Introduction

The present text has been established through a comparison of the following editions:

- **SHB**: Simon Hewavitarane Bequest Series, Vol. 39, Jātakaṭṭhakathā, 6th part (Colombo, 1937)
- **ChS**: Chaṭṭha Saṅgāyana edition as found on the Chaṭṭha Saṅgāyana CD-ROM (version 3, Igatpuri, no date, but = 1999).
- **Thai**: Royal Thai edition, as found on Budsir for Windows CD-ROM (version 2.0, Bangkok, 1996).

The variant readings between the texts are numerous, but, for the most part, trivial. I have attempted to give in the notes a summary of the difference and where such was necessary an alternative translation. This at least gives the student some idea of the significance of the alternatives.

In choosing the readings I have been guided by the grammar, the meaning, the metre and internal consistency, as these are the best guides, even though they are not infallible. It is always possible that a sentence which we believe to be ungrammatical is correct on the basis of the principle of *lectio difficilior*. But that also is by no means an infallible guide, and in the end an editor has to make his choice.

The text itself can be analysed in different ways: there is the story of the present, which acts as the reason for the Buddha telling the story of the past, which is the main part, and then there is the conclusion, in which the two sections are related to each other.

Another way would be to divide it into the verses, the word analysis, and the prose story sections. If we take the latter it seems to me we are dealing with two distinct strata, the verses being the oldest, and their analysis and the prose story being the younger. The reason for this is that the verses were never translated from the Pāḷi in the first place but were preserved in the original language.

The prose, on the other hand, was translated first into Sinhala and then back into Pāḷi in the 5th century, apparently by Bhadanta Buddhaghosa, who is traditionally held to have made the final recension of the Jātaka commentary; and the word analysis,
which would have been necessary to preserve their meaning is also younger in diction and style, as we can see when it occasionally breaks into a prose paraphrase of the verses.

I have rearranged the material somewhat is this edition, so that the word analysis follows each of the verses it refers to, only occasionally taking two verses at a time. In the original they follow the whole verse section they refer to, which in the case of the boy’s praise of the girl amounts to 25 verses, and therefore separates the analysis from the verses to such an extent they become remote and peripheral.

Here I have integrated them with the material they are referring to as it gives the student a much better idea of how the commentators explained the often difficult verses. It is also easier to see why certain readings have been preferred over others. I have clearly marked the different sections though by greying out the word analysis, while the prose story and the verse it supports are coloured as normal.

The commentator employs a number of devices to explain his text: sometimes he simply gives an alternative and better known form of the same word; sometimes he explains one word by another, as in our dictionaries; sometimes he resorts to paraphrase, especially when the import of the verse is not at all clear.

The verse itself is limpid and for the most part well written, though like all the verse in the texts it has its fair share of obscurities. The metre appears to me to be unusual in the Siloka verses in that it allows light syllables in 2nd and 3rd positions, but apart from that is the quite normal mix of Siloka and Tuṭṭhubha, with the latter sprinkled with Jagatī lines as we regularly find elsewhere.

* * *

The story is an interesting, if highly improbable, fable: a sage lives alone in the Himālayas, there is semen in the urine he passes, and a deer who happens to eat the grass in that place gets pregnant from it. A human boy is later born to the deer and he is brought up in complete seclusion from mankind, and most importantly, from womankind.

The boy’s ascetic power becomes so great that Sakka in his heaven is worried by it and causes a drought to occur in the country and blames it on the boy. He then convinces the King to send his daughter to seduce him and to break his power. The King and his daughter accept Sakka’s reasoning and in good faith - and for the benefit of the country - agree to the plot.

The girl dresses up as an ascetic and while the Father (the Bodhisatta) is away gathering roots and fruits in the forest, she manages to seduce the boy, who has never seen a woman before, though she does so with a completely unbelievable story.

Through their revelling the boy does indeed loose his powers, the girl then makes off, and when his Father returns the boy who has become infatuated with his new friend, tells him all about it, only to be instructed and rebuked by his Father, and repent his actions.
What happens next seems not to have interested the story-teller as, apart from the fate of the boy, who regains his former powers, he doesn’t inform us. Once the boy had his powers back Sakka’s seat must have glowed again, but whether he let it be, or stood up for a lifetime is not revealed.

It is interesting to note that this is not the only story of Isisiṅga that appears in the Jātakas, there is another, and somewhat similar, story just a few pages before, and which is referred to in our story. That is Jātaka 523, the Alambusājātaka, but there Sakka chooses a heavenly nymph to seduce the ascetic.

The outcome is the same, the sage is seduced, repents and Sakka is thwarted, but for some reason he does not seem upset, in fact he grants a boon to the seductress. The stories are, of course, in neither case, to be taken seriously, it is not in the logic of their events, but in their telling, that the story-teller has won his friends.

The story also appears in the Mahāvastu (Jones’ translation pp. 139-147), but Ekaśṛṅga, as he is known there, is the Bodhisattva, and Nalinī is Yaśodharā in an earlier existence. There is a variation in the story as without his knowing it, Ekaśṛṅga is married to the girl and has to take up his responsibilities, eventually becoming the King and having 32 children.

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The story is also known to the Hindu epics the Rāmāyaṇa and the Mahābhārata, with many further variations. In the former Ekaśṛṅga was the chief priest when the king Dasaratha performed a sacrifice in order to gain children, and as the consequence there were born Rāma, Bhārata, and the twins Lakṣmana and Śatrughna!

Because of its sexual content the Pāḷi version of the story has never been translated in full before.

Ānandajoti Bhikkhu
August 2010
Naḷinikājātakavaṇṇanā¹ (Jā 526)
The Explanation of the Naḷinikā Story

[The Occasion]

“Uḍḍayhate² janapado.”³
ti
“The country is dried up.”³

Idaṁ Satthā Jetavane viharanto⁴
Now while the Teacher was living in Jeta’s Wood

purāṇadutiyikāpalobhanāṁ⁵ ārabba kathesi.
he told this about the seductions of a former wife.⁶

Kathento ca taṁ bhikkhuṁ kena ukkaṇṭhāpito ‘sī ti pucchi tvā,
In relating (the story), after asking the monk what was the cause of his dissatisfaction,

Purāṇadutiyikāyā ti vutte.
he said: (It is) because of my former wife.

“Esā kho, bhikkhu, tava anatthakārikā pubbe pi
tvaṁ etaṁ nissāya jhānā parihāyitvā,
Monk, this one has been unbeneficial to you in the past also,
and having lost the absorptions because (of her),

mahāvināsaṁ patto⁷ ti vatvā atītaṁ āhari.
you came to a great calamity,”⁸ and after saying (this) he spoke about⁸ the past.

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¹ SHB has no heading but writes Naḷinikājātakaṁ as the end-title; PTS writes: Naḷinikājātaka, with variant spelling and omitting -vaṇṇanā. Thai writes: Naḷinikājātakaṁ, with variant spelling and omitting -vaṇṇanā. ChS: Niḷinikājātakavaṇṇanā; ChS always writes Niḷinikā.
² ChS, Thai: Uddayhate; and similarly throughout.
³ The Commentary on the Jātakas always begin by quoting a line from the first verse to be explained.
⁴ PTS abbreviates excessively, here it writes, e.g. Idaṁ S. j. v., and in many other places similarly throughout when there is stock text. This makes comparison very difficult without searching out the root texts, and I have not done it here.
⁵ PTS: -dutiyika-.
⁶ Lit: former second.
⁷ SHB, Thai: patto’ sī.
⁸ Lit: produced, brought up, fetched, figuratively it is used in these contexts to mean he recited or told a story about the past.
Atīte, Bārāṇasiyaṁ Brahmadatte rajjaṁ kārente,
In the past, when King Brahmadatta was ruling in Benares,

Bodhisatto udiccabrāhmaṇamahāsālakule nibbattitvā, vayappatto uggahitasippo.
the Awakening One, after being born in a noble and wealthy brahmin family, came of age and learned a craft.

Isipabbaajam pabbajivā jhānābhiṇṇā nibbattetvā,
(Then) after going-forth in the Seer's ordination and attaining the absorptions and deep knowledges,

Himavantapadesa9 vāsaṁ kappesi.
he made his dwelling in the area of the Himālayas.10

11Ath’ ekā migī, tassa passāvaṭṭhāne,
Then one deer, at the place where he was urinating,

sambhavamissakaṁ tiṇaṁ khāditvā, udakaṁ pivi.12
having eaten grass mixed with semen, drank water.

Ettakenēva ca tasmāṁ paṭibaddhacittā, gabbhaṁ paṭilabhītvā,
So much was her mind bound to him that, after becoming pregnant,

13tato paṭṭhāya, katthaci agantvā tattheva tiṇaṁ khāditvā,13
from that time forth, after going somewhere and eating grass in that place,

assamassa sāmante yeva vicarati.
she wandered around in the neighbourhood of his hermitage.

Mahāsatto pariggaṇhanto14 taṁ kāraṇaṁ aūñāsi.
The Great Being after examining (the facts) understood the reason.

9 SHB, Thai: -pp-; but there is no reason for the gemination, same when the word recurss below.
10 Himavanta means possessed of snows; Himālaya means the region of snow; they both refer to the same mountainous area around the north of India.
11 From here to the naming below is summarised in the original thus: Alambusājātaka vuttanaye neva [PTS: vuttanayen' eva] taṁ paṭicca ekā migī [PTS: migā] gabbhaṁ paṭilabhītvā puttaṁ vijāyi, Isisiṅgo tvevassa nāmaṁ ahosi; as was said in the account given in the Alambusājātaka [Jā 523] one deer, after becoming pregnant gave birth to a son, and he was named Isisiṅga. I have expanded it by bringing in the story from that Jātaka, which continues up and till the naming of the boy below.
12 Thai: Pīvi.
13 Thai omits: tattheva tiṇaṁ khāditvā.
14 Thai: -g-. 
Sā aparabhāge manussadārakaṁ vijāyi.
Afterwards she gave birth to a human boy.

Mahāsatto taṁ puttasinehena paṭijaggī, Isisiṁgo tissa nāmaṁ akāsi.
The Great Being brought him up with a Father's love, and named him Isisiṅga, the Seer’s Horn.

Atha naṁ Pitā vayappattaṁ pabbājetvā,
Now when he had come of age his Father, after giving the going-forth,

kasiṇaparikammaṁ uggāṇhāpesi.
taught him the preliminary meditation exercise.

So na cirasseva, jhānābhiññā nibbattetvā, 17
In no long time, having given rise to the absorptions and the deep knowledges, he amused himself with the bliss of absorption,

ghoratapo paramadhitindriyo 18 ahosi.
and had awful power and the faculty of the greatest resolve.

Tassa 19 sīlatejena Sakkassa bhavanaṁ 20 kampi.
Because of the power of his virtue Sakka's dwelling place shook.

Sakko āvajjanto 21 taṁ 22 kāraṇam ńatvā:
Reflecting, Sakka knew the reason for it, (and thinking):

Upāyenassa sīlaṁ bhindissāmī ti,
I will break his virtue through some means (or other),

tīṇi saṁvaccharāni sakalakāsirāṭṭhe vuṭṭhim nivāresi, 23
for three (long) years he prevented rain in the whole kingdom of Kāsī,

raṭṭhaṁ aggidaḍḍhaṁ viya ahosi.
(until) the kingdom was as though burnt by fire.

15 Lit: with one having love for a child (or son).
16 Kasiṇa meditation is a concentration exercise on a coloured disk.
17 ChS: uppādetvā. PTS inserts: Himavantapadesa here.
18 SHB: paramābhijitindriyo; and having conquered the senses; PTS: parimāritiṇdriyo [sic]; and mortified the senses; same below when Sakka questions the King. Thai reads: ghoratapo paramatapo paramābhijitindriyo ahosi.
19 Thai: Athassa.
20 PTS: Sakkabhavanaṁ; compounding the words.
21 ChS, Thai: āvajjento; similar meaning
22 Thai omits.
23 PTS: vāresi.
Sasse asampajjamāne, dubbhikhapijjita manussā sannipatitvā,  
With an unsuccessful harvest, the people having become oppressed by famine,

Rājaṅgane upakkosīṁsu.  
they blamed it on the impurity of the King.

Atha ne Rājā vātāpāne ṭhito: Kiṁ etan-ti pucchi?  
Then they stood at the King’s window and asked: Why is this? (saying):

“Mahārāja, tiṇi saṁvaccharāni devassa avassantassa,24 sakalaraṭṭham uḍḍayhati,  
“Great King, for three years the sky-god hasn’t rained, and the whole kingdom is dried up,

manussā dūkkhitā, devaṁ vassāpehi, Devā” ti.  
people are suffering, make the sky-god rain, King.’’25

Rājā sīlaṁ samādiyitvā uposathaṁ upavasanto pi vassaṁ26 vassāpetuṁ nāsakkhi.  
The King, after establishing the virtuous practices and maintaining the fast-day was still unable to make the rain fall down.

Tasmiṁ kāle, Sakko aḍḍharattasamaye,27  
At that time, in the middle of the night-time, Sakka,

tassa sirigabbhaṁ pavisitvā, ekobhāsaṁ katvā, vehāse28 aṭṭhāsi.  
after entering and illuminating the royal chamber, stood in the air.

Rājā taṁ disvā: “Ko ‘si tvan’-ti pucchi.  
The King, having seen him, asked: “Who are you?’’

“Sakko ‘ham-asmī,” ti  
“I am Sakka,”

“Kenatthenāgato ‘sī?’ ti  
“What have you come for?’’

“Vassati te, Mahārāja, raṭṭhe29 devo” ti?  
“Does the sky-god rain on your kingdom, Great King?”

24 ChS: avassantattā.  
25 The word deva in Pāḷi carries a number of meanings: a god or deity, the sky, a rain cloud, a king. Here they are asking the King (Deva) to make the sky (deva) rain.  
26 SHB omits: vassaṁ; PTS omits: pi vassaṁ.  
27 Thai: addharattikasamaye.  
28 PTS: vehāsaṁ, sometimes the accusative is used with locative sense.  
29 PTS: rajje; more or less the same meaning.
“Na vassatī” ti.
“He doesn’t rain.”

“Jānāsi panassa avassanakāraṇan?”-ti
“But do you know the reason for it not raining?”

“Na jānāmi” ti.30
“I do not know.”

“Mahārāja, Himavantapadesa Isisiṅgo nāma tāpaso paṭivasati31
“Great King, in the area of the Himālayas lives an ascetic named Isisiṅga
ghoratapo32 paramadhitindriyo.
who has awful power and the faculty of the greatest resolve.

So nibaddhaṁ33 deve vassante, kujjhitvā ākāsaṁ olokesi,
When the sky-god rains regularly, becoming angry, he glares at the sky,
tasmā devo na vassatī” ti.
therefore the sky-god does not rain.”34

“Idānetthaḥ35 kiṁ kātabban?”-ti
“But now what is to be done in this case?”

“Tassa tape bhinne devo vassissatī” ti.36
“When his power is broken, the sky-god will rain.”

“Ko panassa tapaṁ bhinditum samattho?” ti
“But who is able to break his power?”

“Dhītā pana te,37 Mahārāja, Naḷinikā38 samatthā.
“Our daughter, Great King, Naḷinikā is able.

30 ChS, Thai insert: Sakka.
31 PTS: vasati.
32 Thai: so ghoratapo paramābhijitindriyo.
33 Thai: nivaddhaṁ.
34 This is a deception of the part of Sakka, of course, and he is basically tempting the King to do what he next suggests through this false information.
35 ChS: idāni panettha.
36 PTS: vassatī ti; present tense, which cannot be right here.
37 PTS, ChS omit: pana.
38 Thai: Naḷinikā, Thai spells the name thus throughout.
Taṁ pakkosāpetvā:39 Asukaṭṭhānam nāma gantvā, * After summoning her, send her (saying): After going to such and such a place,

tāpasassa tapaṁ bhindā ti40 pesehī.” ti
break the ascetic’s power.”

Evaṁ so Rājānam anusāsitvā,41 sakāṭṭhānam-evam evam agamāsi. 
Thus, after advising the King, he returned to his own place (in Heaven).

Rājā punadivase, amaccehi saddhiṁ mantetvā,
The King on the following day, after discussion with his ministers,

dhītaraṁ pakkosāpetvā, paṭhamaṁ gātham-āha:
and summoning his daughter, spoke the first verse:

   “Uḍḍayhate janapado, Raṭṭhañ cāpi vinassati,
    “The country is dried up, and the Kingdom will be destroyed,

   Ehi42 Naḷinike43 gaccha taṁ me brāhmaṇam-ānayā.” ti [1]
Come, Naḷinikā, do you go to bring the brahmin for me.”44

Tattha taṁ me ti taṁ mama anatthakāriṁ brāhmaṇaṁ attano vasaṁ ānehi,45
Herein, him for me, bring that unbenevolent brahmin under your control for me,

kilesarativasenassa sīlam bhindā46 ti.
break his virtue by the power of the defilement of love.

Taṁ sutvā sā dutiyaṁ gātham-āha:
Having heard that, she spoke the second verse:

   “Nāhaṁ dukkhakkhamā, Rāja, nāhaṁ addhānakovidā,
    “I cannot bear suffering, King, I have no skill in roads,

   Kathaṁ ahaṁ gamissāmi vanaṁ kuñjarasevitaṁ?”-ti [2]
How will I go through a wood elephants inhabit?”

39 PTS: pakkositvā; same meaning, text uses causative form as in the text just below.
40 ChS: bhindāhī ti, alternative form of the imperative.
41 Thai: anusāsetvā, alternative spelling for the absolutive.
42 All texts: ehi; we should read -ī- m.c. to avoid two light syllables in 2nd and 3rd positions.
43 BJT: Nalinike; and similarly throughout: other instances will not be noted.
44 Both the King and the daughter are seen to be acting in good faith in order to save the Kingdom, so this is by no means a simple seduction story.
45 SHB: mānehi = me ānehi.
46 ChS: bhindāhī; alternative form of the imperative.
The Explanation of the Naḷinikā Story

Tattha dukkhakkhamā ti ahaṁ, Mahārāja, dukkhassa khamā na homi, Herein bear suffering, I, Great King, cannot bear suffering,

addhānam-pi na jānāmi, sāhaṁ kathāṁ gamissāmi? ti and I do not know the road, how will I go?

Tato Rājā dve gāthā47abhāsi:
Then the King spoke two verses:

“Phītaṁ janapadaṁ gantvā hatthinā ca rathena ca,
“Having gone through the prosperous country with an elephant and chariot,

Dārusaṅghāṭayānena - evaṁ gaccha Nījīnike.48 [3]
And with a wooden raft - (you can) go like this, Naḷinikā.

Hatthī assā rathā pattī49gacchevādāya khattiye,
Go and take (with you) elephants, horses, soldiers and nobles,

Taveva vaṇṇarūpena vasaiṁ tam-ānayissāsi.” ti [4]
By your beauteous form you will bring him under your control.”

Tattha, dārusaṅghāṭayānāni ti, amma Naḷinike na tvaṁ padasā gamissasi,50 Herein, by a wooden raft (etc.) means good Naḷinika, not by foot will you go,

phītaṁ pana subhikkhamī khemāṁ attano janapadaṁ but through your own prosperous, well-fed and safe country

hatthivāhanehi rathavāhanehi gantvā,51 having gone with an elephant vehicle a with a chariot vehicle,

tato param-pi ajjhokāse52 paṭicchannena vayhādinā, from there onwards with covered vehicles and so on in the open-air,

udakaṭṭhāne nāvāsaṅghāṭena53 dārusaṅghāṭayānena gaccha. go across the waters by a naval raft, by a wooden raft.
Vaṇṇarūpenā ti evaṁ akilamamāṇā
gantvā,
By your beauteous form, having gone without being wearied,
tava vaṇṇena ceva rūpasampadāya ca taṁ brāhmaṇam ātana vasam ānayissa ti.
by your beautiful and fortunate form you will bring that brahmin under your control.

Evaṁ so dhītarā saddhiṁ akathetabbam-pi Raṭṭhaparipālanaṁ nissāya kathesi.
Thus he spoke with his daughter about what shouldn’t be spoken of in order to protect his Kingdom.

Sā pi sādhū ti sampātīcchi.
She accepted (the proposition) saying: It is good.

[The Seduction]

Athassā sabbaṁ dātabbayuttakam datvā, amaccehi saddhiṁ uyyojesi.
Then having given her all she required, he sent her off with the ministers.

Amaccā taṁ ādāya, paccantaṁ patvā,
The ministers, after taking her, arriving at the borderlands,
tattha khandhāvāraṁ nivāsāpetvā, Rājadhītaraṁ ukkhipāpetvā,
setting up the camp in that place, having the King’s daughter taken up,
vanacarakadesitena maggena Himavantaṁ pavisitvā,
entering the Himālayas with a forester who knew the path,
pubbaṇhasamaye tassa assamapadassa samīpaṁ pāpuṇiṁsu.
in the morning-time arrived near to the area of his hermitage.

Tasmiṁ khañe Bodhisatto, puttaṁ assamapade nivattetvā,
At that time the Awakening Being, after making his son stay behind in the hermitage,
sayaṁ phalāphalatthāya araṅṇaṁ paviṭṭho hoti.
had himself entered the wilds looking for various kinds of fruit.

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54 Thai: *akilamāṇā*.
55 SHB, Thai: *ca*.
56 Thai omits *pi*.
57 PTS omits: *taṁ ādāya*, and reads *gantvā* instead of *patvā*.
58 PTS: *nivāsetvā; set up [camp]*, but beings ministers they would have had it done for them.
59 ChS: *vanacarakena adesitena*, splitting the compound.
60 PTS: *assamasamīpaṁ; near to his ashram*.
61 ChS: *nivāsāpetvā; after staying behind*. 
The Explanation of the Naḷinikā Story

Naḷinikāya tam dassento dve gāthā abhāsi:
while pointing it out spoke two verses to Naḷinikā:

“Kadalīdhajapaññāṇo, ābhujiparivārito.
Marked by the sign of the plantain, surrounded by the Himālayan birch.

Eso padissati rammo Isisiṅgassa assamo. [5]
Here is seen Isisiṅga’s delightful hermitage.

Eso aggissa saṅkhāto eso dhūmo padissati,
Here is seen the smoke of what is reckoned a fire,

Maññe no aggim hāpeti, Isisiṅgo mahiddhiko.” ti [6]
I think (it is) emitted now from the very powerful Isisiṅga’s (sacred) fire.

Tattha kadalisaṅkhātā dhajā paññāṇam assā ti kadalīdhajapaññāṇo.
Herein, what is reckoned as a plantain, the flag, the sign (of that) is marked by the sign of the plantain.

Ābhujiparivārito ti bhujapattavanaparikkhitto.
Surrounded by the Himālayan birch means encircled by a wood of willow trees.

Saṅkhāto ti eso aggi assa Isisiṅgassa jhānena saṅkhāto paccakkhagato jalati.
Reckoned means the fire is his, Isisiṅga’s, reckoned by the conflagration, which burns visibly.

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62 PTS: Vanacarakā, plural, but only one has been mentioned in the story.
63 SHB, Thai: Vanacarakā sayāṁ assamapadām.
64 SHB, ChS, Thai: agantvā; having gone to.
65 ChS: dassanatṭhāne; lovely place.
66 PTS: dassetvā; having seen [it].
67 SHB, PTS, Thai: vadiṁsu, plural form to go with vanacarakā above, but it means they must have spoken the verses together, another reason for preferring the singular.
68 PTS, Thai: Kadali-; giving two light syllables in 2nd and 3rd position, against the metre.
69 ChS, Thai: Kadalidhajapaññāṇo ābhujiparivārito; -vā in both places is m.c. to avoid 2 lights in 2nd and 3rd positions. PTS reads: Kadali- and -vāraṇo, both here and below.
70 The bhūrja or bhojpatr, which is also known in English as the Himalayan birch or Jacquemon tree, Betula utilis D.Don.
71 SHB, Thai unnecessarily insert: kadalidhajapaññāṇo ti here.
72 SHB, Thai: ābhujī-, curled (leaves), which robs it of meaning.
73 PTS: ūañena; [reckoned] by his knowledge.
74 PTS: paccakkhato; Thai: paccakkhakato?
Maññe no aggini ti aggini no 75 hāpeti, juhati paricarañi ti maññami. 76
I think…now…fire means I think (it is) emitted from the fire where he worships or tends.

Amaccā pi Bodhisattassa araññam paviṭṭhavelāya, 77
The ministers, at the time the Bodhisatta entered the wilds,

assamam parivāretvā, ārakkham ṭhapetvā,
after surrounding the hermitage, standing guard (over it),

Rājadhiṭarām Isivesam gāhāpetvā,
making the King's daughter take the guise of a Seer,

suvaṇṇacīrakena 78 nivāsanapārupanaṁ 79 katvā, sabbālaṅkārehi alaṅkaritvā,
fully clothed with a golden bark robe, decorating (her) with all decorations,

tantubaddham cittabheṇḍukam 80 gāhāpetvā,
making her take a pretty yo-yo fastened with a string,

assamapadaṁ pesetvā, 81 sayam bahi rakhantā aṭṭhaṁsu.
and sending her to the hermitage, stood outside keeping guard.

Sā tena bheṇḍukena kīḷantī 82 caṅkamanakoṭiyaṁ 83 otari.
Amusing herself with the yo-yo she entered the end of the walking path.

Tasmim khače Isisiṅgo paṇṇasālavāre pāsāṇaphalake nisinno hoti.
At that time Isisiṅga was sitting on a stone bench at the door of the leaf-hut.

So taṁ āgacchantim disvā,
After seeing her coming,

bhītatasito uṭṭhāya, paṇṇasālaṁ pavisitvā aṭṭhāsi.
rising in fear and trembling, and entering the leaf-hut, he stood (inside).

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75 PTS: na, which unfortunately reverses the meaning; context confirms that no here must be affirmative not negative, though it can mean either.
76 PTS: maññe; same meaning.
77 SHB, Thai: velāyam-ev, with confirming particle.
78 Thai: suvaṇṇacīrake, locative, in a golden bark robe.
79 SHB: -pārupanāṁ; there is often a variation between -n- and -ṇ- in the Sinhalese texts.
80 SHB: citra- = same word, different spelling; ChS, Thai: -genḍukam = different word, same meaning; ChS and Thai write like this throughout, further cases will not be noted.
81 PTS: pavesetvā; having entered [the ashram], which makes no sense when she is next said to be outside it.
82 Thai: kīḷam kīḷanti, although the repetition seems unnecessary perhaps we could translate: playing a game.
83 ChS: caṅkama-, alternative form.
Sā pissa paṇṭasāladvāraṁ
gantvā kīli yeva.
After going to the door of the leaf-hut she amused herself (nearby).

Satthā tañ-ca tato uttari ca atthamā pakāsento tisso gāthā abhāsi:
The Teacher explaining the meaning further than that spoke three verses:

“Tañ-ca disvāna āyantiṁ, āmuttaṇāṇikuṇḍalam,
“Having seen her coming, adorned with jewelled earrings,

Isisiṅgo pāvisi bhīto assamaṁ paṃṇachādanaṁ. [7]
Isisiṅga fearfully entered the leaf-covered hermitage.

Assamassa ca sā dvāre bheṇdukenassa kīlati,
She amused herself with her yo-yo at the door of the hermitage,

Vidaṁsayantī aṅgāni, guyhaṁ pakāsītāni ca. [8]
Revealing her limbs, she displayed her secret (parts).

Tañ-ca disvāna kīlantiṁ paṇṭasālagato jaṭī,
After seeing the yogini amusing herself with (the yo-yo) at the leaf-hut,

Assamā nikkhamitvāna, idaṁ vacanam-abravī:” ti [9]
And coming forth from the hermitage, he said these words:

Tattha, bheṇdukenassā ti assa Isisiṅgassa assamadvāre bheṇdukena kīlati.
Herein, with her yo-yo means she amused herself with the yo-yo at the door of Isisiṅga’s hermitage.

Vidaṁsayantī ti dassentī.
Revealing means showing.

Guyhaṁ pakāsitāni ca ti guyhaṁ-ca rahassaṅgaṁ-ca pakāsitāni ca
Displayed her secret (parts) means she displayed her secret and hidden limbs and also

pākaṭāni mukhaṭhatthādīnī. [90]
the common limbs like the mouth, hands and so on.

Abravī ti so kira paṇṭasālāya ṭhatvā, cintesi:
He said means it seems that after standing by the leaf-hut, he thought:

84 SHB: sālādvāraṁ; but we would expect the vowel to be shortened in compounds.
85 SHB: tato ca uttariṁ, and omits following ca. PTS: uttariṁ, and omits following ca.
86 Thai omits: ca attham.
87 PTS: paṃṭasālāṁ gato; splitting the compound.
88 ChS omits: ca.
89 SHB omits: ca.
90 SHB inserts: ca.
'Sacāyaṁ yakkho bhaveyya, paṇnasālaṁ pavisītvā,
‘If this is a demon, after entering the leaf-hut,
mama maṁsaṁ murumurāpetvā khādeyya;
and grinding up my flesh he will devour me;
nāyaṁ yakkho, tāpaso bhavissatī ti
(but if) this is not a demon, it must be an ascetic.’
assamā nikkhamitvā pucchanto gātham-āha:
and after coming forth the hermitage he spoke this verse, asking:

`Ambho! ko nāma so rukkho yassa tevaṅgatāṁ phalaṁ?
‘Hey! What is the name of the tree such a fruit comes from?
Dūre pi khittam pacceti, na taṁ ohāya gacchatī’ ti.‘
Having thrown it afar it returns, it doesn’t go away from you.’

Tattha yassa tevaṅgatāṁ-ti
Herein, such [a fruit] comes from means

yassa tava rukkhassa evaṅgatāṁ manoramaṁ phalaṁ?
your delightful fruit, what tree does such a one come from?

Ko nāma so rukkho ti citrabheṇḍukassa adīṭṭhapubbattā;
What is the name of the tree means that beautiful yo-yo unsee before;

rukkhaphalena tena bhavitabban-ti maññamāno evaṁ pucchi.
thinking: it must be the fruit of a tree, he asked thus.

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91 PTS, ChS read: maṁ, [and grinding] me up.
92 SHB has a very different line here: tasmā nikkhamitvā pucchissāmi nan-ti, gātham-āha; therefore, after coming forth (thinking): I will question him, he spoke this verse. PTS is similar, but adds: vatvā after nan-ti; after coming forth and saying.
93 Thai has a different line altogether here: tasmā nikkhamitvā idaṁ kira āha; therefore after going forth this, it seems, was said.
94 PTS adds: kathesi; he said.
95 ChS adds: phalan, in the quotation here.
96 PTS, ChS: gatikaṁ.
97 SHB, Thai: nāmeso.
98 PTS: rukkhaphalen' etena; the meaning doesn't change.
99 ChS: pucchati, present tense.
Then speaking about a tree she spoke this verse:

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“Assamassa mamaṁ, Brahme, samīpe Gandhamādane,
My hermitage, Holy Sir, is close to Gandhamādana,

Pabbate tādisā rukkhā, yassa tevaṅgataṁ phalaṁ,
There are such trees on the mountain, such that a fruit come from,

Dūre pi khittam pacceti, na maṁ ohāya gacchatī.” ti [11]
Having thrown it afar it returns, it doesn’t go away from me.”
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Tattha samīpe Gandhamādane ti Gandhamādanapabbate mama assamassa samīpe.  105
Herein, close to Gandhamādana means my hermitage is close to the Mountain Gandhamādana
(in the Himālaya).

Yassa tevaṅgatan-ti yassa evaṅgataṁ, ta-kāro byaṅjanasandhikaro ti.
That such a fruit come from means that such come from, the ta-element is (simply) a
consonant junction (having no meaning).

Iti sā musāvādām abhāsi.
Thus she spoke a falsehood.

Itaro pi saddahitvā Tāpaso eso ti saṅāya,
Having faith, and perceiving: This is an ascetic,

paṭisanthāraṁ karonto gātham-āha:
making a friendly welcome, he spoke this verse:

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“Etu Bhavaṁ assamimaṁ adetu,
Come, good Sir, eat in this hermitage,

Pajjañ-ca bhakkhañ-ca paṭiccha dammi,
Receive what I can give of foot-oil and food,
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100 SHB, Thai omits: rukkhāṁ, which would seem to be necessary to give context.
101 PTS places: gātham-āha after the verses.
102 PTS, ChS: mama, alternative form.
103 The name of a mountain in the Himālayas, the exact location of which is unclear; the name
means intoxicating with its fragrance.
104 PTS, ChS: Bahavo, [there are] many [trees].
105 PTS: assamasamīpe; compounding the words.
106 PTS: sandhikaro.
107 PTS: musā.
108 PTS: pana.
109 PTS places: gātham-āha after the verse.
110 All texts thus. We need to read: etū, to avoid light syllables in 2nd and 3rd positions.
Idam-āsanaṁ atra Bhavaṁ nisīdatu,
Please sit, good Sir, here in this hermitage,

Ito Bhavaṁ mūlapalāni khādatu”\(^{111}\) ti. [12]
Eat, good Sir, the roots and fruits."

Tattha assamīman-ti assamaṁ imaṁ Bhavaṁ pavisatu.
Herein, this hermitage (etc.) means enter, good Sir, this hermitage.

Adēti yathāsannhibtaṁ āhāram paribhūjatū.\(^{112}\)
Eat partake of whatever food is placed before you.

Pajjan-ti pādabhaṇjanaṁ.
Foot-oil means oil for the feet.

Bhakkhan-ti madhuraphalāphalaṁ.
Food means various kinds of sweet fruit.

Paṭicchā ti paṭiggaṇha.
Receive means accept.

Idam-āsanaṁ-paviṭṭhakāle evam āha.
In this hermitage, at the time of going in is what is said.

Tassā\(^{113}\) paṇṇasaḷāṁ pavisitvā, kaṭṭhatthare\(^{114}\) nisīdantiyā,
After entering that leaf-hut, while sitting on the reed mat,
suvaṇṇacīrake dvidhā gate sarīram appaṭicchannāṁ\(^{115}\) ahosi.
her golden bark-robe fell in two and her body was uncovered.

Tāpaso mātugāmasarīrassa adiṭṭhapubbatā tam disvā,\(^{116}\)
The ascetic, having never before seen a woman’s body,
Vaṇo eso ti saṇṇāya evam-āha:
perceiving: This is a wound,\(^{117}\) said this:

\(^{111}\) PTS, ChS: *bhuṇjatā*, with nearly the same meaning, but elsewhere *khādati* is used for eating roots and fruits.

\(^{112}\) PTS: *bhuṇjatu*.

\(^{113}\) SHB, PTS add: *"Kin-te idan”-ti* before *tassā*, as though it is the word analysis explaining the next verse.

\(^{114}\) ChS: *kaṭṭhattharane*, which doesn't give the expected meaning.

\(^{115}\) SHB: *-p*, but gemination is warranted here.

\(^{116}\) Thai: *disvāna*, alternative form.

\(^{117}\) ChS: *vaṇṇo, [this is] beautiful*. 
“Kiṁ te idaṁ ūrunam-antarasmīṁ,”
What is this in between your thighs

 Supicchitaṁ kaṇha-r-ivappakāsati,
It appears so dark and slippery,

 Akkhāhi me pucchito etam-atthaṁ,
Declare to me that which I ask about,

 Kose nu te uttamaṅgaṁ paviṭṭhan?”-ti [13]
Why is it your genitals enter into a cavity?”

Tattha supicchitaṁ-ti dvinnaṁ ēruṇaṁ samāgaṁakāle
Herein, slippery means between the two thighs at the time they met

 suphusitaṁ sippimukhaśaṇṭhānaṁ.
it was well-oiled, formed like the mouth of a cowrie.

Subhalakkhaṇena hi asamannāgaṭṭaya, taṁ ṭhānaṁ āvāṭadhātukaṁ hotī,
Being unendowed with the sign of beautiful, that place had the nature of a pit,

 samannāgaṭṭaya abbhunnataṁ, sippipuṭamukhaśaṇṭhānaṁ.
(but) when held up, it had an opening formed like the mouth of a cowrie.

 Kaṇha-r-ivappakāsati ti ubhosu passesu kāḷakaṁ viya khāyati.
It appears so dark means it seemed to be black on both sides.

 Kose nu te uttamaṅgaṁ paviṭṭhan?-ti
Why is it your genitals enter into a cavity?

 tava uttamaṅgaṁ liṅgasanṭhānaṁ na paññāyati,
your genitals do not appear to have the form of a penis,

 kiṁ nu taṁ tava sarīrāsāṅkhāte kose paviṭṭhan?-ti pucchati.
he asks: why is it your body (part) enters into a sheath?

Atha naṁ sā vañcayantī gāthādvayam-āha:
Then deceiving him she spoke this pair of verses:

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118 Thai: *kin-te idaṁ tava ūrūnam-antaram*, same meaning, but Jagatī metre.
119 This may also mean: *at the time of intercourse*, but discussion of intercourse seems premature here.
120 SHB, PTS: *suphisitaṁ*, *it is pleasant to the touch*; but it doesn't appear he has touched it yet. PED: *[su-]picchita well polished, shiny, slippery* J v.197 (cp. Sk. *picchala*?). SED: *picchala* - mfn. slimy, slippery, smeary.
121 ChS, Thai: *sippipuṭamukhaśaṇṭhānaṁ*; *having an opening formed like the hollow mouth of a cowrie*. 
“Ahaṁ vane mūlaphalesanaṁ caraṁ,
While I was roaming in the woods is search of roots and fruits,

Āsādayim\textsuperscript{122} acchaṁ\textsuperscript{123} sughorarūpaṁ,
I struck a bear, very fierce in appearance,

So maṁ patitvā sahasajhapatto,\textsuperscript{124}
After running up he fell upon me with violence,

Panujja maṁ abbahī uttamaṅgaṁ. [14]
Having pushed me down he pulled off my penis.

Tattha āsādayin-ti ghaṭṭesiṁ, āgacchantaṁ disvā leḍḍunā paharin-ti attho.
Herein, struck means she knocked against, seeing (him) approaching she hit (him) with a clod of earth is the meaning.

Patitvā ti upadhāvitvā.
Running up means running close to.

Sahasajhappatto ti maṁ\textsuperscript{125} sahasā ajjhappatto sampatto.
Fell with violence means with violence he fell upon or dropped on me.

Panujja ti atha maṁ pātētvā.\textsuperscript{126}
Having pushed means then having fallen on me.

Abbahī ti mukhena mama uttamaṅgaṁ luṅcītvā pakkāmi,
Pulled off means having uprooted my penis with his mouth, he departed,
tato paṭṭhāya imasmiṁ ṭhāne vaṇo jāto.\textsuperscript{127}
and because of that a wound appeared in this place.

\textbf{Svāyaṁ vaṇo khajjati kaṇḍuvāyati,}
This wound is (therefore) itching and irritating,

\textbf{Sabbaṅ-ca kālaṁ na labhāmi sātaṁ,}
I do not receive (any) comfort at any time,

\textsuperscript{122}Thai: \textit{Asādayim}, here and below, but the verb is \textit{āsādeti}, and therefore requires the long syllable.
\textsuperscript{123}We need to read: \textit{accha’}, m.c. as the heavy syllable in 6th position is normally avoided.
\textsuperscript{124}ChS: \textit{sahasājhapatto}, which violates the two-morae rule.
\textsuperscript{125}PTS omits; ChS: \textit{mamaṁ}, incorrect form.
\textsuperscript{126}ChS: \textit{potevtā}? Maybe given as an alternative form of the absolutive, but I cannot find the form in the Dictionaries.
\textsuperscript{127}SHB: \textit{ti}; adding an unwanted quotation marker; Thai: \textit{imasmiṁ yeva ṭhāne vaṇo jaṭo ti}, adding also an emphatic.
The Explanation of the Naḷinikā Story - 20

**Paho Bhavaṁ kaṇḍum-imaṁ vinetuṁ,**
(You are) able, good Sir, to remove this itch,

**Kurutam** 128 Bhavaṁ yācito brāhmaṇatthan”-ti. [15]
When asked, dear Sir, please do this good thing for a brahmin.

Svāyan-ti so ayaṁ,129 tato paṭṭhāya mayham vaṇo khajjatī ceva kaṇḍuñ-ca karoti,
This means this (analysing the compound), and because of this my wound is itching and also is an irritation,

tappaccayā sāhaṁ131 sabbakālaṁ kāyikacetasikasukham na labhāmi.
and because of that all the time I do not receive (any) bodily or mental pleasure.

Paho ti pahu,132 samattho.
Able means able (alternative form), capable.

Brāhmaṇatthan-ti Bhavaṁ mayā yācito imaṁ brāhmaṇassa atthaṁ karotu,
Good thing for a brahmin means good Sir, being asked by me do this good thing for a brahmin,

idaṁ me dukkham133 harāhī134 ti vadati.
carry away my suffering, this is what is said.

So tassā musāvādaṁ sabhāvo ti saddahitvā,
After placing faith in the lies about her condition,

sace te135 evaṁ sukham hoti karissāmī, ti
(thinking): If I can make you happy in this way,

taṁ padesaṁ oloketvā, anantaram gātham-āha:
having looked at the area, he spoke the next verse:

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128 PTS: Kurute.
129 Here I begin interweaving the word analysis with the verse it belongs to as it is very remote otherwise, especially in the long strings of verses that follow later.
130 ChS: kaṇḍuvañ-ca.
131 PTS: cāhāṁ; SHB, Thai: kho ’haṁ.
132 PTS: pahū; Thai omits pahu.
133 Thai adds: mābhavissa (=mā abhavissa), do not let it be.
134 PTS: harā; different form of the imperative.
135 PTS: vo, enclitic having the same meaning.
“Gambhīrarūpo tĕ vaṇo salohito,
“Your wound appears to be deep and red,

Apūtiko pakkagandho mahā ca,\(^{136}\)
It is big, fresh and smells like it’s decaying,

Karomi te kiṃci kasāyayoganī,
I will make you some remedial decoction,

Yathā Bhavaṁ paramasukhī bhaveyyā.” ū [16]
Like that, good Sir, you will come to be at perfect ease.”

Tattha salohitī ti rattobhāso.
Herein, red means shining red.

Apūtiko ti pūtimānsarahito.
Fresh means free of rotting flesh.

Pakkagandho\(^ {137}\) ti thokaṁ duggandho.
Smells like it’s decaying means a little bad-smelling.

Kasāyayoganī ti aham keci rukkhakasāye gahetvā,
Remedial decoction means having got some tree-decoction,

tava ekam\(^ {138}\) kasāyayoganī karissāmi\(^ {139}\) ti.
I will make some remedial decoction to you.

Tato Naḷinikā gātham-āha:
After that Naḷinikā spoke this verse:

“Na mantayogā na\(^ {140}\) kasāyayogā,
“Not through a charm-remedy, or a remedial decoction,

Na osadhā Brahmacārī kamanti,
Nor through medicine, Holy One, will (the itch) go away,

\(^{136}\) PTS reads: pannagandho, [fresh and] bad-smelling, here and below; ChS: vaṇagandho; smelly wound; Thai: mahāpi ca; it is big, fresh and smells like its decaying. The metre is then Jagatī.

\(^{137}\) ChS: Vaṇagandho.

\(^{138}\) Thai: etam; that.

\(^{139}\) PTS, ChS: karomi, I make; perhaps using the present tense with near future meaning.

\(^{140}\) BJT: kiṃci; [or] some [remedial decoction]. This would require the metre pausing at the 5th and restarting from the same syllable.
The Explanation of the Naḷinikā Story - 22

Yaṁ te mudū⁴¹ tena vinehi kaṇḍuṁ,⁴²
Please remove the itch gently with your (penis),

Yathā ahaṁ paramasukhi⁴³ bhaveyyan.⁴³-⁴⁴-ti [17]
Like that I will come to be at perfect ease.”

Tattha kamantī ti, bho Brahmacāri, imasmiṁ mama vaṇe
Herein, go away means, good and Holy One, this my wound

neva mantayogā, na kāsāyogā, na pupphalādīni osadhāni kamanti,
will go away neither through a charm-remedy, nor a remedial decoction, nor a flower or fruit medicine,

anekavārāṁ katehi pi⁴⁴ tehi etassa phāsukabhāvo⁴⁵ na bhūtapubbo.
after doing that many times before it was still not comfortable.

Yaṁ pana te etaṁ mudu angajātaṁ tena ghaṭṭiyamānasasseva tassa kaṇḍuṁ⁴⁶ na hoti,
But through rubbing gently with your organ it will not itch,

tasmā⁴⁷ tena vinehi kaṇḍun-ti.
therefore please remove the itch with that.

So saccaṁ eso⁴⁸ bhaṇatī ti sallakkhetvā,
After reflecting: This is the truth he speaks,

methunasaṁsaggena sīlām bhijjati, jhānaṁ antaradhāyatī⁴⁹ ti ajānanto,
not knowing: through engaging in sexual intercourse virtue is broken, and the absorptions are lost,

mātugāmassa adiṭṭhapubbattā,
having never seen a woman before,

methunadhammadmassa ca ajānanabhāvena,
being in ignorance of sexual intercourse,
bhesajjan-ti vadantiyā tāya methunadhammaṁ paṭisevi.
through her speaking of medicine, he engaged in sexual intercourse with her.

Tāvad-evassa sīlaṁ bhijji, jhānaṁ parihāyi.
Then his virtue was broken, his absorptions were lost.

So dve tayo vāre saṁsaggaṁ katvā, kilanto hutvā nikkhamitvā,
After having (sexual) intercourse two or three times, becoming tired and leaving,
saraṁ oruyha nhatvā,
descending into and washing in the lake,
paṭippassaddhadaratho āgantvā paṭñasālāya nisīditvā,
easing his fatigue and sitting (again) in the leaf-hut,
puna pi Taṁ tāpaso ti maññamāno,
still thinking: This is an ascetic,
vasanaṭṭhānaṁ pucchanto gātham-āha:
asking about her residence, he spoke this verse:

“Ito nu Bhoto katamena assamo?
“From here, good Sir, where is your hermitage?

Kacci Bhavaṁ abhiramasī araññe?
Do you, good Sir, take delight in the wilds?

Kacci nu te mūlaphalam pahūtaṁ?
Do you have abundant roots and fruits?

Kacci Bhavantaṁ na vihiṁsanti vāḷā?“
Do you, good Sir, not (risk) injury from predators?

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150 PTS, ChS: methunam, [engaged in] sex.
151 PTS, Thai: nahātvā, spelling variation.
152 ChS: -sālāyām, alternative spelling.
153 PTS places: gātham-āha after the verse.
154 All texts read: kacci, in the next three lines, spoiling the metre in the opening; we need to read kaccī, m.c..
155 Thai: abhiramasī, spoiling the metre both in the cadence.
156 PTS omits: nu, making the metre even worse.
157 Thai: bāḷā; [injury from] fools.
The Explanation of the Naḷinikā Story - 24

Tattha katamenā ti ito katamena disābhāgena bhoto assamo?
Herein, where means from here where, in what direction is the venerable’s hermitage?

Bhavan-ти ālapana-etiṁ.
Good Sir, this is a vocative.

Tato Naḷinikā catasso gāthā 158  abhāsi:
Then Naḷinikā spoke four verses:

“”Ito ujuṁ uttarāyaṁ disāyaṁ,
“From here straight in the northerly direction.

Khemā nadi Himavantā 159  pabhāvī, 160
The river Khemā moves through the Himālayas,

Tassā tire assamo mayha 161  rammo,
On the bank of that (river) is my delightful hermitage,

Aho Bhavam assamaṁ mayha 162  passe. [19]
If you like, good Sir, you can see my hermitage.

Tattha uttarāyan-ти uttarāya.
Herein, northerly means northerly (alternative form).

Khemā ti evaṁnāmikā nadī.
Khemā, such is the name of the river.

Himavantā pabhāvī ti Himavantato pavattati.
Moves through the Himālaya means flowing down from the Himālaya.

Aho ti patthanatthe nipāto.
If you like is a particle expressing desire.

Ambā ca sālā tilakā 163  ca jambuyo,
Mango, sal, plum, and jambolan trees.

Uddālakā pāṭaliyo ca phullā, 164
The Cassia, and the blossoming trumpet-flower tree,

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158 ChS: gāthāyo, alternative form of the plural.
159 ChS: Himavatā.
160 BJT, SHB, PTS, Thai: pabhāti, gleams [in the Himālaya]; same in the word analysis, see below.
161 Thai: mayhaṁ, spoiling the cadence here, but mayha’ in the next line.
162 PTS: mahyaṁ, against the metre in the cadence.
163 Thai: tiṇḍukā, Diospyros embryopteris, I cannot find a common name for this tree.
164 Thai: uddālakā ca pāṭaliyo suphullā, meaning almost identical, but metre is awkward, requiring a pause and restart at the 5th syllable.
Samantato kimpurisābhigītaṁ,
All around the bird-men sing,

Aho Bhavaṁ assamaṁ mayha’ passe. [20]
If you like, good Sir, you can see my hermitage.

Uddālakā ti Vātaghātakā.
The Cassia is the Golden Shower Tree.

Kimpurisābhigītaṁ-ti samantato parivāretvā,
The bird-men sing means all around, being surrounded on all sides,

madhurasaddena gāyantehi kimpurisēhi abhigītaṁ.
with a sweet voice there is the singing of the song of the bird-men.

Tālā ca mūlā ca phalā ca mettha, There are palmyra and roots and fruits for me there,

Vaṇṇena gandhena upetarūpaṁ, With beauty and good scent well-endowed,

Tam bhūmibhāgehi upetarūpaṁ, That portion of the land is well-endowed,

Aho Bhavaṁ assamaṁ mayha’ passe. [21]
If you like, good Sir, you can see my hermitage.

Tālā ca mūlā ca phalā ca metthā ti ettha mama assame pāsādikā
Palmyra and roots and fruits are there for me there at my lovely hermitage

tālarukkhā ca tesañeva vaṇṇagandhādisampannā there are palmyra trees that are endowed with beauty and good scent and so on

kandasāṅkhātā mūlā ca phalā ca. and what are reckoned as tubers, roots and fruits.

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165 PTS: sabbadā; the meaning is similar.
166 CPED: kimpurisa, masc., a bird with a human head.
167 SHB: pahūtam-ettha; [Palmyra and roots] in abundance are there.
168 BJT: -rūpā; but -rūpaṁ in the next line with a similar grammar.
169 PTS: vaṇṇādisampannā.
170 Thai: sakaṇḍa-. I can see no good meaning for this here.
171 PTS reads: tālamūlā ca mūlā ca phalā ca.
Phalā ca mūlā ca pahūtam-ettaha,
Abundant roots and fruits are there,

Vaṇṇena gandhena rasenupetā,
With beauty, scent and taste endowed,

Āyanti ca luddakā taṁ padesaṁ:
But if hunters come to that district (I say):

Mā me tato mūlapalaṁ ahāsun”-ti.\textsuperscript{172}[22]
Do not take from here my roots and fruits.”

Pahūtam-ettaha ti nānārukkhapalaṁ\textsuperscript{173} ca rukkhavallimūlā ca pahūta ettha.
Abundant…are there means various and abundant fruit trees and vine tree roots are there.

Mā me tato ti taṁ mama assamapadaṁ\textsuperscript{174} ca rukkhavallimūlā luddakā\textsuperscript{175} āgacchanti,
Do not…from there means very many hunters come to the area of my hermitage,

mayā cettha āharitvā ṭhapitaṁ bahu madhurasamūlaphalāphalām\textsuperscript{176} atthi,
and after I have collected and caused to be placed there abundant and various sweet tasting fruits and roots,

tey mayi cirāyante mūlapalaṁphalām\textsuperscript{177} hareyyuṁ.
after tarrying a while they carry off my roots and various fruits.

Te tato mama mūlapalāphalām mā hariṁsu,\textsuperscript{178}
They should not take my roots and various kinds of fruits from there

tasmā sace pi mayā saddhiṁ āgantukāmo ehi, no ce ahaṁ gamissāmi ti āha.
therefore if you wish to come with me come, or if not, I will go, is what is said.

Taṁ sutvā tāpaso yāva Pitu āgamanā\textsuperscript{179} adhivāsāpetum gātham-āha:
Having heard that, the ascetic, wanting to wait until his Father had returned, spoke this verse:

\begin{footnotes}
\item[172] PTS: \textit{ahamsun-ti}; Thai: \textit{aharayun-ti}, different forms of the aorist.
\item[173] PTS: \textit{-phalāphalā}.
\item[174] PTS: \textit{assamapadesaṁ}.
\item[175] PTS: \textit{pahūtaluddakā}; which would appear to be the wrong adjective.
\item[176] PTS, Thai: \textit{madhurarasam mūlapalā}, splitting the compound, and dropping \textit{phalā}.
\item[177] Thai: \textit{mūlapalam, roots and fruits}, same just below.
\item[178] PTS: \textit{āhariṁsu}; same meaning.
\item[179] SHB: \textit{āgamanā}; always this form, showing the \textit{nḥ} alternation found in the Sinhalese texts.
\end{footnotes}
“Pitā mamaṁ mūlaphalesanaṁ gato,
“My Father has gone searching for roots and fruits,

Idāni āgacchati sāyakāle,
He will return here at evening time,

Ubho va gacchāmase assamaṁ taṁ,
We both can go to your hermitage then,

Yāva Pitā mūlaphalato etū.” ti [23]
After Father has come back from (collecting) roots and fruits.”

Tattha ubho va gacchāmase ti mamaḥⁱ⁸⁰ Pitu ārocetvā ubho va gamissāma.
Herein, both can go means after informing my Father we both will go.

Tato sā cintesi:
Because of that she thought:

“Ayaṁ tāva araṁne vaⁱ八十 vaḍḍhitabhāvena mama itthibhāvaṁ na jānāti,
“Having grown up just in this monastery he doesn’t know my femininity,

Pitā panassa maṁ disvā va jānitvā,
but his Father, after seeing and understanding, (saying):

Tvaṁ idha kiṁ karosī? ti kājakoṭiyā paharitvā,
What did you do here? and hitting me with the head of his carrying pole,

sīsam-pi me bhindeyya.
will break my head.

Tasmiṁ anāgate yeva mayā gantuṁ vaṭṭati,
Therefore before he comes it is good for me to go,

āgamanakammam-pi me niṭṭhitan”-ti.
my work in coming here is finished.”

Sā tassa āgamanūpāyam ācikkhanti itaranī gātham-āha:
Telling him the way to come to her, she spoke the next verse:

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¹⁸⁰ PTS: mamaṁ; different form.
¹⁸¹ SHB, PTS omits: vā.
“Aññe bahū isayo sādhurūpā,
“There are many other well-disposed sages,

Rājisayo anumagge vasanti,
Royal sages, living along the road,

Te yeva pucchesi mamassamaṁ taṁ,
Please ask them about my hermitage,

Te taṁ nayissanti mamaṁ sakāse.” ti [24]
They will guide you to my neighbourhood.”

Tattha Rājisayo ti, samma, mayā na sakkā cirāyituṁ,
Herein, Royal sages means, my dear, I am unable to tarry a while,

aññe pana sādhusabhāvā brāhmaṇisayo ca rājisayo ca but there are other well-disposed Royal sages and brahmin sages

anumagge mama assamassa maggapasse vasanti,
residing along the road who know the road to my hermitage,

ahaṁ tesaṁ acikkhitvā gamissāmi,
after informing them I will go,

tvaṁ te puccheyyāsi,
you must ask them,

te taṁ mama santikaṁ nayissantī ti.
and they will lead you into my vicinity.

Evaṁ sā attano palāyanūpāyaṁ katvā,
After making a plan for her getaway,

paṇṇasālato nikkhamitvā, tam oloken̄tam-eva Tvaṁ nivattā ti vatvā,
leaving the hermitage, seeing him and saying: You wait (here),

āgamanamaggevā amaccānaṁ santikaṁ agamāsi.
she went back to the vicinity of the road she had arrived on with the ministers.

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182 BJT, SHB: Rājisayo; against the metre in the opening.
183 PTS: na sakkā mayā; different word order.
184 ChS: rājisayo ca brāhmaṇisayo ca; different word order.
185 PTS, ChS: assamamagga-passe, parsing the compound.
186 PTS: te taṁ; after informing them of it.
187 PTS omits: taṁ.
Te taṁ gahetvā khandhāvāram gantvā, anupubbena Bārāṇasiṁ pāpuṇīṁsu.\textsuperscript{188} After taking her and going to the camp, they gradually reached Benares.

Sakko pi taṁ divasam-eva tussitvā sakalaraṭṭhe devaṁ vassāpesi, Sakka being satisfied that day make the sky-god rain down on the whole of the kingdom,
tato subhikkhaṁ janapadāṁ ahosi.\textsuperscript{189} and because of that there was plenty of food in the country.

Isisiṅgatāpasassa pi ṭāya pakkantam-attāya eva kāye\textsuperscript{190} dāho\textsuperscript{191} uppajji. Through her leaving the ascetic Isisiṅga’s body developed a fever.

So kampano,\textsuperscript{192} paṇṇasālaṁ pavisitvā, vākacīraṁ pārupitvā socanto nipajji. Trembling, after entering the leaf-hut, and covering himself with his bark cloth he lay down grieving.

[The Sons’ Praise]

Bodhisatto sāyaṁ āgantvā, puttaṁ apassanto: kahaṁ\textsuperscript{193} nu kho gato? ti After coming in the evening the Awakening One, not seeing his son, (said): Where has he gone?

Kājaṁ\textsuperscript{194} otāretvā paṇṇasālaṁ pavisitvā, taṁ\textsuperscript{195} nipannakaṁ disvā, After putting down his carrying pole and entering the leaf-hut, and seeing him lying there, (he said):

Tāta, kiṁ karosī? ti piṭṭhiṁ parimajjanto tisso gāthā abhāsi: Dear, what has happened? and while rubbing his back, he spoke three verses:

\textsuperscript{188} PTS: sampāpuṇīṁsu; emphatic form.
\textsuperscript{189} PTS omits: tato subhikkhaṁ janapadāṁ ahosi.
\textsuperscript{190} PTS replaces: eva kāye with sarīre.
\textsuperscript{191} SHB, Thai: dāho, alternative spelling.
\textsuperscript{192} Thai: kampento, causative form, made to tremble.
\textsuperscript{193} PTS: kuhinī; different word, same meaning.
\textsuperscript{194} PTS: Kācaṁ; [after putting down his] glass?
\textsuperscript{195} PTS omits: taṁ.
The Explanation of the Naḷinikā Story

“Na te kaṭṭhāni bhinnāni, na te udakam-ābhataṁ,”¹⁹⁶
“You have no broken firewood, you have not brought the water,

Aggi pī¹⁹⁷ te na hāpito,¹⁹₈ kiṁ nu mando va jhāyasi? [25]
You have not attended to the fire, what are you thinking of, lazy one?

Bhinnāni kaṭṭhāni huto ca aggi,
Broken firewood and the sacrificial fire,

Tapanīpi te samitā Brahmacārī,
You, an ascetic, peacefully living the Holy life,

Piṭhaṅ-ca mayhaṁ udakaṅ-ca hoti -
(Preparing) my stool and (setting up) water -

Ramasi¹⁹⁹ tuvaṁ brahmabhūto puratthā. [26]
Previously you delighted in excellence.

Tattha bhinnāni ti araṇṇato uddhaṭāni.
Herein, broken means collected from the wilderness.

Na hāpito²⁰⁰ ti na jalito.
Not attended means not light.

Bhinnānī ti pubbe tayā mamāgamanavelāya kaṭṭhāni uddhaṭāneva honti.
Broken... means formerly you have collected firewood during the time I was coming.

Huto ca aggī ti aggi ca huto ca²⁰¹ hoti.
The sacrificial fire means there is the fire and the sacrifice.

Tapanī ti visibbana-aggisaṅkhātā²⁰² tapanīpi,²⁰³
Ascetic, an ascetic is one who warms himself at what is reckoned a fire,²⁰⁴

¹⁹⁶ Thai: -āgataṁ, have not come [with the water].
¹⁹⁷ All texts: Aggi pī; giving light syllables in 2nd and 3rd positions, which is normally avoided.
¹⁹₈ Thai: hāsito? have not gladdened [the fire]; this may be a copying error.
¹⁹⁹ All texts: ramasi; but we need to read: ramasī, to correct the opening. BJT, SHB read: ramasi tvaṁ, which still doesn't help the metre.
²⁰⁰ Thai: hāsito.
²⁰¹ PTS, ChS, Thai omit: ca.
²⁰² PTS: visivana-aggiṭṭhasankhātā; alternative form of the first word, I do not understand what the insertion -iṭṭha- could mean here.
²⁰³ SHB, Thai: visibbanāggsaṅkhātā aggitaṭṭha; a fire-ascetic is one who warms himself at what is reckoned a fire.
²⁰⁴ Tāpasa is derived from the verb tapati, which means heating. An ascetic is one making heat through striving in practice.
they prepare themselves peacefully.

Stool means my sitting stool had been prepared.

And water means foot-washing water had been set out.

Excellence (etc.) means previously to this you greatly delighted in being the best in this hermitage.

(But now) you have no broken firewood, and have not brought the water,

You have neglected the fire, and the food is not ready,

And today you do not converse with me,

Why are you perishing and your mental faculties suffering?

No broken firewood means today, you have not collected firewood.

Food is not ready means none of our roots or leaves have been boiled.

Today with me... means my child, today you do not converse with me.

PTS omits: sayam-eva.
Thai: vasanatthāya; [the stool] in my living-place.
PTS: pādadhovanodakaṁ ca; sandhi form of the words.
PTS: upaṭṭhitam-eva; text is causative, this is the simplex.
PTS: araññe; in this wilderness.
SHB: Ahāsitaggī; which doesn't make sense in the context, and is probably a printer's error.
ChS, Thai: ālapasi, which spoils the cadence.
ChS adds: 'si.
Thai: me va.
Naṭṭhaṁ nu kin-ti kiṁ nu te naṭṭhaṁ kiṁ vā cetasikadukkhaṁ.\textsuperscript{214} Why are you perishing (etc.) means why are you perishing or why are your mental faculties suffering,

dakkāhi me nipannakāraṇan-ti, pucchatī. tell me what is the cause of your lying there, he asks.

\textbf{So Pitu vacanaṁ sutvā, taṁ kāraṇam kathento āha:} After hearing his Father's words, he spoke about the reason:

\begin{quote}
“Idhāgamā jaṭilo Brahmacārī, 
“There came here a yogi, a Holy One,

Sudassaneyyo sutanū vineti, 
Very beautiful, slender, he leads,

Nevātidīgho na panātirasso,\textsuperscript{215} Neither too tall nor too short,

Sukaṇhakaṇhacchadanehi bhoto.\textsuperscript{[28]} That venerable one had very black hair.
\end{quote}

Tattha idhāgamā ti Tāta, imaṁ assamapadāṁ āgato. Herein, came here means Father, he came to this hermitage.

Sudassaneyyo ti suṭṭhu dassaneyyo. Very beautiful means very beautiful (parsing the compound).

Sutanū ti suṭṭhu tanuko nāṭikiso nāṭithūlo. Slender mean very slender, not too thin, not too thick.

Vineti ti attano sarīrappabhāya assamapadāṁ ekobhāsaṁ viya vineti\textsuperscript{216} pūreti. He leads means like one lighting up the hermitage with his own bodily radiance, he leads, he fulfills.

Sukaṇhakaṇhacchadanehi bhoto ti, That venerable one had very black hair means,

Tāta, tassa bhoto sukaṇhehi\textsuperscript{217} kaṇhacchadanehi, Father, that good one had very dark black hair,

\textsuperscript{214} PTS: \textit{kiṁ te naṭṭhaṁ kiṁ cetasikadukkhaṁ}; ChS: \textit{kiṁ cetasikaṁ vā dukkhaṁ}; the meaning is more or less the same.

\textsuperscript{215} PTS: \textit{panātirasso}; \textit{but not too short}; Thai: \textit{api nātirasso}, more or less same meaning.

\textsuperscript{216} PTS omits: \textit{vineti}. I can't see how \textit{vineti} can be explained with \textit{pūreti}?

\textsuperscript{217} PTS: \textit{kaṇhehi}. 

The Explanation of the Naḷinikā Story

bhamaravaṇṇehi kesehi sukaṇhaṁ sīsaṁ\textsuperscript{218} sumajjitaṁpikeyaṁ viya khāyati. and a head with very black locks and eyebrows made like polished gems, it seems.

\textbf{Amassujāto apurāṇavaṇṇī,}
Being beardless and youthful,

\textbf{Ādhārarūpañ-ca panassa kaṇṭhe,}
On his neck was (something) shaped (like) our support (bowl),

\textbf{Dve passa\textsuperscript{219} gaṇḍā ure sujātā,}
With two bumps on his blessed chest,

\textbf{Suvaṇṇapiṇḍūpanibhā\textsuperscript{220} pabhassarā. [29]}
Like resplendent golden globules.\textsuperscript{221}

Amassujāto ti na tāvassa massu jāyati, taruṇo yeva.
Being beardless means so far he had not grown a beard, being young.

Apurāṇavaṇṇī ti acirapabbajito.
Youthful means not long having gone forth.

Ādhārarūpañ-ca panassa kaṇṭhe ti
On his neck was (something) shaped (like) our support (bowl) means

kaṇṭhe ca panassa amhākaṁ bhikkhābhājanaṭṭhapattādhārasadisaṁ\textsuperscript{222} * on his neck was set up an ornament like the alms bowl which is used for our support,

piḷandhanaṁ atthī ti, muttāhāraṁ\textsuperscript{223} sandhāya vadati.
referring to a string of pearls is said.

Gaṇḍā ti thane sandhāyāha.
Bumps is said in regard to her breasts.

Ure sujātā ti uramhi sujātā, urato ti pi pāṭho.
On his blessed chest means on his blessed chest (different form), from his (chest) is another reading.

\textsuperscript{218} SHB, Thai: sukaṇhaṁ sīsaṁ, splitting the compound.
\textsuperscript{219} PTS: Dv’āssa; His two [bumps]; ChS: Dve yamā, two twin.
\textsuperscript{220} PTS: Sovaṇṇa-ā; Thai: suvaṇṇapiṇḍasasaniṁ; different spellings, same meaning; ChS: Suvaṇṇatindukanibhā; different words, same meaning.
\textsuperscript{221} The \textit{tinduka} (or \textit{tiṇḍuka}) is a fruit tree. Flora and fauna describes the \textit{tiṇḍuka} thus: \textit{a medium-sized evergreen tree with spreading branches sometimes reaching almost to the ground, a fragrant white flower and globose fruit covered with soft red velvety hair}.
\textsuperscript{222} PTS: -paṇṇādhāra-; ChS: bhikkhābhājanaṭṭhapanaṁ pattādhārasadisaṁ; splitting the compound, and reading -ṭṭ-.
\textsuperscript{223} PTS: muttābhāraṇaṁ; decorated with pearls.
The Explanation of the Naḷinikā Story

Pabhassarā ti pabhāsampannā; pabhāsare ti pi pāṭho, obhāsantī ti attho. Resplendent means endowed with splendour; splendid is another reading, radiating is the meaning.

Mukhaṅ-ca tassa bhusadassaneyyaṁ,
His face was very beautiful,

Kaṇṇesu lambanti ca kuñcitaggā,
Having ears hanging down with curled tips,

Te jotare carato māṇavassa,
Which glittered when that youth walked around,

Suttaṅ-ca yaṁ saṁyamanaṁ jaṭānam. [30]
(As did) the well-fastened bun of locks (on his head).

Bhusadassaneyyan-ti ativiya dassaniyam.224
Very beautiful means extraordinarily beautiful.

Kuñcitaggā ti sīhakuṇḍalam225 sandhāya vadati.
Curled tips is said in reference to her lion’s earrings.226

Suttaṅ-cā ti yaṁ tassa jaṭābandhanasuttaṁ,227 tam-pi jotati pabhaṁ228 muñcati.
Ball means his well-bound bun of locks, that shone, let loose a light.

Aṅnā ca tassa saṁyamani229 catasso,
Also he had four fastenings,

Nīlā pītā lohitikā ca setā,230
Blue, yellow, red and white,

Tā saṁsare231 carato māṇavassa,
Which flew about when that youth walked around,

Cirīṭisaṅghā-r-iva232 pāvusamhi. [31]
Like a flock of parrots in the rainy season.

224 PTS: dassaneyyaṁ; alternative spelling.
225 PTS: sīhakuṇḍale; different case ending, same meaning.
226 According to PED (s.v. sīha): a very precious earring.
227 SHB: jaṭābandhanam suttaṁ; Thai: jaṭāsu bandhanam suttaṁ; splitting the compound.
228 PTS: pabhañ-ca.
229 ChS, Thai: saṁiyamāni, which spoils the cadence.
230 PTS: Nīlā pi tā lohitikā ca satā; And hundreds of blue and red?
231 PTS, ChS: pimsare, which tinkled.
232 PTS: Tiriṣisaṅghā-r-iva; like a flock of birds. Repeated in the word analysis.
Saṁyamanī catasso ti
Four fastenings means

iminā maṇisuvanāpavājaraṇatamāyāmī cattāri piḷandhanāṇi dasseti.
that he saw four ornaments made from [blue] crystal, [yellow] gold, [red] coral and [white] silver.

Tā saṁsare ti tāni piḷandhanāṇi
Which flew about means those ornaments

pāvusamhi pavuṭthe deve cirīṭisaṅghā viya viravanti.
sounded like a flock of parrots when the gods rain down in the rainy season.

Na mekhalam muñjamayaṁ dhīreti,
He does not wear a girdle made of grass,

Na santhare no pana pabbajassa,
It is no (normal) covering for the ascetic,

Tā jotare jaghanantare vilaggā,
It glitters, while clinging between his buttocks,

Sateratā vijju-r-iv’ antalikkhe. [32]
Like flashes of lightning in the firmament.

Mekhalan-ti mekhalaṁ, ayam-eva vā pāṭho;
Girdle means girdle (alternative spelling), this is indeed another reading;

idaṁ nivatthakaṇḍaciraṁ sandhāyāha.
this is said in reference to his gold bark dress.

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233 PTS adds *pi*.
234 SHB: *pāvue*; another form of the locative; PTS, Thai: *pāvusena*, instrumental, but a locative is needed to give durative sense.
235 SHB: *navavuṭthe*; *new rain*; PTS: *va vaṭṭhe*; same meaning.
236 Thai: *tiriṭi-, here but tiriṭi- in the verse.
237 ChS: *mikhalaṁ*; same meaning.
238 ChS: *dhāreti*; but a light syllable is needed in the cadence; Thai: *ṭhpeti, does not fix*.
239 BJT, SHB: *santace*; PTS: *santacami, bark*; both readings are repeated in the word analysis.
240 PTS: *jaghanavare*; *while clinging to* his *noble buttocks*; which seems an odd sentiment.
241 BJT, SHB, Thai: *visattā; while entangled with*.
242 BJT, SHB, Thai: *Sateritā*, alternative spelling.
243 SHB, PTS: *Mekhale ti mekhalami*; but both write mekhalaṁ in the verse, so this doesn't make sense; ChS: *mikhalaṁ-ti mekhalaṁ*. I think the correct reading should be: *mekhalan-ti mikhalam, ayam-eva vā pāṭho*; but none of the editions quite have it like this.
244 Thai omits vā.
245 PTS: *cīrami*; same meaning.
Na santhare ti na vāke.
No covering means no bark (garments).

Idaṁ vuttaṁ hoti:
This is what is said:

Tāta, yathā mayaṁ tiṇamayaṁ vā vākamayaṁ vā, cīrakāṁ246 dhārema,
Father, in whatever way it is made, made from grass or made from bark, we wear a bark garment,

na tathā so, so pana suvaṇṇacīrakaṁ247 dhāretī ti.
but not so he, he wears a golden bark garment.

Akhīlakāni248 ca avaṇṭakāni,
Without thistles and without stalks,249

Heṭṭhā nabhyā,250 kaṭisamohitāni,
Beneath the navel, around his waist,

Aghaṭṭitā niccakiliṁ251 karonti,
Without striking (them) they always play,

Haṁ Tāta kiṁrukkhaphalāni tāni? [33]
Dear Father, the fruit of what tree are these?

Akhīlakāni ti akācāni nikkaṇṭakāni.252
Without thistles means free from grit, free from thorns.

Kaṭisamohitāni ti kaṭiyam baddhāni.253
Around his waist means bound to his waist.

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246 PTS: vākacīraṁ katvā; having made a bark dress [we wear (it)].
247 PTS: cīraṁ.
248 Thai: akhilakāni, against the metre.
249 Both of these words are obscure and therefore the meaning is unclear. PED (s.v. vaṇṭa): avaṇṭa (of thana, the breast of a woman) not on a stalk (i.e. well-formed, plump).
250 BJT, SHB: nābhyā.
251 ChS, Thai: niccakīḷaṁ; PTS: Avighaṭṭitā niccaṁ kiḷiṁ; the meaning doesn't change, but we would have to allow for a resolved syllable in 1st position, and a heavy 6th, which is normally avoided. Repeated in the word analysis.
252 SHB: avākāni nibbasaṇāni; without bark and cast-off clothes; ChS: atacāni nippanṇāni; without bark and leaves; Thai: apākāni nibbanṇāni; I cannot find an entry for either word in the Dictionaries.
253 PTS: nibaddhāni; same meaning; Thai: bandhāni, Thai always writes bandh- with this word, other instances will not be noticed.
Niccakiliṁ karontī ti aghaṭṭitāni pi niccaṁ kilikilāyanti.\textsuperscript{254} They always play (etc.) means without striking (them) they are always tinkling.

Haṁ\textsuperscript{255} Tātā ti ambho\textsuperscript{256} Tāta.
Dear Father means dear Father.

Kim rukkhaphalāni tānī ti tānī tassa māṇavassā suttāruḷhāni kaṭiyaṁ baddhāni
The fruit of what tree are these means that youth’s string of ornaments bound to the waist,
katararukkhaphalāni nāmā? ti Maṇisanghātiṁ\textsuperscript{257} sandhāyāha.
what is the name of the fruit of that tree? It is said in reference to the jewelled robe.

\begin{quote}
Jaṭā ca tassa bhusadassaneyyā,
His locks are very beautiful,

Parosataṁ vellitaggā sugandhā,
Having more than a hundred sweet-smelling curls on top,

Dvedhā siro sādhu vibhattarūpo,
The two sides of his head were divided in a lovely fashion,

Aho nu kho mayha’ tathā jaṭāssu! [34]
Oh, that my locks might be like that!
\end{quote}

Jaṭā ti jaṭāmaṇḍalākārena baddharatanamissakakesavaṭṭiya\textsuperscript{258} sandhāyāha.
Locks is said in reference to the rolls of bound and bejewelled hair that were in the manner of a circle of locks (on his head).

Vellitaggā ti kuñcitaggā.
Curls on top means wavy on top.

Dvedhā siro ti tassa sīsanī dvedhā katvā,
The two sides of his head means after making the two sides on his head,
baddhānaṁ jaṭānaṁ vasena suṭṭhu vibhattarūpaṁ.
and binding his locks he divided them in a good fashion.

Tathā ti yathā tassa māṇavassā jaṭā tathā tumhehi mama na baddhā,
Like that means my locks are not bound by you in the same way as that youth’s locks,

\textsuperscript{254} ChS: \textit{niccakālaṁ kīḷāyanti}; they play all the time; Thai: \textit{niccakāle kīḷāpenti}; they are made to play at all times.
\textsuperscript{255} PTS: \textit{Ahan Tāta}; but \textit{Han Tāta} in the text.
\textsuperscript{256} PTS, ChS: \textit{Hambho}, different form of same word.
\textsuperscript{257} PTS: \textit{Maṇisanghāni}; multitude of jewels?
\textsuperscript{258} SHB: -\textit{missa}-; alternative form; PTS: \textit{baddhā ratana}-, splitting the compound.
The Explanation of the Naḷinikā Story - 38

aho vata mama \(^{259}\) pi tathā assū ti, patthento āha. \(^{260}\)
oh, that mine would be like that, he said making a wish.

Yada \(^{261}\) ca so pakirati \(^{262}\) tā jaṭāyo,
But when his locks fall down,

Vaṇṇena gandhena upetarūpā,
Endowed with a beautiful scent,

Niluppalam vātasameritam va,
Like a blue lotus pervading the wind,

Tattheva saṁvāti \(^{263}\) panassamo \(^{264}\) ayaṁ. [35]
So this hermitage is perfumed (by his hair).

Upetarūpā ti upetasabhāvā.
Endowed means endowed with that condition.

Vātasameritam vā ti yathā nāma niluppalam vātena samīritam,
Pervading the wind means as the blue lotus pervades the wind,

tattheva ayaṁ imasmiṁ vanasaṇḍe assamo \(^{265}\) saṁvāti.
so this hermitage in this jungle thicket is made fragrant.

Paṅko \(^{266}\) ca tassa bhusadassaneyyo,
(Even) the dust of his (body) is very beautiful,

Netādiso yādiso mayha’ kāye, \(^{267}\)
(The dust) on my body is not of such a kind,

So vāyati \(^{268}\) erito mālutena,
He emits a perfume bestirred by the wind,

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\(^{259}\) SHB: mamaṁ; alternative form.
\(^{260}\) PTS omits: āha.
\(^{261}\) Thai: Yathā, But as.
\(^{262}\) PTS: parikati; PED identifies this as a mistake, s.v. pakirati.
\(^{263}\) Thai: pavāyati, against the metre in the opening and the break.
\(^{264}\) PTS: saṁkhāti vanassamo; [so this] ashram in the wood is considered?
\(^{265}\) Thai: assame.
\(^{266}\) Thai: Vaṇṇo, (Even) the color.
\(^{267}\) BJT, SHB, PTS: kāyo; drop (The dust) on from the translation.
\(^{268}\) SHB, ChS, Thai: vāyati, against the metre in the opening.
The Explanation of the Naḷinikā Story

Vanaṁ yathā aggagimhe suphullāṁ.[269] [36]
Like a blossoming wood at the height of the hot season.

Netādiso ti Tāta, yādiso mama kāye pañko, na tādiso tassa sarīre.[270]
Such a kind (etc.) means Father, whatever dust there is on my body, it is not of such a kind as on his body,

so hi dassanīyo ceva sugandho ca.
is beautiful and sweet-smelling.

Aggagimhe ti Vasantasamaye.
At the height of the hot season means in the Spring time.

Nihanti so rukkhaphalaṁ pathabyā,
He throws the fruit of the tree upon the earth,

Sucittarūpaṁ ruciraṁ dassaneyyaṁ,
(Having) a good form, pleasant and beautiful,

Khittaṅ-ca tassa punar-etī hatthamī,
Thrown it comes back to his hand,

Haṁ Tāta kim rukkhaphalaṁ nu kho taṁ? [37]
Dear Father, what sort of fruit is that?

Nihantī ti paharati.
He throws means he strikes.

Kim rukkhaphalaṁ nu kho tan-ti katararukkhassa nu kho taṁ phalaṁ?
What sort of fruit is that means of which tree is that fruit?

Dantā ca tassa bhusadassaneyyā,
His teeth are very beautiful,

Suddhā samā saṅkhavarūpapannā,
Pure, even and like noble pearls,

Mano pasādentī vivar'yaṁānā,
They gladden the mind when uncovered,

[269] PTS: aggagimhesu phullāṁ; unusually parsing either way gives the same meaning.
[270] PTS omits: Tāta, writes na tādiso.
[271] PTS, ChS: netādiso, same meaning.
[273] SHB, Thai omit: so hi; we would then need to translate: which is beautiful...
[274] PTS: nassa?
[275] ChS: ehi, imperative?
The Explanation of the Naḷinikā Story - 40

Na\textsuperscript{276} nūna\textsuperscript{277} so sākam-akhādi tehi? [38]
Does he not eat vegetables with them?

Saṅkhavarūpapannā ti sudhotasāṅkhapaṭībhāgā.
Like noble pearls means like very clean pearls.

Na hi nūna so\textsuperscript{278} sākam-akhādi tehi\textsuperscript{279} ti
Does he not eat vegetables with them? means

nūna\textsuperscript{280} so māṇavo mayaṁ viya tehi dantehi
does that youth not, like us, with those teeth

rukkhapaṇṇāni ceva mūlaphalāphalānī\textsuperscript{281} ca na khādi?
eat tree leaves and roots and various kinds of fruits?

Amhākañ-hi tāni khādaṇṭānaṁ sabalā paṇḍavaṇṇā dantā\textsuperscript{282} ti dīpeti.
Our teeth are eating variegated coloured leaves is what is meant.

\textbf{Akakkasaṁ agaḷitaṁ muhuṁ}\textsuperscript{283} muduṁ,
Smooth, flowing, swift and soft,

\textbf{Ujuṁ}\textsuperscript{284} anuddhataṁ acapalam-assa bhāsitaṁ,\textsuperscript{285}
Straight, not haughty or fickle was his speech,

\textbf{Rudaṁ manuññaṁ karavīkasussaraṁ,}
(\textit{His} cry was pleasant like the sweet sound of the cuckoo,

\textbf{Hadayaṅgamaṁ raṅjyateva me mano.} [39]
Stirring the heart, it surely delights my mind.

\textsuperscript{276} SHB, PTS: \textit{Na ha}, giving resolution of the 1st syllable.
\textsuperscript{277} ChS: \textit{Na hi nūna}, in which case we have resolution of the first syllable, also in the word analysis below.
\textsuperscript{278} SHB omits: \textit{hi}; PTS omits: \textit{Na hi nūna so}.
\textsuperscript{279} SHB, Thai omit: \textit{tehī} here.
\textsuperscript{280} ChS places the negative here and reads: \textit{ca khādi}, at the end of the sentence, the meaning is unaffected.
\textsuperscript{281} SHB, PTS: \textit{mūlaphalāni}.
\textsuperscript{282} PTS: \textit{sākapanṇavaṇṇadantā}; [\textit{our} teeth [are eating] vegetable coloured leaves] SHB, Thai: \textit{khādaṇṭānaṁ supaṅkavaṇṇā dantā}; it must mean: \textit{having teeth the colour of} [white?] clay for eating, which seems a strange adjective.
\textsuperscript{283} Thai: \textit{mahuṁ}, also in the word analysis below. I have not seen this form elsewhere.
\textsuperscript{284} We need to exclude \textit{Ujuṁ}, m.c. The meaning is hardly affected by the exclusion.
\textsuperscript{285} This is certainly an irregular form, but looking at the word-commentary below it appears this is what the commentator was reading also.
Akakkasan-ti Tāta, tassa bhāsitaṁ aphanumeric agaḷitaṁ,
Smooth (etc.) means Father, his speech was not rough, flowing,

punappunam\textsuperscript{286} vadantassāpi madhuratāya\textsuperscript{287} muhuṁ muduñ,
again and again his words were sweet, swift and soft,

amussatāya\textsuperscript{288} ujuṁ, avikkhittatāya\textsuperscript{289} anuddhatam,\textsuperscript{290} patiṭṭhitatāya acapalamb.
without forgetting, straight, not haughty, without perplexity, not fickle and with steadfastness.

Rudan-ti bhāsamanassa panassa\textsuperscript{291} sarasaṅkhātaṁ rudampi,
(His) cry means what is reckoned the sound of his speech when speaking, his cry,

manoharam karavīkassa viya, sussaram sumadhuraman.
was like a charming cuckoo, having a sweet sound, very honeyed.

Rañjayatevā ti mama mano rañjati\textsuperscript{292} yeva.
Surely delights (etc.) means it surely delights my mind.

\textbf{Bindussaro nātivissaṭṭhavākyo.}\textsuperscript{293}
A full sound, not speaking too much,

\textbf{Na nūna sajjhāyam-atippayutto},
Surely not applied to study (of the texts),

\textbf{Icchāmi kho\textsuperscript{294} taṁ punar-eva\textsuperscript{295} daṭṭhum,}
I desire to see him again (and again),

\textbf{Mitto\textsuperscript{296} hi me māṇavo ‘hū\textsuperscript{297} puratthā. [40]}
That young man, who was formerly called my friend.

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\textsuperscript{286} SHB: \textit{punappuna}; alternative form.
\textsuperscript{287} SHB, Thai: \textit{sumadhuratāya}; very sweet.
\textsuperscript{288} SHB: \textit{apammussanatāya}?
\textsuperscript{289} SHB, PTS: \textit{amammanatāya ujuṁ ācikkhittatāya}; not stammering, straight, informative.
\textsuperscript{290} Chs: \textit{anuddhatam}; not pulled out, not destroyed? Perhaps a printer's error.
\textsuperscript{291} ChS: \textit{bhāsamanassa} (only); when speaking; SHB, Thai: \textit{bhāsamasssa} (only).
\textsuperscript{292} SHB: \textit{rañjeti}; causative form, makes my mind delight.
\textsuperscript{293} PTS, ChS, Thai: \textit{-visaṭṭha-}; probably simplified m.c. to produce the regular ŪŪŪ break.
\textsuperscript{294} Chs: \textit{bho}, my dear, which seems too familiar for use with his Father.
\textsuperscript{295} ChS, Thai: \textit{punad-eva}; different sandhi formation.
\textsuperscript{296} BJT, SHB, PTS: \textit{Mittam}; the word is used both as a masculine \textit{mitto} in the present tense and as a neuter \textit{metta}.\textsuperscript{297} BJT, SHB, Thai: \textit{māṇavāhu}, alternative form of the sandhi, also in the word analysis below. The long –ā is m.c.
Bindussaro ti piṇḍitassaro.
A full sound means a compact sound.

Māṇavo ‘hū ti so hi māṇavo puratthā mama mitto ahu. 298
That young man…called (etc.), that young man who was formerly called my friend (change of word order and form to explain the sentence).

Susandhi sabbattha vimaṭṭhimaṁ vaṇaṁ,
He had a fissure, a wound that was very smooth of all sides,

Puthū 299 sujātaṁ kharapattasannibhaṁ,
Broad, well-made, looking like a wet leaf,

Teneva maṁ uttariyāna māṇavo,
With that the youth, having covered me over,

Vivaritaṁ 300 ūruṁ jaghanena 301 pīḷayi. [41]
Pressed down his open thighs with his buttocks.

Susandhi sabbattha vimaṭṭhimaṁ vaṇan-ti
He had a fissure, a wound that was smooth of all sides means

Tāta tassa māṇavassa ēruṁnaṁ antare ekāṁ vaṇaṁ atthi,
Father, in between that youth's thighs there was a wound,

taṁ susandhi 302 suphusitaṁ, 303 sippipuṭamukhasadisaṁ,
that fissure was pleasant to the touch, having an opening formed like the mouth of a cowrie,

sabbattha vimaṭṭhimaṁ 304 samantato maṭṭhaṁ.
very smooth on all sides, everywhere smooth.

Puthū ti mahantaṁ.
Broad means great.

Sujātaṁ-ti susaṇṭhitaṁ.
Well-made means well-composed.

Kharapattasannibhan-ti supupphitapadumakulaṁsannibhaṁ. 305
Looking like a wet leaf means resembling the fully blossomed buds of a lotus flower.

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298 SHB: mittaṁ ahu; PTS: puratthāya mama mittaṁ ahū.
299 PTS: puthuṁ; Thai: puthu, against the metre in the opening.
300 PTS, Thai: vivariya, which doesn't help the metre; we should read vivāritaṁ, m.c.
301 Thai: jaṅghanena, giving a heavy 6th syllable against the metre in the break.
302 PTS: susandhiṁ; accusative case.
303 SHB, PTS: suphusitaṁ.
304 SHB, Thai: vimaṭṭhimaṁ; that was very smooth.
305 SHB, PTS omit: supupphita-. 
Uttariyānā ti uttaritvā avattharitvā.
Having covered means having covered (different form), having spread over.

Pīḷayī ti pīlesi. 306
Pressed down means pressed down (different form).

**Tapanti ābhanti virocare ca,**
Shining, bedazzling and illuminating,

**Sateratā vijju-r-iv’ antalikkhe,**
Like flashes of lightning in the firmament.

**Bāhā mudū aṇjanalomasādisā,** 307
His soft arms had glossy down,

**Vicitravaṭṭaṅgulikāssa** 308 sobhare. [42]
His beautiful round fingers were resplendent.

**Tapanti ti tassa māṇavassa sarīrato niccharantā**
Shining (etc.) means from that youth’s body was emanating

suvaṇṇavaṇṇaraṁsiyo 309 jalanti obhāsanti virocanti 310 ca.
rays of a golden colour, which were gleaming, glistening and illuminating.

Bāhā ti bāhā pissa mudū.
Arms (etc.) means his arms were soft.

Aṇjanalomasādisā ti aṇjanasadisehi lomehi 311 samannāgatā.
Had glossy down means being endowed with down that is like gloss.

**Vicitravaṭṭaṅgulikassā** 312 sobhare ti hatthāpissa varalakkhaṇavicitrāhi, 313
His beautiful round fingers were resplendent means his hands had beautiful noble marks,

pavālaṅkurasadisāhi vaṭṭaṅgulīhi samannāgatā sobhanti.
and were endowed with round fingers, like sprouting buds, that were resplendent.

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306 Thai: *pīleti*, present tense, which cannot be right.
307 Thai: *sadisā*, against the metre in the cadence.
308 PTS: *-aṅgulikassa*.
309 PTS, Thai: *suvaṇṇavaṇṇaraṁsiyo*, splitting the compound.
310 PTS: *obhāsenti virocanti*; causative forms, but maybe not affecting the meaning here.
311 PTS: *romehi*; variant form.
312 ChS: *aṅgulikāssa*, against the two morae rule.
313 SHB, PTS: *dhuvalakkaṇha-; permanent marks*; Thai reads *yeva* here in place of *vara*; we could translate: *his hands truly had beautiful marks*.
The Explanation of the Naḷinikā Story

Akakkasaṅgo, na ca dīghalomo,
Having smooth limbs, and not long bodily hair,

Nakhassa\textsuperscript{314} dīghā api lohitaggā,\textsuperscript{315}
His long fingernails were red at the tips,

Mudūhi bāhāhi palissajanto,
Embracing (me) with his soft arms,

Kalyāṇarūpo ramayaṁ upaṭṭhahi. [43]
Beautiful, delighting, he attended to me.

\begin{quote}
Akakkasaṅgo ti kacchupīḷakādirahita-aṅgapaccaṅgo.\textsuperscript{316}
Having smooth limbs means his various limbs were void of scabs and boils.
\end{quote}

\begin{quote}
Ramayaṁ upaṭṭhahī ti maṁ ramayanto upaṭṭhahi\textsuperscript{317} paricari.
Delighting, he attended to me means taking delight (in it) he attended to, he looked after me.
\end{quote}

\begin{quote}
Dumassa tūlūpanibhā, pabhassarā,
Like the cotton of trees, resplendent,
\end{quote}

\begin{quote}
Suvaṇṇakambutalavaṭṭasucchavi,\textsuperscript{318}
Having very golden palms, round and beautiful skin,
\end{quote}

\begin{quote}
Hatthā mudū tehi maṁ samphusitvā,
Having been touched by those soft hands,
\end{quote}

\begin{quote}
Ito gato te\textsuperscript{319} maṁ\textsuperscript{320} dahanti Tāta. [44]
(Though) he has gone from here, Father, they (still) torment me.
\end{quote}

Tūlūpanibhā ti mudubhāvassa upamā.
Like the cotton is a simile meaning soft by nature.

\begin{quote}
Suvaṇṇakambutalavaṭṭasucchavi ti suvaṇṇamayaṁ ādāsatalaṁ\textsuperscript{321} viya
Having very golden palms, round and beautiful skin means having palms like a flat mirror made of gold,
\end{quote}

\begin{flushright}
\textsuperscript{314} PTS, ChS: \textit{Nakhāssa}, against the two-morae rule.
\textsuperscript{315} Thai: \textit{avilohita}-, which I can't find in the Dictionaries.
\textsuperscript{316} SHB: -\textit{rahitaṅga}-; sandhi form.
\textsuperscript{317} PTS: \textit{upaṭṭhāsi; he attends to}; another aorist having the same meaning.
\textsuperscript{318} PTS, Thai: -\textit{kambū}- and -\textit{chavī}; BJT, SHB: -\textit{kambū}-; unnecessarily lengthening the vowels.
\textsuperscript{319} ChS, Thai: \textit{tena}.
\textsuperscript{320} The 6th syllable is heavy in this verse against the normal prosody.
\textsuperscript{321} SHB: \textit{suvaṇṇamaya ādāsatalaṁ}; Thai: \textit{suvaṇṇamaya adāsatalaṁ}.
\end{flushright}
vaṭṭā ca succhavi ca, parimaṇḍalatalā
c round and beautiful, palms that are even all round, and beautiful skin is the meaning.

Samphusitvā ti sūṭṭhū phusitvā
t Having been touched means having been touched by the touch of her hand,

mama sarīre pharāpetvā.
having excited my body.

Ito gato ti mama olokentasseva ito gato.
(Though) he has gone from here means looking around I see he has gone from here.

Tena maṁ dahantī ti tena tassa hatthasamphassena
e They (still) torment me means the touch of his hands still torments me.

Tathā hi tassa gatakālato paṭṭhāya mama sarīre ḍāho,
Therefore because it is time for him to go my body became feverish,
tenamhi domanassappatto nipanno ti.
and from that I have fallen into depression.

Na nūna so khārividham ahāsi,
He surely did not carry a pole and basket,

Na nūna kaṭṭhāni sayaṁ abhañji,
He surely did not break his firewood,

Na nūna so hanti dume kuṭhāriyā,
He surely did not cut down a tree with an axe,

Na hissa hatthesu khilāni atthi. [45]
There were no callouses on his hands.
Khārividhan-ī, 332
A pole and basket (etc.) means,

Tāta, nūna so māṇavo na khāribhāram ukkhipitvā vicari. 333
Father, that youth did not, after picking up a pole carrier, wander around.

Khilāṇī ti khīṇāni, 334 ayaṃ-eva vā pāṭho.
Callouses means wasted, this indeed is another reading.

Accho ca kho tassa vaṇam akāsi,
A bear had caused his wound,

So maṁ ‘bravī: sukhitaṁ maṁ karohī,
He said to me: please make me happy,

Tāhaṁ kariṁ tena mamā ‘si335 sokhyaṁ,336
What I did for him was my pleasure,

So cābravī:337 sukhitomī ti Brahma. [46]
And he said: I am happy, Pious One.

Sokhyan-tī sukhaṁ.
Pleasure means pleasure (alternative form).

Ayaṇ-ca te māluvapaṇṇasanthathā
This rug made with creeper leaves

Vikiṇṇarūpā va mayā ca tena ca.
Is scattered all about by me and by him.

Kilantarūpā udake ramitvā,
(Then) weary, after delighting in the water,

Punappunaṁ paṇṇakuṭiṁ338 vajāma. [47]
We ran back again to the leaf-hut.

332 ChS reads: Na nūna so khāravidhan-ī.
333 SHB, Thai: vicarati, present tense: does not...wander around.
334 ChS: kilāṇi; I cannot find kila in any of the Dictionaries.
335 PTS: mamāpi.
336 Thai: sohāṁ sukhitaṁ akāsiṁ, mamāsim sukhyaṁ; I made him happy, it was my pleasure; the metre is very poor; Thai also reads sukhyaṁ in the word analysis.
337 BJT, SHB: So maṁ 'bravī; PTS: so ca bravī; 'Thai: so ca maṁ bravī, against the metre in the opening.
338 PTS: c’ assa kuṭiṁ; to his hut - but that would make Isisiṅga speak about himself in the 3rd person.
Māluvapaṇṇasanthatā vikiṇṇarūpāvā ti
Rug made with creeper leaves...all scattered about means

Tāta, ayaṁ tava māluvapaṇṇasanthatā,
Father, this, your rug of creeper leaves,

ajja mayā ca tena ca aṇñamaṉṇam parāmasanāliṅganavasena parivattantehi,
because of the mutual caressing, embracing and twisting around by the two of us today,

vikiṇṇā viya ākulabyākulā jātā.
is scattered like it has become entangled and confused.

Punappunaṁ paṇṇakuṭiṁ vajāmā ti
We ran back again to the leaf-hut means

Tāta, ahañ-ca so ca abhiramitvā,
Father, after delighting greatly,

kilantarūpā paṇṇasālato nikkhamitvā
wearily leaving from the leaf-hut,

udakaṁ pavisitvā ramitvā,
entering the water, and delighting (therein),

vigatadarathā punappunaṁ imam-eva kuṭiṁ pavisāma ti, vadati.
we quickly ran back again to this hut and we reentered, this is what is said.

---

Na majja mantā paṭibhanti Tāta,
Father, today we did not recite the mantras,

Na aggihuttaṁ na pi yaṉnaṭantam,
Nor offer the fire-sacrifice, nor the extended sacrifice,

---

339 SHB, PTS, Thai have a very different line: Santhatā ti santhāro. Vikiṇṇarūpā cā [PTS: vā] tī; but the word analysis never quotes part of a compound as the lemma, and the whole compound is explained in what would be the next section of the word analysis if this were correct, so I believe this must be a mistake, even if it is an old one.

340 PTS: -santhāro; floor covering.

341 PTS inserts: sammā.

342 SHB, Thai: samparivaṭṭantehi; and encircling.

343 PTS reads simply: Punappunaṅ-cassā tī.

344 PTS: vinitadarathā; I can't see any good meaning here?

345 Written like this m.c. to avoid the sandhi while fulfilling the metre.

346 BJT, SHB: yaṉnaṭantram; Sanskritised form. see below; PTS, Thai: yaṉna' tatra, nor the sacrifice there; possibly a corruption owing to the obscurity of the term, but it is repeated in the word analysis.

347 SED: yajñā-tantra, n. extension of a sacrifice.
The Explanation of the Nañinikā Story - 48

Na cāpi te mūlapalāni bhuñje,
Nor can I eat those roots and fruits,

Yāva na passāmi tam Brahmacāriṁ. [48]
Until I see that Holy One (again).

Mantā ti ajja mama tassa gatakālato paṭṭhāya,
The mantras (etc.) means today, because it was time for him to go,

neva mantā paṭṭhānti, na upaṭṭhānti na ruccanti.
we did not recite the mantras, nor did we attend or take delight (in them).

Na aggihuttaṁ napi yañañatantan-ti
Nor offer the fire-sacrifice, nor the extended sacrifice means

Mahābrahmuno ārādhanatthāya kattabbaṁ havyadhūmādiyānānākiriyaṁ pi -
The invitation to be made to the Great Brahmā, making the sacrifice by waving the smoke of the oblation -

me na paṭṭhāti na upaṭṭhāti na ruccati.
this has not been recited by me, nor did I attend or take pleasure (in them).

Na cāpi te ti tayā ābhatamūlapalāphalāni pi na bhuñjissāmi.
Nor...those means I will eat those roots and various kinds of fruits brought back by you.

Addhā pajānāsi tuvam-pi Tāta,
For sure you will know, Father,

Yassaṁ disāṁ vasate Brahmacārī,
In what place that Holy One lives,

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348 We need to read: yāvā here m.c. to correct the opening.
349 Thai inserts: edisaṁ, such a one; against the metre.
350 ChS: Na majja mantā.
351 Thai: gatassa kālato, splitting the compound.
352 PTS: upaṭṭhānti ti, adding the quotation marker, but how we would interpret it here I am unsure.
353 Thai: -vidhūmanādi-; SHB: kattabbahomavidhūmanādi-; ChS: kattabbahomavidhūpanādi-; it would seem kattabba is compounded with the wrong word here.
354 SHB, Thai omit: na upaṭṭhāti.
355 ChS: -phalāphalāni; Thai: -mala-; printer's error.
356 SHB, ChS, Thai: bhuñjāmi; I do not eat.
357 BJT, SHB, PTS: disāyan; locative, giving a locative absolute phrase: Where that Holy One is living; we then have to count the metre as restarting at the 5th syllable; Thai inserts: so, against the metre of the opening.
Let me go quickly to that place, Father,

Do not let me die in your hermitage!

Let me go quickly to that wood, Father,

Before I forsake my life in this hermitage.

After hearing the nonsense of that nonsensical (child),

His virtue will be broken by this woman,

advising him, spoke six verses:

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358 BJT: disā.
359 PTS: yassaṁ disāyaṁ yassan-disāyaṁ; showing the reading must be wrong, in fact it appears the gloss has found its way into the text; ChS: yassaṁ disāyaṁ, same meaning.
360 BJT, PTS: Vicitrapupphaṁ hi; beautiful flowers; Thai: vicitraphalañhi; beautiful fruits, not an epithet normally used of fruits.
361 PTS: disaṁ; to that area.
362 ChS adds the quotation marker ti.
363 PTS: vippalāpaṁ; confused talk.
364 ChS: gāthāyo.
“**Imasmā haṁ** 365 **jotirase vanamhi,**
“In this resplendent wood,

Gandhabbadevaccharasaṅghasevite,
Inhabited by heavenly musicians, gods and angels,

**Isīnāmāvāse** 366 **sanantanamhi,**
Where the sages are always dwelling,

**Netādisām aratīṁ pāpuṇetha.** [51]
You must not become discontent.

Tattha imasmā ti imasmiṁ.
Herein, in this means in this (alternative form).

Haṁ ti nipātamattamī.
Haṁ is simply a particle (without meaning).

**Jotirase ti hūyamānassa jotino raṁsi-obhāsite.**
Resplendent means illuminated with the rays of bright invocations. 367

Sanantanamihī ti porāṇake.
Always means from ancient times.

Pāpuṇethā ti pāpuṇeyya.
Must not become means should not become.

Idaṁ vuttaṁ hoti:
This is what is said:

Tāta, evarūpe vane vasanto yaṁ aratīṁ 368 **tvāṁ patto,**
Dear, dwelling in such a wood you have become discontent,

etādisāṁ na pāpuṇeyya paṇḍito kulaputto, pattuṁ nārahaṭī ti attho.
(but) you, a wise one born of a good family, should not become so, it is not worthy to become (so), is the meaning.

**Bhavanti mittāni atho** 369 na honti,
(Some) are friends, and then (some) are not,

**Ñātīsu mittesu karonti pemaṁ,**
They have love for (your) relatives and friends,

365 Thai: *Imasmā hi*; also in the word analysis.
366 PTS, Thai: *Isīnāmāvāse*; giving the unusual Vedic opening.
367 *Hūya* is not found in the Pāḷi dictionaries, but see SED: *devahūya*.
368 Thai: *abhiratīṁ*, the meaning is the same.
369 PTS: *atha*; against the metre in the cadence.
The Explanation of the Naḷinikā Story

Ayañ-ca jammo: kissa vā niviṭṭho,
* This one is contemptible: he who does not know,

Yo neva jānāti: kutomhi āgato. [52]
For whom (there should be) devotion, (or) from whence he came.371

Bhavantī ti imaṁ gāthāṁ Mahāsatto antogatam-eva bhāsatī.
There are (etc.), the Great Being also included this verse (when) he spoke.

Ayam-ettha adhippāyo:
Herein, this is the intention:

-loke sattanaṁ mittāni nāma honti pi na honti pi,
in the world of beings there are some known as friends and some who are not,

tattha, yesaṁ honti te attano ñātīsu ca mittesu ca pemāṁ karonti.
herein, there are some of those who have love for your relatives and friends.

Ayañ-ca jammo ti migasiṅgo lāmako.373
This one is contemptible means (like) an inferior horned animal.374

Kissa vā niviṭṭho ti kena nāma kāraṇena
For whom (there should be) devotion means for what reason

-tasmiṁ mātugāme mittasaṅnāya niviṭṭho?
(should there be) devotion for on having conscious love for this woman?

So migiyā kucchimhi nibbattivā,375 araṅñe vaddhitattā,
Having arisen in an animal’s womb, and being reared in the forest,

-kutomhi āgato ti attano āgataṭṭhānam-evā na jānāti, pageva ñātimitte ti.
he does not know himself: from what place he came, much less (his) relatives and friends.

370 Thai: divā; maybe we could translate: [he who does not know where to settle] by day.
371 I.e. one who does not know his lineage, which was the way to establish his status in ancient India.
372 PTS: Ayaṁ hettha.
373 PTS omits: lāmako.
374 This seems to be a play on Isisiṅga's name, which means the Seer's Horn.
375 ChS, Thai: kucchismiṁ; alternative form of the locative.
376 Thai: kucchimhi nibbattetvā; both alternative forms with no change of meaning.
377 PTS omits: attano.
378 ChS: āgataṭṭhānamattam-pi; even [from what place he came].
Saṁvāsena hi mittāni sandhīyantiṃ punappunaṁ,
Through living together friends are connected again and again,

Sveva mitto asaṅgantu, asaṁvāsena jīrati. [53]
That friend who is not met with, through non-association is destroyed.

Punappunan-ti, Tāta, mittānā nāma
Again and again means, Dear, what are known as friends

punappunam saṁvāsena saṁsevanena sandhīyanti ghaṭīyanti.
through living together or associating again and again are connected or combined.

Sveva mitto ti so eva mitto asaṅgantu asamāgamachtassa purisassa,
That friend (etc.) means that friend who is not met with, who is a person who no longer comes together (with you),
tena asamāgamamasāṅkhātena asaṁvāsena, jīra ti vinassati.
through what is reckoned to be not meeting, through not living together, is destroyed or perishes.

Sace tuvaṁ dakkhasi Brahmacāriṁ,
If you will see this Holy One (again),

Sace tuvaṁ sallape Brahmacārinā,
If you talk with this Holy One (again),

Sampannasassaṁ va mahodakena,
Just as a successful harvest by the great waters,

Tapoguṇaṁ khippam-imāṁ pahassasi. [54]
(So) this ascetic virtue will be quickly taken away.

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379 Thai: *sandhiyanti*; but the verb normally has the long vowel.
380 PTS: *Sā ca metti*; *That friendliness that [is not met with].*
381 PTS: *tāni*; *those [friends].*
382 SHB, Thai: *mittā*, alternative form of the plural.
383 PTS: *punappuna*.
384 Thai: *sevanena saddhiṁ*; *and associating together with.*
385 PTS omits: *ghaṭīyanti*; Thai: *sandhiyanti ghaṭīyanti*.
386 PTS: *Sā ca metti ti sā eva metti*; compare text.
387 BJT, SHB, Thai: *sallapi*, here and in the next verse, but that is an aorist and the word analysis paraphrases with the future tense.
388 ChS: *pahissati*, also in the word analysis, probably an alternative form, but I can't find it in the Dictionaries.
Sace ti tasmā, Tāta, sace tvaṁ puna pi taṁ dakkhasi, if (etc.) means therefore, Dear, if you will see him again, or will talk with him,

atha yathā nāma sunipphannam sassam mahoghena harīyatī, then just as a well-ripened harvest is carried off by a great flood,

evaṁ imāṁ attano tapogaṁ pahassasi hāressasi ti attho. so will your ascetic virtue be taken away, will be carried away, this is the meaning.

**Punāpi ce dakkhasi Brahmacārim,**
If you will see this Holy One (again),

**Punāpi ce sallape Brahmacārinā,**
If you talk with this Holy One (again),

**Sampannasassam va mahodakena,**
Just as a successful harvest by the great waters,

**Usmāgataṁ khippam-imaṁ pahissasi. (So) this power will be quickly taken away.**

Usmāgatan-ti samaṇatejaṁ.
Heat means ascetic heat.

**Bhūtāni hetāni caranti Tāta,**
There are beings, Dear, living in this

**Virūparūpena manussaloke,**
World of men having different forms,

**Na tāni sevetha naro sapañño,**
A wise man does not associate with them,

**Āsaṭjanaṁ nassati Brahmacāri.”**
Through contact with them the Holy life is destroyed.”

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389 SHB, Thai: *dakkhissasi*, alternative form of the future tense - it would appear to be a double form as the verb *dakkhati* is already future.

390 ChS: *nipphannasassam*; omit *well*.

391 PTS: *pahāressasi*; this suggests a verb *pahāreti*, but no such verb is listed in the Dictionaries.

392 PTS: *punappi*, here and below, unusual sandhi formation; SHB, Thai: *punapi*, here and below, against the metre.

393 PTS: *pahassasi; be laughed at?*

394 PTS: *tassati; the Holy life is fearful?*
Virūparūpenā ti vividharūpena.
Having different forms means having various forms.

Idaṁ vuttaṁ hoti:
This is what is said:

Tāta, manussalokasmiñ-hi etāni yakkhīnaṅkhātāni bhūtāni
Dear, in this world of men there are beings reckoned as demonesses
vividharūpaṇaṭīcchanenānna attano, rūpena attano vasaṅgate khādītuṁ caranti,
who cover themselves with various forms, through the power of those forms they live to devour (men),

tāni sapaṅño naro na sevetha.
a wise man does not associate with them.

Tādisañ-hi bhūtaṁ āsajjanaṁ patvā nassati
Having come into contact with such beings the Holy life is destroyed,

diṭṭho 'si tāya yakkhīnīyā na khādīto ti, evaṁ puttaṁ ovadi.
seeing (this) do not be devoured by those demonesses, thus he advised his child.

So piṭu kathāṁ sutvā, yakkhīnī kira sā ti,
Having heard his Father’s speech, (thinking): It seems she is a demoness,

bhīto, cittaṁ nivattetvā,
afraid, his mind being repulsed,

“Tāta, etto na gamissāmi, khamatha me” ti khamāpesi.
he made him forgive (him, saying): “Father, I will not go from here, forgive me.”

So pi naṁ samassāsetvā: Ehi tvāṁ, māṇava,
After comforting him (he said): Come, young man,

mettaṁ bhāvehi, karuṇaṁ, muditaṁ, upekkhan-ṭī,
develop friendliness, compassion, gladness and equanimity,

brahmavihārabhāvanāṁ ācikkhi.
and he explained the development of the (four) spiritual states.
So tathā paṭipajjitvā puna jhānabhīñā nibbattesi.
Having practiced in that way he again attained the absorptions and the deep knowledges.

Satthā imaṁ Dhammadesanaṁ āharitvā,
After giving this Dhamma teaching,

Saccāni pakāsetvā, jātakaṁ samodhānesi,
and showing the Truths, he made the connection to the story,

Saccapariyosāne ukkaṇṭhitabhiññu Sotāpattphale patiṭṭhahi.
and at the conclusion of the Truths that dissatisfied monk was established in the fruition of Stream-Entry.

Tadā Naḷinikā purāṇadutiyikā ahosi, Isisiṅgo ukkaṇṭhitabhiññhu,
(The Buddha said): at that time Naḷinikā was his former wife, Isisiṅga was the dissatisfied monk,

Pitā pana aham-evā ti.
and I the Father.

Naḷinikājātakaṇṇanā Niṭṭhitaṁ
The Explanation of the Naḷinikā Story

399 PTS: jhānaṁ; but it would seem necessary to include the abhiññās here too.
400 ChS: aham-eva ahosin-ти.
401 SHB, PTS: Naḷinijātakaṁ; ChS: Niḷinikājātakaṇṇanā Pathamaṁ; Thai: Niḷinikājātakaṁ Niṭṭhitaṁ Pathamaṁ.