CHAPTER IV

Modus Operandi

Though the Vedic literature is silent about the modus operandi of thieves and robbers, works of later times, such as, Kautilya's Arthasastra, the Mrochakatika, the Desakumaracarita, folktales, etc. throw a flood of light on the ways of stealing which required courage, efficient leadership, team work, ingenuity, alertness and fortitude. The art of cutting a breach or digging a tunnel into a house which was very popular with burglars has been elaborately described in many a work. The opening was known as sandhi, gharasandhi (gharasandhi), chidre, suranga or surunga, keatre, (Khatra), etc. The breach is sometimes ironically described as navadvara or navagehadvara, (new door or new house-door) and dvitiya-dvara (second door). Generally, the breach in the wall or foundation of a house was known as sandhi and suranga indicated a tunnel. Khatrakhanana, meaning 'digging a tunnel', is sometimes used in the general sense of burglary.

The breach or hole in the wall could be of many shapes which the Mrochakatika enumerates as seven, in number: pedmayaksha (full-blown lotus), bhaskara (sun), balacandra (crescent moon), vapī (cistern), vistirna (extended), svastika (cruciform), and purnakumbha (auspicious water jar). Bhasa's drama, Gairudatta, names the breaches differently: simhakranta (lion-stride), purnasandra (full moon), jhasasa (mouth of the fish or jhaga), candrardha (crescent moon), vyaghavaktre (tiger-jaw), trikone (triangle), pithiaka (seat) and gejasva (elephant's mouth). Lexicographers also refer to
srivatsa (which is mentioned as sirivaccha in some stories) and to go-mukha (cow's mouth) as names of breaches. Sarvilekha in the Mrchakatika probably means by Kervenmargarwa, a hole or breach. Bloomfield points out that srivatsa means a lock of hair on Visnu's breast. It is a symbol of success, is probably identical with the svastika breach, both being cruciform. According to J.J. Meyer, thieves often made holes of this suspicious shape owing to their religious turn of mind. A thief is said to have dug an 'extremely well-concealed hole which resembled a sirivaccha and which made it easy to get into and out.' The Mallinathacarita mentions a padmakaram khatram. Breaches of the shapes of kavisarasa (Kepisirsa, cornice), kalasa (jar), nandavatta (huge fish), lotus and human being are mentioned in the Jaina literature. A Jataka tale refers to a tunnel as clear and open as a road or ford. Burglars made breaches of different shapes and sizes to surprise the votaries of their art as well as the onlookers by their skill in that art. They used to cut different shapes of holes which would look particularly beautiful in different types of walls. In fact, the thieves regarded their work as an art and expected appreciation for a good performance. Sarvilekha in Mrchakatika says that the neighbours of the houses burgled by him by digging breaches in the foundations, blamed him but praised his skill. Apaharavarmana says in the Dasakumarakarita that in the morning he along with his friends went about hearing the conversations of women in their houses in the city regarding their activities, during the previous night. A tunnel was usually dug by thieves from some distance to reach the foundation of a house. Apaharavarmana could
be compared with one of the sons of King Sagara for his skill in digging. The sons of Sagara dug the earth down to the nether world in search of their stolen sacrificial horse. Apahāravarma*dug an underground passage, three fathoms in length (18 feet). Some valiant thieves dug a tunnel into the chamber of the king of Lata to kill him; but as he was not present there, they carried off much wealth. Arthapāla dug a tunnel from the corner of his house to the king's palace.

One night the king of Benares saw some thieves digging a tunnel between two houses in order to enter them thereby. In a Buddhist tale, some thieves are said to have dug a long tunnel to enter into a strongly-defended house. Prior to the description of the actual operation of burglars, we have to discuss the preparatory measures undertaken by them. Before breaking into a house, burglars generally collected fairly full information about the house and its inmates. Thus before burgling the rich merchants' houses at Campa, Apahāravarma* eagerly listened to gossips regarding the miserly rich people of the city, and befriended the gamblers. He made friendship with a gambler from whom he learnt much concerning the wealth, occupation and character of the merchants in question. The daughter of Kuveradatta served as a spy when Apahāravarma and his friend stole all the valuables from his house leaving only the mud-pots. On another occasion, Apahāravarma before entering into a princess's apartment, learnt from a maid-servant the position of the different rooms in the mansions and acted according to her advice. According to Kautilya, persons who are eager to know about the servants, women and valuables of others
may be suspected to be robbers or criminals. Yajñavalkya (39) prescribes the arrest of persons who inquire about others' property or houses, on the suspicion of theft. Some thieves in a Buddhist tale, (40) observing that a cautious rich lady had left her house to listen to the preaching of the Law, dug a tunnel into it that very night. In a Bengali folk-tale, (41) a thief before stealthily entering into a royal palace, closely inspected its environs and collected information regarding the guard, the bedroom of the queen, her habits, etc., from people living near the palace. A Kashmirian thief, before committing his first burglary, carefully studied the situation of important roads, canals and bridges, surveyed the capital and took notice of the well-to-do people. (42) A veteran pick-pocket, named Mahadeva, having decided to pull out the trousers of the King of Kashmir unperceived, first learnt about his habits, temper and also the usual trend of events inside his palace from the King's servants. (43) In cases where information regarding a house could not be gathered beforehand, burglars generally selected palatial buildings for their operation. Probably non-local thieves, in most cases had to make such a selection. On seeing the hole made by Servilaka in Carudatta's house-wall, the latter's friend, Maitreya, as pointed out earlier, exclaimed that it must have been the handiwork of a student of the steyasāstra or of a stranger who was ignorant about the financial distress of the householder. (44) Servilaka confessed that he entered into Carudatta's house because it appeared to be a palatial residence. (45)
The thief Sajjalaka in Āruđāṭṭa says, 'Being a stranger, I have no knowledge of the extent of (this man's) affluence; but I have entered relying on the appearance of the house.' A thief in J. J. Meyer's Hindu Tales selected for committing burglary a house which was worth looking at with wide open eyes and indicative of great wealth.

Thieves generally moved about in the guise of ascetics, beggars, diseased persons, merchants and others, by day, in order to disarm the suspicion of the police as well as the spies. The Mahābhārata advises rascals first to breed confidence by keeping the sacred fire; by sacrifices, by pious demeanour, by silence, by wearing the ascetic's red robe, braids, and antelope's skin; then they should pounce upon the confiding victims like wolves. In a story, a highway robber is adorned with diadems of long matted hair; his limbs are strewn with ashes; in his fist he holds the trident; he is encircled with evil-averting amulets; his fingers are busy with his hermit's token. In another tale, a thief, provided with three staves, a water-pot and a chowrie, held in his hand a rosary and kept on murmuring and mumbling some verses. According to the Kathārāṭṭakara, King Srenika saw a sham ascetic. His upper garment was loose. He was catching fish. The following repartee ensued between the two:

'Why is your garment loose?'
'I use it as net to catch fish.'
'Do you eat fish?'
'As food with brandy.'
'Do you drink brandy?'

'In the company of the harlots.'

'Do you go to harlots?'

'After having placed my foot on the necks of my foes.'

'Have you enemies?'

'Because I am a rascal.'

'Are you a thief?'

'In order to be able to gamble.'

'You are a gambler; how is that possible?'

'Oh, I am a whore's son.'

A robber, named Mandiya, who dug breaches into houses by night, begged by day. He feigned that he was suffering from loathsome sores, and kept his knees anointed with ointment, and bound with bandages. He hobbled along, as though with difficulty, supporting his feet with a staff. According to Bloomfield, 'Rogues sham the get-up and behaviour of ascetics for all sorts of nefarious purposes. Thieves do this so regularly as to make it a shrewd guess that the steyasastra, or thieves' manual, if ever found, will contain one or more sutras recommending thieves to operate in the guise of a kepêlika, pasupata, or perivrajaka. The last mentioned idea is exported from human affairs into the field of beast-fable. Tiger and cat; heron and crow; jackal and monkey appear in turn in this role, victimizing both men and animals.' At the time of house-breaking at night, burglars generally wore black clothes. Clad in a black cloak, Apaharavarman went out in his nocturnal expedition to rob the rich. Another thief put on jet-black clothes before going out at night. Thieves
 performed black clothes as these were not easily visible in the
darkness of nights. Babington \(^{60}\) refers to a thief whose bare head
was girded with a black cincture and the body blackened and
anointed with grease so that the police had to use a tiger’s claw
\textit{(Vaghnakh)} to grab him. King \textit{Mrgankadatta} \('one night went out in
search of adventures, with his body smeared with musk, wearing
dark-blue garments and with his sword in hand.\) \(^{61}\) This bears
a close resemblance to the paraphernalia of a professional thief.
According to Kautilya, \(^{62}\) among the inmates of a house which is
suspected to have been burgled by internal agencies, any person
who has anointed his body with oil and has just washed his hands
and feet shall be regarded as a suspect. Any person whose body
bears the signs of rubbing and scratching may also be suspected
to be a criminal. \textit{Servilaka} in the \textit{Krochakatika} \(^{63}\) skinned his
sides by crawling on the ground. In the \textit{Avimarsaka}, the hero
goes out at midnight in the guise of a thief \textit{(coravesa)} with a
sword and a rope in his hands. Before climbing palace with the
help of his rope, he girded up his loins \textit{(Kaksyabandha)}. He
describes his dress as terrible \textit{(raudravesa)}. He then sees a gay thief with his loins tightly girded up, moving quickly but
listening intently to the conversations in people’s houses and
on seeing light, becoming panicky at the sound of his own foot­
steps. \(^{65}\) Upaharavarma\textsuperscript{\textdegree} entered into the royal garden one night
stealthily clothed in dusky clothes \textit{(Kardamikanivasana)}, with
his loins tightly girded \textit{(Ardrhatara parikara)}, grasping his
sword and taking other necessary implements to meet his beloved
there. \(^{66}\) Burglars generally chose dark nights for their operations. Apeha\textsuperscript{\textdegree}arava\textsuperscript{\textdegree} chose a night ‘dense with palpable darkness
from black and crowding clouds', the darkness being as black as
the 'stain on Siva's neck.' (67) Sarvilaka gazes at the sky and
on seeing the moon setting and the stars covered with dark
clouds becomes very glad at the prospect of the darkness,
shielding him carefully like a mother from the eyes of police-
men dread for whom he betrayed by his movements. (68)

The kit of a thief generally contained the following
appliances:

(1) Sharp sword (khadga or kaukseyaka); (69) sometimes
burglers or robbers posing as ascetics kept their sword concealed
in their three staves.

(2) Scoop (phanimukhe or uragasya), (70) i.e. a pick-axe
for digging purposes or a spade of the shape of a snake's mouth.
In a story, (71) a thief used a very sharp tool to dig a
hole. Though the Mrochakatika and Carudatta (72) do not directly
mention the scoop, its use is described in them in detail.

(3) Pair of tongs (strongly stuck up) for taking out
wedges (semadamsaka). (73)

(4) Grappling iron called 'the crab' (karkata karejju); (74)
It is also designated as a lizard. This was tied to a string
called rajju or sile. In the Avimaleka (75) a Karkatake rajju
was thrown at the cornice (kapisiraska) of a palace to get the
rope stuck to it. This karkatakarejju (76) was used for climbing
to or getting down from the upper storeys of buildings. According
to some commentators, Karkatake and rajju (77) were separate
appliances. They explain Karkatake as 'a wrench' and rajju as
'a rope to climb upstairs'. According to a modern commentator,
Karkata was a crab-shaped instrument used by thieves to hurt those who tried to catch hold of them. But, in our opinion, Karkatakarakju should be treated as a single word as the Divyavedana (79) and Avimraka (80) conclusively prove it. (81)

(5) Whistle or a low-sounding musical instrument sounded by thieves to find out whether anyone is awake (kakal). According to some, it means scissors (kartari). (82) In the Carudatta, kakali (83) seems to be an instrument for digging holes in house-walls. In our opinion, it probably means a knife or chopper.

(6) Sham human head (purusasirase or pretipurusa). (84) This was made of wood or other materials and was pushed into a room through a hole (sandhi) to determine whether the inmates were asleep or awake. If they were awake, it should be grabbed or attacked by them or they would certainly cry out in fear. According to a modern writer, (85) the sham human head was inserted into the hole to see whether the body would pass through it. Other things were also pushed into a room through the hole. A young thief named Sukumara cut off the hand of a police officer, fastened it to a pole and made a show of reaching with this hand into the king's treasury. The king (86) 

(7) Measuring tape (manasutra or pramanasutra). (87) This was used to measure the size of the hole to be dug into the wall or foundation of a house. Sometimes Brähmana thieves used their sacred thread as manasutra. Servilaka, a Brähmana thief quotes a verse enumerating the benefits to be derived from the sacred thread by a Brähmana like himself: 'With this he
measures out a passage for his activity in the wall. With this he can unloosen the fastenings of ornaments. When the door is securely locked, this can open it; and it serves as a tourniquet when he is bitten by insects or snakes. Probably something like a fishing hook was tied to this thread to loosen ornaments from the different parts of a lady's body. This could also be inserted through some chink or gap in the door above the latch in order to make it stick to the latch which could then be easily opened by drawing the thread upwards.

(8) Magic wick (yogavarttika). According to Bloomfield, the 'magic wick is defined waveringly by the commentator as means by which everything including serpents, may be seen; or as a means of blinding men.'

(9) Lamp case (dipabha). (91)

(10) Box containing black-bees for putting out lights, etc. (bhrumarakarandaka), the bees being called agneyakita or khadunitha. In the Carudatta they are called merely salabha (94) (moth).

(11) Magic powder or magic unguent (yogacurna or yogarocane). According to D.C. Sircar, Yogacurna was 'believed to cause sound sleep if applied to a person.' Servilaka says that the Yogarocane can make its user invisible to all and also immune to strokes of weapons.

(12) Some magic seeds (vija) which when scattered on the ground would swell at places having buried treasure underneath.

(13) Water bag from which thieves used to sprinkle water on doors to open them noiselessly.
Burglars broke into houses either singly or in groups of two, or more. A gang of burglars in action has been referred to in a Buddhist tale. It is hard to believe that so many men entered into a house through a tunnel. Probably their guild is referred to or this may be a case of exaggeration not unusual in fiction. Burglars generally engaged their companions to stand guard while they entered into houses. Those who remained outside were probably to warn them against dangers, assist them in an emergency and even to kill anybody who ventured to come there. Once some thieves entered into a house through a hole dug by them leaving one of them at the opening with the clear instruction to kill anybody who would come there. The nine hundred thieves, referred to earlier gave similar instruction to their leader. That the burglars generally turned murderous in case of a real or suspected resistance, is proved by the evidence of the Desakumara-carita and Mrcohakatika. Apaharavarmen killed some policemen and Sarvilaka was about to kill a maid servant. In the Jaina Canonical literature, we find an interesting tale. As the house-holder took hold of the feet of a burglar protruding from the breach, his companions tried to drag him out from the other side of the wall. Caught in this unenviable position, the burglar was smashed by the cornice coming down. In another tale, the boy-assistant of a thief cut off his head when his legs were grabbed and pulled inside by the house-holders.
Modern Indian thieves imitate the sound of some beasts to warn one another against danger or to disarm the suspicion of the house-holders. Unfortunately, ancient Indian literature and even the folk tales are almost silent about this. References have, however, been made to thieves' signal and thieves' language which we have already mentioned. Probably thieves used them for the purposes mentioned above. The thief, Rauhineya, as pointed out earlier, could imitate the voice of any creature. Ventriloquism possibly formed a chapter of the thieves' manual.

The Mrochakatika (Act III) and Carudatta (Act III) vividly describe the activities of a burglar at night and especially the former illustrates the use of some of the thieves' appliances. Sarvilaka and Sejjela are the names of the house-breakers in the Mrochakatika and Carudatta respectively. Their activities are almost similar.

One dark night, a Brahmana thief, Sarvilaka by name makes a passage, wide enough to admit his body, in the outer wall of a palatial building, at a place where the wall is shaded by trees, with the help of his training and strength.

Apaharavarma in the Dasakumaracarita digs a tunnel at a corner of the prison-wall which is always shrouded in darkness. He skins his sides while creeping through the passage like a snake and enters into the house. He then looks out for a place suitable for making a hole in a room. He thinks apparently after the teaching of the masters of the steyasstra: 'Which is the spot where the earth has become loose by falling water, so that it would make no sound? What is the spot again where...
in the walls will be large and yet not prominent in sight? Where has the house become dilapidated, the earth having been washed away and corroded by damp? Where is it that I may not encounter a woman (so that I may think of nothing but stealing) and gain my purpose? In the Carudatta, the thief Sajjala says to himself: Where can a gaping hole be cut into the wall which can easily give a view of the interior? He then feels the wall and selects a place where the earth being daily sprinkled with water in connection with the worship of the Sun-god has deteriorated and is eaten up by damp. On espying a pile of earth near the wall, dug up by rats, Sarvilaka is cheered up by the prospect of his success, this being a sign of success for Skanda's sons i.e. thieves. He rejoices because by making the place hollow, the rats have made his task easier. The sight of earth dug up by rats was also possibly regarded as a good omen as the rat was believed to be the mount of Ganesa, the deity granting success. Sarvilaka then thinks of the kind of breach he will make and remembers the four different ways of making a passage which have been prescribed by Bhagavat Kanesasakti. As the wall in question is made of baked bricks, he makes up his mind to pull them out. He then quotes a verse enumerating seven shapes of breaches and, considers the 'auspicious jar' type to be suitable in the wall of baked bricks. He then bows down to Kumāra Karttikeya, Kanesasakti, Bhāskaranandin and Yogacārya and anoints his body with a magic ointment, the benefits of which have been described earlier. As he forgot to bring out with him the measuring tape, he at once decided to use his sacred thread
as its substitute. The verse he quotes in this connection, enumerating the benefits which a Brahmana thief may derive from the sacred thread has been already referred to. After measuring out the shape of the breach in the wall, he starts his work.

When his breach lacks but a single brick, he is bitten by a snake. He at once binds his finger with the sacred cord and applies the remedy. He then continues the work, makes a small hole and gazes through it to see the interior of the room. He sees a candle burning there:

> Though jealous darkness hems it round,
> The golden-yellow candle from its place
> Shines through the breach upon the ground,
> Like a streak of gold upon the touchstone's face. (117)

Before quite opening out the breach, first makes a hole no bigger than an opening in a lattice window (or narrow as a telescope) to see what is going on in the room. (118)

In a folktale, we find a thief looking attentively through the hole made by him before entering into a room. After finishing the breach, Sarvilaka shoves a dummy in. As there is no reaction from the inmates, he thinks that there is none to oppose him. Then he bows again to the god Karttikeya, scrambles into the room and finds two persons sleeping there. For an emergency exist, he wants to open the door. As the house is very old, the door squeaks when he tries to do so. He manages to get some water and carefully sprinkles it on the door. Looking backward he cautiously opens the door. Then he goes near the sleeping men, terrifies them and notes the effect. He is convinced that they
are sound asleep. In this connection he quotes a verse describing the features of a sleeping man: 'The breathing of this man is free from all fear and quite easy; apparently he is in the midst of a dream. His eyes are completely closed. There is no strained effect and no movement inside. The body lies at ease, all joints being relaxed, and is extended beyond the measure of the bed; and further, if it had been a feigned sleep, he would not have tolerated a lamp in front of him.'

He is, however, disappointed at not finding anything valuable in the room. To ascertain whether there is any buried treasure in that room, he scatters some magic seeds. As those seeds do not swell anywhere in the room, he concludes that there is no hidden wealth there and is about to retire. At that very moment one of the sleeping men talks in sleep about a hole in the wall and the entrance of a thief into the room and requests his friend to take the golden casket from him. Servilaka thinks that the man is joking at him. Incensed at being the butt of his ridicule, he is about to kill him. Suddenly he notices a jewel-casket wrapped up in a threadbare bath-towel in that man’s hand and after some hesitation decides to take it from him. As the lamp is burning, he releases a fire-moth to put it out. The moth hovers over it in various circles and extinguishes it with the breeze of its wings. When Servilaka extends his right hand to take away the casket, the man complains of the coldness of his fingers (cold from their contact with water). Servilaka repenting his carelessness warms up his left hand by putting it in his armpit and then gently takes away the casket. At the time of escape, he hears some
foot-steps, and is about to strike but on finding that a woman
is coming that way goes away without hurting her. Kautilya also
refers to the breaking of walls and tunnelling as means used by
thieves for effecting entrance into a house.

House-breakers and thieves used to enter into a house
by other means too. Kautilya mentions the piercing of the
door with a hole at the joints (sendhi) or at the hinges (bija)
to remove the wooden latch. Probably Servilaka refers to the
opening of the door in this way with the help of the sacred
thread. 1123] Apahāravarsma’s Karkatake 124 (wrench?) was pro-
bably used for boring doors, etc. Some 125 hold that doors were
sometimes uprooted by thieves. This might have been possible in
case of a hut where doors were not very strongly fixed. Probably
thieves broke or pierced the eaves while trying to fix their
Karkataka (crab-like grappling iron) upon the edge of the roof
of a house with a view to climbing upstairs. 126 In the
Avimāraka 127 the hero climbs upstairs with the help of his
karketakarajju. Apahāravarsma in the Dasakumaracarita 128 takes
also with him the Karketakarajju. A thief, by means of his
grappling iron (lizard-shaped) 129 climbed up to the top of a
temple and knocked off the golden peacock placed there by the
king. He timed his strokes to the beat of the hours, so that the
sleeping guardsmen would not be disturbed. In a folk-tale, 130
as referred to earlier, a young thief drove nails into the wall
of a queen’s chamber to climb upon it. Some explain Kautilya’s
Ārohana-jñavataramaśa kudiyasya vedham as making holes in house-walls
by removing bricks for ascending and descending purposes. 131 In
the light of the above tale, this seems to be quite probable. Some explain (132) Kautilya's upskhananam va gudhadravyāniksepagrehanopayam as digging a hole by thieves near the wall for throwing into it stolen articles from upstairs. Others, however, interpret this as 'digging up (of the ground) as a means of burying or robbing objects secretly.' (133) The latter explanation seems to be more probable for Kautilya is describing here the circumstances that indicate the part played by internal hands in the crime. If some inmates of a house commit theft in their own house, it is quite likely that they will bury the stolen goods somewhere inside the house. According to some, Kautilya's urdhvakara (134) refers to thieves who enter into a house by breaking its upper part or roof. But, others interpret it as 'a pick-pocket'. Sometimes robbers entered into a city through an underground water course and also escaped through the same passage. (135)

Burglars sometimes buried their loot at a secluded place (136) at the time of escape or carried it home often with the help of poor men locally recruited. (137) When hotly pursued by the householders they would throw away (138) the booty or pass the stolen articles (139) upon an innocent person or an ascetic. Sometimes they themselves posed as pursuers (140) and "raised a hue and cry, 'stop, 0 thief!" A thief with a view to camouflaging his loot carried a dead child in his arms crying, 'Alas, I am a lonely man, and now my son is dead, 0 Fate, 0 Fate!' (141) They had to use many such tricks to hoodwink the people and the policemen. Thieves and robbers used many charms and spells during
their operations. These will be described in the next chapter.

Though we find many references to knot-cutting and the knot-cutters, unfortunately no details are available regarding their modus operandi. Manu, Vajñāvalīya, Viśnu and Kautilya prescribe for the knot-cutter or cut-purse 'the punishment of the cutting of the thumb and index finger for the first offence.' (143)

This cutting of the thumb and the index finger (samdamsacchedana) probably indicates that these two fingers were mainly used to cut or open knots in men's clothes. These criminals probably did their work in crowded places. In a Buddhist tale, (144) a thief accompanied a great throng to Jetavana to hear the Buddha and stole five farthings tied to the skirt of a certain man there.

Thieves often made people unconscious by causing them to eat or drink food or liquor mixed with narcotic drugs with a view to taking away things from their custody. As pointed out earlier, Kautilya refers to the administering of a stupefying drink by a prince in distress to persons whom he wished to rob. In a Jetaka tale, some tipplers of Savetthi planned to rob the treasurer, Anāthapindaka. "It's Anāthapindaka's custom to wear his rings and richest attire when going to wait upon the king. Let us doctor some liquor with a stupefying drug and fit up a drinking booth in which we will all be sitting when Anāthapindaka passed by. 'Come and join us, Lord High Treasurer,' we'll cry, and ply him with our liquor till he loses his senses. Then let us relieve him of his ring and clothes and get the price of a drink." (146)

In the Ghata-karpāra story in the Kathasaritarāṣaṅga (147) the thief Ghata gave some sweetmeats mixed with thorn-apple juice
to the king's guards who were keeping watch over the corpse of
his friend's body. Having thus stupefied them, he burnt the corpse.
We have mentioned before how a young thief stupefied a camel-
driver by persuading him to smoke gomja (hemp) mixed with intoxi-
cating drugs and stole his camel laden with a sack of gold mohurs.
A young thief poisoned two captains of the police force and cut
off the hand of the second captain. (148)

If Bloomfield's identification of dhakka, thakka,
sthaga, etc. with the notorious thugs who flourished during the
Muslim and British period in India is correct, the former might
have also used nooses made of pieces of cloth or similar things
like the thuggees to kill men and then rob them of their belong-
ings. Some (149) trace the origin of the thuggees' noose to the
famous nagapasa of the Hindus. Some (150) also claim that the
earliest portrayal of a thuggee-operation is found in an Ellora
fresco (seventh century A.D.) where a thug is seen springing
upon a Brahman, worshipping Siva and the god is about to pro-
tect his devotee from the murderous attack. Herodotus (151) refers
to some Persian criminals who used nooses made of leather to
kill people. The founder of this tribe of criminals was, accord-
ing to Herodotus, Sāgari who helped Xerxes with eight thousand
horsemen. The Indians might have learnt the modus operandi from
the Indian merchants or travellers visiting Persia or directly
from some Persian thuggees who might have come to India and
settled there in the wake of the Persian invasions in the sixth
century B.C. or in later times. Nothing definite can be said
Now some novel methods of stealing resorted to by resourceful thieves may be discussed. A skilled carpenter infatuated by love for a fickle dame wasted his money and was ultimately forced to take to thieving. He began to steal jewels from the king's treasury by means of a couple of swans made of wood with mechanism and strings attached to them. That pair of swans was sent out at night by pulling strings and these, entering by means of the mechanical contrivance into the king's treasury through a window, picked up jewels with their beaks and flew back to their owner. (152)

A thief, named Musale, paid a visit to his friend's house (who was also a thief) and noticed a golden bowl which he decided to steal. His friend, Siddhisuta, aware of his design hung the bowl full of water on a little hammock over the bed of his friend, Musala. When he fell asleep, Musala sucked out the water by means of a hollow reed and hid the bowl in a pond. (153)

In another tale, a thief used a clever trick to steal two jars of mohurs from another thief. A thief loaded two jars of mohurs upon a cow and proceeded towards his village. A second thief followed him and with a view to robbing him brought a pair of shoes embroidered with gold lace. He then ran ahead of the first thief and threw one shoe on the road. Then he ran ahead another two hundred yards, threw down the other shoe, and hid himself on a tree nearby. The first thief admired the shoe but did not pick it up as one shoe would be useless. When he
came to the second shoe, he made up his mind to collect the first, tied the cow to the tree and ran back for it. The second thief drove the cow with its load home without losing any time.

A Brāhmaṇa officer, in order to satisfy a courtesan, decided to steal the necklace of the king from his neck. When the king slept, a monkey with a sword in his hand stood near him as his guard and it was impossible for anybody to approach the king at that time without rousing him from sleep. The Brāhmaṇa took with him a snake and went near the monkey who dropped the sword in terror and withdrew his attention from the king in order to save himself from the snake. Taking advantage of his inattention, the Brāhmaṇa snatched the necklace and went away with the prize. According to a folk-tale, a veteran pick-pocket once declared to pull the trousers of the king out quietly. He picked up intimacy with some of the king's servants who massaged his body and collected necessary information about the habits, temper, etc. of the king and one day he drugged a massager, left him in a lonely place and entered into the king's chamber in the guise of a king's retainer. When the king fell asleep, he unpacked a small wooden tube full of ants and directing one of its ends towards the king's ankles, gently blew into it. The ants entered the trousers of the king and ran up and down the legs. Feeling uncomfortable, he ordered the massager to pull out the trousers which he did artfully. He soon lulled the king to sleep and came out of the palace with the trousers.

Various devices were used by a monarch to kidnap an inimical king. According to Kaṣṭiṣṭya, the king may carry away
the enemy king's chiefs and the enemy-king himself by making a tunnel with many openings up to the enemy's camp. The minister of the king of Videha engaged sixty thousand warriors, and robbers to dig a long tunnel up to the capital of an enemy king to kidnap his daughter and his other relatives because the king planned to capture his master by bringing him to his city with a promise to make him his son-in-law. The tunnel was well-made, big enough for elephants, horses, chariots and foot-soldiers, fitted with eighty great doors, sixty-four small doors with mechanical bolts, hundred and one bed-chambers, and many hundreds of lamp-niches. It was brightly illuminated. The enemy-king, persuaded by the Videhan minister entered into the tunnel with his army and when he came out, the minister suddenly shut the door and trapped his army. The king was now at his mercy. The king of Videha fled with his bride through this tunnel. According to Kautilya, under the pretext of giving land or crowning his son or giving protection, to create confidence, he should get him seized. Kautilya further says that 'keepers of elephant forests should tempt the (enemy) fond of elephants with an elephant possessed of auspicious marks. When he agrees, they should take him to a dense forest or a path allowing only one person to march at a time, and kill him, or carry him off imprisoned.'

King Udayana of Vatsa was very fond of elephants. King Canda Pradyota Mahesaena captured him by deluding him with the sight of an artificial elephant.
in its belly. On seeing it in the Vindhyā forest, Udayana, an expert elephant-catcher, approached it playing on his lute. The mechanical elephant lifted up its ears, flapped them and went into the dense forest. The king followed it hurriedly leaving his men far behind. Then suddenly the soldiers issued from it and captured the king.

Now the devices of some of the 'open' thieves like the king's servants, dishonest traders, goldsmiths and cheats may be described. According to Kautilya, a man shall be guilty of the defalcation of government money if he does not take into the treasury the fixed amount of revenue collected or does not spend what is ordered to be spent or misrepresents the revenue collected. According to him there are about forty ways of embezzlement:

1) what is realised before is entered later on; 2) what is received later is entered earlier; 3) what ought to be realised is not realised; 4) what is difficult to realise is shown as realised; 5) what is collected is entered as not collected; 6) what has not been collected is shown as collected; 7) what is collected in part is shown as collected in full; 8) what is collected in full is entered as collected in part; 9) what is collected is of one sort, while what is entered is of another kind; 10) what is realised from one source is shown as realised from another; 11) what is payable is not paid; 12) what is not payable is paid; 13) payable amounts not paid in time; 14) such amounts paid untimely; 15) small gifts shown as large; 16) large gifts shown as small; 17) what is gifted is of one sort while
what is entered is of another; 18) the real donee is one while the person entered (in the register) as donee is another; 19) what has been taken into (the treasury) is removed; 20) while what has not been credited to it is entered as credited; 21) raw materials that are not paid for are entered; 22) while those that are paid for are not shown; 23) an aggregate is shown fragmentarily; 24) scattered items are converted into an aggregate; 25) commodities of greater value are bartered for those of small value; 26) what is of smaller value is bartered for one of greater value; 27) price of enhancement of the commodities; 28) lowering of the price of commodities; 29) number of nights (i.e. work-days) increased; 30) number of nights decreased; 31) the year not in harmony with its months; 32) the month not in harmony with its days; 33) inconsistency in the transactions carried on with personal supervision (samēgane visēma); 34) misrepresentation of the source of income; 35) inconsistency in giving charities; 36) incongruity in representing the work turned out; 37) inconsistency in dealing with fixed items; 38) misrepresentation of test marks or the standard of fineness (of gold and silver); 39) misrepresentation of prices of commodities; 40) making use of false weights and measures; deception in counting articles; and making use of false cubic measures such as bhājana.

Dishonest traders used to cheat their customers by using false weights and measures, selling inferior or old articles as superior or new, dealing in adulterated things, replacing good articles by bad one, by sleight of hand, by raising the prices of things, etc. (163)
Several means were employed by goldsmiths to deceive people. These were: (1) false balance (tulāvisame) and other methods known as (2) removal (apesārena), (3) dropping (visrāvana), folding (peṭaka), and confounding (piṅka). We shall also point out in this connection the devices for detecting the deception. Balance of ladding arms, high helm or pivot, broken heed, hollow neck bed strings, bed cups or pans and those which were crooked or shaking or combined with a magnet were called false balances. By a mixture of two parts of silver and one part of copper or only by copper, an equal portion of pure alluvial gold could be replaced. By vellaka (a compound of tikana (iron) and silver in equal portion) an equal portion of gold could be removed. Pure alluvial gold could also be replaced by that gold half of which is mixed with copper. To steal gold, the goldsmiths used the following things.

(1) Crucible with a base metallic piece concealed in it.
(2) Metallic excrement.
(3) Pincers.
(4) Blow-pipe.
(5) Pair of tongs.
(6) Metallic pieces.
(7) Borax.

A goldsmith might cause the crucible containing the bullion to burst. Then he would pick up from the ground a few sand-like particles of gold along with some particles of base metal previously scattered there by him. Then the whole would be wrought into a mass for making coin or ornament. The goldsmith at the
time of examining the folded or inlaid leaves of an ornament might substitute silver for gold. This was known as dropping (visravane). 'Folding (petaka) either firm (gadhā) or loose (abhyuddhārya) is practised in soldering, in preparing amalgams, and in enclosing (a piece of base metal with two pieces of superior metal). ' Deception by folding was made in the following way: a lead piece was firmly covered over with a gold leaf by means of wax. It was known as firm folding. When the same was loosely folded, it came to be known as loose folding. In amalgams a piece of base metal was covered by a single or double layer of superior metal. Sometimes the goldsmith put copper or silver between two leaves of superior metal. A gold leaf could be made to cover a piece of copper. Its surface and edges were to be smoothened in that case. In the same way, a piece of any base metal could be covered over with double leaf of copper and silver. These two forms of folding could be detected by heating, testing on touchstone, by observing absence of sound while cutting or striking it or by scratching with a sharp edged object. Loose folding may be discovered by using the acid juice of bedarśala (Placourtia cataphracta or jujube fruit) or salt water. 'In a solid or a hollow article, gold-mixed earth or the pulp of maluka and vermillion, when heated, remains (embedded). Or, in an article with a firm base, lac mixed with sand or the paste of red lead when heated, remains (embedded). Of these two, heating or breaking is the (test of) purity.

Or, in an article containing an encircling metal, salt heated by a fire-brand along with soft pebbles, remains (embedded).
Boiling is (the test of) its purity. By means of wax, mica could be fixed inside a piece and then it would be covered over with a double leaf (of gold and silver). This could be discovered by suspending the piece in water. Then one of its sides would dip more than the other. There is another method to find out the deception. If such a piece is pierced by a pin, it will go very easily in the layers of mica in the interior. In compact and hollow pieces, real stones, gold and silver might be replaced by spurious stones, and counterfeit gold and silver. These could be detected by hammering the pieces when red hot. A goldsmith could perpetrate deception while examining new pieces or repairing old ones by hammering, cutting, scratching and rubbing. In the first case (hammering) the goldsmith under the excuse of detecting the deception called folding (petaka) in hollow pieces or in threads or in cups of gold or silver, would hammer the articles in question. In the second case, a lead piece covered over with gold or silver leaf would be inserted within a thing made of gold after removing an equal portion of pure gold from its inside. When compact pieces were scratched by tikṣaṇa (a sharp weapon) it was called scratching (ullekhaṇa). When gold or silver articles were rubbed by a piece of cloth be smeared with the powder of sulphuret of arsenic, red arsenic (or vermilion or the powder of Kuruvinda (or black salt ?) it was called rubbing. All these acts caused diminution of metal in the gold and silver articles. In these cases, loss could be estimated by comparing them with intact pieces of similar kind. In amalgamated pieces (avaleppa) which
were cut off, loss could be inferred by cutting of an equal portion of a similar object. 'Those pieces, the appearance of which has changed, shall be often heated and drenched in water'. '(The state goldsmith) shall infer deception (kṣaṃvidyāt) when the artisan preparing articles pays undue attention to throwing away, counterweight, fire, anvil (gendikā), working instruments (bhāndikā), the seat (adhikareṇi), the assaying balance, the folds of dress (cella-collakam), his head, his thigh, at his own body, the waterpot, and the firepot.'(171) Regarding silver, bad smell like that of rotten meat, hardness due to any alloy (mala), projection and bad colour would indicate adulteration. In the folktales, goldsmiths are found stealing gold in several other clever ways. (172) A goldsmith ordered to make an elephant out of a hundred loads of gold made a hollow elephant with only one-fourth of that gold and filled the cavity with lead.

In another tale, a goldsmith ordered by the king to make a necklace of jewels set in gold, worked on the necklace by day before the king and by night began to make a similar necklace of glass and brass. While he worked on the palace-roof, he used to throw pieces of meat which were snatched away by a vulture everyday. When the two necklaces were prepared, he put the fake one into his pot of water and smeared took it into the palace. Then he painted the real one with red chalk and threw it into the same pot. He then took out the fake one and placed it on the roof. When the vulture flew off with it, he began to bewail his fate. The king taking it to be an accident consoled him and the latter went away with the genuine necklace.
A goldsmith persuaded a woman to exchange her necklace in the midst of which was embedded a valuable jewel for a silver one. In other stories goldsmiths even deceived their mothers. A woman wanted to have some ornaments made out of a gold-frog which was her heirloom. As she distrusted the goldsmiths, her son was engaged to learn goldsmithery. When he became a goldsmith, the son put a live frog unobserved by his mother among the ashes of his fireplace and in his mother's presence put the gold frog among those ashes and began to blow the fire to melt it down. Feeling uncomfortable, the live frog came out and hopped away. The goldsmith cried out, 'your frog has gone away'. The mother began to curse her fate. Another goldsmith made a bangle of pure silver for his mother but could not sleep comfortably until he recast it with a large admixture of alloy of base metal. A goldsmith stole gold before many on the deck of a ship. He stirred the molten gold with habarale leaves (Colocasia macrorrhiza) to the stalks of which small quantities of gold adhered, and threw them down into the water. The waves washed them to the shore and he collected them in the evening. A king engaged a goldsmith to make a crown of pure gold under the close supervision of his officers. The goldsmith made a similar crown at his home with a considerable alloy of base metal. When both the crowns were prepared, he told the king to arrange some ceremonies at the royal tank during the presentation of the crown. In the previous night he put the fake crown in the tank. During the ceremony, he dipped into the tank thrice with the genuine crown in his hands and rose to the surface twice with it. But at the last time he rose with the fake crown and gave it to the king.
As a cheat was regarded as an 'open' thief, we may here narrate a few tales of cheating illustrating the modus operandi of cheats. At Ratnapura, there lived two rogues named Siva and Madhava surrounded by their followers. They used to rob the rich by making use of trickery and when all the moneyed men of that town were plundered, they decided to go to the city of Ujjayini to cheat Sankarasvami, the greedy chaplain of the king, and marry his beautiful daughter. At Ujjayini, Siva posed as a ascetic and won great fame by performing amazing austerities. Madhava remained outside the town in the guise of a Rajput. At night they met secretly. Madhava gave rich presents to the chaplain and requested him to take him into the services of the king. He also gave out that being tortured by his relatives he had come here with his huge inherited wealth. The covetous chaplain secured a service for him and requested him to live in his house. Madhava deposited a chest full of false gems in the chaplain's strongroom. Occasionally he would open the chest and by half-showing some of the jewels to the chaplain captivated his mind. Then one day he feigned illness and for recovery decided to bestow his wealth upon some distinguished Brahmaṇa. As none was considered by him to be eligible, one of his attendants told the chaplain that the ascetic Siva might be the right person. With great difficulty the chaplain persuaded Siva to accept the gift and then marry his daughter. Siva was chosen by Madhava and the marriage ceremony was also celebrated. Siva then requested the chaplain to keep the treasure for him.
In the meantime, Madhava declared that as a result of the gift, he had come round. After some time, Siva told his father-in-law to take his jewels and to give him a fair price for them. The chaplain gave his whole living to Siva as purchase money. Siva signed a receipt for the sum and the chaplain also signed a receipt for the jewels. Soon the chaplain found out that the jewels were sham and demanded the money given by him to Siva. As the latter refused to pay it back, he went to the court. Siva said that he had never seen the jewels and it was the chaplain who forced him to accept the chest. Madhava gave out that it was his inherited wealth and though now proved to be sham, he had recovered from illness by making a gift of them to the pious ascetic, Siva and were therefore very precious to him. The judges laughed and acquitted the cheats. (173) In another tale, three rogues got a plump he-goat by cheating a Brahmana. While the latter was going towards his village with that goat on his shoulder, one of the rogues abused him for carrying a dog. The Brahmana called him a blind man and proceeded towards his destination. After some time, the second rogue met him on the way and reproached him for carrying a dead calf but the Brahmana moved on without paying heed to his words. When the Brahmana walked a little farther, the third rogue met him and cried shame upon him for carrying an ass. This time the Brahmana thought that he was certainly in the wrong, threw the goat on the ground and went away hurriedly. The rogues merrily feasted on it.

Though we have innumerable references to robbers and their raids and depredations, our knowledge regarding their modus
operand is very inadequate. It is, however, clear that robbers always moved and attacked in bands and generally infested forests, highways and deserts. They, as pointed out already, attacked villages, towns, travellers and caravans. Before launching an attack upon towns or villages, robbers generally tried to collect necessary information through their spies. Some robbers being informed of the departure of a rich man from his house for the purpose of visiting a distant village, armed themselves to the teeth and surrounded his house at night. But when an inmate raised a hue and cry, they fled saying, 'The house is not so empty as we were told; the master must be at home.' Some robbers attacked a large town which had been selected by their spies before hand. Five hundred robbers, bent upon plundering a rich man, learnt from their spies that he had set out with his caravan on a journey. They followed him at once and going ahead of him, lay concealed in a road-side forest waiting for the merchant. As the merchant halted in a village, the robbers sent a man to find out his plans. He went to a friend living in that village and learnt from him that the merchant would leave the village on the third day. Now this villager informed the merchant of the impending attack, obviously to get a handsome reward. The merchant then decided to return home. The villager promptly informed the robbers of the change in the merchant's plan and the latter decided to attack him on his way home. The villager lost no time in communicating the robbers' decision to the merchant who then decided to remain where he was. Sometimes robbers preferred to attack a caravan when it was not well-guarded.
or when its members were asleep. A caravan once encamped in a forest at night and all went to sleep except a lay brother who kept on pacing to and fro. The robbers who surrounded the camp took him for a sentry and said, 'If he sees us, he'll give the alarm; wait till he drops off to sleep and then we'll plunder them'. Sometimes robbers raided villages in collusion with village-officers. A robber-chief disguised as an ascetic lured travellers to his village to rob them with the help of his followers. Once he met Agadadatta and offered him to travel with him to Saṅkhapura and put some gold in his keeping. When they came to a forest, the ascetic said that his friends who were rich cowherds living in a nearby village would certainly entertain them if he requested them to do so. He then went to that village and brought pails of rice boiled in milk, ghee and sour milk. Agadadatta became suspicious of the ascetic's design and declined to eat on the plea of indisposition. Though he warned his companions by a sign, they ate the viands and fell unconscious. The robber attacked Agadadatta but was himself killed by him.

Robbers generally attacked with a blood-curdling yell. Once a person began to make a noise, increasing the volume of the noise until it sounded as if a band of thieves were about to make an attack. It is said that a strong band of robbers generally attacked a caravan in the front while a weak one attacked it in the rear. Forest-robbers sometimes used trained birds to alert them about the passing of rich travellers through their forests. Such a bird chuckled from his cage: 'Come,
come, my masters! Here comes somebody riding a horse. Bind him, bind him! Kill him, kill him! In a Bhil village in a jungle, an old bird in a cage began to sing when it saw some travellers passing by that village. The robber-chief could understand the meaning of the sound made by birds. So he realised the bird's intention and cried to his men, 'Listen to what this bird tells us. He says that there are precious gems in the possession of yonder travellers on the trail and that we ought to stop them. Catch them, and bring them here.' The robber-chief failing to find jewels in the travellers' clothes and bodies said, "I have tested this bird time and again, and he never tells a lie. Now he says there are gems in your possession... If this bird says the thing over and over, the gems are certainly there, in your stomachs.'

Robbers generally used bows and arrows, clubs, stones, swords, shields, spears, battle-axes and other weapons. Here are two samples of their raid. A robber-chief named Cifaya once decided to commit robbery in the house of Dharma in Rajagirha. Having equipped themselves well with swords, bows, arrows, and various other weapons, he and his followers marched towards the city amidst the beating of drums, opened the city-gate by reciting the lock-breaking charm and sprinkling some water on it from his bag. Then they rushed into the city challenging the citizens to stop them if they could and raided Dharma’s house. They took a huge amount of wealth and carried Dharma’s daughter to their forest. Kalidasa describes an attack upon a caravan by some forest-robbers. 'There appeared a band of waylayers... bow in
hand and shouting, with their chests tied with quiver-traps, wearing plumes of peacock's feathers that hung down to their ears and with their onset very hard to bear.' The guards of the caravan were repulsed after a brief fight, some people were killed and a beautiful princess was carried away by them.
REFERENCE

1. Menu, IX, 276; Brhaspati quoted by the Vyavaharaprakasa, Chowkhamba Sanskrit Series, p. 388; Vyasa quoted by the Smitinandrika, ed. J.R. Gharpure, II, p. 318; Dasakumaracarita, pub. V. Ramaswamy Sastrulu and Sons, Chap. II, p. 96 (sandhina chittva); Mrochakatika, Act III, 17, etc.


4. Dasakumaracarita, op. cit., p. 120; Kadambari, ed. Haridas Siddhantavagis, p. 263.


9. *Mrochakatika*, Act III; Ryder, p. 52: 'It looks as if a second door had been thrown open.'


11a. Vistirma may also be translated as 'oblong'. See Ryder, *op. cit.*, p. 47.

12. It is translated by Ryder (*op. cit.*, p. 47) and R.C. Basak (*IHQ*, Vol. V, pp. 312ff.) as 'cross' and 'the magical diagram' respectively. According to W. Crooke (Popular Religion and Folklore of Northern India, Vol. I, p. 11), svastika probably represents the sun in his sojourn through the heaven. In ancient times the sun was the patron-deity of thieves. Crooke points out that the Aheriyas, a thieving tribe of the Central Doab, worship the sun.

13. Carudatta in the *Mrochakatika* describes this breach thus:

\[ \text{Aho darseniyova sambhih/} \\
\text{Uperitalenipitetestako yam sirasi} \\
\text{tanurvripela ca madhyadesa/} \\
\text{Asadryanasanprayogabheorhrdayasima} \\
\text{sphutita mahagrhesa // (III. 22) } \]

14. Carudatta, III. 9:

\[ \text{Sikhakrentam purpencendra jhasasya} \\
cendradeham ve vyaghrevaktram trikonam / \\
Sandhichedah pithike ve sajayammatpeksya \\
Vismittaaste katham syuh/} \\

For quadrangular holes made by modern thieves, see Ambica Charan Bose's *A Hand Book of Criminology*, p. 247.
20. Hindu Tales, p. 231.
26. Mrcehakatika, III. 14:

Anyēsu bhittisu mayēnīsi petītasu
Kṣarṣakṣetesu Vīśāma ca Kalpēnśu
Dṛstvē prabhātasmeyē pratīvēśīvargo
Dosamāsca me vedeti karmenī kausalamca //

Ryder (op. cit., p. 48) translates this passage thus:

'At other walls that I have pierced by night
And at my less successful ventures too,
The crowd of neighbours gazed by morning light,
Assigning praise or blame, as was my due.'
27. Dāsakumārācarita, ed. N. Bhaktavatsala, p. 25.
29. Ibid., Notes, p. 21.
30. Dāsakumārācarita, ed. N. Bhaktavatsala, pp. 118-120.
32. Ibid., pp. 168-69.
34. Ibid., Vol. XXX, pp. 256ff.; see Bloomfield in AJP, op. cit., p. 116.
35. Dāsakumārācarita, op. cit., pp. 94ff.
36. Ibid., p. 100.
37. Ibid., p. 120.
41. Lal Behari Day, Folk Tales of Bengal, pp. 171ff.
42. S. L. Sadhu, Folk Tales from Kashmir, p. 91.
43. Ibid., See the Story, 'Mahadeva', ff. 159 ff.
44. Mṛchakatika, ed. N. R. Acarya, p. 236:
   Eṣaḥ sendhirdvabhāyam eva datto bhavet /  
   Athave āgantukena sīkitukam eva /  
   Anyathā īha ujjayinyam kah esākam  
   grhavibhavam na jāneti ?  

   Mṛchakatika,  
   Ibid., III. 23 : Vaiṣeṣyena krto bhavemmane grhe  
   vyāpārambhāyastā.  

45. Ryder, Mṛchakatika, p. 49.

47. Hindu Tales, p. 231.


57. Bloomfield in *JAOS*, *op. cit.*, p. 205.

58. *Dasākumārācarita*, *op. cit.*, p. 95: *Nilānivasanērđhorukaperihiteh*

According to Ambice Charan Bose, *op. cit.*, pp. 232ff., the Minas of Rajasthan and East Punjab (a criminal tribe) 'usually cover their bodies with a piece of ash-coloured cloth' at the time of entering into others' houses for stealing.
According to Ambica Chater Bose, op.cit., p. 232, 'A Hāgahīya when committing a burglary usually smears his body with oil or grease to enable him to slip out of the grip of any who seizes him.' Modern thieves wear at the time of thieving only a loin cloth and also use a mixture of oil and ripe bananas to make their bodies greasy. See Manoj Bose's Bengali novel, Misikutumba, Vol. 2, p. 132; Panchanan Ghoshal, Aparadha Viṣhāna (in Bengali), Vol. 2, p. 203.


63. Ryder, Mṛcchakatika, p. 46.

64. C.R. Devadhar, Bhāsāntakacakram, pp. 136, 141-42. In J.J. Meyer's Hindu Tales, pp. 231ff., a thief before commencing his work girded up his loins.

65. Devadhar, op.cit., p. 140.

66. Desākumāracarita, op.cit., p. 140.


68. Mṛcchakatika, Act III. 9ff. See Avāsakara, III. 2.

69. C.R. Devadhar, op.cit., p. 138; Desākumāracarita, pub. Ramaswamy, p. 95. Probably Sārvīka in the Mṛcchakatika was also armed with a sword because he was about to kill the maidservant at the time of his escape. See J. J. Meyer, Hindu Tales, p. 252.
70. For Phanimukha, see the Dasakumaracarite, loc.cit.; for Uragasya, Ibid., pp. 120, 138. The scoop used by modern burglars may be of various sizes and shapes. It is generally half a cubit long and made of iron. See Panchanan Ghoshal, op.cit., Vol. 2, p. 204; 'Naharana' is another name of the scoop used by thieves to dig a hole in the wall. See Journal of the Oriental Institute, Vol. X, No.1, p.13; D.C. Sircar, Indian Epigraphical Glossary, p. 210.


72. Mrchakatika, Act III; Cārudatta, Act III.

73. Dasakumaracarite, op.cit., p. 95.


75. C.R. Devedher, Bhāsnētskekekram, p. 141:

Etad rējukum / āho sthiravamucchritatvam prakārasya /

ṣadyā śthīrāh kapis'irṣekeh / iha sthitā rajjam prekṣipēmī /

... (rajjam kṣiptvā) hente baddhah karkatskarrajva kapis'irṣekeh /

76. The hero in the Avimārāka (C.R. Devedher, loc.cit.) says:

Bhavatu rajjumavalembyōrohēmi / . . .

Bhavatu enayaive rajjvēsterisvāmi /

77. See the editions of the Dasakumaracarite (Chap. II), by M.R. Kale and N. Bhaktavatsalam for the meaning of the Karkatkaraju.
78. Dasakumaracarita, ed. Gurunath Vidyanidhi, Calcutta, p. 235:
Karkatakrtlyantravtsesah yens dhsrtumudyatasyajanasya angam
ksata viksatafrkyate. Modern thieves use an iron-chain wrapped
in leather or rubber with a hook fixed in one end of it
for climbing purposes; Panchanan Ghoshal, op.cit., Vol. 2,
p.206. In the Dasakumaracarita, pub. V. Rameswamy, p.140,
Upaharavarma crossed a moat (parikha) by laying a bamboo-
pole crosswise and rampart by placing it erect (Venuyastimadaye
tevā sēyitē ca perikhā, sthēpitē ca prēkērabhittimela-
gheyan /

80. C.R. Devadhar, loc.cit.

Nīdṛtī yagarti veti bodhanārtham keśmedhurehdevi-
vadysvisēshah iti Gurucaranah /

Kakali tu kele suksme dhvanau tu madhurasphute'itvemereh /
See Dasakumaracarita, pub. Mirnaya Sagar Press, p.98
(Commentary).
82. Dasakumaracarita, pub. V. Rameswamy Sestrulu and Sons., p. 96
(Commentary).
83. Carudatta, III. 10:

Adyaśya bhittisu meya nisi pātītastu
Chedēt saṃsāsu sakṛdarpitakēkālisu /
Kālyam Vīśeṣavimukkah pratisvesvargu
Dosēmsca me vadatu karmasu kusālaṁ ca //
(When to-night I shall have breached the walls of this (house),
leaving them even after cutting, and applying the cutting ins-
strument but once, the neighbours with gloomy faces will at dawn,
Contd: ...
3. (contd: from page 111)

tomorrow, condemn my crime but praise my skill). Gerudatta, ed. and trans. C.R. Devadhar, p. 30. Modern thieves generally throw stones at house-doors to ascertain whether the inmates are asleep or not. (Panchanan Ghoshal, op.cit., p. 215.)

34. Desakumaracarita, op.cit., p. 95; Mrchakatika, ed. Kale, p. 116. A mediaeval Telegu inscription refers to 'poy-tala' or 'falsehead' which is stated to have been a thief's appliance. JAHRS, Vol. XXVII, p. 27. Modern thieves of Bengal shove a sooty earthen cooking-pot fixed on the head of a pole through the hole.


Sajjalskah - Atha kenedaniṃ sendhichedamerghah suca-vitavray svat / Nanvidam diva brehmesutram ret ray h

Karmesutram bhavisysty //.

A robber in J.J. Meyer's Hindu Tales, p. 253, 'scratched the outlines of a breach on a rich merchant's towering palace, on a part of the wall that was easily broken through.'
80. Bloomfield in AJF, p. 118.

"Yasyēḥ praṇavānath sarvatra sarpah eva
locanagocare bhavanti /

Yet prabhāya mohamanayanti janēḥ īti bhūsena.


91. Dasakumāracerita, pub. V. Rameswamy Śastrulu and Sons., pp. 95, 142. Modern thieves use small torches or lanterns with 'chimneys dyed black. Upeśārevam while entering into the royal palace at night used 'a covered lamp slightly open (īsadviṃvataśāmudgakah). See Kale, Dasakumāracerita, Motilal Banarasidas 4th ed., 1966, p. 78.

92. Dasakumāracerita, op. cit., p. 95.


97. Mrochakatika, III. 15. According to M.R. Kale, Yogacūrṇe was used to find out treasure: nidhipradosakamāsaṇadhām. (See Dasakumāracerita, ed. Kale).
Modern burglars, on entering into a darkroom at night, scatter some dry grains all around. If they hit some brass-vessels, the sound produced thereby enables them to locate the utensils noiselessly.

Now-a-days a house-broker keeps a leathern water-bag fastened to his waist and sprinkles water from it upon doors or iron rods before drilling or cutting them. (Panchanan Ghoshal, op.cit., p.209).

Modern burglars, on entering into a darkroom at night, scatter some dry grains all around. If they hit some brass-vessels, the sound produced thereby enables them to locate the utensils noiselessly.

100. Mrochakatike, ed. Haridas Siddhantavagis, p.219: Cikitsam-krtva /The Desakumaracerite, pub. V.Ramaswamy Sesturulu and Sons, pp. 95-96 enumerates the appliances of Apahararvermae thus:

buddhetiksnpeuakseyakah, phanimukhekakaisendamskepuruse-
sirskayogacurneyogavertikamnesutrekarkatagarajjudipa-
bhajenabharamaraksandakeprabhrtyanekaoplesyaktek, etc.

See also p. 112.

101. Desakumaracerite, op.cit., p. 96; Mrochakatike, Act III.


103. Desakumaracerite, op.cit., p.100; J.C.Jain, op.cit., p. 67; Buddhist Tales, op.cit., Vol. XXIX, pp. 121ff.


105. The Minor Anthologies of the Pali Canon, Part IV, pp. 141ff.


107. Desakumaracerite, op.cit., p. 112.


110. Bloomfield in AJP, op.cit., p. 207.


112. Mṛcchakātikā, III. 9:

Kṛtvā sarireṇānāsukhapravesām
Śīkṣābelena ca belena ca karmamārgam/
Gacchāmi bhūmiparāpavatsānākoṭe
Nirmucyamāna iva jīrnetanur bhujangah /.

113. Daśakumaracarita, op.cit., p. 120.

114. Mṛcchakātikā, III. 12. For the original verse, see Chap.II, Reference No.29; D.C. Sircar, op.cit., pp. 6ff (Section 3).

According to Kale (Mṛcchakātikā, pp.64ff), 'The Sāstra advises thieves to avoid the sight of women; for, women being light in their sleep might at once raise an alarm on beholding a thief, and no violent hands can be laid on them.'

115. Carudatta, ed. Devadhar, p. 29. See Act III, 8: Bhittinām kva nu dāsītāntereṣukhah sendhīḥ kārālo bhavet /


117. Ryder, p. 48.


119. J.J. Meyer, Hindu Tales, p. 253. Before entering into a house, the thief Māhābāla in the Pārvanātha-carita peeped into it through a lattice window. See Bloomfield in AJP.

Contd: . . .
116. (contd: from page 115)

Vol. XLIV, p. 219. Thieves generally entered the holes legs first for safety. In case of their legs being caught by the inmates of a house, they might be pulled out by their companions standing outside. (J.C. Jain, op.cit., p.67). Even if the legs were hurt or cut off by the householders, the thieves might escape alive unidentified. In a hopeless case, the friends of a burglar would cut off his head to avert the danger of identification. In a Tibetan tale, a cunning apprentice advises his master who is about to enter into a breach head first to go in legs first for if the head should be cut off, if owner would be recognised, and his whole family plunged in ruin.' (Bloomfield, op.cit., pp.118, 207). According to a North Indian folk tale, when a thief was entering into a house through a hole legs foremost, the housewife cut them off with a sword. The thief crawled to his house and gave out that he had cut off his legs as they were beaten by a snake (W.Crooke, Folk-Tales from Northern India, p. 2).

120. Kricahkatika, III. 18; D.C. Sircar, op.cit., pp. 6ff.
121. Kautilya, IV. 6; trans. Shamasnstry, p. 244.

KarnaBhigahastu - musitavesmanh pravesaniskasanamedvarene dvarasya sandhinibijena va vedhamuttasagarasya jolbateyane-nilvavedhamarohanavatara ne ca kudyasya vedhamapakhananam va, etc.

Contd: . . .
Modern thieves sometimes dig holes called \textit{baglisind} near the door so that a hand may be passed through it to lift the bolt.


123. \textit{Mrocheketi}, Act III.


125. R.P. Kangle, \textit{loc.cit.}


127. \textit{Avimāraka}, Act III.

128. \textit{Dasakumāra\textasciitilde{reta}}, pub. Ramaswamy, p. 95.


132. \textit{loc.cit.}


Modern thieves also enter into a house by cutting a portion of the thatched roof or making a hole in the roof. Generally the boring of the hole requires several nights' labour.


136. \textit{Dasakumāra\textasciitilde{reta}}, \textit{op.cit.}, p. 100; Ka\textasciitilde{tnas}, \textit{op.cit.}, Vol. V, p. 69; Vol. VI, p. 88.

A class of Indian thieves (19th century) used to disguise themselves as Brahmanas and Bairagis and associate with pilgrims returning from the Ganges. They robbed them of their belongings by stupefying them with the juice of the thorn-apple which was generally mixed with tobacco or food. (W. Crooke, Tribes and Castes of the North-Western Provinces and Oudh, Vol. I (1896), p. 101; Sripantha, Thagi (in Bengali), pub. Ananda Publishers, Calcutta-9, 3rd ed., p. 40.)


157. Kautilya, XII. 5. Kautilya describes many devices by which
an enemy king can be taken to a lonely place and then
murdered.

158. The Jātaka, op.cit., Vol. VI, No. 546.


160. Ibid., p. 557.


Siddhamayam na praveśeyati, nibaddhaṁ vyaṁ na pravacchatī
prāptāṁ nīvāṁ vipratījanīte ityapehāreḥ / ...

Teṣāṁ harapāyeyascatvariṁsaśaḥ - Pūrvaṁ siddhaṁ pēśadha-va-
tēritēḥ, pēśadhāṃ pūrvaṁ vāśaṛitiḥ, sēdhām na siddham;
asmā siddham; siddhamasiddham kṛteḥ; asiddham siddham
kṛteḥ; alpesiddham behukṛteḥ; behusiddhaṁ alpam kṛteḥ;
anyat siddhāṁ anyakṛteḥ; anyataśashiddhānyetōḥ kṛteḥ;
deyam na dattam; deyam dattam; deyam na dattam;
akele datteḥ; alpam datteḥ behukṛteḥ; behudattemalpam kṛteḥ;
enyaddattemalpam kṛteḥ; anyato dattamanyetāḥ kṛteḥ;
pravisteṣvāpratiṣṭeṣvā kṛteḥ; apravisteṣvā apratīṣteṣvā kṛteḥ;
na dattamāyaḥ na pravisteḥ; sākṣeṣo vikṣeṣo kṛteḥ;
vikṣeṣo sākṣeṣo vah; mahārājasaṁprabhēḥ pārvatīteḥ;

Contd. ...
162. (Contd; from page 119)
alpargham mahirghena va; samaropito'rgah, prayyaveropito va;
ratrayah samaropita, prayyaveropita va; samvatsaro mesavis-
meh krtah; meso divisavisamov; samagmevisamah; mukhevisamah,
dharmkevisamah; nirvartanavisamah; pindevisamah; Varnevisamah,
erghavisamah, menavisamah, unpenevisamah, bhejena visama:
ity harenopereh/
See Shams sastry's trans., p. 66ff.

163. Keutilya, II. 19; IV. 2; Brhaspeti, XII. 13, 18, Narada,
VIII. 7.


165. Keutilya, II. 14. Sammamityukirnike bhinnmestakopekenthi
Kusikya sakatukaksya parivellyyaskenta ce dastatalah.

166. This deceitful act is termed triputakopesaritam.

167. This act is termed Sulbapesaritam.

168. Mukemusa putikittah karatkekamukham naty sondamos jovan
swarcika lavanam / Tadeva suvarnmityypsarapemergah /
According to R.P. Kangle, mukemusa 'has a false bottom into
which a part of the melting gold drips down.' He translates
Karatkekamukham (Karatamukham) as 'a crane's beak'. It
'seems to be a kind of pliers with hollow ends for
concealing gold.' According to him jovan is a 'vessel
for holding water.' See Arthasastra, trans. Kangle, op.cit.
pp. 135ff., note 23.

170. Parikuttanamavacchedanamullekhana parimardanam va/
Petakipadasena prsatam gunam pitakam va yet perisastayenti
tatparikuttenam / yed dvigunam vestukanam va rupesirasupem
praksipyas abhyantaramevachhindenti tadasvachchedanem / yed
gheenesā tīkṣṇenollikhati tadullekhanaṁ /

Kangle's translation of this passage runs thus (op.cit., p.138) : "Knocking off, cutting out, scratching out or
rubbing off. When under the pretext of (discovering) an
'enclosing', they cut out a bead or a string or a casing,
that is knocking off. Or, when in an article with a double
base, they insert an object of lead and cut the interior
out, that is cutting out. When from solid objects they
scratch out with a sharp tool, that is scratching out."

171. Avaksepah pretimēsagnērgandika bhandikādhikarani
pinohas' sutre mcella bollanam (Cellacollanem) sira
utsaṅgo maṃsika svakēyasē durtirudakāsātvamagnisti
krama vidyēt / ca Kautīlyya, tran. Shamasraṭha / p. 98

Kangle translates this thus (op.cit, p.139) : 'Sudden
movement of the hand, the weights, the fire, the wooden
envil, the tool-box, the receptacle, the peacock's feather,
the thread, garment, talk, the head, the lap, the fly,
attention to one's person, the bellows-skin, the water-
platter, and the fire-pen -- these he should know as the
means of pilfering.' Avāksepah may mean 'slight of hand'.
It may also mean 'Throwing out (in the rubbish)', to be
recovered later. Pretimēsagnē means 'substitution while
weighing or adjusting weights'. Bhandika may mean 'vessel

Contd: . . .
for collecting molten gold'. sutrad means 'the thread for measuring' or the thread in the balance, 'with wax applied over it.' See Kangle, op.cit., p. 139, note 53. Gardike, bhandike, drita, udakeshvara, anistha, adhikaraṇī, pincha, sutra, and cella were used to conceal pieces or grains of gold or silver. Artisans tried to rob gold by diverting the attention of others by talking. While scratching the head or the thighs they could easily conceal pieces of the precious metal in the head or clothes (or in private parts of the body). While attempting to flap the flies the artisan might stick some pieces on his body or on the ground. See Kautilya, trans. R.G.Basak, Vol. II, p. 139.

173. Kathas., op.cit., Vol. II, Book V, Ch. XXXIV.
178. The Jātaka, op.cit., No. 70.
179. Ibid., No. 78.
183. Ryder, Pancatantra, p. 169; The Jātaka, op.cit., Vol. IV, No. 503.


Tūnīrapeteperinaddhabhujentererelesēkernelambisīkhipicche- kelāpadhari / Kodandepani ninedatpratirodhakēnēmpēpeeduspresshe-māvirbhudanikem.

/ : 000 : /