

UDAYANA AND VĀSAVADATTĀ
ACCORDING TO THE ĀVAŚYAKA TRADITION

The famous romance between Udayana, the king of Vatsa, and Vāsavadattā, daughter of King Pradyota and princess of the neighbouring kingdom, can be traced back to early Indian literature. The various versions recorded both in Buddhist scriptures as well as in the works of Brahmanic poets are well known; new insights, however, are being provided by the recent discovery of this romance in Jaina literature.¹

Following the publication of M. Johnson's translation into English of Hemacandra's *Triṣaṣṭiśalākāpuruṣacarita* (HTr.)², a lengthy 12 th century composition in Sanskrit-Śloka, a larger audience has come to know that Jaina authors also made reference to this romantic tale. What is probably the earliest Jaina account of this story, written in short sentences, is recorded in the Prakrit commentaries on the *Āvaśyaka-sūtra* (Āv.), the earliest of which date from the 7th century. This is the prime focus of attention in this paper: a survey of the frame story containing the Udayana/Vāsavadattā story with references to the corresponding passages in HTr.³, followed by the text and by a

1. Regarding the proper names mentioned in this paper, further information can be gained from DALSUKH MĀLVAṆĪĀ, *Prakrit Proper Names*: compiled by Mohanlal Mehta and K. Rishabh Chandra (Ahmedabad, 1970/72).

2. HEMACANDRA, *Triṣaṣṭiśalākāpuruṣacaritra*, 10 Vols. (Bhavnagar, 1909), translated by M. JOHNSON, *Hemacandras Triṣaṣṭiśalākāpuruṣacaritra*, 6 Vols. (Baroda, 1931-62) = Gaekwad Or. Ser. 51, 77, 108, 125, 139, 140.

3. Cf. Table of Concordance Āv./HTr. infra and JOHNSON (supra note 2), Vol. 6, pp. 275-280.

literal translation. The paper concludes with remarks on the composition of Āv. and the relation between Āv. and HTr.

The Prakrit commentaries on the Jaina sūtras reveal an early stratum of Jaina literature which deserves the special attention of those concerned with research into narrative literature. Moreover, these manuscripts and in particular the Āvaśyaka commentaries contain early versions of several stories which we have come to know from later accounts. Consequently, it is evident that the Āvaśyaka tradition is of considerable significance if we are to achieve a better understanding both of the development of the literature and of the religious system of the Jains.

Additionally, further insight is to be gained from a carefully comparison of Āv. and HTr.⁴

Position of the Udayana/Vāsavadattā story in the Āvaśyaka Tradition⁵

In short sentences that comprise merely 24 lines in the manuscripts, the Udayana/Vāsavadattā story is recorded both in Jinadāsa's Āvaśyaka-cūrṇi (7th century AD = C.)⁶ and in the Āvaśyaka-ṭikā of Haribhadra (8th century AD = H.)⁷, in the explanation provided for a Nirukti stanza, as quoted by Haribhadra⁸. Without any relation to the Udayana/Vāsavadattā story, this stanza comprises the catchwords

Khiti-Canā-Usabha-Kusaggaṃ Rāyagihaṃ Campa-Pādālī-puttaṃ //
Nande Sagaḍḍe Thūlabhadda-Sirie Varucī ya // 1284 //

4. Comprehensive research in this field has been carried out by K. BRUHN, who compared important Jaina works like Śīlāṅka's *Caupañṇamahāpurisacariya*, Saṅghadāsas *Vasudevahiṇḍi*, HTr., Āv. and Devendra's *Uttarajjhāyana-ṭikā*: KLAUS BRUHN, *Śīlāṅkas Caupañṇamahāpurisacariya*, Alt- und Neu-Indische Studien, 8 (Hamburg, 1954), Intr.

5. For the main outlines of this story, see J. JAIN, *Life in Ancient India as Depicted in the Jain Canon and Commentaries: 6th century BC to 17th century AD* (New Delhi, 1984), p. 470. See also infra note 15 and 21.

6. C. = Śrīmaj-Jinadāsa-gaṇimahattara-kṛtayā sūtra-cūrṇyā sametaḥ śrīmad-Āvaśyakasūtram, II, ed. Ānandasāgara sūri, Ṛṣabha-devaji Keśarīmalaji Śvetāmbara Saṃsthā (Ratlām, 1928-29), p. 161.5-162.10.

7. H. = Śrīmad-bhavaviraha-Haribhadra-sūri-sūtrita-vṛtty-alaṃkṛtaḥ śrīmad-Āvaśyakasūtram, II, ed. Āgamodaya Samiti (Bombay, 1984), p. 122c.5-123c.1.

8. C. mentions only the syllables *Khiti-Canā*^o / 17-11 / 1381.

The first part of this Āryā mentions the names of the cities *Kṣitipraṭiṣṭhita*, *Caṇakakṣetra*, *Kuśāgrapura*, *Rājagṛha*, *Campā* and *Pāṭaliputra*; the second part contains the names of prominent persons associated with the life of the famous *Sthūlabhadra* ⁹. Here reference is made to the dynasty of the nine *Nandas* and *Sthūlabhadra*'s father *Śakaṭāla*, the minister of *Mahāpadma*, the last king of this dynasty. The brother of *Sthūlabhadra*, named *Śri*, assassinated the hostile Brahmin *Vararuci* in the presence of the king.

The frame story is set in the time before the Mauryas came to power when the city of *Rājagṛha* was founded. It takes us into the court of King *Śreṇika* and informs us about the considerable intelligence of his son *Abhaya* ¹⁰ by means of the following oft-cited example:

When *Pradyota* marches against *Śreṇika*'s kingdom, *Abhaya* employs a trick to keep the hostile army at bay: he learns of the place outside the city of *Rājagṛha* where *Pradyota*'s army will pitch camp. Here he buries coins in the earth. Later, when *Pradyota*'s army arrives there, *Abhaya* informs him about the buried coins, claiming this as evidence that his army has been bribed. *Pradyota* becomes apprehensive and calls off his invasion ¹¹. However, when he learns of *Abhaya*'s trick, he seeks revenge and, assisted by a prostitute, subsequently takes *Abhaya* prisoner and abducts him to *Ujjayini* ¹². While imprisoned at *Pradyota*'s court, *Abhaya* assists *Pradyota* on several occasions and they become friends. *Pradyota* offers to fulfil all of *Abhaya*'s wishes, except to grant him his freedom. Finally, however, *Pradyota* releases him. ¹³ Having returned to *Śreṇika*'s court, *Abhaya* takes revenge for having being captured by in turn kidnapping *Pradyota* himself ¹⁴.

9. See ERNST LEUMANN, *Übersicht über die Āvaśyaka-Literatur, aus dem Nachlaß herausgegeben von Walther Schubring, Alt- und Neu-Indische Studien*, 4 (Hamburg, 1934), p. 24b.

10. This story about *Abhaya*'s birth is recorded in the part of the *Āvaśyaka*-commentary dealing with the *Namaskāra* prayer, where a cluster of stories is related for the explanation of the term *buddhi*. One example informs us about how prince *Śreṇika* meets *Nandā*, the daughter of a merchant. She becomes pregnant and gives birth to *Abhaya*. For text and translation, see R.H. KOCH, *Die Namaskāra-vyākhyā der Āvaśyaka-Tradition*, Diss. (Munich, 1990), p. 190 sq.

11. Cf. *infra* Table of Concordance line 1. For text and translation of a short account reflecting this story, see KOCH (supra note 10), p. 272 sq..

12. Cf. *infra* Table of Concordance line 2.

13. Cf. *infra* Table of Concordance line 8.

14. Cf. *infra* Table of Concordance line 9.

While Abhaya had been imprisoned at Pradyota's court, the king had benefited on four occasions from Abhaya's intelligence. Each insight or piece of advice is connected with each of Pradyota's four most valuable assets («jewels»). It is in this connection that the Udayana/Vāsavadattā narrative is introduced:

One of the major assets that King Pradyota, the ruler of Avanti, possessed was the fleet-footed messenger *Lohajaṅghaka* («whose calves are made of iron»), who speedily bore word from Pradyota to all parts of his kingdom. The king's other three assets were the fire-fearing chariot *Agnibhīrū* («fearful of fire») ¹⁵, the elephant *Nalagiri* and Queen *Śivā* («auspicious»), one of the seven daughters of Ceḍaga, the ruler of Vaiśālī ¹⁶. However, on four different occasions when one of his four assets was in jeopardy, Abhaya provided Pradyota with intelligent counsel.

- When *Lohajaṅghaka* informed King Pradyota about ominous events, occurring during his journeys within the kingdom, that had prevented him from eating, Abhaya pointed out that his food had been poisoned ¹⁷.

- Nalagiri broke loose from his tether. Abhaya suggested having Udayana, ruler of a neighbouring kingdom, tame the elephant. It is into this episode that the Udayana/Vāsavadattā romance is inserted ¹⁸.

- When a fire broke out in Ujjayinī, Abhaya suggested fighting the flames by means of a further fire ¹⁹.

- Lastly, when an epidemic (*aśīva*) spread across the kingdom, Abhaya advised the king to arrange a religious ceremony ²⁰.

Summary of the story

King Pradyota's elephant Nalagiri (H.: Analagiri) broke loose and no one dared approach him. Therefore Pradyota asked Abhaya for advice. The latter suggested capturing Udayana, the ruler of

15. JAIN's interpretation of *Aggibhīrū* as «fire-proof» appears erroneous since the fire that broke out in the city would not endanger the chariot if it were fire-proofed: JAIN (supra note 5), p. 94. See also infra note 21.

16. Cf. infra Table of Concordance line 3.

17. Cf. infra Table of Concordance line 4.

18. Cf. infra Table of Concordance line 5.

19. Cf. infra Table of Concordance line 6.

20. Cf. infra Table of Concordance line 7.

Kauśāmbī, who was famous for his excellent music (*gandharva*): by the power of music alone Udayana was able to tame elephants. Pradyota planned to capture Udayana in order to have him teach his daughter Vāsavadattā musical arts. He ordered the construction of a mechanical elephant and positioned it on the border of Udayana's kingdom. When Udayana came to this spot and started to sing and play his lute, he was seized by Pradyota's soldiers who had concealed themselves in the surrounding area ²¹. At Pradyota's court he gave Vāsavadattā lessons in music. At first they were separated by a curtain; however, when finally they came face to face, he fell in love with her. Pradyota knew nothing of their love. When Nalagiri broke loose once again Udayana was summoned. He suggested taming Nalagiri by singing to it together with Vāsavadattā riding on a second elephant. Although Nalagiri was indeed caught, the couple succeeded in escaping to Kauśāmbī.

Regarding their flight, a second version is recorded in the Āvaśyaka-commentaries ²²: Udayana's minister Yaugandharāyaṇa had arrived in Ujjayinī disguised as a mad man, loudly announcing his promise to capture Vāsavadattā for King Udayana, urinating and uttering strange noises that Pradyota could not understand. However, those involved in Udayana's plan of escape understood his behaviour and speech, and accordingly filled four jars with the urine of a she-elephant and brought the lute Ghoṣavatī. Then Udayana and Vāsavadattā, together with their helpers, escaped on the she-elephant. Pradyota ordered them to be caught with the help of Nalagiri. But several times Nalagiri was stopped in his tracks by the smell of the urine from the jars smashed by the fleeing group. In this way, the group finally reached Kauśāmbī.

21. This point is misinterpreted by JAIN (supra note 5), p. 470: «(Pradyota) sent a mechanical elephant carrying men *inside* to a nearby forest of Kosambī.» Because the version as given by JAIN is transmitted in HTr. (cf. supra note 27) it has to be mentioned here, that according to the Āv.-text Pradyota's soldiers were *not* inside the elephant but around there, where the elephant was positioned. See also supra note 15.

22. In the Āvaśyaka commentaries other versions are generally introduced with the words *anne* (or *kei*) *bhaṇanti* «According to other traditions».

Text C. II p. 161.5-162.10²³ = H. II p. 122C.5-123c.1²⁴

C. II p. 161.5-11

अण्णदा णलगिरी वियट्ठो. ण तीरति गेण्हितुं. अभयो पुच्छितो. सो भणति —
उदायणो गातउत्ति. सो उदायणो किहं बद्धोत्ति?

- १ तस्स पज्जोतस्स धूता अंगारवती. अत्तिया वासवदत्ता.
बहुयाओ कलाओ सिक्खिता. गंधव्वे उदायणो पधाणो.
सो य कोसंबीए सयाणियमिगावइए य पुत्तो. सो घेप्पतुत्ति. केण उवाएण?
२ सो किर जं हत्थीद्व पेच्छति तत्थ गायति जाव बद्धं पि न याणति.
एवं कालो वच्चति. पज्जोतेण जंतमओ हत्थी कतो.
तस्स विसयंते चारिज्जति.
३ तस्स वणचरेहिं कहितं. गतो. तत्थ खंधारो पेरंते अच्छति. सो य गायति.
हत्थी ठितो. दुक्को गहितो य. आणिओ य भणितो —
मम धूता काणा तं पेच्छसु मा, मा सा तुमं दट्ठणं लज्जिहितित्ति.

H. II p. 122c.5-123a.2

१ अण्णया णलगिरी वियट्ठो न तीरइ घेतुं. अभयो पुच्छिओ. भणइ — २ उदायणो गायउत्ति. तो उदायणो
कहं बद्धोत्ति — ३ तस्स य पज्जोयस्स धूया वासवदत्ता नाम, ४ सा बहुयाउ कलाउ सिक्खाविया, गंधव्वेण
उदायणो²⁵ पधाणो ५ सो घेप्पउत्ति. केण उवाएणत्ति? ६ सो किर जं हत्थिं पेच्छइ तत्थ गायइ जाव बंधं पि
न याणइ. ७ एवं कालो वच्चइ. इमेण जंतमओ हत्थी काराविओ. तं सिक्खावेइ. ८ तस्स विसयए चारिज्जइ.
९ तस्स वणचरेण कहियं. सो गओ तत्थ. खंधावारो पेरंतेहिं अच्छइ. सो गायइ. १० हत्थी ठिओ. दुक्को
गहिओ य आणिओ य भणिओ — ११ मम धूया काणा तं सिक्खावेहि मा तं पेच्छसु मा सा तुमं दट्ठण
लज्जिहिति.

23. Cf. supra Table of Concordance note 6.

24. Cf. supra Table of Concordance note 7.

25. *udayano* Ed.

Translation

Once the elephant Nalagiri broke loose and no one dared to approach him. Abhaya, asked for advice, said, «Udayana shall sing.»²⁶
«How can this Udayana be captured?»

Pradyota had a daughter by Angāravatī called Vāsavadattā. She was refined in many arts. Udayana was the best among the divine musicians. He was the son of Śātānika and Mrgāvati in Kauśāmbī. «He has to be captured.» (Pradyota asked) by what means. (Abhaya answered that) when Udayana saw an elephant, he would begin to play music and be unaware that he was about to be captured. In the course of time, Pradyota ordered a mechanical elephant to be constructed that could be trained. (This elephant) was placed near the border of Kauśāmbī (where Udayana reigned).

A man dwelling in the jungle informed (Udayana about this elephant). He went to that place. The army (of Pradyota) had meanwhile been positioned around (that elephant)²⁷. Then (Udayana) began to sing. The elephant remained motionless. (The soldiers) approached and captured (Udayana). He was brought before (Pradyota). (Pradyota) addressed him saying, «My daughter is one-eyed. Teach her the art of music, but never look at her because she will be ashamed if you should see her.»

26. It was well known that Udayana was fond of elephants. By means of music alone, he was able to approach close to every elephant.

27. In HTr. (supra note 2) this point differs widely from Āv.:

kāryastatra kiliñjaiśca vane satya iva dvipah /

kurvan yaṃtraprayogena kriyā gatyāsanādikāḥ // 194 //

kiliñjahastimadhaye ca bhaṭāḥ sthāsyanti śastrīṇaḥ /

te gajaṃcālayiṣyanti bhatsyanti ca ta eva tam // 195 //

«An elephant has to be constructed from mats (or wood) in the forest (to look) just like a real one. By mechanical means, it shall move as if walking, sitting, etc. Armed warriors standing within the wooden elephant will move the elephant and capture (Udayana).»

C. II p. 161.11-162.4

तीसेवि कहितं — उवज्झाओ कोढिओ मा दुच्छिसिन्ति. सो य जवणियंतरितो तं सिक्खावेति.
सा तस्स सरेण हीरति. कोढिओत्ति ण जोएति.

१ अण्णदा चित्तेति — जदि पेच्छामिन्ति चिन्तंती अण्णहा पढति. तेण रुद्धेण भणितं —
किं काणे विणाससे? सा भणति — कोढिका! ण याणसि अप्पाणं?
तेणं चित्तिं — जारिसो अहं कोढिओ तारिसा एसा काणत्ति.

१ जइणिया फालिता. दिद्धं. अवरोप्परं संजोगो जातो.
नवरं कंचणमाला जाणति दासी. अम्मधाती य सच्चेव.

अण्णया आलाणखंभाओ णलगिरी फिडिओ. रायाए अभओ पुच्छिओ.

१ उदायणो गायउत्ति. ताहे उदायणो भणति —
भद्वतीए हत्थिणिकाए अहं च दारिका य गायामो.
जइणियंतरिता गीतं गायति. गहितो. इमाणिवि पलाताणि.

१२ एस वितीओ उ वरो १.

H. II p. 122a.2-b.2

१ तीसेवि कहियं — उवज्झाओ कोढिउत्ति मा दुच्छिहिसिन्ति. सो य जवणियंतरिओ तं १ सिक्खावेइ. सा
तस्स सरेण हीरइ कोढिओत्ति न जोएति. १ अण्णया चित्तेइ — जइ पेच्छामि तं चित्तेन्ती अण्णहा पढइ. तेण
रुद्धेण भणिया — १ किं काणे! विणासेहि? सा भणइ — कोढिया! न याणसि अप्पाणयं. ५ तेण चित्तिं —
जारिसो अहं कोढिओ तारिसा एसावि काणत्ति. १ जवणिया फालिया. दिद्धा. अवरोप्परं संजोगो जाओ.
७ नवरं कंचणमाला दासी जाणइ. अम्मधाई य सा चेव. ८ अण्णया आलाणखंभाओ णलगिरी फिडिओ.
रायाए अभओ पुच्छिओ — १ उदायणो निगायउत्ति. ताहे उदायणो भणिओ. १० सो भणइ — भद्वतिं
हत्थिणिं आरुहियं अहं दारिगा य गायामो. ११ जवणियंतरियाणि गाणिं गीयंति. हत्थी गेएण अक्खित्तो
गहिओ. इमाणिवि पलायाणि. १२ एस वीओ वरो. अभएण भणियं — एसोवि तुब्भं चेव पासे अच्छउ.

And (Vāsavadattā) was told, «(Your) teacher is a leper; do not look at him.» When (Udayana) taught her, a curtain separated them. When she heard his voice, she was deeply impressed. Mindful of his leprosy, she avoided looking at him.

Once (during the lesson, Vāsavadattā) thought, «And what if I could see him?» ... and, while thinking this, she sang off key. (Udayana) became angry and shouted, «One-eyed! Why do you waste my lessons?» She answered, «Can you not see yourself! You leper! Then (Udayana) thought, «Just as I am not a leper, she is not one-eyed.» The curtain was drawn aside. They looked at each other and fell in love. (Only) the slave Kāñcanamālā knew about this; and she was a trusty nurse.

Once Nalagiri broke loose from his tether. The king (Pradyota) asked for Abhaya's advice. He suggested, «Let Udayana sing.» Then Udayana answered, «Riding on the she-elephant Bhadravatī, I will sing together with your daughter (Vāsavadattā).» Separated by a curtain, they sang a song. (The elephant Nalagiri) was caught. (Udayana and Vāsavadattā) escaped.

[For this, Abhaya was granted his second boon.]²⁸

28. These words are part of the frame story: Abhaya was granted altogether four boons; each valuable insight and piece of advice was rewarded by Pradyota granting Abhaya a boon. Cf. supra p. 185.

C. II p. 162.4-10

- अण्णे भणंति — उज्जिणिगाए गतो पज्जोतो. इमा दारिका णिमाता.
तत्थ गाविज्जिहित्ति णिज्जत्ति. तस्स उदायणस्स जोगंधरायणो अमच्चो.
१ सो उम्मत्तकवेसेण पढति —
जदि तां चैव तां चैव तां चैवायतलोचनाम् ।
न हरामि नृपस्यार्थे, नाहं जोगंधरायणः ॥ १ ॥
- २ सो य पज्जोतेण दिट्ठो. ठितओ चैव काइयं पवोसिरित्तो.
णादुरो कत्तो पिसाओत्ति. सा कंचणमालावि भिण्णरहस्सा.
वसंतओ मद्धेठो चत्तारि मुत्तघडियाओ विलइआओ.
३ घोसवंती वीणा. कच्छाए बज्झंतीए सकुंतो नाम मंती अंधलओ भणति —
कक्षायां बध्यमानायां, यथा रसति हस्तिनी ।
योजनानां शतं गत्वा प्राणत्यागं करिष्यति ॥ १ ॥
- ४ ताहे सब्वजणसमुदयमज्जे उदायणो भणति —
एष प्रयाति सार्थः कांचनमाला वसंतकश्चैव ।
भद्रवती घोषवती वासवदत्ता उदयनश्च ॥ १ ॥
- ५ पधाविता हत्थिणी. नलगिरी संनज्झति ताव पणुवीसं जोयणाणि गता. संनज्जो.
पच्छतो लग्गो. अहं उदूरागते धडिका भिण्णा.
जाव तं उवसिंथति ताव अण्णाणि पंचवीसं. एवं तिण्णिवि. नगरं च अतिगतो.

H. II p. 123b.3-c.1

१ अण्णे भणंति — उज्जणिगायणो पज्जोओ इमा दारिया णिमाया. १ तत्थ गाविज्जिहित्ति. तस्स य जोगंधरायणो अमच्चो. २ सो उम्मत्तकवेसेण पढइ — ४-५ यदि तां चैव तां चैव, तां चैवायतलोचनाम् । न हरामि नृपस्यार्थे, नाहं जोगंधरायणः ॥ १ ॥ ३ सो य पज्जोएण दिट्ठो. ठिओ काइयं पवोसिरिउं. ७ णायरो य कओ पिसाउत्ति. सा य कंचणमाला विभिन्नरहस्सा. ८ वसंतमद्धेठेणवि चत्तारि मुत्तघडियाओ विलइयाओ ९ घोसवंती वीणा. कच्छाए बज्झंतीए सकुरओ नाम मंतीए अंधलो भणइ — १०-११ कक्षायां बध्यमानायां, यथा रसति हस्तिनी । योजनानां शतं गत्वा प्राणत्यागं करिष्यति ॥ १ ॥ १२ ताहे सब्वजणसमुदओ. मज्जे उदयणो. भणइ — १३-१४ एष प्रयाति सार्थः कांचनमाला वसंतकश्चैव । भद्रवती घोषवती वासवदत्ता उदयनश्च ॥ १ ॥ १५ पधाविता हत्थिणी. अनलगिरी जाव संनज्झइ ताव पणुवीसं जोयणाणि गयाणि संनज्जो. १६ मगलग्गो. अदूरागए घडिया भग्गा. १७ जाव तं उवसिंघइ ताव अण्णाणि पंचवीसं. एवं तिण्णिवि. नगरं च अङ्गओ.

According to other traditions, Pradyota went out into his pleasure garden (thinking), «The well-taught daughter (Vāsavadattā) shall sing (for me).» Udayana's minister Yaugandharāyaṇa, disguised as a mad man, was reciting:

If I fail in abducting her and her and her and the longeyed maiden for the monarch, then I will no longer be Yaugandharāyaṇa. 1 (Śloka)

Pradyota noticed him. (Yaugandharāyaṇa) remained motionless, urinated and produced a strange sound (indicating that he was) a demon. However, Kāñcanamālā understood the secret meaning (of Yaugandharāyaṇa's behaviour and speech): Vasantaka, the elephant driver, fastened four jars with the she-elephant's urine (to this elephant). And the lute was (ready too). And while (the she-elephant) was being equipped (for the flight), the blind adviser, named Sakunta, spoke:

Since the she-elephant cries out while the girth is being fastened, she will die after a ride of 100 Yojanas. 2 (Śloka)

After they had all assembled, Udayana appeared and said:

Kāñcanamālā and Vasantaka, the lute Ghosavatī, Vāsavadattā and Udayana – they shall start now. 3 (Śloka)

The she-elephant started off. When Nalagiri had been equipped (for chasing them), they were already 25 Yojanas away. He followed in their steps. (When Nalagiri came near them), a jar of urine was smashed in the path of the approaching elephant. And while (Nalagiri) was smelling (the urine), they drew a further 25 Yojanas ahead. In the same way, this happened a third time and (so) they reached the city (of Kauśāmbī).

Conclusion

The outstanding style used by the author of the *Āvaśyaka*-text, consisting of short sentences, is characteristic of commentary literature. Such sentences were written specifically for assisting in the teaching of novices and are without any literary ambitions. Consequently, the authors strictly wrote down solely the essential parts and avoided any repetitions. However, where repetitions do in fact occur, they have been inserted by the author usually in order to combine an originally separate text with a frame story. In a similar manner, the compiler of our text linked the *Udayana/Vāsavadattā* episode with the frame story (describing the contest between *Abhaya* and *Pradyota*) by repeating the passage that mentions the rampant *Nalagiri* (p. 8 line 9) at the beginning (p. 6 line 1).

Also *Hemacandra* borrowed from *Āv.*,²⁹ although his version varies slightly. In general, *Hemacandra*'s style is more extensive; instead of providing two versions (dealing with the flight), he composed one story by omitting the words that describe at the end of the first *Āvaśyaka*-version the flight of *Udayana/Vāsavadattā*. Another variation is encountered in the passage about *Pradyota*'s soldiers: in contrast to *Āv.*, in which the soldiers who capture *Udayana* have concealed themselves in the surrounding area, in *HTr.* they are hidden inside the elephant (cf. note 27).

29. Probably the words of this stanza (her...her...her) instructs those who are involved in the plan of escape to keep ready the nurse *Kāñcanamālā*, the she-elephant *Bhadravatī* and *Ghoṣavatī*. The long-eyed maiden of course means *Vāsavadattā*, while *Yaugandharāyaṇa*'s behaviour (urinating) could be understood by *Vasantaka* to collect the urine of the she-elephant. By means of the urine, a pursuing elephant could be stopped in its tracks by its smelling the urine of a she-elephant.

TABLE OF CONCORDANCE Āv./HTr..

Survey	Āvaśyaka-cūṃṇi II (7th century AD)	Āvaśyaka-tikā II (8th century AD)	Triṣaṣṭiśalākāpu- ruṣacarita ³⁰ Vol. 10 (12th century AD)
1 Pradyota marches against Kauśāmbī. Abhaya keeps the hostile army at bay by mean of a trick.	p. 159.3-7	p. 121b.6-c.3	11.119-132
2 Assisted by a prostitute, Pradyota causes the abduction of Abhaya and keeps him prisoner.	p. 159.7-160.10	p. 121c.3-122b.4	11.133-172
Abhaya staying at Pradyota's court:			
3 Pradyota's four most valuable assets («jewels»): • The royal messenger Lohajaṅghaka. • The elephant Nalagiri. • The royal chariot, called Agnibhirū. • Queen Śivā.	p. 160.11seq.	p. 122b.4seq.	11.173
Abhaya's four wise insights related to:			
4 The poisoned food of Lohajaṅghaka,	p. 160.12-161.5	p. 122b.5-c.5	11.174-183
5 the rampant elephant Nalagiri,	p. 161.5-162.10	p. 122c.5-123c.1	11.184-265
6 a fire wasting the city,	p. 162.10seq.	p. 123c.1seq.	11.266-268
7 a great epidemic (<i>aśīva</i>) that broke out in Ujjayinī.	p. 162.12-163.2	p. 123c.2-7	11.269-274
Abhaya returns to Kauśāmbī:			
8 Abhaya, rewarded with a boon for each of his wise insights, is finally set free.	p. 163.2-4	p. 123c.7-124a.1	11.275
9 On returning to Kauśāmbī, Abhaya avenges his own capture by abducting Pradyota.	p. 163.4-14	p. 124a.1-124b.4	11.276-293

30. The close relation between Hemacandra's *Triṣaṣṭiśalākāpuruṣacarita* and the Āvaśyaka tradition has already been pointed out by BRUHN (supra note 4).