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

SANSKRIT.

*The Navaratna.*

FOR a very long period after the discovery of Sanskrit the Navaratna remained unknown to European Orientalists, and even at the present day it appears that what is known of it is almost nothing beyond the fact of its existence in Ceylon in manuscript, with a Sinhalese translation and commentary, and even this scanty information is confined to a very small minority of Western scholars.

If the importance of a literary work is to be judged by its length alone, or, in other words, if its extent is the only point to be taken into account, when its worth has to be considered, the Navaratna certainly could not lay claim to that attention which the generality of Sanskrit works have met with at the hands of the learned; for the entire work, excluding the translation and commentary, is ridiculously short, consisting as it does of only eleven stanzas, of the length of which the reader will be able to form an idea when he is informed that one of them is in the Vasantatilaka metre, another in the Anuṣṭup, two in the Sragdharā and the remaining seven in the Śārdūlavikrīḍita. Twenty-four ślokas, in the usual phraseology of Brāhmins, is therefore the extent of the work which we have selected as the first for description among those falling under the above heading.

Of these eleven stanzas, the first two are introductory. The remaining nine, which constitute the body of the book, are not the work of one single author, but the independent compositions of nine different sages, who were contemporaries and formed the chief ornaments of the court of one art-loving sovereign who is known by the title of Vikrama or Vikramāditya.

The two introductory verses, of which one gives the names of the nine authors and the other the first words of their com-

positions, are intended to serve as a help or key to recall to mind the nine stanzas, and to ascertain, without referring to the book, the author of each one of them. This object has been accomplished by arranging the names of the authors, the first words of the stanzas and the stanzas themselves in corresponding order.

The first introductory verse is as follows :

धन्वन्तरिक्षपणकामरसिंहशङ्कु-

वेतालभट्टघटकरपरकालिदासः ।

ख्यातो वराहमिहिरो नृपतेः सभायां

रत्नानि वै वररुचिर्नव विक्रमस्य ॥

Dhanvantarīkṣapaṇakāmarasiṅhaśaṅku-  
Vetālabhattaḡhatakarparakālidāsāḥ,  
Khyāto Varāhamihiro nripateḥ sabhāyān  
Ratnāni vai Vararuciḥ nava Vikramasya.

“Dhanvantari, Kṣapanaka, Amarasīṅha, Śaṅku, Vetālabhatta, Ghatakarpara, Kālidāsa, the celebrated Varāhamihira and Vararuci are, indeed, the nine gems of the court of king Vikrama.”

Although European Orientalists were not made aware of the existence of the Navaratna until a comparatively recent date, they, in one way or another, became acquainted with this *verse* at an early period of their researches into Sanskrit literature—not, indeed, as a stanza of a book, but as one transmitted orally through several succeeding generations from remote antiquity down to the present time.

Judging from the statements which they have made regarding it and which will presently be quoted, I am inclined to believe that they heard it freely repeated by Brāhmins, who, like all other Orientalists, are in the habit of repeating stanzas to while away their time when no business engagements keep them occupied. The reciters must have known, however, that it was the first introductory verse of the Navaratna—the work being known in India as well as in Ceylon, as will be shown in the sequel—but they probably had reasons of

their own for concealing this fact from their European friends, or it may have been that these European scholars came to the conclusion at which they arrived without giving the matter the necessary consideration.

Bentley, who always entertained the greatest contempt for Hindū learning, and who literally abused Colebrooke and others for vindicating such studies, appears to have been the first to discover the verse. Anxious as he always was to grasp every bit of information which would afford him some argument against the value of the arts and sciences of the Hindūs, he wielded—as he thought—in this verse a powerful weapon for demolishing what in his opinion was the pretended antiquity of the astronomical systems of the Hindūs.

Professor H. Wilson, in the preface to the first edition of his Sanskrit dictionary, refutes Bentley's arguments, and for that purpose enters upon a consideration of the value to be attached to the verse. He speaks of it as being simply traditional, and not found in any known work, with the probable exception of a work called the Vikramacaritra. He adds that no reliance can be placed on the authenticity of the verse, as it mentions "Ghāṭakarpara" as the name of a man, whereas in point of fact, it is that of a work, and he winds up by saying that the arguments of Bentley must fall to the ground, as they are based upon the assumption that the verse in question is authentic and genuine.

Loiseleur Deslongchamps, a French author, refers to the verse in the preface to his Amarakoṣa published in 1839 as an ancient tradition, and one universally prevalent in India (*une tradition ancienne et universellement répandue dans l'Inde*). He agrees with Wilson in the supposition

<sup>1</sup> The reference here is to Schiller's well-known verses entitled "Das Mädchen aus der Fremde" of which the following are the first two:—

"In einem Thal bei armen Hirten,  
Erschien mit jedem jungen Jahr,  
Sobald die ersten Lerchen schwirren,  
Ein Mädchen schön und wunderbar."

"Sie war nicht in dem Thal geboren,  
Man wusste nicht, woher sie kam,

that Ghāṭakarpara was the name of a poem, and in his surmise that the verse is to be found in the Vikramacaritra, but Professor Albrecht Weber, who will be presently referred to again, says that it is not given in the Vikramacaritra, and that Ghāṭakarpara is the name of a man to whom several poems are ascribed. ("Man sagte nämlich, das Wort Ghāṭakarpara darin sei nur Name eines Werkes, nicht eines Mannes: dies ist aber nicht wahr, es finden sich sogar mehrere Gedichte ihm zugeschrieben." *Akademische Vorlesungen*, 2nd Ed. p. 218.)

We need hardly remark that the weakness of Wilson's arguments, based as they are on incorrect facts, does not prove the correctness of Bentley's conclusions regarding the astronomical systems of the Hindūs.

Hippolyte Fauche, another French author, in an article headed "*Une vue des œuvres complètes de Kālidāsa à vol d'oiseau*" characterises the verse as a mnemonic verse, of which the source and date of authorship are equally unknown ("*un vers mnémorique, dont la source et l'époque sont également inconnues*").

Dr. H. Kern, in the preface to his edition of the *Bṛihatsaṅhitā*, written in 1863, says that it is a memorial verse and that it is in the mouth of every Pundit, and was so half a century ago, referring no doubt to the time of Bentley.

Albrecht Weber, whom we have already referred to, in his *Akademische Vorlesungen*, p. 218, calls it a memorial verse (*denkverse*) and adds that we could say of it, as of the maid from the foreign country, that nobody knew from whence it came (*von dem man, wie von dem Mädchen aus der Fremde, sagen kann, man wusste nicht, woher er kam*)<sup>1</sup>

Doch schnell war ihre Spur verloren  
Sobald das Mädchen Abschied nahm."

With each young year, as soon as the first larks warbled, there appeared in a valley among poor shepherds a beautiful and wondrous maiden. She was not born in the valley; nobody knew from whence she came; but every trace of her was lost as soon as she took her departure."

Later on, European Orientalists discovered that the verse was found in an astrological work called the Jyotirvidābharāṇa. This fact, however, rather than raising their estimation of it as an authentic declaration of a true historical event, had quite a contrary effect. There were several reasons for regarding the Jyotirvidābharāṇa as a work of no importance whatever. I have not seen it, but Dr. Kern, who has read it and carefully examined it, is very strong in his condemnation of it as a downright forgery. He says that the author of this production is "an impostor, and a very clumsy one, so that his word cannot carry much weight." It would be tedious to notice all his arguments for the opinion he has formed, but they appear to be sound and conclusive. Such indeed is the contempt with which the book was regarded that one writer, F. E. Hall, has assailed the verse in question on the sole ground that it is found in such a worthless book and one of such modern date as the Jyotirvidābharāṇa.

Later on still, Westergaard, a Danish Orientalist, discovered the existence of the Navaratna in Ceylon, and the fact that the verse in question was found in it. He inserted the work in his Catalogue of Sanskrit MSS. and after him Aufrecht inserted it in his. From these two sources Albrecht Weber became acquainted with these facts, but he does not appear to have read or even seen the Navaratna. He was also aware that the verse was found in the Jyotirvidābharāṇa, which in his opinion is a work of about the 16th century, but his view of the matter is that the origin of the verse is not to be sought for in either of these works, the authors of which must have, according to him, simply reduced to writing and thus rescued from oblivion the verse which existed long before their time in the oral literature of the Hindūs. I gather this from the use of the word "aufgenommen" in the following sentence, in which he speaks of both the Jyotirvidābharāṇa and the Navaratna—Wohl aber findet er sich theils in dem etwa dem 16 Jahrh. ange-

hörigen Jyotirvidābharāṇa aufgenommen (22, 10 s. Z. D. Morg. Ges. XXII, 723 1868), theils in einer Ceylonesischen Handschrift des sog. Navarātna (mit Ceylon Commentar) bei Westergaard, Catalog. codd. or Bibl. Reg. Hauniensis, p. 14 (1846).

When the fact that the stanza was found in the Navaratna became known to these few scholars, they naturally imagined that this work had its origin in Ceylon—not in India, the birthplace of Sanskrit—and that therefore it was of no importance as affording any aid in historical and literary disquisition and research. The supposition that the work originated in Ceylon is, I have reason to believe, still prevalent, although in point of fact it was brought to Ceylon from India, where copies of it still exist. It has been published at Calcutta recently by Jivānanda Vidyāsāgara, the son and pupil of the celebrated grammarian and lexicographer, Tārānātha Tarkavācaspati, in a collection of Sanskrit poems under the title of "Kāvya Saṅgraha." I have seen a copy of it in the library of the Vidyodaya College in Colombo, and have carefully compared it with the Ceylon recension, and have noted down the different readings occurring in it.

We now come to the questions arising for consideration from a perusal of the stanza. These are, *first*, Were the nine gems mentioned in it actually contemporaries? And, *secondly*, Who was the king Vikrama in whose court they are said to have flourished?

Before entering upon these questions, I think it necessary to give a brief account of those of the nine gems of whom any knowledge has been preserved down to our times. These are Dhanvantari, Amarasinha, Kālidāsa, Varāhamihira, and Vararuci. Little, if not absolutely nothing, is known of the remaining four, viz., Kṣapaṇaka, Śaṅku, Vetālabhaṭṭa, and Ghatakarpara.

Dhanvantari was a famous physician, and the author of a dictionary of materia medica, called the Dhanvantari-nighaṇṭa. He was

the tutor of Sūsruta, whose celebrated medical work is held in high estimation all over India, and has recently been introduced into Ceylon. It has superseded almost all the former medical works used in the island, and now engages the attention of Sinhalese medical students.

Amarasiṅha is also called Amaraḍeva, or simply Amara. The first of these names *Amarasiṅha* would make it very probable that he belonged to the Kṣatriya or military caste, while the second, *Amaraḍeva*, would incline us to the belief that he was a Brāhman. He is by general repute said to have been a Buddhist, although some of his scholiasts deny this statement as unsupported by evidence.

He was the founder of one of the eight principal schools of Sanskrit grammar, as will be seen from a verse of Vopadeva's to be quoted in the sequel, and was besides the author of a Sanskrit dictionary of nouns and particles, called the "Amarakoṣa," the treasure of Amara, which is regarded as of the highest authority, and is copiously quoted by Mallinātha and other commentators of Sanskrit works. Being in verse it is committed to memory by native Sanskrit scholars, who thereby make themselves acquainted with nearly all the words in the Sanskrit language except roots. The *Abidhānappadipikā* and the *Nāmāvaliya*, which have been edited and published in Ceylon by two learned scholars, Vaskaḍuve Subhūti Terunnāṅse and the Rev. C. Alwis, respectively, are composed on the model of the *Amarakoṣa* and are to the Pāli and Sinhalese what the *Amarakoṣa* is to the Sanskrit. It is also the work which afforded a hint to Roget in the composition of his own "Thesaurus," and even in the title which he gives to that work—the Sanskrit *koṣa* and the Latin *Thesaurus*, both meaning *treasure*.

The *Amarakoṣa* was brought to Ceylon, and translated into Sinhalese several centuries ago. The Sinhalese translation is accompanied by an excellent commentary, and the work together with this translation and commentary exists even at the present

day, when most of the Sanskrit books imported to the island have either been lost or become exceedingly rare.

I shall not dwell further on this work as I shall have occasion in a future article to speak of it, or rather of its Sinhalese version and commentary as falling quite within the province of the heading of this paper.

We now come to Kālidāsa. He was a poet of the first order, and such of his works as have come down to us have enabled us to form some idea of the depth of thought and the fertility of poetical imagination which characterised the Hindū mind at the time of its authorship. A description of all his works would swell out this paper to a very inconvenient length. I shall, therefore, content myself with merely giving them here a passing notice.

One of these works is the "Raghuvaṅṣa," or the "Race of the Raghus," a poem narrating the history and exploits of several princes of this race, who were descended from Manu, surnamed Vaivasvata, the first of the kings of the earth, and of whom Rāma, the hero of the *Ramāyaṅa* and an incarnation of Vishnu, was the most celebrated. Some eastern authors have been censured by Europeans for self-laudation in their works, but Kālidāsa forms a brilliant exception to the rule, if indeed self-laudation is the rule, as will be seen from the following introductory verses to the *Raghuvaṅṣa*, where he appears to have entertained too humble an opinion of his own powers as a poet:—

क सूर्यप्रभवो वंशः क चाल्पविषया मतिः ।

तितीर्षुर्दुस्तरं मोहादुदुपेनास्मि सागरम् ॥

मन्दः कवियशःप्रार्थी गमिष्याम्युपहास्यतां ।

प्रांशुलभ्ये फले लोभादुद्बाहुरिव वामनः ॥

Kva sūryaprabhavo vaṅṣaḥ kva cālpa-  
viṣayā matiḥ,

Titīrṣur dustaraṅ mohād uḍupenāsmi  
sāgaram.

Mandaḥ kaviyaśaḥprārthī gamiṣyāmyu-  
pahāsyatām,

Prāṅsulabhye phale lobhād udbāhuriva  
vāmanaḥ.

“Where is the race sprung from the sun? and where the mind of little comprehension? Through ignorance I am desirous of getting across the sea by means of a raft. Dull, and yet desirous of a poet’s fame, I shall incur ridicule, like a dwarf extending his arms, through gluttony, towards a fruit attainable only by a tall man.”

Another work of Kālidāsa is the “Ritusan̄hāra,” “assemblage of the seasons.” There is an interesting fact always remembered in connection with this work, namely, that it is the first book ever printed in Sanskrit. It was printed in 1792 under the auspices of Sir Wm. Jones, and the following advertisement to the work will, I think, be read with much interest by Sanskritists of the present day :

“This book is the first ever printed in Sanskrit; and it is by the press alone that the ancient literature of India can long be preserved; a learner of that most interesting language, who had carefully perused one of the popular grammars, could hardly begin his course of study with an easier or more elegant work than the Ritusan̄hāra, or assemblage of the seasons. Every line composed by Kālidāsa is exquisitely polished, and every couplet in the following poem exhibits an Indian landscape, always beautiful, sometimes highly coloured, but never beyond nature. Four copies of it have been diligently collated, and where they differed, the clearest and most natural reading has constantly had the preference.”

The Kumārasambhava, the birth of Kumāra, the god of war, the Nalodaya, the history of king Nala, the Meghadūta, the cloud messenger, and the Śrīngāratilaka, the tilaka of love, are also poems by Kālidāsa. Besides these he was the author of two dramatic works, called the Śakuntalā and the Vikramorvaśi, as well as of a treatise on prosody, called the Śrutabodha.<sup>2</sup>

The German authors especially are great admirers of Kālidāsa. Speaking of the Śakuntalā, Augustus Wilhelm von Schlegel

says :—“Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were known long before they could have experienced any foreign influence. The only specimen of their plays (nātakas) hitherto known to us, is the delightful Śakuntalā, which, notwithstanding the colouring of a foreign climate, bears in its general structure a striking resemblance to our romantic drama.”

Alexander von Humboldt, in treating of Indian poetry observes :—

“Kālidāsa, the celebrated author of the Śakuntalā, is a masterly describer of the influence which nature exercises upon the minds of lovers. Tenderness in the expression of feeling, and richness of creative fancy have assigned to him his lofty place among the poets of all nations.”

Goethe has written the four following lines regarding this very work, the Śakuntalā :—

“Willst du die Blüthe des frühen, die  
Früchte des spätern Jahres,  
Willst du was reizt und entzückt, willst du  
was sättigt und nährt,  
Willst du den Himmel, die Erde, mit einem  
Namen begreifen ;  
Nenn’ ich Śakuntalā Dich, und so ist Alles  
gesagt.”

Thus translated by Prof. Eastwick :—

“Wouldst thou the young years blossoms,  
and the fruits of its decline,  
And all by which the soul is charmed, enraptured,  
feasted, fed,  
Wouldst thou the earth and heaven itself  
in one sole name combine?  
I name thee, O Śakuntalā! and all at once  
is said.”

The learned sage mentioned immediately after Kālidāsa is Varāhamihira, also called Varāhamihara, who is distinguished in the verse by the epithet “Khyāta,” “celebrated,” and who in reality was one of the greatest, if not the greatest, of all Hindū astronomers.

<sup>2</sup> It is doubtful whether the author of the Śrutabodha is the same Kālidāsa as is mentioned in the Navaratna.

We learn from his own testimony in one of his works, the *Brihājātaka*, (chap. 26-5), that he was a native of Avanti, and the son and pupil of Ādityadāsa, who was likewise an astronomer. The verse containing this information is as follows :—

आदित्यदासतनयस्तदवामबोधः  
कापित्थके सवितृलब्धवरप्रसादः ।  
आवन्तिको मुनिमतान्यवलोक्य सम्यग्  
घोरां वराहमिहिरो रुचिरां चकार ॥

Ādityadāsatanayasa tadavāptabodhaḥ  
Kāpitthake savitṛlabdhavaraprasādaḥ,  
Āvantiko munimatānyavalokya samyag  
Ghorāṅ Varāhamihiro rucirāṅ cakāra.

“Varāhamihira, a native of Avanti, the son of Ādityadāsa, and instructed by him, having obtained the gracious favour of the sun at Kāpitthaka, composed this elegant work on horoscopy, after making himself duly acquainted with the doctrines of the ancient sages.”

His first astronomical work, called the *Pancasiddhāntikā*, is lost beyond all hope of recovery, and is known at present only from quotations in other authors.

He is the author also of several other works on the different branches of the astronomical and astrological science of the Hindūs, of which the *Brihat-saṅhitā* is the most celebrated. It is now-a-days but little studied, owing perhaps to the want of encouragement given to such studies by the princes of India, whose palmy days have long since passed away. A peculiarity in this work and indeed in all the existing works of Varāhamihira is the large number of Greek terms employed by the author. The *Brihat-Saṅhitā* was edited and published by Dr. Kern at Benares in the year 1865. I find too from a stray number in my possession of the *Journal of the Royal Asiatic Society of Great Britain and Ireland* (New Series, Vol. II. Part i.) that Dr. Kern has translated this work into English.

The last of the nine gems is Vararuci, a poet, grammarian, lexicographer, and a writer on medicine. He was also the author of the Prākṛit Grammar called Prākṛita-

prakāsa, which has been edited and published with the commentary of Bhāmaha, and with copious notes and an English translation by Edward Byles Cowell. Vararuci is also said to be the first grammarian who reduced the various dialects of Prākṛit to a system. He is sometimes identified with Kātyāyana, the author of the *Vārttikas* to Pāṇini's *Sūtras*.

We shall now begin the consideration of the questions we have already adverted to, viz., *First*, Were the nine gems in point of fact contemporaries? and *Secondly*, Who was the king whose court they are said to have adorned?

It would be more convenient to take up the latter question first, as in the treatment of it there will arise several facts and considerations which will render the affirmative of the former highly probable, and which cannot be conveniently brought together except in connection with the latter. I say “*highly probable*” because the materials as yet forthcoming are so meagre that no *certain* conclusion could be drawn from them on either of the questions referred to.

There is perhaps no question on which so many different opinions exist among the learned as the question who the Vikrama was in whose reign the nine gems are said to have flourished.

It is generally believed that the first Vikrama lived in the middle of the first century before Christ, and was the founder of the era called Samvat, which dates B.C. 57, and that the nine gems graced the court of this king. Almost all Orientalists agree in this view, and I may quote a few of them here in proof of this assertion.

*Deslongchamps*.—“Une tradition ancienne et universellement répandue dans l'Inde le [Amarasiṅha] place au nombre des savants appelés par les Indiens les neuf perles de la cour du fameux roi Vikrama ou Vikramāditya, qui a fondé une ère datant de cinquante-six ans avant J.C.” (See his *Amara-koṣa*, preface, p. 1.)

“An ancient tradition universally prevalent in India places him [Amarasiṅha]



among the number of the learned men called by the Hindūs the nine pearls of the court of the celebrated king Vikrama or Vikramāditya, who has founded an era commencing fifty-six years before Jesus Christ."

*J. Gildemeister.*—"Ut breviter dicam, quid existimem: cum meghadūta isto Śakuntalā, Vikramorvaśī, Raghuvāṅsa et Kumārasambhava certo ejusdem poetæ sunt, quem fere primo ante Christum natum sæculo vixisse verisimilior sententia est"

"To say briefly what I think: The Śakuntalā Vikramorvaśī, Raghuvāṅsa and Kumārasambhava are certainly with this Meghadūta works of the same poet, and the general opinion is that he lived about the first century before Christ."

*Monier Williams.*—"From the absence of historical literature in India, our knowledge of the State of Hindustan between the incursion of Alexander and the Muhammadan conquest is very slight. But it is ascertained with tolerable accuracy, that after the invasion of the kingdoms of Bactria and Afghānistān, the Tartars or Scythians (called by the Hindūs 'Śākas') overran the North-western provinces of India, and retained possession of them till the reign of Vikramāditya. This great monarch succeeded in driving back the barbaric hordes beyond the Indus, and so consolidated his empire that his dominion extended over the whole of Northern Hindustan. His name is even now cherished by the Hindus with pride and affection, and the date of his victory over the Scythians, B. C. 56, is the starting-point of the Samvat era, from which they still continue to count. There is good authority for affirming that the reign of Vikramāditya I. was equal in brilliancy to that of any monarch in any age or country. He was a liberal patron of science and literature, and gave the most splendid encouragement to poets, philologists, astronomers, and mathematicians. Nine illustrious men of genius adorned his court, and were supported by his bounty. They were called the

'Nine Gems,' and Kālidāsa is by general consent allowed to have been the brightest of the nine."

Several other authors have also assumed the fact that Vikrama was the founder of the Samvat era.

How the conclusion arrived at by these scholars and several others whom it is hardly necessary to name is warranted by anything contained in the verse is certainly what one cannot comprehend, unless they had other and independent facts to found that conclusion upon. The verse simply says that the nine illustrious men whose names it gives were the nine gems of the court of king Vikrama, and from this the conclusion appears to have been drawn that this Vikrama was the founder of the Samvat era. Now Dr. Kern is very strongly of opinion that the founder of the Samvat era was not called Vikrama and that, whatever his name might have been, he was not the conqueror of the Scythians or Śākas. He thinks too that one of the monarchs who bore the name or title of Vikrama was no doubt the conqueror of the Śākas or Scythians, but that this monarch was the founder of the era called Śāka which commences A. D. 78, and not of that called Samvat.

Dr. Kern is certainly correct when he places the conqueror of the Śākas *after* and not *before* the commencement of our era, but his position that the founder of the Samvat era is not called Vikrama appears to be opposed to the generally accepted views of the Hindūs, and perhaps of the majority of European scholars.

Rightly or wrongly there is a general belief among the Hindūs that the founder of the Samvat era was called Vikrama, as is evident from express allusions to this era as the era of Vikrama. For instance, Bābūrāma, the publisher of a scholium on Pāṇini's sūtras, written by Dharanīdhara and Kāśinātha at the request of Colebrooke gives the date of its publication in both the Samvat and the Śāka eras, and calls the former the era of Vikrama.

The stanza in which he has done this is the following :—

गौरीपुत्रमुखर्तुनागधरणीसंवत्सरे वैक्रमे  
भूवैश्वानरसप्तचन्द्रकमिते शक्ति तपस्ये सिते ।  
पक्षे सूर्यतिथौ विधौ सुदिवसे विप्रस्तु सारस्वतो  
बाबूरामसमाख्ययातिविदितो मुद्राक्षरैर्यस्तवान् ॥  
Gauriputramukhartunāgadharanī saṅvat-  
sare Vaikrame  
Bhūvaiśvānarasaptacandrakamite sāke  
tapāsyē site,  
Pakṣe sūryatithau vidhau sudivase vi-  
prastu sārāsvato  
Bābūrāmasamākhyayātividito mudrākṣa-  
rair nyastavān.

“A learned Brāhman well known by the name of Bābūrāma printed this [commentary] in the year of Vikrama which consists of the faces of Gauri's son (6) the seasons (6) the elephants (8) and the earth (1) (1866) and in the Śāka year which is measured by the earth (1) fire (3) the number seven (7) and the moon (1) (1731) in the month Tapasya (Feb.—March) in the light half thereof, on a Sunday in a beautiful day.”

The commentary then was printed in the year 1866 of the era of Vikrama, or in the year 1731 of the Śāka era. By subtracting 57 from the former and by adding 78 to the latter we get the same number, 1809, which is the corresponding year of our era.

Here then is a distinct statement that the founder of the era which dates from 57 B. C. is Vikrama—a statement quite opposed to the opinion of Dr. Kern.

Several Vikramas or Vikramādityas figure in Indian History. These are rather titles than names, the former meaning “Prowess” and the latter “The Sun of Prowess.” One of these monarchs was, as already stated, the supposed founder of the Samvat era, whom Kern calls “the imaginary one.” Another was the conqueror of the Scythians or Śākas and the founder of the Śāka era. Another is mentioned in a work called the Śatruñjaya Māhātmya, as having ascended the throne in 466 Śāka, or 544 A. D. Then again

there was a monarch called Bhoja, King of Mālava, whose biographer, Ballālamisra, distinctly asserts in his work the Bhoja-prabandha that Kālidāsa was one of the favourites of his court. It is probable, though not certain, that this monarch too bore the title of Vikrama.

Before proceeding further it will be necessary to clear a difficulty regarding the date of Bhoja on which Dr. Kern's opinion is opposed to that of Wilson, Deslongchamps, Bentley, and many others. The latter place him in the beginning of the 11th century of our era while Kern assigns to him the year 567 A. D., that is to say the second half of the 6th century. Unfortunately Kern has not given any reasons for his date, and has thus left us without the means of testing its correctness, but it appears that there do exist some good reasons for accepting the date given by the others.

In the first place, I find that since Dr. Kern wrote Albrecht Weber informs us in his *Akademische Vorlesungen* (p. 219 Ed. 1876) “Dieser König Bhoja aber lebte einer Inschrift nach etwa 1040—1090 p. Chr.” (But this king Bhoja lived, according to an inscription, about 1040—1090 after Christ). Further than this, Weber published in 1878 a supplement to his *Vorlesungen*, and he makes on p. 8 the following statement: “Nach Lassen Ind. Alt. 3, 855. 1163 starb Bhoja 1053. Eine Inschrift von ihm im *Indian Antiquary*, 1877, p. 54, datirt aus 1022.” (According to Lassen Bhoja died 1053. An inscription of his in the *Indian Antiquary* is dated 1022.)

In the second place, when Dr. Wm. Hunter was sojourning in Ujjayanī with a British embassy, he consulted the astronomers of that place about the names and dates of Hindū astronomical writers and others, and they furnished him with a list in which Bhoja's date is given as Śāka 964 which corresponds to 1042 A. D. I shall show in the sequel that the general trustworthiness of the list in question has been fully established. Hence we may safely

conclude that Bhoja lived in the 11th century although Dr. Kern places him in the 6th.

Assuming for the sake of argument that the founder of the Samvat era was known as Vikrama and that Bhoja also bore this name or title, we find that there have been four kings, in the reign of one of whom the nine gems must have probably flourished.

These are :—

1. The founder of the Samvat era,
2. The founder of the Śāka era,
3. The monarch mentioned in the Śatruñjaya Māhātmya, and
4. Bhoja the king of Mālava.

We can, I think, eliminate both the first and last of these personages, and thereby limit the enquiry to the other two.

It must, however, be premised that the materials available at present do not enable us to put the matter in absolute certainty, but merely make the conclusions to be drawn from them in the highest degree probable.

Did the nine gems then live in the reign of the founder of the Samvat era?

Two arguments have been brought forward against answering this question in the affirmative.

In the first place, it is said that the names of the signs of the Zodiac occur in the Amarakoṣa, the dictionary of Amarasinha, one of the nine gems. Letronne, in an article contributed to the "*Revue des deux Mondes* of 1837," proves that the Zodiac is of Greek invention, that it was completed about the first century of the Christian era, and that it could have been known to the Hindūs only after this epoch, when the commercial relations between India and the Roman Empire were extended, and brought on political communications between the two countries. If this is established and if the signs of the Zodiac are not interpolations in the Amarakoṣa, the conclusion we must come to is that Amara did not live in the first century before Christ. But here again we find a

diversity of opinion among scholars. For Wm. Schlegel differed entirely from Letronne, and published in answer to Letronne a dissertation in Latin entitled: "*Commentatio de Zodiaci origine et antiquitate*," in which he expresses his opinion that the Zodiac was known to the Hindūs in all antiquity. Colebrooke and Albrecht Weber were of the same opinion as Letronne, and according to the latter the Greek origin of the Zodiac among the Hindūs is *beyond all doubt* ("deren griechischer Ursprung bei den Indern ausser allem Zweifel ist.")

In the second place it is said that it is not likely that a Buddhist, such as Amarasinha was, would have been the minister or the favourite of the celebrated founder of the Samvat era, whose religion was Brāhmanism, and who, the legends say, was a zealous protector of the sacerdotal caste. On this point too opinions differ. Wilson it was who advanced it, but Deslongchamps thinks that there was no animosity between the Buddhists and the Brāhmins in the century which immediately preceded our era, that Buddhism was still flourishing and publicly professed in India in the 2nd century of the Christian era, that the persecutions against the Buddhists only commenced in or about the 3rd century and was at its height about the 5th or 6th century.

Of these two arguments, whatever the value of the latter may be, there can be no doubt that the former is almost conclusive against assigning to Amara the first century before Christ, and hence the nine gems, assuming them to have been contemporaries, could not have lived in the court of the founder of the Samvat era.

We now have to consider the question: Did the nine gems live in the time of Bhoja, who, as already stated, reigned in the beginning of the 11th century after Christ?

Bhoja is mentioned in the Bhojaprabandha, which some scholars are of opinion is not authoritative, being merely a collection

of anecdotes, and as such having no weight from an historical or literary point of view. As a strong reason for discrediting the work, Deslongchamps mentions the circumstance that it represents in effect two authors, Maheśvara and Mādhava, as contemporaries, while their true epochs are separated by a long interval, the former having written about A. D. 1111 and the latter in A. D. 1340.

Dr. Kern, however, is of a different opinion regarding the character of the work, as may be judged from the following quotation from the introduction to his edition of the *Bṛihat-Saṅhitā*, to which reference has more than once been made:—

“As to the general trustworthiness of the *Bhojaprabandha*, I cannot look down on it so contemptuously as others do. The style is so unequal that it looks more like a patchwork than like the composition of one man. The framework in prose, and perhaps part of the metrical passages are from the hand of Ballālamisra himself, but there are stanzas scattered over the whole of the work that would do credit to the best of Indian poets. The motley character of these stanzas enhances, in my opinion, the value of the work, because it scarcely can be explained, but on the supposition that Ballālamisra strung together sundry authentic verses of the wits at Bhoja's court, whether they had come down to him by tradition or in works now unknown. The work is moreover, for an Indian production, so remarkably free of extravagance that on internal grounds few charges can be brought against it. I am far from asserting that no objections may be raised against it; I must myself point out that it appears strange that the author never mentions *Varāhamihira* or *Amarasiṅha*; but, on the other hand, Sanskrit literature is so poor in historical works that one ought not to despise any bit of information which is not manifestly wrong.”

Now if Bhoja lived in the 11th century, of which there can be no doubt, it is clear that the “nine gems” could not have

flourished in his time, for the following reasons:—

In the first place, we have the evidence of the Sanskrit Grammarian Vopadeva, who lived in the 12th century of our era. In his *Kavikalpadruma* he says:

इन्द्रश्चन्द्रः काशकृत्स्नापिशली शकटायनः ।  
पाणिन्यमरजैनेन्द्रा जयन्त्यष्टादिशाब्दिकाः ॥

Indras Candrah Kāsakṛitsnāpīśali Śakā-  
tāyanah,  
Pāṇinyamara Jainendrā jayantyaṣṭā-  
disābdikāh.

Victorious are the eight ancient grammarians, namely, Indra, Candra, Kāsakṛitsna, Apīśali, Śakātāyana, Pāṇini, Amara and Jainendra.

Here then we find Vopadeva calling Amara, who was the same as *Amarasiṅha*, an ancient grammarian. Living as Vopadeva did in the 12th century he certainly would not have spoken so of Amara if he flourished only in the preceding century.

In the second place, an inscription dated 1005 of the Samvat era corresponding to 949 A. D. was discovered by Wilkins at *Buddhagayā* which declares that “*Vikramāditya* was certainly a king renowned in the world, so in his court were nine learned men celebrated under the epithet of the *navaratnāni* or nine jewels, one of whom was *Amaradeva*, who was the king's counsellor, a man of great learning and the greatest favorite of his prince.” The inscription declares further that *Amaradeva* was the founder of the temple at *Buddhagayā*.

This is conclusive evidence that Amara lived long anterior to Bhoja, the inscription itself being before the date of this monarch.

In the third place, we find that *Dhanvantari*, another of the nine gems, is mentioned in the *Hitopadeśa*, a work which was translated into Persian in the 6th century of our era, that is to say five centuries earlier than Bhoja's reign began. The verse in the *Hitopadeśa*, where mention is made of *Dhanvantari* is the following:

प्रकृतिः स्वामिना त्यक्ता समृद्धापि न जीवति ।  
अपि घन्वन्तरिवैद्यः किं करोति गतायुषि ॥

Prakṛitiḥ svāminā tyaktā samṛiddhāpi na  
jīvati,  
Api Dhanvantarir vaidyaḥ kiṅ karoti ga-  
tāyusi.

“Prakṛiti, although great, when forsaken  
by her Lord survives not, what can even  
the physician Dhanvantari do for him  
whose life is departed?”

In the fourth place, Varāhamihira,  
another of the nine gems is mentioned and  
quoted in the Pañcatantra, which was also  
translated into Persian in the sixth century,  
namely in the reign of Shah Naushirvān  
(531—579 A. D.)

The passage is as follows :

उक्तं च वराहमिहिरिण ।

यदि भिन्ते सूर्यपुत्रो रोहिण्याः शकटमिहलेकि ।  
द्वादशवर्षाणि तदा न हि वर्षति वासवो भूमौ ॥

Uktaṅ ca Varāhamihireṇa,

Yadi bhinte sūryaputro Rohinyāḥ  
śakataṃ ihaloke,

Dvādaśavarṣāṇi tadā na hi varṣati  
Vāsavo bhūmau.

“It is said by Varāhamihira,

If Saturn breaks the cart of Rohiṇi  
in this world, then Indra will not rain for  
twelve years upon the earth.” (See *Pañca-  
tantra*, Cal. ed. of 1872, p. 61.)

It has thus been shown conclusively that  
the nine gems could not have graced the  
court of king Bhoja, and almost conclu-  
sively that they could not have been con-  
temporaries of the founder of the Samvat  
era.

It now remains to be seen whether they  
flourished in the court of either the founder  
of the Śāka era, or of the Vikrama who is  
mentioned in the Śatruñjaya-māhātmya.

There are, as far as I am aware, no in-  
dependent sources from which anything  
definite can be gathered regarding either  
of these points. By independent sources  
I mean facts similar to those brought  
forward in the consideration of the ques-  
tion as it stood in reference to the founder  
of the Samvat era and to Bhoja king of  
Mālava, or, in other words, facts uncon-  
nected with any direct evidence we may

possess of the date of any one or more of  
the nine gems.

Fortunately such direct evidence exists  
in connection with the dates of two of  
these illustrious men, namely Varāhamihira  
and Amarasīṅha.

The astronomers of Ujjayanī, already  
referred to, furnished Dr. Wm. Hunter  
with a list in which Varāhamihira's date is  
given as 427 Śaka (505 A. D.). Of course  
we are not to accept this date as correct  
simply because it is given by these astron-  
omers. We should endeavour to find out if  
there are circumstances which may tend to  
corroborate their statement.

Now we are informed by Renaud in his  
*Mémoire sur l'Inde* that Albīrūnī, an  
Arabian astronomer, who lived eight cen-  
turies before the list was furnished to  
Hunter, gives precisely this year as the  
date of Varāhamihira. This is of special  
weight when it is considered that this date  
was fixed by the astronomers of Ujjayanī  
quite independently of Albīrūnī, and from  
altogether different sources.

Inferences from astronomical facts re-  
corded in the *Vṛihat-Saṅhitā*, the most  
celebrated of Varāhamihira's works, of  
which mention has already been made, also  
point to the same period, as will be seen  
from the following passage in Colebrooke's  
*Algebra of the Hindūs* :—

“The position of the colures, affirmed as  
actual in his time by Varāhamihira, in the  
*Vṛihat-Saṅhitā*, implies an antiquity of  
either 1216 or 1440 years before A.D. 1800,  
according to the origin of the ecliptic  
determined from the star Chitrā (*Spica  
virginis*), distant either 180° or 183° from  
it; or a still greater antiquity, if it be  
taken to have corresponded more nearly  
with the Grecian celestial sphere. The  
mean of the two numbers (disregarding the  
surmise of greater antiquity), carries him  
to A.D. 472. If Varāhamihira concurred  
with those Indian astronomers, who allow  
an oscillation of the equinox to 27° in 1800  
years, or a complete oscillation of that  
extent both E. and W. in 7200 years, he

must have lived soon after the year 3600 of the Kaliyuga, or 421 Śaka, answering to A.D. 499; which is but six years from the date assigned to him by the astronomers of Ujjayanī, and twenty-seven from the mean before inferred."

The date of Amarasinha, another of the nine gems, can also be ascertained to almost a certainty.

The temple at Buddhagayā was erected by Amardeva or Amarasinha, according to the inscription dated 949 A.D. to which we have already referred. About three hundred years after Buddhism became the state religion of China under the emperor Ming-ti, a great many pilgrims visited India for the purpose of collecting sacred books and relics. Two of the most distinguished of these were Fa-hian and Hiuen-thsang, of whom the former came to India towards the end of the fourth, and the latter about the middle of the seventh, century. They visited almost all the places of interest in India, especially those connected with Buddhism. Hiuen-thsang's labours extended over a period of sixteen years. One of the places which he visited was Buddhagayā, and he makes mention of the temple there in the account of his travels written after his return to China. General Cunningham surveyed the remains of the temple, and he has identified it with the temple seen by Hiuen-thsang between 629-642 A.D. He has also shown that the temple did not exist at the time of Fa-hian's visit, 399-414 A. D. Hence it follows that Amarasinha, the founder of the temple, must have lived between 400 and 600 A. D. Taking the mean we get 500 A. D. as the date of Amarasinha, and we have already shown that 505 was that of Varāhamihira.

From the foregoing considerations we must conclude that the nine gems, assuming them to be contemporaries, lived in the first half of the 6th century (from 500 to 550 A. D.) under either the Vikrama mentioned in the Śatruñjayamāhātmya or some other Vikrama that must have reigned

about the same period, and that more materials than are now at hand are necessary before we can arrive at any definite conclusion.

We have now to consider the question whether the nine gems were contemporaries. This depends entirely on the credit that is to be attached to the introductory verse quoted above. Besides forming the theme of the first verse of the Navaratna, it has been found in the Jyotirvidābharana, a work of the 16th century. The inscription at Buddhagayā, dated 949, bears out the fact that there were nine gems in the court of Vikramāditya, and mentions that Amara was one of them. We have seen also that two of these nine gems were contemporaries.

There being no reason to discredit the tradition, and there being, on the other hand, so many corroborations of it, we may safely conclude that the nine gems were undoubtedly contemporaries.

Having given an account of the nine illustrious men mentioned in the first introductory verse of the Navaratna, and having ascertained the age in which they must have lived, I shall proceed to give an account of the Navaratna itself and of its contents.

I must, however, premise that this work does not afford us any clue whatever to the clearing up of the several questions which we have had to consider, inasmuch as the nine stanzas which form the body of the work neither record historical facts nor teach scientific truths, but simply contain moral and political lessons.

The book must have been brought to Ceylon at a very early period in the history of Sinhalese literature, for we find it accompanied with an excellent Sinhalese literal translation and paraphrase (*sanna*), the accuracy and style of which show that it must have been written at a very distant date, when Sanskrit was highly cultivated, systematically taught, and formed a principal branch of learning in Ceylon. Containing as it does moral and political maxims, useful

in every-day life, it has been judiciously selected and made use of as a profitable reading book in the department of education, and it has so well sustained its high character as an instructor of youth during succeeding ages, that scarcely any educated Sinhalese can be found at the present day who has not read it and committed its beautiful stanzas to memory.

Although the object of a descriptive catalogue is to give an insight into the works it is concerned with, yet we are obliged to depart from this rule in the case of the Navaratna, as it is not the continuous work of a single author, but is made up of the unconnected and detached productions of several independent writers. I purpose therefore to give the whole of the nine stanzas with an English translation, as the only means of making our readers acquainted with the contents of the work.

The following is the second introductory stanza giving the first words of the nine slokas :—

मित्रमर्थो तथा नीतिर्धर्मकर्मिण्यमूर्खकाः ।  
स्त्रीणां विद्वान्ततोत्खातान्नवरत्नानि वैक्रमात् ॥

### SOME ONOMATOPÆTIC<sup>1</sup> OR IMITATIVE WORDS IN COLLOQUIAL SINHALESE.

I have interested myself by getting together some Sinhalese words of which the sound appeared to me to be intended to represent the sense, and give them below, in the hope that some one who is also interested in the subject may criticise and add to my small collection. For some of the words I am indebted to Mr. Jacolyn, Interpreter of the Avisāvella Court.

#### I. *Cries of Birds.*

1. Jungle crow (Ētikukulā) Būb-būb.
2. Snipe, keṣ, as keṣ-vaṭuvā, i.e. a vaṭuvā (generic term) whose cry is keṣ.
3. Crow, kākkā<sup>2</sup>, cf. Kahkagee, the Raven in Longfellow's "Hiawatha" and English Caw Caw.
4. Kērellā, woodpecker.

Mitramarthī tathā nītir dharmakār-  
panyamūrkhakāh,  
Strīṇāṅ vidvān tatotkhātān navarat-  
nāni vaikramāt.

"The stanzas beginning with mitraṅ, arthī, nītir, dharma, karpanya, mūrkhā, strīṇāṅ, vidvān and utkhātān are the nine gems from the court of Vikrama."

In the Calcutta Edition instead of Navaratnāni vaikramāt, we have नवरत्नमिदं क्रमात् *Navaratnamidaṅ kramāt* "this (collection) in the order given is the ninefold gem."

The circumstance that both the authors and their productions have been styled the nine gems has led to the name Navaratna being given to the work itself.

The nine actual gems among the Hindūs are a pearl, ruby, topaz, diamond, emerald, lapis lazuli, coral, sapphire and one called go-meda. These nine gems are supposed to correspond to the nine planets, namely, the Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn, Rāhu the ascending node, and Ketu the descending node.

WM. GOONETILLEKE.

(To be continued).

5. Kottōruvā, the Ceylon barbet.
6. The cackling of a hen, kokkoṭanavā, a cock is kukulā: cf. chick, chicken, chuckle, cackle.

7. To cackle, kekaragānavā.

#### II. *Cries of other animals.*

1. Cry of goats and calves for their mothers, Ummē, Bē, cf. Greek Βη. Βη. Baa Baa<sup>3</sup>.
2. Monkeys, Hē, H̄, Hūk, Ū.
3. Croaking of frogs, Heka-heka, as hekahekaḡānavā, to cry heka-heka or to make a heka-heka sound. To croak, Karakara-gānavā, to make a kara-kara sound. Aristophanes' frogs croak βρεκεκεκεξ κοαξ κοαξ<sup>4</sup> (*Frogs*, B. 1. p. 209.)
4. Hum of beetles, Ruñ, as Ruñ-gānavā, to make a ruñ-sound.

<sup>1</sup> See Notes by the Editor, pp. 110-112.

5. Barking of elk, Taṅ-taṅ, as Taṅ-taṅ-gānavā, to make a taṅ-taṅ sound<sup>5</sup>.
6. Crabs, Hurē-hurē.
7. Lizard's chirp, Tit-tit.
8. Squirrels, Tiṅ-tiṅ, as Tiṅ-tiṅ-gānavā, to make a tiṅ-tiṅ sound<sup>5</sup>.
9. Cats mew, nāv or nēv, as nēv-gānavā, to mew or make a nēv sound.
10. To bellow, Giguruṅ-dēnavā, to give out a giguruṅ sound.

#### II. Sounds made by man.

1. Hiccup, Ikkā, Ikkāva<sup>6</sup>.
2. Setting on dogs to fight or attack animals, Sa-sa<sup>7</sup>.
3. Shouting, Hū as Hūkiyanavā, to say hū, *i.e.* to shout, cf. Greek γέγωνε. Homer says ὄσον τε γέγωνε βοήσας (Od. 6.294) He made himself heard as far as a man could, shouting Ho! (an indefinite distance).
4. An uncivilised mode of eating. Cau-cau (chow-chow) as cau-cau-gagā kēvā. He ate, making a cau-cau sound, cf. English "to chaw food."
5. To drink at a draught. Guḍu-guḍu gānavā. To make a guḍu guḍu sound, as guḍu-guḍu-gagā bivuvā. He drank, making a guḍu-guḍu sound<sup>8</sup>.
6. Abuse, Des-bas.
7. Chattering, Keḍa-keḍa, as keḍa-keḍa-gānavā, to make a keḍa-keḍa sound.
8. Nonsense, Laṭa-paṭa.

#### IV. Sounds in nature.

1. Crackling of burnt bamboos or pattering of rain drops, Paṭa-paṭa as Paṭapaṭagānavā, to make a paṭapaṭa sound<sup>9</sup>.
2. Bubbling sound of boiling rice, Turu-turu, as bat turu-turu-gagā uturaṇavā, the rice boils to overflowing, making a turu-turu sound.
3. A ringing in the ears, kuru-kuru.
4. The slushy sound of mud, Cokos (chokos) or Curus (churus).
5. A sudden fall or blow, Bās as bāsgālā veṭunā. It fell, making a bās sound.
6. A gurgling sound, gaḍa-gaḍa as gaḍa-gaḍa-gagā-galanavā, to flow making a gaḍa-gaḍa sound.

7. Clanging or clattering of crockery, Salaṅ (salang). The English "clang" is metallic, cf. Tennyson's "Maud":—

"Like an iron clanging anvil banged with hammers."

8. Rustling of footsteps, giḍi giḍi, as giḍi-giḍi-gagā-giyā, he went, making a giḍi-giḍi sound.
9. Crash of a door broken open, saṭas or paṭas.

10. Sprinkling of water, Siri-siri as Siri-siri-gālā vatura issā, he sprinkled water, making a siri-siri sound.

11. Rustling, sara-sara, as sara-sara-gagā mīyā vahalē divuvā, the rat ran in the roof, making a sara-sara sound.

#### V. Two doubtful words.

1. Laugh, Hinahā, if imitative cf. "Minnehaha," Laughing water, the name of Hiawatha's wife.
2. Harass, Hiri-hera, if imitative cf. hurry, hurry, worry, &c.

H. WHITE, C. C. S.

#### Notes by the Editor.

1. Differences of opinion exist as to the true meaning of the word *onomatopœia*. Some (and among them Campbell, see his *Rhetoric*, vol. II., p. 194), think that it is the transformation of a name into a word, as when we call a rich man a *Cresus*. This view, however, is far from correct, although it may be justified by the derivation, which is ὄνομα, a name, and ποιέω, to make. The generally accepted opinion at the present day is that an *onomatopœia* is a word traceable to some real or fancied imitation of a natural sound. For instance—to quote an example given by Mr. White—the Sinhalese name for crow, kākā, is an imitation of the cry of this bird.

Some scholars, who have given their attention principally to the science of language, are of opinion that the imitation of natural sounds was the chief starting-point of language, and the source of most nominal roots. Canon Farrar, one of the strongest advocates of this theory, says in his "Language and Languages," that no con-



nection is so easy and obvious as the acceptation of a sound to represent a sound, which in its turn at once recalls the creature by which the sound is uttered. According to him, if we consider the natural instinct which leads to the reproduction of sounds, the brute imitations of wild men and savage children, and the onomatopœtic stepping-stones to speech adopted by all children, little or no doubt upon this point can remain in any candid mind. He goes still further and says that this imitativeness is found even in animals. "I once possessed a young canary," says he, "which never sang until it heard a child's squeaking doll. It immediately caught up and imitated this sound, which it never afterwards lost. It is well known that nest-birds, if hatched by a bird of another species, will reproduce, or attempt to reproduce, its notes. There are good reasons for believing (since wild dogs do not bark), that the bark of the domestic dog is the result of hearing the human voice." See *Revue des Deux Mondes*, February, 1861. (Canon Farrar's "Language and Languages," p. 21, 1878). He quotes examples of onomatopœias from various languages, such as the Sanskrit, Greek, Latin, Hebrew, Arabic, Chinese, and even from the savage languages of Australia, America, and Fiji, but he has not given any examples from the Sinhalese. The reason is obvious; no author has taken up the subject until it has now, for the first time, suggested itself to the learned contributor of the above article. As the onomatopœtic theory is yet in its infancy, and as great diversity of opinion exists regarding it, his contribution cannot fail to be of much value to the eminent scholars whose attention the subject is now engaging, and who are, to some extent, labouring under the disadvantage of not possessing sufficient materials to help them in their speculations.

2. Sanskrit, कक, *kāka*.

3. *Mṛ* is another form of *ummē*. One of the names in Sanskrit for a he-goat is *menāda*, compounded of *me*, the imitative sound of its cry, and *nāda* sound. It is

a *bahuvrīhi samāsa*, and means he or that whose cry is *me*, i.e. a goat. As regards *βη*, we find that the Sanskrit word for a ram is भेड, *bhēḍa*, which Canon Farrar thinks is onomatopœtic.

4. भेक, *bheka*, one of the Sanskrit words for frog, is clearly imitative. The cry of frogs is given as बको बको, *bako bako*, in the following second line of a Sanskrit verse which is in the mouth of almost every Brāhman acquainted with Sanskrit:—

मण्डूकश्च बको बको बकबको वाको बको ह्रास्यति ।

Maṇḍūkāśca bako bako baka bako bāko bako hvāsyati.

The frog, too, will cry *bako bako baka bako bako bako*.

"According to the Kathā-saritsāgara, (xx. 77)," says Monier Williams, "the inarticulate sounds uttered by frogs were the result of the curse of Agni, who was betrayed by them to the gods when he took refuge in the water."

5. Taṅ taṅ, the barking of the elk, and tiṅ tiṅ, the cry of the squirrel, are given in the following Sinhalese metrical riddle:—

Taṅ-taṅ-gānnā tōrā-evāpaṅ,  
Tiṅ-tiṅ-gānnā tōrā-evāpaṅ,  
Maga-veḷi-pisinnā tōrā-evāpaṅ,  
Degambaḍa rajā tōrā-evāpaṅ.

Explain to me who it is that makes a taṅ taṅ sound, who it is that makes a tiṅ tiṅ sound, who it is that scratches the sand in the road, and who it is that is king of both banks of a river.

The answer to this riddle is also given in verse:—

Taṅ-taṅ-gānnā gōnā nevēḍē,  
Tiṅ-tiṅ-gānnā lēnā nevēḍē,  
Magaveli-pisinna kukulā nevēḍē,  
Degambaḍa rajā kiṃbulā nevēḍē.

Is it not the elk that makes a taṅ taṅ sound, the squirrel that makes a tiṅ tiṅ sound, the cock that scratches the sand in the road, and the alligator that is king of both banks of a river.

6. Sanskrit, हिका, *Hikkā*, or हेका, *Hekkā*.

7. *Usi* is another form, as in *usiganna-navā*, to set on dogs to fight.

8. Guḍu-guḍu is in use among the Tamils also. Guḍus is an additional form used by the Sinhalese; as guḍus gālā bonavā, to drink, making a guḍus sound.

9. It is a curious and interesting fact that the subject of onomatopœias had been taken up by grammarians who lived more than two thousand years ago. Pāṇini's rules V. 4. 57, and VI. 1, 98, 99, and 100 refer to certain imitative sounds. The *Kāśikā* and the *Siddhāntakaumudī*, in commenting upon these rules, give *paṭapaṭa* (one of the

sounds given above by Mr. White), and some others as the sounds to which they are intended to apply. They give as examples *paṭa-paṭa karoti*, he or it makes a sound like *paṭa paṭa*, *kharata-kharatā karoti*, he or it makes a sound like *kharata kharata* and *trapata-trapaṭa karoti*, he or it makes a noise like *trapata trapata*. In the comments of the *Kāśikā* to Pāṇini VI., 1, 98, 99, and 100, I find the following additional examples, *ghaṭa*, *jhata*, *cham*, *mara* and *dama*.

### EARLY PERIOD OF THE HISTORY OF THE MALDIVE ISLANDS.

We give below a passage from a work entitled, "The Maldive Islands: an account of the physical features, climate, history, inhabitants, productions, and trade," by H. C. P. Bell, Esquire, of the Ceylon Civil Service, published by the Government of Ceylon in 1883. The work is full of correct and reliable information relative to the Maldives, and is the only source from which a complete knowledge of these islands and of their inhabitants can be gathered. The learned author has collected together and systematically arranged all the items of information which, till then, lay dispersed here and there in the desultory writings of various authors, adding to them a fund of information which his own researches has enabled him to gather.

We extract the passage, not only on account of the interest with which it will be read, as having a special bearing on Ceylon and the Sinhalese, but also for the purpose of correcting the erroneous allegation of Pyrard about the Sinhalese, viz., "that the Maldivians do not at all resemble the *Cingala* [Sinhalese] who are black and ill-shapen. The former are well-shaped and proportioned, and differ but little from ourselves, except in their colour, which is olive."

Every one having even a slight knowledge of the Sinhalese will at once see that this assertion is so incorrect as not to require refutation. A number of authorities can be

cited to show that the statement of Pyrard is opposed to real facts. What Mr. Percival has said on the subject, though written quite independently of Mr. Pyrard, is a flat contradiction of what has been advanced by the latter. "Some circumstances, however," says he, "seem to indicate that they [the Sinhalese] have come from a greater distance [than the Coromandel or Malabar Coasts]; their complexion, features, language and manners are so similar to those of the Maldivians, that I should for my part be apt to conclude that both were of the same stock." See Percival's Account of the Island of Ceylon, p. 169. (1803).

Robert Knox, who lived among the Sinhalese for about twenty years, and was a close observer of their manners and customs, as well as of their forms and features, says that the Sinhalese "are a people proper and very well favoured beyond all people that I have seen in India." See Knox's History of Ceylon, p. 126. (1817).

Cordiner, whose means of observation were ample, says, "The Cingalese, in general, are of a slender make, and rather below the middle stature. Their limbs are slight, but well-shaped; their features regular, of the same form as those of Europeans; and their colour of various shades, but not so dark as that of the Indians on the Continent. The women are lower in stature than the men, and the greater part

of them are not comely. Both sexes have uniformly black eyes, and long, smooth, black hair, which they always wear turned up, and fastened on the crown of the head, with a tortoise-shell comb or other instrument. The white of the eye is remarkably clear. Many of the higher classes of people, who are not exposed to the rays of the sun, have complexions so extremely fair that they seem lighter than the brunettes of England. In all ranks, the palms of the hands and soles of the feet are uniformly white." See Cordiner's *Ceylon*, Vol. I., page 94. (1807).

Davy says, "Like Indians in general, the Singalese differ from Europeans less in features, than in the more trifling circumstances of colour, size, and form. The colour of their skin varies from light-brown to black. The colour, too, of their hair and eyes varies, but not so often as that of the skin; black hair and eyes are most common; hazel eyes are less uncommon than brown hair; grey eyes and red hair are still more uncommon; and the light flaxen hair, and the light-blue or red eye of the Albino, are the most uncommon of all." Davy's *Account of Ceylon*, page 109. (1821).

In Philaethes' *History of Ceylon* the author, speaking of the characteristics of the Sinhalese, says, "Their complexion is not entirely black, but of a deep chesnut, suffused with a yellow tint." See page 231. (1817).

A German traveller, Professor Eduard Hildebrandt, speaking of a Kandyan young lady, whom he saw in Kandy on the 14th December 1862, says, "Eine derselben, eine hohe schlanke Gestalt, war trotz der lichtbraunen Gesichtsfarbe von groszer Schönheit der Züge. Ihre nackten Arme und Füsse hätten jedem Bildhauer zum Modell dienen können." "One of them, a tall slender figure, was, notwithstanding her light-brown complexion, of great beauty of features. Her bare arms and feet could have served as a model for any sculptor."

See Professor Hildebrandt's "Reise um die Erde," p. 55. (Berlin, 1876).

Amand Freiherr von Schweiger-Lerchenfeld, in his work entitled, "Das Frauenleben der Erde," speaks thus of the Sinhalese:—"Unter ihren Frauen und Mädchen dürften viele Anspruch auf tadellose Schönheit machen. Sie haben im Allgemeinen einen schlanken Wuchs, langes glänzendes Haar und schöngeformte Gliedmaszen." See p. 189. (1881). "Among their women and maidens many might lay claim to faultless beauty. They have generally slender forms, long glossy hair, and well-formed limbs."

From the foregoing quotations it will appear that Mr. Pyrad has committed an egregious mistake in writing that the Sinhalese, whom he calls *Cingala*, are "black and ill-shapen."

The passage in Mr. Bell's work runs as follows:—

"The story of a people who have no history can only be gleaned from the records of strangers who have settled among them, or by an examination of their own language."<sup>1</sup>

The early history of these islands is buried in obscurity—the natural result of their complete isolation and comparative insignificance. Indeed, except for scant glimpses afforded by the accounts of a few casual travellers, whom accident has taken thither from time to time, the world, in this, the latter half of the 19th century, knows little or nothing of the whole past history of the *Maldives*. The *Maldivians* themselves possess no known historical records of any antiquity, and would seem to be utterly ignorant of their antecedents, beyond such vague and unreliable shreds of information as may have been handed down by tradition.

It is difficult, perhaps impossible, to state with certainty the exact origin of the *Maldivian* race. There can, however, be little doubt that the whole group—including *Maliku* (*Minakai*)—was occupied either

<sup>1</sup> Crawford, *Dictionary of the E. Indian Islands*, 1856, p. 17.

directly from Ceylon, or about the same time as this island, by a people of Áryan stock and language. This supposition is greatly supported by the known kinship between the Máldive and Sinhalese languages.

Gradually, from contact and intercourse with strangers of the coasts of India—chiefly Malabar Mápillas—the influx of pure Arabs, and the occasional importation of African slaves, many characteristics of the original type have been modified. More particularly is this the case in the Northern Atols, which have necessarily been more exposed to foreign influence than those lying further south.

“‘They’ [the natives], says Pyrard (p. 78), ‘hold that the Máldives were formerly peopled by the *Cingala*, for so the inhabitants of Ceylon are named; but I find that the Máldivians do not at all resemble the *Cingala*, who are black and ill-shapen.<sup>2</sup> The former are well-shaped and proportioned, and differ but little from ourselves, except in their colour, which is olive. Yet it may be believed that the climate and lapse of time have rendered them more fair than were those who first colonised the islands.’”<sup>3</sup> “‘Added to the fact,” he continues, “that there is incorporated a large number of strangers from all parts, who have settled there, besides many of the natives of India (*Indiens*), who have been wrecked from time to time, as we were, and who are constantly being cast away there and remain. On this account the inhabitants [of the islands stretching] from *Malé* and its vicinity up to the northern limit prove to be more polished, courteous, and civilised.” “‘Again (p. 185): ‘They say that the Máldives began to be inhabited only about 400 years ago [*circa* A.D.

1200], and that the first who came and peopled them were (as I have already said in passing) the *Cingalles* of the island of Ceylon, which is not far distant, and were idolaters, but have since changed their religion.’”<sup>5</sup>

Mr. Gray seems right in conjecturing that “‘if the Sinhalese were the first colonists, they were probably there as far back as the beginning of the Christian era, when Ceylon was a powerful monarchy.” It can hardly have been much later than this period that *Elu* (the pure Sinhalese) was the vernacular of Ceylon, unadulterated by Sanskrit and Páli infusions. And it is to this form of Sinhalese that the Máldive language approaches nearest. Indeed it may be preferable to assign to the original colonisation of the group a date synchronic with that of Ceylon itself (*viz.*, several centuries before the Christian era) by a distinct isolated party of the same Áryan adventurers, and to presume a subsequent direct immigration from this island.<sup>4</sup>

Among the general allusions to the islands lying off the coast of Ceylon by the early travellers and geographers whose writings have as yet become known to the world,<sup>5</sup> some at least may reasonably be taken to include the Máldives, though specific mention of these islands scarcely once occurs. Nor is this surprising, in spite of their central position in the track of the trade with India carried on by the Greeks and Romans, and later by Persians and Arabs, considering the uncoveted nature of their products, their unfertile soil, and, above all, the dangers of navigation among the coral reefs—those mythical ‘loadstone rocks,’ the dread of Ceylon seas—added to the deadliness of the climate,

<sup>2</sup> Gray fancies that Pyrard could only have seen the *Tamils* of Ceylon.—J. R. A. S. Vol. X. n. s., pp. 178, 183.

<sup>3</sup> Gray, J. R. A. S., Vol. X. n. s., p. 177.

<sup>4</sup> According to the *Dípawansa*, *Rája Ratnákara*, &c., Ceylon bore the name ‘*Ójadípa*’ during the time of Kakusanda, the first Buddha of the present *kalpa* or period, the commencement of

which cannot be fixed for want of historical data. At the present day this island is called by Máldivians “*Oludú-kara*” (cf. S. *mádu kara*, and T. *karai*, ‘sea-shore’).

<sup>5</sup> Early Chinese historical literature particularly offers still a vast unexplored field of likely value.

all of which would combine to cause the Máldive and Lakkadive archipelagos to be carefully shunned.

In any case "the date given by Pyrrard must be put back several centuries."<sup>6</sup> "Pappus of Alexandria (about end of the 4th century) says:—'It [Taprobané] is one of the largest islands in the world, being 1,100 miles in length by 1,500 miles broad, and reckons 1,370 adjacent islands among its dependencies,'"<sup>7</sup>—probably following Ptolemy (A.D. 160) who places before Ceylon a group of 1,378 islands (Geog. VII. c. iv., p. 213.)

About the same time (circa A.D. 400) Scholasticus the Theban,<sup>8</sup> who visited India in company with a priest and reached Muziris (Cranganore) on the Malabar Coast, mentions the thousand islands, Maniolae (Μανιόλαι), and the loadstone (μαγνήτις) rocks which attract iron-bound vessels to their destruction. Lt.-Col. W. H. Sykes<sup>9</sup> and Sir E. Tennent<sup>10</sup> identify these islands with the Máldives, but Ptolemy, who limits their number to 10, throws them forward some degrees east of Ceylon (Geog. VII., c. ii., p. 21.)

Fah-Hian (in Ceylon A.D. 412) records:— "On every side [of 'Sse-tseu-koue' = *Sinhala*] are small islands, perhaps amounting to 100 in number. They are distant from one another 10 or 20 *li*, and as much

as 200 *li*. All of them depend on the great island. Most of them produce precious stones and pearls"<sup>11</sup>—a description which, it must be admitted, applies more naturally to the islands closely skirting Ceylon, chiefly round the north coasts, than to the distant Máldives as supposed by Landresse<sup>12</sup> and Tennent.

Kosmas Indicopleustés (circa A.D. 535), on the information of Sopater, who had visited Ceylon 30 years previously, says:— "Around it [Σελεδίβα: Ταπροβάνη] there are a multitude of exceedingly small islets. All contain fresh water and cocoanut palms (ἀργέλλια; Sans. *nárikela*; Arabic, *nárguhl*). These islands lie as close as possible together."<sup>13</sup>

The early political dependency of the Máldives on Ceylon may be doubted. It must at least have been merely nominal, unless it existed in those 'palmy days' of Hindú legend when *Srí-Lańká-pura* (long. 75° 53' 15" E.)—the prehistoric capital of the kingdom of Lańká—remained unsubmerged by the ocean which now rolls far to eastward of its computed site.<sup>14</sup> It is otherwise difficult to account for the total silence of the chief Sinhalese historical books regarding these islands.<sup>15</sup> Certainly at a later period among the territories claimed as subject to the Rájás of Ceylon the Máldives are not included;<sup>16</sup> and even

vast island, but that a resistless ocean burst in upon it far and wide, and formed a countless number of islets (*νήσους ἀπειρείσιαις*)"—Pridham Ceylon, &c., 1849, Vol. I., p. 17; Forbes, Eleven Years in Ceylon, Vol. II., p. 259.

<sup>15</sup> No mention of the Máldive Islands occurs in the *Dípawansa*, *Maháwansa*, *Thúpawansa*, *Rája Ratnákara* or *Rájáwali*, nor, it is believed, in any of the older Sinhalese poets.

<sup>16</sup> e.g., titles of Rája Sigha II. (1632-1687):—"Syn tytel was Raya Singa, Keyser van het Eyland Ceilon; Konink van Kandy, Zaitavaca, Cota, Danbadaon, Amorayapore, Jaffanapatnam; Prince van Ove, Mature, Dinavaca, de Vier Provincien; Groot-Hartogh van de Seven Provincien; Grave van Cotiar, Batacalo, Vitana, Panoa, Pute-laon, Bellingamma, Gale; Marquis van Duranura, Rotemira, Tinipana; Heerevan de Havenen van Ceylon, den Peerl-visschery, en van de Gulde Sonne."—Wouter Schoutens, *Oost-Indische Voyagie*, Tweede Boek, 311, 3rd ed. Amsterdam, 1745. See also Dutch Records (Colombo) 17th century *passim*.

<sup>6</sup> J. R. A. S., Vol. X. n. s., 1878, p. 178.

<sup>7</sup> Tennent, Ceylon, 1860, Vol. I., p. 571, note, quoting Moses Chorenensis, edit. Whiston, 1736, p. 367.

<sup>8</sup> A contemporary of Palladius, Bishop of Helenopolis in Bithynia, and quoted in the tract "*De Moribus Brachmanorum*," and its Greek version "*Περὶ τῶν τῆς Ἰνδίας ἐθνῶν καὶ τῶν Βραγμάνων*;" *Pseudo Callisthenes*, edit. Müller, Lib. III., c. vi. vii.—Tennent, Ceylon, Vol. I., pp. 562-3.

<sup>9</sup> J. R. A. S., Vol. VI. o. s., 1841, p. 393.

<sup>10</sup> Tennent, Ceylon, Vol. I., p. 563, Note 2.

<sup>11</sup> Beal, *Buddhist Pilgrims*, p. 148, quoted by Gray, J. R. A. S., Vol. X. n. s., p. 178. Five *li* (1,643 metres) are a little more than an English mile (1,609 metres)—Stanislas Julien, "*Mémoires sur les Contrées Occidentales*," Tome II., p. 259.

<sup>12</sup> *Foë-koué-ki*, translated by Rémusat, ed. by Klapproth and Landresse, Paris, 1836, English Trans. by J. W. Laidlay, Calcutta, 1848, p. 332.

<sup>13</sup> Tennent, Ceylon, Vol. I., p. 567.

<sup>14</sup> "[Eustathius], the scholiast of Dionysius, (translated) thus speaks:—'Others on the contrary have it, that Máldivia was originally one

in the 4th century the "*Divi*"—probably 'the islanders' of the Máldive (M. *Divehi máhun*) and Lakkadive groups—are distinguished from the "*Selendivi*," or 'Cey-

lonese,' by Ammianus Marcellinus, in his account of the Indian embassy to the Emperor Julian (A.D. 361.)<sup>17</sup>

W. GOONETILLEKE.

### BUDDHIST BURIAL SERVICE AS HELD BY THE SIAMESE SECT IN THE LOW COUNTRY OF CEYLON.

When a Buddhist dies, a friend or relative of his invites to the funeral, among others, one or more Buddhist priests, the number depending on the position in life held by the deceased. The invitation is made verbally in the following form:— "*Pāṇsukūlēta tamunnāṇsē* (or *kīpanamak*) *vaḍiṇṭa ōnē.*" "*You, sir, (or several of you, sirs) should come and receive the dust-heap-rag.*"

Buddhist priests are prohibited by Buddha from joining funeral processions. One reason for this is the impropriety of priests mixing promiscuously with the laity. Another reason, I believe, is the resignation enjoined on Buddhists in the *Dhammapada*, where we read:—"All things are transitory; he who knows and sees this becomes resigned in pain. This is the way to purity or *nirvāna*." The Buddhist priest may nevertheless visit the house of mourning or the burial-ground for the purpose of meditating on the instability of existence.

The law on this subject is thus laid down in the *Pālimuttaka*:—

"*Matānaṇṇa parivāraṭhaṇa āgacchantūti pakkosanti na gantabbaṇa. Sīvathikādasane asubhadassane ca maraṇasatiṇṇa paṭilabhissāmāti kammatṭhānasīsena gantuṇa vattati.*"

"If they invite you, saying, 'come for (forming) the retinue of the dead,' do not go. But it is meet to go, making this the basis of action, viz., that 'we shall have an opportunity of meditating on death in seeing the dead bodies and the disgusting sights at the charnel-house.'"

The relatives of the deceased carry with them, to the burial-ground, a piece of white

cloth, the length of which is proportioned to the number of the priests invited. The cloth is quite new—not a rag as the word *pāṇsukūla* would lead one to suppose. As soon as the coffin is laid on the ground, the cloth is placed on it. The people then sit on their hams, or kneel down with their hands on their foreheads, as in the act of worshipping, and repeat the following words three times with their faces turned towards the priest:—

"*Namo tassa bhagavato arahato sammā sambuddhassa.*"

"Let there be worship paid to him who has destroyed all attachment to worldly things, who has attained to the knowledge of all good, and who has acquired merit by his previous meritorious acts."

Then the priests intone the following words, the people remaining in the same posture, and repeating the words after the priests:—

"*Buddhaṇa saraṇaṇa gacchāmi.*

*Dhammaṇa saraṇaṇa gacchāmi.*

*Saṅghaṇa saraṇaṇa gacchāmi.*

*Dutiyampi buddhaṇa saraṇaṇa gacchāmi, &c.*

*Tatīyampi buddhaṇa saraṇaṇa gacchāmi, &c."*

"I take refuge in Buddha.

I take refuge in his doctrines.

I take refuge in the priesthood.

A second time I take refuge in Buddha, &c.

A third time I take refuge in Buddha, &c."

The following are then chanted by the priests and repeated after them by the people:—

*Pānātipātā veramaṇīsikkhāpadaṇa samādiyāmi.*

*Adinnādānā veramaṇīsikkhāpadaṇa samādiyāmi.*

<sup>17</sup> Perinde timore ejus adventus.....legationes undique solito ocuis concurrerant.....nationibus Indicis certatim cum donis optimates mittentibus

ante tempus ab usque *Divis et Serendivis* (XXII. L. 7, c. 10 §.)—J. R. A. S., Vol. XIX. o. s., 1862, p. 274.

Kāmesu micchācārā veramaṇisikkhā-  
padaṇ samādiyāmi.

Musāvādā veramaṇisikkhāpadaṇ samā-  
diyāmi.

Surāmerayamajjapamādaṭṭhānā vera-  
maṇisikkhāpadaṇ samādiyāmi."

"I undertake the precept which teaches  
to abstain from taking away life knowingly.

I undertake the precept which enjoins  
abstinence from taking that which is not  
given.

I undertake the precept which enjoins  
abstinence from the wrongful gratification  
of sensual pleasures.

I undertake the precept which enjoins  
abstinence from lying.

I undertake the precept which enjoins  
abstinence from toddy and spirits which  
are the cause of intoxication and delay."

A near relative of the deceased then  
hands over the cloth to the priests; all the  
priests hold it, leaving a part of it to lie on  
the lid of the coffin, and repeat the follow-  
ing stanza three times, the people as before  
repeating it after them:—

"Aniccā vata saṅkhārā uppādavaya-  
dhammino.

Upajjitvā nirujjhanti tesañ vūpāsamo  
sukho."

"Surely all organic and inorganic mat-  
ter, which is liable to existence and change,  
are temporary. Having been born they  
perish. Their extinction is happiness."

The priests then chant the following  
verses three times:—

"Yathā vāri vahā pūrā paripurenti sāga-  
ram.

Evameva ito dinnañ petānañ upakappati.  
Unname udakañ vaṭṭañ yathā ninnañ  
pavattati.

Evameva ito dinnañ petānañ upakappati."

"As the waters (after) having filled the  
streams, fill the ocean, even so the merit of  
this gift reaches the departed.

"As the rain-water falling on the high  
ground, reaches the low ground, even so  
the merit of this gift reaches the departed."

Whilst the last two stanzas are being  
repeated a relative of the deceased keeps  
on pouring water from a spouted vessel  
(kotalē) into a basin, in illustration of the  
statements in the stanzas, repeating to  
himself, at the same time, the following  
words:—

"Idañ me nātinañ hotu sukhitā honu  
nātayo."

"Let (the merits of) this be to my  
relations; let my relations be happy."

The cloth is then taken away by the  
priests and is either divided among them-  
selves or given to any one they may choose;  
sometimes it is taken for general pur-  
poses.

Some priests observe what is called the  
"pāṇsukūlikāṅgaya," that is, they wear  
none but a robe made of a cloth thus  
received or picked up at a burial-ground.

In ancient times the corpse was enveloped  
in a cloth, and thus thrown into the ceme-  
tery. A priest is allowed to take this cloth  
and to convert it into a robe and to wear  
it, meditating, at the same time, on the  
uncertainty of existence.

It is supposed by the Buddhists that one  
taking "paṇsil," that is, repeating the  
words, "pānātipātā veramaṇisikkhāpadaṇ,  
&c.," after taking Buddha, his doctrines  
and the priesthood as one's refuge, is freed  
for the time from the demerits therein  
enumerated, and that the merits of any act  
performed in that state are redoubled.

W. P. RANESINGHA.

## SINHALESE FOLKLORE.

### *The Tiger and the Bloodsucker.*<sup>1</sup>

ONCE upon a time a hungry tiger who  
was prowling for prey happened to meet a  
bloodsucker, and thus addressed him, "You

are just the person I want. Tell me at  
once why I should not make a prey of  
you?" The bloodsucker, who was terrified

<sup>1</sup> The Ceylon Chameleon.

out of his wits, said, "Pray do not swallow me up immediately; small as I am I challenge you to a fight and request you to give me three months time to prepare myself for the conflict." The tiger accepted the challenge and they parted, having appointed the time and place where they should meet for the fight at the expiration of the three months.

When the bloodsucker was left to himself he immediately set to work to prepare for the fight with the tiger.

Every morning the bloodsucker rolled himself in mud till his whole body was covered up. He then washed his face and paws and basked in the sun till he was quite dry. At the end of the three months he found himself almost as big as the tiger.

On the appointed day, the tiger set out for the rendezvous, fully expecting that the bloodsucker would not make his appearance, but when he arrived, there the bloodsucker was coolly awaiting him.

The fight began, and each time the tiger struck the bloodsucker, a little of the mud came off, without in the least hurting him; but the bloodsucker's blows had quite a contrary effect. The tiger was scratched all over, and his wounds were so painful, that he lost courage and beat a hasty retreat, thereby owning that he was defeated.

Away he ran, nor did he pause until he had reached a thick jungle at a great distance from the place of the encounter. Being now quite exhausted, he sat down and began to examine his wounds, and on perceiving so many scratches, he piteously exclaimed, softly touching them, "Metanat ū kēvā, metanat kēvā, metanat kēvā." "He bit me here, and here, and here also."

Now there was in the jungle a wood-cutter, of whose presence the tiger knew nothing. When the man heard the tiger's soliloquy he could not restrain his laughter. All his endeavours were in vain, and at length he burst out into an uncontrollable fit of laughter. On hearing the noise, the

tiger guessed that somebody had heard him, and was laughing at him, so he turned round to see who it was, and to his consternation beheld the man. The tiger was so ashamed to find that the man had heard him, that he would not let him go without exacting a promise from him never to disclose to anybody what he had seen or heard. The man readily promised what was demanded, in order to escape from the tiger, and went his way.

Still the tiger was not satisfied, so he thought he would watch the man, and quietly crept into the *pilikanna*, back part of the man's house, awaiting his return.

After getting into bed, the man burst out laughing. On his wife inquiring why he was so merry that night, he informed her that it was something he could not tell her, as he had promised not to do so; but the woman would not rest till she knew what it was, and as a matter of course, she had her wish. The tiger was listening outside attentively and was burning with rage at the man's perfidy.

No sooner had the man finished his recital than the tiger burst into the room and carried him off, with the very bed on which he was lying. When he was thus being carried off, he was at his wits end to know how he might escape from the tiger, but he could think of nothing that would help him, so he gave himself up as lost.

As the tiger was going on and on, the man saw that he would have to pass a tree, the branches of which would almost touch the bed.

On seeing the tree at a distance, the man's hopes began to revive, for he thought he would be able to escape from his tormentor by climbing the tree. Just as the tiger was passing under the tree, the man, laying hold of a branch with one hand, quietly raised himself up to it, and he did this so gently that not a suspicion of what was going on crossed the tiger's mind, and he went on and on, anticipating the pleasure with which he would make the man pay for his treachery.



When he arrived at the place of his destination, he placed the bed on the ground and was just going to drag the man out of it, when to his surprise and annoyance the man was missing, so he at once retraced his steps in order to look for him. He had not gone very far when he saw the shadow of a man, it being a moonlight night, on a tree, and looking up to see whether it was really a man, he, to his great joy found that it was the very man

he wanted. Just as the tiger was on the point of climbing the tree, the man extending his hands towards him exclaimed : "Eṇḍa epā mē atē kaṭusu bṛju, mē atē nai biju." "Do not come, I have eggs of the bloodsucker in this hand, and in this the snake's eggs," whereupon the tiger, mortally frightened at the mere mention of the bloodsucker, ran away, nor did he again attempt to molest the man.

JESSIE ALICE GOONETILLEKE.

### SANSKRIT PUZZLES.

No. V.

रराज शिवयोर्मध्ये गजाननषडास्ययोः ।

अत्र क्रियापदं वक्त्रे हैमं दास्यामि कङ्कणम् ॥

Rarāja sivayor maddhye gajānanaṣḍāṣyaḥ  
syayoh.

Atra kriyāpadaṅ vaktre haimaṅ dasyāmi  
kaṅkaṇam.

There is a great similarity between this puzzle and that which appeared in our April number. Any one reading the first of the two lines given above, will understand it only in one way, namely, that some

one, whose name is not given, or of whom there is no indication whatever, shone in the midst of the auspicious elephant-headed (Gaṇeśa) and six-headed (Kārttikeya). He will not suspect that it admits of any other construction until he has read the second line which promises a golden bracelet to the discoverer of a word in it in the nominative case. But for this he would rest satisfied that the construction he has put on it is the only one it is susceptible of.

W. GOONETILLEKE.

### SOLUTION OF SANSKRIT PUZZLES.

No. 3.

विराटनगरे रम्ये कीचकादुपकीचकम् ।

अत्र क्रियापदं वक्तुमवधिब्रह्मणो न हि ॥

Virāṭanagare ramye kīcakādupakīcakam,  
Atra kriyāpadaṅ vaktumavadhir Brahmaṅ  
na hi.

Translation of the second line :—

"To find out the verb here (that is in the first line) the age of Brahma is not sufficient." Leaving alone the monstrous hyperbole used in the second line to denote the difficulty of discovering the meaning of the first, it must be conceded that the subject and predicate in the sentence set for construction are so ingeniously combined in the phrase *Virāṭa* as to mislead and perplex the reader; for *Virāṭa* is the ancient name of one of the midland divisions of India, supposed to be the Berar of the present day. This phrase "*Virāṭa*" followed by the words "*nagare ramye*," "in the lovely city," tends to mislead the

reader into the supposition that the meaning is, as it appears at first sight, "In the lovely city of *Virāṭa*." The rest of the sentence would then be *kīcakādupakīcakam*, "from whistling reed to whistling reed," which conveys no meaning. But *Virāṭa* here is not meant for what the reader very naturally would take it to be, viz., the name of a city. It is formed of two words—the noun "*vis*," "a bird," and the verb "*āṭa*," "wandered," the aorist (lit) of the root *aṭ*, "to wander or go about,"—the two words being combined into *Virāṭa*, by Pāṇini, Book VIII., Chap. II. sūtra 66. When construed in this light the sense of the passage in question is surprisingly clear and comprehensive. Following the order of the original words the translation would then run thus,—“A bird hopped about in the lovely city from whistling reed to whistling reed.”

L. C. WIJESINHA.

## MISCELLANEA.

## NOTES AND QUERIES.

The story related in the March number of the "Orientalist," in the article "Sinhalese Folklore," about the thief getting his son to cut off his head, so that his body might escape recognition, is, so far as that episode is concerned, to be found in Herodotus, Book II. The scene is Egypt, and the king whose treasure was plundered is Rhampsinitus.

The story of "The hare and the tortoise," given in the April number of the "Orientalist," will be found in the collection of stories current among the plantation negroes of the Southern States of America, related by "Uncle Remus," and published under that name. The hare is "Brer Rabbit" and the terrapin or tortoise and his family win the race by stratagem.—H. WHITE.

## THE BĀLĀVABODHANA.

*A re-arrangement of some of the more useful Grammatical Sūtras of Candra, with a Gloss by Kāśyapa Thera, edited, with Explanatory and Critical Notes, by WILLIAM GOONETILLEKE, and now published for the first time.*

N.B.—The figures after the Sūtras refer to the Notes at the end of the Work.

(Continued from page 96.)

हशि चातो रोः<sup>41</sup> ॥

हश्यति च परतो जतः परस्य रोहकारो भवति । आददेडित्येड् । एडो जति पदादाविति पूर्वः । देवो हसति । देवो ददाति । देवो जत ॥ भोर् अत्र । भोर् ददाति । इत्यत्र । रोः । इति वर्तते ।

भोभगोअघोभ्यो ऽशि लोपः<sup>42</sup> ॥

अशि परतो भो भगो अघो इत्येभ्यः परस्य रोर्लोपो भवति । भो अत्र । भो ददाति । लोप-स्यासिद्धत्वादेडो जति पदादाविति न पूर्वः । हाव् अत्र हाव् अत्र हाव् अत्र । कय् आसते कय् आसते कय् आसते । इत्यत्र ।

लोपः । आत् । अचि । वा । इति च वर्तते ।

व्योरीषत्स्पृष्टौ च<sup>43</sup> ॥

अवर्णान्तात्परयोर्वकारयकारयोरीषत्स्पृष्ट-तरौ वकारयकारावचि वा भवतो लोपश्च ॥ हावत्र । हा अत्र । हावत्र ॥ कयासते । क आसते । कयासते ॥

एषस् हसति । सस् हसति । इत्यत्र ॥

एतत्तदोः सुलोपो ऽकोरनञ्समासे हलि<sup>44</sup> ॥

असति नञ्समासे हलि परस्मिन्न ककार-योरेतत्तदोः सोर्लोपो भवति । एष हसति । स हसति ॥

कर् आस्ते । ब्राह्मणार् ददाति । इत्यत्र । रोः । अशि । लोपः । इति च वर्तते ।

आत्<sup>45</sup> ॥

अवर्णान्तात्परस्य रोर्शि लोपो भवति । क आस्ते । ब्राह्मणा ददाति ॥ पुनर् रूढः । अग्निर् रात्रौ । पटुर् राजा । इत्यत्र । लोपः । इति वर्तते ।

रो रि<sup>46</sup> ॥

रेफे परतो रेफस्य लोपो भवति ॥ दीर्घः । इति वर्तते ।

दूलोपे ऽणः<sup>47</sup> ॥

ढकाररेफयोर्लोपो यस्मिंस्तत्र पूर्वस्याणो दीर्घो भवति । पुना रूढः । अग्नी रात्रौ । पटु राजा ॥

इति व्यञ्जनसन्धिः ॥