* m.; nhd. *Boot* n. aus dem Niederdeutschen); — Sylt *spo·k*:*-ən*, Amrum *spù·k*:*-an*, Langenh. Mor. *spuke*, Breklum *spuk* m. 'Speiche im Rade' (anordfries. \**spāka* m., aengl. *spāca* m., vgl. Kuhns Zeitschr. XXIV, 463 f.; dazu mit Umlaut des *ā* asüdfries. *-spētze* 'speichig'), wozu Mor. *spuke* schw. v. 'ein Rad mit Speichen versehen' (anordfries. \**spākia*); — Sylt *k'luðð*:*-ðə* n., Amrum *k'luas* n.: pl. *k'luada*, Enge Mor. *k'lys*, pl. Enge *k'luðe*, Mor. Wied. *k'luze*, Hattstedt *k'luqe* 'Kleid: Kleider' (afries. *klāth* n., aengl. *clāp*, wovon anord. mit Umlaut *klæði* n.) neben Mor. *ho·nk'lis* f. 'Handschuh' (anordfries. \**hond-klāth* n.; asüdfries. Huns. *clēth*); — Sylt *hùðs* und *hùðsk*, Amrum *huask* (vgl. mnd. mnl. *hēsch*, md. nhd. Luther *heisch*), Nordstrand *hues*, Enge Mor. *hys* adj. 'heiser' (anordfries. \**hās*; Wang. *ho·s*; aengl. *hās*; = nd. *hēs*, ahd. *heis*, *heisi*, schwed. *hes*, aber anord. *háss*, norw. *hās*, mit Umlaut dän. *hæs*); — Amrum *fù·m*, Sylt *fo·m* n. 'Schaum (auf der Milch)' (anordfries. Inseldial. \**fām*, aengl. *fām*; germ. \**faima-*, urspr. \**spoi-mo-*, lat. *spūma*); dazu Amrum *fù·maz* adj. (anordfries. \**fāmich*); — Ostföhr [PETERS] *muən* 'Gemeinschaft' (anordfries. \**māna* schw. m.), Amrum *muənəzi* 'Umgang haben' (anordfries. \**māni·zia*); Amrum *sè·z-muan* 'gemeinsames Gefäß zur Käsebereitung' (anordfries. \**cēze-mān* oder \**-māna*; aengl. *zē-māna* 'communio, consortium'; von germ. \**maina-* aus \**moi-nó-*, litauisch *maĩna-s* m. 'Tausch, Wechsel', *mainýti* 'tauschen', lat. *commūni-s*, neben \**moi-tuó-*, lat. *mūtū-s*).

Denselben Vokal zeigt Helg. *suàt* 'Schweiss', wenn hier nicht im Helg. Dialekt *uà* sekundär aus *-wià-* (anordfries. *\*swāēt*) entstanden ist.

Dieses *ā* = aengl. *ā* wird wie jedes andere *ā* zu *æ* vor folgendem urspr. *i*. Ein solches *æ* wird das Wort anordfries. *\*sāpe* schw. f. 'Seife' = dän. *sæbe* haben (das Umlaut wirkende *i* ist sichtbar in dem einem dem Gotischen verwandten Dialekte entlehnten finn. *saippio*) wegen des *ā* in anord. *sāpa*, norw. schwed. *sāpa*.

Das Nordische hat dasselbe — also angelsächsische — *ā* noch in *tákn* 'Zeichen' und den Eigennamen auf *-lákr* und *-láfr*, ferner in *æra* 'Ehre', *læra* 'lehren' (anordfries. *\*āre*, *\*lāra* (vgl. p. 67) können entlehntes *ā* haben, können aber auch urspr. friesisch sein).

Wenn die *æ* in anordfries. *\*āre* 'Ehre', *\*lāre* 'Lehre', *\*sāpe* 'Seife' ursprünglich friesisch sind, dann könnten die *æ* der nordischen Wörter, dän. *ære*, *lære*, *sæbe* noch besser dem Nordfriesischen entlehnt, als Umlaute von angelsächsisch *ā* sein.

Das germ. *ai*, woraus fries. nord. *ā*, auf eine von dem germ. *ai*, woraus nord. *ei*, fries. *ā*, ursprünglich verschiedene Lautgestaltung zurückzuführen, auf vorgerm. *oi* = lat. *ū*, litauisch *ē*, oder vorgerm. *āi*, wird nicht möglich sein<sup>1</sup>.

Wenn keine andern langen Vokale als diese *ā* aus germ. *ai* dem Angelsächsischen entlehnt erscheinen, so ist der Grund der, dass die Vokale germ. *ō*, *ū*, *eu*, *ī*, *ei* sicher, germ. *au* und *ē* wahrscheinlich zu der angegebenen Zeit in den Dialekten der Angeln, Sachsen und Friesen dieselbe Gestalt hatten, eine Dialektmischung also, wie sie zu allen Zeiten stattgehabt haben wird in grösserer Ausdehnung, als an-

<sup>1</sup> In einer Fussnote gibt MÖLLER eine Übersicht über seine in Kuhns Zeitschr. XXIV, 427 ff. dargelegte Auffassung des hier behandelten germ. *ai*.



genommen zu werden pflegt, bei den andern langen Vokalen nicht erkennbar ist.

Die zahlreichen von GRIMM I<sup>3</sup>, 409, HEYNE § 24 angesetzten afries.  $\bar{a}$  = got. *ai* vor mehrfachem Kons. (acc. *anne* 'unum', *nanne* 'nullum', *famne*, *ham-*, *askia*, *flask*, *hladder*, *gastlik*, *lasta*, *mast*, *hast* 'vehemens') sind nicht lange sondern kurze *a*.

### 3. Anordfries. $\bar{a}$ < germ. *ah*.

A(nord)fries.  $\bar{a}$  (= anord.  $\acute{a}$  = aengl.  $\bar{e}a$ ) entstand aus germ. *ah* im englisch-friesischen Inlaut vor stimmhaften Lauten (Vokalen oder *m*, *n*, *l*, *r*).

Dreisdorf Enge *u* f. 'Au, Wasser' (anordfries.  $*\bar{a}$ , aengl.  $\bar{e}a$ , anord.  $\acute{a}$ , älter nom. sg.  $\acute{o}$ , as. ahd. *aha*, got. *ahwa* = lat. *aqua*); Sache und Name sind nur auf der Geest erhalten, ausser im Kompositum Amrum *ua-lùn* usw. p. 55 (anordfries.  $*\bar{A}$ -*lōnd*; aostfries. R  $\bar{a}$ -*lōnd*, aengl.  $\bar{e}a$ -*land* 'Wasserland, Flussinsel'; Wang. *oʔ-lauñ* n. 'Insel'); — Hattstedt *sluan*, Breklum Langenh. *slun*, Enge Mor. *slyn'* 'schlagen' (anordfries. FestlDial.  $*slān$ ; aostfries. *slā*, awestfries. *slān*, aengl. *slēan*; anord. *slá*; got. as. ahd. *slahan*); — Sylt *flūðì*, Amrum *fluai* schw. v. 'schinden' (anordfries. Inseldial.  $*flā$  oder  $*flāia$  mit Übertritt in die II. schwache Konjugation; aengl. *flēan*, anord. *flá*); — Helg. *f u à i* 'spülen' (anordfries. Inseldial.  $*thwā$  oder  $*thwāia$ ; aengl. *þwēan*, anord. *þvá* 'waschen'); — Sylt *mùðl*, Amrum *mual* n., Föhr *muəl* 'Stimme, Sprache' (anordfries. Inseldial.  $*māl$  n.; anord. *mál*, as. *mahal* 'Rede'; aengl. *mālan*, anord. *mæla*, as. *mahlian* 'reden'); — Sylt *f u à x*, Amrum *f u a x*, Helg. *f u à x*, Hall. Breklum Langenh. Enge Mor. *f u x* f. 'Zähre, Träne', pl. Sylt *f u à x n*, Amrum *f u a r a n*, Hall. Breklum Langenh. Enge Mor. *f u r e* (die Formen sind hervorgegangen

aus \**tāre* schw. f., wie dän. *tåre* c., norw. *tåra* f., aus älterem afries. *tār* m., aengl. *tēar* m., anord. *tár* n., ahd. *zahar* m.), [BENDSEN hat daneben Mor. *t'ur* n. 'ein paar Tropfen', wie dän. *tår* c., norw. *tår* m. dass.].

#### 4. Anordfries. $\bar{a} <$ germ. *au* vor Vokalen.

Anordfries.  $\bar{a}$  ist = anord. *á* aus *aw*, aengl. *aw*, *eaw* (> nengl. *ɔ*, geschr. *aw*), aus germ. *au* vor Vokalen, wenn das *a* im Friesischen in offener Silbe stand (in geschlossener Silbe wurde es zu *e* und mit dem *w* zu *ē*). Dieses  $\bar{a} <$  germ. *au* vor Vokalen ist als jüngerer von dem  $\bar{a}$  (Punkt 1.) < germ. *au* vor Konsonanten zu trennen.

Breklum *t'ur* 'Tauwetter' (anordfries. \**thā*; anord. *pá* f.; nengl. *thaw*); Sylt *t'ùèi*, Amrum *çuai* 'tauen, regelare' [im Inseldial. haben alle Verben auf *-ua* die Endung der II. schw. Konjugation *-i* angenommen] (anordfries. Inseldial. \**thā* oder schon \**thāia*; nengl. *thaw*); — Helg. *τ ruà'i* 'drohen' (anordfries. \**thrāia*, aengl. *þreawian*, as. *githrōon*).

#### 5. Anordfries. FestDial $\bar{a} <$ germ. *an* vor *h*.

Anordfries. FestDial.  $\bar{a}$  = asüdfries.  $\bar{a}$  steht einem  $\bar{o}$  des anordfries. Inseldialekts und des Altenglischen gegenüber in anordfries. FestDial. \**fān* 'empfangen' = awestfries. *fān*, aostfries. *fā* = anordfries. Inseldial. \**fō*, anorthumbr. *fōa*, aengl. *fōn*. Das  $\bar{a}$  dieses Wortes, got. ahd. as. *fāhan*, anord. *fá*, ist < germ. *an* (mit *a* = südeur. *a*) vor *h*.

Hattstedt *fuan*, Breklum Langenh. *fun*, Enge Mor. *fyn'* 'bekommen' (< \**fān* s. o.).

#### 6. Anordfries. $\bar{a} <$ germ. *a* in \**hwār*.

Vereinzelt steht das  $\bar{a}$  im anordfries. \**hwār* 'wo' (p. 59). Germ. got.-nord. \**hwar* 'wo', gemein engl.-fries. \**hwær*, er-

fuhr im Deutsch-Friesisch-Englischen Dehnung des Vokals vor urspr. germ. *r* in einsilbigem Worte. Die Form anordfries. \**hwār* setzt für die Zeit des Eintritts der Dehnung ein \**hwar* voraus, entstanden aus \**hwær* unter dem Einfluss des *w*, wie \**was* aus \**wæs*.

### 7. Anordfries. $\bar{a} < \text{germ. } \bar{e}^1$ .

a) Germ.  $\bar{e}^1$  wird vor Nasalen *m n* friesisch-englisch  $\bar{a}$  und daraus  $\bar{o}$ . Jenes  $\bar{a}$  erscheint im Nordfriesischen nur in dem folgenden einen Worte, sonst  $\bar{o}$ .

Wied. *u'ne* 'ohne' (anordfries. FestlDial. \**āna*; aostfries. R *ōni*, awestfries. *ōne*; as. ahd. *āno*; anord. *án*, älter mit *u*-Umlaut *ón*; im Inseldial. und im Engl. fehlend); [Mor. Enge *ɔ'ne* aus dem Nd.].

b) Germ.  $\bar{e}^1$  wird fries.-engl.  $\bar{a}$  vor *h*.

Sylt *for-smùðì*, Amrum *fəɪ-smuai* 'verschmähen' (anordfries. Inseldial. \**for-smāia*; awestfries. *ur-smāia*; anord. *for-smá*; mhd. *versmæhen*); — Inseldial. Sprachformel Sylt »*hùðn ən smùðn*«, Amrum »*huan an smuan*« 'Hohn und Schmach' (anordfries. Inseldial. \**hān and smān?*; anord. *smán* f. 'shame'); — Amrum *rua:-n* f. 'Segelstange' (anordfries. Inseldial. \**rā*; anord. *rá*; mhd. *rāhe* schw. f., THOMSEN p. 65), Amrum *mālan-rua* 'Mühlenflügel' (anordfries. Inseldial. \**mīlen-rā*); [die Sylter Form zeigt gegen die Regel *o* für anordfries.  $\bar{a}$ ; Sylt *ro:-n* c. 'Segelstange', *mèlŋ-ro:-n* 'Mühlenflügel'], Mor. *ru·w* f. 'Mühlenflügel', *melŋ-ru·w* (anordfries. FestlDial. \**rāve*, \**melen-rāve*,  $v < \zeta < h$ ).

### 8. Anordfries. Inseldial. $\bar{a} < \text{älterem } \bar{æ} \text{ nach } i$ .

Im Inseldialekt des Altnordfriesischen geht ebenso wie im Altenglischen nach vollendetem *i*-Umlaut ein älteres  $\bar{æ}$  nach mitlautendem *i* (geschr. aengl. *e*) in  $\bar{a}$  über.

a) Anordfries. Inseldial.  $\bar{a}$  = aengl.  $\bar{a}$  < germ.  $\bar{e}^1$ .

Amrum *juar* n., Helg. *juà:r* n. 'Jahr' (anordfries. Inseldial. \**jār*, aengl. *ȝeār* aus \**ȝēar*), [Sylt *jp:r* ist jüngeres Lehnwort aus dem Deutschen]; — Amrum *s'uar*: -an f. 'Schere' (anordfries. Inseldial. \**sciāre* f., < germ. \**sk<sup>i</sup>eriā-*, nom. -ī).

b) Anordfries. Inseldial.  $\bar{a}$  = aengl.  $\bar{a}$  < germ. *ai* vor folgendem *i*.

Amrum *s'uaz*: -an n. 'Scheide' (anordfries. Inseldial. \**sciāðe* f., aengl. *sceāþ* neben *scēþ*, as. *skēðia* < germ. \**sk<sup>i</sup>aiþiā-*).

### 9. Anordfries. $\bar{a}$ in Lehnwörtern.

Anordfries.  $\bar{a}$  gibt entlehntes langes  $\bar{a}$  wieder.

a) Nordfriesische  $\bar{a}$  für germ.  $\bar{e}^1$  ausser den unter Punkt 7 und 8 aufgeführten müssen aus dem Niederdeutschen oder Dänischen entlehnt sein. Als solche begegnen:

Sylt *nūðð* c. 'Linderung' (anordfries. \**nāða* m. oder \*-e f., aus as. *nāða* f. 'Gnade, Barmherzigkeit' oder adän. *nāthæ* 'Ruhe, Frieden', anord. *náð* f.; entlehnt ist ebenso das weseafries. R *nārha* m.? gegenüber dem emsfries. *nēthe* f.).

Amrum *mual*, Enge *myl'* n. 'Ziel' (anordfries. \**māl*, aus adän. *māl* n. 'Ziel'; mhd. *mâl* n. 'Zielpunkt', mnd. *mâl* n. 'Grenzzeichen'); — Amrum *strual*: -a<sub>1</sub> m. 'Strahl, Strich' (anordfries. \**strāl* m.), Amrum *struali* 'strahlen', Enge Mor. *stru'le* 'strahlend hervorschiessen (vom Wasser)' (anordfries. \**strālia*). Anordfries. \**skrāl* m. 'Geschrei', \**skrālia* 'schreien, weinen' (p. 59) ist wohl hierher zu stellen wegen des gleichbedeutenden dän. *skrål*, *skråle*, nnd. *schrålen*.

Vielleicht hierher Helg. *wuà:r* 'wahr' (as. *wâr*), doch s. o. p. 70 das zu Helg. *suâ:t* Bemerkte.

Lat. *strāta* (*via*) musste ins Friesische aufgenommen das  $\bar{a}$  zu  $\bar{a}$ / $\bar{e}$  wandeln, wie aengl. *stræt* f., nengl. *street*, afries. *strēte* (> Sat. *stre'te*, Wang. *strait*): das im Nord-

friesischen begegnende  $\bar{a}$  muss aus dem Mnd. herübergenommen sein.

Amrum *struat* m. 'Strasse' (as. *strâta*, mnd. *strâte* f.), [Sylt *strɔ:l* ist jüngeres Lehnwort].

b) Lat. *pālus* ist ins Germanische aufgenommen als \**pālī-*, nachdem der Übergang des  $\bar{a}$  in  $\bar{a}/\bar{e}$  im Friesischen vollendet war.

Amrum *p'ual*: -*as* m., Helg. *p'uà:l* 'Pfahl' (anordfries. \**pāl*, aostfries. R \**pāl*, awestfries. *pāl*; mnd. mnl. *pâl*; ahd. *phâl*, *i*-Stamm; anord. *páll*); Sylt *p'ù:l*: -*an* c., Hattstedt *p'uale*, Enge Mor. *p'u'le* m. 'Pfahl' (schw. m. geworden, wie norw. schwed. *påle* m.); Sylt *p'ù:li*, Amrum *p'uali*, Enge Mor. *p'u'le* schw. v. 'pfählen, Pfähle einrammen' (anordfries. \**pālia*). In den südlichen Festlanddialekten wie im Emsfries. gilt die Form mit *i*-Umlaut: Breklum *p'i'l* m. 'Pfahl' = Sat. *pæ'l* (anordfries. \**pæ'l*; afries. Brokm. *pel*: pl. -*ar*, wie dän. *pæl* c.).

c) Wörter mit romanischem langem  $\bar{a}$  (aus lateinischem kurzem *a* in der akzentuierten Silbe vor einfachem Konsonanten oder *s* + Kons.), aufgenommen ins Nordfriesische mit dem Christentum, sind:

Inseldial. Sylt *p'ù:sk*, Amrum *p'uask* m. 'Ostern' (anordfries. Inseldial. \**paska* schw. m.; anord. *páskar* m. pl., dän. *påske*; mnd. *påsche* schw. m., ostfries.-nd. *p'á-sk-en*; mnd. *påsche-dach*, mnl. nnl. *påsch-dag*); — Hattstedt *mu'ri-dei*, Enge Mor. *mu're-dèi* 'Mariä Verkündigung' (anordfries. \**Māria-dei*; afries. *Māria-dei*, anord. *Máriu-* in zahlreichen Komposita, von *Mária*, as. *Māria*, mengl. Orm. *Mārze*).

d) Entlehntes nordisches  $\bar{a}$  zeigt:

Sylt *f'ù:tiz* adj. 'arm' (anordfries. \**fātiz*; anord. *fá-tókr*, aschwed. *fatöker*, adän. *fatøkær*; schwed. dän. *fattig*).

10. Anordfries.  $\bar{a}$  für erwartetes kurzes  $a$ .

Anordfries. langes  $\bar{a}$  für erwartetes kurzes  $a$  hat:

Enge Mor. *swurn* f. 'Schwan' (das anordfries. \**swāne* schw. f. wäre). Das Wort könnte sich ähnlich verhalten wie isl. *fáni* schw. m. 'Fahne' neben aengl. *fana* usw. Vielleicht ist das mnd. *swane* dem Nordfriesischen zugegangen zu einer Zeit wo im Niederdeutschen bereits kurze Vokale in offener Silbe gedehnt waren, im Nordfriesischen noch nicht.

11. Anordfries.  $\bar{a}$  durch Dehnung aus  $a$  vor Liquida oder Nasal + Konsonant.

a) Anordfries.  $\bar{a} < a$  (< germ.  $a$ ) vor  $l$  + Konsonant.

Sylt *k'ùðlk* 'Kalkstein, Kreide' (anordfries. \**kālk*, aengl. *cealc* m., aus lat. *calc-em*); — Sylt *bùðlk*, Helg. *buðlk*, Amrum *bualk*, Hattstedt *bualke*, Breklum *bulk*, Langenh. Enge Wied. *bulke*, Mor. *byl'ke* m. 'Balken' (anordfries. \**bālka* schw. m.; Sat. *bo'lke* (< \**bālka*)).

Sylt *ùðl*, Amrum *ual*, Nordstrand *uel*, Hattstedt *ual*, Breklum Langenh. *ul*, Enge Mor. *yl'*, Wied. *uil* 'alt' (anordfries. \**āld*; Wang. *o'əl*, Sat. *o'ld* (afries. *āld*); nengl. *old* (aengl. *āld*, *ceald*, anorthumbr. *āld* Matthäus 16,1)); dazu Sylt *dī ùðl* 'der Teufel' (anordfries. \**ðī ālda*; aengl. *se alda*, mengl. Orm. *t-āalde* 'der Teufel'); Sylt *ùðl'sk*, Amrum *ualsk* 'schimmelig' (anordfries. \**āldisk*); — Breklum *k'ul* 'kalt' (anordfries. \**kāld*; in den andern Mundarten gilt anordfries. \**kōl* 'kalt'; Wang. *ko'əl*, Sat. *ko'ld* (afries. *kāld*); nengl. *cold* (aengl. *cāld*, *ceald*)); Sylt *k'ùðl c.* 'Wechselfieber' (anordfries. \**kāldē*); — Sylt *-fùðl* '-plex' (anordfries. \**-fāld*; aengl. *-fāld*, *-feald*) im Namen des mythischen Schiffes Sylt *Màniŋ-fùðl*; — Sylt *fùðl n.* 'Stall' (anordfries. \**fāld*; anord. *fald*); — Enge Mor. *fyl'e* 'falten' (anordfries. \**fālda* st. v.);

aengl. *fāldan*, *fealdan*); dazu Amrum *fual*: -an, Breklum *ful*, Mor. *fy'l'e* m. 'Falte, Runzel' (anordfries. \**fālda* schw. m.); Sylt *fūðlizi*, Amrum *fualzi*, Breklum *fulzi*, Enge Mor. *fy'l'ize* 'falten' (anordfries. \**fāldizja*); Sylt -*fūðliz*. Amrum -*fualz*, Enge -*fy'l'iz*, Wied. -*ful'iz* 'fältig'; — Breklum *ulij*, Enge Mor. *y'l'ij* f. 'Mulde' (anordfries. FestlDial. \**āldinge* f.) und Breklum *uli*, Hattstedt *uali*, Wied. *uili* (anordfries. \**āldiz?*; Wang. *o:al* (aostfries. \**ālde*); dän. *olde*).

Sylt *hūðlev*, Helg. *hu:lev*, Amrum *hualav*, Hall. *huelv*, Breklum Langenh. *hulv*, Enge Mor. Wied. *hulev* 'halb' (anordfries. \**hālf*, aengl. *half*, *healf*, anord. *halfr*; Sat. *ho:lev*, afries. Brokm. *hālf*); — Breklum Langenh. *ulv* 'eine schlackenähnliche eisenhaltige Erdart', die in Schleswig sog. »Alerde« (dithm. *alf*, dän. Dial. *al* und *alle*); — Sylt *k'ūðlev*, Amrum *k'ualv*, Hall. *k'uelv*, Breklum Langenh. *k'ulv*, Enge Mor. Wied. *k'ulev* n. 'Kalb' (anordfries. \**kālf* n.); Sylt *k'ūðlvi*, Amrum *k'ualvi* 'kalben' (anordfries. \**kālvja*); — Sylt *sūðlev*, Hall. *suelev*, Enge Mor. *sulev* f. 'Salbe' (anordfries. \**sālvē*); Sylt *sūðlvi*, Enge Mor. *sulve* 'salben' (anordfries. \**sālvja*), [neben Amrum *sālev* 'Salbe', *sālvi* 'salben']; — Amrum »*skualvi* 'herumgehen, um etwas zu geniessen'« MECHLENBURG-CLEMENS Glossar (anordfries. \**skālvja*).

Mor. *faliz* (anordfries. \**falch*) und *fu'liz* (anordfries. \**falch*) m. 'Brachfeld'; Mor. *falize* 'brachen', Langenh. *falze* 'seicht pflügen' (anordfries. \**falzja*) und Mor. *fulize* 'brachen', Breklum *fulzi* 'seicht pflügen' (anordfries. \**fālzja*); — Sylt *f'ūðliz*, Amrum *f'ualz*, Breklum Langenh. *f'uli*, Mor. *f'uliz* n. 'Talg' (anordfries. \**tālz* oder \**tālch*); — Amrum *gualaz*, Hattstedt *gualiz*, Breklum Langenh. Enge Mor. *guliz* m. 'Galgen', in Hattstedt Langenh. Enge Mor. aus der schwachen in die starke Form übergetreten (anordfries. \**gālza* schw. m.) [neben Sylt *gāliz* c.].

Amrum *pʹualm*: -aɪ m. 'Weide, salix' (anordfries. \**pālm*); — Mor. *hulem* n. 'Langstroh' (anordfries. \**hālm*, aengl. *healm*, anord. *halmr*) [neben Amrum Helg. *hālm*, Sylt *hā-ləm* n. 'Sandroggen'].

b) Anordfries.  $\bar{a} < a$  vor  $r + \text{Konsonant}$ .

Vor  $r + \text{Konsonant}$  wurde germ.  $a >$  fries.  $e$ , welches  $e$  aber nach mitlautendem  $i$  im Inseldialekt oder mitlautendem  $u$  zum  $a$  zurückkehrt. Wir haben also im anordfries. Inseldial.  $\bar{a}$  vor  $r + \text{Kons.}$  1) nach  $j/i$   $ci =$  aengl.  $ze, ce$ , 2) nach  $k, g, h$ , denen früher ein mitlautendes  $i$  folgte (germ.  $k^i, g^i, h^i$ ), 3) nach  $w$ .

1) Amrum *juarn*, Helg. *juārɪn* n. 'Garn' (anordfries. Inseldial. \**jārɪn*) [neben Sylt *jārɪn* n. (anordfries. Inseldial. \**jaren*, aengl. *zearn*, < germ. \**g^iarna*)]; — Amrum pl. *sʹuarn* 'Mist' [mit neugebildetem Singular *sʹuaz*] (anordfries. Inseldial. \**sciārɪn* n.); Amrum *sʹuarni* 'misten' (anordfries. Inseldial. \**sciārɪnia*) [neben Sylt *sʹvārɪn* n. 'Mist' (anordfries. Inseldial. \**sciaren*, aengl. *scearn*); Sylt *sʹvārɪni* (anordfries. Inseldial. \**sciarenia*)]. — 2) Sylt *gûrd*: pl. *gûrdɪɪ*, Helg. *guārɪd*. Amrum *guard*: -aɪ m. 'Garten, Zaun' (anordfries. Inseldial. \**gārd*, aengl. *zeard*, germ. \**g^iarda-z*). [Wied. *gurd* 'Hof, Gut' aus einem vielleicht dem älteren Dänischen entlehnten \**gārd*]; — Amrum *huaram*: pl. *huarɪmar* m., Wied. *hurɪm*: -e m. 'Wiesel' (anordfries. \**hārm* st. m.; mhd. *harm*, dim. *hermelîn*, germ. \**h^iarma-z*). — 3) Amrum *suazt* 'schwarz' (anordfries. \**swārt*).

Anordfries.  $\bar{a}$ , durch Dehnung aus  $a$ , kann ferner vor  $r + \text{Kons.}$  seine Stelle haben in Lehnwörtern, herübergenommen nach dem Übergange  $a > e$ .

Amrum *kʹuard*: -an f., Sylt *kʹûrd*: -ən c. 'Wollkratze, Kardätsche' (anordfries. Inseldial. \**kārde* schw. f.), Enge Mor. *kʹurɪde* m. dass. (anordfries. FestDial. \**kārda* schw.



m.); dazu Sylt *k'ûḁidi*, Amrum *k'uaidi*, Breklum *k'uḁdi*, Enge Mor. *k'uḁde* 'Wolle kratzen' (anordfries. \**kārdia*; das Wort ist aus dem Romanischen entlehnt, ital. *cardo* m., frz. *carde* f. 'Wollkratze'; ital. *cardare*, frz. *carder* 'Wolle kratzen'); Sylt *k'ûḁdstḁ*, Amrum *k'uaḁsta*, Enge *k'uḁdstḁ* f. 'Wollkratzerin' (anordfries. \**kārdestre*).

ø, der *u*-Umlaut von *a*, scheint zu seiner Länge — *ā* — gedehnt zu sein in anordfries. \**bārk* 'Baumrinde' < germ. \**barku-z*.

Sylt *būḁk* n. 'Korkrinde', Amrum *buak* n., FestlDial. *buḁk* n. 'Baumrinde' (anordfries. \**bārk* m. [Stoffnamen pflegen mnordfries. Neutra zu werden], anord. *bqrkr* u-St., dän. *bark* c.); dazu das Verbum Mor. *buḁke* (anordfries. \**bārka*; dän. *barke*).

Ohne erkennbaren Grund steht das zu *ā* gedehnte *a* in: Mor. *wànige-šūrev* n. und *-šūwìḁ* 'Fensterkerbung, Bretterverschlag über den Fenstern' BENDSEN p. 119 (anordfries. \**windinga-skārvinge*); [der *i*-Umlaut erscheint in dem gleichbedeutenden Amrum *k'âḁ-skiarway* JOHANSEN p. 144 (anordfries. \**-skārvinge*) und dem Verbum Amrum *skiarwi* 'kerben, fügen' (anordfries. \**skārvia*)].

c) Anordfries. *ā* < *a* vor Nasal + Konsonant.

Vor *nd*, *mb* ist im Nordfriesischen nicht ein *a* der Dehnung verfallen, wie in aengl. *cāmb* (> nengl. *k'oum*, geschr. *comb*), sondern in allen Fällen ein *o*, ausser in:

Sylt *fūḁvizi* 'einen Kranken besuchen' (anordfries. \**fāndīzia*; awestfries. *fandia* 'besuchen', aengl. *fandian* 'versuchen'; mnl. *vanden*, nl. KILIAN *vanden* 'visitare, invisere aegrum'); — und im Inseldialekt in dem Lehnworte anordfries. \**pānd* n. 'Pfand', das dem \**pōnd* des FestlDial. und des Aostfries. gegenübersteht: Sylt *p'ûḁv*, Amrum *p'uan* n. 'Pfand' (anordfries. Inseldial. \**pānd*; awestfries. *pand*); dazu Sylt *p'ûḁvizi*,

Amrum *p'uanizi* 'pfänden', Sylt *yt-p-*, Amrum *yl'j-p-* 'auspfänden' (anordfries. Inseldial. \**pāndīzia*).

[Die Sylter Präterita *fūðv* 'fand', *būðv* 'band', *grūðv* 'mahlte' sind nicht lautlich entwickelt, sondern Analogiebildungen nach der *u*-Klasse. Sylt *frūðz* 'fror' usw.].

## 12. Mnordfries. *ā* (*ō*) aus mnd. *ō* (< *o*).

Ein jüngstes *ā* (*ō*) ist in mittelnordfriesischer Zeit entlehnt aus gleichlautendem mnd. langem offenem *o*, geschr. *o* und *a* (> nnd. (nordniedersächsisch) *ɔ*, geschr. *a*; westfäl. *ua*) = mnl. nnl. *o*, hervorgegangen aus altem kurzem *o* in offener Silbe.

Amrum *p'uat*: -*an* f. 'Pfropfreis', *p'uat* 'pfropfen' (mnordfries. \**pōte* f., \**pōtia*; mnd. *pote*, *pate* f., nnd. *p'ɔt*; mnl. *pote*, nnl. *poof* f.; dän. *pode* c. 'pfropfreis'; mnd. *poten*, *paten*, nnd. *paten*, mnl. nnl. *poten*; dän. *pode* 'pfropfen'), [Sylt *p'ɔt* c., *p'ɔti* dass. ist dem Nnd. entlehnt].

Sylt *stōki*, Amrum *stūki* 'das Feuer schüren' (mnordfries. \**stōkia*); dazu Sylt *stōk-hòl*, Amrum *stūk-hòl* 'das dazu dienende Loch'; Sylt *stōkəɹ*, Amrum *stūkəɹ* m. 'das Instrument zum Feuerschüren' (mnd. *stoken*, westfäl. *stua-ken* 'stochern', nnd. (nordniedersächsisch) *staken*, nl. *stoken* 'anschüren'; mnd. *stoker* 'Stoher', nl. *stoker* 'Anschürer', nhd. *Stoher*); — Amrum *strūki* 'zum Essen nötigen' (mnordfries. \**strōkia*; mnd. nnd. (nordniedersächsisch) *straken*, nnl. *strooken* 'streicheln, schmeicheln').

Enge Mor. *stuwe* m., Amrum *stuw*: -*an* n. 'Feuerkieke, Kohlenbehälter zum Erwärmen der Füße' (mnordfries. Festl-Dial. \**stōva* m., Inseldial. \**stōve* f.; mnd. *stove*, *stave* m., nl. *stove*, *stoof* f. dass.; nengl. *stouv*, geschr. *stove*, 'Ofen'; anord. *stofa* f. 'Badezimmer mit Ofen'; westfäl. *stuaawe* f. 'Stube');

dazu Sylt *àp-sto·wi*, Amrum *àp-stu·wi* 'aufwärmen' (nl. *op-stoven*; Wang. *up-sto·v* 'aufwärmen').

Sylt *yn-nùðzł*, Amrum *yn-nuazł* 'unbeholfen, ungeschlacht' (mnordfries. *\*ȳn-nōzel*; mnd. *un-nosel* 'unschuldig, unschädlich'; awestfries. *on-nōsel*, ostfries.-nd. *un-nosel*, nnl. *on-noozel* 'unschuldig, harmlos', älter nl. *nosel* 'nocens', *nose* 'damnum').

Helg. *k'uà·rk* 'Kork' (mnordfries. *\*kōrk*, entlehnt aus nd. *kōrk*).

#### IV. ABSCHNITT

### Die Nasale und das *l*.

#### I. Die Nasale.

Urgermanischer Nasal geht vor dem stimmlosen Spiranten seines Organs im Friesisch-Englischen verloren, nachdem durch den Nasal der vorhergehende Vokal gedehnt worden war.

##### 1. Der velare Nasal: *ŋ*.

Der Nasal der *k*-Reihe kam germanisch wie ursprünglich nur im Inlaut vor folgendem homorganem Konsonanten vor.

Altfriesisch hat der Nasal, in der Schrift durch *n* bezeichnet, nur vor folgendem Verschlusslaut *k, g* seine Stelle (und vor einem *x*, das = *ks, gs*), in den Verbindungen *nk, ng* < germ. *nk, ng*. Germanischer Nasal der *k*-Reihe ist natürlich im Altfriesischen zum Nasal der *t*-Reihe geworden, sobald der folgende *k*-Laut zur dentalen Affrikata gewandelt wurde wie in *thantse* 'denke', *egenzen* 'gegangen'.

Ein durch Vokalschwund mit folgendem *k*-Laut zusammengetroffenes dentales *n* bleibt im Altfriesischen Dental. Dental war das *n* in gen. pl. W *mangra*, F *mongra*,

E *mongere*, B *mongera* neben *monegra*, von *moneg-*, nom. *monech* 'viel'.

Die neufries. Mundarten lassen dentales *n* folgendem *k*-Laut nicht homorgan werden: Sylt *hèn-k* 'Hennchen', *hùòn-k* 'Hähnchen' u. dergl. (EHRENTRAUT bezeichnet für die Wangerooger Mundart dentales *n* vor *k*-Lauten durch *nn*).

In den nordfries. Inseldialekten ist in älterer Zeit zwischen dentales *n* und *k* die dem Nasal homorgane Tenuis eingetreten: Amrum *mò·ntk:-an* n., Ostföhr Sylt *mò·ntk* 'Scheitel' (anordfries. Inseldial. \**montka* schw. m. aus \**monka*; dän. *manke*, anord. *makki* 'Mähne').

Afries. *pinætera* (gen. pl., + *dei*, *wike*) 'Pfingst-' ist dem Friesischen mit velarem Nasal + *k*-Laut zugegangen; es ist nicht innerhalb des Friesischen *ntk* zu *nk* geworden. — Nnordfries. Inseldial. Sylt *p̄ijstəɹ*, Amrum *p̄ijstəɹ* m. (anordfries. Inseldial. \**pīngster*); FestlDial. Karrharde *p̄ējstəɹ-dèi*, nostfries. Wang. *pījstəɹ* (alle Formen setzen *gs*, nicht *ks*, voraus).

Der Nasal der *k*-Reihe ist vor dem stimmlosen Spiranten, gemeingerm. *h*, nicht allein im Friesisch-Englischen, sondern in allen germanischen Dialekten mit Dehnung des vorhergehenden Vokals geschwunden: awestfries. *fān*, aostfries. *fā* 'fangen' aus \**fāhan* < \**fanhan*, usw.

Schwund des Nasals vor *g* kann nicht angenommen werden. In verwandten Dialekten wechselt *-ig* mit *-ing*, indem *-ih* aus *-inh* ursprünglich dem nom., *-ing*<sup>1</sup> den obliquen Kasus gebührte. Im Altfriesischen steht nur graphisch *g* für *ng* in R *mog* neben R *mong* 'zwischen'; R *ogneil*, E *ognel* neben R *ong-nīl*, HW *ong-neil* (s. RICHTH. Wb. 959. 1164); nom. R *Riostrig* (Rechtsqu. 117,2) gegenüber pl. *-inga*; nom. oder acc. sg. R *hūsig* neben *hūsing* 'Hausmann';

<sup>1</sup> Das Ms. hat hier *-ung*.

R *kinig* neben *kining*, H *keneg*, *-ig* neben *keneng*, *-ing* 'König'; H *knīleg* neben R *knīling* 'Verwandter'; R *panning* neben *panning* 'Pfennig' (aber nur *skilling* 'Schilling'); nom. oder acc. pl. E *hūsegar* neben H *hūsegar*, H *kenegar* neben *kenengar*; dat. pl. BH *pennigum* neben *penningum* (sonst haben die obliquen Kasus stets *-ing-*, *-eng-*); part. prät. H *pennegad* von einem Verbum \**pennengia*. Wäre in den Nominativen auf *-ig* der Nasal wirklich nicht vorhanden, dann müssten die Nominative nach dem afries. Lautgesetz als *-ich* erscheinen (Rechtsqu. 194 steht E *pannich-schelde* neben nom. *panningh*; dieses wird *-ing*, jenes *-ink-s.* zu lesen sein; vgl. *sprecht* = *sprekt* im selben Text).

Die neufriesischen Mundarten haben in allen Wörtern auf afries. *-ng* den Nasal (neufries. *-ŋ*), nwestfries. *pènŋ*, JARICX *penningh* (awestfries. *penning*) usw., ausser in einem evident entlehnten Worte wie Sat. *kørniz* 'König'.

In awestfries., Ferwerdera- und Dongerndeel (im äussersten Nordosten), *manningh* (Rechtsqu. 442, 3) statt des sonst üblichen awestfries. *manich* 'viel' ist *-ing* für *-ig* eingetreten. Das *-ing* ist in demselben Worte allgemein nordfriesisch: Sylt *mànŋ* (anordfries. \**maning*), Amrum *mànaŋ*, Karrharde *mènŋ*, Mor. *mànŋ* 'viel'; Amrum *ÿn-mànaŋ* 'wenig'. Aber nwestfries. Gemeinmundart *mànŋ*, nostfries. Wang. *mòniŋ* (< R *monich*). Allgemein nordfriesisch ist ebenso *-ing* für *-ig* in Sylt *wir'ŋ* c., Wied. *wèn'ŋ*, Karrharde Langenh. *wènŋ*, Mor. *wànŋ* n. 'Fenster' (anordfries. \**windinge* für \**windize* n., anord. *vind-auga*, dän. *vindue*); — Sylt hat *sà-dèlŋ* 'sotan, talis' und *hùr-dèlŋ* 'qualis' aus \**-dènŋ* (anordfries. \**sa-deniŋ*).

Es geht dem *-ing* für *-ig* stets ein Nasal vorher, der Nasal ist also in die Endung gedrungen, indem einfach das Gaumensegel, das während des vorhergehenden Vokals ge-

senkt war, in der gesenkten Stellung beharrte. Der Vokal zwischen den beiden Nasalen war also früher auch nasaliert, oder er war in Wirklichkeit garnicht vorhanden, und der zweite Nasal war Silbenträger.

Entstehung von *ng* aus *nd* (im Md. häufig, s. WEINHOLD, Mhd. Gr. § 201), die von einzelnen westfries. Wörtern vorausgesetzt wird, muss auf Rechnung einer vereinzelt Mundart gesetzt werden, die mit dem Aufkommen der Gemeinmundart untergegangen ist. Dem *ng* für *nd* im Westfries. geht in allen Fällen der der velaren *k*-Reihe homorgane Vokal *u* (wo kurz, westfries. *o* geschrieben) voraus. W *tongher* 'Donner', *tonghersdey* 'Donnerstag' (*-ungr-* < *-undr-* < *-unr-*) neben *thunderdey*, H *thunresdey*. In die Mundart des Fivelgo ist das *ng* gedrunken in *lunglagan* pl. 'Nieren' = aengl. *lundlagan*, anordfries. Inseldial. \**lendlagan*.

Nwestfries. Gemeinmundart *tonger*, gespr. *tùŋɔɪ*, *tongersdei*, gespr. *tùŋɔɪzdèi*, Terschelling (Westerteil) *tùŋsdèi* 'Donnerstag', *snùŋ* 'Sonnabend', *frùŋ* 'Freund' (aus awestfries. *sniond*, *friond*), *fùŋ* 'fand, gefunden' und danach auch *stùŋ* 'stand' (in dieser Mundart scheint der Übergang von *-und* in *-ung* Lautgesetz gewesen zu sein, obwohl sich *zesùnd* 'gesund' (aus dem Nnl.), *sùndɔɪ* 'ohne', *sùndīzɔ* 'sündigen' bei WINKLER, Dial. II, 11 finden); — Workum *bezuŋɔn* (*begeoengen*, WINKLER, Dial. I, 442) 'begannen' (H *bigūnden*).

Im Inlaut vor Nicht-*k*-Lauten und im Auslaut hat der Nasal der *k*-Reihe, *ng* geschrieben, seine Stelle anstatt der früheren Gruppe *ng*, Nasal + Media, von demselben Augenblick an, wo die Gruppe *mb* zu *m* wurde (inlautend zwischen Vokalen *mm* geschrieben).

Die Mundart von Sylt hat in einem dem Nordischen entlehnten Worte auslautend den velaren Nasal statt des erwarteten dentalen, nicht infolge lautlichen Wandels, son-

dern durch Eindringen der beliebten Endung *-iŋ* (*-ing*): Sylt *k'â:ɔmùŋ* 'Mannsperson' und ohne Artikel in pluralem Sinne 'Mannsvolk' (anordfries. \**karming*, älter dän. *karmen*, norw. *karmann* c. dass., aus *karl-m.*).

Afries. *ŋ*, geschr. *n* vor *k*-Lauten, ist nfries. *ŋ* geblieben (geschr. in den Quellen *ng.* vor *k*-Lauten *n*).

Indessen hat ein Übergang von *ŋ* vor *s* in den homorganen Nasal *n*, für den das Lautgesetz, nach Ort und Eintrittsbedingung bestimmt, nicht mehr ersichtlich ist, stattgefunden in nwestfries. *hinst* m. 'Hengst', *hinzəɪ* n. 'Pferd' (awestfries. *hinxɪ*, *x = gs*) und nnordfries. FestlDial. Mor. nach BENDSEN *hàinst* m. 'Pferd' (anordfries. \**hingst* [denn altes \**hinst* hätte Mor. \**hànst* ergeben]); im übrigen haben alle nordfries. Mundarten in diesem Worte *ŋ* vor *st*, auch Mor. hat bei andern *hàiŋst*, und ebenso die ostfries. Mundarten Sat. *hàŋst* (< E *hanxt*), Wang. *hìŋst* m. Ein späterer Zusatz zum Emsigoer Text der XVII Küren hat *pinster-wike* 'Pfingstwoche' (Rechtsqu. 28,35).

## 2. Der dentale Nasal: *n*.

Fries. *n* entspricht im Anlaut und im Auslaut der Tonsilbe durchaus einem *n* der andern germ. Dialekte; es ist urgerm. und urspr. *n*.

Gemein-fries.-engl. auslautendes *n* geht in unbetonter Silbe nach dem Vokal *a* im Friesischen wie im Northumbri-schen verloren: friesisch und northumbr. *-a = ags. -an*. Einsilbig gewordene Infinitive wie afries. *siān* 'sehen', *tīān* 'ziehen' usw. mussten das sonst schwindende *-n* des Infinitivs lautgesetzlich behalten. Tatsächlich wahren nur das Westfries., das Ostfries. westlich der Ems und die nordfries. Festlanddialekte das *-n* der einsilbigen Infinitive, nicht das Ostfries. östlich der Ems, die nordfries. Inseldialekte

und das Northumbrische. Diese letzteren Dialekte haben also das *-n* der Analogie der übrigen Infinitive geopfert.

Das im Westfries. und in den nordfries. Inseldialekten wieder hervortretende *-en* der schwachen Deklination (statt des ags. *-an*, anorthumbr. afries. *-a*) wird das verallgemeinerte *-en* aus germ. *-nez*, *-nō* (\**uhsnez* 'Ochsen', \**augnō* 'Augen') der starken *n*-Deklination sein. Die nordfries. Inseldialekte aber besitzen das *-n* auch in Ortsadverbien auf ags. *-an*, anorthumbr. und sonst fries. *-a*, wofür eine Erklärung einstweilen fehlt: Sylt *bytn̄*, *bèn̄n̄*. Amrum *bỳl'jan*, *bàn̄n̄*, entsprechend Föhr und Helg. (anordfries. Inseldial. \**būtan* 'draussen', \**binnan* 'drinnen').

In den nordfries. Inseldialekten und vielleicht auch im Westfries., wie im Niederländischen, geht nach *r* auslautendes *n* in unbetonter Silbe verloren (vgl. den Schwund des *n* nach *r* im Französischen in der Tonsilbe: *jour*, *enfer* usw.): Amrum *nō'staɪ* m., Sylt *nø'z-nòstəɪ* c. 'Nasenloch' (anordfries. Inseldial. \**noster*; aostfries. *nostern*); — Sylt *ò'n'əɪ* c., Amrum *ò'naɪ* m. 'Mittag' (anordfries. Inseldial. \**under*; aengl. *undern*); — Sylt *p'ø'stəɪ* c. 'Zimmertür' (das herübergenommene mnl. *posterne* 'Hintertür', aus afranz. *posterne*); — awestfries. *sater-dei* 'Sonnabend' lautgesetzlich aus \**salern-*, oder herübergenommenes mnl. *sater-dach*?

In dem Worte anordfries. \**prīan* m. = ags. *prēon*, anord. *prjónn*, mnd. *prēn* 'Pfriem' steht im Stammsilbenauslaut ein *n* der nördlicheren Dialekte südlicherem *m* in hd. *Pfriem*, nl. *priem*, westfries. JAPICX *prieme* m. gegenüber. (Auch Sat. hat *n*: *p'ry̆n*<sup>1</sup> m.).

Vielleicht verhält es sich ähnlich mit nordfries. Inseldial. Amrum *k'ʀèn* 'empfindlich' (anordfries. Inseldial.

<sup>1</sup> Sonst ist allgemein in saterländischen Formen bei anlautenden Te-nues keine Aspiration angegeben.



\**krēn*) neben FestlDial. Mor. *èim-k' rèim* dass. (anordfries. FestlDial. \**ēm-krēm*).

In den Verbindungen germ. *ns* und *np* geht der Nasal im Friesisch-Englischen verloren, Dehnung des vorhergehenden Vokals hinterlassend. Afries. *ūs* 'uns' dat. acc., *ūse* 'unser', *mūth* 'Mund', *sūther* 'nach Süden', *ōther* 'ander', *tōth* 'Zahn', *cūth* 'kund' (Rechtsqu. 144, 33), *kētha* 'künden', *sīth* 'Gefährte'. EH *kundich*, W *kondich* 'kundig', H *kundegia* 'kündigen', westfries. JAPICX *kundigje* ist deutsches Lehnwort.

Der Verlust des *n* vor *s* und *p* war wie ost- und nordso auch westfriesisch trotz der in den awestfries. Texten vorkommenden das *n* enthaltenden Formen. Die echt friesischen Formen ohne das *n* sind awestfries. *ūs* 'uns' (geschr. *ws* Rechtsqu. 401, 18); *ūse* 'unser' (geschr. *ws hera* Rechtsqu. 439, 22 und oft, Sevenwolden *ous landes* Rechtsqu. 514, 4, *wes landis* Rechtsqu. 510,4, *wse ryocht* Rechtsqu. 514, 23); \**gōs* 'Gans', pl. \**gēs*; \**tōth* 'Zahn', dat. pl. *tōrhem* Rechtsqu. 452, 27; *ōther*, *ōder*, *ōr* 'ander'; dat. sg. (*bi heves*) *mūda* 'Mündung'; (*fan noerda to*) *sūda*, *suua*, *swa* 'Süden', *sūder*, *sūr* 'nach Süden', *sūdern* 'südlich', *suudwirth* 'südwärts' Rechtsqu. 19, 2; *sīd* (geschr. *sid*, *syd*, *zyd*) 'Gefährte, Gatte'; *kūth* (geschr. auch *kuud*) 'kund', *kēda* 'künden'; Endung der 3. pl. *-th*, *-d* (gegenüber niederfränk. *-nd*, *-nl*).

Die Texte geben *unse*, *onse*, das ohne Zweifel eine eingedrungene fränkische Form ist, neben *ūse*, und *ander* neben weit überwiegendem *ōder* derselben Texte. Die Schreibung *anderis huis* (Rechtsqu. 475, 36 Westergo) neben *oderis huus* (ebd. 475, 29) lässt erkennen, dass *ander* als fränkisch empfunden wurde. Das Nwestfries. erweist die nasallosen Formen als die echten: JAPICX *uwz*, *uwze*, jetzt *ús* (gespr.

ýs); *oar* (gespr. *oʔa*) 'ander', flektiert *oare* (gespr. *oʔarə*); *goes* (gespr. *guʔz*) 'Gans', pl. *gies* (gespr. *giʔz*).

Awestfries. *mond*, *münd* 'Mund' und \**tand* (> JAPICX *tânn*) 'Zahn' haben nicht *nd* aus germ. *nþ* mit gebliebenem *n*, sondern germ. *nd*: neben dem ursprünglich nur dem nom. acc. zustehenden *nþ* stammt in diesen und anderen Formen das *nd* aus den obliquen Kasus. Stamm des nom. acc. war im Urgermanischen \**ménþo-* 'Mund' (= lat. *mentum*), \**tonþ* 'Zahn', Stamm der obliquen Kasus \**mundé-*, \**tund-*. Der ursprüngliche Wechsel des *nþ* und *nd* ist festgehalten in aostfries. E nom. *mūth* (Rechtsqu. 219, 29), dat. in demselben Texte *mūnde* (Rechtsqu. 219, 8. 229, 10) neben dem nach dem nom. gebildeten dat. E *mūthe* in einem anderen Texte (Rechtsqu. 36, 5); H nom. *tōth* (Rechtsqu. 333, 35), dat. *tōnde* (Rechtsqu. 60, 14). Wie in diesen beiden Wörtern könnte also auch das *nd* in awestfries. *ander* neben *ōder* aus den obliquen Kasus stammen; dass diesen Kasus wirklich ursprünglich *nd* gebührte, zeigt der erstarrte gen. H *ondris* 'sonst' (Rechtsqu. 356, 2) = W *anders* neben dem nach dem nom. neu gebildeten R *ōthers*, *ōrs*, H *ōthers*, W *ōrs* 'sonst', nwestfries. *oarz* (gespr. *oʔaz*) 'sonst'.

Das vom Fränkischen unterdrückte Rheinfrisische (in Holland und Zeeland) teilte den Verlust des Nasals vor stimmlosen Spiranten, was schon durch den Ortsnamen *A-mūthon*, jetzt *Muiden*, ausserdem durch Formen des heutigen Holländischen und Zeeländischen wie zeel. Zuid-Beveland *uus* 'uns' (EPKEMA Wb. 514) bewiesen wird, so dass die Bewahrung des *n* zwischen Fli und Lauwers eine Unmöglichkeit ist.

Der Schwund des *n* vor *s* kann natürlich nicht mehr eintreten 1) in jüngeren Lehnwörtern wie z. B. fries. \**dons* m. 'Tanz', JAPICX *dons*, nostfries. Wang. *dòns*, Sat. Strück-

lingen Ramsloh *dòns*, Scharrel *dòns*, nnordfries. Sylt *dòns* usw.; awestfries. *ēnse*, *einse* 'Unze'; 2) in Fällen, wo das *n* und das *s* erst sekundär durch Vokalschwund zusammengerückt sind, wie in *winster* 'link', nnordfries. Sylt *dænsk* (< \**densk*), Hall. *dònsk* (< \**dansk*) 'dänisch'.

Vor *s* + Tenuis scheint der Schwund des *n* im Friesischen zu unterbleiben, während er im Englischen auch vor dieser Gruppe stattfindet. Sollte sich ein friesisches Wort finden, das vor *sk*, *st*, *sp* ein *n* vermissen lässt, und dessen Form nicht auf anderem Wege erklärt werden kann, dann müssten alle friesischen Wörter mit *nsk*, *nst* Lehnwörter aus dem Niederdeutschen sein (z. T. aus so alter Zeit, dass noch ein *a* vor *ns* im Friesischen zu *o* werden konnte, wie in *dons* 'Tanz').

Awestfries. *sponst* 'Verlockung'. Sicher dem Deutschen entlehnt sind awestfries. *konst* 'Kenntnis', *gonst*, *gunst* 'Gunst'. Neben jenem bestand ein mehr friesisches, d. h. vielleicht in noch älterer Zeit entlehntes awestfries. \**kinst*. Jur. fris. *eenst* 'Gunst', aengl. *ēst* (EH *ēvest* 'odium' Rechtsqu. 58 oben = aengl. *āfest* ist nicht ein »*ev-est*« = ahd. *ap-anst*). R *bīgonste* 'begann' Rechtsqu. 125, 12 ist (wegen des *o*, das nicht in dieser Mundart entstanden sein kann, für germ. *u*) aus dem Nd. entlehnt, wo es as. als *bigonsta* vorliegt. — Awestfries. anordfries. \**winskia*, aostfries. \**wunskia* 'wünschen', wahrscheinlich älteres deutsches Lehnwort, gegenüber aengl. *wyscan*, *wiscan* (nengl. *wish*, dessen Vokal durch *sk* verkürzt ist).

Nwestfries. *kinst* 'Kunst'; nnordfries. Inseldial. Sylt *wènsk*, Amrum *wànsk* m. 'Wunsch' (anordfries. \**winsk*), Sylt *wènski*, Amrum *wànski*, nnordfries. FestlDial. Karrharde *wènske*, Mor. *wànse*, nwestfries. *wìnskje* 'wünschen' (anordfries. awestfries. \**winskia*); nostfries. Wang. *wìnsk* (aostfries. \**wunskia*), Sat. *wònskje* dass.

Nsüdwestfries. (Hindelopen) prät. und part. prät. *kò:st* 'konnte, gekonnt', *be-gò:st* 'begann, begannen' [auch bei JAPICX aus dem Zuidhoekschen part. prät. *begoast*] (< prät. \**koste*, \**bī-goste*; part. prät. \**kost*, \**bī-gost*) werden Neubildungen sein (von der Art wie das part. nwestfries. *wêst* (gespr. *wæ:st*) 'gewesen') oder Umbildungen älterer Formen nach der Analogie von *mò:st* (*moste*, *most*), JAPICX *moast* 'gemusst'. Alt und echt können die Formen des Vokals wegen, der ein germ. *on* (*an*), nicht *un*, voraussetzen würde, nicht wohl sein. Dieselben Formen (*koste*, *begoste*) sind zahlreichen niederfränkischen Mundarten angehörig, und sie könnten also vielleicht aus dem Niederfränk. ins Südwestfries. gedrungen sein und garnicht auf Rechnung des Friesischen kommen, doch auch im Fränkischen sind sie nicht wohl lautlich zu erklären.

Das fries. *tusk* 'Zahn', aengl. *tux*, muss, wenn es mit \**tōp* (vorgerm. \**dont-*) verwandt (und also = sanskr. *datka-* in *a-datka-* 'zahnlos' aus \**dntko-*) ist, zu der Zeit, wo das *n* schwand, noch \**tunpk* gelautet haben, soll die Regel über die Wahrung des *n* vor *s* (nicht *p*) + Tenuis im Friesischen bestehen.

Afries. *n* bleibt neufries. *n*.

Das dentale *n* wird in nordfriesischen Mundarten mouilliert und dadurch zu palatalem *n'* unter den § . . .<sup>1</sup> angegebenen Bedingungen.

### 3. Der labiale Nasal: *m*.

Fries. *m*, dem *m* der andern germ. Dialekte entsprechend, ist urgerm. und urspr. *m*.

In der Endung des dat. plur. erscheint anstatt des auslautenden *-m* der übrigen friesischen Mundarten (= aengl.

<sup>1</sup> Die Paragraphenzahl — sowie auch die Behandlung — fehlt.

anord. *-m*) im Weserfriesischen ein *-n*. Sonst bleibt auslautendes *m* in unbetonter Silbe in sämtlichen friesischen Mundarten bis heute durchaus *m*, wird nicht *n* (trotz des in der Jur. fris. vorkommenden unfriesischen *boden*). Ein *-n* des dat. plur. in einem jüngeren Stadium der westlicheren fries. Mundarten (z. B. *W houden, pīnen* Rechtsqu. 29 Anm. 13) ist nicht aus *-m* degeneriert, sondern die Form ist der als dat. verwandte acc. = nom.

Die Verbindung germ. *mf* (< urspr. *mp* oder *nq*) hüst im Englisch-Friesischen den Nasal ein nach Dehnung des vorhergehenden Vokals. Afries. *fīf* 'fünf', got. *fimf*.

Der Schwund des Nasals vor dem stimmlosen Spiranten ist auch flifriesisch, awestfries. *fīf*, und war auch rheinfriesisch, wie das holländische *vīf*, jetzt *vijf*, zeigt.

Afries. *m* bleibt neufries. *m*.

*m* vor mitlautendem *i* wird im Neufriesischen (war ohne Zweifel schon im Afries.) mouilliert: *m'*, d. i. ein *m* gesprochen mit Stemmung des vorderen Zungenrückens an den Gaumen (mit vorweggenommener *i*-Artikulation), z. B. in Sylt *m'juks* 'Mist' (afries. *miux* = aengl. *meox*). Dies mouillierte *m'* wird in den nordfries. Inseldial. Amrum Föhr Helg. zu mouilliertem (palatalem) *n'*, indem die *i*-Stellung der Sprachwerkzeuge verbunden mit der Senkung des Gaumensegels als das Wesentliche der Artikulation konserviert, die *m*-Schliessung der Lippen als unwesentlich aufgegeben wird (ebenso geht im Polnischen anlautendes *mi-* vor Vokal in *nī-*, d. i. mouilliertes *m* in *n* über): Amrum Föhr Helg. *n'jòks* m. 'Mist'.

## II. Das *l*.

Afries. *l* entspricht dem *l* der andern germanischen Dialekte.

In nebetoniger Silbe stehend geht älteres *l* vor folgendem Konsonanten im Friesischen wie gleichzeitig in den

Nachbardialekten verloren (vgl. nd. nl. *Willem* aus <sup>1</sup>*Wilhelm*: die nebentone Silbe, in welcher das *l* schwand, kann in der Folge zur unbetonten Silbe werden). Dieser Schwund des *l* tritt nicht ein in unbetonter Silbe, da in solcher das *l* zum Selbstlauter wird und erhalten bleibt. Im Friesischen und Englischen, wo der Vorgang in mengl. Zeit stattfindet, sind es proklitische Wörter, Pronomina und Konjunktionen, doch proklitische (oder enklitische) nebentone Wörter, nicht unbetonte Wörter, die von diesem Verlust des *l* betroffen werden. Die haupttonigen Formen aostfries. *hwelik*, EW *hwelk*, W *hulk* 'welch'; H *selik*, W *sullik*, *sulk* 'solch'; W *ellik*, EW *elk* 'jeder' (= aengl. *hwilc*, *swilc*, *æzhwilc*, *ælc*; mengl. *sulch*, *ælch*, *ēlch*) ergeben in nebentoni-ger Stellung RW *hwek*, Mf.<sup>1</sup> W *hok*, W *huk* 'welch'; R *sek*, W *suk* 'solch', aostfries. awestfries. *ek* 'jeder' (= mengl. *which*, *whuch*, *swich*, *such*, *ēch*); — W *hockera*, *huckera* 'welcher'; — W *dulk* und *duck* 'solch' (= nordmengl. *þilc*, *þulc*, nengl. Dial. *thick*); — R *ekkor* 'sonst' = B *elker*, aengl. *ælcor*; — R *asa*, H *ase*, HW *as* 'also, als' aus aostfries. *alsa*, awestfries. *alse*, *als* (= mengl. *ase*, *as*, nengl. *as*, aus mengl. *als-wa*, *alse*, *als*); R Rechtsqu. 124, 13 ist zu lesen *asa* <sup>1</sup>*fīr* 'so <sup>1</sup>weit', 123, 21 *asa* <sup>1</sup>*feste to* <sup>1</sup>*bīndande* 'so <sup>1</sup>fest', dagegen eben vorher 123, 15 *alsa* <sup>1</sup>*hī* <sup>1</sup>*ē* <sup>1</sup>*būnden* *is* (mengl. (s. STRATMANN) <sup>1</sup>*als* <sup>1</sup>*mani* <sup>1</sup>*as* <sup>1</sup>*men* <sup>1</sup>*list*).

Neufriesische Mundarten: nostfries. Sat. *wèk* (< *hwek*); nwestfries. *hùk* 'welch', nwestfries. *hùkəɹ* 'welcher' (< *huckera*); nnordfries. Hall. *ho:k* 'wer' (anordfries. \**hokk*), Sylt *hòkən* (anordfries. acc. \**hukne*), Amrum *hòkəɹ* 'wer' (anordfries. \**hukkera*); — nostfries. Sat. *sùk*, Wang. *sùks*, *sùks-wòlk*; nwestfries. *sùk*; nnordfries. Enge *sùk*, Mor. Amrum

<sup>1</sup> Die Bedeutung des Sigels »Mf.« ist mir unklar geblieben. Die Form *hok* kommt ausser in W noch in BEFH vor (RICHTH. Wb. 835).

Sylt *sòk* (anordfries. \**sukk*) 'solch'; — nwestfries. *dùk*, JAPICX *dock* 'solch'. Dagegen nostfries. Wang. Sat. *èlk*; nwestfries. *èlk*, *èlts* 'jeder'; — nostfries. Wang. *wòlk* 'welcher'. — Nwestfries. *âz*, JAPICX *az* 'als, wenn'; nnordfries. Inseldial. Amrum *ÿz*, Sylt *ÿz* 'als'.

Gemeinfriesisch-englische einmal vorhanden gewesene *sl* und *pl*, die durch den regulären Schwund des früher auslautenden Vokals auslautend geworden waren oder geworden wären, versetzen das *l* in den Inlaut und ergeben so *-ls* und \**-lp*, woraus *-ld*. Die Erweiterungen der alten *es*-Stämme durch *-ls-*, nom. anord. *-sl* n., ahd. *-sal* n., erscheinen im Aengl. als *-els* m., im anordfries. Inseldial. als \**-els* n., im Aostfries. (um das Charakteristikum der *n*-Stämme vermehrt, = anord. *-sla* f.) als *-else*, *-elsa*: *wlemmelsa* m., *E lamelsa* m. 'Lähmung'; *blōdelsa*, auch *E*, neben *E blōdelse* (Rechtsqu. 224, 17) 'sanguinis effusio' u. a. (selten im Awestfries.); im anordfries. FestDial. ebenso als \**-elsa-*.

Nnordfries. Inseldial. Sylt *-ls* n., Amrum *-līs* n., sehr zahlreich (s. CLEMENT in HERRIGS Archiv IX (1851), 182 f.) (anordfries. Inseldial. \**-els*); nnordfries. FestDial. Mor. Enge *-l̥se* m. und n. (anordfries. FestDial. \**-elsa*). Das Wort 'Deichsel' hatte im anordfries. FestDial. die Gestalt \**thichelsa*, entstanden zunächst aus \**pihsl*.

Erwartetes \**-pl* aus germ. \**-plo-* (vorgerm. Suffix \**-tlo-*) erscheint im Englisch-Friesischen als *-ld*.

Nur etwas Graphisches ist die Versetzung des *l* in *blod-breng* für *boldbreng* (Kürzung aus *bōld-*) und in *blud* für *buld*. Neben dem richtigen *boldbreng* B 164,5. 166, 10. 167, 21 E 198, 25, 29. 207, 16, *buld* H 338. 3, 12 und sonst steht in denselben Mss., z. T. unmittelbar daneben, das falsche *blod-breng* B 164, 7. 166, 30 (beide Mal nur im Ms. O<sup>1</sup>, nicht W<sup>1</sup>)

<sup>1</sup> Vgl. Rechtsqu. XV und 151.

E 198, 36, *blud* H 336, 6, 23. 338, 2 (wie ebd. H 336, 25 *bruch* falsch für *burch*). Schreibfehler ist auch *bec-help* für *bec-hlep* (aus <sup>l</sup>*bek*-<sub>l</sub>*hlēp*) (*bechlep* H 340, 6, *bechelp* gleich darauf 340, 10, *bechlep* in § 19 (Rechtsqu. 228-29) der E Busstaxen in 2 Mss., *bechelp* im dritten); es müsste sonst *bechelp* den Lautwert *beklp* haben mit silbentragendem *l* in unbetont gewordener Silbe.

Im Westfries. hat das *l* in der Stellung nach den hinteren Vokalen *a* und *o* vor den Dentalen *d*, *t* dasselbe Geschick erfahren wie im benachbarten Niederländischen. Das westfries. *l* war in dieser Stellung velar oder *u*-haltig (ebenso wie gleichzeitig in noch grösserer Ausdehnung das *l* vor Konsonant in den südwestlichen Nachbardialekten des Westfries. und Nl., dem Französischen und Englischen), d. h. es wurde gesprochen mit der Organstellung des *u*, mit erhobenem hinterem Zungenrücken, wie das slav. *l* (vgl. J. STORM, Englische Philologie p. 39). Das Schicksal dieser velaren Liquida *l* (oder <sup>u</sup>*l*) ist es, über kurz oder lang in den velaren *w*-Laut (den Verschlussstimmlaut<sup>1</sup>) überzugehen, der dann weiter zum mitlautenden *u*-Vokal werden kann. Im Nl. ist der Übergang des *l* in *u* nach *a* und *o* bereits in mnl. Zeit erfolgt; im Westfries. ist die Entwicklung langsamer geschehen, der *l*-Laut ist hier Jahrhunderte länger als im Nl. erhalten geblieben, und erst etwa vom 16. Jahrhundert an, in nwestfries. Zeit, ist dessen weitere Wandlung vor sich gegangen, doch ist nur nach dem Vokal *o*, nicht nach *a*, die Stufe *u* erreicht worden. Das *u*-haltige *l* (*l* oder <sup>u</sup>*l*) ist in den awestfries. Texten meistens *l*, zuweilen aber *ul* oder *u* geschrieben: ein und

<sup>1</sup> Hiermit ist wohl ein mit Lippenrundung gesprochenes stimmhaftes *g* gemeint, also etwa *gw*. Weiter unten wird derselbe Laut Verschluss-sonorlaut genannt (p. 95).



derselbe Lautkomplex (*salt* oder *sa<sup>ult</sup>*) findet sich also geschrieben *salt*, *sault* und *saut*. *ul* nach *a* schreibt die Urkunde vom Westergo von 1374 (Rechtsqu. 560): *auld*, *wauld*, ebenso spätere Urkunden (bei SCHWARTZENBERG: *auldera*, *aulderman* u. dergl.), die Jur. fris. (*auld* neben *ald*) und ein Recht vom Gaasterland im Westergo von 1488 (Rechtsqu. 516): *sault*, *wauld*. *dat saute weller* steht im Schulzenrecht § 17 (Rechtsqu. 390) kurz nach *dyne salta see*. Öfter steht dies *u* für *l* nach *o*: *goud* mehrmals neben *gold* (im Sendrecht § 11 Rechtsqu. 408, in der Jur. fris. im Schulzenrecht Rechtsqu. 399 und in den Westergoer Busstaxen Rechtsqu. 471 steht *goud* kurz vor und nach *gold*), *gouden* (Jur. fris.) = *golden* 'Gulden', *houd* 1464 (Jur. fris.) = *hold* (plur. *houden* Rechtsqu. 29 Anm. 13 neben *gold* und *wrald*), nicht in *scholder*, *holt*.

Im Neuwestfriesischen ist der velare Verschlussonorlaut<sup>1</sup>, in den das *l* übergegangen sein muss, nach dem Vokal *a* alsbald geschwunden, sich in dem gedehnten vorhergehenden Vokallaut verlierend, nach dem Vokal *o* dagegen alsbald in den mitlautenden *u*-Vokal gewandelt, der bis heute Geltung hat. JAPICX und ALTHUYSEN haben *â* und *ou*: *âd* 'alt', *kâd* 'kalt', *wâd* 'Wald', *wrâd* 'Welt', *hâde* 'halten', *yen-fâd*, *-fâdig* 'einfältig', *sât* 'Salz', *kât* 'Rede', *kâlje* 'reden' (awestfries. *kaltia*; nl. *kouten*); *goud* 'Gold', *gouden* 'golden', *goune* 'Gulden' (aus awestfries. *gowna* SCHWARTZENBERG I, 699), *schouder* 'Schulter', *hout* 'Holz'. Im heutigen Westfriesischen ist awestfries. *al* > *ɔ* (geschr. *âl* mit Wiedereinführung des historischen *l*): nwestfries. *ɔd*, *kɔd*, *wɔd*, *biwɔd*, *wrɔd*, *hɔdɔ*, *ɸɔd* (geschr. *âld*, *kâld* usw.), *sɔt*, *kɔts'ə*, *ɔtəɪ*, *wɔ:təɪjə* (geschr. *sâlt*, *kâltsje* usw.). Ebenso gilt *ɔd* auf Terschelling, dagegen *âud* auf Schiermonnikoog. Awest-

<sup>1</sup> Vgl. oben p. 94 Fussnote 1.

fries. *ol* ist > *ou* (geschr. *ou*): nwestfries. *gòud*, *skòudə*, *hòut*.

Im Südwestfriesischen (Zuidhoekschen) ist das *l* bis heute geblieben. JAPICX hat einzelne südwestfriesische Formen: *goald*, *hoalt* neben *goud*, *hout*. Im »Huisman« steht *aald*, *kaald*, *waald*, *haalde*, *saalt* (*aa* = *à*'), *goold*, *stooft*; in Hindelopen gilt noch heute *à'ld*, *sà'lt*, *hà'ldə*, *sko'ldə*, *ho'lt*.

Im Ost- und Nordfriesischen ist die westfriesische Wandlung des *l* in *u* (und der Schwund desselben) völlig unbekannt.

Ein junges *l* entsteht aus *n*. Das *l* in nhd. nnd. *sammeln*, nnl. *zamelen*, dän. *samle*, schwed. norw. *samla* aus ahd. *samanôn*, as. *samnon*, anord. *samna* = aengl. *somnian*, *samnian*, mengl. *somnien*, *sammen*, afries. *somnia* ist auch neufriesisch: Sylt *səmli*, Karrharde *səmle* usw. (anordfries. *\*somnia*). Ein ebensolches *l* erscheint in Helg. *fəməl* 'Mädchen' (< *\*fomle*, sonst anordfries. *\*fomne*); nordfries. Festl-Dial. Mor. *naʒəl*, Breklum *naʒəl* 'nackt' (< *\*nakel* neben Sylt *nəkən* aus anordfries. *\*naken*); Mor. *k'jà:l* f. 'Kern' (< *\*kerle* statt anordfries. *\*kerne* schw. f.), welches *l* sich vergleicht dem in ahd. *orgela* aus *organa* 'Orgel', *scerline* neben *scerninc* 'Schierling', vulg. engl. *chimley* = *chimney* usw. Sylt *sà-dèlīŋ* 'talis', *hû-dèlīŋ* 'qualis' setzt zunächst ein notwendig junges *\*sà-dèn*, *\*hû-dèn* (anordfries. *\*sa-dèn* 'so getan' usw.) voraus.

Afries. *l* (ausser dem velaren awestfries. *l* = *l*, über welches p. 94 f.) bleibt neufriesisch *l*. Vor folgendem mitlautendem *i* des Afries. ist das *l* im Neufries. mouilliert: *l'*, war dies also gewiss schon im Afries. In nordfries. Mundarten wird das *l* ausserdem noch mouilliert ebenso wie das *n* unter den § ...<sup>1</sup> angegebenen Bedingungen.

<sup>1</sup> Die Behandlung hiervon fehlt.

Eine bekannte Erscheinung ist der Schwund des mouillierten *l'* vor folgendem *j*. (Schwed. anlautendes *lj*, frz. *ll* waren früher *l'j*, sind jetzt *j*, ebenso span. *ll* in Südspanien und Amerika; span. *hija* aus lat. *filia* setzt ein aus lat. *l'j* entstandenes *j* voraus). *l'j* wird zunächst *jj* (langes *j*, das dann später im Anlaut oder nach den besonderen Gesetzen der einzelnen Dialekte im Inlaut sich kürzen muss), indem einfach die aktive Hindurchpressung des Luftstroms an den Seitenrändern der Zunge, die für den *l*-Laut charakteristisch ist, eingestellt (d. h. von der jüngeren Generation nicht mit aufgefasst und darum nicht nachgeahmt) wird oder auch indem die Zunge, statt zunächst für den *l*-Laut schmaler zu sein und zwischen den Rändern und den Zähnen Raum zu lassen, gleich darauf aber für das *j* breiter zu werden und mit den Rändern die Zähne zu berühren, die breitere Gestaltung vorwegnimmt, so dass der Sprecher statt des *l*, das er beabsichtigte und das er auch noch zu sprechen glaubt, notwendig ein *j* hervorbringt. In den meisten nordfriesischen Mundarten ist anlautendes älteres *l'j* (afries. *li-*) zu *j* geworden wie im Schwedischen. Breklum *ja'χt* 'Licht' (anordfries. \**liacht*) usw. Auf Sylt, wo das *l'j* noch besteht, hört man für *dy* <sup>l'</sup>*juχst* 'du lügst', *hi* <sup>l'</sup>*juχt* 'er lügt' sehr oft (von der jüngeren Generation jetzt wohl allgemein) *dy*-<sup>l'</sup>*jjuχst*, *hi*-<sup>l'</sup>*jjuχt* mit gedehntem *j*, während dieselben Sprecher nach *t* in *dil*-<sup>l'</sup>*juχt-ət* das *l'* konservieren und im reinen Anlaut, z. B. in *l'juj* 'Heidekraut', das *l'* konstant sprechen.

Von den südfries. Mundarten hat die von Schiermonnikoog dieselbe Wandlung des anlautenden *l'j* in *j* geschehen lassen: Schiermonnikoog *jā'iwē* 'lieben' (afries. *liāvia*) usw.

Auf Sylt habe ich im althergebrachten Satze *dil*-<sup>l'</sup>*i w-*

*ik-èk* 'das glaube ich nicht' zwischen *t* und präpalatalem Vokal statt des Zungenspitzen-*l* das mouillierte (Zungenrücken-)*l'* sprechen hören von Leuten, die sonst in *li·v* 'glauben' wie stets im Anlaut ausser vor *j* das Zungenspitzen-*l* sprachen.

DIE BREKLUMER MUNDART

NACH DEM VON  
JOHANNES HANSEN  
GESAMMELTEN MATERIAL



## VORBEMERKUNGEN

Während man annehmen muss, dass MÖLLER sein mundartliches Material — abgesehen von den Auszügen aus schriftlichen Quellen sowie den Dialekten, die er selbst kannte — durch mündliches Ausfragen der Dialektprechenden zusammengebracht hat (vgl. Einleitung p. 15), war sein Verfahren bei der Breklumer Mundart ein anderes. Er liess hier seinen Gewährsmann selbst schriftliche Aufnahmen machen. Wenn dieser auch keine eigentliche Lautschrift (vgl. jedoch seine Bemerkungen zur Artikulation p. 116 f.) benutzt und die Aufzeichnungen infolgedessen in phonetischer Hinsicht einige Mängel und Ungenauigkeiten aufweisen mögen, ist doch das Material, weil es sich hauptsächlich um Sachen der Morphologie handelt, die mit der Sicherheit des Dialektredenden erfasst sind, von hohem Wert.

MÖLLER nennt den Namen seines Gewährsmannes, indem er die Wörtersammlung mit der Überschrift »Friesische Wörtersammlung Drelsdorfer Mundart. Von JOH. HANSEN, Fehsholm« versieht, und über den Zeitpunkt der Abfassung gibt die Datierung eines Briefes von »JOHANNES HANSEN« mit verschiedenen Bemerkungen zur Mundart: »Fehsholm, d. 30. Sept. 72« Aufschluss. Dieser JOHANNES HANSEN aus Fehsholm wird ohne Zweifel mit dem gleichnamigen Verfasser einiger friesischen Gedichte, die unter dem Titel »Freshe

Daghte von JOHANNES HANSEN †, Fehsholm bei Breklum, tahupensomeld di Dai far Jüll. Flensburg 1874« im Jahrb. d. Nordfries. Vereins 1933 (p. 1—15) veröffentlicht sind, identisch sein. Aus den beigefügten Bemerkungen Dr. SCHMIDT-PETERSENS (a. a. O. p. 16) geht hervor, dass JOHANNES HANSEN am 30. Dez. 1854 in Fehsholm geboren wurde, im Jahre 1874 bei der »Sammlung« der Gedichte das Gymnasium in Flensburg besuchte, aber schon im Jahre 1877 starb. Die friesischen Dialektaufnahmen für MÖLLER hat HANSEN also im Alter von 17—18 Jahren gemacht.

Das Breklumer Material findet sich — neben anderen Notizen MÖLLERS — in einem kleinen Oktavheft. Die ersten 7 Seiten sind als Fragebogen eingerichtet, und zwar für die starken Verba, die Deklination von ein paar Substantiva und die Komparation einiger Adjektiva. Einige wenige Formen sind von MÖLLER eingetragen, teils als Musterbeispiele, teils als spätere Hinzufügungen, sonst sind die friesischen Formen von HANSEN aufgezeichnet. Damit begnügt er sich jedoch nicht, sondern fügt vieles hinzu: einige unregelmässige schwache Verba, die Präsensflexion der präterito-präsentischen Verba, Übersichten über die Deklination der Substantiva, Adjektiva und Pronomina, Sammlungen von Wörtern usw., auch ein eingeklebter Brief, in dem HANSEN einige Fragen MÖLLERS beantwortet, gibt Wertvolles. Und zum Schluss folgt, von MÖLLER zusammengestellt, eine Wörtersammlung, die auf Mitteilungen von HANSEN beruht und zum grössten Teil Wörter bringt, die HANSEN im Vorhergehenden nicht notiert.

MÖLLER spricht hier immer von der »Dreisdorf-Breklumer« oder auch nur »Dreisdorfer« Mundart. Da aber Fehsholm dicht neben Breklum liegt und zu diesem Kirch-



spiel gehört, die Mundart HANSENS also im eigentlichsten Sinne die Breklumer Mundart ist, während andererseits der Dialekt von Dreisdorf in einigen Punkten abweicht, habe ich es für richtiger gehalten, im folgenden die Bezeichnung »Breklumer Mundart« zu gebrauchen.

Nach Dr. SCHMIDT-PETERSEN (a. a. O.) dürften die oben erwähnten Gedichte JOHANNES HANSENS das einzige erhaltene Literaturzeugnis in der Breklumer Mundart sein, welche Mundart aber schon vor 100 Jahren in N. OUTZENS Glossarium der friesischen Sprache, Kopenhagen 1837, lexikalische Behandlung fand. Diesen Arbeiten reihen sich die folgenden Beiträge (namentlich) zur Formenlehre der Breklumer Mundart als erste grammatische Darstellung dieser Mundart an.

## Die Verba.

Vorbemerkung: Einen Hauptbestandteil des von HANSEN aufgezeichneten mundartlichen Materials bilden die Verba. Die starken Verba, deren Formen, wie oben erwähnt, als Beantwortungen der MÖLLERSchen Fragebogen notiert wurden, sind nach der zu jener Zeit üblichen Einteilung geordnet. Ich hielt es für notwendig und praktisch, eine Umordnung vorzunehmen, und teile somit die starken Verba — wie es jetzt üblich ist — in 6. Ablautsklassen und die Reduplikationsklasse, wobei ich von den altfriesischen Entsprechungen ausgehe und innerhalb jeder Gruppe die einzelnen Verba in alphabetischer Reihenfolge bringe.

Zwischen den starken Verben stehen einige schwache, teils ursprünglich starke, teils von Haus aus schwache Verba, meist mit der ausdrücklichen Bemerkung »schwach«. Diese lasse ich in einem Abschnitt für sich folgen. Unregel-

mässige schwache Verba, die Präsensflexion der Präterito-Präsentia sowie Reste der *mi*-Verba schliessen sich an.

Die vereinzelt, von MÖLLER eingetragenen Formen habe ich mit der Signatur Mö gekennzeichnet; es stellte sich nämlich bei einer Vergleichung dieser Formen mit meinen eigenen Aufnahmen der Breklumer Mundart und den jetzt veröffentlichten Gedichten HANSENS (vgl. p. 101 f.) heraus, dass mehrere der MÖLLERSCHEN Formen kaum richtig sind. Die diesbezüglichen Bemerkungen sind in Fussnoten angebracht. Die Aufzeichnungen HANSENS bringe ich — von Schreibfehlern abgesehen — ohne Kritik; ich habe keinen Grund, an der Richtigkeit der Formen zu zweifeln, und eine Zusammenstellung mit dem oben erwähnten Material würde an dieser Stelle zu weit führen.

### 1. Die Konjugation der starken Verba.

Von jedem Verbum werden durchgehends 4 Formen genannt: 1. sg., 2. sg. präs., 1. sg. prät. und part. prät. (pp.), und es wird ausdrücklich bemerkt, dass die 1. pl. präs. gleich der 1. sg. ist.

#### I. Klasse.

1. sg. präs.	2. sg. präs.	1. sg. prät.	pp.	
<i>bidd</i>	<i>baddst</i>	<i>bid</i>	<i>bänn</i> <sup>1</sup>	‘beissen’
<i>blef</i> Mö	<i>blafst</i> Mö	<i>blif</i> Mö	<i>bläben</i> Mö	‘bleiben’
<i>dref</i>	<i>drafst</i>	<i>drif</i>	<i>dräben</i>	‘treiben’
<i>glidd</i>	<i>gladdst</i>	<i>glid</i>	<i>glänn</i>	‘gleiten’
<i>gripp</i>	<i>grappst</i>	<i>grip</i>	<i>gräben</i>	‘greifen’
<i>knipp</i>	<i>knappst</i>	<i>knip</i>	<i>knäben</i>	‘kneifen’

<sup>1</sup> HANSEN bemerkt zu dem *ä* dieser Partizipien, es sei viel offener als das *ä* in den deutschen Wörtern »schämen, käme« und müsste daher eigentlich (wie im »Fréske Sjemstin« von NISSEN) *ê* geschrieben werden.

1. sg. präs.	2. sg. präs.	1. sg. prät.	pp.	
<i>les</i>	<i>last</i>	<i>lis</i>	<i>läsen</i>	‘leiden’
<i>ref</i>	<i>rafst</i>	<i>rif</i>	<i>räben</i>	‘reissen’
<i>ridd</i> Mö	<i>raddst</i> Mö	<i>rid</i> Mö	<i>ränn</i> Mö	‘reiten’
<i>schlikk</i>	<i>schlakkst</i>	<i>schlik</i>	<i>schlägen</i>	‘schleichen’
<i>schref</i>	<i>schrafst</i>	<i>schrif</i>	<i>schräben</i>	‘schreiben’
<i>schridd</i>	<i>schraddst</i>	<i>schrid</i>	<i>schränn</i>	‘schreiten’
<i>slidd</i>	<i>sladdst</i>	<i>slid</i>	<i>slänn</i>	‘gleiten’
<i>slidd</i>	<i>sladdst</i>	<i>slid</i>	<i>slänn</i>	‘schleissen’
<i>slipp</i>	<i>slappst</i>	<i>slip</i>	<i>släben</i>	‘schleifen’
<i>smidd</i> <sup>1</sup>	<i>smadds</i> <sup>1</sup>	<i>smid</i> <sup>1</sup>	<i>smänn</i> Mö	‘schmeissen’
<i>splidd</i>	<i>spladdst</i>	<i>splid</i>	<i>splänn</i>	‘spalten’
<i>steg</i>	<i>staggst</i>	<i>stig</i>	<i>stägen</i>	‘steigen’
<i>stridd</i>	<i>straddst</i>	<i>strid</i>	<i>stränn</i>	‘streiten’
<i>strikk</i>	<i>strakkst</i>	<i>strik</i>	<i>strägen</i>	‘streichen’
<i>sweg</i>	<i>swaggst</i>	<i>swig</i>	<i>swägen</i>	‘schweigen’
<i>swes</i>	<i>swasst</i>	<i>swis</i>	<i>swäsen</i>	‘sengen’
<i>wikk</i>	<i>wakkst</i>	<i>wik</i>	<i>wägen</i>	‘weichen’
<i>wres</i>	<i>wrasst</i>	<i>wris</i>	<i>wräsen</i>	‘reiben’
<i>wrikk</i>	<i>wrakkst</i>	<i>wrik</i>	<i>wrägen</i>	‘Fleisch zer- kleinern’

## II. Klasse.

a) <i>bedrig</i>	<i>bedröggst</i>	<i>-drug</i>	<i>-drâgen</i>	‘betrügen’
<i>bid</i>	<i>bjöddst</i>	<i>bud</i>	<i>bân</i>	‘bieten’
<i>ferliis</i> Mö	<i>ferljöst</i> Mö	<i>ferlus</i> Mö	<i>ferlâsen</i> Mö	‘verlieren’
<i>fertrit</i>	<i>fertrötst</i>	<i>fertrut</i>	<i>fertrân</i>	‘verdriessen’
<i>flin</i>	<i>fjaghst</i>	<i>flug</i>	<i>flâgen</i>	‘fliegen, fliehen’
<i>flis</i>	<i>fjösst</i>	<i>flus</i>	<i>flân</i>	‘fliessen’
<i>friis</i>	<i>frosst</i>	<i>frus</i>	<i>frâsen</i>	‘frieren’

<sup>1</sup> Diese Formen sind von MÖLLER — allerdings überall mit *tt* (*t*), das HANSEN in *dd* (*d*) geändert hat — geschrieben.

1. sg. präs.	2. sg. präs.	1. sg. prät.	pp.		
<i>gid</i>	<i>jöddst</i>	<i>gud</i>	<i>gân</i>	‘giessen’	
<i>krip</i>	<i>kröpst</i>	<i>krup</i>	<i>krâben</i>	‘kriechen’	
<i>lig Mō</i>	<i>jagst Mō</i>	<i>lug Mō</i>	<i>lâgen Mō</i>	‘lügen’	
<i>schid</i>	<i>schöddst</i>	<i>schud</i>	<i>schân</i>	‘schiessen’	
<i>schlitt</i>	<i>schlöttst</i>	<i>schlud</i>	<i>schlân</i>	‘schliessen’	
<i>tin Mō</i>	<i>teist Mō</i>	<i>tug Mō</i>	<i>togen Mō</i>	‘ziehen’	
	(gewöhnlicher:)				
	<i>ljagst</i>				
b) (3. sg.:)	<i>dat</i> <i>daght</i>	<i>dat dug</i>	<i>dâgen</i>	‘es taugt’	
	<i>dükk</i> <sup>1</sup>	<i>dökkst</i>	<i>duk</i>	<i>dâgen</i>	‘tauchen’
	<i>lökk</i> <sup>1</sup>	<i>lökkst</i>	<i>luk</i>	<i>lâgen</i>	‘schliessen’
	<i>schlökk</i>	<i>schlökkst</i>	<i>schluk</i>	<i>schlâgen</i>	‘schlucken’
	<i>schnöf</i>	<i>schnöffst</i>	<i>schnuf</i>	<i>schnâben</i>	‘schnauben’
	<i>schöf</i>	<i>schöffst</i>	<i>schuf</i>	<i>schâben</i>	‘schieben’
	<i>stöf</i>	<i>stafst</i>	<i>stuf</i>	<i>stâben</i>	‘stieben’
	<i>süpp</i>	<i>söppst</i>	<i>sup</i>	<i>sâben</i>	‘saufen’

## III. Klasse.

a) <i>binn Mō</i>	<i>banst Mō</i>	<i>bünn Mō</i>	<i>bünnen Mō</i>	‘binden’
<i>drink</i>	<i>drankst</i>	<i>drunk</i>	<i>drunken</i>	‘trinken’
<i>finn Mō</i>	<i>fanst Mō</i>	<i>fünn Mō</i>	<i>fünnen Mō</i>	‘finden’
<i>schung</i>	<i>schungst</i>	<i>schüng</i>	<i>schüngen</i>	‘singen’
<i>sink</i>	<i>sankst</i>	<i>sunk</i>	<i>sunken</i>	‘sinken’
<i>slink</i>	<i>slankst</i>	<i>slunk</i>	<i>slunken</i>	‘schlingen’
<i>spinn</i>	<i>spanst</i>	<i>spünn</i>	<i>spünnen</i>	‘spinnen’
<i>sprîng</i>	<i>sprangst</i>	<i>sprüing</i>	<i>sprüingen</i>	‘springen’
<i>stjünk</i>	<i>stjünkst</i>	<i>stjünk</i>	<i>stjünken</i>	‘stinken’
<i>swemm</i>	<i>swamst</i>	<i>swümm</i>	<i>swümmen</i>	‘schwimmen’
<i>swinn</i>	<i>swanst</i>	<i>swunn</i>	<i>swunnen</i>	‘schwinden’

<sup>1</sup> Nach einer Bemerkung HANSENS werden die Verba *dükk* und *lökk* häufiger schwach konjugiert: *dükk*, *dükkt*, *dükkt*; *lökk*, *lükkt*, *lükkt*.

1. sg. präs.	2. sg. präs.	1. sg. prät.	pp.	
<i>twing</i>	<i>twangst</i>	<i>twung</i>	<i>twungen</i>	‘zwingen’
<i>winn</i>	<i>wanst</i>	<i>wunn</i>	<i>wunnen</i>	‘winden’
<i>winn Mō</i>	<i>wanst Mō</i>	<i>wünn Mō</i>	<i>wünnen Mō</i>	‘gewinnen’
<i>wring</i>	<i>wrangst</i>	<i>wrung</i>	<i>wrungen</i>	‘wringen’
b) <i>berg</i>	<i>bergst</i>	<i>börg</i>	<i>börgen</i>	‘bergen’
<i>bers</i>	<i>berst</i>	<i>borrs</i>	<i>borrsen</i>	‘bersten’
<i>ferderw</i>	<i>-derwst</i>	<i>-dörw</i>	<i>-dörwen</i>	‘verderben’
<i>hülp</i>	<i>halpst</i>	<i>hülp</i>	<i>hülpen</i>	‘helfen’
<i>jell</i>	<i>jöllst</i>	<i>jüll</i>	<i>jüllen</i>	‘gelten’
<i>schäl</i>	<i>schälst</i>	<i>schüll</i>	<i>schüllen</i>	‘schelten’
<i>sterw</i>	<i>sterwst</i>	<i>störw</i>	<i>störwen</i>	‘sterben’
<i>tersch</i>	<i>terschst</i>	<i>törsch</i>	<i>törschen</i>	‘dreschen’
<i>wâr</i>	<i>wârst</i>	<i>worr</i>	<i>worren</i>	‘werden’

## IV. Klasse.

<i>bräg</i>	<i>bräkst</i>	<i>brok</i>	<i>brâgen</i>	‘brechen’
<i>käm Mō</i>	<i>kamst Mō</i>	<i>kom Mō</i>	<i>kîmen Mō</i>	‘kommen’
<i>näm Mō</i>	<i>namst Mō</i>	<i>nüm Mō</i>	<i>nümmen Mō</i>	‘nehmen’
<i>scherr</i>		<i>scherrt<sup>1</sup></i>	<i>scherrn</i>	‘schneiden’
<i>spräg</i>	<i>spräkst</i>	<i>sprok</i>	<i>sprâgen</i>	‘sprechen’
<i>stäg</i>	<i>stäkst</i>	<i>stok</i>	<i>stâgen</i>	‘stechen’
<i>stäl</i>	<i>stälst</i>	<i>stol</i>	<i>stâlen</i>	‘stehlen’

## V. Klasse.

<i>â</i>	<i>äts</i>	<i>eel</i>	<i>ân</i>	‘essen’
<i>badd<sup>2</sup></i>	<i>badst Mō</i>	<i>beed Mō</i>	<i>bân Mō</i>	‘bitten’
<i>ferjä</i>	<i>ferjätst</i>	<i>ferjeet</i>	<i>ferjân</i>	‘vergessen’
<i>frä</i>	<i>frätst</i>	<i>freeet</i>	<i>frân</i>	‘fressen’

<sup>1</sup> Schwache Form.<sup>2</sup> MÖLLER fügt zu dieser Form »(schwach)« hinzu.

1. sg. präs.	2. sg. präs.	1. sg. prät.	pp.	
<i>jäf</i>	<i>jäfst</i>	<i>jeef</i>	<i>jâben</i>	‘geben’
<i>läi</i>	<i>läist</i>	<i>lai</i>	<i>laien</i>	‘liegen’
<i>läs</i>	<i>läst</i>	<i>los</i>	<i>läsen</i>	‘lesen’
<i>sätt Mō</i>	<i>sätts Mō</i>	<i>seet Mō</i>	<i>sân Mō</i>	‘sitzen’
<i>sin</i>	<i>schaghst</i>	<i>seeg</i>	<i>seen</i>	‘sehen’
<i>trā</i>	<i>trätst</i>	<i>treet</i>	<i>trân</i>	‘treten’
<i>wäf</i>	<i>wäfst</i>	<i>weef</i>	<i>wâben</i>	‘weben’
<i>wäg</i>	<i>wägst</i>	<i>wog</i>	<i>wâgen</i>	‘wiegen, wägen’

## VI. Klasse.

<i>dräg Mō</i>	<i>draist Mō</i>	<i>drog Mō</i>	<i>drain Mō</i>	‘tragen’
<i>gräf</i>	<i>gräfst</i>	<i>grof</i>	<i>grâben</i>	‘graben’
<i>lä</i>	<i>läst</i>	<i>los</i>	<i>lân</i>	‘laden’
<i>slun</i>	<i>slajst Mō</i>	<i>slog Mō</i>	<i>slajn Mō</i>	‘schlagen’
	(pl. <i>slun Mō</i> )			
<i>swär</i>	<i>swärst</i>	<i>sworr</i>	<i>sworren</i>	‘schwören’
<i>tun Mō</i>	<i>twajst Mō</i>	<i>tog Mō</i>	<i>twajn Mō</i>	‘waschen’
	(pl. <i>tun Mō</i> )			

## Die Reduplikationsklasse.

<i>fal Mō</i>	<i>fäälst Mō</i>	<i>feel Mō</i>	<i>feelen Mō</i>	‘fallen’
<i>fun Mō</i>	<i>faist Mō</i>	<i>füng Mō</i>	<i>fünge Mō</i>	‘fangen’
	(pl. <i>fun Mō</i> )			
<i>gung</i>	<i>gungst</i> <sup>1</sup>	<i>ging</i>	<i>gingen</i>	‘gehen’
<i>hüing</i>	<i>hahngst</i>	<i>hüing</i>	<i>hüingen</i>	‘hangen’
<i>hit</i>	<i>hats</i>	<i>het</i>	<i>heten</i>	‘heissen’
<i>hul Mō</i>	<i>hälst Mō</i>	<i>heel</i>	<i>heelen</i>	‘halten’
<i>let</i>	<i>lätst</i>	<i>lät</i>	<i>lät</i>	‘lassen’

<sup>1</sup> Über dem *u* dieser Form steht (*ah*), was sicher zu bedeuten hat, dass neben *gungst* auch die Form *gahngst* existiert; vgl. *gahngst* p. 117.

1. sg. präs.	2. sg. präs.	1. sg. prät.	pp.	
<i>lup</i> Mō	<i>lâpst</i> Mō	<i>lûpp</i> Mō	<i>lûppen</i> Mō	‘laufen’
<i>rop</i>	<i>raapst</i>	<i>rûpp</i>	<i>râben</i>	‘rufen’
<i>sin</i>	<i>seest</i>	<i>seed</i>	<i>seen</i>	‘säen’
<i>slep</i>	<i>slâpst</i>	<i>slep</i>	<i>slepen</i>	‘schlafen’
<i>ston</i> Mō	<i>staanst</i> Mō	<i>stüdd</i> Mō	<i>stinen</i> Mō	‘stehen’

(pl. *ston* Mō)

## 2. Schwache Verba.

Als schwache — z. T. ursprünglich starke — Verba werden angeführt:

*bij*<sup>1</sup> ‘biegen’, *kliwi* Mō ‘spalten’, *schräi* ‘schreien, weinen’, *sögin*<sup>2</sup> ‘saugen’, *grünnin* ‘mahlen’, *ringin* ‘läuten’, *tünnin* ‘schwellen’, präs. *mät*<sup>3</sup>, *mätst*, prät. *mät*, pp. *mät* ‘messen’, *bagh* ‘backen’, *hauin* ‘hauen’, *waadin* ‘waten’, *waks* ‘wachsen’, präs. *schî*, *schahst*, prät. und pp. *schahst* ‘scheiden’, *borrnin* ‘brennen’, *jagin* ‘jagen’, *keer* ‘fahren’, *klapp* ‘(mit der Schere) schneiden’, *ran* ‘rennen’, *schafin* ‘schaffen’.

## 3. Unregelmässige schwache Verba.

1. sg. präs.	2. sg. präs.	1. sg. prät.	pp.	
<i>bring</i>	<i>brangst</i>	<i>braaght</i>	<i>braaght</i>	‘bringen’
<i>tink</i>	<i>tankst</i>	<i>taaght</i>	<i>taaght</i>	‘denken’
<i>sek</i>	<i>saagst</i>	<i>saagl</i>	<i>saagt</i>	‘suchen’
<i>lij</i>	<i>laist</i>	<i>lai</i>	<i>laid</i>	‘legen’
<i>sij</i>	<i>saist</i>	<i>sai</i>	<i>said</i>	‘sagen’
<i>brid</i>	<i>bradst</i>	<i>brad</i>	<i>brad</i>	‘breiten’

<sup>1</sup> Es fehlt allerdings die Angabe »schwach«.

<sup>2</sup> Die Formen auf *-in* sind die flektierten Infinitive.

<sup>3</sup> Das Ms. hat *mat*, ohne Zweifel Schreibfehler für *mät*, vgl. u. a. OOTZEN S. V. *meete*.

1. sg. präs.	2. sg. präs.	1. sg. prät.	pp.	
<i>stīt</i>	<i>stats</i>	<i>stāt</i>	<i>stāt</i>	‘stossen’
<i>kim</i>	<i>kāmsl</i>	<i>kāmd</i>	<i>kāmd</i>	‘kämmen’
<i>fin</i>	<i>tanst</i>	<i>tand</i>	<i>tand</i>	‘zünden’
<i>kup</i> <sup>1</sup> Mö	<i>kāfst</i> Mö	<i>kāft</i> <sup>1</sup> Mö	<i>kāft</i> <sup>1</sup> Mö	‘kaufen’
»haben«				

Inf. *hā*; präs. sg. *hā*, *häst*, pl. *hā*; prät. *hê*; pp. *hewed* (alle Formen Mö).<sup>2</sup>

#### 4. Die Präsensflexion der Präterito-Präsentia.

*wās* ‘wissen’; präs. *ik wīt, dy wits, wi wās*  
*kaan* ‘können’; präs. *ik kaan, dy kaanst, wi känn*  
*schänn* ‘sollen’; präs. *ik schall, wi schänn*  
*möög* ‘mögen’; präs. *ik mai, dy maist, wi möög*  
*mon* ‘müssen’; präs. *ik mot, wi mon*.

Diesen schliesst sich an:

*wänn* ‘wollen’; präs. *ik wall, wi wänn*.

#### 5. Reste von *mi*-Verben.

*wās* ‘sein’; präs. *ik benn, dy best, wi senn*  
‘tun’: präs. *dun, däst*; prät. *dee*; pp. *deen*.

#### Anmerkung zur Verbalflexion.

Der Infinitiv (nach HANSEN Inf. I) der starken Verba geht auf einen Konsonanten aus: *lig, gripp, schöf* usw.

<sup>1</sup> Im prät. und pp. von *kup* habe ich in Breklum langes *a* und im Infinitiv eine Form auf *-i* notiert.

<sup>2</sup> Bei der Aufstellung dieser Flexion habe ich die von LÖFSTEDT (Beitr., Tabelle 2 u. 3 a) gebrachten Formen sowie meine eigenen Aufnahmen in besonderem Masse zu Rate ziehen müssen, da bei ein paar der MÖLLERschen Formen nicht eindeutig zu ersehen war, welche Form gemeint war. Ausserdem fügt MÖLLER, wohl als Variation der Präsensformen oder auch als Frage an HANSEN, »*ik hā. hāt*« hinzu.



Der flektierte Infinitiv (nach HANSEN Inf. II) endigt auf *-in / -en*, auch in folgenden Verben: *flinen* 'fliegen', *tin* 'ziehen', *sinen*<sup>1</sup> 'sehen', *slunen* 'schlagen', *tunen* 'waschen', *funen* 'fangen', *dunen* 'tun'.

## Die Deklination der Substantiva.

### Numerusflexion.

Vorbemerkung: MÖLLER fragt nach der Pluralbildung einiger Maskulina und Feminina, bei denen er Umlaut im Plural vermutet. Ausser der Beantwortung dieser Fragen gibt HANSEN dann selbständig eine kurze Darstellung der Numerusflexion der Substantiva mit Beispielen, deren hochdeutsche Übersetzungen allerdings fehlen. Diese habe ich hinzugefügt und alles zu einer Gesamtübersicht über die Pluralbildung der Substantiva zusammengestellt.

#### 1. Plural auf *-e*.

Beisp.: *bläch: -e* 'Laken', *desch: -e* 'Schüssel', *driing: -e* 'Knecht', *kat: -e* 'Katze', *kröll: -e* 'Blume', *lüss: -e* 'Laus', *müss: -e* 'Maus', *pil: -e* 'Pfahl', *serk: -e* 'Mannshemd', *sik: -e* 'Wange', *snid: -e*<sup>2</sup> 'Grieben', *tellir: -e*<sup>3</sup> 'Teller', *tur: -e* 'Zähre', *worrd: -e* 'Wort'.

Wörter auf *f, ff* verwandeln dies in *w*, so *döf: döwe* 'Taube', *drof: drowe* 'Sieb', *kniff: kniwe* 'Messer', *schef: schewe* 'Tisch', *slüf: sliuwe* 'Ärmel', *tif: tiwe* 'Dieb'.

Anmerkung: Dieselbe Lautregel kommt bei der Verbal- und Adjektivflexion zur Anwendung. Verba: *ick schuf: wi schuwen* 'schob: schoben', *ick weef: wi weewen* 'wob:

<sup>1</sup> Als flekt. Inf. von *sin* nennt HANSEN »schüns oder *sinen*«. Die erstere Form setzt HANSEN sicher hierher, weil sie in dem Ausdruck *\*ta schüins* 'zu sehen, sichtbar' vorkommt; vgl. PJENSEN Wb. Sp. 490 *tâ sjyns*.

<sup>2</sup> Das Wort kommt doch wohl nur im Plural vor.

<sup>3</sup> Die zweite Silbe ist zu betonen.

woben'. Adjektiva: unflektiert *lif* 'lieb': flektiert *liwe beern* 'liebes Kind'; unflektiert *stüff* 'steif': flektiert *stöwen winn* 'steifer Wind'; unflektiert *trüff* 'rüstig': flektiert *tröwen maan* 'rüstiger Mann'.

#### 2. Plural auf -s.

Beisp.: *könning*: -s 'König', *mining*: -s 'Meinung', *trel-ling*: -s '(Weiss)brot', *wenning*: -s 'Fenster'; *badel*: -s 'Flasche'; *bror*: -s 'Bruder'; *bosem*: -s 'Stall'; *atten*: -s 'Vater', *faamen*: -s 'Mädchen'; *beern*: -s 'Kind'.

#### 3. Plural durch Umlaut (ohne Endung).

Beisp.: *fo(o)t*: *feet* 'Fuss', *tos*: *tees* 'Zahn', *gos*: *gees* 'Gans', *ky*: *kij* 'Kuh'.

#### 4. Plural auf -ers.

Beisp.: *bok*: *bokers* 'Buch', *dok*: *dokers* 'Tuch'.

#### 5. Plural auf -ing.

Beisp.: *bäd*: *bäding* 'Bett', *bum*: *buming* 'Baum', *hüss*: *hösing* 'Haus', *jerr*: *jerring* 'Jahr'.

#### 6. Plural gleich Singular.

Beisp.: *bāl*: *bāl* 'Ball, Kloss (?)', *scheep*: *scheep* 'Schaf'.

#### 7. Sonstige Pluralbildung.

Beisp.: *schôg*: *schûr* 'Schuh', *aaks*: *äksen* 'Ochse', *dai*: *däg* 'Tag'.

### Kasusflexion.

Vorbemerkung: Da die Breklumer Mundart die Kasusflexion — bis auf einige Reste der Genitivbildung — vollständig aufgegeben hat, ist es nicht zu verwundern, dass HANSEN diese Frage nur mit ein paar Bemerkungen, wie der Genitiv ausgedrückt wird, behandelt.

Der Genitiv wird folgendermassen bezeichnet:

1. (gewöhnlich) durch das possessive Pronomen; Beisp.:  
*jy trau Söster hern Song* 'der Gesang der treuen Schwester'<sup>1</sup>.

2. bei Personen steht oft der »sächsische« Genitiv; Beisp.:  
*atten's hood* 'Vaters Hut'<sup>1</sup>.

3. bei Sachen durch die Präposition *fun*; Beisp.: *di jhrde fun di mälen* 'die Flügel der Mühle'.

### Zum Genus der Substantiva.

HANSEN bemerkt: Es ist eigentümlich, dass alle Vögelnamen (weibl. Geschl.) den sächlichen Artikel haben. Beisp.: *dat döf* 'die Taube', *dat gásling* 'junge Gans', *dat gööl-backer* 'die Goldammer', *dat gos* 'die Gans', *dat han* 'die Henne', *dat argerhan* 'das Rebhuhn', *dat heister* 'die Elster', *dat jädsch* 'die Lerche', *dat któl (katöl)* 'die Eule', *dat lip* 'der Kiebitz', *dat raaw* 'der Rabe', *dat rok* 'die Krähe', *dat sparg* 'der Sperling', *dat sprin* 'die Drossel', *dat swalk* 'die Schwalbe', *dat tschükkling* 'junges Huhn'; — aber *di dafer* 'der Tauber', *di haan* 'der Hahn', *di worrder* 'der Entrich'.

## Die Adjektiva.

### I. Deklination.

1) Das Adjektiv bleibt als Prädikat unverändert:

*di atten is good* 'der Vater ist gut'<sup>2</sup>;

*jy mari is good* 'die Frau ist gut';

*dat beern is good* 'das Kind ist gut';

*dä lüdde senn good* 'die Leute sind gut'.

2) Als Attribut erhält das Adjektiv überall *-e* ausser unbestimmt im masc. sing., wo *-en* steht:

<sup>1</sup> Die Übersetzungen der Sätze habe ich hinzugefügt.

<sup>2</sup> Diese und die folgenden hochdeutschen Übersetzungen sind von mir hinzugefügt.

*di goode atten;*  
*jy goode mari;*  
*dat goode beern;*  
*dä goode lüdde;*  
 aber: *in*<sup>1</sup> *goden maan* 'ein guter Mann'.

## II. Komparation.

Beisp.: *faal* Mö 'viel', *mār* Mö. *majst* Mö;  
*good* 'gut', *bâ(r)*, *bäst*;  
*lettj* 'klein', *lettjer*, *lettjst*;  
*lettjed* 'wenig', *lettjeder*, *-sten*<sup>2</sup>;  
*ül* 'alt', *āler*, *ālst*;  
*widd* 'weit', *widder*, *widdst*.

Komparative und Superlative ohne Positiv:

*di bannere* 'der innere' (Adv. *banne*, Pröp. *banne*);  
*di büttere* 'der äussere' (Adv. *bütte*<sup>3</sup>, Pröp. *bütte*);  
*di bābere* 'der obere' (Adv. *bābe*, Pröp. *baaben*);  
*di dālere* 'der untere' (Adv. *dāle*<sup>4</sup>);  
*di maddlere* 'der mittlere' (Adv. *madden*, Pröp. *madd*);  
*di iirste* 'der erste' (*taiirst*);  
*di läste* 'der letzte' (*taläst*).

## Die Artikel.

Der bestimmte Artikel lautet: *di* 'der', *jy* 'die', *dat* 'das'; plur. *dä* 'die' (*ä* wie in »hätte«).

<sup>1</sup> Mit diesem *in* will HANSEN offenbar den abgeschwächten unbestimmten Artikel wiedergeben, den er in seinen Gedichten (Ndfr. Jb. 1933 p. 1 ff.) *en* schreibt; z. B. *en Wagemon*, *en hughen Dom* (p. 2). Vgl. das unter dem unbestimmten Artikel Gesagte.

<sup>2</sup> Das *-n* ist undeutlich.

<sup>3</sup> HANSEN fügt in Klammern *förde* hinzu, welches 'draussen im Stall' im Gegensatz zu 'drinnen im Wohnhaus' bedeutet.

<sup>4</sup> Hinzugefügt ist das Adv. *nerrn* (in Klammern) und die Pröp. *nerrn*.

Der unbestimmte Artikel lautet: masc. *an* 'ein', fem. und neutr. *in* 'eine, ein'; dementsprechend *nan*, *nin* 'kein, keine'.

## Pronomina.

Die persönlichen Pronomina haben ausser dem Nominativ nur einen obliquen Kasus.

	Singular			Plural		
	1. pers.	2. pers.	3. pers.	1. pers.	2. pers.	3. pers.
nom. . . . .	<i>ik</i>	<i>dy</i>	<i>hi, jy, dat</i>	<i>wi</i>	<i>jem</i>	<i>jê</i>
obl. . . . .	<i>mi</i>	<i>dî</i>	<i>ham, her, -et</i>	<i>üss</i>	<i>jem</i>	<i>jê</i>
						( <i>se</i> ), <i>jem</i>

Die possessiven Pronomina für 'mein, dein, sein, ihr, sein; unser, euer, ihr' lauten im masc. sing.: *man*, *dan*, *san*, *hern*, *san*; *üsen*, *jergen*, *jern*; im fem. und neutr. sing. sowie im plur.: *min*, *din*, *sin*, *her*, *sin*; *üs*, *jergen*, *jer*.

## Zur Wortbildung.

Die Endsilbe *-ing* (*-ling*) wird verwendet:

- 1) für das deutsche *-ung*: *anerhuling* 'Unterhaltung'<sup>1</sup>;
- 2) als Endung einiger Substantiva: *räpling* 'Wurst', *trelling* '(Weiss)brot', *wenning* 'Fenster';
- 3) als Verkleinerungssilbe: *gâsling* 'Gänschen', *tschückling* 'Hühnchen'<sup>2</sup>;
- 4) zur Bildung von Adverbien: *jerrling* 'in diesem Jahre', *wêgling* 'in dieser Woche', *delling* 'heute', *morrling* 'heute morgen', *âling* 'heute abend'<sup>2</sup>;
- 5) als Pluralendung: *bum*: *buming* 'Baum' (s. o.).

<sup>1</sup> Diese und die meisten der folgenden Übersetzungen sind von mir hinzugefügt.

<sup>2</sup> In Punkt 3 und 4 ist die Endung nicht *-ing*, sondern *-ling*.

## Zur Schreibung HANSENS.

Vorbemerkung: HANSEN bringt eine Übersicht über die »Vokale im Auslaut« und in dem oben erwähnten Brief beantwortet er einige Fragen MÖLLERS betreffs der benutzten Rechtschreibung. Dieses Material habe ich unten zusammengestellt. Natürlich reicht es nicht aus, um eine erschöpfende Darstellung des Lautsystems der Breklumer Mundart — und wie dieses in der Rechtschreibung HANSENS zu Tage tritt — zu geben. Auch wird die Schreibweise HANSENS nicht immer konsequent sein. Als allgemeine und wichtigste Regel ist jedoch zu bemerken, dass seine Schreibung sich an die hochdeutsche Schriftsprache anlehnt. So wird z. B. die Quantität der Vokale durch die Einzel-, bzw. Doppelschreibung des folgenden Konsonanten gekennzeichnet.

### Vokale.

- i* — geschärft — hat den Laut wie in hd. »Hitze«: *li* 'Sense'.
- ä* — geschärft — hat den Laut wie in hd. »hätte«: *dä* (plur.) 'die', *jä* (plur.) 'sie', *ä* 'auf', *mä* 'mit', *hä* interj., *wä* 'wieder'.
- ä* wird auch verwendet zur Bezeichnung eines langen sehr offenen *ä*-Lautes, wie in den Partizipien nach der ersten Ablautsklasse: *bläben*, *dräben* usw.; vgl. p. 104, Fussnote 1.
- y* — geschärft — klingt wie *ü* in hd. »Hütte«: *dy* 'du', *jy* 'sie', *ky* 'Kuh', *ny* 'nun, na'.
- u* — geschärft — hat den Laut wie in hd. »Hutten«: *lu* 'Tenne'.
- e* in *sterw* 'sterben', *tersch* 'dreschen', *bers* 'bersten' wie in hd. »Pferd«.

*o* in *brok* 'brach', *kom* 'kam', *los* 'las', *sprok* 'sprach' wie in hd. »Ofen«.

*a* in *sjaŋst* 'siehst', *jaŋst* 'lügst', *ha* 'wie' lautet kurz wie das *o* in hd. »Gott«, ist also ein kurzer *ɔ*-Laut.

*a* dient auch zur Bezeichnung des langen *ɔ*-Lautes: *lā* 'Scheune', *sā* 'so', *hahngst* 'hängst', *gahngst* 'gehst' (nur selten gibt HANSEN jedoch die Länge durch einen Strich an).

*â* ist der reine *a*-Laut: *fâ* 'Feder', *smâ* 'Fett', *wâ* 'Wetter', *lâ* 'spät'.

Die Aussprache der folgenden Diphthonge ergibt sich meist ohne weiteres, so dass keine besonderen Erläuterungen notwendig schienen.

*ij* (*i* geschärft): *bij* 'biegen', *lij* 'legen', *sij* 'sagen', *kij* 'Kühe'<sup>1</sup>.

*âi* (*â* geschärft): *frâi* 'frei', *nâi* 'neu', *lâi* 'mieten', *sâi* 'nähen'.

*ai*: *dai* 'Tag', *wai* 'Weg', *nai* 'nahe', *lai* 'legte', *sai* 'sagte'.

*aj* (*a* lang, also *ɔ*-Laut): *aj* 'Ei', *kaj* 'Schlüssel', *wajn* 'Wagen', *slajst* 'schlägst'.

*ui*: *tui* 'tauen'.

*oi*: *loi* 'träge'.

*öi* (*ö* geschärft): *böi* 'arbeiten'.

*au*: *rau* 'Ruhe', *tau* 'Tau', *trau* 'Treue'.

### Konsonanten.

Das *g* in *bräg* 'brechen', *stäg* 'stechen' lautet wie das deutsche *ch*, wenn den Wörtern aber Beugungssilbe angehängt wird (*brägen* usw.) wie *g*.

## Wörtersammlung.

Vorbemerkung: In der unten folgenden Wörtersammlung der Breklumer Mundart bringe ich nicht nur die von

<sup>1</sup> MÖLLER fügt hinzu: und *bi*, *ki*.

MÖLLER nach HANSENS Mitteilungen zusammengestellten Wörter (vgl. p. 102), sondern auch das von HANSEN selbst notierte Wortmaterial (durch Ha gekennzeichnet), welches nicht in dem Vorhergehenden Platz gefunden hat, alles in alphabetischer Anordnung. Als Grundlage für die Schreibung der Wörter erkennt man die HANSENSche Orthographie, die MÖLLER im wesentlichen beibehält, nur hat er oft, besonders bei den Vokalen, durch Hinzufügung von Akzenten und Ähnl. die Aussprache deutlicher angeben wollen, was natürlich bei den einzelnen Formen von grossem Vorteil ist. Da es sich aber keineswegs um eine konsequente Durchführung der Lautbezeichnungen handelt, musste ich eine versuchte Normalisierung aufgeben, und die im Ms. vorliegende Schreibweise wird ungeändert gelassen. Trotz deren Unregelmässigkeiten wird es jedoch in den meisten Fällen möglich sein, unter Beachtung der folgenden Bemerkungen zu dem Lautwert der angewandten Zeichen (wobei ich mehrfach meine eigenen Aufzeichnungen der Breklumer Mundart zum Vergleich heranziehen konnte) die Aussprache mit genügender Deutlichkeit festzustellen.

Wörter mit allgemeiner Rechtschreibung sind durchgehends nach den Regeln der neuhochdeutschen Orthographie zu lesen, mit Berücksichtigung des oben (p. 116 f.) von der Schreibweise HANSENS Mitgeteilten.

Als besondere Konsonantzeichen verwendet MÖLLER *þ* und *ð*, doch, nach Formen wie *mÿþ* 'Mund', *shÿþ* 'Löffel' gegenüber *mÿð* 'Mund', *dûð* 'Tod', *tôð* 'Zahn' usw. zu urteilen, ohne strenge Unterscheidung zweier Laute nach ihrer Stimmhaftigkeit, ohne Zweifel auch schon mit anderem Lautwert als dem einer interdentalen Spirans, was aus *mÿþ* (-s) 'Mund', *lås* 'Heck' (dän. Lehnwort), *lês* 'Glieder' Ha, fer-



ner aus *sýnd* 'gesund', *wínd* 'Wind' gegenüber *hôn* 'Hand', *hünn* 'Hund' usw. hervorzugehen scheint.

Bei der Bezeichnung der Vokale ist zu bemerken:

1) ein Bogen  $\overset{\sim}{}$  über dem Vokal bedeutet Kürze:  $\overset{\sim}{i}$ ,  $\overset{\sim}{e}$ ,  $\overset{\sim}{ü}$ ,  $\overset{\sim}{ö}$ ,  $\overset{\sim}{u}$ ,  $\overset{\sim}{ä}$ .

2) ein Gravis  $\grave{}$  gibt offene (»wide«) Aussprache des Vokals an:  $\grave{i}$ ,  $\grave{e}$ ,  $\grave{y}/\grave{ü}$ ; diese bezeichnen wohl durchgehends dasselbe wie  $\overset{\sim}{i}$ ,  $\overset{\sim}{e}$ ,  $\overset{\sim}{ü}$ .

3) der Zirkumflex  $\hat{}$  bezeichnet geschlossenen (aber nicht immer langen) Vokal:  $\hat{i}$ ,  $\hat{e}$ ,  $\hat{o}$ ,  $\hat{u}$ ,  $\hat{ö}$ ,  $\hat{a}$ ; dabei hat  $\hat{a}$  die Qualität eines »reinen« *a*.

4) ein Akut  $\acute{}$  kommt nur in ein paar Fällen vor:  $\acute{a}$  (und  $\acute{ä}$ ) steht für einen kurzen offenen  $\text{ɔ}$ -Laut;  $\acute{y}$  (nur einmal in *dý* 'du') muss qualitativ gleich  $\grave{y}$  sein; in *siérk* 'Kirche' soll der Akut wohl angeben, dass das *e* den stärksten Akzent trägt.

5) ausserdem werden noch folgende einzelne Zeichen verwendet:

$\acute{a}$ : mittlerer Hinterzungenlaut mit Lippenrundung, etwa wie schwed.  $\acute{a}$  in *gå*.

$\bar{a}$ : tiefer Hinterzungenlaut mit Lippenrundung, etwa wie das *a* in engl. *fall*.

$\bar{ä}$  (vereinzelt  $\alpha$ ): ein offener  $\bar{ä}$ -Laut, durchgehends lang ausser im Diphthong  $\bar{äi}$ .

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Indem bei der Anordnung der Wörter die verschiedenen Akzentzeichen unberücksichtigt blieben, ist die Reihenfolge der Buchstaben: *a ä ā/æ b c d ð e f g h i j k l m n o ö/ø p r s t þ u ü v w y z*.

**a**

<i>âben</i> 'offen'	<i>âpbrâgh</i> 'aufbrechen'
<i>âben mâgi</i> 'öffnen'	<i>âpdâl</i> 'auf dem Kopf'
<i>âght</i> 'acht'	<i>apel</i> 'Apfel'
<i>âhsten</i> 'Osten' Ha	<i>apelbum</i> 'Apfelbaum'
<i>aj</i> 'Ei'	<i>apfâl</i> 'auffüllen'
<i>ajn</i> 'eigen'	<i>âphir</i> 'gehorschen'
<i>ajnhâid</i> 'Eigentum'	<i>âpsai</i> 'konfirmiert werden'
<i>ak</i> 'Niederfahrt'	<i>âpston</i> 'aufstehen'
<i>âken</i> adj. 'jeder'	<i>âptin</i> 'aufziehen'
<i>âken an</i> subst. 'ein jeder'	<i>ârbed</i> 'Arbeit'
<i>al</i> 'alle'	<i>art</i> 'Erbse'
<i>âl</i> 'obschon'	<i>arwin</i> 'erben' Ha
<i>âl dat</i> dass.	<i>as</i> 'als, wie'
<i>albn</i> 'elf'	<i>âtj</i> 'Essig'
<i>aler</i> 'nie'	<i>atten</i> 'Vater'
<i>âler</i> 'Alter'	<i>auer</i> 'über'
<i>alfar</i> 'Grossvater'	<i>aueriinde kâm</i> 'sich erheben'
<i>all</i> 'schon'	Ha
<i>am</i> 'um', mit angefügtem	<i>auermiern</i> (-je-) 'übermorgen'
Artikel: -e, -t, -n	<i>auer wäs</i> 'Lust haben zu irgend einer Sache' Ha
<i>ambei</i> 'umher'	<i>auerwäs</i> 'übrig sein' Ha
<i>amhugh</i> 'in die Höhe'	<i>âwel</i> 'unwohl'
<i>amleeg</i> 'in die Tiefe hinunter' Ha	<i>awers</i> 'aber'
<i>an</i> 'ein'	<i>âdi</i> (= <i>oddigh</i> ) 'am einen Ende breiter als am andern', vom Acker
<i>ân</i> 'essen'	<i>âm</i> 'Atem'
<i>and</i> : pl. -e 'Ente'	<i>âmi</i> 'atmen'
<i>aner</i> 'unter'	<i>â</i> 'auf'
<i>anerhuling</i> 'Unterhaltung'	<i>âder</i> 'früh'
<i>anern</i> 'Mittagessen'	
<i>âp</i> 'auf'	

<i>äfter</i> 'hinter', mit angehäng-	<i>bäwerin</i> 'zittern'
tem Artikel: <i>-l, -n</i>	<i>jy bēght</i> 'Beichte' Ha
<i>äker</i> 'Acker'	<i>bēghtin</i> 'beichten' Ha
<i>älä</i> 'aufladen'	<i>begrîp</i> 'begreifen'
<i>älen</i> m. 'Elle'	<i>bêrn</i> 'Kind'
<i>äling</i> 'heute abend'	<i>bernin</i> 'wässern, tränken'
<i>än</i> 'Abend'	<i>bersel</i> 'Bürste'
<i>änrud</i> n. 'Abendrot'	<i>besnaki</i> 'überreden'
<i>ärm</i> 'arm'	<i>bestaapin</i> 'begraben, mit Er-
<i>ärmot</i> 'Armut'	de bewerfen' Ha
<i>äsät</i> 'aufsetzen'	<i>belin let</i> <sup>1</sup>
<i>äsh</i> 'Asche'	<i>bì</i> 'biegen'
	<i>bîn</i> 'Band'
	<i>bjüssling</i> 'ein Bund ausgedro-
	schenen Langstrohs' Ha
	<i>blak</i> 'Tinte'
	<i>blâsmin</i> 'blühen'
	<i>blâsom</i> 'Blüte'
	<i>blâgh</i> 'Laken'
	<i>blerr</i> 'freundlich' Ha
	<i>bles</i> 'ein Bund Korn, wel-
	ches nicht in Garben zu-
	sammengestellt wird' Ha
	<i>bleu</i> 'Blüte'
	<i>blêv</i> 'bleiben'
	<i>blik (î)</i> 'bleichen'
	<i>blik</i> 'Bleiche'
	<i>blöd</i> 'Blut'
	<i>bod</i> 'Bude'
	<i>boddel</i> 'Flasche'
	<i>bok: -ers</i> 'Buch'

**b***bâ* 'Gerste'*bâ* 'besser'*bābe* 'oben'*bād* 'bitten'*bāgi* 'wohnen'*bāl* 'Stier'*bāl* 'Kloss, Ball'*bân* 'Boden'*banne* 'binnen', vgl. *inne**bâwel* 'Binse' Ha*bād* 'Bett'*bäfte* 'hinter, hinten' Ha*bäi* 'bei'*bäishörens* 'zuweilen'*bäiston* 'beistehen'*bäk* 'Bach'*bäs* 'rennen', von *Kühen*<sup>1</sup> Die Übersetzung fehlt; es kann 'beziehen lassen' bedeuten (?).

<i>börn</i> 'brennen'	<b>d</b>
<i>borr</i> 'Klette' Ha	<i>dag</i> 'doch'
<i>börsel</i> 'Taufe'	<i>dai</i> : pl. <i>däg</i> 'Tag'
<i>börst</i> 'Brust'	<i>daik</i> 'täglich'
<i>bosem</i> 'Stall'	<i>dal</i> 'toll'
<i>bögg</i> 'bauen'	<i>dâl</i> 'herunter'
<i>böi</i> 'arbeiten'	<i>dâle</i> 'unten'
<i>bölki</i> 'lärmend rufen'	<i>dan, dîn</i> 'dein'
<i>börr</i> 'Landmann'	<i>dâsi</i> 'dumm'
<i>bôr</i> 'tragen'	<i>dat</i> s. <i>dî</i>
<i>börd</i> 'Bart'	<i>dâg</i> hter 'Tochter'
<i>böri</i> 'bohren'	<i>delling</i> 'heute'
<i>böss</i> 'Butterbrot'	<i>delling age däg</i> 'heute acht Tage'
<i>brâin</i> 'Gehirn' Ha	<i>dêr</i> 'da'
<i>brädigom</i> 'Bräutigam'	<i>dêran</i>
<i>ta brâgh kâm</i> 'fehlen'	<i>desh</i> 'Schüssel'
<i>bred</i> 'Braut'	<i>dî</i> 'dir, dich'
<i>brid</i> 'breit'	<i>dî, jy, dat</i> best. Artikel
<i>brôked</i> 'hunt'	<i>didêr</i> 'dieser'
<i>bron</i> 'Brand'	<i>dî hêre</i> 'dieser'; vgl. <i>hêr</i>
<i>brôr</i> 'Bruder'	<i>dî jûnte</i> 'jener'; vgl. <i>jünt</i>
<i>bröggîn</i> 'brücken' Ha	<i>dil</i> 'Teil'
<i>bröiîn</i> 'necken' Ha	<i>diling</i> 'Teilung'
<i>brud</i> 'Brot'	<i>dîn</i> s. <i>dan</i>
<i>brün</i> 'braun'	<i>dîp</i> 'tief'
<i>bulk</i> 'Balken'	<i>dôk</i> : pl. <i>-ers</i> 'Tuch'
<i>bun</i> 'Bohne'	<i>dôrd</i> 'Frühstück'
<i>bunk</i> 'Haufe'	<i>döf</i> : <i>döve</i> 'Taube'
<i>bũked</i> 'bauchig' (vgl. <i>tschak</i> )	<i>döm</i> 'Daumen, Zapfen'
<i>bünn</i> [das eine <i>n</i> nachträglich durchgestrichen] 'Bund'	<i>dör</i> ( <i>dörr</i> Ha) 'durch'
<i>büttele</i> 'draussen' (vgl. <i>fôrde</i> )	<i>dörens</i> 'Stube'

<i>drank</i> 'Trunk'	<i>fas</i> 'Fuchs'
<i>drimi</i> 'träumen'	<i>fāl</i> 'fett'
<i>drīng</i> 'Knecht'	<i>fâtâgh</i> 'Vorzug'
<i>drof</i> 'Sieb'	<i>fâ-wenning</i> 'Voracker'
<i>drunken</i> 'betrunken'	<i>fâl</i> 'viel'
<i>druwin</i> 'Milch seihen' Ha	<i>fâmen</i> 'Mädchen'
<i>drympel</i> 'Türschwelle'	<i>fât fûn</i> 'zu fassen bekommen'
<i>dûd</i> 'tot'	<i>fâl</i> 'füllen'
<i>dûð</i> 'Tod'	<i>fân</i> 'Fenne'
<i>dwass</i> 'quer'	<i>feghtin</i> 'fechten' Ha
<i>dweri</i> 'eigensinnig'	<i>felling</i> 'das Holz beim Wa-
<i>dý</i> 'du'	genrad unter dem Band-
	eisen' Ha
	<i>ham ferkêli</i> 'sich erkälten'
<b>e</b>	<i>fiauer</i> 'vier'
<i>ê s. jâ ê</i>	<i>fif</i> 'fünf'
<i>êben</i> 'eben'	<i>fîl</i> 'Rad'
<i>egh</i> 'nicht'	<i>flāg</i> 'Regenschauer'
<i>ek</i> 'Stute'	<i>fläi</i> 'ausbessern'
<i>el</i> 'Aal'	<i>flöd</i> 'Flut' Ha
<i>elger, di</i> 'Aalpicke'	<i>flôdi</i> 'schwach'
<i>em</i> 'empfindlich'	<i>fôrde</i> 'draussen'
<i>er (err Ha)</i> 'nach'	<i>formd</i> 'Oberjacke für Frauen
<i>ēraght</i> 'Nachricht'	(kurz)' Ha
<i>ērdun</i> 'nachmachen'	<i>fôt: pl. fêt</i> 'Fuss'
<i>ēr-maddi</i> 'Nachmittag'	<i>frâmde</i> 'Fremder'
	<i>fräden</i> 'Friede'
<b>f</b>	<i>fräi</i> 'frei'
<i>fâ</i> 'für, vor'	<i>fräidi</i> 'Freitag'
<i>fâ-jor</i> 'Voracker'	<i>frölik</i> 'froh'
<i>fall n.</i> 'Füllen'	<i>fründ</i> 'Freund'
<i>fâ-maddi</i> 'Vormittag'	<i>fründshop</i> 'Freundschaft'
<i>fânam</i> 'Vorname'	

*fñder* 'Heu'  
*fñl* 'Falte'  
*fñlgin* 'falten, seicht pflügen'  
*fun* 'von' Ha  
*fñfti* 'fünfzig'  
*fñftin* 'fünfzehn'

**g**

*gáli* 'Joch'  
*gásling* 'junge Gans'  
*gau* 'schnell'  
*gäd* 'Hecht'  
*gêrs* 'Gras'  
*gêrsin* 'gräsen'  
*gíl* 'Geld'  
*gläs* 'Glas'  
*glik* 'gleich'  
*glíp* 'Fischnetz'  
*glôv* 'Spaten'  
*gnusin* 'quetschen' Ha  
*gôd* 'gut'  
*gól* 'Gold'  
*gól* 'gelb'  
*gôm* 'Gaumen'  
*grát* 'gross'  
*gränin* 'stöhnen' Ha  
*greed* 'Heuland', gewöhnlich  
 uneingefriedigt; Ha  
*grên* 'grün'  
*grêwelnge* 'Dämmerung'  
*grìs* 'Schwein'  
*grörder* 'Gasselbrett' Ha

*grössel bidd* 'mit den Zähnen  
 knirschen' Ha  
*grünnin* 'mahlen'  
*grynn* 'Grund'

**h**

*hadenni* 'wie'  
*hafâl* 'wieviel'  
*hail* 'Ferse'  
*hak*: pl. *hake* 'ein Bund Korn  
 in Garben zusammenge-  
 stellt' Ha  
*hâl* 'Frauenmütze'  
*hâli* 'holen'  
*halli-ân* 'Feierabend'  
*hâlt* 'lahm'  
*ham* 'ihm, ihn'  
*hân* 'welcher', pl. *håke*  
 (= \**hukk*)  
*harwin* 'eggen'  
*harwst* 'Herbst'  
*hås* 'Strumpf'  
*hâtsher* m. 'Holzschuh'  
*haud* n. 'Kopf'  
*haun* 'mähen'  
*hâgh* 'manche' (substanti-  
 visch)  
*hâlt* 'Holz'  
*hâlin* 'verbergen' Ha  
*hè* 'ha'  
*her* 'ihr, sie'  
*hër* 'hier'; vgl. *di hëre*

<i>hër erta</i> 'hierher'	<i>îr</i> 'Ehre'
<i>hërnaqher</i> 'später'	<i>îr</i> 'eher'
<i>hërnîngtôs</i> 'Eckzahn'	<i>îrjêrsen</i> 'vorgestern'
<i>hì</i> 'er'	<i>îrk</i> 'Lade'
<i>hientier</i> 'irgend ein Tier' Ha	<i>îs</i> 'Eis'
<i>hîl</i> 'heil, ganz'	<i>îver</i> 'Eifer'
<i>hîlbâm</i> 'Flieder'	
<i>hîlhâlt</i> 'Flieder'	<b>j</b>
<i>hingst</i> 'Pferd'	<i>jâbin</i> 'gähnen'
<i>hîr</i> 'hören'	<i>jâdsh</i> 'Lerche'
<i>hîl</i> 'heiss'	<i>jâght</i> 'Licht'
<i>hîten</i> 'Hitze'	<i>jâghter</i> 'Leuchter'
<i>hôd</i> m. 'Hut'	<i>jawîl</i> 'jawohl'
<i>hôn</i> 'Hand'	<i>jâ é</i> 'ja nicht'; vgl. <i>egh</i>
<i>hûgh</i> 'hoch'	<i>jè</i> pl. 'sie'
<i>hûghde</i> 'Höhe'	<i>jem</i> 'ihr (2. pl.)'
<i>hûlw</i> 'halb'	<i>jër</i> 'Jahr'
<i>hûlwai</i> 'halbwegs'	<i>jër</i> 'ihr',
<i>hûm</i> 'wer, jemand'	<i>jergn</i> 'euer'
<i>hünn</i> 'Hund'	<i>jërlîng</i> 'dies Jahr'
<i>hûs</i> 'Haus'	<i>jêrsen</i> 'gestern'
	<i>jîn</i> ( <i>jînn</i> Ha) 'gegen'
<b>i</b>	<i>jînnon</i> 'gegenan' Ha
<i>îd</i> 'Torf'	<i>jôrd</i> 'Mühlenflügel'
<i>îk</i> 'ich'	<i>jôrt</i> 'her'
<i>îl</i> 'Feuer'	<i>jôrr</i> 'teuer'
<i>îling</i> 'Feuerung'	<i>junk</i> 'dunkel' <sup>1</sup>
<i>îltung</i> 'Feuerzange'	<i>jûl</i> 'Weihnachten'
<i>înde</i> 'Ende'	<i>jünt</i> 'dort'; vgl. <i>di jûnte</i>
<i>înne</i> 'zu Hause'	<i>jüntertá</i> 'dorthin'
<i>îns</i> oder <i>însen</i> , <i>îs</i> ( <i>însið</i> ) 'einmal'	<i>jÿ</i> sg. 'sie'
	<i>jÿk</i> 'Flügel'

<sup>1</sup> Ms. hat »dunken«.

<i>k</i>	
<i>kâ</i> 'Kette'	<i>klêd</i> 'kleiden'
<i>kâg</i> 'Weissbrot' (Gegensatz <i>brûd, wegg</i> )	<i>klêdj</i> 'Unkraut'
<i>kâgen</i> 'Küche'	<i>klempin</i> 'läuten'
<i>kâgi</i> 'kochen'	<i>klên</i> 'Torf'
<i>kâj</i> m. 'Schlüssel'	<i>klîwi</i> 'spalten'
<i>kâl</i> 'Kohle'	<i>klôm</i> 'feucht', <i>klômb</i> , aber S[ylt] <i>klam</i> , A[mrum] <i>klâm</i>
<i>kammer</i> 'Kammer'	<i>klud</i> 'ein Heudiemen (nahe dem Hause)', worin das- jenige Heu aufgespeichert wird, welches im Hause selbst keinen Platz findet. Zuweilen enthält ein <i>klud</i> auch Rapsstroh, Bohnen- stroh. Ha
<i>kâr</i> 'Karre'	<i>kluge</i> 'Kleider' Ha
<i>karmen</i> s. <i>kearl</i>	<i>klûti</i> 'unbeholfen'
<i>kât</i> 'Katze'	<i>knif</i> 'Messer'
<i>kâst</i> 'Hochzeit'	<i>kôm</i> m. 'Kamm'
<i>kearl, karmen</i> 'Mann' im Ge- gensatz zu <i>maan</i> 'Ehe- mann' Ha	<i>kôrt</i> 'kurz'
<i>kêr</i> 'fahren'	<i>kôl</i> 'Kule'
<i>kês</i> 'Backenzahn'	<i>kôning</i> 'König'
<i>kest</i> 'Sarg'	<i>kôwel</i> 'Frauenrock'
<i>kêwi</i> 'zürnen'	<i>kröll</i> 'Blume'
<i>kierlt</i> 'geronnen (Milch)'	( <i>ham</i> ) <i>krump</i> 'sich krüm- men' Ha
<i>kîf</i> 'Verweis'	<i>krunk</i> 'krank'
<i>kîl</i> f. 'Brunnen'	<i>krÿt</i> 'Kraut'
<i>kîming</i> 'Gesichtskreis'	<i>kûl</i> 'Kohl'
<i>kîmîng</i> 'der gabelförmige Aus- läufer beim Lastwagen zum Einfassen des Deichsels' Ha	<i>kûl</i> 'kalt'
<i>kîv</i> 'langweilig'	<i>kûlv</i> 'Kalb'
<i>klâd</i> 'Mütze'	<i>kunker</i> 'Spinne'
<i>klâr</i> 'fertig'	
<i>klâk</i> 'Uhr'	
<i>klêd</i> 'Kleid'	



*kwerki* 'erdrosseln'  
*kwêrn* 'mahlen'  
*kÿ* 'Kuh', pl. *kì* u. *käi*

**l**

*lâ* 'Leder'  
*lâ* 'spät'  
*lâdi* 'leer'  
*lâgh* n. 'Loch'  
*lajd* 'blitzen' Ha  
*lák* 'Glück'  
*lâki* 'lachen'  
*lâkkin* 'gelingen'  
*lâst* 'ertragen' (?)  
*lâwin* 'versprechen' Ha  
*lâk* 'Lauge'  
*lâkin* 'locken'  
*læft* (*läft* Ha) 'aufheben'  
*lâi* 'mieten'  
*lân* 'Glieder'  
*lâs* 'Heck'  
*lâs* 'Fuder'  
*lêð* 'leiden'; vgl. *lerr*  
*lêgh* 'niedrig, gemein'  
*leid* 'Zügel'  
*lerr* 'leiden mögen' Ha  
*lês* 'Glieder' Ha (*lêð* Mō)  
*lêťj* 'klein'  
*lî* 'Sense'  
*lîd* 'Gelenk'  
*lîf* 'Leib'

*lik* 'gleich'  
*lîkers* 'gleichwohl'  
*lîm* 'Lehm'  
*lîn* 'leihen'  
*lîng* 'reichen'  
*lîr* 'lernen, lehren'  
*lîs* 'leise'  
*lîv* 'glauben'  
*lôkin* 'sehen'  
*lôm* 'Lamm'  
*lônri*<sup>1</sup> 'schwül'  
*lôn* 'Land'  
*lôndai* 'Landtag'  
*long* 'sich sehnen'  
*lôft* f. 'Verlobung'  
*lôri* 'schwül'  
*lôrin* 'warten'  
*lôst* 'Lust'  
*lu* 'lau' (anord. *hlýr*)  
*lù* 'Tenne'  
*lûf* (geschl. Silbe) 'Laube'  
*lûf* (offene Silbe) 'Glaube'  
*lungs* 'längs' Ha  
*lûs* 'los'

**m**

*mäd* 'unter, zwischen'  
*ôn-e madden* 'in der Mitte'  
*maddi* 'Mittag'  
*mâgi* 'machen'

<sup>1</sup> Schreibfehler für *lômri*?

<i>māl</i> 'ausgelassen'	<i>mỳð brỳk</i> 'schelten'
<i>man</i> 'nur'	<i>mỳþ (-s)</i> 'Mund'
<i>mār</i> 'mehr'	
<i>māri</i> 'Frau, Weib' (im Gegensatz zu <i>wüff</i> 'Ehefrau' Ha)	<b>n</b>
<i>mast</i> 'entbehren'	<i>nāgelt</i> 'nackt'
<i>mān</i> ( <i>maan</i> Ha) 'Mann' (vgl. <i>kearl</i> )	<i>naghter</i> 'Abendessen'
<i>māk</i> 'zahn'	<i>nai</i> 'nahe'
<i>māln</i> 'Mühle'	<i>nail</i> 'Nagel'
<i>māstenlids</i> 'gewöhnlich'	<i>naist</i> 'nächst' Ha
<i>mè</i> ( <i>mê</i> Ha) 'mit'	<i>nās</i> 'Nase'
<i>mēder</i> 'Muhme'	<i>nāb</i> 'Floh'
<i>mēm</i> ( <i>mām</i> Ha) 'Mutter'	<i>nābin</i> 'kneifen'
<i>mè-nôr</i> 'miteinander'	<i>nāi</i> 'neu'
<i>mêt</i> 'Mass'	<i>nāibōr</i> 'Nachbar'
<i>ta mêt kām</i> 'zu Malheur kommen'	<i>nāili</i> 'neugierig'
<i>miáks</i> 'Dünger'	<i>nāk</i> 'Nacken'
<i>miern</i> 'Morgen'	<i>nāl</i> 'Nadel'
<i>de lâ miern</i> 'am andern Morgen'	<i>nāt</i> 'Netz'
<i>mîn</i> 'meinen'	<i>ned</i> 'Niete'
<i>môd</i> 'Mut'	<i>nērn</i> 'unten'
<i>môn</i> 'Monat, Mond'	<i>níasi</i> 'träge'
<i>mōrling</i> 'heute morgen'	<i>nimens</i> 'niemand'
<i>mōr</i> 'Mauer'	<i>níōri</i> 'niedlich'
<i>môtin</i> 'aufhalten'	<i>nip</i> 'Schnabel'
<i>mulk</i> (= * <i>muluk</i> ) 'Milch'	<i>nôli</i> 'zögernd'
<i>mulkin</i> 'melken'	<i>nōm</i> 'nennen'
<i>mundi</i> m. 'Montag'	<i>nỳ</i> 'nun'
	<b>o</b>
	<i>of</i> 'ab'
	<i>ofsens</i> 'abgeneigt'
	<i>ofshēr</i> 'abschneiden'

*ofwêzi* 'abweisen'  
*ôme* 'Onkel'  
*ôn* (*oon*, *dat* Ha) 'Buttermilch'  
*on* 'in'  
*onstît* 'anstossen'  
*onstôn* 'anhaltend'  
*ontjin* 'entgegen'  
*ôrs* 'sonst'  
*ôte* 'Grossmutter'

**p**

*paghin* 'schelten'  
*pâk* 'Pech'  
*pâl* 'Zopf'  
*pall* adv. 'betroffen' Ha  
*pâsh* 'Ostern'  
*pâsi* 'passen'  
*passirin* 'geschehen'<sup>1</sup> Ha  
*pâst* 'Pfosten'  
*pât* 'Topf'  
*pân* 'Pfanne'  
*pâr* 'Birne'  
*pêber* 'Pfeffer'  
*persi* 'pressen'  
*pîl* 'Pfahl'  
*pirn* 'keusch, lieblich' Ha  
*pîsel* 'Saal'  
*plāk* 'Fleck'  
*plâkin* 'pflücken'  
*plôm* 'Pflaume'

*poltrin* 'poltern'  
*pôli* 'pulen'  
*pööl* 'Schote' Ha  
*pösin* 'blasen'  
*prâdjîn* 'predigen'  
*prâglin* 'stricken'  
*prâster* 'Prediger'  
*prenti* 'Druckbuchstaben  
 schreiben'  
*prîs* 'Preis'  
*prûstlî* 'niesen'  
*pÿnn* 'Pfund'  
*pÿp* 'Pfeife'

**r**

*râght* 'Recht'  
*rak* 'dehnen' Ha  
*râl* 'Rolle'  
*rân* 'rennen'  
*râk*<sup>2</sup> 'Roggen'  
*râshe* 'Binsen'  
*râplîng* 'eine Art Wurst' (aus  
 Grütze, Blut und Wasser) Ha  
*rêd* 'Rat'  
*rêf* 'Harke'  
*rîder* 'Reiter'  
*rîk* 'reich'  
*rîn* 'rein'  
*rîng* 'schlecht'  
*rîngin* 'läuten'

<sup>1</sup> HANSEN bemerkt, dass er für 'geschehen' kein anderes Wort als *passirin* kennt.

<sup>2</sup> Über dem *k* steht *gg* mit Bleistift geschrieben.

<i>rinn</i> 'Rinde'	<i>sāg</i> 'Sache'
<i>rinn</i> 'Regen'	<i>sail</i> 'Segel'
<i>rìp</i> 'reif'	<i>sâl</i> 'Kessel'
<i>rôk</i> 'Krähe'	<i>sám</i> 'einige'
<i>rok</i> 'Heudiemen auf dem Felde' Ha	<i>sammer</i> 'Sommer'
<i>rôv</i> : pl. -e 'Rübe' (lat. <i>rāpa</i> )	<i>auer sammer</i> 'diesen Sommer'
<i>rögged</i> 'ein Ochse mit einem weissen Strich längs dem Rücken' Ha	<i>sān</i> 'solcher', pl. <i>sāke</i> (= * <i>sukk</i> )
<i>rööder</i> 'einjähriges Rind' Ha <sup>1</sup>	<i>sanni</i> 'still'
<i>rûd</i> 'rot'	<i>sawāt</i> 'ungefähr'
<i>rump</i> 'Unterjacke für Frauen'; wird statt Schnürleib getragen (aus der Mode); Ha	<i>säi</i> 'nähen'
<i>rung</i> 'Achse'	<i>säker</i> 'sicher'
<i>runge</i> heissen die schräg beim Wagen in die Höhe gehenden Hölzer, welche zum Tragen der Leiter benutzt werden; Ha	<i>säks</i> 'sechs'
<i>rusin</i> 'rauschen' (vom Wind) Ha	<i>sān</i> 'Sohn'
<i>rÿm</i> 'Raum'	<i>sānān</i> 'Sonnabend'
<i>rÿnn</i> 'Rinne'	<i>sānni</i> 'Sonntag'
<i>rÿt</i> 'Scheibe'	<i>scheerder</i> 'Schnitter' Ha
	<i>schoof</i> 'ein Bund Langstroh' (bester Qualität), gewöhnlich zum Dachdecken benutzt; Ha
	<i>schrump</i> 'einschrumpfen' Ha
	<i>sêd</i> 'Saat'
	<i>sellì</i> 'einfältig'
	<i>sellshop</i> 'Gesellschaft'
	<i>selm</i> 'Vorderteil einer Bettstelle' Ha
	<i>sêm</i> 'Peitschenschweif'
	<i>send</i> 'seit'
	<i>sêrk</i> 'Hemd'
	<i>serni</i> 'buttern'
	<i>sês</i> 'Käse'

## S

*sa* 'so'

*sâben* 'sieben'

*sadni* 'so'

<sup>1</sup> MÖLLER fügt (mit Bleistift) *hryðer* hinzu.

<i>sêsi</i> 'käsen'	<i>smal</i> 'Schmoll'
<i>shādin</i> 'schütteln'	<i>smāl</i> 'schmal'
<i>shand</i> 'Fell'	<i>smāk</i> 'Hemd'
<i>shārwar</i> 'Kirchhof'	<i>smêlin</i> 'lächeln'
<i>shâler</i> ( <i>sjâler</i> ) 'Keller'	<i>smôk</i> 'Rauch'
<i>shelling</i> 'Schilling'	<i>smök</i> 'rauchen'
<i>shêv</i> 'Tisch'	<i>snâi</i> 'schneien'
<i>shîn</i> 'scheinen'	<i>snide</i> plattdd. 'Greeben' Ha
<i>shiti</i> 'schmutzig'	<i>snîs</i> 'Stieg'
<i>shîp</i> : pl. <i>shê</i> 'Löffel'	<i>sölt</i> 'Salz'
<i>shlûd</i> 'Wassergraben'	<i>sôn</i> 'Sand'
<i>shôl</i> 'Schule'	<i>södn</i> ( <i>r</i> ) 'Süden'
<i>shört</i> 'Schürze'	<i>êr-t södn</i> 'nach dem Süden'
<i>shôwel</i> 'Schaufel'	<i>sôgin</i> 'saugen'
<i>shöslin</i> 'pflegen'	<i>sör</i> 'sauer'
<i>shrâi</i> 'weinen'	<i>söster</i> 'Schwester'
<i>shrîn</i> 'Schrank'	<i>spānfil</i> 'Spinnrad'
<i>shrûder</i> 'Schneider'	<i>speke</i> 'Speichen' Ha
<i>shummerän</i> 'Dämmerung'	<i>spiker</i> 'Nagel'
<i>siân mulk</i> 'saure Milch'	<i>splent</i> 'Splitter'
<i>sîd</i> 'Seite'	<i>spökelin</i> 'spuken' Ha
<i>siérk</i> 'Kirche'	<i>stâ</i> 'Stelle'
<i>sîk</i> 'Wange'	<i>stâf</i> 'Feuerkiese'
<i>slēm</i> 'schlimm'	<i>stâlfâ</i> 'Stahlfeder'
<i>slik</i> 'Schlag'	<i>stîn</i> : pl. <i>-e</i> 'Stein'
<i>sliv</i> : pl. <i>-e</i> 'Ärmel'	<i>stiörmân</i> 'Steuermann'
<i>smâ</i> 'Fett'	<i>stîrmi</i> 'riechen'
<i>smăđ</i> 'Schmied'	<i>stjampin</i> 'in den Tag hinein reden' Ha
<i>smāgi</i> 'schmecken'	<i>stjapfar</i> 'Stiefvater' <sup>1</sup> Ha
<i>smāk</i> 'hübsch'	

<sup>1</sup> HANSEN schreibt irrtümlich »Schwiegevater«, das von MÖLLER berichtet ist.

<i>striker</i> 'Reibhölzchen'	<i>täisdi</i> 'Dienstag'
<i>string</i> 'stark'	<i>täk</i> 'Dach'
<i>stÿf</i> 'steif'	<i>täker</i> 'Decker'
<i>stÿk</i> ( <i>stükk</i> Ha) 'Garbe'	<i>täki</i> 'decken'
<i>stÿnd</i> 'Stunde'	<i>täl</i> 'Diele'
<i>sung</i> 'Gesang'	<i>täl</i> 'Erzählung'
<i>sungbok</i> 'Gesangbuch'	<i>tän</i> 'dünn'
<i>sürt</i> 'schwarz'	<i>tärin</i> 'zehren' Ha
<i>süni</i> 'geizig'	<i>term</i> 'Darm'; pl. -s 'Einge-
<i>sünihäid</i> 'Geiz'	weide'
<i>swät</i> , 2. sg. -s 'schwitzen'	<i>têwin</i> 'warten'
<i>swêt</i> 'süss'	<i>tiák</i> 'dick'
<i>swît</i> 'Schweiss'	<i>tiáuling</i> 'Knäuel'
<i>sÿnd</i> 'gesund'	<i>tîd</i> 'Zeit'
	<i>tien</i> 'zehn'
	<i>tîf</i> 'Dieb'
<b>t</b>	<i>tikni</i> 'zeichnen'
<i>ta</i> 'zu'	<i>tikning</i> 'Zeichnung'
<i>tabâg</i> 'zurück'	<i>tôð</i> : pl. <i>têð</i> 'Zahn'
<i>tafrä</i> 'zufrieden'	<i>tou twer twän</i> 'zwei'
<i>taghel</i> 'Deichsel'	<i>tôgel</i> 'Halfter' [über dem <i>ô</i> ist
<i>talaid wâr</i> 'geboren werden'	<i>ô</i> hinzugefügt]
Ha	<i>tôri</i> 'aushalten'
<i>tân</i> 'rechtes Pferd'	<i>tôsi</i> 'raufen'
<i>tanâm</i> 'Zuname'	<i>trän</i> s. <i>trî</i>
<i>tap</i> 'Spitze'	<i>trāt</i> 'müde'
<i>tar</i> 'Buchweizen'	<i>traulin</i> 'fasern'
<i>tārp</i> 'Dorf'	<i>träd</i> 'dritt'
<i>latäl</i> 'wecken'	<i>tred</i> 'Draht'
<i>tawais</i> 'auf den Weg'	<i>trêlsh</i> 'eigensinnig'
<i>tawēder</i> 'zuwider'	<i>trî</i> <i>trän</i> 'drei'
<i>tâgh</i> 'Mal'	<i>trîn</i> 'rund'
<i>taker</i> 'Fischnetz ohne Stange'	

<i>trin</i> : <i>trānst</i> , <i>trānt</i> 'scharen'	<i>wai</i> 'Weg'
(beim Weben)	<i>wajn</i> 'Wagen'
<i>trōtin</i> 'dreizehn'	<i>wal</i> 'Wall'
<i>trung</i> 'bange'	<i>wall</i> 'Wille'
<i>trüff</i> 'rüstig' Ha	<i>wāp</i> : pl. <i>wāpe</i> 'Ähre' Ha
<i>tschak</i> 'dick'	(= <i>wupp</i> Mō)
<i>tu</i> 'der Tau'	<i>war</i> 'Wasser'
<i>tui</i> 'tauen'	<i>wari</i> 'hüten'
<i>tuli</i> 'Talg'	<i>wās</i> 'wahr'
<i>tûn</i> : pl. -e 'Zehe'	<i>wāvster</i> 'Weber' (* <i>wēvestre</i> )
<i>tung</i> 'Zunge'	<i>wâwel</i> 'Webstuhl'
<i>tur</i> 'Zähre'	<i>wäd</i> 'Sturm'
<i>twālf</i> 'zwölf'	<i>wāghling</i> 'diese Woche'
<i>twān</i> s. <i>tou</i>	<i>wān</i> 'blau'
<i>twass</i> 'quer' Ha	<i>wānsdi</i> 'Mittwoch'
<i>twer</i> s. <i>tou</i>	<i>wè</i> 'wieder'
<i>twung</i> 'Fieber'	<i>wēder</i> ( <i>wedder</i> Ha) 'wider'
<i>twunti</i> 'zwanzig'	<i>wegg</i> m. 'Semmel'
<i>tÿn</i> 'Garten'	<i>wēgi</i> 'zeigen'
<i>tÿnnerin</i> 'donnern'	<i>wendîng</i> 'Fenster'
<i>tÿnnersdi</i> 'Donnerstag'	<i>wennîr</i> 'wann'
	<i>wêr</i> 'wahr'
	<i>wêr</i> 'wo'
	<i>wêr-am</i> 'worum'
<b>u</b>	<i>werm</i> : pl. -s 'Wurm'
<i>u</i> 'Au'	<i>werr</i> 'wissen' Ha
<i>ûg</i> 'Auge'	<i>wêt</i> 'nass'
<i>ûl</i> : <i>āler</i> : <i>ālst</i> 'alt'	<i>wî</i> 'wir'
<i>ûr</i> : pl. -e 'Ohr'	<i>widäg</i> 'Schmerzen'
<i>ünnosel</i> 'sehr' Ha	<i>wîder</i> 'weiter'
	<i>wiken</i> 'wach'
	<i>wîn</i> 'Wein'
<b>w</b>	
<i>wâ</i> 'Wetter'	
<i>wâ</i> s. <i>wîs wâ</i>	
<i>wagg</i> 'Wiege'	

<i>wìnð</i> m. 'Wind'	<i>wugg</i> 'Wand'
<i>wìs wâ</i> 'gewahr werden'	<i>wũk</i> 'weich'
<i>wit</i> 'Weizen'	<i>wÿf</i> 'Weib'
<i>woitin</i> 'winken' Ha	
<i>wörd</i> 'Wort'	
<i>wörst</i> 'Frühling'	<b>y</b>
<i>wranti</i> 'erbittert, ärgerlich' Ha	<i>ÿs</i> 'uns'
<i>wraslin</i> 'ringen'	<i>ÿt</i> ( <i>ütt</i> Ha) 'aus'
<i>wrest</i> 'der Oberteil des Fu-	<i>ÿtläi</i> 'ausmieten'
sses' Ha	<i>ÿtráght</i> 'ausrichten'
<i>wrigg</i> 'erbittert, ärgerlich' Ha	<i>ÿz</i> 'unser'

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## Altfriesisches Wortregister.

Das Wortregister umfasst alle in den MÖLLERSCHEN »Bruchstücken einer nordfriesischen Grammatik« (p. 23—98) vorkommenden afries. Wörter und Formen. Dabei sind die (konstruierten) anordfries. Formen, die die Hauptmasse ausmachen, unbezeichnet gelassen. Die übrigen werden als afries. (also asüdfries.), aostfries., awestfries. näher gekennzeichnet; auch sind der Vollständigkeit halber die wenigen mnordfries. Formen mit aufgenommen.

Die Zahlen beziehen sich auf die Seiten. Zur Anordnung ist zu bemerken, dass *æ* nach *a*, *ð* nach *d*, *ʒ* nach *g*, *th* (*TH*, *þ*) nach *t* folgt.

- |   |  |
|---|--|
| * <i>ā</i> subst. 71.                         | * <i>Ā-lōnd</i> propr. 55. 71.   |
| * <i>a</i> präp. 35.                          | <i>alsa</i> , <i>alse</i> , <i>als</i> , <i>asa</i> , <i>ase</i> , <i>as</i> |
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# BATĪSAPUTRIKĀKATHĀ

THE TALES OF THE THIRTY-TWO STATUETTES

A NEWĀRĪ RECENSION

OF THE

SIMHĀSANADVĀTRIṢĀTIKĀ

EDITED AND TRANSLATED WITH  
EXPLANATORY NOTES

BY

HANS JØRGENSEN



KØBENHAVN

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## INTRODUCTION

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**A**mong the Newārī manuscripts I have studied<sup>1</sup> in the course of time there is one that bears the title *Batīsa-putrikākathā*<sup>2</sup>. It was found to contain a recension of the *Siṃhāsanadvātriṃśatikā*. But as this recension differs widely from the recensions<sup>3</sup> of this book of tales hitherto known, an edition of it might, it seemed to me, be of some value for the study of Indian fiction and its ramifications.

It is particularly interesting that the introductory story is the same as that found in the Mongolian *Arji Borji Khan*<sup>4</sup>. In Indian recensions I only know of a similar story from BERTRAND<sup>5</sup> and S. V. OLDENBURG<sup>6</sup>. According to BERTRAND<sup>7</sup>, a Hindī recension of the *Singhâsan Battisî* records that Râja Bhodja finds the throne of Vikramâditya by observing playing children who decide a case concerning "le vol d'un rubis, comme un véritable roi eût pu le faire". BERTRAND refers the reader to the *History of Hindī literature* by GARCIN DE TASSY<sup>8</sup>, then unpublished, but in the short

<sup>1</sup> Dict. p. 4 ff.

<sup>2</sup> *B* in Dict. p. 5.

<sup>3</sup> See the works of A. WEBER, EDGERTON, FEER, LESCALLIER, JÜLG.

<sup>4</sup> JÜLG p. 198 ff. (text p. 56 ff.).

<sup>5</sup> Cf. also ZACHARIAE p. 68.

<sup>6</sup> *Buddhistische Legenden*, St. Petersburg 1894 (Russian); known to me only through ZACHARIAE p. 168.

<sup>7</sup> p. 239 and 354 f.

<sup>8</sup> It may be supposed that DE TASSY knew this story from some recension, which he, however, ultimately omitted from his work.

analysis of the Hindī Singhâṣan battīcī, given in this work<sup>1</sup>, the story mentioned by BERTRAND, is not found. According to ZACHARIAE, S. v. OLDENBURG gives a somewhat similar story from two manuscripts of the Singhāsan Battīsī about the embezzlement of jewels, but as I have not seen the book of v. OLDENBURG, I cannot say what is the relation of this tale to the stories referred to above.

Of the stories in our text only four are found in the Sanskrit recensions, viz. VII, IX, X, XXVI = EDGERTON III, XX, XVII, the 6th and 7th sections of the frame-story. In addition VIII is found in LESCALLIER, with the exception of the fourth sub-story. Among the rest some are found in other sources in a more or less different form; but fourteen of the stories (II, V, VI, XII, XIV, XVI, XVII, XIX, XX, XXV, XXVIII, XXIX, XXX, XXXII) I have not met with elsewhere.

Whereas, in the original Siṃhās. Vikramāditya is the hero of every story, he appears only in some of them in our text. The rest are in a rather clumsy way connected with him and the frame-story, as may be seen e.g. in the conclusion of stories V, XII, XXVII; in stories XXII—XXV his name is not mentioned at all. In some of them, as e.g. XI and XXVI, he plays no impressive part, and in III and VI it is his son who is the real hero. No doubt most of our stories did not originally belong to the Siṃhāsanadvātriṃśatikā, but have been inserted later. In the beginning of V and XXX passages occur, which have no connection with the rest of the stories<sup>2</sup>. They may be the remaining parts of older stories, which have later on been replaced by the present ones. The frame-story is mostly told in a sketchy way, and the concluding story is entirely wanting.

<sup>1</sup> II. p. 273 ff.

<sup>2</sup> See p. 201 n<sup>1</sup> and p. 315 n<sup>2</sup>.

Some of the stories seem corrupted, as e. g. the beginning of VIII<sup>1</sup>, and the incident with the “entrapped suitors” in XXII<sup>2</sup>. The way the robber is disposed of in XI is hardly the original one.

More particulars will be found in the notes to the translation.

All things considered it seems certain, that the present text may be characterised as a late composition, based on the “Tales of the Throne”.

Unfortunately the manuscript is not dated, but it is certainly considerably older than Vi<sup>3</sup>; most likely from the eighteenth century. The title and some of the proper names, as e.g. Rola, Bituvā, Pathuvā would seem to indicate that it is a translation, not from Sanskrit, but from a modern Indian language.

The MS is written on thick Indian paper alternately in two hands, not very clearly. It contains 70 folios with twelve lines on each side. The size is  $14\frac{2}{8} \times 5\frac{5}{8}$  inches. It is written in Nāgarī characters with some Naipālī characters interspersed; *ba* and *va* are distinguished by a dot (ᳵ and ᳶ). A number of errors and gaps present difficulties to the understanding, and I have not succeeded in explaining everything.

The spelling of the MS has on the whole been retained, but I may be guilty of some inconsistencies in the use of *ṃ* or a nasal, and in the placing of hyphens in compounds. *dhaka(ṃ)* has been abbreviated to *dh-(ṃ)*, and *belas* to *b-s*. The punctuation has been regulated to some extent.

As a characteristic of the language it may be noted that

<sup>1</sup> See p. 216 n<sup>1</sup>.

<sup>2</sup> See p. 287 n<sup>2</sup>.

<sup>3</sup> Dict. p. 6.

*n*, *ny* for *ñ*, likewise *o* for *va* are very seldom met with. Some forms from the spoken language are found, as e.g. *piṃ* for *-pani*, *-ṃ*, for *-n* in the instrumentalis<sup>1</sup>, *dhyaṃke* for *dhyanake* 97. 27. The style is more popular than that of Vi, and tatsamas have been used to a much lesser extent. As for the grammar I will merely call attention to the singular forms *datayo* 112. 23 and *dhyanayo* 97. 29, both with the meaning of the first form of the verb<sup>2</sup>. A similar form is found in H<sup>2</sup>63<sup>b</sup>.3 *dhenayo* = *dhyanayo* H<sup>3</sup>33<sup>a</sup>.11.

I have added a glossary, containing additions and corrections to Dict., and a copious index of names and subjects.

The translation of the Sanskrit verses and sentences I have put between inverted commas.

The full titles of the works cited will be found in the following list of works consulted.

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It is my pleasant duty to offer respectful thanks to the Trustees of the Carlsberg Foundation for financial aid, by which this institution has rendered possible the collection of the materials for the present work and the treatment of it.

<sup>1</sup> f. i. *nimittim* 97.8.

<sup>2</sup> Cf. the table in Dict. p. 11.

Oksbøl Mark.

HANS JØRGENSEN.

December 1937.

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# TEXT

WITH CRITICAL APPARATUS



**O**ṁ śrī Ganeśāya namaḥ || || purā pūrbakālas. Siṃ-  
 hanād parbatas samīpas coṅ. deś cha-gulī dasyaṃ  
 coṅ. thva deśayā nām śrī Kanthapūri dhakaṃ nām pra-  
 khyānti yānaṃ coṅ || thva deśayā baniyā Ratnadatt dhaka  
 5 nām jusyaṃ coṅ. thva baniyāyā strīyā nām Madanābatī.  
 thva ni-hma strī puruṣ samadhār yāk. bho chi Garbhābatī.  
 che-jes byāpāl ma yāsyāṃ gathye yāya. byāpāl ma yā ma  
 gāk. ji banaj vane jula. chan ches nidān yāva dh-ṃ hānaṃ  
 tāthāva. thaman banaj oṅ juro || vañāva. aneg bastu-bhāb  
 10 banaj jvañāva coṅaṃ julo ||

thanaṃ li cha hnuyā dīnas. thu-guli deśayā. meb  
 baniyā cha-hma. thvayā thāyas vañāva thīthi bicār yāñāva.  
 pi lā cyā lā dayakāva. lithe thva baniyā Ratnadattanaṃ  
 dhālaṃ || aye pāsā āva chi li-hā jhāya tela lā. telasā. ji  
 15 cheyāta khare ma du. misā-jāt ekātan chu yāyu. āva thva  
 ratn chatā chan yane māla dh- dhāsyāṃ. thva ratn biyāva  
 chotaṃ. thva ratn jvañāo thava che li-hā vañ juro || thva  
 baniyānaṃ ratn tha pakāva kālaṃ ||

thanaṃ li lithe thva Ratnadatt baniyā. thava che li-hāṃ  
 20 oyāva. thava kalāt Garbhābatīyāke nañāo ye Garbhābatī.  
 chanata bisyaṃ hayā ratn. jin svaya hiva dh-ṃ dhāyāva.  
 than Garbhābatī dhāyā. bho chi prabhūs. amo ratn padārth  
 jin ma kāyā khe. gu khunu chalapol chen pi-hā bi-jyāta u  
 khunu nisyaṃ sunuṃ du-hāṃ vava ma du. thvate kha

2<sup>a</sup> Garbhābatin dhāva-gu bacan nā|ñāo baniyāyā hrdayas  
mahāduḥkh juram. thvayāṃ sati ṣunu banijārayā che  
vañāva baniyāyā hñavane dhālam || bho banijār chan chān  
ji kalātayāta jin bisya hayā ratn chān ma biyā dh-ṃ dhā-  
yāva. tha banijālan dhālam. bho chi Ratnadatt baniyā u 5  
ṣunu jin biyā dh-ṃ dhālam || thana niścayanam biya dhuna  
dh-ṃ dhāyāva ma kayā dh-ṃ dhāyāva thithi kacād juyāva.  
thana baniyān dhāram. bho chi banijāl. chava jiva kacād  
yānam lvāya mu mvāl. thva deśayā pāragāmik rājā dao.  
thva rājāyākye vane makhā dh-ṃ dhāyāo rājāyākye pārak 10  
yāk tvaṃ julo ||

thva belas hatāsan banijālan ras vava puruṣ ni-hma boñā-  
va dhāram || bho duṣṭapāsā-pani jin ratn chatā tha pakā tayā  
dao. āva tha ratn cha-pani ni-hmayāta. ji cha-hmayāta sva  
bo thayāva kāya dhāsyam dhanayā lobhan aṃtar juva 15  
tvaṃ juro || thvanam li rājasabhās pāl yātānāsyam aṃtaran  
dhāko pratit yāñāva rājān punarbār nāñā || aye baniyā. āva  
van pratit dayakam dhāla || chan pratit ma du || āo cha  
būk. va tyāk dh-ṃ tyā chināva bilam ||

thva b-s aṃtaran dhāram bho mahārājās. ji-panisen 20  
satyabācā ji-panisyen satyanam tha ratn bio khañā dh-  
dhāsyam a ratnas byāñāva banijār tyāk tvaṃ julo || Ratna-  
datt baniyā phuñāva chok tvaṃ julo || thvanam li antara-  
nam dhālam || bho chi sabhā-lok nye-hune. āmo ratn biyā  
b-s ji-panisyen khañā. āma kha chu kha dhāsyā ji-panis 25  
saty saty dhāsyam rājānam tyā chināva. thva Ratnadatt  
baniyā khvayāva vanam ||

thava che vañā b-s go-chinam cha thāyas. tava-dhañ  
dva cha-guli dasyam coñ. thva dvas mocāto hmi-tāo con.  
thva rājā. thva mantri. thva mähān dh-m. thathe dh-ṃ 30

---

7 dhāva thithi    10 vane *wanting*    16 juvavatvaṃ    25 ji-pas  
28 bel *for* belas    30 matri

hmi-tāva coñ b-s. thva Ratnadatt baniyā khvayāva vava  
 khañāva. thva mocātasye[naṃ dhālaṃ || bho chi mahā 2<sup>b</sup>  
 puruṣ chimi sakaleṃ chu dh- lvāñāva vayā. chu dh-  
 khvayā vayā. dh- nenaṃ. tha-gu baniyān dhālaṃ. bho chi  
 15 macāto khava khya. ji-panis kha. chu kha hlāya. tha-  
 thiṃ-gu mahā āścary adbhūt kha. gathya dhālasā. ati mūl  
 vañ-gu ratn chatā. thva banijālayāta bisyaṃ hayā. āo thva  
 ratn jita van ma biva dh-ṃ dhāyāva. thvate kha ñañāva.  
 thva mocātasyenaṃ dhālaṃ. bho mahāpuruṣ āma kha jin  
 10 tyā chinā biya. chi-kar-pani sakale. abek juya ma tera. jin  
 satyan pār yāya dh-ṃ dhāyāva pār yātaṃ ||

thana pār yāya julasā chi-kal-pani sva-hma cha bhin  
 di-śane dh-ṃ dhāyāva. cha bhin coñ julo || thu-gu thās  
 Ratnadatt baniyā cha-hma sal-tāva nyanam || bho chi  
 15 baniyā chan bisyaṃ hayā ratn thya ñanakaṃ thva cān  
 jyāñāva hiva dh-ṃ dhāyāva. thamanaṃ bisyaṃ hayā ratn  
 thya ñanakaṃ. cān jyāñāva bilaṃ. thva ratn mocātosyaṃ  
 kāyāva cha bhin talam. hana baniyāl boñāva ñañā. aye  
 banijāl. chan gathya coñ ratn biyā. va con thyaṃ conakaṃ  
 20 thva cān jyānyāva hiva dh-ṃ cā bilaṃ || thva b-s banijālan  
 ciṃtalapā. Hari Hari. Biṣṇu Biṣṇu. gathiṃñ khyālayā  
 mahimā dh- dhāyāva. ji bālak b-s ji bājun dhāyā ñasyaṃ  
 tayā dava. ati sundar-gū. rucik lvahaṃ-cā jin ta chyāñā.  
 tava chyāñāva ji bājun nvāk || gathiṃñ ratn lvaha-cā tava  
 25 chyāñā bila dh-ṃ nvāk. thathyañ u ratn juyiva dh-ṃ  
 bhālapāva. lvahaṃ-cā thya ñenakaṃ jyānyāva bilaṃ.  
 hanvaṃ thva bastuk kāyāva. hanvaṃ aṃtar-pani boñāva  
 ñana. bho chi mahāpuruṣaṃ chin khañā-gu ratn gathya  
 con. dh-ṃ ñañā. chin khañā thya ñanakaṃ. thva cān jyā- 3<sup>a</sup>  
 30 ñāva hiva dh- dhāyāva cā bilaṃ. thva antaranaṃ mananaṃ  
 ciṃtarapalaṃ. Hari Hari. Biṣṇu Biṣṇu thamam gva b-saṃ

svaya nāpaṃ ma nanā ratn. dhanayā lobhan antar jūl  
vayā. āva gathya yāya dh-ṃ bhālapāva conaṃ. hanaṃ  
bhālapā. ja bālak- b-s ji māmanaṃ madhi chuṇaṃ coṇ b-s.  
jin māmayāke mādhin phoṇā māmanaṃ jita mādhi ma  
biyāva tamanāṃ madhi tok pusyaṃ tava. kapan-cā chyā= 5  
nāva biyā. thva b-s māmanaṃ nvāk. Hari Hari ratnan uti  
neṇ kapan-cā. tava chyānā biyā dh-ṃ dhāyāva. thvathyaṃ  
juyi bhālapāva kapan-cā thya ṇanakāṃ jyānyāva bilaṃ ||  
thva cha bhin tayāva hano meb pāsā sal-tāva ṇanaṃ. aye  
haya vayā ratn gathya ṇana. chan khanā b-s va thyaṃ 10  
ṇanakāva. thva cānaṃ jyānāva hiva dh-ṃ. thvayāta cā  
bilaṃ. thvanaṃ cā jukva kāyavaṃ cintalapā. Hari Hari  
Biṣṇu Biṣṇu Śib Śib. thamaṃ svaya ma nanā padārth.  
gathiṃ āścary mahimā kha ṇane māl dh-ṃ. āva gathya  
yāya dhakāva. bhālapāva conaṃ || thathyaṃ bhālapā ji 15  
bālas. ji babunaṃ la hiyaṃ tayā. bal-ṣuni cha-hma jin  
syānyāva biyā. thva b-s. ji babun nvāk. ratnava uti ṇaṇ  
bal-ṣuni syānyāva bila dh-ṃ dhāyāva. thva bal-ṣuni thyaṃ  
juyi kā dh- bhālapāva bal-ṣu thyaṃ ṇanakāṃ jyānyāva  
bilaṃ || thva kāyāva pya-hmaṃ sal-tāva dhālaṃ. bho chi 20  
mahāpuruṣ-pani sva-hmas u ma lāk. cha-pani kha phas-kha.  
adharm. asaty. u ma lāk so-hune dhāyāva. o-panisen  
jyānā-guli kenyāva. cha-panisyen oyā ratn lita biya māla  
dh-ṃ dhāyāva. vayā ratn lita bilaṃ || thva b-s Ratnadatt  
baniyā mahā ranaṃ thava che li-hā vaṇ tvaṃ julo || 25

3<sup>b</sup> thu-guli prakāraṃ rājānaṃ tyā chiya ma phayā-guli thva  
macātosyen | tyā chinā dh-ṃ dhāyā kha rājān nyanāva  
rājāyā manas atī kautuk juraṃ. su mocātasyanaṃ tyā chita  
dh-m dhayāva mananaṃ cintarapalaṃ || atī kautuk. aho  
āścary dh- rājānaṃ cintalapāva. thva dvas chatā lakṣaṃ 30  
dayāva dh-. kulinaṃ hmuyāva solānāsyāṃ Bikramādity



rājāyā siṃhāsan lulaṃ || hā hā ati āścary dh- cintalapalaṃ.  
thathiṃ-gū ratnayā siṃhāsanayā. prabhāban khaṃ thva  
mocātosyen thvate parākram dayakaṃ dhāla dh- kautuk  
cāyāva conaṃ.

- 5 thanaṃ li. thva rājānaṃ aneg siṃdūr jātrā yāñāva. nānā  
bādy thāñāva. pyāṣun huyakāva. la svasyaṃ yanyāva.  
thava rājyaghalas duta yanaṃ || thvanaṃ li. thva Bhojadeb  
rājānaṃ. bhīṃ-gu nakṣetr. thithi-bār. soyāva. bhīṃ-gū  
dīnas. samast prajā-pani munakāva. thva siṃhāsanas dane  
10 tenaṃ || thva b-s siṃhāsanas con putrikā cha-hmasen. non  
vāk || bho rājā Bhojadeb chalapolanaṃ ja-gulī bacan ma  
ñasyaṃ. thva siṃhāsanas dane ma du dh- dhāyāva. thva  
putrikānaṃ pūrb kathā kanaṃ || 1 ||

## I.

- 15 bho mahārājā. Bhojadeb. Karpūr dhāyā nagaras. Ratna=  
piṃgal dhāyā baniyā cha-hma dava. thva baniyāyā eka=  
putrī. hmyā-ca cha-hma dava. thva baniyānaṃ aṃgikār  
yātaṃ. go-hma puruṣanaṃ. thva tuṃthīs cha thal dām  
thañāva biya phata. o-hmayāta ji hmyā-ca biya dh-ṃ  
20 dhāyāva. thva kha vāt tāyāva. rājā Bikramādīt aneg rakṣ  
koḷī pramānanaṃ. dām yanyāva tuṃthīs thanyāva bilaṃ.  
rājy dakvaṃ milaṃ. bastubhāv dakvaṃ milaṃ || than  
baniyānaṃ hmyā-ca bibahār yāñāva bilaṃ. tisā mālakva  
biyāva chotaṃ ||

- 25 thva b-s thva baniyāyā hmyā-cava. Bikramādityava  
samadhār yātaṃ. āva jin chu yāya. thathiṃ-gū samast  
rājyaṃ. bastu-bhābaṃ samastaṃ phuto. āva ji gan vane  
gan conya dh- dhāyāva. thva b-s thva baniyāyā hmyā-ca.  
Madanābatinaṃ dhālaṃ || bho chi prabhu thākur. ama-  
30 thya ayās cāsya bi-jyāya ma teva. ji bā|ju mahā pāpast. 4<sup>a</sup>

ji bājuyā kha chu dhāya. āva chi dhamdā kāya mu mvāva.  
 ji jyā sayā thukā. jita kapās jukva bi-huni dhāyāva. thva  
 b-s rājā Bikramādityanaṃ dhālaṃ. āva jin gan kāyāva biyā.  
 chanata kapās. dh- dhāyāva cha-guli deśas vanyāva. kapās  
 phonyāva. hayāva bilaṃ. thva kapās jyā yānyāva jim-ni 5  
 ku byā. suya-ni ku dhu hāyakāva bhinaka kāpal thānāva.  
 si-ghāliyā dune. sok thanyāva. meba nagarayā rājāyāke du  
 ti dh-ṃ bisyaṃ chotaṃ. thva Madanābatinaṃ. chi-jis šarc  
 dayake dh-ṃ bisyaṃ hakva dām jvañāva vāyo dh-ṃ  
 dhāyāva chutaṃ || 10

thvate Madanābatiyā kha nyanāva. Bikramādity rājā-  
 naṃ. thva sye-ghāli jvanyāva vanaṃ || thana meba rājāyāke  
 thyanakāva. thva rājāyā dubāriyāke dhālaṃ. bho mantris  
 mahārājāyā prasthān dava lā. rājāyā chu bel gathe khava  
 dh- dhāyāva. jin thva si-ghāli cha goḍ du te hayā dh- 15  
 dhāyāva mantrināṃ dhālaṃ. bho mahā puruṣ. jin gocal  
 yāya. dh- dhāyāva. rājāyāke vanyāva dhālaṃ. bho mahā-  
 rājā. ati ācśary. mahā puruṣ cha-hmasen chalapolasake.  
 si-ghāli cha goḍ du te hala || thva boñaṃ haya rā gathya  
 khava dh- dhāyāva. rājānaṃ dhālaṃ. bho dubāri. du-ta 20  
 boñaṃ haki dh- dhāyāva du-ta boñaṃ yañ julo ||

tha-gū thāyas mahā puruṣanaṃ dhālaṃ. bho mahārājā.  
 thva kāpol kā-huni dh-ṃ dhāyāva. si-ghāli du talam || rājā-  
 naṃ si-ghāli kāyāva. thva si-ghāliyā duvane. gathiṃ-gū  
 bastu dava khe dh- dhāyāva si-ghāli polāva sorañāsyāṃ. 25  
 ati bhīn kāpar cha tvāk khaṇaṃ. thva kāpal cal khyānāva  
 solañāsyāṃ. byā. jim-ni ku. dhu. suya-ni ku hāk. ati amuly  
 kāpal dh-ṃ kāyāva. thva kāpal hava-hmayāta dām jvane  
 phakva bisya chova dh-ṃ dhāyāva. dām bi tenaṃ || thva  
 b-s anāgatabidhātā puruṣ cha-hmasen rājāyāke ināp yātaṃ || 30

3 bel rājyā    14 °rājyāyā    21 yanya juro    26 khyānāvalaṇāsyāṃ  
 28 jvabe phakva

bho mahārājā. thva kāpal ha|va-hmayāta. kalāt. ati sun= 4<sup>b</sup>  
 dari. chalapolayāta jogy. thathiṃ daridr puruṣayāta jogy  
 ma juva dh- dhāva-gu kha Bikramādity rājānaṃ tāva ||  
 thva Bikramādity rājānaṃ jvane phakva dām jonyāva.  
 5 thava che li-hā vava julo.

thva b-s Madanābatinaṃ nāñā. bho puruṣ jhi-jhista dām  
 bisya hava lā. ma hava lā. gathe dh-ṃ nenaṃ. than puru=  
 ṣanaṃ dhālaṃ. bho Madanābatī. dām bisya hayāva chu  
 prayojan du. chava jiva bijog ju'ina. dh- dhālaṃ. thva b-s  
 10 Madanābatinaṃ dhālaṃ. bho prabhūs. āma chu kha. jike  
 thukā satyadharm dh- dhāyāva. ji ma yekaṃ gathe ji'iva  
 dh-ṃ dhāyāva coñ b-s. thva kāpal du tar vanyā thāyayā  
 dubārin. rājāyāke choñāva bilaṃ || bho mahārājā dh-. thva  
 kāpal hava-hmayā nām Bikramādity. thva Bikramāditya=  
 15 naṃ samast rājy. bastū-bhāb miyāva tumthin cha thal dām  
 thanyāva biyāva dayaku-hma kalāt dh-ṃ dhāyāva. rājāyā  
 manas ānaṃd juyāva. mohan tok puyāva. rājāyā sakal jan  
 vayāva. thva Madanābatī yanaṃ || thva b-s thva Madanābatī  
 rājagharas du-ta yañāva. rājānaṃ Madanābatī hātaṃ. bho  
 20 Madanābatī chan āva. mebatā bhālapya ma te. cha jita  
 strī yāya julo dh- rājān hānyāva. rāni Madanābatinaṃ  
 dhālaṃ. bho mahārājās. ji jībanaṃ rūpanaṃ. tuti lāhāt mi=  
 khānaṃ aṃgarakṣanaṃ. jaubanaṃ. chalapolayā sukh  
 julo. paratn. pya hnu to jukva la-hune dh-ṃ Madanābatī=  
 25 naṃ. rājāyāke bimati yāk || than rājānaṃ dhālaṃ. jiva  
 khya dh-ṃ. anek ratn du thāyas aneg dāsī-jan-panisen  
 licakāva cha-gulī grhas tayāva talaṃ.

tha-gu thās Bikramādity rājān hñeva kaṇaṃ tāthā kha  
 Madanābatinaṃ dhāyā kha chatā lu-manakāva. on thathya  
 30 dhāyāva tāthu dh-. bho prabhūs. kadācit o-hma rājāyā.  
 baraparākram dava. deś | thyani thya coñ b-s. chī misā- 5<sup>a</sup>

bhesan. ji conyā thāyas. chin subarṇayā culyā kaṃkan.  
 aṃguli. ādipaṃ jvanyāva ji nāp lāt vaya māl. jinam pya  
 hnu to va rājāyā khvāl ma sosya conya dh- dhāva. āva  
 jin gathi mahā kaṣṭ. bairāgy yānāva juya māl. chu yāya  
 dh- bhālapāva cha-guli deśas vanyāva misāyā bastr nyā= 5  
 nāva. chāy chandan tiyāva. culyā aṃguli jvañāva vanam ||

thu-gu thās Madanābatin dāsī-jan-panita dhāsyam ta=  
 lam || bho dāsī-jan-pani. ji tisā ma du. culyā. aṃguli  
 jvanyāva. banijāl valasā boṇam hiva dh-ṃ hāṇam talam.  
 thvayā satī ṣu-hnu misā-chāyan tiyāva. culyā. aṃguli. 10  
 jvanyāva mil vava banijāl khanyāva. dāsī-jan-panisen  
 dhālam. bho banijāl ji-panis rānīnam kāya-yā hiva dh-ṃ  
 duta boṇam yañāva. rāni nāp lācakāva bilaṃ. rānīnam duta  
 bonyam yañāva duvane aneg aneg ratn dām biyāva dhā=  
 lam. bho prabhūs āva ji bacan nava dh-. thva dāman. bhīñ 15  
 saḍa cha-hma surakṣaṇ-hma nānāva. hanī bahanīyā rātrīs  
 sala jvanāva. thva jhyāl kos di-sane. ji bise vaya. chi-ji  
 ni-hmam bise vanya dh-ṃ. samadhār yānāva. rājā pi  
 chosyam halam || thva rājānam aneg bastuk hayāva thva  
 rājānam bhīñ saḍa ch-hma nānāva. thavata mālakva bhīñ 20  
 bastr. khaṃjar nānāva. rātrīs. thva saḍa gayāva jhyāl kos  
 conyāva coñ julio || than rāni bisya vane ma phayāva.  
 rājāyā. ās bunyāva hñeḍ vayāva phales denyam coñ julio.

thva b-s khu cha-hma vayāva. thva khunam dhālam.  
 āva ji bhāgyanam khāyā dato. rājā-ghalas khuya mahā kaṣṭ. 25  
 āva thva śaḍa cha-hma khusyam yane bhālapāva tī-jak  
 śaḍa phenyāva coñā b-s thva jhyālan khipot jvañāva bisye  
 vayāva śaḍayā hmas jut vava. thva b-s Madanābatī sahit  
 5<sup>b</sup> khu. sadanam huyakam yañ julio || thva bela|s khunam  
 dhālam. bho strī-jan chi-ji bhāgyanam khāyā dato. āva 30  
 chi-ji strī puruṣ juya dh-ṃ dhāyāva. rānīnam cintarapā.

Hari Hari gathiṃñ āścary juyam̐ yava kham̐. jin rājā Bikra-  
mādity dh- bhārapā ma khu kham̐. gathiṃñ pāpist khuyā  
hastas lāk. Hari Hari chuyā pāpan gu-gūyā pāpan thathya  
jula. āva gathya yāya dh- ciṃtarapaṃ mahā duḥkhanam̐

5 vana ||

thana las coñ khu ni-hma nāp lāk. thva khu ni-hmasyenam̐  
dhālam̐. bho pāsā huṃ-huṃ khu ma khu lā dh- dhāla.  
hanakam̐ pāsā-khunam̐ dhālam̐. bho pāsā niścayanam̐  
khu khava khye dh-ṃ dhāyāva. thva khu-panisyanam̐  
10 dhālam̐. bho pāsā huṃ-huṃ khuyāke lāyāva kāya nuyo  
dh-ṃ dhāyāva ni-hmasyen lāyā kāyāva bvācakam̐ yañāva.  
thva khu duḥkhanam̐ riva riva vanam̐ || than khu ni-hmayā  
samadhār yātam̐. bho duṣṭ pāsā chita śaḍa kāva. jita tiri  
kāya dhālam̐. hanakam̐ meba pāsānam̐ dhālam̐. bho pāsā  
15 āma-thya ma khu. chita śaḍa kāva. jita tiri kāya dhāyāva  
thithiṃ lvāñāva vanam̐ || thana rānīnam̐ dhālam̐. bho chi-  
sakal ni-hma lvāya ma teva. ji atī pyās cāva. chi-panisenam̐  
jita laṃkha kāyāva tonakiva. ji mvācake māl dh- dhāyāva.  
thva khu ni-hmasyenam̐ dhālam̐. bho tiri-jan chi bisya vani  
20 chale dh- dhāyāva. athya jurasā sva-hma vane nuyo dh-ṃ  
dhāyāva sva-hmam̐ vañāva tuṃthiyā cos sva-hmam̐ coñāva.  
laṃkha sālāva b-s. thva tiri-jananam̐. ni-hma ghvāñāva  
tuṃthis ku tinakam̐ chok julo || thanam̐ li misānam̐ dhālam̐.  
bho pāspist ṣu-pani. chimisyen atī agamy kha hlāk. āva  
25 cha-pani ni-hmam̐. āmakan cova dh-ṃ dhāyāva. thva  
tri-jananam̐ śaḍa gayāva vanam̐ ||

thanam̐ li. thva misān dhāyā. āva thathya vane ma khuto  
dh-ṃ dhāyāva. mi-janayā bastranam̐ tiyāva vane jula dh-  
cintalapāva. cha-gulī deśas du-hā vañāva mi-janayā bastr  
30 nāñāva thva bastranam̐ tiyāva. mi-jan thyam̐ nyenakāva  
vanam̐ || than samastasen. rājā bhālapam̐ coñ ||

6<sup>a</sup> thathya valen. Bastrapuri nā|m deś cha-guli dasyaṃ coṅ.  
 thva deśas byāghr cha-hmasyen. thva deśayā katak bāraṃ=  
 bār mocaku julo || thva deśayā galas coṅ dhūn nayāva deś-  
 katak pi-hā vava sunu ma chāva. tha-gū thās. thva deśayā  
 rājānaṃ dhālaṃ || bho prajā-lok. gva-hmasen. thva byāghr 5  
 mocake phata. va-hmayāta ji hmyā-ca bibahār yānā biya  
 dh- dhālam. thva b-s mi-jan rūp yānāva vava-hma thva deś  
 du-hāṃ vane ten b-s. thva deśayā galas basalapaṃ coṅ  
 thva dhūn nāya-yānaṃ vava khañāva vāhān khāsyaṃ coṅ  
 b-s. khaḍgan pālāva byāghr molaku julo || thvanaṃ li thva 10  
 mi-jan-beś deśas du-hā vañ julo. thva deśayā lokanaṃ  
 khañāva dhālaṃ. bho mahāpuruṣ chi-kal-piṃ ganaṃ  
 jhāyā dh-ṃ nānaṃ. āmo las tava-dhī dhu dava. deś-katak  
 adikaṃ mocakaro dh-ṃ kañāva. than mahāpuruṣanaṃ  
 dhālaṃ. āmo dhu jin mocake dhuno. apratit julasā sol 15  
 huni dh-ṃ dhāyāva. thva deśayā lok sakaleṃ harṣamān  
 julam || thva lok-pani vañāva rājāyā hñavane dhālaṃ. bho  
 mahārājā. chalapolayā bhāgyanaṃ. jimi bhāgyenam. mahā=  
 puruṣ cha-hma vayāva. jhijhis galas basalapaṃ coṅ dhu  
 mocakaro dh-ṃ rājāyāta kanaṃ || than rājā khava rā dh-ṃ 20  
 atiharṣamānanaṃ coṅāva rājān mahāpuruṣ bonakar cho=  
 taṃ ||

thana mahāpuruṣ vava khañāva rājāyā man harṣamān  
 jusyaṃ conaṃ || thana thva Rol nām maṃtrī kanaṃ || bho  
 maṃtrī gathiṃñ āścary mahāpuruṣ vava svava svava dh-ṃ 25  
 kyanam. rājā maṃtrī ni-hma ṣuśi juyāva rājān ji hmyā-ca  
 biya juro. thvayāta yogy dh-ṃ rājān rānīyāta dhāraṃ. bho  
 rānīs. chan tāl rācakiva. thvayāta yogy chan putrī biya  
 jula || tār rācakiva dh-ṃ dhāyāva tār rācakaraṃ. bhin-gū  
 dīn svacakāva bibahār yātaṃ || 30

thana cha hnuyā dinas thva rānī-cān. thava māmayā

hñevane dhāraṃ. bho mām-ju thva mi-jan rājā ma ṣu.  
 mijan-beś strīyā | svabhāb dh-ṃ māmāyā hñevane dhālaṃ. 6<sup>b</sup>  
 than rānī-cā duḥkh cāsyāṃ conaṃ. than māmanaṃ dhālaṃ.  
 bho putrī cha jñāya mu mvāle. chan babu-juyāke nyane  
 5 makhā dh-ṃ bodh biyāva. thva rāninaṃ rājāyā hñavane  
 dhālaṃ || bho prabhūś chalapolayā putrinaṃ khosya kho-  
 syāṃ dhāla. thva puruṣ ma ṣu. gathya jula. strīyā svabhāb  
 dh-ṃ dhāva. gathya yāya dhāyāva. than rājānaṃ dhālaṃ.  
 bho rānīs cha sumuka ni cova. jinaṃ nane makhā dh-  
 10 dhāyāva rānī vanaṃ. than rājān jiri boṅāva dhālaṃ. bho  
 chi rājakumār. chi \*dhamdiyata bastran tok. chān ma toyā.  
 misā lā cha chu dh- dhāyāva. thva jirinaṃ dhāraṃ. bho  
 babu-ju. nya-hune. ji Bārānāsī tīrth śībā juyā b-s. kāma-  
 krīḍā da daṃ chi tol-tāva tayā dh-ṃ dhāyāva. rājān rāniyāta  
 15 bodh yātaṃ ||

thanaṃ li. thva rājā-cān koṭabār boṅāva lapār talaṃ ||  
 rājān dhālaṃ. bho koṭabār than suṃ deśī paradeśī valasā.  
 boṅaṃ haya māl dh-ṃ dhāyāva. lapāl talaṃ || cha hnuyā  
 dīnas. thva khu ni-hma vava julo. lapāl con-hmanaṃ  
 20 dhālaṃ. bho mahāpuruṣ-pani jimi rājānaṃ hānaṃ tava.  
 than sunu valasā boṅaṃ hiva dh-ṃ hānaṃ tava. chī jhā-  
 sane dh-ṃ boṅaṃ yanaṃ. bho mahārājā. thva mahāpuruṣ  
 boṅaṃ haya dhuno. kāva dh-ṃ dhāyāva. than rājā-cānaṃ  
 nanaṃ. bho mahāpuruṣ chu nimitin vayā dh-ṃ dhāyāva.  
 25 thva-panisenaṃ dhālaṃ. bho mahārājā. ji-pani ni-hmasyen  
 svasyāṃ conā khu cha-hmasen misā cha-hma khusyāṃ  
 hava. ji-pani ni-hmasenaṃ lāsyāṃ kāyā || thva misānaṃ  
 ji-pi ni-hmaṃ tuṃthis ku tiḥa tāthāva. thva misā bise  
 vala || thva misā māle dh- vayā. bicār yāya māl dh-ṃ  
 30 vayā. jiva khya dh-ṃ mikhā-bhāb yānāva. śāla-galas kuṅa  
 yanaṃ ||

punarbār hana cha-hma mahāpuruṣ vala. lapāl coñ  
 māhānanaṃ boñaṃ yanyāva bilaṃ. punarbār va-hmayāke  
 7<sup>a</sup> rājānaṃ ṇanā. bho mahāpuruṣ cha | chāy vayā. chan chu  
 chu kha dava dh-ṃ ṇanaṃ || thva puruṣan dhālaṃ. bho  
 mahārājā. jin misā cha-hma ṣusyaṃ hayā. meb ṣu ni-hma 5  
 sen lāsyāṃ kāla. thva māle dh- vayā. chalapolasyen bicār  
 yānaṃ biya māl dh-ṃ dhāyāva. jiva khya dh-ṃ mikhā-  
 bhāv yānāva cha-guli śara-galas kuña yanaṃ || than mā-  
 hānanaṃ inālapā. bho mahārājā. āva jukva haya ma  
 chālā. hako hako kunyāva talo. gathya haya dh- dhāyāva. 10  
 rājānaṃ dhālaṃ. bho māhān. āva kunya ma khuto. boñaṃ  
 haya māl dh- dhālaṃ ||

thana hakanāṃ. cha-hma vava māhānanaṃ du boñaṃ  
 yanaṃ. bho mahārājā kāsya bi-jyā-hune dh-ṃ nāp rācakāva  
 bilaṃ. than rājānaṃ ṇanaṃ. bho puruṣ. chan kha gathya 15  
 gathya khava dh-ṃ nenaṃ || than mahāpuruṣanaṃ dhālaṃ.  
 bho mahārājā ji phale dyeṇaṃ conyā b-s hñedan cyānāva  
 svayā. ṣaḍa ma du khanyāva. mahāduḥkhan. thva rājyes  
 māl vayā dh- dhālaṃ. thva thava puruṣ khava bhālapāva.  
 karuṇā cāyāva. thava dāsī-ḥan sakaleṃ pi chosyaṃ hayāva 20  
 dhālaṃ. bho prabhus. ji siva ni lā dh-ṃ nyenaṃ. than  
 mahāpuruṣanaṃ dhālaṃ. bho chī. chī su juyiva. jin ma  
 siyā dh-ṃ dhāyāva. thva rājā yānaṃ coñ-hmanaṃ dhālaṃ.  
 chī-karayā strī thukā ji. ji puruṣ chalapor thukā dh-ṃ  
 dhāyāva. samast bṛttānt-kha kanyāva. bhok puyāva bhim-gu 25  
 bastan tiyakāva. thva ṣuto keṇāva. sabhā dayakāva. rānī-cā  
 bonakal chotaṃ.

rānī-cā vayava. nāp rācakāva. mi-ḥan-bhes tatā-junaṃ  
 dhālaṃ. bho rānī-cā. ji kha ṇava. thvasapol lā jurasā rājā  
 thukā ji prabhu-svāmi. thvayā nimittin ji thathya juyā. āva 30  
 chī-naṃ ji-naṃ. thvasapolayā kalāt jusyaṃ sukhanāṃ



conya dh-ṃ. mebatā bhālapye ma teva dh- dhāyāva.  
 thavata dh- kāśyaṃ tayā-hma. rānī-cā bodh yānāva. bho  
 kehe-ju va b-s jinaṃ heyakaṃ tayā. āva chi-ji anyonyen  
 sukhanam conya dh-ṃ dhāyāva prabhū | svāmīyā carana-<sup>7b</sup>  
 5 kamalas. bhok puyāva conam || thanam li thva sva-hmam  
 thava deśas vayāva. aneg jātrā yānyāva. nānā bādy thāca-  
 kāva sukhanam coṅ juro ||

thathya dh- putrikā cha-hmasen. rājā Bhojadeb hāk  
 tvaṃ juro || thathiṃ-gū parākram mahātyāgī juva-hmayā  
 10 śiṃhāsanas cha dane ma te dh-ṃ dhāyāva putrikā cha-hma  
 bosyaṃ vaṅ julo || 2 ||

## II.

punarbār putrikā chasyen non vāk || bho rājā Bhojadeb  
 ji kha ma nyesyaṃ. āmo śiṃhāsanas bi-jiyāva ma te ||

15 bho mahārājā Bikramādīt mahārājāyā sabhā dayakāva.  
 aneg sabhā-lok muṅam coṅā b-s. brāhmaṇ cha-hma vava.  
 thva brāhmaṇanaṃ dhālaṃ. bho mahārājā duḥkhi-hma  
 sadān duḥkhi. sukhi-hma sadā sukhi dh-ṃ dhālaṃ. than  
 rājānaṃ dhālaṃ. bho brāhmaṇ. āmo chu kha hlānā. jin  
 20 cha thathyaṃ tava-mi yāyaṃ phayā dh-ṃ Bikramādīt  
 rājān dhāyāva. brāhmaṇanaṃ dhālaṃ. bhāgyan ma biva-  
 tola chalapolasyan phayīva ma khu dh-ṃ dhāyāva. Bikra-  
 mādīt rājānaṃ. thava maṃtri koṭabār mahārānī bonakal  
 choyāva samadhār yātaṃ. bho maṃtri-pani ūa-hune. thva  
 25 brāhmaṇava jiva saṃbād julo || āvanaṃ hñā. ji rājā.  
 āvanaṃ li. thva brāhmaṇ rājā juro. gathya jita mān yānā  
 thyam. thva brāhmaṇayāta mān yāya mā. ma yā ma gāk.  
 dh- dhāyāva. ji paradeś vane dhāsyam. Bikramādity rājā-  
 nam. rājy dhan saṃpatti. thva brāhmaṇayā julo dh-ṃ

dhāyāva. thva brāhmaṇ rājā yānaṃ tayāva. thamam thva  
brāhmaṇ thya nanakāva. parades vanam ||

thana Kāntipurī nagar cha-guli thyañāva. thva deśas  
du-hāyāva. sol julam || thu-gu deśayā. rājāyā Padmābatī  
dhāyā hmyā-ca cha-hma du. thva rājāyā Rol maṃtrīyā. 5  
hmyā-ca Dharmābatī dhāyā-hma cha-hma du. thva ni-  
hmaṇ ati jāk. thva ni-hmava. maṃtrīyā kāyava ati prītin  
8<sup>a</sup> juva || cha-hnuvā mātras rānī-cānam dhālam. bho maṃ-  
trī-cā. ji bibahār yāyuva julio. chi-ji bāyuva julio. bisye vane  
nuyo dh-ṃ hāñāva. bhākhā yāñāva. bho maṃtrī-cā chī 10  
hnāpā lātasām ji hnāpā lātasām. thva deś bāhiris coṇ  
pau-vās muñāva vane dh-ṃ bhākhā yāñāva conam || than  
thva rānīyā bibahār yāya u khunu rātris. rānī Padmābatīn.  
Dharmābatī sal-tāva samadhār yātam. bho maṃtrī bhāju-cā.  
thva deśayā samīpas coṇ palis nāp rāya. ji hnāpā lātasām. 15  
cha hnāpā lātasām thva palis nāp rāya hnām dh-ṃ sama-  
dhār yāñāva. thva Padmābatī rānīva. maṃtrīyā hmā-ca  
Dharmābatīva hnāpā lācakam vañāva. thva palis coṇ  
julo ||

thu ku-hnuvā dīnas thva Bikramādity rājā. paradeśi 20  
vayāva. rātrīyā samay juyāva. thva deś du hāya ma chālā  
dh- bhālapāva. deś bāhiris coṇ. thva rānī bisya coṇ palisam  
bās yāk || samadhār yāñā-hma. maṃtrī-cā ma valam. thva  
b-s bā-cātis. thva Padmābatīva. Dharmābatīva. ni-hma-  
senam. Bikramādity coṇ ma siva. thva Padmābatī rānī-cāyā 25  
leval-hma maṃtrī-cā bhālapāva bicār yātam || ay bhāju  
jhāya dhuna dh- dhālam. than Bikramādityanam dhālam.  
vaya dhunayo dh-ṃ dhāyāva. so-hmam nāpam conam.  
thva b-s rānīnam dhālam. bho bhāju. āva chī-ji sva-hmam  
satyanam vaya dhuno. āvanam liyā. jimī puruṣ chī julio. 30

1 tāyāva 15, 16 palis corrected from panis 16 samadhān 20 pra-  
deśi 21 mā hāl for ma chālā

sihnal chā-hune dh-ṃ dhāyāva. thva Bikramādity rājānaṃ  
 sihnal chālaṃ. bhāgyā bhabati dh-ṃ rānīyāke chālaṃ ||  
 raṇḍā bhabati dh-ṃ maṃtrīyā hmyā-cayāke chālaṃ. than  
 thva Bikramādity rājā ati kautuk cāyāva dhālaṃ. gathiṃ-gu  
 5 āścary thva. su-pani khe dh- ciṃtalapaṃ conaṃ ||

thana nas-cātis rājānaṃ dhālaṃ. bho strī-lok-pani chī-  
 misyen. ji su bhālapā. ji thathiṃṃ. kuṣṭan thiva-hma. ji lā  
 jurasā. jvagi thukā. lāle tvaṃ phoṇāva nayāva juyā. li-hā  
 hu|ni huni dh-ṃ dhālaṃ. than maṃtrīyā hmā-ca jukva 8<sup>b</sup>  
 10 bese vanaṃ || thva rānīnaṃ dhālaṃ. bho prabhūs. ji. bhā-  
 bīnaṃ. chu rava ju'iva. ji puruṣ chī jula. chī dāsī ji julo.  
 ava chu yāya dh- bhok puyāva nāpaṃ conaṃ || than thva  
 rānī Padmābatiyā babu-jun mālakal choyāṃ. ruyake ma  
 phava. than thva palis coṃ sukhulī ulāva svayāva. thuthā  
 15 yogiva nāpaṃ coṃ khaṇāva. boṇāva yane-yānaṃ. sā-tu  
 sālaṇāsyāṃ. gathyanāṃ ma vayāva rājāyāke bimati yāk  
 julo || thanaṃ li rājānaṃ bon bonakal chok. yathyanāṃ  
 thva rānī-cā ma vak. ma vayāva. rājānaṃ tyājalapaṃ  
 tāthu julo ||

20 thana cha hnuyā abasalas. rājā-pani ahal vane dh- dhā-  
 laṃ. thva kha-vāt tāyāva. rānī-cāyāta dhālaṃ || bho rānī-cā.  
 chan babu-ju. ahal vane dhāla. jiṃ vane. chin babu-juyāke  
 śaḍa cha-hma phoṇāva hiva dh-ṃ dhālaṃ. than Padmābati  
 rānī-cānaṃ dhālaṃ. khava khye prabhū svāmī. babunaṃ  
 25 tyājalapaṃ tayā-hma ji. ji vane ma chālā khye dh-ṃ  
 dhāyāva. thuthā jvagi puruṣanaṃ dhālaṃ. — — — puruṣayā  
 bacan ma nyene ma chālāva. babuyāke vaṇāva dhālaṃ.  
 bho babu-ju. jita śaḍa cha-hma biva dhālaṃ. babu-junaṃ  
 dhālaṃ. bho pāpast hmyā-ca. sabhābhraṣṭ. ji ko henaku-  
 30 hma. pi tiṇāva chova dh-ṃ dhālaṃ. than maṃtrī cha-  
 hmasen dhālaṃ. bho mahārāja. thva thakuniyāta chala-

polayā atin a-jāk śaḍa cha-hma biyāva choya ma du lā.  
 than thva śaḍanam huyakam yanyāva syāyu. thva ma  
 datanās. thva rānī-cā \*byene. bisye cho-hune dh- dhāyāva.  
 than rājānam dhālam. bho maṃtrī. āsā biyāva chova  
 dhālam. than atinam a-jāk śaḍa cha-hma. sunānam pās 5  
 yāya ma chāl. parakhānam du panakam tāya śaḍa. thvayāta  
 ghāc biyata pi kāyu b-s. thva śaḍa khañāva. katak bisye  
 vaṇ. thathimñ a-jāt śaḍa rānī-cān rājāyā hñavane yañāva  
 9<sup>a</sup> bilam. colas yañā thyam yan-gū babunam svayāva kautu|k  
 cāsyam conam || 10

thva b-s puruṣanam dhālam. bho chī strī. jin thamanam  
 śaḍa gaya ma phu. chan śaḍa gayakāva chova dh-ṃ dhālam.  
 thathye nvānam coñ b-s babu-hma rājā. aneg sakhāyanam  
 licakāva. śaḍa gayāva. dhanu. balā. tarak. kamān. taḍuvār  
 jvañāva ahal vanam. thva ahar vava khañāva dhālam. 15  
 huṃ-huṃ chan babu-ju. ahal vanīno. kāva tāl lācakīva  
 dhāsyam. śaḍa gayāva beganam babuyā sinam. hnāpā  
 rācakam banāntar vanam. than samast mahā suṃdari  
 juyāva li lāhāt curī vayāva. aneg banacar rāta. lāñāva rā  
 phā. hariṇi. śat-chi. ni śal. lāñāva. hnas-pot juko dhyanāva 20  
 tol-tāva chotam || thanam li babu-hma rājānam. aneg carā  
 lāñāva. śat-chi. ni śar syāñāva. sakhāy-panisen jvanakāva  
 li-hā bi-jyāk tvam julo || than rājā-cā li-hā ma vayāva  
 rānī-cā khosya khosya hālāva conam. thva puruṣ li-hā ma  
 valasā. jim siya dh-ṃ coñ || thva b-s puruṣ rājā-cā. śaḍa 25  
 gayāva li-hā vava julo. than rānīnam dhālam. bho prabhū  
 svāmī. chān nanānam ma bi-jyānyā. bi-jyā-huni huni dh-ṃ  
 tutī cāyakāva. bhok puyāva du-ta bonyāva yanam. than  
 calāyā hnas-pot. ni śal jvanyāva vava juro ||

thvayām satī ṣunu. kalātayāta dhālam. bho strī thva 30  
 śaḍa li-ta bi-huni dh-ṃ dhāyāva. śaḍa li-ta biyakal chotam.

- than Padmābatī rānī-cānaṃ śaḍa colas jvaṅā thyaṃ  
 jvanyāva babuyāke vaṅāva dhālaṃ. bho babu-ju thva śaḍa  
 gāto. li-ta kā-huni dhālam. than rājā-babunaṃ dhālaṃ. bho  
 sabhā-lok thva a-jāt śaḍa colasaṃ hayā thyaṃ haya phava.  
 5 dh- dhāsyam. su-muka conaṃ. than rānī-cā li-hā vanaṃ ||  
 thvayā satī ṣu-hnu. thva rājānaṃ dhālaṃ. bho Padmā-  
 batī. thva ji kuṣṭ śarīr lāyakyata. chan babu-juyāke vaṅā-  
 nyāva. calāyā hnas-potayā cokā juko phoṅaṃ hiva dh-ṃ.  
 hmigo ahal bi-jyāk. ane|g calā lānaṃ bi-jyāk. tha thya dh- 9<sup>b</sup>  
 10 rājā. thuthā jvagi-bhesan kalātayā hna-vane dhālaṃ. than  
 Padmābatinaṃ puruṣayā bacan nyanyāva. babuyāke va-  
 ṅāva dhālam. bho babu-ju. ji puruṣayā kuṣṭ lāyaketa vāsal  
 kāyata. calāyā hnas-pot-cokā dol-chi. ciku-dhanya dhanya  
 phonyāva hiva dh-ṃ dhāyāva. ji vayā. babu-ju prasann  
 15 juya māl dh- prārthanā yāk. than babunaṃ maṃtrīyāta  
 dhālaṃ. bho maṃtrī soyāva biva dh-ṃ dhālaṃ. maṃtrīnaṃ  
 dhālaṃ. bho mahārājā. ājñā dhāsyam calāyā hma patīṃ  
 solānāsyam hnas-pot dhyanā calā juyāva conaṃ. hnas-pot  
 ma dayāva ma biṣyaṃ chotaṃ || thvanaṃ li. thva rānī-  
 20 cānaṃ biṣyaṃ ma hava dhālaṃ. puruṣanaṃ dhālaṃ. ma  
 du dhā lā. gathe. āmo calā gan lānaṃ hara. sakale calā  
 jinaṃ lānāva hnas-potayā cokā juko cīn kāyāva. tol-tāva  
 choyā. ma khu lā dh-ṃ dhāyāva. thva hnas-pot babunaṃ  
 lānaṃ hayā calāyāke chuṅāva sol huni. khava lā ma khu  
 25 lā dh- dhāsyam. calāyā hnas-pot-cokā biyakal chutaṃ ||  
 rānīnaṃ carāyā hnas-pot-cokā yanyāva. babu-juyā sa-  
 bhās yanyā dhālaṃ. bho babu-ju. chalapolan lānaṃ hayā  
 calāyā hnas-pot thva ma khu lā. kā-hune dh-ṃ biyāva  
 rājā-sabhās. sakaleṃ atī adbhūt cālaṃ. hanaṃ rājānaṃ  
 30 dhālaṃ. bho sabhā-lok. thva lā julasā. manuṣy ma khu.  
 debayā svabhāb. chi-ji sakale vanyāva soya nuyo dh-ṃ

dhāyāva vanam. than rājānam dhālam. bho mahāpuruṣ.  
cha su khava. manuṣy lā. deb lā. asur lā dh-ṃ nyañāva.  
khachi chatā ma dhāva. li-patas dhālam. ji lā julasā.  
Bikramādity rājā thukā dh-ṃ kanyāva. tuti lāhāti sarbāmḡ  
culi vayakāva. mahā suṃdar rūp yānyāva kenam || 5

thva rājā prabhīti sakal maṃtrī harṣamān juyāva dhā-  
lam. bho Bikramādity. hnāpā aparādh khyamā yāya māl.  
10<sup>a</sup> jimisyen ma siyā. āva jimis bhāgyan chalapol jilā-jan | lāto  
dh- dhāyāva. bhīm-hma. surakṣaṇ-hma śaḍa kāyakal  
choyāva nānā prakār pāt pītāṃbarayā bast hayāva. bastan 10  
tiyakā. śaḍa gayakāva. aneg jātrā yānyāva. bādy thācakāva.  
ghari byelā svayāva. rājā rāni ni-hmaṃ du-ta boṇam  
yanyāva. rājaghalas yanyāva. sukh bhog yākāva talam.  
than babu rājānam hmyā-cayāta hātam. aye putrī hmyā-ca.  
chan bhāgyanam thathiṃ-hma Bikramādity rājā thiṃṃ 15  
puruṣ lāto. jin ma siyā dhāsyam. nānā bhogy yācakāva.  
sukhanam talam ||

thanam li aneg draby sahit. tisā. nānā bast sahit yānyāva.  
thava hmyā-cayāta biyāva. jilā-jan sahit thava rājyes cho-  
tam || thana thava rājy thyanakāva. rājagrhas du hāyāva. 20  
maṃtrī-pani nāp lānyāva. maṃtrīnam dhālam. bho mahā-  
rājā. bi-jyāya dhuna lā dh-ṃ rājāyāta śivā yānyāva conam ||  
thva b-s rājānam samast bicār yātam. than brāhmaṇayāta  
hātam. bho brāhmaṇ cha phu makhā dh-ṃ bicār yātam.  
brāhmaṇanam dhālam. bho mahārājā. gu khu-nu jita rājy 25  
lava hlāsyam chalapol pi-hā bi-jyāta u-khu-num nisyam.  
ji ma chiñ. ji abhāgi yānam bi-jyāta khava. ji śarilayā  
śobhā nāpaṃ ma data. chalapolayā rājy ma yala. kāsya  
bi-jyā-huni. jita belā biva dh-ṃ brāhmaṇanam rājā hātam ||  
thvate kha nāñāva rājānam brāhmaṇayāta bedā bisyam 30  
chotam ||

bho rājā ña-hune dh-ṃ. thathiṃ-hma rājāyā siṃhāsānas  
cha dane ma te dh-ṃ dhāyāva putrikā cha-hma bosyaṃ  
vanaṃ || 3 ||

## III.

5 thvanaṃ li hanaṃ putrikā cha-hmasenaṃ dhālaṃ. bho  
mahārājā. Bhojadeb. ji kha ma ñaṃsyaṃ āmo siṃhāsānas  
bi-jyāya ma teva dh-ṃ dhālaṃ. pūrb kathā ñañā tayā kha  
kanaṃ ||

Bikramādity rājānaṃ paṃchi-bhās siva. cha-hnuyā  
10 dīnas rājāva. rānīva. sabhā dayakaṃ coṇā b-s mā-cal-  
khuni. bā-cal-khuni ni-hma jut vava. mā-cal-khuniṃ  
dhālaṃ. bho prabhu nya-hune. chi-ji bṛddhā-baiś julo.  
jinaṃ ñañāṃ tayā dava. bahukusumā|vati svānanaṃ. **10<sup>b</sup>**  
chutasā. li lāhā bu ho'iva. thathiṃ b-s. jim-ni dayā  
15 taruṇi juya ma du lā dh- dhāyāva. thva Bikramādity rājā.  
musuhun hnilaṃ. thva rājā hnilāva. rānīnaṃ rājāyāke  
ñanaṃ || bho prabhu svāmi. ji ati kautuk julaṃ. āmo  
hetu-kha niścayanaṃ phas-kha ma hlāsyāṃ. jita kane māl  
dh-ṃ ñanaṃ. thana rājān ma kañ. hanakaṃ rānīnaṃ  
20 dhālaṃ. bho mahārājā. chalapolanaṃ ji ma-tyenā julasā.  
āmo hetu-kha ji kañiva. ji ma-tenā ma khatasā jin chu  
dhāya dh-ṃ. rānīnaṃ rājāsake bimati yāk || thana rājā-  
naṃ va yāya he ma siyāva. khachi su-mukaṃ coṇāva  
dhālaṃ. bho ma-tenyā strī ñava. thu-gulī kha thva mā-cal-  
25 khuniṃ dhālaṃ. bho puruṣ. chi-ji jyāth juya dhuno.  
āva jyāth jithi juya gāto. samudras vañāva. bahukusumā-  
vati svānanaṃ chuñāva. jim-khu dayā taruṇi juyāva.  
sukhanaṃ conya nuyo dh-ṃ. nvāk-gu kha ñañāva thukā.  
ji hnilā. dh-ṃ dhālaṃ ||

30 thvate rājā puruṣayā kha ñañāva dhālaṃ. bho mahārājā  
āma thya julasā. āma-thiṃ-gu svān jita chucake māl dh-ṃ

dhālaṃ. thana rājānaṃ dhālaṃ. bho chī strī dhāyā kha  
 thukā cha kaṇā. gana kāya. gana khanya. sunānaṃ siva.  
 suyāṃ parākram ma dava. gva-hmayā gamy dava. pṛthibiyā  
 antaras †phule. rākṣasayā thāyas dh-ṃ rājānaṃ kanaṃ.  
 punarbar rānīnaṃ dhālam. bho mahārājā. paṃchi cal- 5  
 khuniyā thiṃ mati. parākram dava. chalapolas nām Bikra-  
 māditī juyāva. chu parākram. paṃchi cal-khuniyā ti  
 nāpaṃ parākram ma du dhāsyāṃ nvāk. āmo svān chu  
 jatn yānānaṃ. jita chucake māl dh-ṃ dhāsyāṃ. siya tvaṃ  
 tyalo dh- haṭh yānānyāva. rājāsyāṃ va yāya he ma siyāva. 10  
 mahāduḥkh juyāva. sva cā pya hnu to pasthān ma du.  
 pasthān ma dayāva samast rājā-sebak jukva saṃdeh  
 cāyāva. duhkhanāṃ va yāya he ma siva ||

thana tha thya ma khuto dhakāva. mahājñāni bicakṣaṇi.  
 Bikramakeśaranaṃ maṃtrīyāke nyanāṃ. bho chī maṃtrī. 15  
 ji bājuyā chu duḥkh jula. nā'o dh-ṃ dhāraṃ. than maṃtrī-  
 naṃ rājā bodhalapāva dhālaṃ. bho mahārājā. gathiṃ-gū  
 khyāl chalapol-thiṃ ugr mahārājā juyāva. āma thya mūḍh  
 11<sup>a</sup> jusyaṃ bi-jyāya lā. | parākram bhālapā rā gathye khava.  
 chu jula. ji kane māl dh- dhāsyāṃ. nānā prakāraṇaṃ bodh 20  
 yānāo nānaṃ. thana rājānaṃ dhālaṃ. bho maṃtrī ji duḥkh  
 chan ma siva. jin chu dhāya. ji kalātanaṃ dhālaṃ. bahu-  
 kusumāvatī svānanaṃ chucake māl dh- haṭh yānāva con.  
 thvateyā kāraṇas. o yāya he ma siyā dhāsyāṃ duhkhanāṃ  
 conā dhālaṃ. thvate bṛttānt nyanāva. maṃtrīn dhālaṃ. bho 25  
 Bikramakeśar. atī ajogy kha chatā dayāva khaṃ con.  
 chalapolas camā-jun bahukusumāvatī svānanaṃ chucake  
 mār dh-ṃ hath yānāva con. thuliyā nimittīn duhkhanāṃ  
 con dh-ṃ kaṇāva. than Bikramakeśaranaṃ dhāram. bho  
 maṃtrī thva svān gan dayīva. jinaṃ kāl vane. babu-ju 30  
 nāp rācakīva dh-ṃ dhālaṃ ||



thana Bikramakeśaranam bājuyāke vañāva dhālam. bho  
 bāju jinaṃ kāl vane. byedā bi-huni dh-ṃ dhāyāva. babu=  
 nam dhālam. bho Bikramakeśar. cha bālak. chan gana  
 kāśya haya phayīva. thva pṛthibīs ma du. samudrayā  
 5 khālas coṅ gathya haya dh- dhāyāva conam. than Bikra=  
 makeśaranam yathyanam vane juro. bāju byedā bi-huni  
 dh-ṃ dhālam. thana rājānam dhālam. bho putr Bikrama=  
 keśar. chan dāju camāyā kāy. boṅam yava dh-ṃ dhāyāva  
 rājānam bedā bilam. bho putr. las svayāva huni dh-  
 10 chutam. ni-hma vanam || thanam li balā. tamka. kamān.  
 tadabār. tālapatr khaṅg. ann jvanyāva. ne-hma phu-kij  
 bahukusumāvati svānayā kāry vaṅ ||

thana gva-chīnam mahādurg banāntaras thyañāva. la-  
 dvakās thyanakāva. Bikramake aranam dhālam. bho chi  
 15 dāju. chi-ji ni-hma nāp vane ma khu. ni-hma nikhe vane  
 dhāsyam. bahukusumāvati svān jvanyāva. su hnāpā lāto.  
 va-hmanam la-dvakās laṅam conya māl dh-ṃ. thithim  
 bhākhā yānyāva vaṅ julo. than mahādurg banas mahā=  
 bhayaṅkar. thāyas. sunam nāp ma lāk. jhaṅgar. pachiyā.  
 20 śabd suddhānt nāpaṃ ma du. thathimṃ banas thyañāva.  
 mahātrās yāñāva coṅ | b-s. thva Bikramakeśaranam ciṃ= **11<sup>b</sup>**  
 talapalam. āva jin chu yāya dh-. svānayā jāt ma siva dh-ṃ.  
 aneg parbat vañāva. nānā prakārayā jāti jāti svān thvayāva.  
 dva ciñāva. thva dvakās conyāva conam ||

25 thana dāju durgabanas du hāyāva. bhayaṅkar thāyas  
 thyanāva. trās cāsyam coṅ b-s. rākṣasini cha-hma vayāva.  
 rākṣasinīnam dhālam. bho mahāpuruṣ. ji ma-tyanā putr  
 cha. ji kha bhati ṅa-hune. huṃ-huṃ simās khāsyam tayā-  
 hma. mṛtak cha-hma chīnam ko kāyāva bi-hune dh-ṃ  
 30 dhāyāva. rājaputr-cānam dhālam. bho strī-jan. chī su  
 juyīva. deb lā. manuṣy lā. rākṣasanī lā. su khava jin ma

3 Bikramaker 17 vahnanam coṅ for conya 29 bine for bi-hune

siyā dh- rājānaṃ ṇanaṃ. thva strī-jananaṃ dhāraṃ. bho  
 puruṣ ji lā julasā Bhīṣaṇ dhāyā rākṣasiṇī thukā dhālaṃ.  
 thana rājānaṃ dhālaṃ. bho chī strī. chu nimittin. thana coṇā  
 dh- chī bosyaṃ juyaṃ phava. chī huni dh-ṃ dhāyāva.  
 bhayanaṃ jñānyāva. rākṣasani bosya vane tene b-s. tāla- 5  
 patr khaṅ kāyāva. tutis pālāva. kātāpāl-lakām tol phesyam  
 vanaṃ. thva rājān thva kātāpāl-lakām kāyāva. jvanyāva  
 vanaṃ. thanaṃ li thva rājānaṃ cintalapalaṃ. thva kātāpāl-  
 lakāmayā balanaṃ thukā. thva bosyaṃ vane phata. āva  
 thva kātāpāl-lakāmanaṃ hnānāva. boyāva. samudr pāl 10  
 yāya dh- dhāsyam. ras tāsyam thvayānaṃ durgābananaṃ  
 durgābanas du hāyāva vanaṃ ||

thana Bhojapuri dhāyā deś samīpas thyanyāva. deśas  
 du hāyāva solanāsyam. thva deśas utpātanaṃ khvayāva  
 conaṃ. thva rājānaṃ ṇanaṃ. chān khvayā chu jura dh-ṃ 15  
 nyanaṃ. thana misānaṃ dhālaṃ. chī chu ju'iva dh-ṃ ṇanaṃ.  
 rājānaṃ dhālaṃ. ji lā julasā pāhān thukā dh-ṃ kanaṃ.  
 thana misānaṃ dhālaṃ. bho pāhān. ṇa-hune. ji-panis  
 duḥkhaṃ kha kane. thva banas coṇ-hma rākṣas cha-hma  
 du. thva rākṣasayāta thva deśanaṃ pāl bisyaṃ tayā. hni 20  
 hni chiyā jāki cha dārayā jā thusyam yane. mes ṇā-pā  
 yane. manuṣy cha-hma yane māl. thva byūl vanya-hma  
 12<sup>a</sup> li-hāṃ vava ma du. | thva rākṣasan nayīva. hni hni chiyā  
 thu-gu kathaṃ pār biya mār. thani ji-panis pār vane telo.  
 thuliyā nimittin khoyāva coṇā. dh-ṃ kaṇāva. thva mahā- 25  
 puruṣaṇ dhāraṃ. bho strī-jan meḥ sunuṃ pār vane du lā.  
 gathye khava dh-ṃ dhāraṃ. thva strī-janaṇ dhāraṃ. siyāta  
 su vaniva dh-ṃ misānaṃ dhāraṃ || thva rājān jivasā ji  
 vane dh-ṃ dhāraṃ.

than rātriyā samay juyāva. deśayā māhān vayāva. pār 30  
 vani-hma bon vava juro. thva rājā-cān samast tālapatr

khaḍḡ jvaṇāva thamam palisā vanam. thva rākṣasayā  
 thāyas vaṇāva meba sakalyem li chosyam haram. thamam  
 juko conam. thana rātriyā samayes rākṣas vayāva. thva  
 rākṣasan taman sar-tā. bho pāpist manuṣy-pani thani gana  
 5 coṇā. ati pya-tyāto. thani cha naya juro dh-ṃ rākṣasan  
 dhāyāva. rājān dhāram. bho pāpist rākṣas chan aneg jib  
 jamtu manuṣy samastam mocakāva nayāva coṇ. cha pāpist  
 rākṣasan jiva juddh ma yāsyam amo bastu ma du dhāyāva.  
 rākṣas tam cāyāva. mahā krodh pi kāyāva. tihim tihim  
 10 nvayāva juddh yāya tyeṇā b-s. thva rājān tārāpatr khaḍḡ  
 kāyāva dhāram. bho pāpist rākṣas cha jin mocake juro.  
 chan su sumarape teṇā. sumarapiva dhāyāva. rākṣas tam  
 cāyāva vayāva mahā juddh yātam. rithya thva rājān taman  
 tālapatr khaḍḡgan pārāva mocakaram ||  
 15 thanam li li-hā vayāva che thul nāp rātam. bho che thul.  
 thva rākṣas jin mocake dhuna dh-ṃ kanam. thva misā-jan  
 ati kautuk cāsyam. †dhamde dhamde khava bhāju dhāsyam  
 conam. thva deśayā rājāyāke che thul misā vayāva bimati  
 yātam. bho rājā ati kautuk kha chatā bimati yāyata vayā.  
 20 chalalopayā deśayā sukh juyiva-gu. bho rājā jhi-jhis rākṣa-  
 sayāta pāl con vane ma mvār. thva rākṣas mahāpuruṣ  
 cha-hmasen syāya dhunakara. ji ches bās coṇ-hma dh-ṃ  
 bimati yāsyam li. thva deśayā rājān khava rā ni thva yaṇa  
 dh-ṃ dhāsyam thva rājā-cā bonakar chotam. boṇam  
 25 yaṇāva thva rājā-cā svayāva ati ras tāyāva nānā silopāva | 12<sup>b</sup>  
 biyāva talam. thva deśayā rājān thava hmyā-caṃ biyāva  
 taram. thana li pya hnu cyā hnu dasyam li rājā Bikrama-  
 keśari-cān thava karātayāke ṇenam. bho rāni-cā ji babu-  
 juyā duḥkh juyāva bahukusumāvati svān kāl vayā. āva ji  
 30 vane. bedā bi-hune dh-ṃ dhāyāva. thva svān durgapathas  
 vaṇāva haya phayiva rā dh-ṃ rāni-cāyāke ṇanam. thana

rānī-cān dhāraṃ. bho prabhu svāmi. chi parākram dava.  
jhā-sane. li-hā vaye b-s than jhāya juko mār. dh-ṃ dhāyāva  
chotaṃ. thanaṃ li rājā vanam ||

thana Mahānagar dhāyā nām nagar cha-gurī dava. thva  
nagaras du hāyāva rājagṛhayā kos coṅāva conaṃ. thva b-s 5  
thva deśayā rājāyā hmyā-can jhyālan ko sor vava. thva  
rājā-cā khañāva. thva rānīn bhārapā gathimī sundar bhiñ  
mi-jan. thathiñ puruṣ rātasā ji mahābhāgy dh- dhāyāva  
soyāva coṅ b-s rājā-cāyā dṛṣṭiva rānīyā dṛṣṭiva cūr rāk  
juro. thva b-s rānī-cānaṃ dhāraṃ. bho sakhi huṃ-huṃ 10  
mi-jan cha-hma boñāva hiva dh- dhāsyam chotaṃ. thva  
sakhi vañāva rājā-cā sar-taraṃ. bho mahāpuruṣ. ji-panis  
rānīn bonakar hara. vāyo dh-ṃ dhāyāva boṅaṃ yañāva  
rānī nāp rācakāva bilaṃ. thana rānīn dhāraṃ. bho mahā-  
puruṣ chi khañāva ji man vañ. chalapol jin puruṣ yāya 15  
bhārapā chiva jiva thithi māyā tasyam — — —. tiri puruṣ  
juyāva sunānaṃ ma khaṅakaṃ kothās conaṃ ||

cha hnuyā dinas thva rānī-cāyā khvār cat ma kañāva  
rājā-cān nanaṃ. bho rānī-cā thanī chan khvāl cava ma  
kañ gathya khava dhāyāva. rānī-cānaṃ dhāraṃ. bho 20  
mahārājā-cā. ji babun mebu rājāyāta kal pule māl. thanī  
kār vayiva. thu-guli kāranas duḷkh cāsyam coṅā dh- dhā-  
raṃ. thvate kha nāñāva rājā-cān dhāraṃ. bho rānī-cā chan  
babu-ju boñāva hiva. jin nāp lāya dhāyāva rānī-cā vañāva  
dhāraṃ. bho babu-ju jike mahāpuruṣ cha-hma vava du. 25  
chalapol nāp lāya dhāraṃ. nāp lā-hune dh-ṃ dhāyāva.  
thva rājān mahāpuruṣ nāp rāk. rājān dhāraṃ. bho mahā-  
13<sup>a</sup> pu|ruṣ. cha su juyiva. ganayā khava. chi nām chu. chu  
nimittin ji nāp rāya dhāyā dh-ṃ dhāraṃ. rājā-cān dhāraṃ.  
bho mahārājā. ji juyiva Bikramādity rājāyā jyeṣṭ putr 30  
Bikramakeśari ji dh-ṃ dhāsyam thithim thithim satyam  
yañāva. saty yācakāva biśvās-kha hlātaṃ ||

(thu-gū thāyas rānī-cān dhāraṃ. bho babu-ju. thva jita  
 puruṣ yāya julo dh- guptan boṅāva tayā pya hnu cyā hnu  
 dasyaṃ li ja khvār cava ma kañ svayāva dhāraṃ. bho  
 rānī-cā. chan chu duḥkh jura. chan khvār cava ma kañ  
 5 dh-ṃ ṇanaṃ. thana jin dhāyā khava khye. thani babujuyā  
 meba deśayā rājān kar kār vayiva. ma birasā hatār kar  
 vayiva dh-ṃ dhāyā. thathyaṃ thukā ji khvār cava ma kañ  
 dh-ṃ kañā. thana rājān dhāra ama-thya rā julasā chan  
 babu-ju jñāya mu mvāle dhāyāva jin mār thya yatn yāya  
 10 makhā. chan babu-juyāke ji nāp rācakiva dh- dhāraṃ.  
 than meba dūt chuyā hayā. bho mahārājā. chalapol darśan  
 yāya dh- mahāpuruṣ cha-hma vava du dh- dhāyā. thana  
 rājān dhāraṃ. jiva kṣe boṅāva hiva dh- dhāyāva Bikra-  
 makeśari nāp rācakāva biraṃ ||  
 15 thanaṃ li kha-bu juva juro.) thana rājān dhāraṃ bho  
 Bikramakeśal chāya chu dhāya. ji mahā dhaṃdā juro  
 thani. gathya yāye ṣye dh- ṇanaṃ. thana Bikramakeśalan  
 dhāraṃ. bho mahārājā chalapolas chu dhaṃdā julo. ji  
 hñavane dhāva. jin phako upakār yāya makhā. thana rājān  
 20 dhāraṃ. paradeśayā rājāyāta barṣ patim kar thane mār.  
 āva thani din ghāt juro. thva kar thanāva ma birasā hatār  
 kar vayiva. āva chi-ji samadhār gathya yāya mār dh-  
 dhāyāva. Bikramakeśalan dhāraṃ. bho mahārājā chāy kar  
 pure. pure ma mvār. hatār phaya ma ṣu rā. rājā-janm  
 25 juyāva. ama-thya pararājān ko nyācakāva cone rā. jirasā  
 phunyāva choya. ma jirasā butasāṃ buk anek sainya dako  
 munakāva. śaḍa. kisi. bapāyak. paramān dako munakāva.  
 samast śastr astr tār rācakāva coñ b-s paradeśayā rā|jān **13<sup>b</sup>**  
 dūt chosyaṃ hava || bho mahārājā ji-panis jujuyā ājñā  
 30 sadāyā thyaṃ kar kāyakar hara. hiva dh-ṃ dhāraṃ. ma  
 birasā hatār kaya dhāraṃ. thathya nvānāva coñā b-s Bikra-

makeśal du bvānāva dh-ṃ. chimis chu kha hlānāva coṇāva  
 kha haṃ ma du huni. cha-panis rājā baṃś khatasā. juddh  
 oya mār. ji-pani kṣatriy-parākram datasā. hatār phaya.  
 āma-thya dhāyāṃ chāy jñāya chāy biya dh-ṃ Bikramakeś-  
 śaran hatakāva chotaṃ. dūt vava-pani thvate kha neṇāva 5  
 li-hā vanaṃ. li-hā vaṇāva samast br̥ttānt kanaṃ ||

thana thva rājāyā nugaras ati krodh juyāva dhāraṃ. de  
 jīva kṣe dh-ṃ deśas nāp śiṃ-bājan coyakāva paramān  
 maṃtrī deś-katak sakale sainy-lok sakalyeṃ munakāva.  
 śastr astr samast mālako tār rācakāva kisi śaḍa gayāva. 10  
 pāyake sainyanaṃ licakāva. nighatan pi bvānāva mahā  
 yuddh yāya dh-ṃ hatār kal vava. thva deśayā samīpas ma  
 thyaṃ-tole sumukaṃ coṇāva deśayā samīpas thyanāva.  
 thva Bikramakeśan śaḍa gayāva sainy-lokan licakāva  
 vaṇāva mahā yuddh yāk. aneg katak mocakāva. thva rājā 15  
 phuṇāva chotaṃ. thana bhākhāyā kabul yātaṃ. hnāpā chan  
 kāyāṃ thyaṃ ji-panita kal biya māl dh-ṃ bhāśā yānāva  
 chotaṃ. thana Bikramakeśalayāta jātrā yānāva rājagharas  
 du-ta boṇāva hmyā-ca kanyādān biyāva sukhan conaṃ ||

thana pya hnu cyā hnuṃ li rājān dhāraṃ. bho chi 20  
 rānī-cā sadākāraṃ chava nāp coṇāva kāry ma śidhu. chan  
 babu-juyā duḥkh kaṣṭ phene dhuno. ji thava babu-juyā  
 duḥkh phene ma dhuṃ ni. bahukusum svānayā kāry  
 vane-yān vayā. ji vane dhāyāva rānīn dhāraṃ. bahuku-  
 sumāvati svān gana kāya. suyāṃ gamy ma du. athāhā 25  
 samudr gathye pār yāya phayiva. athyanaṃ chalapol  
 mahāparākram thvalaṃ. bi-jyā-huni. ri-hāṃ bi-jyāya b-s  
 juko jike bi-jyāya mār dh-ṃ dhāsyāṃ bidā biyāva cho-  
 taṃ ||

thana Jambūdvīp dhāyā deś thyanāṃ. thva deśas du 30  
 14<sup>a</sup> hāyāva rājā|yā che kos coṇāva conaṃ. bhīn phales coṇā

b-s rājyaṃ tapaṃ hunununaṃ khoram. mahā utpāt juyāva  
 thva Bikramakeśalin kautuk cāyāva dhāraṃ. bho chi  
 paṃc-pani. thva deśas chu juro. chān khola dh-ṃ nanaṃ ||  
 thana misā cha-hmasen dhāraṃ. thva deśayā rājāyā hmyā-ca  
 5 sita. āva thva sik uya mu mvāva. deśayā dakṣiṇadigas  
 banas vānaṃ tāthye. thana rākṣas vayāva nar vayīva. deśas  
 utpāt juva chān dhārasā. sanān vane b-s thva rākṣasan  
 līnāva nayīyā bhayan deś-katak jñāk dh-ṃ misān Bikra=  
 makeśaliyāta kanaṃ || thvate bṛttānt kha nēnāva thva rājā-  
 10 cān hneo rākṣasiniyāke kayā hayā-gū kaṣṭapād-lakāman  
 hñānāva tārapatr khadg kāyāva. simā kos coṇāva svayāva  
 conaṃ ||

thana thva rāni-cā si thana haro. thana dakṣiṇadigas  
 musānas coṇāva mārakva karm yānāva vānaṃ tāthu julio ||  
 15 thana sadāyā thyaṃ rākṣas vayāva tava śabdan hārāva  
 bosya vayāva sikayā hña'one coṇāva gā ulāva svayāva.  
 thva rāni-cāyā sarbāṃgi tvayāva gaṃgā-cāmalan gārāva  
 mvācakāva svataṃ. hanoṃ jamunā-cāmalan gālāva syānā.  
 thana rākṣasan naya teṇāva b-s thva Bikramakeśalin mahā  
 20 krodhan tārapatr khadgan pāraṃ || thva b-s rākṣas jñānāva  
 cāmalaṃ ni phiṃ vānaṃ tāthāva bisya vañ jula ||

thvanaṃ li thva Bikramakeśali rājān thva sik-hma  
 rāni-cāyā sarbāṃg toyāva gaṃgā-cāmaran gārāva uthyaṃ  
 mvāk. hanvaṃ jamunā-cāmaran gārāva syānā. thana gān  
 25 tok puyāva cha bhin sumukaṃ conaṃ ||

thana na sañāva rājān socakar hava. thana mähān-pani  
 cākr cikraṃ svayāva. thva rāni tayā thāyas svar vañā b-s  
 thva mahāpuruṣ khañāva dhāraṃ. bho mahāpuruṣ thathī-gū  
 bhay du thāyas chu dh- coṇā dh-ṃ nēnaṃ. thana mahāpu=  
 30 ruṣan dhāraṃ. bho mahān-pani cha-panis janm janmāṃtar  
 bhay ma dayakaṃ jin rākṣas mocake dhuno. āva sundari

14<sup>b</sup> mvācāke phatasāṃ. jīta biyu rā | dhār huni dh-ṃ cho-  
taṃ ||

thva dūt-pani choyā rājāyāke vañāva dhāraṃ. bho  
mahārājā ati āścary kha chatā ṇañāva vayā. dakṣiṇ sama-  
svānas coṅ-hma mahāpuruṣ cha-hmasyen dhāra. jhi-jhis 5  
śatru rākṣas mocake dhuna. āva thva rānī-cā siko mvācāke  
phatasā. jīta biyu rā dh-ṃ ṇen huni dh-ṃ ji-pani chosyaṃ  
hala. punarbār li-sal biya mār dh-ṃ gathya li-sal biya  
dh-ṃ bimati yāsyāṃ li. thana rājā tvaṃ ras tāyāva biya  
makhā. kāva dh-ṃ harṣamān yāsyāṃ li-sal kaṇ vanaṃ || 10  
thana thva mahāpuruṣan rānī-cā mvācākaṃ tayāva nānā  
ānand kha hlāsyāṃ coṅāva. hanoṃ jamunā-cāmar gārāva  
syāṇaṃ tayā b-s māhān-pani vayāva li-sal kasyāṃ dhāraṃ.  
bho mahāpuruṣ. kā-hune dh-ṃ rājān ājñā data dh-ṃ  
dhāyāva. thva mahāpuruṣan gaṃgā-cāmalan gārāva mvāca- 15  
kaṃ taram. thva b-s aneg lok vayāva jātrā yāñāva deś  
du-ta yañāva. ānandan rānī-cā byabahār yāñāva sukhan  
coṅ julo ||

thvana li pya hnu cyā hnu līva thva Bikramakeśalin  
dhāraṃ. bho chi tiri cha mṛtyu juva-hma punajanm yāya 20  
dhuno. āva ji babu-juyā kāry vayā. bahukusum svānayā  
upadeśanā ni vane dhāyāva. rānī-cān dhāraṃ. bho puruṣ  
thathiṃ-hma prāṇadātā puruṣ jin gathya tol-te. chin tor-te  
ajogy. chin tor-te jurasā hnāpāyā thyaṃ ji prāṇ li kā-huni  
dh-ṃ khoyāva bimati yātaṃ. thana rājān dhāraṃ. bho 25  
rānī-cā ama-thya rā julasā ri-hā vaye b-s ji vayāva ji-gū  
rājye boñāva yañe makhā dhāsyāṃ bodh yāñāva tāthāva.  
bahukusum svānayā upadeśanā vanaṃ ||

thana mahā durg banāṃtar thyañāva samudr ruva. thva  
samudrayā itā thitā aṃt ma du. thana kātāpād-lakām 30  
kāyāva hñāñāva samudr itā svasyāṃ bosya vañāva itās



jut vanaṃ. thana bahukusum svānayā thāy ujhānas thyanāṃ.  
 thana ujhānan pi-hā vayāva Bahukusumābatin dhāraṃ. bho  
 mahāpuruṣ. chī su juyīva. chāy thana | vayā. bho mānuṣy 15<sup>a</sup>  
 ati āscary gathya vayā. sunān boṇāva hara. cha su khava.  
 5 ganāṃ vayā dh- dhāraṃ. thva rājān dhāraṃ. bho sundarī  
 ņe-hune. jī rā jurasā Jambūdvīpayā Bikramādit rājāyā kāy  
 thukā. jī camā-jun hat yāñāva. bahukusum svān kāl vayā  
 dh-ṃ dhāyāva Bahukusumābatin dhāraṃ. bho rājā-cā  
 bahukusum svān jī thukā dhāyāva. svān ni phol yava  
 10 dh-ṃ biyāva dhāraṃ. bho mānuṣy huni huni dh-ṃ dhāraṃ.  
 thana rākṣasayā thāy. thva ujhānas Indrayā rākṣasan piya-  
 kāva tala. jī dhālasā apasarā thukā dh-ṃ dhāyāva rājā-cān  
 dhāraṃ. bho Kusumābatī jī kalāt ma du. chīva jīva bibahār  
 yāya nuyo dhāyāva Bahukusumābatin ati harṣamān yāñāva  
 15 hñērā. Kusumābatin dhāraṃ. ama-thya lā julasā biśvās bi-  
 huni dh-ṃ dhāyāva thithim biśvās biyāva ni-hma mahā  
 sukhan krīḍā yāñāva conaṃ ||

cha hnuyā dinas thva rākṣasan ṇanaṃ. bho Kusumābatī  
 thaniyā rātris manuṣy-na vava. su vala dh-ṃ ṇanaṃ.  
 20 Kusumābatin dhāraṃ bho ajā-ju thathimñi athāhā samudr  
 pār yāñāṃ su vayīva. sunuṃ ma khate. dh-ṃ Kusumābatin  
 dhāraṃ. bho rājā thva rākṣasan manuṣyayā na vava dh-ṃ  
 sor juva. chī-ji biśya vane nuyo dh-ṃ Kusumābatin rājāyāta  
 dhāraṃ. thvate samadhār yāñāva ni-hmaṃ biśya vañāva  
 25 samudr thitā thyanakāva durgābanāṃ vava b-s hnāpāyā  
 rānī rū-mañāva rājā Kusumābatī sahit rānī-cāyā che vañā.  
 thva rānī-cān rājāyā caraṇakamalas bhok puyava boṇāva  
 yanāṃ || aneg pān pakavān hñepa cyākāva ādar yāñāva  
 hnāpāṃ saṃbhāṣaṇ yāñāva conaṃ ||

30 thana pya hnu cyā hnu līva rājān dhāraṃ. tā-dato jī  
 babu-juyā jyā vayā. jī babu-ju gathya coñ khe dh-ṃ rānī-

cāyāke belā phoñā. thva rānī-cān dhāraṃ bho prabhu  
 prāṇadātā ji sik-hma mvācaku-hma chalapol bi-jyātañāva  
 ji ma boñāva chāy dh-ṃ sva-hmaṃ nāpaṃ vanaṃ. aneg  
 bastu-bhāv jvañāva sva-hma nāp vanaṃ ||

thvana ri mahā nagar cha-guli thyañāva hnāpāyā kha 5  
 15<sup>b</sup> ru-mañāva thva deśas sva-|hmaṃ du-hā vañāva hnāpāyā  
 kalāt ru-mañāva kalātayā ches du-hā vañāva. bicār yātaṃ.  
 hanaṃ kalātan bicār yātaṃ. bho puruṣ bi-jyāya dhuna rā.  
 bi-jyā-hune dh-ṃ li cāyakāva caraṇakamalas bhok puṣāva  
 tale thā-hā bi-jyācakāva nānā upabhog yācakāva ānandan 10  
 conaṃ ||

thanaṃ li pya hnu cyā hnu līva thva rājān dhāraṃ.  
 bho chī strī. ji thathya coñe ma ṣuto. babu-juyā uddeśanā  
 vayā. āva ji babu-ju gathya con khye dh-ṃ dhāsyāṃ belā  
 kāyāva vane teñā b-s rānīn dhāraṃ. bho prabhu svāmī 15  
 chalapolayā biśvāsan ji coñā. ji nāpaṃ boñāṃ yane māl  
 dh- dhāsyāṃ pya-hmaṃ nāpaṃ vanaṃ. thana ras vayā b-s  
 Bhojapuri dhāyā deśas thyañāva hnāpāyā kalāt lu-mañāva.  
 thva deśas du-hā vañāva kalātayā che du-hā vañāva dhā-  
 raṃ. bho chī strī chu yāñā dhāsyāṃ bicār yāñāva ānandan 20  
 sukhan coñā b-s. thva Bikramakeśari rājān dhāraṃ. bho  
 chī priy. ji thathya coñe ma khato. babu-ju gathe con khye  
 dh- dhāsyāṃ vap dañā b-s rānī-cān dhāraṃ. bho prabhu  
 svāmī ji jībayā nāth. chalapol bi-jyāsyāṃ li ji gana vane gana  
 cone dhāsyāṃ samast draby sahīt yāñāva dhāraṃ. bho pra- 25  
 bhu svāmī. chalapolayā biśvāsan ji coñā. ji nāpaṃ vāya  
 dh- dhāsyāṃ nā-hmaṃ nāpaṃ vanaṃ.

thana las bās yāyata gvasār yāñāva nā-hmaṃ muñāva  
 coñā b-s rājān dhāraṃ. bho chī kalāt-pani āva chī-jis thithi  
 biśvāsan ekaśarīraṃ yāñāva vaye dhuna. āva ganaṃ gu-gu 30  
 thāsaṃ ma juva-kāle julasā ji mṛty julasā. thva gaṃgā-cā-

malan gārāva mvācake jīva dhāsyam kalāt-panita kanaṃ.  
jamunā-cāmalaṃ gārasā mvāk-hma sik. mahā mahā bhay  
datasā. thva kāṣṭapād-lakāman hūñāva boṣye vane jīva  
dh-ṃ samast kañāva talaṃ ||

- 5 thvayāṃ satī ṣu-nu nā-hmaṃ vañā b-s. kijāva bhākhā  
yānaṃ tāthā thāyas dvakās thyañāva kijā nāp rātaṃ. thana  
kijāva nāp coñāva dhāraṃ. bho chi dāju chan babu-juyā  
bahukusum svānayā kāry on ma ṣu khaṃ. pīl-bhot khaṃ  
sval jula. pīl-bhot gva-hma jvañāva bi-jyāñā dh-ṃ dhāyāva  
10 neñāva dājun dhāraṃ. bho kijā-ju jin rā julasā babu-juyā  
kāry vayā khava dhāyaṃ teva ma ṣu dhāyaṃ teva. chan  
gathye khava dhāyāva ji thva khañ rā dh- | dhāsyam nānā 16<sup>a</sup>  
prakārayā svān kenaṃ. thana dājun lāpā dāyāva hñelaṃ.  
gathiṃ-gu āścary are kijā āmo bahukusum svān ma ṣu.  
15 thva khañ rā. bahukusum svān ma ṣu. thva khañ rā. ba=  
hukusum svān dhāyā-gū pratyakṣanaṃ kenaṃ || thana kijān  
bhārapā. gathiṃ-gū āścary āva jin chu khvālan babuyā khvāl  
svaya dhāsyam aṃdor yāsyam conaṃ || thana kijān pāp-  
ātmā jāyārapāva bhārapā. thaniyā rātris hñed ṣsāpuris dāju  
20 syāñāva. thva svān kāyāva. che vane. babu-juyāke jas kāya  
prasād kāya bhārapaṃ jāgartt yānaṃ coñāva rātri juyāva  
dājuyā hñed vara. pīl-bhot-pani pya-hmasayāṃ hñed vava  
b-s jamadaran suyāva. dāju syāk julo. thana cā-hnasam ba=  
hukusum svān jvañāva beṣya vanaṃ ||
- 25 thana na sañāva rānī-cā cha-hmasen sar-tā. bho rānī-  
pani da-hune hune dh-ṃ thañāva sorañāsyam puruṣ sik  
svayāva mahā bilāp yātaṃ. thana Kusumābatin dhāraṃ.  
āsyā āsyā khoya ma tele. jhi-jhis upāy ma du rā dhāsyam  
gaṃgā-cāmalaṃ gārāva mvācake jīva dhāsyam gaṃgā-cāma=  
30 lan gārāva mvācakāva conaṃ. thana mālako saṃbhāṣaṇā  
yāñāva thananaṃ gamaṃ yāk || bāsanaṃ bās vayāva thava  
rājy thyanakāva rājyā prajyā paramānayā samast lok

muñāva la svar varam. thana mahā jātrā yāñāva thava  
rājy du-hā vañāva babu-juyā caraṇas sebā yāñāva conaṃ.  
thana babu-jun dhāraṃ. dhany dhany Bikramakeśal. bahu-  
kusum svān kār vane dh-ṃ aṃgikār yāk-hma. thavata  
kalāt khaṃ kār vanaṃ. dhany dhany cha dh-ṃ hātaṃ. 5  
thana Bikramakeśal mahā duḥkhan conaṃ ||

thana li babun kijā-hmayāta dhany prasād bilam. bho  
Bikramakeśal. chan kijān bahukusum svān hayāva ji  
udhār yāto. chan ji kāry vañ ma ṣu. chan thavata kalāt  
vana. ji putr dhāya kijā-hma thiṃñ ma du. dh-ṃ dhāyāva 10  
Bikramakeśal duḥkhan conaṃ. kijā-hma rājā yāya dhās-  
16<sup>b</sup> tunu Bikramakeśarin dhāraṃ. are | nirṇay ma du babu-ju.  
kijān hayā svān sunān hala. thathiṃ-gū mahā duḥkh  
siyāva mahā samudrayā itās vañāva rākṣasayāke kāyāva  
jin keñā. thana kijān dhāra. bho chi dāju chan babu-juyā 15  
upadeś bahukusum-svān kār vañ ma ṣu khaṃ pīl-bhot  
khaṃ mār jula dhāyāva jin thva svān ma khu rā bahuku-  
sum svān dh- jin keñā. thana kijāyā khvār cava ma kaṃ-  
syam conāva banāṃtaras rātriyā samayas ja syāñāva jin  
hayā bahukusum svān jvañāva cānaṃ bisye valaṃ || thana 20  
jin kalāt-panita saṃjibani-maṃtr syāñāva tayā du. thva  
maṃtran ji mvācakāva jīb uddhār yāñāva ji ri-hā vayā.  
āva kijān hayā svān ra chiyā ran hayā sukhuri svān. jin  
rā jurasā mā tapaṃ lvac phyānaṃ hayā. chalaporan  
thvayāva śarīras yako chuva dh-ṃ babu-juyāta dhāraṃ. 25

thana babu-hma rājā ati kautuk cāyāva dhāraṃ. ga-  
thiṃ-gū āścary-kha hlāto. sik-hma gathya mvānaṃ vayā.  
svān cha phol mahā dullabhā mā tapaṃ hayā dh-ṃ ji  
heyake tenā rā dh-ṃ dhālaṃ. thana Bikramakeśalinaṃ  
dhālaṃ. bho babu-ju phatasā gathya khava. ma phatasā 30  
thva rājyan pī tiñāva chova. thana babunaṃ dhālaṃ. ale

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9 dvan (ddhan?) for chan 28 svāṃ for svān phol mā mahā

jyeṣṭh putr Bikramakeśali. phatasā thva rājy chanata dhālaṃ.  
ma phatasā dhikkār dhālaṃ.

thana Bikramakeśali rājānaṃ kebaḷy Kusumābati boṅāva  
toyu gān puḷyāva tayāva lu-catākan dāyāva. thana babu-juṃ.  
5 caṃpā-juṃ. kijā-juṃ. boṅāva dhālaṃ. bho babu-ju dhāsyāṃ  
toyu gā ulāva kenāṃ. thana dibyasugaṃdh puṣp toyisya  
hoyakāva kenāṃ ya-tole thvayāva. ānandan chuk julo.  
thana babu rājānaṃ dhālaṃ. bho putr dhany dhany. cha-  
thiṃṇ putr ma du khava. āvanaṃ liyā rājyaṃ. dhanāṃ.  
10 bastubhāb dayāva. cokvaṃ chanata julo dh- dhāsyāṃ.  
Bikramakeśali rājā sālāva mahā sukhan conāṃ. Padmakeśali 17<sup>a</sup>  
śali kijā-ju duḥkhanāṃ conāṃ ||

bho rājā Bhojadeb ṅe-hune. thathiṇa parākram thulasā.  
thva siṃhāsanas cha cone teva dh-ṃ putrikā cha-hma bosya  
15 vanaṃ || 4 ||

## IV.

punarbār putrikān dhālaṃ. bho rājā Bhojadeb ṅao.

Bikramādityayā kāy Padmakeśali nām rājaputranāṃ  
babu-juyāke bimati yāk. bho babu-ju chalapolasyen āmo  
20 kha tyā chiya teva. khayakaṃ tyā chitasā satyabācī juro.  
ma khayakaṃ tyā chitasā mahā pāpan puniva dh-ṃ kāyan  
babu-juyāta hātaṃ || thana hānānaṃ kha ma nyanāva thva  
rājā-cān bhārapā. āva thana conāva chāy dh-ṃ deśāṃtar  
vanaṃ ||

25 tā-kālaṃ deśāṃtar juyāva cha hnuḷyā dīnas thva rājā-  
cān bhārapā. āva ji babu-juṃ uthyanaṃ kha tyā chik rā  
ma chik rā kha dh-ṃ thava rājyas li-hā vayāva thava  
babu-juyā caritr sol vanaṃ. thana baniyāyā pasalas conāṃ.

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1 Bikramakeli 11 Padmakeli 13 Bhojadabe 14 cha ne teva  
22 thva rājān

thana hñi chi vanam. bahanī juyāva pasal du kāyāva  
 baniyānam dhāram. bho gusāhī cha ji che vane vāyo dh-ṃ  
 boṇam yañāva thava ches du-ta bonāva šarc biyāva talam.  
 thana bās yānā conam ||

thva baniyāyā kalāt ni-hma dava. cha-hmayā kvathām <sup>5</sup>  
 tale. cha-hmayā kvathā kvanya. thva ku-hnu tales coñ-  
 hmayā pāl juyāva. thva baniyā tales dyanam. thva b-s.  
 che-rīs deñ-hmayāke parapuruš cha-hma thva misāyāke  
 leval valam. thva misānam khāpā khañāva du kālam ||  
 thva b-s hatāsanam vañāva †teñam tayā mocā lyavalanam <sup>10</sup>  
 hnuyāva sīk. thva b-s śṛṃgār julam. śṛṃgāl dhunakāva  
 svayāva. mocā sīk khañāva thva levalanam dhālam. ale  
 pāpast misā chan dhāya mu mvāl lā. āva ji bāl-hathyān  
 keno. āva gathya yāya dh-ṃ dhamdā kāyāva misānam  
 dhāram. ay bhāju chi chum dhamdā kāya mu mvāre <sup>15</sup>  
 sukhanam di-sane dh-ṃ dhāyāva sukhanam conam ||

nas-cātīs. thva levalan. ay misā chan mālako yāva dh-  
 hānam tāthāva thava che li-hā vanam. thva b-s sīk-hma  
<sup>17<sup>b</sup></sup> mocā khvāl buyakāva sa ka|kīcān bān lākāva mocā  
 thyanyāva ākananam tiyakāva. mocā †yalapāva. thva misā <sup>20</sup>  
 lamkha kāl vanam. li-hā vayāva thva mocā sal-talam. ay  
 putā mām vāya dhuno. khoya ma teva dh-ṃ nvānyāva  
 dhālapo bas tayāva du hāyāva kholam. hāy putā ji kāy  
 sunānam syāto. jinam nak tini thyanyāva tāthā-hma macā.  
 sunān syāt vala dhāsyam khoyāva nvātam. bho pāpist <sup>25</sup>  
 hñethu. chan ji kāy syāto. āva cha bisya juyām pār juyi  
 lā. dh-ṃ hātam. thva hñethunam dhālam. bho chī pāpist  
 jin chāy syāya. chan kāyanam ji kāy ma khu lā. ji kāyanam  
 chan kāy ma khu lā. dhāsyam khoyāva conam. thana  
 baniyānam dhālam. thvayā kāyanam chan kāy. chan <sup>30</sup>  
 kāyanam oyā kāy ma khu lā. ay pāpast misā. āva gathya

yāya. dh-ṃ dhāyāva ji ghalasāl sarbasam cha-panita lava  
 hlāsyam tayā ma khu lā. thathim-gu pahal julanyāva ji  
 sarbasam phuyiva julo dh-ṃ. mahā duḥkhanam conam ||  
 thva b-s lithu-hmanam dhālam. āva chi-ji thathya cone  
 5 ma khuto dhakāva rājasabhās vañāva phe rāt vane dh-  
 dhāsyam. rājasabhā vanyāva pāragāmiyā hñevane vañāva  
 hlātam. bho chī sabhāpati. sabhālok. jimis kha nyasya  
 bi-jiyā-huni dh- bimati yātam. bho sabhālok thaniyā rātrīs.  
 ji puruṣ hñethuyā pāl. tham su-tha hñāpām ji kāy khvāl  
 10 buyakāva sa chenyāva. thyañam tāthāva. lamkha kāl vanyā.  
 li-hām vayāva. svayānam kāy siñāva conam. thva ji kāy  
 syāta. mebanam ma khu. hñethun syāk niścay khava.  
 thvayā bicār yāya māl. dh-ṃ dhālam. thvate thvayā kha  
 nyanyāva. cha-bhin tayāva. hano hñethu-hma boñāva  
 15 nānam. ay misā-jan. thva mocā chan syāñā khava lā.  
 gathya khava. dh- dhāyāva. thva misān dhālam. bho chī  
 pamc sabhālok-pani thva mocā jinam syāñā datasā | deba= 18<sup>a</sup>  
 nam dharmanam siva. ji mocānam vayā mocā ma khu lā.  
 oyā mocānam ji mocā ma khu lā. dhāyāva cha digas conam ||  
 20 thvanam-li lithu-hma boñāva sabhānam dhālam. ay  
 misā-jan ji-panisen tyā chiya dhuna dh-ṃ hātām. āva cha-  
 pani kha nane dhuna. chan chālasā nibastran coñāva. thva  
 sabhā sva cākar ule chālasā. chan kha khava julo. ma  
 chālasā chan kha ma khu dhāyāva. thva misānam dhālam.  
 25 yathya julasām chālā khe dhāsyam conam. hanam thva  
 misā cha-bhin tayāva hñethu-hma boñāva sabhānam dhā-  
 lam. bho misā-jan. chimi kha tyā chiya dhuno. cha nibast  
 yāñāva thva sabhā sva cākal ule chālasā cha tyāk. ma  
 chālasā cha buk dhāyāva. chan lithun chālā dh-ṃ dhāyāva  
 30 vanam. thva b-s hñethu-hmanam dhālam. bho sabhālok.

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 11 vayā

pāl yāya ama-thya jukva data lā. mebatā ma du lā. phāt  
 ile. cikan bāle. ghat vāle. laṃkhas dune ma du lā || āmo-  
 guli jukva yāya māl dh- dhālasā. yathyanam ma chālā.  
 yathya yā-hune dh-ṃ dhālam. thana lithu boṅāva sabhānam  
 dhālam. bho misā-jan. chan chālasā āva telo dh- dhāyāva. 5  
 thva misān. gā. lan. janī tol-tāva. patāsiyā cot sāle ten b-s.  
 sabhālokan hātam. bho pāpiṣṭ nilajyā misā. chan lajyā mu  
 mvāl lā. chan patāsi toya ma te. chan saty svaya dhuna.  
 chaṃ kha ma khu kha julo. chan adharm julo dh-ṃ  
 hānyāva. baniyā bonyāva hātam. ay baniyā. āma lajyā ma 10  
 du misā asaty kha hlāk misā. chinam pi tiṅam choya māl  
 dh-ṃ hānyāva. pi tiṅam chok julo ||

thva b-s baniyāyā ches coṅ-hma saṃnyāsinam sabhās  
 vanyāva. babu-juyā hñevane conyāva dhālam. bho chi  
 babu-ju chalapolasen satyanam tyā chik. dhany dhany 15  
 babu-ju. thva baniyāyā lithu-hma kalātayā levalanam hnu-  
 yāva syāk khava. thathim-hma pāpiṣṭ misā. āmo thava  
 dokh yānyāva hñethuyāta pāl yāk-hma āmo. ay babu-ju.  
 chalapolasyen ji siva lā. ma siva lā. ji juyi chalapolayā  
 18<sup>b</sup> putr Padmakeśali thukā. jīnam chalapolayā caritr sol | 20  
 vayā dh-ṃ dhāyāva. babunam kāyayā khvāl svayāva. rājā  
 Bikramādity harṣamān yānāva conam. thvanam-li bani-  
 yānam hñethu-hma kalāt jvanyāva thava che vanam. thva  
 rājānam thava putr Padmakeśali. thava che bonyāva.  
 sukhanam conam || 25

thathi-hma rājāyā siṃhāsanas cha dane ma teva dh-ṃ.  
 putrikā cha-hma bosye vanam || 5 ||

## V.

punarbār putrikā cha-hmasen dhālam. bho Bhojadeb  
 rājā. ji kha ne-hune dh-ṃ dhālam. 30



thana cha-gulī nagar dava. thva nagalayā nām Sīmanta-  
 kapurī dhāyā. (thva deśayā rājā Ratnaketu. thvayā kalā-  
 tayā nām Madanābati. thvayā putr ma dayāva manas  
 duḥkh juyāva. likhisake ñeñāva mahādeb tvaṃ pūjā  
 5 yātaṃ. thathyanam mocā ma du. cha hnuyā dinas.) thva  
 deśayā oya malī cha-hma du. thva malin rājāyāke bimati  
 yāk. bho mahārājā. chi-jis ujhānas svān šuro. gathya yāya  
 mār dh-ṃ dhāyāva rājān dhāraṃ. bho malī. chan bicār  
 yāva. rātasā chaṃ yathya yāva dh-ṃ. cholapāva chotaṃ.  
 10 thva maliṃ taman vanaṃ. khañāva rājā hñirāva conaṃ ||  
 thana rātri juyāva rājān maṃtriyā hñaone dhālaṃ. bho  
 Buddhībar. maṃtrī thani ji chi ni-hmaṃ vañāva maliṃ  
 gathye conaṃ khe sol vane nuyo dh-ṃ dhāyāva. maṃtrīva  
 rājāva ni-hma vanaṃ. thana ti-jak svayā b-s. thva malinaṃ  
 15 khu vara haṃ tyañāva. barā kāyāva hñāñāva. rājāyā  
 nugaras kayāva mṛtyu juraṃ. thva malin bvāña vayāva  
 sorañāsyaṃ. thva rājā sīk khañāva thva malī bisya vanaṃ.  
 thva maṃtrīnaṃ thva maliṃ sar-tāva bodh yātaṃ. bho  
 maliṃ chan suyā hñavane dhāya ma te. āva chu yāya.  
 20 chan rāhātaṃ vane māva-hma chan doṣ ma šu. vayā  
 doṣanaṃ vanaṃ. āva cha thaniṃ nisyaṃ rājā yāya dh-ṃ  
 hñāñāva. sīk-hma rājā anaṃ tu thuñāṃ tāthāva. thva maliṃ  
 thava che boñaṃ hayāva. rāniyāke vañāva rānī hātaṃ.  
 bho rānīs. chalapol rānī juya yalasā. ji bacan nava. dh-ṃ  
 25 hātaṃ || chi-jis rājā julasā hmeḡo | sito. thana maliyāta **19<sup>a</sup>**  
 dhāva kha sakaleṃ maṃtrīnaṃ rānī kanaṃ. bho mahārānī.  
 jinaṃ chalapolayāta svān dayakaṃ tayā. thva svān šura  
 dhāyāva. rājānaṃ dhāla. chan lātasā. syāva dh-ṃ cholapāva  
 chotaṃ. thana rājānaṃ li boñaṃ yanyāva. sol bi-jyāta.  
 30 thva malinaṃ khu bhālapāva balānaṃ kayakāva syāto ||  
 āva thva maliṃ rājā yāya māl. dh-ṃ rānī hātaṃ. rānīnāṃ

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7 gathya pāp 9 chorapāva 16 mitru juraṃ 22 sāk for sīk

ājñā dayakalaṃ. bho maṃtrī chin gathya bhiñ athya yāva  
dh-ṃ dhāyāva maṃtrīnaṃ dhālaṃ. chān dhālasā. rājye laṣa=  
lape nimittinaṃ. thva kāry yānyā dh- dhāyāva. thva malim  
kothās surāva tala. sunuṃ juya coṇe ma dayakaṃ talaṃ ||

thathya la chi. ni rā. sva rā. pi lā. cyā lā vanyāva. prajā 5  
munyāva bimati yātaṃ || bho maṃtris ne. ji-panis rājā nāp  
lāya gathya ma dato. chān chu julo. ji-panis sukh duḥkh  
hlāya thās ma du dh-ṃ prajā-lok nvāk. thana maṃtrīnaṃ  
prajā-lok hātaṃ. bho prajā-lok-pani nya-hune. chi-jis rājā  
julasā. ma chiñ pi-hā ma bi-jyāk. āva din svayāva juko 10  
pi-hāṃ bi-jyāyuva dh-ṃ bodh yānaṃ chotaṃ. thana cha-  
hnuyā dīnas din svayāva prajā munakāva. psthān daya=  
kalaṃ || thana grāmayā paramān-tos nām kanyāva. thvayā  
nām thva thva dh-ṃ maṃtrīnaṃ samastaṃ seṇāva tava ||  
thana lokan dhālaṃ. thva rājā julasā malim thya coñ dh- 15  
thithim nvātaṃ. guli-chinaṃ malim khava dhālaṃ. guli-  
chinaṃ malim ma khu. rājā khava dhālaṃ. thathya prajā  
nvānyā co-coṃ. thva malinaṃ tā-kālaṃ rājy yāk julo ||

cha hnuyā dīnas thva malinaṃ dhāraṃ. bho maṃtri  
chan ji gathya sibā ma dhāyāṃ dh-ṃ dhāraṃ. chan jita 20  
śivā dhārasā. ji rājyes cova. śivā ma dhālasā. ji rājyes coṇe  
ma du dh-ṃ pi tñāva chotaṃ. thana maṃtrī mahāduḥkha=  
naṃ vanaṃ. thana samudrayā tīras tilaṃ tīraṃ vanyāva.  
tava samudras atī bhiñ camp-svān na-svāk khanyāva. thva  
maṃtrīn kāyāva. svān cha phol jvanyāva. punarbār ji 25  
maṃtrī juya dh-ṃ rājāyāke du talaṃ. thva svān kāyāva  
19<sup>b</sup> rājānaṃ dhāyā. gathimna āścaryy svā|n dh- bhālapāva  
thamanaṃ chutaṃ || chus-tunuṃ thva rājā taruṇi jusyaṃ  
vava. thana rānīnaṃ dhālaṃ. bho rājās. chalapol thathimna  
taruṇi julo. ji thathimna jithi. ji julasāṃ. chalapol thyaṃ 30  
conake. chalapolan chunyā-guli svān jitaṃ kāyakal chova

dh-ṃ rājāyā hnevane dhālaṃ. thana rājānaṃ maṃtrī  
bonakal chotaṃ || thva rājānaṃ maṃtriyāta dhālaṃ. bho  
maṃtrī. chan hayā-thiṃṇa svān kāśyaṃ haya māḷ dh-ṃ  
dhāyāva. mahā duḥkhan svān kāl vanya julo ||

- 5 svān kāl vanyā b-s maṃtrīnaṃ dhālaṃ. gathiṇa kautuk  
āścary. thamaṃ yānyā rājānaṃ thavata cel yāk. gathiṃ-gu  
duḥkhaṃ mahimā dh- dhāśyaṃ vanyā b-s parbat cha-guli  
lulaṃ. thva parbatayā samīpas dahan cha-guli dasyaṃ  
coṇ. thva dahas Mahādeb cha-hma dasyaṃ coṇ. thvayā  
10 hnevane nan jyānyā triśūḷ cha-guli dasyaṃ coṇ. thva  
triśūḷas thva malīṃ thava-thya thamaṃ thasal pāśyaṃ  
coṇ. pvāthan triśūḷ cāyakaṃ coṇ-gu. thva maṃtrīnaṃ  
khanyāva. maṃtrī kautuk cālaṃ. thva malīṃ gathya  
thana vala. bhālapāva. svasyaṃ conaṃ || thva b-s ākāśan  
15 sal-tāva hava. bho maṃtrī ji kha nēva dh-ṃ dhālaṃ. bho  
chi chi-kal-pani su juyiva dh-ṃ nyanāṃ. thana Mahā-  
debanāṃ dhālaṃ. bho maṃtrī ji lā julasā Mahādeb thukā.  
cha chāy vayā. jin cha kane nāva. āmo malīṃ jike tapasyā  
yānyāyā phalanāṃ thu-gulī lokas rājā jula. rājā-strī bhog  
20 yāto. chan yānyānaṃ rājā jula ma khu. cha li-hā vanyāva.  
thva malīyāta śivā dhāva. thva b-s cha māny yānyāṃ  
tayiva dh-ṃ ājñā dayaku-gu nenyāva. thva maṃtrīnaṃ  
khava bhālapāva li-hā vayāva. camp-svān cha phol jva-  
nyāva valaṃ ||

- 25 thana che thyanyāva thva rājāyāke vanyāva. rājā tvam  
nāp lānyāva dhālaṃ. bho rājās jinaṃ yānyā rājā ma khu  
khaṃ dh-ṃ. thva dahas coṇ kha. samastaṃ kanyāva. rājā 20<sup>a</sup>  
pradakṣiṇā yānyāva. bhok puyāva. prārthanā yānyāva svān  
cha phol du talāṃ || thana thva rājānaṃ dhālaṃ. bho  
30 maṃtris. gathya cha hnāpā chan rājyes cītā yānyā. athyaṃ  
yāśyaṃ cova dh-ṃ dhālaṃ ||

bho rājā Bhojadeb nya-hune. thathimña rājāyā hatālas  
phunyaṃ coṅ-hma rājāyā siṃhāsanas. cha dane ma te  
dh-ṃ dhāyāva putrikā cha-hma boṣya vanaṃ || 6 ||

## VI.

punarbār putrikā cha-hmanaṃ dhālaṃ. bho rājā Bho<sup>5</sup>  
jadeb. ji kha ma naṃsyaṃ siṃhāsanas dane ma te.

cha-gulī nagaras Bikramādity rājāyā kalāt ni-hma du.  
thyāk-hma cha. lavatīni cha-hma. thana cha hnuyā dīnas.  
lavatinīnanaṃ rājāyāke chonyāva dhālaṃ. bho rājā ne-  
hune. chalapolas rānīnaṃ. chalapolayāke vāsala yāyino<sup>10</sup>  
dh-ṃ chonyāva. thva rājā tam cāyāva. thva rānī-cā pi  
tinyāva chotaṃ thva rānī-cānaṃ dhālaṃ. Hari Hari jin  
yānyā aparādh chunu ma du. āva ji gana vane gana conya.  
dh-ṃ ana vane he ma siyāva. thva maṃtrīyāke vanyāva  
khoyāva conaṃ. thana maṃtrīnaṃ dhālaṃ. bho rānī chala<sup>15</sup>  
pol che li-hāṃ bi-jyāva ma te. jike bi-jyā-huni dh-ṃ dhāyāva  
du bonyāva talaṃ. thana maṃtrīnaṃ dhāraṃ. bho māṃ ale  
strī. cha-panisenaṃ thva rānī du dh-ṃ suyā hñevane kane  
ma te dh-ṃ hātaṃ. bhinaka nake tvaṃke yāva dh-ṃ  
hānyāva talaṃ ||<sup>20</sup>

thvanaṃ li. pi lā. cyā lā. dasyaṃ li. kobiyā natuvā  
pyākhun huyakal vava. thva rājānaṃ natuvā pyākhun  
huva-hma misā khanyāva birah cāsyāṃ ma chiñ julo.  
thana thva rājānaṃ maṃtrī hānyā. bho maṃtrī kha chatā  
gathya yāya. natubā misā-jan khanyāva vayāke atī man<sup>25</sup>  
vañ. thva misā nāp lācake māla dh-ṃ dhāyāva. thana  
maṃtrīnaṃ dhālaṃ. bho mahārājā. āmo khas saṃdeh  
kāsyā mu mvāva. chalapolayā sebak ma khu lā ji. jin nāp  
lācake makhā dh-ṃ dhāyāva. bodh biyāva talaṃ. tha thva  
maṃtrī che vayāva. thava kalāt Kamarābatī sal-tāva dhālaṃ ||<sup>30</sup>

bho chī Kamarābatī. āmo rānī bhinaka samār yācakāva  
 tiva. bhiṃ-gu bastran tiyakāva tiva. juju bi-jyāyiva dh-  
 hānyaṃ tā|thāva. thamam rājāsake vanam || thana mantri- **20<sup>b</sup>**  
 nam rājāsake dhālam. bho mahārājā thaniyā rātrīs. chala-  
 5 pol ji che bi-jyā-huni dh- dhāyāva. rājā harṣamān juyāva  
 conam ||

thana thva mantri thava che li-hā vayāva dhālam. bho  
 rānī thaniyā rātrīs. juju bi-jyāyī. du-hā bi-jyātanyās. chunu  
 dhāya ma te. vasapolan dhayā thya conyāva krīḍā mālako  
 10 yākāva chova. jujunam hlāko kha lu-manakāva tiva. lipatas  
 jabāp biya māl hānam tāthāva rājāsake vanyāva dhālam ||  
 bho mahārājā. mata cyāya dhāya ma teva. thva nyālā-pu  
 cāyīva. jin mālako bodh yānāva taya dhuna. kothās bi-  
 jyānāva mālako rati krīḍā yānāva. li-hā bi-jyā-huni dh-ṃ.  
 15 ni-hmayāta kha senāva rājā boṇam yanyāva. nāp lācakāva  
 bilam. thva-pani ni-hmam nānā prakāran rati krīḍā yān-  
 yāva. rājā tvam li-hā bi-jyāk julio || thana mantrin. sam-  
 batsarādīn nakṣetr tithi-bār cosyam tava julio ||

thana ji rā dasyam li garbhas dava-hma. rājā jāt julam ||  
 20 mahā suṃdar jusyam lakṣaṇanam samyukt jusyam jāt  
 julam || thana rājā-cāyā khvāl khanyāva. thva mantri  
 harṣamān julam. thanam nāmakaraṇ yāyata. jotik muna-  
 kāva dhālam. bho jotik-pani. thva ji chay-cāyā nāmakaraṇ  
 yā-hune. thvayā śāstras chu con. u-gulī nām chuva dh-  
 25 mantrinam dhālam. thana jotik-panisen svayāva. thvayā  
 nām Bikramakeśali dhāya. dhālasā rājāyā kāy ma khu  
 dh-ṃ. rājāyā bhayanam jñānāva. thva jotik thithiṃ khvāl  
 svayāva conam. thva-pani thithiṃ khvāl svayāva con  
 khanyāva. mantrinam dhālam. bho jotik. cha-pani chāy  
 30 jñānā. rājānam daṇḍ yātasam ji thukā yāyuva dh-ṃ  
 dhāyāva. thva jotik-panisen Bikramakeśali dh- nām chu-

taṃ. thvaṇaṃ li annaprāsan yākalaṃ. thanaṃ li ākhal  
senakal chotaṃ. mārabidyā senyāva. śāstrabidyā sena.  
thvanaṃ-li budhān syaṇaṃ talaṃ ||

thanaṃ li lyāca-hma juyāva valaṃ. thana rājānaṃ  
mantrīyā hñevane dhālaṃ. bho mantrī chan chay. jike gu 5  
21<sup>a</sup> be|lasaṃ bonyāva ma hava. chān bonāva ma hayā. boṇaṃ  
haya māl dh-ṃ rājānaṃ dhālaṃ. thana mantrīnaṃ dhālaṃ.  
bho mahārājā. chalapolayā sebak ji ma khu lā. jin dīn  
bhīn khu-hnu boṇaṃ haya dh-ṃ maṃtrīnaṃ dhālaṃ.  
thana dīn bhīn khunu. Bikramakeśali boṇaṃ yanyāva. 10  
rājā nāp lācakāva bilaṃ. thva Bikramakeśali khanyāva.  
rājā atī kautuk cāsyāṃ conaṃ. rājānaṃ ṇanaṃ. bho mantrī  
thvayā nām chu dh- ṇenaṃ. thana mantrīnaṃ dhālaṃ. bho  
rājā thvayā nām Bikramakeśali dh-ṃ kanyāva. rājānaṃ  
bhālapā. gathimṇa kautuk. ji nāmas ko kāyāva chuṇaṃ 15  
tala dh-ṃ rājā kautuk cāsyāṃ conaṃ || thana rājānaṃ  
dhālaṃ. bho Bikramakeśali. cha jike hñithan vava mār  
dh-ṃ dhāyāva prasād biyāva chotaṃ. thu ku-hnun nisyāṃ  
hñithanaṃ vanīva julo.

cha hnuyā dinas thva Bikramakeśaliyāta dhālaṃ. bho 20  
Bikramakeśali. ji ma vaṃ-tole. cha vane ma te dh- hānyāva  
talaṃ. thana dinayā sva pahar vanaṃ. thathyanāṃ rājā  
pī-hā ma va. thana maṃtrī ās bunyāva sol vava. bho Bikra=  
makeśali. chān che ma vayā dh- dhāyāva Bikramakeśali-  
naṃ dhāraṃ. bho ajā-ju. rājāyā hukam ma du dhakāva 25  
ji ma vayā dh-ṃ dhāyāva chotaṃ. thana rātrīyā samay  
juyāva thanaṃ coṇ. thana rātrīyā cha pahal vañ b-s pū=  
rbadiśās rākṣasīnī khova śabd vava || thva khvava śal  
tāyāva. rājānaṃ sal-tāva hava. bho dubāri thana su du.  
āmakan su kholo. svava dh-ṃ dhāyāva. thva Bikramake= 30  
śalinaṃ dhālaṃ. bho rājā jin sol vane dh-ṃ dhāyāva

vanam. thana koś chi dhāle vanyāva. li-hā vayāva u  
 thāyasaṃ conaṃ. punarbār hanom paścimasaṃ khova sal  
 tāyāva. hanaṃ rājānaṃ sal-tā. thana su du dh-ṃ dhāyāva.  
 Bikramakeśalinaṃ dhālaṃ. bho mahārājā. jiva nāp sol  
 5 vane makhā dh-ṃ vanam. li-hāyāva u thāyasaṃ conaṃ.  
 punarbār uttaraṃ khova. thva sabd tāyāva. rājānaṃ  
 sal-tāva Bikramakeśalin ji du khe dhāyāva sol vanam.  
 li-hāyāva u thāyasaṃ conaṃ. punarbār hanom dakṣinasaṃ  
 khova sa|r tāyāva. rājānaṃ sar-tā. thana su du dh-ṃ **21<sup>b</sup>**  
 10 nenam. Bikramakeśalinaṃ ji du khe dh- dhāyāva. rājā  
 tam cāyāva dhālaṃ. chu Bikramakeśali. rātriyā pya pahal  
 vana. chu li-salaṃ haya ma phu. dh-ṃ dhāyāva Bikra=  
 makeśali duḥkh tāsyaṃ conāva. khu-hnu hnas hnuyā la.  
 cha hnunaṃ thyanakaṃ vanam ||

15 thana ban cha-guli luva. banayā duvane atin tā-hāva  
 simā cha mā dasyaṃ coṇ. thva simās sīk-hma cha-hma  
 khāsyam tayā du. thva simāyā kos. rākṣasini cha-hma  
 khosyaṃ coṇ. thva khanyāva Bikramakeśalinaṃ dhālaṃ.  
 bho chī. cha su juyuva. chāy khoyāva conyā dh-ṃ dhāyāva.  
 20 rākṣasinīnaṃ dhālaṃ. thva sīk khāsyam tayā-hma ji  
 prabhu juyīva. thva ko kāyāva biva. jin mi lācake dhāyāva.  
 Bikramakeśalinaṃ ko kāyāva bilaṃ. thana Bikramake=  
 śaliyā tuti lāhā si-tolenom. thva rākṣasinīnaṃ sīk-hmayā.  
 lā. cat cat phunyāva. rākṣasini bhālapāva. Bikramakeśalin  
 25 khargan pālāva java tutis lāk. java tuti pet nanyāva vanam.  
 thva rākṣasini java tuti ma dayakāva bisya vanam ||

thva tutis coṇ pāyal cha pā kāyāva li-hā valaṃ. thvayā  
 sati khu-hnu. rājāyā sabhās con vanam. thana rājānaṃ  
 nanaṃ. bho Bikramakeśali hmigo su khola dhās-tunum  
 30 janikhas tayā pāyal pi kāyāva. rājāyā hñevane tayāva  
 bilaṃ. thva pāyal khanyāva. rājā atī kautuk cālaṃ. bho

Bikramakeśali. thva pāyal gana kāyāva hayā dh-ṃ dhāyāva. Bikramakeśalin samast bṛttānt-kha kañāva. hmigo rākṣasinīnaṃ phesyam tāthu pāyal dh-ṃ kāyāva thava che li-hā vanaṃ || thvanaṃ li thva pāyal rājānaṃ ravatīniyāta bilaṃ. than ravatīnīnaṃ dhāraṃ. bho mahārājā. 5  
thva pāyal gathimāna bastuk. thva pāyal cha pā du thāyas ni pāṃ dayīva. ni pānaṃ hñāya māl dh-ṃ dhāyāva. rājānaṃ Bikramakeśali bonakal chotaṃ ||

thana Bikramakeśali mantrī ni-hma vanyāva dhālaṃ. 22<sup>a</sup> bho mahārājā. chu ājñā dayakā dh-ṃ ne|naṃ. thana 10  
rājānaṃ dhālaṃ. bho Bikramakeśali. thva pāyalayā joli biya māl dh-ṃ dhālaṃ. thana mantrīnaṃ dhālaṃ. bho rājā ji kha nasya bi-|jyā-huni. jin ma kaṃsyaṃ tayā. thva Bikramakeśali chalapolayā kāy thukā. gathya dhārasā. chalapolasen natuvā pyākhun huyakā khunu. thva natuvā 15  
khanyāva. chalapol bilah juva. thva b-s ji hñevane ājñā prasann juva. thva natubānī. jita biva dh-ṃ dhāyāva. jin rānī hayāva chalapol nāp lācakāva biyā. thva patras cosyam tayā du. svasya bi-|jyā-huni dh-kṃ dhāyāva bṛttānt-kha sakale kāyāva thva chalapolayā putr kāsyaṃ bi-|jyā- 20  
huni dh- dhāyāva. thva Bikramakeśali rājā-cā lava hlānyāva bilaṃ || thana rājānaṃ mantrīyā hñevane dhālaṃ. bho mantrī dhany dhany mantrī. chan jit baṃś ma du. baṃś dayakala. āvaṃ li thva rājyaṃ dhanasaṃpattī dayāva cok chanata kāva. ji bhāgyanaṃ baṃś dato dhāyāva. Bikrama- 25  
keśalinaṃ dhālaṃ. bho bāju thva pāyalayā kāry ji vane julo. chalapolasyen saty juko yāva māl dh-ṃ dhāyāva bājuyā pāli ni pāṃ bhok puyāva vanaṃ. thana kāy Bikramakeśali vanyāva. rājā khoyāva conaṃ ||

thanaṃ li rājā-cā tāyine vanyāva mahā tava-dhany ban 30  
cha-gulī pulāva vanya b-s. tava-dhany rājy cha-gulī thya-  
naṃ. thva deśayā rājāyā ekaputrī cha-hma du. thva eka-



putrī Kṛṣṇābatinaṃ sadānaṃ Mahādeb caitr bhalāḍ pūjā  
 yāsyāṃ coṇ. thva rānīnaṃ āsi-khā yānyā. thva Bikra-  
 makeśali puruṣ lāya mā dh-ṃ dīn-prati sibā yāk. cha  
 hnuyā dīnas. rātris sapanas kenāṃ || thana rānī-cānaṃ  
 5 thava māmāyā hñavane dhālaṃ. bho mām-ju jinaṃ Ma-  
 hādeb caitr pūjā yānyā. āva jita bal prasād bila. thani  
 thva deśas valasā su. deśī paradeśī vava-hma. bho mām-ju  
 jiva. vava bibahār yāya māl dh-ṃ. māmāyā hñevane  
 dhāyāva. thva kha sakale māmanaṃ babu-juyā hñevane  
 10 dhālaṃ. babunaṃ thva puruṣ svacakal chotaṃ ||

thana māl juyā b-s pa|salayā phales coṇ-hma khanyāva. **22<sup>b</sup>**  
 rājāyā dūtaṃ dhālaṃ. bho mahāpuruṣ. ji su juyīva.  
 khava thya jita kane māl dh-. anek prakāraṃ nenaṃ ||  
 thana thva rājā-cānaṃ dhālaṃ. ji lā julasā. Bikramakeśali  
 15 dh-ṃ kanyāva. thva dūt vava-hma rājāyāke boṇaṃ yanyāva  
 dūt vava-hmaṃ dhālaṃ. bho Bikramakeśali dhāyā-hma  
 thva haya dhuna. kāsyā bi-juyā-huni dh-ṃ nāpa lācakāva  
 bilaṃ || thana rājānaṃ dhālaṃ. bho Bikramakeśali. āva  
 chin ji hmyā-cava bibahār yāva dh-ṃ dhālaṃ. thva Bikra-  
 20 makeśalinaṃ dhālaṃ. bho rājā ji bibahār yāt vayā ma khu.  
 ji bājuyā kāry vayā. gathya bibahār yāya dh-ṃ dhāyāva.  
 rājānaṃ dhālaṃ. bho Bikramakeśali thana kanyā juko  
 dān kā-hune dh-ṃ. dhāyāva balanaṃ kanyā dān biva julo.  
 thana u kvathās juko denyāva. misāyā kha karm juko ma  
 25 yāk. pe hnu. cyā hnu dasyaṃ li. thva rājā-cānaṃ belā  
 phonyā. bho bāju ji vayā kāry ma sidhu ni. ji vane telo.  
 belā bi-hune dh-ṃ belā phonyāva. babu-juyā kāry vanaṃ ||  
 thana durg pathas thyanyāva. atīnaṃ tā-hāva sīmā cha  
 mā dasyaṃ coṇ. thva simāyā kos cā yīnāva conaṃ. thva  
 30 simās coṇ jhaṃgalayā che dava. thva jhaṃgalayā kāy  
 pya-hma dava. thva mocā-to pe-hma pe-kheṃ caturdiga-

saṃ vanīva. pūrb cha-hma vanīva. paścim cha-hma vanīva.  
 dakṣiṇ cha-hma vanīva. uttar cha-hma vanīva. thva pya-  
 hmaṃ hni hni chiyā vanīva. hni hni chiyā li-hā vayīva.  
 thva pya-hmayāke babu-jun vāt nenīva. pūrb vañ-hmaṇaṃ  
 dhālaṃ. pūrbas. rājā Bikramādit khosyaṃ coṇ. hā Bikra= 5  
 makeśali dh-ṃ hāhā-kāl yānaṃ khova. mikhānaṃ ma  
 khano dh-ṃ babu kanaṃ || thana paścim vañ-hma ka-  
 naṃ. Bikramakeśalinaṃ bibāhā yānaṃ tāthā-hma rānī-cā  
 siya dh-ṃ con. pya hnunaṃ ma valasā abasyanaṃ siya  
 23<sup>a</sup> dh-ṃ con dh-ṃ babu-ju kanaṃ || | hanoṃ dakṣiṇ vañ- 10  
 hmaṇaṃ kanaṃ. dakṣiṇas. samudrayā tilas simā-cos. hi.  
 tululunaṃ vayakāva. tuti jvañāva khosyaṃ con. rākṣasini  
 tuti cha pā ma dayakaṃ hāhā-kār yānaṃ coṇ. pāpast  
 Bikramakeśalinaṃ ji tuti cha pā dhyaṇaṃ yañ dh-ṃ hālāva  
 coṇ dh-ṃ babu-ju kanaṃ || hanoṃ uttaras vañ-hmaṇaṃ dh= 15  
 laṃ. bho babu-ju ji vāt ñe-hune. thva simā kos coṇ-hma  
 manuṣy ati kaṣṭhaṇ vayāva coṇ dh-ṃ babu kanaṃ || thva=  
 naṃ li thva jhaṅgal-panis sisā bosā nayata bo talaṃ.  
 manuṣyayāta cha bo tayāva bo bil vanaṃ. thva manuṣya=  
 naṃ bonakāva. bho bihaṅgam ji duḥkh dale chu naya 20  
 dh-ṃ ma kāva. thva bihaṅgamaṇaṃ dhālaṃ. bho manuṣy  
 thva sisā niva. chan kāry phako jimisen upāy yāya makhā  
 dh-ṃ bodh biyāva sisā ādin ann nakaraṃ ||

thvayāṃ satī ṣunu thva manuṣyan bimati yāk. bho  
 bihaṅg pakṣi. chin bhalosā biyā kāry chin yāya māl. 25  
 chi-pani julasāṃ devava uti. ji julasā Bikramāditayā kāy.  
 thva babuyā duḥkh mocake nimitṭin ji thana vayā. ji  
 rakṣā yāya māl dh-ṃ khosyaṃ khosyaṃ bimati yāk. thana  
 bihaṅganaṃ dhālaṃ. bho manuṣy thva nāyo dh-ṃ. mana=  
 kāmanā-si cha tvāk bilaṃ. thva si hmas tayāva vane gana 30  
 bhālapā ana thyañāva coniva dh-ṃ bilaṃ ||

thvanaṃ li thva manuṣyanaṃ thva jhaṃgal-panike belā  
 kāyāva. manan bhālapā. gana rākṣasini con. ana thyane  
 mā dh-ṃ bhālapāva vañā b-s rākṣasiniyā thāyas thyañāva  
 conaṃ. thana rākṣasini simā-cos khoyāva con khañāva  
 5 hatāsanāṃ vañāva khaḍgan pālāva. pāyal kayāva. thva  
 rākṣasini hālāva. ākāśas bosya vanaṃ || thva pāyal jvañāva  
 Bikramakeśari li-hā valaṃ ||

thva Bikramakeśalin hanaṃ bhālapā. thamaṃ bibahār  
 yānaṃ tāthā rānī-cāyā thāyas thyane māl dh-ṃ dhāsyāṃ  
 10 vañā b-s. rānī-cāyā deś thyañāva conaṃ. thva deśas u|tpāt **23<sup>b</sup>**  
 juva kha ñañāva. praajā-lok-panike ñenaṃ. bho praajā-lok.  
 thva deśas chu julo dh-ṃ ñañāva praajā-lokan dhālaṃ.  
 khava khe chalapol nanānaṃ ma bi-jyāñāva rānī-cā mi  
 miśya vane ten. thathyaṃ thukā utpād julo dh- dhāva-gu  
 15 kha ñeñāva hatāsanāṃ vañāva āśya āśya dh- dhāsyāṃ  
 vañāva rānī-cā nāpa lāt vañ julo. thva rānī-cānaṃ thava  
 puruṣ Bikramakeśali vava khañāva mahā harṣamān julaṃ.  
 thva khu-hnu niśyaṃ pya hnu-to anaṃ bās yāñāva conaṃ.  
 thvayām satī khu-hnu na sañāva. babu-juyāke dhālaṃ.  
 20 bho babu-ju ji babu-ju siyīno. ji vane belā bi-hune dh-ṃ  
 belā kāyāva. dhan saṃpatti. hastirath. aśvarath sahit rānī-cā  
 sahit yāñāva thava rājy bi-jyāk ||

thana rājā-cā Bikramakeśali thvano dh- vāt tāyāva.  
 Bikramādīt rājā harṣamān juyāva lok sakale munakā. nānā  
 25 bādy thātakāva. nataki nātaki cetak bidyā yānaṃ mahā  
 jātrā yāñāva thava deśas du-ta boñāva yanaṃ. thana  
 Bikramakeśalinaṃ babu-ju nāp lāñāva. mantrī nāpa  
 lāñāva. babu-juyāta sebā dhāyāva. thithi bicār yāñāva.  
 thva rājā-cānaṃ bimati yāk. bho bāju. thva pāyal kāśya  
 30 bi-jyā-hune dh-ṃ dhāyāva. pāyal biyāva thamaṃ vanyā  
 thāsayā dako bṛttāntar-kha kañāva bilaṃ. thana babunaṃ

pāyal svayāva hārṣamān julam || thva rājānam pi tinam  
 tayā-hma rānī bonakal choyāva. thva pāyal lava hlānāva  
 bilam. lavatīniyāke coṅ pāyal kāyāva bilam || thana lava=  
 tīniyāta hātam. are pāpast misā chan asaty kha hlānāva.  
 ji bamś nās yāya ten cha ji rājyes ma byāk. dh-ṃ nvānāva 5  
 pi tināva chotam. dayāva coko rājy dhan sampatti Bikra-  
 makeśali kāyayāta biyāva caram carati hukam cha man  
 ṣusi jula dh-ṃ dhāyāva. thyāk-hma rānīyāta lava hlānāva  
 24<sup>a</sup> bilam. thva mam|trīyāta aneg deś. aneg prasād bilam.  
 thvaten rājā rānī mantrī prajā-lok sakale sukhan coṅ 10  
 julio ||

bho rājā Bhojadeb. thathimṇa rājāyā siṃhāsanas cha  
 dane ma te dh-ṃ putrikā cha-hma bosya vanam || 7 ||

## VII.

punarbār putrikā cha-hmasen dhālam. bho rājā Bho= 15  
 jadeb. ji kha ne-hune. āmo siṃhāsanas cha dane ma te.  
 gathya dh- dhālasā.

Bikramāditayā tvāc. samudrava tvāc atin prīti yānam  
 jāk. thana Bikramāditanam dhālam. ji tvācayāke bicār vane  
 yava sunum dava lā. va-hmayāta draby biya dh-ṃ dhālam. 20  
 thana daridr brāhmaṇ cha-hmasen dhālam. bho mahārājā  
 ji vane dhāyāva rājānam aneg bastu-bhāb draby biyāva.  
 thva brāhmaṇ vanam ||

samudrayā tilas coṅāva brāhmaṇan bimati yāk. bho  
 samudr. chalapolayā tvāc-junam chosyam hala. thva samdes 25  
 kāsyā bi-jyā-hune dh-ṃ dhālam. thvan chunum ma dhā-  
 yāva brāhmaṇ duḥkh cāyāva conam. ji janm dhikkār.  
 thamaṇ vayā kāry ma sidhu. gathya li-hām vane dh-ṃ  
 dhāyāva. thva brāhmaṇ siya teṅāva. thva samudr jñānāva.  
 manuṣy-rūp juyāva samudranam thā-hā vayāva dhālam. 30

bho brāhmaṇ chu nimittin vayā dh- dhāyāva. thva brā-  
 hmaṇan dhālaṃ. bho samudr chalapolayā tvāc-junaṃ  
 bicār chosyaṃ hala. chī kuśal juva lā. jiva prīti daya māl  
 dh-ṃ dhāyāva. saṃdeś bilaṃ. thva saṃdeś kāyāva. samu-  
 5 dranaṃ dhālaṃ. bho brāhmaṇ ji tvāc phu lā. rājy su thir  
 juva lā. ji bhākhānaṃ bicār yāsyāṃ dhāya māl. bho  
 brāhmaṇ. thva ratn pya gol du. thva yā-hune dhakāva  
 bilaṃ. thva ratnayā prabhāb thathya. cha godas ann phone.  
 ni godas draby phone. sva godas bast phone. pya godas  
 10 jan-lok phone. thva pya golaṃ yāva dh-ṃ yāva halaṃ ||  
 thanaṃ li thva brāhmaṇanaṃ samudrayāke belā kāyāva.  
 thva ratn pya god jvañāva. thava rājye li-hā valaṃ || thana  
 rājy thyanakāva rā|jā nāpa lāñāva bimati yātaṃ. bho 24<sup>b</sup>  
 mahārājā chalapolayā tvācanaṃ bisyaṃ hava ratn pya god  
 15 kāsyā bi-jyā-hune dh-ṃ bilaṃ. bho brāhmaṇ dhany dhany  
 cha. thva ratn cha god chanata kāva dh-ṃ bilaṃ. brāhma-  
 ṇanaṃ dhālaṃ. bho mahārājā thva ratn kāyata ji kalāt  
 kāy-panis nāpa samadhār yāñāva kāya dh-ṃ ratn pya  
 godaṃ jvañāva thava che vañāva. bho-chiṃ muñāva  
 20 dhāraṃ. bho kalāt. bho mocā-to. chi-piṃ bhāgi juro. rājā-  
 naṃ ratn bisyaṃ hala. gu gu ratn kāya. ji manas julasāṃ  
 jhi-jhis ann ma du. ann biva-gu kāya bhālapā. gathya yāya  
 māl dh-ṃ dhāyāva. thana kalātanaṃ dhālaṃ. ay mi-jan.  
 ji manas julasā bastr biva-gu kāya. nānā bastran punya  
 25 dayake dhālaṃ. thana bhali macān dhālaṃ. ay bāju āma-  
 thya ma khu. ann bastr dayāva chāy. tisā ma du. tisā  
 dayake. draby biva-gu kāya dh- dhālaṃ. thana kāyanaṃ  
 dhālaṃ. bho bāju. āma-thya ma khu. jan biva-gu kāya.  
 jan ma dunās. ann draby bastr cha prayojan. jan biva-guli  
 30 kāya dhāyāva. thithiṃ bekat ma julaṃ. thithiṃ bodh ma  
 juyāva. brāhmaṇanaṃ bhālapā. thva ratn ma du b-s. kacār

ma du. thva ratn dayāva kacār juko dava. thva bastu chu  
yāya dh-ṃ li bisyaṃ tāthu. thana rājānaṃ dhālaṃ. bho  
brāhmaṇ. thva pya golas cha god kā-hune dh-ṃ dhāyāva.  
thva brāhmaṇanaṃ draby biva-guli yañāva sukhanam coṅ  
julo || 5

thathimna tyāgī rājāyā siṃhāsanaś cha dane ma te dh-ṃ  
putrikā cha-hma bosyaṃ vanaṃ || 8 ||

### VIII.

punarbār putrikā cha-hmasen dhālaṃ. bho rājā Bho-  
jadeb. ji kha cha-guli ñe-hune. 10

thva Bikramādīt rājāyā deśas. juvāl cha-hma du. thva  
juvāl cha hnuyā dīnas julanaṃ buñāva dām biya ma  
phayāva bisyaṃ vañāva samudrayā tilas coṅ simā kos  
sulāva coṅ. thana sūry uday juva b-s Pātālapulinaṃ.  
25<sup>a</sup> subarṇayā bimānas dañāva rānī|-cā vayāva. Sūry deba- 15  
tāyāta argh biya dhunakāva. āśi-khā yāk Bikramādīt rājā  
puruṣ lāya mā dh-ṃ dhāyāva Pātālapuriś vanaṃ. thva  
juvālaṃ nāpaṃ vanaṃ ||

thana thva rānīyā sakhīnaṃ khanyāva. rānīyāke ināpa-  
lapā. bho rānī-ju chis duvāras mahāpuruṣ cha-hma vayāva 20  
coṅ du. boṅaṃ haya lā gathya khava dh-ṃ ñenaṃ. rānīnaṃ  
dhālaṃ. bho Culuki sakhi boṅaṃ hiva dh- dhāyāva sakhi-  
naṃ dhālaṃ. bho mahāpuruṣ ji-panis rānī-junaṃ bonakal  
hala. jhā-sane dh-ṃ dhāyāva boñāva yanāva rānī nāpa  
lācakāva bilaṃ. thva rānīnaṃ dhāyā. bho mahāpuruṣ chi 25  
su juyīva. ganaṃ jhāyā. chu nimittin. thana diyā. ji kane  
māl dhāyāva. thana mahāpuruṣan dhālaṃ. bho mahārānī  
ji lā julasā matyamaṇḍalaṃ vayā. ji nām Bikramādīt rājā  
dh-ṃ phas-kha hlāk. thana rānīnaṃ dhāraṃ. ji bhāgyan  
vala dh-ṃ du-ta boñāva yanam || 30

1 thva bastr 19 ināyalapā 21 coṅaṃ du 28 matpamaṇḍalaṃ

thana kothās ṣātā ni-guli lāsyam tayā dava. ilān pyañāva  
 tayā dava. gajagāyā cāmal khāsyam tayā dava. thāy thāy  
 patiṃ muti-thucā khāsyam tayā dava. pya kunasam dvaryā  
 mat cyāsyam tayā dava. thāy thāyas aneg ratn dava. thāy  
 5 thāyas aneg ducūt lāsyam tayā dava. thāy thāyas citr bicitr  
 yānam tayā dava. thana kothā du boṇam talaṃ. eyā eyā  
 paṃc pakabān madhi nakāva kolan buyakāva hāsyā rāsyā  
 krīḍā yāyata kha hlātaṃ. bho Bikramādīt ji hmas coṇ tīsā  
 pye-tān non vācake phatasā. cha ji puruṣ niścay khava.  
 10 non vāke ma phatasā ji cel khava. thvate kha ṇañāva.  
 mahā puruṣanam. chu dhāya ma chālāva conaṃ. thana  
 rānīnam rājā ma khu bhālapāva sumukaṃ conaṃ. thana  
 mahāpuruṣ khātā kos coṇāva na sanam. na sañāva rānīn  
 khvāl buyā kol-si kāyāva bhyāl ni-hma jvañāva. bhyāl  
 15 ni-hma mvācakāva. bhyāl lvācakāva. bhyālanam cokā  
 mahāpuruṣ pi tiñāva chotaṃ ||

thanam li thva juvāl tha|va che li-hām vayāva. rājāsake **25<sup>b</sup>**  
 vañāva. thvate bṛttāntar-kha sakatām rājā kanam. bho  
 mahārājā ati adbhūt kautuk kathā svasyam vayā. Pātāla=  
 20 puliyā Ratnalekhāyā samast bṛttāntar-kha kane ṇesyā  
 bi-jyā-hune. bho mahārājā ji julanam buñāva samudrayā  
 tilas coṇ simāyā kos bisya coṇā b-s. sūry uday juva b-s.  
 kanyā cha-hma bimānas danyāva sūryasake argh bil vava.  
 sūryasake āśi-khā yāto. Bikramādīt rājā puruṣ lāya mā  
 25 dh-ṃ āsi-khā yāta. thva sakatām jinam ṇañāva. svayāva  
 vayā dh- rājāyāta kanyāva. rājānam dhālam || bho juvāl.  
 chan dāridr mocakāva biya dh-ṃ dhāyāva. ji-chī ni-hmam  
 vane nuyo dh-ṃ ni-hmam vanam ||

thana samudrayā tilas simā kos coṇāva conaṃ. thana  
 30 sūry uday juva b-s subarṇayā bimānas dañāva. thva rānī-  
 cā-pani vava. thana ni-hmam vanyāva. thva bimānayā

1 tāsyaṃ 13 rānī khvāl 20 Ratnalekhā samast

Vid. Selsk. Hist.-filol. Medd. XXIV, 2.

gajulinaṃ kicakāva conaṃ. thana Pātālapuri thyañāva  
 hnāpāyā thāyasam conaṃ. thana sakhi-panisen khanyāva  
 dhālaṃ. bho rāni-ju. mahāpuruṣ vava du. boṇaṃ haya lā  
 dh-ṃ ṇenaṃ. thana boṇaṃ hiva dh- dhāyāva. bonakal  
 chotaṃ. bho mahāpuruṣ. ji-panis rānīnaṃ bonakal hala. <sup>5</sup>  
 jhā-sane dh-ṃ du boṇāva yanaṃ. thana tuti cāyaketa al-po  
 bilaṃ. thana rājānaṃ tuti ma sisya su-mukaṃ coṇāva.  
 rānīnaṃ bhālapā. thva rājā niścayanaṃ khava dh-ṃ.  
 subarṇayā laṃkha-thāl hayāva tuti sicakāva. kothā thyaṇa-  
 kaṃ du boṇāva yanaṃ. thane du-hā vas-tuṇuṃ khātā <sup>10</sup>  
 devane ducutis phek tuṇāva bilaṃ. thana rānīn nenaṃ.  
 bho mahāpuruṣ chi su juyīva. ganaṃ vayā dh-ṃ ṇeṇā  
 Bikramādīt dhayā-hma khava lā dh-ṃ. nipun kāyāva.  
 thva rājāyā aṃś khava bhālapāva citr bicitr kothās khātāyā  
 devane aneg pāt-pitāmbarayā lāsās bi-jiyācakāva. aneg <sup>15</sup>  
 paṃce pakvān bhojan yākalaṃ. nānā sugaṃdhan lepan  
**26<sup>a</sup>** yāñāva. kha | hlāya-gū. ārambh yātaṃ || bho Bikramādīt  
 rājā. āva thaniyā rātri pya pahalan. thva pya-tā tīsān non  
 vāke phatasā. ji prabhu chalapol satyanaṃ khava. ma  
 phatasā ji cel yāya dh-ṃ rājāyāta hātaṃ || thva rājānaṃ <sup>20</sup>  
 kha-chi chatāṃ ma dhāva. thana rājānaṃ dhālaṃ. bho  
 rānī Ratnalekhā. chan hlāko satyanaṃ khava lā. thvayā  
 kha jin kane ṇeva ||

a.

cha-hma mahāpuruṣayā hmyā-ca mocā mele biyata <sup>25</sup>  
 gvay lakhā kāya-gu babunaṃ kāla. māmanaṃ dadānaṃ  
 ma siva. hano mān-noṃ lakhā kāva-gu babunaṃ dadānaṃ  
 ma siva. hanoṃ dadānaṃ lakhā kāva-gu. māmanaṃ  
 babunaṃ ma siva. sva-hmasenaṃ lakhā kāyāva. sva-  
 hmasenaṃ thithī ma siva. thu-gu thāyas dīn u ṣuṇuṃ <sup>30</sup>



juyāva. sva-hmasenaṃ duli-dañ vava. thana babunaṃ  
 dhālaṃ. thva sunānaṃ yānā kāry khava dh-ṃ dhālaṃ.  
 māmanaṃ dhālaṃ. jin lakhā kāsyam tayā dhālaṃ. dadā-  
 naṃ dhālaṃ. jin lakhā kāyā. hanaṃ babunaṃ dhālaṃ.  
 5 chimisenam lakhā kāyata jike nene mu mvāl lā. chimi  
 khusi lā dhālaṃ. hanaṃ māmanaṃ. dadānaṃ babuyāta  
 dhālaṃ. ay babu-ju. chan lakhā kāya dhuna dh- jimita  
 kane mu mvāl lā dh- dhālaṃ. sva-hmaṃ ma sayāva  
 aṃdolanam conam. hanaṃ babunaṃ dhālaṃ. thva sunā-  
 10 nam yānā kāry mūl. jin dhāyā thāyes biya dhālaṃ. māman  
 dhālaṃ. ji hmyā-ca thukā. jinaṃ dhāyā thāyas biya dhālaṃ.  
 dadānaṃ dhālaṃ. samast pratipāl yāk-hma ji. jin dhāyā  
 thāyas biya dhālaṃ. thva sva-hmasen vaṃyāta biya he ma siva.

bho rānī Ratnalekhā. sunānaṃ dhāyā thāyas mālo.  
 15 babunaṃ dhāyā thāyas māl lā. māman dhāyā-hmayāta  
 māl lā. dadānaṃ dhāyā-hmayāta māl lā. sunānaṃ dhāyā-  
 hmayāta mālo. thva pār yā-hune dhās-tunum pāyalan  
 dhālaṃ. bho mahārājā māman dhāyā-hmayāta thukā biya  
 dhālaṃ. pāyalanam dhālaṃ. thana Ratnalekhā rānin tam  
 20 cāyāva. pāya| hāk tiñāva dhālaṃ. bho pāpast pāyal. chan 26<sup>b</sup>  
 ma khu kha hlāk. āmo dadān dhāyā-hmayāta thukā biya  
 māl. li-patas †siraṃgati māl. dadāyā kha khayake māl dh-  
 rānīn pārāy yāk. thu-gu thāyas. cha phal vanaṃ ||

hanaṃ rājān dhālaṃ. bho Ratnalekhā hanaṃ chatā  
 25 kane. na-hune ||

b.

cha-guli deśayā rājāva. maṃtriva. samadhār yāk. bho  
 maṃtrī. jhi-jhi ni-hma deśāntar vane nuyo dh-ṃ dhāva-gu  
 kha rānīn siyāva. civā kāyāva conam. thana cha hnuyā  
 30 rātris ni-hmaṃ vañ khañāva. rānī nāpaṃ vanaṃ ||

5 mu mvāl. chimi 19 rānīn ma cāyāva

thana ban cha-guli thyanam. cha hnuyā dīnas thva  
 rājānam dhālam. hum-hum-kan chu śabd vala dh- rājān  
 sol vanam. thana banas Durgādebī utpatti juyāva. gaṇ  
 chiṃ pyākhun huyāva coṇ khañāva. hñavane thyanaka  
 vanāva sol vanam. thana rājā vava khañā debī-gaṇ vayāva 5  
 rājā bhogy kālam. thana rājā li-hā ma bi-jyāñā maṃtrinam  
 dhālam. bho rānī jhi-jhīs rājā ma bi-jyāk. chu jula khe.  
 jin sol vane dh- vanam. thva maṃtrinam sval vanyā b-s.  
 thva rājā siña coṇ khañāva. thva maṃtrin hā svāmi svāmi  
 dh-ṃ khvasya conam || thana debī-panisenam maṃtrī-pani 10  
 bhogy kālam || thana rānīnam bhālapā. ati kautuk julo.  
 rājāṃ li-hāṃ ma va. maṃtrīṃ li-hāṃ ma va. chu jula khe  
 dh-ṃ khvasya sol vanam. thana rājā maṃtrī ni-hma sik  
 khañāva. hā svāmi svāmi dh-ṃ khoyāva. āva jiṃ juko  
 mvāñāva chāy dh-ṃ khaḍg kāyāva siya tenam. thana 15  
 debīsenam khaḍg jvañāva dhālam. bho rānī cha siya ma  
 tele. misā-jan bhogy ma kāyā. cha li-hāṃ huni dh-ṃ debī-  
 panisen dhālam. thana rānīn khvasya khvasya dhālam.  
 bho debī-gaṇ. ji prabhū ma dato. maṃtrī ma dato. ji juko  
 mvāñāva chāy dh-ṃ dhāyāva. debīsenam dhāram. bho 20  
 rānī. chaṃ prabhu-ju. maṃtrī ni-hmaṃ mvācakaṃ biya.  
 cha siya mate dh-ṃ dhālam. bho rānī. chan prabhuyā mol  
 27<sup>a</sup> prabhuyā hmas chuva. maṃtrīyā | mol maṃtrīyā hmas  
 chuva. thana mvāñam vayīva dh-ṃ dhāyāva. rānīnam  
 hatās cāyāva. rājāyā mol maṃtrīyā hmas chutaṃ. mantriyā 25  
 mol rājāyā hmas chutaṃ. thana mvāñam vava. thana ni-  
 hmasenam dhālam. vanam dhāyāṃ ji kalāt. vanam dhāyāṃ  
 ji kalāt dh-ṃ ni-hmaṃ lvāñam conam ||  
 thana kaṃkan-tisān dhālam. thva lā julasā molayā  
 kalāt khava dhālam. thva rānīnam dhālam. bho pāpast 30  
 asaty kha hlāk dh-ṃ rānī tam cāyāva. kaṃkani-tisā hāk

tiñāva dhālaṃ. āmo lā julasā hmayāta māl dh-ṃ dhālaṃ.  
thana ni pahal vanaṃ ||

thana rājānaṃ dhālaṃ. bho Ratnalekhā. hanoṃ pūrb-  
kathā cha-guli kane. na-hune dh-ṃ dhālaṃ ||

5

c.

cha-guli deśayā si-karmi cha-hma du. citakār cha-hma  
du. śucakār cha-hma du. gubāhār cha-hma du. thva pya-  
hma deśāntar vanaṃ || cha-hnuyā dīnas ati bhay māl  
thāyas bās yāk. thana thithi nvānā. bho pāsā-pani thana  
10 ati bhay māl jāgart yānaṃ conaṃ. prathamasaṃ si-kar-  
miyā pāl. thanaṃ citakārayā. hano śucakārayā. hano  
gubāhārayā.

thana si-karmināṃ hned ma vaya dh-ṃ. si cha tvāk  
kāyāva. katāmahli-cā jyānāva. cha pahal vanaṃ. thana  
15 cha pahal vanāva citakār thanāva thamaṃ denaṃ. thana  
ma chuñā puyāva svayā b-s. citakāraṃ katāmahli-cā  
khañāva dhālaṃ. thva jyā khaṃ yāto dhāyāva. āva thva  
katāmahli-cā jin citr bicitr yānaṃ coya dhakāva cotāṃ.  
thana ni pahal vanaṃ. thana citakāraṃ pāsā thanāva  
20 thamaṃ denaṃ. thana sucakāraṃ ma chuñā puyāva.  
svayā b-s. thva katāmahli-cā khañāva dhālaṃ. †thva kha-  
nīthu mijyā. āva jinaṃ | thvayāta lan suyāva. ghaghali-cā 27<sup>b</sup>  
suyāva. bastran puṃke dhakāva. ghaghaliṃ sicakalaṃ.  
lananaṃ phikalaṃ. thana sva pahal vanaṃ. thana gubāhāl  
25 thanāva. thamaṃ denaṃ. gubāhār danā vayāva. ma  
chuñā-pu chu yāya dh-ṃ svayā b-s. thva katāmahli-cā  
khañāva dhālaṃ. thva-pani sva-hmasayā jyā thathya khaṃ  
dhakāva. āva thva katāmahli-dev jinaṃ jib nyās biyāva  
mvācake dh-ṃ. mvācakalaṃ. thana na sanaṃ ||  
30 thva katāmahli-dev mvāk khanyāva. atinaṃ bān-lāk

khañāva. pya-hmasayā thithiṃ bād julam || thana van  
dhāyām ji kalāt yāya. vanam dhāyām ji kalāt yāya dh-  
pya-hmam thithiṃ lvāñāva conam ||

bho rānī thva suyā kalāt. suyāta māl dh- dhās-tunum.  
kuṇḍal-tisānam dhālam. bho rājā thva lā julasā. jin kane <sup>5</sup>  
ña-hune. dayaku-hma si-karmi babu thyam. †susākumār  
yāk-hma. bān-lāku-hma citakār mām thyam. prāṇapratīṣṭā  
yāk-hma gubāhā-ju. guru thyam. āmo śucakārayāta māl  
dh-ṃ dhālam. Ratnalekhā rānīnam khava dh-ṃ pār yāk ||

hano Bikramādīt rājānam dhālam. bho Ratnalekhā <sup>10</sup>  
jinam kha chatā kane. ñe-hune ||

d.

cha-guli deśayā mahājanayā grāmas tvāc cha-hma dava.  
thva tvāc sadānam vayīva. cha hnuyā dīnas. grāmayā  
tvācanam dhālam. bho tvāc cha jike vāya māl dh-ṃ <sup>15</sup>  
boṇam yañāva dhālam || bho tvāy ji che hum-hum dh-ṃ  
kenam. thana cheyā jhālanam ko sosyam coñ misā khañāva.  
thva su khava dh-ṃ ñenam. thana tvāyanam thava kalāt  
ma dhāsyā. bhvātini dhālam. thana che du-ta boñāva  
yanam || 20

thana ādar bhāb yāñāva. bhojan yākalam. thana bahani  
**28<sup>a</sup>** juyāva dya-ñe chotam. thana kalātayāta dhālam. bho  
Mārābatī. chan tvāyayā hmas cikan bū-huva dh-ṃ dhāyāva.  
kalātanam dhālam. bho prabhu-ju ji gathya vane. ma chālā  
khe dhāyāva. hanam dhālam. bho Mālābatī chu juyīva. <sup>25</sup>  
huni dh-ṃ chotam. thana prabhuyā bacan ñeñāva vanam.  
bho pāhān chi hmas cikananam buya dh- vāyā dhāyāva.  
hmas cikananam bula || thana thva puruṣanam dhālam.  
bho strī-jan. āva chan ji hmas cikananam buya dhunakala.  
āva chiva jiva kāmakrīḍā yāya māl dh-ṃ bhvātini bhālapāva <sup>30</sup>

dhāraṃ || thana misānaṃ dhālaṃ. Hari Hari gathimna  
 āścary. chī-kal-pani mitr droh juya lā. chi-kal-thimna  
 juyāva. tvāy-bhot ma khu lā ji. tvāy-bhotava ama-thim-gu  
 amaṃgal kha hlāya ma teva dh- dhālaṃ. āmo kha hlāya  
 5 mahāpāp dh-. manuṣy juya. hnas janmas cha janm ji lā  
 julasā. chī tvāy-bhot thukā dh-ṃ. kañāva bilaṃ. thvate kha  
 nañāva. mahāpuruṣanaṃ dhālaṃ. ji tvāyan gathimna sāsti  
 yāñā. āva thva kha tvāc-bhotanaṃ. tvāy kanañās gathimna  
 mahā lajyā juyīva. āva ji mvānaṃ coñāva chāy dh-ṃ dhā-  
 10 yāva. supī kāyāva sīk || thva misānaṃ bhālapā. āva ji juko  
 mvānāva conā chāy dh-ṃ dhāyāva. cūpi kāyāva suyāva  
 sīk || thva mi-janaṃ. kalātaṃ tvāyaṃ dayā ma va. dh-ṃ  
 dhāyāva. gathya jula. dh- sol vañā b-s. ni-hmaṃ sīk  
 khañāva dhālaṃ || Hari Hari gathya jula chu jula. ni-hma  
 15 sināva coñā. āva ji mahā lajyā julo || thva nani. katakaṃ  
 bicār yāyu b-s. jin chu kha hlāya. ji jukva mvānaṃ coñāva  
 chāy dh-ṃ dhāyāva. cūpi kāyāva suyāva mi-janaṃ sīk || 28<sup>b</sup>

thana nani-katakaṃ dhāraṃ. sadā lā julasā tevalaṃ  
 dañāva vayīva. thaniyā b-s. kha hlā-sal nāpaṃ ma du. atī  
 20 kautuk julo. chu jura khe dh-ṃ sol vañā b-s. sva-hmaṃ  
 sināva coñ khañāva. thithi thithi kha hlāk. atī kautuk  
 āścary khava. gathya jula. chu jula khe dh-ṃ thithim  
 nvāñāva conaṃ || āva nvāñāva chāy dh-ṃ dhāyāva. tha-  
 naṃ yañāva mi lācakalaṃ || thano thva-panis gosti ma du.  
 25 nali cuyakuṃ ma du ||

thana thva-pani unā thāyas paṃth busyaṃ vava. thva  
 paṃth-bhos thva sva-hmaṃ khyāk jusyaṃ conaṃ || thva  
 paṃth-bhon pi-hā vayāva bhūt jusyaṃ juyāva lok khyāñāva  
 julaṃ. thana prajā-lokan dhālaṃ. bho mahārājā. thva-pani  
 30 sva-hmaṃ unā thāyas. paṃth-bhos. khyāk sva-hma du.  
 khyāk pi-hāṃ vayāva. deś-katak khyāto. gathya yāya dh-ṃ

dhāyāva. rājānaṃ dhālaṃ || bho prajā-lok. āmo paṃth-bho  
 dhyañāva svava dh- hātaṃ. thana paṃth-bho dhyañāva  
 svayā b-s manuṣy sva-hma dava. javas cha-hma mi-jan.  
 khavas cha-hma mi-jan. misā dathus coñāva conaṃ ||

thana thva mi-jan ni-hmasen dhāraṃ. van dhāyā ji kalāt. 5  
 onam dhāyāṃ ji kalāt dh-ṃ thithiṃ lvāñāva conaṃ. he  
 Ratnalekhā. thva suyā kalāt. ji kava dh-ṃ dhālaṃ. thana  
 kuṇḍal-tisānaṃ dhālaṃ. bho mahārājā. thva lā julasā. javas  
 coñ-hmayāta māl dh-ṃ dhāyāva. rānī tam cāyā dhālaṃ ||  
 bho pāpast kuṇḍal. āma lā julasā. khavas coñ-hmayāta 10  
 māl dh-ṃ dhāyā b-s. na sanaṃ. thana pya pahal vanaṃ ||

thana Bikramādityā parākram svayāva. Ratnalekhā  
 rānīnaṃ dhālaṃ. bho mahārājā. bho svāmī. satyabācā  
 niścayanaṃ khava dh- dhāsyāṃ. śrī Sūryaske sebā yāñāva.  
 āśi-khā phoñā thyaṃ prasād biro || jin matyamaṇḍalayā 15  
 Bikramādīt rājā puruṣ lāya māl dh-ṃ. sūryaske argh yāñā.  
 29<sup>a</sup> jim-ni da da|to. bho prabhu svāmī. thana aneg subarṇ  
 dava. aneg ratn dava. aneg dhātu-bastu dava. thva samastaṃ  
 chalapolayā ṣusi jula. aneg bastr ādin. ji jib samastaṃ  
 chalapol yāya thya yā-hune. dāsī yātasāṃ. strī yātasāṃ. 20  
 samast rūp jauban chalapolayā ṣusi jula dhāyāva. sa  
 pheñāva bhok puyāva bilaṃ || Ratnalekhā rānīn citr bicitr  
 upabhog yācakāva. ratī krīḍā yācakāva. sukhan conaṃ ||  
 cha hnuyā abasalas rājānaṃ dhālaṃ. bho Ratnalekhā. ji  
 rājye vane nuyo dh-ṃ samast draby jvañāva. thana rājy 25  
 vayāva. sukhanam conaṃ ||

bho rājā Bhojadeb. thathimña parākram datasā. āmo  
 siṃhāsanas dane teva dh-ṃ putrikā cha-hma boṣya va-  
 naṃ || 9 ||

## IX.

punarbār putrikā cha-hmasenaṃ dhālaṃ. bho rājā 30  
 Bhojadeb. ji kha ne-hune.

thva rājā Bikramāditanam hnitham hnitham che khā  
 patim kha neñāva juya yava. thana cha hnuyā dīnas. cha-  
 guli ches strī puruṣ nvāna coñ. bho Campābatī. jin thani  
 deb thya neñ mahāpuruṣ cha-hma khañā. jhi-jhis pi khā  
 5 laṣuyā thāyas. ji pāpiyā banaj dayīva. nāpa lātam dhālasā.  
 ma vañā dh-ṃ kalāt kañā kha thva rājānam nāñāva conam ||  
 thana thva Bikramādīt rājānam manan bhālapā. ati āścary  
 thva-panisen hlānā kha. khava lā ma khu lā jin sol vane  
 dh-ṃ. thva rājānam sol vanam || thana svayā b-s khava.  
 10 gathimña āścary bhālapam soyāva conam ||

thana mahāpuruṣan nēnam. hu-hu su khava dh- dhā-  
 syam neñ b-s. Bikramādīt rājānam dhāram || ji rā julasā  
 Bikramādīt rājā thukā dhālam. thana mahāpuruṣanam  
 dhālam. bho Bikramādīt rājā. chan chu jike phonye yala  
 15 u-guli phova dh-ṃ dhālam. thana Bikramādīt rājānam  
 namaskār yāñāva conam. thana tapasiyānam dhālam. bho  
 rājā Bikramādīt. thva kaṃthā. salām. tutām. sva-tāyā  
 sva-tā | guṇ dava. kaṃthān ñeyāva. chu mananam bhālapā. **29<sup>b</sup>**  
 u-guli siddh juyīva. āmo sarāman. śaḍa. kisi. manuṣy. colas.  
 20 phayī. paryamtam coyāva. gu-guli yala. u-guli coyāva āmo  
 tutāman thiyānam mvāñāva vayīva. thvate bastu biyāva. ji  
 julasā. īśvar juyī dh-ṃ dhāyāva. thva tapasiyā svarg  
 vanam ||

thana thva rājā Bikramādīt thava che li-hām vayā b-s.  
 25 Karṇapūr nagarayā mahā kaṃkārī cha-hma nāpa lāk.  
 Bikramāditanam neñā. bho mahāpuruṣ. chī su juyīva dh-ṃ  
 nēnam. thva kaṃkārīnam dhālam. ji lā julasā Karṇapūr  
 nagarayā Caṃdrasiṃh rājā thukā. meba rājānam juddh  
 yāñāva. kṛl kapat yāñāva ji rājy kalam. āva ji jugi juyāva.  
 30 phoñāva nasyam juyā. mahā duḥkhan kayakāva juyā dh-ṃ  
 dhāva-gu kha neñāva. Bikramādīt rājānam mahā karuṇā

cāyāva dhāraṃ. bho Candrasimh rājā. ji kha űa-hune.  
 chalapol rājā juya yava ni lā dh-ṃ űanam || thana Candra-  
 simh rājānaṃ dhālaṃ. ji rājā juya yayāva. sunānaṃ yāyīva  
 dhāyāva. Bikramāditanam dhālaṃ. chī rājā juya yalasā.  
 jinam yāya makhā dh-ṃ dhāyāva. thva kaṃthā. salām. 5  
 tutām. kāva dh-ṃ bilaṃ. thva sva-tāyā. sva-tā guṇ dava.  
 thva kaṃthān puyāva chu bhālapā. u-guli dayīva. thva  
 salām. kisi. śala. manuṣy. ādin yayā yayā coyāva. thva  
 tutāman thiya. thiyas-tunum. mvānam vaṃyīva. cha-hma  
 coyāva thilasā. lak chi-hma dayīva dh-ṃ kanāva. thva 10  
 sva-tām. biyāva chotam || thana thva Candrasimh rājā ati  
 ras tāyāva vanam. thva sva-tāyām parikṣā yānāva. thava  
 rājyas li-hā vaṃyāva. thava rājy dakvam li kāyāva. sukhanam  
 conam || thva Bikramādīt rājām thava rājyes li-hām bi-jyāk  
 julio || 15

thathim-hma tyāgī rājā julasā. āmo simhāsanas dane  
 teva dh-ṃ putrikā cha-hma bosyam vanam || 10 ||

## X.

30<sup>a</sup> punarbār putrikā | cha-hmasen dhāla. bho rājā Bho-  
 jadev. ji kha cha-tā űe-hune. 20

Bikramādīt rājāva. Karṇava. mitr atin jāk. thana thva  
 Bikramādīt rājā Karṇasake sadān vaṃyīva. thana Karṇanam  
 hnitham hnitham thava hma gya-chi subarṇ dān yāyīva.  
 sadānam Bikramādīt rājānam svasyam conīva.

cha hnuyā dinas. Bikramādīt rājān mananam bhālapā. 25  
 atī kautuk thulī-ma-chī. subarṇ gana kāla dh-ṃ kautuk  
 cāsyam conāva. cha hnuyā dīn rājān civā kāyāva conam.  
 tevalam dañā vañāva. thva Karṇ debīyā hñevane java-sī  
 chusyam tayāva. cikan dayakam tayā thāyas. thva Karṇ  
 vañāva. debīn dhālam. bho Karṇ. vaya dhuna lā. vāyo 30



dh-ṃ du-ta boṅāva yanaṃ || thana Karṇanaṃ thava bastr  
toyāva thva java-sis du bvāṅāva. thava lā debīyāta bhogy  
bilaṃ. thva debī saṃtoṣ juyāva dhālaṃ. bho Karṇ. subarṇ  
nāyo dh-ṃ. subarṇ bilaṃ ||

- 5 thva samastaṃ Bikramādīt rājānaṃ svasyaṃ coṅāva  
dhāraṃ. āva kahnas tevalaṃ ji hnāpā lācakaṃ vane dh-ṃ.  
sati khunu tevalaṃ thva Bikramādīt rājā vaṅāva thana  
debīnaṃ dhālaṃ. bho Karṇ vāya dhuna lā dh-ṃ dhāyāva.  
rājānaṃ dhālaṃ. bho debī kha chi āsya dhāyāva. thava  
10 hmas pātu pālāva. hiṃṇ. malic. jir. bhīṇ bhīṇ mas rā  
chuṅāva. thva jal-sis du bvāṅāva. debī tva bhogy bilaṃ.  
thana debī ras tāyāva. thva mvācakāva dhālaṃ. bho Karṇ  
ji ṣusi juya dhuna. ji santoṣ julo. āvalaṃ liyā bhogy ma  
kālo. dhāyāva. subarṇ nāyo dh-ṃ biyāva halaṃ. thana  
15 Bikramādīt rājā thava che li-hāṃ vanaṃ. thana sadāyā  
thyaṃ Karṇ vayāva. debīnaṃ dhāyā. bho Karṇ āvanaṃ  
liyā bhogy ma kālo. hmeḡo lā ma sāk. thaniyā lā tava-chān  
sāk. thani ni pol chāy vayā dh- dhālaṃ. thana Karṇanaṃ  
dhālaṃ. bho debī thani ji ma vayā ni. su vala dh- ṅaṅāva.  
20 ati kautuk dhāyāva. thava che li-hā vanaṃ || |

30<sup>b</sup>

thathiṃ-hma rāyā siṃhāsanas cha dane ma te dh-  
dhāsyāṃ putrikā cha-hma bosyaṃ vanaṃ || 11 ||

## XI.

- punarbār putrikā cha-hmasenaṃ dhālaṃ. bho rājā  
25 Bhojadeb. jinaṃ kha cha-tā kane. ṅe-hune.

- cha hnuyā dīnas Bikramādītaṃ thava mantrī. mahān.  
kotuvāl. thamāṃ. thva pya-hma deśāntar vane dh-ṃ sama-  
dhār yātaṃ. thva pya-hmaṃ samadhār yāṅāva vanaṃ.  
thana cha hnuyā dīnas bās yātaṃ || rājānaṃ dhālaṃ. bho  
30 mantrī. thana ati bhay māl thāyas bās lāto. thani jhi-jhisen

jāgat yāya māl dh- dhāyāva. thana prathamas mähānayā  
pāl. mähānanam jāgat yānam coṅāva bhālapā. jin chu  
yāya dh- dhāyāva. Bikramādit rājāyā hmas vātu vālāva  
svayāva ratn cha-guli khusyam kālam || thvanam li koṭa=  
bālayā pālā. thvanam li mantriyā pālā. jāgat yānāva 5  
conam ||

thana rājāyā hneḍan cāyāva na saṅāva. rājānam śvayā  
b-s ratn ma du. thva ratn sunā kāla. gathya yāya dh-ṃ  
rājāyā mahā duḥkh julam. thana thva-pani thithiṃ thithiṃ  
nvānā ay pāsā. chan kāva lā. van dhāyā. ay pāsā. chan 10  
kāva dh-ṃ nenam || rājānam bhālapā. thva thathya ma  
ṣuto. nvānāva chu yāya dh-ṃ rājānam manam jukva  
sisyam conam ||

thana cha-guli deśayā rājāyā hmyā-ca cha-hma du. thva  
rāni-cā atinam jñāni. thvayāke vaṅāva. dhāya dh-ṃ. vaṅāva 15  
dhālam || bho rāni. ji ratn cha god taṅ. thva bicār yānāva  
biya māl. ja-pani thithi khu siyake ma teva dhāva-gu kha  
neṅāva rānīnam dhālam || bho mahāpuruṣ. āma-thya lā ju=  
lasā. ji kha ṅe-hune ||

thana cha-guli deśayā rājā-cā. mantrī-cā. thva-pani ni- 20  
hmayā bhākhā yānam tayā du. bho mantrī. chanata hnāpā  
kalāt bilasā. jiva nāpa ca chi thyane māl. jita hnāpā kalāt  
bilasā. chava nāpa cā ca chi thyane choyā haya dh-ṃ.  
saty bhākhā yānāva tayā dava.

**31<sup>a</sup>** cha hnuyā dīnas thva rājā-cāyā bibahār yāk. | mahā 25  
jātrā yānam || thana rātri juyāva. aneg tisānam tiyakāva.  
bhīn bhīn bastranam punakāva. samāl yākāva. bhucāsakhāl  
tayāva. joṅāva. thva rājāsava śṛṅgāl yāya-yānam vava.  
thana rājā-cānam dhālam. bho Kanakābatī. chan prabhu-ju  
ji niścayanam khatasā. ji bacan cha-gu ṅe-hune dh- dhā=  
lam || thana Kanakābatīn dhālam. bho prabhu-ju. ji jība= 30

naṃ jaubananam chī sukh ya-thya yā-hune. chalapol gathya  
 ājñā jula athya yā-hune dh-ṃ dhāyāva. rājānam dhālam.  
 bho Kanakābatī. jinaṃ mantrīva bhākhā yānam tayā du.  
 thaniyā. cā. ca chī mantrīva nāpa den huni. thathya lā  
 5 vanasā. ji kalāt khava. ma vanasā ji kalāt ma ṣu. chān  
 dhālasā. jīva. vava. saty yānam tayā du. bho Kanakābatī.  
 cha huni dh-ṃ dhāyāva. thana rānīnam dhālam. bho  
 prabhu-ju chalapolayā saty lakhalapya mālayā kāraṇas. ji  
 vane dh-ṃ vanam. thani rātrīs mata pvāt cyānāva vanam ||  
 10 thana khu cha-hma khuya-yānam vava. thva khun.  
 thva misā cha-hma khañāva khunam dhālam. ji bhāgyanam  
 nāpa lāk. thva khuya. rāj-ghalas khuya thāku. pivāl du.  
 lāya tvam phava. aneg draby jonāva vava-hma misā kha-  
 nāva. thva khun bhālapā. thva misā syānāva draby dako  
 15 yane dh-ṃ bhālapāva. misāyāke hātam. bho misā. cha  
 mvāya yavasā. āmo draby dakvam ābharaṇ dakvam toyā  
 hīva. ma bilasā jin cha syāya tero. gathya dhāya dh- dhā-  
 yāva. rānīnam dhālam. bho khu ji kha nā-hune. ji prabhu-  
 juyā satyanam vayā. ji rakṣā yāya māl. ji mantrīyāke vayā.  
 20 bho khu āva lā kālasā. thvate jukva nāyo. ji li-hā ma va-tale  
 laṇam conasā. thvayā dugan chī dayīva dh-ṃ dhālam.  
 thana khun dhālam. bho rānī cha ma vayīva dh-ṃ dhāyāva.  
 rānīnam dhālam. niścayanam vava ji. satya svava dh- dhā-  
 yāva khun dhālam. nanānam jukva vā|yo dh-ṃ. saty **31<sup>b</sup>**  
 25 yācakāva chotam ||

thana rānī-cā mantrīyā che vañāva sal-tā. bho mantri  
 khāpā khava dh-ṃ dhāyāva. khāpā khal vava. thva rānī-cā  
 mantrīyā kvathās vañāva dhālam. bho mantris ne. ji pra-  
 bhu-jun chosyam hala. thani chin jīva nāpa kāmakriḍā  
 30 yā-hune dhāyāva. thva mantrinam dhālam. Hari Hari  
 chalapol julasā ji māmava uti ji rājāyā saty svaya dhuno.

thva tisā chalapolayāta kāsya bi-jyā-hune dh-ṃ. tisān  
 tiyakāva aneg lokan licakāva. choyāva halaṃ. thana na  
 sañāva. thva khu bisya vanam || thva rānīnam thava prabhu  
 nāpa lāñāva. thva khuyā kha bṛttānt thva mantriya kha  
 samastam rājā kañāva sukhanam conam || 5

thana rānīn dhālam. mahāpuruṣ-pani pya-hmas suyā  
 saty dava. thva khuyā saty lā. rājāyā saty lā. mantriya saty  
 lā. misāyā saty lā. jita ka-hune dh-ṃ dhāyāva. rājāyāke  
 nenam. thana rājānam dhālam. bho rānī-cā rājāyā saty.  
 thava kalāt mebayāta biya mahā kathin. thvate rājāyā kha 10  
 ñañāva. thva rājā cha-khe talaṃ. thana mantri boñāva  
 ñanam. thva suyā saty dh-ṃ mantrinam mantriya saty  
 dh-ṃ dhālam. thva mantri cha-bhin tayāva. hano koṭabāra-  
 yāke ñanam. bho kotabār. thva suyā saty dhāyāva. thva  
 misāyā saty dhālam. thva cha-bhin tayāva. hanaṃ māhāna- 15  
 yāke ñenam. bho māhān thva suyā saty khava dh-ṃ  
 ñañāva. māhānanam dhālam. thava lāhātis lāk-hma tol-  
 tāva chok-hma khuyā saty dhālam. thana thva rānīnam  
 dhālam. bho māhān thva ratn chan kāl hiva dhāyāva. thva  
 māhān jñāñāva. thva ratn rāniyāta bilam. thva rānīn rājā 20  
 boñāva. thva ratn biyāva chotam || thana thithi khu ma  
 siva julio ||

bho rājā Bhojadeb. thathiña puruṣayā siṃhāsanas cha  
 dane ma te dh-ṃ putrikā cha-hma bosya vanam || 12 ||

## XII.

25

punarbār putrikā cha-hmasen dhālam. bho rājā Bho-  
 jadeb. ji kha ña-hune.

32<sup>a</sup> purā pūrbakāras mā-cal-khuni. bā-ca|l-khuni. thva  
 ni-hma strī puruṣ basalapam coñ. cha hnuyā dīnas mā-cal-  
 khuyā cā thvak. thana mā-cal-khuninam bā-cal-khuni 30

hātaṃ. bho prabhu-ju. ji ma chiñ mocā-to thok. ta-hnu ma  
 dani. ji asaṃkhy ma jīva. pya hnu cyā hnu chan nake māl  
 dh-ṃ dhāyāva. thana bā-cal-khunin pha-tole nakalaṃ.  
 thana bā-cal-khuninaṃ dhālaṃ. bho strī-jan. ma phato.  
 5 mocā-to thuli-ma-chi du. cha dani. jin gathya nake phayīva.  
 chi-pi nakāva. jin ma nayā. ji hnu dato. āva jukva ji ṅalo.  
 bho strī-jan. chava jiva ni-hmasen mocā-to la hiya vāyo  
 dh-ṃ dhāva-gu kha ṅāñāva. mānaṃ dhālaṃ. bho prabhu-ju.  
 jin phatasā chān chanata duḥkh biya dh- dhāyāva bānaṃ  
 10 dhālaṃ. hnas-hma-hma jin gathya nake phayīva. thithiṃ  
 thithiṃ lvāñāva. thva bā-cal-khuni che tol-tāva. pi-hā  
 vanaṃ ||

thana mānaṃ dhālaṃ. bho mocā-to. cha-pani babunaṃ  
 vāñāva tāthalaṃ. āva jin vāya du lā. cha-pani dedh yāñāva  
 15 cova dh-ṃ mocā-tva hānaṃ tāthāva. nasā māl vañāva. nasā  
 hayāva. mocā-tva nakalaṃ. sadān tha-gu kathaṃ. ni lā.  
 sva lā. dayāva. cha hnu jyāth cal-khuniva samadhār  
 yātaṃ. bho ajā-ju. ji mocā-to boli thane bhālapā. ji ekāt  
 misā-jananaṃ. chu ni cittalapya dh-ṃ bimati kha hlātaṃ.  
 20 thva jyāthanaṃ dhāraṃ. ay mayi. babu pāpinaṃ mocā-to  
 tol-te gathya phata dh-ṃ dhālaṃ. hanaṃ thva jyāthanaṃ  
 bā-cal-khuni nāpa lāñāva hātaṃ || bho mūrkh chan chāy  
 mocā-to tol-tā. āva boli thañāva yano dh-ṃ kañāva. thva  
 bā-cal-khuni satī khunu tevalaṃ che vañā b-s mā-cal-  
 25 khuninaṃ las vava khañāva lukhās pañāva dhālaṃ. bho  
 pāpi puruṣ. cha chāy thana vayā. hmigo ji-pani vānaṃ  
 tāthala. āva jinaṃ duḥkh sisyaṃ la hisyaṃ tayā dh-ṃ  
 thithiṃ nvāñāva. mānaṃ dhālaṃ. bho puruṣ rājā ma du  
 deś lā. rājāyāke vañāva. pār yāya nuyo dhāyāva. bānaṃ  
 30 dhālaṃ. da jiva khe nuyo dh-ṃ vanaṃ ||

thana rājāyā sabhā|s vañāva dhālaṃ. bho sabhā-patī 32<sup>b</sup>

ji kha chatā ñe-hune. ji puruṣava kha chatā julo. chi-kal-  
 panisen satyanam tyā chiya māl dh-ṃ dhāyāva. thana  
 rājānam dhālam. bho mantri. ati kautuk. thva cal-khunin  
 manuṣyan hlāñā thya kha hlāk dh-ṃ sabhās cokam ati  
 kautuk cāsyam coñāva. sabhā-patinam dhālam. chan kha 5  
 gathya khava dhālam. mā-cal-khuninam dhālam. bho  
 sabhā-pati. ji mocā-tva vānam tāthala. ma nakam tod-tāva  
 vana. jin duḥkh sisyam la hisyam tayā. āva thva mocā-tva  
 tava-dhik julo. jin chāy biya to. phāl yānam tāthalañāva.  
 li-patas hanam āsā taya du lā. gathya khava paṃcan tyā 10  
 chināva bi-huni. ji kha thuti dh-ṃ mā-cal-khuninam dhā-  
 lam. hanam bā-cal-khunin dhālam. bho sabhā-pati. ji kha  
 ña-hune. mocā-to ñā-hma. kalāt cha-hma. ji cha-hma.  
 hnas-hma jinam gathya nake. gathya la hiya dh-ṃ jin  
 dhāyā. bho strī chava jiva ni-hmasen mocā-to la hiya. 15  
 vāyo dh-ṃ dhāyā. van dhāyā. khava khya jin ma phayā.  
 ji śarīr ma chin. jinam chu yāya dh- dhālam. thana bānam  
 dhālam. khava khya pya hnu thukā ma phayā. cyā hnu  
 thukā ma phayā. sadānam gathya phato dh- jin dhāyāva.  
 ji ghān lākasām. thva-pani la hināva tayā. atin asakt 20  
 juyāva. jin tol-tā. āva chi-kar-pani bicāl gathya māl. athya  
 yā-hune. jin chu yāya dh-ṃ dhāva-gu ñeñāva. sabhā  
 samadhār yāñāva dhālam. bho mā-cal-khuni saty lā julasā.  
 bā-cal-khuniyāta māl. māyāta ma thyāk. dh-ṃ tyā chināva  
 bilam || thva mā-cal-khunin khosya khosya dhālam. bho 25  
 rājās ne. āva ji kha gathya tyā chinā. athyam li-patas yāya  
 māl. sijal-patis cosyam tiva dh-ṃ. sijal-patis cocakam  
 tāthāva. mā-cal-khuni li-hām vanam || bā-cal-khuninam  
 mocā-to joñāva thava che vanam ||

**33<sup>a</sup>** thanam li thva mā-cal-khuni hemācalas tapasi|yā coñ 30  
 vanam. thva tapasyā coñ khañāva. śrī Mahādeb tvam

bi-jyāñāva. bal prasād bilaṃ. bho cal-khuni. chan mananaṃ  
 chu bhālapā. u-guli siddh dh-ṃ dhālaṃ. thva cal-khuniṃ  
 dhālaṃ. bho Parameśvar. jīn bhārapā julasā. thva rājā-  
 panisen jita ati duḥkh dayakara. akathan kha tyā chisyaṃ  
 5 bila. jīn thva rājāva nāpa jabāp biya phayakaṃ jīn hñathu  
 janmayā kha siyakaṃ. manuṣy-janm yāñāva prasann juya  
 māl dh-ṃ bimati yātaṃ. thana Mahādebanāṃ dhālaṃ. bho  
 cal-khuni. jiva khya. mi-jan jak juyī ma khu. misāyā misā  
 janm kāyiva. chan rājāva nāpa jabāp yāyaṃ phayīva dh-ṃ  
 10 dhāyāva. antardhyān juyāva bi-jyātaṃ ||

thanaṃ li thva cal-ṣuni siñāva. thva deśayā si-karmiyā  
 hmyā-ca juyāva janm kār vanaṃ || thva si-karmiyā karātan.  
 hmyā-ca mocā juyāva. ati mānaya ma yāk. thva hmyā-ca  
 tava-dhīk juyāva dhāraṃ. bho babu-ju jita Ghoran dhāva-  
 15 hma śaḍa-cā cha-hma bā-śaḍa-cā cha-hma nānāva biva  
 dh-ṃ dhāraṃ || thana babun dhāraṃ. bho hmyā-ca. jhi-jhis  
 jogy ma ṣu. chāy dh-ṃ dhāraṃ. thana tam cāyāva tuti  
 rāhā bhūmis cutu cusyaṃ khorāṃ. thana babun Ghoran  
 dhāva-hma śaḍa cha-hma nānāva birāṃ. thva Ghoran  
 20 dhāva śaḍa sadāñāṃ rājāyā śaḍa-bathānas taya yaniva.  
 thana thva śada-tos sahal juva. sakaleṃ śaḍayāṃ cā thuro.  
 thana cha hnuyā dinas śaḍa-cā-to buva. thva śaḍa-cā-to  
 tava-dhīk juvas-tunūṃ śaḍa-cā-to sakaleṃ pañāva hayāva  
 thao che yanāṃ. thana jhavār cer-cā-tosyaṃ rājāyāke  
 25 vañāva dhāraṃ. bho mahārājā. jhi-jhis śaḍa-cā-to sakaleṃ  
 si-karmiyā hmyā-can pañāva yano. thva gathye yāya māl  
 dh- dhāyāva. kha neñāva. rājānaṃ. jan choyāva hatakar  
 chotaṃ. bho si-karmi chan hmyā-can rājāyā śaḍa-cā-to  
 dakoṃ chāy pañāva hara. chu nimitin hayā dh-ṃ hñāva.  
 30 thana si-karmi jñāñāva. hmyā-cayā hñava|ne dhāraṃ. bho  
 putrī Guṇabati chan rājāyā śaḍa chāy pañāva hayā. āva

18 batu busyaṃ khorāṃ 25 śaḍayā-to 27 hatakar chātaṃ

rājā tam cāyāva jan chosyaṃ hara. āva gathya yāya dh-ṃ  
 dhāyāva thana hmyā-ca Guṇabatin dhāraṃ. bho babu-ju  
 chan dhaṃdā kāya mu mvāre thuliyā nimittin thukā ji  
 janm kār vayā. jin jabāp biya dh-ṃ dhāyāva. babu bodh  
 yānāva Guṇabatin hakāva chotaṃ. bho rājā. mantri. paṃc. 5  
 thva śada chāy ma kāya. ji ghorayā cā. jin ma kāyu rā  
 dh- chalapolasen cal-khuniyā bicāras bāyāta bisyaṃ chok.  
 māyāta ma thyāk dh-ṃ. āva ji bicāras gathya jin ma kāya.  
 āmo sijal-patis cosyāṃ tayā du. sva-hune dh-ṃ dhāyāva  
 chotaṃ || 10

thana rājān dhāraṃ. bho maṃtrī thva misān dhāyā kha  
 khava. gathya ma khayake. sijal-patis cosyāṃ tayā du.  
 thva cal-ṣuniyā kha tyā chinā tā ma dani. jhi-jhi buto dh-ṃ  
 rājāyā mahā duḥkh juva. thva svayāva maṃtrin dhāraṃ.  
 bho mahārājā. chalaporayā duḥkh dayake ma tele. jin 15  
 upāy yānāva. o-panis sarbasāṃ kāya dh-ṃ rājā bodharapaṃ  
 taraṃ ||

tha cha hnuyā dinas thva si-karmi bonakar chotaṃ. bho  
 si-karmi jhi-jhis rājā ma chin. vāsāl yāyata chan sarbaras  
 haya mār. ma ha ma yāk. ma harasā chan sarbasa kāya 20  
 juro dh-ṃ hānaṃ chotaṃ. thva si-karmi mahā duḥkhan  
 khosye khosye vanaṃ || thana hmyā-ca Guṇabatin dhāraṃ.  
 bho babu-ju jñāya mu mvāre dh-ṃ sati ṣu-hnu tevalaṃ  
 chi pha chi biyāva chotaṃ. thva thukā sarbaras. thva ma  
 datañāva. chuyāṃ ras ma du. khava rā ma ṣu rā. satyanāṃ 25  
 dhāva dh-ṃ dhayāva chotaṃ ||

thana sabhān chu dhāyaṃ ma phayāva conaṃ. rājān  
 khava bhārapāva prasād bisyaṃ hava. hanaṃ punarbār  
 dhāraṃ. bho si-karmi rājāyā ati hatās juro. tava-dhañ kāry  
 dato. mūrkh cha-hma jñāni cha-hma chanaṃ haya mār. 30  
 ma halasā sāsti yāya dh-ṃ. havasā mānay yāya dh-ṃ



dhāyāva chotaṃ. thva si-karmi jñānāva vanaṃ || |thana 34<sup>a</sup>  
 hmyā-ca Guṇabatīnaṃ dhālaṃ. bho babu-ju. chī jñāya mu  
 mvāle dh- dhāyāva. thvayāṃ sati ṣuhnu khicā cha-hma  
 sikhalan cināva. kālasarp cha-hma dhal-pos sok thañāva.  
 5 kāpalaṃ pusyaṃ. thva nī-tā biyāva chotaṃ || thva khicā  
 jñāni-hma. thva kālasarp mūrkh-hma dh- dhāsyāṃ sabhās  
 bilaṃ. thva svayāva sabhās cokaṃ hñilāva. dhany thva  
 misāyā buddhi dh-ṃ dhāsyāṃ prasād biyāva chotaṃ ||

thana babu-junaṃ dhālaṃ. bho hmyā-ca Guṇabati. chan  
 10 guṇanaṃ mān kāya dhuno dh-ṃ harṣamān yānaṃ coñā  
 b-s. thva si-karmi bonakal hava. thva si-karmi boñaṃ  
 yañāva dhālaṃ. bho si-karmi jujuyā ājñā thya chan mol  
 ko thya che dayake māl dh-ṃ dhālaṃ. thana si-karmi  
 mahā duḥkhanāṃ vanāva dhālaṃ. bho hmyā-ca Guṇabati.  
 15 jhi-jhis jujun. mol ko thya che dayake māl dh-ṃ hānaṃ  
 hala. āva gathya yāya dh-ṃ dhāyāva. hmyā-canaṃ dhālaṃ.  
 bho babu-ju. cha jñāya mu mvāle. jin mālakva jabāp biya  
 dh-ṃ. bodh biyāva talaṃ ||

thvayāṃ sati ṣu-hnu babuyāta dhālaṃ. bho babu-ju.  
 20 cha nasā mal hiva dh-ṃ kāl huni. thva kulenaṃ mol ko  
 thya dānyāva hiva dh-ṃ dhāva. ma jīva dhālasā. chan  
 dhāva. mol ko thya dāñāva jukva. nasā nayānaṃ mol kva  
 thya che dane jiyīva. āma-thya ma khatasā ma jīva dh-ṃ  
 dhāyāva vāyo dh-ṃ dhāyāva chotaṃ. thana si-karminaṃ  
 25 hmye cha pā jvañā vañāva dhālaṃ. bho mantri-ju. chu  
 ujan dayakā. thana mantrīn dhālaṃ. asā nikaṃ thva nasā  
 nāyo dh-ṃ dhāyāva. hiva dh-ṃ hmes phayāva. mantrīn  
 kulen dātaṃ. si-karminaṃ dhālaṃ. bho mantri. ji kha  
 ne-hune. āma-thya dañāva nasā nayānaṃ. mol ko thya che  
 30 dane ma jīva. kuleyā mol ko thyan dā-hune. dh-ṃ dhālaṃ.  
 mantrīnaṃ dhālaṃ. bho si-karmi ma jīva. | gathya jāki 34<sup>b</sup>

coniva dh-ṃ dhāyāva. si-karminam dhālam. bho mantri-ju.  
āma-thya julasā. jinaṃ ma jiva dh-ṃ dhāyāva li-hā va-  
nam ||

thana rājā maṃtri mahā kaṣṭ cāsyam conam. thana  
si-karmi. hanaṃ bonakal chotaṃ. bho si-karmi rājāyā 5  
ājñā thya thva pha-si cha god dhal-pos du thaṇam haya  
māl dh-ṃ dhāyāva dhal-po go chi pha-si go chi biyāva  
chotam. thana si-karminam dhamdā kāsyam thava che  
vanāva. bho putri gathya yāya. thva dhal-pos phat-si svok  
thaṇam haya māl dh-ṃ bisyam hala dh- dhāyāva. hmyā- 10  
canaṃ dhālam. bho babu-ju. jñāya mu mvāl dhāyāva sati  
ṣunu hnāpām rājānam bisya hava phat-siṃ dhal-poṃ  
thaman du kāyāva. thava ches thamam pisyam tayā phat-  
simās nak-tini sava-gu phat-si dhal-pos du chosyam talaṃ.  
lithyam dhal-pos hna-chi-daṇam coṇ phat-si cu juko 15  
dhyaṇāva bisyam chotaṃ || thva phat-si du thane dhuna.  
thva pi kāya ma jiva dh-ṃ ji-panita duḥkh biya ma du  
dhāyāva. sabhās tayāva bilaṃ. thva svayāva. rājā kautuk  
cāsyam conam.

thva rājā duḥkhan coṇ khaṇāva. maṃtrin rājā bodh 20  
yātaṃ. bho mahārājā chalapol duḥkh cāya ma teva. jin  
buddhi yāya dhunaṃ. thva misā chalapolayāta kalāt yāya.  
thva b-s ma bilasā. thva sarbasa kāya dh- dhāyāva. thva  
misāyā babu si-karmiyāke jan ni-hma chotaṃ. bho si-karmi  
chan hmyā-ca rājānam rāni yāya dh-ṃ chosya hala. biya 25  
māl dh-ṃ dhāyāva. si-karminam dhālam. jin chu dhāya.  
vasapolayā ṣusi dhāyāva. thva misā rājānam du-ta yaṇāva.  
rājāyā u kvathās tayāva. kriḍā yāya bhālapāva. rājānam  
dhālam. bho sundari. āva ji bhāgyan cha-thiṇa kalāt lāṇā.  
sukhanam kriḍā yāya dh- dhāyāva. thva Guṇabatinam 30  
dhālam. bho rājā. jiva kriḍā yāya julasā. Manamohoniva  
bād yāya phatasā. jiva nāpa kriḍā yāya du. ma phatasā

ma du dh-ṃ sīvakāl yāñāva. rājā | mahā duḥkhan Mana= 35<sup>a</sup>  
mohoniyā upadeś vanam.

thana las dhāle sasyam coñ khañāva. khāña kāyāva  
nalam. pu vāñā thāyas. mā busyam vava. thva svayāva  
5 kautuk cāsyaṃ coñā b-s mā tava mā juyāva bu holam. u  
khunum salam. khāñāva nayāva svayām. uthyanam bhiñ  
sabāl svayāva. kautuk cāsyaṃ conam. thva dhāleyā guṇ  
du dh-ṃ. dhāle jvañāva valam. thana kvaś chi bhūmī  
vañā b-s khusi cha-guli luva. thva khusi lvaham-cā-to  
10 leṃ-leṃ puyāva juva khañāva. kautuk cāsyaṃ svayāva  
conam. thana roho-cāto kāsyam jvañāva valam ||

thana Manakāntipur deś thyañāva. thva deśas du-hā  
vañāva. sval julam. aneg bastuk svayā b-s thva mahāpuruṣ  
khañāva. thva Manamohonin sakhī ni-hma chosyam halam.  
15 bho mahāpuruṣ. ji-panis may-jun ch-kal nāpa lāya dh-ṃ  
chosyam hala jhā-sane dh-ṃ boñam yañāva Manamohonī  
nāpa lācakāva bilam || thana Manamohonin dhālam. bho  
mahāpuruṣ. ganam jhāyā las cham gu-gulim upakathā  
dava lā dh- dhāyāva. thva rājānam dhālam. bho rāñi thva  
20 dhāleyā pu vāyavam buyāva si sava || thva lvaham-cā  
lamkhas leṃ-leṃ pūva dh-ṃ kanam. thva rāñinam dhā-  
ram. bho mahāpuruṣ. chan khu-kha hlāk. chu dh- lamkhas  
lvaham-cā leṃ-leṃ puyāva. thana mahāpuruṣan dhālam.  
bho rāñi. chīva jīva sambād khatasā gathya dh-ṃ dhālam.  
25 thana rāñinam dhā. khatasā chīva jīva sambād. ji dāsī  
yāva. ma khatasā ji dāsī chī dh-ṃ bāl lvāñā. thva dhāle  
nayāva pu vā-tunum. dhāle-mā ma buva. lvaham-cā  
lamkhas leṃ-leṃ ma pūva. thana thva rājāyā hnāsas  
ka'uli ghāñāva. cel yañam talam ||

30 thana Guṇabatin thava puruṣ ma va dh-ṃ | bhālapāva 35<sup>b</sup>  
bhalyā pya-hma jvanyāva. puruṣayā upadeś vanam. tha

thva Guṇabatīnaṃ las dhāle-mā khañāva. dhāle khāñāva  
 nayā svata. bas pu ku tīna vaṃs-tunuṃ mā buva. thva  
 svayāva cāyā guṇ dayāva thukā busyaṃ vala dh-ṃ dhāyāva.  
 cā kāyāva. khaṃ chi dhāle kāyāva. jvañāva vanaṃ. thanaṃ  
 li khusi thyañāva. thva khusis lvahaṃ-cāto lehe-lehe puva <sup>5</sup>  
 khañāva. thva laṃkhayā guṇanaṃ khava dh-ṃ. laṃkha  
 lvahaṃ-cā jvañāva vanaṃ. thana Manakāntipūr thyañāva.  
 thva deśas sval julaṃ. thva rānī khañāva. sakhi-pani  
 chosyaṃ hava. thana sakhīnaṃ dhāraṃ. bho rānī. ji-panis  
 may-junaṃ chī nāpa lāya dh-ṃ chosyaṃ hava jhā-sane <sup>10</sup>  
 dh-ṃ. boñā yañāva. Manamohanī nāpa lācakāva bilaṃ.  
 thana Manamohanīnaṃ dhālaṃ. bho rānī. las upakathā  
 chunu du lā dh-ṃ nēnaṃ. thana Guṇabatī rānīnaṃ dhālaṃ.  
 bho Manamohonī rānī. dhāle nayāva pu bas jus-tunuṃ  
 mā buva u khunuṃ bu hova. u khunuṃ si sava. thva <sup>15</sup>  
 lvahaṃ-cāto laṃkhas leṃ-le puva dhāyāva. Manamoha-  
 nīnaṃ dhālaṃ. bho mahāpuruṣī. ajogy kha hlāk. āma-thya  
 lā julasā. chī dāsi ji. ma julasā. ji dāsi chi. dh-ṃ bād lvā-  
 ñāva. thana sabhā dayakaṃ thamāṃ hayā cās dhāreyā  
 pu vāñā. vā-tunuṃ. busyaṃ vava. bu-tunuṃ ta mā juva. <sup>20</sup>  
 u ṣunuṃ bu hoyāva sava. hanaṃ thanaṃ yañā laṃkhas  
 ta-tunuṃ lvahaṃ-cāto leṃ-leṃ puva. thva Guṇabatīnaṃ  
 dhāraṃ. bho Manamohonī āva cha ji dāsi jula dh-ṃ  
 dhāyāva.

thana Manamohanīnaṃ sa chi sa pheñāva. pālis bhok <sup>25</sup>  
 puyāva conaṃ. thana Manamohonīyā sarbasāṃ jvañāva  
 vanaṃ. thana thva rājā boña hayāva. las bās yañāṃ conaṃ.  
 thana bā-cātīs sakasyanaṃ hñedan ma cāyāva. svayāva  
 thamāṃ tiyā bastu rājāyā hmas tayāva. rājā-bastanaṃ  
 thamāṃ tiyāva thamāṃ bisya vanaṃ. thana thva rājān <sup>30</sup>

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12 bha rānī 19 hayā yās 20 vā-nunuṃ bu-nunuṃ 25 sa cho sa  
 29 tiyā bahma rājāyā hmas nayāva

hñedan cāyāva. svataṃ. cākr cikraṃ svayā b-s. rānī-pani  
 thañā. bho rānī-pani chi-jis cel-to bisya vana dha|kaṃ 36<sup>a</sup>  
 dhāyāva. thana rānīnaṃ dhāraṃ. bho rājā. thaone chiṃ  
 jiṃ vane nuyo dh-ṃ vanaṃ ||

5 thana thava che thyanāṃ. thana aneg lok maṃtri sahit  
 vayāva. rājā rānīyāta sivā dhāyāva. mahā jātrā yāñāva.  
 rājā-naṃ rānī-noṃ du-hāṃ bi-jyācakāva. thana Guṇabati  
 nāpa rāñāva. Guṇabatin rājāyāta sivā dhāyāva. thana  
 Guṇabatināṃ rājāyāta dhāraṃ. bho mahārājā. chalaporaske  
 10 jin kha chatā ñene. chalapol Manamohonin cel yāñāva.  
 tala dhāra khava lā dh-ṃ ñeñāva. thana rājā tam cāsyāṃ  
 dhāraṃ. bho pāpī chan sor vayā rā dh-ṃ. nvātaṃ. thana  
 Guṇabatin dhāraṃ. bho rājā jin thukā chalapol uddhār  
 yāñā. ji thamāṃ mi-janayā chāyan tiyāva vayā. banas bās  
 15 juva b-s ji bastr chalaporayā hmas tayāva. chalaporayā  
 bastran ji tisyāṃ vayā. thana chin cel bisya vañ dh-ṃ  
 dhāva. thvaten ji ma ṣu rā chalapol uddhār yāk-hma.  
 thana rājā komal juyāva dhāraṃ. bho Guṇabati. āvanaṃ  
 liyā dhan saṃpatti-noṃ jīb-noṃ rājy-noṃ chan khusi  
 20 dh-ṃ dhāyāva. thva sva-hmaṃ strī puruṣ juyāva sukhan  
 conaṃ ||

thathimña rānīyā prabhu hatāran phuñāva coñ-hma  
 Bikramāditayā siṃhāsanas bi-jyāya ma te dh-ṃ putrikā  
 cha-hma boṣya vanaṃ || 13 ||

25

## XIII.

puna putrikā cha-hmasen dhāraṃ. bho rājā Bhojadeb.  
 pūrbakathā cha-guli kane ñe-hune.

svargas digpāl pya-hma dayakaṃ tayā dava. thva dig-  
 pār-pani hnithaṃ pūrb cha-hma vanīva. dakṣiṇ cha-hma

vanīva. paścim cha-hma vanīva. uttar cha-hma vanīva.  
thva pya-hmayā vāt Indr kanīva ||

thana cha hnuyā dīnas pūrb vañ-hman dhālaṃ. atī  
kautuk Śilpat deśas rānī-cā cha-hma dava atin suṃdari.  
thvayā kvathā aneg ratnan dayakāva tayā. thvayā khātā 5  
maṇimay ratnanam jyāñā-gū. piva digasaṃ subarṇayā  
dvāryā cyāsyam tava. muti-thucā ghāñam tayā dava. jinaṃ  
ganam ma khañā. svargas jukva khañā. matyamaṇḍalasaṃ  
36<sup>b</sup> ma khañā. pātā|lasam ma khañā. chu kha hlāya dh-ṃ  
dhāram || 10

hanvam dakṣiṇ vañ-hman dhāram. bho pāsā-pani. jīm  
atī kautuk cāsyam vayā. jin kane ñe-hune. Kusumadīpayā  
nagaras. Bikramasiṃh rājāyā kāy atī sundar. thvayā kva-  
thās ratnamay. pya-gū digasaṃ dvāryā cyāñam tava. nāñā  
ratn ghāñā ilān peñam tava. muti-thucā ghāñam tayā dava. 15  
thvayā khātā manimay ratnanam jyāñam tava. thathimña  
sundar. svargasam svaya ma du. matyamaṇḍalasaṃ ma  
du. pātālasam ma du. dh-ṃ thithim bād juva.

thana Indran dhāram. bho digpāl-pani. ama-thya lvā-  
ñāva chāy. ni-hmam thana hiva. ni-hmam jol phāsyam 20  
svaya dh-ṃ debarāj Indran dhāyāva. khava bhārapāva.  
thva digpāl-pani vañāva. thva ni-hmam debe bisyām  
hayāva. Indrayā hñevane kvathās tayāva svataṃ. thana  
chu biśesaṃ ma du. u-thya ñana. thana Indr tvam ras  
tāyāva dhāram. bho digpāl-pani thva kanyā-pani hñedan 25  
cāyake nuyo jhi-jhisen svasyam. cone nuyo dh-ṃ svasyam  
coñā b-s rānī-cāyā hñedan cāyāva. cakr cikram svayāva  
dhāram. ji gana con vana dh-ṃ kautuk cāsyam conam.  
thana thao javas. kumār khañāva rānī-cāñ dhāram. bho  
puruṣ cha su juyiva. ji sukhan deñāva core. chin chāy 30  
thana vayā. ayogy. jin kāmāyā bhāy ma siyā dh-ṃ dhāyāva

kumāran dhāraṃ. aye rāni ji bhāgyanaṃ khava. jin kāmayā  
 bhāv ma siyā. Parameśvarasyen nāpa rācakāva biro. āva  
 chi-ji ni-hmaṃ strī puruṣ juya dh-ṃ dhāyāva. cha suyā  
 hmyā-ca. chan nām chu. jita ka-hune dh-ṃ rājān neñāva.  
 5 rānīn dhāraṃ. ay kāmapuruṣ ji nām jurasā. Mṛgābatī ji  
 babu-juyā nām jurasā. Tāmradhvaj rājā mahābīr. mahāśūl.  
 mahājñāni. mahādātā. thathiṃ-hmayā hmyā-ca ji dh-ṃ.  
 kanyāva biraṃ. hanoṃ rānīn rājāyāke neṇaṃ. chi su  
 juyiva. chi nāmaṃ ka-hune dh-ṃ dhāyāva. rājān dhāraṃ.  
 10 ji rā jurasā dakṣiṇadiśās Kanyapatanā deśayā. ji nām  
 jurasā. Sundarakumār ji babu-juyā nām. Bṛṣadhvaj rājā.  
 thvayā | rājyas. samast bastu-bhāb dava. thvayā rājyas 37<sup>a</sup>  
 daṇḍ yāya ma du. chu duḥkhaṃ ma du. mahā nyāyanīti  
 yāk. āva chan ji bacan neṇe mār. chava jiva āmo rāsās  
 15 nāpaṃ dene vāyo dh-ṃ dañāva vane teñā b-s. rānīn sibakār  
 biyāva dhāraṃ. thana den varasā paṃc mahāpāp abasy  
 abasy chiva jiva strī puruṣ juya. chi rūp jauban jin gathya  
 ror mamake. ji māmayāta juko nene. ma nāṃsyaṃ ma chāl.  
 chi binān meba puruṣ kārasā jita mahāpāp. ji ratnamālā.  
 20 ji patāsi chin kāsyam tiva. chi ratnamālā. rañ. jin kāsyam  
 taya. hiva dh-ṃ thithi saty yāñāva coñā-gu samastaṃ  
 debarāj Indran svasyam coñāva. ati kautuk cāyāva. digpāl-  
 panita dhāraṃ. bho digpāl-pani gana chimisyam hayā. ana  
 tor-tāva tāthiva dh-ṃ dhāyāva. anaṃ tor-tāva tāthu juro.  
 25 thana na sañāva. svayā b-s o-hma puruṣ ma du khañāva.  
 mahā duḥkhan khosyam conaṃ. thva b-s māman du svar  
 vava. thana thva puruṣayā bastr khañāva. māman hāñā.  
 ay Mṛgābatī. thva bastr su mi-janayā. āva juko chan dust  
 buddhi yāto. āva jin chan babuyā khvāl gathya svaya  
 30 dh-ṃ mām khosye khosye nvātaṃ. thana Mṛgābatī rajyā  
 cāyāva jhaṃgal juyāva jhyāraṇaṃ bosya vañāva hālāva

vanam. hāy hāy Suṃdarakumār dh-ṃ nām kāśyaṃ hāḥ  
lāva vanam ||

thana mām khvasya coṇ b-s Mṛgābatiyā babu-ju vayāva.  
thva khañāva dhālaṃ. bho rānī cha chāy khvasya khvasya  
coṇā dh-ṃ ñeñāva. thana rānīnaṃ dhālaṃ. bho prabhu 5  
jhi-jhis hmyā-ca Mṛgābati jhaṃgal juyāva jhyālanam bosya  
vanam. ji thava-hma hmyā-ca dunam. rākṣasanaṃ khu-  
syaṃ yano. thva cha-hma dunam chan phukalo dh-ṃ  
nvāñāva conam ||

thvanam li Suṃdarakumāran hñedan cāyāva na sañāva 10  
svayā b-s. Mṛgābatiyā bastr ratnamālā khañāva. rātriyā  
kha lu mañāva dhālaṃ. ji chu jula. gathya juro. hmana  
37<sup>b</sup> lā dha|kaṃ kautuk cāśyaṃ mahā duḥkhan. thva  
Mṛgābatiyā nām kāśyaṃ. thava che tor-tāva deśāntar  
vanam || 15

hāy hāy Mṛgābati Mṛgābati dh- nām kāśyaṃ vañā b-s  
mahā durgābanas mahā bhayaṃkar che cha-guri ruva.  
thva ches Birūpākṣ rākṣasan bās yānaṃ coṇ. thva rākṣasa-  
yāke Mṛgābatiyā kehe cha-hma khuśyaṃ tava. thana Suṃ-  
darakumāranam Mṛgābatiyā nām kāyāva vañā b-s. thva 20  
rānī-cānaṃ tāyāva dhālaṃ. thathiṃṇa banas. sunānaṃ ji  
tatā-juyā nām kāśyaṃ vala dh-ṃ sval vañ b-s. thva Suṃ-  
darakumār khañāva nāpa lāñāva dhālaṃ. bho mahāpuruṣ  
chi chāy thana jhāyā. thva banas su vayaṃ ma chāva.  
thva rākṣasayā bhay du. chī thana diya ma tele Mṛgābati 25  
julasā ji tatā-ju thukā. chī ganaṃ jhāyā ananaṃ huni dh-ṃ  
dhāyāva. thva Suṃdarakumāran dhālaṃ. ay rānī-cā. āmo  
rākṣas jin mocakāva. chava nāpa vane dhāyā b-s. thva  
rākṣas vava. thva rākṣas tam cāyāva. naya-yānaṃ vava.  
thana Suṃdarakumāran thva rākṣasava lvāñāva. mahā 30  
yuddh juva. thva Suṃdarakumāran rākṣasayāta dhālaṃ.  
bho duṣṭ pāpi thani cha jin mocake juro. chan su sumarape



teñā. sumarapiva dhāyāva. rākṣas tam cāyāva. rāhāt bo-bo  
 syāñāva vava khañāva. thana Suṃdarakumāraṇaṃ khaḍḡan  
 pālāva rākṣasayā lāhāt pyet nañāva vanaṃ. thva rākṣas  
 thava ujhānas vañāva. amṛtakuṇḍas vañāva amṛt-laṃkhan  
 5 buyāva. lāhāt uthyaṃ culi vayakāva vava khañāva. Suṃ=  
 darakumāraṇ va yāye he ma siyāva coñā b-s. thva rānī=  
 cānaṃ samast kha kanaṃ. thva rākṣasayā amṛtakuṇḍ du.  
 huṃ-huṃ ujhānas amṛtanāṃ buyāva thukā thvayā lāhāt  
 culi hola dh-ṃ kañā kha ñeñāva. thva amṛtakuṇḍ | cānaṃ **38<sup>a</sup>**  
 10 hlāñā tāthāva. satī khunu tevālaṃ lvāt vañāva mahā  
 yuddh yāñāva. tālapatr khaḍḡanaṃ pālāva mor dhyāñāva  
 bilaṃ. thva rākṣasayā mol gva tulā vañāva. amṛt sor  
 vanaṃ. thva amṛt ma dayāva. sal phāyāva sik.

thva Suṃdarakumāraṇaṃ rāniṃ bastu-bhābaṃ joñā  
 15 vayāva. thava che thyañāva. māṃ sal-tā. thana māṃan  
 sal-tu-gu śabd tāyāva. kva sol vava. māṃanaṃ hmyā-ca  
 khañāva. ras tāyāva. ay putā hmyā-ca. cha gathya vayā  
 dh-ṃ nañāva. rānī-cānaṃ dhālaṃ. thva Suṃdarakumāra=  
 naṃ. rākṣas mocakāva. thva sakal-panisen ji boṇaṃ hara.  
 20 thva Sundarakumālaṇaṃ tatā-juyā nāṃ kāsyāṃ vava. āva  
 tatā-ju gana va dh-ṃ nañāva. māṃanaṃ dhālaṃ. bho  
 putā hmyā-ca chan tatā-ju julasā. jhaṃgal juyāva bosya  
 vana dh-ṃ kañāva. thva Suṃdarakumāraṇ hnāc thana  
 coñā b-s hālāva vava sal-tāyā. hāy hāy Suṃdarakumār  
 25 dh-ṃ hāla. thva Suṃdarakumāraṇ. thva khava abasyanaṃ  
 dh- bhālapāva. thva Suṃdarakumāraṇ sal-tāva chotaṃ.  
 bho Mṛgābatī. ji thana vava dhuna. vāyo vāyo dh-ṃ dhāla  
 sar nañāva. Mṛgābatī atī suṃdari juyāva. thva Suṃdaraku=  
 mārayā hñevane jut vava. thana babu-ju. māṃ. kehe.  
 30 Mṛgābatī. Suṃdarakumār. thuti muñāva. hnāpāyā kha  
 dakva kañāva. hmyā-ca-pani ni-hmaṣyenaṃ. babu māṃ

sibā yāñāva. jilinaṃ sebā yāñāva. Mṛgābatin Suṃdaraku=  
mārayāta. sibā yāñāva. thithi harṣamānanam conam ||

thathimṇa rājā tvaṃ jayalapyā phu Bikramādīt rājā.  
thvayā siṃhāsanas dane ma te dh-ṃ putrikā cha-hma  
bosya vanam || 14 ||

5

## XIV.

punarbār putrikā cha-hmasen dhālam. bho rājā Bho=  
jadeb. jin pūrbakathā kane.

Mahādebasyen parbatayā kos triśūl cha pu svānaṃ tayā  
du. thva Mahādebasyen dhālam. thva triśūlas go-hma ko 10  
bvāta. va-hmayāta jinaṃ bal prasād biya dh-ṃ dhāyāva.  
thva triśūlas anek katak sīk. thana Bikramāditan vāt  
tāyāva. sunānam ma khanakam vanāva. Bikramādīt rājā  
38<sup>b</sup> thamanam vañāva. thva triśūlas kva bvāñāva thva rājā  
jukva ma sīk. thana Mahadeb tvaṃ. ras tāyāva dhālam. 15  
bho rājā chanata bal phova dhāyāva. draby lāya yava lā.  
rājy lāya yava lā. jan lāya yava lā. chu yala u-guli kāva  
dh-ṃ dhāyāva. Bikramādīt rājānam dhālam. chalapolayā  
prasādanam. samastam dava. chalapolasenam bilasā. thva  
triśūl cha pu phone dhāyāva. thva triśūlas aneg katak sito. 20  
hanakam siyū tuni. dh-ṃ. thva triśūl licakāva bilam ||

thathim-hma rājāyā siṃhāsanas cha dane ma teva  
dh-ṃ putrikā cha-hma bosyam vanam || 15 ||

## XV.

punarbār putrikā cha-hmasen dhālam. bho rājā Bho= 25  
jadeb. ji kha ṇa-hune.

pūrb diśās Bikramādīt rājāyā thava guru Subhā'ut  
dhāyā nām. thva guruyā karātayā hñavane dhālam. bho  
guru-mām. jin striyā carit ma siyā svaya bhālapā. kyasya

bi-jyā-hune dh-ṃ dhāyāva. thva guru-māmanam dhālam.  
 bho mahārājā. jinaṃ ma phate dh-ṃ dhāyāva. hanam  
 rājānam dhālam. chalapolayā kṛpā datasā. phayīva dh-ṃ  
 dhāyāva. bho mahārājā. thva deś bahirīs. do cha-guli dava.  
 5 thva dvas simā dava. svān-mā dava. mähājār yānam coṇ.  
 thva dvayā samīpas chalapol jvagi juyāva bi-jyā-huni dh-  
 dhāyāva. thva rājā jvagi. bhes juyā vañāva. kāc bandh  
 yāñāva. bibhūtinam bulāva dhuyā chegulin bhunāva āsan  
 yāñāva dhūl mi kuñāva coṇ b-s. Ujoni nagarayā baniyā  
 10 nām Ratnadatt dhāyā-hma. thvayā cel sadānam sala-jhavāl  
 vayīva ||

cha hnuyā dīnas thva cel hmi-tal juyāva. sala-cānam  
 bālī khusyam nava. thva bālī-thuvālanam khañāva śalato  
 sakale pañā yañāva. thva baniyāyāke vañāva nvātam. thva  
 15 baniyā tam cāyāva. cel dāya dhaka māl ju b-s. thva cel  
 thva dvas coṇ simāyā bhvālas sulāva conam ||

thana bahanī juyāva. rājyā kalā cha-hma. mantriya  
 kalāt cha-hma. mähānayā kalāt cha-hma. thva | sva-hmam. 39<sup>a</sup>  
 pakasini juyāva. thva misā sva-hmasen. thva simā gayāva.  
 20 mantr yāñāva. sva-hmam bosya vañāva Lañkādeśas jut  
 vañāva. rākṣas-pani nāpa lāñāva conam. thana thva-pani  
 va-tolenam. thva cel pi-hā vayāva. subarṇ-muk khañāva.  
 thva subarṇ kāsyam tayāva. simā-bhvārasam con vanam.  
 thva misāto rākṣas nāpa lāñā vayāva. thva simā gayāva  
 25 li-hā valam ||

sati khu-hnu thva cel tevalam dañāva. thva subarṇ  
 dakva jvañāva. thava thākūrayāke yañāva. subarṇ lava  
 hlātam || thana baniyā ras tāyāva dhālam. bho cel-cā. chan  
 gana kāyāva hayā dhakam ñañāva. celanam dhālam. bho  
 30 bhāju jin kāyāva hayā thāyas chi-kalam boñam yane  
 dhakam dhāyāva. thva celam. bhājuṃ ni-hmam thva

simā-bhvālas con vanaṃ. thva pakasini misāto sva-hmaṃ  
 simā gayāva. mantr yānāva. simā boyakaṃ yañāva. sadāyā  
 thyaṃ thva pakasini-pani rākṣas nāpa lāyata samudr pār  
 juyakaṃ bosya vanaṃ || thva sakaleṃ. jog yānaṃ con-hma.  
 jogi-bhes rājānaṃ svayāva conaṃ || 5

thana samudr pārān itā thyañāva. thva simā-bhvālas  
 con-panisen bhālapā — — —. rākṣas nāpa lāva-tolenaṃ.  
 thva baniyā. baniyāyā cel. thva ni-hmasenaṃ aneg subarṇ  
 kāyāva. thva simā-bhvālasaṃ vanaṃ. thana thva misāto  
 sadāyā thyaṃ. li-hā vayāva simā gayāva. thithiṃ nvāñāva 10  
 conaṃ. mantr yāya suyā pāl dhakaṃ. thana rāninaṃ  
 dhālaṃ. bho pāsā-pani mantr yāñānaṃ ma jilo. āva chatā  
 jukva dava ni. tha Ujoni nagarayā baniyāyā kāy yākat.  
 thva jhijhisen kuladevayāta bhogy biya dhakaṃ phyāñaṃ  
 taya dhakaṃ dhālaṃ || thana baniyānaṃ tāyāva. hakāva 15  
 chotaṃ. ay pāpinīto. āva kahnas svava. cha pāpanīta hnās  
 dhyanaṃ. rājāyāke dhāya dhakaṃ. dhās-tunūṃ. thva  
 misātosyen thva simā samudr-dathus phvāsyāṃ vanaṃ.  
 thana thva jogi yānaṃ con-hma Bikramādītaṃ. thva  
 39<sup>b</sup> simā hñācakal hayā|va. thava thāyas tayāva. sati khu-hnu 20  
 thva Bikramādīti rājān. thva rānī. mantriya kalāt. māhānayā  
 kalāt. thva sva-hma pakasini-panis hnās. hnas-pot dhyā-  
 ñāva. pi tiñāva chok juro ||

thathiṃ-hma rājāyā siṃhāsanaṃ cha dane ma te dhakaṃ  
 putrikā cha-hma bosyaṃ vanaṃ || 16 ||

25

## XVI.

punarbār putrikā cha-hmasen dhāraṃ || bho rājā Bho-  
 jadeb. jin pūrbakālakathā kane ñe-hune.

Bituvān. Subhā'utasake vañāva. Pathuvā māle dhakaṃ  
 vanaṃ. thana vañāva Pathuvāyā deś thyañāva ñenaṃ. bho 30

lok-pani. Pathuvāyā che gana khava dhakaṃ ṇāṇāva.  
 lokan dhālaṃ. bho mahāpuruṣ. Pathuvā julasā āmo thukā  
 dhakaṃ kana. thana Bituvānaṃ dhālaṃ. bho mitr chu  
 yānaṃ diyā dhakaṃ dhāyāva. thana Pathuvānaṃ dhālaṃ.  
 5 bho mahāpuruṣ. chī su juyīva. jin ma siyā dh-ṃ ṇāṇāva.  
 thana rājān dhālaṃ. bho pāsā chī māl vayā. chīva jīva  
 pūrbajanmas atin jāk pāsā thukā. āva cha māle dh-ṃ vayā.  
 jī bhāgyanaṃ nāpa lāto. thana Pathuvānaṃ dhālaṃ. bho  
 pāsā chī chu dh- jhāyā dh- ṇēṇāva. thana rājānaṃ dhālaṃ.  
 10 bho pāsā jī nām julasā. Bituvā thukā dh-ṃ kaṇāva. thana  
 Pathuvānaṃ dhālaṃ. bho pāsā chī jī nām jukva u lāk.  
 mitr yāya jogy. chu nimittīnaṃ jhāyā. jī che nī vane nuyo  
 dh-ṃ. che boṇāva yanaṃ. thana thva rājānaṃ dhālaṃ.  
 bho pāsā. chu nimittīn thva dūvāl pye pesyaṃ tayā. thva  
 15 khātā khol cha khol ma du. gathya khava dh-ṃ ṇēnaṃ.  
 thana Pathuvānaṃ dhālaṃ. bho Bituvā. sunānaṃ māl  
 valasā cha-guli dūvālanāṃ bisyaṃ vane. thuliyā nimittīnaṃ  
 pya dūvāl dayaka tayā dh-ṃ kaṇāva. thva khātāyā pya  
 khol datasā. katak conīva. thamāṃ coṇe telaṇāva. cha khol  
 20 chuya. thvaten thukā thathya tayā dh-ṃ kaṇāva. Bituvān  
 dhālaṃ. bho pāsā. chī-jisen misāyā carit svaya dh-ṃ. chīke  
 vayā dhāyāva. Pathuvānaṃ jīva ṣya dhakāva nī-hmaṃ  
 vanaṃ ||

thana Baṅkapu|ri dhāyā deśas Ratnadatt baniyāyā kalāt 40<sup>a</sup>  
 25 atī bān-lāk. atī bhīn thva khaṇāva. Bituvān dhālaṃ. bho  
 pāsā. thva misāyā carit svaya nuyo dh-ṃ dhāyāva. jīva  
 khya svaya nuyo dh-ṃ dhālaṃ. thana thva baniyāyā  
 kalātayāke su du thyan dh-ṃ dhāyāva. sol juyā b-s. thva  
 na'unī cha-hma du dh-. thva na'unīyāke vaṇāva. Pathuvā-  
 30 naṃ dhālaṃ. bho na'unī. jī kha cikuṭi-dhaṇ hlāya ṇē-hune  
 dh-ṃ dhāyāva. thva na'unīnaṃ dhālaṃ. chu ujan dayake

teñā. ujan dayakīva dhāyāva. thva Pathuvānaṃ dhālaṃ.  
 thva na'unī. ji pāsān thva baniyāyā kalāt khañāva. birah  
 cāsyam conaṃ. ma chināva siyuno. āva sunānaṃ ma  
 phato. chan jukva phayīva. chanata dām piya takā. ñaya  
 takā biyake dh-ṃ. bodh yānaṃ chotaṃ. 5

thana thva na'unī baniyāyā kalātayāke vañāva. thva  
 na'unīnaṃ dhālaṃ. bho maya-ju. jike mahāpuruṣ cha-hma  
 vava du. thva mahāpuruṣanaṃ chī kañāva. birah cāsyam  
 con prāṇ jukva lyanam ni. chin jibadān bī-hunī. thva puruṣ  
 nāpa lāt hune dh- dhāyāva. thva baniyāyā kalātanaṃ 10  
 dhālaṃ. bho amā-ju. ma jile. jī puruṣan ghal chī ma vāk.  
 gathya nāpa lāya dh-ṃ dhāyāva. na'unīnaṃ dhālaṃ. bho  
 maya-ju. yathyanam nāpa lāva. hanī bahanī vāya dh-ṃ  
 bodh yānaṃ thāthāva. che li-hām vayāva. li-sal kañāva  
 conaṃ. 15

thana bahanī juyāva. sva-hmaṃ vañāva. thana che  
 thyañāva. sahan dayakalaṃ. thana baniyāyā kalātan thva  
 sahan biva-gu tāyāva. pi-hā vanaṃ. thana thva baniyānaṃ  
 samastaṃ svasyam conaṃ. thana na'unīnaṃ dhālaṃ. bho  
 Rūpabatī maya-ju bhāju jhālo gathya dh-ṃ ñenaṃ. jiva lā 20  
 ma jiva lā dh-ṃ ñañāva. baniyāyā kalātanaṃ dhālaṃ. ay  
 40<sup>b</sup> amā-ju. ma| jire. jī prabhuyā hnedan cāva dh-ṃ kañāva  
 conā b-s. thava baniyā tam cāsyam vayāva dhāraṃ. are  
 pāpinī. chan byāpār āma-thya rā dh- dhāyāva. vātu vān  
 dāyāva thāmas ciñāva tayāva dhāraṃ. are pāpinī misā. 25  
 chan su sumarape mār. sumarapiva. cha rakṣā yāyu-hma  
 su khava dh-ṃ nvāñāva. tale vañāva cupi mār vanaṃ.  
 cupi mār va-tolenoṃ. thva na'unīnin hatāsan thva cisyam  
 tayā-hma pheñāva. cha bhīn vañāva dhāraṃ. ay may-ju  
 thva-panis kha ñeva dh-ṃ dhāyāva. baniyāyā karātan 30  
 dhāraṃ. ñane amā-ju. jī vātu vān dāyāva. thāmas cisyam  
 tara. gathyanam ma jira dh- dhāyāva. thva na'unīnan

dhāraṃ. āva jito. huni dh-ṃ. Bituvā nāpa rāke chotaṃ.  
thana na'unī cījak thāmas ri-dhañāva conaṃ ||

thva b-s baniyān cupi jvañāva. taman vayāva. thāmas  
li-dhañāṃ con-hma na'unīyā hnās dhyañāva nānā prakāran  
5 nvāñāva. talesaṃ thā-hā vañāva conaṃ. thana na'unī  
sumukaṃ conaṃ || thana baniyāyā karāt vayāva dhāraṃ.  
bho amā-ju. ji vañāva vava dhuna dh-ṃ dhāyāva. thana  
na'unīnin dhāraṃ. bho may-ju chan nimittīṃ ji hnās  
dhyañāva tāthala. āva ji pheva dhāyāva thamaṃ cijakaṃ  
10 conaṃ. thana na'unīnin thao hnās jvañāva che li-hā va-  
naṃ ||

thana baniyā kva-hā vayāva hātaṃ. are pāpinī misā  
hnās ma du-hma. āo cha chu khvālan lāchis vane. chu  
khvālan thava che vane dh- nvāñāva. thana baniyāyā  
15 karātan dhāraṃ. bho nirnay ma du puruṣ prabhu svāmī. ji  
chu jula. ji hnās culi vala. jin pāp yāñā ma du. ji chu  
juyāva hnās culi vala. svao svao prabhu-ju dhāyāva. thva  
baniyān svayāva. khao bhārapāo. chan doṣ | ma khu khava 41<sup>a</sup>  
dhayāva. cīsaṃ tayā-hma pheñāva. ghas phuñāva. tale  
20 thata boñāva yanaṃ ||

thanaṃ li thva hnās dhyañā-hma na'unīyā puruṣ. na'u.  
paradeśas thava byāpār vañāva. ku cha ku jvañāva vayā  
b-s. ches samastaṃ kacīṅgar thaṃaṃ tava khañāva nvā-  
taṃ || are pāpī misā. chaṃ chu byāpār yāñā. svava svava  
25 ches kacīṅgal yāñaṃ tayā dhāsaṃ tam cāyāva. jhāyāva.  
pya tyāñāva. kalātayāta vātu vān dāyāva dhāla. cha pāpī  
misāyā hnās dhyaṃke māl dhāsaṃ nvāñāva. thva misā  
kholāṃ. puruṣayāta apajas biyāva khvalaṃ. puruṣanaṃ ji  
hnās dhyanayo. āva ji gana vane. gana cone dh- dhāsaṃ  
30 khvalaṃ.

thana nanī-pañcalok du-hā vayāva nvātaṃ. gathiña

21 thva hnas

abhāgi na'u khava thva. gathiṇa sāsti yāk. dā juko dālasā  
 chu sāsti. hnās tapaṃ dhyane chāy dh- dhāsyam pi-hā  
 vanam || thana rājā-sabhās yañāva. thva na'uyāta sāsti  
 yāya teṇā b-s. thva samast kha siva-hma cha-hmasenam  
 dhālam. bho mahārājā. āmo na'uyā doṣ ma khu. misāyā 5  
 doṣam dhāsyam hnām nisyamyā samast bṛttāntar-kha  
 khañāva. misā pi tiṇa chok julio ||

bho Bhojadeb. thathiṇṇa parākram dava-hma Bikra=  
 mādit rājāyā siṃhāsanas coṇe ma te dhāsyam putrikā  
 cha-hma bosyam vanam || 17 || 10

## XVII

punarbār putrikā cha-hmasen dhālam. bho rājā Bho=  
 jadeb. āmo siṃhāsanas coṇe jogy ma khu. ji kha chatā  
 ni ne-hune dhālam.

go-chinam Gaṅgādeśayā mahājñānī cha-hmasen thva 15  
 Bikramādit rājā mahājñānī dhāva. bicārik dhāva. khava  
 lā. ma khu lā dh-ṃ jin svar vane dh-ṃ vanam || thana  
 Ujonī nagar thyanam. rājā Bikramāditayāta darśan yañāva.  
 thvayām satī khunu tevalam dañāva. thva rājāyā bal  
 41<sup>b</sup> bu|ddhi jñān svaya nimittīnam thva rājāyā bali thā lohos 20  
 hnin sva tāl penakam tāthu. thathya tu sadān penakar  
 vanīva.

cha hnuyā dīnas rājasabhāyā jan-panisyen khañāva  
 rājāyāke bimati yāk. bho mahārājā. ati kautuk mahāpuruṣ  
 cha-hma vayāva. chalaporayā bali thya lohos penakam 25  
 tāthalo. cha-lapolasen bicār yāya māl. thana rājānam  
 dhāram. amo vayava thana boñāva hiva dh-ṃ dhāyāva  
 chotam. satī ṣu-hnu tevalam dañāva. sadāyā thyam pena=  
 kar vava-hma jvaṇam yañāva. rājā nāpa rācakāva biram ||

1 abhāsi 15 Gargādeśayā 18 Ujomī 19 tevalam dāñāva balaba=  
 ddhi 23 ja-panisyen 25 vayāvayāva



thana rājān dhāraṃ. bho mahāpuruṣ chāy ji bali thā  
 loho penakā jin ma ṣu mahārājā dhāyāva. gathye ma khu  
 niścayanaṃ khava. chan satyanaṃ hlā-hune. thva mahā=  
 puruṣanaṃ dhālaṃ. bho mahārājā. cha-lapol mahāpratāpī.  
 5 atinirṇay nī dhāyāva. khava ma khu jin svaya dh-ṃ vayā.  
 thva bali thā lvahaṃ jin penakā khava. thva penakāyā  
 arth thathye cha tāl penakā-gu thava ches lyāse hmyā-ca  
 tava-hmayāta. dām dasyanaṃ jvañāva maju-hmayāta.  
 cha tāl. lyāsyā kalāt thava sasalas tava-hmayāta cha tāl.  
 10 thva samastaṃ sva tāl dh-ṃ rājā kañāva bilaṃ. thana rājā  
 kautuk cāsyāṃ coñāva. hetu khava bhālapāva. thva mahā=  
 puruṣayā prasād bisyaṃ chotaṃ ||

thana thva rājān tao hetu bhārapāva. thava karāt lyāsyē  
 julo. ma bosyaṃ tayā. āva jin thvayā caritr sol vane dh-ṃ.  
 15 yogiyā chāyaran tiyāva jogi yānaṃ vayāva. karātayā thava  
 ches con vanaṃ || thva jogin tābatā guṇ syeñāva biraṃ.  
 tābatā bidyā senāva biraṃ. thana sasar babu-hma rājān.  
 atī guṇik jogi bhārapāva. la hisyaṃ talaṃ.

thana thva jogin thava karāt khañāva. jauban jul kha  
 20 nī dh-ṃ svayāva conaṃ || sadānaṃ thva rājāyā hmyā-can  
 nakāva tava. cha hnuyā dīnas. thva rājāyā li bvāñāva.  
 sakale nake li | bvāk. thva rānī-cāyā sara la hīk cel tam 42<sup>a</sup>  
 cāyāva. thva celayāta thva rānīn thavata ma kāsyāṃ bo  
 hñepa cyāñāva. thva cel nakal vanaṃ. thva cel tam cāyāva  
 25 coñ b-s. thva rānī-cā vañāva. thva cel tava tava śalan  
 nvāk tāyāva. thva yogin carit svaya dh-ṃ vanaṃ. thva b-s  
 nvāñāva catāk kāyāva dālaṃ. tha thva rānīnaṃ dhālaṃ.  
 ma tele. bhāju. thākul dhāsyāṃ bimati yātaṃ. thva sama=  
 staṃ jogīnaṃ svayāva conaṃ. thana jogīnaṃ dhālaṃ.  
 30 dhanye dhanye mahāpuruṣanaṃ dhāko khaṃ khava dh-ṃ  
 dhāyāva. thva jogī thava āsanasaṃ con vanaṃ. thana thva

jogīnaṃ dhālaṃ. bho mahārājā. āva ji vane tero. cha-  
 lapolayā hmyā-cayā lā-hātīnaṃ laṃkha bhati tvanakāva  
 chova dh-ṃ dhāyāva. thana babu-junaṃ dhālaṃ. bho  
 putā rānī. thva jogī chanaṃ laṃkha tvanakāva chova  
 dh-ṃ dhāyāva. thva rānī-cānaṃ laṃkha hayāva. tvanakā. 5  
 thva rānī-cānaṃ. thva jogīyā helayā vā khañāva thava  
 puruṣ bhālapāva. bisya vañāva khayāva conaṃ. thva sva-  
 yāva. babunaṃ dhālaṃ. bho rānī-cā cha juro dh-ṃ ṇaṇāva.  
 rānī-cānaṃ dhālaṃ. khava khya babu-ju. thva jogīnaṃ  
 bidhān yāñāva. ji khusyaṃ yane tena. thva jogī syātaka 10  
 mā. thva jogī ma syātasā. ji siya julo dh-ṃ rānīn dhāyāva.  
 rājān jogī syāya biyāva chotaṃ. thana caṇḍālanāṃ yañāva.  
 tadavālan pāle teñā b-s. thva jogīnaṃ dhālaṃ. bho bā bā.  
 ji syāya ma te. ji syātasā chīta pāp juko lāyīva. cha-pani  
 ni-hmayāta hnas janmayā nayata gācakaṃ dām biya 15  
 makhā dhāyāva. caṇḍāl-panīsen ni-hmasayā samadhār yāk.  
**42<sup>b</sup>** thvan dhāyā khaṃ khava dh-ṃ dām | kāyāva. tol-tāva  
 chotaṃ || thva caṇḍāl ni-hmaṃ li-hāṃ vayāva. rājyāke  
 vañāva. bimati yātaṃ. bho mahārājā. cha-lapolan choyā  
 kāry dhuno dh-ṃ dhāyāva thava che vanaṃ || 20  
 thva jogī thava rājy vañāva. pi lā. cyā lā dasyaṃ li  
 thva rājānaṃ thava kalāt bone bhālapāva. saṃdes prades.  
 dayakāva. bonakal chotaṃ || thana babu-hma rājān. tā  
 dato thava ches coñ dhakāva. jirin bonakal hala dh-ṃ.  
 aneg draby ratn bastr biyāva. dūyā bhalyā dayakāva. 25  
 huni putā dh-ṃ dhāyāva. rānī-cān dhālaṃ. bho babu-ju  
 samast dato. cel cha-hma jukva ma ni. thva cel jita phone  
 dhāyāva. yava putā dh-ṃ. cel biyāva chotaṃ || thana  
 rānīnaṃ bhālapā. gathiña āścary thava puruṣ ma khu lā.  
 thva jogīyā helayā vā jula lā. āva jogī syāñāyā pāp jita 30  
 ken bhālapaṃ dulis dañāva vanaṃ. thana rājā Bikramā-  
 ditayā rājy. thyañāva. rājagr̥h duta yañāva. rājā nāpa

lānāva. sivā dhāyāva. hnethu-panitaṃ bicār yānāva co-  
naṃ ||

thana cha hnuṃyā dīnas. thva rānī-cā rājāyā kvathās  
vañāva. krīḍā yānāva sukhanam conaṃ. thithiṃ khvāl  
5 svayāva conaṃ. thana cha hnuṃyā dīnas rājān uphol-svā-  
nayā dañan rānīyā khvālas dāyāva. syāk dh-ṃ khova.  
thana rājānaṃ tam cāyāva dhāraṃ. bho pāpinī. jin uphol-  
svānan dāyānaṃ kholo. thva celanaṃ catākan dāyānaṃ  
vayāke bhajanā yāta dh-ṃ pi tiñāva chotaṃ. thva cel syāya  
10 bisyaṃ chotaṃ ||

thathiṃ-hma rājāyā siṃhāsanas cha dane ma te dh-ṃ  
putrikā cha-hma bosya vanaṃ || 18 ||

### XVIII.

punarbār putrikā cha-hmasen dhālaṃ. bho rājā Bho-  
15 jadeb. jin pūrba|kathā kane. ne-hune ||

43<sup>a</sup>

Bikramādīt rājān. aneg katakava saṃbhāṣan yāk. bho  
guru-mām. Subhā'ut ji atī kautuk cāyā. thva misāto gathya  
parapuruṣayāke cint jula dh-ṃ rājān dhālaṃ. thana guru-  
māman kañā. bho rājā guli-chiyāṃ mā-guṇ jula. guli-  
20 chiyāṃ bā-guṇ jula. guli-chiyāṃ dudu-guṇ jula. guli-chiyāṃ  
saṃgh-guṇ jula dhāyāva. thva rājānaṃ āva jin svaya  
dhāyāva. cha hnuṃyā dīnas thava deśas dhāyāva talaṃ ||  
sunānaṃ jāti bhīñ mocā bulasā hmā-ca julasā jike ne haya  
māl dhāsyāṃ hānaṃ tava ||

25 cha hnuṃyā dīnas rūp bhīñ rakṣaṇ lāk. rājāyāta jogy  
juva. thathiṃña hmā-ca buva. thva vāt tāyāva rājāyāke  
vañāva. bimati yātaṃ. thva mocā rājānaṃ kāyakal hayāva.  
mahābanas. tava-dhañ simā-bhvālas. kvathā dayakaṃ tayā  
dava. thva simāyā duvane nava kvathā dayakaṃ tayāva.  
30 thana aneg ann. dhan. saṃpatti dayakaṃ tayā. thva si-  
bhvālas tayāva la hicakaṃ tayā. thana rānī-cā lyāsyā

juyāva. nām chusyāṃ tayā. thvayā nām Candrābatī debi  
 dh-ṃ nām chuñāva talaṃ. thvayā jauban. svargasāṃ.  
 matyamaṇḍalasaṃ. pātālasaṃ. thvati bān-lāk ma du. thva  
 rānī-cā Bikramādīt rājānaṃ karāt yāñāva tava. thva rānī- 5  
 cāva aneg kāmakrīḍā yāñāva. sukhan conaṃ. thva rānī-  
 cāyā nām kāyāva. jul lvāñāva. sadānaṃ julanaṃ tyāk  
 julio ||

thana cha hnuyā dīnas Kṛtak dhāyā juvālanāṃ. ati  
 kautuk cāsyāṃ. civā yāñāva. cha hnuyā dīnas thva Kṛtak  
 juvālanāṃ rājāva nāpa jūl lvāñā. thana Candrābatiyā nām 10  
 kāyāva. pās hāñāva. thva juvāl būk. thana rājā vap dañāva  
 vanāṃ || thva juvāl liva liva vanāṃ. thana rājā mahābanas  
 43<sup>b</sup> du-hā vañāva. thva simāyā bhvāla|s khāpā tināva tayā  
 dava. thva khāpā dhidhi yāñāva. Candrābatin simāyā  
 duvanen pi-hā vayāva. thva rājā li cāyakāva. du boñāva 15  
 yanaṃ. thva samastaṃ Kṛtak juvālan sosyaṃ conaṃ. thana  
 juvāl thava che li-hām vanāṃ ||

cha hnuyā dīnas. thva rājā hano jūl lvāt vava. thva  
 jubāl rājā vava khañāva. rājāyāta dhālaṃ. bho rājā thani  
 jul ma lvāto. thva-panisava nāpa jūl lvāva dh-ṃ dhāyāva. 20  
 mebava jūl lvācakaṃ tāthāva. thamaṃ thva rājā vañā  
 thyaṃ vañāva. thva simā-bhvālas khāpā penakaṃ conaṃ.  
 thana simā-bhvālas coñ rānī-cā pi-hā vayāva. thva juvāl  
 li cāyakāva. duta boñāṃ yañāva. thva rānī-cāva krīḍā  
 yātāṃ. thva Candrābatin rājā tu bhālapāva conaṃ. thva 25  
 ku-hnu rājā julan buñāva. thva rājā ati kautuk cāsyāṃ  
 conaṃ. sadāyā thya vañā b-s thva banas ku vasyāṃ  
 coñāva. thva rājānaṃ sval vanāṃ ||

thana jugī cha-hmasen jā thusyāṃ coñ. thva svasyāṃ  
 conaṃ. thana jā buñāva thva joginaṃ jā ni bo tāñāva. 30  
 thva svayāva rājā kautuk cāsyāṃ conaṃ. thvanaṃ chu chu  
 yāyīva khya dh-ṃ soyāva conaṃ. thva joginaṃ thava

khal-pāyas. sundari misā pi kāyāva. jā bo hñepa cyācakam  
 tāthāva. thamam thālā bhālā sileta vanam. thva b-s thva  
 sundarinam thava jā bo ni bo thayāva. hnas-potas susyam  
 tayā kuṇḍalas mi-jan cha-hma pi kāyāva. thva jā bo cha  
 5 bo nakalam. nake dhunevam kuṇḍalasaṃ thañāva susyam  
 talam. thana jogīnam bhālā silāva. li-hām vayāva. ni-hma-  
 sayām naya dhunakāva. sundari misā thava khal-pāyasaṃ.  
 du thañāva talam. thana thva jogi sumukam conam. thva  
 b-s thva rājānam sar-talam. bho guru. cha thana chāy  
 10 conā. chan pāsā du lā dh-ṃ ṇañāva. thana jogīnam dhālam.  
 bho bābā. ji thathimña paradeśiyāta jita pāsā chāy dh-ṃ  
 dhālam. thana rājānam dhālam. bho guru cha ji thāyas  
 vañe | vāyo dh-ṃ dhāyāva. nāpam boṇam hayāva. thava 44<sup>a</sup>  
 kalāt sadāyā thyam sal-tāva conam. thva rānī-cānam dhā-  
 15 lam. thani chu jula. ni-hma dato. thani gathye khava dh-ṃ  
 byaṅgīs sulāva tayā-hma juvālayāke ṇenam || bho mahā-  
 puruṣ cha su juṣīva. thana chāy vayā dh-ṃ dhāyāva. thva  
 Kṛtak juvālanam dhālam || bho rānī. ji rājā ma khu. chan  
 hñethu janmayā puruṣ thukā ji. āva jin ji sulāva taya māl  
 20 dhāyāva. thana thva rānīnam thva juvāl byaṅgīs thañāva  
 sulāva talam ||

thana rānīnam rājā du-ta boṇāva yanam. thana rājānam  
 dhālam || bho Candrābati. thva jogīyāta ann biva dhāyāva.  
 rānīnam aneg bastu-bhāb dayakāva ann bilam. thana  
 25 jogīnam jā thula. jā buñāva. nayayāta jā tātam. thana  
 rājānam dhālam. bho guru chanata jā cha bo ma gā. ni  
 tāva dhāyāva jogīnam dhālam bho bābā. ji yakātayāta ni  
 bo chāy dhāyāva. rājānam dhālam. bho guru hñāco chan  
 khal-pāyas tayā-hma pi kāyāva nakala. āva ṇālā-pu cāya  
 30 mu mvāle dhāyāva. jogīn thava khal-pāyas con-hma pi  
 kāyāva nakalam. hanam rājānam khal-pāyas con-hma

misāyāta dhālaṃ || bho mātā. āmo jā bo ni bo thava. cha  
 bo chan nīva. nī bo naya ma te. cha bo āmo kuṇḍalas  
 coṅ-hma nakīva dhāyāva. thva joginī mahā lajyā cāsyam  
 conaṃ. thana sundarīnaṃ thava leval-hma pi kāyāva  
 nakalaṃ. thana thva sundari nālā-pu cāyāva conaṃ. hanaṃ 5  
 thva sundarīnaṃ rājāyāta dhālaṃ. bho mahārājā cha-  
 lapolasenaṃ jita bharam khvalay yāta. āva jinaṃ chatā  
 dhāya nesyaṃ bi-jyā-hune. āmo byaṃgīs. chī kalātayā  
 byapāl sōl hune dh-ṃ. rājāyāta dhāyāva. rājānaṃ sol  
 vanaṃ. thva Kṛtak juvāl sulāva tayā-hma luyāva. rājā 10  
 kautuk cāsyam coṅāva. Nārāyaṇ Nārāyaṇ. Śīb Śīb dh-ṃ  
 hālāva conaṃ. thana Candrābati pi tiṅāva chotaṃ. Kṛtak  
 juvāl sulā biya chotaṃ. thva jogīnaṃ thva sundari misā  
 44<sup>b</sup> vaṅāva. deśāntar vana. | thva Bikramādīt rājā thava rājy  
 vaṅāva. Subhāvati dhāyā guru-māmayāta kanaṃ. bho 15  
 guru-mām chan dhāyā thyaṃ khava. strī caritr soya dhuna  
 dh-ṃ dhālaṃ ||

thathiṃṅā rājāyā siṃhāsanas cha dane ma te dh-ṃ  
 putrikā cha-hma bosyaṃ vanaṃ || 19 ||

## XIX.

20

punarbār putrikā cha-hmasenaṃ dhālaṃ. bho rājā  
 Bhojadeb. pūrbakathā kane ne-hune.

Bhojapuri dhāyā deśayā Dhanasāgar nām baniyān.  
 thava kāy kalāt vānaṃ thāthāva. samudr pār yāṅāva.  
 banaj vanaṃ. thva baniyāyā kalātanaṃ su mi-janayā 25  
 khvālaṃ ma sok. thva vāt tāyāva Bikramādīt rājānaṃ thva  
 misāyā carit svaya dh-ṃ jogi-bhesanaṃ vaṅāva. thva  
 misāyā duvāras con vanaṃ.

thana cha hnuyā dīnas. bā-cātīs kotavālanāṃ samastaṃ  
 deśas hālāva juva. thva misāyā che thyas-tunūṃ. sahan 30

biyāva. thva baniyāyā kalātanaṃ khāpā khanyāva duta  
 kālaṃ. thana samast prakāraṇaṃ bhīn bastu nakāva.  
 sukhaṇaṃ kriḍā yānaṃ coṇā b-s. thva misāyā kāy khova.  
 thva misā vañāva dudu tonakaṃ tāthāva. kotavālava nāpa  
 5 con vanaṃ. hanaṃ mocā khvayāva. thva misānaṃ mocā  
 bodh yānaṃ tāthāva. kotavāl nāpaṃ con vanaṃ. hanaṃ  
 khoyāva thva misānaṃ tam cāyāva. nvāñāva. thathiṃṇa  
 b-s thva pāpī mocānaṃ chu sukhaṃ ma biva dh-ṃ. tama-  
 naṃ jamudran suyāva mocā syānaṃ tāthāva. kotavālava  
 10 nāpa con vanaṃ. thana kotavālaṃ dhālaṃ. bho Sukhamā-  
 batī tā'u jālo chan macā ma kho. chu jula dh-ṃ dhāyāva.  
 misānaṃ dhālaṃ. hñed vayakaṃ coṇ thukā dhāyāva.  
 kotavālanāṃ dhālaṃ. he Sukhamābatī atinaṃ tā'u jālo  
 mocā ma kho. āmo mocā chan syāto. cha thathiṃṇa pāpī  
 15 kha. jin ma siyā. āvanaṃ hñā ji vaya dhuno. āvalaṃ li ji  
 vayā ma khuto. ma vala dh- dhāyāva. thva misān. kotavā-  
 lanāṃ sila bhālapāva dhālaṃ. bho prāṇanāth. āva chi  
 jhāya telasā. thva madhi bho piṇe dh-ṃ. es tayāva madhi  
 na|kalaṃ. thana thva kotavāl esan diñāva coṇ b-s. jamu- 45<sup>a</sup>  
 20 dran suyāva syāk.

thana thva misān aneg pāt-pitāmbar devane. †thvaten  
 vāsanakāva. svānan chucakaṃ tayāva. lukhā-kos coṇ jogī  
 sal-tāva dhālaṃ. bho guru dharmapratīṣṭhāyā deb. āva ji  
 puruṣ ma du. tā'u taya ma teva. thva devaṃ cuyake māl.  
 25 ji ekātan ma phayā. cha vāyo dh-ṃ boṇaṃ yañāva. thva  
 sik-hma cuyakāva. thamaṃ thva jogiyā jaṭ jvañāva. jaṭi-  
 dhap jvañāva. liva liva vanaṃ. las jogī hānaṃ yañā. bho  
 guru. jinaṃ dhās-tunaṃ tol-tiva. dh-ṃ syañāva vanaṃ.

thana khusi thyañāva. thva misā jati-dhap jvañāva.  
 30 khusi-sis conaṃ. thva jogīn sīk jvañāva. khusi chitaṃ.  
 thana misānaṃ dhālaṃ. bho guru puli-ta vas-tunaṃ tol-tiva

dh-ṃ dhālaṃ. thana thva jōgīnaṃ thamaṃ syāyīva siyāva.  
 puli-to vasyanaṃ ma va ni dh-ṃ vañāva. gal-pot-to vas-  
 tunuṃ sīk tol-tāva thamaṃ laṃkhas ruku bisyaṃ conaṃ.  
 thana thva misānaṃ jati-dhapan hñāñāva chotaṃ. thana  
 thva misā thava che li-hā vanaṃ. thva laṃkhas coñ jōgīn 5  
 jati-dhap jvañāva. thava rājy li-hā vanaṃ ||

thvanaṃ li da chi ni da lañāva. thva Dhanasāgar baniyā  
 li-hā vava. vāt tāyāva. Bikramādīt rājānaṃ jati-dhap  
 jvañāva. bhāt-rūp juyāva. thva baniyāyāke tevā hlāt va-  
 naṃ. thva baniyān thva jati-dhap khañāva. thava kalāta= 10  
 yāta dhālaṃ. he Sukhamābati. jhijhis jati-dhap u-thyaṃ  
 ñeñ. jhijhis jati-dhap svaya hiva dh- dhāyāva. Sukhamā-  
 batinaṃ dhālaṃ. bho prabhu-ju. jinaṃ bhīnakaṃ tayā  
 khye dh-ṃ bodh yānaṃ tava. hanaṃ satī khu-hnu dhālam.  
 bho Sukhamābati. āmo jati-dhap thana svaya hiva. ma 15  
 halasā. sāsī yāya dh-ṃ nvāñāva. Sukhamābatinaṃ chatāṃ  
 ma dhāsyāṃ coñāva. thana baniyānaṃ cintalapā. āva thva  
 mahāpuruṣ tivā hlānaṃ vava-gu niścay khato.

45<sup>b</sup> puruṣ syāya bhālapāva. annas es tayā|va nakāva. esan  
 diñāva. sīk thyaṃ coñ b-s. jamudran suyāva leval puruṣ 20  
 syāk. rātrīs dām hotu holāva. adhā-madhā thañāva. thaman  
 du-hā vañāva. khoyā. jī prabhu khunaṃ syānaṃ tāthala  
 dh-ṃ. tava śabdan khoyāva. nanī-katakaṃ cā-hnas  
 dañā vayāva. bicār yāt vava svayā b-s. svayā svayā thāyas  
 dām adhā-madhā thañāva. tayāva. nanī-katakaṃ dām 25  
 siñāva kāyakāva. thamaṃ satī vane dh-ṃ conaṃ || thana  
 lokanaṃ citā yākāva. khusis cuyakala dh-ṃ tivā hlāk.

thva pāpiniyā byāpāl khava. jati-dhap ma dato. niścay  
 khava dh- dhāva b-s. thva Bikramādīt rājānaṃ jati-dhap  
 jvañāva sval vanaṃ. thva rājā khañāva. Sukhamābatīn 30

2 gal-pot vaṃstunūṃ 7 da kṣi ni da 9 tebā hlāt 21 dā in dām  
*indistinct*



dhālaṃ. bho rājā chin. ji bharan khvalay yāt vava. chinam  
 chu dhāyaṃ ma te sumukaṃ cova dh-ṃ dhāyāva. bhas  
 cāsyam coṇā b-s. thva baniyānaṃ Sukhamābati pi tināva  
 chotaṃ || thva Bikramādīt rājā thava rājy vanam ||

5 thathiṃ-hma rājāyā siṃhāsanas cha dane ma te dh-ṃ.  
 putrikā cha-hma bosyaṃ vanam || 20 ||

## XX.

pumarbār putrikā cha-hmasen dhālaṃ. bho rājā Bho=  
 jadeb. upakathā kane ṇe-hune.

10 thva Bikramādīt rājā jogi-bhesan dhūl mi kuṇāva conaṃ.  
 stri-janayā caritr svayakaṃ conaṃ. u khu-hnuyā rātris  
 sakhī ni-hmasen ricakāva. thva Bikramādīt rājāyā kalāt  
 ati ma-tyaṇā-hma thva vayāva thva jogī sal-tā. bho guru  
 ji-pani huhukan vane teṇā chan jipanis la kene vāyo.  
 15 ji-pani khusi chiya ma chālā dh-ṃ dhāyāva. thva jogī  
 boṇāva yanaṃ. thana sakhī ni-hmasen matan keṇāva.  
 thava ma-teṇā-|hma kalāt. mantr sene dh- vanam || 46<sup>a</sup>

thana samudr itās coṇ-hma. Bhairabanand dhāyā  
 saṃnyāsiyāke vaṇāva. thva Bikramādīt rājā liva liva va=  
 20 ṇāva. civā kāyāva conaṃ || thana thva saṃnyāsi rānin  
 bhok puyāva dhālaṃ — — —. thva saṃnyāsinam vaya  
 dhuna lā dh-ṃ dhāyāva cha bhin talam. thana thva Bhaira=  
 banand saṃnyāsin thva jogī khaṇāva bicār yāṇāva. thava  
 che du-ta boṇam yaṇā. ādar yāṇāva. rāsās di-sane dh-  
 25 dhāyāva. thva jogīn hnāpāyā kha lu maṇāva meban rāyāva  
 tayā lāsās ma sāsyam coṇe ma teva dh- bhālapāva. thva  
 lāsā khava tutiyā hmālā-pacīman kāṇāva sālāva kāyāva.  
 lāsāyā talas tunthis aneg sast svānaṃ tayā khaṇāva. thva  
 Bikramādīt jogī tam cāyāva. tālapatr khaḍg pā chāyāva

4 thava rājā vanam 14 jipanis la vāyo 19 saṃnāsi<sup>o</sup> 20 saṃnāsi  
 21 saṇāsīnam 23 saṇāsīn 27 pacīmat

pāle-yān du bvānāva. thva saṃnyāsin khañāva. bibhūtin holāva. thva jogī khicā juva. thana thva khicā bisyaṃ vayāva. thava guruyā Subhā'utayā che thyañāva. lukhā-kos coñāva khoṃyāva conaṃ || thana Subhā'utan khañāva dhā= lam. thva khicā julasā Bikramādit rājā dasyaṃ ko svayāva. 5 khicā soyāva. mantr yāñāva. khicā ma juyakaṃ rājā yāñāva talaṃ.

thana Subhā'utan dhālam. bho rājā cha-lapol thana cone ma te. Śāntipūr nagarayā Bīradebayā rājā hmyā-ca Kamalābati debīn Bikramādit rājā puruṣ lāya daya mā 10 dh-ṃ śrī Sūryadebasake argh biyāva conaṃ || thvayāke vane nuyo dh-ṃ prasthān yāñāva vanam. thana thva deś thyañāva sal kaṇa choṃyāva. aneg jan-lok vayāva la svasyaṃ yañāva. rājakulas duta boṇaṃ yañāva. thva Kamalābativa. Bikra= māditava. bibahār yāñāva sukhan conaṃ || 15

thva b-s Bhairabanand saṃnyāsinam thva rājā khicā 46<sup>b</sup> yāya dhuna bhālapāva. thva|yā rājyas rājā juyāva cone dh- vayā b-s. thva Bikramādit rājā. Śāntipūras du dh-ṃ vāt tāyāva. thva Bikramādit rājā coñā thāyas. thva Bhaira= banand saṃnyāsi natuvā juyāva. thva Bīradeb rājāyāke 20 vañāva. aneg prakāran pyākhun huyāva rājā ṣusi yāñāva. natuvān dhālam || bho mahārājā cha-lapolayā jilā-jan sol ma uva. chu julo dhāyāva. rājān bonakal chotaṃ. thana Subhā'utan dhālam. bho Bikramādit rājā natuvā-bhesanaṃ chī mocakya-yānaṃ valo. jin chatā bīdhān yāya dh-ṃ. 25 thva rājāyā jīb pūlamālas du thañāva. rānī kva khāyakāva dhālam. bho rānī natuvān āmo pūlamāl phonīva. chan ma bisya tiva. atinaṃ phonīva. cha goḍ juko lā-hātīn kap tāñā tiva. ma khanakaṃ tayāva. bāki byākaṃ hāk tiñāva biva dh-ṃ syaṇaṃ tayāva. thva rājā. rānī. Subhā'ut. sva- 30 hmaṃ sol vanam.

thva-pani khañas-tuṇuṃ ati ras t̄yāva nānā tarāhanam  
 pyākhun huyāva kenam. thva khicā yāñāva hayā-hma rājā.  
 thva samnyāsinam dhyānanam svayāva. thva rājāyā hmas  
 jīb ma du khañāva. ati kautuk cāyāva. svayā b-s rāñyāke  
 5 coñ bhiñ pulamālas rājāyā jīb coñ khañāva. thva babu-hma  
 rājāyāke dhālam. bho mahārājā cha-lapolayā hmyā-cayāke  
 coñ pūlamāl phoñe prasann juya māl dhāyāva. rājānam  
 dhālam. bho natuvā āmo misāyā bastu cha phone ma te.  
 meba-tā chan yayā yayā phova dhāyāva. natuvān dhālam.  
 10 rakh chi takā dām bilasām ma yava. thva pūlamāl bilasā.  
 rakh chi takā dām biyā thya ñan dhāyāva. Bīradeb rājānam  
 dhālam. bho putri rāñi-ju. āmo pūlamāl biva dhāyāva. thva  
 rāñinam dhālam. ji prāṇava uti yāñam tayā pūlamālā  
 gathya biya. ma biva dhāyāva. thana rājānam dhālam. bho  
 15 putā rāñi. āmo yā du|gaṃ chin biya dhāyāva. thva rāñi-cān 47<sup>a</sup>  
 tam cāyāva. cat phuñāva adhā-madhā dayakam hāk tiñāva  
 bilam. thana natuvā ras t̄yāva hmas-khā juyāva. pūl cha  
 goḍ cha goḍ siñāva nayāva nuñāva chova b-s. Subhā'ut  
 gurun rājā bhati-rūp yāñā choyāva. thva hmas-khā lāñāva  
 20 syāk. thana thva kha samastam Bīradeb rājā kañāva bilam.  
 thva sabhās koko lok sakale kautuk cāsyam conam. thana  
 cha hnuyā dīnas śasal babu Bīradeb rājāyāke belā phoñāva.  
 rāñi-cā sahīt yāñāva. thava rājy li-hā vañā sukhanam  
 conam ||  
 25 thathimña parākram thulasā. āmo simhāsanas cha dane  
 teva dhāyāva putrikā cha-hma bosyam vanam || 21 ||

## XXI.

punarbār putrikā cha-hmasenam dhālam. bho rājā  
 Bhojadeb. ji kha ña-hune.

30 Jambūpūr dhāyā nagaras Bikramādīt rājā bālakhas

babunaṃ vānaṃ tāthu. thana mantrīnaṃ la hisyaṃ tava. samastaṃ thava putrava uti khañāva tava. cha hnuyā dīnas ākhal syanakal chotaṃ. samast bidyā syañāva. māra-  
bidyā syañāva samast sayakāva. budhān chutaṃ || thana  
Jambupūr nagarayā rājāyā hmyā-ca kāyāva bibāhā yañāva 5  
bilaṃ. thava kāyayātaṃ. thva rānī-cāyā babuyā meba  
deśayā maṃtriyā hmyā-ca hayāva bibahār yañāva bilaṃ ||

thvanaṃ li rājā-cā. maṃtri-cā. ni-hma ahal vaneyāta  
katakan licakāva. śaḍa gayāva. ahal vanaṃ. thana rājā  
mantri ni-hmaṃ. śaḍa gayāva. beg thasyaṃ vañāva. kata- 10  
kanaṃ li lācake ma phu. śaḍanaṃ huyakaṃ yañāva. pya  
hnu nā hnuyā la thyañāva. mahā agamy durgābanas  
thyañāva. rātri juyāva. āva gana vañe dh- bhālapāva.  
mantrīn thava mudes rājā thyañāva balā duyāva. jāgart  
yañāva coñā b-s. thva rājāyā pañe indrin non vāk. hmutun 15  
dhālaṃ. thva rājāyāke ji cone ma yalo. thva rājā mṛtyu  
47<sup>b</sup> juyī|va julo. mebanaṃ mocake mu mvālo. jin bāgh-rūpanaṃ  
mocake. hanaṃ hnāsanāṃ dhālaṃ. thva rājāyāke ji cone  
ma yalo. thva rājā jin mocake dh-ṃ sarp-rūpan mocake  
dhālaṃ. thva rājā rākṣas-rūpanaṃ kahnas jinaṃ mocake 20  
dh-ṃ mikhānaṃ dhālaṃ || hanaṃ hnas-potanaṃ dhālaṃ.  
thva rājāyā śarīras ji cone ma yalo dh-ṃ. ji pi-hā vane  
julo. āva thva rājā kisi-rūpan jin mocake dh-ṃ hnas-potan  
dhālaṃ. thana ātmānaṃ dhālaṃ. thva rājāyāke ji cone ma  
yalo. ji pi-hā vañāva. pukhuli-rūpan cone. simā-rūpanaṃ 25  
cone. simā kvas con olasā simān ciyāva syāya. pyās cāva  
dh-ṃ laṃkha tvaneyā valasā. du kāyāva mocake dh-ṃ  
ātmān dhālaṃ ||

thva samastaṃ mantrīnaṃ tāyāva. manas aṃdol juyāva  
bhālapā. āva thva rājā gathya lakhalapya dh-ṃ coñā b-s 30  
rājāyā hnedan cāyāva. na sañāva mālakva karm yañāva.

banas du-thya si-sā-phal nayāva. mantri-cān dhāraṃ. bho  
mahārājā. jin svayāṃ jā. thana dhuyā bhay dava. sarpayā  
bhayaṃ dava. rākṣasayā bhayaṃ dava. matt-hā kisiyā  
bhayaṃ dava. śaḍa gayāva jīva liva liva bi-jyā-hune dh-ṃ  
5 boṅa yanaṃ || thana las byāghr khañāva. meba lanaṃ  
boñāva yanaṃ. hanaṃ sarp khañāva la hilāva boñāva  
yanaṃ. hano rākṣas khañāva. meb-gū lanaṃ boñāva  
yanaṃ. hanaṃ matt-hā kisi khañāva. mantrinam dhālaṃ.  
bho rājā tha lanaṃ vane ma jilo dh-ṃ meba lanaṃ boñāva  
10 yanaṃ. thana mayadān thyañāva atī manohar bhūmis  
pukhulī cha-gu khañ. thva pukhulis simā cha mā dava.  
thana bā-hni jāyāva tāp noyāva. thva pukhuli thyañāva.  
rājānaṃ pyās cāva dh-ṃ. śaḍa-hmanaṃ kva-hāṃ vayāva  
laṃkha tvane dh-ṃ vanaṃ. mantri-cānaṃ dhālaṃ. bho  
15 rājā āsya āsya āmo pukhulis du kāya yava dh- gañāva.  
thva pukhulin rājā | du kāya-yānaṃ tha-bol dāsyam vava. 48<sup>a</sup>  
thva simā thava-thya thamanaṃ dasya vava. thvate upadrab  
svayāva. mantri-cānaṃ rājā rakṣā yāñāva. hanaṃ śaḍa  
gayāva. ni-hmaṃ bisyam vava julio ||

20 thana thva rājāyā sasalayā deś thyañāva. mantri-cānaṃ  
dhālaṃ. bho rājā chi-ji thathya juyān chu yāya. cha-lapo-  
layā śasalas vane nuyo dh-ṃ. strī-janayā caritr svayam  
khava dh-ṃ vañāva. deśanaṃ pine coñāva sal kanyāva  
chotaṃ || thana rājānaṃ thava jilā-jan vava siyāva. la sol  
25 vañāva. nāpa lāñāva. thithiṃ bicār yāñāva. ānaṃdanaṃ  
rājaghalas du-ta boṅam yañāva. bhakṣā bhojan yākāva.  
kothā biyāva thyane chotaṃ. thva mantri pine kvathās  
dyañ julio.

thana thva rānī-cān dyaṅam dañāva khātā kvasam  
30 conam. thva mantri-cānaṃ bhālapā. thanī chatā hetu julio.  
chu juya tena khye dh-ṃ jāgart yānaṃ conam. hned vava

thyaṃ yānaṃ conaṃ. thva b-s pivane jhyālas thā-thā  
 yāsyāṃ sahan biva. thana thva rānī dañāva. khāpā kha-  
 nāva. pi-hā vayāva. thvava līsyāṃ mantri tunāṃ-tu vayāva  
 svasyāṃ conaṃ. thva rānī-cā vañāva. thva jāl nāpa lāk.  
 thana thva jālanāṃ dhālaṃ. he pāpinī. chan meba mi-jan 5  
 dayāva thukā. nanānaṃ ma vala dh-ṃ nvāñāva. vātu-vān  
 dāyāva. tamanāṃ conaṃ. thana rānīnaṃ dhālaṃ. bho  
 bhāju cha binānaṃ sunu ma du khye. thani pāpi puruṣ  
 vayāva. ji vaya ma phato. abek ma tele. kha-chi thana  
 di-sane. biśvās yā-hune dhāyāva. jālanāṃ dhālaṃ. ale 10  
 pāpinī. chan biśvāsan ji prāṇ tvaṃ moya phava dh-ṃ  
 dhāyāva. jāl li-hā vanaṃ. thva samastaṃ mantrināṃ  
 svasyāṃ conaṃ.

thva rānī mahāduḥkhanaṃ vayāva. cijak khāpā kha-  
 nāva. du-hā vañāva. ma dyamsyaṃ haṃhaṃnaṃ jhāsu-kāl 15  
 jukva tayāva conaṃ. thana thva rānīnaṃ kvathās khāsyāṃ  
 tayā khaḍg kāyāva. rājā syāk. thva rānīnaṃ khaḍg hīn  
 48<sup>b</sup> kīk-gū mantrīyā | lā-hātīs khaḍg tayāva. tava śabdan khvava.  
 ji prabhu-ju. thva mantrin syāto dh-ṃ nvāñāva khvalaṃ ||  
 thva vāt tāyāva. babunaṃ svacakal hava. chān khvayā chu 20  
 jula dh-ñeñāva. khava khya thva mantri-cān thva ji prabhu  
 rājā mocakāva jiva prasaṅg yāya dh-ṃ rājā syāta. āva ji  
 prāṇayā thākur ma datayo dhāsyāṃ nānā prakāran bilāp  
 yāñāva conaṃ.

thana na sañāva. thva rājān mantri-cā sāstī yāñāva. 25  
 caṇḍāl lava hlāsyāṃ syāke bisyaṃ chotaṃ. thana mantri-cā  
 hālāva vanaṃ. gathiṃ-gu nyāy ma du deś. Haribaṅg dhāyā  
 deś thva khaṃ. manuṣy-thiṃ syāyata. bicār mu mvāl lā.  
 mahā mahā bhay du banāntaras nānā jantuyā bhay mu  
 mvālakaṃ rakṣā yāñāva. vaya dhuno. śasalayā desas kāran 30  
 ma dayakaṃ mukti ma dayakaṃ siya mālo. rājāyāṃ mokṣ

ma du. thavaṃ mokṣ ma du. gathiṇa chu pāpan jula dh-ṃ  
 dhāyāva. thana jyāth jyāth-panisen tāyāva dhālaṃ. ay  
 pañc-lok sakaleṃ. thva mantrīn dhāyā ma khu lā chān  
 nirṇay bicār mu mvār. paradeśan gathya dhāyīva. thava  
 5 jiliṃ. mantriṃ. kvathās mocakal dhāsyāṃ li. mebanāṃ  
 gathya dhāyīva dh-ṃ jyāth jyāth-panisen. caṇḍālayāta  
 gaṇāva. rājāyāta vaṇāva. thvate bṛttāntar-kha kaṇāva  
 biṃti yāṇāva. mantri-cā lita boṇā hayāva. samast bṛttāntar  
 ṇanaṃ || bho mantri-cā. thvayā kha gathya khava. thva  
 10 jilā-jan sunānaṃ syāto dh-ṃ ṇeṇāva. mantri-cānaṃ dhā-  
 laṃ. bho mahārājā. jinaṃ chu dhāya. āmo kvathās coṇāva  
 rājāva. rānīva. ji nāpaṃ sva-hma coṇānaṃ. rājā mṛtyu  
 julo. rānīva. jīva. ni-hmasyāṃ sīva. mebanāṃ sunānaṃ  
 ma sīva. rāniyāva. jīva. dharman jukva siyīva. Parameśvar  
 15 thva matan jukva siyīva. thva matanaṃ pāl yāyīva. dh-ṃ  
 dhāyāva conaṃ. thana śrī śrī śrī parameśvar Agnidebatā-  
 naṃ ākāśas bi-jyāṇāva dhālaṃ. bho mahārājā mantriya  
 doṣ ma du cha|n hmyā-can syāto byaktan khava. dh- sva 49<sup>a</sup>  
 pol dhāyāva. thathiṇa byabahār du. samastaṃ rājā kaṇāva.  
 20 Agnidebatā antardhyān juyāva bi-jyāk. thana thva rājān  
 thava hmyā-ca vātu-vān dāyakāva. pi tiṇāva chotaṃ ||  
 thana rājānaṃ maṃtriya hñevane dhālaṃ. bho mantri-cā  
 chan doṣ ma du. duḥkh cāya ma te dh-ṃ prasād bisyaṃ  
 chotaṃ. rājā-cā agniśaṃskār yāya dh-ṃ. tāl lāku b-s thva  
 25 maṃtri-cān dhālaṃ. bho mahārājā. agniśaṃskār yāya ma  
 tere. jin kāsi yane. thva rājā sok thane jiyakaṃ sijalayā  
 gvāratopā jyācakāva. gvāratopās rājā sok thanāva. aneg  
 na-svākan lepan yāṇāva. cikanas tucakaṃ tayāva. hmes  
 thanāva. salayā hmas tayāva. rājāyāke belā phoṇāva va-  
 30 naṃ || thamaṃ hnāpā. sīk lipā tayāva vanaṃ. thva mantri  
 khvasya khvasya vanaṃ ||

3 lok saṃkale 7 bṛttāntar-ba 18 syāto byantun khava

thana thva mantrīyā sasalayā deś thyañāva. bhālapā.  
 ji kalāt nāpa lāya māl. nāpa ma lāsyam vane ma teva.  
 misāyā caritr svayakam khava. bicār yāyam khava dh-ṃ  
 dhāyāva. thva sīk-hma rājā simās khāsyam tayāva. thva  
 sala ni-hmam jvañāva. thva deś vañāva. sasalayā che 5  
 thyañāva sal-tā. kva sol vava. jilā-jan vala dh-. kva-hām  
 vayāva. li cāyakāva. thata boṇam yañāva. ādar yāñāva.  
 mahā māny yāñāva. bhojan yākāva. rātriyā bel juyāva  
 thana ni-hmati-puliṃ deñāva coṇ b-s thva Rūpabatīnam  
 dhālam. bho prabhu-ju thva śaḍa cha-hma suyā dh-ṃ 10  
 ṇāñāva. thana mantrīnam dhālam || bho Rūpabatī khava  
 khya. ji pāsā meba grāmas vanaṃ. kahnas hnāpām vayīva  
 thukā dhālam. thana Rūpabatīnam dhālam. bho bhāju  
 chin ji heyakal āmo pāsā chāy nāpa ma kāyā. jin siyā  
 dh- dhāyāva. mantrīn dhālam. bho strī chan gathya siyā 15  
 dhāyāva. Rūpabatīn dhālam. khava khye dhol hāl vava.  
 49<sup>b</sup> huṃhuṃ simās coṇ sīk gathya naya dh-ṃ kholo. | hanaṃ  
 cha-hma hālam. ku tinakāva naya vāyo dh-ṃ hāram.  
 hanaṃ cha-hma hālam. sima-cos tayā sīk gathya naya  
 dh-ṃ hālam. 20

thva dhol hār-śabd tāyāva Rūpabatīn puruṣayāta dhā-  
 lam. bho prabhu-ju jin dhor parikṣā siyā dh-ṃ dhāyāva.  
 mantrīnam dhālam. bho strī Rūpabatī. thva śaḍa-thūl  
 jhijhis rājā thukā. bho strī Rūpabatī. thvayā kha kane  
 ṇa-hune jhijhis rājāva jīva. ahal vañāva. śaḍan huyakam 25  
 yañāva. atīnam tā pākam durgābanas bās yāñā. thana  
 jhāyāva rājāyā hneḍ vava. ji jukva bhay mālāva. hneḍ  
 vayakya ma chālā. thana rājāyā pañc indriṇam non vāk.  
 jin ṇeñāva coṇā. gathya dhālasā. hmutun bāgh juyāva  
 syāya dhālam. hnāsan sarp-rūp juyāva syāya dhālam. 30

4 simāl 5 sala niṣyam 8 mahā māñ 14 chāy nā ma kāyā 16 dhon  
 hāl 29 hmutun bādy



mikhān rākṣas-rūp juyāva syāya dhālaṃ. hnas-potan  
 matt-hā kisi juyāva syāya dhālaṃ. hanaṃ mananaṃ  
 pukhulī juyāva syāya dhālaṃ. thvate byākaṃ khava. thāy  
 thāyasaṃ mahā bhayanaṃ pheñāva. thva rājā rakṣā  
 5 yānaṃ hayā. sasalayā deś thyañāva. rānī-cāyāke vañāva.  
 pāhān juyā. thana rātris rānīyā leval nāpa lāya tā'utī ma  
 phayāva. tam cāyāva. kvathās coñ khaḍg kayāva rājā  
 syātaṃ. thana jin syāta dhakāva. jaṃjāl yāk. thana ji  
 dharman jukva prāṇ lena.

10 āva thva rājā sita khava. kāsi yane dh-ṃ sijalayā khāl-  
 topās sok thanaṃ hayā. āvalanaṃ khava dh-. chan khvāl  
 soyāva vane dh-ṃ. thana vayā dhāyāva. thana Rūpabatiṃ  
 naṃ dhālaṃ. bho svāmi. chi jñāya mu mvāle. jin Candraṃ  
 prabhā tirthas mol hlūl vañā b-s. Durgāsake pūjā yāñāva  
 15 stotr yāñā. thana Durgā debī tvaṃ ras tāyāva. jita baradān  
 biṣyaṃ tava. chan gu b-saṃ bipatti ju'i b-s. jike baradān  
 phon vāyo dh-ṃ dhāva. āva āmo sīk chiva jīva ni-hmasen  
 — — —. śrī Parameśvar tvaṃ pūjā yāyas. mālakva tār  
 lācakāva. Durgā | debīsake vanaṃ ||

50<sup>a</sup>

20 thana śrī Parameśvar pūjā yāñāva. stotr yāñāva bimati  
 yātaṃ. thana śrī Parameśvaran ājñā dataṃ. bho Rūpabati  
 chan yayā yayā bal phova dhāyāva. thva Rūpabatināṃ  
 dhālaṃ. bho Parameśvari. ji-panis rājā mvācakaṃ prasann  
 juya mār. prasann ma julasā. ji puruṣ rājāva nāpaṃ siyu.  
 25 thva puruṣava nāpaṃ ji siya dhāyāva. śrī Parameśvar  
 tvaṃ saganasaṃyukt yāñāva. pratyakṣ juyāva. mvācakāva  
 bilaṃ. thvate dhunakāva. śrī Parameśvar antadhyān  
 juyāva bi-jyātaṃ. thana Rūpabatīnaṃ rājā dathus tayāva.  
 thava che boñaṃ hayāva. māny yāñāva. nānā prakār  
 30 bhojan yākāva talaṃ. thana mantrin thva rājā sīk-hma  
 mvācakā-gū kha kañāva rājānaṃ dhālaṃ. dhany dhany

mantri. māmaṃ babu cha-pani dh-ṃ harṣamān yāñāva  
conam ||

cha hnuyā dīnas thva mantri-cānaṃ sasalas belā pho-  
ñāva. Rūpabatī sahitan rājā hñepa cyāñāva vanam. thana  
rājyā sasalayā deś thyañāva. du-hā vañāva. deś-katakanam 5  
khañāva. rājyāke vañāva bimati yātam. bho mahārājā.  
cha-lapolayā jilā-jan sik-hma mvākāva hala dh-ṃ kañāva.  
thva rājā sahitanam sval valam thana aneg bimati yāñāva.  
māny yāñāva. thata boñāva yanam. thana nānā prakāra-  
nam bhojan yākalam. thana rānī ma du b-s samast br̥ttānt- 10  
kha kañāva. rājā. rānī. mantri. Rūpabatī. thva pya-hmam  
thana rājy li-hā vava julo. thana deś-katakanam vāt tāyāva.  
bādy thātakāva. sindūr-jātrā yāñāva. rājaghalas duta  
yanam. thana mantri-cān. thava babu kañāva bilam.  
hnāpāyā kha sakatām kanyāva bilam. thana babunam 15  
dhālam. bho putr cha-thiṃña mantri ma du. thva rājyas  
mahārasanam caram calati yāñāva. sukhanam cova dh-ṃ  
dhāyāva. rājā. rānī. mantri sukhanam conam ||

thathiña parākram yātasā thva siṃhāsanas cone dayīva  
50<sup>b</sup> dh-ṃ dhāyā|va. putrikā cha-hma bosyam vanam || 22 || 20

## XXII.

punarbār putrikā cha-hmasen dhālam. bho rājā Bho-  
jadeb jin pūrbakathā cha-gulī kane ñe-hune.

Gaud deśayā rājā Karṇasen. thvayā mantri Buddhisen.  
thva rājyas mahā nem niṣṭās coñ dharmātmā. thva Bu- 25  
ddhisen mantriya ekaputr. thvayāta bibahār yāyata bhari  
mocā māyakal chotam. mahā sundar. surakṣaṇ. jāti sva-  
yāva. bibahār yāñāva bilam. cha hnuyā dīnas. kāyayātam  
dhālam. bho putr chan kalātayā chu chu guṇ dava. ñeva  
dhāyāva. kāyanam ñenam. bho strī Dhanabatī. chan guṇ 30

chu chu du. gathya khava dh-ṃ ñeñāva. Dhanabatīnaṃ  
dhālaṃ. bho prabhu misā-janan chu yāya. chin duta bisyaṃ  
tako bastu nidān yāya. du-thya chi bhojan yātake. chī  
sarīr nidān yāya. thuti ji guṇ dh-ṃ kañ ñeñāva. thvate kha  
5 babuyāta li-sal kanaṃ. babun dhālaṃ. āmo strī cha-hman  
gana ni dh-ṃ hanaṃ cha-hma svayāva bilaṃ.

hanaṃ babunaṃ dhālaṃ. bho putr āmo strīyāke hnā-  
pāyā thyaṃ. nava dhāyāva. kāyanaṃ nanaṃ. bho strī chan  
guṇ chu chu dava dh-ṃ dhāyāva. Jñānabatīnaṃ dhālaṃ.  
10 bho prabhu misāyā guṇanaṃ tava-mi-hma tosan yāya  
phava. tosan-hma tava-mi yāya phava dhāyāva. thvate kha  
babuyāta li-sal kanaṃ. bho putr strī yāya āmo khava  
dh-ṃ dhāyāva. Dhanadatt mantrīyā duta kāya pita biya  
byāpār yākāva talaṃ. thana aneg prakārayā ka'ulī lava  
15 hlāsyāṃ talaṃ. thva bhaliyā bvāy svaya bhālapaṃ.

thana bhaliṃ thva ka'ulī li-patas thikay juyāva.  
ka'ulin dhyabā kāsyāṃ talaṃ. thva b-s babunaṃ nanaṃ.  
bho bhali chanake coñ ka'ulī hiva dh-ṃ dhāyāva. bhaliṃ  
dhālaṃ. bho babu-ju ka'ulī thikay juyāva. dhyabā kāsyāṃ  
20 tayā. mālasā kā-hune babu-ju dhāyāva thana babunaṃ  
dhālaṃ. āsā tha cone dhāyāva vanaṃ. hanaṃ dhyabānaṃ  
mohol kāsyāṃ talaṃ. dhyabā thikay juyāva. hano moholan  
sāhi kāsyāṃ talaṃ. tha|na babunaṃ dhālaṃ. dhyabā hiva 51<sup>a</sup>  
dh-ṃ dhāyāva. bhaliṃ dhālaṃ. dhyabā thikay juyāva.  
25 mohal kāyā mohol thikay juyāva sāhi kāyāva tayā. kā-hune  
babu-ju dhāyāva. babun tha cone dh-ṃ dhāyāva vanaṃ.  
thana hano sāhin lu kāsyāṃ talaṃ. thana babunaṃ dhālaṃ.  
bho bhali chan kāsyāṃ tayā sāhi hiva dhāyāva. thana  
bhaliṃ dhālaṃ. bho babu-ju. sāhinaṃ lu kāsyāṃ tayā.  
30 mālasā kāva dh- dhāyāva babun tha cone dh- dhāyāva.  
ma kāsyāṃ talaṃ. thvate svayāva. babun. bhali Lakṣmi

bhālapāva. sarbasvaṃ lava hlāsyāṃ talaṃ. thana bhali-cān samastaṃ bhīn pūr kāyāva. lu kālāva. to chi dhāle thyāk dayakāva. bhvātalas du thañāva talaṃ. mātanas pi tiṅaṃ talaṃ.

thana li-patas thva deśayā Duṣṭabuddhi cha-hmasen 5  
 rājāyāke choñāva bilaṃ. bho mahārājā. thva desas cha-lapol  
 rājā ma khato. thva mantri rājā julo dhāyāva. thana rājā-  
 naṃ. bho Duṣṭabuddhi gathya yāya māl dhāyāva Duṣṭabu-  
 ddhinaṃ dhālaṃ. thva mantrinaṃ cha-lapol tok pulo. pi  
 tiṅaṃ cho-huni dhāyāva. thvayā bacan ñañāva. rājānaṃ 10  
 ājñā bisyaṃ chotaṃ. thana aneg katak vañāva bā-cātis  
 vañāva. thva mantri kva boñāva dhālaṃ. bho mantri  
 rājāyā ājñā ñañāva chi tha cone ma dato dh-ṃ kvathān  
 pi tiñāva. tālan dayāva. khakhin ciñāva. thana mantrinaṃ  
 dhālaṃ. bho jan-lok-pani ji chu aparādh dh-ṃ ñeñāva. 15  
 rājāyā jananaṃ dhālaṃ. ji-panisen chu siyā. rājāyā ājñā.  
 huni dh-ṃ pi tiñāva chotaṃ. thana bhari-cānaṃ khvasya  
 khvasya dhālaṃ. thva dhigas cha-guli ṣunuṃ bi-hune dh-ṃ  
 dhāyāva. kāva dhāyāva. thva dhyagas kāyāva. bekuni  
 cyañāva. ñā-hma vana. 20

51<sup>b</sup> |thana ni hnuyā las des bāhiris thyañāva. Jñānabatin  
 dhālaṃ. bho prabhu-ju. chi-ji sukhan coñā. āva duḥkhi  
 julo. āva nāyata. dām du lā dhāyāva cha-hmasyākeṃ dām  
 ma dayāva. Jñānabatin dhālaṃ. bho prabhu-ju. jike bhina-  
 kaṃ hayā du. lu tva chi nāyo ann ñāñāva hiva dh-ṃ 25  
 bisyaṃ chotaṃ. thva maṃtri-cānaṃ. deś du-hā vañāva  
 hatas lu miyāva dām kāyāva bhālapā. thva dāman u-pani  
 nake yanasā nanānaṃ phuyiva. thamaṃ ekātan nalasā da  
 chi tuva. Kalijugas ganayā babu. ganayā mām. ganayā  
 kalāt. gathyanāṃ ma jilo dh-ṃ deśāntar vañ julo. 30

thana tā'utīn ma vayāva. hanaṃ babuyāta dhālaṃ. bho

babu-ju. chi kāy ma ulo. thva lu tva chi nāyo. jin bhinaka  
 tayā hayā. ann nānāva hiva dh-ṃ bisya chotaṃ. thana  
 babun thvathyam bhālapāva deśāntar vanaṃ. thana māma-  
 yāta dhālaṃ. bho mām va-pani ni-hmaṃ ma vala. ji  
 5 dhālasā lyāsyā gathya vane. chī jhā-sane dh-ṃ lu tva chi  
 biyāva chotaṃ. thvanaṃ thvathyam bhālapāva deśāntar  
 vanaṃ.

thana hñethuyāta dhālaṃ. bho tatā-ju āva thva-pani  
 sva-hmaṃ ma vala. jihijhi gathya yāya. jin dhāyā thya  
 10 yātasā va-pani nāpa lāya jiya phava dhāyāva. hñethunaṃ  
 dhālaṃ. chan gathya bhīn athya yāva dhāyāva. jin chu  
 dhāya dh- dhāyāva. lithun dhālaṃ. jihijhi misā jusyam  
 cone ma telo. chan puruṣ ji dhāya. ji strī cha dhāya dh-  
 bhākhā yānāva. thana Jñānabatin. strīyā chāy alaṃkāl  
 15 tol-tāva. bhakuvān ciñāva †gā-hma chiṃ dāyāva. gā cha  
 pun neyāva. deś du-hāṃ vañāva. hatas lu miyāva dhyabā  
 sāhi kāyāva. thva dāman mi-janayā bastr misāyā bastr.  
 jalaṃkasi. betāli. khāsāyā gā tilakamān. taḍavār bhīn bhīn  
 bastu nānāva. bhīn saḍa cha-hma thvate nānāva. thamam  
 20 mi-janayā chāyanaṃ tiyāva hñethuyā | misā-chāyan tiyāva 52<sup>a</sup>  
 thathya coñā b-s mahāpuruṣ cha-hma vava khañāva. sal-  
 tāva dhālaṃ. bho mahāpuruṣ ji paradeśan vayā. jita cākal  
 taya bah du lā. datasā śat-chi ti boṇam haya māl dhāyāva.  
 dayāva khye. jinaṃ boṇam haya dh-ṃ vanaṃ. thvana  
 25 dhāyā thya sat chi-hma boṇam hayāva. cākal tayāva  
 bilaṃ.

thana cākal-panita hānaṃ talaṃ. thva deśayā rājāyā  
 prasthān datañāva kava dh-ṃ svacakaṃ talaṃ. thana  
 rājāyā prasthān dato dh-ṃ kañāva. thamam śara gasyam  
 30 vanaṃ. kalāt dulin ku buyakāva. cākal-panisen licakāva  
 rājāyā sabhās bvācakaṃ yanaṃ. thva rājānaṃ khañāva.

5 tyāsyā gathya vane 14 Jñānabatin dhālaṃ. strīyā 19 bastr nānāva

huhu su mahāpuruṣ vala dh-ṃ ñeñāva. jan choyāva ñenaṃ.  
 bho mahāpuruṣ chi su juyīva. chāy thana jhāyā dhāyāva.  
 mahāpuruṣan dhālaṃ. Gaudh dhāyā deśayā mantriya kāy  
 thukā. babu-juva lvāñāva vayā. datasā thana cākar cone.  
 ma datasā mele vane. dhāyāva. lanakaṃ tāthāva. thvate 5  
 kha rājā kañā. rājānaṃ dhālaṃ. mahinā bisyaṃ taya  
 makhā mele vane ma te dh-ṃ bonakar chotaṃ. boṇaṃ  
 hayāva rājā nāpa lācakāva. rājānaṃ dhālaṃ. bho mahā-  
 puruṣ ji rājyes cākar yānaṃ taya. mahinā-guli kāya dh-ṃ  
 ñanaṃ. bho mahāpuruṣanaṃ dhālaṃ. bho mahārājā jin 10  
 chu bimati yāya. ji jan śat chinaṃ ma gāk. chin svayāva  
 bi-hune dhāyāva. silopā biyāva. layā buyā. kāry samastaṃ  
 citā biyāva cautārā sam biyāva. lava hlāsyāṃ talaṃ. thana  
 samast bastu-bhāb che bu bilaṃ. cākal-panita hmatim  
 hmatim che biyāva. rājāyā mantri juyāva samast citā 15  
 yāñāva coñ julo.

thana cha hnuyā dīnas Jñānabatināṃ dhālaṃ. bho  
 tatā-ju āva jhijhis puruṣ vayaketa. māṃ babu vayaketa  
 upāy yāya nuyo dh-ṃ thithi samadhār yātaṃ. sadābati biya  
 atithi. paradeśi. saṃnyāsi. brāhmaṃ. thva-panita bah bah 20  
**52<sup>b</sup>** | tīn svayāva pe takā ni takā dām biya. thva vāt. pūrbasaṃ.  
 dakṣiṇasaṃ. paścīmasaṃ. uttarasaṃ. thva vāt ñanāva  
 vayīva dh-ṃ sadābati bilaṃ. cha hnuyā dīnas Buddhisen  
 mantriya kalāt phon vava. thva khañāva Jñānabatin dhā-  
 laṃ bho tatā-ju huhu khañ lā. jhijhis māṃ bhot vala dh-ṃ 25  
 keñāva dhālaṃ. bho mātā chita chu biya dhakaṃ dhāyāva.  
 mātānaṃ dhālaṃ. bho bābā bastr biva jita dhāyāva cha  
 vane lā. cone lā. conasā. jinaṃ la hisyaṃ taya dh- dhāyāva.  
 mātānaṃ dhālaṃ. bho bābā chi kṛpā datasā cone dhāyāva.  
 jiva khye dh-ṃ dhāyāva. du-ta boṇaṃ yañāva. bastranaṃ 30  
 tiyakāva. dudu suke byāpāl biyāva talaṃ. thanaṃ li Bu-

ddhisen vava khañāva Jñānabatinam dhālam. bho tatā-ju  
huṃhuṃ bāju vala dh-keñāva dhāram. bho gusāhi chi  
cone lā vañe lā. gathya khava dhāyā. thva gusāhin cone  
dhāyāva. thva duvālayā javas talam.

- 5 thvanam li puruṣ khañāva. Jñānabatinam dhālam. bho  
tatā-ju huṃhuṃ khañ lā. chijis prabhu valo. khava dh-ṃ  
keñāva puruṣayā thāyas vañāva dhālam. bho paradesī cha  
thana conasā. jīm la hisyam taya dhāyāva. paradesīnam  
dhālam. chī kṛpā datasā cone dhāyāva bhīm-gu bastran  
10 tiyakāva hātam. chin ji-pani vāñāva ganam vañe ma te  
dh-ṃ dhāyāva. thamava nāpam rājyes conyac huyāva. cha  
hnuyā dinas babu. mām. puruṣ. duta boñam yañāva.  
thava betālī toyāva u-panis hñene tayāva dhālam. bho bāju  
chī Buddhisen ma khu lā dh-ṃ thithi bicār-kha bistār-kha  
15 hlātam. chī-kar-panisen ji-pani vāñam tāthalam. āva ji-  
panisen buddhi yāñāva. samastam dayake dhuna dh-ṃ.  
bāju. mām. puruṣ bhok puyāva samastam la hlāñāva  
bilam. thvate kha ñeñāva | Buddhisen kautuk cāsyam 53<sup>a</sup>  
conam. thva kha rājā kañāva rājā kautuk cāsyam conam.  
20 thvanam li Buddhisen mantrī thava rājāyāke vañāva.  
thvate ḅṛttāntar-kha kañāva. thva rājāyā hnāpāyā thyam  
mūlamantri yāñāva tava julo.

thathiña parākram datasā thva siṃhāsanas cone dayīva  
dh-ṃ dhāyāva putrikā cha-hma bosya vanaṃ || 23 ||

25

## XXIII.

punarbār putrikā cha-hmasen non vāk. bho rājā Bho=  
jadb. jin pūrbakathā cha-gulī ñeñam tayā du. jinaṃ kane  
ñava.

- Hastināpūr dhāyā nagarayā rājā. Ratnadhvaj dhāyā  
30 mahā pratāpi thvayā putr ni-hma dava atī suṃdar juva.

11 thamaṃva rājyes boñam chuyāva 29 nagarayā rājāyā

thva-pani ni-hmaṃ bhuruṅg hilakāva hmi-tar juva. cha  
 hnuyā dinas thva rājakumāl-panisen. camā-juyā kvathās  
 hilake-gu kāl vanaṃ. thana dājunam dhālam. huni kijā-ju  
 kāyāva hiva dhālam. hanam kijānam dhālam. chan kāl  
 huni dh-ṃ dhālam. thana kijā-hma vañāva kāl vanaṃ 5  
 thva kumārayā rūp khañāva jauban khañāva. thva rāniyā  
 man vañāva. thva rājakumālava balanam krīḍā yāke  
 teñāva jvane teñāva. thva rājā-cā bisya valaṃ. thana rāni-  
 nam va yāya he ma siyāva thamam ra hisya tayā bhaḍi  
 rājā-cā tu bhālapāva. ghas puṇam tayāva talaṃ. thva 10  
 bhatim kacilan puyāva rāniyā nugalas hi vava lanam gūk.

thva birahanam coṇ b-s Ratnadhvaj dhāyā rājā ahal  
 vañāva. li-hā vayāva. rāniyā kothās vane dh- vanaṃ. thana  
 rānīnam khāpā tiñāva du ma kāsyam chunu ma dhāsyam  
 conam. thana ahal vañāva jhāyāva. duḥkhanaṃ rājānam 15  
 dhālam. bho rānī chāy khāpā ma khañā. chan chu duḥkh  
 jula. chan duḥkh jin mocake makhā dhāyāva rānīnam  
 saty yācakāva khāpā khañāva khoyāva rājāyā hñavane  
 dhālam. bho rājā chan kāy-panisyen jita bal adhikāl  
 yāñā. ji ghāl svava dh-ṃ keñāva dhālam. bho rājā chī 20  
 53<sup>b</sup> kāy syāta|sā ji mvāya. ma syātasā jim siya dh-ṃ hat yāñāva  
 babu tam cāyāva caṇḍāl bonakal chotaṃ. thva mantrin  
 karuṇā cāyāva. sala cha-hma dām mālakva biyāva dhālam.  
 bho rājā-cāto. cha-panis camā-junaṃ choñāva babu-ju tam  
 cāyāva. cha-pani syāyayāta caṇḍāl bonakal chotaṃ. cha- 25  
 pani thana cone ma telo. bisya huni dh- dhāyāva biyakal  
 chotaṃ. syāya dh- tayā rājā-cāto bisya vana dh-ṃ citt  
 pācukam coṇ julo. thva bisya vañ rājā-cāto banas simā-  
 kvas bās yātam ||

thva simās coṇ suk sāli jhaṅgal dava. thva jhaṅgalanam 30  
 dhālam. bho sāli rājaputr-pani mahākaṣṭanam vala dhā-



yāva. sālīnaṃ dhālaṃ. bho prabhu-ju thva-pani ati rūpa=  
 bant. guṇ du lā khye dhāyāva. śukanaṃ dhālaṃ. guṇ ma  
 du suyāke ji syāñāva bas ma tasyaṃ chuyāva nalasā. thva-  
 hma cakrabarti rājā juyīva dhāyāva. sālīnanaṃ dhālaṃ.  
 5 bho prabhu-ju jiṃ ama-thya naya phatasā. batīs lakṣaṇ  
 lāyīva dh-ṃ dhāva-gu tāyāva. thva rājaputrpanisen kaya=  
 kāva śuk-hma dadānaṃ lāñāva chuyāva nava julo. sālī-  
 hma kijā-junaṃ lāñāva chuyāva nava julo.

thvayāṃ satī ṣunu śaḍa gayāva. ni-hmaṃ vañāva śaḍa-  
 10 hmanaṃ ku tina vañāva dāju-hma sīk. thana kijā khva=  
 yāva. thva simās khāsyāṃ tāthāva agnisamṣkāl yāyata. si  
 nāya dh-ṃ vanaṃ || thana ākāśas Pārbaṭi Mahādeb hme-  
 tal vava. Pārbaṭinaṃ khañāva dhālaṃ. bho Parameśvar  
 Mahādeb thva rājaputr ati sundar karuṇā cāyā-pu. jibadān  
 15 bi-hune dhāyāva. Mahādebanam mvācakaṃ tāthu julo.  
 thana rājaputranam dhālaṃ. ja dyañam co-tole ji kijānaṃ  
 vañāva vana dh-ṃ khvasya khvasya mahā duḥkhan juyāva.  
 deś cha-guli thyañāva. thva Gandhabati dhāyā deśayā rājā  
 siñāva. rājā ma dayāva. Gandhahastinaṃ māyakal | cho= 54<sup>a</sup>  
 20 taṃ. vaholanaṃ jyāñā kalen svān-mālā jvanakāva. thva  
 deśas vālakā. thva b-s thva rājaputr deśas du hāyāva co=  
 naṃ. thva Gaṃdhahasti kisin khañāva kalaśas coñ lamkhan  
 abhiṣek biyāva. svān-mālānaṃ kva khāyakāva jātrā yāñāva.  
 rājā yāñāva tava julo.

25 thana kijānaṃ agnisamṣkār yāyata mālakva tāl lācakāva.  
 vanaṃ. thva sīk ma dayāva khvayāva bhramarapaṃ julam.  
 thana cha hnuyā dinas. deś cha-guli thyañāva deśas du-hā  
 vañāva. kuhmālayāke bās yāñāva conaṃ. thva kuhmālayā  
 jan pya-hma āyi-māyi dava. rātrīs khvasya khvasya pot  
 30 sulenaṃ nvāk tāyāva. rūjaputranam nenaṃ. chi-kal-pani

10 kijājā khva° 12 ākāśas rpābati 23 snān-mālānaṃ 26 bhuma=  
 rapaṃ 27 thvañāva 29 jal pya-hma 30 chi-ka-pani

chāy khvayā. cha duḥkh data dhāyāva. thva-panisyeṇ  
 dhālaṃ. khava khye mahāpuruṣ ji-panis rākṣas nake pāl.  
 pya-hma hoṇaṃ coṇānaṃ. cha-hma rākṣasayāta nake mālo.  
 thathyanaṃ khoyā dhāyāva. rājaputran dhālaṃ. chi-kal-  
 pani jñāya mu mvāle. chi nimittin ji vane makhā dh-ṃ 5  
 tāl lācakāva. jā cha dār ku cināva bahanī vañāva. phāl  
 cha pu jvañāva rākṣas nake thāyas capāl cha-guli dava.  
 guli yana uli bastuk khelas tayāva. thamaṃ capālas khāpā  
 tiñāva cona ||

thanaṃ li bā-cātis rākṣas vayāva. manuṣy ma khañāva 10  
 dhālaṃ. bho pāpast manuṣy. capālas coṇ-hma kvahā vayī  
 lā vāyo dh-ṃ hakapāl biyāva. rājaputranaṃ dhālaṃ. bho  
 duṣṭ rākṣas chan ji naya ma phate. ji thathiṃ-gu me svava  
 dh-ṃ phāl hāk tiñāva bilaṃ. thva rākṣasanaṃ taman phāl  
 la thyāñāva sañaṃ coṇ b-s thva rājaputran Karmadebatā 15  
 namaskār yāñāva khaḍg svat phyāñāva. capālanāṃ kva-  
 hām vayāva pālāva mocaku julo. thvayāṃ satī ṣu-hnu rājā  
 jan ni-hma vava. thva rākṣas siñaṃ coṇ khañāva. thana  
 sunuṃ ma du. thva rākṣas sunānaṃ syāto bhālapāva. thva  
 54<sup>b</sup> rājaputr-cā cha-hma khañāva. thva-pani ni-hma|sayā sama= 20  
 dhār yāñāva. thva rājaputr mocayāta cupin suyāva tuṃthis  
 ku tinakā tāthāva. rājāyāke vañāva dhālaṃ. bho mahārājā  
 ji-panisen thaniyā rātrīs rākṣas mocake dhuna dh-ṃ rājā  
 kañāva bilaṃ. thana rājānaṃ dhālaṃ. bho jan-pani khava  
 lā dh- ṇāñāva. socakal choyāva rākṣas sīk khañāva. thva 25  
 rājān prasād bisyaṃ chotaṃ ||

thana Biṣṇusvāmi dhāyā brāhmaṇ mahādāridr juyāva  
 bhikṣā phoñāva vava b-s. pyās cāyāva. tuṃthis ko sok b-s.  
 thva mocā khañāva karuṇā cāyāva. mvācakāva busyaṃ  
 yañāva. kalātayāke dhālaṃ. bho brahmaṇi jhijhis mocā ma 30  
 du. thava garbhas jāyalapu bhālapāva nidān yāva dh-ṃ  
 hāñāva talaṃ. thana thva mocā dasyaṃ nisyaṃ thva brā=

hmaṇ dhanādy julaṇ. thva brāhmaṇ nakāva sukhan coṇ  
julo ||

thvana li Gandhabatī nagarayā cakrabarti rājāyā Hi-  
raṇyadatt nām baniyā aneg bastu-bhāb biyāva. banaj chok.  
5 thana samudr thyañāva. nām pār yāyas nāmas dañāva.  
pār yāñā b-s. thva nām ma hñāk. thvayā upāy gathya yāya  
māl dhāyāva. rājān guṇik guṇik brāhmaṇ-pani munakāva  
ñanaṇ. bho brāhmaṇ-pani thva nām hñāke-guyā upāy  
dava lā dhāyāva. brāhmaṇ-panisen dhālaṇ. āmoyā upāy  
10 mebatā ma du. grāmas coṇ Biṣṇusvāmī brāhmaṇayā kāy.  
batīs lakṣaṇ lāk. thva syāñāva bilasā āmo nām hñāyīva  
dhāyāva. thva baniyān rājāyā jan boñāva Biṣṇusvāmī  
khvayaka mocā hayāva nāmayā thāyas yañāva. mālakva  
tāl lācakāva. thva rājā-cān samast tāl lācaku svayāva  
15 ñenaṇ. bho baniyā chu nimittin ji syāñāva balī biya teñā  
dhāyāva. baniyānaṇ dhālaṇ. bho mocā. thva nām ma  
hñākayā kāranas. cha balī biya teñā dhāyāva thva rājā- 55<sup>a</sup>  
cān dhālaṇ. thva nām hñātasā ji jīb len lā dhāyāva. bani-  
yānaṇ dhālaṇ. thva nām hñātasā cha jñāya mu mvāle  
20 dhāyāva thva rājā-cān samudras mol hluyāva nām thiyāva.  
Sūryadeb tvaṇ tha svayāva dhālaṇ. bho Parameśvar ji  
cha-lapolayā baṃś khatasā thva nām hñāya māl. dh- dhās-  
tunūṇ thva nām hñāk julo. thana thva baniyān. thva mocā  
nāpaṇ coñāva samudr pār vañāva. banaj vañ julo.  
25 thana Kauśaly deś thyañāva. thva baniyā vava bakhāna-  
naṇ. aneg baniyā vayāva. thva rājā-cā coñā dhikhye coṇ-gu  
bastu dakvaṇ cuva julo. thana thva deśayā rājānaṇ  
Hendrasāhin. hel ni god mūl yāke hava. thva baniyān hel  
cha goḍ lak chi mūl yāk. cha goḍ sva lak mūl yāk. thana  
30 thva mocān hel ni godaṇ kāsyāṇ svayāva dhālaṇ. lak  
chi dhāyā-guli mūl kha. sva lak dhāyā-guli jukva ma khu.

ka'u cha godaṃ ma vañ dhāyāva. thana kha rājā khañāva.  
 rājānaṃ bonakal hayāva. thva mocāyāke ṇenaṃ. bho  
 mocā. thva hel gathya ka'u cha godaṃ ma van dhāyā.  
 mocānaṃ dhālaṃ. khava khye mahārājā thva hel chyāya  
 jīva. thva helas kīl dava. ma khatasā jīta sāsti yāva dhāyāva. 5  
 thva rājān hel tava chyāñāva. kīl ni-hma coñ khañāva.  
 dhany dhany thva mocā debava tuly dhāyāva samast lok  
 atī kautuk cāyāva conaṃ. thana thva rājānaṃ thva mocā  
 Jaharāj dh- nām chuñāva talaṃ. hel-khānis bicār yākāva  
 tava julo. 10

thvanaṃ li cha hnuyā dinas. thva rājāyā ekaputri cha-  
 hma dava. thva hmyā-canaṃ kavasīn kva svasyaṃ coñ  
 b-s thva rānī-cāyā man vañāva. kvatavāl vava khañāva.  
 thva su dhakaṃ ṇenaṃ. sakhiṇaṃ dhālaṃ. koṭavāl thukā  
 dh-ṃ kañāva. hanī bahani jike boñāva hiva dh-ṃ dhāyāva 15  
 chotaṃ. hanaṃ mantri-cā vava khañāva. rānī-cānaṃ huṃ-  
 55<sup>b</sup> huṃ su dh- ṇanaṃ. sakhiṇaṃ dhālaṃ. mantri-cā thukā.  
 hanī bahani vāyo dh-ṃ dhāyāva chotaṃ. hanaṃ Jaharājā  
 vava khañāva. thva su dh- ṇanaṃ. sakhiṇaṃ dhālaṃ.  
 helas nidān yākaṃ tayā-hma dhāyāva hanī bahani vāyo 20  
 dh- dhāyāva chova dhāyāva. sakhiṇaṃ dhālaṃ bho Jaharāj  
 hanī bahani vava māl dh- kañāva chotaṃ.

thana rātriyā samay juyāva. kotabāl-cā vañāva cha-guli  
 kvathās talaṃ. hanaṃ mantri-cā vañāva cha-guli kvathās  
 talaṃ. hano Jaharāj vañāva cha-guli kvathās talaṃ. thana 25  
 rānī-cā sakhi-panisyen licakāva. kvatabāl-cāyā kvathās  
 vañāva. nāpaṃ coñāva. betāli kāyāva. cili cili phāyāva  
 bilaṃ. thva kvotabāl phelā phelā tu jñāñāva conaṃ. meba  
 betāli kāyāva. thamaṃ cicakāva pi tiñāva halaṃ. hanaṃ  
 mantri-cāyā kvathās. vañā nāpaṃ con vava khañāva. tha 30  
 mantri-cā phelā phelā tuk gyāk. thvayā betāli kāyāva cal

cal phāyāva. sakhiyāke meba betāli kāyāva thamaṇaṃ  
cicakāva pi chosyaṇ halaṇ. thva mantri koṭabālan khaṇāva  
suryā biya dh-ṇ dhāyāva. mantri-cānaṇ bimati yāṇāva.  
tol-tāva chok julio.

5 punaḥ rānī-cā Jahorāj tayā kvathās vaṇāva. nāpaṇ  
pyet puṇaṇ coṇāva Jahorājan rāniyā mudes tuti de chā-  
yāva. lā-hātan kvaṇāva talaṇ. thana Jahorājayā betāli  
kāyāva cili cili phāyāva bilaṇ. thva Jahorājan van khuṇāyā  
sināṇ. cikuti cikuti dhanakaṇ khuṇāva bilaṇ. thana  
10 phubās laṇkha pvāpalan tayāva Jahorājayāta bilaṇ. Jaho-  
rājan kāyāva. laṇkhas kva svayāva lita bilaṇ. thva rānī-  
cānaṇ bhīṇ betāli kāyāva. thamaṇaṇ cicakāva dathu  
kvathās boṇaṇ yaṇāva. aneg bandhan prīti yāṇāva. thithi  
mālakva bhākhā yāṇāva. pi chosyaṇ halaṇ.

15 thana las koṭavālanāṇ khaṇāva. jvaṇā yaṇāva. rājāyāke  
bimati yāṇāva. suryā biya yanaṇ. thana deśas kacimṅgal 56<sup>a</sup>  
juyāva. rānī-cān gāv-jhyālas coṇāva. ko svasya coṇā b-s.  
Jahorāj suryā biya yan-gu. vāt tāyāva. rānī-cānaṇ ganakal  
chotam. Jahorāj suryā bilasā. jin ma siyā thakuniyā ājṇā  
20 dh-ṇ dhāyāva suryā biya ma chāva. thana rānī-cā babu-  
juyāke vaṇāva dhālaṇ. bho babu-ju. jita purukh biva  
dhāyāva. babu-junaṇ dhālaṇ. jin svaya dh-ṇ dhāyāva.  
rānī-cānaṇ dhālaṇ. bho babu-ju. jin svasyaṇ taya dhuna.  
Jahorāj bi-hune dhāyāva. babunaṇ dhālaṇ || Jahorāj  
25 suryā biya dhuna dhāyāva. rānī-cān dhāraṇ. Jahorāj da  
ni khye dhāyāva. danisā kāva dhāyāva. Jahorāj bonakal  
chotaṇ. Jahorāj thyaṇāva. rānīnaṇ babuyā hūavane  
yaṇāva bilaṇ. thana rājānaṇ ṇenaṇ. bho Jahorāj. chan  
jāti chu dh-ṇ ṇeṇāva Jahorājanaṇ dhālaṇ. Hastināpur  
30 nagarayā Ratnadhvaj rājāyā kāy thukā dh-ṇ kaṇāva. ji

babu-juva birodh juyāva. duḥkhan ji vayā. dh-ṃ kañāva.  
rānī-cā bibahār yāñāva biva julio ||

thvanam li cha hnuyā dinas. thva rājā-cānam babu-  
juyāke bimati yātam. bho babu-ju cha-lapolayā pratāpan.  
ji sukhanam cone dhuno. āva ji thava rājye vane tyalo 5  
dh-ṃ belā phoñāva. babu-hma rājānam aneg ratn biyāva.  
thva baniyā boñāva dhālam. bho baniyā. chava nāpa vava-  
hma. ji jilā-jan chan nidān yānam boñam yane māl dh-ṃ.  
rānī-cā sahitan. lava hlāsyam biyāva halam. thana bani-  
yāva nāpa nāmas dañāva. samudr pāl yātam || thana 10  
baniyān pāp mati bhālapāva. nanānam li-hā vane dh-  
manas bhālapāva. thva rājā-cā. rānī-cān ma khanakam  
samudras ku tinaka choyāva. rānī-cā thava rājāyāke du  
tāva prasād kāya bhālapāva rājā-cā samudras ku tinakal  
chotam || thana luku bisyam vañāva. lopā minakam thā-hā 15  
56<sup>b</sup> vayāva. rānī-cānam khañāva. tha kāyāva. | talam. thva tha  
kāva-gu baniyān ma khañ. thva nāmas dathu kvathās  
tayāva. khāpā tināva talam ||

thva b-s thitā thyañāva. baniyānam rājāyāke kañam  
chova. bho cakrabarti mahārājā. cha-lapolayāta bah. ati 20  
sumdari rāni haya dhuno dh-ṃ sal kañam choyāva. thva  
cakrabarti rājā thamanam bi-jyānāva. baniyā nāpa lāñāva.  
baniyānam rājāyāta sīvā dhāyāva dhālam || bho rājā. thva  
nāmayā kvathutas. svasya bi-jyā-huni dhāyāva. thva rājā-  
nam dhālam. bho rānī. khāpā khava dh-ṃ sal-tāva. rānīnam 25  
dhālam. ji prabhu julasā. Hastināpur nagarayā rājā-cā  
thukā. gathya dhārasā. camā-ju choñāva biyogan vava.  
ni-hma phukijanam suk sāliniyā lā nayāva. batīs lakṣaṇ  
lāk-hma. ji prabhu dh- dhāva-gu kha ñeñāva. cakrabarti  
rājānam dhālam || bho rānī āmo chan puruṣ dani lā dhā- 30  
yāva. rānī-cānam dhālam. āmo baniyān samudras ku  
tinakāva syāto dhāyāva. rājān dhālam. bho rānī niścayanam

danī lā ma dato lā. jita kane māl. āmo chan puruṣ ji kijā  
 thukā dhāyāva. duvane coṅ-pani ni-hmasayā samadhār  
 yānāva. khāpā khañāva ni-hmaṃ pi-hā vayāva nāpa lānāva.  
 thithi khoyāva. bicār yānāva hñāpāyā kha br̥ttānt kañāva.  
 5 ati āścary cāsyam conam || thva baniyā sāsti yānāva pi  
 tiñāva chotaṃ. thana aneg yātrā yānāva kijā bhari-cā  
 ni-hmaṃ duta boñāva sukhan con julio || thana ni-hma  
 phukij u rānāva babuyāke hatāl kayāva aneg rājy kāyāva.  
 thava babunaṃ bimati yācakaṃ mārako kar pulakāva.  
 10 con juro ||

thathiña parākram datasā thva siṃhāsanas dane dayiva  
 dh-ṃ dhāyāva putrikā cha-hma bosya vanam || 24 ||

## XXIV.

punarbār putrikā cha-hmasen dhālam. bho rājā Bho=  
 15 jadeb. pūrbakathā kane nasya bi-jyā-huni ||

Kāliṅgal deśayā Maṇikuṇḍ rājāyā putr Maṇikumār thva  
 rājā-cān deśāntar vane | bhālapāva Prāṇakar mantri-cā. 57<sup>a</sup>  
 Bidyākar si-karmi. Karṇadhar na-karmi thva pya-hmayā  
 samadhār yātaṃ. thana rājān dhālam. deśāntar vaneyāta  
 20 chi-panis chu chu parākram du. jita kava dhāyāva. na-  
 karmin dhālam. †naṃ na jyānāva thamam dhāyā thāyas.  
 socakar choya phayā dh- kañāva. thana na-karmin dhālam.  
 manapaban-sin khātā jyānāva thamam bhālapā thāyas.  
 boyakaṃ yane phayā dh-ṃ kañāva. thana mantri-cān  
 25 dhālam. sik-hma jib tayāva mvāke sayā dh-ṃ kañāva.  
 thana rājānam dhālam. thva bidyā datanās. jihjhīs chuyā  
 bhay. aneg tirth panth siyake dh-ṃ deśāntar vañ julio.

thana durgābanas dhu cha-hma siṅam coṅ khañāva  
 rājān dhālam. bho mantri thva dhu mvācakiva dhāyāva.  
 30 mantrinam dhālam bho mahārājā. na'iva. nasāva. mvācake

6 thaneg for thana aneg 17 Prāṇakarā

ma teva dhāyāva. rājān dhālaṃ āsā chan jib tayāva mvācake  
 dhāyā-gu ma khu kha. phas-kha dhāyāva. mantrīn dhālaṃ.  
 bho mahārājā cha-lapol pratīṭ ma julasā. thva dhu jin  
 mvācake julo. jihjihī pya-hmayā bhākhā ni yāya. thva dhu  
 mvātanāva. jihjihī bāyuva julo. cha bā bālasāṃ. ni bā bā- 5  
 lasāṃ. sva bā bālasāṃ naya b-s. bo hiya ma du pya bo  
 tayāva naya māl dh- bhākhā yānāva. thva dhu mvāca-  
 kalaṃ. thva dhu mvānaṃ vayāva dhunaṃ liṅāva. pya bā  
 bāva julo || thana mantrī. si-karmi. na-karmi. nāpa lāk rājā  
 jukva sikaṃ. mvākaṃ. ma sīva. ban pratīṃ. grām patīṃ. 10  
 deś patīṃ. thva rājā māl julaṃ ||

thana rājā durgābanas du hāyāva. cha thāyas bhīn  
 bhīn puṣkaraṇī luva. bhīn bhīn pranāri. maṇḍap luva.  
 jal-dhuni luva. thana Puṣkarābati dhāyā deś thyañāva.  
 aneg hatas pasalas pvāpal pvāpal daṇaṃ con manuṣy 15  
 sunuṃ ma du svayāva. manas saṅkhā cāsyāṃ du-hā  
 vañāva. rājākulas thyañāva du-hā vañāva svayānaṃ sunuṃ  
 ma du. thva rājāghalas tava tava śabdan sal-tāva. Subarṇa-  
 57<sup>b</sup> keśali rānī-cān kva so|l vayāva. thata boṇaṃ yañāva  
 ṇanaṃ. bho mahāpuruṣ chi su juyīva. gathya vayā dhāyāva. 20  
 thva rājān dhālaṃ. ji julasā Kaliṅg deśayā rājā thukā. ji  
 deśāntar vayā. thva deśayā lok gana vana dh- ṇeñāva.  
 Subarṇakeśali rānīn dhāraṃ. Ghaṇṭhākarṇ rākṣasan moca-  
 kalo. gathya mocakalo dhālasā thva rākṣasayāke hāthāṃ-  
 jāli-damḍā ni-pu du. thva damḍāyā guṇ ni. pyet puna- 25  
 kaṃ talasā. khāpā ma cālake. phāsyāṃ talasā. khāpā  
 cālake. thathyaṇaṃ thva deśayā katak dakvan nalo. bisya  
 vane phakva bisya vanaṃ. ji jukva ma nasyāṃ talo.  
 sadānaṃ jīva nāpa rātrīs con va'īva. thva dubāran va'īva  
 dh-ṃ kañāva. ṇeñāva. thva rājā-cānaṃ tālapatr-khaḍg 30  
 svat phyāñāva. dubālas piṇaṃ conaṃ. thva b-s rākṣas



vayāva tālapatr-khaḍgan pālāva mocaku julo. thana thva  
rājā rānī ni-hmaṃ strī puruṣ juyāva sukhanaṃ coṅ julo ||

thvanaṃ li pūrṇamāsi ṣu-hnu samudras mol hluyā b-s  
rānīyā sa cha pu hāyāva thva sa lal thyānāva sihalas pol  
5 cisyam. cuyakaṃ choyāva. ni-hmaṃ li-hā vanam. thana  
kvavane Patanadeśayā rājā Kulabīl nām. thvayā kāy. thva  
samudras sanān yāt vañ b-s. la-pate pol cusyam vava  
khañāva. kāyāva. pheñāva svayāva. thva sa cha pu khañāva  
nugalas tayāva bīrahan duḥkhan vañ julo. thana babunaṃ  
10 ṇanaṃ. bho putr chan chu duḥkh julo. chāy āma-thya  
coṅā dhāyāva thana kāyan duḥkhayā br̥ttānt-kha kañāva  
bīlam. thana babunaṃ dhālam. bho putr āmo sa. Subarna-  
keśali rānīyā sa. thva rānī-cā jin kāyakal khoyāva. chan  
duḥkh mocake dh-ṃ bodh bisyam tava.

15 thana rājānaṃ. mantrī-pani munakāva. samadhār yāk.  
thva mantrī-panisen buddhi biya ma phava. aneg draby.  
prasād biya dhāsyanaṃ sunānaṃ buddhi biya ma phayāva.  
thva deśayā Mālinī kutinī jithi cha-hmasyenaṃ dhālam. 58<sup>a</sup>  
bho rājā thva rānī haya phatasā. jita prasād biyū ma khu  
20 lā dhāyāva. rājānaṃ dhālam. chan dhāko biya makhā  
dhāyāva. thva jithi nāmas dañāva. khunaṃ hatāsanam  
thā-hā vañ julo. thana nām khusi-dhīkas tha kāyāva. deś  
du-hā vañāva. hatas lok ma du khañāva. mahā saṅkhān  
vañā b-s. rājā nāpa lāk. thva rājānaṃ dhālam. bho misā-jan  
25 thathiṇa thāyas. cha gathya vayā dh- rājakumāranam  
dhāyāva. thva jithin dhālam. ji deśāntar vayā. āva ji bhā-  
gyan cha-lapol nāpa lāto. ji chu bhay. āva ji cha-lapolayā  
dāsī yānaṃ tiva dhāyāva. rājān thva jithi boṅam yañāva.  
rājā rānī thva jithi sva-hmaṃ sukhanam conam ||

30 cha hnuyā dinas thva jithin rānīyāta dhālam. bho  
rānī-ju jihjhis rājān bhojan yāya b-s. pya bo tayāva. sva

7 cusyam va kha<sup>o</sup> 17 buddhi ma phayāva 21 khunaṃ *twice*

bo vāna chota. cha bo jak. bhojan yāk. chuyā nimittin  
 dhāyāva. rānīnaṃ dhāraṃ. āmo hetu jin ma siyā dhāyāva.  
 thana jithinaṃ dhālaṃ. bho rānī puruṣayā biśvās ma sila=  
 nās. chu kalāt dh- dhāyāva. rānīnaṃ khava bhālapāva.  
 cha hnuyā dinas rānīnaṃ rājāyāke dhālaṃ. bho mahārājā 5  
 cha-lapolayā bhojan yāya b-s. pya bo tayāva. sva bo  
 vānā-gu kāraṃ gathya khava dh-ṃ nānāva. rājānaṃ  
 dhālaṃ. he rānī thva kha kane ma teva dhālaṃ. thana  
 rānīnaṃ dhālaṃ. āmo kha ma kanasā. cha-lapolayā ma-  
 tyenā ji ma khu dhāyāva. hathyā biyāva conaṃ. thana 10  
 rājān dhālaṃ. bho rānī. ji jīvava uti bhālapāva tayā-hma  
 cha ma khu lā. chāy ma kane. kadācit ji sinā vanasā. ji  
 śarīr agniśaṃskār yāya ma te cikanas phisyaṃ taya māl  
 dhāyāva. pya-hma vayā-gū kha. ami guṇ-brttānt sakatā  
 kañāva bilaṃ. thana rānīnaṃ dhālaṃ. va-pani uli bidyā 15  
 sava. cha-lapol gulita bidyā sava dh- dhāyāva rājānaṃ  
 58<sup>b</sup> dhālaṃ. ji jīb mele hleya saṃyā. āva ji jīb pūl-mālas tayāva  
 tayā dh-ṃ kañāva. rānīnaṃ thvate kha nēnāva. cha hnuyā  
 dinas jithiyāta thva kha sakatāṃ kañāva bilaṃ.

thvanaṃ-li cha hnuyā dinas thva jithi-cānaṃ rājā ahal 20  
 vañ b-s. kvathās khāsyāṃ tayā pūl-māl kāyāva. mis duyāva  
 bilaṃ || thana thva rājā li-hā vayāva pūl-māl hiva dh- dhālaṃ.  
 thana rānīnaṃ kāl vañ b-s. pūl-māl ma du dhāyāva rājān  
 mantriya nām sva pol kāyāva sīk. thana rānīnaṃ mahā  
 bilāp yānaṃ conaṃ || 25

thana cha hnuyā dinas. jithinaṃ rānī-cāyāta dhālaṃ.  
 bho rānī bhati ṣunu duḥkh tanake nuyo dh-ṃ pita boṇaṃ  
 yañāva. samudrayā sīs thyanakaṃ yañāva. nāmas tayāva  
 khusi liṣya kvata yanaṃ. thana deśayā samīpas thyanā=  
 kāva sal kaṇaṃ chotaṃ. thana rājā prabhīti sakale vayāva 30  
 sol valaṃ. thana rānī khañāva. rājā khusi juyāva la svayāva  
 yanaṃ || thva jithiyāta prasād biyāva draby biyāva chotaṃ.

thana din belā soyāva honake tenaṃ. thana rānīnaṃ dhā-  
laṃ. bho mahārājā da chi-to puruṣayā nāman bart yānaṃ  
coṇe. valaṃ li chi khusi juyā thya yāva dhāyāva. khava  
bhālapāva rājān cha-guli ches tayāva talaṃ ||

- 5 thalaṃ li thva rānīnaṃ sadābatī nakalaṃ. cha hnuyā  
dinas si-karmi. na-karmi. mantri-cā. sva-hmaṃ vava. ann  
biyāva nakalaṃ. thana thva-pani sva-hmas pya bo tayāva.  
sva bo sva-hmasen nayāva. cha bo vānāva. thva svayāva  
rānīnaṃ nenaṃ. bho mahāpuruṣ-pani ati kautuk. chu  
10 nimittinaṃ pya bo tayā āmo hetu ji kane māḷ dhāyāva.  
thana mantrinaṃ dhālaṃ. bho rānī ji-pani pya-hma vayā.  
las siṇaṃ coṇ dhu mvācakāva. thva dhunaṃ liṇāva. rājā  
jukva ana vane haṃ ma siyā. thvayāta thukā cha bo dhā-  
va-gu kha ṇānāva. thavake coṇ aṅguli toyāva kenāṃ. thva  
15 mantrinaṃ. thva aṅguli kāyāva nugalas tayāva mahā  
duḥkhanaṃ kaṣṭ yānāva coḷnaṃ. thana rānīnaṃ dhālaṃ. **59<sup>a</sup>**  
āmo mi-jan ji puruṣ thukā thva rājā-panisen kabatan  
mocakāva. ji khusya hala dhāyāva. thva mantrīn dhālaṃ.  
bho rānī. āmo rājāyā dani lā. ma dato lā dhāyāva. rānīnaṃ  
20 dhālaṃ. thva rājāyā śarīr Puṣkarābatī nagaras bhinaka  
eikanas phisyaṃ tāthā. dani khe dhāyāva. mantrīnaṃ  
na-karmiyāta dhālaṃ. bho na-karmi chan parākram kene  
telo dhāyāva. †nan jyānāva śvacakal chotaṃ || thvanaṃ li  
sal kaṇa valaṃ dani khe dh-ṃ. hano mantrīn si-karmiyāta  
25 dhālaṃ. bho si-karmi chan parākram kene telo dhāyāva.  
rūkum cīsyāṃ juyā khātā sāhāl cukal hoṇāva thva pya-  
hma khātās daṇāva. Puṣkarābatī nagaras jut vaṇā julo ||  
thana rājā tayā thāyas. Subarṇakeśali rānīnaṃ kenakāva.  
rājā u-thyaṃ coṇ svayāva. thva rājā mantrīnaṃ. mantr  
30 yānāva mvācakāva. pya-hmasenaṃ sivā dhāyāva conaṃ.  
thana rājānaṃ dhālaṃ. bho mantrī cha-pani thana gathya

vayā dhāyāva. mantrīn br̥ttāntar-kha samastaṃ kañāva  
 bilaṃ. thana rājānaṃ dhālaṃ. dhany dhany cha-pani  
 khava dhāyāva. kautuk cāsyāṃ conaṃ. thana thva rājyas  
 prajā-lok dayakāva sukhanāṃ coṇ julo ||

thvanaṃ li thava rājy li-hā vayāva babu-juyāke sal 5  
 kañāva chotaṃ. thana babuyā man harṣamān juyāva. aneg  
 jātrā yāñāva. duta boṇaṃ yañāva. thva rājā-cānaṃ br̥ttā-  
 ntar-kha samastaṃ kañāva bilaṃ. thana thva rājy dakvaṃ  
 u lāñāva Paṭan deśas hatāl kayāva. hatālanāṃ phuñāva.  
 Paṭan deśayā rājānaṃ mālakō kal pulakāva conaṃ || 10

thathimña parākram datasā. thva simhāsanas cone  
 dayīva dh-ṃ dhāyāva. putrikā cha-hma bosya vanaṃ || 25 ||

## XXV.

punarbār putrikā cha-hmasen dhāraṃ. bho rājā Bho-  
 jadeb pūrbakathā kane ñe-hune dhāyāva. putrikānaṃ 15  
 kanaṃ ||

Jabādvīp dhāyā deśas. Baikarṇ dhāyā rājāyā dharmā-  
 59<sup>b</sup> kīrti pṛthibis prakhyānti juva. thva rājāyā mantri | Bairocan  
 nām. thva-pani atī pṛtīn jāk. cha hnuyā dinas dakva prajā  
 munakāva ahal vanaṃ. thana salanaṃ huyakaṃ yañāva. 20  
 rājā cha-khye. mantri cha-khye. prajā lok cha-khya lāñāva.  
 thana prajā-lok lisyāṃ vane ma phayāva. li-hā vava. rājāva  
 mantriva. durgābanas lāñāva. pya tyāñāva. pyās cāyāva.  
 mantrīnaṃ lañkha māl vanaṃ. cha thāyas bhiñ puṣkaraṇi  
 ṣaṇāva. laṃkha tvañāva lvahaṃs ākhal khañāva svataṃ. 25  
 tulyaparākramaṃ samastaṃ tulyabalaṃ. hatam vā jitam  
 vā. yo hanyāt sa hanyāt || thathya cosyāṃ tava silok kha-  
 ñāva mantrīnaṃ bhālapā. abasyāṃ ji syāyīva. thva ākhal  
 svayāva dh- bhālapāva. thva ākhal cā kāyāva yilāva bilaṃ.

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11 parākarm coṇ 21 prajā cha lok 26 tulyā parākram samast tulyā-  
 bal bā *twice for* vā 27 yo hanyā so hanyā

thana rājā boṇaṃ yañāva. laṃkha tvanakāva. thana  
 rājānaṃ cānaṃ yilaṃ tayā khañāva. laṃkhaṇaṃ silāva  
 svayāva. mantrīyāta hātaṃ. bho mantrī thana su vala.  
 sunānaṃ cosyāṃ tala dhāyāva. thva mantrī bhay cāyāva.  
 5 thamaṃ syāyuna bhālapāva. khaḍg kāyāva rājāyāta pālāva  
 mocakalaṃ || thva rājā sīk-hma. dahanas. ku tīnakāva  
 tāthalaṃ. thva samastaṃ gath cha-hmasenaṃ. simā cos  
 coñāva. svayāva conaṃ. thva gathan thamaṃ syāyu bhā-  
 lapāva. jñāñāva. simānaṃ kva-hāṃ vayāva. kva bvāñāva  
 10 besya vañāva. sulāva conaṃ. thana thva simā began hāji  
 hājim sañāva. thva mantrīn khañāva sval vanaṃ. thva  
 gath sulāva conaṃ || thva mantrīnaṃ banayā jantu thukā  
 bhālapāva. thva mantrī li-hā vayāva. rājā-cāyāta li-sal  
 kanaṃ. bho rājā-cā. jhijhīs rājā dhunaṃ nalo dh-ṃ kañāva.  
 15 pratīti yāñāva. rājā-cā pratipāl yāñāva tava julo ||

lithya thva gath ni-hmatī-pulī lvātaṃ || thana kalātanāṃ  
 dhālaṃ. cha nīrgati mi-janayāke chāy cone. vane dhāyāva.  
 gathan dhālaṃ. are pāpi misā Bairocan mantrīnaṃ rājā  
 syāñā thyaṃ. chan ji syā|ya phu dhāyāva. misānaṃ dhālaṃ. 60<sup>a</sup>  
 20 Bairocan mantrīnaṃ gathya rājā syāto dh-ṃ ñañāva. thva  
 gathan banayā bṛttāntar-kha kañāva. thva deśas vāl juva-  
 panisen tāyāva. thva kha rājāyā hñevane bimati yātaṃ.  
 thva rājān gath bonakar choyāva ñenaṃ. thana gathan  
 dhāraṃ. bho mahārājā syāta khava niścay dh-ṃ banayā  
 25 kha samastaṃ kañāva bilaṃ. thana mantrī bonakar  
 chotaṃ ||

thva kha mantrīn samācār siyāva. thava bhochi muñāva  
 kāy pya-hma du. chay cyā-hma du. thvate munakāva  
 dhāraṃ. bho kāy-pani jin puṣulis lvahaṃs cosyāṃ tayā  
 30 ākhar khañāva. thva rājā jin syāya dhuno. āva rājā-cān  
 siro ji abasyanaṃ syāyīva juro || cha-pani cha-hma khu-  
 nuṃ lenake. jin dhāyā thya yāva. sabhās jabāp yāñāva.

ji caṇḍālayāta lava hlāyu b-s cha-pani cha-hma dañāva.  
 jita nvāñāva. rājāyā sebak juyāva ji syāva dh-ṃ dhāyāva  
 biva. thana cha-hma khunu lenake. paralokayāta karm  
 yāva. mukti dayake. sakale syātanās. piṇḍ thava ma dayu  
 dh-ṃ dhāyāva. kāy-panisyen dhāraṃ. chan khunu akarm 5  
 yāto. ji-panisen babu syāya. chu dharmas royake. ma  
 chārā dhāyāva. chayan dhāraṃ. ajā-jun dhāyā thya khava  
 cha-hma khunuṃ lenake māl. cha-hma datañāva kulakarm  
 mālako yāyu. bho ajā-ju jin syāya teva ma khu lā dhāyāva.  
 ajā-jun dhālaṃ. teva khye dhany putā kulabaṃś cha 10  
 khava. chan jib rakṣā juya māl dh-ṃ. āśi-khā biyāva  
 nvāñam coṇā b-s rājāyā jan-pani vayāva dhālaṃ. bho  
 mantrī rājāyā āgyā. chi-saka-pani bhochiṃ jhā-sane dh-ṃ  
 boñāva yanam ||

thana sabhās mantrī nāpa lācakāva jabāpanam kābu 15  
 yāñāva. mantrī caṇḍāl lava hlāya ten b-s. thva mantrīyā  
 chay cha-hma vap dañāva. †sābhā chiṃ nañakāva dhālaṃ.  
 bho mahārājā. cha-lapolayā sebak ji ma du lā. adharmi-  
 hma babu dhāyam ma du. ajā-ju dhāyam ma du dh-ṃ  
 60<sup>b</sup> dhāyāva. tadabālan pālāva ajā-ju mocaku juro. thva 20  
 mocaku khañāva. samast lok-pani thithi khvāl jukva  
 svayāva conam. thana mantrīyā kāy-pani chay-pani ma  
 syāsyam kuthis kuñāva talaṃ. thva jiṃ-ni-hma 12-yāta  
 ann hnitham cha śali biyāva talaṃ. thva-pani thithi nvātam.  
 thva ann sakasyanam narasā. sakale siyuva. thvatenā 25  
 ajā-ju syāk-hma cha thva ann chan niva. cha cha-hma  
 bacay juvasā. ji-pani sakaleṃ svarg vane. chan ji-panita  
 svarg prāpt yāva dhāyāva cha-hma sito. ni-hma sito.  
 thu-gu katham sakaleṃ sīk. thva ajā-ju syāk-hma cha-hma  
 jukva mvāk || 30

thana cha hnuyā dinas mebu rājān. thva rājāyāke

1 ji caṇḍāl lava 22 svava conam chi-y-pani

mantri du ma du svaya dh-ṃ dūt chosyaṃ hayāva. dutanaṃ  
 dhālaṃ. bho mahārājā. ji-panis bād julo. sarbabij sarba-  
 puṣp dhāyā ma siva. cha-lapolasen bisya haya māl dhā-  
 yāva. hānaṃ tāthalā. thana rājānaṃ dakva mantri muna-  
 5 kāva. samadhār yātaṃ. sunānaṃ kane ma phava. thana  
 thva rājā mahā duḥkhanam conaṃ ||

thana sadāyā thyam ann bil vava-hma misāyā khvāl  
 cava ma kaṇāva. mantri-cān nenaṃ. bho tatā-ju. thani  
 chunu jula. chan khvāl cava ma kaṇ jujuyā chu bel dhā-  
 10 yāva. thva misān dhālaṃ. bho bhāju-cā jujuyā ati duḥkhan  
 bi-jyāta. chān dhālasā. paradeśi rājānaṃ. sarbabij. sarba-  
 puṣp. bisyam haya māl dh-ṃ hānaṃ hayāva. dakva mantri  
 munakāva. naṇānaṃ kaṇe ma phayāva. mahā duḥkhan  
 bi-jyāta dh-ṃ kanyāva. thana mantri-cān dhālaṃ. bho  
 15 tatā-ju jike nava. āmo kha jin kaṇāva choya. ji dani  
 dh- kane ma te. sarbabij dhāya cā thukā sarbapuṣp dhāya  
 kapās thukā. thva ni-tā bisyam chova dh-ṃ kaṇāva chotaṃ.  
 thva misā li-hā vaṇāva. rājāyā hnevane bimati yāk. bho  
 mahārājā. āmoyā arth jin kane makhā. cha-lapol duḥkh  
 20 cāya ma teva dh-ṃ nityakarm yācakaṃ ālok yāya dhuna-  
 kāva. rājāyāta kaṇāva bilaṃ. sarbabij cā thukā. sarbapuṣp  
 kapās thukā mahā[rājā dh-ṃ kanyāva. thva ni-tā biyāva 61<sup>a</sup>  
 chotaṃ ||

thva svayāva pararājā sumukaṃ conaṃ. hano thva  
 25 rājān śaḍa ni-hma biyāva dūt chosyaṃ hava. thva dūtan  
 rājāyāke saṃdeś-pati biyāva. inālapā. bho mahārājā. ji-panis  
 jujuyā ājñā āmo patras so-hune. dh-ṃ u-thya neṇ śaḍa  
 ni-hma bisyam tāthāva li-hā vanaṃ. thva rājān patr sva-  
 yāva. āmo śaḍayā cā. mā. cihn chusyaṃ haya māl dh-ṃ  
 30 patras conāva dakva mantri munakāva. kane ma phayāva.  
 thva misāyāke nenaṃ || bho sakhī misā. thva śaḍa. cā

va-hma. mā va-hma. siyake ma jīva. gathya yāya māl  
 dh-ṃ rājān duḥkh cāsyam ṇeṇāva. misān dhāram. bho  
 mahārājā jin kane makhā. āroni yā-hune dh-ṃ rājā bodh  
 yāñāva. thva misā mantri-yāta ann bil vanaṃ. thana mantri-  
 cāyā hnevane dhālam. bho bhāju-cā. rājāyā ati duḥkh julo 5  
 dhāyāva. mantri-cān dhālam. bho tatā-ju chu nimitin  
 dhāyāva. misān dhālam. pararājān u-thya ṇeṇ śaḍa ni-hma  
 bisyam hava. cā thva-hma. mā thva-hma. dh-ṃ cihn  
 chusyam haya māl dh-ṃ. bvāy svacakal hava. mantri-  
 panisen kane ma phu. gathya yāya māl dh-ṃ dhāyāva. 10  
 mantri-cānam dhālam. bho tatā-ju. āmo śaḍa ni-hmam  
 beg thayāva. ni-hmam jhāyāva nāpa lācakam ghāms biya.  
 gva-hma mā julo. va-hma hāliva dh-ṃ kañāva chotaṃ.  
 thana thva misānam. rājāyāta kañāva bilam. thva pratikālan  
 rājān yāñāva. cā. mā. cihn chusyam chok julo || 15

hano thva rājānam dūdhal-si cha pu bisyam hava.  
 dūtanam dhālam. bho mahārājā ji-panis rājye bād julo.  
 cha-lapolas rājyes jñāni dava. thva duri-daṇa. co. pol.  
 cihn chusyam haya māl dh- dhāyāva. thva gathya yāya  
 māl dhāyāva mantri-cān dhālam. bho tatā-ju alapu khye. 20  
 u-thya ṇanakam pukhuris du phvāya. hñapā tha-hā vava  
 khye. co dhāva dh-ṃ kañāva chotaṃ. thva misānam rājā  
 kanyāva. thva pratikāran cihn chuñāva pār yānam cho=  
**61<sup>b</sup>** tam || thvate kha ṇaṇāva thva para|rājānam thana mantri  
 dava ni khava dh-ṃ sumukam conam || 25

thvanam li thva rājānam thva misāva ni-hmam māl mil  
 vava nāpa lāñāva. ul-simāyā kvas. ekam-guli yānam coṇ  
 simā pu busyam yañ khañāva rājā hñila. thva rājā hñil  
 khañāva. thva misām hñilam. thana thva rājān dhālam.  
 bho misā ji hñilānam cha hñila. thva hñilāyā arth gathya 30  
 khava. ma kanasā. sāsṭi yāya. bho misā. pya hnu-to jukva



lane ma silasā. abaśyaṃ sāsti yāya dhāyāva. thva misā  
mahā duḥkhaṇaṃ mantri-cāyāke vañāva dhālaṃ. bho  
bhāju-cā. āvanaṃ hñā jin chi la hisyaṃ tayā. āvanaṃ li  
ji ma valo. ji rājān sāsti yāyūva julo dhāyāva. mantri-  
5 cānaṃ dhālaṃ. āva sadānaṃ ji chan nakāva talo. ji mvā-  
cakaṃ taro. āva ji sito. chu nimittin sāsti yāyiva. ji kava  
dhāyāva. thva misān dhālaṃ. bho bhāju. rājāva ni-hma  
pi-hā vañā. thva rājānaṃ. ekaṃ-guli khañāva hñila. rājā  
hñila. ji hñilā. thana rājān dhālaṃ. bho misā ji hñilāyā  
10 arth ma silasā. sāsti yāya dhāla. āva ji sāsti yāyūva julo  
dhāyāva. mantri-cān dhālaṃ. ay tatā-ju. rājānaṃ ekaṃ-guli  
khañā thāyas. chu chu tava dhāyāva. misānaṃ dhālaṃ.  
ur-simā jukva dava dhāyāva. thva mantri-cānaṃ dhālaṃ.  
bho tatā-ju rājāyā con āmo simāyā pu busya yana. thvayā  
15 nimittin thukā hñila dh-ṃ kañāva chotaṃ || thvate kha  
ñēñāva thva misān rājāyāke bimati yāk julo. thvate misāyā  
kha ñēñāva rājā kautuk cāsyāṃ conaṃ.

thana rājānaṃ dhālaṃ. ay misā-jan. chan thava jñān  
ma khu. suyāke ñāñā. chan kane māl. ma kanasā sāsti  
20 yāya dh-ṃ khyāñāva. thva misānaṃ kañāva bilaṃ. bho  
mahārājā Bairocān mantriya chayan kana thukā dh-ṃ  
dhāyāva. rājānaṃ dhālaṃ. bho misā-jan āmo-pani dani  
lā dh-ṃ ñāñāva. dani khye dh-ṃ dhāyāva. thva rājānaṃ  
jan choyāva pi kāyāva. rājā nāpa lātaṃ. bho mantri cha  
25 duḥkh cāya mu mvāl dh-ṃ ane|g bastu-bhāb biyāva. hñāpāyā 62<sup>a</sup>  
thyaṃ mantri yāñāva. rājyaṃ. dhananaṃ. jananaṃ. da-  
ndanaṃ samastaṃ lava hlāsyāṃ tayāva sukhaṃ con julo.

thana mantri-cānaṃ thava ajā-ju. babu. dadā svarg  
choya nimittinaṃ. ajā-ju. babu. dadā-panita. aji-mā. mām-  
30 panita. piṇḍ thayāva. samast karm yāñāva sakale svarg  
prāpt choyāva. sukhaṃ con julo ||

thathīna parākram ma thulasā. rājā mantri hatālan  
phuñāva coñ Bikramādīt rājāyā siṃhāsanas cha dane ma  
te dh-ṃ putrikā cha-hma bosyaṃ vanaṃ || 28 ||

## XXVI.

punarbār putrikā cha-hmasen dhāraṃ. bho rājā Bho= 5  
jaded jin purbakathā kane ne-hune ||

rājā Bikramādītayā rājāgr̥h bhinake bhālapāva. deśas.  
jyā-sako karmīta boñāva. che bhinaka danaṃ. thana citrakāl  
boñāva dhālaṃ. bho citrakāl āva chan jyā bhiñ dhāva jin  
svaya. jī kvathās rājā. rānī coñ kvathās mantri jubāl māhān 10  
urgāban jike jukva katak u-thya u-thya nānakaṃ choya  
māl dhāyāva. thva citrakālan rājāyā ājñā thya cok julo ||

thana rājān la hisyaṃ tayā paṇḍit brāhmaṇ thvayā nām  
Nabarātñ dh-ṃ rājān nām chuñāṃ talaṃ. thana Badaruci  
boñāva jīva ma jīva. ājñā dayake māl dh-ṃ citrakārīn 15  
ñeñāva thva Badarucin svayāva dhālaṃ. dhany dhany  
rā-hāt. rājā rānī mantri-pani javāl māhān urgāban u-thyaṃ  
nānakaṃ coya phava. cha biśeṣaṃ ma du. bho citrakāl.  
jī śāstras con thya thva Bhānumati rānīyā guhyas til cha  
goḍ du. thva jukva ma du dhāyāva citrakālan dhāraṃ. 20  
bho Badarūci asā taya dh-ṃ tava julo. thanaṃ li rājā  
keñā. rājān cosyāṃ tayā svayāva. rājā tvāṃ man maṇḍala-  
pāva conaṃ. thana rājān dhālaṃ. bho citrakāl thva gathya  
siyā dhāyāva. citrakālanāṃ dhālaṃ. bho mahārājā. jin ma  
siyā sye. Badarūci paṇḍitayā āgyān tayā dhāyāva. thva 25  
**62<sup>b</sup>** rājān dhālaṃ | athya lā jīva khya āsā chan doṣ ma du  
dh- conaṃ. thvānaṃ li thva rājān mantri boñāva dhālaṃ.  
bho mantri āmo Badarūci brāhmaṇ jike doh yāto. chan  
caṇḍāl lava hlāya māl dh-ṃ ājñā dayakāva. thana ma=

1 parākarmm thulasā 11 dugāban for urgāban 14 Babucuri for  
Badaruci

ntrinam Badarūci brāhmaṇ. thava ches sulā tayāva. caṇḍāl  
lava hlāya dhuna dh-ṃ rājāyāta li-sal kañāva. rājā sukha-  
naṃ conaṃ ||

thvana li rājā ahal vane bhālapāva. sakale prajā muna-  
5 kāva ahal vanaṃ. thana rājā śaḍanaṃ huyakaṃ yañāva.  
prajā-lok sakale li-hā vava. thva rājā jukva mayadān  
bhūmis thyañāva. ayīl juyāva. simās śaḍa cisyam tayāva.  
thamaṃ jukva simā gayāva. simā-cos bās yānaṃ conaṃ.  
aneg jantuyā bhay du thāyas. byāghrinī cha-hma vayāva  
10 mocā buyakāva. nasā māl vava. thva dhun bhālu khañāva.  
naya-yān līsyam hava. thva bhālun cintalapā. āva jī prān  
molo dh- pūrb diśās tha bisyam vayāva svaya b-s. simās  
coñ rājā khañāva. trās cāyāva. śālmali-brkṣ simās bisya  
vane bhālapaṃ mahā began vañāva. simā gayāva vanaṃ.  
15 thva rājā khañāva dhālaṃ. thva su mitr. chi-jī mitr nāle  
dh-ṃ mitr nālāva conaṃ. thana thva byāghrinīn simās tha  
svayāva conaṃ. thana bhālunaṃ dhālaṃ. bho mitr āva  
bā-cā jālo. hñeḍayā samay julo dhāyāva. rājān dhālaṃ.  
bho tvāc. jī ni dyanye chin jāgat yānaṃ cova dh-ṃ dhā-  
20 yāva. rājā dyanam ||

thana thva dhun dhālaṃ. bho bhālu. āmo rājā chan  
mitr ma khu. āmon kahnas. ahal yāñāva mocakiva. āmo  
rājā ku tinakaṃ hakiva. āmo pāpast manuṣy jin naya. thva  
śaḍa kahnas. chan nayāva huni dhāyāva. bhālunaṃ silok  
25 padapalaṃ ||

na bhāraḥ parbatabhāro. na bhāraḥ saptasāgaraḥ |

mitradrohī kṛto bhāro. bhāro viśvāsaghātakaḥ ||

bho byāghr samastaṃ jantuyā śreṣṭhi. chiva | jori valaṃ. 63<sup>a</sup>  
suyānaṃ ma du. chin gathya ma siyā. paramēśvarasyam  
30 hāsyam tayā. parbat jhyātu ma juva saptasāgal jhyātu ma

19 dya in dyanye indistinct 26 always bhārā 27 mitradrohi kṛtam  
°ghātakaṃ

juva. mitradrohi. biśvāsaghātak pāp atinaṃ jhyātu. biśeṣ  
 anaṃ hñeḍ vayakaṃ coṅ-hma gathya mocake dh- dhāva  
 b-s. rājān hñeḍan cāyāva bhālun dhālaṃ. bho mitr āva ji  
 dyane. chin jāgat yāva dh-ṃ dhāyāva. bhālu dyañ julo.  
 thva bhālun bhālapā thva dhun ji nāpaṃ heyake teñ. dhu= 5  
 yāke aneg buddhi dava. thva manuṣy heyakāva. ji prāṇ  
 mocake phava. bhālapaṃ. jāgart yānaṃ coṅ.

thva b-s thva dhun dhālaṃ. bho rājā āmo bhālu chan  
 śatru ganayā mitr āmon kahnas cha mocakiva. āmo bhālu  
 ku tinaka hakiva. jin nayāva vane dhāyāva. kahnas chan 10  
 śaḍa gayāva che li-hā huni. thathya ma yātasā abasyaṃ  
 cha mocakiva dhāyāva. rājān khava bhālapāva. bhālu  
 dhiñāva ku tinake teñāva. thva bhārunaṃ si kacā jvañāva  
 dhālaṃ. bho tvāc. mitr yāya dhusyaṃ li thathya lā. hnāco  
 jike ma dhāva lā. chān dhālasā. palalok mā. āva chan ji 15  
 mocake tan. cha jukvayā saśimilā juya mā dh-ṃ śrāp  
 bilaṃ. thana na sañāva cisyaṃ tayā śaḍa dhun nayāva.  
 vañ julo. thvanaṃ li thva bhāru. thava thāyas vanaṃ.  
 thana rājā kva-hā vayāva. thava deś vanaṃ ||

thana mantri-paniṣyen la svayāva. sibā dhāyāva. bho 20  
 mahārājā bi-jyāya dhuna lā dh-ṃ dhāyāva. rājānaṃ ma=  
 ntriya khvāl svayāva. sasimilā dh-ṃ dhālaṃ. mebatā chu  
 dhāyaṃ ma sava. thva mantri kautuk cāsyāṃ conaṃ ||  
 thana thithiṃ nvāñā. thva mantri thava che vanyāva.  
 Badaruci paṇḍitayā hñevane dhālaṃ. bho Badaruci paṇḍit. 25  
 rājā thathya gathya julo. upāy du lā dh-ṃ ñeñāva. Badaruci  
 paṇḍitanaṃ dhālaṃ. āmo upāy jinaṃ phayā khya dhāyāva.  
 rājā tvaṃ nāpa lācakāva. Badarūcin dhālaṃ. bho mahārājā.  
 63<sup>b</sup> chi chu jula dh-ṃ ñeñāva. rājānaṃ dhālaṃ. sasimilā  
 dh-ṃ dhālaṃ. mebatā chunūṃ dhāya ma phu. thana 30  
 Badarūcin silok padapā ||

- devaguruprasādena. jihvāgre sarasvatī sthitā |  
 tenāham anujānāmi. Bhānumatīlakaṃ yathā ||
- bho rājā jin śāstras coko hlāñānaṃ cha-lapolasen. ji jīb  
 mocake teno. āmo cha-lapol durgābanas va-tolenaṃ. āma-  
 5 thya julo dh-ṃ banayā bṛttānt-kha kanaṃ. bho rājā cha-  
 lapolava. bhāruva. mitr yānaṃ simās coṇā b-s bhālu  
 dhiñāva. ku tinake teñā b-s bhālun śrāp biyā pāpan thukā.  
 cha-lapol āma-thya julo. kha hlāya yalasā. āva jin cha-la=  
 polayā hmutus Sarasvatī-cūrṇ bhopiva dh-ṃ. bhojan yā=  
 10 kāva. āva cha-lapolayā lāl dhās-tuṇuṃ — — —. rājān non  
 vāk julo. thana rājān dhālaṃ. bho Badarūci jin ma sisyaṃ  
 chanake aparādh yāya dhuno. thva sakale māp yāya māl  
 dh- dhāyāva. chanata prasād kāva dh-ṃ prasād biyāva.  
 thva-pani sakale sukhan coṇ julo ||
- 15 thathiña rājāyā siṃhāsanas cha dane ma te dh-ṃ.  
 putrikā cha-hma bosyaṃ vanaṃ || 27 ||

## XXVII.

- punarbār putrikā cha-hmasen dhālaṃ. bho rājā Bho=  
 jadeb pūrbakathā cha-guli kane ñe-hune.
- 20 Saurāṣṭr dhāyā deśas. rājā Bikramasiṃh nām. thvayā  
 kāy Tulaṅgasiṃh. thva deśayā mantri Bṛṣasiṃh. thvayā  
 kāy Bīrabar. thva Bīrabar mantri-cāva Tulaṅgasiṃh rājā-  
 cāva pachīmas Gaur deśas Jayasvāmi brāhmaṇayāke ākhal  
 senakal chotaṃ.
- 25 jīm-ni da dato. thana rājā-cā samastaṃ sava mantri  
 chunuṃ ma sava. thana guruyāke bedā kāyāva. ni-hmaṃ  
 li-hāṃ vayāva. las bās yātaṃ. thana mantri-cān bhālapā.  
 rājā samastaṃ sava. ji chunuṃ ma sava. ches jin gathya  
 dhāya. thva rājā syāya. las sito dhāya bhālapaṃ. delapā

1 sarasvatī sthitāḥ 2 Bhānumatīlakaṃ yathā 6 coṇā balas 8 hlāya  
 malasa 26 thana gūyāke 28 jin ga dhāya

lā-hātan cas jvañāva. javan khaḍgan pālya tyano. thana  
 rājān hñedan cāyāva dhālaṃ. bho mantri chava jiva mitr  
 64<sup>a</sup> yānaṃ coṇā. cha | nimittin ji mocake teñā dhāyāva ma-  
 ntrinaṃ dhālaṃ. cha-lapol samastaṃ sava. ji chunum ma  
 sava. thvayā nimittin niścayanaṃ syāya julo dhās-tunum. 5  
 rājā-cān babu mām ru-mañāva cintalapā. ji gathya thvan  
 syāto. athyaṃ ji babunaṃ māmanaṃ thva syātake bhāla-  
 paṃ dhālaṃ. āsā ākhal pya gol jukva coya dh-ṃ hatā-  
 sanaṃ. lipās cotaṃ. apasiṣa dh-ṃ. thvate coya dhunaṃ li.  
 thva mantrinaṃ rājā mocaku julo. thana mantri-cā che 10  
 thyañāva. rājā-cāyā babuyāke vañāva khvasyaṃ dhālaṃ.  
 bho mahārājā. rājā-cā ma chināva las sito || thva thākuraṃyā  
 bastr kā-hune dh-ṃ rājā-cāyā bastr dakva lipā sahitan  
 lava hlātaṃ ||

thvayāṃ sati khunu Kālidās paṇḍit-pani boñāva thva 15  
 ākhal kenam. thva ākhalayā arth yāñāva kene māl dh-ṃ  
 dhāyāva. paṇḍit-panisen dhālaṃ. bho mahārājā. thva  
 ākhal pya godan gathya arth yāya dhāyāva. rājā tam  
 cāyāva dhālaṃ. cha-pani paṇḍit la hisyaṃ tayāyā chu  
 prayojan. samadhār yāñāva ruyakiva. ma phatasā cha-pani 20  
 sakale mocake julo dhāyāva. thva paṇḍit-pani kuñāva  
 talam. kane ma phayāva. Kālidās jukva bisyaṃ vanāva.  
 banas mahā kalpasimā kvas coñāva conam ||

thva simā cos gr̥dhr trī puruṣ basalapaṃ coṇ. thana  
 mā-hma gr̥ddhanaṃ dhālaṃ. bho prabhu-ju. ji khye-ja 25  
 choyāyā śarīr durbal. bhati ku-hnu bal dayake. thva  
 manuṣyayā lā. nakiva dhāyāva. bānaṃ dhālaṃ. bho strī  
 kahnas nīva dhāyāva. mānaṃ dhālaṃ. kahnas gana kayāva  
 nake dhāyāva. bānaṃ dhālaṃ. kahnas paṇḍit-pani sakalem  
 syāya julo dh-ṃ. kañāva mān dhālaṃ. bho prabhu-ju chu 30  
 nimittin syāyiva dh-ṃ ñeñāva. bānaṃ kanaṃ. pya goḍ

ākhalayā arth kañe ma phayā nimittin dhāyāva. mānaṃ  
dhālaṃ. gathyayā nimittin ma sila. chin siva lā. ji kane  
māl dhāyāva. bānaṃ dhālaṃ. jin siyā khye dh-ṃ kanaṃ.  
a|pasikhayā silok thva.

64<sup>b</sup>

5 †anoyanauşadhimitraṃ. patitasya vanāntare |  
śilāyāṃ ca taruchāyāṃ. khaḍgo jīve nipātitaḥ ||  
dh-ṃ kanaṃ.

thva kha ṇāṇāva Kālidās paṇḍit li-hā vayāva. thva b-s  
paṇḍit-pani syāyayāta pita hava. thva Kālidāsan gaṇāva lita  
10 hayāva. āmo pya gor akṣarayā arth ji guruyāke ṇeṇā vayā  
dh-ṃ. rājāyā sabhā dayakāva bimati yātaṃ. bho mahārājā.  
bho mantri. bho sabhā-lok ṇava. apaśiṣayā arth

†anoyanauşadhimitraṃ. patitasya vanāntare |  
śilāyāṃ ca taruchāyāṃ. khaḍgo jīve nipātitaḥ ||  
15 bho mahārājā. thva rājā-cāva. mantri-cāva. ati prīti. gathya  
dhālasā. banas tava-dhany simā kvas. tava phāt lvahaṃs.  
bās yāṇā b-s. pāpast mantri-cānaṃ khaḍgan pālāva rājā-cā  
syāto dh-ṃ kaṇāva. mantri-cānaṃ dhālaṃ. vas-pol sa-  
mastaṃ sava. ji chunuṃ ma sava dh-ṃ. lajjāyā nimittin  
20 ji aparādh lāto khava khya. āva chu yāya dhāyāva rājā tam  
cāyāva. pāyak-pani cholapāva. mantri-cā mocaku julo. thana  
Kālidās paṇḍitayāta śreṣṭh yāṇāva. prasād biva julo. thva sik-  
hma rājā-cāyā kijā-hma rājā sālāva sukhaṃ coṇ julo ||  
thathi-hma rājān hñeṇaṃ tayā-hma Bikramādīt rājāyā  
25 simhāsanas cha dane ma te dh-ṃ dhāyāva. putrikā cha-hma  
bosyaṃ vanaṃ || 28 ||

## XXVIII.

punarbār putrikā cha-hmasen dhālaṃ. bho rājā Bho-  
jadeb ṇe-hune. pūrbakālas rājā Bikramādītayā aneg dān

6 khaḍga jīve nipātita 14 śilāyāṃ khaḍga jīve nipātita 20 arādh  
lāto 22 syāk for sik

dharm kīrti maṅgal yajñ utsāh yānāva. hano aneg nṛty gīt  
 rasaraṅgayā utsāh. hano aneg lokayāta maṅgal sukha kalān.  
 dīn pratiṃ mahā utsāh yānāva. siṃhāsanas thava hmyā-ca  
 mocā ni-hma java khava tayāva. cāmalan gāyakāva. diby  
 bastran puñāva. diby bhog bhuktalapāva. dīn pratiṃ thu-gu 5  
**65<sup>a</sup>** kathaṃ co|ñ julo.

thva b-s Candrahās deśayā Brahmācāri bhikṣu cha-hma  
 vayāva. thva Bikramāditayāke bhikṣā phon vava. thva b-s  
 thva Brahmācārin thva rājā thathya coñ khañāva. kautuk  
 cāsyam̐ hetu bhālapāva. bhikṣā ma phosyam̐ conam̐. thana 10  
 rājān̐ nēnam̐. bho chi brāhmaṇ chu nimittin̐ coñā. chanata  
 yayā-gulī kāva dh-ṃ dhāyāva. thana Brahmācārin̐ chu  
 dhāyam̐ ma chāva. thana rājān̐ siyāva. thava sukh gathya  
 jula. athyam̐ vayā sukh yāya bhālapāva. siṃhāsanan̐ kva-hā  
 vayāva. thava hmyā-ca mocā cha-hmava samast thava 15  
 sampatti tol-tāva. brāhmayāta biyāva. hmyā-ca mocā cha-  
 hma jukva thava nāpaṃ bideś vañ julo ||

thana li banāntaras baniyā cha-hma vava. thva baniyā-  
 yāke nēnam̐. ay pāsā chan jāt chu khava. cha ganayā.  
 chan nām̐ chu dh-ṃ nāñāva. thithiṃ bārtā nāñāva. nāpaṃ 20  
 simā kvas bās coñ julo. thana thva Bikramādit rājān̐.  
 jāgart yāñam̐ coñ hñed ma va. thana baniyānam̐ cintarapā.  
 thva mahāpuruṣayā aneg bicār chu jāt khya thva aneg  
 jaṃtuyā bhayan ma gyāk. hano thvayā aneg saṅkhā dava.  
 thathya dh-ṃ cīttarapāva. banijālanam̐ thava dhan khu- 25  
 syam̐ yane phava dh-ṃ jāgartanam̐ conam̐. thva b-s rājān̐  
 jāgartan̐ coñā b-s baniyāyā kāraṇam̐ sṛṣṭi yāñam̐ hala.  
 simāyā cos huṃtā dhāyā jhaṅgal ni-hma. strī puruṣ yāñam̐  
 basarapāva coñ. thva b-s mā-jhaṅgal ni-hma dhālam̐.  
 dharmam̐ karotī pakṣiṇam̐ dh- dhālam̐. thana rājāyā ka- 30  
 lātan dhālam̐. thathim̐ agyāni paṃkṣiyāke thathim̐na bacan



dava. bhālapāva bās yāk julo. thva b-s jhaṅgalanaṃ dhā-  
 laṃ. āmo mikhā cha-gol chin naya mu mvāl. chin ma  
 nakalasā ni golaṃ jin naya dh-ṃ ni-hmati-puri kacād  
 yānaṃ nvāk b-s Bikramādīt rājān thva jhaṅgal nvāk tāyāva  
 5 soyā b-s thava nāpaṃ bās yānaṃ coṅ-hma baniyārayā  
 mikhā ma dayāva coṅā | khañāva dhālaṃ. bho chi paṃkṣi- **65<sup>b</sup>**  
 pani. cha-pani chu dh- nvāñā. thana paṃkṣin dhālaṃ. bho  
 chi mānuṣy thva mikhā ni gorāṃ naya dhāla. jin dhāyā.  
 cha god cha god naya dhāyā. ama-thya lā julasā. āmo  
 10 mikhā. vayā khvālasaṃ chuñāva kene māl dh-ṃ dhālaṃ.  
 va b-s jin dhāyā dh-ṃ dhāyāva. thana jhaṃgalanaṃ mikhā  
 chuñāva biva julo. thana vap dañāva jhaṃgal bosya vanaṃ.  
 thana rājāsyem dhālaṃ. thathiṃña pāp bhūmīs coṅe ma  
 yela dh-ṃ meba thāyas con vanaṃ ||

15 thanaṃ li cha-gurī deśas vañāva mahādhanādy baniyāyā  
 pasalas du soyāva coṅā b-s. brāhmaṃ cha-hmasen. thva  
 baniyāyāke ghel nāl vava. thana brāhmasen. ghelas puñāva  
 supot cha pu puñāva vava. thva supat li kāva dh-ṃ. lita  
 bilaṃ. thana thva baniyānaṃ dhālaṃ. gathiṃña lobhī  
 20 brāhmaṃ dh-ṃ. thava saṃpattī pasales keñāva samastaṃ  
 pyayakāva tāthā. thana brāhmaṃanaṃ samastaṃ khuyāva  
 yanaṃ ||

thva bṛttānt-kha nañāva. hano meba thāyas vañā b-s  
 salayāṃ cā buva. khicāyāṃ cā buva. thva b-s khicāyā  
 25 mocā śalayā hñavane tayāva. śalayā macā khicāyā hñavane  
 tayāva. ji-panis khicāyā sala bula dh-ṃ la hisyaṃ talaṃ.  
 thathiṃ thathiṃ biparīt. adharm thāy anyāyī mūrkh-hma  
 rājā jayalapāva. hano Bikramādīt rājā meba deśas vañāva.  
 rājā-panisake deś hilāva śval juva. thathiṃ thathiṃ bṛttānt  
 30 svayāva. thava rājy li-hā bi-jyāk julo ||

thathiṃña mahāparākramī samast bhayanaṃ ma gyāk

2 chin nakalasā 4 lvāk b-s 17 ghelas puñāvava 31 °parākarmmi

sunānaṃ jayalape ma phu rājā Bikramāditayā siṃhāsanas.  
cha dane ma te dh-ṃ putrikā cha-hma bosya vanam || 29 ||

## XXIX.

punarbār putrikā cha-hmasyen non vāk. bho rājā Bho-  
jadeb. gva-chinaṃ deśayā rājā cha-hmasen aneg causathi 5  
kāmakaḷānaṃ saṃyukt juva. thathiṃ-hma rājāyā mahā  
66<sup>a</sup> sebak. baniyā cha-hma du. thva | baniyāyā hmyā-ca ni-hma  
dava. hanyā-pu-hma hmyā-ca mocā tava-mi thāyas bilaṃ.  
hanyā-pu ma juva-hma hmyā-ca mocā tosan thāyas bilaṃ ||  
thathya coṇ b-s thva baniyāyā kalāt ati sundari juyāva. 10  
rājāyā ḥṛdayas. kāmayā atī man vañāva. atin thāku kāryas  
kāyakar chotaṃ. amuly pañcaratn. saptaratn. navaratn.  
haya māḷ dh-ṃ hāñāva chotaṃ. thana baniyān. rājāyā  
āgyā neñāva. bideś vañ julo.

thana rājān kutini dayakāva. thva baniyāyā kalātayāke 15  
vañ julo. thva b-s baniyān la hisyaṃ tayā. bhatu cha-hma  
du. bhati cha-hma du. thana bhatin dhālaṃ. ay pāsā  
bhatu. jhijhīs ches svāmi ma du. huṃhuṃ khu valo dh-ṃ  
dhāyāva. thana bhatunaṃ dhālaṃ. śilok padapāva ||

aho nu. taskaro gr̥ham āgataḥ ||

20

aho mūrkhā mārjāra. Nando rājā na taskaraḥ ||

thathya dhāyāva. baniyāyā kalātan thathya nvāk tāyāva.  
thva rājānaṃ dhālaṃ. thathiṃna paṃkṣi paśujātiyāke  
matīṃ. thathiṃna kha dava. ji thathiṃna rājā juyāva.  
parastrīyāke mohalapā. thva chu dharm dhālaṃ. thva 25  
bhatuyāke gathiṃna kha. bhatin khu vala dhāyāva thva.  
bhatun khu vala ma khute. jhijhīs deśayā rājā bi-jyāta  
dh-ṃ nvāñāva. thvate kha neñāva rājā li-hā bi-jyāk julo.  
thanaṃ li baniyāyā kalātanam tam cāyāva. bhati hijā-mu-  
galan dāyāva chok. bhatu jukva mol hilāva. hāk tinaṃ chok. 30

6 saṃjukt yuva 20 aho ra taskara gr̥m āgata 21 naṃ kaskara 29 -mu-  
galaṃ

thanaṃ li baniyān. rājānaṃ hānaṃ choko bastu jvañāva.  
 rājāyāke du tāva. thava che li-hā vayāva. bhatīva. bhatuva.  
 nāpa lāñāva. jhijhīs svāmi li-hāṃ vala dh-ṃ. thithi sukh  
 duḥkh kha thāñāva. thva baniyā nāpa lāñāva. ānandan  
 5 coñ julo ||

thathiña mahādharmātmā rājāyā pratāp jāyalape phava-  
 hma Bikramādit rājāyā siṃhāsanās cha-lapol gathya dane  
 dayīva dh-ṃ putrikā cha-hma bosya vanaṃ || 30 ||

## XXX.

10 punarbā|r putrikā cha-hmasen dhāraṃ. bho rājā Bho= 66<sup>b</sup>  
 jadeb jin pūrbakālayā kathā kañe ña-hune dh- dhālaṃ ||

Dharmapār mahārājā. mahāpratāpi. samast nyāy nītin  
 saṃyukt juva. thvas rāñi mahā surūp aneg dharmas ma=  
 hālay. rājā jurasanaṃ aneg bhayan ma gyāk. mahābīr.  
 15 mahāśūr. mahāparākrami.

thathiṃ-hma rājā ahal bi-jyāk julo. thva b-s atī dūra=  
 bhūbanas. śaḍanaṃ huyakaṃ yañ julo. thana prajā-pani=  
 syen li lācake ma phayāva. sakaleṃ prajā-pani li-hā vava  
 julo || rājā jukva li-hā ma va. thva b-s śaḍanaṃ ku tinakāva  
 20 śaḍa ana vaṃ thana vaṃ ma siva. rājā murchān puyāva  
 cetanā ma du. thva b-s rājāva nāpa-hma Buddhi dhāyā  
 mantri cha-hma jukva rājāva nāpa lācakaṃ liva liva vañ  
 julo. thana murchān puyāva coñ b-s thva mantrinaṃ rājā  
 vap thanāva. lañkha tvanakāva jāgart dayakāva. thava deś  
 25 ri-hāṃ vava julo.

thanaṃ li go-chinaṃ deśayā Dakṣ dhāyā Sudakṣ dhāyā  
 nām. thva-panis ni-hmati-puri juyāva coñ. thva-panī ni-  
 hmaṃ bād juyāva. pi-hāṃ vava. gathya dhālasā. Dakṣava.  
 Sudakṣava. ni-hma. Dakṣ dhāyā-hma mahā alakṣaṃ. Sudakṣ  
 30 dhāyā-hma mahā lakṣaṃ lāk.

thva b-s Sudakṣ dhāyā-hmanaṃ thava kalātayāta

dhālaṃ. bho tili ches saṃpatti jinaṃ duta hayānaṃ thukā  
 jhijhi tava-mi julo dhāyāva. kalātanaṃ dhālaṃ. chin duta  
 hayāva chāy. jin nidān ma yātasā dhāyāva. thithi kacār  
 juyāva. puruṣ bodh ma juyāva dṛṣṭānt kenam || Dakṣ  
 dhāyā-hmayā kutumbas chu parārth ma du. mahā alakṣaṃ. 5  
 vayā kalātan nidān ma yāk. hako hako padārth nayā-puk.  
 thathya dhāsyanaṃ. Sudakṣ bodh ma juyāva dhālaṃ ||  
 bho strī jin duta hayān thukā dayīva. ma khu dhālasā.  
 svava dh-ṃ dhāyāva. Dakṣava. Sudakṣava. thithi kalāt  
 67<sup>a</sup> hilā|va thava cheyā padārth chunum yane ma du. chī-ji 10  
 ni-hma jukva vane dh-ṃ vanam. Dakṣayā kalāt. Sudakṣa-  
 yāta. Sudakṣayā kalāt. Dakṣayāta juyāva. grām patim  
 bhramalapaṃ juyā b-s. Sudakṣ vañā thāyas mahā amaṅgal  
 julam. Dakṣ vañā thāyas mahā maṅgal. aneg saṃpatti  
 badhay julam. 15

thathya juyāva coṅ b-s guli-chim deṣayā rājāyā nām.  
 Ratnadhvaj. Padmadhvaj. ni-hma phu-kij. jūl lvāñāva jula-  
 nam phuñāva. sarbasa kāyāva. kijā-hma dadān rājyanaṃ  
 pi tiñāva chok. dadā-hma rājy kāyāva sukhan coṅ julo ||  
 thva b-s. thva Sudakṣan julan būk. rājā nāpa rāñāva. 20  
 Sudakṣan neñā. cha-lapol chu dh- bi-jyāñā. dhāyāva rājān  
 dhālaṃ. khava khya ji dadān julan phuñāva hala. āva jin chu  
 karm yāya dh- dhāyāva. Sudakṣan dhālaṃ. bho mahārājā  
 āma-thya lā julasā. hanam li-hā bi-jyāñāva. thva pāsan  
 hanakam cha pol lvāva dh-ṃ. siddh pās. śodhan yāñāva 25  
 dām śat chi takā 100 biyāva chotam. punarbār dadāyāke  
 jul lvāt vañ julo || ay dāju jin dām tyānam haya dhuna. jul  
 lvāya vāyo dh-ṃ jul lvāk jula. thana siddh pāsaya phala-  
 nam. kijā-hma julan tyāk julo. samast bastu-bhāb. rājy  
 nāpaṃ phuñāva. kijān dhālaṃ. ay dāju. va b-s chan ji 30  
 rājye nāpaṃ coṅ ma dayakam jita pi tiñam chok. āva jin

chanata pi tiñāva choya ma khu dāju. ji rājyes co-hune  
dhāyāva coñ julo ||

thvanam li thva rājāsyen Sudakṣayāta prasād bilaṃ.  
bho Sudakṣ āva chan dayān. jin rājy li kāya dhuna. āva  
5 chanata yayā yayā-guli prasād kā-hu dh-ṃ dhāyāva.  
thana Sudakṣanam dhālam. bho mahārājā. cha-lapolasyen.  
jita prasād biya julasā. Kārtikayā śuklapakṣayā pratipadā  
khunu. suyāke | mata cyāya ma dayakam. jike jukva mata 67<sup>b</sup>  
cyāya dayakam prasann juya māl dh-ṃ Padmaketu nām  
10 mahārājāsake bimati yāk. thana Padmaketu rājān deśas  
nvāhāl kayakalam. suyāke. suyā chesam. mata cyāya ma  
du. vayāke jukva cyāya du julo.

thana thva Sudakṣan thava che li-hā vayāva mata cyā-  
syam sukhan coñ b-s śrī 3 Parameśvar Lakṣmī tvaṃ ākāśan  
15 kva-hā bi-jyāñāva. suyāke mata ma du khañāva. li-hām  
bi-jyāya ten b-s. Sudakṣayā ches mahā jājvalyamān yāsyam  
mata cyāsyam coñ khañāva. du-hā bi-jyāñāva. ākāśan  
subarṇapuṣp. ku tinakāva bilaṃ. thva b-s Parameśvar  
Lakṣmī tvaṃ bi-jyāk bhālapāva. nānā bidhin pujā yātam ||  
20 thana Parameśvar tvaṃ santuṣṭ juyāva. subarṇagrḥ yāñāva  
koṭi koṭi pramānanam saṃpatti biyāva. sukhanam bhu-  
ktalapam coñ julo.

thva b-s Dakṣan aneg deś patiṃ bhramarapam juyāva.  
thava che li-hā vayāva. svayā b-s Sudakṣayā subarṇagrḥ  
25 yānam coñ khañāva. thana Dakṣayā kalāt juyāva coñ-  
hman dhālam. bho prabhu Sudakṣ. āva chī-jis ṣu lāto  
jukva †baṃdej yāñā. āva chī-jīsyen dhāyā thyam. ṣu lā-to  
dato dh-ṃ. thithi kalāt hilāva li kālam ||

thva b-s thva Dakṣ khvasyam vanam. hnāpāyā thyam  
30 duḥkhī julam. Sudakṣayā saṃpatti lāñāva. thava rājāyāke

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13 thva Dakṣan 17 bi-jyāva 23 Sudakṣan 24 Dakṣayā surbagḥ  
26 Suda

syebā lācakaṃ coṅ julo. thu-gu b-saṃ miṣyaṃ sukh rātri  
dayakāva. kāl haṅaṃ coṅ julo ||

thathiṃ jas kīrti lānāva coṅ-hma rājā jayalape phava-  
hma Bikramāditayā siṃhāsanaṃ coṅe jogy ma khu dh-ṃ  
putrikā cha-hma bosya vaṅ julo || 31 ||

5

## XXXI.

punarbār putrikā cha-hmasen dhālaṃ. bho rājā Bho-  
jadeb. jin pūrbakathā kaṅe ṅe-hune ||

Pātaliputr nām nagarayā rājā. Sudharm dhāyā nām.  
thvayā putr mahāśūr. mahābīr. khaḍgabidyā sava. thvayā 10  
68<sup>a</sup> pāsā-pani pya-hma dava. si-karmi dhāyā kāy. mantri|yā  
kāy. kotavālayā kāy. thva pya-hmaṃ samadhār yātaṃ.  
thava thava parākram buddhi ṅeṅāva. rājānaṃ dhālaṃ.  
jin samast bhayas lakṣā yāya phayā ṣaḍgayā balan. hanaṃ  
si-karmin dhālaṃ. manapaban-sinaṃ khātā jyānāva. tha- 15  
maṃ dhāyā thāyas bosya vane phayā dh-ṃ dhāyāva.  
mantrin dhāraṃ. jin sik-hma mvācake phayā dhālaṃ.  
hanaṃ kvatavālanāṃ dhālaṃ. prayojan yācakaṃ coṅ-hma.  
jin cihnālope phayā || thva pya-hmayāṃ pya-tā bidyā bhā-  
lapāva bideś vaṅ julo. 20

go-chino banāntarayā samīpas. bās yānaṃ conaṃ.  
manapaban-sinaṃ khātā jyānāva khātās daṅāva. rātris  
jāgart yānaṃ coṅ. thva b-s banāntaras aneg jantu bisye  
vaṅaṃ dava. sikaṃ du. rājān bhīṅ carā cha-hma lānaṃ  
hayāva. lā tānāva. pāk yānāva talaṃ. thva b-s rājān bhā- 25  
lapā. thva pāsā-pani sukhanāṃ hṅeḍ vayakāva coṅ thane  
ma teva dh-ṃ. ma thaṃsyaṃ thva rājā khātā kvasaṃ  
conaṃ. thana rājāyā pariśram juyāva hṅeḍ vava. thana na  
saṅāva. khātā bosyaṃ vanaṃ ||

rājān hṅedan cāyāva. svayā b-s khātā ma du khaṅāva 30

bairāgyan kaṣṭ yāsyam thava iṣṭadebatā. kuladebatā suma-  
 rapāva. banam banam bhramarapam juyā b-s Dattākṣ  
 dhāyā rākṣasayā che khañāva. thva ches vañāva. Dattākṣ  
 rākṣasanam kāsyam tayā. Karpābati dhāyā nām rānīyāke  
 5 vañāva. thithi bicār saṃcār ādin yāñāva. rājānam dhālam.  
 ji-pani pya-hma pāsā-pani vayā. hoñā khātās dañāva ji-pani  
 pyam vayā. si-karmi. mantri. kotabāl. thana jin calā lāñāva  
 calāyā lā pāk yāñāva tayā. thva b-s ji hñed vayāva. hñedan  
 ma cāyāva. khātā bosya vana thukā. āva ji ekāt jukva vayā.  
 10 dhāyāva. Karpābatin dhālam. jim āma-thyam kā Karpūra-  
 deśayā Karṇopar rājāyā hmyā-ca. Karpābati nām ji. āva  
 daibayā yogan thathim-hma rākṣasayāke cone māl dh-ṃ  
 dhāyāva. din prati | thva rānīva. rājāva. birās yāk julio || 68<sup>b</sup>  
 rātri julañāva rākṣasava nāpa denīva.  
 15 cha hnuyā dinas thva rājā rākṣasayā jīb gana tayā dh-ṃ  
 rānīyāke ñenāva rānīnam dhālam. jin ma siyā. jin ñene  
 makhā dhāyāva. rātris rākṣasayāke ñanam. rākṣasanam  
 dhālam. bho Karpābati. ji jīb thva gṛhamaṇḍalayā dathus  
 coñ helayā thāmas. manikayā thāmas. dehalapam tayā du  
 20 thva thām ma datañāva ji prāṇ mok dh-ṃ rākṣasanam  
 rānīyāta kañāva bilam. thana dinayā samay juyāva. rākṣas  
 thava marjāt thyam banāntaras āhār māl vañ b-s. rānīva  
 nāpa coñāva. rājānam ñenam. bho rānī thva rākṣasayā  
 jīb tayā thāyas. ganam dh-ṃ ñeñāva. rānīnam kañā. thva  
 25 gṛhamaṇḍalayā dathus helayā dathus. manikayā thāmas  
 hedalapam tayā. thva thām ma datañāva. jī jīb mok dh-ṃ  
 dhālam. thvate kha rānīn rājāyāta kañāva. thana rājān  
 cīntalapā. thva thām ni puṃ. khaḍgan pālāva rākṣas  
 mocaku julio || thva rākṣas dava began bhūmi kāmpanān  
 30 juva. thvanam li Karpābatin duḥkh benakal vanam.

2 bhramarapam *wanting* 11 Karṇopar 12 daiyā yogan 27 rājāyā  
 kañāva

thva Karpābatin thava molan hāsya vava sa muñāva.  
 valagat-halas pol cināva. khun cuyakal chok julo. thuti śok  
 phyañāva. rājāva bilās yāk julo. rākṣasayā bhay mu mvā=  
 lakam coñ b-s. cha-guli deśayā rājā ahal bi-jyāñāva. li-hā  
 vava b-s. valagat-halas pol cisyaṃ khun cusya hava-guli 5  
 kāyāva. thava deś thyanakāva. phyeñāva svalañāsyam.  
 subarṇakeś juyāva coñayā sa juyīva. mebayā juya ma du.  
 jin pūrbajanmas nasyam tayā du Karpābati rānīyā sa dh-ṃ.  
 thva rājān sa jukva khañā mātranam birah juva. thana  
 mantrinam cittarapā. rājāyā hṛdayas kāmarāg barān kalo. 10  
 go-hmanam thva Karpābati boñāva biya phato. va-hma=  
 69<sup>a</sup> yāta subarṇayā phat-si cha | goḍ biya dh-ṃ dhāyāva. thva  
 b-s mahākalp jithi rākṣasini cha-hmasen dhālam. bho  
 thākul jin phayā dh-ṃ dhāyāva. mahā pabanabegan nāmas  
 dañāva. samudran hñācākam hayāva. thva rākṣasinīnan 15  
 thva Karpābatiyāke vañāva dhāram. ay may-ju putā. nini  
 aji-mā-ju. vayā dh-ṃ dhāyāva. thva rānīyāke bās yāk ||  
 thva rākṣasinan mebatā bhālapya ma khu dhakāva. rānī=  
 yāke rājāyā jīb nañe thathya tu jukva sadānam bhālapāva  
 conam || 20

thana cha hnuyā dinas rākṣasinīnan rānīyāke ñenam.  
 rānīyāke kutal ma du. chunum ma dhāva. hanam cha  
 hnuyā dinas. rākṣasinīnanam rānīyāke ñenam. rānīn rājā=  
 yāke ñenam. rājānam rānīyāta kanam. bho rānī ji jīb  
 tālapatr-khadgas thukā dh-ṃ kañāva bilam. hanam cha- 25  
 hnuyā dinas rākṣasinīnanam rānīyāke ñenam. thana rānī=  
 nam kanam. bho nini aji-mā-ju. rājāyā jīb tālapatr-kha=  
 ḍgas thukā dh-ṃ kañāva. thathya khamṣ-tunum rākṣasini=  
 nanam rātrīs mi choyakam. mukhikā-rūpan vañāva. tāla=  
 patr-khadg kāyā hayāva. mis dāhalapam talam || 30

thana na sanakāva svayā b-s. rājāyā prāṇ ma du sva=



yāva. rānīn bairāgyan kholam. thva rānī khvava śabd  
 tāyāva. rākṣasinīnanam bicār yātam ay putā may-ju. āva  
 chu yāya. ābart paribartanam samastayām paralok vane  
 māl dh-ṃ dhāyāva. rānī bodh juyāva. rānīn sīk-hma rājā  
 5 cekanas phisyaṃ tayāva. rākṣasinīyā bacan neñāva. rānī  
 pi-hā vayāva. rākṣasinīnanam dhālam. ay putā may-ju. āva  
 thva samudras hmi-tal vañe dh-ṃ nāmas danāva. samudr  
 pār yāñāva haya teñā b-s. samudrayā dathus thyañ b-s.  
 rānīn. thva rākṣasinī jithi ghvāñāva samudras ku tina chok.  
 10 thva jithi sīk julio ||

thana rānī li-hā vayāva. rājāyā til am|gulin hñyāñāva. 69<sup>b</sup>  
 ekānt gāvanam kva svayāva conam. thva b-s honakā sin  
 jyāñā khātā bosyaṃ vava. thana kvatavāran dhālam. ay  
 pāsā-pani. jihjhisyen vāñam tāthā-hma rājāyā amguli bya-  
 15 ktanam khava. hum̃hum̃ gālan kva svasyam coñ misāyā  
 lā-hātis hñyāñam tava-gu. niścayanam khava. sval vane  
 nuyo dh-ṃ. thva thāyas. khātā jut vava julio || thana thva  
 ches thā-hā vañāva. Karpābatiyāke mantri. koṭavāl. si-  
 karmi. thva sva-hmasyenam sebā dhāyāva. bimati yātam  
 20 — — —. thana Karpābatin mantriyaṭa dhālam. bho chi.  
 chi-ji svāmī rājā jithi misān mocakala dh-ṃ dhāyāva. thva  
 jithi misā coñā thāyas. mi-gālas hmuyāva svayā b-s. rājāyā  
 khaḍg ruyāva valam || thana thva mantrin khaḍg kāyāva.  
 mantriva. Karpābativa. ni-hmam vañāva. thva tālapātr-  
 25 khaḍgan thivas-tunum. thva sīk-hma rājā hāchikāl tayāva.  
 vap danāva valam. rājān dhālam. mahā sukhanam hñed  
 vayakam coñā dhāyāva. sakasyanam dhālam. āma-thiṃ-gu  
 hñed gva-hma śatruyāke ma daya māl dh-ṃ āśi-khā biyāva.  
 thana thithiṃ thithiṃ hñevayā kha kañāva aneg sampatti  
 30 jvañāva. khātās danāva. thva nā-hmam thava rājy li-hā  
 vava julio ||

thathiña rājā jayalapaṃ coṅ Bikramādīt rājāyā siṃhā-  
sanas cone ma te dh- dhāsyapaṃ putrikā cha-hma bosya  
vanaṃ || 32 ||

## XXXII.

punarbār putrikā cha-hmasyen dhālaṃ. bho rājā Bho= 5  
jadeb. pūrbakathāyā kha ati bistār ma khu. sābadhān  
yāsyapaṃ űe-hune ||

70<sup>a</sup> svargaloka|s Indrayā kāy. Jayant nām rājā. matya=  
maṇḍalas kva-hā bi-jyāñāva. pātālayā Baruṇ nāgarāyā  
hmyā-ca. matyamaṇḍalas thā-hā bi-jyāñāva. thva bel Jayant 10  
rājān Baruṇ nāgarājāyā hmyā-cayāke man vañāva. birah  
juyāva. thava parākram ma dayāva. thva svayāva Baruṇayā  
hmyā-ca pātālasapaṃ kva-hā bi-jyāk julio || thana samast  
debalok munakāva. nāgamaṇḍalayā madhyes conapaṃ ||  
thva maṇḍalan paṃcabhūt utpattī juyāva. agnimaṇḍal 15  
jājvalemān jusyapaṃ coṅ b-s. Bikramādīt tvaṃ vañāva sva=  
yāva conapaṃ. thva b-s Baruṇ nāgarājān ājñā dataṃ. bho  
Bikramādīt chin ji hmyā-ca mohalapye-yāñ vava. jin siyā.  
matyamaṇḍalas. svargayā Indrayā kāy Jayant rājā thva=  
syanapaṃ mohalapye-yāñ vava. āva chin phatasā ya-hune 20  
dh- dhāyāva. thva Bikramādīt rājānaṃ deba lok sakalye  
sākṣi tayāva. ākāsas boyāva. thva Baruṇ nāgarājāyā  
hmyā-ca mocā jvañāva hava julio ||

thana Bikramādītasen matyamaṇḍalas thā-hā vayāva.  
Indrayā kāy Jayantayāta bibahār yāñāva aneg dānādi 25  
biyāva. maṃgal-bādy thāñāva. apasarā-gaṇ kva-hāṃ bi-  
jyācakāva. pyākhun huyakāva. gaṃdharb-gaṃpanisyen gīt  
yācakāva. nānā prakārayā sugandh sugandh svān-vā gāca=

8 ff. Jayatt for Jayant (the difference between tta and nta is hardly  
discernible) 15 agnimaṇḍ 22 ākāsas coyāva 26 biyāva wanting 27 gaṃ-  
dharb-man-

kāva. Baruṇ nāgarājāyā hmyā-ca. Indrayā kāy Jayantayāta  
 bibahār yāñāva biva julo || thva Baruṇayā hmyā-cava.  
 Jayantava. sukh bhog yāñāva. sukhanam coñ julo. thvanam  
 li Jayamtan saṃsār ādin rakṣā yāñā|va Bikramādit rājā **70<sup>b</sup>**  
 5 nāpam boñāva Indrayā kāy Jayant svarg vañ dh- putrikān  
 Bhojadeb rājāyāta kanam ||

bho rājā Bhojadeb thathiṃ-hma kāy Jayantan ma  
 phayā kāryas chan gana phayīva dhakāva. siṃhāsan tvam  
 bosye vanam || 33 ||

10 || itī batīsaputrikākathā samāptā ||

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10 samāpta

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TRANSLATION  
WITH COMMENTARY



1. Introductory Story: The Boys as Judges<sup>1</sup>.

**A**doration to the illustrious Gaṇeśa! Formerly in olden **1<sup>b</sup>** times there was a town, situated near the mountain Siṃhanāda. The name of this town was well known as Kaṇṭhapurī. In this town there was a merchant, Ratnadatta by name. The wife of this merchant was called Madanāvati<sup>2</sup>. These two, husband and wife, took counsel together: Oh you Garbhāvati, unless we attend to our business, how shall we manage our affairs? Not to attend to our business won't be much good. I shall set out on a commercial trip; you may look after the house. — Thus spoke the merchant, and started on his trip. He travelled about trading in all sorts of articles.

One day after that another merchant from the same town came to the place, where the first one was; and they exchanged greetings. When four, eight months had passed, the merchant Ratnadatta said: Oh friend, are you going to return now? If you are — there are no provisions in my house<sup>3</sup>; what shall my wife do, being alone? Would you mind taking with you this one jewel? — With these words he gave the jewel to him. He took it and returned home. But then he embezzled the jewel and kept it for himself.

Afterwards when the merchant Ratnadatta had returned home, he asked his wife: Oh Garbhāvati, bring the jewel

I forwarded to you, that I may behold it. — To this Garbhāvati replied: Oh husband, I have not received this thing you speak of as a jewel. Since the very day you left the house, nobody has entered it. — On hearing the answer of 2<sup>a</sup> Garbhāvati, the merchant was sadly grieved in his heart; and on the next day he went to the trader's<sup>1</sup> house and said: Oh trader, why did you not deliver to my wife the jewel I entrusted to you for her? — The trader rejoined: Oh Ratnadatta, I delivered it to her that very day! — Then there arose a quarrel between them, the one saying: certainly I gave it to her; the other rejoining: she has not got it. — Then the merchant said: Oh trader, we need not quarrel and dispute; we have in our town a king who is an able judge<sup>2</sup>. Let us go to him. — After those words they submitted their cause to the king's decision.

Thereupon the trader hastily fetched two men who were passing along the street, and said to them: Oh you unscrupulous friends, I have embezzled a jewel; now we will divide this jewel into three parts, for both of you and for me; and keep it. — and from greed of wealth they became his witnesses<sup>3</sup>. Subsequently, when the case was dealt with in the king's court, the king believed the statement of the witnesses and further said: Oh merchant, that man has spoken convincingly; you cannot be believed. Now you have lost, and he has won. — Thus he decided<sup>4</sup>.

On this occasion the witnesses had said: Oh king, we are trustworthy; we certainly saw him deliver the jewel. — Because they said this, the trader won, being in accord with his witnesses. The merchant Ratnadatta was dismissed after being declared the loser. — Moreover the witnesses had said: Oh councillors, listen! At the moment this jewel was delivered up, we were witnesses of it. What is to be



said? ours is the truth! — When they had said this, the king passed his sentence, and the merchant Ratnadatta went away weeping.

When he was on his way home — at a certain place there is a great mound. On this mound some boys usually played. While the boys were playing that one of them was a king, one a minister, one a high official<sup>1</sup>, they saw the merchant Ratnadatta coming along in tears, and said: Oh <sup>2<sup>b</sup></sup> noble men, what have you been quarrelling about just now, all of you? Why do you come in tears? — To these questions the merchant<sup>2</sup> replied: Oh boys, well — what sort of a cause shall we call our cause, extremely strange and astonishing as it is. These are the facts: I had given a very valuable jewel to this trader, and now he will not return it to me. — Thus he spoke. On hearing the cause, the boys said: Oh noble men, we will settle this affair. You need not be uneasy(?), we will treat it justly. — With these words they started to try the case.

If this case is to be decided, the three<sup>3</sup> of you must place yourselves each in his separate place, they said; and then they placed themselves each in his separate place. Then the boys summoned the merchant Ratnadatta and questioned him privately: Oh merchant, mould out of this clay a copy of the jewel you had given away. — And he moulded out of the clay a copy of the jewel and handed it over to them. The boys took it and put it down in a separate place. Then they called the trader and asked him: Oh trader, mould of this clay a jewel, such as resembles the one which was given to you, — and they gave him some clay. Then the trader thought: Hari, Hari; Viṣṇu, Viṣṇu! What a grand joke is this! There is something I have heard my father say, when I was a boy. I had broken a very beautiful

small stone in an ornament; when I had done it, my father chid me: what a jewel of a stone have you broken! — This jewel will be something similar. — Thinking so he formed a copy of this small stone and gave it to the boys. They took it, and then they asked the witnesses: Oh you  
**3<sup>a</sup>** noble men, what sort of jewel was it that you saw? Form out of this clay one like that you have seen. — With those words they gave some clay (to one of them). This witness thought: Hari, Hari; Viṣṇu, Viṣṇu; a jewel I have never even dreamt of seeing! I have become a witness from greed of money; what shall I do now? — Thus he thought; but then an idea struck him: once in my boyhood when my mother was making pastry, I asked her for a bit of pastry; and as she refused, I, from resentment, broke the bowl<sup>1</sup>, with which the pastry was covered up. Then my mother chid me: Hari! you have broken a jewel-like plate, she said. — Supposing that it might be something similar, he formed the copy of a plate and gave it to the boys. They put it aside, and called the other comrade and asked him: what did the jewel look like, he had to bring? Mould one out of this clay which looks like the one in question at the time you saw it; — and they gave him some clay. Hardly had he received the clay, when he thought: Hari, Hari; Viṣṇu, Viṣṇu; Śiva, Śiva! an object you have never even dreamt of seeing! What shall I do now? — While lost in these reflections, a thought struck him: in my boyhood I once killed a pigeon, my father had bred. And he scolded me: you have killed a pigeon which was equal to a jewel. — Thus he said (to himself), and surmising that the jewel might look like a pigeon, he moulded the copy of a pigeon and gave it to the boys<sup>2</sup>. After receiving it, they summoned the four men and said: Oh noble men, the work of three

of you shows no likeness; your tale is a lie, dishonest, and untrue. See for yourself, that there is no likeness. — So saying they exhibited the objects they had formed and concluded: you must return the jewel! — And then they gave back the jewel. This time the merchant Ratnadatta went back to his house, beaming with joy.

When the king learnt that these boys had in this way <sup>3<sup>b</sup></sup> decided a case he himself had not been able to decide, he was greatly astonished in his heart. — What are these boys who have decided it, he thought to himself; it is most surprising. What a marvel, he wondered. Confident, that there must be some particular power in this mound, he dug into it with hoes and searched it; and then the throne of King Vikramāditya came to light. — Ah! marvellous! he thought. Through the power of this jewelled throne the boys have spoken with such force. — And he was greatly amazed.

Then the king arranged a great procession of elephants<sup>1</sup> and went out to welcome the throne amid the sound of many musical instruments and amid performances of dances, and in this way he had it conveyed into his palace. And when King Bhojadeva had elicited an auspicious constellation and lunar day, on that auspicious day he assembled all his subjects, and made ready to ascend the throne.

At that moment a small statuette which was on the throne, exclaimed: Oh King Bhojadeva! You cannot ascend this throne, unless you have heard my story. — And it told a story<sup>2</sup> from the old times.

2. Story of the First Statuette: How Vikramāditya won a Wife and how he fared with her.

Oh great King Bhojadeva! In the city of Karpūra there was a merchant, Ratnapīṅgala by name. He had an only daughter; and he made this offer: I will give my daughter to one that is able to fill up this well with a single sum of money. On hearing of this, King Vikramāditya brought money by tens and hundreds of thousands and poured it into the well. He had sold his whole kingdom and all his property. Subsequently the merchant gave him his daughter for a wife, and then he gave her the necessary ornaments and sent her away.

Now the merchant's daughter and Vikramāditya took counsel together: what shall I do now? The whole of such a kingdom and all my property is lost. Where shall I go, where shall I stay? — The merchant's daughter, Madanāvati, rejoined: Oh husband and lord, don't lose heart in **4<sup>a</sup>** such manner! My father is very wicked; how shall I characterize his words? Now don't be distressed; I know how to work. Get me some cotton-wool. — Then King Vikramāditya replied: where shall I get cotton-wool for you? — and he went to a town, begged cotton-wool and brought her it. Working with this cotton-wool, she manufactured a beautiful piece of cloth, giving it a width of twelve cubits and a length of thirty-two cubits; put it into a wooden box and sent her husband off with it, that he might take it to the king of another country. Madanāvati sent him away bidding him come back with the money he might be given, that they might get provisions.

Having heard the words of Madanāvati, King Vikramāditya took the box and went off. On coming to the foreign

king, he said to the doorkeeper: Oh minister, is the king appearing in public? Which is his time? What about it? — Thus he spoke and added: I am bringing this box that it may be taken to him. — The minister replied: Oh noble man, I will see to it that you are admitted into his presence, — and he went to the king and said: Oh great king, a very strange noble man is bringing a wooden box, which he is going to take to you. Shall I admit him; what about it? — The king said: Oh doorkeeper, show him in, — and he was brought before the king.

Then the noble man said: Oh great king, accept this cloth! — and he brought in to him the wooden box. The king accepted it; and when he had unlocked(?) it, wondering what sort of things might be inside it, and looked into it, he saw a bundle of fine cloth. Having unfolded and inspected it, he accepted it, seeing that it was a quite inestimable piece of cloth, twelve cubits wide and thirty-two cubits long. Then he said: give the man who has brought this cloth as much money as he can carry and send him away! — When he had said this, they were going to give it to him; but then some busybody said to the king: Oh great <sup>4b</sup> king, the wife of the man who brought the cloth is very beautiful and would be fit for you; but she is not fitted for so poor a man. — These words were overheard by King Vikramāditya, and seizing as much money as he could carry, he went back to his house.

Then Madanāvātī asked: Oh husband, has money been given us or not; what about it? — To this her husband replied: Oh Madanāvātī, what does it benefit us, that money has been given us; we two are going to be separated. — Madanāvātī said: Oh husband, what are you saying? It is uttered as if it were an eternal law: how can it be done

against my wish? — While they were talking thus, the door-keeper of the place where he had gone with the cloth, egged the king on: Oh great king, the name of the man who brought the cloth is Vikramāditya. This Vikramāditya has obtained his wife by selling the whole of his kingdom and his property and filling up a well with a single sum of money. — At these words the king's heart swelled with joy and was obscured with infatuation. And all his men went and carried off Madanāvati. When she had been brought into the palace, the king said to her: Oh Madanāvati, now don't think of other things; I will make you my wife. — Queen Madanāvati replied: Oh great king, my life, beauty, feet, hands, eyes, the excellence of my body, my youth, all this is your happiness. But wait only four days. — Thus she begged the king humbly. He said: so be it, — and lodged her in a house at a place where many jewels were found, and gave her many slave-girls as attendants.

While matters stood thus, King Vikramāditya called to mind something, that had been said before, a word of 5<sup>a</sup> Madanāvati's. She had said: Oh husband, one day when I may be supposed to have come to the town<sup>1</sup> where the strength and courage of this king prevail, you shall take golden armlets, bracelets, rings and other things, and come to me disguised as a woman, to the place where I live. I will stay there four days without seeing the king's face. — Thus she had spoken. How precarious and loathsome is my position to be now? How shall I act? — In such thoughts he went to a certain town, bought a woman's apparel, disguised himself, seized bracelets and rings and set out.

At the same time Madanāvati said to her attendants: Oh servants, I have no ornaments; should it happen, that a merchant comes with armlets and rings, bring him to

me. — Thus she instructed them. On the following day, when the slave-girls saw a merchant dressed in a female dress, who had come there to sell armlets and rings, they said: Oh merchant, bring in these things, that our queen may have<sup>1</sup> some, — and they ushered him into the house, and brought him into the queen's presence. When he had been ushered in, the queen in there gave him many, jewels, and much money and said: Oh husband, hear what I say! Buy with this money a fine, excellent horse, bring it with you to-night and take your stand below this window. I will escape to you<sup>2</sup>, and we will both run away. — When they had made this arrangement, she let the king out. Then he procured many things, bought an excellent horse, and the fine garments and the weapons he himself stood in need of; and in the night he mounted the horse and took his stand below the window. But as the queen could not get away, he lost hope, fell asleep, and lay sleeping in the court.

At this moment a robber came along, and he said: now I am in luck; to steal in the king's palace is very difficult; now I will steal this horse and take it with me. — This he resolved to do, but while he was cautiously releasing the horse, (Madanāvati) removed the rope from the window, jumped out and landed on the back of the horse; and it carried off at a gallop the robber together with Madanāvati. Then the robber said: Oh woman, I am in luck; we two <sup>5<sup>b</sup></sup> will now become husband and wife. — At these words the queen thought: Hari, Hari, what a surprise may this be. I should be mistaken if I thought that this is King Vikramāditya. What a very wicked robber it is into whose hands I have fallen. Hari, Hari! Through what sin, through whose sin has this happened? How shall I act now? — Reflecting thus she went along in sore distress.

Now on the road they fell in with two robbers. They said: Oh friend, are not you such and such robber? — Their fellow-robber replied: Oh friends, certainly I am a robber. — The robbers said (to each other): Oh friend, let us take (the stolen goods) away from this robber. — Having said so, they took them and hurried away with them. The robber followed, very down-cast. The two robbers then talked things over: Oh vile comrade, you take the horse, I will take the woman. — The other rejoined: that is not fair; you take the horse, I will take the woman. — Thus they went on, quarrelling together. Then the queen said: you must not quarrel; I am very thirsty; fetch me some water and give me it to drink; you must keep me alive. — The robbers said: you must not run away, — and added: since it is so, let us go all three. — So saying the three of them went, and when they had come to the mouth of the well and were in the act of drawing water, the woman pushed the two men from behind, and threw them into the well. Then she said: you most wicked robbers, you have spoken very improper words; now you may stay there. — With those words she mounted the horse and rode off.

After a while the woman said: at present it won't do to travel in this way; I will dress as a man and thus continue my journey. — In such thoughts she went into a town, bought male attire, put it on and continued her journey as a man. And everybody thought her a king.

While she was travelling in this manner — there was 6<sup>a</sup> a certain town, Vastrapurī by name. In this town a tiger was gradually exterminating the inhabitants. As the tiger, who lived in a stable in this town, would eat them, the townspeople dared not go out. Such being the state of



affairs, the king of the town proclaimed: Oh subjects, who soever is able to kill this tiger, to him I will give my daughter for a wife. — Now this person who was travelling in the guise of a man saw on entering the town that the tiger who lived in a stable in the town, was advancing to devour him; and the moment the tiger opened its mouth, he smote it with his sword and killed it. Then this person who was disguised as a man, entered the town. On seeing him people said: Oh noble man, whence do you come? In this street is a very big tiger; it has killed a good many of the inhabitants. — Thus they spoke to him. The noble man said: I have killed this tiger. If you disbelieve me, go and see! — The townspeople were all of them delighted. They went and informed the king: Oh great king, most fortunately for you and most fortunately for us a noble man has come here and has killed the tiger, which lived in our stable. — Being thus informed, the king said: is it true? — and full of joy he had the man brought into his presence.

On beholding the noble man approaching, the king became glad at heart, and said to his minister, called Rola: Oh minister, how marvellous! Lo! the noble man is approaching; — and he pointed him out to him. Both king and minister were well pleased, and the king said: I will give my daughter to him, he is worthy of her. — And to the queen he said: Oh queen, make (everything) ready, I will give your daughter to this man, who has deserved her; make everything ready. — And she made everything ready. Then he selected an auspicious day and celebrated their wedding.

Now one day the young queen said to her mother: Oh venerable mother, this man is no king; he has the nature 6<sup>b</sup>

of a woman who is disguised as a man. — Thus spoke the young queen to her mother, and she was unhappy. The mother answered: Oh daughter, don't be afraid; I will ask your father. — Having encouraged her in this manner, the queen said to the king: Oh husband, your daughter tells me all in tears, that this person is no man. What about it? — The king replied: Oh queen, say no more. I will ask him. — When he had said so, the queen went away. The king sent for his son-in-law and said: Oh prince, why are you always(?)<sup>1</sup> covered with your clothes; why don't you take them off? Are you a woman? What is the matter with you? — To this his son-in-law replied: Oh father, listen. When I was worshipping at the bathing-place in Vārāṇasī, I renounced the pleasure of love for one year. — Thus he spoke, and the king set the queen at rest.

After a while the prince sent for the kotwal and put him on guard. The king<sup>2</sup> instructed him: Oh kotwal, whoever arrives, be it from this country or from another country, you shall bring him to me. — With such instructions he put him on guard. One day the two robbers came there. The man who was on guard, said to them: Oh noble men, our king has given us these instructions: whoever arrives, bring him to me! — Come along! — so saying they took them to the king and said: Oh great king, I am bringing some persons; accept them! — The king asked: Oh noble men, why have you come here? — They said: Oh great king, a robber we were both watching, abducted a woman. We delivered her, but she threw us into a well and escaped. Now we have come here to search for this woman and to make investigations. — That is well, he said, and after viewing them closely he locked them up in a horse-stable.

Again a noble man arrived. The official on guard took him along; and the king likewise questioned him: Oh noble man, why have you come here? What is your story? — The man replied: Oh great king, I had kidnapped a woman; two other robbers took her away from me. I have come here to search for them. You shall make investigations for me. — It is well, he said; and after scrutinizing him closely, he locked him up in a horse-stable. Then the official said: Oh great king, now I dare bring no more; every one I have brought, has been locked up. — The king said: Oh official, now there will be no more locking up. You shall continue to bring (them).

Again someone arrived. The official brought him, and said: Oh great king, accept him! — With these words he brought him into his presence. Then the king asked: Oh man, what is your story? — The noble man said: Oh great king, once I was sleeping in a court-yard, when I looked round on awakening from my slumber, my horse was gone. On seeing this, I went to this town in search of it. — He is my husband, she thought, and was filled with tenderness. And she sent away all her maid-servants and asked him: Oh husband, do you know me? — The noble man replied: no, I don't know who you are. — The man who was posing as a king said: I am your wife, you are my husband, — and she told him all that had happened, paid him reverence and had him clad in beautiful garments. Then she presented the robbers, summoned a council and sent for the young queen.

She came and joined them; and her younger sister<sup>1</sup> who was disguised as a man, said: Oh queen, listen to what I say. As to this man, he is my husband and a king; for his sake I have become as I am<sup>2</sup>. Now you and I, who have

both become his wives, will live in happiness; don't expect anything different. — After thus setting right the young queen, who had been of opinion that she had obtained him for herself alone, she concluded: Oh honourable sister, this time I have disappointed you; but now let us live in peace one with another. — After these words she bowed  
 7<sup>b</sup> down before the lotuslike feet of her husband and stayed there. Later on these three went to their country, celebrated many festivals, amid the sound of all sorts of musical instruments and lived in happiness. —

— After having told this, one of the statuettes said to King Bhojadeva: don't ascend the throne of one who had such strength of mind and who was so very munificent. — After these words one of the statuettes flew away.

### 3. Story of the Second Statuette: Vikramāditya's Adventures as a Leprous Yogi.

Again one of the statuettes said: Oh King Bhojadeva don't ascend the throne without listening to my story. —

Oh great king, when a council of King Vikramāditya was being held and many councillors were assembled, a certain brahman appeared. This brahman said: Oh great king, an unfortunate person is always unfortunate, a fortunate person is always fortunate. — Then the king said: Oh brahman, what words do you utter? I have the power to make you rich, all the same. — To this utterance of King Vikramāditya the brahman objected: as long as fate does not ordain it, you will not have such power. — At these words of the brahman King Vikramāditya sent for the minister, the kotwal, and the chief queen and took counsel with them: Oh minister and who else is present,

a dispute has arisen between me and this brahman. Till now I have been king, henceforth this brahman will be king; you must respect him as you have respected me. I won't help you not to do so. — Thus he spoke and added: I shall go to a foreign country; — and then King Vikramāditya went abroad after informing them that the kingdom and all its treasures had become the property of the brahman, and after having made the brahman a king and himself like a brahman.

Then he came to a certain city, called Kāntipurī, entered it and looked round the place. The king of this town had a daughter, called Padmāvati; the minister of this king, called Rola, had a daughter, Dharmāvati by name. These two were great friends, and there was a close friendship between them and the minister's son. One day the princess said: Oh minister's son, things have come to such a pass **8<sup>a</sup>** that I am to be married, and that we must separate. Let us run away. — When she had told him this, they made an appointment: whether you are first or I am first, we will meet at the watering place<sup>1</sup>, which is situated outside the town. — This they agreed to do. On the eve of the queen's wedding-day Queen Padmāvati called Dharmāvati to her and discussed the matter with her: Oh minister's daughter, we will meet at the watering-place near the town. Whether I am first or you are first, let us meet there. — After making this arrangement, Queen Padmāvati and the minister's daughter Dharmāvati went there so as to meet, and stayed at the watering-place.

On the same day King Vikramāditya had come there as a foreigner, and taken up his abode outside the town, as he did not deem it advisable(?)<sup>2</sup> to enter the town after nightfall. He encamped at the watering-place to which the

queen had fled. The minister's son with whom they had made an appointment, did not appear. At midnight Padmāvati and Dharmāvati who did not know that Vikramāditya was there, mistook him for the princess's lover, the minister's son, and greeted him: Oh brother, have you come? — Vikramāditya replied: I have come, — and the three of them settled down together. Then the queen<sup>1</sup> said: Oh brother, now we three have arrived as promised; henceforth you will be my husband. Mark me with vermillion<sup>2</sup>! — When she had said this, King Vikramāditya marked her with vermillion. He marked the queen with the words: "she is fortunate", — and the minister's daughter with the words: "she is a slut". — Now King Vikramāditya was greatly astonished and said to himself: how strange, who are they? — In such thoughts he dwelt there.

At daybreak the king said: Oh women, whom do you think I am? — I am one who is much infected with leprosy. As for me, I am a yogi. I subsist on what I can **8<sup>b</sup>** beg wherever I can get anything. Go away again! — When he had said this, the minister's daughter fled, but the queen said: Oh husband, what will the future have in store for me? You are my husband, I am your slave; how shall I act now? — and she paid him her respects and stayed with him. Now the father of Queen Padmāvati sent people to search for her, but he could not find her. But when they raked together the dry matter which was found at the watering-place, and looked, they saw her in company with a crippled yogi; but however hard they pulled at her, in order to drag her with them, she did not yield. And they informed the king. Then he repeatedly<sup>3</sup> sent people to fetch her, but still the princess did not come. As she did not come, the king disowned her<sup>4</sup>.

Some time after this the king determined to go a-hunting. On hearing of it, (the yogi) said to the princess: Oh princess, your father intends going out hunting. I, too, will go; ask your father for a horse for me. — The princess Padmāvati rejoined: be it so, my husband; but I am one who has been disowned by her father. I dare not go there. — When she said this, her husband, the crippled yogi said: — — —<sup>1</sup>. As she dared not disobey her husband's words, she went to her father and said: Oh venerable father, give me a horse. — He replied: Oh you most depraved child! — Turn her out she who has been excluded from my assembly-hall, and who has disgraced me. — To this one of the ministers objected: Oh great king, would it not be practicable to give this lady a very unmanageable horse of yours. That horse will then carry her off at a canter and do her to death. If it is impossible to act thus, give her —? —<sup>2</sup> and send her away! — Then there was a very unmanageable horse with which nobody dared have anything to do, and which was locked up<sup>3</sup> behind a wall. Every time it was led out for grass to be given to it, people would run away at the mere sight of it. Such an unmanageable horse the princess led away before the eyes of the king. On seeing her leading it along as one leads a goat, her father was greatly amazed. 9<sup>a</sup>

Then her husband said: Oh wife, I cannot mount this horse alone, help me to mount is! — While they were thus quarelling with each other, her father the king started on horseback on his hunting expedition accompanied by a retinue of attendants, and taking with him arrows, rafters(?), bows, and swords. When Vikramāditya saw him going a-hunting, he said: look here, your father is going a-hunting. Set to work make ready! — and, mounting the

horse, he rode into the wood with such speed that he reached it before her father<sup>1</sup>. Then he became very beautiful all over, hands and feet grew out; and he caught plenty of wild animals. When he had caught them, he cut out<sup>2</sup> their flesh. But when he had caught one or two hundred gazelles, he cut off their ears only and set them free again. Then the royal father caught many gazelles, killed one or two hundred, let his attendants pick them up, and returned home. As the young prince did not return, the young queen kept on weeping and cried out: if my husband fails to come back, I shall die. — At that moment the prince, her husband, had mounted his horse and returned home. The queen said to him: Oh husband and lord, why did you not come back sooner? Sit down now! — and she had his feet washed, paid him reverence and made him enter. And he came with the ears of two hundred gazelles.

The next day he said to his wife: Oh wife, return this horse! — With these words he sent her to return the horse. Then the princess Padmāvati took the horse as one takes a goat, went to her father and said: Oh venerable father, I have had the use<sup>3</sup> of this horse, take it back. — Then the king, her father, said: Oh councillors, she can lead this horse as one leads a goat, — and he said no more. The queen returned home.

The next day the king said: Oh Padmāvati, for the cure of my body which is infected with leprosy, go<sup>4</sup> to your father and demand of him only the tips of the ears of gazelles. Yesterday he was out hunting, and has caught many 9<sup>b</sup> gazelles. It is so. — Thus did this king who was disguised as a crippled yogi speak to his wife. On hearing her husband's words Padmāvati went to her father and said: Oh venerable father, I come because my husband has bidden



me to ask you for a mere trifle, a thousand tips of the ears of gazelles, that I may obtain some medicine to cure his leprosy. Oh father, do us the favour. — Thus she implored him. Then her father said to his minister: Oh minister, find them and give them to her. — The minister reported: Oh great king, at your command<sup>1</sup> I have examined each of the gazelles, but they proved to be gazelles with their ears cut off. — And since the ears were wanting, her father sent her back without giving her any. Then the princess said: he did not give me any. — Her husband rejoined: how can he say there are none? Where has he got these gazelles? All gazelles I caught, I set free again, keeping only their ears as a proof. Is it not so? — And he continued: fit these ears to the gazelles your father has caught and see! Is it true or not? — And he sent her to deliver the tips of the ears of the gazelles.

The queen took with her the tips of the ears of the gazelles and carried them to her father's court and said: Oh venerable father, are not these the ears of the gazelles you have caught? Accept them. — With these words she handed them over; and everybody present in the assembly-hall was greatly astonished. Then the king said: Oh councillors, as for him, he is no human being, he has the nature of a god. Let us all of us go to him and make sure. — When he had said this, they went there. Then the king said: Oh noble man, who are you? Are you a human being or a god or an asura? — Thus he asked. For a while the man did not speak, but finally he said: as for me, I am King Vikramāditya. — After these words he made his legs and arms and all his limbs sprout forth, and presented himself to them in a most beautiful shape.

The king and his companions, the ministers, were highly

delighted and said: Oh Vikramāditya, you must forgive the  
10<sup>a</sup> former offences; I did not know you. Now it has been my  
good fortune to obtain you as my son-in-law. — And he  
sent for an excellent horse, brought many sorts of silken  
garments, had him clad in them, made him mount his  
horse, arranged a great procession, caused musical instru-  
ments to be played, and when they had looked on for  
a short space of time, he made them enter, conducted  
them into the royal palace and let them enjoy their happi-  
ness. Then the king, her father, said to his daughter: Oh  
daughter, you have had the good fortune to obtain a hus-  
band like King Vikramāditya, but I have not known it. —  
And he provided many amusements for her and made her  
happy.

Later on he collected many articles, ornaments and  
many garments; gave them to her and sent her with his  
son-in-law to the kingdom of the latter. Having reached  
his kingdom, he went into the royal palace, and when he  
held a meeting with his ministers, one of them said: Oh  
great king, have you come? — And they paid their respects  
to the king. Then the king inquired into everything and  
said to the brahman: you are able, indeed. — But the  
brahman said: Oh great king, from the day you entrusted  
the kingdom to me and went away, from that very day  
I lost my health; my luck has deserted me; my body  
has no more its splendid appearance. I do not want your  
kingdom. Take it back! Discharge me! — Thus said the  
brahman to the king. On hearing these words, the king  
discharged the brahman. —

Oh king, listen! don't ascend the throne of such a king.  
— After these words one of the statuettes flew away.

4. Story of the Third Statuette: The Flower, which restores Youth.

Thereupon once more a statuette said: oh great King Bhojadeva, do not ascend this throne without having listened to my words. — And it told a story<sup>1</sup> from the old times, one it had once heard. —

King Vikramāditya understood the language of birds. One day when the king and queen were holding an assembly, a male and female sparrow came and alighted there. The female sparrow said<sup>2</sup>: Oh husband, listen. We have grown old. I have heard that when one puts on the flower bahukusumāvati<sup>3</sup>, hands and feet will become like new<sup>4</sup>. Would it not be possible to become as young as twelve<sup>5</sup> years on such an occasion? — As she said this, Vikramāditya smiled<sup>6</sup>. As he smiled, the queen asked: Oh husband and lord, I have become very curious; you certainly must tell me the reason without telling a lie. — Thus she asked; but the king said nothing. Again the queen said: Oh great king, if you love me, you will tell me the explanation; if you do not love me, what shall I say<sup>7</sup>? — Thus the queen entreated the king and at a loss what to do he sat for awhile in silence, but then he said: Oh my beloved wife, listen! The female sparrow spoke as follows: Oh husband, you and I have grown old. Now we have become old enough; tel us go to the ocean, put on the flower bahukusumāvati and become as young as sixteen years; and then live in happiness. — On hearing these pestering words, I laughed. — Thus he spoke.

On hearing these words from her husband the king, the queen<sup>8</sup> said: Oh great king, if it be so, you shall let me put on such a flower. — Thus she spoke; but the king re-

joined: Oh wife, I merely repeated something that had been said. Where shall I obtain it? Where is it to be seen; who knows anything about it? Nobody has the courage and energy. To whom is it accessible? It is to be found<sup>1</sup> at the extreme end of the world, in the land of the ogres. — Thus the king spoke. But the queen persisted: Oh great king, it is a strength and courage like that of a mere bird, a sparrow. Your name being Vikramāditya, what courage have you? It is not even that of a sparrow! — Thus she reproached him, and continued: you must make every effort to enable me to put on this flower. — As she thus insisted upon it, threatening to die, the king was at a loss what to do, and was in such a state of misery that for three days he did not appear in public. As he did not appear in public, all his attendants were in suspense, and from grief did not know how to act.

Seeing that things could not go on in this way, the very wise and sensible Vikramakeśarin asked the minister: Oh minister, what are the troubles of my father? Ask him! —

**11<sup>a</sup>** At these words the minister tried to encourage the king and said: Oh great king, what a paradoxy! Having become so awe-inspiring a king as you, do you think it strong-minded to become such a fool? What does it mean, what has happened? You must tell me. — Thus he asked trying to encourage him in every way. The king replied: Oh minister, you do not understand my troubles. What shall I say? My wife demands, that I shall enable her to put on the flower bahukusumāvati. And she obstinately repeats it. Therefore I am in trouble, seeing that I do not know how to act. — Having learnt these circumstances, the minister said to Vikramakeśarin: something is going on here that is very inopportune. Your stepmother<sup>2</sup> insists upon having the

flower bahukusumāvati put on, and therefore the king is in trouble. He has told me so. — Vikramakeśarin said: Oh minister, where may this flower be? I will go and obtain it. Take me to my father. — Thus he spoke.

Then Vikramakeśarin went to his father saying: Oh father, I will go and get it, give me leave! — Upon this his father remonstrated: Oh Vikramakeśarin, you are a boy; how should you be able to obtain it for us. It is not on this soil; it is on the coast of the ocean. In what way are you going to get it? — But Vikramakeśarin rejoined: nevertheless I will go; father, give me leave. — The king said: Oh my son, Vikramakeśarin, take with you your elder<sup>1</sup> brother, the son of your stepmother. — With these words the king gave him leave and dismissed him, bidding him look about him on the way. Then he left him and afterwards the two brothers took with them arrows, bows, various kinds of swords, and provisions, and set out in search of the flower bahukusumāvati.

When they reached a large, impenetrable wood and came to a cross-roads, Vikramakeśarin said: Oh brother, we had better not travel together, let us go each his own way<sup>2</sup>. He who comes back here first after finding the flower bahukusumāvati, shall wait at this cross-roads. — Thus agreed, they continued their journey. Then — in a large impenetrable wood, in a very dismal place, nobody is met with, not even the song of birds is to be heard. Coming into such a wood, Vikramekeśarin<sup>3</sup> thought, while he was trembling with fear: what shall I do now? I don't know the different kinds **11<sup>b</sup>** of flowers. — And he traversed many mountains, gathered all kinds of flowers, bundled them up and settled down at the cross-roads.

When the elder brother had entered the impenetrable

forest, and had come to the dreadful place and was trembling with fear, an ogress appeared and said to him: Oh noble man, you are my beloved son; listen to my words for a moment. Take down for me a corpse which hangs in such-and-such a tree<sup>1</sup>. — To this the prince replied: Oh woman, who are you? Are you a god or a human being or an ogre? I don't know who you are. — To these questions of the prince the woman replied: Oh man, as for me, I am an ogress, Bhīṣaṇa<sup>2</sup> by name. — The king said: Oh woman, why are you staying here? You have the power to fly; off with you! — Thus he spoke; and when the ogress full of fear was on the point of flying off, he drew his sword, aimed a blow at her leg, and she vanished leaving behind her shoes of swiftness<sup>3</sup>. The king possessed himself of the shoes of swiftness and went on. Then he reflected: through the power of the shoes of swiftness she could fly. Now with these shoes I will start and cross the ocean flying. — In great glee he left this place and went from one impenetrable wood into another.

Now he came near a certain town, called Bhojapuri. When he entered it and looked round, (somebody)<sup>4</sup> was weeping on account of a public disaster. The king asked: why are you weeping? What ails you? — The woman replied: who are you? — To this question the king replied: I am a stranger. — Thus he spoke. The woman further said: Oh stranger, listen. I will relate the circumstances of our misfortune. There is an ogre<sup>5</sup> living in this wood. Every day the town has to cook the rice of one granary and send to this ogre for food, together with five buffaloes and one human being<sup>6</sup>, all of which has to be given to him by turns. The person who has to go there when his turn comes<sup>7</sup>, does not come  
**12<sup>a</sup>** back; the ogre eats him. In this manner some person must be given in due order every day. Today it is our turn to go there;

therefore I am in tears. — When she had said this, the noble man said: Oh women, is it not possible for somebody else to take your turn and go? What about it? — The woman replied: who will go to his death? — The king said: if it can be done, I will go!

Now when night had come, an official of the town arrived. He came to fetch the person whose turn it was to go. The prince seized all his swords and went as a substitute. On reaching the ogre's place, he sent back all others and remained there alone. Then in the night the ogre appeared. He called out angrily: Oh most wicked human being, where are you today? I am very hungry; today I will eat you. — To this the king replied: Oh most wicked ogre, you have killed many animals and human beings, and eaten them all. You most wicked ogre, unless you fight with me, you shall not eat these things. — At these words the ogre flew into a passion and when in a great rage he started up and made ready to fight, the king drew his sword and exclaimed: oh most wicked ogre, I will kill you. Call upon whom you want to call upon! — When he said so the ogre became furious, rushed upon him and a great struggle arose. Then the king, in his wrath, smote him with his sword and killed him.

After that he returned and went to his landlady<sup>1</sup>. — I have slain the ogre, he told her. The woman was greatly surprised and kept on saying: Oh lord, may fortune favour you(?)<sup>2</sup>. — Then this woman, his landlady, went to the king of this town and reported humbly: Oh king, I am come to relate a very wonderful story. Good fortune will reign in your country; it is no longer necessary to go by turns to the ogre. A noble man has killed him; one who is staying in my house. — When she had told him this, the

king of the town said: is it true? Bring him home! — and he sent for the prince. When he was brought and he beheld him, he rejoiced and gave him high rewards. The king of  
**12<sup>b</sup>** this town gave him his own daughter. Then after the lapse of four, eight days the king, the young Vikramakeśarin said to his wife: Oh young queen, I had set out to obtain the flower bahukusumāvati, as my father was in trouble. Now I must depart; give me leave! — and he added: shall I be able to force my way through difficult tracts and fetch this flower? — To this question the young queen replied: Oh husband and lord, you have the courage and energy, go! Only you must come here on your way back. — With these words she let him go. And the king departed.

There is a certain city, called Mahānagara. This city the king entered and placed himself below the king's palace. At that moment the king's daughter of this town came to the window to look down. At sight of the prince, the thought struck her: what a handsome, excellent man; could I obtain such a husband, I should be very happy. — Thus she spoke, and while she was looking, the eyes of the prince met the eyes of the queen. Then the young queen said to her friend: bring this man to me whoever he may be. — With these words she sent her along. She went and addressed the king: Oh noble man, our queen sends for you; come! — With these words she took him with her and brought him into the queen's presence. And she said to him: Oh noble man, at sight of you I fell in love with you. I have made up my mind to make you my husband. Out of mutual love (let us become husband and wife. — When she had said this)<sup>1</sup> they became husband and wife and had their constant dwelling-place in a room without anybody being aware of it.



One day when the queen's face was not bright, the prince asked her: Oh princess, today your face is not bright. What ails you? — To this the queen replied: Oh great king, my dear, my father has to pay tribute to another king. Today he will come to receive it; therefore I am unhappy. — On hearing these words the prince said: Oh princess, fetch your father, I want an interview with him. — The princess went to her father and said: Oh venerable father, an excellent person has come to me; he wants an interview with you, he asserts. — Grant him this interview. — When she had said this, the king had an interview with this noble man. The king asked: Oh noble man, who are you? Whence do you come? What is your name? Why do you want an interview with me? — To these questions the prince replied: Oh great king, I am Vikramakeśarin, the eldest son of King Vikramāditya, — and after mutually giving and receiving solemn assurances, they entered upon a confidential conversation<sup>1</sup>.

13<sup>a</sup>

And the king began: Oh Vikramakeśarin, why! what shall I say? At present I am in a very awkward position. How shall I act? — To this question Vikramakeśarin replied: Oh great king, tell me to what the awkwardness of your position is due; I will help you as best I can. — The king said: every year I have to pay tribute to the king of another country; and now the stipulated day has come. If I fail to pay him the tribute, he will come to make war. Now shall you and I how come to an understanding? — To this Vikramakeśarin replied: Oh great king, why pay tribute? It is not necessary to pay. Can you not make war? Being born a king, do you suffer yourself to be oppressed by another king? If it can be done, defeat him and drive him out; if it can not be done — if we are to lose, let us lose. — After

speaking thus, he assembled large armies, called together warriors on horseback, on elephants, and on foot, and all the chieftains; and he made ready every kind of weapon for cutting and throwing. When this was done, the king of the **13<sup>b</sup>** other country sent messengers: Oh great king, such is the order of our king: he has sent us to receive the tribute as usual. Give it! Unless you give it, he will wage war. — While they were thus threatening him, Vikramakeśarin entered quickly and exclaimed: what words are you speaking? These words don't make sense; be gone! If your king is of genuine stock, let him come to make war. Provided we have the courage of a kṣatriya, we shall win the war. In that case, why be afraid, why pay? — Thus Vikramakeśarin addressed them and sent them away. After receiving this answer, the men who had come as messengers, returned home. On their return they related all that had happened.

Then a violent wrath arose in the hearth of this king, he said: yes, so be it! — and after making a proclamation by the beating of drums<sup>1</sup> throughout the country, he called together the chieftains, the ministers, the whole population of the town, and the whole army, made ready all requisite weapons for throwing and cutting, had elephants and horses mounted<sup>2</sup>, and, followed by his army of foot-soldiers he thereafter marched out with overwhelming forces, and took the field with the intention of delivering a great battle. — As long as he had not yet reached the neighbourhood of the town, Vikramakeśarin kept quiet, but as soon as he came near the town, he mounted his horse, sallied forth followed by his army and delivered a great battle. He killed many men, defeated that king and drove him out. Then they made an treaty: you shall pay us as much

tribute, as you have hitherto received. — This they agreed upon. Then a procession was arranged in honour of Vikramakeśarin, and he was thus conducted into the royal palace. Then the king's daughter was given him for a wife, and he lived henceforth in happiness.

Now when four, eight days had passed, the prince said: Oh princess, if I always dwelt near you, my object will not be achieved. I have removed the troubles and difficulties of your father, but I am not able to remove the troubles of my own father. I had come here to go for the flower bahukusumāvatī; now I will depart. — To this the queen replied: where will you obtain the flower bahukusumāvatī? it is accessible to nobody. How will you manage to cross the deep ocean? But you are indeed a man of great courage and energy. Go! Only you must come to me on your way back. — With these words she gave him leave and let him go.

Then he came to a town, called Jambudvīpa. He entered it and took up his abode below the king's palace. While **14<sup>a</sup>** he was dwelling in a very beautiful pavillon, there arose a great wailing in the whole kingdom. A grave disaster had befallen it. Then Vikramakeśarin wondered and said: Oh chieftains of the town, what ails this country, why do people weep? — To this a certain woman replied: the daughter of the king of this country has died, and now her body cannot be burnt. It has to be left in a wood south of the town. There an ogre has appeared and he will come to eat her. For the town this is a great calamity; for this reason: the inhabitants are terrified at the danger of being pursued and eaten by the ogre, when they go to bathe. — This the woman told Vikramakeśarin. Having learnt these facts, Vikramakeśarin moved along by means of the shoes of

swiftness he had taken before from the ogress, seized his sword, and settled down underneath a tree, keeping continual watch.

Now they carried the dead body of the princess to this place. They halted in the cemetery to the south of the town, performed the necessary rites and left her there. Then the ogre appeared as usual. He came flying, and shouting with a loud voice and stopped before the dead body. Then he snatched up the sheet and looked, stripped her of all her clothes and called her to life by fanning her with a Gaṅgā yak-tail<sup>1</sup>, and scrutinized her. And then he killed her again by fanning her with a Yamunā yak-tail. When after that the ogre was about to devour her, Vikramakeśarin in a great rage aimed a blow at him with his sword. And the ogre was frightened, left both yak-tails behind him and escaped. Then King Vikramakeśarin stripped the princess of all her clothes, and when he fanned her with the Gaṅgā yak-tail, she came to life in just the same way; and then he again killed her by fanning her with the Yamunā yak-tail. Then he covered her up with the sheet and sat down a little way off in silence.

At dawn the king sent someone to investigate; and when the officials on looking round everywhere came to look at the place where the queen had been put, they caught sight of the noble man and said to him: Oh noble man, for what purpose do you dwell in so dangerous a place? — To this question the noble man replied: Oh officials, I have killed the ogre; so that there will be no danger for you either in this or in other existences. Now go (and enquire) whether this beautiful one will be given to me, if I can restore her  
**14<sup>b</sup>** to life. — With these words he sent away.

The messengers he had sent went to the king and said:

Oh great king, we have just now heard of a most astonishing occurrence. A noble man who dwells in the southern cemetery informed us that he had killed our enemy, the ogre. Now he is sending us, that we should go and enquire whether the dead princess would be given to him if he could restore her to life. We must bring back an answer. What answer shall we give? — Thus they asked. The king was highly delighted and said: certainly she will be given to him. Let him take her; — and full of joy they went to carry this answer to the prince. Meanwhile the noble man had restored the princess to life and had had a pleasant talk with her. The moment he had killed her again by fanning her with the Yamunā yak-tail, the officials appeared brought him the answer and said: Oh noble man, the king's answer is: take her! — When they had said this, the noble man fanned her with the Gaṅgā yak-tail and restored her to life. Then many people came, formed a procession, and conducted them into the town; and then the queen's marriage was celebrated with gaiety, and they lived in happiness.

Four, eight days later Vikramakeśarin said to his wife: I have given you back to life, you who were dead. But I had come here on my father's behalf. Now I must go on a commission regarding the flower bahukusumāvātī. — To this the princess replied: Oh husband, how can I give up such a husband who has saved my life. You cannot in honour desert me. If you have to go away from me, take back my life as it was before. — Thus she entreated him tearfully. Then the king said: Oh princess, as matters stand thus. I will come here on my way back, and take you with me to my country. — Having talked her over in this way, he left her, and went on his commission regarding the flower bahukusumāvātī.

When he reached a large impenetrable wood, the ocean came in sight. This ocean had no limit either on the one or on the other side. Then he took the shoes of swiftmess, set them in motion and flying along, his look fixed on the other side of the ocean, he landed on the opposite shore. There he came to a garden, the abode of the flower bahukusumāvati. Then Bahukusumāvati<sup>1</sup> came out of the garden **15<sup>a</sup>** and said: Oh noble man, who are you? Why do you come here? Oh human being, it is a marvel how you have reached this place. Who has shown you the way hither? Who are you? Whence do you come? — The king replied: Oh fair one, hear me. I am the son of King Vikramāditya of Jambudvīpa. I have come to get the flower bahukusuma, because my stepmother insisted upon it. — Bahukusumāvati said: Oh prince, I am the flower bahukusuma, — and she gave him two flowers to take with him, and added: Oh human being, be gone, be gone! This is the abode of the ogres. In this garden Indra has placed an ogre as a guardian<sup>2</sup>. I am an apsaras. — To this the prince replied: Oh Kusumāvati, I have no wife, let us marry. — Bahukusumāvati laughed with joy and said: if it is to be so, put your trust in me, — and after putting their trust in each other, they continually enjoyed their love in happiness.

One day the ogre asked: Oh Kusumāvati, to-night it smells of a human being<sup>3</sup>. Who has come here? — To this Kusumāvati replied: oh grand-father, who would come across so deep an ocean? No one is here. — Then she said to the king: Oh king, the ogre maintains that it smells of a human being, and is going to investigate; let us escape. — Having agreed, they escaped; and the moment they came to the impenetrable wood after crossing to this side of the ocean, the king remembered his former queen, and went

to her house together with Kusumāvati. The young queen bowed down before the lotus-like feet of the king and made him enter. She placed before him much water and sweetmeat, doing the honours of the house, and then they sat talking about the past.

Four, eight days later the king said: it is a long time since I set out on my father's behalf. I wonder how my father fares. — With these words he asked leave of the princess. — She said: Oh husband, saver of my life; you who restored me to life when I was dead; if you are going, why not take me with you? — When she had said this, the three of them left together. Taking with them many objects, they left together.

When these three came to a large city and, recalling the former affair, had entered it, they<sup>1</sup> remembered the former wife and went to her house to inquire for her. Then the wife asked: Oh husband, are you there? Come in! — And she had his feet washed, bowed down before his lotus-like feet, took him upstairs, gave him many pleasures and they lived in joy. **15<sup>b</sup>**

Four, eight days later the king said: Oh wife, I cannot stay on in this way. I had come here at my father's request. I wonder how my father fares. — When with these words he was going to take leave of her and part with her, the queen said: Oh husband and lord, I have pinned my faith to you; you must take me with you. — When she had said this, the four of them went away together. Then when on their way they came to the town Bhojapurī, the prince remembered his former wife, entered the town, went to her house, and said: Oh wife, how do you fare? — Thus he greeted her; and while they were living in joy and happiness, King Vikramakeśarin said: my dear, I cannot live on in this way.

I wonder how my father fares. — As he rose with these words, the princess said: Oh husband and lord, master of my life, where shall I go, where shall I stay, after you have gone? — With these words she collected all her property and said: Oh husband and lord, I have pinned my faith to you; I will accompany you. — Thus she spoke and they set out together the five of them.

Now when they had decided to take a rest on the road, and the five of them had settled down together, the king said: Oh wives, now we have become one body through mutual trust. Should it happen that I should die now, where and at whatever place it may be, you can restore me to life by fanning me with this Gaṅgā yak-tail. — Thus he informed his wives. — When you fan with this Yamunā yak-tail, a living being dies. In a case of the utmost necessity, you can fly, moving along by means of these shoes of swiftness. — In this manner he told them everything.

The next day, when these five were travelling along, they came to the cross-roads, the meeting place the prince and his younger<sup>1</sup> brother had agreed on; and then they met with his younger brother. When they were sitting together with his brother, the latter said: Oh elder brother, you have not been after the flower bahukusuma, the object of your father; you have been on the look-out for wives. How many wives have you with you? — To this question the elder brother replied: oh brother, I have been away on my father's behalf; you may call it the truth or you may call it a lie. But what about you? — To this he replied: **16<sup>a</sup>** do you see what I have here? — and he showed him many different kinds of flowers. The elder brother clapped his hands and laughed: well, that beats all! Oh brother, these are not the flower bahukusuma. Do you see this?



This is not the flower bahukusuma. Do you see this? And he showed him unmistakably what was called the flower bahukusuma. Then the younger brother reflected: how strange. With what countenance shall I look into the face of my father? — and he was embarrassed. And he hatched sinister plots and resolved: tonight, when all are asleep<sup>1</sup>, I will kill my brother, possess myself of his flower and return home. Then I shall gain praise and reward from my father. — In such thoughts he kept awake, and when night had come, his elder brother fell asleep. As soon as the four wives, too, had fallen asleep, he stabbed his elder brother with a dagger and killed him. And in the dead of night he seized the flower bahukusuma and escaped.

In the morning one of the princesses called out: Oh queens, get up, get up! — When she had aroused them in this way and they looked round, they saw their husband dead and burst into tears and lamentations. Then Kusumāvati said: be quiet! don't cry! Haven't we got a remedy? We can restore him to life by fanning him with the Gaṅgā yak-tail; — and she fanned him with the Gaṅgā yak-tail and restored him to life. After making the necessary arrangements, they left this place and, travelling from resting place to resting place, they came to their country; and the king, the subjects, the chieftains, in a word everybody gathered and sallied forth to welcome them<sup>2</sup>. Then a large procession was formed and thus the prince entered his residence and paid reverence to the feet at his father. Then his father said: May you prosper! Oh Vikramakeśarin, you that had pledged yourself to go to obtain the flower bahukusuma, you have gone to get wives for yourself. May fortune favour you. — Thus he spoke, and Vikramakeśarin was in a state of deep misery.

Then their father gave ample rewards to the younger brother, (saying to Vikramakeśarin): your younger brother has relieved me by bringing the flower bahukusuma. You did not go for my sake, you went to obtain wives for yourself. There is nobody like your brother to be called my son. — As he said so, Vikramakeśarin felt miserable, but as soon as the king said: I will make your younger brother  
**16<sup>b</sup>** king, — Vikramakeśarin rejoined: Oh you credulous father, who was it who fetched the flower my younger brother brought you? After suffering such great distress, after crossing to the other shore of the great ocean, and taking it away from the ogre, I showed it to my brother. Then he said: Oh brother, you have not gone at your father's bidding to obtain the flower bahukusuma, you have done so to obtain wives. — When he said this, then it was that I showed him the flower bahukusuma and said: is it not this flower? — Then the features of my brother darkened, and in the night he killed me in a large wood, possessed himself of the flower I had carried with me, and escaped under the cover of night. But I had taught my wives a charm for resuscitation. By means of this charm they revived me and saved my life and then we came back hither. Now the flower my brother has brought, is a withered flower, having been carried the way of one month; but I have uprooted the whole tree and taken it with me. Gather flowers and put them on your body as many as you like. — Thus he said to his father.

Then his father, the king, was greatly amazed and said: how astonishing it is what you are telling me! How can a person who has been dead, come to life again? To obtain but one flower is difficult; are you trying to fool me telling me you have taken with you the entire tree? — Vikramakeśarin

replied: Oh father, if it be possible, (do) what is right; if not, banish me from your kingdom. — Then the father said: Oh my eldest son Vikramakeśarin, if it is possible, my kingdom is yours; if not, shame on you!

Now Vikramakeśarin took Bahukusumāvati to a solitary place, covered her with a white sheet and dealt her a blow with a golden rod<sup>1</sup>; and then he summoned his father, stepmother, and younger brother, and said: Oh father<sup>2</sup>, — lifted the white sheet and exhibited her. He exhibited her after having made her blossom in such a way as to become white with flowers of divine fragrance. Gathering at pleasure they put them on, full of joy. Then his father, the king said: Oh son, may fortune favour your! In truth, a son such as you are does not exist. Henceforth the kingdom, the treasures, every piece of property that may exist, belongs to you. — With these words he proclaimed Vikramakeśarin king, and they lived in perfect happiness. The younger brother Padma-<sup>17<sup>a</sup></sup> keśarin fared badly. —

— Oh king Bhojadeva, listen: if you possess such courage and energy, you may ascend this throne. — After these words one of the statuettes flew away.

##### 5. Story of the Fourth Statuette: A Solomonic Judgment.

Again a statuette said: Oh King Bhojadeva, listen<sup>3</sup>! —

Vikramāditya's son, the prince Padmakeśarin, said to his father: Oh venerable father, you shall decide this case<sup>4</sup>. If you decide in an unambiguous way, you are just, but if you decide it in no unambiguous way, you will be tainted with a great sin. — Thus he advised<sup>5</sup> his father. As the prince in spite of this advice did not hear of the case, he thought: why should I remain here? — and he went abroad.

When the prince had lived in foreign countries for a long time, one day he came to think of whether his father decided his cases in such a way or not. And he returned to his country and went to watch how his father managed. He stayed in the shop of a merchant and thus one day passed. When it was getting dark, the merchant shut up his shop<sup>1</sup> and said: your lordship, come with me to my house, and he took him along, showed him into his house and gave him food. Then they retired to rest.

The merchant had two wives, one of them had her room upstairs, the other downstairs. Since on that day it was the turn of her that dwelt upstairs, the merchant slept upstairs. On that occasion the husband of another woman visited the wife who slept downstairs, being her lover. The woman opened the door and admitted him. Then the lover who came in great haste kicked a child who was sleeping<sup>2</sup> there, and it died. Meanwhile enjoyment of love took place. When they had finished and looked round, they saw that the child was dead, and the lover said: Oh you wicked woman, ought you not to have said something. Now I am tainted with the sin of murdering a child. What shall I do now? — Seeing he was thus in dismay, the woman said: Oh lord, you need not in any way be dismayed; sit down comfortably; and they were happy together.

In the morning the lover returned home after instructing the woman to take the necessary precautions. Then she cleaned the face of the dead boy, dressed his hair beautifully with a comb, swathed<sup>3</sup> him, made him dainty with oil,—?—<sup>4</sup>, and then she went to draw water. On her return she called out to the boy: Oh son, mother has come, don't cry! — Chiding him thus she put the jug to the ground and

entered; and then she cried out: alas! my son! Who has killed my child? Who has come here to kill my boy? I had just now swathed him. — So saying she burst into tears and uttered insulting words: Oh you wicked co-wife! You have killed my son! Would it be a loss<sup>1</sup> if you would now run away(?). — Thus did she speak. The elder co-wife returned: Oh you wicked woman, why should I kill him! Is not your son my son, is not my son your son? — So saying she burst into tears. Then the merchant said: is not her son your son, is not your son her son? Oh you wicked woman, how shall I act now? — and he continued: is it not so that I have committed to your care my household affairs and all my property? If things are going to take this turn, all my property will be squandered. — Thus he spoke and was sorely grieved.

Then the younger co-wife said: we cannot continue in this way, — and she went to the king's assembly-hall; she went there with the intention of obtaining a decision. And going before the judge<sup>2</sup> she said: Oh president of the court, Oh councillors! Hear my cause, I pray you. — So she began with deference, (and continued): Oh councillors, last night it was the turn of the first wife to have our husband with her. Early this morning I had the face of my son rubbed, dressed his hair and swathed him, and then I went to draw water. On my return my son was dead. It is she that has killed him, nobody else; the first wife has killed him, that is obvious. You must question her. — After hearing this statement they showed her into a separate room; and then they summoned her elder co-wife and questioned her: Oh woman, is it true that you have killed this boy; what about it? — The woman replied: Oh officials and councillors, god

and my righteousness know whether I have killed this boy.  
 18<sup>a</sup> Is not her son my son, is not my son her son? — After saying this she sat down apart.

Then the court summoned the younger co-wife and said: Oh woman, we have come to a decision. We have heard your statement; if you dare walk round the court three times without your clothes on — if you dare do this, your cause is just, if you dare not, your cause is not just. — The woman replied: be that as it may, I dare. — She stood there saying this. They showed her into a separate room, called the elder one and said: Oh woman, your cause has been decided upon. If you dare take off your clothes and walk three times round the court, you have won, if you dare not, you have lost. Your younger co-wife has just now told us that she dared. — The elder wife replied: Oh counsellors, can a decision be arrived at only in this way, can't it be done otherwise? Might it not be practicable to walk upon ploughshares(?), to mix oil or ghee(?), or to dive into water<sup>1</sup>? Only, when you bid me to do such a thing, I dare not. Act at your discretion. — Thus she spoke. The court then fetched the younger co-wife and said: Oh woman, if you dare, it must be done now! — At these words she took off her outer garment, bodice and girdle, but when she was in the act of pulling at the edge of her lower garment, the counsellors said: Oh you wicked, shameless woman, have you no sense of shame? You need not take off your lower garment; we have seen that you are in earnest. Your cause is no just cause; yours it not a righteous mind. — When they had spoken thus, they summoned the merchant and said: Oh merchant, you shall divorce this shameless woman, this mendacious wife. — Thus informed he divorced her.

At this time an ascetic who had been staying in the mer-

chant's house, went to the assembly-hall and standing before his father said: Oh venerable father, you have decided justly. May fortune favour you, father. The truth is that the lover of the merchant's younger wife killed the boy by kicking him. A most wicked woman as she is, she is such a one as, having herself committed or crime, lays it to the charge of her elder co-wife! — Oh father, do you recognize me or not? I am your son Padmakeśarin; I had come to watch your manner of proceeding. — As he said so, the father looked into his son's face, and King Vikramāditya was delighted. Thereon the merchant took his elder wife with him and went home; the king conducted his son Padmakeśarin to his house, and they lived in happiness. — 18<sup>b</sup>

— You must not ascend the throne of such a king, — with these words one of the statuettes flew away.

#### 6. Story of the Fifth Statuette: The Gardener who became a King.

Again a statue said: Oh king Bhojadeva, listen to a story of mine. —

There was a certain city, the name of this city was Semantakapurī<sup>1</sup>. In this town there was a gardener<sup>2</sup> who was addicted to drinking. This gardener said to the king: Oh great king, flowers have been stolen from our garden, what shall I do? — The king replied: Oh gardener, inquire into it. If you catch (the thief), act at your discretion. — Having put him up to this, he dismissed him. The gardener went away in a rage. Seeing it, the king laughed.

When night had come, the king said to the minister: Oh minister Buddhivara, let us both go today and see how the gardener gets on; — and both, king and minister, went there. While they were watching cautiously, the gardener

fancied that the thief had come, seized an arrow and discharged it. It hit the king in the heart and he died. When the gardener came running up and saw at a glance the king lying dead, he ran away. The minister called him and put him right: oh gardener, speak of it to nobody. How shall we proceed now? He had to fall into your hands; you are not to blame for it; it was his own fault, that he came here. From this day I will make you king. — Thus he instructed him and leaving the dead king lying there, he took the gardener to his house, went to the queen and said: Oh queen, if you wish to remain queen, hear what I say.

19<sup>a</sup> Our king died yesterday; — and the minister related to the queen all that had been said to the gardener: Oh great queen, when he told that he had grown a flower for the king, and that this flower had been stolen, the king said: if you catch the thief, kill him! — Putting him up to this the king sent him away. Then the king took me with him and went there to watch. The gardener thought, that the thief had come, shot him with an arrow and killed him. — Now this gardener must be made king. — Thus he informed the queen. She replied: Oh minister, you may do what is best. — The minister said: as for my motive, I act thus to save the country. — After this discourse, he concealed the gardener in a room. He did it, taking care that nobody was present.

When in this way one, two, three, four, eight months had passed, the people assembled and said: oh minister, how comes it that we can never meet our king? Why is it so; what has happened? There is nowhere we can speak of our successes and our misfortunes. — Thus people grumbled. Then the minister said to them: Oh people, hear me! Our king is not well, he does not go out. But now he



will appear, so soon as he has chosen an auspicious day. — Thus he reassured them and sent them away. Now one day when the king had chosen an auspicious day, he called together his subjects and appeared in public. The minister had instructed him in every way, having told him the names of the chieftains of the villages, saying: he has this name, he has that name. — Then people said: this king resembles the gardener. — Thus they argued<sup>1</sup>; some saying: it is the gardener, others saying: it is not the gardener, it is the king. — Then all the while people were arguing in this way, the gardener reigned for a long time.

One day the gardener said: Oh minister, why don't you pay me respect? If you pay me respect, you may stay in my country, if not, you cannot stay. — With those words he banished him. The minister went away in sore distress. When roaming about(?) he came to the coast of the ocean, he saw in the great ocean very beautiful and fragrant campaka-flowers. He got hold of them, took one flower and carried it to the king, that he might again become minister. The king accepted it and put it on, thinking it a very wonderful flower. Hardly had he put it on, when he became young<sup>2</sup>. Then the queen said: Oh king, you have become so young; I am so old. Send out someone to procure for me such a flower as you have put on, that I may become like you. — Thus she spoke to the king. Then he sent for the minister and said to him: Oh minister, you shall procure a flower like the one you brought me. — At these words, he set out in a very miserable state to obtain a flower.

While the minister was travelling along to obtain the flower, he said<sup>3</sup>: how strange, how amazing! The king I myself have created, has made me his servant. What abysmal misery! — While he was going along in such

thoughts, a mountain came in sight. Near this mountain was a lake; in this lake was (a temple of) Mahādeva. In front of it was a trident made of iron. To this trident the gardener clung of his own free will, tossing about(?). When the minister saw him clinging there in such a way that his belly rubbed<sup>1</sup> against the trident, he was greatly surprised, and he looked at him for a while, considering how the gardener had come to be there. At that moment someone called out from the sky: Oh minister, hear my words! — He asked: Ho! Who are you? — Then Mahādeva said: I am Mahādeva. Why have you come here? Hear my words. This gardener has become a king in the world, and as a reward for the austerities he has undergone for my sake, he has enjoyed the wife of a king. He is not a king by your making. Return home and pay respect to this gardener; then he will honour you. — Having heard him saying this, the minister thought it quite right and returned. He came with a campaka-flower.

Having reached home he went to the king and on meeting him, he said: Oh king, you are not a king by my making; **20<sup>a</sup>** — and he told all that had happened near the lake, circumambulated the king, bowed down before him, made a humble request and presented the flower. — The king said: oh minister, as you have before taken care of your country, do so henceforth. —

— Oh king Bhojadeva, listen. Don't ascend the throne of a king<sup>2</sup> who stands as the vanquisher in war of such a king<sup>3</sup>. — After these words one of the statuettes flew away.

7. Story of the Sixth Statuette: The Ankle-ornaments of the Ogress.

Again a statuette said: Oh king Bhojadeva, don't ascend this throne without listening to a story of mine. —

In a certain city King Vikramādityahad two wives; one a legitimate wife, one a concubine. One day the concubine said to the king, egging him on: Oh king, hear me! Your queen is going to poison you. — Egged on by her in this way, he grew angry and banished the queen. She said: Hari, Hari, there is no offence I might have committed. When shall I go, where shall I stay? — As she was thus at a loss where to turn, she went to the minister and wept. The minister said: Oh queen, don't return to your house, stay with me, — and he admitted her into his house. Then she said: Oh mother, Oh wife! Tell nobody that she is the queen. — Thus he warned them, and bade them give her something good to eat and to drink<sup>1</sup>.

Later when four, eight months had passed, dancers from Madhyadeśa came there to perform dances. At sight of a dancing-girl, who performed dances, the king fell ill tormented by desire.<sup>2</sup> Then he said to the minister: Oh minister, how am I to manage a certain affair? At sight of a dancing girl I fell passionately in love with her. You must see to it that I can have a meeting with this woman. — To this the minister replied: Oh great king, don't be in suspense as to this affair. Am not I your servant. I will take care that you can meet. — Thus he reassured him. Then the minister went home, called his wife Kamalāvati and said: oh Kamalāvati, adorn this queen well and dress her in fine garments. The king will come<sup>3</sup>. — Having thus instructed her, he himself went to the king. And he said to him: Oh **20<sup>b</sup>**

great king, come to-night to my house; — and the king was delighted.

Then the minister went back to his house and said: Oh queen, the king will come to-night. When he enters, say nothing; behave as he tells you to, and let him enjoy love-pleasure as much as he wants to. And then let him go. Remember the words he will utter; you shall answer him later on. — Thus he instructed her, went to the king and said: oh great king, don't speak about lighting a lamp, she might become ashamed. I have given her the necessary instructions. When you have come into her room, enjoy love-pleasure as much as you want and go away again. — Having in this way taught them their parts, he took the king with him and brought them together. When these two had enjoyed love-pleasure in manifold ways, the king went away again. And the minister noted down the year, the lunar mansion and the day.

Ten months later the king she carried under her belt was born. He was very beautiful at birth and endowed with the marks of perfection. On beholding the face of the prince, the minister was delighted. Then he assembled the astrologers to perform the ceremony of naming the child, and said to them: Oh astrologers, perform the ceremony of naming this grandson of mine; give him the name which is found in the śāstras. — Thus the minister said. When the astrologers had looked it up, they gazed at each other, being afraid of the king, if the boy were to be given the name of Vikramakeśarin, since he was not the king's son. On seeing them gaze at each other, the minister said: Oh astrologers, why are you afraid? Should the king punish anyone, he will punish me. — At these words the astrologers gave the child the name of Vikramakeśarin. There-

after the minister had the ceremony of food-giving performed and some time afterwards he sent the boy to acquire the art of reading. When he had learnt the art of love(?), he mastered the science of the śāstras, and was made a great scholar(?)<sup>1</sup>.

Now the boy reached maturity. Then the king said to the minister: Oh minister, you never bring your grandson to me. Why don't you bring him? Bring him, I bid you. — **21<sup>a</sup>** The minister replied: oh great king, am I not your servant? I will bring him on an auspicious day. — Thus he spoke, and on an auspicious day he took Vikramakeśarin with him and brought him to the king. On beholding Vikramakeśarin the king was greatly amazed, and asked: Oh minister, what is his name? — The minister replied: Oh king, his name is Vikramakeśarin. — On being told this the king thought: 'tis strange! He has named him after me. — And his surprise was great. Then he said: Oh Vikramakeśarin, you shall come to me every day, — and he gave him presents and dismissed him. From this very day he came daily.

One day the king said to Vikramakeśarin: Oh Vikramakeśarin, you must not leave, till I come. — Thus he bade him. Then three watches of the day passed, but still the king did not come out. Then the minister grew anxious and went there to look: Oh Vikramakeśarin, why don't you come home? — He replied: Oh grandfather, I cannot come, since<sup>2</sup> I have no order from the king, — and let him go again. Then when night came, he was still<sup>3</sup> there. Then in the first watch of the night there came from the east the sound of the weeping of an ogress. On hearing this weeping the king called out<sup>4</sup>: Oh doorkeeper, who is there? Who weeps there? Look into it! — As he said so, Vikramakeśarin replied: Oh king, I will go and look, — and he went off. And

when he had gone as far as one mile, he returned and stood at the same spot. Again, hearing the sound of weeping in the west, the king called out: Who is there? — Vikramakeśarin said: oh king, I shall go to look into it, — and he went along. Coming back he stood at the same spot. Again somebody wept in the north. On hearing this sound, the king called out, and Vikramakeśarin replied: I am here, — and he went to look. Coming back he stood at the same spot. Again hearing the sound of weeping in the south, the **21<sup>b</sup>** king called out: Who is there? — To this question Vikramakeśarin replied: I am here. — At these words the king became indignant and said: What is Vikramakeśarin? Four watches of the night have passed and he cannot bring back any answer! — When he said this, Vikramakeśarin became disconsolate, and he set out at a rate so as to cover a journey of six or seven days in one day.

Then a wood came in sight; inside it stood a very tall tree. In this tree hung a dead body<sup>1</sup>. Underneath the tree an ogress sat weeping. On seeing her, Vikramakeśarin said: oh you, who are you? Why do you sit here in tears? — The ogress replied: the corpse hanging there, is my husband. Take him down for me, I will have him committed to the fire. — At her bidding Vikramakeśarin took him down for her. Then while his hands and feet were numb with fatigue<sup>2</sup>, the female ogress tore up the flesh of the dead body; and then Vikramakeśarin realized, that she was an ogress, smote her with his sword and hit her in the right leg; and it was broken. The ogress escaped without her right leg.

Vikramakeśarin took an ornament which was on this leg and started on his way back. The following day he went to take his seat in the king's assembly-hall. And the

king asked: Oh Vikramakeśarin, who was it that wept yesterday? — No sooner had he said this, than Vikramakeśarin produced the ankle-ornament, he had stuck into his girdle, and laid it down before the king. On seeing this ornament, the king was greatly astonished; and said: Oh Vikramakeśarin, where have you got this ornament? — Then Vikramakeśarin told him all that had happened. — It is an ankle-ornament, I tore from an ogress yesterday, he said and went back to his house. Then the king gave the ankle-ornament to his concubine. And she said: Oh great king, what sort of object is this ankle-ornament? In the place where this ornament was, the other one will be, too. It must be matched with the other one. — At these words the king sent for Vikramakeśarin.

Now both Vikramakeśarin and the minister appeared and said: Oh great king, what do you command? — To this **22<sup>a</sup>** the king replied: Oh Vikramakeśarin, you must procure the fellow to this ankle-ornament. — Then the minister broke in: Oh king, hear my words, I pray you. I have not yet told you that this Vikramakeśarin is your son. This has come to pass in the following way: on the day the dancers performed dances, you were seized with desire on beholding a dancing-girl. Then you were pleased to give me the order to procure this dancing-girl. — When you bade me do this I fetched the queen and brought you together with her. It is written on this leaf; read it, I beg you. — And he related to him all that had happened and concluded: accept him as your son, I pray you; — and he handed over to him the prince Vikramakeśarin. Then the king said: Oh minister, you are a blessed minister; you have procured offspring for me that had no offspring. Henceforth accept the kingdom, the treasures, my property, all that exists. By my

good fortune there is offspring. — When they had spoken thus, Vikramakeśarin said: Oh father, I will set out in search of this ornament<sup>1</sup>; only you must give me a solemn promise; — and having bowed down before his father's feet, he departed. After his son's departure, the king wept.

Now when the prince had travelled far and wide, and had to traverse a large, wide forest, he came to a great country. The king of this country had an only daughter. This only daughter, Kṛṣṇāvatī, always worshipped at the venerable sanctuary of Mahādeva; and this princess pronounced a solemn wish: let me obtain Vikramakeśarin as my husband; — and therefore she worshipped every day. Once he was shown to her in a dream in the night. Then she princess said to her mother: Oh mother, I have worshipped at the sanctuary of Mahādeva; and now he has granted me a favour. Whoever comes<sup>2</sup> to this town today, wether he come from this or from a foreign country; Oh mother, to him you shall marry me. — This she said to her mother. She related to her father all that her daughter had said. The father sent someone to look out for this man.

Then while they were searching, the king's agent descried him sitting under the awning of a shop and said to him: 22<sup>b</sup> Oh noble man, who are you? that you must tell me truthfully. — Thus he questioned him in various ways. Then the prince replied: as for me, I am Vikramakeśarin. — The man who had gone on this commission took him to the king and said: Oh king, I bring this man whose name is Vikramakeśarin; receive him! — With these words he presented them to each other. Then the king said: Oh Vikramakeśarin, marry my daughter. — Vikramakeśarin objected: Oh king, I have not come here to marry; I have come on my father's behalf. How could I marry! — The



king said: Oh Vikramakeśarin, do but accept her as your wife. — With these words he gave her to him as his wife by force. After that, when they were sleeping in the same room, he neither spoke nor acted as one does to a wife. Four, eight days later the prince asked leave: Oh father, the object of my journey is not achieved. I must leave now, let me go! — Having asked leave in this way, he set out on his father's errand.

Now when he came to a difficult road, there was a very tall tree. Underneath this tree he spent the night. In this tree was the nest<sup>1</sup> of a bird. This bird had four young ones. These four young birds would go each in its direction<sup>2</sup> to the four quarters of the sky. One would go east, one west, one south, one north. The four of them would go every day; and every day they would come back. Their father would ask news of them. The one who had gone east, said: in the east King Vikramāditya weeps continually. He weeps and laments: alas! Vikramakeśarin! I don't see you with mine eyes. — This it told its father. The one who had gone west, said: the wife Vikramakeśarin has married keeps on saying: I shall die. Unless he comes within four days, I shall certainly die. — This it told its father. — Then **23<sup>a</sup>** the one who had gone south, said: in the south, on the coast of the ocean, sits an ogress weeping, grasping her foot and shedding streams of blood. She sits there lamenting with one foot missing. — The most wicked Vikramakeśarin has cut off one of my feet and carried it away, she keeps on crying. — This it told its father. Then the one who had gone north, said: Oh venerable father, hear my news. The man who is resting underneath this tree, has come here amid great hardships. — This it told its father<sup>3</sup>. Thereon the birds distributed fruits between themselves for eating, and they

allotted a share to this man, and went to give it to him. But the man did not accept his share; and said: Oh birds, as I am in trouble, why should I eat? — With these words he refused it. The birds said: Oh man, eat these fruits; we will render you assistance in your task as best we can. — Persuading him in this way, they made him eat the fruits and other food.

On the next day the man said humbly: Oh birds, you must carry into effect the help, you have made me hope for. You are like gods. I am the son of Vikramāditya. I am come here to put an end to my father's misery; you must render me assistance. — Thus he begged them with endless tears. The birds replied: Oh man, take this, — and they gave him a log of *manaḥkāmanā*-wood<sup>1</sup>. — When you put this wood next to your body, you will find yourself arrived at the place you think of going to. — With these words they gave it to him.

Then the man took leave of the birds and thought to himself: would that I were where the ogress is. — Going along in such thoughts he found himself arrived at the abode of the ogress. On seeing the ogress weeping, sitting at the top of a tree, he went up quickly, smote her with his sword and took away her ankle<sup>1</sup>-ornament. The ogress screamed and flew up into the air. Vikramakeśarin took the ornament and started on his return-journey.

Again Vikramakeśarin thought: would I were at the place of the princess I have married, — and going along in these thoughts, he found himself arrived at the town  
**23<sup>b</sup>** of the princess. On seeing that trouble had befallen this town, he asked the townspeople: Oh people, what has happened in this town? — To this the townspeople replied: well, unless you make haste, the princess will die. That is

the trouble which has befallen us. — On hearing this explanation he mad haste, and calling out: patience, patience! he went on till he came into the presence of the princess. On seeing her husband Vikramakeśarin coming along, the princess was highly delighted. He stayed there four days from this day. In the morning of the following day he said to his father<sup>1</sup>: Oh venerable father, my father is dying. Give me leave to depart. — Taking leave in this way, he took with him riches, carriages for elephants and horses, and the princess; and then he went to his own country.

On hearing the rumour of the arrival of the prince Vikramakeśarin, King Vikramāditya became glad, called together all his people, caused many kinds of musical instruments to be played, formed a great procession displaying the art of actresses, dancing-girls and attendants(?) and thus conducted him into the town. When Vikramakeśarin met with his father and the ministers, he paid reverence to his father and they greeted each other. And then the prince said: Oh father, please accept this ankle-ornament. — With these words he delivered the ornament to him, and related to him all that had happened, at the places he had been to. On seeing the ankle-ornament, his father rejoiced. Then he sent for the queen he had banished, and handed over to her the ornament; and he took away the ankle-ornament which was in the possession of his concubine, and this he likewise gave to her. Then he said to his concubine: Oh you most wicked woman, you were on the point of ruining my family by telling a lie. Yoy are not suited for this country. — Blaming her thus he banished her. And the whole kingdom, all his treasures he gave to his son Vikramakeśarin; and he committed him to the care of his legitimate wife with the words: your mind rejoices in governing

24<sup>a</sup> and ruling. — And he bestowed on the minister many towns and (other) presents. In this way king, queen, minister, and subjects lived in happiness. —

— Oh King Bhojadeva, you must not ascend the throne of such a king. — After these words one of the statuettes flew away.

#### 8. Story of the Seventh Statuette: The Four Jewels, the Gift of the Ocean.

Again a statuette said: Oh king Bhojadeva, listen to a story of mine<sup>1</sup>. Don't ascend this throne. I will tell you why not. —

To the ocean his friend Vikramāditya was a very affectionate and devoted friend. And he said: is there any person, who is willing to go and ask about my friend's health. To him I will give ample reward. Then a poor brahman said: Oh great king, I will go; — and when the king had given him many things and great wealth, he went there.

Standing on the shore of the ocean, the brahman said: Oh ocean, your honourable friend has sent me; receive his message! — It said nothing and the brahman was despondent. He said: my life is futile; the object I have come for, is not accomplished. How shall I go back? — As he said thus and was on the point of dying, the ocean was frightened and taking the shape of a human being, it came out of the water and said: Oh brahman, why have you come here? — The brahman replied: Oh ocean, your honourable friend send me to inquire about you health; are you faring well? You must be kind to me. — This message he delivered. After receiving it, the ocean said: Oh brahman, is my friend vigorous? Is his realm quite stable? Speak to him with my words and ask him these questions. On brahman, here

are four jewels; take them with you. — Thus he spoke and gave them to him. — The powers of these jewels are as follows; with the first to ask for food, with the second to ask for money, with the third to ask for clothes, with the fourth to ask for men. — With these words he handed them over to him.

Then the brahman took leave of the ocean, seized the four jewels and returned to his country. On reaching it he went to the king and said: Oh great king, please accept **24<sup>b</sup>** four jewels your friend the ocean has given me for you. — And he delivered them to the king. He said: Oh brahman; may fortune favour you! Take for yourself this one jewel; — and gave it to him. The brahman said: Oh great king, for me to accept this jewel it is necessary to take counsel with my wife and my sons before accepting it<sup>1</sup>. — And he went home with the four jewels, called together his family and said: Oh children, you<sup>2</sup> are fortunate; the king presents us with a jewel. As for which of the jewels to choose, if I am to say what I think, we have no food; I mean to choose that which grants food<sup>3</sup>. How shall we proceed? — Then his wife said: Oh husband, if I am to say what I think, I would choose that which grants clothes; it would render it possible to dress in a variety of garments. — Then the daughter-in-law said: Oh father, that is not the right thing. When food and clothes are at hand, what is the good of that? ornaments are wanting. To get ornaments, I would choose that which gives money. — Finally the son said: Oh father, that is not the right thing. I would choose the one which gives men. — In this way they could not agree. As they could not convince each other, the brahman thought: when the jewels were not, there was no quarrel. Since jewels are there, there is nothing but quarrelling. What shall

I do about these things?, — and he gave them back. Then the king said: Oh brahman, choose one of the jewels. — As he said this, the brahman took with him that which gave money, and lived in happiness. —

— Don't ascend the throne of so munificent a king. — With these words one of the statuettes flew away.

9. Story of the Eighth Statuette: Vikramāditya wins a Princess by making her Ornaments talk.

Again a statuette said: Oh king Bhojadeva, hear a story a mine<sup>1</sup>. —

In the country of King Vikramāditya there was a gambler. One day he lost at play, and not being able to pay his debt, he ran away and sat in hiding underneath a tree, which stood on the shore of the ocean. Then at sunrise a princess **25<sup>a</sup>** came from Pātālapurī, seated in a golden carriage; and when she had finished the respectful reception of the sun as her guest, she pronounced a solemn wish: let me obtain King Vikramāditya for my husband. — After saying this she went to Pātālapurī; and the gambler went with her.

When a friend of the queen's caught sight of him, she said to her: Oh honourable queen, a noble man is standing at our gate, shall I make him enter? What about it? — To this the queen replied: Of friend Culuki<sup>2</sup>, make him enter. — The friend said: Oh noble man, our queen sends for you; come! — With these words she ushered him in and brought him before the queen. She said: Oh noble man, who are you? From where do you come? Why are you staying here? That you must tell me. — To this the noble man replied: Oh great queen, as to me, I wander about the world; my name is King Vikramāditya. — Thus he lied to her.

Then the queen said: by my good fortune you have come here, — and she made him enter.

Then in a certain room two beds were set up, a canopy was erected, a fan made from the hair of an ox was suspended; all over the place hung strings of jewels; at the four corners chandeliers<sup>1</sup> were lit; everywhere<sup>2</sup> was every kind of jewel, everywhere every kind of seat was arranged; every spot had been made fine with gay colours. Into this room she took him, regaled him with five kinds of cooked food and sweetmeat, as he might wish, had him rubbed with jujubes, and spoke provocative and enticing (?)<sup>3</sup> words for the purpose of love-pleasure: Oh Vikramāditya, if you can induce the four ornaments on my body to utter words, you are certainly my husband; but if you fail to do so, you are my slave. — On hearing this the noble man sat without venturing to speak. Then the queen thought: he is not a king, — and kept silence. Then the noble man lay down below the bed, and the day dawned. At dawn the queen took the jujube-fruits, with which she had rubbed her face, seized two bilva-fruits, vivified the bilva-fruits, made the bilva-fruits quarrel, and the bilva-fruits turned the noble man out<sup>4</sup>.

After that the gambler returned home, went to the king, **25<sup>b</sup>** and related all these adventures to him: Oh great king, I have just now had a very strange and curious adventure. I will tell you everything about Ratnalekhā from Pātālapurī. Listen, I beg you. Oh great king, when on my flight after losing at play I was resting underneath a tree which stood on the coast of the ocean, a certain maiden came there at sunrise seated in a carriage, that she might receive the sun respectfully as her guest. And she pronounced a solemn wish to the sun: would that I might obtain King Vi-

kramāditya for my husband. When I had heard and observed all that, I came here. — This he told the king. He said: Oh gambler, I will put an end to your poverty, — and continued: let us start both of us; — and they started both of them.

Then they settled down underneath the tree on the coast of the ocean and stayed there. And at sunrise the young queen and her attendants came, seated in a golden carriage. Then they both went up and stepped in, covering themselves with the curtains of the carriage. After reaching Pātālapurī, they stationed themselves in the same place as before<sup>1</sup>. And the girl-friends noticed them and said: Oh queen, a noble man<sup>2</sup> has arrived; shall we fetch him? — At these words the queen sent for him saying: bring him! And with the words: oh noble man, our queen sends for you; come! — they took him with them. And they gave him a basin to wash his feet, but the king stood silent without washing his feet. Then the queen thought: he is certainly a king; — and she brought for him a golden water-jug, made him wash his feet, and admitted him even to her own room. As soon as he had entered it, she bade him sit down on a seat in front of her bed. Then she asked: Oh noble man, who are you? Whence do you come? — So she asked. After observing him keenly (to see) whether he might be he that is called Vikramāditya, she drew the conclusion: he has the bearing of a king, — and she bade him sit down on a couch with many silken coverings outside her bed in a gay-coloured room, and regaled him abundantly with five kinds of cooked food. When she had anointed him with many sorts of perfumed oil, she started a conversation: Oh king Vikramāditya, if you are able now in the four watches of this night to induce these four ornaments



to utter words, you are certainly my husband; if you fail, I shall make you my slave. — Thus she spoke to the king. He for a while said nothing, but then he began: Oh queen Ratnalekhā, is it really true what you say? I will tell a story to this purpose. Hearken!

a. The Story of the Three Suitors<sup>1</sup>.

That the daughter of a noble man might be given away in wedlock, her father had accepted the betel<sup>2</sup> which had to be taken as a pledge<sup>3</sup>. The mother and the brother did not know about it. Neither did the father nor the brother know that the mother had accepted a pledge; nor did either the father or the mother know that the brother had accepted a pledge. All three of them had accepted pledges, but none of them knew of the others. This being the state of affairs the three arrived each in his turn, when the day had come. Then the father said: whose settling of this affair is valid? — The mother said: I have accepted a pledge. The brother said: I, too, have accepted a pledge. — Then the father said: as for accepting pledges, ought you not to have asked me? Can you do as you like? — But then the mother and the brother said to the father: Oh father, ought you not to have told us, that you had accepted a pledge? — Thus they spoke. Not seeing a way out of it, the three were perplexed. Again the father said: whose settling of this affair is the most weighty? She is to be given where I say. — The mother rejoined: she is my daughter; she is to be given where I say. — The brother said: it is I that support all of us; she is to be given where I say. — And the three did not know to whom to give her.

Oh queen Ratnalekhā, where and according to whose words is she due? Is she due where the father says? Is

she due to him the mother speaks of? Is she due to him the brother speaks of? To whom and according to whose words is she due? Decide it! — No sooner had he asked this, than an ankle-ornament said: Oh great king, she must be given to the one the mother selects. — Thus it spoke; but then Queen Ratnalekhā grew angry on threw the ankle-  
**26<sup>b</sup>** ornament to the ground and exclaimed: Oh most wicked ankle-ornament, you have spoken preposterous words. She must be given to the person the brother selects. — ? —<sup>1</sup>. The word of the brother must be declared the most weighty<sup>2</sup>. — Thus the queen decided. Then the first watch<sup>3</sup> passed.

Again the king said: Oh Ratnalekhā, I will tell one more story<sup>4</sup>. Listen!

#### b. The Story of the Changed Heads.

The king and the minister of a certain country took counsel together: Oh minister, let us both go abroad. — On learning that they had said this, the queen watched them. Then one night when the queen saw them start, she went after them.

Now they came to a wood. One day the king said: from some place or other there comes a sound, — and he went to see. Then he saw that a crowd was dancing there, because the goddess Durgā had been born in this wood; and he went close up to them to look on. When the host of followers of the goddess saw the king approach, they went up to him and made a meal of him. As the king did not come back, the minister said: Oh queen, our king does not come. I will go and see what has happened. — And he went there. When he had come there and saw the king lying dead, he burst into tears and cried out: Oh my lord! — Then the goddess

and her followers made a meal of the minister. And the queen thought: 'tis strange, the king does not return, nor does the minister return. What has happened? — So saying she went to see, weeping bitterly. On beholding both king and minister dead, she burst into tears and cried out: Alas! my lord, my lord! — and with the words: why should I now stay alive alone! — she seized a sword and was going to die. But the goddess and her followers arrested the sword and said: Oh queen, you need not die. We do not take women for our food; go away again! — To this the queen replied with tears: Oh followers of the goddess, my husband is no more, the minister is no more, why should I alone stay alive? — The goddess rejoined: Oh queen, I will restore to life both your husband and the minister. You must not die; — and she added: Oh queen, put the head<sup>1</sup> of your husband on your husband's body, and the head of the minister on the minister's body. Then they will come **27<sup>a</sup>** back to life. — At these words the queen in her agitation put the king's head on the minister's body, and the minister's head on the king's body. And both came back to life. Then both began to speak, one saying: she is my wife, the other saying likewise<sup>2</sup>: she is my wife. — Thus the two quarrelled.

Then a bracelet said: as for her, she is the wife of the head. — The queen rejoined: Oh you most wicked liar, — and flying into a passion, she threw the bracelet down and said: as for her, she must belong to the body. — Then the second watch passed.

Then the king said: Oh Ratnalekhā, I will again tell a story<sup>3</sup> from olden times. Listen!

## c. The Story of the Wooden Doll.

In a certain town there was a carpenter, a painter, a tailor, and a learned man<sup>1</sup>. These four went abroad. One day they rested at a very dangerous place; and they expostulated: Oh comrades, it is very dangerous here; — and they kept watch. First it was the carpenter's turn, then the painter's, then the tailor's, and finally the learned man's.

And the carpenter, lest he might fall asleep, took a log of wood and carved a doll; and then the first watch passed. When the second watch had come, he aroused the painter and went to sleep himself. When the painter, having become bored, looked round, he caught sight of the doll and said: this work indeed he has done. Now I will paint it with many colours; — and he painted it. Then the second watch passed. And the painter aroused his comrade and went himself to sleep. When the tailor having become bored looked about him, he caught sight of the doll and said: this is two men's work(?)<sup>2</sup>, now I will make a bodice and  
 27<sup>b</sup> a gown and put clothes on it. — And he clothed<sup>3</sup> it in a gown and put a bodice on it. Then the third watch passed. And he aroused the learned man and went to sleep himself. The learned man rose, and looking about him, finding it tedious and considering what to do, he caught sight of the doll and said: this indeed is the work of those three; now I will instil life into this doll and vivify it. — Then the day dawned.

On seeing that the doll was alive and finding that she was very beautiful, a dispute arose amongst these four men. One said: I will make her my wife; another said: I will make her my wife? — Thus they quarrelled. —

Oh queen, whose wife is she? To whom does she belong?

— As soon as he had said this, an earring replied: Oh king, as to her, I will tell you. Listen! The carpenter who made her, is equal to her father, the painter who made her an excellent maiden(?)<sup>1</sup>, and who made her look handsome, is equal to her mother; the learned man, who supported her life<sup>2</sup>, is equal to her brother. She must belong to the tailor. — Thus it spoke. Queen Ratnalekhā decided, that this was quite right<sup>3</sup>.

Again King Vikramāditya said: Oh Ratnalekhā, I will tell a story<sup>4</sup>. Listen!

#### d. A Tragic Mistake.

A noble man from a certain town had a friend in a certain village. This friend used to come to him. One day the friend from the village said: Oh you friend, come to me, — and he took him with him. Then he said: Oh friend, mine is such-and-such a house, — and he pointed it out to him. Then the friend noticed a woman who was looking down from a window of the house, and he asked: who is she? — Then his friend did not say that it was his wife, but said that it was a maid-servant. And then he made him enter the house.

Then he paid him reverence and regaled him with food. When evening had come, he sent him to sleep<sup>5</sup>. Then he said to his wife: Oh Mālāvātī, go and rub his body with oil. **28<sup>a</sup>** — She objected: Oh husband, how can I go? I dare not. — But he repeated: Oh Mālāvātī, what could happen? go! — and he sent her along. Then she went in obedience to her husband's word. She said: Oh guest, I have come to rub your body with oil; — and she rubbed his body with oil. Then the man said: Oh woman, now you have finished

rubbing my body with oil; now you shall enjoy love-pleasure with me. — This he said because he mistook her for a maid-servant. But the woman said: Hari, Hari! how extraordinary is this! Are you a traitor to your friends? Since you are such a man — am not I the wife of your friend? Don't speak such unholy words to the wife of a friend; — and she added: to utter such words is a great sin; to become a human being, there is only one existence out of seven<sup>1</sup>. As for me, I am the wife of your friend. — Thus she spoke. On hearing it, the noble man said: what punishment is my friend going to inflict! When now my friend's wife tells him of this occurrence, how heavy will the disgrace be! Why then stay alive? — With these words he seized<sup>2</sup> a dagger and died. The woman considered: why should I now stay alive alone? — and she seized a dagger, stabbed herself and died. The husband said: my wife and my friend do not rise and come, — and when he went to see what had happened, he saw that both were dead, and exclaimed: Hari, Hari! How has this come to pass? What has happened? Both are lying dead. This is a heavy disgrace for me. When the villagers ask questions, what shall  
**28<sup>b</sup>** I say? Why should I alone stay alive? — and he seized a knife, stabbed himself and died.

Then the villagers said: it always has been the case, that they have risen and come out early. Today there is not even the sound of voices. That is quite out of the common. — And when they went to see what had happened, and beheld the three lying dead, they said to each other: 'tis very strange, very surprising! How has it come to pass, what has happened? — Thus they were quarelling with each other. But then they said: what is the use of quarelling? — and they removed them from there, and committed them

to the fire. As they had no relatives, there was none to carry away their ashes.

And at the spot where they had been burnt, bamboo grew up. In this thicket of bamboo those three lived as demons. Coming out of the thicket they became ghosts<sup>1</sup> and frightened people. Then the subjects said: Oh great king, in a thicket of bamboo at the spot where those three were burnt, there are three demons. These demons come out and frighten people from the town. What is to be done about it? — The king replied: Oh subjects, cut down the thicket of bamboo and look. — Thus he instructed them. Then when they cut down the thicket of bamboo and looked, three human beings were found there. On the right was a man, on the left was a man, in the middle was a woman.

Now both men began to speak. One said: she is my wife; the other said: no, she is my wife. — Thus they quarrelled. Oh Ratnalekhā, tell me, whose wife she is. — Then an ear-ring said: Oh great king, as for her, she must belong to him that stands on her right. — As it said this, Ratnalekhā flew into a passion and exclaimed: Oh most wicked ear-ring, as for her, she must belong to him that stands on her left. — When she had said this, the day dawned. Then the fourth watch had passed.

Having thus made sure of the faculties of Vikramāditya, Queen Ratnalekhā said: Oh great king, Oh lord, you certainly are a man who speaks the truth. When I had worshipped the venerable Sūrya, he granted me a favour in accordance with the solemn wish I had pronounced. I had received him respectfully as my guest that I might obtain for my husband Vikramāditya the king of the world. It was twelve years ago. Oh husband and lord, here is **29<sup>a</sup>** much gold, many jewels, plenty of (precious) metals and

minerals. All this is at your command. A great number of garments and other things, my whole life is yours; do with it as you like. Whether you make me your slave or you make me your wife, all my beauty and youth is at your command. — After saying this, she tore her hair and bowed down before him. Queen Ratnalekhā prepared for him the most exquisite luxuries of the table and made him enjoy love-pleasure with her; and thus they lived in happiness. One day the king said: Oh Ratnalekhā, let us go to my country, — and they took all their riches, and went to his country; and then they lived in happiness. —

— Oh king Bhojadeva, if you possess such faculties, you may ascend this throne. — After these words one of the statuettes flew away.

#### 10. Story of the Ninth Statuette: Vikramāditya's Generosity.

Again a statuette said: Oh king Bhojadeva, hear a story<sup>1</sup> of mine. —

King Vikramāditya always wanted to learn what was going on everywhere in the houses. One day in a certain house the wife and husband were arguing: Oh Campāvati, today I saw a noble man who was like a god. —?—<sup>2</sup> This was the story, he told his wife. The king overheard it. Then King Vikramāditya thought to himself: it is a most astonishing occurrence that they are speaking about. I will go and see whether it be true or not. And he went to see. Setting eyes upon him he thought: it is true; how marvelous! — and he stood there regarding him.

Now the noble man said: who is that? — To this question Vikramāditya replied: I am King Vikramāditya. — Then the noble man said: Oh King Vikramāditya, beg of me



whatever you wish for. — And King Vikramāditya stood there in a respectful attitude. Then the ascetic said: Oh King Vikramāditya, these three articles<sup>1</sup>, a cloth, a piece of chalk, and a stick have each<sup>2</sup> its peculiar quality. Whatever **29<sup>b</sup>** you may think of, it will come true, on covering it with this cloth. When with this piece of chalk you minutely draw horses, elephants, human beings, goats and sheeps, (in a word) when you draw whatever you may wish for, it will come to life on being touched with this stick. — After giving away these articles, the ascetic said: now I shall become the supreme deity; — and then he went to heaven.

When King Vikramāditya was on his way back to his house, he encountered a great yogi from the town of Karṇapura. Vikramāditya asked: Oh noble man, who are you? — To this the yogi replied: I am King Candrasīṃha of the town of Karṇapura. Another king has taken away my kingdom, using treachery. Now I have become a yogi and subsist on what I can beg. I have fallen into great misery. — On hearing him relate this story King Vikramāditya became filled with deep compassion and said: Oh King Candrasīṃha, hear what I say. Do you wish to become a king? — To this question King Candrasīṃha replied: if I wish to become a king, who will make me one? — Vikramāditya said: if you wish to become a king, I will make you one; — and he added: take this cloth, this piece of chalk, and this stick; — and gave them to him. — These three articles have each its peculiar quality. What you think of comes into existence, when you cover it with the cloth. When you draw elephants, houses, human beings and whatever else you may wish for with the piece of chalk, it will come to life, as often as you touch it with the stick. When you draw one thing and touch it, a hundred thousand will come into existence. — Having

thus informed him, he gave him the three articles and let him go. Then King Candrasīṃha went away highly delighted. After putting the three articles to the test, he returned to his kingdom, won back the whole of it, and lived in happiness. King Vikramāditya returned to his own country. —

— If you are as munificent a king as he, you may ascend his throne. — After these words one of the statuettes flew away.

11. Story of the Tenth Statuette: Vikramāditya rescues a Friend.

**30<sup>a</sup>** Again a statuette said: Oh King Bhojadeva, hear a story<sup>1</sup> of mine. —

King Vikramāditya and Karṇa were very close friends. The king usually went to Karṇa; and every day Karṇa would make him a present of a quantity of gold equal to the weight of his body. King Vikramāditya always would take notice of it. One day he thought: 'tis strange, where does he get such quantities of gold? — And he became curious about it.

One day the king spied upon him. Karṇa rose early and went to a place, where oil had been produced by heating a cauldron<sup>2</sup> in the presence of Devī. On his arrival Devī said: Oh Karṇa, are you there? Come! — and she made him enter. Then Karṇa took off his clothes, jumped into the cauldron and gave his flesh as food to Devī. Being satisfied Devī said: Oh Karṇa, take this gold; — and she gave him a quantity of gold.

All this King Vikramāditya stood watching; and he said: early to-morrow I will go there before him. Early the next day King Vikramāditya went there, and Devī said: Oh Karṇa, are you there? — The king said: Oh Devī, wait a

little, — and he cut into his body, boiled *Asa foetida*, pepper, salt(?)<sup>1</sup> and two *mas*<sup>2</sup> of fine meat, and jumping into the cauldron he gave it to Devī as food. Being well pleased Devī said after restoring him to life: Oh Karṇa, I have enjoyed it very much, I am satisfied. Henceforth I shall not take food. — And she added: take this gold, — and gave it to him. And King Vikramāditya returned home. Then Karṇa came as usual. Devī said: Oh Karṇa, henceforth I shall not take food. Yesterday the meat was not palatable, but the meat of today was very savoury. Why do you come twice today? — Karṇa replied: Oh Devī, I have not been here today; who has been here? — Thus he asked, and calling<sup>3</sup> it a very amazing thing, he returned home. —

— You may not ascend the throne of such a king. — **30<sup>b</sup>**  
After these words one of the statuettes flew away.

## 12. Story of the Eleventh Statuette: The Shrewd Princess and the Stolen Jewel.

Again a statuette said: Oh King Bhojadeva, I will tell a story<sup>4</sup>; listen! —

One day Vikramāditya, his minister, high bailiff<sup>5</sup>, and kotwal agreed to go abroad. Thus agreed they started. One day they took rest. The king said: Oh minister, we have taken rest in a very dangerous neighbourhood. Today we must keep guard. — First it was the high bailiff's turn. While he was keeping guard and was thinking about what to do, he thoroughly searched the king's body, stole a jewel and kept it. After him the kotwal kept guard at his turn and after him the minister.

Now when the king after awaking from his slumber and on looking round, after the day had dawned, (found that) his jewel was gone, he said: who has taken the jewel? what

shall I do? — and was sadly grieved. Then they blamed each other: Oh friend, have you taken it? — and another replied: Oh friend, have you taken it? — Thus they asked. The king thought: that leads to nothing. What is the use of blaming each other; — and he had his own ideas about it in his mind<sup>1</sup>.

Now the king of a certain country had a daughter. This princess was very shrewd. To her they went saying: let us go and speak with her. — And they said: Oh queen, a jewel of mine is lost. Search after it for me. But don't make us known to each other as thieves. — Having heard this statement, the queen said: Oh noble man, if matters stand thus, listen to a story<sup>2</sup> of mine.

#### Story of the Bride who held to the Agreement of her Husband.

The prince and the minister of a certain country had made an agreement: Oh minister, if you are given a wife first, she shall spend a night with me; if I am given a wife first, I will send her to spend a night with you. — This was the agreement, they had affirmed by oath.

**31<sup>a</sup>** One day the prince was married amid great festivities. Then when night had come, (the bride) had many ornaments put on, was clad in fine garments and adorned, and —? —<sup>3</sup>; and thus she went to enjoy love-pleasure with the young king. But he said: Oh Kanakāvati, if I am really your husband, hear what I say. — To this Kanakāvati replied: Oh husband, do with my life and youth as is your pleasure. Tell me what is your command. — Thus she said, and the king went on: Oh Kanakāvati, there exists a certain arrangement, which I have made with the minister. Go today and sleep with the minister for one night. If you go there under

these conditions, you are my wife, if you fail to do so, you are not my wife. It must be done, because we have affirmed it by an oath. Oh Kanakāvati, go! — The queen replied: Oh husband, I will go, that your oath may be kept<sup>1</sup>; — and she went there. She went in the night after lighting a lantern.

Now a robber had come to steal; when he caught sight of this lonely woman, he said: by good fortune I have come across her; I will rob her. To steal in the royal palace is difficult; there are guards and you might be caught. — On seeing a woman come along with many precious things, the robber thought: I will kill this woman and carry off the whole lot of precious things. — Thus he reflected and said to the woman: Oh woman, if you wish to live, take off all this stuff, all these trinkets. Unless you deliver them up, I will kill you. What (more) shall I say? — The queen pleaded: Oh robber, hear what I say. I am on my way owing to my husband's oath; this I must keep. I am on my way to the minister. Oh thief, if you take now, take this and nothing else; if you wait, till I come back, there will be twice as much. — But the robber said: Oh queen, you will not come. — The queen said: certainly I shall come<sup>2</sup>. — The robber said: come ere long; — and having made her take an oath, he let her go.

31<sup>b</sup>

When the young queen came to the minister's house, she called out: Oh minister, open the door! — and he came to open the door. After entering the minister's room, the young queen said: Oh minister, my husband sends me. Enjoy love-pleasure with me today. — The minister said: Hari, Hari! You are to me as my mother. I have seen the honesty of the king. Please, accept these ornaments. — And he adorned her with many ornaments and sent her away,

accompanied by many attendants. Then at dawn the robber escaped<sup>1</sup>. On meeting her husband, the queen told him everything, the affair with the robber, and what the minister had said. And then they lived in happiness. —

Now the queen asked: Oh noble men, whose is the (greatest) honesty among these four? Is it that of the robber; is it that of the king; is it that of the minister; or is it that of the woman? Tell me that. — Thus she spoke, and asked the king. He replied: Oh princess, the king's is the greatest honesty; to give one's wife to another is a very difficult thing to do. — After hearing the king's answer, she showed him into a separate room. Then she called the minister and asked: whose is the greatest honesty? — The minister replied: the minister's is the greatest honesty. — Then she showed the minister into a separate room. Now she asked the kotwal: whose is the greatest honesty? — The said: the woman's is the greatest honesty. — And she showed him, too, into a separate room. Finally she asked the high bailiff: whose is the greatest honesty? — The high bailiff replied: the greatest honesty is that of the robber, who let go a person who had fallen into his hands. — Then the queen said: Oh bailiff, you took the jewel; let me have it! — The bailiff was frightened and delivered the jewel to the queen. She called the king, gave the jewel to him and dismissed them<sup>2</sup>. And now they did not know each other as thieves. —

— Oh King Bhojadeva, don't ascend the throne of such a man. — After these words one of the statuettes flew away.

13. Story of the Twelfth Statue: The Sparrow which became a Carpenter's Daughter and got even with the King.

Again a statuette said: Oh King Bhojadeva, hear a story of mine. —

Formerly in olden times there was a married couple, **32<sup>a</sup>** a female and a male sparrow. One day the female sparrow hatched young ones. Then the female sparrow said to the male sparrow: Oh husband, I am weak; I have hatched young ones. There are not many(?)<sup>1</sup>; but my strength is not unlimited. For four, eight days you must feed them. — Thus she spoke, and then the male sparrow fed them as best he could. But then he said: Oh wife, I am done; there are too many young ones; and you are there; how shall I be able to feed you. When I feed you<sup>2</sup>, I don't get any thing to eat myself. Ten days have passed, now I am spent. Oh wife, let us support them in common. — On hearing him say this, the female replied: Oh husband, if I could, why give you trouble? — The male rejoined: how shall I be able to feed seven? — After quarrelling in this way, the male sparrow left the nest and went away.

Then the female sparrow said: Oh young ones, your father has deserted you; could I desert you now? Be brave. — Thus she admonished her young ones and went out to seek food. And she brought food and fed them. When two, three months had passed always in the same way, she once asked advice of an old sparrow: Oh grandfather, I intend to divide my young ones. What shall I, a lonely wife, contrive? — Thus she asked politely. The aged sparrow said: Oh mistress, how could the wicked father desert his children? — And he went to the male sparrow and said: Oh you fool,

why did you desert your children. Now ask for your share and take yours with you. — Thus she spoke; and on the next day the male sparrow went to his house early in the morning; but on seeing him approach on the road, the female sparrow barred the door and said: Oh wicked husband, why do you come here? Yesterday you deserted us. — Now I have brought them up though in distress. — While they were thus blaming each other, the female sparrow said: Oh husband, is this a country without a king? Let us go to the king and get an arbitration. — The male sparrow rejoined: yes, so be it! Let us go. — And they went along.

32<sup>b</sup> When they had come into the king's assembly-hall they said: Oh president of the court, hear my words. I have a dispute with my husband. You shall decide it justly. — When she had said this, the king remarked: Oh minister, 'tis a marvel; this sparrow talks like a human being<sup>1</sup>; — and there was general astonishment in the assembly-hall. Then the president said: what is your cause? — The female sparrow said: Oh president, he has deserted his children, he has left them without feeding them. I have reared them in distress. Now the young ones have grown up, why should I give them away? After breaking away and deserting them, can he afterwards hope to have them? What about it? May the council decide for me. Such is my cause. — Thus she spoke. After that the male sparrow said: Oh president, hear my words. I said: the children are five, my wife is one, I am one; how was I to find food for seven persons? Oh woman, let us support the children in common. — This I said. She said: well, that may be; but I cannot do so. My body is weak; how should I set about it? — The male sparrow said<sup>2</sup>: well, I cannot do it for four days; I cannot do it for eight days; how should I be able to do it always?



— When we had talked in this way, I supported them whenever I found a morsel; but as I lost my strength too much, I left them. Now you can look into it as much as is necessary. What shall I do? — Having heard this statement, the court conferred about it and pronounced: Oh female sparrow, if justice is to be done, they fall to the father's share; the mother has no claim. — Such was their decision. Shedding streams of tears the female sparrow said: Oh king, in the way you have decided my cause, do so also in the future. Write it down on a copper-plate. — And having had it written down on a copper-plate, she returned home. The male sparrow took the children and went to his house.

After that the female sparrow went to mount Meru to **33<sup>a</sup>** practise asceticism. When the illustrious Mahādeva saw her practising asceticism, he came to her and granted her a boon: Oh sparrow, whatever you may think out in your mind, that will come true. — Thus he spoke. The sparrow said: Oh Parameśvara, if it depends on what I think — the king and his men have done me a great injustice; they have decided my cause in an unfair way. That I may be able to wreak vengeance upon the king, grant me the favour of being born as a human being; in such way as to know what has happened in my former existence. — Thus she implored. Then Mahādeva said: Oh sparrow, so be it! Only you will not become a man, you will come into existence as a woman. But you will be able to wreak your vengeance upon the king. — Having spoken thus, he vanished.

After that when the sparrow had died, it again came into existence as a carpenter's daughter. The carpenter's wife did not think much of her, since she was a girl. When she had reached maturity, she said: Oh father, buy me a

colt (of the breed) called Ghorāṇa, a horse-colt. — Her father objected: Oh daughter, that does not befit us. Why should I do so? — Then she flew into a passion and burst into tears, planting<sup>1</sup> hands and feet firmly on the ground<sup>2</sup>. Then her father bought a colt, called Ghorāṇa, for her. This horse Ghorāṇa she would drive along to get it into the herd of the king's horses. And it impregnated the horses and every horse got with young. Then one day foals were born. As soon as the foals had grown up, she singled them out, all of them, and drove them to her house. Then the young servants, the herdsmen, went to the king and said: Oh great king, the carpenter's daughter has singled out all our foals and driven them away. What shall we do about it? — On hearing this report, the king sent his men to the carpenter's daughter to remonstrate: Oh carpenter, why has your daughter singled out all the king's foals and driven them away? For what reason has she taken them with her? — At these words the carpenter was frightened and said to  
**33<sup>b</sup>** his daughter: Oh daughter Guṇavatī, why have you singled out and taken with you the king's horses? Now the king has grown angry and has sent his men to us. What shall I do now? — To this his daughter Guṇavatī replied: Oh father, don't be dismayed. That was the reason why I came into existence: I was resolved to have my revenge. — After thus reassuring her father, she sent a message: Oh king, minister and councillors; why should I not take these horses? They are the young ones of my horse. May I not take them? In the case of the sparrows, you gave to the father; the mother had no claim, you said. Why should I not take now in my case. It is written down on this copper-plate; read it! — Such a message she sent.

Then the king remarked: Oh minister, what this woman

says, it quite right. Why not admit it<sup>1</sup>? it is written down on this copper-plate. Does not our decision in the case of the sparrows exist? We have lost. — So the king said, and was deeply grieved. On seeing this, the minister said: Oh great king, you must not take it to heart. I will conceive a scheme and take away all their property. — Thus he reassured the king.

Now one day he sent for the carpenter and said: Oh carpenter, our king is not well. To make a medicine, you must bring the taste of everything<sup>2</sup>. It won't help you not to bring it. If you fail to do so, I shall confiscate all your property. — Informing him thus, he dismissed him. The carpenter went away in despair, shedding streams of tears. Then his daughter Guṇavatī said: Oh father, fear nothing; — and early the next day she gave him a measure of salt and sent him along. — This is the taste of everything; when it is wanting, there is taste in nothing. Is it true or not? Tell me that sincerely. — With these instructions she sent him along.

Then the court could make no objections. The king thought: it is quite correct; — and granted him a favour. Then again he was told: Oh carpenter, the king has suddenly become greatly alarmed; it is a matter of great importance. You must bring us a fool and a wise man. If you fail to bring them, he says he will punish you; if you bring them, he will honour you. — So he was informed and dismissed. The carpenter went away in a state of alarm. Then his daughter Guṇavatī said: Oh father, don't be **34<sup>a</sup>** afraid; — and the next day after this she tied a dog to a rope, put a black serpent into a jar, covering it with a cloth, and sent him along with them. He presented them to the court with the words: the dog is wise, the serpent is a fool. —

On seeing them the whole court burst into laughter and said: excellent! this woman has her wits about her! — And granting him a favour they sent him away.

Now the father said: Oh daughter Guṇavatī, through your fine qualities I have gained honour. — And while the carpenter was still in high spirits about it, he was again sent for. When he was brought there, they said to him: Oh carpenter, you must by the king's command build a house upside down. — So he was told. Then he went away in despair and said: Oh daughter Guṇavatī, our king has sent to inform me, that I am to build a house upside down. How shall I act now? — The daughter replied: Oh venerable father, don't be alarmed; I will give the necessary reply. — Thus she reassured him.

On the next day after this she said to her father: Oh venerable father, go and receive a measure<sup>1</sup> of food; and bid them measure it out for you with a ladle turned upside down. If they say: it cannot be done, you say: only by eating food after measuring it out upside down will it be possible to build a house upside down; otherwise it cannot be done. — Inform them of this and then come home! — With these words she sent him along. And the carpenter took a bag, went there and said: Oh honourable minister, what are your orders? — The minister replied: you had better take this food; — and when he held up the bag bidding him to give it, the minister began to measure it out with a ladle. The carpenter said: Oh minister, hear what I say. If you eat food measured out in this way, it is impossible to build a house upside down. Measure it out with the ladle turned upside down. — The minister said: Oh carpenter, that I cannot do; how could the  
**34<sup>b</sup>** rice adhere to it? — To this the carpenter replied: Oh

honourable minister; if that is so, neither can I<sup>1</sup>. — Saying so he went home again.

Now king and minister were in a tight corner; and once more they sent for the carpenter. — Oh carpenter, it is the king's command that you insert this pumpkin into this jar and bring it. — With these words they gave him a jar and a pumpkin and dismissed him. Then the carpenter went home quite at a loss and said to his daughter: Oh daughter, what shall I do? I have been given these articles, that I might put the pumpkin into the jar and bring it. — The daughter replied: Oh father, don't be alarmed; — and early the next day she herself took possession of the pumpkin and the jar the king had given them, and put into the jar a pumpkin, newly grown on a pumpkin-plant she herself had planted in her house. Then she cut to pieces the pumpkin which was in the jar beforehand<sup>2</sup>, and sent him along with it. — I have inserted the pumpkin; it is impossible to get it out. You cannot inflict misery upon us, he said and presented the pumpkin in the assembly-hall. On seeing it, the king was greatly astonished.

When the minister saw that the king had grown despondent, he encouraged him: Oh great king, don't be unhappy. I have formed an excellent scheme; I will make this woman your wife. If he refuses to give her to you, I shall confiscate his entire property. — After saying this he sent two men to the woman's father, the carpenter: Oh carpenter, the king sends us, as he wants to make your daughter his queen. You have to give her to him. — To this the carpenter replied: what shall I say? — as he pleases. — When he had said this, the king had the woman brought in to him, lodged her in the same room as himself and said to her for the purpose of sporting with her: Oh beautiful one, now I

have been so fortunate as to obtain you for my wife; in happiness I will sport with you. — But Guṇavatī protested: Oh king, as for sporting with me — if you can endure a dispute with Manamohoni<sup>1</sup>, there may be sporting with me.

**35<sup>a</sup>** If not, it cannot be done. — Since she thus made her terms, the king, in great distress, set out in search of Manamohoni.

When on his way he caught sight of a fruit on a date-tree, he took it, cutting it off, and eating it. At the spot where he dropped the seed, a tree germinated, and while he was looking on in great wonder, it became a tall tree and bloomed and the same day it bore fruits<sup>2</sup>. He cut them off, ate them; and as on tasting them he perceived the same fine flavour, he was greatly amazed. — This date has some peculiar quality, he thought; and he seized a date and went on. When he had travelled as far as a mile, a river came in sight. On seeing pebbles swimming on this river, he stood gazing at them in amazement. Then he possessed himself of the pebbles and went on.

When he arrived at the town of Manaḥkāntipura, he entered it and looked round. While he was viewing a great many objects, Manamohoni caught sight of this noble man and sent two friends to him: Oh noble man, our mistress sends us that she may meet you. Come along! — and they took him with them and brought him into the presence of Manamohoni. And she said: Oh noble man, whence do you come? Has any incident happened on the way? — The king replied: Oh queen, no sooner is the seed of this date dropped, than it germinates and bears fruit. These pebbles swim on water. — Saying so he showed them to her. The queen said: Oh noble men, you are telling a cock-and-bull story<sup>3</sup>. How can pebbles swim on water! — The noble man rejoined: Oh queen, let us lay a wager. If it is true, what

will come to pass? — To this the queen replied: if it is true, there is a wager between us: make me your slave; if it is not true, you are my slave. — Thus they laid a wager. When he had eaten the date and dropped the seed, no date tree sprouted forth; the pebbles did not swim on water. Then she fixed a cowrie in the king's nose and made him her slave.

Seeing that her husband did not come back, Guṇavatī <sup>35<sup>b</sup></sup> took with her four carriers and went in search of him. And noticing a date tree on the road, Guṇavatī cut off a date, ate it and kept an eye upon it. As soon as the seed had been dropped to the ground, a tree sprouted forth. On seeing this she said: it sprouts forth, because the soil has some peculiar quality. — And she took a quantity of the soil and some dates and went on. Then she came to the river, and seeing pebbles swimming on it, she said: it is so because of some peculiar quality of the water. — And she took some water and pebbles and went on. On arriving at Manaḥkāntipura, she began to take a view of the place. When Manamohonī caught sight of the queen, she sent some of her friends to her. And they said: Oh queen, our mistress sends us, that she may meet you. Come along! — and they led her along and took her into the presence of Manamohonī. Then Manamohonī said: Oh queen, was there any incident on the road? — To this question the queen Guṇavatī replied: Oh queen Manamohonī, when after the date was eaten, the seed fell to the ground, a tree sprouted forth; the same day it bloomed; the same day it bore fruit. These pebbles swam on water. — Manamohonī rejoined: Oh noble lady, you are telling a preposterous story. — If it is so, I am your slave, if it is not so, you are my slave. — Thus they laid a wager. And then a meeting

of the court was held, and she threw a seed of the date on the piece of soil she herself had carried with her. No sooner had it been thrown there, than it germinated; no sooner had it germinated, than it became a tall tree; the same day it blossomed and bore fruit. Likewise, no sooner had she put the pebbles into the water she herself had carried with her, than they swam. Guṇavatī said: now you are my slave, oh Manamohonī. — When she said this, Manamohonī tore her hair<sup>1</sup> and bowed down before her feet.

Then Guṇavatī possessed herself of the entire property of Manamohonī and departed. And the king, too, she took with her; and on the road they took a rest. Then at midnight when no one was awake, she glanced around, and then she put the clothes, she herself wore<sup>2</sup>, on the king's body, dressed herself in the king's clothes, and ran off. Then the king woke up and looked round; after looking round in all directions, he aroused the queen<sup>3</sup> and her attendants, and said: Oh queen, our slave has run away. — But the  
**36<sup>a</sup>** queen said: Oh king, let us continue our journey; — and they started.

Finally they reached home. And many people came with the minister, paid their respects to the king and queen, formed a great procession and conducted them into the town. Now when they met with Guṇavatī, she paid her respects to the king and said to him: Oh great king, I will ask you a question. Is it true that Manamohonī has made you her slave? — To this the king replied angrily: Oh wicked wife, have you been there to spy? — Thus he blamed her. Then Guṇavatī said: Oh king, it is I who have rescued you. I, myself, went there dressed in male attire. During our rest in the wood, I put my clothes on your body and dressed myself in your clothes<sup>4</sup>. Then you said:



our slave has run away. — Therefore, was it not I that brought about your release? — Now the king was mitigated and said: On Guṇavatī, henceforth my wealth, my kingdom, my life is at your command. — After they had spoken thus, the three of them became husband and wives, and lived in happiness. —

— Don't ascend the throne of Vikramāditya who stands as the vanquisher in war of the husband of such a queen. — After these words one of the statuettes flew away.

#### 14. Story of the Thirteenth Statuette: The Dispute of the dikpālas.

Again a statuette said: Oh King Bhojadeva, I will tell a story<sup>1</sup> from olden times. Listen. —

In heaven four guardians of the quarters<sup>2</sup> have been appointed. Of these guardians one will every day go east, one south, one west, and one will go north; and the reports of the four will be related to Indra.

One day he that had gone east, said: marvellous! In the town of Śilpata there is a queen, who is very beautiful. Her room is made of many jewels; her bed is constructed of precious stones, which are rubies<sup>3</sup>; in the front part<sup>4</sup> golden lamps<sup>5</sup> are lit; rows of pearls are fastened. I have seen it nowhere else; only in heaven I have seen it<sup>6</sup>, but neither on earth nor in hell have I seen it. How shall I describe it? — Thus he spoke. **36<sup>b</sup>**

He that had gone south, said: Oh comrades, I too come full of wonder. I will explain; hear me. In the town of Kusumadvīpa King Vikramasiṃha has a very beautiful son. In his room there are jewelled things; on the four sides lamps are lit; canopies studded with plenty of jewels are erected; rows of pearls are fastened; his bed is made

of precious stones consisting in rubies. A person as beautiful as he is not to be seen either in heaven, or on earth, or in hell. — From these beginnings a dispute arose between them.

Then Indra said: Oh guardians of the quarters, why quarrel in this way? Bring both of them hither. We will inspect them that we may make a comparison. — When Indra the king of gods had spoken thus, they found it quite right, went to procure them, placed them on a couch in front of Indra and looked at them. And there was no difference; they were alike. And Indra was delighted and said: Oh guardians of the quarters, let us awaken the youth and the maiden<sup>1</sup> and stand by watching them; and while they were watching, the princess awoke, looked around her and said: to what place have I come? — and she was astonished. On seeing the youth on her right, she said: Oh man, who are you? Why have come here while I was sleeping peacefully? It is indecent; I don't know the ways of love. — The youth replied: Oh queen, it has come to pass through my good fortune. Neither do I know the ways of love. Parameśvara has brought us together; let us now become husband and wife. — And he continued: whose daughter are you, what is your name? Tell me. — To these questions of the king the queen replied: Oh Kāma-like man, my name is Mṛgāvati; my father's name is King Tāmradhvaja; he is a great warrior, a great hero, very wise and generous. Of such a man am I the daughter. — Thus she spoke, and then she asked the king: who are you? Tell me likewise your name. — The king said: I am from the town of Kanyāpattanā in the south. My name is Sundarakumāra; my father's name is King Vṛṣadhvaja. In his kingdom is found  
**37<sup>a</sup>** every (precious) thing; in his realm there is no punishment,

no misery. He observes to perfection the moral precepts and the universal rules. — Now hear what I say: come, let us sleep together on this couch. — But when he got up and was going to approach the queen, she protested and said: if you come to sleep here, that will be the five deadly sins. Without any doubt we shall become husband and wife; how could I forget your beauty and your youthful appearance. Only I must ask my mother; without asking her I dare not. If I take another man than you, it will be a great sin in me. — And then they exchanged solemn promises, saying: you take my jewel necklace and my undergarment; I will take your jewel necklace and your bodice. Give it me! — On watching their behaviour Indra the king of gods was greatly amazed and said to the guardians of the quarters: Oh guardians, you may leave them at the place where you have taken them; — and they left them there.

In the morning when the girl glanced around and saw that the man was not there, she shed tears of despair. At this moment her mother<sup>2</sup> came to look in at her; and on noticing the garments of the man, she said: Oh Mṛgāvati, to what man do these garments belong? You have been engaged in evil schemes. How now shall I look into the face of your father? — Thus her mother rebuked her, her tears flowing incessantly. Then Mṛgāvati felt ashamed, became a bird and flew out of the window. And she went along crying out: Alas! Sundarakumāra! — In this way she went along crying, calling his name.

While her mother was in tears, her father came in, and seeing her so, he said: Oh queen, why do you weep so bitterly? — To this question the queen replied: Oh husband, our daughter Mṛgāvati has become a bird and has flown

out of the window. My own daughter has been stolen away by an ogre. This one you have ruined. — Thus she blamed him.

Now when Sundarakumāra on awaking from his slumber in the morning glanced around and caught sight of the garments and jewels of Mṛgāvati, he recalled the events of the night and said: what ails me! What does it mean? **37<sup>b</sup>** Have I been dreaming? — Thus he wondered, and calling the name of Mṛgāvati he left home and went to foreign countries.

While he was travelling along, calling the name of Mṛgāvati again and again, he came upon a very weird house in a large, impenetrable forest. In this house lived the ogre Virūpākṣa. With this ogre was a sister of Mṛgāvati who had been kidnapped. And while Sundarakumāra came along calling the name of Mṛgāvati, this princess overheard it and said: who comes into such a wood, calling my sister's name? — And when on going to look she caught sight of Sundarakumāra, she went up to him and said: Oh noble man, why have you come here? Nobody ventures inside this wood. They are afraid of this ogre. Don't settle down here! — As to Mṛgāvati, she is my elder sister. Return to the place you came from! — To this Sundarakumāra replied: Oh princess, I will kill this ogre and leave in your company. — While they were talking thus, the ogre arrived. He flew into a passion and advanced to devour Sundarakumāra. But the latter began to fight with the ogre, and a violent struggle ensued. Sundarakumāra said to the ogre: Oh you evil-minded one, today I will kill you. Call upon whomsoever you wish to call upon! — This address infuriated the ogre, and on seeing him advancing, shaking his fists, Sundarakumāra smote him with his sword and the

ogre's arm was broken. Then the ogre went into his garden to a basin with amrita, and made his arm grow out by rubbing it with amrita-water<sup>1</sup>. When Sundarakumāra, on seeing this, stood there at a loss what to do, the princess explained everything to him: The ogre has a basin with amrita somewhere in his garden; his arm has grown out on being rubbed with amrita. — After hearing this explanation, he obstructed<sup>2</sup> the basin of amrita with clay, and early <sup>38<sup>a</sup></sup> the next morning, when they had started fighting and were engaged in a mortal strife, he cut off the ogre's head with a stroke of his sword. As the ogre's head was rolling off, he went to look for the amrita; but since the amrita was gone, he was seized with convulsions(?) and died.

Then Sundarakumāra took the queen and her belongings and went off. On reaching her<sup>3</sup> home, he called her mother. On hearing the calling voice, she came to look down. At sight of her daughter she rejoiced and asked: Oh daughter, how have you come here? — The princess replied: This Sundarakumāra has killed the ogre and has brought all these<sup>4</sup> and me along with him. He came there calling the name of my elder sister. Where has my elder sister gone now? — To this her mother, the queen replied: Oh daughter, as to your elder sister, she has become a bird and has flown away. — After she had told this, Sundarakumāra, early in the morning, while he was staying there, heard a voice crying out; Oh! Sundarakumāra! it cried. — He thought: that is she, no doubt, — and called out to her: Oh Mṛgāvātī, I have come here; come, come! — On hearing this voice, Mṛgāvātī became a very beautiful maiden and alighted in front of him. Then father, mother, younger sister, Mṛgāvātī, and Sundarakumāra assembled, told her all the previous happenings; and both daughters paid

reverence to their parents, the son-in-law paid reverence, Mṛgāvati paid reverence, and they lived in mutual delight. —

— One who can conquer such a king is King Vikramāditya. His throne you may not ascend. — After these words one of the statuettes flew away.

15. Story of the Fourteenth Statuette: Vikramāditya's Magnanimity.

Again a statuette said: Oh King Bhojadeva, I will tell a story<sup>1</sup> from old times.

Mahādeva had fastened a trident at the foot of a mountain. Mahādeva said: to whomsoever will jump down onto this trident, to him I will grant a favour. On this trident many people died. But when Vikramāditya heard about it, he went there without anybody noticing it. He went there **38<sup>b</sup>** of his own accord; and when this king leapt down upon the trident, he alone did not die. Then Mahādeva was delighted and said: Oh king, ask a boon for yourself. Do you wish to obtain riches, do you wish to obtain a kingdom, do you wish to obtain men, take whatever you wish for! — To this Vikramāditya replied: everything exists by your favour. If you will give me it, I will ask for this trident only. On this trident many men have perished and will perish in future. — And he gave him the trident to take with him<sup>2</sup>. —

— You must not ascend the throne of such a king. — After these words one of the statuettes flew away.

16. Story of the Fifteenth Statuette: The Women  
who became Birds and flew through the Air  
on a Tree.

Again a statuette said: Oh King Bhojadeva, I will tell a story<sup>1</sup>.

In an eastern country King Vikramāditya had a guru, called Subhā'ut. The wife of this guru was addressed by Vikramāditya: Oh mother of my guru, I don't know the ways of women. I am resolved to watch them; show them to me, I beg you. — To this the mother of his guru replied: Oh great king, you cannot do it. — The king rejoined: if you allow it, I shall be able to do it. — The mother of his guru said: Oh great king, outside this town is a mound, on this mound is a tree; it is a flowering tree; it puts forth plenty of buds. You must make yourself a yogi and take your stand near this mound. — At these words the king disguised himself as a yogi, tied to himself a magical crystal<sup>2</sup>, smeared himself with ashes of cowdung, wrapped himself up in the skin of a tiger, prepared a seat and sat there, altered beyond recognition. About this time there was in the city of Ujoni<sup>3</sup> a merchant called Ratnadatta. His servant usually went out as a horse-minder.

One day when he had taken to sporting, (some) foals furtively ate from an orchard. On seeing it, the owner of the orchard retained all the foals and drove them away. Then he went to the merchant and complained. The merchant grew angry, and while he was seeking the servant that he might beat him, the servant hid himself in the hollow of the tree which stood on the said mound.

When evening had come, three women, one the king's wife, one the minister's wife, one the high bailiff's wife,

39<sup>a</sup> became birds, went up into the tree, performed a spell, and then these three flew away and landed in the country of Lañkā, and there they had a meeting with ogres. While they were away, the servant emerged, and on seeing a heap(?) of gold, he took of the gold and went to his place in the hollow of the tree. When the women had held their meeting with the ogres, they came back, mounted the tree, and started on their way back.

The next day the servant rose early, took all the gold, went to his master and handed it over to him. The merchant was delighted and said: Oh dear servant, where have you got what you bring here?<sup>1</sup> — To this question the servant replied: Oh master, I will conduct you to the place where I have got what I bring here; — and both, servant and master went to take their place in the hollow of the tree. The three women-birds then mounted the tree, performed the spell, started the tree on its flight, and as usual these birds flew across the ocean to meet the ogres. All this the king who was disguised as a yogi and who was practising yoga, watched.

On reaching the other shore of the ocean, those who sat in the hollow of the tree thought: — — —. While they<sup>2</sup> had their meeting<sup>3</sup> with the ogres, both the merchant and his servant took plenty of gold and went into the hollow of the tree. Then the women returned as usual, mounted the tree and argued with each other for a while. — Whose turn is it to perform the spell? they said. Then the queen remarked: Oh friends, by a mere spell it cannot be done. Now one thing only is left. The merchant in the city of Ujoni has an only son; let us offer him to our family deity to be given to him as food. — This she said. On hearing it the merchant exclaimed: Oh you wicked woman, wait till to-morrow!



I will have your noses cut off; I shall inform the king. — Hardly had he said this, when the women drove the tree out into the middle of the ocean. Then Vikramāditya who played the part of a yogi, moved the tree along and put it **39<sup>b</sup>** down in its place. Next day King Vikramāditya cut off the noses and ears of the three women-birds, the queen, the minister's and the high bailiff's wife, and banished them. —

— Don't ascend the throne of such a king. — After these words one of the statuettes flew away.

#### 17. Story of the Sixteenth Statuette: The Merchant's Wife, who succeeded in proving her Innocence.

Again a statuette said: Oh King Bhojadeva, I will tell a story from old times. Listen. —

Bituvā<sup>1</sup> went to Subhā'ut and said: I will go to see Pathuvā; — and he went. On his journey he came to the town of Pathuvā and inquired: Oh people, where is Pathuvā's house? — People replied: Oh noble man, as for Pathuvā, that is his. — So they informed him. Then Bituvā said: Oh friend, why do you live here? — Pathuvā replied: Oh noble man, who are you? I don't know you. — To this question the king replied: Oh friend, I come here to call on you. We two have been very close friends in a former existence<sup>2</sup>, and now I come to call on you. Through my good fortune I have found you. — Then Pathuvā said: Oh friend, for what purpose have you come? — To this question the king replied: Oh friend, my name is Bituvā. — Thus he spoke, and Pathuvā rejoined: Oh friends, our names are alike; it is proper to make friends<sup>3</sup>. For what reason have you come? Let us go into my house; — and he led him to his house. Then the king asked: Oh friend, for what reason have these four doors been put there? On this bed one leg

is wanting. What does this mean? — To this Pathuvā replied: Oh Bituvā, if any person comes to call on me, I escape through one of the doors. Therefore four doors have been made. — Thus he spoke, and continued: if this bed had four legs, people would stay here. When I myself go to lie down, I put on one leg more. Therefore it has been constructed in this way. — When he had said this, Bituvā went on: Oh friend, I have come to you that we might both watch the ways of women. — Pathuvā agreed and they set out.

**40<sup>a</sup>** Now a merchant Ratnadatta in a town called Vaṅkapurī had a wife who was very beautiful, very handsome. On seeing her, Bituvā said: Oh friend, let us watch the conduct of this woman. — Just so, let us watch her, the other replied. While they were on their way to watch her, they said: who has access to the wife of this merchant? — and supposing that it must be the wife of a certain barber, they went to this barber's wife and Pathuvā said: Oh barber's wife, I have a few words to speak with you, hear me. — The barber's wife said: let me have the order you are going to give me. — Pathuvā said: Oh barber's wife, at sight of the wife of this merchant, my friend was seized with desire. He has lost his health and is in a decline. Now none but you can do anything about it. I shall pay you the sum of forty or fifty ṭakās. — Winning her over in this way, he sent her along.

Then the barber's wife went to the merchant's wife and said: Oh mistress, a noble man has come to me. He has been seized with desire at the sight of you. He is at death's door. You must save his life; come, have a meeting with him! — To this the merchant's wife replied. Oh mother, it cannot be done; my husband does not leave me even for

half an hour. How could I have a meeting with this man. — The barber's wife rejoined: Oh mistress, nevertheless have a meeting with him. To-night I will come here. — Thus she tried to persuade her, went back to her house and reported her answer.

In the evening the three set out and on reaching the house, they made a signal. Hearing them making a signal, the merchant's wife came out. And the merchant was watching everything. Then the barber's wife said: Oh mistress, Rūpavatī, the man has come. How is it? Can it be done or not? — The merchant's wife replied: Oh mother, it cannot be done, my husband is awaking from his sleep. — As she said this, the merchant grew angry, got up and **40<sup>b</sup>** exclaimed: Oh wicked woman, are your doings of that kind? — and he flogged her severely, tied her to a pillar and said: Oh you depraved woman, call upon whoever you wish to call upon. Who is there who can save you! — After reviling her thus, he went upstairs and began to look for a knife. While he was away looking for a knife, the barber's wife in great anxiety hastened to release the captive, went into a solitary corner and said: Oh mistress, hear what I say. — The merchant's wife said: I will hear, mother; he has flogged me severely and tied me to a pillar; under no circumstances whatever can it be done! — To this the barber's wife replied: in this moment it can be done; go! — and she sent her to the meeting with Bituvā. Then the barber's wife noiselessly placed herself with her back against the pillar.

But now the merchant had got hold of a knife, came in a rage and cut off the nose<sup>1</sup> of the barber's wife and called her all sorts of names, her that stood with her back against the pillar. Then he went upstairs and remained

there. And the barber's wife did not utter a sound. Then the merchant's wife came back and said: Oh mother, I have been there, and now I am back again. — The barber's wife replied: Oh mistress, for your sake has my nose been cut off. Now release me. — At these words, she herself noiselessly took her place there. And the barber's wife seized her nose and went home.

Now the merchant came down and said: Oh wicked woman, since you have no nose, with what face will you walk along the main-street, with what kind of face will you go to your home? — As he thus reviled her, the merchant's wife rejoined: Oh scatter-brained man, you my lord and husband. What is the matter with me? My nose has grown out again. There is no sin I could have committed. What is the matter with me, since my nose has grown out again? Look! my honorable husband! — When she said so, the merchant looked, found that it was true and said: it is **41<sup>a</sup>** obvious that you are not guilty; — and he released her, embraced her and took her upstairs.

Later on when the barber, the husband of that barber's wife whose nose had been cut off, after having been abroad attending to his business, appeared on the scene a hoe<sup>1</sup> in his hand, he saw that everything in the house had been thrown into disorder, and he railed against her: Oh you wicked wife, what have you been up to? Look, the house is one muddle. — And his anger rose and, being tired and hungry, he thrashed his wife thoroughly and exclaimed: would that you wicked woman had your nose cut off! — When he railed against her in this way, the wife burst into tears. She wept, pouring forth accusations against her husband: my husband has cut off my nose; where shall I go now, where shall I stay? — Saying so, she wept.

Now the authorities of the town came and blamed the barber: what a wretch is this barber. What a punishment he has inflicted. If he had done nothing but beat her, what a punishment! But why cut off her nose entirely. — With these words they went away; and they took the barber to the king's assembly-hall; but when they were about to punish him, a man who was well-informed about this affair, protested: Oh great king, the barber is not the guilty person; it is his wife who is guilty; — and he related all the events from the beginning, and the woman was banished. —

— Oh King Bhojadeva, don't ascend the throne of King Vikramāditya<sup>1</sup> who possessed such strength of mind. — After these words one of the statuettes flew away.

18. Story of the Seventeenth Statuette: Vikramāditya exposes the Falseness of his youngest Wife.

Again a statuette said: Oh King Bhojadeva, it does not become you to sit on this throne. Hear a story of mine. —

A great sage from a certain town on the Gaṅgā set out with intent to go to see whether or not it was true what was said of King Vikramāditya, that he was so very wise and so scrupulous an investigator<sup>2</sup>. After he had had an audience with Vikramāditya, he rose early the next morning, and in order to test the strength, the sagacity and the wisdom of the king, he thrice every day kicked the king's sacrificial stone<sup>3</sup>. Thus thrice every day he came to kick it. **41<sup>b</sup>**

One day the people in the king's assembly-hall noticed it and said to the king: Oh great king, it is very surprising; a noble man comes and kicks your sacrificial stone; you must look into it. — The king said: as soon as he comes, bring him hither. — With these words he sent them out.

The next day this man who had risen early and as usual had come to kick, was caught and brought before the king.

Then the king said: Oh noble man, why do you kick my sacrificial stone? Have you been told that I am an unfit ruler? Tell me candidly, in what way my unfitness has shown itself clearly<sup>1</sup>. — The noble man replied: Oh great king, having been told that you are very majestic<sup>2</sup> and very sagacious, I am come to see if it be true or not. That I have kicked the sacrificial stone, is true. The meaning of the kicking is this: once is for your youngest daughter who is in your house, once for your wife(?)<sup>3</sup> who has possession of your whole property, once is for your youngest wife, who is in the house of your father-in-law. Each time is for one of these three. — Thus he informed the king. And the king became greatly astonished and thought: there must be some reason for it. — And he granted a favour to the noble man and dismissed him.

Now the king, confident that there must be a good reason, reflected: my wife is young; she has not yet been brought to me. I will now go to watch her behaviour. — And he dressed himself in the costume of a yogi, set out as a yogi and went to stay in his wife's own home. This yogi taught a great many virtues, a great many sciences. And the king, his father-in-law deemed him a very virtuous yogi and supported him.

Now when the yogi beheld his wife, he found that she was indeed young; and he watched her. The king's daughter always had charge of the meals. One day she was delayed(?),  
**42<sup>a</sup>** and all the meals were delayed(?)<sup>4</sup>. The groom who tended the princess's horses, grew angry; and then the princess first attended to his portion, and without taking anything for herself, she went to give food to the groom. When the

yogī heard, that the groom railed at her with loud voice, when she dropped in while he was angry, he went up to watch their doings. At that moment the groom called her names, seized a whip and beat her. Then the queen said: don't, don't! Lord and master! — Thus she implored him. — The yogī watched it all. — Then he thought: excellent, excellent! What that noble man said, was true; — and he went to sit down on his seat. Then the yogī said: Oh great king, I am now going to depart. Send me a little water to drink by the hand of your daughter. — The father said: Oh queen, my daughter, send some water for this yogī to drink. — At this bidding the princess carried water to him and let him drink. Catching sight of a jewel tooth of this yogī, she thought that he was her husband, ran away and wept continually. On seeing it, her father asked: Oh princess, what ails you? — The princess replied: well, honourable father; this yogī has taken steps to carry me off secretly. You must see to it that he be put to death. Unless you put him to death, I shall die. — At these words of the princess, the king handed over the yogī to be put to death. Then the caṇḍālas led him away and when they were in the act of dealing him a blow with a sword, he said: Oh good men, don't kill me! If you kill me, you will merely become guilty of a sin. I will give money to both of you, sufficient for the expenses of seven<sup>1</sup> existences. — When he said this, the caṇḍālas talked things over: there is something in, what he says, — and they accepted the money and let him go. Then they returned, went to the king and reported: Oh great **42<sup>b</sup>** king, the task you had enjoined on us, is accomplished; — and they went home.

The yogī repaired to his kingdom, and after a lapse of four, eight months, the king resolved to fetch his wife;

and he sent for her after giving information and instructions. Her father, the king, presuming that his son-in-law sent for her, because she had lived in her home for so long a time, gave plenty of goods, jewels and garments; procured carriers for her litter and said to her: go, my daughter. — She said: Oh father, everything is there, one servant only is wanting. For this servant I ask you. — The father said: take him with you, my daughter; — and he gave him to her and sent them away. Now the queen reflected: how strange! Was it not my husband? Was it the jewel tooth of a yogi? Now I am tainted with the sin of murdering a yogi. Absorbed in such thoughts she stepped into her litter and departed. Upon her arrival at the residence of Vikramāditya, she was conducted into the palace, paid her respects to the king, greeted his former wives and settled down.

Now once the princess went to the king's room, and they enjoyed their love and felt well at ease. They sat looking into the face of each other. Then one day the king struck the queen's face with the stalk of a lotus; and she burst into tears and said: it hurts. — Then the king became indignant and said: Oh you wicked person; you burst into tears though I struck you only with a lotus flower; but to this servant you bear love, though he has beaten you with a whip<sup>1</sup>. — And he banished her; and the servant he handed over to be executed. —

— Don't ascend the throne of such a king. — After these words one of the statuettes flew away.

19. Story of the Eighteenth Statuette: Vikramāditya experiences the Artfulness of Women.

43<sup>a</sup> Again a statuette said: Oh King Bhojadeva; I will tell a story from old times<sup>2</sup>. Listen. —



King Vikramāditya had a discussion with a number of people: Oh mother of my guru, Subhā'ut<sup>1</sup>; I wonder very much, how it is that women set their hearts upon other men. — Thus spoke the king. Then the mother of his guru informed him: Oh king, some have female instincts, some male instincts; some have the instincts of suckling, some have social instincts. — To this the king replied: now I will look into it; and one day he proclaimed in his country: when a child of noble family is born of anyone, it is to be brought to me, provided it be a female. — This was his order.

One day a female child of this description was born; it had a beautiful form, was endowed with the marks of perfection and was worthy of a king. On learning the news, somebody went to the king and informed him of it. The king had this child taken to him, — and in a large wood in the hollow of a tall tree a room had been constructed. Inside the tree a larder had been made, and plenty of provisions and riches had been procured. In the hollow of this tree the child was placed, and brought up. When the princess had grown up, a name was given her. — Her name is Candrāvati, — thus a name was given her. As to her youthful appearance, nothing was as beautiful either in heaven, or on earth, or in hell. King Vikramāditya made this princess his wife, and continually enjoying love-pleasure with her, he lived in happiness. When he called her name on playing games, he always won at play.

Now one day a gambler, called Kṛtaka, became curious and watched him. Once this gambler Kṛtaka was gambling with the king, the latter threw his dice calling the name of Candrāvati; and the gambler lost. Then the king rose and went away. The gambler went after him. And when the king had entered the large wood, there was a door made

43<sup>b</sup> in the hollow of a tree. At this door he knocked, and Candrāvati emerged from the interior of the tree, washed the king's feet and made him enter. All this the gambler Kṛtaka observed. Then he returned home.

One day the king again came to play. On seeing the king come, the gambler said to him: Oh great king, today I am not playing; play with these! — With these words he caused him to play with other persons, and he himself went as the king had done and stood kicking at the door in the hollow of the tree. Then the princess who lived in the hollow of the tree, emerged, washed the gambler's feet, and made him enter; and then he enjoyed love-pleasure with her. Candrāvati mistook him for the king. As on this day the king lost at play, he was greatly astonished; and as he was walking along as usual, smoke rose in the wood, and he went to investigate.

And a yogi was cooking his food. He stood watching him. The food being ready, the yogi divided it into two portions. On seeing this, the king wondered and stood watching him, thinking, what on earth is he going to do. — The yogi<sup>1</sup> took a beautiful woman out of this thigh, placed her share of the food before her and went himself to wash the crockery. Seizing this opportunity the fair one divided her food into two portions, took a man out of the ring which was stuck into her ear, and gave him one portion of her food to eat. As soon as she had finished feeding him, she put him back into the ear-ring and fastened it. After washing the crockery, the yogi returned, and when both had finished eating, he put the beautiful woman back into his thigh. Then the yogi settled down in silence. At this moment the king accosted him: Oh guru; why are you staying here? Have you a companion? — To these questions the yogi

replied: Oh father, how could a foreigner such as I am have companions? — The king said: Oh guru, come just to my place. — With these words he took him along with him **44<sup>a</sup>** and called his wife as usual. The princess said: what is the matter today? There are two! What is going on today? — And she asked the gambler, who was hidden<sup>1</sup> in the store-room: Oh noble man, who are you? Why have you come here? — The gambler Kṛtaka replied: Oh queen, I am not the king. I am your husband from a former existence<sup>2</sup>. Now you must hide me. — And she hid him in the store-room.

Now the queen admitted the king. And he said: Oh Candrāvati, give food to this yogi. — The queen produced a variety of things and gave them to him as food. The yogi cooked the food; when it was ready, he carved it in order to eat it. Then the king said: Oh guru, you cannot content yourself with one portion of food; cut it in two! — The yogi rejoined: Oh father, what is the meaning of two portions for me single man? — The king said: Oh guru, a moment ago you fetched forth a person who was put into your thigh. Don't be ashamed now. — At these words the yogi fetched forth her that was put into his thigh and gave her food. Then the king said to the woman, who had been in the thigh: Oh mother, divide this portion of food into two parts. Eat one portion, but the second portion you must not eat. One portion give him to eat that is in your earring. — At these words the female yogi felt greatly ashamed. But then the fair one fetched forth her paramour and gave him food; and she was in a high state of shame. But after a while she said to the king: Oh great king, you have unmasked me<sup>3</sup>. Now I will tell you something; hear me, I beg you. Look into this store-room for the doings of your

wife. — When she said this, the king went there to look. When the gambler Kṛtaka who was hidden there, came to light, the king was struck with surprise and kept on crying out: Nārāyaṇa, Nārāyaṇa; Śiva, Śiva! — Then he banished Candrāvati, and sent the gambler Kṛtaka to be impaled. The yogi and the beautiful woman left and went to another  
**44<sup>b</sup>** country. King Vikramāditya went to his country and said to the mother of his guru, whose name was Subhāvati: Oh mother of my guru, it is as you said. I have seen the ways of women. — Thus he spoke. —

— Don't ascend the throne of such a king. — After these words one of the statuettes flew away.

#### 20. Story of the Nineteenth Statuette: The treacherous and murderous Wife.

Again a statuette said: Oh King Bhojadeva, I will tell a story from old times. Listen. —

A merchant called Dhanasāgara from the town of Bhojapuri, left his son and wife, went across the ocean and began to trade. On hearing a rumour that the wife of this merchant did not even look at the face of a man, king Vikramāditya set out disguised as a yogi with intent to watch her conduct, and he took his stand at the door of this woman.

Then one day at midnight the kotwal<sup>1</sup> was shouting throughout the town. On reaching the house of this woman, he at once made a signal, and the merchant's wife opened the door and admitted him. She gave him all sorts of delicious things to eat, and after that while they were enjoying their love at their ease, the son of the woman began to weep. The woman went away, and after suckling him, she returned to her place beside the kotwal. When

her boy cried again, she admonished him and returned to the side of the kotwal. As he cried once more, the woman grew angry and scolded him: at such a time this naughty boy does not give us rest! — and in her fury she stabbed him with a dagger and killed him. Then she returned to her place at the side of the kotwal. Then the kotwal said: Oh Sukhamāvati<sup>1</sup>, for a long space of time your boy has not cried. What does it mean? — The woman replied: he has fallen asleep. — The kotwal said: Oh Sukhamāvati, for a very long time your boy has not cried; you have killed this boy. I did not know that you were as bad as that. Hitherto I have come, henceforth it would not befit me to come. I will not come! — From these words the woman gathered that the kotwal knew about it, and she said to him: Oh lord of my life, if you must go now, eat this pastry; — and she poisoned some pastry and gave it to him to eat. Then **45<sup>a</sup>** while the kotwal was drugged<sup>2</sup> by the poison, she stabbed him with a dagger and killed him.

Then this woman called a yogi who sat outside the door, dressed in yellow silken clothes — ? —<sup>3</sup> and adorned with flowers, and said to him: Oh guru, you god of perseverance in righteousness. At present I have no husband. Let it not take too long a time; this body(?)<sup>4</sup> must be removed. I alone cannot do it; come! — and she made him enter. Then she bade him remove the body; and she herself laid hold of a lock of the yogi's hair, seized a gun(?)<sup>5</sup> and went behind him. On the way she instructed him: Oh yogi, drop him as soon as I bid you. — Thus she went along, giving him directions.

When they came to the river, the woman stopped on the bank, holding the gun in her hand. The yogi seized the dead body and began to cross the river. Then the woman

said: Oh guru, drop him as soon as you have gone (into the water) up to your knees. But the yogi, who knew that she was going to kill him, went on, even though he had gone in up to his knees, and said: I have not yet gone so far. But as soon as he had got in up to his neck, he dropped the dead body, dived into the water and remained there. Then the woman aimed at him with the gun and shot. After that she went back to her house. The yogi who was in the water, took the gun and returned to his kingdom.

Later on, when one, two years had passed, King Vikramāditya learnt the news, that the merchant Dhanasāgara had returned; and he seized the gun, assumed the form of a bard, and went to the merchant to sing songs. On seeing the gun, the merchant said to his wife: Oh Sukhamāvati, it resembles our gun. Bring our gun that I may have a look at it. — Sukhamāvati replied: Oh husband, I have put it away carefully. — Thus she tried to dissuade him. The next day he again said: Oh Sukhamāvati, bring the gun that I may have a look at it. Unless you bring it, I shall punish you. — As he thus addressed her severely, Sukhamāvati stood there without saying anything. And the merchant thought: then it is quite true what this noble man sang.

45<sup>b</sup> Intending to kill her husband, she put poison into his food and made him eat it. And when he was lying like dead, drugged by the poison, she stabbed her husband with a dagger and killed him. In the night she scattered abroad her belongings, broke them to pieces and rushed out, bursting into tears. — A robber has killed my husband, she exclaimed and wept aloud. This awakened the townspeople in the night and they came to investigate; while they were looking, at every place they set their eyes upon, lay

the belongings broken to pieces. The inhabitants then picked them up and delivered them to the woman. She kept on crying: I will be burnt with my husband. Then people saw, that she was taken care of and that (the dead body) was cast into the river. — This song he sang.

All this has been done by this wicked woman. The gun is wanting. Certainly it is true. — While he was saying this, King Vikramāditya seized the gun and came to investigate. At sight of the king, Sukhamāvatī said: Oh king, you come to unmask me. Say nothing; keep quiet. — As she revealed her alarm by these words, the merchant turned her out. King Vikramāditya went to his residence. —

— Don't ascend the throne of such a king. — After these words one of the statuettes flew away.

## 21. Story of the Twentieth Statuette: Vikramāditya's Conflict with the Sorcerer.

Again a statuette said: Oh King Bhojadeva, I will tell you a short story<sup>1</sup>. Listen!

King Vikramāditya was travelling disguised as a yogi and altered beyond recognition; he was astir to watch the doings of women. This very night the most beloved wife of this king came accompanied by two friends and addressed the yogi: Oh guru, we want to go to a certain place; come and show us the way. We dare not cross the river. — Thus she spoke, and the yogi conducted them along. Then while her two friends lighted her along with a lantern, the **46<sup>a</sup>** most beloved wife of this king went to learn spells.

And she went to an ascetic, called Bhairavananda, who lived beyond the ocean; and King Vikramāditya followed and watched her. Then the queen bowed down before the ascetic and said: — — —<sup>2</sup>. The ascetic replied: have you

come? — and showed her into a solitary corner. On noticing the yogi, the ascetic Bhairavananda greeted him, led him into his house, paid him his respects and said: sit down on this couch. — The yogi remembered something he had been told before, and considering that one must not sit down on a couch prepared by another without squeezing it, he felt his way(?) with the big toe<sup>1</sup> of his left foot, squeezed and caught hold of it; and as he became aware in this way that many swords were fastened in a well below the couch<sup>2</sup>, King Vikramāditya raised his sword and rushed forward to strike. On seeing it, the ascetic sprinkled him with ashes of cow-dung and the yogi became a dog. Then this dog ran away, came to the house of his guru Subhā'ut, planted itself at the door and howled pitifully. When Subhā'ut caught sight of it, he said: this dog is King Vikramāditya; — and he looked down, scrutinized it, performed a spell and made it a king so that it was no more a dog.

Now Subhā'ut said: Oh King, don't remain here. Queen Kamalāvati, the daughter of King Vīradeva in the city of Śāntipura is arranging a respectful reception of the god Śūrya, that she may obtain King Vikramāditya her husband. Let us go to her! — And they went along. On reaching the town, they sent word, and crowds of people came, welcomed them, and conducted them into the residence of the king. And Kamalāvati and Vikramāditya were married and lived in happiness.

Meanwhile the ascetic Bhairavananda presumed that he had changed the King into a dog; but when he went there, **46<sup>b</sup>** that he might become king in his kingdom, he learnt that King Vikramāditya was in Śāntipura. Then the ascetic Bhairavananda made himself into a dancer, went to King Vīradeva, performed many sorts of dances, and when he had thus given the king pleasure, he said: Oh great king,



your son-in-law does not come to look on. What does this mean? — At these words the king sent for him. Then Subhā'ut said: Oh Vikramāditya, he has come in the disguise of a dancer to kill you; I will take some precautions; — and he inclosed the king's life in a string of small coins<sup>1</sup>, hung it on the queen and said: Oh queen, the dancer will ask for this string of coins, but don't give it away! He will ask urgently; keep only one piece in your hand and put it so that it cannot be seen; and throw the corresponding remainder to the ground. When she had received these instructions, king, queen and Subhā'ut went to look on.

On seeing them, the ascetic rejoiced and displayed his dances in various ways. When through his meditative power he discovered the king he had made into a dog, and perceived that there was no life in the king's body, he wondered very much. But when on looking closer he became aware that the king's life was in a beautiful string of coins on the queen, he said to her father, the king: Oh great king, will you be so good as to ask for a string of coins in the possession of your daughter. — The king replied: Oh dancer, don't ask for this property of a woman. Ask for whatever else you may wish. — But the dancer said: even if you would give me a hundred thousand ṭakās, it would not please me; but if you would give me this string of coins, it would be equal to a gift of a hundred thousand ṭakās. — Then King Vīradeva said: Oh daughter, honourable queen, give away this string of coins. — The queen objected: how can I give away a string of coins I value as my life. I will not give it away! — The king rejoined: Oh daughter, queen. I will give you twice as much. — At these words the queen flew into a passion, tore it off and threw it to the ground so that it was scattered in pieces. Then the dancer

was delighted, became a peacock and set about picking up the coins one by one, devouring and swallowing them. But then the guru Subhā'ut made the king into a cat, and it seized the peacock and killed it. Then the whole course of events was related to King Vikramāditya, and every person present in the assembly-hall was amazed. Then one day Vikramāditya asked leave of his father-in-law, King Vīradeva, took the princess with him, returned to his kingdom and lived in happiness. —

— If you possess such strength of mind, you may ascend this throne. — After these words one of the statuettes flew away.

## 22. Story of the Twenty-first Statuette: The faithless Wife and the faithful Minister.

Again a statuette said: Oh King Bhojadeva, hear a story<sup>1</sup> of mine. —

In the city of Jambupura King Vikramāditya was deserted by his father in his childhood. Then the minister brought him up and looked upon him entirely as his own son. One day he sent him to learn the art of reading. He was taught all sciences, the art of love(?), and was instructed in all disciplines and made a scholar<sup>2</sup>. Then the minister fetched the king's daughter from the town of Jambupura and married her to him. For his own son he fetched the minister's daughter from another country than that of the young queen, and married her to him.

After that both the prince and the minister's son bade their attendants accompany them that they might go a-hunting; and they mounted their horses and started on a hunting expedition. Now as king and minister were going along on horse-back, spurring their horses, their attendants could not

keep up with them. When they had traversed a distance covering four or five days, their horses carrying them along at a gallop, they reached a large impenetrable forest. While at night-fall they were pondering where to go, the minister laid the king into his lap, put ready an arrow and kept watch. While he was sitting thus, the five senses of the king began to speak. The mouth said: I don't wish to remain **47<sup>b</sup>** with the king; he is going to die; no one else shall kill him, I will kill him in the form of a tiger. — The nose said: I don't wish to remain with the king. I will kill him; in the form of a serpent I will kill him. — To-morrow I will kill the king in the form of an ogre, said the eye. Then the ear said: I don't wish to remain on the king's body; I am going to leave it. Now I will kill the king in the form of an elephant. — Thus spoke the ear. Then the mind said: I don't wish to remain with the king. I will leave him and appear in the form of a pond; I will appear in the form of a tree. If he comes to rest underneath the tree, I will tie<sup>1</sup> him to it and kill him; if he comes to drink<sup>2</sup> water, being thirsty, I will drag him down and kill him. — Thus spoke the mind.

On hearing all this the minister became embarrassed and reflected: how can I now protect the king? — And while he sat thus, the king woke from his slumber, and at dawn he performed the necessary rites. And when they had eaten their fill of fruits in the wood, the minister's son said: Oh great king, I have already made sure; there is danger from tigers, there is danger from serpents, there is danger from ogres, there is danger from furious elephants; — and mounting his horse, he said: follow me, — and led the way. Seeing a tiger on the road, he led him another way. On seeing a serpent, he changed the route and led him away; then seeing an ogre, he led him another way. When he

then saw a furious elephant, the minister said: Oh king, we cannot travel on this road, — and he led him another way. On reaching a plain, he saw in a very beautiful spot a pond; near it stood a tree. Meanwhile it had become noon and the heat had increased; and being thirsty, the king dismounted and went to drink water. The minister stopped  
48<sup>a</sup> him and said: Oh king, a moment! This pond wants to drag you down into it. — The pond swelled in order to drag the king into it; the tree rose of its own accord. On seeing these alarming movements, the minister's son protected the king, and both mounted their horses and rode off.

Upon their arrival in the town of the king's father-in-law, the minister's son said: Oh king, what shall we do in these circumstances? Let us go to your father-in-law. The right thing to do is to watch the doings of women. — Saying this, they went on, camped outside the town and sent a message. On learning that his son-in-law had arrived, the king came to welcome him, and on meeting they greeted each other; and then the king full of joy conducted his son-in-law into the royal palace, regaled him with a meal; gave him a room, and sent him to it. The minister went to sleep in an outer room.

Now the young queen rose from her sleep and sat down below the couch. And the minister's son thought: today there is something brewing; what is going to happen? — and he kept awake, but lay as if he had fallen asleep. Then someone made a signal outside by knocking at the window. And the queen rose, opened the door and went out. The minister followed on her heels and watched her. The queen went to meet her lover. He said: Oh wicked woman, you did not come at once, because you have another man. — And he abused her, thrashed her thoroughly

and was angry. Then the queen said: Oh lord, there is none but you; but today some rascal has come here, therefore I could not come. Don't be suspicious, stay here for a while, trust me! — To this the lover replied: Oh you wicked woman, by trusting you my life might be lost. — With these words the lover absented himself. The minister watched it all.

The queen came (back) full of despair, cautiously opened the door, entered and lay down without sleeping, sobbing vehemently. Then she seized a sword which hung in her room; and killed the king. The sword which was stained with blood, she put into the minister's hand and lamented in a loud voice: this minister has killed my husband. — Thus she accused him amid tears. On hearing of it, her father sent to investigate: why do you weep? What has happened? he asked. — The minister's son has killed my husband intending to have intercourse with me after my husband had been made away with. Now the lord of my life is no more, she lamented in all manner of ways. 48<sup>b</sup>

Then at dawn the king fixed the punishment of the minister's son and handed him over to the caṇḍālas to be executed. Then the minister's son went along crying: what an immoral land indeed is this country of Harivaṅga! If you kill someone like a human being, can you do without an enquiry? I came hither after protecting him in a very dangerous wood so that no peril threatened from the numerous wild beasts; and in the country of his father-in-law I am to die without reason, without help. There is no escape for the king, no escape for me. Through what sin has this come to pass! — Thus he exclaimed, and an aged man overheard it and said: Oh councillors and people, is it not true what this minister says? Why was not a thorough

investigation necessary? What will foreign countries say? When it is said that he killed his own son-in-law and the minister in their room<sup>1</sup>, what will people say afterwards? — With these words they stopped the caṇḍālas; then they went to the king and told him all that had happened; and upon their entreaties the king had the minister's son fetched back and questioned him about the whole affair: Oh minister's son, what about this affair? Who killed my son-in-law? — To this question the minister's son replied: Oh great king, what shall I say? While the three of us, myself with the king and the queen, were in that room, the king met his death. Both the queen and I know of it; but besides no one else knows. Only the queen's and my righteousness will know; the supreme deity will know in this sense<sup>2</sup>; in this sense he will decide. — Thus she spoke. Then the supreme deity, the god Agni appeared in the sky and said: Oh great king, the minister is innocent. The fact is that  
**49<sup>a</sup>** your daughter has killed him. — After thrice speaking thus, the god Agni told the king everything in the words: such was their manner of acting. — And then he vanished. Then the king had his daughter severely flogged and banished her.

And then the king said to the minister: Oh minister's son; you were not guilty; don't hang your head; — and he granted him a favour and dismissed him. While they were taking steps to consign to the fire the body of the prince, the minister's son said: Oh great king, don't arrange a cremation! I will carry away with me the dead body. — And he had a copper coffin made of a size that would hold the king; and he put him into the coffin; — after anointing him with many perfumes and after soaking him with oil he put him into the box —; and placed it on a horse, asked leave of the king and left. He himself took

the lead and let the dead body follow behind. He went along shedding endless tears.

On reaching the town of his father-in-law, the minister considered: I must pay a call on my wife; it would not befit me to pass by without visiting her. The right thing to do is to watch the doings of women, to examine them. — And he hung the dead king into a tree, took both horses, and on entering the town he went to the house of his father-in-law, and called out. (The father-in-law) came to look down, and finding that his son-in-law had arrived, he descended, had his feet washed, conducted him upstairs, paid him respect and much honour and regaled him with a meal. Now in the night when the couple were sleeping together, Rūpavatī said: Oh honourable husband, whose is the other horse? — To this question the minister replied: Oh Rūpavatī, my comrade has gone to another village; early to-morrow he will come here. — Then Rūpavatī rejoined: Oh you, you are mocking me. I know why you did not take your comrade with you. — The minister said: Oh wife, how do you know? — Rūpavatī replied: well, a jackal came and howled: in such-and-such a tree is a dead body; how can I eat it, it wept. — Again a jackal howled: come, <sup>49<sup>b</sup></sup> let us throw it down and eat it; come! — Once more a jackal howled: how can I eat the dead body, which is placed in the top of a tree?

Because Rūpavatī<sup>1</sup> had heard this howling of the jackals, she said to her husband: Oh husband, I have questioned the jackals. — To this the minister replied: Oh wife Rūpavatī, the owner of this horse is our king; I will tell his story, hear me! — Our king and I went a-hunting. As our horse had carried us along at a gallop, we rested far, far away in an impenetrable forest. Then the king went to sleep,

being tired. I, however, scenting danger, dared not go to sleep. Then the king's five senses began to speak, and I sat listening. It was as follows; the mouth said that it would become a tiger and kill him, the nose, that it would become a serpent and kill him, the eye, that it would become an ogre and kill him, the ear, that it would become a pond and kill him. Everywhere at the corresponding places I saved the king, deeply affected by the great dangers. On reaching the town of his father-in-law, we went to the princess and were her guests. Then in the night, as the queen's lover could not come to her for a long time, she became furious, seized a sword which was in her room and killed the king. Then she caused trouble by saying that I had killed him. And only through my righteousness was my life spared.

Then I considered: the king is irretrievably dead<sup>1</sup>. I will carry his dead body with me; — and I put him into a copper coffin and took him with me. Then I came here to see your face on my way, as it seemed the right thing to do. — To this Rūpavatī replied: Oh husband, don't be alarmed. When I went to bathe at the sacred bathing-place of Candraprabhā, I worshipped Durgā and sang a song of praise. Then Durgā was pleased and granted me a boon: every time you are in distress, come to me to ask for a boon, she said. Now this dead body you and I — — —<sup>2</sup> having made the indispensable arrangements to worship the supreme deity<sup>3</sup>, they went to  
**50<sup>a</sup>** the goddess Durgā.

Now they worshipped the supreme deity and sang her praise with devotion. Then the supreme deity spoke: Oh Rūpavatī, ask for whatever boon you may wish. — Rūpavatī said: Oh supreme deity, have the mercy to restore to life our king. Unless you have the mercy, my husband



will die together with the king, and I shall die together with my husband. — When she had said this, the supreme deity became visible together with her body of followers, and restored him to life. This being accomplished, the supreme deity vanished. Then Rūpavatī placed the king between them and conducted him to her house, paid him reverence and regaled him with every sort of food. When the minister had told of the king's dying and being restored to life, the king said: May fortune favour you, Oh minister; you are my father and mother. — And henceforth he lived in joy.

One day the minister's son asked leave of his father-in-law and departed together with Rūpavatī, leaving the precedence to the king. Upon their arrival in the town of the king's father-in-law, they entered; and when the townspeople became aware of it, they went to the king and reported: Oh great king, they have restored to life your son-in-law who was dead, and are bringing him hither. — Being told this the king went with them to make sure. Then he displayed great submissiveness, honoured his son-in-law and led him upstairs. Then he regaled him in all manner of ways. Then the whole course of events was related to him in the absence of the queen; and then king and queen, the minister and Rūpavatī, these four returned to their kingdom. On learning the news, the townspeople sounded musical instruments, formed a procession of elephants and conducted them into the royal palace. Then the young minister reported to his father; everything that had happened till then he reported. And his father said: Oh son, there is no minister like you; rule this country with great pleasure and live in happiness. — After speaking thus, king, queen and minister lived in happiness. —

— If you display such strength of mind, it may be possible for you to take your seat on this throne. — After 50<sup>b</sup> these words one of the statuettes flew away.

23. Story of the Twenty-second Statuette: The Gifted Daughter-in-law.

Again a statuette said: Oh king Bhojadeva, I will tell a story from old times. Listen. —

The king of the town of Gauḍa, Karṇasena, and his minister Buddhisena lived in this kingdom with perfect religious observances and devotion; and were of a righteous mind. The minister Buddhisena had an only son. To get him married, he sent to search for a daughter-in-law. He selected one who was very handsome, endowed with the marks of perfection and of good family, and gave her to him as his wife. One day he said to his son: Oh son, which are the good qualities of your wife? Ask her! — And his son asked: Oh wife Dhanavatī, which are your good qualities? what about it? — To this question Dhanavatī replied: Oh husband, what can a woman do? Manage well the things you have acquired; give you your meals to your satisfaction; take care of your bodily. These are my good qualities. — When she had said this, he related her answer to his father. He said: this first wife of yours is an impediment; — and again he looked for one and gave her to his son.

Again the father asked: Oh son, ask this wife the same questions as before. — The son asked: Oh wife, which are your good qualities? — To this Jñānavatī replied: Oh husband, the qualities of a wife can make a rich man poor, and a poor man rich. — This answer he related to his father. He said: Oh son, this was the right one to make your wife; — and he committed the revenues and expenses

to the charge of Dhanadatta<sup>1</sup>. Further he deposited with him many sorts of cowries, with the secret thought of testing the skill of his daughter-in-law.

And afterwards when the cowries were invested<sup>2</sup>, his daughter-in-law gained *dhyabās* with the cowries. Then the father asked: Oh daughter-in-law, bring me the cowries in your possession. — The daughter-in-law replied: Oh father, the cowries have been invested and *dhyabās* have been gained. Take them, if you want to, father. Then the father said: in this case let them remain with you, — and he went away. Then, she gained *mohols* with the *dhyabās*, after these had been invested. Again with the *mohols* she gained *sāhis*. Then her father said: bring me the *dhyabās*. — The daughter-in-law replied: when the *dhyabās* were invested I gained *mohols*; when the *mohols* were invested, I gained *sāhis*. Take them, father. — In this case let them remain there, her father said and went away. Then she further gained gold with the *sāhis*. And her father said: Oh daughter-in-law, bring me the *sāhis* you had gained. — She replied: Oh father, with the *sāhis* I have gained gold. Take it, if you want to. — Her father said: let it remain there; — and he did not accept it. Considering these facts, her father thought his daughter-in-law a goddess of wealth<sup>3</sup>, and entrusted to her care all his property. Then she took the good coins, mixed them with gold and after taking a certain sum on loan(?)<sup>4</sup>, she put them away in a box. She laid them out in a large earthen jar.

Some time after this at certain Duṣṭabuddhi<sup>5</sup> from this town egged the king on and said: Oh great king, you are not king in this town, the minister has become king. — The king replied: Oh Duṣṭabuddhi, how shall I act? — Duṣṭabuddhi said: the minister has become your surperior;

banish him! — Thus he spoke. On hearing his words, the king issued a warrant. Then many people sallied forth and at midnight they went to fetch the minister down, and said to him: Oh minister, in obedience to the king's command you cannot stay here; — and they turned him out of his room, locked it up and tied him with ropes; and then the minister said: Oh men, what is my misdemeanour? — To this question the king's men replied: what do we know? It is the king's order. Off with you! — and they turned him out. Then his daughter-in-law said amid streams of tears: give me only this box, I pray you. — They said: take it. — And she took the box, lit a lantern(?), and the five of them went off.

**51<sup>b</sup>** When on the second day of their journey they came to a certain town, Jñānavatī said: Oh husband, we were living in happiness; now we have become unhappy. Is there at present any money to buy with? — As nobody<sup>1</sup> had any money about him, Jñānavatī said: Oh honourable husband, take a weight of gold I have carefully carried with me, and buy food for us! — With these words she gave it to him and sent him along. The minister's son went into the town, but when he had sold the gold in the market-place and received ready money, he reflected: if I start feeding those with this money, it soon will be spent; if I use it alone, it will last a year. In the kaliyuga from where is the father, from where is the mother, from where the wife? By no manner of means can it be.

And he left for another country; and as he had not yet come back after a long space of time, she at last said to her father: Oh father, your son has not come. Take this weight of gold — I have carefully carried it with me — and buy food for us. — With these words she gave it to him

and sent him along. But the father had similar thoughts and he, too, went to another country. Then she said to her mother: Oh mother, those two have not come back. As to me, I am a young girl, how can I go? You go, I beg you! — and she gave her a weight of gold and sent her along. She, too, had similar thoughts and likewise went to another country.

Then she said to her elder co-wife: Oh elder sister, those three have not yet come back. How shall we act? If we act, as I tell you, we may get in contact with them. — The elder co-wife said: act as is suitable. What shall I say? — The younger one said: we cannot continue being women. You must say that I am your husband, I will say that you are my wife. — Thus agreed, Jñānavatī<sup>1</sup> left off her female dress and her ornaments, —?—<sup>2</sup>, wrapped herself up in a cloak, and went into the town. In the market-place she sold gold, got *dhyabās* and *sāhis*, and with this money she bought male and female attire, a female head-dress(?), a turban, a cloak of fine cotton cloth, a bow, a sword, many useful articles and a fine horse. Having bought this, she dressed herself in male attire and clothed her elder co-wife in a female dress. And when, thus fitted out, they saw a 52<sup>a</sup> noble man coming along, they accosted him and said: Oh noble man, I come from a foreign country. Are there any persons here who might be made my attendants? If there are, bring me a hundred. — There will be; I will bring some, he replied and went away. He brought a hundred, as she had said, and engaged them as her attendants.

Now she instructed her attendants: when the king of this country makes his appearance in public, inform me! — and she put them on the look-out. Then when they informed her, that the king had appeared in public, she rode along

on horse-back. Having her wife carried along in a litter and accompanied by her attendants, she led them at full speed to the king's assembly-hall. When the king caught sight of her, he asked: who is this noble man who is approaching? — and he sent to inquire: Oh noble man, who are you? Why do you come here? — To this the noble man replied: I am the son of the minister of a town called Gauḍa. I have come here after a quarrel with my father. If it be possible, I will stay here as your servant; if not I will go to another place. — At these words they bade him wait and reported his answer to the king. The king said: I will give him wages; he need not go anywhere else; — and he sent for him. He was brought, and when he was in the presence of the king, the latter said: Oh noble man, to be engaged as a servant in my kingdom, what wages would you take? — Thus he asked. Then the noble man replied: Oh great king, what shall I say? for me a hundred men are not sufficient. You may give (wages) after testing me. — When he had said this, the king gave him presents, entrusted to his care all affairs of roads and fields, and gave and entrusted to him the supervision of the custom-houses. Further he gave to him every sort of property, houses and fields; to his attendants he gave a house to each of them. And then he became the king's minister and continually took care of everything.

Then one day Jñānavatī said: Oh elder sister, let us invent a scheme to induce our husband to come here; and to induce our father and mother to come. — Thus they took counsel together; and she began to give alms daily to the poor<sup>1</sup>, (arguing in the following way:) guests, foreigners, ascetics, and brahmans, all these individuals I will watch  
**52<sup>b</sup>** and give to them a sum of four or two ṭakās. When this is

rumoured in the east, in the south, in the west and in the north, people will come. — One day the wife of the minister Buddhiseṇa came there to beg for alms. At sight of her, Jñānavatī said: Oh elder sister, do you see a certain person? Our mother has come, — and having pointed her out to her, she said: Oh mother<sup>1</sup>, what shall I give you? — The mother said: Oh lord, give me clothes. — Will you go further, or will you stay here? If you will stay here, I will support you. — To this her mother replied: Oh lord, with your permission I will stay. — Well, be it so, she said, made her enter, clothed her and assigned to her the occupation of milking. On another occasion Jñānavatī saw Buddhiseṇa approach and said: Oh elder sister, such-and-such a one, who is our father, has come. — And she pointed him out to her, and said to him: Oh hermit, will you stay here or will you go further? — The hermit replied: I will stay. — And she placed him on the right side of the door.

When thereupon Jñānavatī saw her husband come, she said: Oh elder sister, do you see such-and-such a one? Our husband has come, in fact; — and she pointed him out to her, went to where her husband stood and said: Oh foreigner, if you will stay here, I will support you. — The foreigner replied: with your permission, I will stay. — And she dressed him in fine clothes and admonished him: you must not leave us and go somewhere else. — When she had thus made them settle down in her residence near herself, one day she<sup>2</sup> let her father, mother and husband come in to her, took off her turban, stood before them, and began: Oh father, are you not Buddhiseṇa? — and they asked about each other's doings, and talked together about all details; and then she concluded: you have deserted us, but now we have carried into a effect a clever scheme

and have achieved everything. — With these words she bowed down before her father, mother and husband, and  
 53<sup>a</sup> handed everything over to them. On hearing her story, Buddhisena was astonished; and the king, too, was amazed on being told it. Now the minister Buddhisena went to his own king and related to him everything that had happened. And then the king made him his prime-minister as he had been before. —

— If there be such strength of mind, it may be possible to take your seat on this throne. — After these words one of the statuettes flew away.

24. Story of the Twenty-third Statuette: The Strange Adventures of two Princes, who by their Mother were accused of Violence against her.

Again a statuette said: Oh King Bhojadeva, I have heard a story<sup>1</sup> from old times. I will tell it; listen. —

In the town of Hastināpura there was a king, called Ratnadhvaja, who was very majestic. He had two sons, who were very beautiful. These two began to play and swing a bull-roarer(?). One day the princes went into their step-mother's room to get the swinging device. Then the elder said: you go, Oh brother; get it for us. — But the younger said: you go and get it. — And the younger brother went to get it. On seeing the build and youthful beauty of the young man, the queen was seized with desire; but when she set about forcing him to enjoy love-pleasure with her, and was in the act of seizing hold of him, the prince escaped. Then the queen who was at a loss what to do, embraced a cat she herself had reared, imagining it to be the prince. The cat struggled against her and scratched the queen's breast in such a way that blood flowed.



While she was thus in a state of lust, the king Ratna-dhvaja, who had been away hunting, returned and came with intent to enter the queen's apartment. But the queen locked the door and stayed there without admitting him and without uttering a word. Then the king, who was tired, as he had been a-hunting, said in a plaintive voice: Oh queen, why don't you open the door? What affliction has befallen you? I will dispel your sorrow. — At these words the queen opened the door after letting him make a solemn promise<sup>1</sup>, burst into tears and said to the king: Oh king, your sons have used violence<sup>2</sup> with me; look at my wounds, — and she showed them and continued: Oh king, if you **53<sup>b</sup>** kill your sons, I shall live; if you refrain from it, I shall die. — As she persistently repeated it, the king became indignant and sent for the caṇḍālas. But the minister took pity on the boys, gave them a horse and the necessary money, and said: Oh princes, egged on by your step-mother, your father had in his rage sent for the caṇḍālas to have you put to death. You cannot remain here; escape! — Thus he sent them away that they might escape. He felt relief at the thought that the princes who were to have been killed, had escaped. The princes on their flight took shelter in a wood underneath a tree.

Perched on this tree were birds, a parrot and a myna. One of the birds said<sup>3</sup>: Oh myna, these princes have come here in a very awkward plight. — The myna said: husband, they are very beautiful. Do they possess fine qualities? — To this the parrot replied: if a person who is lacking in good qualities, kills me, and without placing me on the ground, roasts and eats me, he will become a powerful king. — The myna said: Ah husband, if a person can eat me in the same manner, he will attain the thirty-two marks

of perfection. — When the princes had overheard this conversation, they shot them and the elder one took the parrot, roasted and ate it; the younger one took the myna, roasted and ate it.

The next day as they were travelling along on horseback, the elder brother fell from his horse and died. Then the younger brother burst into tears, hung the dead body in a tree and went out to buy fuel in order to arrange a cremation. Now Pārvatī and Mahādeva came into the sky to play. Pārvatī caught sight of the dead body and said: Oh supreme deity, Mahādeva, this prince is very beautiful and worthy of compassion. Grant him the gift of life. — At her bidding Mahādeva restored him to life. Then the prince said: while I have been asleep, my brother has left me and gone away. — When in sore distress, shedding endless tears, he had come to a certain town, the king of this town, which was called Gandhavatī, had died; and as they had no king, they had sent out (an elephant) Gandhahasti to search for 54<sup>a</sup> one<sup>1</sup>. They had made it carry a garland of flowers on a pitcher made of silver<sup>2</sup>, and had caused it to scour(?) the country. About this time the prince entered the town. On seeing him, the elephant Gandhahasti consecrated him with the water which was in the pitcher, hung around him the garland of flowers, formed a procession and made him king.

Meanwhile his younger brother had just made everything ready for carrying out the cremation; but as the dead body was gone, he began to wander about, shedding tears. When one day he came to a certain town, he entered it and took up his abode with a potter. The household of this potter consisted of four persons(?)<sup>3</sup>. When the prince during the night heard them quarrelling amid streams of

tears —?—<sup>1</sup>, he asked: why were you weeping? What is your affliction? — To this they replied: well, noble man, it is our turn to be given as food to an ogre<sup>2</sup>. Where four persons live together, one must be given as food to an ogre. Therefore we wept. — The prince said: you need not be afraid. I will go for your sake. — And he took steps, prepared a granary of food, and in the evening he took a ploughshare, and — in the place where food was given to the ogre, there stood a building<sup>3</sup>. The things he had carried with him, he placed in the open field, and he, himself, took his stand in the building and locked the door.

Now at midnight the ogre appeared, but as he saw no human being, he said: Oh most wicked human being who are in this building, are you coming down? Come! — Being challenged in this way the prince said: Oh vile ogre, you cannot eat me. I have a tongue like that; look! — and he threw down the ploughshare. While the ogre in his rage grasped the ploughshare firmly, the prince drew his sword after worshipping Karmadeva<sup>4</sup>, descended from the building, smote and killed him. The next day two of the king's men came along. On seeing the ogre lying dead, they thought: nobody is here; who has slain this ogre? — And on seeing but a young prince, these two came to an agreement, and stabbed the boy-prince with a dagger, threw him into a well, went to the king and said: Oh great king, this night we have killed the ogre. — Thus they informed the king. He asked: Oh men, is it true? — and sent someone to verify it. On seeing the ogre dead, he granted them a reward and dismissed them.

Now a brahman, called Viṣṇusvāmin, who had become poor, came along, begging alms. Meanwhile he became thirsty, and as, on looking into the well, he saw the boy,

he took pity on him, restored him to life and took him with him. And he said to his wife: Oh wife, we have no son. Take care of this one and look upon him as born of your own womb. — Thus he informed her; and from the time the boy came there, the brahman grew rich. Giving food to the brahman<sup>1</sup>, the boy lived in happiness.

Later on the mighty king<sup>2</sup> of the town of Gandhavatī sent out a merchant, called Hiranyadatta, to trade, giving him many articles of commerce. Then on reaching the ocean they went on board a ship to cross it, but when they were about to cross, the ship would not move. — How find a way? the king said, called together all clever brahmans and asked: Oh brahmans, is there any way to set the ship in motion. — To this the brahmans replied: there is no other way but the following: the son of the brahman Viṣṇusvāmin who lives in a certain village, is endowed with the thirty-two marks of perfection; if he is killed and given (as a sacrifice), the ship will move. — The merchant went to fetch the king's attendants, took with him the boy so that Viṣṇusvāmin burst into tears, led him to where the ship lay, and made the necessary arrangements. Noticing all these arrangements, the prince asked: Oh merchant, why are you going to make an offering by killing me? — To this the merchant replied: Oh boy, I am going to make  
 55<sup>a</sup> an offering, because the ship will not move. — The prince said: if the ship moves, will my life be spared? — To this the merchant replied: if the ship moves, you need not be afraid. — When he had said this, the prince bathed in the ocean, touched the ship, looked upwards to the god Sūrya and said: Oh supreme deity, if I be of thy kin, let the ship move. — No sooner had he spoken thus, than the ship

moved. Then the merchant took the boy with him, and when they had arrived at the other shore, he went out to trade.

Upon their arrival in the town of Kauśalya, many merchants came because of the rumour that this merchant was there, and they carried off every article of commerce which was on the coast<sup>1</sup>, where they prince had his stand. Then Hendrasāhi, the king of the town, brought two jewels to be offered for sale. The merchant offered a price of a hundred thousand for one of them, for the other he offered a price of three hundred thousand. Then the boy took both jewels, inspected them and said: the said price of a hundred thousand is quite adequate; but the price of three hundred thousand is wrong; it is not even worth one cowrie. — On hearing this assertion, the king sent for the boy and asked him: Oh boy, why is this jewel not even worth one cowrie? — The boy replied: well, great king, we can break this jewel asunder; inside it are worms. If it is not true, punish me! — At these words the king broke the jewel asunder, and when he saw that there were two worms in it, he said: excellent, excellent! This boy is like a god. — And everybody was highly astonished. Then the king gave this boy the name of Jahorāj and put him in charge of the finding places of jewels.

Now one day — the king had an only daughter. Once when this girl was looking down from the top of the house, she felt enamoured<sup>2</sup>, and on seeing the kotwal approaching, she asked: who is he? — Her friend replied: it is the kotwal, — On being told this, she sent her out with the injunction to bring him to her the same evening. Again the princess asked on seeing the minister's son approaching; this one there, who is he? — The friend replied: it is the minister's

55<sup>b</sup> son. — And she sent her out to tell him that he might come the same evening. Again she asked, seeing Jahorāj approaching: who is he? — The friend replied: it is he that is in charge of the jewels. — At this answer she sent her out to tell him, that he might come the same evening; and her friend said to him: Oh Jahorāj, you must come this evening; — so she told him.

When night had come, the young kotwal made his appearance and was shown into a room. Then the minister's son came and was likewise shown into a room. Finally Jahorāj came and he, too, was shown into a room. Then the princess, accompanied by her friends, went into the room of the young kotwal, sat down beside him, took his turban and tore it to pieces for him. The kotwal was in a great state of alarm. She took another turban, made him himself wind it around and turned him out. Then she went into the room of the minister's son; on seeing her come to sit down beside him, he was greatly alarmed. She took his turban, tore it to pieces, took another turban from her friends, made himself wind it around and turned him out. On seeing the minister, the kotwal said that he intended to have him impaled, but as the minister's son implored him, he let him go.

Finally the princess went into the room where Jahorāj had been put, and sat down pressing herself close against him; and Jahorāj placed his feet in the queen's lap and locked her in her arms. Then the princess took the turban of Jahorāj and tore it to pieces for him. Jahorāj seized it, and tore it into still smaller fragments than she had done. Then she filled a drinking vessel with water and gave it to him. Jahorāj took it, looked into the water and returned it. The princess took a fine turban, made him himself wind

it around, led him into the central room, and after they had expressed their love in many ways, and made the necessary appointments, she turned him out.

When the kotwal saw him on his way, he arrested him, took him with him and, after putting the whole affair deferentially before the king, he led him away to be impaled. 56<sup>a</sup> Then an uproar arose in the town, and when the princess, who sat at a window of the palace, on looking down, learned that Jahorāj was being led away to be impaled, she sent someone to stop it. On being told that their young mistress had declared that she did not know<sup>1</sup> whether Jahorāj should be impaled, they dared not impale him. Then the princess went to the king and said: Oh venerable father, give me a husband. — The father said: I will select one. — The princess said: Oh father, I have selected one; give me Jahorāj. — To this her father rejoined: Jahorāj has been impaled. — The princess replied: Jahorāj is still alive. — If he is alive, take him! — and she sent someone to fetch Jahorāj. When he arrived, she brought him before her father. Then the king inquired: Oh Jahorāj, what is your parentage? — To this Jahorāj replied: I am the son of King Ratnadhvaja of the city of Hastināpura; — and he continued: I have come here in a wretched state after a quarrel with my father. — When he had told this, the princess was given him for a wife.

Now one day the prince said to his father: Oh father, through your glory I have been living in happiness; but now I will return to my own country. — After he had asked leave in this way, his father the king gave him plenty of jewels, summoned the merchant and said: Oh merchant, on the voyage you must take care of my son-in-law who will go with you; — and he committed him to his care

together with the princess. Then they went onboard the ship with the merchant, and they started to cross the ocean. But the merchant fostered evil thoughts and resolving to return soon, he threw the prince into the sea without the princess noticing it. Expecting that he might receive a reward when he came back to his own king with the princess, he threw the prince into the sea. He sank, but when he had risen upward till he came to the surface, the princess 56<sup>b</sup> caught sight of him and dragged him out. The merchant did not notice her dragging him out. She put him into the central room of the ship and locked the door.

About this time they reached the other shore, and the merchant sent word to the king: Oh mighty king, I have brought for you a certain person, a very beautiful queen. — Thus he informed him. The mighty king repaired to the place in person, and when he met with the merchant, the latter paid his respects to the king and said: Oh king, may it please you to look into the central room of the ship<sup>1</sup>. — The king called out: Oh queen, open the door! — The queen replied: as for my husband, he is a prince from the city of Hastināpura. It has come to pass in this way: my husband is a man who has been ousted through the machinations of his step-mother, and has become endowed with the thirty-two marks of perfection, when both brothers ate the flesh of a parrot and a myna. — On hearing this, she mighty king said: Oh queen, is this husband of yours still alive? — The queen said: that merchant has thrown him into the sea and thus killed him. — The king said: Oh queen, in any case you must tell me, whether he is still alive or not. This husband of yours is my brother. — As he said this, the two who were inside, took counsel together, and then they opened the door and came out; and as they



met, both burst into tears, questioned each other, told all that had happened till then, and were greatly amazed. The merchant was punished and banished. Then (the elder brother) formed a great procession, conducted both his younger brother and the young daughter-in-law (into the town) and henceforth they lived in happiness. Then both brothers joined together, waged war on their father, conquered many kingdoms, forced their father humbly to pay the requisite tribute, and lived on<sup>1</sup>. —

— If you possess such strength of mind, it may be possible to take your seat on this throne. — After these words one of the statuettes flew away.

## 25. Story of the Twenty-fourth Statuette: The Adventures of the Four Skilled Comrades.

Again a statuette said: Oh King Bhojadeva, I will tell a story from old times<sup>2</sup>. Listen, I beg you. —

King Maṇikuṇḍa of the town of Kāliṅgala had a son Maṇikumāra. This prince had made up his mind to go **57<sup>a</sup>** abroad, and (he and) the minister's son Prāṇākara, a carpenter Vidyākara and a blacksmith Karṇadhara, these four took counsel together. Then the prince said: what powers<sup>3</sup> have you, that you can go abroad? tell me that. — To this the blacksmith replied: I can make a —?—<sup>4</sup> and send it to the place I bid it, to investigate. — And the carpenter said: I can make a couch from manaḥpavana-wood and direct it flying to the place I bid it. — The minister's son said: I know how to instil life into a dead person and give him back to life. — When they had said this, the king remarked: when such knowledge exists, what is there to be afraid of? Let us make ourselves acquainted with many

bathing-places and roads. — With these words they started on their journey.

Now on seeing a tiger lying dead in an impenetrable forest, the king said: Oh minister, restore this tiger to life<sup>1</sup>. — The minister objected: Oh great king, don't restore to life eater and food. The king said: than your talk of instilling life and restoring to life is false, is a lie. — The minister said: Oh great king, if you disbelieve me, I will restore this tiger to life; but let us rather make an appointment. As soon as the tiger comes to life, we shall be scattered abroad. Whether we are scattered in one division<sup>2</sup>, whether in two or three divisions, it will be impossible to disregard each other(?) at meal-times; we must first make four portions and then eat. — When they had thus agreed, the tiger was restored to life. When the tiger had come to life, it started to pursue them, and they were scattered in four divisions. Then the minister, the carpenter, and the blacksmith met again; but they did not know whether the king was dead or alive; and they started a search for him everywhere in the woods, in the villages and in the towns.

Meanwhile the king had come into an impenetrable forest, and there at a certain place a very fine pond, a very fine channel, a pavillon and a flowing well(?) came in sight. There he came to a town called Puṣkarāvātī, and when he became aware that not even one human being was there to fill the numerous market-places and shops, his mind was filled with apprehension; and when, on entering, he came to the royal palace, and had gone into it, for all his searching, nobody was there. When he shouted at the top of his voice in the royal palace, a princess Suvarṇa-keśarī<sup>3</sup> came and looked down, took him upstairs and asked him<sup>4</sup>: Oh noble man, who are you? How have you

come here? — The king replied: I am the king of the town of Kaliṅga; I am on a journey abroad. — And he asked: where have the people of this town gone? — Queen Suvarṇakeśarī replied: an ogre Ghaṇṭākarna has wiped them out. He has done it in this way: in the possession of this ogre are two stalks of club-moss; these stalks have a two-fold power: to prevent a door from being opened when they are pressed together, to open a door when they are put asunder. In this way he has eaten all the inhabitants of this town. Who could escape, has escaped. Me alone he has left uneaten; he always comes to pass the night with me. He comes by this door. — On hearing this tale, the prince drew his sword and took his stand outside the said door. At that moment the ogre appeared and he killed him with a stroke of his sword. Then these two became husband and wife and lived in happiness.

Some time after that when on the day of the full moon they were bathing in the sea<sup>1</sup>, a hair of the queen's fell off<sup>2</sup>. She caught hold of it, tied it round a leaf from a tree and sent it away swimming; and then both went away again. Now when the son of a king called Kulavīra, from the town of Paṭana, farther down, had come to the sea to swim, he caught sight of a leaf with something tied round it, caught hold of it, untied it and looked closer at it. At sight of this hair, he put it to his heart and became miserable from desire. Then his father asked him: Oh son, what misfortune has befallen you? Why are you in such a state? — Then his son told him of his heart-ache. And his father said: Oh son, this hair is that of the princess Suvarṇakeśarī. I will send someone to lay hold of this princess and thus still your heart-ache. — Thus he reassured him.

Now the king called together his ministers and took

counsel with them. But they could give no answer; even though he promised to give them great riches and favours, they could give no advice. Then an old go-between of this town, Mālinī, said: Oh king, if I can bring you the princess, 58<sup>a</sup> will you give me a reward? — The king replied: I will give you what you demand. — When he had said so, the aged woman went onboard a ship and sailed quickly up the river. Then she dragged the ship up on the bank of the river and went into the town; and while she was walking along full of apprehension on seeing that no people were in the market-place, she came across the prince. He said: Oh woman, how have you come to a place like this? — To this question of the prince, the aged woman replied: I am on a voyage to foreign parts. Now I have met you through my good fortune; what have I to fear? Now make me your slave. — At these words of her, the prince took the old woman with him, and the three of them, king, queen and the aged woman lived in happiness.

One day the aged woman said to the queen: Oh honourable queen, as often as our king takes a meal, he divides it into four portions; three of them he puts aside and he eats only one of them. Why is it so? — To this the queen replied: I don't know why it is so. — The aged woman said: Oh queen, unless you enjoy the confidence of your husband, what sort of a wife are you? — The queen thought it quite right and one day she asked her husband: Oh great king, what is the reason why you, as often as you take a meal, divide it into four portions and put three of them aside? — To this the king replied: Oh queen, I cannot tell you. — The queen rejoined: if you do not tell me, I am not your well-beloved wife; — and she kept on charging him with murder<sup>1</sup>. Finally the king said: Oh queen, are

you not one who is dear as life to me? Why shouldn't I tell you? One day when I am dead, you must not consign my body to the flames, but you must put it into oil; — and he told her of the journey of the four, and the full particulars concerning their powers. Then the queen said: these knew these arts; which art do you know? — To this the king replied: I know how to transfer my life into another object. At present my life has been put into a string of 58<sup>b</sup> coins<sup>1</sup>. — Thus he spoke. After hearing his statement, one day she repeated everything to the aged woman.

Now one day when the king was away on a hunting expedition, the aged woman took the string of coins which hung in the room, and put it into the fire. On his return the king said: bring me the string of coins. — Then when the queen who had been away to fetch it, said that it was gone, the king thrice called out the minister's name and died. After that the queen continually lamented pitifully.

One day the aged woman said to the queen: Oh queen, let us put aside our grief for a while. — And she took her outside, led her to the coast of the sea, put her onboard the ship and sailed with her down the river. On reaching the neighbourhood of her town, she sent a message. Then the king and all his men came to see her. On beholding the queen the king was delighted, welcomed her and took her with him. To the aged woman he granted rewards, gave her riches and dismissed her. Then after selecting an auspicious day he was going to join them in wedlock. But the queen objected: Oh great king, for one year I will keep a vow in honour of my husband. Afterwards you may act at your pleasure. — The king thought it quite right and lodged her in a house.

After that the queen gave alms to the poor<sup>2</sup>. One day

these three, the carpenter, the blacksmith and the minister's son appeared. She gave them food and made them eat it. Then they divided it into four portions, and they ate each one of them and one portion they put aside. On noticing this, the queen asked. Oh noble man, 'tis strange! Why do you make four portions? You must tell me the reason. — To this the minister replied: Oh queen, we started four of us; when a tiger which was lying dead on the wayside, after being restored to life, began to pursue us, the king alone was at a loss where to go. One of the portions is for him. — After she had heard them tell this, she took a ring<sup>1</sup> she was wearing and showed it to them. The minister put the ring to his heart and stood there weighed down with

59<sup>a</sup> deep affliction. Then the queen said: that man was my husband. The king here and his men have done him to death by underhand means, and have brought me here like robbers. — The minister asked: does the body of that king still exist or not? — The queen replied: I have left the body of that king in the city of Puṣkarāvātī, carefully put into oil; it still exists. — The minister said to the blacksmith: Oh blacksmith, you must display your mental power; — and he made a —?—<sup>2</sup> and sent it to investigate. Soon it returned with the report that the body still existed. Then the minister said to the carpenter: Oh carpenter, you must display your mental power. — And he constructed a couch to be carried on the shoulders<sup>3</sup>—?—<sup>4</sup>, and the four of them mounted the couch and set out to land in the city of Puṣkarāvātī. And at the place where the king had been laid, they saw him lying in the same state, as had been pointed out to them by Queen Suvarṇakeśarī, and then the minister performed a charm and restored him to life<sup>5</sup>; and the four of them paid him their respects. Then the king said: Oh

minister, how have you come here?— The minister told him all that had happened. Then the king said: may fortune favour you all, — and was amazed. Then he procured inhabitants for this kingdom and lived in happiness.

Later on he went back to his own kingdom and sent a message to his father. He became glad of heart, formed a procession and conducted him (into the town). The prince related to him the whole course of events. Then they assembled the entire kingdom, made war upon the town of Paṭana, conquered it in the war and forced the king of the town of Paṭana to pay the requisite tribute. —

— If you possess such courage and energy, it will be possible to ascend the throne. — After these words one of the statuettes flew away.

## 26. Story of the Twenty-fifth Statuette: The Grandson who executed his Grandfather.

Again a statuette said: Oh King Bhojadeva, I will tell a story from old times. Listen. — After this opening the statuette said:

The fame of the righteousness of King Vaikarna in the town called Javādvīpa<sup>1</sup> was known throughout the world. This king had a minister, called Vairocana. They were **59<sup>b</sup>** great friends. One day they called together all their subjects and went a-hunting. Then being carried along at a gallop by their horses the king came to one place, the minister to another, and the subjects to still another place. As the subjects could not keep the pace, they turned back. King and minister came<sup>2</sup> into an impenetrable forest, and having become hungry and thirsty, the minister went in search of water. At a certain place he saw a fine pond and drank from the water. Then he caught sight of letters on a stone

and read them: »Everything is equal in mental power and in bodily strength, when it is slain or vanquished. Who will slay, let him slay!« — On seeing a verse written in this way, the minister reflected: certainly he will kill me. — As such thoughts occurred to him on reading these letters, he took some clay and obliterated them.

Now he led the king thither and let him drink. On noticing that something had been obliterated with clay, the king washed it with water, read it and said to the minister: Oh minister, who came here? Who wrote this? — The minister became afraid, made up his mind to do the killing himself, drew his sword and slew the king with a stroke of it. The body of the dead king he threw into a pond. All this was watched by a savage(?) who sat in the top of a tree. The savage took fright; thinking that he might be killed himself, he climbed down from the tree, jumped to the ground, ran away and hid himself. As the tree shook vehemently from his hurry, the minister noticed it and went to investigate. The savage kept in hiding. The minister supposed it to be only a beast of the wood, returned and rendered account to the prince: Oh prince, a tiger has eaten our king, he said; he made himself believed, and began to act as the guardian of the prince.

Another day the savage couple fell out with one another. And the wife said: why should I remain with you, ill-starred<sup>1</sup> man. I will leave you. — To this the savage replied: **60<sup>a</sup>** Oh wicked wife, I could kill you as the minister Vairocana killed the king. — The wife asked: how did the minister Vairocana kill the king? — The savage told her what had happened in the wood; and when the townspeople came to hear of it, they gave information before the king. He sent for the savage and questioned him. He said: Oh great king,



he did, indeed, kill him, — and he told everything that had happened in the wood. Then the minister was sent for.

When he learnt the news<sup>1</sup>, he called together his family — there were four sons and eight grandsons. — These he called together and said: Oh sons, I have killed the king after reading some letters which were written on a stone near a lake. Now the prince is aware of it, and no doubt he will kill me. Do as I am going to tell you, that at least one of you may be spared. When a sentence has been passed in the court and I am being handed over to the caṇḍālas, one of you shall stand up, blame me and put me to death in his capacity of the king's servant. — Thus he advised them, and added: then one at least may be spared. Perform the ceremonies for the other world, that I may be redeemed. If they kill all of you, nobody will be there to offer the funeral ball. — To this his sons objected: none but you have committed a crime. That we kill our father, with what law can that be made to agree? We dare not. — Then one of the grandsons said: it is as grandfather says; one at least must be spared. If one exists, he will perform the proper duties of the family. Oh venerable grandfather, might it not befit me to kill you? — To this the grandfather replied: it might befit you. May you prosper. You are a true branch of the family tree. Your life shall be spared. — Thus he gave him his blessings and while they were arguing about it, the king's men came and said: Oh minister, this is the king's order: you and your whole family have to appear, — and they took them with them.

Then the minister was taken before the court; but when they were in the act of handing him over to the caṇḍālas, after authorization had been given through a sentence, one of the grandsons rose, —?—<sup>2</sup> and said: Oh great king, am

not I your servant? A lawless man you may neither call  
60<sup>b</sup> your father nor your grandfather. — With these words he  
put his grandfather to death with a blow from his sword.  
On seeing him performing the execution, the whole crowd  
stood gazing at each other. Then the minister's sons and  
grandsons were locked up in a secluded place without  
being killed. Every day a fruit was given to each of those  
twelve persons as food. And they argued with each other:  
if all of us eat of this food, all will die. Therefore eat this  
food you alone that have put your grandfather to death.  
If you alone be spared<sup>1</sup>, all of us shall go to heaven. Attain  
heaven for us! — Saying so, one died, two died and in this  
way all died. He that had put his grandfather to death  
alone survived.

Now one day another king sent messengers (to see)  
whether this king had a minister or not. The messengers  
said: Oh great king, we have a dispute; we know not what  
is called the germ of everything, the flower of everything<sup>2</sup>.  
You must send it to us as a present. — Thus they informed  
him. Then the king called together all the ministers and  
took counsel with them; but none could tell. And thus he  
was in great trouble.

Then when the face of the woman who as usual came  
to give food to the minister's son, was not bright, he asked:  
Oh elder sister, today there is something amiss. Your face  
is not bright. How is the king's state of health. — To this  
the woman replied: Oh brother, our king has got into great  
trouble; for the king of another country has forwarded to  
him the demand to send him as a present the germ of  
everything and the flower of everything. He has assembled  
all his ministers, but they cannot tell for all his questioning;  
and therefore he is greatly troubled. — Thus she spoke.

The minister's son said: Oh elder sister, hear me. I will explain this matter; but don't tell that I am still alive. The germ of everything is clay, the flower of everything is cotton. Send him these two articles. — Thus he spoke. The woman went away and expressed herself before the king: Oh great king, I will tell the meaning of the terms in question; you need not be troubled; — and after finishing her praises in performance of the daily rites, she said to the king: the germ of everything is clay and the flower of everything is cotton; Oh great king. — After being thus informed, he sent both **61<sup>a</sup>** articles as presents.

After inspecting them, the foreign king was silent; but once more he sent messengers, handing over to them two horses<sup>1</sup>. The messengers delivered into the hands of the king a letter of information and said: Oh great king, read the king's order in this letter! — and they handed over to him two horses that were alike, and went away again. When the king had read the letter and it was written there, that he might find out for himself, which of the horses was the mother and which the daughter, he called together all his ministers, but as none could tell, he asked the woman: Oh woman, my friend! I can not tell which of these horses is the daughter, which the mother<sup>2</sup>. What shall I do? — When he asked this in a piteous way, the woman replied: Oh great king, I will tell you! Cheer up! — Having in this way encouraged the king, the woman went to give food to the minister's son. And she said to him: Oh dear brother, the king has great troubles. — The minister's son asked: Oh elder sister, from what cause? — She replied: a foreign king has sent as presents two horses which are alike. He has sent them to test his cleverness, that he might find out which is the daughter, which is the mother. The ministers

cannot tell. What is to be done? — The minister's son said: Oh elder sister, let him make both horses gallop, and when they are tired, give them grass in company. The one which is the mother will neigh. — Thus he spoke. Then the woman went to the king and informed him. The king acted in this way, and thus he found out, which was the daughter, which the mother.

Further the king sent the fruit of a thorn-apple as a present. The messenger said: Oh great king, in our residence a dispute has arisen. In your residence there is a clever man; let him find out for us which is the upper, which the lower end<sup>1</sup> respectively. — After being asked how it could be done, the minister's son replied: Oh elder sister, it is easy. Put<sup>2</sup> it into a pond in such a manner. The end which first comes to the surface, call the upper one. — Thus he spoke. The woman informed the king, and tracing it  
61<sup>b</sup> out in this way he found the solution. On hearing the report, the foreign king kept silence, (being satisfied), that there was a minister there.

Later on the king and this woman had gone out to search everywhere<sup>3</sup>. When they had met, the king laughed on seeing that a tree of pleasant aspect, which stood underneath a banyan-tree, was bearing fruits. On seeing the king laugh, the woman, too, laughed<sup>4</sup>. Then the king said: Oh woman, you laughed, because I laughed. What is the meaning of this laughter? If you fail to tell me, I shall punish you. Oh woman, I shall wait but four days. Unless your know at that time, I shall certainly punish you. — When he had said this, the woman went in great trouble to the minister's son and said: Oh dear brother, till now I have supported you, henceforth I shall come no more; the king is going to punish me. — The minister's son replied:

up to now you have always brought me food; you have kept me alive; now I shall die. Why is he going to punish you? Tell me that. — To this the woman replied: Oh brother, I went out with the king. On seeing something pleasant, the king laughed. As the king laughed, I, too, laughed. Then the king said: Oh woman, unless you know the meaning of my laughter, I shall punish you. — Thus he spoke and now he is going to punish me. — The minister's son asked: Oh elder sister, what was found at the spot where the king saw something pleasant? — The woman replied: there was but a banyan-tree. — The minister's son said: Oh elder sister, this tree bears fruit through the king's urine; therefore he laughed. — This he told her. On hearing this explanation, the woman related it to the king. When he heard what the woman said, he was astonished.

Then he said: Oh woman, that is not your own wisdom; whom have you asked? You must tell me. Unless you tell me, I shall punish you. — Intimidated in this way, the woman told him: Oh great king, a grandson of the minister Vairocana has told me. — When she said this, the king asked: are they still alive? — Yes, she replied. The king sent his men, fetched him forth and he came into the presence of the king. Saying: Oh minister, you need not feel miserable, — he gave him much properly, made him **62<sup>a</sup>** his minister as before<sup>1</sup>, committed everything to his care: the kingdom, the treasure, the people, and the administration of justice; and then they lived in happiness.

That he might send his grandfather, father, and brothers to heaven, the minister's son offered funeral balls to his grandfather, father and brothers, as well as to his grandmother and mother, performed all ceremonies; and after thus sending them to their portion in heaven, he lived in happiness. —

— If you possess such courage and energy, you may ascend the throne of King Vikramāditya. — After these words one of the statuettes flew away.

## 27. Story of the Twenty-sixth Statuette: The Curse of the Bear.

Again a statuette said: Oh King Bhojadeva, I will tell a story<sup>1</sup> from old times. Listen.

Having made up his mind to beautify his residence, King Vikramāditya summoned the most skilful artisans of the town, and built a palace in a beautiful style. Then he called a painter and said to him: Oh painter, now I will see if your workmanship can be called good. In my room, in the room where the king and the queen dwell<sup>2</sup>, you shall paint the ministers, the herdsmen, the high officials, the attendants, the people around me in such a manner as to show likeness to each of them. — Since he said this, the painter painted as the king had ordered him to.

Now there was a learned brahman who had been brought up by the king; his name was Navaratna<sup>3</sup>; thus the king had named him. The painter now called this Badaruci<sup>4</sup> and asked him: you must tell me whether I have succeeded or not. — Badaruci scrutinized (his work) and said: blessed be your hand. It can paint the king, the queen, the ministers, the herdsmen, the high officials, the attendants so that each of them shows likeness. There is no difference. But oh painter, according to what is written in my books, Queen Bhānumatī has a mole on a hidden part of her body; only this is wanting. — Then the painter said: in that case I shall put it there, — and he did so. Thereupon he showed (his work) to the king. After looking at what had been painted,

the king was dumbfounded. Then he said: Oh painter, how did you know that? — The painter replied: Oh great king, I did not know, I have put it there at the request of the paṇḍit Badaruci. — The king said: is that the case? **62<sup>b</sup>** Well, then it is not your fault; — and he stood quiet for a while. Then he summoned his ministers and said: Oh minister, this brahman Badaruci has offended me; hand him over to the caṇḍālas. — When this order was given, Badaruci was hidden by the minister in his house, and the latter reported to the king, that he had been handed over to the caṇḍālas; and the king felt at ease.

Later on the king resolved to go a-hunting, and after assembling all his subjects, he started on a hunting expedition. Then as his horse carried him along at a gallop, all his subjects turned back; the king, however, came to a plain, and as it was the time of rest, he tied his horse to a tree, climbed into it himself, and settled himself in its top. At this place, which was dangerous on account of the numerous wild beasts, a tigress had turned up, and having born cubs, she went to seek food. Catching sight of a bear, the tigress chased it that she might eat it. The bear thought its life lost and fled in an easterly direction. And as on looking round it saw the king sitting in the tree, it came on at a quick rate, trembling with fear, intending to escape to the śālmālī-tree; and it ascended the tree. And on beholding the king it said: who is this, Oh friend? Let us make friends; — and they made friends, and stayed there. And the tiger stood gazing steadily up into the tree. Then the bear said: Oh friend, now midnight has come, it is time for sleep. — To this the king replied: Oh friend, I will sleep, you shall keep awake. — Saying so, the king felt asleep.

Then the tiger said: Oh bear, this king is no friend for

you; to-morrow he will chase and kill you. Throw down this king! I will eat this most wicked human being; to-morrow you can eat the horse. — When it said this, the bear recited a verse: “The burden of the mountains is no burden; the seven oceans are no burden; a burden is he that betrays  
 63<sup>a</sup> his friend, a burden is he that abuses confidence”. — Oh tiger, most excellent of all animals; nobody’s strength is equal to yours. How is it that you know not what has been pronounced by the supreme god: the mountains are not heavy, the seven oceans are not heavy, the sin of betraying a friend and of abusing confidence is the most heavy of all. And above all, how could I kill a man in his sleep? — Thus it spoke. At this moment the king awoke from his sleep and the bear said to him: Oh friend, now I will sleep and you may keep awake. — Saying so, the bear felt asleep. But then a thought struck it. The tiger was on the point of fooling me completely; it possesses a good deal of shrewdness. When it fools this human being, it might succeed in destroying my life. — Reflecting thus it kept itself awake.

Meanwhile the tiger said: Oh king, this bear is your enemy; since when is it your friend? To-morrow it will kill you. Throw this bear down; I will eat it and go away. — Thus it spoke and added: to-morrow mount your horse and return! Unless you act thus, it will kill you without doubt. — The king thought it plausible, but when he was in the act of stabbing the bear and throwing it down, it seized hold of a branch of the tree and said: Oh friend, is that your way after we have made friends? Had it not been said to me before? Matters stand thus: to aspire to the other world, you were in the act of killing me. Would that you have nothing but the syllables sa-se-mi-lā<sup>1</sup>. — Thus it



cursed him. And at dawn the tiger ate the horse which was tied to the tree and went away; the bear went to its place; and the king climbed down and went to his town.

Then the ministers welcomed him, paid him their respects and said: Oh great king, are you there? — The king looked into the face of the minister and said: sa-si-mi-lā. — He could say nothing else. The minister was amazed. After arguing with each other, the ministers went home and said to the paṇḍit Badaruci: Oh Badaruci, how has the king become like this? Is there a remedy? — To this question the paṇḍit Badaruci replied: I have the remedy. — At these words he was taken into the presence of the king and said to him: Oh great king, what has happened to you? — The king replied: sa-si-mi-lā. — He could say nothing else. — Then Badaruci recited a verse<sup>1</sup>: **63<sup>b</sup>** “By the grace of the teacher of the gods Sarasvatī dwells on the tip of my tongue; therefore I know as I knew the mole of Bhānumatī”. — Oh great king, merely because I told what is written in the holy books, you were going to destroy my life. Now while you were walking in an impenetrable wood, the following has happened; — and he told the course of events in the wood: Oh king, at the time you and the bear sat in the tree making friends, you were going to stab it and throw it down. At this moment it cursed you. Through the evil influence of this curse you have become as you are. If you want back the power of speech, I will now put into your mouth the powder of Sarasvatī; then your saliva will flow and you will regain the power of speech<sup>2</sup>. — No sooner had this been done, than the king began to speak. Then he said: Oh Badaruci, I have wronged you from ignorance; you must take that into account. — After

these words he granted him a favour saying: accept this favour! — And then all of them lived in happiness. —

— Don't ascend the throne of such a king. — After these words one of the statuettes flew away.

## 28. Story of the Twenty-seventh Statuette: The Mystical Word *apaśikha*.

Again a statuette said: Oh King Bhojadeva, I will tell a story<sup>1</sup> from the old times. Listen!

In the town of Saurāṣṭra there was a king, called Vikramasiṃha. His son was Turaṅgasiṃha. The minister of this town was Vṛṣasiṃha; his son was Vīravara. Vīravara the minister's son and Turaṅgasiṃha, the king's son were sent to the brahman Jayasvāmin in the town of Gaura in the north to learn the art of writing.

Twelve years passed; then the prince understood everything, the minister knew nothing. Then both took leave of their teacher, and went home; on the way they took a rest. Then the minister's son thought: the king knows everything, I know nothing. How shall I speak at home? I will kill the king and say that he has died on the way. — Being so resolved, he seized his hair with his left hand, and was in the act of striking him a blow with his sword in his right hand; but then the king awoke from his sleep and exclaimed: Oh minister, you and I have made friends; **64<sup>a</sup>** why are you going to kill me? — The minister rejoined: you know everything, I know nothing; therefore I will kill you! — When he said this, the prince thought of his parents and reflected: as he kills me, so I will make my father and mother kill him; — and he said to himself: in that case I will write four syllables; — and he wrote quickly on his bow. When the king had written *apaśikha*<sup>2</sup>, the minister

killed him. Then the minister's son, after coming home, went to the prince's father and said with tears: Oh great king, the prince felt ill on the way and died. Accept the master's clothes. — And he delivered to him every piece of clothing of the prince's together with his bow.

The next day the king summoned Kālidāsa and the other paṇḍits, and showed them the letters. You shall explain and demonstrate the meaning of these syllables, he said. The paṇḍits replied: Oh great king, how can we make sense of these syllables? — At these words the king became indignant and cried: of what use is it having brought up you paṇḍits. Compare notes and find a solution! If you fail to do so, I shall put all of you to death. — With these words he locked up the paṇḍits. As they could not find an explanation, Kālidāsa alone escaped and settled down in the wood underneath a tall wishing-tree.

In the top of this tree lived a couple of vultures. And the female vulture said: Oh husband, my body is weak with egg-laying. To strengthen me a little, give me as food the flesh of this human being. — The male replied: Oh wife, eat to-morrow! — The female said: whence will you get something as food for me to-morrow? — The male replied: to-morrow all the paṇḍits will be put to death. — Being thus informed, the female asked: Oh husband, for what reason will they be put to death? — The male replied: because they cannot explain four syllables. — The female said: Why don't they know? Do you know? You must tell me. — The male replied: indeed I know, — and he said to her: the verse of the syllables apaśikha is as follows<sup>1</sup>: **64<sup>b</sup>** “—?—, while he had sunk down in the wood, on a stone in the shadow of a tree, the sword was lowered against his life”. — Thus he spoke.

After overhearing<sup>1</sup> this conversation, the paṇḍit Kālidāsa went back. At this moment the paṇḍits were being led forth to be executed. Kālidāsa stopped them, took them back with him, and stating that he had just at this moment heard the meaning of these four syllables from his teacher, he arranged a meeting of the king's court and said: Oh great king, Oh minister, Oh councillors; hear me. The meaning of apaśikha is: "—?—, while he had sunk down in the wood, on a stone under the shadow of a tree, the sword was lowered against his life". — Oh great king, the prince and the minister's son were great friends. What has happened, is this: while they were resting in the wood, underneath a tree, on a large stone-slab, this most wicked minister's son killed the prince with a stroke of his sword. — When he had told this, the minister's son said: out of shame because he knew everything and I know nothing, I committed his crime. That is the truth. How shall I act now? — At these words the king became enraged, urged on his attendants and put the minister's son to death. Then he granted rewards to the paṇḍit Kālidāsa, making him a chief<sup>2</sup>. The younger brother of the dead prince was proclaimed king, and they lived in happiness. —

— You must not ascend the throne of King Vikramāditya, whose superior power was acknowledged by such a king. — After these words one of the statuettes flew away.

## 29. Story of the Twenty-eighth Statuette: Vikramāditya witnesses Strange and Perverse Happenings.

Again a statuette said: Oh King Bhojadeva. Listen. —

In olden times King Vikramāditya lived every day in this way: he gave alms, fulfilled his duty, gained glory,

created welfare, performed sacrifices and in this way caused pleasure. He caused pleasure by means of dancing, singing and delicious things; finally he caused pleasure to many people by means of welfare, prosperity and fine arts. Placing his two daughters<sup>1</sup> on a throne at either side of him, he had himself fanned with a yak-tail, clothed himself in heavenly garments and ate heavenly food. 65<sup>a</sup>

At this time there came from the town of Candrahāsa a bhikṣu Brahmācārin, and went to Vikramāditya to beg alms. On beholding the king sitting thus, Brahmācārin was astonished and thought it a marvel. And he remained there this time without begging alms. Then the king asked: Oh brahman, why do you remain here? Take what you like. — But the brahman dared not give any reply. And the king understood, and resolving to make him as happy as he himself was, he descended from his throne, and renouncing all his property as well as one of his daughters and giving it to the brahman, he went to foreign countries together with only one of his daughters.

Now in a certain wood a merchant turned up; and he asked this merchant: Oh friend, what is your caste? Where do you come from! What is your name? — After asking thus and exchanging news, they alighted together underneath a tree. Then King Vikramāditya kept awake and did not fall asleep. And the merchant thought: this noble man had many questions; I wonder<sup>2</sup> what his caste is. He has no fear of the dangers from the numerous wild beasts. Moreover he has many cares. — In such thoughts the merchant kept awake, lest the other might steal his valuables. Under these circumstances the king, keeping awake, created a reason for the merchant<sup>3</sup>. In the top of the tree a couple of the bird called *huntā* had their nest. At this moment

the female bird said: "he fulfills the duty of the birds". — Then the king's wife said: such ignorant birds have such language. — In such thoughts she lay there. Then a bird said: you must not eat this one eye; unless you let me eat it, I shall eat both of them. — While they were quarrelling and worrying each other in this way, King Vikramāditya heard their worrying; and when he looked, he became 65<sup>b</sup> aware, that the eyes of the merchant who was with him, were gone; and then he said: oh birds, why are you worrying each other? — One of the birds replied: oh human being, this bird said it was going to eat both eyes; I said, we will eat one eye each of us. — If that is the matter, you shall insert both eyes into his face and show me what it looks like. — Thus he spoke and added: then I will tell you. — Then the birds inserted the eyes. Thereupon they rose and flew away. And the king said: I don't wish to stay at so fatal a place; — and he went to stay at another place.

Later on he came to a certain town and while he was standing looking into the shop of a very rich merchant, a brahman came to buy clarified butter from this merchant. Then the brahman gave back the packing(?) which was wrapped round the butter with the words: take back this packing. — But the merchant said: what a greedy brahman, — and displaying his wealth in the shop, he had everything watched(?). Then the brahman stole everything and carried it away<sup>1</sup>.

On hearing of these happenings he<sup>2</sup> went to still another place. At this time a horse had a foal and a dog had puppies. Then they placed the young ones of the dogs near the horse, and the young one of the horse near the dog and brought them up in this way; thinking that their dog had born a horse. After conquering each of such perverse and lawless

countries and each of these immoral and foolish kings. Vikramāditya went to another country, and travelling from land to land he kept an eye upon the kings. Having witnessed these and other happenings he returned to his kingdom. —

— You may not ascend the throne of King Vikramāditya, who possessed such excess of heroism, who feared no dangers, whom no king whatever was able to conquer. — After these words one of the statuettes flew away.

### 30. Story of the Twenty-ninth Statuette: A Parrot and a Cat restrain a King from Infidelity.

Again a statuette spoke: Oh King Bhojadeva, the king of a certain town was versed in the sixty-four arts of love. Such a king had a very zealous servant, a merchant. This merchant had two daughters; his favourite daughter he gave away at a wealthy place, the daughter who was not his favourite, he gave away at a poor place. As matters stood thus, the merchant's wife had developed into a beautiful woman; and a violent ardour of love arose in the king's heart. He sent (the merchant) on a very difficult mission, to procure (certain things). He sent him out with instructions to bring him the priceless five jewels, the seven jewels, and the nine jewels. Obeying the king's order, the merchant went to foreign countries. 66<sup>a</sup>

Now the king got hold of a go-between and went to the merchant's wife. At that time there were a parrot and a cat that had been brought up by her husband. And the cat said: Oh friend, in our house there is no master; a thief has come. — To this the parrot replied by reciting a verse<sup>1</sup>: "Ho! a thief has come into our house. Oh stupid cat, it is King Nanda, not a thief". — As they said this and the merchant's wife heard them arguing in this way, the king

said: birds and animals like those have intelligence, and have such language! And I, being a king, am infatuated with the wife of another man! What sort of righteousness is this! — And he continued: what sort of speech has this parrot! When the cat said that a thief had come, it blamed it by saying: it is not a thief who has come, it is the king of our town who has made his appearance. — After hearing these words, the king left again. Afterwards the merchant's wife flew into a passion and thrashed the cat with a cudgel and chased it away; and she wrung the neck<sup>1</sup> of the parrot and threw it to the ground.

Subsequently the merchant returned home, after obtaining the objects, concerning which the king had sent him on a mission, and after delivering them to the king. The cat and the parrot had met again and when they, conscious of the return of their master, were talking of their success and misfortune, the merchant joined them, and they lived in joy. —

— How could you ascend the throne of King Vikramāditya, who was able to overcome the power of that very righteous-minded king. — After these words one of the statuettes flew away.

### 31. Story of the Thirtieth Statuette: A Dispute between Husband and Wife.

66<sup>b</sup> Again a statuette said: Oh King Bhojadeva, I will tell a story from the old times. Listen. —

The great king Dharmapāla was very majestic and well versed in the doctrines of moral conduct and universal axioms. His queen was of a high beauty and harboured a keen sense of duty in her heart. The king had no fear, not in ever



so many perils. He was a great hero and a great warrior; and of great courage.

Such a king went out hunting; on this occasion his horse carried him at a gallop a very great distance. Then as his subjects could not keep up with him, all of them returned home; the king alone did not return. At this juncture his horse threw him off; and the horse did not know in which direction to turn. The king fainted and lost consciousness. On this occasion a minister called Buddhi<sup>1</sup>, who had attached himself to the king, followed him as the only one that could keep up with him. Then when the king was lying in a fainting fit, the minister raised him up, gave him water to drink, and when he had thus restored him to consciousness, they returned to their town<sup>2</sup>.

Another time two persons of a certain town, Dakṣa and Sudakṣa by name, lived as partners. These two went away after a dispute had arisen between them<sup>3</sup>. It came to pass in this way. Of these two, Dakṣa and Sudakṣa, he that was called Dakṣa was in a high degree lacking in auspicious qualities; he that was called Sudakṣa was gifted with them to a great extent.

About this time he that was called Sudakṣa said to his wife: Oh wife, we have grown rich, because I have earned wealth for our home. — To this his wife objected: that you have earned it, what is the good of that, if I had failed to manage it well? — When a dispute had thus arisen between them, and the husband did not feel convinced, she referred him to an example: in the household of him that is called Dakṣa there is nothing at all; he is lacking in auspicious qualities to a great extent. His wife does not manage well. She is lavish with whatever he earns. — But even though she said this, Sudakṣa did not feel convinced, but said:

Oh wife, it is so because of my earning. If you deny it, make sure! — After these words, Dakṣa and Sudakṣa exchanged wives and left home, having agreed to set out alone both of them without carrying anything with them from their houses. While they were wandering about through the villages, after Dakṣa's wife had become the wife of Sudakṣa, and Sudakṣa's wife that of Dakṣa, ill-luck prevailed to a great extent at the place Sudakṣa came to; but at the place Dakṣa came to, prosperity prevailed in a high degree, and great fortunes were amassed.

While matters stood thus, in a certain town there were two brothers as kings, called Ratnadhvaja and Padmadhvaja<sup>1</sup>. When they were gambling<sup>2</sup>, the elder brother ruined the younger one at play, took away all his property and drove him out of the kingdom. The elder brother took possession of it and lived in happiness. At this time Sudakṣa met with the king who had lost at play and asked him: for what purpose do you live in this way? — The king replied: Well, my brother has ruined me at gambling. What work shall I turn to? — Sudakṣa said: Oh great king, if that is the case, then go back and play once more with these dice. — Saying so, he purified some magical dice, gave him the sum of a hundred ṭakās and sent him along. He went to his elder brother to play afresh. — Oh brother, I have borrowed some money; come, let us gamble, he said. And they gambled. And by the effect of the magical dice the younger brother won at play. When he had made him lose<sup>3</sup> his whole property and the entire kingdom, he said: Oh elder brother, last time you drove me out without even letting me remain in my kingdom: now I will not drive you out. Remain in my kingdom! — and he remained there.

After this the king gave rewards to Sudakṣa. — Oh

Sudakṣa, I have now won back my kingdom because you were here. Now choose whatever reward you wish for, he said; and Sudakṣa replied: Oh great king, if a reward is to be given to me; don't allow a lamp to be lit in the houses 67<sub>b</sub> of others on each day of the light half of the month Kārtika; most graciously allow a lamp to be lit only in my house. — This he begged most humbly of King Padmaketu. Then King Padmaketu proclaimed<sup>1</sup> in the town: at nobody's, in nobody's house must a lamp be lit; only he is allowed to light one. —

Then Sudakṣa returned home, lit a lamp and while he thus lived in happiness the most illustrious supreme deity, Lakṣmī, descended from heaven; but on seeing no lamps in anybody's house, she was about to return, when she noticed, that a lamp was lit in Sudakṣa's house, shining brightly. She entered and made golden flowers descend from heaven for him. Then divining that the supreme deity, Lakṣmī had made her appearance, he worshipped her in manifold ways. And the supreme deity felt satisfied, built a golden house and gave him wealth by ten thousands; and he then lived enjoying it in happiness.

About this time Dakṣa came back after roaming about through numerous towns, and on looking he became aware that Sudakṣa had become the proprietor of a golden house. Then she that had become the wife of Dakṣa, said: Oh husband Sudakṣa, we had made an agreement(?) only for the space of six months. Now six months have passed, as we had said. — And they exchanged their wives and took them back. Then Dakṣa went away amid tears; and he was as ill favoured by luck as he had been before. Having acquired wealth, Sudakṣa continued rendering services to the king. From this time he spent his time making his nights a source of happiness. —

—It is not proper to sit on the throne of Vikramāditya who was able to conquer a king who had attained such fame. — After these words one of the statuettes flew away.

32. Story of the Thirty-first Statuette: Once more the Adventures of the Four Skilled Comrades.

Again a statuette said: Oh King Bhojadeva, I will tell a story<sup>1</sup> from the old times. Listen. —

In the city of Pātaliputra there was a king, Sudharma by name. His son was a great champion, a great hero, and 68<sup>a</sup> knew the art of swordsmanship. He had four friends; the son of a carpenter, the son of a minister, and the son of a kotwal. These four took counsel together. Having inquired about the powers of each other, the king said: I can help in all perils through the power of my sword. — Then the carpenter said: I can construct a couch of manahpavana-wood, and fly on it to whatever place I may bid it. — The minister said: I can restore a deceased person to life. — Finally the kotwal said: I can trace a man who is wanted for some purpose. — Feeling sure that these four persons had each his power, they went to foreign countries.

They took a rest in the neighbourhood of a certain wood. After manufacturing a couch from manahpavana-wood, they mounted it and kept awake during the night<sup>2</sup>. Then many animals fled away into the forest, and some were dead. The king caught a fine gazelle, carried it with him, cut out the flesh and roasted it. Then he reflected: it would be a pity to awaken these comrades who are sleeping peacefully, — and without awakening them he lay down below the couch. Then he fell asleep, being tired. At dawn the couch flew off.

When the king awoke and, on glancing around, saw that

the couch was gone, he was weighed down with disappointment and called upon his tutelary deity and his family deity. And while he was roaming about in the wood, he caught sight of the house of an ogre, called Dattākṣa, and entered it. There he came upon a queen, Karpāvātī by name, who had been abducted by the ogre Dattākṣa. And when they had greeted each other with questions and other customs<sup>1</sup>, the king said: we set out four comrades; we were travelling mounted on a couch we had constructed, we four of us, a carpenter, a minister and kotwal. Then I caught a gazelle and roasted its flesh. At this time I fell asleep and the couch flew off without my awaking from my sleep. Now I have come here alone. — When he had told her this, Karpāvātī replied: as for me, matters stand thus: I am the daughter of King Karṇotpala of the town of Karpūra. My name is Karpāvātī; but now, by divine ordinance, I have to live with such an ogre. — When they had talked thus, the queen and the king diverted themselves daily. When night came, she always 68<sup>b</sup> slept with the ogre.

One day the king asked the queen where the ogre's life had been put. She answered: I don't know, I will ask him; — and in the night she asked the ogre. He replied: Oh Karpāvātī, my life is embodied in a pillar of rubies in a pillar of jewels, which stands in the middle of the grounds of this house. When this pillar exists no more, my life is lost. — This the ogre told the queen. When day had come, the ogre went into the wood to seek food, as was his practice. Meanwhile the king, sitting with Karpāvātī, asked her: Oh queen, where is the place, where the ogre's life has been put<sup>2</sup>. — To this question the queen replied: it has been hidden away in a pillar of rubies in a pillar of jewels in

the middle of the grounds of this house. When this pillar exists no more, my life is lost, he said. — When the queen had related his words to the king, he pondered on them. Then he struck both pillars with his sword and thus put the ogre to death. From the shock of him being an ogre, the earth shook.

After that Karpāvati went to avert misfortune<sup>1</sup>. She collected the hairs which had fallen from her head, tied them around a leaf from the holy fig-tree and sent them floating down the river. Having averted sorrow in this way, she diverted herself with the king. While they now lived without fear of the ogre, the king of a certain town, who had gone out hunting, on his way back picked up something which had been carried along by the river, wound round a leaf of the holy fig-tree. When the king, after reaching his town, untied it and looked closer at it, he was seized with desire at the sight of a mere hair, thinking to himself: it must be the hair of one who has golden hair<sup>2</sup>; it cannot belong to anybody else. It is the hair of the queen Karpāvati I have heard of in a former existence. — Then the minister considered: the king's heart has been hit by the arrow of passionate love. To any one who can bring this Karpāvati  
69<sup>a</sup> to him, I will give a golden pumpkin(?). — Then an ogress who was as old as a great cycle of time, said: Oh lord, I can. — And the ogress went on board a ship, drove it across the ocean with the fury of a heavy gale, went to Karpāvati and said: Oh my lady, my daughter! your aunt, your grandmother has come, — and she took up her abode with the queen. The ogress, telling herself that she had to think of nothing else, always thought of how to question the queen about the king's life.

Now one day she questioned the queen; but she did not

pay attention, and gave no answer. Again one day the ogress asked the queen; the queen asked the king, and the king said to the queen: Oh queen, my life is in the sword tālapatra. — Thus he spoke. One day after that the ogress asked the queen. And the queen said: Oh aunt, grandmother! the king's life is in the sword tālapatra. — As soon as the ogress had been thus informed, she came up in the night in the shape of a crucible with the fire burning, fetched the sword tālapatra and burnt it.

Then at dawn when the queen looked and saw that the king's life was gone, she burst into tears of sorrow and disgust. On hearing the sound of the queen weeping, the ogress asked her for the reason. Then she said: Oh daughter; my lady; what can we do about it? In the course of time all of us must go to the other world. — Then the queen felt comforted and put the body of the dead king into oil; and then hearing the voice of the ogress, she went out; and the ogress said to her: Oh daughter, my lady! Let us now make a sea-trip to divert ourselves. — And they embarked; and while the aged ogress was intent on carrying her across the sea, the queen pushed her from behind, and threw her into the ocean, when they had reached the middle of the sea. The aged woman died.

Then the queen returned and sat alone looking down **69<sup>b</sup>** from the tower, moving the king's ring<sup>1</sup>. Then a couch came flying along, made of wood which had been fitted together. And the kotwal said: Oh comrades, this is obviously the ring of the king we have left behind. Surely it is this object which is moving on the hand of a woman who is looking down from such-and-such a tower. Let us go and take a nearer view of it. — With these words they landed with the couch at this place. Then they went up into the

house, after paying their respects to Karpāvati these three, the minister, the kotwal and the carpenter said to her: — —<sup>1</sup>. Then Karpāvati said to the minister: Oh you, our lord the king has been killed by an aged woman. — And when they inquired into it by digging into the fire place at the place where the aged woman had lived, the king's sword came to light. Then the minister seized hold of it, and both the minister and Karpāvati went up to the dead king, and as soon as they had touched him with the sword tālapatra, he sneezed and rose. Then he said: I have lain here sleeping very peacefully. — When he said this, all of them rejoined: may not even an enemy have a sleep like that! — After pronouncing this solemn wish, they told each other what had happened thus far, seized a good many costly objects, mounted the couch, and then the five of them returned to their kingdom. —

— Don't ascend the throne of King Vikramāditya, who conquered such a king. — After these words one of the statuettes flew away.

### 33. Story of the Thirty-second Statuette: Vikramāditya obtains the Daughter of Varuṇa.

Again a statuette said: Oh King Bhojadeva, listen attentively to the not very numerous words of an old story.

**70<sup>a</sup>** When a son of Indra in heaven, a king called Jayanta, had descended to the earth, and a daughter of Varuṇa, the king of the nāgas in hell, had come to the surface of the earth, King Jayanta at this time fell in love with the daughter of Varuṇa, the king of the nāgas. Filled with desire he lost his strength. On seeing this, the daughter of Varuṇa went down to hell. There she assembled all the gods and stayed in the middle of the sphere of the nāgas. As the five



elements came forth from this sphere, and the sphere of Agni radiated light, Vikramāditya approached and stood looking at it. At this moment Varuṇa, the king of the nāgas, said: Oh Vikramāditya, I know that you have come to infatuate my daughter. On earth it was the son of Indra in heaven, King Jayanta, that came to infatuate her. But why? if you can, take her with you!—At these words Vikramāditya called all the gods to witnesses, flew up into the air, seized hold of the daughter of Varuṇa, the king of the nāgas, and carried her with him.

Then Vikramāditya went up to the surface of the earth and gave her to Jayanta, the son of Indra, as his wife. Distributing welfare in the form of gifts and in other ways, letting musical instruments be sounded, making crowds of apsaras descend and perform dances, making bands of gandharvas sing songs, making it rain with every kind of sweet-smelling flowers, he gave the daughter of Varuṇa, the king of the nāgas to Jayanta the son of Indra, as his wife. And the daughter of Varuṇa and Jayanta lived in prosperity, enjoying their happiness. After that Jayanta **70<sup>b</sup>** protected the world and everything in it, and then Jayanta, the son of Indra, went to heaven, taking with him King Vikramāditya. —

— This the statuette told King Bhojadeva and concluded: Oh King Bhojadeva, how will you succeed in an affair, where a son like Jayanta did not succeed. — After these words the throne flew away.

Here end the stories of the thirty-two statuettes.

### Explanatory Notes.

**p. 161.** <sup>1</sup> Besides the places referred to in the introduction (p. 3), a similar story is found in the Persian Moonshee (II, story 14), and, according to ZACH., in Malaygiri's Commentary to the Nandisūtra (p. 168). In the Persian Moonshee two brothers on a voyage find a bag of gold and two rubies. The younger is to take to the wife of the elder his share. He gives her the money, but not the ruby. The *cadi* decides wrongly and the wife than goes to the king, who decides in a way similar to that in the Mongolian version. — A similar story is found in the Arabian Nights; cf. the story of Ali Kodjah, merchant of Bagdad in G. WEIL III p. 449 ff. Here the case, as in our text, is decided by playing children.

— <sup>2</sup> But below she is always called Garbhāvātī.

— <sup>3</sup> This seems rather incoherent, but similar passages are not seldom met with; it is everyday talk. Cf. e.g. p. 215 (n<sup>3</sup>).

**p. 162.** <sup>1</sup> The text has two words with the same meaning: *banīyā* and *banijāl*.

— <sup>2</sup> *pāragāmin* means "passing over"; but this Sanscrit word seems to have been confounded with *pāl yāya* "to settle, or decide a case", and "judge, arbitrator" is the only acceptable meaning of *pāragāmik* here and *pāragāmi* 49. 6.

— <sup>3</sup> Cf. Sanscrit *antara*, which may mean "surety".

— <sup>4</sup> *tyā chiya* "to decide" etymologically corresponds to Tibetan *lag gcod-pa* "to decide", lit. "to cut the rope". In Newārī *tyā* is found in this phrase only.

**p. 163.** <sup>1</sup> This word is = Hi. *mahān* "eminent personage; religious superior —". In Ne., where it is generally written *māhān*, it seems to denote some high official; below p. 173 it is = Kotwal.

— <sup>2</sup> Ratnadatta, as may be concluded from his words.

— <sup>3</sup> actually four!

**p. 164.** <sup>1</sup> *kapān* is "rainbow"; *kapān-cā* "rainbow-clay" is perhaps a sort of gay-coloured earthenware.

— <sup>2</sup> In the Mongolian version the models made by both mer-

chants, are alike, as would seem natural, since both have actually seen the jewel. One of the witnesses, which are here two ministers, forms the head of a sheep, the other that of a horse.

p. 165. <sup>1</sup> *sindur*, also spelt *siṃdhur*, *siṃdhar* (Ś) is used only in connection with *jātrā*.

— <sup>2</sup> This story bears some resemblance to a story in Kathāratnākara (I. p. 99 ff. story 31). The beginning differs widely, but from the flight of the princess on horseback the two stories agree fairly well in the main points.

p. 168. <sup>1</sup> lit. “at the time I am like one that will arrive”.

p. 169. <sup>1</sup> *kāya-yā* as I have written for *~dhā* will be equivalent to *~yān* “in order to...”, cf. *tvane-yā* 110. 27.

— <sup>2</sup> lit. “come escaping”.

p. 172. <sup>1</sup> This passage is not clear; *dhaṃḍiyata*. if correct, is unknown; and after *tok*, *puḡā* seems to be wanting.

— <sup>2</sup> i. e. the prince. Here as in other places *rājā* stands for *~cā*; *rānī* likewise not rarely stands for *rānī-cā*.

p. 173. <sup>1</sup> not literal; it is Madanāvati.

— <sup>2</sup> disguised as a man and deceitfully married to a woman.

p. 175. <sup>1</sup> cf. Hi *pau* “a shed by the road side, where water is given to travellers”. *pau(-wā)* is the original form, whereas *pali* is a hypercorrect form, formed by analogy with old *dhali* for modern *dhau*.

— <sup>2</sup> The exact meaning of *māhāl* I not know.

p. 176. <sup>1</sup> cf. note 172<sup>2</sup>.

— <sup>2</sup> On the custom of marking each other with vermillion or red lac cf. Kathāsaritsāgara II. p 22 n<sup>2</sup>: it may be a substitute for exchanging blood, and is in some cases done by bride and bridegroom. — Here it seems confusing that both women are marked, since only one of them is married to Vikramāditya.

— <sup>3</sup> *bon bonakal chotaṃ*, a reduplicated form.

— <sup>4</sup> cf. BLOOMFIELD, Pārśvanātha p. 195, addit. note 15: marriage with low-caste persons is generally condemned.

p. 177. <sup>1</sup> “nevertheless you must go” or words to that effect.

— <sup>2</sup> The Ne. word is indistinctly written. It may be read as *bone*. Error for *phone* “what she begs”?

— <sup>3</sup> *paṅkaṃ*, a modern form for *panakaṃ*, 9th form of *panakē*, caus of *panē*.

p. 178. <sup>1</sup> “father” is frequently said instead of “father-in-law”.

— <sup>2</sup> *phā* = *phālaṃ*, 1st form of *phāya*<sup>1</sup>. The short form is not infrequently used with the meaning of the 1st form.

— <sup>3</sup> lit. “this horse is sufficient”.

p. 178. <sup>4</sup> it is not certain that a form *vañānāva* really exists; it may be an error for *vañāva*.

p. 179. <sup>1</sup> *ājñā dhāyā-thyaṃ* might be expected.

p. 181. <sup>1</sup> The adventures of the prince bear a remote likeness to those of Vidūṣaka in Kathāsaritsāgara II. p. 54 ff., likewise to some of the adventures of Seventee Bai (FRERE p. 29 ff.).

— <sup>2</sup> On talking birds in Hindoo fiction see Kathāsaritsāgara II. p. 107 n<sup>1</sup>, and M. BLOOMFIELD in Festschrift für Ernst Windisch, Leipzig 1914, pp. 349-361. See also below p. 211 (n<sup>3</sup>), p. 234 (n<sup>1</sup>), p. 283 (n<sup>3</sup>), p. 309, p. 312, 313. Talking animals in the story of the 26. statuette.

— <sup>3</sup> A similar flower is mentioned in the fifth story, see below p. 203. A *fruit* of immortality which restores youth in BLOOMFIELD Pārśvanātha p. 34.

— <sup>4</sup> lit. "will bloom".

— <sup>5</sup> but below "sixteen", which is probably the correct word.

— <sup>6</sup> cf. note 302<sup>1</sup>.

— <sup>7</sup> an expression which means: "I am at my wits end".

— <sup>8</sup> For a similar behaviour of a queen, see below in the stories of the V. and VI. statuettes (pp. 201 and 205).

p. 182. <sup>1</sup> *phule* is unintelligible.

— <sup>2</sup> cf. Vicitrakarṇik. p. 216 n<sup>2</sup>.

p. 183. <sup>1</sup> but below it is the younger brother! cf. p. 194.

— <sup>2</sup> lit. "we two will go in two directions".

— <sup>3</sup> of course this is a mistake. As will be seen soon, it is Vikramakeśarin who in the end obtains the said flower; whereas his brother, who in the beginning of the story is called the elder, but towards the conclusion the younger, speedily returns to the cross-roads.

p. 184. <sup>1</sup> cf. below in the story of the sixth statuette p. 205.

— <sup>2</sup> more correctly Bhīṣaṇī.

— <sup>3</sup> shoes giving power of flying through the air in Kathāsaritsāgara I. p. 22. On "shoes of swiftness" see CLOUSTON I. p. 75 ff. cf. also note 227<sup>1</sup>.

— <sup>4</sup> most likely *miṣā cha-hma* "a woman" is left out here, as may be supposed from the following "*thva miṣānaṃ* "this woman".

— <sup>5</sup> By this term I translate the word *rākṣasa*, following EMENEAU; cf. Jambhaladatta's version of the Vetālapañcaviṃśati, New Haven 1934, introd. p. XXIII. Stories of *rākṣasas* are very numerous in Indian fiction, see Kathāsaritsāgara I. pp. 204 ff. and CROOKE: The popular religion ... I. p. 246 ff. — Stories where one man goes as a substitute for another are found e. g. in the above-

mentioned story of Vidūṣaka (note 181<sup>1</sup>) and in the Siṃhāsanadvā-triṃśatikā, where the story of Kamlaker in LESCALLIER I. p. 215 ff shows some likeness to our text: Kamlaker (i. e. Kamalākara) has fallen in love with a princess, and in order to obtain her he asks Békermadjid (i. e. Vikramāditya) to kill as his substitute a “démon ou mauvais génie”, who is devouring the townspeople one after another. Békermadjid kills the démon and gets the princess, whom he hands over to Kamlaker. The corresponding story in EDERTON's edition (No. IX) differs considerably; cf. also No. XI.

— <sup>6</sup>In the story No. XI. in EDERTON's edition (cf. foregoing note) each house in a town must in its turn give a man as food to a rākṣasa; in DAY p. 70 f. a rākṣasī every day gets a man for its food. Cf. also below in the story of the twenty-third statuette.

— <sup>7</sup>*byāl*, if correct, must have the same meaning as *pāl*.

p. 185. <sup>1</sup>lit. “owner of the house”.

— <sup>2</sup>*dhamḍe* 2 is unknown.

p. 186. <sup>1</sup>The missing words may be: *tiri puruṣ jaya nuyō dhakaṃ dhāyāva*.

p. 187. <sup>1</sup>What now follows in the text, is really nothing but the foregoing passage from *rānī-cā vañāva dhāraṃ* in 38.25 told once more. I have therefore omitted it above, and give the translation here:

At this juncture the princess said: the man I had secretly brought here, that I might make him my husband, said, when after a lapse of four, eight days he saw, that my face was not bright: Oh princess, what sort of misfortune has befallen you? Your face is not bright. — To this question I replied: well, to day a king from another country than that of my father will come to receive tribute. Unless it be given him, he will make war, he has said. Therefore my face is not bright. — So I told him, and than he said: if that is the case, tell your father that he need not be afraid. I will exert myself as much as is necessary. You must bring about a meeting with your father. — Than she sent another messenger: Oh great king, a noble man has come with intent to see you. This time the king replied: well, bring him to me, — and they brought Vikramakeśarin into his presence, and a confidential conversation ensued.

p. 188. <sup>1</sup>cf. BLOOMFIELD, Pārśvanātha, addit. note 3, p. 185: “proclamation or advertizing is regularly done by beat of drum”.

— <sup>2</sup>better *gayakāva* than the *gayāva* of the text.

p. 190. <sup>1</sup>will be a yak-tail dipped into water from the Gaṅgā.

**p. 192.** <sup>1</sup> The word means “possessing many flowers” and is, properly speaking, not the name of the flower itself, but of the flowering tree, or, as here, of its personification. °kusuma must be a corruption.

— <sup>2</sup> *Indrayā* seems to be the subject. On *yā* denoting the subject cf. p. 8 of the introduction to my *Vicitrakarnikāvadhāno-ddhṛta* (London 1931).

— <sup>3</sup> The *rākṣasa* smells the man also *Day* p. 72 f., a *motif* well-known from western fairy tales, which, however, seems to be but rarely found in Indian fiction.

**p. 193.** <sup>1</sup> of course it is only the prince who remember her.

**p. 194.** <sup>1</sup> cf. note 183<sup>1</sup>.

**p. 195.** <sup>1</sup> This must be the meaning, but I cannot explain *sāpuris*.

— <sup>2</sup> The literal meaning of this expression seems to be “to inspect the road (to see, whether it is free from obstacles)”.

**p. 197.** <sup>1</sup> in this way transforming her into a flowering tree.

— <sup>2</sup> perhaps the rest of his words are wanting.

— <sup>3</sup> According to ZACH. p. 150 ff. a similar story, barring the frame-story, is found in the *Vikramodaya* (No. 15), in a Tamil *Kathācintāmaṇi*, and in BOUCHET’s *Lettres édificantes et curieuses* (Paris 1781). In the *Kathāc.* the boy is killed in the same way as in our text, but in *Vikr.* and *Bouchet* he is killed out of jealousy of the elder wife who is more respected since she has a son. In *Vikr.* the case is decided by a parrot. — A similar story, too, in the *Persian Moonshee* (II. p. 6); here the woman accuses the wife of a neighbour.

— <sup>1</sup> It is not clear, to which case he is alluding.

— <sup>5</sup> The meaning of *hāya*<sup>1</sup> is mostly “to say, in order to instruct or advise”.

**p. 198.** <sup>1</sup> lit. “he took in his shop”. It is an oriental shop, where most of the goods are displayed outside.

— <sup>2</sup> The text, as it stands, is not intelligible; but the correction *deāṇṁ* is not very satisfactory, since *tayā* suggests a transitive verb. Perhaps *theṇaṁ tayā*?, cf. next note.

— <sup>3</sup> The meaning given in the *Dict.* for H<sup>2</sup> 60<sup>b</sup>8 is caused by the parallel passage in H<sup>3</sup> 113<sup>b</sup>.1 and the Sanscrit text, which have *baya* and *pra-sū*. But the context differs; H<sup>3</sup> has *bahmanīn macā thyanāva thamaṇṁ laṅkha kāl vanam*, much like this.

— <sup>4</sup> *mocāyalapāva* is unintelligible; prhps. *mocā lepalapāva*? but this would be synonymous with *cikanaṇṁ tiyakāva*.

p. 199. <sup>1</sup> The meaning is uncertain. Is *pāl* = *pād* Dict.? *juḡāṃ* will be = *juḡānaṃ* “even though ...”.

— <sup>2</sup> cf. note 162<sup>2</sup>.

p. 200. <sup>1</sup> This passage offers many difficulties. No doubt she refers to ordeals. *īle* is unknown, *wāle* or *bāle* is found in Vai with the meaning “to mix”; *phāl* may be an error for *phāl*; *ghaṭ* might be a corruption of *ghṛta*. — On ordeals see Kathās. VIII. p. 195 n<sup>2</sup> and KEITH in HASTING’S Encyclopædia of Religion and Ethics.

p. 201. <sup>1</sup> The beginning has no connection whatever with the following story. It looks as if an original story has later been replaced by that of the gardener. — I give the passage omitted in the translation: The king of this town was Ratnaketu, the name of his wife was Madanāvati. Being grieved in their hearts as they had no son, they asked the sages and paid homage to Mahādeva. But in spite of it there was no son. One day —

— <sup>2</sup> gardener in Hi. is *mālī*, but nevertheleas this meaning seems more appropriate than that given in the Dict.

p. 203. <sup>1</sup> It must be born in mind in this and other cases, that *nvāya* may be an error for *lvāya*.

— <sup>2</sup> cf. note 181<sup>3</sup>.

— <sup>3</sup> i. e. “said to himself” as frequently.

p. 204. <sup>1</sup> i. e. “stuck on the trident”. *cāya*<sup>3</sup> does not mean “to wash in general”, but “to wash by rubbing”.

— <sup>2</sup> i. e. Vikramāditya.

— <sup>3</sup> cf. note 316<sup>3</sup>.

p. 205. <sup>1</sup> Here *nakē* and *tuṃḡkē* are used as nouns.

— <sup>2</sup> The text should perhaps more probably be restored thus: *khanyā[va vayāke ati man] vañ* “on seeing her he was smitten with love for her and ...”.

— <sup>3</sup> A similar substitution of a king’s own wife, but from other motives and effected by herself. in Kathār, I. p. 248 ff. (story 87)

p. 207. <sup>1</sup> A similar passage below p. 268. The meaning of *māravidyā* and of *budhān chuya* is not certain.

— <sup>2</sup> lit. “saying there is no order”. A subjective reason or intention is usually expressed by means of *dhakam*, *dhakāva*.

— <sup>3</sup> -*m*.

— <sup>4</sup> cf. the story of Viravara (see e. g. the 4th story of the Vetāla).

p. 208. <sup>1</sup> cf. above in the story of the 3d statuette p. 184.

— <sup>2</sup> lit. “were dead”.

**p. 210.** <sup>1</sup> Here, as in the story of the 3d statuette, Vikramakeśarin undertakes a task on his father's behalf at the queen's request. — In FRÈRE p. 29. (3d story) a queen wants a saree to match the "glittering saree" of a rākṣasa; cf. note 181<sup>1</sup>.

— <sup>2</sup> The passage above p. 25.17 *thana suṃ deśi paradeśi lavasā* suggests the correction *valasā* for *valahma*.

**p. 211.** <sup>1</sup> lit. "house".

— <sup>2</sup> lit. "in four directions", cf. note 183<sup>2</sup>.

— <sup>3</sup> cf. note 181<sup>2</sup>.

**p. 212.** <sup>1</sup> I have not found this word anywhere else; it seems to be a sort of wishing tree. cf. *manaḥpavana* below p. 219.

**p. 213.** <sup>1</sup> cf. note 178<sup>1</sup>.

**p. 214.** <sup>1</sup> The same story is found in the *Siṃhās.* as the third story both in LESCALLIER's translation and in EDGERTON's edition. The jewels grant gold, an army, food and ornaments; the brahman wishes for gold, his wife for food. In the end the king gives all four jewels to the brahman. — A similar story is found in ROSEN I, p. 224 ff: here the vezir asks his four sons, and the king then bestows on each of them the gift they had recommended their father to chose.

**p. 215.** <sup>1</sup> lit. "for accepting . . . , I shall accept after consulting . . .".

— <sup>2</sup> *-piṃ* is modern = *-pani*; but *chi-piṃ* may be an error for *chi-jīṃ* "we".

— <sup>3</sup> cf. note 161<sup>3</sup>.

**p. 216.** <sup>1</sup> A similar story is not infrequently met with; cf. e. g. LESCALLIER I. p. 177 ff. (story X), Kathār. II. p. 113 ff. (stories 153—157), Arji Borji Khan (JÜLG p. 233 ff.). But always it is a princess (or in JÜLG a *ḍākinī* Tengrijn naran, "heavenly sun") who must be induced to talk, not her ornaments. The result is brought about in the following way: as in our text the princess's anger is roused by somebody making a stupid answer. There seems to be little doubt that this is the original version of the story (cf. introd. p. 5). In LESCALLIER and Kathār. the princess is to talk four times, the *ḍākinī* in the Mongolian story only twice. In LESCALLIER the proposterous answers are made by spirits, hidden in ornaments and pieces of furniture, in Kathār. by a *Vetāla*, confined in a lamp, in JÜLG by ornaments which are really the transformed ministers of Vikramāditya.

— <sup>2</sup> I am not quite sure that *Culuki* is a name, but I do not understand the word.

**p. 217.** <sup>1</sup> *dvaryā* and *dvāryā* (p. 88.7) must be a kind of lamp.



p. 217. <sup>2</sup> spelt *thayā* 2s in the MS.

— <sup>3</sup> lit “catching”.

— <sup>4</sup> This may refer to a curious manner of divorce among the Newārs, mentioned by Sylvain Lévi, *Le Népal* I. p. 250: “si elle (i. e. a. married woman) veut quitter son mari, elle n’a qu’à mettre sur le lit deux noix de bétel; elle peut dès lors s’en aller tranquillement”. A Newār girl is married to a bilva-fruit in her childhood.

p. 218. <sup>1</sup> i. e. “as the gambler had done before”.

— <sup>2</sup> Meanwhite the gambler has tacitly slipped out of the story.

p. 219. <sup>1</sup> This story corresponds to the third story in LESCALLIER (l. c. p. 199 ff.) and to the second in Kathār. (l. c. p. 118 ff; story 155.); but both differ widely: the girl dies, and the question is settled by observing the behaviour of the claimants. Incidentally, the story in Kathār. is almost the same as the well-known story in the Vetālap. (EMENEAU l. c. p. 50 ff.).

— <sup>2</sup> Betel plays an important rôle in the marriage ceremonies in India; cf. Kathās. VIII. p. 276 ff.

— <sup>3</sup> it is *lakhā*<sup>2</sup> in the Dict., not *lakhā*<sup>1</sup>, the existence of which, however, it proved by HP 99: *lakhā-bo* “rice-field”.

p. 220. <sup>1</sup> This passage seems to contain the argument, but unfortunately I cannot explain *siraṅgati*.

— <sup>2</sup> lit. is to be made to shine”.

— <sup>3</sup> *phal* is an interesting form for *pahal* (> *pāhāl* > *phal*).

— <sup>4</sup> = LESCALLIER, l. c. p. 194 ff. and Kathār. l. c. p. 116 ff. (story 154). In LESCALLIER the queen decides that the wife belongs to the head, but in Kathār. to the body, and here the reason why is given; the bridegroom gives the right hand to the bride (*pāṅi-grahaṇa*). and the hand forms part of the body. — On the changing of heads cf. ZACH. p. 119 ff. and Kathās. I. p. 276 ff. The story, too, is found in the Tuti-Nameh (ROSEN II p. 169 ff.) and in the Vetālap. (Emeneau l. c. p. 58 ff.); in both the wife belongs to the head.

p. 221. <sup>1</sup> The other variants of the story say that the king’s and the ministers heads were severed from their bodies.

— <sup>2</sup> Here *-ṃ . . . -ṃ* (cf Dict. sub *nvoṃ*) has the meaning of Greek *μὲν-δέ*.

— <sup>3</sup> = LESCALLIER, l. c. p. 205 ff., Kathār. l. c. p. 120 ff. (story 156), and JÜLG, l. c. p. 235 ff. In the first two there are four friends, not artisans; in the third four shepherd-boys. I Tuti-Nameh (ROSEN I. p. 151 ff.) the girl is ultimately embodied in a tree. A curious

solution is found in a Sinhalese story (BENFEY, *Kleinere Schriften* III, p. 232 f.): the girl belongs to the owner of the log of wood she is carved from!

**p. 222.** <sup>1</sup> On the meaning of the term *gubāhāt* see Sylvain LÉVI, *Le Népal* I. p. 240.

— <sup>2</sup> The text seems corrupt; *mi-jyā* may mean “work of a man”. Can *ni-thu* be a corruption of *ni-hma*?

— <sup>3</sup> The meaning of *sicakē* is doubtful; it cannot be = *sicakē* in the Dict.

**p. 223.** <sup>1</sup> *susārakumārī*?

— <sup>2</sup> as a matter of fact, he vivified her!

— <sup>3</sup> In passing I may call attention to the fact that a similar story is found in Swahili; cf. *Zeitschrift für Eingeborenen-Sprachen* XXIII. p. 1 ff.

— <sup>4</sup> This story is found neither in LESCALLIER nor Kathār. The remaining stories there (LESCALLIER l. c. p. 188 ff. and Kathār. l. c. p. 122 ff., story 157) are quite different.

— <sup>5</sup> Perhaps the text has run thus: [*bicitr kothās*] *thyane chotaṃ* “he sent him to dwell in a beautiful room”; cf. p. 111.27 *kothā biyāva thyane chotaṃ* “he gave him a room and sent him to dwell in it”.

**p. 224.** <sup>1</sup> i. e. “when you speak thus”. — Seven existences as punishment or reward, see ZACHARIAE p. 33 ff.

— <sup>2</sup> Probably *suyāva* has been omitted: “[stabbed himself] and ...”

**p. 225.** <sup>1</sup> On Bhūts cf. Kathās. I. p. 206 and CROOKE I. p. 234. They are the spirits of men who have met with a violent death.

**p. 226.** <sup>1</sup> This is one of the few stories from our text which is found in the *Siṃhāsanadv.* (see EDGERTON p. 153 ff., text, and p. 167 ff, translation). Our text tallies best with the Jaina-recension (l. c. p. 158 and 173); here the prince who has lost his kingdom is about to build his funeral pyre. The corresponding story in LESCALLIER (No. 21, II. p. 86 ff.) is more like the southern recension.

— <sup>2</sup> This passage is unintelligible. Can *pi khā lakhuyā thāyas* mean “at a place of a fourfold cross-roads”? The rest is quite confused.

**p. 227.** <sup>1</sup> On magical articles see Kathās. I. p. 25 ff. and the story l. c. p. 22 (vessel, stick, shoes). Four magical articles are found in a story in Kathār. (I. p. 168): sandals (fly through the air), a pot (gives food), a vessel (gives gold), a stick (conquers enemies).

— <sup>2</sup> cf. note 211<sup>2</sup>.

**p. 228.** <sup>1</sup> A similar story in *Siṃhāsanadv.*, (EDGERTON text p. 137 ff.,

translation p. 150 ff. story 17; and LESCALLIER II. p. 57 ff., story 18). Here a rival king wants to outdo Vikramāditya in generosity; he undertakes to propitiate the yoginīs by throwing himself every day into the holy fire or into a pot of boiling oil. The yoginīs resurrect him and give him great riches, which help him to display great munificence. On hearing about it Vikramāditya rescues him.

— <sup>2</sup> *java-si*, no doubt, means “pumpkin”; but this meaning seems quite impossible here. I have therefore taken it to be the term for a kind of cauldron. In the various recensions of the *Siṃhās*. we find a sacrificial fire, a sacrificial fire-place or a pot with boiling oil.

**p. 229.** <sup>1</sup> *jir* for *jir-ci*?

— <sup>2</sup> *mas* is = *maṃś* in the Dict.

— <sup>3</sup> perhaps it would be better to read *cāyāva* and to translate “greatly astonished”.

— <sup>4</sup> The frame-story recalls a story in the *Śukasaptati* (p. 73, story 42 = *Marāthī*-version 52, p. 132 ff.): jewels have been embezzled and a shrewd girl exposes the culprit, but in quite a different way. In the *Tuti-Nameh* (ROSEN I. p. 243 ff.) three wanderers have stolen a jewel a farmer is bringing to the king. A princess detects the culprits by telling a story similar to that in our text.

— <sup>5</sup> cf. note 163<sup>1</sup>.

**p. 230.** <sup>1</sup> lit. “knowing it only in his mind”.

— <sup>2</sup> A similar tale is found, besides in the *Tuti-Nameh* (see above), in *Kathās*. VII, p. 5 ff. (cf. also Appendix p. 199—204), in *Kathār*. I. p. 233 f. and in the *Vetālap*. (story 10 in most of the versions). But in all these versions the girl herself has given the promise, in the *Vetālap*. to a friend of her *fiancée*, in *Kathār*. and *Tuti-Nameh* to a gardener for having taken flowers from his garden without his permission. In *Kathār*. and *Vetālap*. she comes across a robber and a *rākṣasa*, in *Tuti-Nameh* a robber and a wolf.

— <sup>3</sup> *bhucāsakhāl* is unintelligible.

**p. 231.** <sup>1</sup> *māyā* prhps. error for *mālayā*.

— <sup>2</sup> cf. BLOOMFIELD, *Pārśvanātha* p. 183, addit. note 1: on the promise to return.

**p. 232.** <sup>1</sup> Here she does not, as distinct from the other versions, keep her promise to the robber. cf. introd. p. 5.

— <sup>2</sup> In *Tuti-Nameh* the wanderers scoff at the four persons of the princess' story and thus betray their guilt.

**p. 233.** <sup>1</sup> Is *ta-hnu* to be connected with *tal-hma* (see *tal*<sup>1</sup> Dict.).

- p. 233. <sup>2</sup> cf. note 215<sup>2</sup>.
- p. 234. <sup>1</sup> cf. note 181<sup>2</sup>.
  - <sup>2</sup> It has been forgotten, that this is the statement of the male sparrow.
- p. 236. <sup>1</sup> *busyaṃ* is no doubt an error; on the whole it is doubtful if *buya*<sup>1</sup> (Dict.) exists at all. — For the phrase cf. Tibetan *pus-mo (sa-la) dzugs-pa* “to kneel down”, lit. “to set the knee (to the ground)”. Tib. *dzugs-pa* is etymologically = Ne. *cuya*.
  - <sup>2</sup> The wilful girl seems to have thrown herself face downward on the ground.
- p. 237. <sup>1</sup> lit. “make evident”.
  - <sup>2</sup> On the solving of difficult tasks see Kathās. V. p. 65. — In a story in the Kathār. (II. p. 259 ff.) among others the following questions are asked: What is the spice of everything? Answer: salt. Which is the most grateful and which the most ungrateful being? Answer: a dog, and: a son-in-law. — See also below in the story of the 25. statuette, and note p. 301<sup>1</sup>.
- p. 238. <sup>1</sup> The meaning of *mal* is not clear; unless it is an error for *mas*.
- p. 239. <sup>1</sup> On the “impossibilities *motif*” cf. Kathās. III. p. 250: proving a thing to be impossible by comparing it to another thing, the impossibility of which is quite obvious (cf. also V. p. 64—66).
  - <sup>2</sup> The narrative is some what obscure.
- p. 240. <sup>1</sup> No doubt a corruption of Manomohinī.
  - <sup>2</sup> Most likely [*sī*] *salaṃ*.
  - <sup>3</sup> *khu-kha*, cf. German “Räubergeschichte”. But it may be an error for *makhu kha*.
- p. 242. <sup>1</sup> as a token of submission; cf. also above p. 226.
  - <sup>2</sup> as a matter of fact she is wearing male attire, though, inconsistently, she is addressed above as a woman.
  - <sup>3</sup> i. e. Manamohinī. The prince is not aware of what has really happened; cf. below.
  - <sup>4</sup> The text is perhaps to be restored thus: *jī lī[gyāva bī]syaṃ vayā* “I dressed myself . . . , and ran away”.
- p. 243. <sup>1</sup> cf. Arabian Nights I. p. 213 ff. (xxii. night): a Jinniyah and an Ifrit are disputing whether Badr al-Din Hasan or the daughter of the Wazir of Cairo is the most beautiful. They agree upon carrying Badr al-Din to Cairo to compare him with the damsel. The remainder of the story is quite different.
  - <sup>2</sup> In the MS. The word (Sa.*dikpāla*) is spelt *diggāl*.
  - <sup>3</sup> *maṇi* will here have the meaning of *maṇik*.

**p. 243.** <sup>4</sup> As we find *pya-gū dīgasaṃ* below, it is possible that *piva* is an error for *pi-gva* or *pi-gu*.

— <sup>5</sup> cf. note 217<sup>1</sup>.

— <sup>6</sup> prhps. *ma* has been omitted. See below.

**p. 244.** <sup>1</sup> lit. “the maidens”. *-pani* not infrequently has the meaning “and the companion(s)”.

**p. 245.** <sup>1</sup> lit. “bring it”. *hiva* has often the meaning “give it me”. “out with it”.

— <sup>2</sup> not her real mother, as will be seen below.

**p. 247.** <sup>1</sup> amrita restores life, cf. Kathās. I. p. 98 and II. p. 155.

— <sup>2</sup> cf. *kwo hlāya* and *tok hlāya* Dict.

— <sup>3</sup> Mostly *thawo* refers to the subject.

— <sup>4</sup> As a matter of fact he has brought only the princess and her property; but the plural in *-pani* can be used of persons only.

**p. 248.** <sup>1</sup> For Stories of the generosity and self-sacrifice of Vikramāditya, see e. g. in Siṃhās. (EDGERTON story XV; cf. also story X).

— <sup>2</sup> lit. “making it follow”, if not *lācakāva* “having caused him to accept it”.

**p. 249.** <sup>1</sup> A similar story in Kathār. I. p. 139 ff.: The four daughters-in-law of a very avaricious man fly on the hollow stem of a tree to the isle of gold. On learning of it, the man secretly flies with them, but on the way back, the stem, weighed down by the gold the man has taken with him, falls into the sea, and the man is drowned.

— <sup>2</sup> cf. BLOOMFIELD, *Pārśvanātha* p. 57, note 27. An “atmospheric crystal” (*ākāśasphaṭikā*). is mentioned here.

— <sup>3</sup> it is Ujjayinī.

**p. 250.** <sup>1</sup> lit. “where having taken do you bring it”.

— <sup>2</sup> “the women”.

— <sup>3</sup> prhps. better *nāpa lāt va-tolenam* “while they were gone to meet ...”.

**p. 251.** <sup>1</sup> A king, as will be seen from the following. Subhāt is his guru.

— <sup>2</sup> cf. Kathās. III. p. 29: “for intimacy in a former birth quickly knits friendship”.

— <sup>3</sup> On kindly (moslem) feeling towards namesakes see Arabian Nights VI. p. 13 note.

**p. 253.** <sup>1</sup> The usual punishment for faithless women; cf. Kathās II. p. 88 n<sup>1</sup>, and G. A. GRIERSON in the foreword to II (p. xi). According to GRIERSON the custom still prevails in India. — Stories of noses cut off are very common in Indian fiction; the best known

is that in the second book of the Hitopadeśa. cf. also Kathās. V. p. 123 ff. Two variants are found in the Suvābahuttarikathā, see HERTEL in "Festschrift für E. Windisch" p. 138—52. In the main points the story in Kathār. I. p. 139 ff. (story 47) bears great resemblance to the present story.

**p. 254.** <sup>1</sup> *Ku* may be the modern form for *kule*; cf. WRIGHT, History of Nepal p. 296. More to the point is *khora cha pu* "a knife" in the parallel story in H<sup>2</sup> (63<sup>b</sup>.1.).

**p. 255.** <sup>1</sup> This name is not found in the story; it would seem to suggest that Bituvā is to be understood as Vikramāditya.

— <sup>2</sup> *bicārik* will be a corruption of Sa. *vicārin*.

— <sup>3</sup> lit. "the stone on which the offering is placed" (*thā*) or "to be placed" (*thya*).

**p. 256.** <sup>1</sup> The text is not clear; it may be corrupt.

— <sup>2</sup> The form *mahāpratāpī* = Sa. °*pin* is, properly speaking, incorrect. It may be formed after the analogy of the numerous adjectives in *-in*.

— <sup>3</sup> *maju-hma* is not found elsewhere; in Pahrī "wife is *majū*: see Ling. Surv. III. 1. list of words.

— <sup>4</sup> *li bvāya* literally means "to leap back". The translation is doubtful.

**p. 257.** <sup>1</sup> cf. note 224<sup>1</sup>.

**p. 258.** <sup>1</sup> cf. the 9th story of the Śukasaptatī (p. 22): Vikramārka's wife faints when her husband beats her with a flower. The minister laughs and explains his laughter by saying that she did not faint when the groom beat her.

— <sup>2</sup> A somewhat similar story, the hero of which is also Vikramāditya, in Kathār. II. p. 137 ff.

**p. 259.** <sup>1</sup> Here Subhā'ut must be = Subhāvātī, which is found below p. 262.

**p. 260.** <sup>1</sup> In Kathār. I. c. the yogī takes out of his mouth a drum filled with ashes, out of which he draws forth a woman. She, in the same way, produces a man. — Somewhat different in Kathās. V. p. 121 and p. 151 (also Arab. Nights I. p. 10 ff.): a water-spirit (p. 121) or a snake-god (p. 151) takes out of his mouth a wife and a couch, and then he is betrayed by her while sleeping; he awakes and punishes his wife and her lover.

**p. 261.** <sup>1</sup> As a matter of fact, he is not hidden till later on.

— <sup>2</sup> Cf. BLOOMFIELD, I. c. p. 13—15, where he relates instances of "souls held in relation to one another by the tie of love or hatred, thru a succession of various births".

p. 261. <sup>3</sup> cf. Hi- *kholnā* “to open, to untie, to lay bare”. The literal meaning of the phrase will be “to unravel the doubt or the uncertainty concerning someone”.

p. 262. <sup>1</sup> Apparently in the character of a night-watchman.

p. 263. <sup>1</sup> will be = Sukṣamāvati.

— <sup>2</sup> lit. “hurt or wounded”.

— <sup>3</sup> *thvaten vāsanakāva* is unintelligible. Perhaps it might be corrected to *thva vāsal nakāva* “having made him eat this poison” and inserted after *kotavāl* in the foregoing line; cf. below p. 106.19 *es tayāva nakāva esan diñāva*.

— <sup>4</sup> to be read *dehaṃ?* or is *devaṃ* = *devane* “outside”?

— <sup>5</sup> The meaning of *jati-dhap*, given in the Dict. is out of the question. It must be a weapon. The translation “gun” may seem somewhat daring, but guns have been known for centuries in India.

p. 265. <sup>1</sup> This story is an example of the “Magical Conflict *Motif*”, see Kathās. III. p. 203—205 n<sup>2</sup>, and CLOUSTON I. p. 414 ff. with examples from various sources, all of which are different from the present story.

— <sup>2</sup> “I have come to learn a mantra” or words to that effect.

p. 266. <sup>1</sup> *pacim*, if correct, is a later form for *pacin̄*, *pacin̄*. cf. *tulān*: *tulām*, *ilān*: *ilām*, *kwolān̄*: *kulām*. This confusion of the final nasals is due to the fact, that in the later language vowel + nasal at the end of a word has become a nasalized vowel, so that the different nasals are not distinguished in the pronunciation.

— <sup>2</sup> A similar bed in Tuti-Nameh, cf. CLOUSTON II. p. 295: a bed stead, slightly laced, over a well.

p. 267. <sup>1</sup> On the “External Soul *Motif*” see Kathās. I. p. 129 ff. The instances in our text fall under the first heading: The life of a person is dependent on some external object. The soul in a neck-lace occurs, too, in FREBE No. 20 and 21.

p. 268. <sup>1</sup> A similar story is found in the Dravidian Night’s Entertainments (cited by CLOUSTON I. p. 244 ff.): a prince and his minister are on their way home with their newly married wives. During the night the minister hears birds foretell three dangers to the prince. He saves him. The prince is killed by his wife for a reason similar to that in our story. She blames the minister, who defends himself successfully. He puts the dead body into a box. His wife who has propitiated Kāli, revives him. — Cf. Kathās. III. p. 30 ff. a story with a similar *motif*, and VIII. p. 272 on the “Faithful Servant *Motif*”.

p. 268. <sup>2</sup> cf. note 207<sup>1</sup>.

p. 269. <sup>1</sup> most likely an error.

— <sup>2</sup> cf. note 169<sup>1</sup>.

p. 272. <sup>1</sup> sic! but that is not what has really happened.

— <sup>2</sup> In the Dict. sub *mat* 46<sup>a</sup>.6 is to be corrected to 48<sup>b</sup>.11.

p. 273. <sup>1</sup> cf. note 181<sup>2</sup>; but here it is an animal which talks.

p. 274. <sup>1</sup> *khava* after 1st form as p. 82.19. lit. "he is dead, it is true".

— <sup>2</sup> Something like "... will carry to Durgā and beg her to restore it to life. — Having said so and ..." should be supplied.

— <sup>3</sup> i. e. Durgā. cf. p. 151.18, where Parameśvara is likewise said of a female deity.

p. 277. <sup>1</sup> must be the name of the minister's son.

— <sup>2</sup> *thikay juya* may be = Dict.; but it may be derived from Hi. *thīk* "correct, reasonable" and translated "to used or invested (in a reasonable way)".

— <sup>3</sup> cf. BLOOMFIELD, l. c. p. 120: a father-in-law gives a pañcaka of rice to each of his daughters-in-law, to best them. One of them sows it and makes it multiply.

— <sup>4</sup> The meaning of these money-transactions it not clear to me. Can *kālē* mean "to change"? Below she has gold changed back into cash.

— <sup>5</sup> The name means "evil-minded"; perhaps it is no name at all.

p. 278. <sup>1</sup> *cha-hmasyākeṃ* stands for °*sayākeṃ*.

p. 279. <sup>1</sup> If *dhālaṃ* after *Jñānabatin* is to be kept, there must be a gap in the text.

— <sup>2</sup> The passage is unintelligible. The meaning must be that she arranges her dress in such a way as to conceal that she is a woman.

p. 280. <sup>1</sup> cf. below in the story of the twenty-fourth statuette. Another way of finding a person wanted is used in the first story (p. 172 f.).

p. 281. <sup>1</sup> not to be taken literally, it is the usual way of addressing on aged woman.

— <sup>2</sup> cf. the last part of the story of Seventee Bai in FRERE.

p. 282. <sup>1</sup> On "women whose love is scorned" see Kathās. II. p. 120 ff. note, III. p. 109 f, IV. p. 104 ff. See also BLOOMFIELD in the Transactions of the American Philol. Assoc. liv. p. 141—176 on "Potiphar's wife in Indian fiction"; with many examples, espec. from Jaina sources, of which the story of prince Sanatkumāra from the Samarāditakṣepa most resembles the present story. The same *motif*



is found in the introductory story to the book of Sindibad, cf. Kathās. V. p. 259 and the Arabian Nights p. 127 f. I have not seen CLOUSTON, The book of Sindibād.

**p. 283.** <sup>1</sup> to conform to her demand.

— <sup>2</sup> *bal adhikār* no doubt a corruption of *balātkāra*.

— <sup>3</sup> The “Overhearing *motif*”; cf. note 310<sup>1</sup>.

**p. 284.** <sup>1</sup> cf. Kathākośa (TAWNEY, p. 4 and note): a king is chosen in the following way. An elephant with a pitcher of water fastened to its temple is driven about, and when it finds the chosen man, it empties the pitcher over his head. — See also Kathās. V. p. 175 note on “choosing a king by divine will” and p. 155 text.

— <sup>2</sup> This passage is somewhat doubtful; *jyāñā* no doubt means “made from”; but *vahol* (or better *bahol*) is “shoulder”. But as the passage does not make sense in this way, *vahol* is perhaps an error for *vaha* (*woha*) “silver”.

— <sup>3</sup> or “the potter had four wives(?)”.

**p. 285.** <sup>1</sup> *pot sulenam* I don’t understand.

— <sup>2</sup> cf. the story of the 3rd statuette, p. 184.

— <sup>3</sup> perhaps a watch-tower.

— <sup>4</sup> accord. to MONIER-WILLIAMS “god through religious actions”.

**p. 286.** <sup>1</sup> lit. “making eat”.

— <sup>2</sup> *yā* denoting the subject, cf. note 192<sup>2</sup>.

**p. 287.** <sup>1</sup> *dhikhye* with the modern ending *-e* for *-as*; cf. HP 82,26<sup>b</sup>: *uttaradhise* = Sa *uttarasyām*.

— <sup>2</sup> What follows is an example of the “entrapped suitor *motif*”. See Kathās. I. p. 42 ff.; Here two main types are distinguished. Two examples are found in the Kathās. (I. p. 34 ff. and II. p. 289), one in the Kathār. (I. p. 41 ff.). In the Arabian Nights (VI. p. 172 ff. in the story of Sindibad) a lady entraps her five suitors in order to save her brother, who has been falsely accused; she causes them to take off their clothes and turbans and to put on cassocks of different colours. — In our story the treatment of the suitors is the same as in the above stories, but the motive — to get in contact with the object of her love — is quite different, and conveys the impression of being less original. Moreover there seems to be no appropriate reason for treating the visitors in this way, as is the case in the other stories.

**p. 289.** <sup>1</sup> doubtful. *ji siya makhā* “I shall die (if J. is impaled)” might be expected.

**p. 290.** <sup>1</sup> *kvathulas* is not found elsewhere; most likely it is a corruption of *dathu kvathās*.

p. 291. <sup>1</sup> A story in STUMME, Märchen der Schluß von Tázerwalt (Leipzig 1895.) p. 75 ff. and 119 ff. has much in common with the present story.

— <sup>2</sup> cf. the story of the thirty-first statuette.

— <sup>3</sup> This reminds one of the knowledge and skill of the suitors of Somaprabhā in the Vetālap. (EMENEAU, l. c. p. 50 f.); one of them can make a chariot, which flies through the air. See BENFEY (Kleinere Schriften 2. p. 94 ff.) Das Märchen von den "Menschen mit den wunderbaren Eigenschaften, seine Quelle und seine Verbreitung". A magical bed is mentioned in Kathās. I. p. 26 among the "magical articles".

— <sup>4</sup> *naṃ na* here and *na na* below (p. 133.23) is unintelligible. Nodoubt there is some connection with the word *na* "iron".

p. 292. <sup>1</sup> This recalls the well-known story of the "siṃhakāraka's" Pañcatantra II. p. 332 (BENFEY) and Kathās. VII. p. 108 ff. (from the Vetālap.) = EMENEAU, l. c. p. 104 f. (story 19; here the animal is a tiger). But in these variouts the animal is resuscitated through "joint efforts" (cf. note 256<sup>5</sup>) and the men then eaten by it. Resuscitation of a tiger is found, too, in DAY, story 21.

— <sup>2</sup> lit. "half". "To be scattered into one part" really is nonsense; and "in four parts" is wanting.

— <sup>3</sup> Must stand for *Suvarṇakeṣī*.

— <sup>4</sup> Many points of resemblance in DAY IV: The story of the Rakshasas; f. i. p. 78 f., 83 ff.

p. 293. <sup>1</sup> Below it is a river. On the whole, "river" and "ocean" are constantly confounded in our text, which would seem natural in a country, where the ocean is unknown.

— <sup>2</sup> A lock of hair floating down a river with a similar result in JÜLG p. 193 f., and DAY p. 83 f.; here the hair is tied to a shell.

p. 294. <sup>1</sup> by threatening to die unless he took her into his confidence?

p. 295. <sup>1</sup> The "External Soul *Moti*" cf. note 267<sup>1</sup>.

— <sup>2</sup> cf. note 280<sup>1</sup>.

p. 296. <sup>1</sup> Recognition through a ring also Kathās. II. p. 76; and below in the story of the thirty-first statuette.

— <sup>2</sup> cf. above note 291<sup>4</sup>.

— <sup>3</sup> H<sup>2</sup>. 110<sup>b</sup>. 3 the phrase "*lukuṃ chiṅā juya*" translates Sa. *skandhena vah-*.

— <sup>4</sup> *sāhāl* and *cukal* are unintelligible to me.

— <sup>5</sup> The result is brought about by "joint application of gifts" (or "joint effort"); see Kathās. VI. p. 263.

p. 297. <sup>1</sup> A corruption of Jambudvīpa?

— <sup>2</sup> *lāya*<sup>1</sup> as verb. intrans. means “to come by chance, unawares”.

p. 298. <sup>1</sup> *nirgati* is not found in the dictionaries. According to pw. *gati* may mean “Möglichkeit zu handeln; Glück”.

p. 299. <sup>1</sup> prhps. “as he was well-informed”.

— <sup>2</sup> The passage is unintelligible.

p. 300. <sup>1</sup> For the form *juvasā* cf. Vicitrakarnīkāvadhānoddhṛta introd. p. 11.

— <sup>3</sup> In Kathār. I. story 213 occurs the question: What is the germ of everything? Answer: water.

p. 301. <sup>1</sup> A similar problem is found in the Śukasaptati (p. 68 ff.).

— On tasks and riddles of this kind see ZACH. p. 55 ff. and 103 ff.

— See also note 237<sup>2</sup>.

— <sup>2</sup> lit. “these hores — this is the young one, this is the mother — to make known”.

p. 302. <sup>1</sup> lit. “top” and “roof”.

— <sup>2</sup> This must be the meaning of *du phvāya* here; cf. *phvāya*.

— <sup>3</sup> The translation is not quite satisfactory.

— <sup>4</sup> On the “laugh *molif*” cf. Kathās. I. 46 n<sup>2</sup> and especially VII. p. 253 ff. There are no parallels to the present story, but it clearly belongs to the first of the types mentioned: those which clearly show their nature, but not the reason which prompted them. — Cf. also the story of the third statuette (p. 181).

p. 303. <sup>1</sup> More correctly: “as his grandfather had been before him”.

p. 304. <sup>1</sup> This story is found in the Siṃhās., where it forms the sixth and seventh section of the frame-story in EDGERTON’s edition. In the translation of LESCALLIER it is the first story (I. p. 65ff.), but here the prince only goes mad, and is cured, when another person relates the occurrences in the wood. — The story is found, too, in Kathās. (I. p. 49 f. and 53 f.) as two separate stories linked together by the personalities of Vararuci and the prince. Here, as in LESCALLIER, the prince utters no sound. A variant of the second part is cited by BENFEY, Partschatantra I. p. 208 from the Karmaśataka. Here it is an old wood-cutter, who becomes mad and is always repeating a sentence, the bear had uttered on falling down. He is cured by a Rishi explaining it (no curse!). — See also ZACH. p. 116 ff. and 134 f.

— <sup>2</sup> *con kothās* is perhaps to be cancelled and the passage to be translated: “You shall paint the king and the queen ...” As a matter of fact he paints them, too.

p. 304. <sup>3</sup> i. e. as a surname; it means “the nine jewels”.

— <sup>4</sup> i. e. Vararuci; cf. f. i. Siṃhās. l. c.

p. 306. <sup>1</sup> In the Siṃhās. the word is *sasemirā* (in the Jaina recension *visemirā*) and it is explained through four ślokas, each beginning with one of the said syllables. In a similar story in Kathār. (II. p. 239 ff.) the word is likewise *visemirā*. Another mystical word (*uśarata*) in Kathār. I. p. 208 ff. — See also the following story. — The meaning of the word in Ne. would be “moon”.

p. 307. <sup>1</sup> Similar verses in the Siṃhās., where that of the Jainarec. (EDGERTON, Text p. 43) bears a great resemblance to that of our text.

— <sup>2</sup> translated according to the meaning, the text is corrupt, and, no doubt, incomplete.

p. 308. <sup>1</sup> Similar stories are not seldom met with; cf. e. g. Kathār. I. p. 83: Here a barber kills his master in order to rob him. The solution is overheard by Vararuci from a couple of yakṣas. A story in Siddhi Kūr (Jūlg p. 10—14 and 147—153) bears great resemblance to the present story. The solution is given by a human couple, living in the top of a tree. EGGELING, in the Gurupūjākaumudī p. 123, gives a variant from the Kathāprakāśa of Jagannātha. See also ZACHARIE p. 135: a story from Maithila (after GRIERSON in Ind. Ant. 10. 369).

— <sup>2</sup> In Kathār. and Kathāprakāśa: *aprasikha*, in JÜLG: *abaraschika*.

p. 309. <sup>1</sup> The verse is obviously corrupt. The beginning is unintelligible (the Ne. translation would seem to suggest *anyonya*...); *taruchāyām* must stand for °*chāyāyām*. In Kathār. and Kathāpr. the verse runs thus:

anena tava putrasya prasuptasya vanāntare |  
śikhām ākramya pādena khaḍgena nihataṃ śiraḥ ||

In Siddhi kūr the explanation of the mystical word is a free translation of this verse.

p. 310. <sup>1</sup> On the “Overhearing *motif*” see Kathās. II. p. 107n<sup>1</sup>, III p. 48 n<sup>1</sup> and p. 60—63, note 2. — Cf. above p. 383.

— <sup>2</sup> of the brahmans.

p. 311. <sup>1</sup> sic! a better translation would be “wives”, as said below p. 91.

— <sup>2</sup> *khye*.

— <sup>3</sup> to keep awake, too, or for anxiety? The whole story is told in an abrupt and enigmatic way, and is full of absurdities.

p. 312. <sup>1</sup>The meaning of this passage is very obscure; unfortunately the word *supot* is not found elsewhere.

— <sup>2</sup>i. e. Vikramāditya.

p. 313. <sup>1</sup>The *ra* after the first *aho* is no doubt corrupt. Perhaps *aho nu*.

p. 314. <sup>1</sup>There can be no doubt as to the meaning of the phrase. But below the parrot is still alive!

p. 315. <sup>1</sup>no doubt a corruption of °vara or °sena.

— <sup>2</sup>This beginning has no connection whatever with the following story.

— <sup>3</sup>As a matter of fact, the dispute arose between Sudakṣa and his wife.

p. 316. <sup>1</sup>Below °ketu.

— <sup>2</sup>On gambling with dice in India cf. Kathās. II. p. 231 n<sup>1</sup>. The most famous example is Nala, who lost his kingdom in gambling and regained it (cf. I. c. IV. p. 241 f.).

— <sup>3</sup>This is the original meaning of *phuya*<sup>1</sup>; it is an old cantative of *buya*<sup>5</sup> “to lose”.

p. 317. <sup>1</sup>The original meaning of *nvāhāl kaya* prhps. is “to beat the drum”. cf. note 188<sup>1</sup>.

p. 318. <sup>1</sup>This story is really a shorter — and poorer — variant of the story of the twenty-fourth statuette. Wanting are the resurrection of the tiger, the division of the food and other features. The princess finds the three comrades in a more casual manner; and so forth.

— <sup>2</sup>Probably something is wanting: *khātās dañāva, rātrīs [thva sva-hma hñed vāyakāva conaṃ. rājā jukva]jāgart* ... “having mounted the couch, three of them were asleep during the night; the king alone ...”. Then it will have been told, that the king availed himself of the opportunity for hunting.

p. 319. <sup>1</sup>The usual questions: Who are you: from where do you come? etc., and foot washing.

— <sup>2</sup>The life in a (crystal) pillar is found, two, in DAY p. 78 f. — Cf. note 267<sup>1</sup>.

p. 320. <sup>1</sup>This will be something like the “rag offerings”, cf. CROOKE I. p. 161.

— <sup>2</sup>cf. Suvarṇakeśarī above p. 293. Better than *conāyā* would be *con-hmayā*.

p. 321. <sup>1</sup>cf. note 296<sup>1</sup>.

p. 322. <sup>1</sup>Probably they ask her about the ring.

### Newārī Glossary.

NB. — A dash after a word (e. g. hña —) denotes that it is found in the Dict. The abbreviations are the same as there.

- antar<sup>2</sup> — [Sa. antara “surely”] 16. 15.\*  
 abek juya, *to be uneasy* (?) 17. 10.\*  
 āsē — *wait!, be patient!* 111. 15.\*  
 upaṅkaṃ — *see du panakē and note 177<sup>3</sup>.*  
 wālakē — *to cause to search* (?) 123. 21.\*  
 wop —, ~ thanē *v. t. to raise* 149. 24.  
 kacī(ṅ)gal — *also: uproar, disorder* 97. 23.  
 kaṅkāri [Hi. kaṅkālin “witch sorcerer”], *a sorcerer, a yogi*  
 77. 25.\*  
 kapan-cā — *a plate, coloured like a rain-bow* (kapan) 18. 5.\*  
*cf. note 164<sup>1</sup>.*  
 kabul — bhāṣāyā ~ yāya *to form an agreement* 40. 16.  
 kale, *mod.* = kalaś 123. 20.  
 kābu [Hi. kābū *power, authority*]. ~ yāya *to give authori-*  
*ation* 136. 15.\*  
 kālē — *also: to change (money)?* 118. 2. *cf. note 277<sup>4</sup>.*  
 kāsi *a corpse* 113. 26. = si.  
 ku, *mod.* = kule (?) 97. 22. *cf. note 254<sup>1</sup>.*  
 ku<sup>3</sup> — *also: smoke* 102. 97.  
 kebaly [Sa. kevalam *only*], ~ bonē *to take to a solitary place*  
 47. 3.  
 kwo<sup>2</sup> — ~ henakē *to disgrace* 29. 29.  
 khañjar [Hi.], *a dagger* 22. 21.

- khakhi, *a rope* (?) 118. 14.\*
- khayakē — *also: to admit* 82. 12. *cf. note* 237<sup>1</sup>.
- khāsā<sup>1</sup> — [Hi. khāsa *from Arab. ḥāṣah*], *a kind of fine cotton cloth* 119. 18.\*
- khim̐ — ~-bājan coyakē “*to proclaim by beat of drum*” 40. 8.
- khu-to, *pl. of khu* “*thief*” 26. 26.
- khwolay — [H. kholnā *to open, to uncover*], ~ yāya *to unravel*; bharam ~ “*to unmask*” 104. 7. *cf. note* 261<sup>3</sup>.
- gajagā [H. gajagāh *a string composed of several tassels made of the tail of a kind of ox*] 65. 2.\*
- gal<sup>1</sup> — *also: stable* 24. 3.
- gubāhāl — *see note* 222<sup>1</sup>.
- ghaṭ [S. ghr̥ta ?], ~ wālē *a kind of ordeal* 50. 2.
- ghān [H. *as much as is thrown into a mill at one time*], *a bit, a morsel* 80. 20.
- hña — ~-chi-danaṃ *adv. beforehand* 84. 5.
- hñene *adv. before* 121. 13.
- hñepa cyāya, *to do a thing in a preference to another thing* 99. 24.
- cāya<sup>3</sup> — *see note* 204<sup>1</sup>.
- cuya<sup>2</sup> — *see note* 236<sup>1</sup>.
- cokā = cokwo (?) 65. 15.
- cautārā [H. cautarā *custom-house, market-place*], *custom-house* 120. 13.\*
- che-thul, *landlady* 37. 15.
- che-ri — *the hindmost, or the lower part of a house* 48. 8.
- jawo-si — *here: cauldron* (?) 74. 28. *cf. note* 228<sup>2</sup>.
- jañjāl [H.], *trouble difficulty* 115. 8.\*
- jati-dhap — *a weapon (gun ?)* 105. 29.\* *cf. note* 263<sup>5</sup>.
- jani, *a girdle* 50. 6.\*

- janikh, *id.* 57. 30.\*
- jalamkasi, *a female head-dress (?)* 119. 18.\*
- takā = taṅkā 96. 4.
- ta-hnu, *many (?)* 79. 1.\* *cf. note 233<sup>1</sup>.*
- taruṇi — ~ juya *to grow up, to reach maturity* 33. 27.
- til-kamān, *a kind of bow (?)* 119. 18.\*
- two, *a measure, a weight* 118. 2.\*
- tyā chiya — *see note 162<sup>4</sup>.*
- thawone, *further* 87. 3.
- thasal, ~ yāya *to toss about (?)* 53. 11.
- thikay — *perhaps: [H. ṭhīk correct, reasonable] ~ juya to be used in a reasonable way* 117. 16.\* *cf. note 277<sup>2</sup>.*
- thēnē — mocā ~ *to swathe a child* 48. 20. *cf. note 198<sup>3</sup>.*; cā ~ *to pass a night* 76. 23.
- dandā [H. ḍaṇḍā *a staff, club*], *the stalk of a plant* 130. 25.
- dani, *exists, is alive* 133. 20; danisā *if exists, is alive* 127. 26.
- din-ghāt [H. ghāt *aim, design*], *the appointed day* 39. 20.
- du<sup>1</sup> — ~ panakē *to shut up, to confine* 30. 6; ~ phvāya *here: to put into* 138. 21.
- du-thē, *in due time (?)*, *as much as is necessary (?)* 117. 3.
- dunaṃ — dunam, *like greek μὲν — δὲ* 98. 7, 8.\*
- duli, ~-daṅa *each severally, each in its turn* 61. 7.
- dehalapē [S. deha *a body*], *to embody* 153. 26.\*
- dvaryā, ~-mata *a sort of lamp, chandelier* 65. 3.\*
- dvāryā = foreg. 88. 7.\*
- dhikh = dhik 25. 26.
- dhigas, *a box* 118. 18.\*
- dhēgas, *id. ib.* 19.
- nataki [S. naṭakī], *an actress* 61. 25.\*
- nayā-puk [naya], *lavish, wasteful* 50. 6.\*
- nātaki [H. nāṭakī], *a dancing girl* 61. 25.\*



- nirgati, *luckless* 135. 17.\* *cf. note* 298<sup>1</sup>.  
 hnāṃ = hnān 28. 16.\*  
 pacīm = paciñ 107. 27.\* *cf. note* 266<sup>1</sup>.  
 panakē, *see* du.  
 pali<sup>2</sup> — *see* pauwā  
 pār = pād 48. 26. *cf. note* 199<sup>1</sup>.  
 pārāgāmik, *a judge* 16. 9. — °gāmī *id.* 49. 6.\* *cf. note* 162<sup>2</sup>.  
 pīl-bhot ~ *a wife* 45. 8.\*  
 pauwā [H. pau *a shed on the road-side for giving water to travellers*], *a watering-place* 28. 12.\* *cf. note* 175<sup>1</sup>.  
 pratipadā [S. pratipadam *on every occasion*] ~-khunu *each day* 150. 12.  
 phāl [M. phār *to tear, to break*], ~ yāya *to break away, to disengage oneself* 80. 9.\*  
 phe, ~ lāya *to obtain a settlement, a decision* 49. 5.\* (*not pherāt!*).  
 phvāya (Dict. phvā-), *to drive along* 94. 18.  
 bandej (?), *an agreement* (?) 151. 27.\*  
 bah, *a person* 119. 23.\*  
 bād<sup>2</sup> — ~ yāya = ~ lvāya 84. 32.  
 bāli — [H. bārī *also: orchard*], *an orchard* 93. 13.\*  
 bicārik, 98. 16.\* *cf. note* 255<sup>2</sup>.  
 bibhūti — [S. vibhūti], *ashes of cow-dung* 108. 1.\*  
 bunē — *better: to be cooked, to be ready (of food)* 103. 25.  
 buya<sup>4</sup> — *see note* 236<sup>1</sup>.  
 bekunī, *a lantern* (?) 118. 19.\*  
 bo hiya, *to disregard* (?) 130. 6.  
 byāya — *to agree with*; — byākaṃ *corresponding* 115. 3.  
 byūl (?) — pāl<sup>2</sup> 36. 22.\*  
 bvāy, *skill, cleverness* 138. 9.\*  
 bhajanā — [S. bhajana], ~ yāya *to love* 101. 9.\*

- bharam — [H.], *doubt* 104. 7.\* *see* khwolay.  
 bhuruṅg — *prhps.*: a *bull-roarer* 122. 1.\*  
 maju-hma, a *wife* (?) 99.8.\* *cf.* note 256<sup>3</sup>.  
 mat — *see* note 272<sup>2</sup>.  
 manaḥkāmanā, a *sort of tree* 60. 29.\* *cf.* note 212<sup>1</sup>.  
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