

Some Jain Versions of the 'Act of Truth' Theme

Paul Dundas

Scholars of Hindu and Buddhist narrative have long been familiar with the authoritative verbal action which takes the name “act of truth” or “truth act” from the Pāli expression *saccakiriya*. Having its origins in the Veda and deriving its force from the perception that truth (*satya*) is closely connected both ontologically and etymologically with existent reality (*sat*), an act of truth effects its result for the person activating it through the magic power of words which enunciate something indubitably true, at least for the utterer. According to George Thompson, who has recently put the subject on a more sophisticated footing in terms both of general theoretical background and exegesis of specific Vedic examples, an act of truth is “an act of personal authority, an assertion that rests on the power of the performer to accomplish sometimes very remarkable things....by the mere utterance of certain words, and in a recognisably regular and formal way”¹. Thompson goes on to mention that all earlier scholarly accounts of the Vedic act of truth have pointed to the occurrence within it of a phrase corresponding to “by (that) truth...”, i.e. *satyena*, or in early Vedic versions *ṛtena*, sometimes prefaced by *tena*². Use of the word “truth” seems then to have been an integral part of this verbal action at the outset.

However, just as attitudes towards the authority and status of the Veda did not remain fixed in ancient Indian society, so the literary context of the truth act also changed, even to the extent, so Brown suggested, of its migrating to the Near East and being employed in mutated form in a famous episode in the life of Jesus occurring in the Gospel of St. Matthew³. If the Vedic vision of the near cosmic power of truth gradually weakened, alternative visions of what constituted truth emerged in the non-brahman

śramaṇa milieu. Renate Söhnen-Thieme has argued that the act of truth (which she also calls "truth-spell") disappeared in the post-Vedic Brāhmaṇas, where its function was replaced by an appeal to what had come to be perceived as the more efficacious powers of knowledge and asceticism, while it continued in narrative literature such as the Buddhist Jātakas (as well as, of course, the two great epics)⁴.

Unfortunately, although the Buddhist versions of the act of truth have often been referred to, little attention has been paid to the possibility of the occurrence of acts of truth in Jain literature. Bloomfield's description in his lengthy analysis of the late sixteenth century Bhāvadeva Sūri's *Pārśvanāthacarita* of such an act (in this case called *satyaśrāvaṇā*), in which a queen obtains passage across a river and back again by declarations of the truth of her husband's fidelity and an ascetic's sanctity, seems to have been the only Jain example noticed by earlier scholars working in this area⁵.

Certainly, the Jain scriptural canon, unlike its Buddhist equivalent, does not seem to have proved fertile ground for this narrative theme. The early Jain scriptural view of truth was that it was interlinked with restraint and nonviolence and without any obvious magical powers. However, this is not in itself reason to discount the possibility of Jain versions of the act of truth, even in the canon⁶. In a recent paper, Professor Colette Caillat has drawn attention to the fact that the well-known chapter 12 of the *Uttarādhyayana Sūtra*, in which the Jain monk Harikeśa, the true brahmaṇ, is supernaturally protected from physical violence at the hands of a group of sacrificing brahmans, evinces what "amounts to "an Act of Truth" " performed by the purohita's wife who bears formal witness to his genuine asceticism⁷. John Cort has also drawn attention to at least one other act of truth in Hemacandra's version of the life of Mahāvīra in his *Triṣaṣṭiśalākāpuruṣacarita*⁸. These do suggest the possibility that there may be rather more examples, albeit in slightly altered shape, of Jain acts of truth than scholarship has yet allowed. Without in any way intending to be exhaustive, I draw attention here to a few of these, taken from medieval narrative literature, in the hope that they may be of some interest to the great scholar who is being honoured by this volume.

Of the examples I will describe, most are connected with marital fidelity. One example, however, refers to the truth of the Jain religion and

might best be treated first. It occurs in the tenth century Digambara Hariṣeṇa's *Brhatkathākośa*, a story collection intended to illustrate the verses of Śivārya's *Bhagavatī Ārādhana*⁹. Story fifty-four of this anthology, "The Enlightenment of Rudradatta by his Wife (*Rudradattapriyāprabodha*)" exemplifies the virtue of not giving up one's religion, the context being the relationship between the Śaiva and Digambara Jain communities¹⁰. The Śaiva Rudradatta ostensibly abandons his religion in order to marry the pious Jain girl Jinamati but then reverts to Śaivism after the wedding. Although his wife suggests to him that they each follow their separate religious paths, he refuses to allow her to practise Jainism and tries to force her to convert to Śaivism. One day, the city in which they live is set on fire by attacking barbarians and their house threatened by the conflagration. The couple agree that they will both follow whichever deity protects the house. To this end, they each perform an act of truth. Rudradatta faces north and, after calling upon the guardian deities, affirms the supremacy of Śiva, by whose will the world proceeds, the Śaiva path and initiation into it, calling upon the god for protection, if these claims are indeed so¹¹.

But "although he invoked the true name of Śiva" (*mahādevasya sannāma gṛhṇato'py asya*), the fire burns all the more fiercely, and continues to do so even when Rudradatta invokes other Hindu gods. In response to his plea to call upon the Jina to protect them, Jinamati, "having ritually undertaken an act of abstention" (*pratyākhyānam vidhāya*), enunciates her act of truth with the words, "If the Jinas are endowed with omniscience, free from passion, without mishap, lacking in passion or mishap, if the religious path of nonviolence taught by them is concerned with compassion for all creatures and is the basis of the happiness of heaven and earth, if the Jain ascetic initiation removes rebirth, then let it quickly protect me and my husband and sons"¹². She then made an offering to the Jina and stood in the *kāyotsarga* position and, while she was carrying out this observance "with firm mind" (*sthiramanasā*), the fire ceased and the barbarians fled in fear. As a result of this miracle, Rudradatta became a Jain.

The second example occurs in story seven (the *Vimalakahā*) of Maheśvara Sūri's (first half of eleventh century) *Nāṇapaṃcamīkahā*, a narrative collection illustrating the benefits of observing the Jñānapañcamī festival day¹³. The early part of the story describes

Vimala's previous births. He was originally a brahman, deeply preoccupied with the necessity of purity of food, who cut off his affectionate wife's hands on learning that she had been secretly mixing milk into his meals in order to increase his strength. Despite his remorse, he was subsequently reborn himself without hands in a poor family as *Ṭumṭaa* ("Handless")¹⁴. Then through acknowledging the power of the *Jñānapañcamī* day he was reborn as Vimala in Benares (*Vārāṇasi*) with magical healing power in his hands. The queen of the city became smitten with adulterous passion for him, but he did not respond to her advances, claiming that a secret wrong could not go unhidden in the world,¹⁵ since the five gods of the directions would see it. In anger, the queen falsely told her husband the king that she had been raped by Vimala (v. 76), as a result of which he cut off Vimala's hands (v. 89). Vimala then in front of the onlookers fixed his thought on the Jina and "without his hands" (*ujjhiyatumṭī*) made an act of truth (vv. 93-4) : "My fate is thus (?). If I have no fault with regard to what the king in his anger says about me, then let my hands grow as they were before"¹⁶. Then immediately the goddess who had been Vimala's wife in his existence as a brahman restored his hands, making them glow with shining light to awaken the assembled people to the Jain religion.

The next two examples occur in the *Bṛhatkathākośa* (nos. 88-90) dealing with female chastity in illustration of *Bhagavatī Ārādhana* v. 999.

The first of these is the story of Rohiṇī, the wife of Vasudeva, and is connected with the Kṛṣṇa cycle. The scene is the city of Saurī at the border of Śūrasena. Because of Rohiṇī's great affection for her son, the ninth Baladeva, it is popularly but falsely (v. 6 : *satyena parivarjitām*) assumed they are lovers. Vasudeva curses his wife and gets her to stand in the *kāyotsarga* position in the middle of the river Yamunā when it is in spate. Rohiṇī gets the river to stop its course and the people acknowledge her purity. She then makes an act of truth (v. 21), requesting the Yamunā, if she is indeed pure, to flow to the north of the city instead of the south¹⁷. The river heard the voice of Rohiṇī "which was endowed with truth and firmness" (*satyadhairyasametāyāḥ*) and flowed on the north side of the city, which because of her statement (*vākya*) it does even now. As a result of this miracle (*prātihārya*), many pure minded men and women became Jains.

The second example (*Bṛhatkathākośa* 89) is a highly condensed version of the story of Sītā. Here she is simply depicted in upright terms, whereas an earlier retelling of the *Rāmāyaṇa* in the *Bṛhatkathākośa* has presented the violence of the story of Rāma's war against Rāvaṇa and the demons as her responsibility (84.57)¹⁸.

The scene is the city of Sāketa in the region of Vinītā¹⁹. Rāma ignites a fire to test Sītā's purity (*śuddhyartham*), whereupon (v. 4) she makes an act of truth : "If I have desired any man other than Rāma even in my mind, oh people (!), then burn me, fire; otherwise do not do so"²⁰. Having spoken thus, Sītā, urged on by Rāma, entered the fire which then became a great lotuspond. Immediately after this miracle (*prātihārya*) devised (*prakalpita*) by the gods, Sītā took dīkṣā (v. 7).

According to Kulkarni,²¹ the source for Sītā becoming a nun is Raviṣeṇa's (seventh century) version of the *Rāmāyaṇa*, the *Padmapurāṇa*, and it might be worth juxtaposing Hariṣeṇa's version with the more formal and elaborate example of the act of truth given by Raviṣeṇa which actually uses the word "*satyam*"²². Sarga 105 of the *Padmapurāṇa* deals with Sītā's entering the fire. Firstly, she assumes the *kāyotsarga* posture for an instant, praises the Jinas, the siddhas and all monks (vv. 21-2) and then performs an act of truth (vv. 25-8) : "I do not even in a dream exalt (? *param.... samudvahāmi*) in deed, thought (or) speech any other man except Rāma. This is my truth (*satyam*). If I speak this falsely (*anṛtam*), then let this fire consume me instantaneously even though I have not entered it. If I do not even in my thoughts exalt any other man than Rāma, then let this fire not burn me, pure as I am. This fire can burn me (if I am) heretical, evil, low and unchaste but should not do so, as I am chaste and dutiful"²³. She then entered the fire, whereupon it became water.

We might at this juncture ask on the basis of the examples given above whether there is such a phenomenon as a standard Jain version of the act of truth. The Jain examples clearly share a common shape (whether or not the gods of the directions are invoked) with their Hindu and Buddhist equivalents by utilising the formula of the type "if something is the case, then let this be the result". However, the Jain versions (with the exception of the *Padmapurāṇa*) clearly do not feel it necessary to integrate the word *satya* into the utterance. What is more marked is the linkage with some

sort of specifically Jain observance, such as the *kāyotsarga* posture and/or mental concentration on the Jina. It is as much the power and truth of Jain practice as of truth itself that effects the desired miraculous result and the ensuing conversion of many witnesses to Jainism.

This can be seen quite clearly in story ninety of the *Bṛhatkathākośa* which follows immediately after the stories of Rohiṇī and Sītā described above, serving almost as a commentary upon them. Jinadatta falsely accuses (*abhyākhyānam dadau*) his wife Jinadāsī of adultery as they are travelling to Mithilā through a forest. Because of this she performs *kāyotsarga* near a lion "with the aim of (establishing) the purity of her conduct" (*svacāritravisuddhyartham*). The lion pays homage to her with triple *pradakṣiṇā* as she performs the *pratimā* and goes off without harming her. "Having purified herself carefully there through this ritual" (*anena vidhinā tatra śodhayitvā svam ādarāt*) she took to asceticism, having paid homage to the *tīrthaṅkara* Sumati. Many men in the caravan became Jains (*Jinadharman prapedire*) after seeing such a miracle (v. 7). Here the context of accusation and miraculous justification remains the same as in the earlier examples, except that the result is now gained exclusively through the reconfirming of pure Jain behaviour.

My final example shows how the act of truth theme could be recast in a rather different narrative context. It occurs in the first chapter of the *Pañcatantra*, not normally thought of as a Jain text, situated as it is in a more general world of folklore, *nītiśāstra* and brahman lore. Although attempts to establish the supposed originals of Indian narrative collections are problematic, Edgerton's reconstruction of the text has come to be the version in general scholarly use²⁴. Nonetheless, the Jain monk Pūrṇabhadra Sūri's recension dating from the end of the twelfth century has remained an important version through which the *Pañcatantra* has been mediated to an English-reading audience²⁵. Although it is a particularly good example of the Jain appropriation of pan-Indian literary genres and texts, no study seems to have yet been dedicated to elucidating to what extent Pūrṇabhadra's version of the *Pañcatantra* might have a specifically Jain flavour compared to Edgerton's reconstructed original. However, one passage does throw interesting light on the treatment of the act of truth theme and the manner in which it could be varied.

The story in question is one of the most cynical in Sanskrit narrative literature. It involves a weaver, his adulterous wife and her gobetween, a barber's wife. The two women have changed places to deceive the weaver and enable his wife to go and meet her lover. In a fit of drunken rage, the weaver mutilates the gobetween, thinking it was his wife, by cutting off her nose. The weaver's wife returns and the wretched gobetween goes back home with her nose in her hands. When the weaver, having emerged from his stupor, starts to upbraid his wife again, she, who is of course un mutilated, performs a spurious act of truth to convince him of her chastity : "To hell with you, evil man ! Who is capable of mutilating me, an extremely virtuous woman ? Hear me, guardian deities of the directions. If I have not known even in my thoughts any man other than the husband I married when young, then by this truth (*anena satyena*) let my face become whole."²⁶ The result is that the weaver on seeing his faithless wife's face, nose and all, is duped into reconciliation with her.

Falk, in his study of the sources of the *Pañcatantra*, has shown how the original author of the text (whether or not he was a brahman called Viṣṇuśarman) adopted ethically positive stories and themes from the *Jātaka* collection and the *Mahābhārata* but adapted and reshaped them to fit a new narrative context of cynical and selfish worldly wisdom and counteracting quickwittedness²⁷. The episode of the weaver and his wife, while not referred to by Falk, exemplifies this excellently. Here we have an almost audacious reversal of the act of truth theme designed to demonstrate the cleverness of the wicked and the gullibility of the slowwitted. Its force in the *Pañcatantra*, or at least this version of it, could only come from a prior familiarity with earlier "standard" examples of acts of truth employing the word *satya* and intended to effect a miraculous result through affirmation of a moral or religious truth.

The Jain Pūrṇabhadra's version, while not in any way squeamish about the narrative theme, does away with the specific invocation of truth found in Edgerton's reconstructed version and instead makes the weaver's wife ascribe the "miracle" to the gods of the directions being compelled to restore her nose by the power of her chastity²⁸. In this respect, Pūrṇabhadra seems to follow the structure of the acts of truth found in the *Brhatkathākośa* and *Nāṇapamcamikahāo* described above.

Annotation :

1. George Thompson, "On Truth-Acts in Vedic", *Indo-Iranian Journal* (forthcoming). Cf. also Alex Wayman, "The Hindu-Buddhist Rite of Truth—An Interpretation", in Bhadriraju Krishnamurti, *Studies in Indian Linguistics (Professor M. B. Emeneau Śaṣṭipūrti Volume)*, Deccan College, Poona University and Annamalai University, Annamalai Nagar : Centre of Advanced Study in Linguistics 1968, pp. 365-69 who wishes to translate *kiriyā/kriyā* as "rite". Cf., more recently, Catherine Weinberger-Thomas, *Cendres d'Immortalité : La crémation des veuves en Inde*, Editions de Seuil 1996, pp. 31-2. Although she does not deal specifically with the *satyakriyā*, Weinberger-Thomas offers an apt characterisation of truth in the Indian context as something which has the capacity to create by virtue of emanating from that quality which is itself true (*sat*).
2. Thompson *op. cit.*
3. See W. N. Brown, *The Indian and Christian Miracles of Walking on the Water*, Chicago-London 1928, for a treatment of possible parallels in the accounts of Christ and the Buddha walking on water. For further discussion, see Norbert Klatt, *Literarkritische Beiträge zum Problem Christlich-Buddhistischer Parallelen*, Köln : E. J. Brill 1982, pp. 182-98.
4. Söhnen-Thieme, "On the Concept and Function of *satya* ("truth") in Ancient Indian Literature", *International Conference on Sanskrit and Related Studies : September 23-26, 1993 (Proceedings)*, Cracow : The Enigma Press 1995, p. 240. The act of truth theme was still being used as late as the sixteenth century. For a Telugu version occurring in Allasāni Peddana's *Manucaritramu*, see David Shulman, "First Man, Forest Mother : Telugu Humanism in the Age of Kṛṣṇadevarāya" in David Shulman (ed.), *Syllables of Sky : Studies in South Indian Civilisation in honour of Velcheru Narayana Rao*, Delhi : Oxford University Press 1995, p. 135.
5. Maurice Bloomfield, *The Life and Stories of the Jaina Savior Pārśvanātha*, Delhi : Gian Publishing House 1985 (reprint), pp. 80-1. This is referred to by W. Norman Brown, "The Metaphysics of the Truth Act (**Satyakriyā*)", in *Mélanges d'Indianisme à la Mémoire de Louis Renou*, Publications de l'Institut de Civilisation Indiennes Vol. 28, Paris : Editions E. de Boccard 1968, p. 176.
6. See Colette Gaillat, "The Rules Concerning Speech (Bhāṣā) in the Āyārāṅga- and Dasaveyāliya-Suttas", in M. A. Dhaky and Sagarmal Jain (ed.), *Pt. Dalsukhbhai Malvania Felicitation Volume 1 : Aspects of Jainology Vol. III*, Varanasi : P. V. Research Institute 1991, pp. 7 and 10. Jain philosophical and linguistic views on

the nature of truth are described by Sāgarmal Jain, *Jain Bhāṣā-Darśan*, Dillī/Pāṭan : Bhogilāl Lehercand Bhāratiya Saṁskṛti Saṁsthān 1966, pp. 87-100. Peter Flügel, “Power and Insight in Jain Discourse” (forthcoming), discusses Jain attitudes to language and truth from a sociological perspective.

Although this is not the context in which to discuss cross-cultural notions of truth, it might be worth drawing attention, in passing, to the remarkable account of the nature and function of truth as employed by the Charans (*Cāraṇas*) or bards in traditional Rajasthan given by Denis Vidal, *Violence and Truth : A Rajasthani Kingdom Confronts Colonial Authority*, Delhi : Oxford University Press 1997, pp. 100-04. According to Vidal (p. 103), “...the truth-function of the bards cannot be directly defined in terms of values which simply contrast truth with fiction and celebrate the power of the true over the false. The full value of a bard’s words was acknowledged, not so much because it enabled truth to overcome falsehood, as because it embodied the much more awe-inspiring capacity to make either “truth” or “falsehood” prevail, by lending them the power of ritual inspiration”.

7. Colette Caillat, “The Beating of the Brahmins (*Uttarādhyayana* 12)”, in Nalini Balbir and Joachim K. Bautze (ed.), *Festschrift Klaus Bruhn*, Reinbek : Studien zur Indologie und Iranistik 1994, pp. 255-66.
8. John E. Cort, *Liberation and Wellbeing : A Study of the Svetāmbar Murtipujak Jains of North Gujarat*, Harvard University Ph. D. dissertation 1989, pp. 419-20. The specific example referred to is of deities burning down a house after an act of truth asserting the genuineness of Mahāvīra’s asceticism by Makkhali Gosāla who has been angered by being given stale alms food. According to Cort, there are several acts of truth in this portion of the *Triṣaṣṭīśālākāpuruṣacarita*. I refrain from referring further to this text as I do not have access to the original Sanskrit.
9. Hariṣeṇa, *Bṛhatkathākośa*, Ed. A. N. Upadhye, Simghi Jain Series, Vol. 17, Bombay : Bharatiya Vidya Bhavan 1943. (The text is precisely dated to ś.s. A.D. 93, — *Editors*.)
10. It might be noted that P. S. Jaini, *The Jaina Path of Purification*, Delhi/Varanasi/Patna : Motilal Banarasidass 1979, p. 300 note 43, cites this story in passing, albeit without reference to it containing an act of truth.
11. Vv. 50-2 : *bho bho śṛṇuta me vākyam lokapālā manoharam | lokapālanakodyukto Rudradatto jagau tadā || yadi māheśvaro dharmo devo paramaḥ Śivaḥ | tasyecchayā pravarteta jagat sarvaṁ hr̥di sthitam || yadi*

*nirvāṇadikṣā syān nirmalā 'vadyavarjitā | sa devo rakṣatān mām ca sarvaṃ lokam
sabāndhavam ||*

12. Vv. 60-2 : *kevalajñānsaṃpannā vitarāgā gatāpadaḥ | rāgamohaparityaktā yady-
arhanto bhavanty amī || ahimsālakṣaṇo dharmah sarvasattvadayaṃparaḥ |
lokadvayasukhādhāras tadukto vidyate yadi || yadi nirvāṇadikṣā syāt
saṃsārocchedakāriṇī 'tato mām patiputrādisaṃyuktām rakṣatu drutam ||*
13. Maheśvarasūri, *Nāṇapaṃcamīkahāo*, Ed. A. S. Gopāṇī, Simghī Jain Series Vol.
25, Bombay : Bharatiya Vidya Bhavan 1949.
14. For Prakrit *ṭumṭa* and a variety of words connected with it, see R. L. Turner,
A Comparative Dictionary of the Indo-Aryan Languages. London : Oxford University
Press 1966, entry 5468. (cf. the Gujarātī word 'ṭumṭhā (Landless) — **Editors**.
15. Here there is an echo of the earlier secret giving of milk, described as *gūḍhām
kajjāim* in v. 18.
16. *Vimalo vi jaṇasamakkaṃ hiyaḥ ṭhaviṃṇa jīnavaraṃ devaṃ | pabhaṇai ujjihiyaṭumṭī
evaṃ ciya majjha divvaṃ tu || jai natthi majjha doso jaṃ rāyā bhaṇai kohagayacitto
'to nīsaranti hatthā jaha puvviṃ hoṃtaya āsi ||*
17. *yady -aḥaṃ śuddhim āyātā dakṣiṇasyā diśaḥ puraḥ | tao vrajottarām āśām Yamune
mama vākyataḥ ||*
18. Cf. V. M. Kulkarni, *The Story of Rāma in Jain Literature*, Ahmedabad : Saraswati
Pustak Bhandar 1990, p. 148.
19. For Jain usage of the names Sāketa and Vinītā, see Hans Bakker, "Ayodhyā :
le nom et le lieu", *Revue de l'Histoire des Religions* 203 1986, pp. 59-60.
20. *Rāmadevaṃ viḥāyānyanaraṃ me yadi vāñchitam | manasā 'pi janā vahnē tato
mām daha mā 'nyathā ||*
21. *Op. cit.* p. 151.
22. Raviṣeṇa, *Padmapurāṇa*, Vol. 3, Ed. Pannālal Jain, Jñānapīṭha Mūrtidevī Jaina
Granthamālā Vol 26, Kāśī : Bhāratiya Jñānapīṭha 1959.
23. *karmaṇā manasā vācā Rāmam muktva paraṃ naraṃ | samudvahāmi na svapne
'py anyam satyam idam mama || yady etad anṛtaṃ vācmi tadā mām eṣa pāvakaḥ |
bhasmasādbhāvam aprāptam api prāpayatu kṣaṇāt || atha Padmān naraṃ nānyam
manasā 'pi vāhā[m]y aham | tato 'yam jvalano dhākṣiṇ mā mām
śuddhisamanvitām || mithyādarśaninīm pāpām kṣudrikām vyabhicāriṇīm |
jvalano mām dahaty eṣa satīm vratasthitaṃ tu mā ||*

The equivalent passage in the critical edition of the *Rāmāyaṇa* 7. 88. 10, prior to Sītā's rescue by the goddess of the earth, is comparatively abrupt and does not employ the word *satya* : *yathāham Rāghavād anyam manasā 'pi na cintaye | tathā me Mādhavī devī vivaram dātum arhati ||* However, the apparatus gives a variant somewhat similar in shape to Raviṣeṇa's version : *manasā karmaṇā vācā yathā Rāmaṁ samarthaye | yathaitat satyam uktam me vedmi Rāmāt param na ca ||*

According to Söhnner-Thieme, *op. cit.* p. 241, there are no real attestations of an act of truth in the original main stories of both epics, however often the motif occurs in subordinate tales and legends : “Sītā's *satyakriyā*, which she uses to disappear forever, is a quite pessimistic and unheard of use of the “truth act”, perhaps reflecting the lateness of book seven of the *Rāmāyaṇa*.”

24. See Franklin Edgerton, *The Pañchatantra : Volume 1. Text and Critical Apparatus*, New Haven : American Oriental Society 1924. Patrick Olivelle, *The Pañcatantra : The Book of India's Folk Wisdom*, Oxford / New York : Oxford University Press 1997 is a recent translation of Edgerton's reconstructed text. The bibliography of this book should be consulted for the scholarly literature voicing scepticism concerning Edgerton's methodology. For the problems entailed in the reconstruction of another narrative text, see Donald Nelson, “*Brhatkathā* Studies : The Problem of an Ur-text”, *Journal of Asian Studies* 37 1978, pp. 663-76.
25. See Johannes Hertel, *The Pañchatantra : A Collection of Hindu Tales in the Recension, called Panchākhyānaka, and dated 1199 A. D., of the Jaina Monk, Purnabhadra*, Harvard Oriental Series Vol. 11, Cambridge, Mass : Harvard University 1908. For a recent English version of Pūrṇabhadra's recension, see Viṣṇu Śarma : *The Pañcatantra*, translated by Chandra Rajan, Penguin Books 1993.
26. See Edgerton *op. cit.* p. 55 : *are pāpa ko mām mahāsatīm virūpayitum samarthah. śṛṇvantu me lokapālāḥ. yady aham kaumāram bhartāram muktvā n'ānyam parapuruṣam manasā 'pi vedmi, tad anena satyenā 'vyaṅgam mukham astu.*
27. Harry Falk, *Quellen des Pañcatantra*, Wiesbaden : Otto Harrassowitz 1978.
28. Hertel's edition, p. 30 (punctuation added) : “*tad yadi mama satītvam asti, tad ete devā bhūyo 'pi tādrgrūpām nāsikām kurvantu. atha vā manasāpi parapuruṣo 'bhilaṣitaḥ, tan mām bhasmasān nayantu*” *iti. evam uktvā bhūyo 'pi tam āha, “bho durātman, paśya, me satītvaprabhāveṇa tādrḡ eva nāsikā saṁjātā”.*

