CHAPTER-III

A brief idea of bird stories and beast stories

Story telling is an ancient art in India going back to the earliest literature. The Pañcatantra and the Jātaka Tales are the oldest surviving works of fiction that form artistic and cohesive wholes. Besides, Pañcatantra and Jātaka tales there are many stories in common about the animals are found in the Hitopadeśa and Aesop's fables where the stories described innumerable birds and beasts, wild and domestic in nature of various kinds, their behaviour in the wild life etc.

Here, it is trying to describe briefly the bird and beasts stories which were found in the animal fable literature and jungle stories of ancient Indian literature as well as other countries where animals figure and in which the animals, although speaking and behaving as rational being, retain their own characteristic. The wit, moral, conduct and the philosophy of these animals will inspire any thinking mind into exploring further into Sanskrit literature.

India is called paradise of birds. It is the abode of many rare birds like the peacock and cakrāvāka. In the Pañcatantra also, it is found that there were numerous kinds of birds in contemporary India. Many birds such as swan, cuckoos, parrots, crow, cranes, pigeons, owls, wood-peckers, caṭṭakas, vultures, sparrows and tiṭṭibha, storks etc. are mentioned by the author of the Pañcatantra in many stories particularly in the Kākolūkīyam chapter (Third Book). Jayāditya in his Kāśikāvṛtti also gives an exhaustive idea of the bird population. The author of the Kāśikā mentioned many birds like Pañcatantra, the Hitopadeśa equally mentioned similar kinds of birds like swan, peacock, heron, vulture, cakrāvāka, crane, crow etc. which takes place in various stories, as we found in the Pañcatantra and Hitopadeśa.
Many common birds are found in the stories of Jātaka tales as well as Aesop's fables also.

The most striking characteristic of these didactic fables is their persistent political nature. The nature of power, the qualities of leadership, mother wit and cunning as the weapons of the weak, subversion, betrayed, and con-games are regular themes. Here too, the powerful tigers, crocodiles, and black snakes do not win. An insignificant sparrow manages a whole chain of helpers to bring an elephant to its knees, a small crow gets the king's servants to crash a big bad serpent, and a little rabbit has amply proves that one who has intellect, has power, because there is no danger to the clever ones. Thus, each story has a moral and philosophical theme, which has stood the test of time and is relevant to modern times. Most of these moral stories have written from the extracts of the Pañcatantra and other great works. All the stories reveal the basic shortcomings and strengths points of the human beings, which are full of wit, humour and wisdom.

**Bird stories in the Pañcatantra**

In the third book of Pañcatantra and the Tantrākhāyikā, and also in the Kathāsārīt sāgara the war between crows and owls and the reason why crows and owls are daggers drawn has described elaborately.

In the Kākolūkiyām chapter the bird community decided to make the day-blind owl as the king of birds. But it is the crow who needlessly interfered and deprived the owl of the honour to be crowned as a king. As a result the crow had to face the consequences of his uncalled for meddling. He forgot the golden rule that one should not publicly humiliate anyone. Since then there begins enduring enmity between the crow and the owl which is cruel and violent species, the enemy of the crows.
The Owl’s coronation that was prevented by crow is a story full of most rollicking humour. The owl’s selection by the unthinking voters, the intrigues and insinuations of the chagrined crow, the inconstancy of the quickly changing mob, the desertion of the owl, the selfish regrets of crow, - these all are full of significance with meaning though related in a light vein. The owl’s disappointment was as great as his anger due to needless interference of the cunning crow and deprived the owl of the honour, which causes bitter enmity between the two races.

In the Third Book of Benfey’s Pañcatantra, Benfey points out that in the Mahābhārata, Droga’s son Āśvatthāmā one of the few Kauravas that had survived the battle, was lying under a sacred fig-tree, on which crows were sleeping. Then he sees one owl came and killed many of the crows. This suggests to him the idea of attacking the camp of the Paṇḍavas8. The story of lasting feud between the crows and the owls is told at length in Jātaka9 (No. 270).

The crow is the most common of all birds. In the fable literature of the world many interesting tales about nature and intelligence of the crows are found. Among birds the crows are very wily and cunning.

In the Kāśīkā, the crow is described as the natural enemy of owls10. The enmity of crows and owls constitute the central theme in the third Book of Pañcatantra i.e. Kākolūkīyam.

In the Pañcatantra, it is described how a poor camel has met its tragic death at the wicked plan of a wily crow and its cunning friend11.

However, ‘Laghupatanaka’ the crow in the Second book of Pañcatantra (Mitra samprāpti) behaves as a true friend of the mouse, ‘Hiranyaka’ the tortoise Mantharaka and the deer Citrāṅga in the story of ‘Four friends’12.
The stork also found as a cunning bird as seen in the different animal fables, such as the story of ‘Stork and jackal’¹³, ‘The cunning stork and clever crab’, ‘The stork, crab and mongoose’ etc. where the cunningness of the stork has nicely depicted in the stories of Pañcatantra and Tantrākhyāvikā.

Once a wicked stork in a pond pretending to be old and pious was caught by a wise crab and killed the stork after knowing the real intention of the stork¹⁴.

In another story the storks while taking advice from the crab the natural enemy to protect their fledglings from a deadly snake invited a mongoose who started killing the storks one by one till the entire flock was liquidated¹⁵.

The story of ‘Twin Parrots’ in the First Book of Pañcatantra described that one of the parrot behaved harshly, while the other behaved in the virtuous manner only because of the company they reared and cared¹⁶. Thus, association fosters virtue and vice. The same story is retold in the Pañcākhvāna of Pūryabhadra¹⁷ and the Tantrākhyāvikā.

In the Śukasaptati the parrot played as a guardian of Prabhāvanī, the passionate wife of Modanvinod, the Merchant who went abroad for his trade. The parrot saved her from bad reputation by telling a tale every night for seventy days and thus the parrot prevent her from going out at night during the absence of her husband¹⁸.

The goose is generally described as an innocent bird. In a story of Hitopadeśa¹⁹ an innocent goose sitting on tree lost its life due to misdeed of a wicked crow while out of sheer he spit dropped its excreta on the face of a traveller sleeping under the tree. The crow at once disappeared out of sight, but the traveller seeing the goose on the tree shoot the bird immediately.
The swan is mentioned frequently in many fable literature. The ‘Golden swan’ in the *Pañcatantra* shows how they paid for their dwelling (in the pond) with golden feathers every six months to king ‘Citrarath’ as they took his pond ‘Padmasorobar’ on lease. However, the king deprived from getting golden feathers forever due to the intervention of the strange golden bird who provoked the king for killing the swans.

The *Garuḍa* the king of the bird is mentioned in the *Pañcatantra* when *Lord Viṣṇu* with *Garuḍa* threatened the ocean to return the eggs of Pewit Couple. Eventually the Pewit approached Garuḍa, the king of bird kingdom to punish the sea. And the sea had to suffer this humiliation as it thought that the pewit couple were too insignificant for getting that many times the weak triumph over the strong and powerful.

The *Bhāruḍa bird* which had two faces did not have the nature to consult each other. Because of their disunity there are no survivors of these exotic birds today. In revenge the second mouth while got a poisonous fruit and ate that fruit under protest the Bhāruḍa bird was destroyed.

This story illustrates the fruit of discord, and misfortune with oneself to blame the hardest.

The story of self-sacrificing *dove* which is originated from *Mahābhārata* is an idealistic story. In the *Pañcākhyānaka* the pious doves show their utmost hospitality towards the cruel hunter by sacrificing themselves entered into the fire to satisfy the hunter who was suffered from cold and hunger. The dove honoured him scrupulously. Because they believes that there is great merit in honouring a guest. However the hunter seeing the dove fall into the fire, became filled with compassion and gave up his sinful, cruel deeds. Because the high soul dove couple by laying down their lives has read him a grave lesson to practice righteousness towards all creatures since then.
**Beast stories in the Pañcatantra**

Among animal tales, there are some interesting tales where animals figure and in which the animals, although speaking and behaving as rational beings, retain their own characteristic.

Regarding beasts stories in both the great works like *Pañcatantra* and *Hitopadeśa* animals are used and shown to behave like human beings depicting all facets of human nature. Both these great works impart knowledge giving proper guidance to conduct all aspects of human affairs.

In the frame story of *Pañcatantra* the description of a disabled bull ‘Sanjīvaka’ while became fat and strong the mighty lion ‘Pingalaka’ the king of the forest became the friend of the bull and let him stay in that jungle fearlessly. However, in due course, both became friend that caused jealous to ‘Damanka’ and ‘Karataka’ the two wily jackals. ‘Damanka’ gradually intended to sow the seeds of discord between the two friends through his shrewd politic which caused them both to meet and fight to the bitter ended. Eventually, the bull was killed after a terrible fight. On his part, ‘Pingalaka’ the lion felt a tinge of remorse for killing his friend the wise bull26.

In some stories in the *Pañcatantra* the lion behaves as a majestic king and prudential who ruled over the animal kingdom with his attendants. But his followers are not always just, and faithful, they treacherously made the lion unjust and bound him to kill some innocent, weaker animals like bull, camel, donkey etc.

In the *Pañcatantra* at least in seven stories, lion is found with different natures. In one story, the lion shows intrepidity towards a charm-maker (human) who offered delicious food to the lion in the forest and enjoyed the friendship with the lion27.
Being the king of the jungle, the lion always tried to show his might and valour. For this he always snatch away the major part of the prey with unceremonious manner from other animals. In many stories, this nature of the lion was reflected, as it is the might alone, that decides what is to be regarded as right by others.

The position of the tiger is shown under the kingship of the lion in the Sanskrit fable literature. For his food the tiger is always associated with other lower animals like crow, jackal, wolf etc.

In a story of Hitopadeśa an old tiger unable to hunt his prey restored to guile to catch his prey by pretending to donate a golden bangle as an offering of peace, and thus a traveller fell on the trap of a wicked tiger who lost his life lured by the golden bangle by keeping absolute faith on such a ferocious animal

In the Sukasaptati there is an amusing tale of tiger and jackal where the tiger was afraid of the bold words of a quarrelsome lady and made friendship with jackal to escape from the brave Rajput lady

In many stories of Sanskrit and other fable literature it is found that hare, elephant, monkey, jackal and fox etc. have played significant role through their respective characters.

Of course the ‘hare’ is usually wise and just in nature as described in the Pañcatantra. Such as, the clever hare and the lion, the wise hare, the hare and the Kapiñjala bird etc. The hare applied the technique to get rid of the trap of a herd of elephant by mere mentioning of powerful name that carries weight like the ‘Moon god’. The Pañcatantra and other animal fable literature mentioned many stories of common monkeys where they are depicted as foolish, fickle natured, revengeful, clever and as an animal, ‘having presence of mind’ in
different circumstances. The fables of the monkey possessed with these characters have mentioned in the *Tantrākhyāyikā* and *Hitopadeśa* also.

In a story of the first book of *Pañcatantra*, a foolish monkey died instantaneously without thinking of the consequence, while he tried to fiddle with the wooden nail in the plank that were beyond his comprehension which established the monkey as fickle natured\(^3\).

The clever monkey, *Valibandana* in the *Tantrākhyāyikā* using his presence of mind saved carefully his life from the treacherous porpoise who had betrayed the trust of a friend\(^4\).

Monkey is also a revengeful animal as found in the *Pañcatantra*. He took revenge on the king *Candrabhupati* because the king had killed all the monkey’s family for the treatment of half burned horses where monkey’s fat is essentially needed\(^5\).

The *elephant* is another animal that plays a significant role in the beasts’ stories. In a story of the *Hitopadeśa*, a huge elephant ‘*Karpūratilaka*’ by name, who wanted to become a king of the animals in the forest, flattered by a treacherous jackal as a result the greedy elephant was killed and feasted upon by the jackal family for many days\(^6\).

There is a story of an elephant being killed by the joint effort of many small animals in the *Pañcatantra*.

The *fly* or *gnat* (an insect) and the *elephant* in the *Pañcatantra*\(^7\) described in the story that, though huge and strong, the mighty elephant once bound to bow down to the little, insignificant fly who entered into the ear of the elephant and at once he lost his patience and became agitated. Until the mighty elephant bowed down to the fly he could not escape from its bite.
In the Sanskrit fable literature, the character of ‘Ass’ and ‘Donkey’ has depicted as a poor, stupid, foolish natured animals for which in returns they get always some unfair behaviour from its owner or deceived by other cunning animals. They are generally used by the washer- man as described in the Indian stories. The story of the “Tiger-skinned donkey” and “Ass as singer” are some of the good examples of this kinds of animals as we found in the Hitopadesa and the Pañcatantra.

The Camel is another meek animal which is used by the people for the transportation particularly in desert areas. But this animal is very rarely mentioned in the animal stories though it established an important role as found in the Tantrākhyāyikā and Pañcatantra viz. ‘Simhoṣṭrakathā’. The humble natured Camel trusting the three wicked friends emulated their examples in front of the lion and failed to see through their treachery and so came to grief.

Thus, it is rightly said that ——

“How many there are among the sharp witted,
Who corrupt, earn their living by fraud;”

Who do good as well as ill, as in the tale of the camel, the crow and others.”

Once, a young camel has bell tied on to his neck and gets so haughty that does not go home with the other animals till evening. As a result the young camel loses his way and is eaten by lion.

There is a story in the Mahābhārata that a camel dies due to its own fault. The camel according to his own wish, has got a very long neck, will not be bothered to carry his head home in a stormy weather, and instead puts in a cave, where it is eaten by jackal. Thus, the foolish camel met with its death only because of its idleness.
The beast stories of Indian fable literature will be incomplete if the amusing stories of **jackal** and **fox** are not mentioned. The stories of the jackals are found at least in ten stories in the *Pañcatantra*. There are many interesting fables relating to fox and jackals in the beast stories of Sanskrit and other works.

 Everywhere, in the fable literature, this animal is described as most cunning creature among all other animals. The *Pañcatantra* and *Hitopadesa*, both these books are rich in describing the amusing tales of Jackals. Such as – ‘Candarava’ the Blue Jackal⁴⁵, the two jackals *Karṭaka* and *Damanka* in the frame story of first book of the *Pañcatantra*.

 In the *Tantrākhyāyikā⁴⁶* the ‘Sancayaśilajambuka kathā’ and *Dhusaraka* the cunning jackal in the *Pañcatantra⁴⁷* are some of the interesting character of Jackals describing its cunningness, and intelligence, sometimes as good adviser, or sometimes as devoted servant towards its master (the king of the jungle) where his services are needed to fulfill its desire.

 The stories of **Mongoose** are also very few as found in the fable literature. In the *Aparikṣita Kāraka* chapter of *Pañcatantra⁴⁸* the innocent pet mongoose played its role very sincerely but he had to lost his precious life due to hasty action of its foster mother, the lady Brāhmaṇa, who repented at leisure.

 Similarly, **Jungle Cat** is another animal found very little in animal fables. Still, the common story of the ‘Jungle cat’ that has been extracted from Indian sources is found in the name of ‘Cat’s judgement’, the ‘Hypocritical cat’, ‘The justice of the vile’, etc. as mentioned in the *Pañcatantra⁴⁹*, *Tibetan Tales⁵⁰* also in the *Magic Drum⁵¹*.

 The **mouse** appears at least in four stories in the *Pañcatantra⁵²*. In the ‘Mitra lābha’ chapter the mouse *Hiraṇyanaka* plays significant role as
a true friend of deer ‘Citrāṅga’, the crow, and the tortoise. The mouse played boasts- villain in the story of ‘the mouse and the hermit’. A hermit out of passion and his spiritual power made a mouse to a cat, then a dog and lastly a tiger in order to make it fearless from these stronger animals.

In another story the mouse became the enemy for stealing the crops of a hermit, for which the mouse had to leave its dwelling place because of the interference of another guest hermit.

Some water animals such as tortoise, frog, snake, crab along with the crocodile are mentioned in the Pañcatantra and in other works as we found in the Tantrākhyāyikā.

The tortoise who wanted to fly in the open sky and took always help from the geese, ducks, eagles etc. for his pleasure as mentioned in the Pañcatantra, Hitopadeśa and Jātaka tales. The tortoise is again described as an ambitious water living animal in the fables of ‘Magic Drum’ such as ‘The wild ducks and a tortoise’, ‘The friendship of the tortoise and the eagle’ etc. which are originated from early Sanskrit animal fable literature.

It is seen that, though ambitious, the tortoise had to lose its life because of its foolishness and lack of foresightness he could not restrain himself.

‘Mantharaka’ the another tortoise in the ‘Mitralābha’ chapter of Pañcatantra described by the author as a good and true friend and rescued the deer – ‘Citrāṅga’ (who was under the trap of a hunter) along with two other friends the mouse and the crow.

In a story of Pañcatantra, the frog and the snake shows that, due to over confidence in an enemy (like serpent) brings the downfall of entire frog family, because the frog (Gangadatta) took help to liquidate his opponents by the snake ‘Priyadarśana’, its natural enemy.
In the *Third Book of Pañcatantra* the same story related with the "snake – *Mandavīṣa*". The character of the snake is described in *Pañcatantra* as a cruel natured. In one story the author described how the little red ants killed and ate the great snake in spite of all his twisting and twitching. This story illustrates the fact that if the weak get together, even a powerful person can be brought to his knees.

There are of course stories about fish and crab which represents a very little part in the animal tales. The story of the Three Fish in the first book of *Pañcatantra* described how a fish ‘*Yadbhāvīṣya*’ lose its life among two other fish only because he did not leave his ancestor’s lake and depend always on destiny. The two other fish escaped from the fisherman or death because of their fore-sightness.

In another story, the two fish *Śatābuddhi* and *Sahasra buddhi* were caught in the fisherman’s net because of their determination, not to leave their tradition and move out from the pond; but the frog, *Ekābuddhi* escaped from the danger.

Similarly the ‘Crab’ is found only in three stories of *Pañcatantra*, such as ‘*The crane and the crab,*’ ‘*The stork, crab and mongoose*’ and ‘*The crab and the traveller*’ etc. Once a clever crab killed a wicked stork after realising its evil intention. In another story a clever crab advised the storks, its natural enemy to protect their young ones from deadly snake with the help of mongoose, who afterwards ate all the birds living on the tree. It is also described by the author that, the crab being the companion of a traveller (while he was sleeping) killed a poisonous snake and thus saved his life.

The story of the crocodile is frequently found in other works also. There is a story “*A jackal and a crocodile*” in “*Folk tales from India*” (Uttar Pradesh) about a jackal who dupes a crocodile into ferrying him across a.
river. In the *Pañcatantra*, it shows the crocodile to be stupid. In the above story the jackal is a trickster who falsely promises to marry the crocodile at some later date, but in the *Fourth Book of Pañcatantra* the clever animal of the story is a ‘monkey’. There, the two are both males and good friends at the beginning. This same story has repeated in the *Śukasaptat* also.

**The bird and beast stories in the Pañcākhyaṇaka**

In the *Pañcākhyaṇa* of Jaina monk *Pūrṇabhadra* some *beast* and *bird* stories are same as we find in the *Tantrākhyaṇīya* and the *Pañcatantra*. Some of the common fables in *Pañcākhyaṇa* such as “Twin parrots”, “The Ass in tiger’s skin”, ‘The grateful animal and the ungrateful man’, the most popular story about “The Blue Jackal”, “The clever monkey and foolish crocodile” etc. are in same character like the *Pañcatantra* stories of ViṣṇuŚarmā.

In the story of ‘twin parrots’, the author *Pūrṇabhadra* also shows that association fosters virtue or vice. It is the company which has influenced them, because one of the parrots behaves politely as it is reared by some holy people, and the another parrot behaves harshly because it is reared and taught by the Bhills. So, also man is recognized by the company he keeps. The same story retold in the *Pañcatantra*.

The author of the *Pañcākhyaṇa* has also mentioned the last survivor of one of the strangest species of birds- known as “*Bhāruḍa birds*” with one body but two necks. Because of their constant disharmony between their both necks, they were rapidly vanishing species. Both the necks were moving in opposite directions as they were always jealous of one another. As a result lack of unity led to the last *Bhāruḍa*. Bird’s death,
only for a nectar-like fruits which is taken by one mouth depriving the other mouth- who in revenge had the poisonous fruit and brings their destruction.

In another story of "the jeweller, the tiger, the monkey and the snake" in Pañcākhyāna⁷⁹ shows that though the tiger is a ferocious animal by nature and snake is vicious for men, yet they did not harm their benefactor rather they remained grateful, wise and helpful to their saviour, the Brāhmaṇa. But the jeweller betrayed the Brāhmaṇa out of greed. In this story, the author nicely depicted the hypocrisy of men.

In the Second Book of Pañcākhyāna also the author Pūrṇabhadra depicts the nature of different kinds of animals dwelling in different environment very nicely, such as the responsibility of Citrāgrīva the king of pigeons, towards its flocks while trapped in hunter’s net. Generosity of the mouse ‘Hiranyaka’ unto its friend Citrāgrīva who made them free⁷⁸.

Helping attitude of the mouse, the crow (Laghupatanakaj) and the tortoise ‘Mantharaka’ towards their innocent friend deer Citrāṅga who made them free while trapped in hunter’s net. All have done their duties as a good and virtuous friends⁷².

Pūrṇabhadra shows some typical nature of animals which they bear inherently. In the story of ‘the ass in tiger’s skin’ reflects the nature of foolish ass⁷³ though he was wearing a tiger’s skin. This story also repeated in the Pañcatantra and Tantrākhyāyikā.

Similarly, through the story of ‘Blue Jackal’⁷⁴, the author reflected the cunning and hypocritical nature of the jackal with its strange blue garb but the jackal was ultimately killed by other animals while its real nature was revealed.

Another character of a cunning jackal ‘Candarava’ in the story ‘Blue jackal’ shows that one should not ignore or displease one’s own people.
once he becomes powerful, for they are bound to feel aggrieved and would plot one’s downfall as happens in the case of Candarava.

Pūrṇabhadra also introduces the majestic nature of lion, cunningness of jackal who is an instrument of deceit and treachery. ‘Karṇṭaka’ the fox, bringing misunderstanding and enmity between the majestic lion-king ‘Pingalaka’ and ‘Sanjīvaka’ the innocent bull.

Like Pañcatantra, crocodile and monkey are established in the Pañcākhyāna as foolish and clever animals respectively, that the clever monkey hardly saved its life from the foolish crocodile.

Thus, many stories of the Pañcākhyāna have been retold in Pañcatantra also.

**The birds and beasts stories in the Tantrākhyāvikā**

The Tantrākhyāvikā, which is the true representative of the original Pañcatantra is a famous work of fables where different types of animals like the lion, the tiger, the jackal, the hare, the monkey, frog, mouse, turtle, the camel, deer etc. play significant roles in different stories.

The story of “The lion and the bull”, in the Tantrākhyāvikā, shows that the lion behaves majestically in a judicious manner. The lion became the friend of the bull who is a natural enemy of the lion. But the jackal ‘Karṇṭaka’ treacherously intended to sow the seeds of discord between the lion ‘Pingalaka’ and the bull and thus get rid of ‘Sanjīvaka’, the bull and further consolidate his position.

The lion in the stories of the Pañcatantra and Tantrākhyāvikā are majestic kings of beasts but they trust some wicked and treacherous animals and invite their own destruction as in the story of the lion and the hare.
The story of the “Lion and the Camel” in the \textit{Tantrākhāyikā}^{8} which is very similar to the frame story of the first book of the \textit{Pañcatantra}^{9}, shows that being the king of the forest the lion never resorted to any unfair means. Accordingly, it allows the camel to live fearlessly in the forest. But here also the lion behaves unjust and killed the camel only because of the wicked plan of the jackal.

The \textbf{jackal} is a cunning animal. It displays always as a villain in the \textit{Tantrākhāyikā}^{80}. The two jackals Karatāka and Damanaṅka are solely responsible for the destruction of the innocent bull. The jackal’s plan was a success. By using its words cleverly, it had brought an end to a great friendship between the lion and the bull.

In the story of ‘\textit{Blue jackal}’ in the \textit{Tantrākhāyikā}^{81}, even lions, tiger, wolves and other wild beasts avoided him not knowing the nature and strength of the strange animal. Because the jackal ‘Candarava’ took advantage of its coloured appearance and formulated a plan to make the best of the situation and became the king of the animals for sometime. But ultimately they realized that they have been duped by a mere jackal. The lion and the tiger pounced on it and tore him apart. The story has a great didactic value.

In another story of \textit{Tantrākhāyikā}, the extra greed and excessive avarice cost the jackal its life, by an arrow which was fixed in the string of the bow.

The \textbf{monkey} is a fickle animal as described in one story of the \textit{Tantrākhāyikā}^{82}.

The monkey ‘\textit{Valivadana}’ in the \textit{Tantrākhāyikā}^{83} like Raktamukha in the \textit{Pañcatantra} who used to stay in water, overcame the calamity that befell him only by using his wisdom. The monkey ‘\textit{Valivadana}’ saved hi-
life from a greedy porpoise. The role of porpoise is replaced by that of a crocodile in Pañcatantra who plays its role as a foolish traitor.

The hare is an intelligent animal depicted in the Tantrākhāyikā which reappears in the Pañcatantra in the later period. A hare misguided a very powerful lion ‘Bhāsuraka’ who recklessly killed a lot of jungle animals by showing the reflection of the lion in the well.

The turtle, frog, crab, mouse, deer, camel, bull, cat, ass, have played their roles in the Tantrākhāyikā as same as in the Pañcatantra stories.

The turtle plays an important role in the second (Mitrasamprāpti) book of the Tantrākhāyikā and Pañcatantra. The turtle is an honest and true friend of a crow, a deer, a dove and a mouse. In the Tantrākhāyikā also the turtle lost its life due to its impatient and talkative nature.

The porpoise in the Tantrākhāyikā plays its role as a wicked animal who tries to kill the monkey ‘Valivadana’. The story is repeated in the Pañcatantra in a different way.

The frog in the stories of Tantrākhāyikā is a foolish frog king, who did not realize that he was instrumental in liquidating his own people for the pleasure of having a ride on the back of the snake.

The crab becomes the natural food of human beings like fish since long. Both in Tantrākhāyikā and Pañcatantra in later times the crab is an intelligent creature who became a saviour of entire water animals in the lake.

The mouse plays an important role in the second book of Tantrākhāyikā (Mitrasamprāpti) ‘Hiranyaka’ the little mouse proves that despite limitations and lack of resources, sincere friends though rare, are able to help one another get over their difficulties. The little mouse helped a lot while ‘Citrānga’ the deer was entrapped in the net of a hunter.
In the Tantrākhāyikā, the deer pretended to be a dead animal and escaped from the hunter's net with the help of its true friends.

The bull is an innocent animal. In the frame story in the first book (Mitrabheda) of the Tantrākhāyikā, the bull ‘Sanjīvaka’ became a friend of the lion ‘Pingalaka’. The friendship between them is quite unnatural. The lion is an enemy of the bull. Eventually, the bull was killed by the lion at the wrong interpretation of the cunning jackal.

The Camel is also an innocent and meek animal. ‘Krathamaka’, the camel in the Tantrākhāyikā becomes a prey of some wicked animals like lion, the crow, the jackal and the wolf who killed the camel treacherously.

In the Tantrākhāyikā, the jungle-cat plays an important role pretending to be an arbitrator in order to settle the dispute on the possession of a habitat belonging to a partridge ‘Kapiñjala’ which is occupied by a rabbit ‘Ṣighragati’. The cunning cat pretending to be deaf invited near and suddenly killed them.

In the story ‘The lion and the hare’ in the Tantrākhāyikā (Mitrabheda) the lion was engaged in wanton destruction of animal kingdom, but ultimately a wise and intelligent hare killed the lion by showing its reflection in the well.

The mouse, the crow, the tortoise and the deer are depicted as good friends of each other though the enmity lies between them.

The frame story in the second book of Tantrākhāyikā (Mitrāsamsāpti) shows the benefits of friendship, illustrating the maxim, “friend in need is a friend indeed.”

The ass is generally used by the washer-man for carrying their cloths etc. In the Tantrākhāyikā there is a reference of a foolish ass which appears as a wild ass. In one, it is described that a foolish ass after
being lured accompanied the jackal and approached for second time to the lion and the poor ass paid with his life for repeating his mistake.

In another story of the Tantrākhāyikā an ass was covered with Panther’s skin by a washer-man and left him in the field of crops. But in a moonlit night the ass started braying and was badly beaten by the farmers while the real nature of the ass was revealed. In this story also the ass is depicted as a perfect fool.

The elephant is a strong and huge animal, but in the Tantrākhāyikā and in the Pañcatantra in the later period the elephant is described as a foolish animal. The wise rabbit ‘Lambakarṇa’ got rid of the elephants who trampled to death many rabbits by mere mentioning the name of the Moon god.

Regarding Bird’s stories in the Tantrākhāyikā the Third Section of the Book which is entitled “Kākolūkiyam” described the enmity between the crows and the owls.

The stork mentioned in the Tantrākhāyikā as a cunning bird as shown in the Pañcatantra. An intelligent crab revealed the secret of the stork and hit upon a plan to save its life. The crab dug his sharp pincers into the stork’s-neck and killed him immediately.

The crow in the Tantrākhāyikā is described as a cunning bird except in the second book (Mitraśamprāpti) in the Tantrākhāyikā. In this chapter, the crow plays its role as a true friend. But in some stories in the Tantrākhāyikā and in the Pañcatantra in the later version the crow acted as a villain.

Garuḍa is a powerful bird as described in the Tantrākhāyikā and in the Pañcatantra. Once the pewit couple approached Garuḍa, the king of the bird kingdom to punish the sea, because the sea took away their eggs.
In the Kākolūkīyam chapter of Tantrākhāyikā it is described the enduring enmity between crows and owls who always trying for destroying each other in right earnest. The crow needlessly interfered and deprived the owl of the honour for which the crows had to face the consequences of its uncalled for meddling.

In the Tantrākhāyikā, the snake is described as most cunning amongst water animal who took the golden opportunity to get his food with ease. In these stories also the frog was the instrumental in liquidating his own people.

Even ant, flea and the louse are not considered as insignificant insects in the Tantrākhāyikā as found in the Pañcatantra. A fierce snake ‘Atidarpa’ who lived in a narrow hole was killed by the ants.

The louse in the Tantrākhāyikā shows a kind-hearted one who agreed with the flea to stay with it but would have to follow certain conditions. The flea agreed to follow the instruction at first, but he forgot the instruction of louse and bit the king on his back, who ordered the guards to check the hidden insects. As a result, the flea got frightens and flew away. But the louse and its family had to give up their lives for trusting the stranger, (flea) while discovered them near the bed-post. The flea is replaced as bed-bug in the Pañcatantra.

Thus, the Tantrākhāyikā, which is the first version of the Pāñcatantra is a store house of many interesting bird and beast stories with practical wisdom. The author of the Tantrākhāyikā has exposed the human character in the guise of stories with all its specialties in order to educate the people.
Bird stories and beast stories in the Kathāsarit sāgara

The Kathāsarit sāgara or the ‘Ocean of streams of stories’ is another famous fable work written by Somadeva. It was adapted in verse by Somadeva Bhaṭṭa of Kasmir, towards the end of the eleventh century from Bṛhatkathā of Guṇḍāhya who flourished in the court of king Satavāhana in the first century A.D. The animal stories of Somadeva are the same as we find in the Pañcatantra, most of the fables of the Kathāsarit sāgara are borrowed from earlier works of fables like the Tantrākhyāyikā and the Pañcatantra. However, there are some exceptions in the story of the grateful animals and the ungrateful women, ‘the lion’s story, the golden crested birds’ story and the ‘story of the snake’ as found in the stories of Kathāsarit sāgara. In this story the author nicely depicted the hypocrisy of man. The animals like snake, lion, etc are dangerous and natural enemy of human beings. Yet they did not harm their benefactor like ungrateful men, rather they remained grateful, wise and helpful to their saviour. Man alone can betray a man out of greed forgetting the past benefit or kindness rendered towards him by another man107.

Like Pañcatantra in the Kathāsarit sāgara also various animals play their significant roles with different characters in the guise of stories. They are lion, ox, jackal, the monkey, the hare, the alligator, the tortoise, the mongoose, the ass, the elephant, the cat, the porpoise, the frog, the boar, the deer etc.

However, we have already acquainted with most of the animal fables of the Kathāsarit sāgara in earlier works like Pañcatantra and Tantrākhyāyikā. The author has simply retold the stories in his works and change the name of the animal in some fables e.g. the author rewrite the fable of the monkey and the wicked porpoise where the name of the monkey is changed into
Valimukha. The author utilises the monkey fables of the *Tantrākhya-vīkā* and the *Pāñcatantra* like the fickle monkey removing the wedge from a parted wood and monkeys and the *Cāṭaka* birds nicely for his purpose.

Somadeva in his *Kathāsarit sāgara* shows the jackal as a low and fickle natured animal in the story of ‘the jackal that was turned into an elephant’.

In the *Kathāsarit sāgara*, the author presents another interesting story of a holy boar who earns virtue by sacrificing his body to a lion who donot abstain from self-sacrifice for the benefit of others. In this story, the pious boar preaches the doctrine of self sacrifice like that of the pious doves of the *Mahābhārata*.

The crab is replaced as Makara in the *Kathāsarit sāgara* who with complete presence of mind cut off the head of the wicked crane and acts as a saviour of other water animals in the lake.

In the story of the lion and the bull in the *Kathāsarit sāgara*, which is retold in *Pāñcatantra*, *Tantrākhya-vīkā*, and the *Hitopadeśa*, the characters of the bull and the lion and the jackal are the same. There are some interesting inter-laced animal tales which have the similarity with the stories in other popular Sanskrit fable literature.

Regarding birds stories in the *Kathāsarit sāgara* the crow, crane etc. are described as cunning and selfish-natured birds as found in the *Pāñcatantra*. The story of ‘Pewit couple’ and Garuda has the similarity as described in the *Pāñcatantra*. Swans are as innocent and helpful bird who thinks for their friend tortoise.

In the bird stories of *Kathāsarit sāgara* there is an exception only in one story that is “the golden crested bird’s story”. In the story the Golden crested bird who was a prince was cursed by his eldest sister by name Somaprabhā, (daughter of Vājradanṣtra, the king of the Vidyadhara) who
playing upon a Piṅjara. In his childishness, he kept beggar for the Piṅjara from his sister. When she refused to give it, her brother seized the Piṅjara, and flew up to heaven with it in the form of a bird. At this his sister out of anger, cursed him to became a bird with a golden crest. However, in due course of time, the golden crested bird did a service in return to a certain merciful person, and the prince was released from this curse. That very person was none other Bodhisattva who released him from his curse.

**Bird and beast stories in the Hitopadeśa**

The bird and beast stories found in *Hitopadeśa* are all most same as we found in the *Pañcatantra, Tantrākhāyīkā* and also in the *Kathāsarit sāgara*. The stories about lion, tiger, wolf, jackal, cat, camel, monkey, mongoose, deer, elephant, ass, donkey and dog, mouse, serpent, crab etc. have possessed the similar characters as we found in the *Pañcatantra* and other Sanskrit fable literature.

The frame story corresponds to the third frame story, **crows** and **owls** in the *Pañcatantra*, but in the *Hitopadeśa* substitutes the **Swan** and the **Peacock** for the crow and the owl, and perhaps because the crow and the owls are both of them unfit to be kings whereas the swan and the peacock are royal birds quite fit to be kings.

This story does not end, as the story of the crows and the owls, in the entire destruction of one side.

The *Pañcatantra* story itself speaks of the escape of one section of owls, paving the way for this story. It is perhaps taken from one of the recessions of the *Pañcatantra*, now lost. The significant or the fruitful statement that peace is the natural state, as every war must end in peace which also suggested the peace co-existence of *Hiraṇyagarbha, Citravṛṣa* and *Meghavarṣa*. 
This story concludes with the spectacle of Hiranyagabha the swan-king ruling ‘Karpüradeśa’ the Citravarna, ruling Jambudvīpa and Meghavarṇa also ruling Śīhalaradvīpa in peace and prosperity.

Birds, reptiles and beasts are indicated as being in an ascending scale of intelligence. The wisest among birds, the crow took advice of the most cunning of reptiles, the serpent. The story of ‘the crow and the black snake’ shows how a cunning device can accomplish what the person’s courage and physical strength can never bring about.

The story of ‘the kind hearted heron and wicked crow’ in the Hitopadeśa shows how even a good and kindly soul, anxious to help, comes to grief because of his keeping company with a rascal out to do mischief.

In another story, the mean minded crow became the cause of misfortune to the goose that shows how the innocent get punished for the crimes of an evil associate.

The crane is too greedy so comes to grief. He is the type of hypocritical and heartless villain as he thought that the crab will not be able to do anything. But in perfect assumption the crab cleverly killed the crane started biting the neck with its sharp teeth till it was severed from the body. The crab has done this with his wit and promptness.

The parrot is described in the Hitopadeśa as a messenger to the royal swan king Hiranyagabha possessing all qualities of a messenger.

In the ‘War and Peace Section’ of Hitopadeśa a ruddy goose ‘Cakravāka’ plays a significant role as an arbitrator, who knows all the śāstras and helped the Peacock king to know the strength and weakness of their enemies in all matters related to their kingdom.
The vulture in the peace section of *Hitopadeśa* played its role as great counsellor in the royal court of peacock king *Citravaryṇa*. The vulture, *Dūradarśī* has given many valuable advices to the king and did not insist him to go for war without ascertaining everything of his foes. The Peacock is a good ruler described in the *Hitopadeśa*.

In another story of *Hitopadeśa*, ‘*Jaradgava*’, the wise vulture, though blind and old, represented as a responsible ‘guardian’. But a cunning cat took the advantage of the blind vulture and created confidence in *Jaradgava* and killed him by the other birds. The same story retold in *Pañcatantra* also.

Thus, it is seen that, in Sanskrit literature the animal fables are based on characters taken from the animal world that think speak and act like human beings. The tales of *Hitopadeśa* is the offspring of the *Pañcatantra* and a repertoire of good advice.

The stories of *Jātakas* and *Kathāsarit sāgara* of Somadeva also rich with *animals fables* which are simple, eloquent, persuasive and profound. In these stories, animals speak with humans as well as with each other. They are always in interesting situations that need cleverness and understanding to solve the problems, real or imagined that occur. In these stories, human characteristics are given to animals to make them believable.

In the present study under the heading, we have given about a brief idea of the important birds and beasts stories found in the Sanskrit fable literature. The role played by different birds and beasts have been clearly shown in the course of the discussion. It should be remembered here that human also played an equally significant part of many stories in Indian fables.

In the *Second Book of the Pañcatantra*, there is a famous story of a ‘Śaiva monk ‘Devasarman’ and his disciple a rogue’. In this story men
play the dominating role while the presence of the wild rams and the foolish jackal is practically insignificant.

In the story of the hermits and the mouse in the *Pañcatantra* the monks Tamraæuḍa and Brḥatsphit play a significant part quite smartly.

In the story of ‘Haridatta Brāhmaṇa and the cobra’ the Brāhmaṇa Haridatta makes friends with a cobra, but their friendship does not last long due to the foolish behaviour of the Brāhmaṇa’s foolish son. In the *Pañcatantra* and the *Tantrakhayika* the tragic story of the suspicious ‘Brāhmaṇī and the mongoose’, the Brāhmaṇī played the major part and the loyal mongoose dies a miserable death in her hand.

In the story of ‘the sage and the mouse daughter’ in the Third Book of *Tantrākhyāyikā* both the father and the foster daughter play an equally significant role. The sage who tries to find a suitable bridegroom for his daughter fails in his mission when his mouse daughter expresses her desire to marry a mouse bridegroom only. The story symbolizes that an animal always wishes to marry a member of its own race.

In Indian fables and also fables of some other countries man proves the most intelligent among animals. Thus, in a *Mundārī Folk Tale* and also the Burmese folk tale - a jackal which becomes aggressive against a man, ultimately meets its death due to the trick of the man which the jackal did not understand.

Again, in the Burmese Folk Tale, a rabbit trying to be more intelligent than a banana-seller invites its own death. But in a story of the *Hitopadesa* ‘the greedy traveller and old Tiger’ a greedy pedestrian loses his life without being able to realise the foul deception played by an old tiger.

In one story of the *Pañcatantra* and infidel wife of a merchant flees from her husband with a vast wealth with a cheat. She is finally
deceived and betrayed by the wicked lover and sits on a river bank totally stripped by the cunning paramour. A female jackal appears on the spot and teases the foolish woman severely as:-

\[ \text{यद्र्शम मामा पंग्लित्यम तद्र्शम द्विगुमम तवा} \\
\text{nabhुङ्जरो ना भर्त्क ca kim nirिक्षासी नाग्निके} \]

In the story of \textit{Vānaracandrabhupatikāthā}, the king Candra makes friend with an old monkey and is deceived by its trick. All the relatives of the king became victims in the hands of a Rākṣasa by believing in the words of the monkey\textsuperscript{139}.

Thus, in the story of \textit{Tantrākhyāvikā}\textsuperscript{140}, a washerman dresses his ass with a tiger’s skin bought at three silver coins and releases it in the farm of a neighbour. But as the ass cannot discard its inherent behaviour of braying loudly, the ass is beaten mercilessly by the owner of the farm.

In another story of \textit{Pañcatantra}\textsuperscript{141} there is a story of ‘\textit{the singer ass}’ a washer-man plays a similar role. In the story of the disloyal dog in the \textit{Hitopadeśa}\textsuperscript{142} also a washer-man beats a loyal ass which shows undue loyalty and sincerity to his master.

Fables are generally a type of stories where birds and beasts play the main roles. However, there are many fables in world literature where men alone play a part and not other animals.

In \textit{Aesop’s fable}\textsuperscript{143}, there is such a story where a ‘\textit{thief and his grandmother}’ are the main characters. It is a purely men’s story. In the \textit{Pañcatantra} also in the story of ‘\textit{Dharmabuddhi and Pāpabuddhi}’\textsuperscript{144}, a pious man and a sinner are the two main characters. Other animals are conspicuously absent from the story.

The same is the case of the fable of the “\textit{Old Merchant and the young wife and the thief}”\textsuperscript{145}. 
The story of ‘Tristāṇī Kanyā’ or the ‘Three breasts’ and her blind husband and his friend in the Pañcatantra\textsuperscript{146} is the third story where men alone play a part.

Similarly, in the story of ‘Gṛṇta Brāhmaṇa’ of the Pañcatantra\textsuperscript{1} we do not find any reference to any non human being. In this fable a wicked maid women prays to Mother Kāli to make her husband blind, so that she can enjoy her irregular sex life with her paramour uninterruptedly.

In Sanskrit fables, sometimes insects also play their part significantly. Thus, in the story of ‘the louse and the bed-bug’ in the Pañcatantra\textsuperscript{148} are two small insects. They quarrel between themselves and invite their own danger due to foolishness.

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