



THE BUDDHIST

THE ORGAN OF THE

Young Men's Buddhist Association

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THE BUDDHIST

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"Sila Paññanato Jayam"

VOL. II New Series.

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No. 8

NOTES AND COMMENTS

The New Isipatana With the opening of the Mulagandhakuti Vihara on the 11th ultimo amidst all that splendour and homage which only the Orientals could combine without sacrificing one to the other, a New Isipatana was ushered into existence. Nations have met again on the Holy Site, as they did in the past, "for the exchange of love" as Poet Rabindranath Tagore says, "and for the offering of the treasures left to the world by the Blessed One to whom we dedicate our homage". We join the galaxy of kings, princes, high officials, poets, scholars and scientists in offering our own very sincere congratulations to the Maha-Bodhi Society on its having built this magnificent Vihara. But the more important task which will complete the restoration of the sacred place would be the successful inauguration and maintenance of the educational institution as originally conceived. We hope that all the resources of the Maha Bodhi Society would be concentrated on this project and create a modern Nalanda. Then only will it be a New Isipatana.

The Late Mr. J. E. Gunasekara Yet another devoted worker—in the person of Mr. J. E. Gunasekara—has passed away. And it is with deep regret that we have to record his death. The late Mr. Gunasekara was intimately associated with important national movements during the last two decades. As Secretary of the National Congress and of the Lanka Maha Jana Sabha he served the country with devotion and distinction. By profession a teacher—and a capable one too—he strived hard to improve the lot of the teachers and to produce students worthy of the country which he loved so dearly. He was an ardent temperance worker, and much of the success of the movement was due to his untiring energy. He also took a leading part in the Congress of Buddhist Associations. His valuable services in connection with the Y. M. B. A. Religious Examinations will ever be remembered with gratitude. His activities were characterised by singleness of purpose and regardlessness of reward. His was a charming personality full of gentleness and

courtesy. On behalf of the Y. M. B. A. and in our own behalf we convey our sincere expression of sorrow to the bereaved family

* * *

Exhibition of Buddhist Art A strong committee with Mr. W. A. de Silva as Chairman, has been appointed to take necessary steps to hold the exhibition somewhere in May, 1932. The original suggestion was to make it a comprehensive one representing all Buddhist countries. But in view of the world depression its scope has to be limited to Ceylon, allowing at the same time, other countries to participate provided they send their exhibits at their own cost. We are informed that the committee proposes to appeal for 150 guarantors who will contribute Rs. 10/- each to meet expenses. We earnestly hope that the appeal will find a ready response.

Vihara at the Kandana Sanatorium The Managing Committee of the Y. M. B. A. at its meeting on the 23rd ultimo did well to adopt Mr. P. de S. Kularatna's resolution to rebuild the Vihara at the Sanatorium, which is now condemned as unfit for occupation. It seems that the Governor who visited it a few weeks back welcomed the suggestion that a responsible body like the Y. M. B. A. should take up the work. It is quite in keeping with the spirit of the Y. M. B. A. to assist the afflicted and the needy. An appeal will be made very shortly for funds.

* * *

And at the Mantiu Leper Asylum At the same meeting the President mentioned that several appeals have been made to him for a Vihara for the use of the inmates of Mantiu Asylum. This matter will come up again before the committee when the President will be in a position to report about the exact requirements after a visit to the Asylum.

JETAVANA IN PALI CANON

By Tripiṭakācārya Bhikkhu Rāhula Sankrīyāna

Amongst ancient sites outside the city Jetavana, Pubbārāma, Mallikā's Ārāma, and Andha Vana are the prominent ones. Of these, Jetavana is the most prominent. In the course of our previous discussion, we have seen that Jetavana was in the south Srāvasti, about one mile (5, 6, or 7 līs, according to Chinese travellers) from the city. From the evidence of the Archaeological discoveries, it is now settled beyond any reasonable doubt that the ruins of Saheth constitute the site of ancient Jetavana. Chinese records tell us that on either side of its main gate, which stood towards east, were two

Asokan pillars. Of this statement, there can be no doubt, in so far as the sanctity of the place is concerned. But unfortunately, we have not been able to discover even the fragments of those pillars, uptil today. Besides the main gate which was towards the east, Fa Hien mentions another towards the north. Of this, there is no mention in the Pali scriptures. The only gate mentioned in Pali scriptures is called Bahiradvārakoṭṭhaka, i. e., outer portico or gateway; and its direction is not expressly stated. In one place, however, it has been stated that (83) once two persons—wife and husband—going

along the back side of Jetavana, entered it in order to drink some water. The Master was then sitting under the shade of Gandha Kuṭī. Seeing Him, they also seated themselves aside after worshipping Him. From this, we can draw the following inferences: (a) This event took place in an evening, for in the mornings, Buddha used to be invariably inside Gandha Kuṭī. (b) The place in point was just in front of the gate as they were able to see Buddha while entering through the gate. (c) And it was undoubtedly on the eastern side, inasmuch as the shade of the Gandha Kuṭī was at that time falling upon it, between Gandha Kuṭī and the main gate. Therefore, according to Pali scriptures, main gate stood towards east; and the same can be said of the door of Gandha Kuṭī. Archaeological excavations too support this view. All the important monuments—monasteries Nos. 1, 2, 3, 5—are facing east. Two of them—Nos. 2 and 3—are remarkably prominent and have been rightly identified with Gandha Kuṭī and Kosambaka Kuṭī; these we shall notice later on in our discussion. Jetavana is on the southern side of the city; but all the prominent buildings, it is curious to find, face eastward. The reason for this is, as I have already stated, nothing other than the fact that the southern gate of the city (Bazar Darwaza) is on the east side of Jetavana.

Jetavana stands out as one of the most sacred places of the Buddhists, even though it has not been included in the four most sacred places (Lumbiṇī, Buddha Gaya, Sarnāth and Kusinārā) enumerated in Mahāparinibbāna Sutta which belongs to the oldest part of Tripiṭaka. It has been, however, mentioned in its Aṭṭhakathā as one of the four places unrelinquished by all Buddhas, namely, Buddha Gayā,

Sarnāth, Saṃkassa and Jetavana. There is not the slightest doubt that Jetavana possesses a great importance for the Buddhist world. 65 out of 150 Suttas in Majjhima Nikāya were preached here; more than three fourths of the Suttas in Saṃyutta and Aṅguttara Nikāyas were preached here. A majority of monastic precepts were ordered here. In the fifth book of Vinaya (61) we find them thus enumerated:—

Vesālī (Basārḥ)	...	...	10
Rājagaha (Rājgir)	...	...	21
Sāvattḥi (Srāvasti)	...	...	294
Alavi (Arwal)	...	...	6
Kosambī (Kosan)	...	...	8
In Sakkas (Kapilavastu)	...	...	8
In Bhageas (Sinsumāra Giri)	...	...	3
			350

So out of three hundred and fifty precepts, nearly three hundred were proclaimed at Srāvasti; only a very few of them were given at Pubbārāma.

In the Cullavagga of Vinaya Piṭaka there is a detailed description of the construction and dedication of Jetavana. In the words of Dr. Rhys Davids "the Vinaya and the four Nikāyas (with the possible exception of the supplements) were complete within about a century after Buddha's death; and the rest belong to the following century". There are five books in the Vinaya Piṭaka Pārājikā, Pācitti, Mahāvagga, Cullavagga and Parivāra. The first two are also called Vibhaṅga, and the next two Khandaka. Parivāra is a manual of the Vinaya and was perhaps completed in the first or the second century after Christ. In the old text of Vinaya, Suddhodana is always referred to as 'Suddhodana Sakko', and never with the epithet 'Raja'. But in

61. Parivara Gatha Samganika.

later writings, in *Aṭṭhakathās*, he is spoken of as a full-pledged king. In this very old text of *Cullavagga*, the story of the acquisition and construction of *Jetavana* is told thus:—

Anāthapiṇḍika was a brother-in-law of the *Rājagaha* *Seṭṭhi* (banker of *Rājagaha*). Once he went to *Rājagaha*, when his brother-in-law had invited *Buddha* together with *Saṅgha*. There, *Anāthapiṇḍika* chanced to hear of *Buddha* and developed a craving to see the Master. He became restless, and would not wait till day-break in the following morning. So, in his ecstasy, while there was yet darkness in the early hours of the next morning he hurried to *Sītavana* through *Sivadwāra* (*Siva-gate*); and eventually, listened to the discourse of *Buddha*. At the end of the discourse *Anāthapiṇḍika* was converted, and he invited *Buddha* to spend a rainy season in his town, *Srāvastī*. *Buddha* accepted the invitation in silence.

Anāthapiṇḍika, after returning home, set himself to search for a suitable site on which to build a *Vihāra* for *Buddha*—a place which should be neither too far from the town nor too close to the town, so that it may be within easy reach of the people who would like to see *Buddha* off and on, and, at the same time, free from the disturbances of the town, giving it perfect serenity, congenial to meditation. He came across prince *Jaita's* garden which answered all these descriptions and decided to buy it. Accordingly, he saw the prince and offered to buy the land. But the prince refused to sell it, and stated that even for a sum of money, pieces of gold, sufficient to cover the surface of the whole area, he would not part with his garden. "If that is so", said *Anāthapiṇḍika*, "the transaction is

now closed. The property is hereafter mine. I have bought it". The matter, however, went in appeal before the court of law, where it was decided in favour of *Anāthapiṇḍika*, holding that the pronouncement of value implied a contract to sell. So *Anāthapiṇḍika* took several cart-loads of *Kahāpaṇas* to *Jetavana* and began to cover the surface of the ground with *Kahāpaṇas*. At last, a little space near the gate was left out and he asked his men to fetch another cart load of *Hiraṇyas* (gold coins). The prince then asked *Anāthapiṇḍika* not to cover that portion, but to allow it to remain unpurchased, in order to make it his own offering. *Anāthapiṇḍika* did accordingly, and the prince *Jaita* built on the spot a gateway with an upper chamber on it. Purchase over, *Anāthapiṇḍika* built in *Jetavana*, *Viharas* (abodes), *Pariveṇas* (apartments), *Koṭṭhakas* (chambers), *Upaṭṭhānāsālās* (service halls), *Kappiya-kuṭīs* (godowns where allowable articles were stored), *Vaccakuṭīs* (privies), *Passāvakuṭīs* (urinals), *Caṅkamas* (walking places), *Caṅkama sālās* (walking shades), *Udapānas* (places for drinking water), *Udapāna sālās* (shady places for drinking water), *Jantāgharas* (rooms for hot baths), *Jantāghara sālās* (halls for hot baths), *Pokkharaniis* (lotus ponds) and *Maṇḍapas* 8 (temporary shades). *Buddha* came over to *Jetavana*, and then, on his suggestion, *Anāthapiṇḍika* dedicated it to the *Saṅgha* (order of monks), past and future.

This, precisely, is the account given in the *Vinaya*. In *Aṭṭhakathā* is given the extent of *Jetavana* (64). It is, in Royal measure, 8 *Karīsa*; (63) and this whole extent was covered with *Kahāpaṇas*, all

62. *Culla Vagga*. 63. *Jataka* 1. 64. Dh. P. A. 5: 14.

the Kahāpaṇas touching each other edge to edge, by Anāthapiṇḍika, to meet its purchase price. The word 'Koṭi-santha-tena'—meaning covered edge-wise, is actually inscribed on the well-known Jetavana plaque in Barhut Stūpa of the 3rd century B. C. What does 8 Karīsa denote. (a) According to Abhidhānappadīpika one Karīsa is equal to 4 Ammanas. One Ammana is, Dr. Rhys Davids thinks (65), about two acres. According to this scale, therefore, the extent of Jetavana should be about 64 acres. Paṇḍita Dayārāma Sāhini, in his report, says—"The more conspicuous part of the mound at present is 1600 feet from the north-east corner to the south-west, and varies in width from 450" to 700", but it formerly extended several hundred feet further in the eastern direction....." In terms of this estimate, the whole extent of the present mound will be about 22 acres. (c) The word 'Aṭṭhārasakoṭiyo' is perhaps doubtful. Nevertheless, let us try to see what the extent would be of the area covered by one hundred and eighty millions (aṭṭhārasakoṭi) of kahāpaṇas of copper, which was the coin in currency at the time. The ancient Punch-marked Kahāpaṇas are not all of uniform size, but a reasonable average can be fairly accurately struck at 7" by 7" or half a square inch more or less. So, 180 millions of Kahāpaṇas will cover about 90 million square inches, or about 14.35 acres (d) It is not unreasonable to suppose that the monastery No. 19, was, as will be proved later, not included in the original Jetavana area; and therefore, the extent of the remaining area, according to Paṇḍita Dayārāma's statement, stands at

1200" by 600" or about 14.7 acres, which marks not much of a tangible difference. (e) Both in Pāli scriptures and Fa Hien's account, Gandhakuṭī is stated to have stood in the centre of Jetavana. The Jetavana Pokkharāṇi was, as we shall see further on, outside the gate and I think the eastern boundary of the Pokkharāṇi was also the eastern boundary of Jetavana. This way, we are able to reach the eastern boundary from the centre, if only we can find out the site of the lotus pond. In map 1, we notice the trace of a depression (D) on the east side of Gandhakuṭī (Monastery No. 2). There are reasons to believe that this depression marks the site of Jetavana Pokkharāṇi. In map 2, it is the field No. 487. The distance between the eastern boundary thus located and the centre of Gandhakuṭī is about 400"; so, the entire breadth of Jetavana from east end to west end is about 800". Monastery No. 5 is, as we shall see below, the Kareri kuṭī and stood near the western? boundary of Jetavana, since beyond that was the Salalaghara, the monastery built by king Pasenadi on the land of Tairthakas. The distance from the centre to the southern boundary according to this location is 680 ft. and the entire length from north end to south end 1360 ft. The extent of the whole area is approximately (800 by 1360) 25 acres. So, according to these calculations, we arrive at the following results:—

WISDOM OF LANKA LECTURES.

The second lecture of this series will be delivered by the Acting Deputy Director of Irrigation on 2nd December at 6 p.m.

SUBJECT:

Irrigation in Ancient Ceylon.

(illustrated by lantern slides.)

65. Ancient Coins and Measures of Ceylon p. 18. Arch S. I. 1907-8., p. 117.
67. Abhidhanappadipika 483, 489.
68. Lilavati 8. 69. Sutta Nipata A. K. 395.
70. Vacaspatya. Khari. 71. Lilavati 8.

1. 180 m. Kahapanas 14 3/48 acres
2. Sahini 2.23 acres (1600" x 600")
3. Sahini-Salalaghara 14.7 (1200" x 600")
4. Centre & two Boundaries 24.9 acres
(1360" x 800")
5. 8 Karīsa (if Ammana=2 acres) 64 acres
6. If Karīsa is the same as Sanskrit Khārīka, then we can have one more measurement. Khārīka is the area of a field where one Khārī of seeds can be sown. The capacity of a Khārī is found in the tables given below :—

In Suttanipāta Aṭṭhakathā 69) :—

- | | |
|--------------------|-------------------|
| 4 Magadhan Patthas | =1 Kosalan Pattha |
| 4 K. Patthas | =1 Kosalan Aḷhaka |
| 4 K. Aḷhakas | =1 Dona |
| 4 K. Donas | =1 K. Māṇika |
| 4 K. Manikas | =1 K. Khārī |
| 4 K. Khārīs | =1 K. Tilavāha |

In Abhidhānappadīpika :—

- | | |
|----------------------|-----------|
| 4 Kudava or Pasattha | |
| (handful) | =1 Pattha |
| 4 Patthas | =1 Aḷhaka |
| 4 Aḷhakas | =1 Dona |
| 4 Donas | 1 Mānī |
| 4 Mānīs | =1 Khārī |

In Līlāvati :—

- | | |
|------------|------------|
| 4 Kudavas | =1 Prastha |
| 4 Prasthas | =1 Adhaka |
| 4 Adhakas | =1 Dorna |
| 16 Dronas | =1 Khari |

Accordingly, the quality of a Kahāpaṇa in relation to grain sowing extents may be considered thus :

Vacaspatya states 70) :—

- | | |
|---------|-----------|
| 4 Palas | =1 Kuḍana |
|---------|-----------|

Līlāvati :—

- | | |
|-----------|-----------|
| 5 Gunja | =1 Māsha |
| 16 Māshas | =1 Karsha |
| 4 Karshas | =1 Pala |

But the table in Abhidhānappadīpikā has the following :—

- | | |
|-----------------------|-----------|
| 4 Vīhi (paddy grains) | =1 Gunja |
| 2 Gunjas | =1 Masaka |

In Vinaya text (75) a Masaka is described as one fifth of a Pada, and Pada, one fourth of a Kahāpaṇa. According to the quotation from Vācaspatya (73) a Karshāpaṇa is a copper coin equal to one Karsha. So, Māsas, according to Vinaya, there are 20 to a Kahāpaṇa, while Mashas, according to Līlāvati, there are 16 (80 Gunjās). Although there is apparently a difference between these two, yet the generally accepted weight of an old Kahāpaṇa is invariably one, and that is (77) 146 grains.

(To be continued.)

72. Vacaspatya Karsha. 73. ibid. 74. Parajika II. 75. Samanta Pasadika Sinh. p. 156. 76. Square Size 5 in., wt. 29 grms. Rectangular copper coins of Rudradaman I. 5 in. by 45 in. wt. 20 grz (Ind. Ant. K. N. Dixit I. 121)

77. 146.9 grains (D. R. Bhandarkar, Indian Numismatics p. 87.)

A KNOTTY POINT.

Ariya—Dhamma Writes :—

The Noble Eight-fold Path comprises all the virtues.

If so, is *Dāna* included in the Eight-fold Path?

If not, why not?

The Next Issue.

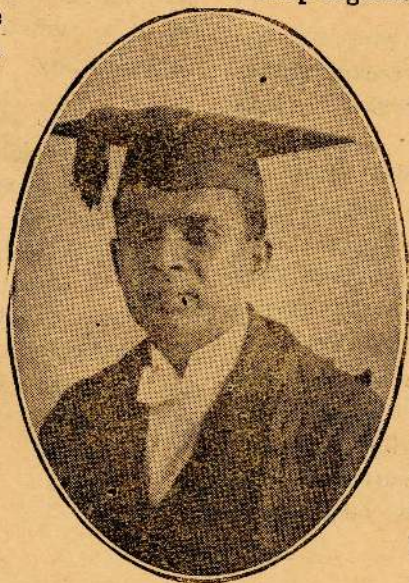
Mrs. V. Vitharana will contribute an interesting article on "Ideal Woman." Buddhism in France—by J. F. McKechnie.

(formerly Bhikkhu Sīlācāra.)

J. E. GUNASEKARA

An Appreciation

"Father" Gunasekara, as he was affectionately called by his friends—and they were legion—was a man of many parts and his varied talents he unhesitatingly placed at the disposal of every good cause that came his way, calculated to advance the interests of his people. After a brilliant record at school, where he had as classmates many who in later life gained eminence as stalwarts in their several spheres, he elected to become a mere schoolmaster, while careers far more lucrative were open to him. Money-making was never his aim, though he certainly was not born with a silver spoon in his mouth and always had many who depended on him for aid. It was a great sacrifice on his part, therefore, when he made up his mind to join the humble ranks of those who dedicated their lives to the cause of education. And remember that schoolmasters then were a much-despised tribe, and their conditions of service were far more unsatisfactory than now—bad enough as they are. But "J. E." felt that way lay opportunity for work of permanent value to the country and he brushed aside desire to lead a life of comparative ease and luxury. It must be said to his credit that he never repented of his decision, even when—as not seldom happened and it is no secret—he had to work terribly hard to make ends meet.



Late Mr. J. E. Gunasekara.

confined to the class-room; quite soon it was discovered that he had organising ability to a marked degree. When therefore, in 1912 the infamous Excise policy of the Government established taverns all over the lovely countryside and the leaders of the people who had stepped forward with one accord to stem the spread of drunkenness, found that some kind of central organisation was essential to keep together the forces of Prohibition,

The Colombo Total Abstinence Central Union was started and J. E. became its Hony. Secretary soon after its inception. Those were days of great enthusiasm, of mammoth gatherings, where K.C.'s who now rave against Prohibition, were equally vehement in its praise, of huge processions of men and women in their thousands, wild with excitement yet peaceful—as perhaps only Ceylon crowds know how to be.

The Prohibition movement raged through the country like a fierce flood, and on the crest of it many of those now paramount in our public life, were swept into popular favour. The real workers in the movement were often not the ones on whom flared the limelight, and a new generation has almost forgotten them.

Then came the Riots of 1915, awakening the political consciousness of the people to a sense of their helplessness. It was felt that more liberal and more responsible form of Government was

"J. E." 's activities were not long

essential to the country's well-being, and in order to secure this, several organisations were started, chief among them the National Congress and its vernacular counterpart, the Lankā Mahā Jana Sabhā. The promoters of the latter felt that for its proper launching J. E.'s services be invaluable. He was, therefore, persuaded to give up office in the Total Abstinence Union and become Secretary of the new Sabhā. He himself seemed to have been convinced, at the time at any rate, that political privilege was the greatest need of the day.

His activities in this new role are but recent history and need no recapitulation here. I myself never felt that he was "politically" minded, but I know for certain that he never looked back; he carried out whatever was entrusted to him with characteristic diligence and capability. It is true, nevertheless, that he did not shine in political activities as brilliantly as he did in the glorious days of the Temperance movement. Perhaps, this was due to his temperament, perhaps also to his growing illhealth, brought about by several causes, chiefly over-work. For in these later years

he was overwhelmed with the cares of the many offices he was called upon to fill in addition to his duties as Principal of Maha Bodhi College among them the Secretaryship of the Religious branch of the Y. M. B. A. and the Presidentship of the Teachers Association, both of which, exacting as they were, he held with much acceptance and profit. "J. E." was a fluent and convincing speaker and his services were commandeered at all sorts of gatherings; many societies, manned particularly by those who had been his erstwhile pupils, counted on him for help which he gave readily and ungrudgingly.

It is sad to reflect, however, that the gathering which assembled to pay him their last respects was by no means commensurate with the immense number of those who had benefitted by his services. Truly is gratitude a rare virtue; the glamour of greatness and the plaudits of the multitude are seldom the reward of the earnest, silent worker. And such was "Father" Gunasekara.

G. P. MALALASEKERA

KING MAHA-KAPPINA & HIS QUEEN

By Miss L. D. Jayasundara

King Maha-Kappina had received the assurance of Arahatsip at the feet of the Buddha Padumuttara. Once upon a time many, many aeons ago, he was born as the chief weaver in a village near Benares. At that time about a thousand Paccheka Buddhas, left their Himalayan dwelling place where they had resided for eight months and proceeded towards Benares in search of an abode for the remaining four months which were the rainy season. Eight Paccheka Buddhas

out of the thousand who entered the city approached the king and requested him to furnish them with a dwelling-place.

It so happened that at this time the king was very busy attending to the affairs of agriculture. So he said, "Lords of abundant merit, to-day we are very busy for to-morrow is the festival of sowing, therefore day after to-morrow we shall provide all the thousand Paccheka Buddhas with dwelling places." So the Paccheka Buddhas started to go in search

of another place. At the same time the aforesaid chief weaver's wife left for the city for something or other when she met the Paccheka Buddhas. As soon as she saw the Paccheka Buddhas, she worshipped them and humbly inquired where the sages were going at that late hour. "Sister, we are going in search of a place to stay during the rainy season," replied the Paccheka Buddhas. She, who was filled with wisdom and devotion hearing the words said "If so, Lord, please accept alms-food from me on the morrow." "Sister, we are many." "Lord, How many?" "About a thousand." "What is that, Oh Lord?" In this village there are about a thousand houses and each house can offer each Paccheka Buddha a meal. Also, I shall provide you with dwelling places, therefore please come?" "Alright, sister," the Paccheka Buddhas assented. She hurried home to her village and related the whole story to the other village-folk. Soon they were busy engaged in preparing meals and beds for the Paccheka Buddhas. On the following morning delicious food was prepared in a gorgeously decorated hall in the centre of the village. The Paccheka Buddhas entered the hall and took their seats. After they partook of the rich meal the weaver's wife approached the Paccheka Buddhas, worshipped them and inquired; "Lords, have compassion on us, and spend the four rainy months here in this village." The Paccheka Buddhas accepted the humble request. So she made her way into the village and called out one woman and one man from every household each equipped with an axe to go into the forest and cut down trees to put up a dwelling-place for the Paccheka Buddhas. The villagers readily co-operated with her in her noble cause and soon a beautiful mansion rivalling a king's

palace was erected. On the following day the thousand Paccheka Buddhas took up their abode in the newly built house and the people very gladly supplied them with choice food and other necessaries. At the close of the four months the people presented the Paccheka Buddhas with costly robes. Having returned thanks and offered merit for the hospitality of the people the Paccheka Buddhas left the village. As a result of these meritorious actions the weaver, his wife and their followers were reborn in the blissful world of the devas and the weaver became known as Ganadeva-Putta.

Myriads of years thereafter, when the world was blessed by the appearance of Buddha Kassapa, this Ganadeva-Putta or the chief weaver was reborn once again in the city of Benares as the son of a banker. The weaver's wife was born as wife to the banker's son. One day during this time a notice was sent out in the city to this effect: "Buddha Kassapa is delivering an interesting sermon to day. Those willing to listen should come to the temple punctual to time." The banker hearing the good news went with his wife and friends to the temple to listen to the Buddha's sermon. Immediately there fell a heavy shower of rain, and the people who had assembled to hear the sermon made their way into the abodes of the bhikkhus whom they knew intimately. Unfortunately the banker and his party had no friends among the bhikkhus. So they had to remain in the compound being bathed in the shower of rain. Then he spoke thus to his party; "Friends, see the misfortune that has befallen us to-day, we have no friends among the bhikkhus in whose abode we can take shelter. Let us collect money immediately and build a hall to preach the Dhamma." The banker led off with

a donation of thousand, the rest five hundred each and the female devotees two hundred and fifty each. By spending this vast sum of money they managed to build a large preaching hall, and offered it to the Sangha. The occasion was celebrated on a grand scale by supplying alms-food to Buddha and twenty thousand bhikkhus for full seven days. The banker's wife was very busy attending to the people who came from far and near to join in the celebrations. She also offered to Buddha Kassapa a bouquet of Anōja flowers and a robe having the colour of Anōja flowers and made this earnest vow, : "Lord, may I in lives hereafter be known as Anōja-devi and may my body have the colour of the Anōja flower." The Master offered thanks and affirmed that her wish will be fulfilled. This party of devotees lived the rest of their lives engaged in meritorious deeds and departing from this world was born in the world of the *dēvas*. Many, many myriads of years elapsed thereafter.

In this world-period there appeared the fourth Buddha Lord Gōtama lighting up the ignorant world like the rising sun. Once again this party of religious devotees was reborn in this world of men. The banker was born in a royal family in the city of Kukkutavata and was known by the name of Maha-Kappina. The banker's wife was born in the royal family of the city of Sāgala. When they became of age they were married to each other. Thus the king and queen lived happily amidst their royal pleasures. The king Maha-Kappina had five favourite steeds namely, Vālaya, Vālavāhanaya, Puppha, Pupphavāhanaya, and Supakana. He kept the last named for his use while the other four were always ready to take his messages. One day the king called his four messengers fed them

with a royal meal and ordered thus; "Now four of you go out of the four gates of the city and travel far even two or three yojanas and inquire whether the Three Holy Gems have appeared in the world. If so bring me news without delay." The messengers did as they were ordered. They travelled far and wide but in vain; disheartened, they came and informed the king that their efforts were utterly useless.

One day the king accompanied by his ministers went to the pleasure-park. On the way they met a host of people about five hundred in number coming towards the city from Sāvatti. Seeing them the king inquired. "Whence come ye?" "We are merchants coming from Sāvatti" replied they. "What news do you bring from your city? Has there no new gospel appeared?" "Royal Sire, there is nothing else but this, a Lord Buddha has appeared!" As the sound of the word 'Buddha' fell in his ears King Maha-Kappina was so thrilled with exceeding joy that he fell down in a faint and after some time recovering his speech asked: "Traders what did you say?" "Lord, nothing else but that the Lord Buddha is residing at Sāvatti they repeated. The king fainted off a second time and coming back to his senses he asked the question for the third time with the same result. Then the king after regaining his power of speech said that he would give them a thousand gold coins as a present for mentioning the name 'Buddha'. He also inquired for more news. The traders informed Maha-Kappina that the Dhamma and the Sangha had appeared in the world. The king being very pleased offered a thousand for each of the Holy Triple Gems. Then he called his ministers and said thus: "Dear ministers, all these

long days I waited searching, and making earnest inquiries whether a holy gospel had appeared in the world. I also sent out messengers to find out whether the world was blessed with the appearance of the Three Holy Gems. Unfortunately all my efforts failed but to-day all my ambitions are fulfilled. The Buddha, His Teaching and His Order have appeared in the world. Therefore I am going in quest of the Master. Go quickly, and inform Queen Anōja about these facts and give her in charge of the kingdom." The ministers replied: "Lord, if you are abdicating the throne we too will follow you for we care not for this worldly pleasures." Then the king Maha-Kappina in order to carry out his promise to give three thousand coins to the merchants who brought him the tidings of great joy and also to inform her about his intended departure wrote a letter to queen Anōja. It ran thus:

"The blessings of the Three Holy Gems be with you. Dear Queen, The Triple Gem has appeared in the world. I care not for these royal pleasures which are all transitory. Therefore I am going to Sāvatti in search of the Lord Buddha. I shall enter the Order of the Bhikkhus. These merchants who bear this letter brought me the good news, therefore please give them three thousand gold coins as a present. Conduct the affairs of the kingdom as you please.

Your affectionate
Maha-Kappina."

The merchants took the letter to the queen. She read it and was filled with great joy to learn of the good news and presented the traders with another three thousand gold coins on her own account. Having received six thousand in all the traders took their departure. Queen Anōja addressed the minister's wives and said thus; "Dear friends, I am very

lucky for I received some delightful and profitable news, that the Holy Triple Gem had appeared in the world. My husband has gone in search of the Buddha with the sweet intention of entering the Order. I am also following him immediately leaving behind me these transient royal splendours." The minister's wives replied: "Dear Queen, we cannot remain, we too will join you and enter the Bhikkhuni Order." So the queen and her party left for Sāvatti

The king, who handed over the letter to the merchants, himself started for Sāvatti on horse-back.

Every morning it was the custom with the Lord Buddha to peer into the world with His divine eye, to find to whom He would be of benefit. That day it happened that He beheld this royal party coming in search of Him, leaving all their worldly pleasures behind. Moved with great compassion for them, the Lord of gods and men secretly proceeded twenty yojanas forward and took His seat under a banyan tree which stood on the banks of the river Candrabhāga.

The king and his party as they rode on joyfully came across a river called Aravaccha which was four miles deep and eight miles broad. Unfortunately there was no boat or ship to cross the river. So the king made a firm determination thus: "This journey of mine is in search of the Holy Triple Gem, therefore by the abundant virtues of the Lord Buddha may the water divide that I may pass. So the party crossed the river and travelled some distance when they came across another river called Nilavāhini which was half a mile in depth and breadth. They crossed this river also by meditating on the virtues of the Master's Teaching—Dhamma-ratana. Thus they travelled for some more leagues when

unfortunately they met yet another huge river. This river which was a mile broad and a mile deep was known as Candrabhāga. This they managed to cross by meditating on the virtues of the Order or the Sangha-ratana. When they had advanced some distance they beheld a glorious sight. The whole forest was aglow and shone brilliantly to the utter amazement of the king and his retinue. Then they suddenly caught sight of the Lord and Master who sat serene under the shade of the huge tree. The king alighted from his horse, approached the Master and worshipped Him. The Master then delivered a sermon at the end of which the king and his ministers entered the Order of the Bhikkhus.

Later on, Queen Anoja and her escort of women came to the Buddha and inquired thus: "Lord, Did king Maha-Kappina come here?" The reply was in the affirmative. "If so, please have

compassion on us also," begged the queen. Having ordered seats for the queen and her attendants, the Master delivered another sermon at the end of which the queen attained Sotapatti and the king Maha-Kappina attained Arahat-hood. Then the queen and her escort of women went to Sāvatti and entered the Bhikkhuni Order.

Maha-Kappina there also went to Sāvatti and was continually exclaiming: "Oh joy! Oh joy! The people misunderstood this and remarked, that the king was still thinking of his royal happiness. They even went so far as to inform the Buddha about this song of joy: "Lord, this Maha-Kappina thera always says 'Oh joy! Oh joy!' thinking of his royal pleasures." Then the Lord Buddha admonished them: "No, No, Bhikkhus! my son Maha-Kappina never thinks of those transient royal splendours, he utters these words while thinking of the supreme bliss of Nibbāna."

PRACTICAL ASPECT OF BUDDHA DHAMMA

Lord Buddha and Anathapindika

(An extract from "Foundations of Buddhism" by Natalie Rokotoff.)

Numerous are the visits and discourses of Buddha with His hearers on that which directly touched them, and the many sided discussions of their obligations in relation to their families and social welfare. His distinctions from other teachers and His greatest merit lie in the fact that, considering the duty of man from the point of view of vital usefulness, He tried to apply sensitive and uplifting feeling to the practical life.

The vital, practical side of the teaching is beautifully expressed in the answer of the Blessed One to Anathapindika, a man of incalculable wealth, called "the supporter of the orphans and the friend of the poor," who came to consult Him.

Hearing that Buddha was stopping in the bamboo grove near Rajagriha, Anathapindika set out in the very night to meet the Blessed One. And the Blessed One perceived at once the pure heart of Anathapindika and greeted him with words of comfort.

Anathapindika said, "I see that Thou art Buddha, the Blessed One, and I wish to open to Thee my whole mind. Having listened to my words advise what I shall do. My life is full of work and having acquired great wealth, I am surrounded with care. Yet do I enjoy my work and I apply myself to it with all diligence. Many people are in my employ and depend upon the success of my enterprises.

"Now I have heard your disciples praise the bliss of the hermit and denounce the unrest of the world. "The Holy One," they say 'has given up His kingdom and His inheritance and has found the path of righteousness, thus setting an example to all the world how to attain Nirvana.'

"My heart yearns to do what is right and to be a blessing to my fellow beings. Let me then ask you, must I give up my wealth, my home and my business enterprises, and like Thee, choose homelessness in order to attain the bliss of the righteous life?"

And the Buddha replied, "*The bliss of the righteous life is attainable by everyone who walks in the noble eight-fold paths.* He that is attached to wealth had better cast it away than allow his heart to be poisoned by it; but he who does not cleave to wealth and who, possessing riches, uses them rightly, will be a blessing to his fellow beings.

"I say to thee, remain in thy station of life and apply thyself with diligence to thy enterprises. It is not life and wealth and power that enslave men, *but their attachment to life and wealth and power.*

"The bhikshu who retires from the world to lead a life of leisure derives no profit. For a life of indolence is an abomination, and want of energy is to be despised. The Dharma of the Tathagata does not require that a man choose homelessness or resign the world, unless he feels called upon to do so; but the Dharma of the Tathagata requires each man to free himself from the illusion of self, to cleanse his heart, to give up his thirst for pleasure and to lead a life of righteousness.

"And whatever men do, whether they remain in the world as artisans, merchants and officers of the King, or retire from the world and devote themselves to a life of religious meditation, let them put their whole heart into their task, let them be diligent and energetic. And if they be as lotus, which growing in water yet remains untouched by water, if they struggle in life without cherishing envy or hatred, if they live in the world a life, not of self but of a life of truth, then surely joy peace and bliss dwell in their minds."

ROERICH BANNER OF PEACE.

The Roerich Banner of peace, incorporated in the Roerich Peace Pact, already endorsed by the International Museum's Office of the League of Nations, was originated by Nicholas Roerich, internationally renowned artist, for the purpose of preventing the atrocities against museums, cathedrals, libraries and other lasting memorials, which have characterized not only wars, but all moments of national and international stress.

The idea of the Banner of Peace was inaugurated by Professor Roerich in 1930. In practice, it presents a project for the feasibility of which the Red Cross may be regarded as a precedent.

Briefly, it provides that "educational, artistic and scientific institutions, artistic and scientific missions, the personnel, property and collections of such institutions and missions shall be deemed neutral and as such shall be protected and respected by belligerents. Protection and respect shall be due to the aforesaid institutions and missions, in all places, subject to the sovereignty of the high contracting parties, without any discrimination as to the State allegiance of any particular institution or mission.

In order to insure this, a Banner was designed by Professor Roerich which would wave over the monuments of culture—universities, museums, cathedrals and proclaim their inviolability during war and peace.

It is hoped that international vigilance created by universal respect for this Banner of Peace, will prevent the destruction of priceless and irreplaceable monuments of beauty, and serve as a cultural bond of understanding between nations. Through this growing respect for culture, it is believed that a new conscience for the prehistoric heritages must also develop.

In outlining the project, Professor Nicholas Roerich said: "The Cornerstone of the future civilization rests on beauty and knowledge. Therefore, it is imperative that we take immediate steps to preserve the noble heritage of our past for a glorious posterity. This can only come if all countries pledge themselves to protect the creations of culture which, after all, belong to no one nation, but to the world. If during the last war such a flag could have been raised above Rheims and Louvain, who knows but what many such never-to-be-repeated treasures could have been saved. And how many misdeeds against culture could have been avoided. In this way we could create the next vital step for a universal culture and peace."

GLEANINGS

Buddha.

Highest and best of all Earth's great and good,
 Thou towerest over all with noble mien,
 As far around that lofty heights is seen,
 Where lies the perfect path of Brother-hood,
 There in thy pristine glory thou hast stood,
 From the dim hoary ages, still to guide,
 Men from a sorrowing world to goodness' side,
 Bidding them tread upon the righteous road.
 Like those high hills that skirt thy native land,
 Others have fringed along the ethereal height,
 And reared their crests to meet the eternal light,
 Peak beyond peak, in solemn pomp they stand,
 Nathless thy peerless crest, unchallenged, free,
 In lonely grandeur, Time shall ever see.

H. W. B. Moreno in *THE DOBO*

National Art.

The exhibition of Chinese Art ancient and modern at the Y. M. B. A. should be the centre of pilgrimage to all lovers of art who desire to see work which has not only the refreshing notes of individuality and rare distinction but which is also the production of a recognisably national genius. In regard to the evolving of a national school of art in Ceylon, opinion is likely to be divided. There is certainly no great bias in its favour at the present time. Most of those who have taken to painting have been irrevocably committed to the conventions and the traditions of Western schools, and are unable to change their technique. This is an unfortunate fact but it must be accepted as inevitable. The acceptance by these artists of the settled conventions has been final. They cannot be reckoned on to do anything in the way of reviving a body of national art in Ceylon. Where foreign models have for years been set up as worthy of imitation, and where they have not fulfilled the legitimate function of inspiring a new technique which would aim at creating a body of national art, the surrender of the artist becomes a matter of course. This phase of the artistic development stares the public has had the opportunity of seeing in Ceylon exhibitions of works of art from the Bengal and Bombay schools. Now there is the opportunity of seeing the work of the modern school of Chinese art as compared with the ancient school of Chinese art. The public must seriously ask itself the question whether Ceylon too should not have a school of art which is authentic and expressive of the artistic genius of the people, and which, in its modern expression, would embody the ideals, aspirations and sense of beauty which every race cherishes deep down in its heart, awaiting through long periods of years the releasing touch which would enable them to leap into form and colour and life.

Most people here are content to watch the political struggle in India as if India were only a political chess-board without any other aspiration. Her artistic heritage both ancient and modern is a sealed book. Chinese art is something infinitely distant and vague and, as it were, seen through a glass darkly if seen at all. People with the literary leanings who make quotations a matter of mere repetition, speak of East being East and West being West and of the twain never meeting. But the fact is that the West meets the East at more points of contact, a conflict of ideals and methods results in triumph for the Western spirit of aggression. It is the same in material things like clothes, drink, food, articles of furniture, as in the more spiritual region of ideas. Through the medium of periodical literature, people who are interested in art know more about every fantastic tendency in modern European art than they know of the schools of painting in India, China or Japan which are based upon a reverence for the past and which can therefore help us to realise the value of what is distinctly national.

Mr. Kau Jen Foo is in Ceylon, not to declare the merit of his own achievement, but to fulfil the obligations that Eastern countries owe each other. It is a purely disinterested service. It is the highest of all service in the region of ideas. He has brought over the priceless treasures of his own country which have survived the imperishable stamp of genius from the old masters. But they are not only works of art. They could have been produced in no other country in the world. They are the flowering of the artistic genius of the Chinese. Wherever they are brought together, they bear a message from the genius of one people to another. This is an art worth possessing. It is an art worth carrying to the ends of the earth because it is racy of the soil on which it was produced. It would be well for Ceylon if its own genius, for there is a rich artistic quality in purely Ceylon work. This was clearly shown in the exhibition held some time ago, of the marvellous decorative designs mostly by children of village schools in Ceylon. Ceylon art should not be denuded of all traces of its own individuality and genius. It must seek an oriental bias—Ceylon Independent.

Future of Christian Colleges.

The Lindsay Commission's Report on "Christian Higher Education in India" gives interesting statistics not otherwise easily available. There are 38 of these colleges. The number of students attending them is 13,312 of whom no less than 11,380 are non-Christians. The number of teachers in these colleges total 842, of whom 181 are Europeans or Americans, and 661 are Indians. Of the latter 246 are Christians and 415 non-Christians. The total sum received by

these Colleges from Government grants as shown in the Report is a little less than Rs. 22 lakhs, as against the Home Grant amounting to Rs. 10.3 lakhs. The former figure is obviously an under-estimate as the non-recurring grants reported to the Commission amount only to Rs 39,146. The Madras Christian College alone received some 15 lakhs a year or two ago for transferring itself to a site some miles outside Madras city. These figures show that the Christian Colleges in this country depend both as regards finance and scholars on non-Christian sources—the Government grants being paid out of the taxes collected from a population hardly 5 per cent of whom profess the Christian religion. The Government grants, even according to the figures supplied to the Commission, amount to double the home Grants, and the bulk of the fees, of course, are paid by non-Christian students. We cannot help feeling in perusing this Report that the Lindsay Commission have not sufficiently considered the bearing of these statistics on the problems which they were considering. It may be hoped that in a self-governing India, the duty

of providing national education in all its branches will be adequately discharged by the State. The heavy subsidies paid to Foreign Missions, whose avowed aim is to subvert the Indian religions, will not be accepted as a legitimate use of public funds either in Great Britain or in the United States. The future Indian Finance Minister, not tied down to Whitehall, may take the same view of his responsibility. He will not share the apprehensions of the Lindsay Commission regarding a successful renaissance movement in Hinduism and Islam. The central recommendation of the Commission, that the Colleges should appeal for additional funds to the Home countries, apart from its incongruity with present economic and religious conditions in those countries, is calculated to hinder the assimilation of these colleges with the national system through which alone they can continue to serve the intellectual and spiritual interests of the Indian people. The days when an educational army of occupation was acquiesced in, are fast passing beyond recall—"Indian Social Reformer"

CHINESE ART IN CEYLON UNIQUE EXHIBITION AT Y. M. B. A.

An event unique in the annals of Art in Ceylon took place on 23rd October at the Y. M. B. A. Borella, when Mr. W. A. de Silva, M. S. C., declared open and exhibition of Chinese paintings from the brush of Mr. Kau Jen Foo, an acknowledged exponent of contemporary Chinese Art who is just now on a brief visit to the Island.



Mr. Kau Jen Foo.
Artist and Educationist.

The paintings which are on scrolls mounted on wooden rollers at top and bottom (known as "kakemono" or wall stars in Japanese) number among them eleven "Old Masters" who include China's "immortals"—Wah Tsze Yau, Wun Shue Ping, Wau Shue Woo, Chin Taze On, Yuen Yun and Hoong Dek Kong. Some of these, which show extremely delicate and painstaking brushwork, date back to the Ching Dynasty and are 160 and 270 years old while others painted during the Yuen Dynasty are quite 600 years old.

Mr. Kau Jen Foo, who shows about 35 paintings of his own, is the President of the Chinese Art Society of Canton and his mission is to popularize Chinese Art in Ceylon and India and more generally to bring about the unity of all mankind through the medium of Art. Apart from the few specimens of his work Mr. Foo is showing in Ceylon he has a very large collection of his own paintings in India, where his work has attracted considerable attention.

Mr. Foo was present at the opening of the exhibition of his paintings at the Y. M. B. A. and was accompanied by the Ven. KaoTi, the abbot of a monastery in Peking.

Mr. W. A. de Silva, M. S. C. in declaring the exhibition of Mr. Foo's paintings open, said that they had a very unique distinction that day at the Y. M. B. A. in being able to exhibit there certain pictures from China for the benefit of Art lovers in this country. They were greatly indebted to the artist Mr. Foo for his idea of making that pilgrimage to Ceylon as his countryman of old Fa Hian had done in his search for wisdom and culture in Ceylon, which he was able to take back to China after braving many grave dangers.

He did not think it was necessary to speak of the culture or Art of China. But there was one thing that they could appreciate and that was how the influence of that Art reawakened certain latent faculties and ideals that are common to both the people of India and Ceylon.

In every age, whether in the West or the East, where Art and Culture progress, they would find that the people of those countries had developed a civilization which had for its expression what was known as leisure. They had cut out competition,

the clamour for publicity and all the vulgar attributes, which we take a pride in, and were thus able to develop a high state of culture in Art, music and literature.

They spoke of Buddhist culture that penetrated into China and Japan as having created that great genius of expression by these people in the exposition of artistic feeling. There was no doubt whatever that it was Buddhist culture that stimulated the latent idealism of the people of those vast countries. But it was no imitation.

It was unnecessary for him to say that exhibition of paintings would awaken in those of them who were striving after the ideal, the idealism that should prevail in every country belonging to themselves.

In thanking Mr. Foo, who was exhibiting his paintings free, Mr. de Silva said he was following a very ancient example. Knowledge in the East had ever been free. It had never been a matter of commerce or bargaining. He had much pleasure in declaring that exhibition open. (Applause).

Mr. Foo's Reply.

Mr. P. P. Siriwardana, Organizing Secretary of the Y. M. B. A., who explained that Mr. Foo could not speak English, said that he would like on behalf of Mr. Foo to read this message from him:—

"It gives me great pleasure to be here this morning as this is the first occasion when Chinese Art is being exhibited in Ceylon. During the past generations this country and China have been intimate neighbours and it is due to the change in the times that we have drifted apart and to meet here this morning is like meeting old friends after a long absence. I find that words are inadequate to express what I feel this morning.

Our relations in Art and buildings have some points in common and our civilization only slight differences. When I saw and read about your great country I came to the conclusion that it must be a great country and for 20 years I cherished the hope of visiting your land. You see me here today realizing my dreams and I feel in coming among you that I am among the friends I had met in my dreams. (Applause).

During the latter part of the Han Dynasty, Chinese Philosophy and Art were revolutionised with beneficial results when Buddhism spread across the Himalayas. We Chinese are grateful for what India and Ceylon had bestowed on us. (Applause). What I have brought to Ceylon on this occasion are only a few paintings by old Chinese Masters as well as a number of my ordinary paintings. They will give you an idea of Chinese Art and I hope that with the aid of these pictures our bond of friendship will be renewed after a period of 2,000 years. (Applause).

I hope we will be able to cultivate a relationship for our mutual benefit and I suggest that such work be initiated in Ceylon Art. Ceylon and Chinese works of Art may be exchanged between the two countries for exhibition purposes or both countries might combine and have an exhibition yearly in

order that our views may be exchanged for the benefit of Oriental Art. (Applause).

In conclusion I thank the Y. M. B. A. for giving me the opportunity of holding the exhibition in these premises and also all friends for their help and assistance but not least Mr. W. A. de Silva for declaring the exhibition open. (Applause).

The Exhibits.

As already stated, the exhibits consist of about eleven works by Old Masters of China and about thirty five paintings of the hanging scroll type by Mr. Foo.

Extremely delicate and painstaking brushwork is the characteristic of four companion pictures entitled "Arhants" by Wah Tszze Yau, while a brighter note is struck by a mountain scene from the brush of Chang Wing,—this group of five pictures being found on the table in the centre of the entrance hall. They all date back to the Ching Dynasty and are at least 160 years old.

Browned by the flight of 270 years, yet still standing for the highest traditions of Chinese Art, will be found to the left of the entrance hall, two typical paintings quite 270 years old. These are "Flowers" by Wun Shue Ping and "A mountain Scene" by Wan Shue Woo—the work of two of China's Masters of a bygone age.

Perhaps the most remarkable of this group is "Tending his horse" by another master, Chin Tszze On, dating back to the Yuen Dynasty and therefore at least 600 years old. Though age has told upon it, this picture remarkable for the simplicity of its artistic skill, is priceless as a work of art.

"The Cow Boy" from the brush of Yuen Yun, equally old and priceless, has an appeal all its own, while another mountain scene by Hoeng Dek Kong, dating back to the Ching Dynasty exhibits remarkable fidelity to Nature apparently obtained with little effort.

Mr. Foo's Paintings.

All Mr. Foo's paintings, are exceedingly clever while his decorative versions of typically Chinese subjects treated on traditional lines have been very successfully handled.

One remarkable feature of his pictures is his direct brushwork—in other words his total elimination of all outline in pencil or other medium. Mr. Foo paints "right off", if the expression be permitted, and his work is all the richer and more vigorous for it. This should prove a revelation to Ceylon art students who are apt to pay undue importance to outline.

To describe Mr. Foo's paintings in detail would not help very materially to a better understanding of them or of Chinese Art. It will suffice to say that they are characterized by a remarkable fidelity to Nature, as portrayed in landscape in animal or bird life and what is still more remarkable is that he appears to achieve his greatest effects very simply and without effort.

Mr. Foo's pictures afford one a good insight into contemporary Chinese Art and are worthy of careful study. The exhibition, to which there is no charge, will remain open till Monday.—(Ceylon Independent.)



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