

# DHŪRTĀKHYĀNA IN THE NISĪTHA-CŪRṆĪ

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When I wrote my essay “The Dhūrtākhyāna : a Critical Study”<sup>1</sup>, I knew from a reference that the *Niśītha-cūrṇī* of Jinadāsa-gaṇi Mahattara contained some information about the rogue Elāṣāḍha. Prof. J. C. Jain, Bombay, later on informed me that he had read something like the *Dhūrtākhyāna* in that Cūrṇī to the text of which unluckily I had no access. It is lately that my friends Dr. B. J. Sandesara and Dr. U. P. Shah, Baroda, kindly made available to me the necessary extracts from the *N.-cūrṇī*, cyclostyled-type-script-ed. by Ācārya Śrī Vijayapremasūri (Bombay V. S. 1995), vol. I, pp. 92-95. The following observations are based on these extracts, which are given at the close of this essay in an Appendix.

To begin with there are the following three gāthās of the *Niśītha-bhāṣya* (nos. 294-6) which give the requisite clue words of the illustrative tale:

ससएलासादमूलदेवखंडा य जुण्णउज्जाणे ।  
सायंतणे को भत्तं अक्खातं जो ण सहहति ॥ २९४ ॥  
चोरमया गावीओ पोइलए बंधिऊण आणेमि ।  
तिलअइरूदकुहाडे वणगय मलणा य तेहोदा ॥ २९५ ॥  
वणगयपाटणकुंडिय छम्मासा हत्थिलग्गणं पुच्छे ।  
रायरयग मो वादे जहिं पेच्छइ ते इमे वत्था ॥ २९६ ॥

After these gāthās, the Cūrṇī gives in Prākṛit prose with a couple of metrical quotations in Sanskrit a fully developed story of the Dhūrtas. At the end we have a sentence like this :

सेसं धुत्तक्खागगाणुसारेण णेयमिति ॥ गतो लोइयो मुसावातो ।

Looking at the clue words in the gāthās, one can say that the Cūrṇī has given all that is obviously hinted in them; but the concluding colophon says that something is remaining and that it should be known from, or completed according to, the *Dhuttakkhāṇa*.

The story given in the *N.-cūrṇī* may be analysed thus : Many Dhūrtas assembled in the Old Park to the north of Ujjainī in the territory of Avanti. Three of them, males : Śasaka, Elāṣāḍha, Mūladeva, and the fourth, a female, Khaṇḍapānā : every one of them had five hundred rogues

1. This is included in the edition of the *Dhūrtākhyāna* by Jinavijaya Muni, Singhji Jain Series No. 19, Bhāratiya Vidyā Bhavan, Bombay. 1944.

as their pupils, of their own sex. Once during the rains, it was pouring down for a week; oppressed by hunger these rogues wondered who would give them food. Mūladeva said: 'Let every one narrate his experience or information; one who does not believe it should give a feast to all, but one who confirms it with parallels from the *Bhārata*, the *Rāmāyaṇa* and other scriptures is not to give anything.' All of them said, 'Very well.'

Elāṣāḍha narrated this incident: 'When I went to the forest with cows, I saw some robbers coming. I packed the cows in my blanket, and returned to my village with that luggage to witness the sports of villagers. The robbers rushed in there. The entire village, all men and animals, entered a cucumber. The robbers went away. A goat swallowed that cucumber; a boa gulped that goat; a crane picked up that boa and perched on a *Vaṭa* tree, with one of its legs dangling down. An elephant from the king's military camp was tied to it. The crane started flying; the elephant was pulled up; there was a hue and cry; and consequently skilled archers shot the crane down. Its body was vivisected at king's orders; the boa, the goat, the cucumber were taken one from inside the other. The whole village came out of the cucumber along with myself and my cows. They all went to their respective places and I came here. Now tell me whether this is true.' When they said that this is all true, Elāṣāḍha asked, 'How can a blanket contain all the cows, and a cucumber, the village?' Others added that in the *Bhārata* it is said that the whole universe was under one ocean; there was an Egg in the waters, and the entire universe was contained in that egg; if so, why could not your cows be contained in the blanket, and why could not the village be contained in a cucumber. Secondly, the entire universe was in Viṣṇu's stomach; he was in Devakī's womb; and she lay on her bed; similarly, the cucumber, goat, boa and crane could each be contained in the belly of the next.

Saśaka started narrating: 'After ploughing the field, sesamum seeds were sown during winter, and they grew into big trees. When a wild elephant pursued me, I climbed a sesamum tree. It shook the tree and rushed round, showering the seeds and crushing them under its feet. There was a stream of oil and lot of mud in which the animal got stuck and died. I prepared a bag from its skin and filled it with oil. I ate a load of sesamum cakes and drank pots of oil. Putting that bag on the branch of a tree, I reached home; my son pulled the tree and took the bag. This is my experience: one who does not accept it should give the feast.' Others added thus:

'These ideas are found in scriptures like the *Bhārata* and the *Rāmāyaṇa*. A stream in which the entire army was plunged is described. Secondly, a big sesamum plant is not impossible, for it is said that at Pāṭaliputra a drum was carved out of a māṣa plant.'

Mūladeva then narrated: 'As a youth, yearning for prosperity, I proceeded to the abode of Īśvara for a bath with a gourd-kettle and an umbrella in hand. A wild elephant rushed against me. There being no other alternative I entered the gourd-kettle through the spout. The elephant also followed me, but I could delude and evade it for six months inside. Then I escaped through the spout; the elephant also pursued me, but its tail-end was caught there. I reached the Ganges which I crossed easily, and took the stream of it on my head for six months. Then I saluted Mahāsena, came back here and met you all. Either accept this as true or give a feast to all the rogues.' Others added thus: 'What you say is true and reasonable. Brāhmaṇas, etc., came out from the different parts of Brahmā's body in which the entire population was contained; similarly, the elephant and yourself could be contained in a gourd-kettle. Secondly, Brahmā and Viṣṇu could not reach the terminus of the Liṅga even after many years; still Umā's body could accommodate it; similarly an elephant and yourself could be contained in the kuṇḍikā. Thirdly, when Viṣṇu was reposing in the ocean, Brahmā came out of his navel, but the lotus (stalk) was stuck at it; similarly the tip of the tail could be stuck even when you both came out of the spout. Fourthly, Rāma ordered Sugrīva to get news about Sītā; Hanūmat was entrusted with this mission which he fulfilled by crossing the ocean by his arms; similarly you also could cross the Ganges. Lastly, when Gaṅgā was invited on the earth, Paśupati received her in his matted hair for years together; similarly you could receive the stream of the Ganges for six months.'

In reply to Khaṇḍapānā's suggestion, the Dhūrtas said that they would not sacrifice their self-respect for a meal. She smiled and started narrating thus: 'I am the daughter of a king's washerman. Accompanied by my retinue I went to the river with a cart-load of clothes to be washed. All the clothes spread in the sun were blown off by the wind. Being afraid of the king, I became a lizard and entered the garden where I changed myself into a mango tree. I heard one day that washermen were all forgiven; so I became myself once more. The ropes and stripes of the cart were eaten by jackals; so my father got them prepared from a

buffalo's tail. Tell me whether you accept all this as true.' Others said in this manner : 'If it is true that Brahmā and Keśava could not reach the terminus of the Liṅga, how is it that your statement is not true. Secondly, it is heard in the *Rāmāyaṇa* that Hanūmat had a long tail, which, covered with rags and sprinkled with oil, was lit up and thereby Laṅkā was burnt; similarly ropes could be prepared from a buffalo's tail. Thirdly, we hear in the scripture that King Gandharva became a dwarf, that Kimaśva became a boa at Indra's curse, and that a boa asked with a human voice seven questions to Dharma who answered them and rescued his brother and then became King Ravi on the termination of the curse. Similarly, that you became a lizard and then again yourself is quite believable.'

Then Khaṇḍapānā suggested to them to submit to her lest they might be humiliated, but they were proud of their dignity. She smiled and continued : 'With king's permission I went out in search of my slave-servants who had run away; I visited many villages and towns; and here I find that those slave servants are yourselves and those clothes are on your body; if true, give the clothes; if false, give the feast. What is said is significant'.

It is necessary to compare Jinadāsa's Dhūrtākhyāna (JD) with Haribhadra's Dhūrtākhyāna (HD). In JD there are only four Dhūrtas while in HD there are five, the additional name being that of Kaṇḍarika. The order of their enumeration is slightly different, and Mūladeva does not occupy a very prominent position in JD as he does in HD. In JD Elāśāḍha, Śaśaka, Mūladeva and Khaṇḍapānā narrate their experiences one after the other, their experiences being confirmed by all the rogues and not by any one specifically as in HD. What Elāśāḍha narrates as his experience in JD is put in the mouth of Kaṇḍarika in HD where Elāśāḍha confirms it with Purāṇic stories. The patterns of the stories narrated by Śaśaka, Mūladeva and Khaṇḍapānā are the same in both, with the difference that Mūladeva is given the third turn in JD and the narration of Khaṇḍapānā is substantially longer in HD with the result that the whole tale assumes a different form at the close in HD. That which is put in the mouth of Elāśāḍha by HD is absent in JD.

What Elāśāḍha narrates in JD has some additional details in HD. It is confirmed by other rogues by only two parallel events from the *Bhārata* etc. in JD, but by six parallel stories in HD. The patterns of experiences of Śaśaka and Mūladeva are basically the same in both; but, if JD confirms

them with two and five similar contexts from the śrutis, HD gives ten and eight parallels. Thus it is obvious that HD draws upon a wider range of mythology and gives meticulously more episodes to confirm the obviously incredible details of personal experiences.

Comparing similar contexts one finds that the narration in JD is uniformly simple and direct. Words and phrases from it are bodily found in HD. It is interesting to compare common expressions in JD and HD in similar contexts. A few passages<sup>2</sup> are reproduced below:

## JD

(१) उज्जेणी णाम नगरो, तीसे उत्तरपासे जिणुज्जाणं णाम उज्जाणं । तत्थ बह्वे धुत्ता समागया ।...एकै-  
कस्स पंच पंच धुत्तसता, धुत्तीणं पंचसयं खंडपाणाए ।  
अह अण्णया पाउसकाले सत्ताहवदले भुक्खत्ताणं  
इमेरिसी कहा संवुत्ता । को अमहं देज्ज भत्तं ति ।  
मूलदेवो भगति । जं जेणणुभूयं सुयं वा सो तं कह-  
यत्तु । जो तं ण पत्तियति तेण सव्वधुत्ताणं भत्तं  
दायव्वं । etc.

(२) चोरा कलयरं करेमाणा तत्थेव णिवतिता । सो य  
गामो सदुपदच्चउण्णदो एक्कं वालुक्कं पविट्ठो.....  
वडपायवे णिलीणा...सहवेहिणो गहियचावा पत्ता...  
पतंगसेणा इव भूबिलाओ सो गामो वालुक्कातो  
निगंतुमारद्धो ।

(३) तरुणत्तणे अहं इच्छियसुहाभिलासी धारधरण-  
ट्ठाए सामिगिहं पट्ठितो छत्तकमंडलहत्यो पेच्छामि य  
वणगयं मम वहाए एज्जमाणं, ततो अहं भीतो  
अत्ताणो असरणो किंचि णिलुक्कणट्ठाणं अपस्समाणो  
दगच्छडुण्णालण कमंडलं अतिगतो गिह । सो वि  
गयवरो मम वहाए तेणेव[णाल-]ण अतिगतो ।  
ततो मे सो गयवरो छम्मासं अंतोकुडीयाए वामो-  
हिओ etc.

## HD

(१) ...उज्जेणी णाम णामेणं ॥ २ ॥ तीसे उत्तर  
पासे...उज्जाणं ॥ ३ ॥ तत्थ..... धुत्ताण सया-  
णेगा समागया... ॥ ४ ॥ ...इक्किस्स य तेसिं  
धुत्ताणं पंच पंच सया ॥ ७ ॥ धुत्तीणं पंचसया खंड-  
वणाए... ॥ ८ ॥ ...सत्ताहदुद्दिगमि ... ॥ १० ॥ ...  
सीअवद्वलाभिहया । भुक्खत्ता त्रिंति तहिं को अमहं  
दिज्ज भत्तं ति ॥ ११ ॥ अह भणइ मूलदेवो जं जेण  
सुअं च समणुभूअं वा । सो तं कहेउ सव्वं...  
॥ १२ ॥ जो तं न पत्तिइज्जा...तेण सव्वेसिं । धुत्ताणं  
...दायव्वं भत्ताणं ति ॥ १३ ॥

(२) कलयरं करिंता पडिया चोरा णवरि तत्थ ॥  
२-१० ॥ तो सो सवालुवुड्डो सहियओ जणवओ  
सपसुवग्गो । अह घोडएहिं सहिओ वालुक्कं अइगओ  
सव्वो ॥ ११ ॥ ...सा तत्थेव णिलीणा तुंगे वड-  
पायवे विउले ॥ १४ ॥ ...संपत्ता सहवेहिणो जोहा ।  
इसुचावगहियहत्था... ॥ १७ ॥ ...जह सलभाण य  
सेणा रेप्फबिलाओ विणिक्खमइ ॥ २३ ॥

(३) तरुणत्तणमि अहयं इच्छिअसुहसंपयं अहिलसंतो  
धाराधरणट्ठाए सामिगिहं पत्थिओ सुइरं ॥ १-१८ ॥  
छत्तकमंडलहत्यो...पिच्छामि अ गयवरं इतं ॥ १९ ॥  
अत्ताणो अ असरणो कत्थ णिलुक्कामि हं ति चिंततो  
तो सहसा य अइगओ कमंडलुं... ॥ २१ ॥ ...मज्झा-  
णुमगलग्गो कमंडलुं अइगओ सिग्वं ॥ २२ ॥ ...  
हत्थि कमंडलुम्मी वामोहेऊण छम्मासं etc.

2. The Prākṛit passages reproduced in this paper are exactly as they are in the extracts supplied to me. I am aware, they present some difficulties of interpretation in some places.

The two Sanskrit quotations found in JD are also there in the same context in HD (namely, *teṣāṃ* etc. HD 4-20, and *tava prasādāt* etc. HD1-87\*1). HD adds more dignified descriptions here and there, and additional details are presented in it in smooth gāthās. JD wants just an illustration of Laukika-musāvāda, and whatever is given by the Cūrṇī serves that purpose.

HD has its own characteristics. It is an independent treatise put in a well thought-out satirical frame : the opening and concluding portions fully bear out this. The satirical effect in HD is worked out more logically and in a subtle and effective manner, which is conspicuously absent in JD. What HD adds after 5-76 has nothing corresponding to it in JD; and it may not be just an accident that the major portion of it is composed in a heavy style. In its concluding portion HD puts together a number of detached episodes, especially from the *Bhārata* and *Rāmāyaṇa*, and asserts that all of them are incredible.

From the extract I am inclined to believe that the Cūrṇī gives all that is hinted in the Bhāṣya-gāthās. The colophon : *śeṣaṃ dhuttakkhāṇa-gāṇusāreṇa neyam iti*, if it is genuine and belongs to the author of the Cūrṇī, would lead us to the conclusion that there was a longer *Dhuttakkhāṇa* in Prākṛit prose from which the major portion is extracted by the Cūrṇī.

The objective comparison of JD and HD leads me to the conclusion that HD is an elaborated and perfected work based on JD or its predecessor as postulated above. The reasons for this may be stated as below :

- (1) JD is uniformly shorter in its pattern tales and confirmatory episodes from the Purāṇas all of which are better worked out with supplementary details in HD.
- (2) HD incorporates everything in JD and adds more details to it.
- (3) The simple and narrative details of JD are presented in a more elaborate manner and polished style in HD.
- (4) The number of characters and of references to Purāṇic tales increases in HD, which presents them more logically and effectively.
- (5) What is a simple narrative illustration in JD is enlarged into an effective satire in HD with seeds of religious propaganda which are later on elaborated in the *Dharmaparīkṣā* texts.

Thus Haribhadra has built his satirical masterpiece incorporating or

using both words and ideas from an earlier *Dhuttakkhāṇa* preserved in the Cūrṇī. By his literary genius, logical acumen and wide learning he has shaped the simple stuff into a dignified literary masterpiece, unique in Indian literature.

The above objective comparison of the two versions in the JD and HD and the conclusion that Haribhadra used for his *Dhūrtākhyāna* the story given in the Cūrṇī does not in any way violate the relative chronology of the two authors, Jinadāsa and Haribhadra. Jinadāsagaṇi Mahattara, the author of *N. Cūrṇī*, has also written a Cūrṇī on the *Nandīsūtra* which was composed by him in Śaka 598 or 677 A. D.<sup>3</sup> and Haribhadra is assigned to a period about 750 A.D.<sup>4</sup>

## APPENDIX

[The story from the *N. Cūrṇī* is presented here with minor corrections, adjustments in punctuation etc.]

अवंती । उज्जैणी गाम नगरी, तीसे उत्तरपासे जिणुजाणं गाम उज्जाणं । तत्थ बह्वे धुत्ता समागय ससगो, एलासादो, मूलदेवो, खंडपाणा य इत्थिया । एककेकस्स पंच पंच धुत्तसता, धुत्तीणं पंचसयं खंडपाणाए । अह अणया पाउसकाले सत्ताहवदले भुक्खत्ताणं इमेरिसी कहा संबुत्ता । ‘को अहं देज भत्तं’ ति । मूलदेवो भणति ‘जं जेणुभूयं सुयं वा सो तं कहयतु, जो तं ण पत्तियति तेण सव्वधुत्ताणं भत्तं दायव्वं । जो पुण भारह-रामायणसुतीसमुत्थाहिं उवणयउववत्तीहिं पत्तीहिति सो मा किंचि दलयतु’ । एवं मूलदेवेण भणिते सव्वेहिं वि भणियं ‘साहु साहु’ ति । ततो मूलदेवेण भणियं ‘को पुव्वं कहयति’ । एलासादेण भणियं ‘अहं मे कहयामि’ ।

ततो सो कहिउमारद्धो । “अहं गावीओ गहाय अडविं गओ, पेच्छामि चोरे आगच्छमाणे । तो मे पावरणी-कंवल्ली पत्थरिऊणं तत्थ गावीओ छुमिऊणाहं पोर्टल्यं बंधिऊण गाममागतो, पेच्छामि य गाम-मज्झयारे गोह्दे रममाणे । ताहं गहिय गावो ते पेच्छिउमारद्धो । खणमेत्तेण य चोरा कलयलं करेमाणा तत्थेव णिवत्तिता । सो य गामो सटुपदचउप्पदो एकं वालुंकं पविट्ठो । ते य चोरा पडिगया । तं पि वालुंकं एगाए अजियाए गसियं । सा वि अइआ चरमाणा अयगलेण गसिया । सो वि अयगलो एकाए टंकाए गहितो । सा उड्डिउं वडपायवे णिलीणा । तीसे य एगो पाओ वलंबति । तस्स य वडपायवस्स अहे खंधावारो ट्ठिओ । तंमि य टंकापाए गयवरो आगलितो । सा उड्डिउं पयत्ता । आगासिउ पाओ, गयवरो कडिउमारद्धो । डोवेहिं कलयलो कओ । तत्थ सद्देहिणो गहियन्नावा पत्ता । तेहिं सा जमगसमगं सरेहिं पूरिता मत्ता । रण्णा तीए पोर्टं फाडावियं । अयगरो दिट्ठो, सो वि फाडाविओ । अजिया दिट्ठा, सा वि फाडाविओ । वालुंकं दिट्ठं रमणिजं । एत्थंतरे ते गोह्हा उपरता । पतंगसेणा इव भूबिल्लओ सो गामो वालुंकातो निग्गंतु-

3. Shri Jinavijaya: The Date of Haribhadrasūri, A Paper read at the First Oriental Conference, Poona 1919, p. 144; H. Jacobi: *Samarāiccakahā*, Calcutta 1926, Intro. p. iii.

4. A portion of this essay was presented to the Prākṛit and Jainism Section of the XVII Session of the All-India Oriental Conference, Ahmedabad.

मारद्धो । अहं पि गहिय गावो णिगगतो । सव्वो सो जणो सट्ठाणाणि गतो । अहं पि अवउज्झिय गावो इह-  
मागतो । तं भणइ कहं सच्चं ।” सेसगा भणति ‘सच्चं सच्चं’ । एलासाढो भणति ‘कहं गावीओ कंबलीए  
मायाओ, गामो वा वालुंके’ । सेसगा भणति ‘भारहसुतीए सुव्वति जहा पुव्वं आसी एगण्वं जगं सव्वं,  
तम्मि य जले अंडं आसी । तम्मि य अंडगे ससेलवणकाणणं जगं सव्वं जति मायं तो [P. 93] तुह  
कंबलीए गावो वालुंके वा गामो ण माहिति । जं भणसि जहा ढेंकूदरे अयगलो तस्स य अतिआ तीए वालुंके  
एत्थ वि भण्णति उत्तरं । ससुरासुरं सनारकं ससेलवणकाणणं जगं सव्वं जह विण्हुस्सुदरे मातं, सो वि य देवती-  
उदरे मातो, सा वि य सयणिज्जे माता, जह एयं सच्चं तो तुह वयणं कहं असच्चं भविस्सति ।’

ततो ससगो कहितुमारद्धो । “अग्गे ककुंविपुत्ता, कयाइं च करिसणातिं । अहं सरयकाले खेत्तं अहि-  
गतो । तम्मि य छेत्ते तिलो वुत्तो । सो य एरिसो जातो जो परं कुहाडेहिं छेत्तव्वो । तं समंता परिभमामि,  
पेच्छामि य आरणं गयवरं । तेणमिह उच्छित्तो, पलातो, पेच्छामि य अइप्पमाणं तिलरूक्खं, तम्मि विलग्गो  
पत्तो य गयवरो । सो मं अपावंतो कुलालक्कं व तं तिलरूक्खं परिभमति, चालेति तत्थ तिलरूक्खं । तेण  
य चालेते जलहरो विव तिलो तिलवुद्धिं मुंचति । तेण य भमंतेण चकत्तिला विव ते तिला पिलिता ।  
तओ तेहोदा णाम णदी वृद्धा । सो य गयो तत्थेव तिलचलणीए खुत्तो मओ य । मया वि से चम्मं गहियं  
दतितो कतो, तेह्रसभरितो । अहं पि खुभितो खलभारं भक्खयामि, दस तेह्रघडा तिसितो पियामि । तं  
च तेह्रपडिपुण्णं दइयं वेत्तुं गामं पडिओ । गामभरिया रूक्खसालाए णिक्खिविउं तं दइयं गिहमतिगतो ।  
पुत्तो य मे दइयस्स पेसिओ । सो तं जाहे ण पावइ ताहे रूक्खं पाडेउं गेण्हेत्था । अहं पि गिहाओ उओद्धि  
परिभमंतो इहमागओ । एयं पुण मे अणुभूतं । जो ण पत्तियति सो देउ भत्तं ।” सेसगा भणति ‘अत्थि  
एसो य भावो भारहसमायणे सुतीसु णज्जति ।

तेषां कटतटभ्रष्टैर्गजानां मदबिन्दुभिः ।

प्रार्वर्तत नदी घोरा हस्त्यश्वरथवाहिनी ॥ १ ॥

जं भणसि कहं एमहंतो तिलरूक्खो भवति । एत्थ भण्णति—पाडलिपुत्ते किल मासपादवे भेरी णिम्मविया,  
तो किह तिलरूक्खो एमहंतो ण होजाहि ।’

ततो मूलदेवो कहिउमारद्धो । सो भणति “तरुणत्तणे अहं इच्छियसुहाभिलासी धाराधरणट्ठाए  
सामिगिहं पडितो छत्तकमंडलहत्थो, पेच्छामि य वणगयं मम वहाए एज्जमाणं । ततो अहं भीतो अत्ताणो  
असरणो किंचि णिलुक्कणट्ठाणं अपस्समाणो दगच्छड्डणालएणं कमंडलं अतिगओ म्हि । सो वि गयवरो मम  
वहाए तेणेवंतं अतिगतो । ततो मे सो गयवरो छम्मासं अंतोकुंडीयाए वामोहिओ । तओ हं छम्मासंते  
कुंडियगीवाए णिगगतो । सो वि य गयवरो तेणवंतेण णिगगतो, णवरं वालगं ते कुंडियगीवाते लग्गो । अहमवि  
पुरतो पेच्छामि अणोरपारं गंगं । सा मे गोपयमिव तिण्णा । गतो म्हि सामिगिहं । तत्थ मे तण्हाळुहासमे  
अगणेमाणेण छम्मासा धारिया धारा । ततो पणमिऊणं महासेणं पयाओ संपत्तो उज्जेणिं, तुब्भं च इहं मिलिओ  
इति । तं जइ एयं सच्चं तो मे हेऊहिं पत्तियावेह । अहमण्ह अलियं ति धुत्ताणं देह तो भत्तं ।” तेहिं भणियं  
‘सच्चं’ । मूलदेवो भणइ ‘कहं सच्चं’ । ते भणति ‘सुणेह । जह पुव्वं बंभाणस्स मुहातो विप्पा णिगयाा,  
बाहओ खत्तिया, ऊरुसु वइस्सा, पदेसु सुदसुद्धा । जइ इत्तिओ जणवओ तस्सुदरे माओ तो तुमं हत्थी य  
कुंडियाए ण माहिह । अण्णं च किल बंभाणो विण्हू य उड्डाहं धावंता गता दिव्वावाससहस्सं तहा वि लिगस्संतो  
ण पत्तो । तं जइ एमहंतं लिगं उमाए सरीरे मातं तो तुहं हत्थी य कुंडियाए ण माहिह । जं भणसि वालग्गे  
हत्थी कहं लग्गो, तं सुणमु । विण्हू जगस्स कत्ता [P. 94] एगण्वे तप्पति तवं जलसयणगतो, तस्स य  
णाभीओ बंभा पउमगब्भणिभो णिगगतो णवरं पंकयणाभीए लग्गो, एवं जइ तुमं हत्थी य विणिगगतो हत्थी



वालगे लग्गो को दोसो । जं भणसि गंगा कहं उच्चिण्णो, रामेण किल सीताए पव्वतिहेउं सुग्गीवो आणत्तो, तेणावि हणुमंतो, सो बाहाहिं समुहं तरिउं लंकापुरिं पत्तो, दिट्ठा सीता, पडिणियत्तो । सीयाभत्तुणा पुच्छितो कहं समुद्धो तिण्णो भणाति ।

तव प्रसादात् तव च प्रसादाद् भर्तुश्च ते देवि तव प्रसादात् ।

साधून्नते येन पितुः प्रसादात्तीर्णो मया गोष्पदवत्समुद्रः ॥

जइ तेण तिरिण्ण समुद्धो बाहाहिं तिण्णो तुमं कहं गंगं ण तरिस्ससि । जं भणसि कहं छम्मासे धारा धरिता, एत्थ वि सुणसु । लोगहित्था सुरगणेहिं गंगा अब्भत्थिता ‘अवतराहि मणुयल्लोगं’ । तीए भणियं ‘को मे धरेहिंति णिवडिंती’ । पसुवतिणा भणियं ‘अहं ते एगज्जाए धारयामि’ । तेण सा दिव्वं वासस-हस्सं धरिता । जइ तेण सा धरिता तुमं कहं छम्मासं ण धरिस्ससि ।’

अह एत्तो खंडपाणा कहितुमारद्धा । सा य भण्णइ । ‘ओलंबितं ति अम्हेहिं जइ अंजलिं करिथ सीसे ओसप्पेह जति न ममं तो भत्तं देमि सव्वेसिं ।’ तो ते भणंति ‘धुत्ती, अम्हे सव्वं जगं तुलेमाणा किह एवं दीणवयणं तुब्भ सगासे भणिहामो ।’ ततो ईसिं हसेऊण खंडपाणा कहयति “अहं रायरजकस्स धूया । अहं अण्णया सह पित्रा वत्थाण महासगडं भरेऊण पुरिससहस्सेण समं णदिं सलिलपुण्णं पत्ता । धोयाणि वत्थाइं, तो आयवदिण्णाणि उव्वायाणि । आगतो महावातो । तेण ताणि सव्वाणि वत्थणि अवहरिताणि । ततो हं रायभया गोहारुवं काऊण रयणीए णगरुज्जाणं गता । तत्थ हं चूयलया जाता । अण्णया य सुणेमि जहा रयगा उम्मित्तं तु अभयो सिं । पडहसइं सोऊण पुण णवसरीरा जाया । तस्स य सगडस्स णाडग वरत्ता य जंबुएहिं छागेहिं भविताओ । तवो मे पिउणा णाडगवरत्ताओ अणिस्समाणेण महिसपुच्छ लद्धा, तत्थ णाडगवरत्ता वलिता । तं भणह किमेत्थ सच्चं ।” ते भणंति । ‘बंभकेसवा अंतं न गता लिंगस्स जति तं सच्चं, तुह वयणं कहं असच्चं भविस्सइ’ति । रामायणे वि सुणिज्जति जइ हणुमंतस्स पुच्छं महंतं आसी, तं च किल अणेगेहिं वत्थसहस्सेहिं वेदिऊण तेत्तल्लडसहस्सेहिं सिंचिऊण पलीवियं, तेण किल लंकापुरी दड्ढा । एवं जति महिसस्स वि महंतपुच्छेण णाडगवरत्ताओ जायाओ को दोसो । अण्णं च इमं सुई सुव्वति जहा । गंधारो राया रण्णे कुडवत्तणं पत्तो, अवरो वि राया किमस्सो णाम महाबलपरक्कमो, तेण य सक्को देवराया समरे णिज्जिओ, ततो तेण देवरायेण सावसत्तो रण्णे अयगलो जातो, अण्णया य पंडुसुआ रज्जयभट्ठा रण्णे ढिता, अण्णया य एगाणि णीगगतो भीमो, तेण य अयगरेण गसितो, धमसुतो य अयगरस्स मूलं पत्तो, ततो सो अयगरो माणुसीए वायाए तं धम्मसुतं सत्त पुच्छातो पुच्छति, तेण य कहितातो सत्त पुच्छातो, ततो भीमं णिगिलइ, तस्स सावस्स अंतो जातो, जातो पुण रविराया । जइ एयं सच्चं, तो तुमं पि सबभूतं गोहाभूय सभावं गंतूण पुण्णवा जाता ।’ तो खंडपाणा भणति ‘एवं गते वि मज्झ पणामं करेह, जइ कहंचि जिप्पह, तो काणा वि कव्वडिया तुब्भं मुल्लं ण भवति ।’ ते भणंति ‘को म्हे सत्तो णिज्जिऊण’ । तो सा हसिऊण भणति ‘तेसिं वातहरियाण वत्थाण गवेसणाय णिगया रायाणं पुच्छिऊण, अण्णं च मम दासचेडा णट्ठा, ते य अणिस्सामि, ततो हं गामणगराणि अब्भमाणी इहं पत्ता, तं ते दासचेडा तुब्भे, ताणि वत्थाणिमाणि जाणि तुब्भ परिहियाणि, जइ सच्चं तो देह वत्था, अह अलियं तो देह भत्तं ।’ असुण्णत्थं भणियमिणं ।

सेसं धुत्तक्खागगाणुसारेण गेयमिति ॥ गतो लोइयो सुसावातो ।