

JĀTAKA TALES
OF THE BUDDHA
AN ANTHOLOGY VOLUME I



RETOLD BY
KEN AND VISAKHA KAWASAKI

Jātaka Tales of the Buddha

An Anthology

Volume I

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Ken and Visakha Kawasaki

Illustrations by
N.A.P.G. Dharmawardena

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Ruru-Miga Jātaka, from the railing of the Bharhut Stupa

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Just before we left Japan on a world tour in 1978, our late friend Tove Neville took us to the National Museum to view “The Origins of Japanese Buddhist Art.” Her brilliant commentary on the seminal exhibition led us to research and photograph Buddhist art as we traveled, which, in turn, introduced us to the Jātakas. For this we owe her a great debt of thanks. We were extremely grateful when, several months later, the kind monks residing at the MahāBodhi Society in Sāñchī opened the library for us. It was there, on those blazingly hot afternoons, that we first read the Jātakas. The inspiration for this book came from our first meditation teacher, Venerable U Khe Min Da Sayādaw of the World Peace Pagoda in Moji, Kita-Kyushu, Japan. Thoroughly versed in Pali and, thanks to his Methodist teachers in Burma, fluent in English, he wove the Jātakas into his teaching and instilled in us a love for the tales.

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Ken and Visakha Kawasaki

Preface

The word *jātaka* literally means “connected to a former rebirth” and is usually translated as “birth story.” *Jātaka* is also the name of one of the books in the Pali Tipitaka, the canon of sacred scriptures of Theravāda Buddhism. In some ways, the *Jātaka* collection is the most complex, the most interesting, and the most readable part of all Buddhist literature. It is made up entirely of verses, about 2500 altogether, to which stories have been added in the *Jātaka Commentary*, the *Jātaka-atthakathā*. Each story consists of four parts:

1. The Story of the Present (*paccuppanna-vatthu*)—This recounts some event in the life of the Buddha which prompted him to tell the *Jātaka* story. Some of these events are mentioned in the Tipitaka itself, but many are not.

2. The Story of the Past (*atīta-vatthu*)—This is the actual *Jātaka* story itself, which is in prose.

3. The Verses (*gāthā*)—It is interesting to note that, while many verses fit well into the story, others can be understood on their own, some make sense only if read with the story, and others don't seem to be related to the story at all. This suggests that the *Jātakas* were compiled over a long period, by many different hands, and, in some cases, in a rather haphazard manner. Many of the verses are also found in other parts of the Tipitaka; e.g., the *Dhammapada* and the *Theragāthā*.

4. The Connection (*samodhāna*)—In this, the Buddha is depicted as identifying who the main characters in the story are in the present, e.g., “Ānanda was the chief minister, the thief was Devadatta, and I was the king.”

A point worth emphasizing, because it is often overlooked, despite being crucial to a proper appreciation and understanding of the *Jātakas*, is that only the verses are canonical and are considered to be the words of the Buddha. The ancients who arranged the Tipitaka in its present form were fully aware that the Stories of the Present, the Stories of the Past, and the Connections were apocryphal and later than the verses, a fact verified by modern scholarship. In fact, the Stories of the Present and the Connections may even have been composed much later in Sri Lanka. The Stories of the Past are more complex, as far as age is concerned. As they appear today, they were probably written several centuries after the Buddha, but the stories they tell are very ancient, indeed, and may predate the Buddha by hundreds of years. Interestingly, this fits well with the traditional belief that the events of the *Jātaka* stories took place during the Buddha's many former lives.

How did these wonderful stories become such an important part of Buddhism? India has a long history of story-telling, going back at least 3000 years. The two most popular types of stories were about the great heroes and kings of the past and animals. The first type can be called proto-historical, i.e., they are a mixture of fact and fiction, history and myth. In the second type, the main characters are animals with human traits, often displaying the best or worst that humans are capable of. Before Prince Siddhattha renounced the world to become an ascetic, he would have learned, as a part of his education, the myths and legends of the Sakyans and, perhaps, of other tribes, as well. In one discourse, [1] the Buddha briefly recounted one of these legends. He must have also been familiar with popular animal folk tales. It was common in those days for kings to invite traveling story tellers or bards to entertain their courts on special occasions. The evidence shows that the Buddha was acquainted with and sometimes used such “oral literature” in his teaching. In another discourse, he told a *Jātaka*-like story about a miraculous tree, although this story is not found in the *Jātakas*. [2] In the *Samyutta Nikāya*, he used a story of a quail as a simile which is not exactly the same as a story in the *Jātakas*, but the two are clearly drawn from same source. [3] In the *Vinaya*, he related one of the

Jātakas, although he did not identify any of the characters with himself or with any other people living in the present. [4]

Thus, we can see that these stories and folktales, which had been a heritage common to all, were transformed into something specifically Buddhist. Many stories were known and used by Buddhist teachers, but only certain ones were deemed to be good enough to be preserved. The content of the most popular stories gradually became fixed. At some point, they were collected and arranged. Finally, to give the stories an “official stamp,” it was said that the hero of each story was the Buddha in one of his earlier lives, and they became Jātakas.

In the centuries after the Buddha, monks and nuns traveled all over northern India (and later beyond), teaching the Dhamma “for the good of the many, for the happiness of the many, out of compassion for the world.” Of course, they encountered many different types of people. To sophisticated town-dwellers, brahmins, and wandering ascetics, they spoke of dependent origination, non-self (*anattā*), and the Four Noble Truths. To village folk, farmers, and tradesmen, they would have transmitted the Dhamma, in part, at least, through stories. In doing so, they inevitably drew upon the great store of folklore, tales, and legends already in circulation. Some of these stories had a simple and clear moral and could have been used as they were. Others needed to have a moral added so that they were more than just entertainment. In some cases, two or three stories were woven together to make a single story with a message in accordance with Dhamma. No doubt, some monks and nuns were imaginative enough to create completely new stories.

Be that as it may, the real importance of the Jātakas is the values which they impart. They highlight specifically Buddhist virtues, such as kindness, patience, honesty, courage, civility, simplicity, and detachment. Just as often, they speak of those qualities useful for getting by in the world—thrift, common sense, determination, and perspicacity. All of this is transmitted, not through sermons, but through stories; some of the most delightful stories you will ever read. Expect to be transported to sunny Himalayan meadows, magic islands, and fairy castles. Prepare yourself to meet wise elephants, roguish vagabonds, strong-headed princes, and beautiful maidens. Get ready to laugh and nod in agreement and to gasp and sit on the edge of your seat. Welcome to the wonderful world of the Jātakas.

Shravasti Dhammika

Notes:

1. Brahmajāla Sutta, (Dīgha Nikāya 1).
2. Dhammika Sutta (Anguttara Nikāya, 6,54).
3. Sakunovāda Sutta (Samyutta Nikāya, Mahāvagga, Satipatthāna Samyutta, 6) and Tale 71.
4. Vinaya Pitaka, Cullavagga, VI and Tale 21.

Introduction

It is hard to be born a human;
It is hard to live as a mortal.
It is hard to have the chance to hear the Dhamma;
It is hard to encounter a Buddha.

—Dhammapada 18

Many eons ago, in the presence of Dīpankara Buddha, a young ascetic named Sumedha made an aspiration to become a Buddha like him. At that time, Sumedha had the capacity to achieve arahatship but he turned his back on Nibbāna in order to attain that more demanding and difficult goal. Dīpankara Buddha confirmed that, indeed, at a time in the distant future, Sumedha's wish would be fulfilled. From that point, during his innumerable existences, until he became Gotama Buddha, he was the Bodhisatta, the Buddha-to-be.

After his Enlightenment under the Bodhi tree, Gotama Buddha was able to remember all his previous lives. During the forty-five years the Buddha taught, he frequently referred to experiences from those earlier lives, and he told stories from them to illustrate various points of Dhamma and to encourage his followers to practice diligently. In these stories, called Jātakas, the Bodhisatta is seen cultivating the Ten Perfections—generosity, morality, renunciation, wisdom, energy, patience, truthfulness, determination, loving-kindness, and equanimity. These are the qualities which must be fulfilled by every Bodhisatta in the course of his spiritual development. Although these Ten Perfections are universal, since all who seek liberation must cultivate them to a certain degree, for the Supreme Buddha, the standard of excellence is so high that the time required is incomparably longer than for other beings. Each perfection must be practiced with full compassion and with the most skillful means. Moreover, the practice must be untainted by any hint of craving, conceit, or wrong view.

In some of the Jātaka tales, the Bodhisatta is the main character, and it is obvious which perfection is being cultivated. In other tales, he is an observer of the action, and, although there is a definite lesson to be drawn from the story, for the Bodhisatta, that particular life was merely one more experience in samsāra, the wearying round of existence. Many of the tales fall between these two extremes, and a case can often be made for his cultivating several perfections in one lifetime.

The Buddha gave no indication of the order of the tales. One took place “five eons ago,” and another occurred “at the beginning of the world,” but, for most of the stories, there are no clues as to when they happened. In many, “Brahmadatta was reigning in Bārānasi,” but, of course, that was another world age, and there were many kings named Brahmadata.

During this progression, the same as other beings, the Bodhisatta rose and fell in samsāra according to the workings of kamma—from the deva realms, to animal birth, to human birth, to the hell realms, and back. In Tale 208, as Prince Temiya, his memories of his recent suffering in hell were so fresh and powerful that they dictated his response to being reborn a prince. Sometimes, the Bodhisatta was reborn in the animal realm, taking birth as various species, from elephant (the largest) to quail (the smallest), and including many others, such as dog, vulture, rat, deer, buffalo, and lion. Even in these animal births, he was cultivating the perfections. In the human realm, his births ranged from king to thief and from outcaste to brahmin. In the deva realm, he was often reborn as lowly as a tree deva, but sometimes as mighty as Sakka or Mahā-Brahmā. His existence in other realms included rebirths as fabulous creatures, such as kinnara and nāga.

The only Jātaka tale that can be placed with certainty is the last one in the collection. When the

Bodhisatta passed away as Vessantara, he was reborn in Tusita Heaven. From there, he was reborn as Siddhattha Gotama and became the Buddha.

The traditional arrangement of the Jātaka tales in Pali is a matter of form. The stories are divided into twenty-two books, according to the number of verses (*gāthā*) they contain. [1] Most of the tales in Book One (Eka Nipāta) have one verse each. The number of verses increases with each book. The last book (Mahā Nipāta, The Great Book), has ten tales, regarded by many as the most important of all the Jātakas, with very many verses each. The tales in this anthology are arranged in the same order as in the original Pali. In Volume III, the Table of Correspondence gives the number of the Jātaka for each tale and the Book (Nipāta) in which it appears.

Each Jātaka begins with an occasion in the present, which explains what prompted the Buddha to tell a particular story of the past. The main section of each Jātaka is this story of the past, but, in some cases, where the occasion is told in great detail, that is more interesting than the story itself. At the conclusion of each story, the Buddha identified some of the characters in the story, explaining which of his contemporaries had played a part in the story of the past.

During his meanderings in samsāra, the Bodhisatta was often accompanied by others who had long before made their own aspirations to become his relatives and followers when he finally became the Buddha. They were like planets to his sun. The Glossary of Personal Names in Volume III will assist the reader in learning more about these contemporaries of the Buddha and in finding the various tales in which they appear.

The Buddha established a dispensation (*sāsana*) and, for forty-five years, he taught the Dhamma to ordained bhikkhus and bhikkhunīs, and led innumerable beings to Nibbāna. The Jātaka tales offer some instructive contrasts between this world of the Buddha and the many worlds into which the Bodhisatta was born when there was no Supreme Buddha. During those “empty” world ages without a Supreme Buddha, the ancient path to Nibbāna was concealed and forgotten; without a teacher to proclaim the Four Noble Truths, the doors to the deathless were closed to ordinary beings. They could only improve their future circumstances by practicing basic morality, kindness, and generosity or, for those so inclined, by renouncing the world in order to practice asceticism and concentration meditation. During those periods without a Supreme Buddha, perfect insight into reality was possible only for those rare, solitary individuals who, having labored many lifetimes to cultivate the Ten Perfections, were poised on the brink of enlightenment. They required only an example of impermanence, suffering, or non-self (something as slight as the falling of a leaf or the jingling of two bracelets) to achieve insight. When they penetrated the Truth, they were transformed into Pacceka Buddhas, or Silent Buddhas, fully enlightened, but unable to establish a sāsana with an order of monks and nuns. The Jātakas make clear the meaning of the Dhammapada verse cited above: with all the possibilities there are in samsāra, it is rare to be born a human being, rarer to have the opportunity to hear the Buddha’s teaching, and even rarer than that to be born at a time when there is a Buddha teaching in the world.

For more than two thousand years, the Jātaka stories have held an important place in Buddhist art, carving, painting, drama, and literature. The earliest surviving examples of Buddhist art, the and gate of the Bharhut Stupa, carved in India in the second century B.C.E., include many representations of Jātakas. During the same period, the Sri Lankan king, Dutthagāmani had the interior of the relic chamber of the Ruwanveliseya in Anuradhapura painted with murals of Vessantara. In India, the Jātaka stories are prominent in the carving of Amaravati, Nāgājūnakonda, Sāñchī, and Ellora, as well as in the painting of Ajanta. In the ancient Buddhist world, from Bamiyan to Borobudur and from Ceylon to China, depictions of Jātaka stories took their place alongside episodes from the life of the Buddha to instruct and to inspire devotees and to inculcate the virtues perfected by the Bodhisatta. Many of these tales, commonly used in teaching, were familiar to Buddhists in all traditions and mu

have exercised a powerful influence on the people, reassuring them that good will follow from performing virtuous acts of generosity, kindness, and courage, and that fortitude, nobility of purpose, and self-sacrifice are never in vain.

Though the setting of all the stories is, of course, ancient India, the characters in the Jātakas are not bound to any period or place. The Buddha's message is universal, and the themes of these stories are still relevant today. A popular genre of musical folk theater in Burma, called *zatpwe*, is based on Jātaka stories. Monks frequently use Jātakas to counsel and encourage lay followers. Dr. Harischandra, a psychiatrist trained in the UK, found in the Jātaka stories remarkably modern diagnoses of mental illnesses and insights into mental health. [2] Some Jātakas seem to be like political cartoons astutely satirizing the foibles of current leaders. The sixteen dreams of King Pasenadi (Tale 33), for example, accurately describe the misrule that afflicts several troubled nations.

The only complete edition of the Jātakas in English is the scholarly translation published by the Pali Text Society at the beginning of the twentieth century. This was a great contribution to Buddhist literature in English. It was our introduction to the Jātakas, and we are extremely grateful. The translators strove very hard to render the verses into English verse, and, in some cases, the result was impressive. For the modern reader, however, this version has several drawbacks. One is that the translators, perhaps to express seriousness and respect, adopted elements of Biblical English. Another is that the prose often repeats what is stated in the verses. This becomes even more tedious when the narrator explains a character's intention before the action is carried out.

Recently, quite a few collections of Jātakas have been published. Most of them, however, present the tales as children's stories, omitting both the occasion and the identification. Such a rendering destroys the relationship between the stories of the past and the life of the Buddha and obscures the intertwining relationships between characters in different births and in the Buddha's lifetime. Through seeing these relationships, we gain a clearer understanding of the complex workings of kamma. We see how beings wander through samsāra, how they develop habits and traits of character, both good and bad, and how they often commit the same mistakes or perform the same noble actions.

To make the stories readily accessible to the modern reader, we have incorporated the verses into the prose narration and dialog. We have liberally condensed and abridged the stories, omitting extraneous material, but retaining much of the detail which illustrates the culture of ancient India. In some cases, we have added information from other texts to clarify the situation or to enhance the plot. We have tried to be careful, however, not to change any important points of the stories.

Our anthology is not complete; of the original 547 Jātakas, it contains only 217 tales, though we have tried to make it representative and to include the most important ones. Some readers who are familiar with the original Jātakas may complain that we have omitted certain favorites. We apologize. Our selection is entirely personal. Perhaps, a second edition will include more tales. We hope that with this modern retelling, these Jātaka tales, so rich in morality, compassion, and wisdom, will become better known to readers of English throughout the world.

The English titles of the tales in this anthology are not translations of the Pali. They are entirely our own creations. The original Pali title of each Jātaka has been included in order to facilitate identification by readers who are familiar with the originals. In most cases, we have retained the Pali for the names of characters. The notable exception is King Half-Penny (Tale 163). In many of the stories, a person's name identifies a predominant characteristic of that person, and that meaning is immediately understood by the reader of Pali. When put into English, however, those names may not sound appropriate. For example, Faith and Joy are acceptable English names for women, and Rock could be a man's name, but Princess Beautiful and Prince Goodness, sound very much like characters from fairy tales. In some cases, we have provided the meaning of a name.

In addition to the Glossary of Personal Names and the Table of Correspondence, Volume I

contains a Glossary of Terms which will help to explain many of the Buddhist terms and concepts that recur throughout the stories. Generally, however, when a term appears only once, it has been placed in the footnotes rather than in the Glossary. A table of The Thirty-one Planes of Existence illustrates where beings can be reborn in samsāra. Finally, there is a map of ancient Jambudīpa indicating the relative positions of many of the various kingdoms and cities mentioned in the Jātaka tales.

Notes:

1. As Venerable Dhammika points out in the Preface, only the verses are included in the Tipitaka of the Buddhist Canon. The prose narrative, which makes up the tales as they are related here, is given only in the Jātaka Commentary.

2. Harischandra, D.V.J., *Psychiatric Aspects of Jātaka Stories*, Upuli Offset, Galle, Sri Lanka, 1991.

Crossing the Wilderness

Apannaka Jātaka [1]



While the Buddha was staying at Jetavana Monastery near Sāvattihī, the wealthy merchant Anāthapindika, went one day to pay his respects. His servants carried masses of flowers and huge quantities of perfume, cloths, robes, and catumadhu. Anāthapindika paid his respects to the Buddha, presented the offerings he had brought, and sat down in a proper place. [2] At that time, Anāthapindika was accompanied by five hundred friends who were followers of other teachers. His friends paid their respects to the Buddha and sat close to the merchant. The Buddha's face appeared like a full moon and his body was surrounded by a radiant aura. Seated on the red stone seat, he was like a young lion roaring with a clear, noble voice as he taught the Dhamma full of sweetness and beautiful to the ear.

After hearing the Buddha's teaching, the five hundred gave up their false practices and took refuge in the Triple Gem. After that, they went regularly with Anāthapindika to offer flowers and incense and to hear the teaching. They gave liberally, kept the precepts, and faithfully observed the Uposatha day. Soon after the Buddha left Sāvattihī to return to Rājagaha, however, these men abandoned their new faith and reverted to their previous beliefs.

Seven or eight months later, the Buddha returned to Jetavana. Again, Anāthapindika brought these friends to visit the Buddha. They paid their respects, but Anāthapindika explained that they had forsaken their refuge and had resumed their original practices.

The Buddha asked, "Is it true that you have abandoned refuge in the Triple Gem for refuge in other doctrines?" The Buddha's voice was incredibly clear because throughout myriad eons he had always spoken truthfully. [3]

When these men heard it, they were unable to conceal the truth. "Yes, Blessed One," they confessed. "It is true."

"Laymen," the Buddha said, "now here between the lowest of hells below and the highest heavens above"

above, nowhere in all the infinite worlds that stretch right and left, is there the equal, much less the superior, of a Buddha. Incalculable is the excellence which springs from obeying the precepts and from other virtuous conduct.”

Then he declared the virtues of the Triple Gem. “By taking refuge in the Triple Gem,” he told them, “one escapes from rebirth in states of suffering.” He further explained that meditation on the Triple Gem leads through the four stages of Enlightenment. “In forsaking such a refuge as this,” he admonished them, “you have certainly erred.”

“In the past, too, men who foolishly mistook what was no refuge for a real refuge, met disaster. Actually, they fell prey to yakkhas in the wilderness and were utterly destroyed. In contrast, men who clung to the truth not only survived, but actually prospered in that same wilderness.”

Pressing his palms together and raising them to his forehead, Anāthapindika praised the Buddha and asked him to tell that story of the past.

“In order to dispel the world’s ignorance and to conquer suffering,” the Buddha proclaimed, “I practiced the Ten Perfections for countless eons. Listen carefully, and I will speak.”

Having their full attention, the Buddha made clear, as though he were releasing the full moon from behind clouds, what rebirth had concealed from them.

Long, long ago, when Brahmadata was reigning in Bārānasi, the Bodhisatta was born into a merchant’s family and grew up to be a wise businessman. At the same time, in the same city, there was another merchant, a very stupid fellow, with no common sense whatsoever.

One day, it so happened that the two merchants each loaded five hundred carts with costly wares in Bārānasi and prepared to leave in the same direction at exactly the same time. The wise merchant thought, “If this silly young fool travels with me and if our thousand carts stay together, it will be too much for the road. Finding wood and water for the men will be difficult, and there won’t be enough grass for the oxen. Either he or I must go first.”

“Look,” he said to the other merchant, “the two of us can’t travel together. Would you rather go first or follow after me?”

The foolish merchant thought, “There will be many advantages if I take the lead. I’ll get a road which is not yet cut up. My oxen will have the pick of the grass. My men will get the choicest wild herbs for curry. The water will be undisturbed. Best of all, I’ll be able to fix my own price for bartering my goods.” Considering all these advantages, he said, “I will go ahead of you, my friend.”

The wise merchant was pleased to hear this because he saw many advantages in following after. He reasoned, “Those carts going first will level the road where it is rough, and I’ll be able to travel along the road they have already smoothed. Their oxen will graze off the coarse old grass, and mine will pasture on the sweet young growth which will spring up in its place. My men will find fresh sweet herbs for curry where the old ones have been picked. Where there is no water, the first caravan will have to dig to supply themselves, and we’ll be able to drink at the wells they have dug. Haggling over prices is tiring work; he’ll do the work, and I will be able to barter my wares at prices he has already fixed.”

“Very well, my friend,” he said, “please go first.”

“I will,” said the foolish merchant, and he yoked his carts and set out. After a while, he came to the edge of a wilderness. He filled all of his huge water jars with fresh water before starting the sixty-day yojana trek across the desert.

The yakkha who haunted that wilderness had been watching the caravan, and, when it reached the middle, he used his magic power to conjure up a lovely carriage drawn by pure white young bulls. With a retinue of a dozen disguised yakkhas carrying swords and shields, he rode along in his carriage.

like a mighty lord. His hair and clothes were wet, and he had a wreath of blue lotuses and white water lilies around his head. His attendants also were dripping wet and draped in garlands. Even the bull hooves and carriage wheels were muddy.

Because the wind was blowing from the front, the merchant was riding at the head of his caravan to escape the dust. The yakkha drew his carriage beside the merchant's and greeted him kindly. The merchant returned the greeting and moved his own carriage to one side to allow the carts to pass while he and the yakkha chatted.

"We are on our way from Bārānasi, sir," explained the merchant. "I see that your men are all wet and muddy and that you have lotuses and water lilies. Did it rain while you were on the road? Did you come across pools with lotuses and water lilies?"

"What do you mean?" the yakkha exclaimed. "Over there is the dark-green streak of a forest. Beyond that there is plenty of water. It is always raining there, and there are many lakes with lotuses and water lilies." Then, pretending to be interested in the merchant's business, he asked, "What do you have in these carts?"

"Expensive merchandise," answered the merchant.

"What is in this cart which seems so heavily laden?" the yakkha asked as the last cart rolled by.

"That's full of water."

"You were wise to carry water with you this far, but there is no need for it now, since water is so abundant ahead. You could travel much faster and lighter without those heavy jars. You'd be better off breaking them and throwing the water away. Well, good day," he said suddenly, as he turned his carriage. "We must be on our way. We have stopped too long already." He rode away quickly with his men. As soon as they were out of sight, they turned and made their way back to their own city.

The merchant was so foolish that he followed the yakkha's advice. He broke all the jars, without saving even a single cupful of water, and ordered the men to drive on quickly. Of course, they did not find any water, and they were soon exhausted from thirst. At sunset, they drew their carts into a circle and tethered the oxen to the wheels, but there was no water for the weary animals. Without water, the men could not cook any rice, either. They sank to the ground and fell asleep. As soon as night came, the yakkhas attacked, killing every single man and beast. The fiends devoured the flesh, leaving only the bones, and departed. Skeletons were strewn in every direction, but the five hundred carts stood with their loads untouched. Thus, the heedless young merchant was the sole cause of the destruction of the entire caravan.

The wise merchant allowed six weeks to pass after the foolish merchant had left before setting out with his five hundred carts. When he reached the edge of the wilderness, he filled his water jars. Then he assembled his men and announced, "Let not so much as a handful of water be used without my permission. Furthermore, there are poisonous plants in this wilderness. Do not eat any leaf, flower, or fruit which you have never eaten before, without showing it to me first." Having thus carefully warned his men, he led the caravan into the desert.

When they had reached the middle of the wilderness, the yakkha appeared on the path, just as before. The merchant noticed his red eyes and fearless manner and suspected something strange. "I know there is no water in this desert," he said to himself. "Furthermore, this stranger casts no shadow." [4] He must be a yakkha. He probably tricked the foolish merchant, but he doesn't realize how clever I am."

"Get out of here!" he shouted at the yakkha. "We are men of business. We do not throw away our water before we see where more is to come from!"

Without saying any more, the yakkha rode away.

As soon as the yakkhas had left, the merchant's men approached their leader and said, "Sir, those

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