

Vol. I.

NOVEMBER, 1884.

PART XI.

H. Dias

THE
ORIENTALIST,

A MONTHLY JOURNAL

OF

ORIENTAL LITERATURE, ARTS AND SCIENCES, FOLKLORE,
&c., &c., &c.

Edited by

WILLIAM GOONETILLEKE.

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KANDY, CEYLON.

PRINTED AT THE EDUCATION SOCIETY'S PRESS, BYCULLA, BOMBAY.

LONDON: TRÜBNER & Co.

*** All communications to be addressed to the EDITOR, Trincomalie Street, Kandy, Ceylon.*

Annual Subscription in Advance, exclusive of Postage, Rs. 6, or 12s.

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CONTRIBUTIONS TO A DESCRIPTIVE CATALOGUE OF SANSKRIT, PALI
AND ELU WORKS EXTANT IN CEYLON.

THE NAVARATNA.

(Continued from p. 109.)

THE following are the nine stanzas of the Navaratna, with their translations :—

मित्वं स्वाच्छतया¹ रिपुं नयबलैर्लुब्धं धनैरीश्वरं
काय्येण द्विजमादरेण युवतिं प्रेम्णाशने²र्बान्धवान् ।
अत्युग्रं स्तुतिभिर्गुरुं प्रणतिभिर्मुखं कथाभिर्वुधं
विद्याभीरसिकं रसेन सकलं शीलेन कुर्याद्वशम् ॥१॥

1. One should subdue (or conciliate) a friend by one's own purity, an enemy by the powers³ of politics, an avaricious man by wealth, a master by the performance of duty, a twice-born (Brahman) by reverential attention, a damsel by affection, relatives by feasts, a very proud man by praise, a tutor by obeisance, a fool by conversation, a learned man by learning, a man of feeling by pathos,⁴ and every one by proper behaviour.

अर्थो लाघवमुच्छ्रितो निपतनं कामातुरो लाञ्छनं
लुब्धोऽकीर्तिमसङ्करः परिभवं दुष्टोऽन्यदोषे रतिम् ।
निःस्वो वञ्चनमुन्मना विकलतां शोकाकुलः संशयं
दुर्वागप्रियतां दुरोदरवशः प्राप्नोति कृच्छ्रं⁵ मुहुः ॥२॥

2. A suppliant constantly acquires meanness,⁶ a proud man a fall,⁷ a libertine a stain, a miser disrepute, a promise-breaker despicableness, a wicked man pleasure in the misfortune of another, a poor man deceit, a perplexed man indecision, a man affected with grief doubt, a foul-mouthed man hatred, and a gamester misery.

नीतिर्भूमिभुजां नतिर्गुणवतां हीरङ्गनानां धृति-
र्दम्पत्योः शिशवो गृहस्य कविता बुद्धेः प्रमादो गिराम् ।
लावण्यं वपुषः स्मृतिः सुमनसः⁸ शान्तिर्द्विजस्य क्षमा
शक्तस्य⁹ द्रविणं गृहाश्रमवतां स्वच्छं¹⁰ सतां मण्डनम्

॥ ३ ॥

3. The ornament of kings is the law ; of the good, meekness ; of women, modesty ; of a married couple, firmness in mutual love ; of a house, children ; of the intellect, poesy ; of language, perspicuity ; of the body, beauty ;

of the benevolent, Smṛiti ;¹¹ of a Brahman, patience ; of the powerful, forbearance ; of householders, wealth ; of the virtuous, purity.

धर्मः प्रागेव चिन्त्यः सचिवमतिगतिर्भावनीयासदैव
ज्ञेया लोकानुवृत्तिर्वरचरनयनैर्मण्डलं प्रेक्षणीयम्¹² ।
प्रच्छाद्यौ रागरेषा मृदुपरुषगुणौ योजनीयौ च काले
स्वात्मा¹³ यत्नेन रक्ष्यो रणशिरसि पुनः सोऽपि न
प्रेक्षणीयः¹⁴ ॥ ४ ॥

4. Religion ought to be meditated upon at the very first. The mental course of ministers ought always to be observed. The peculiar customs of the world should be ascertained. A subdued country should be inspected by means of excellent emissaries made use of as eyes. Passion and anger ought to be concealed. The qualities of mildness and harshness should be displayed on proper occasions. One's own life should be preserved with effort, but in the battle-field even life itself should not be cared for.

कार्पण्येन यशः क्रुधा गुणचयो दम्भेन सत्यं क्षुधा
मर्यादा व्यसैनैर्धनश्च¹⁵ विपदा स्थैर्यं प्रमादैर्द्विजः ।
पैशुन्येन कुलं मदेन विनयो दुश्चेष्टया पौरुषं
दारिद्रेण जनादरो ममतया स्वात्मप्रकाशो हतः ॥५॥

5. Fame is destroyed by niggardliness, a multitude of good qualities by anger, truth by deceit, decorum by hunger, wealth by vice, firmness by calamity, a Brahman by negligence, a family by tale-bearing, decency by intoxication, prowess by improper actions, the love of the people by poverty, the splendour of the soul by arrogance.

मूर्खोऽशान्तस्वपस्वी क्षितिपतिरलसो मत्सरो धर्मशीलो
दुष्टो¹⁶ मानी गृहस्थः प्रपुरतिकृपणः शास्त्रविद्धर्महीनः ।
आज्ञाहीनो नरेन्द्रः शुचिरपि सततं यः परस्यानभोजी¹⁷
वृद्धो रोगी दरिद्रः स च युवतिपतिर्धग्विडम्बप्रकारः¹⁸

॥ ६ ॥

6. A foolish and discontented ascetic, an indolent king, a virtuous man addicted to drink, a wicked and arrogant householder, a very penurious master, an irreligious sage, a king destitute of the power of commanding, one who though pure always lives upon another's meals, an old decrepit pauper who is the husband of a young wife—all these are objects of shame and deception.

स्त्रीणां यौवनमर्थिनामनुगमो राज्ञः¹⁹ प्रतापः सतां
सत्यं स्वल्पधनस्य सञ्चितिरसद्विद्यस्य²⁰ वाग्दम्बरः।
साचारस्य महाजनः²¹ पटुमतेर्विद्या²² कुलस्यैकता
पूजाया²³ धनमुन्नतेर्गुणचयः शान्तेर्विवेको बलम्
॥ ७ ॥

7. The power of women is youthfulness; of mendicants, regularity in going from house to house; of a king, glory; of the virtuous, truth; of a man of little wealth, the accumulation of wealth; of a man unacquainted with any science, eloquence; of a well-behaved man, the people; of one possessing great intelligence, learning; of a family, unity; of sacrifice, wealth; of a man of elevation, a multitude of good qualities; of tranquillity, discrimination.

विद्वान्संसदि पाक्षिकः परवशो मानी दरिद्रो गृही
द्रव्याढ्यः²⁴ कृपणःसुखी परवशो वृद्धो न तीर्थाश्रयः²⁵।
राजा दुस्सचिवप्रियः कुलभवो मूर्खः पुमान्स्त्रीजितो
वेदान्तो हतसत्क्रियः किमपरं हास्यास्पदं भूतले ॥ ८ ॥

8. One who, though learned, is partial to one side in an assembly; though a dependent, is proud; though a householder, is poor; though wealthy, is miserly; though a dependent, is happy; though stricken in years, has not visited a holy place of pilgrimage; though a king, has a liking to wicked ministers; though high-born, is a fool; though a man, is conquered by women; though acquainted with the Vedānta philosophy, has every good quality in him destroyed;—who but such as these are objects of ridicule.

उत्खातान्प्रतिरोपयन्कुसुमितांश्चिन्विशशून्वृद्धयन्
प्रोत्तुङ्गान्मयन्नतान्समुदयन्विश्लेषयन्संहतान् ।

²⁶क्षुद्रान्कण्टकिनो वहिर्नियमयन्लानान्पुनः²⁷ सेचयन्
मालाकार इव प्रयोगनिपुणो राजा चिरं नन्दतु ॥ ९ ॥

9. May the king skilful in expedients long enjoy happiness, restoring to prosperity those who have been displaced from their position, as a gardener restores to the soil and cultivates such plants as have been uprooted; exacting tribute from the rich, as the gardener cuts off only twigs having flowers; educating the young, as the gardener grows the small plants; bringing down the proud, as the gardener makes the tall branches bend; sustaining the down-fallen, as the gardener supports the bending branches; reconciling those who bear enmity to one another, as the gardener disentangles the twisted branches; extirpating the ungrateful and the wicked, as the gardener throws away the stunted plants and the thorny shrubs; and helping the dejected, as the gardener waters again and again the withering plants.

NOTES.

¹ The Calcutta edition has “स्वच्छतया” “by great purity” which, we think, is a better reading. We find the term “स्वच्छ” used in a similar sloka in the Hitopadeśa, where an inmost soul transparently pure is spoken of as what is required for the perpetuation of friendship. The sloka is as follows:—

अन्यथैव हि सौहार्दं भवेत् स्वच्छान्तराम्नः ।
प्रवर्त्तते अन्यथा वाणी शास्त्रोपहतचेतसः ॥

“The friendship of one whose inmost soul is transparently pure will be of one kind, and the conversation of one whose heart is affected with deceit tends a contrary way.” *Hit. Mitralābha, sloka 101.*

² The Calcutta edition has समैः.

³ *By the powers of Politics.* These are enumerated in the following sloka:—

साम्ना दानेन भेदेन समस्तैरथवा पृथक् ।
साधितुं प्रयतेतारीन् न युद्धेन कदाचन ॥

“By gentle means, by gifts, by sowing divisions; by all combined or separately, he should strive to subdue his enemies: but never by battle.” *Id. War., Sloka 43.*

⁴ We have rendered the word “रस” by “pathos” and “feeling,” but no single English word can be found exactly equiva-

lent to it. There are nine *rasas* as follows :—*śrīṅgāra*, love, *vīra*, heroism, *bībhatsa*, disgust, *raudra*, anger or fury, *hāsyā*, mirth, *bhayānaka*, terror, *karuṇā*, pity, *adbhuta*, wonder, and *śānta*, tranquility or contentment; some add to these *vātsalya*, paternal fondness, and make the number ten.

⁵ Calcutta edition कष्टम्.

⁶ The way supplicants are treated by the rich is thus described in the Hitopadeśa :

एहि गच्छ पतोत्तिष्ठ वद मौनं समाचर ।
एवमाशयग्रहस्तैः क्रीडन्ति धनिनोऽर्थिभिः ॥

“Come, go, fall, rise, speak, keep silence; in this way do the wealthy sport with supplicants.” *Suhṛidbheda*, śloka 21.

⁷ This reminds us of the scriptural saying, “Pride goeth before destruction and a haughty spirit before a fall.” In the *Śrīṅgāratilaka*, Kālidāsa refers to such a saying in these words, “हृद्युन्नतः प्रपततीति किमत्र चित्रम्” “Is there any wonder that an exceedingly proud man should fall.”

⁸ The Calcutta edition has सुमनसाम्.

⁹ Id. भक्तस्य.

¹⁰ Id. स्वास्थ्यम्.

¹¹ *Smṛiti* is what is remembered in contradistinction to *śruti*, what is revealed.

Manu gives the definitions of these as follows :

श्रुतिस्तु वेदो विज्ञेयो धर्मशास्त्रं तु वै स्मृतिः ।
ते सर्वार्थेष्वमीमांस्ये ताम्यां धर्मो हि निर्वर्तौ ॥

“By *śruti*, or what was heard from above, is meant the *veda*; and by *smṛiti*, or what was remembered from the beginning, the body of law: those must not be oppugned by heterodox arguments; since from those two proceeds the whole system of duties.”

¹² Calcutta edition वीक्षणायम्.

¹³ Id. आत्मा.

¹⁴ Id. नाप्रेक्षणायः. The Ceylon reading is certainly much better.

¹⁵ Id. धनानि.

¹⁶ Id. दुःस्थः.

¹⁷ Id. परान्नोपभोजी.

¹⁸ Id. प्रकारम्.

¹⁹ Id. राज्ञाम्.

²⁰ Id. वृत्तस्य.

²¹ Id. मनोदमः.

²² Id. परिणतेः.

²³ Id. सेवायाः.

²⁴ Id. विचाढचः.

²⁵ Id. धितः.

²⁶ Id. तीव्रान्.

²⁷ Id. मुहुः.

EDITOR.

THE PHONETIC ALPHABET; OR, READING MADE EASY.

The Imperial Census, taken in 1881, shows that about 130 languages and dialects are current in India. To learn to read any one of these vernaculars in the native characters at present in use, with correctness and fluency is, even for a native, an exceedingly difficult attainment. In most of the vernaculars, using the full Devanāgarī Alphabet, or alphabets derived from it, from one to three years are required to master the elementary art of reading. Taking India altogether, only 3 or 4 per cent. of the people are reported as able to read, and it may be gravely doubted whether one-half of those who report themselves able, have learnt their letters well enough to get much good from their reading. Not only so, but even this miserable percentage consists mainly of the higher

classes, leaving the great mass of the people sunk in hopeless ignorance, while, with reference to the women of India, it appears that only about one in one thousand can be entered as able to read and write. Yet there ought not to be, and it is not at all necessary that there should be, any difficulty in learning to read a mother-tongue with the sounds of which even children are already familiar by the ear, and from which familiarity they derive a very considerable assistance in reading, if only the signs or symbols used to represent the sounds were simple enough. There are not in all the Indian vernaculars put together more than about 50 distinct sounds, and the difficulty, which most unhappily exists in learning to read, is to be attributed mainly to the use

of various and complicated alphabetical systems.

Each of these vernacular alphabets consists of from 10 to 14 vowels and semi-vowels, and from 33 to 36 simple consonants, a nasal symbol called *anusvāra*, and a symbol for a hard breathing called *visarga*.

The first 25 consonants are distributed in 5 classes of 5 letters each, viz., Gutturals, Palatals, Cerebrals, Dentals and Labials. The first letter of each class consists of a single articulation, rough and hard (k, ch, t, t, p). The second letter is the aspirate of the first (kh, chh, th, th, ph) the third letter of each class is the smooth and soft sound corresponding to the first (g, j, d, d, b). The fourth letter is the aspirate of the 3rd. The fifth of each class is the nasal (ñ, ñ, ñ, n, m). Then follow four semivowels (y, r, l, v) then three sibilants (śh, ś, s) and the aspirate (h).

In some vernaculars there are, in addition, a few letters to express r and l sounded in a peculiar way, and palatal sounds of t, d, n.

Vowels, when they begin a word, have an initial form, but vowels when they follow a consonant or consonants are not properly symbolized as in European languages, but are represented by certain medial forms (quite different from the initial ones) consisting of marks placed before or after, above or below, or part before and part after, or part above and part below the consonant which they accompany. The four semivowels also combine under symbolic forms (again quite different from the ordinary forms) with the other consonants, forming compound consonants.

The rule in writing the vernacular alphabet systems is that when two or more consonant sounds follow one another without the intervention of a vowel sound, such consonants are united into one compound group. Thus in the word *matsya* the *t*, *s* and *y* are blended as it were into one compound character. For the formation of these compound letters no general rule holds. In Sanskrit the last letter of the group

generally remains entire, and the rest are more or less contracted by omitting the perpendicular stroke, and sometimes by changing their primitive forms. In Malayālam and other vernaculars the second letter is often written under the first, in other cases the second consonant is altered more or less in form (in some cases so much as to be quite unrecognizable) in other cases the first letter is altered. Tamil alone has overcome the difficulty by the simple plan of putting a dot over the letter or letters, which are not followed by a vowel, though in MSS. the dot is often left out, and the reader is left to find out whether the consonant is or is not followed by a vowel. The compound or conjunct consonants may be multiplied to the extent of four or five hundred. A great number are composed of two consonants compounded together, many of three consonants, some of four, and curiosities of five letters, and, let it be remembered, that these compound consonants may be further complicated by having the medial vowel forms attached to them.

In Malayālam, and some other vernaculars, some of the consonants have final forms in addition, used when these consonants end a word not followed by a vowel, and in some other cases.

To read one of the vernaculars of India then, it is necessary to master the following forms; The number varies slightly, I take Malayālam as an instance:—

Initial vowel forms	16
Anusvāra and Visarga	2
Consonantal forms	36
Medial vowel forms	19
Medial semivowel forms	4
Semivowel (before a consonant).....	1
Conjunctions of two consonants (say)	250
,, ,, three ,, ,,	100
,, ,, four & five ,, ,,	50
Final form of consonants ,,	5
	Total 483

All these letters, vowel marks, conjunct consonants &c., with their respective sounds, require to be carefully committed to memory

before the scholar is able to read the simplest book, which adds considerably to the difficulty of learning to read the language.

According to the Census there are 130 vernaculars of this kind current in India. Some few of these use the same or only slightly different forms of the same characters, a great many have characters entirely different from one another, and some are still unwritten. There are from thirty to forty alphabets used for these languages, each having alphabetical systems as above, requiring about 500 forms to be learnt, so that the student who should wish to read all the Indian vernaculars, would need to master at least 10,000 alphabetical characters. A man's life would scarcely be long enough for such a task, and yet in all these there are not in reality above 50 sounds, and many of the dialects, using entirely different characters, are so closely related that Natives using one dialect can easily understand other Natives speaking in another. People, who can understand one another's speech, cannot read a line of one another's books.

As a *remedy* for the present state of things it is proposed to simplify the representation of various vernaculars by the use of *one alphabet of simple forms*, instead of the various and complicated systems now in use. To effect this it is proposed to *use the Roman letters as far as they will go*, giving to these letters the sounds they have amongst nearly all European nations. Further, to *adopt the new letters of the Phonetic Reform in England*, and to *use for the cerebral sounds the mark now universally agreed upon and used by Orientalists*, a dot underneath the letter and for some subpalatal sounds a dash underneath the letter.

The great difficulty hitherto encountered in applying Roman letters to the Indian

vernaculars has been that the 26 letters of our English Alphabet are not sufficient to express all the sounds required. In order to overcome this, systems of diacritical marks have been used. These were not convenient to read, to write, or to print. To remedy this it is now proposed to adopt, in addition to the ordinary English Alphabet, the 13 new letters of the English Phonetic Alphabet. The English Spelling Reform Association, composed of nearly all the great philologists and educationalists in England has, after three years of careful examination and comparison, selected the Phonetic Alphabet as the most practical system of phonetic spelling for English. The first six Readers have been already printed, and the Phonetic Journal, devoted to the Phonetic Alphabet and shorthand, has a weekly circulation of over 17,500 copies, so that the Phonetic Alphabet is now widely known.

By this Phonetic Alphabet the art of reading is so simplified that the ability to read Phonetic printing may be attained by an adult in a few days, and by a child in three months. The scheme has received the approval of Prof. Max Müller, who writes: "I shall be very glad if it could be adopted in India for all practical purposes." The *Madras Times* says, 'This modification of the Roman Alphabet can easily be applied to the vernaculars of this country, making them easy to read, write, and to print. And really the facility with which, from specimens given, the full phonetic alphabet becomes familiar, and any language written in that alphabet may be read is quite remarkable. It would be very easy and be an immense boon to Englishmen, to pupils in Anglo-vernacular schools, and indeed to all who learn the vernaculars if the vernaculars could be printed in the new Phonetic Alphabet.'¹

¹ The Indian vernacular characters are difficult to print by means of types like those used for printing European languages. The first missionaries endeavoured to overcome the difficulty by lithography. Afterwards at a great expenditure of time and money steel punches were en-

graved and matrices obtained from which the types were cast. The number of punches required was very great, sometimes as many as one thousand. After a very careful study of the native characters, a system of combination types requiring considerable mechanical ingenuity and

In my Missionary work I have felt the crying need of some system by which the people may be taught to read in a simple way, and it occurred to me that the difficulty might be met by the adoption of the above system. I wrote to Mr. Isaac Pitman, who very kindly assisted me in the matter, (as also in the adaptation of his system of shorthand to the Indian vernaculars) and His Highness the Maharajah of Travancore, K.G., C.S.I., F.M.U., kindly allowed me to

have some Phonetic type cast at the Sircar Press.

Those who are interested in the subject may like to see the accompanying specimens which will, I hope, explain themselves, and I shall be glad of any suggestions for the improvement of the scheme.

J. KNOWLES,
London Mission, Quilon,
Travancore, S. India.

THE PHONETIC ALPHABET.

The English Phonetic Alphabet consists of 36 letters, viz. the 23 useful letters of the common English alphabet (*c, q, and x* being rejected), and the 13 new ones below. The vowels *a, e, i, o, u*, have invariably their short sounds, as in *pat, pet, pit, pot, put* (the Continental pronunciation). All the other old letters have their usual signification. The italic letters below denote the sounds of the new letters.

VOWELS.

ʌ ʌ,	ɛ ɛ,	ɛ j̄ :	ɔ ɔ,	ɔ ɔ,	ʊ ʊ :	ʊ ʊ.	
<i>alms,</i>	<i>age,</i>	<i>air,</i>	<i>eat :</i>	<i>all,</i>	<i>ope,</i>	<i>food :</i>	<i>son, but.</i>
<i>sms,</i>	<i>ɛj,</i>	<i>ɛr,</i>	<i>j̄t :</i>	<i>ol,</i>	<i>ɔp,</i>	<i>fʊd,</i>	<i>sɔn, bʊt.</i>

CONSONANTS.

ʧ ʧ,	ʰ ʰ,	ʰ ʰ,	ʃ ʃ,	ʒ ʒ,	ʝ ʝ.
<i>chair,</i>	<i>thin,</i>	<i>then,</i>	<i>shoe,</i>	<i>vision,</i>	<i>sing.</i>
<i>çer,</i>	<i>ʰin,</i>	<i>ʰen,</i>	<i>ʃʊ,</i>	<i>vizon,</i>	<i>siŋ.</i>

THE ENGLISH PHONETIC ALPHABET.

The Classification, Order and Names of the Letters.

CONSONANTS.

Mutes.

P p,	B b,	T t,	D d;	ʧ ʧ,	J j;	K k,	G g :
<i>pee,</i>	<i>bee ;</i>	<i>tee,</i>	<i>dee ;</i>	<i>chay,</i>	<i>jay ;</i>	<i>kay,</i>	<i>gay :</i>

Continuants.

F f,	V v;	ʰ ʰ,	ʰ ʰ;	S s,	Z z;	ʃ ʃ,	ʒ ʒ :
<i>ef,</i>	<i>vee ;</i>	<i>ith,</i>	<i>thee ;</i>	<i>es,</i>	<i>zee ;</i>	<i>ish,</i>	<i>zhee ;</i>

Nasals.

M m,	N n,	ʝ ʝ :
<i>em,</i>	<i>en,</i>	<i>ing :</i>

Liquids.

L l,	R r :
<i>el,</i>	<i>ar :</i>

Coalescents.

W w,	Y y :
<i>way,</i>	<i>yay :</i>

Aspirate.

H h.
<i>aitch.</i>

skill has been adopted, and by this system the problem of how to print the vernaculars with the least possible number of types has been solved more satisfactorily. Thanks to this system the number of indispensable steel punches has been reduced to about 500, and by combining these

types the vernacular characters required for printing are now obtained. The 500 Sanskrit types required are given as a specimen. Compare the 33 simple Phonetic types with the 500 Sanskrit types. The Phonetic Alphabet would save from 50 to 75 per cent. of the cost of printing.

COMPARATIVE FOLKLORE.

(Continued from page 184.)

THE GOLDSMITH.

A perusal of the Siamese story, given in the first part of this paper, cannot fail to create in the mind of the reader a strong impression that it must have originated in India and migrated to Siam, either in its integrity or with such changes as are the inevitable consequences of the migration of folk-tales. When engaged in looking about for information on this point, we were not a little gratified to find light thrown on it unexpectedly and from an unlooked-for quarter. We refer to Nāteṣa Śāstrī Pandit's paper on "Folklore in Southern India", published in the September number of the *Indian Antiquary*. This paper affords conclusive evidence of the *Siamese* story being a variation of the Hindu tale entitled the "Soothsayer's Son." Apart from the variations which a comparison of the two stories will disclose, we find that the Siamese version is much circumscribed, lacking as it does both the beginning and the end of the narrative as contained in its Indian prototype. It begins with the Brahman leaving Benares and wandering in the forest, but states nothing about his previous history, or the cause that had brought him to that sacred city. This we gather from the Indian story as given by Nāteṣa Śāstrī Pandit, where, although the caste to which the man belonged is not stated, there is sufficient internal evidence, such as the proper names occurring in it, and the nature of the incidents it records, to enable us fairly to conclude that he was of the Brahmanical caste. The names too, by which the hero of the tale is styled, differ in the two versions, Gaṅgādhara being that given to him in the Indian story and Devasvāmī in the Siamese. The first part of the narrative contained in the former and missing from the latter is as follows:—

Gaṅgādhara was the younger of two sons of a soothsayer, who, on his deathbed, bequeathed to the elder all his substance,

and to the younger only a prophecy couched in the following terms:

जन्मप्रभृतिदारिद्र्यं दशवर्षाणि बन्धनम् ।

समुद्रतीरे मरणं किञ्चिद्भोगं भविष्यति ॥

"Poverty from birth, imprisonment for ten years, death on the seashore, and then will there be some enjoyment." After the death of the old soothsayer, Gaṅgādhara's thoughts were engrossed by the one subject of preparing to meet his end. Bidding good-bye to his brother, he set out for Benares, resolving to perform ablutions in the holy Ganges for the purpose of having his sins washed away, and of securing a blissful state of existence at his next birth. The route, chosen by him for his journey, ran through the middle of the Dekkan, at a great distance from the ominous seashore on either side. Travelling for weeks and months through a dreary forest, he at length reached the Vindhya mountains, where he found his supply of provisions and water completely exhausted. He roamed about in despair to see if he could find a spring of water, and was in ecstasies on discovering a ruined well, from which he thought he could draw a chembu-full of water to quench his thirst. He let the chembu down attached to a string, but the vessel, after going only some part of the way, suddenly stopped, and he heard, immediately after, the voice of a tiger-king entreating him to take him out of the well, as he was dying of hunger there. Gaṅgādhara had no little difficulty in making up his mind as to whether he should give a deaf ear to the tiger's importunities, or save him and thereby run the risk of being devoured by him. Recalling to mind his father's prophecy, that he was to die on the sea coast, and concluding therefrom that the tiger could do him no harm, he at last resolved to save him, and pulled him out of the well. The tiger-king narrated briefly the circumstances under which he happened to get

into the well. Three days ago, he saw a goldsmith in the forest and gave him chase. Not seeing any other way of escape, the goldsmith jumped into the well, and he too jumped after him, stopping at the first landing, while the goldsmith dropped to the fourth. In the second there was a snake, and in the third a rat. He added that the snake, rat and goldsmith would doubtless entreat him for similar help, but he would warn him not to save the goldsmith, as goldsmiths could not be trusted, and would repay kindness with evil. He then assured him of his gratitude, asked him to think of him should he ever happen to be in difficulty, and took leave of him. In like manner Gaṅgādhara saved the snake and the rat. They acted in the same way as the tiger, giving him the same warning and making him the same request, and took their departure. Notwithstanding these warnings, the man saved the goldsmith, and received from him assurances of gratitude similar to those made by the animals which had been previously rescued.

The reader will remember that in the Siamese story, an ape figures in place of the rat, and that it was from Benares that the man went into the forest and saw the drowning animals, while in the Indian this happened on his way to that renowned native land.

After saving the lives of the four creatures, Gaṅgādhara directed his steps towards Benares, and spent ten years of his time in it, bathing in the Ganges, performing religious ceremonies, and leading a life of purity and holiness as enjoined by the tenets of his religion. He then made up his mind to return home by the same road by which he had travelled to Benares. When he reached the ruined well, he remembered what had occurred there. Wishing to put the fidelity of the animals to the test, he first thought of the tiger, who immediately made his appearance, carrying in his mouth a crown of gold set with diamonds, and presented it to his benefactor. He then thought of the snake and the rat, who too

appeared before him with their presents. Encouraged by such demonstrations of gratitude on the part of mere irrational beasts, Gaṅgādhara had no hesitation in calling on the goldsmith, with the view of getting the diamonds separated from the gold, and met with a very kind reception. He showed him the crown of gold, acquainted him with all the facts connected with it, and intimated to him the object of his visit.

It happened, some days before, that the king of Ujjayinī had gone on a hunting excursion and had been killed by a tiger. The king's attendants returned and reported the matter to the prince his son, who at once concluded that a huntsman, rather than a tiger, had killed his father for the sake of his jewels. He therefore caused a proclamation to be made, offering half the kingdom to whoever would bring him news about the murderer of his father.

It was just at this juncture that Gaṅgādhara visited the goldsmith. The hope of obtaining half the kingdom and all the honours and distinctions that would follow in its train, made the goldsmith forget the gratitude which he owed to Gaṅgādhara for saving his life. Dissembling his real intentions, the traitor asked his guest to repose awhile till he should get a meal ready for him, whereupon the latter went to the river to perform the ablutions enjoined on devotees before partaking of meals.

From this point the narrative proceeds as in the Siamese story, the only difference of any consequence being that, in the latter, it was the son that was killed by the tiger, and not the father as in the Indian.

Gaṅgādhara was seized, taken before the sovereign and condemned to suffer death in the Kārāgrīham, an underground cellar into which criminals under sentence of death were thrown to die of starvation.

In this mournful situation Gaṅgādhara thought of his friends, the tiger-king, serpent-king and rat-king. They all assembled

with their armies in a garden near the Kārāgriham. The rat-rājā issued an order to his army to make an underground passage from a ruined well into the Kārāgriham. When this was done, the rats supplied Gaṅgādhara with provisions of such crumbs and sweetmeats as they could collect from houses, and with water soaked in small pieces of rags. This was not all, the snakes began to bite the king's subjects, who died in great numbers. Tigers too killed all they could meet with, both men and cattle, and there was an awful havoc throughout the king's dominions.

According to instructions given by the serpent-king, Gaṅgādhara was seated daily near the entrance to the Kārāgriham, and, whenever he would hear people speak about the ravages done by serpents and tigers, he would cry out at the top of his voice, that, if he was released, he would effectually prevent these ravages and would moreover heal, by medicine and incantations, such as were bitten by snakes.

In this manner ten full years passed away. On the last evening of the 10th year one of the serpents got into the bed of the princess, the only daughter and child of the king, and bit her so that she died.

Here again the narrative proceeds as in the Siamese story. The princess was raised to life by Gaṅgādhara. We find, however, an additional circumstance in the Indian story, namely, that the men who had been recently killed by serpents and tigers were also raised from the dead.

The goldsmith was arrested and brought to the presence of the king, but was forgiven at the earnest request of Gaṅgādhara.

According to the Siamese story the marriage of the princess with Gaṅgādhara took place at once, and the narrative ends there. But, according to the Indian, when the king offered the hand of his daughter in marriage to Gaṅgādhara, the latter begged that the solemnization of the marriage might be deferred until he visited his brother and returned to the king. The story proceeds as follows :—

Gaṅgādhara, happened, by some thoughtlessness, to take a route by the sea-coast to return to his native place. His brother was then on his way to Benares in that very road to see him, and the two brothers met each other quite unexpectedly. The meeting, after so long an absence, was an occasion of the greatest delight to them, especially to Gaṅgādhara, who, not being equal to it, died of sheer joy in the arms of his brother. The latter was so much affected that he wept over his brother's corpse and wet it with his tears, and was altogether inconsolable.

He then took the corpse to the nearest temple, which happened to be one of Gaṇeśa, and called upon the god. On Gaṇeśa's inquiring what he wanted, he related all that had happened, and asked the deity to take charge of the corpse until he performed his pūjā, and then burnt it. The god gave the corpse to his attendants, the gaṇas, and enjoined them to take care of it. They, however, ate a portion of it and finding it sweet (for Gaṅgādhara had eaten nothing but sweetmeats during a period of ten years), finished up the whole. After performing the pūjā the brother prayed Gaṇeśa to restore to him the corpse of Gaṅgādhara. The god ordered the gaṇas to give it up, but discovering that they had devoured it, he raised Gaṅgādhara to life again and restored him to his brother.

The two brothers then set out for Ujjayinī, where Gaṅgādhara married the princess. After the death of the king, he succeeded to the throne and reigned for a long time, conferring signal benefits on his brother. The goldsmith too was the recipient of many favours from the king, and was a frequent visitor at the palace.

Here then arose the question how the prophecy could be reconciled with the facts. By taking *kīncit* with *maranam*, instead of with *bhogam*, the difficulty was removed. The Sanskrit stanza would then be translated thus :—

“Poverty from birth, ten years imprisonment, death for a little while on

the sea-shore, and then will there be enjoyment."

There is a similar story in the *Rasavāhinī*, a Pāli work containing a collection of 102 stories, of which the first forty relate to Jambudīpa and the remaining 60 to Ceylon. The story we refer to is the third of the Jambudīpa series, and is as follows:—

THE RASAVAHINĪ STORY.

जम्बुदीपसिं किर पुब्बे महानिदाघो अहोसि । तदा निदाघसुरियेन सकिरणकरिणा वापिपोक्खरणीन-दीगिरिकन्दरनिञ्जरादिसु उदकं निस्सेसं कत्वा पीतमिव उदके परिकखीणे मच्छकच्छपादयो येभुय्येन विनासं पत्ता । अथ महारञ्जभूमियं रुक्खतिणलतादयो अतीवमिलाता अहेसुं । मिगपक्खिणी पि घम्माभितत्ता पिपासिता मरीचिं तोयन्ति मञ्जुमाना इतो चित्तो च धावन्ता महादुक्खपत्ता अहेसुं ॥

तदा एको सुवपोतको पिपासितो तथ्य तथ्य पानीयं परियेसन्तो महारञ्जे एकस्मिं पूतिपादपे सट्ठि रतने नरकावाटे पानीय्यगन्धं घायित्वा लोभेन पातुं ओतिण्णो । अतिपानेन भारो तथ्येव पतित्वा उग्गन्तुं नासक्खि । अथापरोपि सण्णो च मनुस्सो चाति द्वे जना तथेव पतिसु । सण्णो नाम विवेकं लभित्वा अद्दाव अत्तं विजहन्ति तस्मायं अलद्धविवेकत्ता उग्गन्तुं नासक्खि अनालम्बत्ता मनुस्सोपि । ते उग्गन्तुं असक्कोन्ता मरणभयभीता अञ्जमञ्जमविहेठेन्ता तथ्येव वसिसु ॥

अथेको बाराणसीवासिको मनुस्सो वनं पविट्ठो तथ्येव पानीयं परियेसमानो तं ठानं पत्वा ते तयोपि दिस्वा कम्पमानहदयो वह्लिया पिटकं बन्धित्वा सिक्काय पि पक्खित्वा ओतारेत्वा ते तयो पि उद्धरि । अथानेन ते अम्हाकं जीवितं दिन्तं सोमनस्सा तस्सेवमाहंसु । सामि मयं तुम्हे निस्साय जीवितं लभिम्ह । तुम्हे इतो पट्टाय अम्हाकं सहायो मयंपि ते ॥ अम्हाकं वसनद्धानं आगन्तुकामाति वत्वा तेसु ताव सुवपोतको आह सामि बाराणसियं दक्खिणाद्वारे महानिघोषो अत्थि । तत्थाहं वसामि । तव तथारूपे किच्चे सति मम सन्तिकमागम्म सुवाति सद्दं करोहीति वत्वा मेत्ति थिरं कत्वा पक्कामि । सण्णोपि सम्माहं तस्सेव निघोषस्ताविदूरं महन्तं वम्मीकं अत्थि तथ्य वसामि । तवथ्ये सति तथ्य गन्त्वा दीघाति सद्दं करोहीति वत्वा तथेव पक्कामि ॥ मनुस्सोपि बाराणसियं असुकाय नाम वीथिया असुकगेहे वसामि । तवथ्ये सति मम सन्तिकं आगच्छाति वत्वा पक्कामि ॥

अथापरभागे सो उपकारको पुरिसो अत्तनो किच्चे सञ्जाते मम सहायानं सन्तिकं गमिस्सामीति सङ्केतानुसारेण गन्त्वा निघोषमूले ठितो सुवस्स सद्दमकासि । तं सुत्वा सुवपोतको वेगेनागन्त्वा तेन सट्ठि पटिसम्मोदित्वा सम्म चिरेणागतोसि । आगतकारणं मे आचिक्खाति आह । सोपि सम्माहं जीवितुमसक्कोन्तो पुत्तदारं ज्ञातीनं पटिपादेत्वा तव सन्तिकमागतोति । सुवपोतकोपि साधु सम्म तया कतं मम सन्तिकमागच्छन्तेन । तया मम जीवितं दिन्नं । मयापि तव जीवणुपायं कातुं वट्टति । यावाहं आगच्छामि तावेत्थ थोकं विस्समाति वत्वा पक्कामि जीवणुपायं परियेसमानो । तस्मिं किर समये बाराणसीराजा नगरतो निक्खम्म सुसज्जितुय्यानं पविसित्वा सपरिसो कीलित्वा मज्झन्तिकसमये सुफुल्लितं पञ्चपदुमसञ्छन्नं मङ्गलपोक्खराणि दिस्वा नहायितुकामो सब्बाभरणानि ओमुञ्चित्वा राजपुरिसे पटिच्छादित्वा नहायितुं ओतरि । तदा सुवपोतको तं ठानं पत्तो साखन्तरे निलीनो राजपुरिसानं पमादं दिस्वा रञ्जो मुत्ताहारं डसित्वा आकासं पक्खन्दि ॥ वेगेनागन्त्वा अत्तनो सहायस्स दत्वा अप्पमत्तो इमं वलज्जेहि सम्माति वत्वा अदासि । ततो सो तं गहेत्वा इमं कुहिं पटिसामेस्सामीति चिन्तेन्तो ममेको सहायको अन्तो नगरे वसति । तस्मिं ठपेस्सामीति चिन्तेत्वा यथासङ्केतमुपगम्म तं दिस्वा पटिसन्थारं कत्वा सुवपोतकेन कतोपकारं पक्कसेत्वा इमं मुत्ताहारं साधुकं ठपेहीति वत्वा अदासि । तंखणे राजा नहातानुलित्तो आभरणानि पिलन्धन्तो मुत्ताहारं नाहस ॥ ततो राजपुरिसा अन्तो च बहि च परिजने उपपरिक्खित्वा मुत्ताहारं अपस्सन्ता नगरे भेरिं चरपिसुं यो मुत्ताहारं पस्सति तस्स राजा महन्तं यसं दस्सतीति । तं सुत्वा सो मित्तदुभी एवं चिन्तेसि । अहं चमिह दुक्खितो । यन्नूनाहं मुत्ताहारं रञ्जो दस्सेत्वा सुखेन वसेय्यं किं मे एतेनाति । तेन कतं तथारूपं उपकारं असल्लक्खेन्तो महामित्तदुभी पुरिसो राजपुरिसे उपसङ्कम्म मुत्ताहारस्स अत्तनो सन्तिके ठपितभावं कथेसि । भो मम सन्तिके एको पुरिसो मुत्ताहारं ठपेसीति ।

अथ तस्स मित्तदुभिणो वचनेन राजपुरिसा मुत्ताहारञ्च तञ्च गहेत्वा सभण्डकं पुरिसं दस्सेसुं । अथ राजा सभण्डकं चोरं दिस्वा कुट्टो इमं नेत्वा दक्खिणाद्वारे जीवसूले उत्तासेथाति आनापेसि ॥ राजपुरिसा तस्स राजानं करोन्ता अगमंसु ॥ तेहि नीयमानो पुरिसो दक्खिणाद्वारा निक्खम्म सप्पसहायं सरित्वा अप्पेव मे तस्स सन्तिका किञ्चि सोत्थि भवेय्याति पुब्बे वुत्तसङ्केतानुसारेण वम्मिकं दिस्वा सम्मदीघाति

सदं अकासि । सो वम्मीका निक्खम्म तं तथानीयमानं दिस्वा संविग्गो दुक्खप्पत्तो सहायस्स मे अज्ज अवस्सयेन उपत्थम्भं भवितुं वट्ठीतीति तं समस्सोसत्त्वा अत्तभावं विजहित्वा अज्जतरवेसेन राजपुरिसे उपसङ्कम्म इमं पुरिसं मुहुत्तं मा मारेथाति दळ्हं वत्वा सो मुहुत्तेन रज्जो अग्गमहेसिया वसनट्टानं गन्त्वा सप्पवण्णेन देविं डसित्वा ताय विसेन मुच्छित्तकाले मनुस्सवण्णेन वज्झप्पत्तो विसोसधं जानातीति वत्वा तेखणे येव सहायस्स सन्तिकं गन्त्वा रज्जा तव पक्कोसित्तकाले गन्त्वा उदकप्पसतेन देविया सरिरे पहरित्वा निब्बिसं करोहीति वत्वा पक्कामि ॥

अथ राजा विसवेज्जे परियेसन्तो तं पवन्ति सुत्वा वज्झप्पत्तं अनिथाति आनपित्वा देविं निब्बिसं करोथाति आह । सो नागराजेन वुत्तनयेन निब्बिसमकासि । सा सुखिता अरोगा अहोसि । राजा तं दिस्वा तुडो तस्स खेत्तवत्थुयानवाहनादिदानेन महासक्कारमकासि । अथ सो राजानं उपसङ्कम्म अत्तना कतं सब्बं पक्कसेसि । राजा तं सुत्वा पसन्नो इमस्स पुरिसस्स महन्तं गेहं कत्वा महापरिहारं करोथाति आनपिसि । सो पन मम गेहं निग्रोधस्स च वम्मीकस्स च अन्तरे करोथाति वत्वा तथा कारित्वा तत्थ वसन्तो राजूपट्टानं रोन्तो तेहि सहायेहि सद्धिं सम्मोदमानो यावजीवं वसित्वा आयुपरियोसन्ति तेहि सद्धिं तथा कम्मं गतो.

TRANSLATION.

In the past there was a great drought in Jambudipa. Then the lakes, ponds, rivers, mountain-streams, canals, &c., having been, as it were, completely drunk up by the summer sun with its rays, and water having thus been exhausted, fishes, tortoises and other aquatic animals perished in great numbers, and trees, herbs, creepers and other vegetation in the great forest, became exceedingly withered. Beasts and birds too, being thirsty and scorched with heat, ran about to and fro imagining the mirage to be water and were greatly afflicted.

Then a young parrot, being thirsty, went about here and there in quest of water, and got the smell of it from a pit in the great forest, which was sixty cubits in depth and had been caused by the decaying of a tree. He descended into it in order to drink greedily out of it. Becoming heavy by drinking too much, he

lay there fallen down and unable to ascend. In like manner, two others, a snake and a man, also fell into that very pit. Snakes, it is well known, leave their own form when they can find seclusion, but as this snake was not in seclusion, he was not able to ascend, nor was the man able to do so, as he had nothing to serve as a support. Not being able to get out of the pit and being terrified by the fear of death, they remained there without harassing one another.

Now a certain man, an inhabitant of Benares, who had entered the forest likewise in search of water, happening to come to the same spot, saw all the three of them, and, taking compassion on them, made a basket with creepers, placed it in a receptacle to which was attached a string, let it down into the pit and pulled them all up. They then being overjoyed that life had been given to them by him, addressed him thus:—"Lord, we have received life by means of you; henceforth you are our friend, and we are your friends. We are desirous that you should visit us in our abodes." After this speech, one of them, namely the young parrot, said, "In Benares, at the southern gate, there is a large banian tree. I live there. If you should experience any such necessity, come to me and cry out 'parrot.'" So saying, and after confirming their friendship, he went away.

The snake also said, "Friend, not far from that banian tree, there is a large anthill. I live in it. If ever you should be in trouble go there and cry out 'snake.'" So saying he also went away. The man too said, "I live in Benares, in a street named so and so, in such and such a house. If ever you should be in trouble come to me." So saying he also went away.

Now, some time after, the man who rendered them assistance, finding himself in need said, "I will go to my friends," and, following the directions that had been given, he went to the foot of the banian tree and cried out to the parrot. When the parrot heard his voice, he came in

great haste, and after the exchange of salutations said, "Friend, you have come after a long time: tell me the object of your visit." He replied, "Friend, being unable to earn a livelihood, I have come to you, after committing my wife and children to the care of my kinsmen." The parrot replied, "You have done well in coming to me. Life has been given to me by you, and it is proper that I should, therefore, find some means of livelihood for you. Rest here awhile until I come back." So saying he went away in search of some livelihood for his friend.

At that very time, the king of Benares went out of the city, entered his well-decorated garden, diverted himself with his retinue, and, at the time of midday, seeing the royal tank covered all over with the five kinds of lotuses in full blossom, and wishing to bathe in it, took off all his jewels, entrusted them to his officers, and descended into the lake to bathe. Then the young parrot coming there lay concealed among the branches of the trees, and seeing the royal officers off their guard, took up the king's pearl necklace in his beak and flew up into the sky, and returning speedily to his friend gave it to him, saying, "Friend, use this carefully." He accepted it and reflecting, "where can I keep this pearl necklace?" said to himself, "a friend of mine lives in the city, I will deposit it with him." So he went and saw him by following the directions that had been given, and, after the exchange of friendly greetings, informed him of the favour done to him by the young parrot and gave him the pearl necklace saying, "keep this carefully."

At that time the king, after bathing and anointing himself, was putting on his jewels, but could not find the pearl necklace. Then the royal officers examined the attendants within and without, and, not finding the necklace caused a proclamation to be made in the city by beat of tom-tom,

that the king would confer great distinction on whoever would find the pearl necklace.

The traitor, when he heard the proclamation reflected, "I am poor—what if I show this to the king and live comfortably—what is the use of this man to me?" The vile traitor, disregarding so great a service as was done to him, approached the royal officers and informed them of the fact that the pearl necklace had been deposited with him, and said, "Sirs, a certain man has deposited the pearl necklace with me."

When the royal officers heard the words of the traitor, they seized the man and the pearl necklace and showed them to the king. Then the king, on seeing the thief and the property, gave orders saying, "Take this man and impale him at the southern gate of the city." When the royal officers were going to execute the orders of the king, the man that was led away by them, on getting out of the southern gate, remembered his friend the snake, and, reflecting, "perhaps some assistance may come to me from him," made out the anthill by the signs stated before and cried out, "Friend serpent." The snake got out of the anthill, and seeing the man led away in that manner was alarmed and grieved. "It certainly behoves me," said he to himself, "to be of assistance to my friend to-day," and consoled him. Leaving off his own form and approaching the royal officers in another form, he said firmly, "Do not kill this man for a while," and then went in the form of a snake to the abode of the chief queen and bit her. When she was swooning by the effects of the poison, he assumed the form of a man and said, "The man that has been condemned to death knows antidotes for poison," and immediately after he went to his friend and said, "When the king summons you, go and free the queen from poison by dashing on her body a pasata¹ of water." So saying he went away. Now when the king, who was causing search to be made for physicians able to cure

¹ A measure of capacity.

snake-bites, heard this announcement, he ordered the man that had been condemned to death to be brought before him and said to him, "Free the queen from poison." He did so in the abovementioned manner, and she became well and free from sickness. The king, on seeing this was pleased, and paid him great honour by giving him fields, wealth, carriages, vehicles, &c. He then approached the king, and related to him all that had been done by him. The king having heard the narrative was pleased and issued a mandate saying, "Build this person a large house and treat him with great distinction." The man added, "build me the house between the banyan tree and the ant-hill," and having caused it to be built, he lived in it ministering to the king and on friendly terms with the parrot and the snake during the rest of his life, and at the termination of life he passed away with them according to his merits.

Very similar to the Indian, Siamese and Rasavāhini stories, in structure and character, though not in details and incidents, is the story of the goddess Pattini. This goddess is worshipped extensively in Ceylon, and temples in honour of her abound in the Island. One of the five principal temples in the town of Kandy is the "Pattini Devāla" "the Temple of Pattini" adjoining the Nātha Devāla and lying between it and the Police Court. There is a Sinhalese poetical work called the "Pattinihēlla" "The History of Pattini," in which the story is narrated in an abridged form, but it exists in the oral traditions of the people with greater minuteness of detail. It is briefly told as follows:—

The Story of the Goddess Pattini.

Pattini, an avatāra of a goddess, is said to have sprung from a lotus flower according to some, and from a mango fruit according to others. The object of her visit to our earth does not appear to have been stated.

She contracted a marriage with a man of extraordinary beauty named Pālaṅga, with no other view than the prevention of

scandal which, in all ages, has been a consequence of one of the fair sex living alone and unmarried. She, however, led a life of strict celibacy, permitting her husband to have a mistress, to whom an allowance of a certain sum of money was made periodically. This was a hard tax on the goddess, who found, one day, that all her resources had been exhausted and that she had only a pair of gold leg ornaments called *salaṁba* left with her. This article of jewellery she handed to her husband, and enjoined him to sell it, and with the money to pay the stipend. The man set off with the pair of ornaments and, passing through several towns and villages, arrived at last at Madura, the capital of king Pāṇḍu. Arrived there, he took the ornaments to a merchant and offered them to him for purchase. The merchant wished to have them examined and valued, and both he and Pālaṅga went to the house of a goldsmith for the purpose.

Some time before, the queen had lost her pair of leg ornaments (*salaṁba*), and a proclamation had been made offering a reward for their recovery. When therefore the goldsmith was visited by the merchant and Pālaṅga, he thought that an opportunity had offered itself to him of making his fortune. He therefore asked the merchant and Pālaṅga to stay a while until he could go and attend to some urgent business. But he repaired to the palace and informed the king that the thief who had stolen the ornaments of the queen had brought them to him to be valued. The man and the jewels were at once seized and brought to the palace. The queen, however, said that the *salaṁba* produced were not hers, but this was construed as proceeding from a wish on her part that so noble looking a man as Pālaṅga should not be put to death. The goldsmith maintained with an oath that it was he who made the queen's *salaṁba* and that those produced were the identical ones. The man was convicted and sentenced to death, and the sentence was immediately

carried into execution at the foot of a *kohōmba*² tree in a forest near about.

That very night Pattini dreamt she saw her husband with a sword in his hand and interpreted the dream as indicating that he had met with his end. She therefore set out forthwith for the kingdom of Pāṇḍu, taking with her only a servant girl named Kāli, and a bag full of different kinds of sweetmeats.

On their way they met with many an obstacle and difficulty. Weary and fatigued they entered an *ambalama* (a resting shed) to repose. No sooner had they seated themselves in it, than a demon was seen advancing with wide open mouth towards them with the object of devouring them. The little girl clung to the goddess half dead with fear, but the goddess tore off a piece of her garment, and threw it at the demon, and thereupon a flame of fire came into existence and rendered his further advance impossible.

Further on they encountered a river and asked the ferryman to ferry them over. He refused to comply with their request, accompanying the refusal with observations of an obnoxious and insulting character. The goddess then removed her ring from her finger and threw it into the river, whereupon the water separated on both sides, making a path of dry land to allow the goddess and her servant to pass over. The terrified ferryman seeing this fell at the feet of the goddess and asked her to forgive his crime and thus averted the calamity which she was intending to bring on him.

Arrived at the capital of king Pāṇḍu, the goddess met two boys returning from school and said to them, "Where are you going, children?" "Do not call us children but say rather princes," said they, "for we are the sons of the reigning king." She conciliated them, gave them sweetmeats to eat, and, by entering into conversation with them, drew out from them the news of the recent execution of a man under a *kohōmba* tree.

With the aid of this information she discovered the dead body of Pālaṅga and after ascertaining all the facts connected with his execution, she repaired to the palace and made the air resound with her cries. The king, on hearing her words, ordered her breasts to be cut off as a punishment for impudence. She then herself tore off one of her breasts and threw it at the king, repeating some imprecations, whereupon the palace took fire and all its inmates perished. The conflagration extended over the whole city, destroying man and beast alike. After thus avenging herself, she ascended up to the Deva-loka, the heaven of the gods.

There can be no doubt that the Indian story, the Siamese, the Rasavāhini, and the story of Pattini must have had a common origin.

In the Hindustānī language too, there are stories which shew that no confidence can be placed in the goldsmith, as may be seen from the following tale given in John Shakespear's *Muntakha bāt-i-Hindī*, page 28, 3rd edition, Vol. II.

THE HINDUSTĀNĪ STORY.

کسی شہر میں ایک بوٹھی اور سنار سے ایسی
دوستی تھی کہ جو کوئی انہیں دیکھتا تھا سو
ہی کہتا تھا کہ بے عاشق و معشوق ہیں اگر یہ نہ
ہیں تو ماجائی بھائی ہیں اتفاقاً وہ دونوں
سفر کو گئے کسی شہر میں جا کر مفلس ہوئے اور
آپس میں کہنے لگے کہ اس شہر میں فلانی جگہ
بغخانہ ہے کہ اس میں کئی بت سونے کے ہیں
یہاں سے برہمنوں کی صورت بنکر چلے اور عبادت
میں مشغول ہوئے کسی وقت فرصت پا کر دو چار
بت چرائی اور مزے سے انکو بیچ کر گذران
کئے

² Mangosa tree.

جانے دے میں جانتا ہوں خدا کے واسطے مجھ پر
 مت بہان باندھ از بسکہ وہ عقلمند تھا اُس سے
 لڑنا اور قضیم کرنا مناسب نہ جانا چپکا ہو رہا
 بعد کئی دن کے ایک پٹلا چوبی اُس بڑھئی نے
 اُسی سنار کی صورت بنایا ویسے ہی کپڑے اُسے
 پہنائی اور دو بچے خرس کے کہیں سے لایا اور
 اُس پٹلے کی آستین اور دامن میں کچھ کچھ
 اُن بچوں کے کھانے کی چیزیں رکھ دین جب
 اُن کو بھوکھ لگتی تو اُس بت کے پاس جاتے
 اور جو اُس کی آستین سے یا دامن سے پاتے سو
 کھاتے اور اپنے جی میں جانتے کہ ہمارا باپ یا
 ماں جو کچھ کہ ہی سو یہی ہی اور یہاں تک
 اُس پٹلے سے آشنائی رکھتے تھے کہ ہر روز
 اُلفت سے اُسکے دامن پر آکر بیٹھتے تھے
 جب خرس کے بچوں کو اُس صورت سے مہرو
 محبت ہوئی تب بڑھئی نے سنار کی اور اُس کے
 صورتوں کی ضیافت کی بلکہ ہمسائے کی عورتوں
 کو بھی بلایا چنانچہ سنار کی جو رو اپنے دو
 لڑکوں کو ساتھ لیکر اُس کے گھر گئی نچار
 اپنے گھات میں لگ رہا تھا بعد دو گھڑی کے
 اُس سنار اور سنارنی کو غافل پا کر اُن دونوں
 لڑکوں کو چھپا رکھا اور اُن خرس کے بچوں کو
 چھوڑ کر غل مچایا کہ ہی ہی لڑکے سنار کے
 خرس کے بچے کیوں کو ہو گئے یہ بات سنتے ہی
 وہ سنار باہر سے بے اختیار روتا ہوا آیا اور
 اُس کی کمر پکڑ کر کہنے لگا اے چھوٹے کیوں
 بکنا ہی کہیں آدمی بھی جانور ہوئے ہیں

یہ بات تہہرا کر وہ دونوں اُس بُخانے میں
 گئے اور عبادت میں مشغول ہوئے وہاں کے
 برہمنوں نے جو انکی عبادت دیکھی تو سب
 شرمندہ ہوئے اور ہر روز ایک دو برہمن اُس
 بُخانے سے جاتے اور پھر نہ آتے اگر کوئی پوچھتا
 کہ تِنے کیوں اُس بُخانے کو چھوڑا تو وہ یہی
 کہتے کہ کئی دن سے دو برہمن ایسے دھرم صورت
 صاحب لاج پوجا کرنے والے آئے ہیں کہ ایک دم
 بھگوان کی دھیان سے سر نہین اُٹھاتے اور کسی سے
 آنکھ نہین ملاتے اس واسطے ہم چلے آئے ہیں کیونکہ
 اُن کے برابر ہم سیوا اور تپشیا نہین کر سکتے
 جب اُن دونوں کے سوا اُس بُخانے میں
 اور کوئی نہین رہا تب اُنہوں نے شب کو فرصت
 پا کر کئی بت سونے کے چرا کو اپنے گھر کا رسنہ
 پکڑا اور وہ نزدیک شہر کے پہنچ کر کسی درخت
 کے نیچے اُن بتوں کو گار کر اپنے گھر گئے
 بعد ادھی رات کے سنار اکیلا جا کر اُن بتوں کو
 وہاں سے اُکھار کر اپنے گھر لے آیا اور صبح کو
 جا کر اُس نچار سے کہنے لگا کہ ای بڑھئی بے ایمان
 جھوٹے دغا باز چوٹے میویری آشنائی کا پاس
 نہ کیا اور ایسی قدیم دوستی میں خلل ڈالا کہ
 اُن بتوں کو تو چرا لایا اس بے ایمانی سے کئی
 برس چھٹیگا اور کئی دن گذران کر یگا کیا خوب
 اب زمانے میں دوستی کا بھی اعتبار نہ رہا
 وہ اُس کی باتیں سن کر دل میں حیران ہوا
 کہ یہ کیا بکنا ہی آخر لاچار ہو کر کہنے لگا کہ
 ای زرگر جو کیا سو کیا اور جو ہوا سو ہوا

آخر یہ قضیہ قاضی کے روبرو گیا اور قاضی نے پوچھا کہ ای برہمنی آدمی کے لڑکے خرس کے بچے کیوں کر ہوئے تب اُس نے کہا کہ پیرو مُرشد وو دونوں میرے سامنے آپس میں کہیلے تھے اور کشتی لڑتے تھے زمین پر گرتے ہی خرس کے بچے ہو گئے قاضی نے کہا کہ یہ بات میں کس طرح سچ جانوں تب نتجار کہنے لگا کہ خداوند میں نے کتاب میں لکھا دیکھا ہی کہ کسی وقت میں ایک گروہ انسان کا خدا کے غضب سے حیوان ہو گیا تھا لیکن عقل اُس گروہ کی جون کی تون رہی تھی اور اُلفت و مَحَبَّت بھی ویسی ہی لازم بہ ہی کہ اس وقت دربار عام میں اُن بچوں کو سب اہالی موالی کے سامنے منگوا کر اُسکے روبرو کیجئے اگر وہ اُس کے لڑکے ہونگے تو اُس سے اُلفت کریں گے اور نہیں تو جوچی چاہیگا سو مجھے کیجیگا

یہ بات اُسکی قاضی نے پسند کی اور اُن بچوں کو منگوا کر اُس زرگو کے آگے چھوڑا دیا وہ اُس صورت کے سبب سے آشنا ہو رہے تھے باوجود اُس بھید کے بے اختیار دوڑ کر اُس سے جا پٹے اور اُسکے پانوں پر منہ ملنے لگے اور اُسکی بغلوں میں سِرۃ اللہ تب قاضی نے کہا کہ ای سنا دغا باز بہر دونوں تیرے لڑکے ہیں مجھے یقین ہوا بس اب ادھر آ اور ان دونوں کو اٹھا کر اپنے گھر لیجا ناحق کیوں شرارت کرتا ہی اور اس غریب نتجار سے لڑتا ہی تب تو وہ زرگو اُس نتجار کے پانوں پر گر پڑا اور ممت

کرنے لگا کہ ای یار اگر یہ حکمت تونے اپنا حصہ لینے کے واسطے کی ہی تو اپنا حصہ لے اور میرے لڑکے مجھے دے اُسنے کہا کہ ای سنا تونے بتا گناہ کیا ہی اور امانت میں خدانت کی ہی اگر اب جھوٹہ بولنا چھوڑ دے اور دغا بازی کی توبہ کرے تو شاید پھر تیرے بیٹے اصلی صورت پر آویں غرض اُس زرگو نے اُسکا حصہ دیا اور اپنے بیٹے اُس سے لئے

TRANSLATION.

In a certain city there were a carpenter and a goldsmith, between whom there existed so great friendship that whoever saw them would say, "If these men are not intimate friends, one would take them to be brothers, born of the same mother." It happened once that they went on a journey and arriving at a certain city became poor, and said to each other, "In this city, at such a place, there is a temple of idols, in which there are several images of gold. Let us go there in the disguise of Brahmans and be engaged in worship and, when a fit opportunity offers itself, let us steal three or four images, sell them at our convenience, and thus pass our days."

After forming this resolution, they went to the temple and began to worship. The Brahmans there, on seeing their worship, were ashamed, and every day two or three of them went out of the temple and never more returned. If any one asked them, "Why have you left the temple?" they would say, "Since a few days, two Brahman worshippers, the very personifications of virtue and modesty, have come to the temple, who do not, even for a moment, turn away their faces from the meditation of the deity, or so much as cast a look on any one. For this reason we have come away, for we are not able to render service and to worship in the manner they do."

Now when there remained no one in the temple besides themselves, finding an opportunity at night, they stole several gold images and set off for their houses. Arriving near their city, they buried the images under a tree and went to their respective houses. A little after night-fall, the goldsmith went there alone, dug up the images and took them home. In the morning he went to the carpenter and said to him, "O carpenter, traitor, liar, deceiver, thief, you have not been faithful to my friendship, and you have brought ruin upon such old friendship as has existed between us; for you have stolen away those images. How many years will you live and how many days will you pass by such treachery? How glorious! Now-a-days no trust even in friendship has remained in this world."

When the carpenter heard his speech, he was astonished and said to himself, "What is this man saying?" At last, becoming perfectly helpless, he said, "O goldsmith! what is done has been done, and what has happened has happened. Let it alone. I know all about it. For God's sake do not lay false imputations to my charge." He acted thus because he was a wise man and knew that it was not proper to fight and quarrel with him: he was therefore quiet. Some days after, the carpenter made a wooden image having the likeness of the goldsmith and dressed it with the same kind of garments as those worn by him, and brought two bear's whelps from somewhere, and placed in the sleeves and skirts of the image some things that are eaten as food by whelps. When they were hungry they would go to the image and would eat anything they could find in its sleeves or skirt as if they thought, "Whatever of father or mother we may have, this must be it." Such was the attachment they formed for the image that every day, out of familiarity, they would come and sit on its skirt.

When love and friendship were thus induced in the whelps for the image, the carpenter made a feast for the goldsmith

and his women, and moreover invited to it the women of the neighbourhood, so that the goldsmith's wife went to the carpenter's house taking with her her two children. The carpenter remained anxiously waiting for his opportunity. A few minutes after, finding the goldsmith and his wife inattentive, he concealed the two children and let out the two whelps, and began to make a noise saying, "Oh, how is it that the two children of the goldsmith have become whelps?" No sooner did the goldsmith hear these words than he rushed in from without, weeping bitterly, and, getting hold of the carpenter's waist, said, "Oh, why do you tell lies? When did man ever become beast?" At last this dispute was carried before the Cazi, who said, "O carpenter! How is it that the children of a man have become whelps of a bear?" Then said he, "Honoured Sir, they were both playing in my presence and were performing athletic exercises, when they fell suddenly on the floor and became whelps of a bear." "By what means," said the Cazi, "can I ascertain the truth of this statement?" The carpenter replied, "Sir, I have seen it written in a book; that, on a certain occasion, a company of men became animals by the vengeance of God, but the intellect of the men remained as before, and such too was the case with their love and affection. It is necessary that the whelps should this moment be sent for to this hall of justice, in the presence of this priestly and learned assembly, and that they should be placed before the goldsmith. If they are his children then would they be familiar with him, but if it be otherwise let your Honour do to me what it may please you."

The Cazi approved of this proposal of the carpenter and sent for the whelps and set them before the goldsmith. On account of his appearance they became friendly with him and notwithstanding the multitude they madly rushed up to him and embraced him and began to rub his feet with their mouths and to put their heads under his armpits.

Then said the Cazi, "O goldsmith! deceiver! these two whelps certainly are your children, I am convinced of it. Enough! Now come here and take them up, and carry them home. Why should you act unjustly and do wickedness and fight with this poor carpenter?" The goldsmith then fell at the feet of the carpenter and began to entreat him saying, "Friend! If this stratagem has been employed by you for

the purpose of taking your share, do by all means take it and restore to me my children. "O goldsmith! You have done great evil and have committed perfidy in a matter of trust," replied the carpenter; "if now you give up lying and repent for your deceit, perhaps your children may receive their former shape." At last the goldsmith gave him his share and took his children back from him.

EDITOR.

THE REWARD OF COVETOUSNESS.

In studying the most interesting and valuable paper contributed to this Journal by Muḥammad Cāsīm Siddi Lebbe, and entitled, 'An account of the Virgin Mary and Jesus as given by Arabic writers,' I found an incident which most strikingly resembles a tale that I heard the other day from a Paṇḍit youth in Srinagar City. I see that Mr. T. B. Panobokke has already alluded to the great likeness which it also bears to the Vedabbha-Jātaka of the Buddhist Tripiṭakas. The following is the Kashmīrī story:—"Four men determined to leave Kashmīr for another country, where they might be able to obtain greater wealth than it seemed possible for them to amass in 'the Happy Valley.' On a certain day they started all together, taking with them four thousand rupees, wherewith to trade. Each of the little company had an equal share in this sum of money, and they set forth with light hearts, full of hope that they would prosper and become exceeding rich.

On the way it came to pass that the great Deity, according to His mighty power and wisdom, caused a full-grown golden tree to spring up suddenly, and to bring forth before their very eyes rich clusters of gold. Seeing this magnificent and valuable tree the four travellers became as men in a trance—they did not believe their own eyes. At length, however, seeing that it was so, and that there was no doubt about it, they changed their minds about travelling into a foreign country, and resolved to return

back to their homes as soon as possible, taking with them the tree of gold. They reminded one another of their own Kashmīrī proverb:

Dai ai diyi ta baras nyasai;

Dai na diyi ta kruha sāsa tsatit kyā?

which interpreted is, 'If God intends to give, He will give at the door; but if He will not give then what is the good of going a thousand kos (in search of money)?' "We cannot contest the will of God," they said; "therefore, since we have happened upon this golden tree, let us appropriate it and be glad for ever."

This was all very easy to decide, but how were they to so arrange it? The tree was high and large and heavy. It must first be felled and cut up into bundles, which they could carry. But how were they to perform all these without implements? Accordingly it was determined that two of the party should go to the nearest village and procure axes and saws and ropes, &c., while the other two remained behind to guard the treasure. Presently the two men appointed to go left for the tools. The remaining two meanwhile took counsel together as to how they could kill their partners; 'We will mix poison with their food,' said one, 'and then when they are disposed of we shall each have a double share of the gold.' And they did so.

Now it happened that the other two who were walking to the village for the tools and other necessaries, had also covenanted together by the way to slay the two partners

who were left behind: 'We will slay them with one stroke of the axe,' said one, 'and then we shall obtain twice the quantity of treasure.'

In the course of a few hours they returned from the village with the saws and axes, and at once, on arrival at the tree slew both of their partners. Each slew one with one stroke of his axe. They then commenced hewing down the tree; and this done, they soon cut up the branches; and then thoroughly

wearied with their great exertions they sat down to rest and eat. Alas! they ate of the poisoned bread. In a little while a most overpowering sleep came upon both of them, a sleep from which they never awoke.

A short time afterwards some other travellers passing by that way found the four corpses lying stretched out cold and stinking beneath the golden tree."

J. HINTON KNOWLES.

Srinagar, Kashmir, 26th November 1884.

FOLKLORE OF THE SANTALS.

Tales for Children.

(1.)

Several children were tending the goats on the skirt of a jungle. It began to rain. They drove all the flock to the house, save one big male goat with a long beard. This big goat, not finding other shelter, ran into the empty den of a tiger. After a while the tiger returned, but on seeing his den occupied by the goat, feared to enter. The tiger asked the goat, "Who are you with long beard and crooked horns in my house?" The goat answered, "I am your father." On hearing this the tiger fled for his life. A monkey saw the tiger fleeing and cried out, "Uncle, why are you running away?" The tiger replied, "The queerest creature has entered my cave, and on my inquiring who he might be, he boldly answered, 'I am your father!'"

The monkey rejoined, "Well, come along, I will see about it. But be sure you do not leave me and run." The tiger not accepting the offer, the monkey continued, "Let us tie our tails together and try it." This done they began the return journey to the tiger's cave. The monkey said, "Look here, Uncle, you let me ask the creature." On reaching the cave the monkey asked the goat, "Who are you with long beard and crooked horns?" The goat answered, "I am your father," and immediately both tiger and monkey fled with fear. The tiger being the stronger and the monkey's tail being tied to his, after he was dragged some distance, off came the mon-

key's tail, and while the monkey was left sore and bleeding, the tiger fled a long way off, and then sat down to rest. While resting the tiger was licking his body and came to the tail of the monkey, which tasted so sweet that he quickly retraced his steps and finding the monkey said: "Your tail was so very sweet that I am disposed to make a meal of you." So saying he fell upon his friend and devoured him.

(2.)

A man had seven children. All of them were hunters. On the way back from a hunt they were cooking their rice beside the road, when a big bird in the tree above dropped his dung into their pot. On finding their rice to taste sweet, they reasoned thus, that the big bird's flesh must be sweeter. They all go out in quest of the big bird that had flown away. The wife of the eldest is with child. Seven cow-bells are hung up, and they say on leaving for the hunt, that upon their return the bells will jingle of themselves. That night they halted in the house of an old insect that destroys wood. In the night this insect bored little holes in their bows and arrows. In the morning they ask her where the big bird is, and she tells them. Finding the bird each tries to shoot an arrow at it, but one by one all the bows break. Then the big bird came and strung all seven of the hunters on its beak. The eldest hunter's wife gives birth to twins, who beat everybody at games of chance. When their friends are beaten they abuse them by saying, "You have no father."

Then the twins ask their mother, who says, "Yes, you have a father, but he has been many years on a hunt. See his bell hanging there." They said, "We will go and search for the lost hunters and our father." They take bows of iron weighing eighty *maunds* and arrows weighing fifty *maunds*. They halt for the night with the very same old insect with whom the seven hunters halted.

They had hung up two cow-bells before starting, one of gold and the other of silver. They asked the old insect that night whether she had seen the seven hunters. She answered, "Yes, they were here." That night the old wood insect tried to destroy the two bows and arrows, but her teeth were all broken on the iron. In the morning the two hunters asked the old

insect whom they saw spitting out of doors, "What is the matter, Aunt?" She said, "I got some grain from the headman's house, and have broken my teeth trying to eat it."

The old insect told the twins that the big bird that had killed the seven hunters and strung their bodies on his beak, was in the tank yonder. The elder brother went and shot the big bird. Then they took the seven dried bodies of the seven hunters off from the big bird's beak and covered them with a wet cloth. Soon they gave signs of life, and one by one they were beaten with tamarind rods to thoroughly revive them. Then all nine hunters went home and the nine bells rang, and there was a great feast, for the seven hunters who had been lost twelve years were found again.

J. L. PHILLIPS.

SANSKRIT PUZZLES.

No. XI.

आगतः पाण्डवाः सर्वे दुर्धनसमीहया ।

तस्मै गां च सुवर्णं च रत्नानि विविधानि च ॥

The beauty of this puzzle and the ingenuity of its inventor cannot fail to excite our admiration, the moment we have discovered its solution. At the first glance the impression produced in the mind of the student will be that its meaning is as follows :—

"All the Pāṇḍavas, having come by desire of Duryodhana, gave him a cow, gold, and different kinds of gems."

The occurrence in the stanza of the two proper names, "Pāṇḍavāḥ," the sons of Pāṇḍu and "Duryodhana," the eldest son of Dhṛitarāṣṭra, the brother of Pāṇḍu, whose exploits are narrated with so much minuteness in the Mahābhārata, and the well-known generous disposition of the former, go a great way to create this impression, and even to make the student believe that his construction is the only one which the words could admit of.

On a closer examination, however, he will meet with two insurmountable difficulties in the way of maintaining the correctness of this translation.

First of all, he will observe that *āgataḥ* is in the singular number and cannot therefore qualify *Pāṇḍavāḥ*, which is a noun in the plural. But he will almost be tempted to imagine, nay even to conclude, that it is a clerical error for *āgatāḥ*—so great will be his aversion to do violence to the sense which he had, at first, attributed to the words.

In the next place, he will be puzzled to find that there is no such verb as "gave" or even any verb at all in the whole stanza. With the view of keeping to his translation he will be inclined to persuade himself that the word "gave," though not expressed, is nevertheless understood, especially, as there are words in the stanza in both the dative and accusative cases, which require a verb of giving or the like to govern them.

We may, however, inform him that there is nothing to warrant his alteration of *āgataḥ* into *āgatāḥ* and his calling in the aid of any word which is not actually met with in the stanza; or, in other words, that *āgataḥ* is not a clerical error, and that there is a finite verb expressed and not understood in the sentence.

To find out this "verb" is the problem

which the student has to work. In order to help him in working it we shall here offer him a few observations.

The presence of *tasmai*, dative of *tad*, in the couplet must at once set him a thinking whether a case of *yad* does or does not occur in it. It is a well-known rule among Sanskrit grammarians that these two words are always connected in a sentence “यत्तदो-
नित्यसम्बन्धः” or that *tad* requires *yad* “तच्छब्दो यच्छब्दमपेक्षते.” An exception is made to this rule when *tad* is used with some one or some thing that has become renowned or well-known. For instance, in the following verse of Kālidāsa we find *tad* used without *yad* :—

लज्जा तिरश्चां यदि चेतसि स्या-
दसंशयं पर्वतराजपुत्र्याः ।
तं केशपाशं प्रसर्माक्ष्य कुर्यु-
र्वालिप्रियत्वं शिथिलं चर्मयः ॥

Kumārasambhava, I., 49.

“If there be modesty in the mind of beasts, the *camarīs* (*boves grunnientes*) would, without doubt, lessen their affection

for their tails on beholding the flowing hair of the daughter of the king of mountains.”

Here the hair referred to was renowned and far-famed and *tad* therefore does not require the presence of *yad*; “तच्छब्दो ऽत्र प्रसिद्धार्थकत्वाच्चछब्दं नपेक्षते.” Again, in the first introductory verse to the *Kavikalpa-
druma*, we find another instance of *tad* being used without *yad*, for a similar reason as that given above. Here is the verse in question :—

शब्दाकरकरग्राममर्थमण्डलमण्डलम् ।

ज्ञानात्मानमनाद्यन्तमादित्यं तमुपास्महे ॥

In the puzzle no reason for the absence of *yad* exists, and the student is sure to find it if he perseveres in the search. When he has found the relative pronoun it will be easy enough to get at the verb, and we shall tell him, by way of further help that “Duryodhana” does not figure at all in the couplet.

Here we must leave the student to himself, as any further observations would render the puzzle too easy to be of service as an exercise in the rules of Sanskrit Grammar.

EDITOR.

SOLUTION OF SANSKRIT PUZZLES.

No. IX.

वर्षासु का भवति निर्मधु कीदृगब्जं
शेषं बिभर्त्ति वसुधासहितं क एकः ।
आमन्त्रयस्व धरणीधरराजपुत्रीं
को वाऽस्थिभस्मनिचिताङ्गजनाश्रयः स्यात् ॥

This is a puzzle belonging to a class of Sanskrit charades called *dvirnyasta* or “deliveries in two ways :” i.e., as in the instance before us, the same resultant must be obtained by answering the first three questions contained in the first two lines, and by answering the two questions contained in the second two lines of the verse, which, as our Sanskrit scholars will observe, is composed in the *Vasantatilaka* metre, equivalent, in point of graceful harmony, to the English Alexandrine.

In order to make our meaning clear, we shall begin by translating the two sets of questions.

1st. “What is there (peculiar) in rainy

seasons?” Or, What appearance does the sky present during the rains?

2nd. “What is a lotus, without honey, like?” In other words, How would you describe it?

3rd. “Who singly supports the serpent Śeṣa together with the earth (resting on him)?” or,

1st. “Invoke the daughter of the monarch of mountains.” (Himālaya).

2nd. “What is the name for the abode of men whose bodies are besmeared with the ashes of bones?”

Now, the answers to the three questions of the first set and those to the two of the second, although different, must, when united, result in the combination of words conveying one and the same meaning. Let us now see whether we can accomplish this difficult and laborious task.

Commencing with the three questions

contained in the first two lines, we answer as follows :—

1st. The peculiar appearance of the sky in rainy seasons is cloudiness, the Sanskrit name for which is *kālikā*.

2nd. We would describe a honeyless lotus as one forsaken by bees, *i.e.*, *apāli*, (*apa + ali*) (*apagatā alayo yasmāt*).

3rd. In Hindu Mythology, he who supports the earth on his thousand heads is Ananta or Śeṣa, the lord of serpents, who himself together with the earth so supported rests on the back of the great turtle, “*Kūrma*.” One of the Sanskrit synonyms for the turtle is *kamaṭhaḥ* (*ke pānīye maṭhaḥ sthānaḥ yasya sa kamaṭhaḥ kacchapaḥ*).

The answers to the three questions will, therefore, be respectively :—*kālikā* (cloudiness), *apāli* (bee-forsaken), *kamaṭhaḥ* (turtle) These three words, when united, form

KĀLIKĀPĀLIKAMAṬHAH.

Turn we now to the direction and question contained in the last two lines of the verse embodying the puzzle.

1st. “Invoke the daughter of the monarch of mountains, Himālaya. We, at once, fix on Pārvatī, the wife of Śiva, one of whose synonyms is *Kālī*, the vocative of which is *Kāli*.”

2nd. “What is the name of the residence of men whose bodies are besmeared with the ashes of bones?” Allusion is made here to an order of Sivite anchorites, called *Kāpālika*, who daub their bodies with the ashes of bones and carry skulls as cups in honour of Śiva, who is represented sometimes with a hideous ornament of a necklace of human skulls. *Maṭha* is the name for a hermitage. So, in answer to this question, we obtain the two words *Kāpālika* and *maṭha*; and these joined to the invocation *kāli*, give us

KĀLIKĀPĀLIKAMAṬHAH.

the same as the combination of the answers to the first series of questions, and meaning “O *Kāli*! (this is) the hermitage of the *Kāpālikas*.”

L. C. WIJESINHA.

NOTES AND QUERIES.

A comparison of Sinhalese and Tamil proverbs will, I think, show that although many proverbs in one language have their equivalents in the other, yet the instances are few in which the idea to be conveyed by the proverb takes the same form in each language.

There are not many cases of direct borrowing by the one people from the other. In the following instances, however, the Sinhalese appear to have borrowed from the Tamils.

(1) The blind man’s description of curds (“*Atīta-vākya-dīpaniya*,” p. 2) is from the *Katāmañcari*, a work which was published at Madras in 1826 (see Story No. 20, slightly altered in the *Atīta-vākya-dīpaniya*).

(2) The description of an elephant given by the four blind men (*Atīta-vākya-dīpaniya*, p. 3) is also from the *Katāmañcari* (Story No. 23). The objects to which the elephant is successively likened are, in the Tamil, a mortar, a pestle, a winnowing-fan and a broom; and in the

Sinhalese, a rice-pounder, the stem of a papaya tree, a bamboo tray and a dried cocoanut flower.

The following are some of the proverbs to be found in both languages :—

(1) The tongue having no bones turns every way (Percival, 4139).

(2) The swelling of the finger is proportionate to its size (*Atīta-vākya-dīpaniya*, p. 18; Perc., 5735).

(3) Like the dream of the dumb man (*Atīta-vākya-dīpaniya*, p. 34; Perc., 1687).

(4) It is to lick one’s finger that one puts his hands in a bee-hive (*Journal of the Royal Asiatic Society, Ceylon Branch*, 1871-2, p. 31; Perc., 3990).

Query.—Are there Sinhalese translations of the *Katācintāmañi* and *Katāmañcari*? There is a Sinhalese as well as a Tamil translation of the *Pancatantra*. I suppose there are no instances of Sinhalese books translated into Tamil?

J. P. LEWIS.