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*Edited by*

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## EPISODES FROM THE MAHĀVAṆSA.

## IV. KĀSYAPA, THE PARRICIDE.

THE Mahāvāṇsa tells us at the conclusion of each Chapter that the work was "composed for the delight and terror of good men,"—concise but significant words!—suggestive of the varied nature of the actions narrated, while directly stating the object and end for which they are recorded. The lives of great men will always afford delight and gratification to good men, while the lives of wicked men will strike terror into their hearts; and thus, the emotions being properly exercised and wisely regulated, a healthy tone of moral feeling is kept up in the human mind, constantly evoking a wholesome dread of that which is evil and a love of all that is good.

We purpose in this article to give an account of Kāsyapa the parricide, as narrated in the Mahāvāṇsa (chap. 38). The general truthfulness of the narrative is sustained by internal evidence, besides being testified to by the famous fortified rock-fortress called Sigiri, which stands on the northern limit of Mātālē in the midst of a desolate wilderness. It is in itself, no doubt, a monument of splendid genius and enterprising art, but, in connection with the mournful events that gave rise to its formation, a monument destined to brand the name of Kāsyapa with eternal infamy and disgrace to all posterity.

In order, therefore, to give a full and connected account of this tragic story we shall relate it under three separate heads: viz., THE VICTIM—THE PARRICIDE—and THE AVENGER.

## THE VICTIM.

When Subha, the usurper, took possession of the throne, by what, at the present day, may be called a *coup de main*, all the princes and relations of the blood royal,

<sup>1</sup> "Sujanappasādasasvegatthāya kate Mahāvāṇsa." Turnour has translated the word *savēga*, "affliction," which is, I think, a very weak rendering. The original word conveys the sense

with their families and dependants, left Anurādhapura and took refuge in distant parts of the Island. One of these refugees was a prince named Dhātusena, a young man of the Mauryan race of Kṣatriyas, who took up his residence in a village called Nandivāpi. In course of time he had a son called Dāthā who, on coming to years of maturity, contracted a marriage with a Kṣatriya princess and lived in a village called Embulyāgu. Here he had two sons born to him. The elder was named Dhātusena and the younger Silātissa Bodhi (Sin. = *Salatis Bo*). Their maternal uncle,<sup>2</sup> impelled by either devotion or fear, entered the priesthood in early life and dwelt in a monastery at Anurādhapura, built by Dīghasanda, a minister of Devānampiya-Tissa. Dhātusena appears to have been a promising boy. So his uncle Mahānāma robed him, took him under his protection, and carefully attended to his training and education. The youth began early to manifest signs of budding genius which did not escape the keen eye of his uncle, who, on that account, took greater care of him, with the object, probably, of making him a candidate for the throne then usurped by invaders from India. The youth evidently possessed extraordinary resolution, perseverance and self-control, qualities that, combined with favorable circumstances and strengthened by ambition, often lead to great results. Men of this stamp are popularly supposed to be under the special protection of superior beings; and tradition is ever ready to relate omens and prodigies in connection with their early lives. To this source then must we attribute some of the anecdotes related of Dhātusena's boyhood. One day the novice was intently studying his lessons,

of fear and astonishment combined, and is, as nearly as possible, equivalent to *terror*.

<sup>2</sup> Mahānāma, the composer or collator of the first 36 chapters of the Mahāvāṇsa.

seated in the shade of a large tree. The sky suddenly became overcast with clouds, and torrents of rain began to pour down; but the boy cared for neither wind nor rain: he remained where he was, unmoved, with his book in hand and eyes intently fixed on his lesson. A Nāga, observing this action, came up to the spot, and, coiling its body in a circle around the robed prince, extended its hood over his head and sheltered him from the storm! The uncle, it is said, beheld this extraordinary occurrence, and treasured it up in his heart. Again, on another occasion, a priest carelessly threw a basket of sweepings on the head of the young prince as he was seated outside the temple learning his lessons. The prince did not speak a word in anger, or even cast a look of reproach on the reckless offender, but quietly wiping off the dirt from his person resumed his study. The uncle chanced to witness the incident, and said to himself, "Surely this boy is destined to greatness: he will one day become king: I must take exceeding great care of him." He then took young Dhātusena to another temple, called Gōnāsādi Vihāra, a place, probably, more secure, as regarded the boy's safety, and more favourable for his education. Here Mahānāma engaged his time and attention in imparting to the youth a knowledge of those branches of learning which might be of most service to him hereafter if he should ever succeed in attaining the high position for which the hopeful uncle thought his nephew was destined. At this time one Pāṇḍu, a Tamil usurper from India, had taken possession of the northern portion of the Island after fighting a great battle, in which he defeated and killed Mittasena, who was himself an unlawful occupant of the throne. The parentage, education and promising appearance of young Dhātusena reached the ears of the usurper Pāṇḍu, and filled him with alarm

<sup>3</sup> This direction implied that the young prince should, on his attaining sovereignty, dam up the

lest the young prince in sacerdotal vestments should one day cast them off and become an aspirant to the throne. So he sent secret emissaries one day, early in the morning, to surround the temple and take the young prince captive. But on the previous night, the uncle, having been warned by a dream of the impending danger, removed his nephew from the Vihāra and kept him in concealment in the neighbourhood. At break of day, the king's messengers arrived with an escort and surrounded the Vihāra. They made search in every nook and corner of the building, and not finding their intended victim went their way. No sooner did the king's soldiers depart than Mahānāma joined his nephew, and both of them precipitately fled from the city in a southerly direction. Their road lay across a stream called Gōna which, unfortunately for the fugitives, happened to be flooded and swollen. The elder was much disconcerted at this unforeseen obstacle, and muttering an exclamation of impatience, addressed his nephew in these words,—"Young man, do you see how this river obstructs our flight? Bear it in mind: and in the same way it has impeded our progress do you too intercept its course one day."<sup>3</sup> So saying, the elder gathered courage and walked down boldly into the rushing stream. A critical moment! and here comes in a legend! A Nāga arrives opportunely to the aid of the distressed fugitives, places them on its back and transports them in safety to the opposite bank! Legends invariably spoil a simple story, and throw discredit on an otherwise truthful narrative, by the introduction of a supernatural element to explain an extraordinary event, or to invest it with superstitious regard in the eyes of the people. The reader can easily call to mind many instances in which a good clean page of sober history has been defaced with the

course of the river at this place and divert its water into a tank;—result, Kalāveṅva!

dark blot of a legend or a myth. In the instance before us the apparition of a mythical Nāga serves only to weaken the effect of the scene. Daring courage, inherent in noble blood; the manly vigour and self-reliance of the scheming elder; the burning ambition of the youth; the opportune drifting on the surging waters of a large log or an unmoored boat—these, either separately or conjointly, are sufficient to account for the hazardous attempt at crossing a swollen and turbulent river and the successful achievement of the daring feat.

To resume our story, however, the fugitives having succeeded in crossing the Gōna river, managed for a considerable time to live in secrecy at an obscure village. In order, probably, to avoid arousing curiosity, the elder alone set out a begging for alms into the village on the first day of their arrival there. He obtained a meal of "milk-rice," a portion of which he partook and brought the remainder in the bowl to his nephew. The young priest took his uncle's alms-bowl and, spreading its contents on the ground upon a leaf, partook of the meal. This was done out of deference to his superior, whose bowl he did not wish to soil by putting his fingers into it. The elder observed this act of respectful consideration on the part of the youth, and looking upon it in the light of an omen said to himself, "Surely, he is destined to enjoy the earth!"\*

There is a gap here in the history of Dhātusena, which, however, is not of much consequence, and can be easily filled up. We next see him at the head of a small army, defying the Tamil usurper Pārinda, who seized the throne on the demise of his elder brother, Pāṇḍu. Dhātusena's uncle, seeing how badly it was faring with his country, and finding no heir or aspirant to the crown in the field, although there were probably several princes concealed in the island, who had lawful claims to it,

now thought it high time to disrobe his nephew, and set him free from his religious vows. The Mauryan prince, then, with his younger brother, Silātissa Bodhi, raised a number of followers and formed the nucleus of an army with which he intended ultimately to extirpate the usurping dynasty of Tamil kings, and regain the kingdom of his ancestors. He gradually trained and disciplined his small army by wisely carrying on for several years a desultory warfare with the Tamil forces. After Pārinda's death one of his kinsmen, named Tirītara, mounted the throne and put himself at the head of an army with the object of crushing the rebellion which was rapidly gathering strength and dangerous proportions in the south. By this time all the princes, chiefs and noblemen, with their families and dependants, had taken refuge in the Rohaṇa country and joined the standard of revolt, so that, when the Tamil king set forth at the head of his troops to put down the rising in the south, Dhātusena was ready to give the foreign intruder a good reception. In two months he met the Malabar forces in open field, and, in a pitched battle, completely defeated them and slew their king. After Tirītara's death two other Tamils attempted to retain forcible possession of the crown, but they met with the same fate; and thus the whole Tamil dynasty was eventually destroyed and extirpated by Dhātusena. All this was the work of years; for it is recorded that Dhātusena, with the aid of his brother, Silātissa Bodhi, had entrenched camps in twenty-one different places and fought twenty-one pitched battles before he succeeded in exterminating the Dravidian usurpers and assuming the reins of government.

Dhātusena was at last crowned king of the whole Island in A. D. 461. He found the kingdom completely devastated and ruined by the rapacity of the Malabars, who, like swarms of locusts, infested the country

\* Literally, "to eat the earth," meaning that he will become the possessor or ruler of the land.

and laid it waste—especially the northern portion—for twenty-five years. The whole country was in anarchy and confusion; for the Malabars retained possession of it not for the purpose of good government, but as a rich and convenient field for plunder and extortion. Agriculture and its great works were neglected; the sacred shrines were ransacked and robbed; the statues of Buddha were denuded of their valuable ornaments, and the monasteries, temples and Dāgabās, abandoned by their occupants and protectors, were allowed to fall into decay. In fact, the country all around presented one woeful scene of confusion and disorder, ruin and decay, devastation and plunder,—enough to appal the stoutest heart that ever aspired to the sovereignty of a desolated kingdom, and to paralyse the firmest hand that succeeded in grasping its sceptre.

Dhātusena, however, was, as we have already seen, a man of extraordinary energy, diligence and perseverance. He was in the prime of life, being about 35 years of age, or thereabouts, assuming that he was robed in his 10th or 15th year. Vigorously and resolutely he set about the work of reforming his kingdom and evolving order out of confusion. Families of any distinction who had cowardly yielded to the enemy and joined its ranks, he treated most rigorously. "These men neither cared for their country nor for their religion!" was his indignant accusation against them; and confiscating all their lands and tenements, he reduced them to the condition and grade of serfs. The patriotic refugees of Rohaṇa and other parts of the Island flocked around him, and to them he extended the hand of grateful bounty and munificence. The chiefs and noblemen who befriended him in adversity and espoused his cause, he invited to the

Court, and sent them away rejoicing, laden with honours and privileges. In this manner he restored order and confidence among his subjects, and gained their respect and affection. Next he turned his attention to works of agriculture and irrigation, to the restoration of sacred edifices and public buildings, and the diffusion of religion, art and literature. A long list of these is given, in most admired disorder, by the author of this portion of the Mahāvāṇsa, out of which we shall select only a few that might, we think, be of interest to our readers.

He is said to have built hospitals for sick paupers, and infirmaries for persons permanently incapacitated from earning an honest livelihood, and re-opened the famous old Alms Hall called the "Mahāpāli," established by former kings for the daily distribution of royal charity to mendicants.

He dammed up several places in the river Mahāveliganga, and diverted its waters into irrigation streams, so as to ensure regular crops for the adjacent fields. Bearing in mind the admonition given to him by his uncle when, as fugitives, their passage across the Gōna river was obstructed by a flood, he enclosed the great basin of the Kalāveva<sup>5</sup> and turned the course of that river into it. It appears that a nobleman, by the name of Kumārasena, had been in possession of 200 fields in the vicinity of this great tank before it was constructed. The king not only confirmed him in the possession of those fields but also granted him a right to one-fourth share of the tank.<sup>6</sup> Although the construction of this artificial lake was his *magnum opus* in the way of irrigation works, he did not neglect the interests of other districts, but caused eighteen minor tanks to be constructed in different parts of the Island.

<sup>5</sup> The restoration of this tank was the first great public work inaugurated by our energetic Governor, Sir Arthur Gordon, immediately after he had taken charge of the administration of the Colony.

<sup>6</sup> Why this special privilege was accorded to

him does not appear. It is quite possible that Kumārasena had, in this locality, an interest in an extensive tract of arable land which was partly taken up to form the basin of the tank, and that a remunerative concession was made in his favour on that account.

In the cause of religion he did more than any other sovereign who reigned about that period. A number of new temples, amounting to eighteen large<sup>7</sup> and eighteen small, built in different parts of the island and enumerated by name in the Mahāvāṇsa, was the outcome of his unflagging zeal and energy in this direction. He repaired the celebrated Great Brazen Palace called the *Lova-mahā-pāya*; pulled down entirely and rebuilt the *Mayūra Parivena* (Peacock monastery), constructed by Buddhādāsa; improved the three great Dāgabas,<sup>8</sup> and fixed golden umbrellas on their crests, surrounding one of the spires with "a rim made of diamonds,"<sup>9</sup> to serve the double purpose, probably, of ornament and of protection to the towering edifice from danger by lightning.

At this time there were four celebrated stone statues of Buddha, over which were erected ornamental pavilions, with image-houses attached to them. To adorn and embellish these graceful figures was the pride and honour of munificent monarchs, who lavished on them the most costly and brilliant gifts with unsparing hands. They were favourite statues, both with king and people, and had names given to them. These were the *Silā-sambuddha* (Salapilime), the *Upasumbhā*, the *Abhiseka*, and the *Metteyya* (Mete-Budu-ruva). They were invested with all the regalia of royalty except the crown, for which was substituted a head ornament called the "*Raṅsi-cūlāmani*," or a jewelled crest, representing the six-coloured rays of light (typical of perfect wisdom) emanating from the person of the great sage. These statues were denuded of their ornaments and paraphernalia by the ruthless invader, and were all renovated by Dhātusena with additional splendour at immense expense. It was about this time that the precious jewel which had been set by Buddhādāsa as an ornament on the eye of the Silā-Sambud-

dha statue was lost, and was replaced by the king with two valuable blue sapphires. In order to protect these and other rich shrines of the capital from danger of pillage by any sudden eruption of marauders, he placed a strong guard round a circumference of 16 miles outside the walls of the city. He caused all the temples throughout the Island to be put into thorough repair, and encouraged the writing and propagation of the Buddhist Scriptures by liberal contributions towards that object. Finally, to crown the great restoration of the kingdom and its deliverance from the Tamil yoke, he celebrated a great national festival, during which a statue of Mahinda was carried in solemn procession to his place of cremation, and there, before the eyes of the nation, as it were, he caused the "*Dīpavaṇsa*," or the history of the island, to be publicly read in commemoration of the advent of the princely apostle from India to Ceylon, and the conversion of the island to the religion of Buddha.

The writer of the Mahāvāṇsa mentions a number of other works executed by Dhātusena, and, as if tired with the task he had undertaken, impatiently exclaims, "But what man is there who is capable of enumerating in detail the various works of merit performed by this king!" He compares this zealous and diligent sovereign to the emperor Aśoka, the great propagandist of Buddhism in India; and we agree with the historian here. What Aśoka did on a mighty scale for declining Buddhism in Hindustan, Dhātusena did on a comparatively smaller scale for Ceylon.

Such were the glorious deeds of this valiant king, who at last fell a victim to a conspiracy hatched within the walls of the palace between a vindictive son-in-law and an ambitious and unnatural son!

(To be continued.)

L. CORNEILLE WIJESINHA.

<sup>7</sup> Among these may be mentioned one built at Kalāveva.

<sup>8</sup> The Ruvanveli, the Abbayagiri and the Jetavana.  
<sup>9</sup> *Vajira-cumbājan*.

## TRANSLITERATION.

Attention has been drawn to this subject by a review of the first three numbers of the "ORIENTALIST" in the *Ceylon Observer* of the 25th April last, for which we tender the Editor our best thanks.

The passage in the review which bears immediately on the subject is the following :—

"The only other point on which we may remark is the system of transliteration adopted by the Editor. We think it a pity that the signs generally used for the guttural and palatal nasals were not retained, the use of  $\dot{a}$  instead of  $\ddot{a}$  being specially unfortunate. The representation of the Sinhalese bleating vowels by  $\alpha$  and  $\bar{\alpha}$  is, we think, better than that here adopted, and  $\dot{m}$  for anusvāra is decidedly preferable to  $n$  with a circle under it [ $\underset{\circ}{n}$ ] against which Childers entered his protest, though he it was that introduced it to Ceylon."

No subject can more urgently demand the study of Orientalists than, what may properly be called, the vexed question of the transliteration of Sanskrit, Pāli, and Sinhalese words. Although the Devanāgarī is the proper character for the Sanskrit and Pāli languages, yet each Eastern country has adopted for them the alphabet of its own vernacular. Thus Sanskrit and Pāli are written in Ceylon in the Sinhalese character, in Southern India in Grantha, Telugu, &c., in Bengal in the Bengalee, in Burmah in the Burmese, in Siam in the Siamese, and so on. From this circumstance European scholars have conceived the idea that to them also should be conceded the right to use their own character for writing these languages. But it must not be forgotten that while the alphabets of Ceylon, India, Burmah, Siam and other Eastern countries are phonetic, and are the same as the Balbodha or Devanāgarī as regards the number and arrangement of letters, and the method of representing vowels following consonants by signs, the Roman alphabet presents a great contrast to them

all, in its unphonetic character, unsystematic arrangement, and the absence from it of all vowel signs. Hence has arisen the necessity for restricting each Roman character to represent a particular Devanāgarī letter and that letter alone, and, when these characters are exhausted, to add diacritical marks to some of them for representing the remaining Devanāgarī letters. Sanskrit and Pāli can, of course, be adequately written in an alphabet thus constructed, but for our own part, the adoption of this unnatural or rather foreign garb to clothe Sanskrit and Pāli with is highly to be deprecated, and we should certainly like to see the same concession made to Sanskrit and Pāli as is made to Hebrew, Greek, Syriac and other languages.

As, however, the Devanāgarī character has been partially abandoned by European scholars in printing Sanskrit and Pāli works—not so much, we believe, on account of any difficulty in reading it, as on account of the heavy expenses attending the printing of it—and as, moreover, there is every likelihood, at no distant date, of its being supplanted altogether by the Roman character, it behoves every right-minded scholar to aid in effecting the adoption of one universal system of transliteration in place of the numerous systems now in vogue among different authors and journalists. Such a system can easily be devised if we are guided by true principles, and keep in view the important points of practicability, consistency and uniformity.

In this paper we shall present the subject as having reference to :—

1. The guttural and palatal nasals.
2. The anusvāra.
3. The  $r$  and  $l$  vowels.
4. The so-called Sinhalese bleating vowels.
5. The Sinhalese half nasal.
6. The Sinhalese  $\text{ḍ}$  and  $\text{ḍ}$ .

and we shall conclude with a few remarks on the representation of the dental and lingual *varga* letters.



Before taking up these questions, we should wish to point out that the phrase "bleating vowels," by which European writers have designated the sounds of  $\text{ç}$  and  $\text{ç̣}$  is objectionable in the extreme. These two sounds, which in their nature are the same and differ only in quantity, are certainly foreign to the Sanskrit, Pāli and Prakrit, and to Tamil and all the other vernaculars of India. But the short sound occurs in the English language as frequently as any other sound belonging to it. We are, however, inclined to believe that the long sound is not met with in any English word, not only from our knowledge of the pronunciation of English, but also from the fact that this sound is not given by Isaac Pitman in his phonetic alphabet of the English language. The short sound is the same as the sound of "a" in such words as *mat*, *hat*, *fat*, *cat*, &c., and if the former can be called *bleating* the latter is also deserving of the same appellation. If the short sound is not bleating, neither can the term be applied to the long, as length does not alter the nature of a sound.

It is strange that European scholars should have failed to discern that the short sound is exactly the same as *a* in *mat*, and does not differ from it in the least, and it is equally strange that they should have connected these two sounds with the bleating of goats and sheep. The mistake must have arisen in this way: There is in the Sinhalese language a word "*b̄ç*" meaning "cannot," as "*maṭa b̄ç*" "I cannot." The sound of this word is undoubtedly similar to the cry of goats, and it is possible that from this fact Europeans have concluded that the vowel  $\text{ç}$  is a bleating sound. No one can deny that the combination of the two letters *b* and  $\text{ç}$  has a bleating tone, but this certainly does not prove that each taken separately is also bleating.

The editor of the *Observer* is not responsible for this error. It was Dr. Mac Vicar, one of the ablest men that ever set foot in Ceylon, that was first led, in some

strange fashion, to fall into the mistake and to give it publicity.

Here are his own words:—

"It must be here remarked, however, that in the Sinhalese a vowel sound frequently occurs which must be attended to at the present time, though it will probably vanish, at least in writing, when the people who speak Sinhalese rise in taste and intellect. I allude to that ugly guttural sound of *a*, of which  $\text{ç}$  and  $\text{ç̣}$  are the symbols, which is heard in the bleating of a sheep, and in some measure also when a person with an English accent utters in a melancholy manner, and very lengthened, the word 'Mary.'"

Nothing can be more surprising than that so eminent a scholar as Dr. Mac Vicar should have committed an error of this kind. The sounds in question will remain as long in the Sinhalese language as the sound of *a* in *mat* will in the English.

To return to the subject. The editor of the *Observer* says, "We think it a pity that the signs generally used for the guttural and palatal nasals were not retained." If this is intended to mean that we are singular in the use of the characters  $\acute{n}$  and  $\grave{n}$  adopted by us to represent these nasals, we would point out that the fact is quite otherwise, for  $\acute{n}$  has been used by Wilson and Ballantyne to represent the guttural nasal, and  $\grave{n}$  by Monier Williams to represent the palatal nasal.

The editor of the *Observer* has only told us what sign he refers to as that generally used for the palatal nasal, viz.,  $\tilde{n}$ , but he has omitted to tell us what the sign is which, according to him, is generally used for the guttural nasal. Perhaps he refers to  $\grave{n}$  which, we find, is used by the *Indian Antiquary* and the Pāli-text Society—the very sign employed by us to represent the palatal nasal.

We quite agree with him that  $\acute{n}$  is not a fit representation of the guttural nasal or of any nasal whatever, inasmuch as accent-marks, being signs already in use for certain purposes, should not be diverted

from their legitimate functions to other uses. Why then, it may be asked, should not a dot be placed over the *n* to represent the guttural nasal as is done by the Pāli-text Society and the *Indian Antiquary*? Our answer is that in considering the respective claims of the guttural nasal and the palatal nasal to a dot above the basis *n*, we are compelled by force of analogy and uniformity to decide in favour of the latter.

In order to make this quite clear we would beforehand allude to the cerebrals, or linguals, as they are also called. It has been the custom with Oriental scholars for the last seventy or eighty years to represent the cerebral letters ऋ ऌ ऒ ढ ढ by *ri t̄ th̄ ḍ ḍh n*, yet ञ, which is also a cerebral, has been represented by them by *sh*. We felt that this was not securing uniformity. A dot under the letters *t, th, d, dh, n*, which are chosen as representations of the dentals त थ द ध न, makes them all cerebral: why then should not a dot under *s*, which is also chosen as a representation of a dental letter, viz., of ष, make it cerebral likewise? This argument has forced itself irresistibly upon us, and when we published some time ago the first part of an edition of Pāṇini we adopted *s*, instead of *sh*, to represent ञ and we remember that our departure from the orthodox method was condemned by the *Academy*. We, however, persist in our representation as being rational and as securing uniformity. Hence in our system all the cerebrals, except ण, for which there is a distinct unmarked character *r*, are represented by a dot below the bases, thus *ṛ ṭ tḥ ḍ̣ ḍḥ ṇ ṣ̣*. Now when we come to the consideration of the question as to how the palatals should best be represented, we find that, with the exception of the nasal and sibilant, they can be provided with distinct characters without diacritical marks thus इ च छ ज झ य can be represented by *i, c, j, jh, and y*. In selecting a sign for the palatal *s*, what must at once strike us is that *s* with a dot above is the best sign for it, in the same manner that *s* with a dot below is the best representation for the

cerebral *s*. The force of this becomes still more manifest when we consider that, of all diacritical marks, dots are admittedly the best, and that other marks are to be sought for when a dot, for some reason or other, is inadmissible. Having thus employed a dot above *s* to represent the palatal sibilant, analogy forces us to employ in like manner a dot above *n* to represent the palatal nasal. Thus in our system a dot over the dental *s* represents the palatal *s*, and in like manner a dot over the dental *n* represents the palatal *n*.

Curiously enough we find that the Roman palatals *i* and *j* have dots over them. For what purpose these dots have been used, we are unable with certainty to say, but yet there they are, presenting an analogy to be followed. By representing the palatal nasal and palatal sibilant by a dot over the *n* and *s* we get a uniform array of letters, most of them having dots above, thus *i, c, ch, j, jh, ñ, y, ś*. Of course we must not be thought as attaching any importance to the Roman letters from any point of view connected with transliteration. All we say is that as there are, for aught we know by pure accident, dots over some of the Roman palatals, there is no reason why some of the Sanskrit palatals should not be represented in a similar manner, especially as no real objection can exist to the use of a dot above a letter. We have thus shown that *n̄* should represent the palatal nasal rather than the guttural. As regards the latter we adopted the mark of the acute accent over *n* to represent it, simply because a dot both above and below the basis *n* was already in full occupation for the palatal and cerebral nasals. A small circle above it would have certainly done better than an accent mark, but it is required for another purpose, as will be seen from the sequel.

On examining Monier-Williams' system, given in the preface to his Sanskrit-English Dictionary—a work by the way for which all Sanskrit scholars and students lie under the deepest obligation to the author—we find that he has adopted *n* with a dot on

the right side of it just about half-way up the height of the letter, to represent the guttural nasal. We are not aware that this sign has found a single imitator, but we shall adopt it, as it presents a strong analogy to the Sanskrit letter itself, in which we find a dot in the same position (ॐ). We shall therefore represent this letter by *n*.

2. The next point we have to consider is the objection raised by the Editor of the *Observer* to our representing anusvāra by *ṅ* than which, he says, *m̄* is decidedly better. This, it will be seen, is a three-fold objection, as it affects not only the diacritical mark but also its position and the basis itself selected by us. Hence the questions which arise for consideration are :—

(a) What are the respective claims of *m* and *n* to represent anusvāra ?

(b) Whether a small circle or a dot is the better mark in its representation ?

(c) Whether this mark should be placed above or below the basis.

Before going into the consideration of these questions, we would suggest another and quite a distinct way of representing anusvāra.

The anusvāra is pronounced by the nose alone (See Patanjali's "Mahābhāṣya" under Pāṇini, I, 1. 8). Hence this letter has no distinct character in Sanskrit. It always follows a vowel, and is indicated by a dot above a letter—either a vowel or a consonant having a vowel sign. It would therefore be best to represent it in the same way in transliteration, were it not for the fact of the Roman letter *i* having already a dot over it which then might be confounded with anusvāra. As a dot cannot be availed of, some other mark, such as a small circle, should be adopted. The matter is worthy the consideration of scholars, and we beg to invite their attention to it.

If, however, the anusvāra cannot be represented in the manner just suggested, then we have, in the first place, to select one of the two bases *m* and *n*. The *Observer* Editor prefers the former to the latter.

His reason, no doubt, is that anusvāra is a substitute for *m* final in a pada, when the next pada begins with a consonant (Pāṇini, VIII., 3. 23). But it does not follow that because a letter is a substitute it is the same as that for which it is substituted, or is nearer to the latter than any other letter. If, however, there is any force in an argument founded on substitution, such an argument must in the present instance fall to the ground altogether, as we find that anusvāra is substituted for *n* also in certain cases. When *n* is final in a pada, except in the pada praśān, and is followed by any of the consonants *c*, *ch*, *ṭ*, *ṭh*, *t*, *th*, followed by a vowel, a semivowel, a nasal, or the aspirate, then *r*, technically termed *ru*, is substituted for the *n*. (Pāṇini VIII., 3. 7.) This *r* becomes visarga by Pāṇini, VIII., 3. 15, and this visarga becomes a sibilant by Pāṇini VIII., 3. 34. The vowel which precedes the sibilant is nasalized by Pāṇini VIII., 3. 2, or anusvāra is added after it by Pāṇini VIII., 3. 4. For example, the two words cakrin + trāyasva become either चक्रिस्त्रायस्व or चक्रिस्त्रायस्वः

In the former the vowel which precedes the sibilant is nasalized, in the latter the vowel remains in its original state and anusvāra is added after it.

The way in which this doctrine is taught by Pāṇini is, what may be called, a grammatical fiction—one of many which he had recourse to for the purposes of developing his wonderful system. A little consideration will show that the anusvāra here is in reality a substitute for the *n*, and that the sibilant is an augment before the letters *c*, *ch*, *ṭ*, *ṭh*, *t*, *th*.

The argument founded on substitution being thus disposed of as having no weight whatever, we have to examine the sounds of *m* and *n* themselves in order to find out which approaches anusvāra nearer, and this examination will certainly result in our declaring in favour of the latter; we shall therefore retain *n* as a basis for anusvāra and in so doing we act with less hesitation than otherwise when we find that such

scholars as Wilson, Ballantyne and others have adopted the same basis.

As regards the other two questions, we find that a dot, which of all diacritical marks is the best, has been utilized both above and below and on the side of this basis to represent respectively the palatal, cerebral and guttural nasals. The sign therefore which, in our opinion, stands as next best is a small circle. We think, too, that the mark should be placed above the *n*, for the reason that this would be analogous to the Sanskrit mode of representing anusvāra. We shall therefore represent anusvāra in our next and following numbers by *ñ* and not by *ṇ*.

3. We now come to the third point indicated above, namely, the representation of the *r* and *l* vowels.

At present, we, in common with almost all other writers using transliteration, represent *र* by *ri* and *ल* by *li*. The representation of one simple sound by two characters is not to be countenanced at all, as it involves a false pronunciation. *र* is not pronounced *ri* but simply *r*. We shall therefore represent it by *r* when short, and by *r̄* when long. For a similar reason we shall represent *ल* by *l* and *ल̄* by *l̄*.

4. The fourth point we have to consider is the representation of what are erroneously called the Sinhalese bleating vowels—a designation which, for the sake of convenience, we shall retain in the course of this paper. The *Observer* Editor objects to our use of *ē* and *ē̄* as representations of these sounds, and suggests *æ* and *ǣ*.

While concurring with him in the opinion that *ē* and *ē̄* are bad as representations of these sounds, we are unable to approve the characters he has suggested which are diphthongs, and are, therefore, unsuited to represent simple sounds such as the so-called bleating vowels are.

We think it incorrect to employ diphthongs to represent simple sounds. We find a case in point in German. When the simple sounds of *a* in the English word *fate*,

of the French *eu* (very nearly), and of the French *u*, occur in German words, they were formerly written respectively by the letters *ae*, *oe*, and *ue*, but now the Germans omit the *e*, and place two dots above the *a*, *o* and *u*, as *ä* in *Väter*, *ö* in *Löwe*, and *ü* in *früh*. In like manner the so-called bleating vowels, which are simple sounds, should not be represented by two letters, but by one alone.

In selecting a basis for these sounds we must direct our attention to the fact that in Sinhalese a mark is added to *ç* to represent it, for the reason, no doubt, that it is the nearest sound to it. Why then should not this plan be followed in transliterating it? As marks are added to *ç* to represent the bleating vowels, so let marks be added to "*a*," for the same purpose. The best mark is a dot. We shall therefore represent the short bleating vowel by *a* and the long by *ā*. A little calm consideration will convince any unprejudiced mind that, of all the representations hitherto proposed, this is the best, as it is analogous to the Sinhalese method.

5. We now come to the Sinhalese half-nasals, which, as far as we are aware, have been lost sight of by scholars altogether.

All Sinhalese scholars and all learners of that language know that the nasals are not sometimes pronounced full, but are slurred over as it were. This pronunciation can only be learnt from the mouth of a teacher. Something approaching it is met with in the French words *mon*, *son*, *ton*, &c., and in Hindūstānī words ending in *o* preceded by a long vowel, as in the word *زیان* *ziyān*. But the Sinhalese half-nasal does not exactly correspond with the French *n* in the words mentioned above, because in them the effect of the *n* is to nasalize the preceding vowel, whereas in Sinhalese the vowel preceding the half-nasal remains in its normal state.

The distinction as to whether the nasal is full or half is of great importance, as very often the sense of a word depends on this

distinction. Special attention ought, therefore, to be paid to this point in transliteration. In illustration of this we give the following words, in which we have employed the sign for short quantity to denote the half-nasal :—

Aṅga, a horn.

Anga, a body.

Eṅda, a bed.

Ḃnda, a row.

Aṅda, a sound.

Aṅda, a limb.

Imba, having kissed, as in "*putāva imba yaṅda giyā*," having kissed the son he departed.

Imba, who kissed, as in "*putāva imba piyā*," the father who kissed the son.

We shall represent the half nasal thus :—

The guttural by ṇ̇, the palatal by ṇ̇, the cerebral by ṇ̇, the dental by ṇ̇, and the labial by ṇ̇.

6. The question we have next to deal with is the representation of the Sinhalese letters *Ḃ* and *Ḃ*, for which there are no Devanāgarī equivalents. They are the corresponding short sounds of the Devanāgarī letters *Ḃ* and *Ḃ*, which are always long, though in Pāli they are sometimes pronounced as if short before conjunct consonants. The Sinhalese letters corresponding to *Ḃ* and *Ḃ*, are *Ḃ* and *Ḃ* and as *e* and *o* are the representatives of the former they should also be retained as representatives of their equivalents the latter. In our new system we shall adopt them, rather than give rise to confusion by employing *e* and *o* to represent sometimes long vowels as *Ḃ* and *Ḃ*, and sometimes short vowels as *Ḃ* and *Ḃ*. According to our new system, therefore, *e* and *o* will always represent long vowels, and the short will be represented by *Ḃ* and *Ḃ*.

#### Concluding remarks.

We now come to a matter connected with transliteration, which, perhaps, it is dangerous even to allude to. A regular howl of opposition may be raised against us, and we

may be denounced as utterly ignorant of the true powers of English letters, but we will draw comfort from the old maxim, "*magna est veritas et prevalebit.*" We have faith that our European readers will be finally convinced of the truth of what we are about to express; we say *European*, because we are perfectly certain that all native readers, both Hindū and Sinhalese, will be one with us in the view we have adopted.

Ever since the time that Sanskrit began to be studied by Europeans, up to the present day, it has been the invariable custom to represent the dentals by *t*, *d*, and *n*, and the cerebrals by *ṭ*, *ḍ* and *ṇ*. One at least of the inferences to be drawn from this is that *ṭ* is equivalent to *t*, and *ḍ* to *d*. We venture, however, to say that the sounds of *ṭ* and *ḍ* do not occur at all in the English and German languages, and that they are not even the sounds to which *t* and *d* are nearest. The cerebrals *ṭ* and *ḍ* are either equivalent to *t* and *d*, or are nearer to them than are *ṭ* and *ḍ*. No amount of writing will be of any avail in proof of this assertion, but let any European scholar get any Sinhalese or Hindū, who can read and write both English and his mother-tongue, but has never heard of transliteration, to write in his own alphabet any English word in which *t* or *d* (not being followed by *h*) occurs, and is pronounced (for some letters though occurring in English words are nevertheless not pronounced) such as *tool*, *teem*, *deal*, *dip* (showing the words written down would be better than pronouncing them), taking care not to disclose the object of the experiment, and he will find that the letters which the Sinhalese or the Hindu will use will be the cerebrals and not the dentals.

It is therefore clear that *t* and *d* should be chosen as representatives of the cerebrals, and *ṭ* and *ḍ* of the dentals—just the reverse of what they are now made respectively to represent. The present practice has existed from the very time that Europeans began the study of Sanskrit, and it is now, perhaps,

too deeply rooted to be eradicated, and we are therefore obliged to retain the time-sanctioned practice, although we are quite convinced of its incorrectness.

The foregoing remarks are applicable to the English and German languages in which *t* and *d* are pronounced very nearly as cerebrals, and not to the French and Italian, in which they are pronounced *exactly* like त and द. The English sounds of *th* in *think* and *th* in *them* approach त and द pretty nearly, and we often find the former used in transliterating the latter by such Sinhalese and Burghers<sup>1</sup> as are unacquainted with any of the existing systems of transliteration.

Another point to which we wish to draw the attention of scholars is the practice of using letters with diacritical marks in spelling anglicised words, such as "Sinhalese," "Sanskrit," "Pundit," &c., which are written by some scholars thus: *Sinhalese, Sanskrit, Pandit.*

The reason for our departure from this practice by omitting diacritical marks altogether is that transliteration is the writing

of words of one language in the characters of another. We, therefore, transliterate only pure Oriental words; not those which have ceased to be so by being anglicised. None of the words referred to are pure Sinhalese or Sanskrit words. "Sinhalese" is not a Sinhalese word, but an English word just as "Ingirisi" (English) is not English but Sinhalese. The originals of these anglicised words are Sinhala, Sanskrita, Paṇḍita. There is a false principle involved in using diacritical marks to any of the letters of such anglicised words, as one would be led thereby to suppose that *each* letter constituting the words has a phonetic value. For instance, one would pronounce "Sinhalese," as a word of four syllables, giving the sound of *e* to each of the two *e*'s, whereas, in point of fact it is a word of three syllables.

We shall give in our next number a table of our new system of transliteration, and as it will be simply experimental, we shall use it so long only as no better signs are pointed out to us.

THE EDITOR.

### THE APANNAKA JĀTAKA.

By LOUIS NELL, Crown Counsel.

[“The sacred book called Jātaka is in a poetical form, without any mixture of prose, the verses consisting of four or six lines. It is divided into chapters called Nipāta, according to the number of verses contained in each Jātaka; the first or Eka-Nipāta, containing about 150 Jātakas, each consisting of a single verse. The comment gives a critical explanation of the verses, either defining the meaning of each word, or selecting for exposition those which are obscure; and, in addition to the critical remarks, appends to each Jātaka a legend, explanatory of its general intention, and containing an account of circumstances connected with a supposed previous existence of Gautama during the time he was a Bodhisatva, or candidate for becoming a Buddha.”—Gogerly.]

The following verses, which first appeared in the *Ceylon Times* about the year 1858, are intended to present in an Occidental dress one of the most suitable of the legends above described, but without rejecting Singhalese poetical images. The repetitions of the original as reproduced in Mr. Gogerly's translation, have been purposely imitated.

#### THE CLOISTER OF JETAVANA.

'Twas when at Jetavana, our holy Buddha dwelt,  
Near Sevat, in his cloisters, and sages round him knelt;  
'Twas then Anāthapiṇḍika, known by noble name,  
Came thither with a company, drawn by Buddha's fame,

<sup>1</sup> The descendents of the Dutch in Ceylon.

Disciples to a teacher opposed to Buddha's faith,  
 Five hundred rival scholars, for so our legend saith ;  
 'Twas then at Jetavana, in company they came,  
 With offerings rich and rarest, drawn thither by his fame.  
 When flow'rs and perfumes, oil and honey and new raiment,  
 Presented were to Buddha by the noble claimant,  
 Who, worshipping, presented gifts, choicest of their kind,  
 While decently adjusting his posture, he reclin'd.  
 The scholars all five hundred, the glory saw in noon,  
 Of Buddha's splendid person, and visage like the moon,  
 The greatness of his presence, the justice of his ways,  
 The glory beaming from him, surrounding him like rays.  
 They listened to his doctrine, attentively and mute,  
 And to his voice melodious, soft as softest lute.  
 Delighted with his doctrine, arisen from their seat,  
 They worship his ten pow'rs, all kneeling at his feet ;  
 Forsaking their own teacher, abandoning his ways,  
 Embracing Buddha's doctrine and speaking in its praise.  
 And oft at Jetavana, where holy Buddha dwelt,  
 Near Sevat, in his cloisters, these scholars round him knelt.  
 To Rājagaha return'd, our Buddha made his stay,  
 Thus leaving Jetavana, near Sevat, far away.  
 The scholars all five hundred, all again had taken,  
 Unto their former teacher, their newer faith forsaken.

Forgotten were the off'rings, the perfumes and the flow'rs,  
 The doctrines so delightful, once list'ned to for hours,  
 The keeping of the precepts, the gifts unto the poor,  
 The holy lunar changes, and all their Buddhist lore.  
 Again to Jetavana our holy Buddha came,  
 Within its sacred cloisters relighting like a flame,  
 His sacred truths expounding, he pour'd his learned lore,  
 With sage disciples round him, who gather'd as of yore.  
 Again Anāthapiṇḍika, known by noble name,  
 The same five hundred scholars were drawn by Buddha's fame—  
 Again the worthy noble gave gifts of ev'ry kind,  
 And decently reposing, before the sage reclin'd.  
 To Buddha then, the noble, the faithless explain'd  
 Of these five hundred scholars, who to his faith were gain'd.  
 They seeing it no secret, to Bhagavā confess'd,—  
 Who musically teaching, his verity express'd.  
 Divinest food of wisdom to them was not refus'd :  
 A golden casket open'd, rich odours were diffus'd !  
 Like ardent noontide sunbeams, true knowledge pierc'd their minds,  
 No doubt remained, no dullness, no cloud remain'd behind ;  
 Till his discourse concluding, sage Bhagavā compar'd  
 Their choice of other teaching, to him who was ensnar'd  
 By choosing evil counsel, the desert demon's prey,  
 His rival passing safely, the dang'rous desert way.  
 On this, Anāthapiṇḍika, known by noble name,

Of Gautama instruction and clearer light  
did claim.

With countenance expressive, the whole  
five hundred wait

Around, in mutest silence, the opening  
of the gate :

As if one man they're gather'd, and  
longing like a flame,

Till gushing, like a fountain, the hidden  
knowledge came.

#### THE EXORDIUM.

"I have during countless ages  
Travell'd all the weary stages,  
Travers'd the ten leading ways,  
During transmigrative days ;  
That I may human doubts dissolve,  
And all from unbelief absolve ;  
Give to speculation wings,  
Perfect knowledge of all things ;  
Truth, as crystal, to make clear :—  
Attentively, then, do ye hear !"

#### A LEGEND OF BUDDHA.

In days of yore, when in Baranes city  
Dwelt princely merchants, merchant-  
princes,

Full sage as wealthy, gay and witty,  
As yet that ancient town evinces ;  
Amongst the merchants, o'er the desert  
trading,

I, Bodhisat was born, my heav'nly glories  
fading.

I grew a merchant, in adventure blest,  
And traded with a caravan from east to  
west.

When last I left Baranes, o'er the desert  
great to trade,

I first had preparation with five hundred  
waggons made.

An unwise merchant also, rival in that  
line,

Baranes city held, whose wealth did equal  
mine ;

But in his council dull, unskilful was and  
mean,

While skilful in expedients was Bodhisat  
serene.

For both the caravans to travel, insuffi-  
cient was the road,

And if the desert troubles came, would  
heavier be our load ;

So to the foolish merchant, approaching  
him, I said,

That since across the desert track were  
both our journeys laid,

It would be wise, than rather strive, and  
both our object lose,

Against our need, if both agreed, the  
right of way to choose.

Thus he, the unskilful, his answer being  
sought,

His head on hand reposing for five  
minutes thought—

The road is not cut up, the provender is  
green,

Fruits my men may have, and flow'rs will  
there be seen,

The waters I shall taste the first and bless  
the desert draught,

And cooler then will seem the air the  
desert wind will waft.

But what is more, my journey o'er, the  
market at my price,

First in the field, I'll skilful use and  
make my profits thrice.

"Then go I first," to Bodhisat his rival  
soon replied,

With careless steadied words, but which  
his looks belied.

And so he chose to go the first, he chose  
to lead the way,

And bid me come at my own choice and  
at my own good day.

But turning well and skilfully the matter  
in my mind,

Full comfort in my sage-like thoughts, I,  
Bodhisat, did find.

They who go first, the broken road repair,  
And where they rest, another's camp

make fair :

The first going oxen eat, what's rankly  
sown,

The next will have the green grass freshly  
grown :

What if the fruits are pluck'd, e'en  
pluck'd in vain,

The barren boughs will put forth fruit  
again :



What if they drink and drink the scant  
 supplies,  
 The spring with fresher water in a day  
 replies.  
 And if they dig where older wells do  
 fail,  
 The new-made wells will to our aid avail :  
 And what if first the market he will fill,  
 And buy and barter, seek and sell at  
 will,  
 He'll fix the tariff, fix'd the trade will be  
 For staid and steady merchants like to  
 me.  
 "Friend merchant, go you first," I,  
 Bodhisat, replied  
 With cheerful accents, nor by troubled  
 looks belied.  
 Then entered, boldly, entered then the  
 desert way,  
 The foolish merchant's caravan and re-  
 tinue that day.  
 The desert, the arid desert, where water  
 is not found,  
 Where through the sandy ocean-waste  
 unmoisten'd is the ground :  
 The desert, the sad desert, where demons  
 love to dwell,  
 Whose zephyrs, demon whispers are,  
 which in the night breeze swell.  
 The trader unwise ventur'd in, the trader  
 with his train,  
 The trader ventur'd forth upon that arid  
 plain—  
 But first, large vessels, full vessels, they  
 first with water fill  
 Till almost bursting from the skins, the  
 cooling cargoes spill.  
 Then like a convoy'd fleet of barks, timid  
 in the flanks,  
 The caravan files off, with closely follow-  
 ing ranks.  
 Full yoduns sixty, eight hundred miles  
 each way,  
 Measur'd mournfully by many a weary  
 day,  
 Strown with the bones of caravans, strown  
 with merchants' spoils,  
 Where man and beast had fall'n both  
 beneath the demon toils,

The desert, the arid desert, spread  
 mournfully around,  
 And over all its wide expanse unmoisten'd  
 is the ground :  
 And in the dark and hollow night, the  
 zephyrs seem to tell,  
 That round the circled caravan the demon  
 voices swell.  
 Full thirty yoduns, full four hundred  
 miles were done,  
 And to the foolish merchant was half his  
 journey won,  
 When the demon, the dread demon, the  
 desert demon said  
 "However well provided, your journey  
 is betray'd !"  
 Then on a car he mounted, which seem'd  
 all made of shells  
 And cushion'd all with lichens from the  
 bottoms of old wells,  
 And drawn by milk-white oxen, adorned  
 with dripping weeds,  
 And crown'd with cold, blue flow'rs  
 which stud the moistest meads,  
 And the soak'd wheels of the demon car  
 were dripping with moist mud,  
 And turn'd around their axles with a  
 moist and wat'ry slud :  
 And follow'd was the car by a retinue in  
 robes,  
 Dripping with the chilly wet which ran  
 from crystal globes,  
 Borne on their heads, adorn'd with lotus  
 flow'rs and weeds ;  
 While in their hands they bravely bore  
 green waterflags and reeds :  
 And he, the water-god he seem'd, crown'd  
 with a lotus crown,  
 Reposing in a vap'ry cloud, on a bed of  
 mossy down,  
 Clad in a robe of white and blue, which  
 cooled the heated eye,  
 While on his arm a shield thick-wove, of  
 lotus leaves did lie :  
 And from his train the thirsty air doth  
 suck the cooling dew,  
 And raise a humid vapour, almost hiding  
 them from view.  
 Now as a head wind there was blowing,

When this demon train was flowing,  
 The unwise, to avoid the dust, rais'd by  
 the caravan,  
 In his sumptuous ox-bound wain, was  
 leading in the van ;  
 So he was wont, when forward blew the  
 wind along the train,  
 To travel, rearmost of them all, in his  
 ox-bound wain.  
 Then mov'd the demon train aside and  
 gave the merchant way,  
 And thus, the seeming water-god gave  
 the wishes of the day :—  
 " Whence came you, Sir ! begrimed with  
 dust, wearied and travel worn,  
 " With this long train disconsolate, of  
 former splendour shorn ?"  
 " Baranes we, that city, now, a moon ago  
 have left,  
 " And up to this our weary way, in hopes  
 of profit cleft,  
 " But what if we have up to this our  
 thirty yoduns won,  
 " Have we not yet four hundred miles  
 of journey to be done ?  
 " And what are you, fair Lord, adorn'd  
 with lotus flow'rs ?  
 " More like a water-god from cool and  
 dripping bow'rs !  
 " Have rains been here, within this plain,  
 so arid and so dry ?  
 " Or, are there here cold, speck-like  
 ponds, where water-lilies lie ?"  
 To what the merchant thus had said,  
 The demon smiling answer made :—  
 " What, know you not, a trav'ler too,  
 and one who seems so wise,  
 " Of my rich, rare oasis, the lucky  
 trav'ler's prize ?  
 " Look, look, my friend ! 'tis you alone  
 have found the hidden way  
 " Unto yon woods of em'erald green, yon  
 fountains of the day !"  
 The merchant look'd ; and fancy saw the  
 blue and distant hills,  
 And to the eyes the glitt'ring sand, like  
 sheeted water fills.  
 " Know me, my friend, its happy king,  
 tho' bounded thus by sand,

" The coolest region of the earth, twice  
 cooler in this land :  
 " There is no envious desert there, where  
 I'm content to stay,  
 " Nor wills my naiad-mother me, from  
 her cool grotts to stray ;  
 " Nor was it oft my lot to view, a fate  
 like yours forlorn,  
 " Traversing thus these sandy heats, so  
 wearied and so worn.  
 " Though oft I stray  
 " In this array  
 " Far from the dewy spot,  
 " Where in cool dells  
 " My mother dwells,  
 " And where is cast my lot,  
 " A region green and fresh and fair,  
 " Where rain continuous cools the air ;  
 " With liliated lakes and waterfalls,  
 " Where naiad-beauties sing love calls—  
 " But I must go, and if you come, right  
 welcome you shall be,  
 " To rest awhile from desert toil, and  
 share those sweets with me."  
 And turning to the nearing hills, this  
 tempting news imparted,  
 So saying, in a seeming wood, the demon  
 seem'd departed.  
 And he the unwise, and his trainmen,  
 terrible to think,  
 By demon arts betray'd, spill their pre-  
 cious stores of drink.  
 This done, in vain they turn, to the  
 distant woods they cry,  
 The more, the more they hurry on, the  
 mirage will yet fly.  
 And yet more faint the mountains seem,  
 no woods they may descry,  
 Each weary step, each short'n'd breath,  
 the demon's words belie.  
 And when their saddest sun was set, the  
 demons sallied forth,  
 And clouds of sand and wailing winds  
 assailed them from the North,  
 And midnight shapes of demon might,  
 in darkness appearing,  
 Each one more grim and hideous, in  
 growing grandeur nearing.

In their night-camp, the caravan, in  
 demon toils immesh'd,  
 Oxen and men, all living things, were  
 bone by bone unfllesh'd,  
 Within their guarded, circling camp, in  
 their own care immew'd,  
 The waggons standing in the morn, with  
 bones the desert strew'd,  
 Now one full month had gone, the moon  
 had come again,  
 When Bodhisat set out, with his caravan  
 and train,  
 And entered boldly, boldly entered then,  
 the desert way,  
 Bodhisat, his caravan and retinue that  
 day.  
 But first, large vessels, full vessels, they  
 first with water fill,  
 Till almost bursting from the skins, the  
 cooling cargoes spill.  
 Then like a convoy'd fleet of barks, timid  
 in the flanks,  
 The caravan files off, with closely follow-  
 ing ranks.  
 The desert, the arid desert, where water  
 is not found,  
 Where through the sandy ocean-waste  
 unmoistened is the ground.  
 The desert, the sad desert, where demons  
 love to dwell,  
 Whose zephyrs demon whispers are,  
 which in the night breeze swell.  
 Full yoduns sixty, eight hundred miles  
 each way,  
 Measured steadily, by many a weary day ;  
 Strewn with the bones of caravans, strewn  
 with merchant spoils,  
 Where man and beast had fallen both,  
 beneath the demon toils.  
 "Let no one think, he has the right, the  
 desert fruit to eat ;  
 "And water at the proper time," said  
 Buddha, "I will mete,  
 "And all are now enjoined, be it by night  
 or day,  
 "That none will be protected, who from  
 the rest will stray."  
 Thus, thirty yoduns, full four hundred  
 miles were done,

And to Bodhisat the merchant, half his  
 journey won,  
 When the demon, the dread demon, the  
 desert demon said,  
 "However well provided, your journey is  
 betrayed."  
 Then on his car he mounted, which  
 seemed all made of shells,  
 And to be cushioned all with lichens from  
 the bottoms of old wells.  
 The cunning scene enacted was, the  
 self-same forms array'd,  
 Sage Bodhisat, accosted was, who not a  
 whit delayed.  
 His double guards were spread around,  
 he guarded all the day ;  
 Nor, though the demon answered was,  
 did Bodhisat delay.  
 "What do I care," said Bodhisat, "if I  
 could see  
 "Thickets of lime and tamarinds, or if  
 you promise me  
 "A land of streams and echoes sweet,  
 "Where all the sweets of nature meet.  
 "Why do you stray,  
 "In this array,  
 "Far, from the dewy spot,  
 "With liliated lakes and waterfalls,  
 "Where naiad-beauties sing love-calls  
 "And where is cast your lot ?  
 "Sweet Sir, go on, and I will come, right  
 welcome I shall be,  
 "To rest awhile from desert toils and  
 share those sweets with thee."  
 When this he heard, a seeming way the  
 demon would depart ;  
 Nor with his water nor his stores, wise  
 Bodhisat would part.  
 "Why loiter we," the train-men cried,  
 when the demon's tale was news'd ;  
 But unto vulgar clamour was all undue  
 haste refus'd,  
 "Then spill away our heavy stores and  
 let us reach this land ;"  
 But doubl'd were the trusty guards by  
 Bodhisat's command.  
 Then stopping all the caravans, collecting  
 all his train,

He to all his followers the dangers would explain.

“When have you heard of desert lakes or woods or waterfalls ?

“Except of dust-winds, mirage and midnight demon-calls.

“What distance, friends, is it a rainy-wind will blow ?

“Its cool and moisten’d breath a yodun off we know.

“Within these desert wilds whoever heard such news ?

“Till you have reach’d the magic spot all demon arts refuse.”

Then falling, falling, in their former firmer order,

With guards spread round and guarded border,

The caravan approach’d the rival one immesh’d,

Oxen and men lay round, with all their bones unflesh’d,

Destroyed by demon might, in demon toils immewed,

The waggons standing, but with bones the desert strowed.

And when Bodhisat, his least worth goods he had there thrown away,

He loaded from his rival’s richest stores for one whole day :

And for the rest, the road was new, the provender was green,

Fruits as were good were eat’n and many a flow’r was seen.

The waters they could taste the first, and bless the desert draught,

And cooler then would seem the air the desert wind would waft.

And what is more,

His journey o’er,

His profits thrice,

His own cost price.

“Less good had come,” said Bodhisat, “if I could see

“Thickets of limes and tamarinds, the demon’s snare to me,

“Where the sunbeams cool through a gauze-like air,—

“That the Moon at its full with him will compare,

“Where the music of birds and waterfalls

“Of zephyrs, of echoes and naiad-calls,

“Would have changed to the demon’s banquet-howl,

“When he sallies at night for his prey to prowl.”

#### THE PERORATION.

Joining the two relations,

Of these two narrations,

Buddha his doctrine sweet

Did thus complete :—

“The diverse-minded wrangler seizes the disputable,

Knowing this, the wise man chooses the immutable.”

I have during countless ages,

Travell’d all the weary stages ;—

Travers’d the ten leading ways

During transmigrative days ;

That I may human doubts dissolve,

And all from unbelief absolve ;

Give to speculation wings,

Perfect knowledge of all things ;

Truth as crystal to make clear

To all, who, with attention, hear !

#### THE CONCLUSION.

’Twas thus, at Jetavana, our holy Buddha spoke,

And firmly bound those scholars unto his sacred yoke.

The scholars, all five hundred, the glory saw in noon,

Of Buddha’s splendid person and visage like the moon,

The greatness of his presence, the justice of his ways,

The glory beaming from him, surrounding him like rays.

They listen’d to his doctrine, attentively and mute,

And to his voice melodious, soft as softest lute.

Delighted with his doctrine, arisen from their seat,

They worship his ten pow’rs, all kneeling at his feet,

Forsaking their own teacher, abandoning  
his ways,  
Embracing Buddha's doctrine and speak-  
ing in its praise.

And when at Jetavana our holy Buddha  
dwelt,  
Again within his cloister, these scholars  
round him knelt.

PROGRESS OF THE SINHALESE IN LITERATURE, ARTS AND  
SCIENCES.

(Continued from page 86.)

It is an historical fact that usurpers and tyrants generally meet with their deserts. This was verified in the case of Sena and Guttika, who were murdered by Asela in the year B. C. 214; the latter held the reins of government for 10 years, till he was defeated by Elāla, a Malabar prince from the kingdom of Chola. This first great Tamil invasion of the Island occurred B. C. 204.

There is a tradition by which Elāla is credited with founding Māntota near Maṇaar. He must have been a mighty prince in his day, as he brought under his subjection the whole Island, with the exception of the division called Ruhūṇa, and he seems to have kept the Sinhalese in awe till a mightier man, in the person of the noble king Ḡemunu or Duṭḡemunu (Duṭḡagāmini), the son of Kāvantissa, roused the patriotic feelings of the Sinhalese, assembled an army, marched against him, and vanquished him in battle at Anurādhapura. The particulars of this battle we shall note below *briefly*, as we do not in our article aim at writing a full history of Ceylon.

The Sinhalese, it would appear, were not unacquainted with the arts of war, nor were they wanting in bravery and patriotism when led on to action by their own sovereigns or their generals, who, in ancient times, were selected from the royal families or from the nobility of the land. The success of their wars depending very much on the devotedness of the army, it varied as their commander was high or low in the estimation of the forces. This spirit is evinced by the Sinhalese even at the present day, and they are not willing to be commanded or domineered over by persons

of obscure origin, however great their accomplishments may be.

When Ḡemunu (Gāmini) waged war with Elāla he crossed the great river Mahāveli-ganga with a large army, consisting of cavalry and infantry, laid siege to Vijitapura and after putting its garrison to death marched into Anurādhapura and strengthened his position by 32 redoubts.

Elāla, mounted on his war-elephant at the head of a large army (Tamils) commanded by his general Digajantu (Dighajantu), met the Sinhalese king riding on an elephant and leading on his army, which latter was instantly attacked by Digajantu (Dighajantu). The Sinhalese army retreated, but again gave battle, slaying Digajantu on the battlefield. No sooner did this happen than the Tamils ran away and Elāla, marching to rally his retreating army, encountered Ḡemunu, mounted on his war-elephant, when the former threw his spear at the latter. Ḡemunu dexterously avoided it and urged his elephant forward. The two elephants of Elāla and Ḡemunu rushed upon each other, when Elāla's elephant fell down, crushing him to death.

Ḡemunu then entered Anurādhapura, the capital, in triumph, thus putting an end to Elāla's reign, which had lasted for a period of 44 years, during which time the progress of the Sinhalese in literature, arts and sciences was very much retarded, owing to the vindictive spirit of the Tamils, who sought to destroy Sinhalese books and Buddhist edifices. The Sinhalese race of kings was thus re-established on the throne in the person of Duṭḡemunu (Duṭḡagāmini) in the year B.C. 164.

The bravery and patriotism of prince Gemunu and his Sinhalese army excite our admiration, for their object was not the usurpation of a throne or the invasion of a foreign country, but the recovery of their kingdom from the tyranny of the Malabars. Dutugemunu's magnanimity was shown by the honors paid by him to the remains of Elāla, who had been his bitter enemy; and his piety by the erection of the edifice called Lova-mahā-pāya (Lohapāsāda, the brazen palace) and the great Dāgaba Ruvanvelisāya (Soṇṇamāli) in Anurādhapura. After he had thus re-established the dominion of the Sinhalese kings he died in the year 140 B. C., and was succeeded by Saddhātissa.

This prince (the brother of Gemunu) not only embellished his capital, Anurādhapura, but other places also. He built the Diga-dāgaba at Batticaloa, Mulgirigala Vihāra in the district of Mātara, completed the Ruvanvelisāya Dāgaba, and erected 12 Tanks during his reign of 18 years' duration.

Tuhl (Thullatthanaka), who succeeded him in B.C. 122 and reigned only for six weeks, is credited with the erection of Kandura Vihāra.

Laminitissa, his successor, was a fratricide, he having murdered Tuhl, his own brother, for the sake of the crown, which he held for 9½ years.

He was succeeded by another brother of his called Kulunna (Khallātanāga) who, after reigning six years at Anurādhapura, was murdered by his own minister, Mahā-Kanthaka.

We have mentioned the fact that religion does always exercise great influence over men in every country, and have briefly commented on two religions introduced into this Island in ancient times, viz., Buddhism and Hinduism. War is another powerful agent which brings about various changes in the constitution of nations, and affects in large measure their literature, arts and sciences.

In the course of our disquisition we have

briefly referred to Rāma's invasion in the year 1810 B. C.; the conquest of the Island by prince Vijaya in 543 B. C.; the first great Tamil invasion by Elāla in 204 B. C. and the war between the Sinhalese and Tamils wherein Elāla was defeated and the Sinhalese race of kings re-established on the throne by prince Dutugemunu in the year, 164 B. C.

The wars, alluded to above, may be classified as follows:—

I. A war undertaken at great hardship to regain a lovely wife and to punish a ravisher or adulterer. Rāma's invasion had this object in view.

II. To establish a colony and good government and to subjugate or exterminate savages. Prince Vijaya did this.

III. To seize upon a foreign crown and country. Elāla, the Tamil king, was guilty of this.

IV. To recover the crown and country from the grasp of a tyrant and a foreigner. Dutugemunu takes credit for having performed this laudable act.

It need hardly be remarked that the changes, brought about by the invasion of Rāma, could not have affected the Sinhalese in a direct manner, as the invasion took place about 1267 years before the colonization of this Island by Prince Vijaya. But we find that the Devāla or Temple at Keḷaniya, dedicated to Vibhīṣana, the brother of Rāvaṇa (who was placed on the throne by Rāma), is still held in veneration by the Sinhalese. The bridge of stones or rocks, said to have been constructed by Rāma and his army better known by the appellation, "Adam's Bridge," must have been used in the earliest times as an overland route from Ceylon to India; and the great veneration, paid even at the present day to monkeys in India, may also have originated from the belief or supposition that Hanumān (the general who commanded Rāma's forces) and his army were no other than monkeys. Perhaps this fable about monkeys was designedly invented to hold up Rāma, who was acknowledged to have been

an incarnation of the Indian god Vishnu, to admiration, and to bring Rāvaṇa, the ravisher of his wife, into absolute contempt.

The epic poem, Rāmāyaṇa, must have been read by the Sinhalese and Tamil literati with avidity in ancient times, and their military spirits must have been roused thereby. Homer's Iliad might have had like effects

on some of its readers, as an instance of which may be mentioned the fact that Napoleon Bonaparte, while at school, wrote to his mother in these terms :—" With my sword by my side and 'Homer' in my pocket, I hope to carve my way through the world."

JOHN ABEYKON, Deputy Fiscal.

(To be continued.)

### THE REWARD OF COVETOUSNESS.

(A Jātaka.)

In the very interesting account of the Virgin Mary and Jesus by Mr. M. C. Siddi Lebbe appearing in the ORIENTALIST, there is an incident described (p. 47), which bears a striking resemblance to the Vedabbha Jātaka of the Buddhist Tripitakas, of which the following is a summary :—

In times gone by, when king Brahma-datta reigned in the city of Benares, there lived a Brahman who was versed in alchemy and knew a certain charm (mantra) called "Vedabbha." When this charm was repeated at a lucky hour, with the eyes of the reciter turned up to the sky, it had the effect of bringing down showers of treasure from the heavens.

This Brahman set out once for the Cetiya country with Bodhisatva his pupil, and on their way they fell into the hands of a band of robbers, called Pesanakacora from a practice they had of sending one of their captives for a ransom while they detained the rest as hostages till its arrival. Of father and son, they were wont to detain the son; of mother and daughter, the daughter; of two brothers, the younger; of teacher and pupil, the teacher. In conformity with this practice they detained the Brahman and sent Bodhisatva to fetch the ransom. On taking leave of his tutor, Bodhisatva entreated him not to avail himself of the charm, although there was to be a lucky hour that very day, at which the mantra might be repeated with effect; warning him at the same time that a disregard of this advice would result in the death both of himself and of the 500 robbers. So

saying, he went away, promising to return in a day or two with the ransom. The Brahman, however, unable on the one hand to bear his confinement, and on the other to resist the temptation which the approach of the lucky hour presented, gave way to his weakness and informed the robbers of his resolution. Thereupon he performed the ablutions enjoined preparatory to the recital of the mantra, bedecked himself with flowers, and, at the advent of the lucky hour muttered the mantra, when, to the amazement and gratification of the robbers, a shower of gems fell from the heavens. The robbers helped themselves to as much of the treasure as they could carry and, releasing the Brahman, set out thence. Whilst they were on their march, another band of robbers more powerful than they met them and made them captives. The captives informed their captors how they got the wealth, whereupon the captive robbers were released and the Brahman was laid hold of. On being told by the Brahman that they must wait for a lucky hour, the robbers were so much incensed that they cut the Brahman into two, and throwing the two pieces on the way pursued the 500 robbers whom they had just released, killed them all and took possession of the treasure.

After this, they divided themselves into two factions, not being able to agree in the division of the spoil. Each faction attacked the other and all were killed except two. The two who were left helped themselves to the whole treasure and hid it in a place of safety near the village. One of

them kept guard over it, while the other went into the village to procure some food. Both were tempted by covetousness and each planned the destruction of the other.

The robber, who went to the village for food, bought some food and poisoned it, but as soon as he returned and offered it to his companion, the latter rose up and killed him. The survivor then partook of the poisoned food and died instantly on the spot.

In the meantime Bodhisatva collected some treasure for ransoming his tutor the Brahman, and, entering the forest to offer it to the robbers, found the corpse of his teacher cut into two. He at once knew that his teacher must have disregarded his

advice and caused a shower of treasure to descend.

Advancing further he saw the mangled corpses of the thousand but two robbers lying scattered on the ground, and he finally discovered the corpses of the two who were the last possessors of the ill-fated treasure. The Bodhisatva then, after reflecting upon the consequences of covetousness, removed the treasure and spent it in charitable purposes.

This Jātaka has been edited by Fausböll, and will be found at p. 253 of Vol. I of his work.

T. B. PANEBOKKE,  
R. M. of Lower Dumbara.

### STORIES FROM THE KATAMAÑCARI.

#### 1.—*Defeat not Acknowledged.*

Two professional athletes had a wrestling-bout with each other. One flung the other upon his face, rolled him over and over, and kicked him. The defeated wrestler got up, and fiercely twirling his moustache, said to the spectators, "What of that? the sand has not touched my moustache!"

(This might serve as an illustration of the saying that the English do not know when they are beaten.)

#### 2.—*A Trifling Condition.*

A man once said to a certain king, "If you will feed me well for six months, at the end of that time I will remove a mountain." The king agreed, and did as was requested. Afterwards the king summoned the man to a hill, and bade him remove it; the man replied, "If all of you will just place it upon my head, I will march off with it."

#### 3.—*Profitless Teaching.*

A guru was engaged in teaching one of his disciples, but whilst he was teaching, the youth was watching the movements of a rat which was entering its hole. As soon as the guru had finished his teaching, he said, "Well, my son, has all entered in?" to which the youth replied, "Yes, all has entered in except the tail." Thus will it be with wisdom spoken to fools.

#### 4.—*A Happy Family.*

A priest went one day to the house of one of his followers, and amongst other things he said—"Tell me, now, which of your four children is the best behaved." The father replied, "Look, sir, at that boy who has climbed to the top of that thatched building and is waving aloft a fire-brand! Among them all he is the divinely excellent one." Whereupon the priest placed his finger on his nose, drew a deep, deep sigh, and said, "Is it indeed so? What then must the other three be?"

#### 5.—*A Lesson for Fathers.*

A rich man was in the habit of giving his old father kañji (rice-water) out of a broken pot. One day his little boy took this pot and hid it. Some time after, this hard-hearted man began to beat his father because he could not find the pot, whereupon the little boy called out, "O father, don't beat my grand-father, for I have taken away the pot and hidden it: you know after I have become a great man I shall not buy any other pot for you." Hearing this the man was ashamed, and from that day he provided every needful comfort for his father.

#### 6.—*Dangerous Symptoms.*

A minstrel was once sitting on a street



pial (a raised seat generally of brickwork plastered) singing a ballad, and as he sang he shook his head from side to side. A great crowd was listening to his song. A shepherd passing along the road also stood to listen. After looking on for some time he sobbed and cried unceasingly. The people thinking that he cried for joy, said, "Why do you cry? don't do so." The shepherd replied, "Alas! one of the sheep

in my flock was seized with convulsions causing similar distortions to these, and do what we would it died. This child, also of a year old, has suffered from them, and so I weep, but if you apply hot fomentations to him instantly perhaps he may recover." Then they abused him and drove him off.

E. STRUTT,  
Wesleyan Missionary.

### SANSKRIT PUZZLES.

No. VII.

पूजायां किं पदं प्रोक्तमस्तनं को बिभर्त्युरः ।

क आयुधतया ख्यातः प्रलम्बासुरविद्विषः ॥

*Free translation* : My first is a pada used

to signify reverence, my second bears a breastless chest, my third is celebrated as an implement, and my whole is the Asura named Pralamba.

THE EDITOR.

### SOLUTION OF SANSKRIT PUZZLES.

No. V.

रराज शिवयोर्मध्ये गजाननषडास्ययोः ।

अत्र कर्तृपदं वक्त्रे हैमं दास्यामि कङ्कणम् ॥

Rarāja śivayor maddhye gajānanaṣaḍāsyayoh,

Atra kartṛpadaṅ vaktre haimaṅ dasyāmi kaṅkaṇam.

The mysterious personage who shone in the midst of the elephant-headed and six-faced gods, is hidden from view in the extraordinarily obscure, though perfectly correct, combination of शिवयोः. This sandhi is formed of Śivayā, the instrumental case of Śivā, Pārvatī, and uh, her partner Īsvara. The two words Śivayā + uh combine by Pāṇini VI. 1.87 into Śivayoh, and this followed by maddhye, into Śivayor maddhye by Pāṇini VIII. 2.66. The translation would then run thus :—"Īsvara, with (his partner) Pārvatī, shone in the midst of the elephant-headed and six-faced gods."

In Hindu mythology Īsvara or Śiva is represented as an accomplished dancer, fond of exhibiting his performances in that art before his two sons Gaṇeśa and Skanda and other attendant gods. Sometimes

queer things are said to happen at these exhibitions, and advantage is taken of those extraordinary situations by poets for the embellishment of their dramas. In one of these works (I forget which) the play opens with the benedictory stanza :—

सानन्दं नन्दिहस्ताहतमुरजरवा-

हूतकौमारबर्हि-

त्रासान्नासाग्रन्धं विशति फणिपतौ

भोग्यसङ्कोचभाजि ।

गण्डोद्धूनालिमालामुखरितककुभ-

स्ताण्डवे शूलपाणे

वैनायक्यश्चिरं वो वदनविधुतयः

पान्तु चीत्कारवत्यः ॥

Now, it would be difficult to comprehend the sense of this verse without a previous knowledge of the incident it alludes to. It is this :—Śiva once invited his two sons, Gaṇeśa and Kumāra, to witness one of his amusing performances, in which he had the lord of serpents, Ananta, wrapped round his body. On this occasion, Kumāra, unfortunately went there on the back of his peacock. The great serpent, frightened at the sight of his enemy<sup>1</sup>, sought to hide

<sup>1</sup> The peacock is the natural enemy of the serpent tribe.

himself, but finding no place of refuge close at hand began to creep into the proboscis of the elephant-headed Gaṇeśa. The god of wisdom, feeling himself uncomfortable by the unwelcome intrusion, began to

shake his head violently. "May this waving of Gaṇeśa's head long protect you from evil," prays the poet, addressing the audience!

L. C. WIJESINHA.

### NOTES AND QUERIES.

What is the origin of the word "dunna" a bow or circle, in the expression "irapāyalā dunna dekaḥ pennāṭa pasu," two bows or circles after sunrise? How many such circles are there between sunrise and sunset?

Why are Tamil women reluctant to mention the name of their husbands? In a book on Kaffir Folklore by Mr. Theal, of which a review appeared in the "Athen-

æum" for August 1882, he states as follows:—"The language of the women varies a good deal from that of the men on account of the custom called *Ukuhlonipa*, which prohibits females from pronouncing the names of any of their husband's male relatives in the ascending line, or any words whatever in which the principal syllables of such names occur."

H. WHITE, C. C. S.

### THE BĀLĀVABODHANA.

*A re-arrangement of some of the more useful Grammatical Sūtras of Candrar, 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 144.)

• सप्तम्याधारे<sup>76</sup> ॥

धारकमाधारः । तत्र सप्तमी स्यात् ॥ डि  
ओस् सुप् इति सप्तमी ॥ डि । आददेड् ।  
सुगते प्रसीद । सुगतयोः ॥ सुप् । पकार इत् ॥  
इणः षः इति वर्तते ॥

कोश्वदेशसनादिशासिवसिघसां सः<sup>77</sup> ॥

कवर्गादिणश्च परस्यादेशस्य सकारस्य सना-  
दिसम्बन्धिनः शासिवसिघसीनां च षो भवति ॥  
सुगतेषु ॥

भूत्वा त्वं सुगतो जहासि सुगत क्लेशं न  
कस्मान्मम  
यात्रेऽन्यं सुगतं न शर्म सुगतेनान्येन तुल्येन  
ते ।

देयन्नो सुगताय नाथ सुगतात् विश्वः सुखं  
वाञ्छति

सर्वदिः सुगतस्य धीर सुगते भक्तिर्न  
तुच्छा किल ॥

सर्वपाः । सर्वपा औ । प्रथमयोरचीति  
दीर्घे प्राप्ते । न इचि इति च वर्तते ॥

दीर्घाज्जसि च<sup>78</sup> ॥

दीर्घाज्जसि इचि च परतः प्रथमयोरको  
दीर्घो न भवति । सर्वपौ सर्वपाः । सम्बोधने  
ऽप्येवम् । सर्वपाम् । सर्वपौ ॥ शसादावचि ।  
यचि अशिस्तुटि लोपः इति च वर्तते ॥

आतः<sup>79</sup> ॥

अलुकि यजादावशिस्तुट्यनाबन्ताया आका-  
रान्तायाः प्रकृतेर्लोपो भवति । सर्वपः सर्वपा ।  
सर्वपाभ्याम् सर्वपाभिः । एवं सर्वत्र । स्त्रियाम-  
प्येवम् ॥ सूरिः । प्रथमयोरचीति दीर्घः । सूरि ॥  
इदुतोः एड् इति वर्तते ॥