CHAPTER V

Panchatantra And The Folk And

Fable Literature Of The World
Literature is **but** a mode of the self expression of the inner man. As an art, literature is the organisation of words to give pleasure, through them it elevates and transforms experience. It is actually a form of human expression that possesses artistic merit. Not everything expressed in words— even when organised and written down—can be counted as literature. Individual attempts within these forms are said to succeed only if they possess something called artistic merit and fail if they do not. Thus a scientific exposition might be of great literary value and the pedestrian poem of none at all.

Critical theories of literature in the orient, however have been varied. There is an immense amount of highly technical, critical literature in India. Some works are recipe books, vast collections of tropes and stylistic devices; others are philosophical and general. S. N. Dasgupta has divided classical Sanskrit literature into several groups. He has classified them as Epic and Lyric Kāvyas, the Carita Kāvya (dealing with the lives of kings and patrons of learning), the prāśastis or panegyrical verses, the different types of dramas, lyric Kāvyas, the century collections or śatakas, the stotra literature or adoration hymns, the Āṃśu or works written in prose and verse, the kathā literature, the nīti literature, the didactic
verses and stray verses such as are found in the anthologies. We cannot define exactly whether the Pañcatantra belongs to
the kathā literature or to the literature of nīti. For Sanskrit
poetic theory does not clearly define and discriminate between
the fable and the tale.1 There has been made elaborate attempts
to distinguish between Kathā and Ākhyāyikā. Kathā is the in-
vented story while the traditional legend is called an Ākhyāyikā.2
But this distinction is more or less academic. That is why Daṇḍin
said tatre kathā ākhyāyikā ityekā jātiḥ sañjāsvayāmītā.3 In
practice a rigid differentiation cannot be made between the fable
and the tale. He placed Pañcatantra in the Ākhyāna group. Some
stories of the Pañcatantra certainly belong to the Kathā group,
but we can see that another name of the Pañcatantra is Tantrā-
ākhyāyikā, and the work of Guṇāghya is designated as Great Kathā.

Most probably the terms Kathā and Ākhyāyikā
were used to indicate the general sense of
story.

Story or Fiction may be defined as the art or craft of
contriving through the written word, representations of human
life that instruct or divert or both. Short prose fiction is
as old as language itself. Through out history man has enjoyed
various types of brief narratives, jests, anecdotes, short
allegorical romances, moralizing fairy tales, short myths and
abbreviated historical legends. None of these constitutes a
short story as the 19th and 20th centuries have defined the
term but they do make up a large part of the milieu from which
the modern short stories emerged.

The fable was apparently first used in India as a vehicle
of Buddhist instruction. Fable is a brief fictional narrative
that illustrates a maxim of worldly wisdom. Such a maxim if
explicitly stated either before or after the narrative is called
the "moral". Fables typically employ as characters either
animals, natural objects and forces, or members of lowly occupation.

Other terms of fable-like literature are apologue
bestiary or physiologus. Their style is pithy
and homely, and the lessons they inculcate are on
a fairly common level of prudence or practicality. Fables differ
from allegory which is the elaborate development of a metaphor in
narrative form and at considerable length. Spencer's Faerie Queene
and John Bunyan's Pilgrim's Progress are the celebrated examples
of long allegory. In Sanskrit literature Prabodhchandrodaya of Kṛṣṇa
Mīśra is an excellent example of allegorical work. A fable is also
different from myths or folktales of marvel or adventure as it
emphasizes practical shrewdness, it also cannot be termed as anecdote
because it is fictitious rather than historical. We cannot call it
a parable either. A parable consists of systematic allegory. A
parable also is a fictitious narrative, usually brief and simple,
which under the guise of facts of familiar or common occurrence,
conveys moral or spiritual truth; like the parables of Jesus.
The style of a fable and a parable is different. Fables tend towards detailed sharply observed social realism (which eventually leads to satire) while the simple narrative surface of parables gives them a mysterious tone and makes them especially useful for teaching spiritual values. The stories of the Pañcatantra can claim to be fables as they fulfil all the requirements of a fable and their avowed purpose is to teach nīti or "the prudent conduct of life".

The universal custom of anthropomorphizing animals goes back to prehistoric times. Among the people of the Middle Ages the short tale became an important means of diversion and amusement. Widely respected was the exemplum, a short didactic tale usually intended to dramatize or otherwise inspire model behaviour. Of all the exempla, the best known are the Gesta Romanorum or "Deeds of the Romans". Some scholars ascribe its origin in India. It is a medieval collection of Latin stories. Although the title means "Deeds of the Romans", the tales have very little to do with actual Roman history. Each tale is characterized by a moral.

The earliest manuscript dates from the 14th century, but it had probably been first collected several centuries earlier. Many of the stories were used later by such authors as Chaucer and Shakespeare.

Some stories of the Gesta have the influence of the Pañcatantra. The three rogues of the Pañcatantra may be identified in
the three physicians who so convince their rival that he has leprosy that he contracts the disease. In several ways the Gesta is very close to the Buddhist Jātakas - both are religious in character. The "application" of the Gesta and the "Sama-badhāna" of the Jātakas are the same. Swan and Hooper in their translation of the Gesta Romorum say "Oriental, legendary and classical fables, lightened by circumstances of a strong romantic cast, form the basis of this singular composition."

Among the common people of the Middle Ages there appeared a literary movement displaying a preference for common sense, secular humour and sensuality. This movement accounted in a large way for the practical minded animals in beast fables, the coarse and merry jest books, and the ribald fabliaux.

The universal custom of anthropomorphizing animals goes back to prehistoric times. Many pre-literate cultures had stories about such characters. Such stories may be meant merely to amuse, to explain an animal's habits or peculiarities or to point a moral for human conduct. These stories form the basis of much of the fabulous literature of the civilized world. We can quote an example from the Bible where Nathan the prophet tells to David the story of how a rich man took a poor man's lamb - to reprove him for stealing the wife of Uriah the Hittite.
The earliest fable in Greek literature is a story in Hesiod's "Works and Days" where the Hawk reproves the Nightingale for contending with his superiors. Hesiod is a Greek poet belonging to 8th - 7th centuries B.C., who is perhaps one of the first to write didactic verse. Fragments of similar tales survive in Archilochus, the 7th century B.C. warrior poet.

Within 100 years of the first Aesopian inventions the name of Aesop was firmly identified with the genre, as if he, not a collective folk, were its originator. The Anthology of abusing and amoralistic animal tales, of the Fasinotrentro, is akin to those of Aesop in Greece. Aesop (620? - 560 B.C.) was a semilegenda...
first writers who brought a disconnected series of Aesopic fables on the artistic plane of literature. Phaedrus produced it in Latin and Babrius in Greek.\(^{15}\) They wrote the fable in verse, perhaps in order to sanction it as poetic composition. Like the Pañcatantra Aesopia can be traced back by several recensions, the oldest of which is Agustana. The Augustana is also known as recension I, as it is the parent stock on which three latter editions of "Aesop's Fables" were founded in large part.\(^ {16}\) An Arabic version of the Tantrākhyāyika known as Kalila-\(\text{wa}-\)Dimnāh was translated into Greek by one Symeon Seth probably in 1080 A. D. (see Introduction). It was widely circulated in many copies under the title "Stephanites and Ichnelates". As such many fables and fable motifs which makes their appearance in Greek or Near Eastern religion are found both in the Pañcatantra as well as in the Aesopic fables.

For example we can take the story of The Wolf And The Bow. The Wolf is a Fox in the Pañcatantra,\(^ {17}\) but otherwise the story is the same. The story of The Country Maid And Her Milk Can is similar to the story of the Brāhman who built air - castles.\(^ {18}\)

The story of The Fox And The Cock of Aesop teaches the moral "do not talk over much" and reminds us of Shellneck of the Pañcatantra, who had two goose friends named Slim and Ugly.\(^ {19}\) Though there are some apparent differences between the story of The Ass In The Tiger's Skin of Aesop and the story of The Ass In The
Panther's Skin in Book III of the Pañcatantra - in structure and moral the stories are close to one another. This folk tale is very popular all over the world. There is another Ass in the Aesopic fable who also put on a lion's skin. He roamed about frightening all the silly animals he met with, and seeing a Fox he tried to alarm him also. But the Sly Fox, having heard his voice said, "Well, to be sure, I should have been frightened too, if I had not heard your bray".

In the Pañcatantra Book I we find Damanaka teaching the lesson to Sūmīvaka that he who knows not his enemy's prowess, yet starts a quarrel, surely comes to grief and sets forth the example of the Strand Birds and the Sea. The Sea with the flood tide carried off the eggs of the Strandbirds, but the Strandbirds with the help of all other birds made the Sea give back the eggs again. In Aesop also we encounter a similar incident in the story of the Eagle and the Fox.

In the Aesopic story of Flies And The Honey Pot the flies swarmed around a honey pot that was upset and began to eat it, they would not move from the spot while there was a drop left. At length their feet became so clogged that they could not fly away, and stifled in the Luscious sweets. The Pañcatantra echoes the same message in numerous slokas. It says when the sun with rays of fiery splendour rests on the sunset mountain, the bee...
enters the lotus eager to drink from its filaments, and reck not of its imprisonment with it which the twilight brings on. The bees pursue the quick flowing liquid on the borders of the cheeks of rutting elephants, eager to taste the fresh sweet juice; but when they fall to the ground with limbs crushed by the tossing gusts of wind from the fanlike ears of elephants, then they remember how they played in the cups of the lotuses. A greedy man thinks of no danger in his single thirst for enjoyment.

Like the Brähmin in the Vipracchāgadhūrtatrayakathā, the Miller and his Son in Aesop's fables were made fool off by the public, just because they depended too much on what people were saying instead of relying on their own intellect. The Aesopic fable of the Birds and the Swallow is also there in the Pañcatantra. The wise Swallow like the old Stork when saw a Man sowing flax in a field cautioned the birds saying, "Danger awaits us all from this, if the seed should come to maturity". The Birds persist in laughing at the words of the Swallow and were finally caught in nets made of the flax and came to an untimely death. In the Pañcatantra tale of the Goose and a Fowler, the Goose King Kshiroda was also alarmed by the same danger, that came the same way. The other Geese did not pay heed to his warnings. But the end is different. In the Pañcatantra story Goose King by his intelligence saved his folk from the Fowler.
These are examples of only a few of many stories which we find both in the *Pañcatantra* and in *Aesopic fables*. Sometimes they are identical - like the story of the Monkey in Aesop and the first story of Book I in the *Pañcatantra* - sometimes there are a few changes here and there, still the structure and motif of many stories are the same.

I must add here a few works on the medieval Reynard literature. Reynard, the fox is the hero of various medieval beast stories. His character is a mixture of the Fox's traditional qualities of thievery and slyness with certain aspects of the physically weak human being, who can survive from the malicious and the sullies only by resort to lies and cunning. The Old French poem "Le Roman de Renard" is the most extensive of Reynard bestiary, which has some *Pañcatantra* influence. This is made up of several long segments. Each segment is called a branche and recounts one or more adventures of Reynard the Fox. The earliest treatment in German language is Reineckes Fuchs: a poem which has been attributed to a certain Heinrich der Gleichsante, probably of 1180 A.D., who may have lived in Alsace.

Another noted work on fables are the stories of *Uncle Remus*, the pretended narrator of several collection of African folktales. R. O. Franke points out that the Indian narrative themes such as the fables of the Monkey without Heart and Bars, of the Monkey...
and the Crocodile, of the Crow and the Owls - are current even among the Suahelis in East Africa. They were transferred to the New World by black slaves and popularized in the United States. Uncle Remus, a former slave tells to his former master's little son fables about animals who behave like people. Joel Chandler Harris wrote and published the stories (1849 to 1908) in several volumes. Harris claimed to be only the recorder and not the creator of these tales, which are masterpieces of humour and of dialect reporting. The chief character of the Uncle Remus' series of animal tales is Br'er Rabbit. He is the embodiment of intelligent craftiness. Br'er Rabbit's adventures embody an idea considered to be a Universal creation among oppressed people - that a small weak but ingenious force can over-come a larger, stronger but duller witted power. We have the echo in the several stories of the Panchatantra book. Br'er Rabbit or Brother Rabbit continually outsmarts his higher animal associates, Br'er Fox, Br'er Wolf and Br'er Bear.

In this context we should have a short discussion on Fabliaux. It is a French term for short metrical tale designed to provoke laughter. Fabliaux flourished in the 13th Century France. The word fabliau is probably a diminutive of fable. Most fabliaux are between two hundred and four hundred lines long, and almost all are in Octosyllabic rhymed couplets. Lower class audience as well as aristocrats delight in the
bawdy Gallic humour of the Fabliaux. It was the custom in Normandy for jongleurs to give recitation in exchange for lodging. Thus the jongleurs might have found himself telling his tale in an aristocratic chateau or in a more modest bourgeois dwelling. The literary heritage of the Fabliaux is reflected in the tales of Boccaccio and Chaucer. Its resemblance with the Pañcatantra lies in the fact that in the Fabliaux like the Pañcatantra women, doctors, clergy and even Saint Peter in the compromising role of playing dice with a jongleur, figure as targets of laughter.

Jean de La Fontaine is the most noted French poet of Fables or Fabliaux and author of stories in verse. He produced several novels and plays. But all these are eclipsed by his Fables. The Fables were the work of 20 books. A second series was published in 1678 and 1679 in five books. And the final book appeared in 1694. There are 238 Fables all told. In his first six books La Fontaine drew mainly from Aesop. For his later material he ranged more widely, and borrowed from Oriental collections also. In the second edition of the fables, that appeared in the year 1678, La Fontaine in his foreword, says that he was indebted to the greatest extent to the "Indian Philosopher Pilpay" (the Pañcatantra stories), for the new tales that
were added into the second edition. He did not try to create a new Fable, preferring those which had proved their vitality by survival in popular tradition.

Many attempts have been made to translate the Fables of La Fontaine, but their grace and simplicity are hard to reproduce. I can quote here a translation of La Fontaine Fable by the poet John Gay.\(^3\) It is the story of the Panchatantra Book II. - How the Crow, the Tortoise and the Mouse freed the Dear from the Trap. The poetry goes thus:

**THE FOUR FRIENDS**

Rat, Raven, Tortoise, and Gazelle,
Once into firmest friendship fell.
'Twas in a home unknown to Man
That they their happiness began.

But safe from Man there's no retreat;
Pierce you the loneliest wood,
Or dive beneath the deepest flood,
Or mount you where the eagles brood, -

His secret ambuscade you meet.

The light Gazelle, in harmless play,
Amused herself abroad one day,
When, by mischance, her track was found
And follow'd by the baying Hound —
That barbarous tool of barbarous Man -
From which far, far away she ran.
At meal-time to the others
The Rat observed, - "My brothers,
How happens it that we
Are met to-day but three?
Is miss Gazelle so little steady?
Hath she forgotten us already?"
Out cried the Tortoise at the word, -
"Where I, as Raven is, a bird,
I'd fly this instant from my seat,
And learn what accident, and where,
Hath kept away our sister fair,
Our sister of the flying feet;
For of her heart, dear Rat,
It were a shame to doubt of that".

* * * * * * * *

They flew to aid their mate,
That luckless mountain Roe.
The Tortoise, too, resolved to go.
Behold him plodding on behind,
And plainly cursing in his mind,
That fate that left his legs to lack,
And glued his dwelling to his back.

* * * * * * * *
The Hunter, well nigh mad,
To find no inkling could be had,
Espied the Tortoise in his path,
And straightway check'd his wrath.
"Why let my courage flag,
Because my snare has chanced to miss?
I'll have a supper out of this."
He said, and put in his bag.
And it had paid the forfeit so,
Had not the Raven told the Roe,
Who from her covert came,
Pretending to be lame.
The men, right eager to pursue,
Aside his wallet threw,
Which Rongemall took care,
To serve as he had done the snare;
Thus putting to an end
The Hunter's supper on his friend.

Often the medieval story teller - regardless of the kind of tale he preferred - relied on a framing circumstance that made possible the juxta-position of several stories, each of them relatively autonomous. Since there was little emphasis on organic unity, most story tellers preferred a flexible format, one, that allowed tales to be added or removed at random with
little change in effect. Such a format is found in Seven Sages of Rome, a collection of stories so popular that nearly every European Country had its own translation. This collection has probably been taken from India. Embossment of numerous tales within a framing circumstance received its most refined treatment in the Middle Ages from Chaucer and Boccaccio. Chaucer endowed the Canterbury Tales with a unique dramatic vitality. The Decameron of Boccaccio fashioned out of a variety of sources including fabliaux, exempla and short romances.

Giovanni Boccaccio one of the greatest figures in the history of European literature, composed the Decameron in the years 1348 - 53. In writing the Decameron Boccaccio chose the familiar frame work of oriental tradition - which we see in the Arabian Nights and in the Pañcatantra. It begins with the flight of ten young people (seven women and three men) from plague-stricken Florence in 1348. They retire to a rich, well watered country side, where in the course of a fortnight, each members of the party has a turn as king or queen over the others, deciding in detail how their day shall be spent and directing their leisurely walks, their outdoor conversations, their dances and songs, and above all, their alternate story telling. This story telling occupies ten days of the fortnight - the rest is set aside for personal adornment or for religious devotions. For this the book is entitled
as the Decameron or "Ten Days' Work". The stories amount to 100 in all. Each of the days, moreover, ends with a canzone or song for dancing sung by one of the story tellers. These canzoni include some of Boccaccio's finest lyric poetry. Boccaccio in his Decameron insists both on man's powers and on their inescapable limitations.

To be truly noble, according to the Decameron, man must accept life as it is, without bitterness, must accept, above all, the consequences of his own action, however contrary to his expectation or even tragic they may be. To realize his own earthly happiness, he must confine his desire to what is humanly possible and renounce to absolute without regret. The message is exactly the same as the Pañcatantra, Boccaccio insists both on man's powers and on their inescapable limitations.

Thus its tone is in harmony with the Pañcatantra, which also point out with numerous ślokas and stories the dualism of virtue and fortune. Like the Pañcatantra it shows man striving with fortune and learning to over-come it and even, when possible to exploit it. As the Pañcatantra, so also the Decameron exalts the virtue of man: his intelligence, his eagerness, his sense of proportion, his tireless self control, and his power to bend events to his own designs. All these virtues - emphasized in the Pañcatantra we have discussed in The Message of the Pañcatantra.
The gay tales, stories and anecdotes of the Decameron came from everywhere - from Eastern fables, French fabliaux from the Gesta Romanorum, from the gossip of the court and of the street cover, and from events which had actually occurred in Florence and elsewhere.

Probably from his contemporary Boccaccio, that Geoffrey Chaucer took the idea for the great work with which his name is specially linked. Like the stories of the Panchatantra which are to be found in many earlier Sanskrit works, for almost all works the ground plan, sometimes more that the ground plan was taken from various previous works. To bring his many stories into connection with one another, Boccaccio had feigned that seven fine ladies and three fine gentlemen had told each other stories. Chaucer too, had stories which he desired to link together, and, as usual, bettering his instruction, he found his connecting thread not in a retirement from pain and suffering, but in the most popular feature in English medieval life, a pilgrimage to the shrine of St. Thomas of Canterbury. A group of about thirty pilgrims gather at the Tabard Inn in Southwark across the Thames from London, and agree to engage in a story-telling contest as they travel on horseback to the shrine of Thomas à Becket in Canterbury, Kent, and back. Harry Bailly, host of the Tabard, in the Canterbury Tales, serves as master of ceremonies for the contest. The pilgrims are introduced by vivid brief
sketches in the "General Prologue". Interspersed between the twenty-four tales by the pilgrims are short dramatic scenes presenting lively exchanges, called links and usually involving the host and one or more of the pilgrims. Chaucer did not complete the full plan for his Canterbury Tales, the return journey from Canterbury is not included. Some of the pilgrims do not tell stories. The work is nevertheless, sufficiently complete to be considered a unified book rather than a collection of unfinished fragments. Use of a pilgrimage as a framing device for the collection of stories enable Chaucer to bring together people from many walks of life: knight, prioress, monk, merchant, man of law, franklin, scholarly clerk, miller, reeve, pardoner, wife of Bath and many others. Also, the pilgrimage and the story telling contest allowed presentation of a highly varied collection of literary genres, courtly romance, racy fabliau, saints' life, allegorical tale, beast fable, and at times mixtures of these genres.

The technique of the Decameron or the Canterbury Tales reminds us of several literary pieces of the East. One of them is the Arabian Nights — another collection to come out of the Middle Ages.

Thousand And One Nights or Arabic Alí Layla Wa Layla, is a collection of stories of uncertain date and authorship. It is also known as the Arabian Nights' Entertainment. Except for the
Koran, its fame and influence in the west have been perhaps greater than that of any other Arabic literary work, and certain stories, such as those about Aladdin, Ali Baba, and Sindbad the Sailor have almost become part of European and Occidental folklore. The collection contains Eastern stories of many kinds from many sources, fairy tale, romance, humour, the exotic and realistic, legend, didactic fable and parable, anecdote and tales of travel and adventure — each a master piece of story telling. As in the medieval European literature referred to the stories are set within a frame story. Its scene is Central Asia, or the islands or peninsulas of India and China, and it tells how King Shahryar, discovering that during his absence his wife has been regularly unfaithful, kills her and those with whom she has betrayed him. Then, loathing all womankind, he marries, and kills a new wife, each day until no more candidates can be found, however his vizier has two daughters Shaharzadi and Dunyazadi, and the elder, Shaharzadi, having devised a scheme to save herself and others, insists that her father give her in marriage to the king. Each evening she tells a story, leaving it incomplete and promising to finish it the following night. The stories are so entertaining, and the king so eager to hear the end, that he puts off her execution from day to day, and finally abandons his cruel plan.
Several translations have been made of this book. Edward William Lane omitted stories unsuitable for "Family" or juvenile reading. Much better is John Payne's little-known full translation. The most famous translation was made by Sir Richard Burton. His Thousand Nights And A Night contains 10 Volumes and 6 supplementary Volumes, with notes and commentary based on his experience of Eastern life.

Though Lane upheld single authorship by 20th Century it was agreed that the Arabian Nights' Entertainment is a composite work consisting of popular stories originally transmitted orally, and developed during several centuries with material added somewhat haphazardly at different periods and places. Just like the Pāñcatantra The Thousand And One Tales is not the work of one author. The main elements can be traced to India, Iran, Iraq, Egypt and Turkey. Many stories of the Arabian Nights' bear resemblance with those of the Jātaka and the Pāñcatantra.

In Pāli and in Sanskrit the work Jātaka means "Birth". Jātakas are the extremely popular stories of formal lives of Buddha that are preserved in all branches of Buddhism. Some Jātaka tales are scattered in various sections of the Pāli Cannon. Jātakamālā (the Garland of Birthstories) of Āryasūra is a collection of tales relating the glorious deeds of the Bodhisattva. Beyond this a Sinhalese commentary of the 5th Century A. D. is questionably attributed to Buddhagosa and is called the
Jātakatthavaṇṇanā or Jātakatthakathā. It contains 547 Jātaka stories, some of which are quite brief while others are as long as novelettes.

Each tale begins by noting the occasion that prompted its telling and ends with the Buddha disclosing his identity in the present lives of the characters in the narrative. There is humour in these stories and considerable variety. The future Buddha may appear in them as a king, an out-cast, a god, an elephant — but in whatever form — he exhibits some virtue that the tale thereby inculcates. Ishan Chandra Ghosh in the six volumes of his Jātaka has done the herculean task of tracing down all the Jātaka stories to the other popular literature of the world. From his work it is clear that many stories of the Pāñcatantra have their origin in Buddhist literature. Like the Pāñcatantra these Jātaka stories do not pretend to contain any ancient history. They are like the Christian parables and are looked upon as homilies intended to propagate the recognised doctrines of Buddhism. The declared object of the work is to rouse or invigorate saddharma (true faith) in the minds of the reader.

These stories are written partly in elegant prose and partly in narrative verse of the Kāvya style. Each story is introduced by a simple prose passage and has got a definite moral
to teach. To illustrate the supreme merit of charity we are given the tale of Bodhisattva when he once became the king of Śibi. This story of Śibijātaka we find in the Tantrākhāyikā also. The king of Śibi gave so much in charity that the mendicants had nothing more to ask for. He gave away even his both eyes to an old blind Brāhmaṇa, who ask for only one. In fact, it was Indra who had come disguised to test his great resolve of charity. In vain do the ministers beseech him to give some other gift to the blind Brāhmaṇa. Quite significant is the King’s reply: One should give a thing asked for. An undesired thing, if given, does not please him. Of what use are the waters to a person carried by water. I shall therefore give to him the thing for which a request has been made.⁴⁰

When the ministers plead further, the king effectively remarks: This effort of mine is to obtain neither sovereignty, nor paradise, nor salvation, nor fame. My regard is to protect the people. May not his exertion of begging remain fruitless.

In the Pañcatantra king of Śibi offers his own flesh to protect the dove from the hawk. Thus in another tale of Jātaka we are told of the Bodhisattva sacrificing his life to feed a hungry tigress. Also in the Saśajātaka the hare unable to provide food for his host sacrifices his own life. The Saśi-vedajātaka (story 349) is the story of the first book the Tantrākhāyikā. The lāṭṭvaka Jātaka (story 357) is a slightly changed version of the story 15 in Book I of the Tantrākhāyikā.
The story of the Monkeys and the Birds is also taken from the Jātaka (story 321). The Vānarondrajātaka (story 57) is the story of Book IV in the Tantrākhyāyikā. The Kūṭa Vāṇīja Jātaka is the story of the Iron eating mouse of the Paññatatantra. There are so many instances of similar stories both in the Tantrākhyāyikā and in the Jātaka that we can safely conclude that for almost all motifs of the stories of the Tantrākhyāyikā the author depended on the Jātaka. Many Jātakas have parallels in Mahābhārata the Purāṇas and elsewhere in non-Buddhist Indian literature. Some turn up again in such places as Arabian Nights or Aesop's fables. The stories of the Goose with Golden Eggs, the Ass in a Lion's Skin, The Crow and the Fox, The Wolf and the Crane, The Ox and the Calf, the Eagle and the Tortoise - are but a few example of stories found both in the Aesopic Fables and in the Jātaka. The story of the Kharaputra Jātaka has certain similarities with the second story of the Arabian Nights. Ishan Chandra Ghose in the introduction his Jātaka compared the Cīce in Odyssey and Siron and Calipso of Greece and Rome with the bewitching Yākshinis of the Jātaka, though Keith does not support this view.

The stories of the Paññatatantra found their place in the Bhāvatkathā and Kathāśārītsāgara along with other popular tales and fables of India and abroad.

Bhāvatkathā of Gṛgādhyāya may be referred to as the earliest work in Indian literature. As a great store house of Indian
literary art this book is a work of immense importance. It has
proved to be an unending source of subjects and types upon which
the later writers have freely drawn. Its influence
on later Sanskrit literature is next only to that
of the Rāmāyana and the Mahābhārata. The tales
of the Brhatkathā refer to an otherwise obscure period of Indian
history. Used with scrutiny they can shed much light on the history
of Indian thought and manners, thus the Brhatkathā marks an
important stage in the evolution of Indian literature.

The original work which is in paśāchā is unfortunately lost;
still it is possible to form some idea of the work and its author
from its different versions which claim to be translation or more
or less free abridgements. Kshemendra's Brhat-kathā-mañjarī and
Somadeva's Kathā-sarit-sāgara are the two important versions from
Kashmir and Buddhāsvāmin's Brhatkathā-sūkta-saṅgraha is the third
noted version found in Nepal.

Only a fragment of the work of Buddhāsvāmin is available
and it is doubtful if the author ever completed the whole. The
manuscripts of the work have been discovered
in Nepal, the work has therefore been
classified as the Nepalese version. It is
ascribed to the 8th or 9th Century A.D.

The Brhatkathā-mañjarī (1063-6 A.D.) as the name suggests
purports to be a summary of the Brhatkathā. It is rather dry and
lifeless, devoid of all grace, often obscure and even unintelligible unless made clear by reference to the Kathā-

Brhat-
Kathā-
Mañjari

manjarī bears a close resemblance to the Kathāsaritsāgara; both belong to the same period, were written in the same locality and had a common source to draw upon.

Kathāsaritsāgara was written probably a few years later than Keshemanḍra and is thrice that work in volume. The name Kathāsaritsāgara means 'An Ocean of Streams of Stories'. The work was written by Somadeva, a Drāmar of Kashmir in 1063-81 A.D. This work was written to divert the mind of the unhappy Sūrya-mati, the Queen of Ananta of Kashmir. The work has been divided in 10 books called lambakas "Surges" or "Swells" (like that of Keshemanḍra's work) and 125 subdivisions called tāragnas - "Waves" or "Billows".

They are presented to us in a simple, clear and elegant style. Only 761 stanzas out of a total of 21,383 are in other than the śloka metre. A section of the stories are from a version of the Pañcātantra and go back to the early 5th Century A. D. These stories are found in a work by Ārya Saṅghasena which was later translated into Chinese by his pupil Ārya Saṅghasena which was later translated into Chinese by his pupil Gāṇavṛddhi in 492 A. D. Penzar, the editor of a new edition of Tawney's excellent version of the Kathā-

Brhat-
Kathā-
Mañjari

sarit-sāgara adduced parallels of its many motifs from
Western literature. We have the amusing stories of fools and knaves and cheats. Intriguing stories of women are given. Some stories have a Buddhist tinge e.g. We are told of a prince who took out his eye because the women felt enamoured of him for his beauty. The legend of Udayana and Vāsavadatta had been current among the masses and literary circles of India for more than one thousand years. Udayana appears in the purāṇas as the ruler of the Paureva dynasty. His name appears among the twenty-nine Puru Kings. Even in the Canonical Pāli writings we find a few hints of his amorous traits that would make him suitable hero for romantic adventure.

That the story of Udayana had been long popular in the secular literature of India is proved by a statement of Śri Harṣa, its use in the dramas of the early poet Shāsa and many other later poets and numerous incidental references to it in technical works and classics.

The manuscript of the Brhatkathā has not been found as we have discussed earlier. In his first book Somadeva gives us the legendary history of it, showing how it was related in turn by Śiva, puṣpadanta, Kaṇabhūti, Guṇāḍhya and Sātabāhana. Sātabāhana at first rejected it and in despair Gunāḍhya began to burn it leaf by leaf—6,00,000 slokas are thus lost. Sātabāhana reappears and saves the rest which became known as Brhatkathā. He added to it a Lambhaka or book explaining its marvellous history. This book Somadeva retains in full. The legend speaks
of Guṇḍādhya's work being written in āloka and in a dialect of the wild people of the Vindhya regions, which is called the dialect of the Piśacas or Paisācī. Dāṇḍī in his Kāvyadarśa states that the work was written in Bhūta Bhāṣā.51

In the actual contents of the Ocean of story, the general reader will continually recognise stories familiar to him from childhood. The stories of the Pañcatantra have been retained intact in the Kathāsaritsāgara, as we have mentioned before. The student of Indian literature will find well known tales from the Mahābhārata as well as strange fantastic myths of early Ṛgvedic days. He will encounter those series of stories such as the Vetāla-Pañca-Viṃśatī or Cycle of Demon stories and Sīrhacana-dvātriṃśikā or the Cycle of 32 tales on the greatness of Vikramāditya. But apart from this the work contains much original matter, which Somadeva handles with the ease and skill of a master of his art. The appeal of his stories is immediate and lasting, and time has proved incapable of robbing them of their freshness and fascination. Vetāla-pañca-viṃśatikā is a set of twenty five tales related by Vetāla (Ghoul) to king Trivikramasena (or Vikramāditya, as the later version have it). It may originally have existed in some independent form but it has come down to us as included in the Brhatkathāmanjarī.
and in the Kathāsaritsāgara. Many later recensions are known, the most important being those of Sivadasā, probably of the 15th Century, and of Jambhala Datta. The popularity of the work can be well imagined from the fact that it has been translated into almost every modern language of India.

The outline of the work is simple. The king is under obligation to a certain ascetic who bids him to fetch a certain corpse hanging on a tree in the cemetery. The king readily agrees, but the corpse is possessed by a Vetāla who expresses his willingness to proceed if the king would remain silent.

On the way, the Vetāla narrates a story involving a knotty problem and demands solution from the king who gives proof of his ready wit and lo: Off goes the Vetāla so that the whole task has to be done over again. In this manner twenty five stories are narrated, each of a different type and each demanding a puzzling solution, e.g. we are told of a girl who was seized by a demon but was later rescued by the united efforts of three lovers; one of them points out by his skill the place of her confinement, the other arranges for a Vimāna by his miraculous power and the third subdues the demon by his valour. Naturally the question arises: who should get the girl? and the king readily replies, 'He who possesses valour!'. When the twenty fifth problem is put to the king, he remains silent. The Vetāla then informs the king how the ascetic had planned to
murder him and instructs him how he could get rid of him.

The style of Sivadas's work is simple, clear and attractive. The language is very easy and graceful. Word plays are rare. The following is an illustration of Yamaka (alliteration):

```
se dhurjatijaatijuto jayatah vijayoya vah
yatradkapelitabharanti karotyadyapi jahnavi
```

The cycle of thirty-two tales on the greatness of Vikramaditya has come down to us broadly in two recensions; the Northern, which includes a Jain version attributed to Kshemendra, a version from Bengal attributed to Vararuchi and a short anonymous version, and the Southern with a prose version and a metrical rendering both anonymous. The Northern recension is generally known as Simhasana-dvatrimsika and the Southern Vikrama Carita. The edition by Edgerton is a remarkably meticulous and thorough piece of editing, which includes four recensions. The cycle does not seem to be earlier than the thirteenth century.

Simhasana-dvatrimsika is a set of tales narrated by the images of maidens on the throne of Vikramaditya. It is said king Vikramaditya got this throne from Indra but after his death it was buried in the earth. Later it was discovered by shoja of
Dhārá (11th century), when he wanted to seat himself on the throne, the images related these stories to him. The popularity of the work may be imagined from the fact that the work has come down to us in varied versions (some in prose interspersed with narrative verse and others in verse mingled with gnomic verse, of in verse along) and has been translated into modern languages. The exploits of Vikramādiṭya has remained quite a popular subject with Sanskrit authors, the interest of this work therefore remained unabated. The language is simple. Neither the name of the author nor the date of the work is definitely known. All that we can say with some amount of certainty is that the work is fairly later than the Vetālapaṅcaviṃśatikā.

Following Bühler and Peterson Keith says that it is probable that Daṇḍin derived the conception of the plot of Daśākumāra-carita from Guṇāḍhyā. The date of Daṇḍin has been a matter of great controversy. Wilson placed him in the 11th century A.D, other considerations suggested a much earlier date. The Pañcatantra and the other popular tales mentioned above have a direct, forceful, simple prose style. but the novel Daśākumāra-carita though presents the same structure of encomment of stories with a frame story rejects this unadorned simplicity. The text of Daśākumāra-carita has fourteen chapters. There is
a great deal of controversy regarding whether this Chandī of 
Dāsakumāra-Carita is the same person as Chandī the rhetorician, 
the author of Kāvyā-dārśā.

The frame work of Dāsakumāra-carita is simple. The king 
of Nāgadha defeated by the ruler of Mālava, takes refuge in 
the Vindhyaś. His wife bears him a son, Rāja-Vāhana. Nine 
princes of nobles and kings who had suffered similar misfortune 
are brought to the king. The princes grow up together and in 
course of time they set out to win their fortune in the world. 
They separate and after many adventures reunite when each prince 
narrates what befell him.

The structural technique of the Dāsakumāra-carita is slightly 
different from the Pañcatantra and other cycle stories - in the 
aspect that while the frame is rather static in the other cycles, 
here there is progression in the frame story too. We do not know 
anything about the success or failure of Viśqusārman, whether the 
princes became learned within those six months or not is left to 
darkness. But Dāsakumāra-carita concludes with Rāja-Vāhana 
regaining his kingdom with the help of his friends.

This bare summary cannot give any idea of the vitality of 
the narrative. The world of the Pañcatantra comes to life again 
and we rub shoulders with bawds, courtesans, unfaithful wives, 
crooked priests, hypocritical ascetics, unscrupulous rogues,
incorrigible rakes and light hearted idlers. It points out that same folly of human nature. A king is ruined by an adviser who is thoroughly irresponsible but irresistibly charming.

A statesman like Cāṇakya had prescribed a heavy daily timetable for the ruler. But what is the use? While he is checking the receipts and disbursements, his officers of justice are making a pile behind his back. The palace chaplain turns up reporting bad dreams and ill omens and wants money for expiatory rituals where the vessels have to be of solid gold. Like the Pāñcatantra, the book is based on rational practical outlook towards life and living. The humour and wit of the author are remarkable. The whole work is pervaded by the humour of the wild deeds of the princes, their determination to secure what they wish, and their light hearted indifference to the morality of the means which they employ. The book advises to follow one's instincts to the pleasures of sense. It recommends hunting. Gambling is even better as it develops an unexampled magnanimity since the gambler drops money like straw. The mood is one of gaiety and irresponsibility. The author prefers realism to purism, authentic to the elegant. The characters, are wise to all the tricks. The book is a shining example of Daṇḍi's technical brilliance. The seventh tale of Mantra Gupta, is an astounding piece of work where the narrator manages without using a single lexical sound.

Another popular tale of India is the Sukasaptati. It is sound.
collection of seventy tales narrated by a parrot to its erring mistress. Hadana-senā, a merchant's son, goes out to a foreign country, leaving his wife in charge of a crow and a parrot who were the embodiments of the Gandharvas. The mistress is prepared to leave the Path of Virtue. The direct advice of the crow is abhorred; it is threatened with death if it dared to interfere again like that. The clever parrot approves of the conduct of its mistress and enquires if she knows how to act out of the difficulties as did so and so. The mistress appreciates the suggestion and is prepared to spend a night to listen to the story when she finds that the story ends with another difficulty out of which so and so escaped in such and such a manner. The stories are artistically interwoven and every night the parrot is ready with a fresh story. Seventy stories are related when the master returns and the object of the parrot is achieved. Mostly the stories relate the clever tricks of unfaithful wives.

The work is on the whole interesting. It is written in simple prose mixed with occasional gnomic and narrative verses. Some verses are in Prākrit, and it has been suggested that the original might have been in prākrit, but no other evidence is available to prove it. The work has come down to us in two recensions, known as Ornator and Simplicior of Schmidt. The former is attributed to a Brāhmin Chincāmoni Bhūṭa and the latter to an unknown Svetambara Jaina. The work is popular
and has exerted some influence on later literature in modern languages.

Like the Pañcatantra the Sukasaptati also had its Persian version by the beginning of the 14th Century. It was a rude Persian translation. In 1329-30 Nachshabi produced from it the Tutiname. Its Persian version was made in the 18th Century by Kadiri. From the Persian version many tales passed to western Europe via Asia, one of the most famous tale is the story of Tristan and Isolde.

We have discussed in the introduction that Hitopodesa is actually another version of the Pañcatantra. Nārāyana Paṇḍita, the author, imitates the style of Viṣṇuśarma and the method of arrangement is entirely the same in both the works, only difference being the Hitopodesa having four books instead of five. The author lived in the court of King Dhavalachandra of whom we know little. A manuscript of this work is dated the fourteenth century A.D. According to Dr. Keith its date cannot be earlier than the 11th Century A.D.

The author in verse nine of the Introduction says himself that the Hitopodesa is based upon the Pañcatantra and some other works. The author added seventeen new tales to this book. The tale of the clever woman (II.6) occurs in the Sukasaptati and
that of the Vīravara in the Vetalapāṇcavimśatikā.

There are so many similarities among these literary works that a detailed comparative study is a subject of most interesting international research in literature. The world is always in love with its own great literary heritage, and the ancient stories—once they came into existence never lost their vogue—they remained popular as the centuries passed by. So we hear a remarkable concert of literary themes throughout the ages and all over the world. This concert of themes has a great harmony, and this harmonious concert was successful in making most of the main themes of literature, as they became natural to the languages spoken in the different parts of the world. Among one such theme in Indian literature is the romantic story of Purūrabā and Urvasī. The story starts from the Rigveda and it takes a beautiful narrative form in the Śatapatha Brāhmaṇa and subsequently it is transformed in the hands of Kālidāsa and the different narrators of the Purāṇas. We have seen how the great literary theme of Udayana and Vāsavadātā roaming about among Indian literary circles for more than 1000 years. In the Western literature, the Seven Voyages of Sinbad according to some scholars has its germ in the theme of the Adventures of Mitra Vindaka (Jātaka 41). Even some dare to find its similarity in the Odyseus of Homer, though it is rather far fetched. The Arabian historian Nasūdī, ascribed the Kitab
el Sindbad an Indian origin. This story we see again in Persian Sindibādnāmeh and in Syriac Sindbān. In the manuscripts of the Arabian Nights we have this work as "Seven Viziers." There is also a Hebrew and a Greek version. Keith ascribed the origin in the Pañcatantra story of Amara-Śakti - where the king appoints Viṣṇuśarmā to teach his sons wisdom in six months.

Similarly in the Pardoner's Tale of Chaucer we find the transformation of another Jātaka story. The story of the Ass in the Panther's Skin can be traced in the Jātakā and in the Aesop but the first author of this story was the famous Greek philosopher Plato. The second book of the Pañcatantra which narrates the enmity of crows and owls - has its repetition in the Kathā-Sarit-Sagara, Aesop, and the Jātaka. The story of Gesta Romanorum (103) and Jātaka 338 - are identical. The Gesta Romanorum contains various stories which might be of Indian origin. In a manuscript of 1469 it tells of how a knight who was taught in gratitude the language of the beasts managed to escape revealing it to his wife - a famous Jātaka tale.

Same type of tales and strophes or aphorisms belongs to the stock - in trade of many story tellers in world literature.
A remarkable feature in the form and composition of all the folk tales and fables of the world is that they almost always admonish people, because they have fallen into the power of women. They are found in the Arabian Nights, in the Disciplina Clericalis, the Heptameron, the Kathāsaritasāgaṇa and of course in different ślokas and stories of the Pāñcatantra which we have discussed in chapter III.

Adultery story is also a common topic of this type of literature, and has its parallels in Indian and Jastern languages. We can take the story of Kandari - Jātaka as an example.

Kandarikai's aggamahesi (chief consort) commits adultery with a pithasappi (misshapen cripple). This is discovered by the wise purohita (chaplain), Pañcāla-canda when during a

The Story of Kandari Jātaka
An Example

illustration he notices the strange behaviour of the cripple, and hears from the king that the body of the queen feels cold in the middle of the night. Kandari and his purohita see the queen one night hit on the ear by the cripple, because she is so late at a rendezvous. On that occasion one of her ear ornaments falls and is picked up by the king in order to serve as evidence. The next day the queen is brought to admit her guilt and the king orders Pañcāla-canda to have her beheaded. But the purohita asks for mercy.
He invites the king to set out with him on a trip through Jambudvipa to study the wickedness of women. After one league only the cunning brāhmin puts the king into a tent, holds up a caravan and asks the leader for a girl "to assist the brāhmin's wife at child birth" in the tent. In the caravan there happens to be a girl on her way to be married. She falls into the trap, gives herself to the king and is forced afterwards by Pāncāla-canda to return the ring he had given her. The king is convinced of the bad character of women in general, goes back to his palace and expels the queen instead of beheading her. In this story the Bodhisatta is indentified with the purohita.

We have for this story at least five parallels in Sanskrit. In Hemachandra's Parisīṣṭaparvan II, (ed. Jacobi) a certain goldsmith named Devadutta suffered from habitual sleeplessness by brooding over his daughter-in-law's unfaithfulness. For that very reason the king appoints him a harem guard. One of the queens arouses Devadatta's suspicion in that she often comes to him at night to see if he is asleep. In order to find out the reason he feigns sleep and observes how the queen tip toes to the window and is lifted out of it by the king's state elephant. Outside the mahout rebukes her for being late and, beats her with an elephant's chain. Nevertheless she enjoys herself with him and returns to her apartments in the same way as she left them. Thereupon Devadatta, pleased after having
seen that not only his daughter-in-law but even high born ladies are wicked, sleeps for a whole week on end. When he wakes up he tells the king the reason for his sleep and what he has seen. The king orders a wooden frame to be made in the shape of an elephant, covered with bamboo mats, and makes his queens mount it naked. The guilty queen refuses. The king discovers the marks of the chain on her back and condemns her to death, together with the mahout, by being carried on the elephant's back to a precipice. Moved by the spectators to save the animal's life, he orders the mahout to return and banishes the couple instead.

Somadeva, in his Kathāsaritsagāra tells the story (narrated by a brahmin woman to queen Vāsavadattā) of prince DevaJatta whose relatives deprive him of his kingdom after his father's death. He flees and arrives at night at the house of his father-in-law, stays outside a sattra nearby and observes how his wife descends from her window by a rope. She enters the sattra sala and enjoys the man (puruṣam kañcid) who rebukes her for being late and kicks. She loses one of her ear ornaments. This is picked up afterwards by the prince who pledges it to obtain an escort with the money. He then goes to the cakravartin who helps him to recover his kingdom. The prince take the ornaments out of pledge and sends it to his father-in-law who shows it to his daughter, Seeing
that her unfaithfulness is discovered she dies of shame. Kṣemendra in his Brhatkathāmañjari 77 has the same story as Somadeva, but with less detail. He omits for instance that the woman leaves her room with a rope and that she is beaten for being late, but he, too, makes her lose her ear ornament during the embrace.

Bhojadeva, in his Śṛṅgāramañjarikathā 78 narrates how king Vikramārka compels the rogue Muladeva, who has always been suspicious of women, to take a wife. He soon discovers that she deceives him with a merchant, and the queen, too, has a paramour, viz. the king’s mahout. One night Muladeva sees the mahout beat the queen with an elephant’s girth for being late, and informs the king. Both culprits are found guilty and are imprisoned. Muladeva remarks to Vikramārka “Did I not tell you that women are wicked?”.

The fifth parallel occurs in the Sukasaptati, in both versions. 79 The later version is nearer Kuntala Jātaka. The sub-story begins in tale No. 5 King Vikrama offers his wife male fish to eat which she refuses, because she cannot “tough the body of another man”. Thereupon the fish laughs, Vikrama asks his ministers, why, and then threatens his purohita to chase him out of town if he, too, cannot solve the riddle. The purohita has a cunning daughter, Sālapaṇḍitā, who goes to the king who tells him in various cautious ways that the queen
misbehaves, but the king does not understand the hints. In tale No. 17 we hear that king Vikrama's minister Puṣpahāṣya drops flowers from his mouth when he laughs. One day Puṣpahāṣya hears that his wife has been unfaithful to him and therefore he cannot give a sample of his laughing to envoys of other kings who have come to see this miraculous fact. Vikrama puts him into prison. Thereupon Sālapandita asks the king "if you do not know why the fish laughed, then for what reason could Puṣpahāṣya not laugh whom you jailed for that?" The King has Puṣpahāṣya brought and the latter tells him why he could not laugh the other day. Vikrama then gives his wife a stroke with a lotus and she faints whereas Puṣpahāṣya laughs, and says to the king: "The queen now faints after such a trifling stroke, but last night I saw that she went to the stables, had a rendezvous with a groom (Mandurika) outside the palace and was beaten by him with a strap because she was late. Then she did not faint! Thereupon Vikrama discovers the stripes on his wife's back and feels disgusted but does not punish the culprits.

These are the Indian parallels of the tale of Kandariki's wife. It occurs also in Arabian Nights in the Tutinameth and other European literature.

In the Arabian Nights' frame story the Shah Zaman gets out on a journey to visit his brother, king shabriyar, but returns in the night, because he has forgotten something. He then discovers his wife together with a black slave, kills both and
rides in a gloomy mood to his brother, whom he tells of the incident. After a while he discovers that his brother's wife also enjoys herself with a negro and the comforts him. The Tutinameh shows its origin as a translation of a version of the Sukasaptati in that it retains the motif of the laughing fish. But the adulterous queen, who is too modest to be seen by a male fish, has become a female slave who misbehaves with a beautiful youth, the rest of the tale is completely different.

Thus the ancient history of the world shows how different nations have been factors in the literary diffusion of stories. But it would be absurd to assume that the borrowing was all from one side. Many scholars like Benfey, Cosquin, Lang and Antti Aarne worked on this problem. Their researches made the conclusion that it is extremely difficult to achieve a satisfactory result. They have established motifs which belong to one country or another. But it is impossible to ascertain one country as their lender while the other borrower.

As we turn on from Indian to Eastern fables and popular tales, from Eastern to Greek, and then from Greek to French, or French to other languages - we do not find much which we can set apart as classic, as they are the most typical and proverbial of popular stories of the world. But in general they have an air of innocence in all their sleight or subtlety, and they belong to the childhood of the world. They do not seem to depend on any one language
or race for its character. In the beast fables they turn upon the relation of man to the beasts, in whose doing he can trace the droll pattern of his own human nature. As men went on and grew literary, it was still possible for a writer of wit to adapt the old mode. When we set about tracing some of the fables and tales of their origins, we are carried beyond the pitch of simplicity and come to a much earlier literary incarnation. Thus a fable or a tale which on the face of it looks like the natural fancy of a childish mind, may be a bit of an older myth; just as a ballad which looks like the pure outcome of the border life, sometimes turns out to be nothing more or less than a piece of stolen romance. Thus the Pañcatantra fables and tales recall a people, who were wise and childish at once, who had built up a theory of the world perhaps ages before Aesop or Vignśārama were born. As it has been decided by scholars that any tale may have enormous pedigree, we can save ourselves the trouble of trying to carry it back and simply read it for entertainment, like any listener who sits by the winter's hearth.