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### KANDYAN NOTES.

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THE following desultory notes on different subjects were made in the Central Province, 1906-1910. They probably need correcting on some points, as they do supplementing and completing—All or any of these processes will be welcome.

**Outlawed Villages.**<sup>1</sup> The *gattaras* of Weligala were outlawed by King Rája Sinha II, because, on an occasion when he paid the village a visit in order that he might have a view of the sea from it, the white cloth, which the villagers as in duty bound displayed, was stained with spinage. A stone engraved with the figure of a crow was erected as a visible sign that the people had been outlawed.

Medasiyapattu in Upper Dumbara was outlawed seven times for various breaches of etiquette. The whole Pattu was outlawed because a man belonging to it tried to hide a lime fruit by covering it with his foot. The people of the Pattu had to supply the King with limes. In consequence of this outlawry they became "Dehipágana Gattaru" (lime-treading people), and the village where the incident happened Dehipágana. The people of this village belong to the lowest class of Vellálas, who provide food for elephants. The Vidáne used to be called the Gammahe. (There are people of the same caste at Migamuwa and Teldeniya.)

They recovered caste, however, when King Sri Vikrama Rája Sinha was passing through the Pattu fleeing from the British troops, by supplying him with food.

But Mr. P. A. Braybrooke, the Government Agent, outlawed them once more, for the eighth time, because they did not receive his *locum tenens*, Mr. F. B. Templer, in a proper manner. This is the tradition in the Kórale. The stones of outlawry have been surreptitiously removed.

Gampaha was outlawed because the people said there was no house for the King and Queen when they once arrived in the Pattu.

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1, See note on this subject by Mr. John M. Senaveratna in *Ceylon Notes and Queries*, Pt. II. (Jan. 1914), pp. 23-25.

The Gampaha people have a great idea of their own importance and good birth. This is because there were eighteen *walawwas* in the Pattu. The late Ratemahatmaya, Rambukwella, used to say that if you saw a man sitting on a high rock, the highest in the neighbourhood, the chances were that he was a Gampaha man.

The people of Wilgama in Upper Hewaheta were outlawed for eating an otter.

The people of Wiyaluwa in Uva were made outcast for telling the King on one of his journeys that there was no village there, in order to escape having to entertain him.

Alutgama and Paranagama villages in Lower Dumbara were also outlawed for not receiving the King properly, as well as Gonagama in Upper Hewaheta; the last because one of the villagers unlawfully killed an elk. A stone was set up there with the sun and moon engraved on it to denote that this royal decree was unchangeable. The villagers still remain outcast, and do not associate with or intermarry with the people of other villages.

**Other Caste Distinctions.**—The people of Bambarabedda, Upper Dumbara, though Vellálas, are said to be descended from slaves brought there from Uva, and therefore are left severely alone by the other Vellála villages, with the sole exception of the village of Galaðébokké, who are of the same class.

In the Gattara villages the people of each caste intermarry among themselves, but not with those of other castes, but with those of the same caste in other villages which have not been outlawed. Thus Vellálas marry Vellálas, Wahumpurayó, Wahumpurayó, etc.

The people of Nugatenna are of the Katupuli class, a kind of Fiscal's peons. They used to carry rods as a symbol of office. If a rod were left at a man's house, the inmates had immediately to put out white cloths as a sign of respect.

The *Madige* people are more of the nature of messengers.

There is a village in Lower Dumbara called Hurikaðuwa Madigé. This is the only instance where the word *madige* is applied to a village of Sinhalese. But the people of this village are cattle-keepers and *tavalam* men—*timbilló*.

There are *Porawakárayó* at Dehipágoða in Uda Nuwara, and at Kengalla in Lower Dumbara. Other Vellálas will not eat with them.

Dhobies and Hakuru caste people are the only castes that are allowed to enter a house where a ceiling cloth has been put up for some social function or other. The *Pannu Durayó* are not. Only *Hakuru* people are entitled to carry palanquins; but in the Central Province *Pannu* people now do it. The latter are only found in the Central Province. Their original occupation was to supply firewood. They are not found in Uva, where their place is taken by the *Hakuru* people.

There are *Hangiðiyó* at Dantura in Yatinuwara and at Matugamuwa in Udunuwara who do painting on the walls of temples. Their headman is called the *Hangiðiyá*, but they have a *Baçal* Muhandiram who received that rank as an honour on account of his skill.

**Superstitions.**—There is a belief that people suffering from asthma, and also lunatics, get worse as the moon waxes. At full moon they are at their worst.

Tamarind, plantain, *murunga* and banyan trees are haunted by devils, and therefore animals are not tethered under them. Even cattle are not tethered under *murunga* or tamarind trees. "White" plantain leaves are used in devil ceremonies.

At Pádeniya people, when fishing in the river, tie the bark of the *kobonila* (*peṭtan*) tree round their waists to keep away crocodiles. But perhaps this is not superstition as the bark of this tree is said to be electric.

**Making Paddy Fields Devil-proof.**—One day, as I passed a field in Harispattu, I heard the sound of a conch, and ascertained from the Ratemahatmaya that the devils were being driven away from the field by the *Kapurála*. Further on I saw the *Kapurála* engaged in this ceremony. He had over his shoulder several areka-nut flowers. Standing in the midst of the paddy he first blew the conch (or chank), and then went on repeating charms for about five minutes. He then bent down and repeated in a lower tone some more charms and ended by fixing one of the areka-nut flowers upright among the paddy. He next proceeded to another part of the field and repeated the performance. The whole field was thus treated, until at last areka-nut flowers dotted it all over. This is supposed to have the effect of handing over the field to the protection of the goddess (*tánchikaranawá*). It is Pattini that is resorted to for this purpose.

**Casting a Spell over a Field.**—It is possible too to perform ceremonies that have the opposite effect, that of casting a blight over a field or garden. It was stated in a court case as a subject of complaint that "the defendant made a heap of earth in the field, stuck a *daluk* branch on it, with flowers, thorns, resin (*raṭa dummala*), cocoa-nut flowers, lamp wicks and betel. He also repeated charms." This erection with its adjuncts is called *atubolé*, and it is supposed to impoverish the fertility of the field, and also in some occult way to work disaster to the owner or other persons who have the temerity to cultivate it. In this instance the complainant had to pay a man Rs. 20 to take the risk of removing it. (*Atubola bandinta*—to tie *atubolas*.)

**Traditions.**—Leuke, or Lewuke Disáwa was a very strong man. On one occasion he moved a cannon that was obstructing his path, away with his foot. There is a picture of him in Alutnuwara Devále in the Kégalla District. This was the chief that Sri Vikrama Rája Sinha, after the defeat of the King's forces at Hanwella, beheaded *pour encourager les autres*.

The people of Bẽmbiya in Upper Dumbara stole the mats of the Hamapola people (Welassa), as these mats were made of *Kawan*, and substituted mats made of strips of *baṭa*, which proved to be much better, for the construction of the Minipe Ela. In consequence the Bẽmbiya villagers were ordered to supply mats of *baṭa* in future. Bẽmbiya is in Kandapaláta. [I am not certain whether, owing to the way in which I have recorded this, it was the Bẽmbiya or the Hamapola people who had to supply *baṭa* mats in future. Some Kandyan reader will be able to say.]

There is a tradition that Loku Muhandiram, goldsmith of Gannóruwa, got into the bedroom of King Kirti Sri and gilded and set with gems the nails of the King without waking him. [For this story I am indebted to Mr. H. W. Codrington, C.C.S., but as I have not seen it in print I give it here.]

There is a place called Kirihalgala between Wẽnḍaruwa and Dunuwila in Lower Dumbara, a gap between the two places. There was a *raja-wásala* there with a tank as it was a "*rahas nuwara*" of the King's. There is a tradition that a bastard son of the King wanted to marry a Dunuwila girl, but the people of Dunuwila objected, and threw away the rice and milk which should have been offered to him.

Kortagala in Udu Nuwara was the headquarters of a Queen. The *nuwara* was divided between two princesses who quarrelled over a husband.

**The Tooth Relic.**—During an "insurrection" at Kandy the Tooth relic disappeared and was found at Malhewa on a rock, hence called Daladá Karanḍuwagala. Some flowers strewn

over a field in the neighbourhood led the people to the discovery of it. They built the Viháre here in consequence. The Tooth relic then disappeared from the Viháre and, after peace was restored at Kandy, reappeared there.

**Historic Memories.**—A man of Uda Bulatgama, asked by me for the date of some event, replies: "It took place in the time of Klesson Mahatmaya." Now Major Kelson was District Judge and Agent of Government of Kotmale in the Forties—some seventy years ago.

A Moorman of Harispattu, in March 1910, wishing to be exempted from further payment of road tax on the ground of age, states that he remembers when two measures of rice were sold for one rupee. This refers to the time of the Matale Rebellion in 1848.

Another man says he has been paying from the time when the tax was eighteen fanams (*daha-até kálé hiñan*). I am sorry that I did not ascertain before I left the Province when this happy period was.

**Natural History: Jackals.** After the harvest Jackals come to eat the crabs in the paddy fields. They are very fond of crabs as food. While eating them they turn up their jaws so as not to miss any of the "blood." Hence the Sinhalese saying of a man who is greedy: "He is looking up and eating crabs like a jackal." These are small crabs, the size of a rupee (23rd March, 1909.)

**Customs: Hunting:** When a deer was killed, the *Kanakaḍe*, consisting of six or seven lbs. of meat with the ear for identification of the animal, was given to the headman—Originally the head and the neck as far as the shoulders, but now only a few pounds of meat. The hind-leg, *gangáté*, went to the owner of the land.

**Marriage:** Cases of combined Polygamy and Polyandry are sometimes met with. The following is the evidence of a witness in a Tumpane Gansabháwa case, date, 9 Oct., 1906.—"I married 1st Defendant. Deceased Ukku Banda was an associated husband. As 1st Defendant had no children I and the deceased Ukku Banda took 1st Defendant's younger sister as our joint wife and Hin Banda was born to her... Hin Banda is our joint son."

But Polyandry is to be found even in the Western Province. In a case from Pitiyagedara in the Siyané Kórale the Plaintiff's father and uncle Sinchi Appu, elder brother of his father, lived with the same woman, Nono Hámi. The Defendant was her son by Sinchi Appu the Plaintiff was the son of the other "husband," not by Nono Hami, but by another "wife" of the elder brother, Sinchi Appu.

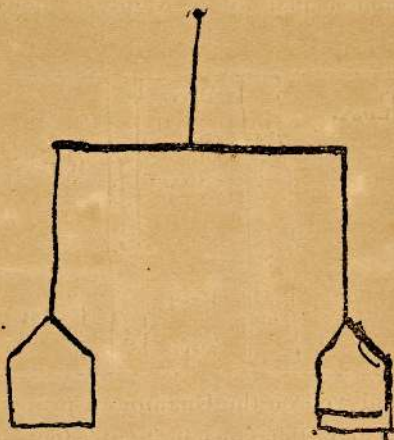
These pedigrees certainly are rather mixed and difficult to follow—especially to a worried District Judge unravelling the pedigrees of Partition cases.

**Bowing at the name of Buddha:** I noticed at a school function at Alawatugoda, Harispattu, that a school-boy reciting Buddhist verses, always bowed his head at the mention of the name of Buddha. This, I should imagine, is a new custom, copied from an analogous practice of certain Christians. (1908.)

**Implements, etc.** The *Kulageḍiya* is an implement used in breaking stone and in beating iron. There are different kinds for these two purposes.

*Pat-assa* are used for splitting asunder bull-rushes (*pan*) for weaving mats. A stalk is split into three by means of this implement. One, the thorny part, is thrown away, and the other two used.

In a boutique at Miruppe I saw an ingenious device for frightening away crows from the plantains and other things exposed for sale. It consisted of two pieces of the sides of a Kerosine oil Tin depending from a stick, so as to swing about in the wind, thus:—



I have seen a similar device in Corsica for frightening away birds from a broad bean crop and pieces of Kerosine oil Tin depending from sticks among the beans, but single pieces only. The Ceylon device is an improvement.

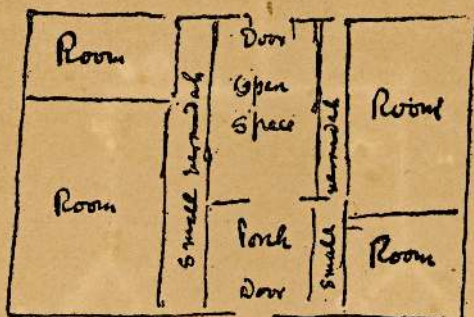
The Kerosine oil Tin, it may have been remarked, is very useful to the villager in many ways. In the Morowa Kórale I have seen a whole tin turned into a scare-crow as shown in the diagram. By means of a piece of bamboo, a string and a piece of matting the tin is made to revolve in the wind, two sticks keeping up a perpetual tattoo on it.

One Kerosine oil Tin arrangement of this kind is called *Takara-Póruwa*, but I do not think it is the one here depicted. What is the correct name?

Kerosine oil Tins are also used as buckets and for roofing houses and cooly lines, hence the "*tagarams*" of the planters.



**Kandyan House:** A common plan of a Kandyan house is as shown in the annexed diagram or something like it.



**Old Well :** There is an old well on the Unambuwa property the shaft of which is held open by 18 circular bands constructed of clay, each about a foot in diameter. These are called *urakota* (singular)

**Paddy Cultivation:** Parties, each consisting of five men, are to be seen turning over the soil with mamoties. They work in unison.

**Costume :** I was informed by Mr. Moonemale, the former Kandyan member of Council, that the Kandyan women of the North Central Province wore their cloth thrown over the left shoulder, whereas those of the Central Province wore it over the right. But my observation failed to corroborate this generalisation. I should be glad to hear what is the experience of others, as regards the five Kandyan Provinces.

The Kandyan costume for women is not unlike the Tamil—except that of certain of the lower castes at Jaffna. Kandyan women wear white vests, Tamil velvet (or velveteen?).

**Quaint Colloquial Expressions :** A man applying for exemption from payment of road tax makes a moving appeal to the compassion of the Government Agent in his capacity of Chairman of the Provincial Road Committee: "In the name of your honour's sandals I beg for exemption" (*serappuwé námayaṭa nidhás karanṭa illami*)

Another who is more or less a cripple gives as an explanation why he cannot go to work: *Bokké innawá*, "I am in the corner."

**A Kandyan Decoration :** A man of potter caste named Tennegedara Pandita Gammahala Awusada Hámi, living at Marawanagoda in Harispattu, has in his possession a decoration consisting of a gold plate of the size and shape given in the accompanying diagram. It was given to his great-grandfather, Tettuwa Panditage Gammaha, by one of the Kandyan Kings,—he did not know which. It was worn tied on to the forehead, like an Adigar's plate.

One realises from this method of wearing a decoration the meaning of the term *Paṭabendi*, Tamil *Paḍḍamkaḍḍi* (1909).

**Decisory Oaths :** At Kandy these are taken, *inter alia*,

(1) On the *síviliya*, or head-dress of Vishnu, of Dodanwala Viharé.

(2) On the *síbidiya*, or *was peṭṭiya*, a chest for keeping masks in, at the Maha Devalé,

Kandy.

(3) At the Alutnuwara Devalé. This has to be done on a Wednesday or a Saturday.

(4) On the *bana* books.





At Kurunegala oaths are taken

- (1) On the *Játaka* book at the *Ētkanda Viháre*, administered by the *Unnánse* there.
- (2) At the *Kadiresan Kóvil*.
- (3) At the *Galebandára Shrine*.
- (4) At the Roman Catholic Church.

**Recovery from Snake Bite :** One sometimes comes across cases of this when exempting men from payment of Road Tax. In Kandy I noted the following :—

- (1) A boy had one foot all twisted owing to the bite of a snake—kind unknown (*Alawatugoda*, 1908.)
- (2) A man bitten in the finger by a cobra 2 years before, while he was clearing jungle. His finger dropped off, but he recovered (*Walaha*, 25th March 1907.)
- (3) A man bitten by a cobra in the hand 10 years before. He recovered but could not bend his hand.

Also the following cases were noted at *Negombo* in 1892-3.

- (4) A man bitten on the foot while crossing the *níra* of a paddy-field. He was cured, but his foot was crippled. (*Alawatugoda*, 13 Feb. 1892.)
- (5) A man was bitten by a cobra on the finger while on a coconut tree. He lost the finger. (*Mirigama*, 10 Feb. 1892.)
- (6) Another man was bitten on the arm. His arm rotted away.

**Kurakkan and Quinine :** Some of the Upper *Dumbara* people eat *kurakkan*. It is therefore, say the headmen, no use giving them quinine.

**Folklore :** The *Yakdessá* of the *Kóvila* at *Kumára Gallena* in *Yatinuwara* in 1909 was an old man primed to the full with traditions and stories of the past—in fact he remarked that he knew any number of them and could go on telling them for a whole day—*tis peyak* would not be long enough to exhaust his store of them.

One that he told me was about King "Paduwas" (*Panduwas* ?) who married *Kuveni*. She was childless and 700 giants asked him to marry some one else. He married a princess of *Madras* and *Kuveni* was angry and put "the curse of the god" (*devi-dosa*) on him. To get the curse removed, a goddess, who was an image on the top of his crown, went to *Sakra Bawana* for assistance. *Sakra* assembled the gods and asked whether any of them could remove the curse or bring King *Panduwas* there. They replied that none of them could, but a prince in *Malligamma Desa Rahu* said he could bring the Malay (*Malayálam* ?) prince to do it. Accordingly this *Malligamma* prince assumed the form of a pig and went and began to devastate the Malay (?) Prince's garden. The keeper informed his master of what was happening, and the prince hunted the pig and shot him with an arrow. The pig was not killed but ran away, with the prince after it. He pursued it into the *Vanni* and all over the Island and finally to *Hantane*. At *Hantane* the gods informed the prince that he had been brought in this way over to *Ceylon* in order that he might remove the curse from King *Panduwas*. The prince came first to *Gannoruwa* in order to do this, but it was not an important enough place for the performance, so he went on to *Anurádhapura*, and there removed the curse.

Three princes took part in the exorcism, viz. *Malli Rajjuruwó* (who I presume was the "Malay" prince), *Sandalinda Rajjuruwó* and *Kistri Rajjuruwó*. They all returned to *Hantane*. They deified several of the representatives of the chief *Ceylon* families and gave them nine caves and seven tiled temples.

Malli Rajjuruwó had 7000 followers. Kande Deviyo was one of those persons made gods by Malli Rajjuruwó at Hantane. He belonged to the Unambuwa family.

The Yakdessá also told me of a battle that took place between "the King who lived on Sandurankanda" in Udu Nuwara and Vimala Dharma. It was fought at Ilukwatta. The cause of it was that the two Kings had the same dhoby.

Kumára Gallena is a large cave under one of the rocks here. In it the wife and the son of Vimala Dharma took refuge from the Portuguese. There is a Kóvila of which the Yakdessá, a man of Durayá caste, has charge.

**Folk-Etymologies :** The name *Dumbara* is said to be derived from a certain queen "Udumbara Dévi."

*Dimbula*, from the *dímbul* tree. "In the time of King Bhuvaneka Báhu, a Rahat rested here under a *dimbul* tree."

*Súriyagoda* in Yatinuwara. Certain Rahats—a class of monks who have attained a higher stage of enlightenment than the ordinary monks—happened to come to this place with the food which they had obtained by begging, when suddenly they found that darkness had enveloped the sky, making it impossible for them to ascertain what time it was, so they could not tell whether or not it was too late for them to have their meal, which of course could not be taken after midday. One of them threw up a stone, and the sun immediately became visible. They measured the length of the shadow and found that they were not too late. Hence the name (*súriya*=the sun). The original name of the place was *Kadawedduwa*. There is no other place in Yatinuwara where the ground has been trodden by Rahats.

*Moladanda* : A gold pestle was buried here.

*Ranawane* is the adjoining village. Here a gold mortar was buried.

*Gunahata* : A Brahmin found a jewel here which brought him the seven *guna*.

*Waradiwela* : In Lower Dumbara on the road to Rangalla. The "field where a mistake was made."

*Barigama* in Harispattu. There is a spout (*pihilla*) here. The water was weighed in Sinhalese times (*Sinhala kálé*), and found heavy, hence the name. (It is supposed that the colder the water is, the heavier it is.)

*Mápánawatura* : A priest was put into the river to drown. As he stood there he addressed the water thus: "*Má pamana*," "rise to my height only." This it did and he escaped.

**Pseudo-Sinhalese Name :** Each one of the foregoing explanations is probably an invention to account for a particular name; but the following is the opposite viz. the invention of a name. There is an estate in Pusselláwa called Sogama, a name which might pass for Sinhalese any day, but in reality it is compounded of the first two of the letters of the names of each of the three brothers who opened it: Solomon, Gabriel and Maurice Worms. The result is a fine specimen of pseudo-Sinhalese.

**Topographical :** Uda Paláte, Uda Bulatgama and Uda Nuwara in Kandyan times formed a *Disávani* called Kanda Uda Maha Disávani, alias Sindurawanabada Uda Paláta.

**Rivers :** The Koraionka Ganga comes from Kadiyan-lena and falls into the Mahaweli-ganga at Deeside.

The Kotmale Ganga falls into it at Pallegama, where a detachment of British troops was encamped in 1817-1818.

The river at Rattota is the Kaludéwa Oya, *alias* the Kuruwariya Oya.

**Roads :** The old road from Kandy to Matale passes the following places :—

Uda Mahaiyáwa (a part of Kandy).

Máwilmada, where the massacre of 1803 took place.

Polgolla, across the river Mahaweliganga,  $4\frac{1}{2}$  miles.

Doragamuwa.

Ētgala, where there was a camp established, 1815, 10 miles.

Uda Daranda.

Marukona.

Ukuwela, 14 miles

Mátale, 17 miles.

From the compound of the Gansabháwa at Dawulugala there are visible, from left to right respectively, the mountains called "The Asses' Ears," Pedro, "The Peacock Mountain," Adam's Peak and Ambuluwáwa (the mountain that dominates Gampola.)

At the bottom of the hill below Kadawala near Ginigat-héna there is a pretty view of the river. The reverse side of Raksáwa and of the Sentry Box (i.e. from that seen from Dolosbáge) is visible from Kadawala.

From the road Teldeniya to Urugala can be seen the pillar erected to mark the site where Sri Vikrama Rája Sinha, the last King of Kandy, was captured, but it takes some looking-out for, and it is only visible at two points, one from the  $20\frac{1}{2}$  mile-stone, and the other between the  $20\frac{1}{2}$  and  $20\frac{3}{4}$  mile stones. There is a tamarind tree to the left of it, and below it, to the left, a *karanda* tree with very light green leaves. The pillar has been painted white to make it more easily seen.

On the road from Nugatenna to Madugoda the circular threshing floors dotted about in the fields below the road on the right are noticeable. In wet weather they become circular ponds.

The *Siniya* and *Mádan* trees are common here, also the "patana oak" and the *Neli* tree.

**Wahakotte** is situated opposite the 36th mile-stone from Kandy on the road to Galwala, which is distant from Kandy 40 miles. In 1908 there were 653 inhabitants with 487 cattle. There were no tiled houses. The people are supposed to be descendants of Portuguese captives of the king of Kandy, Rája Sinha II, and there seem grounds for crediting this tradition. The village has always been Christian, and the men nearly all have the title of Don as a name, which is not found among other Kandyans. The prenomens is "*Portugisge*." There were in 1908, 348 males and 305 females.

The church, which is modern and mean, for the people are poor, is dedicated to St. Anthony of Padua, and possesses an old wooden figure of him. I made two visits to Wahakotte, on 7th Dec., 1907, and on 27 July, 1908.

"The Sleeping Warrior."



The above shows the outline of this mountain and of Medamahanuwara-kanda as seen from Deltota, from which point of view the resemblance to a sleeping man with a Roman nose is perfect. The Sinhalese name of the mountain is Nawanagala. The face is formed at a distant view from the seeming juncture of the Nawanagala peaks and Nugagala.

**Dewiyanneḡala** is a rock opposite Balane where there is a cave with a Vihāre under it. On the top Rāja Sinha II used to have a *pattirippuwa* or pavilion, and he had one also on Balane-kanda to watch the country and the Portuguese from.

Rikiligasgoḡa or Rikiligaskaḡa is situated at the top of two gradual ascents, one from the Maha Oya at the 15th mile from Kandy, and the other from the Bilihul-Oya at the 30th (?). Hence-*goḡa* in the name, meaning high land, separating two water-sheds. *Kaḡa*=gap. There is one where it gets into the valley of the Bilihul-Oya from that of the Maha Oya. Hence both forms of the name are appropriate, but there seems to be more authority for the former than for the latter.

**Tanks:** The village of Dunuwila contains five tanks :—

- (1) Ilukwēwa
- (2) Dunuwila
- (3) Angamadewēwa (?)
- (4) Gonagala
- (5) Siriwardanewēwa (?)

I am uncertain about the names of (3) and (5), my notes respecting them being more or less illegible. I should be glad if some one would give the correct names. Possibly (5) (corrected) is another name for (4). If so the name of (5) is unknown to me.

**Trees.**—Talking of trees, the *ugurēssa* is one of those of which the leaves, when they are young, are of a brilliant red. This is very noticeable in December on the road from Gampola to Craighead.

*Mora* trees are of a light-green and pink in April. One may extend these remarks to the flowering and ornamental trees of Kandy town.

The cotton trees (*imbul*) are as regards blossoming at their best towards the end of January.—The *cassia* (*grandis*) trees on the way up from the station begin to flower also at this time. The *ingasamans* are then getting new leaves. They and the *cassias* are in flower in March and the *amherstias* are at their best. Mahoganies and *Bo* trees are getting new leaves, but the former are not regular; some of them start this process long before others. *Nā* trees and *cassias* are going out of flower, and so are the *imbuls*.

In March-April the *peltophorum* is in flower, and again in August-September. The *spathodeas* are beginning to show their scarlet blossoms. The *peltophorums* in fact may be seen in flower in February, June and December, and the *amherstias* and *spathodeas* also continue in flower for months, but in June the latter are bare of both flowers and leaves.

In May-June *Nā* trees are in flower, some flower as early as April.

*Lagerstroemias* come into flower at the end of April, and remain in flower until July.

The *Perkin Roxburghii* trees of Kandy have, I believe, all been cut down. They flowered early in the year or perhaps in December; they are in seed and leafless in March-April.

The Ceylon almond is leafless in August—September.

## ANTIQUITIES IN THE SOUTHERN PROVINCE.

DIARY OF THE LATE MR. E. R. AYRTON.

(*Archæological Commissioner of Ceylon.*)

WITH NOTES BY JOHN M. SENAVERATNA.

(*Continued from Vol. VI, Page 153.*)

### THE RUINS AT DONDRA.

**13-3-14:** Went over at Dondra, and down to see the two small Kovils on the sea shore.

Of these, one on the rocks, said by the Kapurála to be the place where the Kataragam Deviyo landed, is marked by only one standing and three fallen pillars. The site is at present used for leaving the poles of the outrigger canoes.

The other Kovil is at the coast end of the road leading due south from the great gate of the Vishnu Devále. It is a group of pillars of which all except the two of the entrance and the four of the shrine are mere rough blocks of stone and therefore probably originally in a wall. The four of the shrine are now connected by coral and mud wall and the room has a thatched kadjan roof. In the room is an altar slab (in pieces) of granite placed wrong side up on a coral and mud base. Originally it must have stood on a pillar as the hollow in the bottom indicates.

The Kapurála said that offerings are made here to Kattragam Deviyo, and that he sat on this stone after landing. Being pressed the Kapurála owned that the stone had been found lying in fragments near by and was set up here recently.

The Devále is now called the Devundara Singhásana.

The house and stone were set up 25 years ago.

Kapurála, aged 75 years, has held kapu 50 years. His great-grand-father, father and self have all been Kapurálas (name Dakuṇu Paláte Andrá Henedige Wattuhami.)

In the introduction to the Dondra Viháre's Visitors' Book it is stated that the Temple of *Galturu-mulpaya* or modern *Parama-wichitraráma Viháre* with 3 shrines, pagoda, with relics of Buddha, Bo tree and two consecrated edifices stood in the heart of the town of Dondra. *Galturu-mulpaya* was originally a four-storied building. It possessed Deváles.

1801. A Dhammarakkita was incumbent of *Galturu-mulpaya*, then in ruins. He repaired the Dágaba, erected an image hall and a preaching hall and priests' houses, died 1834. Then followed several priests and then A Ratnajothi, and in 1897 the present incumbent, J. Pujaratna, who restored the image house.

Amarapura. Both shoulders. Has under his control the Dágaba, Viháre and priests' houses.

The old name of the town was Dévanágara and does not mean the City of the Gods but the "City of the King of the Gods—Vishnu." This appears to have been the original temple here—that of Vishnu, the Buddhist shrines being a later addition. The *Situ Pilimage* is old though later than the Vishnu temple, but all the present Dágaba and *pansalas* are more modern, being built at a higher level and with the old materials. In fact the name Galturu-mula-paya (which suggests a hill-pabbata) seems to have no connection with the place and was probably given by the learned restorer who knew his *Mahávansa*.

On the other hand Parákrama Báhu's Viháre with a Nirvána statue was probably one of those in ruins to the west of the Devále.

And the three-storied image-house of Parákrama Báhu IV of Gampola was also probably there.

It seems to have gone by the name Bhúmi Mahá Viháre—the whole Viháre that is.

The Nágarisa Níla Temple is of course the Temple of Vishnu (the Nagara Isvara) of Siri Vijaya Báhu in the 15th century. Vijaya Báhu I's Uruwéla Viháre was also probably here. There is a Viháre on a hill half-way between Mátara and Dondra, which may be Galturumula of the *Nikáya Sangrahawa*, but as this does not say that it was at Dondra, one wonders why the priest adopted that name for the Viháre if there was no tradition.

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From a paper lent by the High Priest

*Mahávansa* mentions that the Nuwara is not second to any other in Ceylon.

The Nuwara was founded 1205 B. V. (=661 A. D.) when Dappulu or Dápula ruled in Anurádhapura. He built the Kihireli Viháre at Devinuwara.

It is traditional that at that time there were 18 *Mahá Veethi* (large roads), 18 ordinary roads, 18 *Obukku* (broad roads), 18 *Mudukku* (paths),<sup>13</sup> 18 *Thonádi* (stone wells), 18 *vewu* (tanks); at the 4 cardinal points there were four Déválés.

*Paravi Sandesa* says that when Sri Parákrama Báhu was King of Jayawardhana Nuwara he founded the Devinuwara. The Dágaba is there called Gala-tura-mula-páya.

The Nandana Pirivena was erected in 1801 B. V. (=1257 A. D.) by Vira Báhu, cousin or son-in-law of Parákrama Báhu the Great. He also erected monasteries, etc. for priests.

The *Mahávansa* mentions the erection of a dágaba like a bubble by Dapulla II in 1205 B. V.<sup>14</sup> The dágaba is called Kihireli Vehera.

In 1609 B. V. (=1065 A. D.) the Kihireli Vehera (Wata dágabe) was restored at the time when Vijaya Báhu I, was King of Polonnaruwa.

In 1844 B. V. (=1300 A. D.) *Ot-pilimage* (Viháre for standing Buddha) was erected by Parákrama Báhu IV when he was reigning at Kurunégala. Also he built the two-storied building called Sinhásana at Devinuwara and offered the village named Getamána (app. 10m. from Dondra).

In *Paravi Sandesa*.—The Viháre for the standing Buddha was erected by Senálankádhi Senaviratna, A.D.C. of Buhanaika IV<sup>15</sup> of Gampola.

*Nikáya Sangrahawa*.—It is mentioned that Sénálankadhikára Senaviratna built three storied Pilima-ge.

*Paravi Sandesa*.—The Vishnu Devále is said to have been erected by Dápula Sen in 1205 B. V.

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13. Rather "lanes."

14. A. D. 661.

15. Bhuvaneka Báhu IV.

Bell, *Kegalla District Report*, p. 96 : Devundara Devále Sannasa : Siri Sangabo Sri Vijaya Báhu VII (1505 A. D.) 1516 A. D. grants the land Sittaṭiya in Dolosdáhas Kórale and the village Tumbagoḍa to the Utpalavarnna Devi Mahá Rája (Vishnu).

*Ceylon*. By an officer, 1876 :

Vol I, p. 261 : Ibn Batuta 1344 A.D. descends Adam's Peak by way of Ratnapura and comes to "Dinéwar (Dondra), a large place on the sea inhabited by merchants, where there was a large temple containing an idol made of gold as large as a man, having two rubies for eyes, that looked, he was told, like lanterns at night. There were 1,000 Brahmins attached to the temple, and 500 girls, daughters of Indian chiefs, who danced and sang every night." The town and its revenues belonged to the temple.

Ptolemy's *Dagana luna sacra*.

Arabian *Agna Dana Dinewar*.

P. 262 ; "The great temple of which Ibn Batuta speaks was sacked and destroyed by Souza de Aronches, in 1587."

"The ruins of the ancient temple still encumber the ground, among which are many finely cut pillars and carved stones."

Suggests derivation of *Dagana* from Sanskrit word for a sacrificial fire *Dagdha agna*, &c.

[Probably from its old name of Devanagara.]

*Rájavaliya* p. 57.—Siri Sangabó built Piyagal Pirivena and Devunuwara.

Mahálépánó built Devunuwara.

*Ceylon*. By An Officer, p. 240. Abu Jaid says, A.D. 916 : "There were numerous costly temples in the island, and an idol of pure gold, the size of which had been much exaggerated by mariners visiting the place." Probably idol at Dondra of Ibn Batuta.

Pieris. *Ribeiro's Ceilao*. P. 4 mentions the Pagoda of Tanaware as in the kingdom of the king of Kotta.

P. 5. "Almost all his territory which stretched from Chilao to two miles beyond the Temple of Tanavare were cinnamon jungles,"

P. 41. Tribuli Pandar escapes to Tanavaré (1555).

P. 59. Bridge mentioned by the side of the Pagoda of Tanavaré.

P. 76. 1588. Destruction of the pagoda of Tanaverem by Thomé de Sousa.

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App. ½m. to S. is *Kandaswami's Kovil*. Tradition that he landed there on a stone patuwa (raft), where the fallen stone pillars are on a cluster of rocks at the sea beach, and then settled at the place above, due S. from the S. entrance of the Maluwa of the Temple. At Vanvasala, app. 2m. from the Viháre, is an old Bo tree. No date.

Stone well of good water, said to cure itch and leprosy, supposed to be one of the 18 wells of the tradition.

The Ganesa and Nandi at the Pansala are said to have been found near the light-house, but there are no remains now.

The Temple is divided into two sections—the Buddhistical under the Buddhist Priest and the Deváles under an aged Kapurála.

The Deváles are the eastern part and at present consist of a large Vishnu Devále—built in the shrine of the old temple—of whitewashed brick or stone, thatched with (? tiles) cadjans. This is simply a rectangular room with three entrances. On each side of the south, or main, entrance is a fine stone-grating window let into the wall which probably belonged to the older temple.

Facing the south is a standing stucco figure of Vishnu. The walls are decorated with his Avatars.<sup>16</sup>

The tradition is that there was a stone image of Vishnu here which looked straight out to sea. All shipping was at a standstill since the ships could not pass his glance until a man named "Goldsmith" made it look down. This image, says tradition, was removed to Alutnuwara when the temple fell into ruin and then to Dambulla. They do not know if it is still at Dambulla or not. The porch of the shrine, roofed and half walled, on the South has two of the old pillars included in it.

This Devále is in charge of Kapurála (Alumettiya) in N.C.P. Don Carolis Abayasinghe Wickremaratna Kodipil Mahadevále Kapurála, 80 years old, 60 years Kapurála. His family have been Kapurálas here for 8 generations. There are 8 Kapurálas connected with this Devále under this head Kapurála. They have nothing to do with the priests, but the offerings are under the Basnayaka Nilame of Dikwela. They get a small salary and do no other work, except charming for sickness. On festival days they dance before the shrines.

On the west of this Viháre stands the Galbadá <sup>17</sup> House where offerings of rice, &c., are stored on the almsgiving day.

On the east is a small open shed—the Lamp House—where the lamps are cleaned and kept during festivals.

On the East are the other shrines—a large one of Kataragam Deviyo and six attached shrines—of Nalli-máta, Pattini, Alub Deviyo, Ganesa, Basná-ira (Western) Deviyo, Samana Deviyo. These have no images but on festival days they are cleaned out, cattle wander through

16. Or Incarnations. The ten Avatars of Vishnu are:

- (1) The Matsya or Fish avatar, under which form Vishnu preserved Manu, the ancestor of the present human race, during a universal deluge.
- (2) The Kúrma or Tortoise Avatar.
- (3) The Varáhu or Boar Avatar.
- (4) The Nara Sinha or Man-lion Avatar.
- (5) The Vámana or Dwarf Avatar.
- (6) The Bhárgava or Parasu Ráma.
- (7) The Ráma Chandra or Kódanda Ráma.
- (8) As Krishna; this is the most celebrated of his avatars, in which he is supposed to have been completely incarnat e.
- (9) As Buddha. The Brahmans consider Buddha to have been a delusive incarnation of Vishnu, assumed by him to induce the Asuras to abandon the Vedas, by which they lost their supremacy.
- (10) The White Horse (yet future).

17. Gabadá-gé.



them at present, and banners with images of the god painted on them are hung against the East Wall for the people to worship. Each has its own Kapurála.

The whole premises is allowed to grow over with weed and cattle wander about in the shrines, except the Maha Devále which is kept shut, being only cleared at the time of the festival. The foundations of the old temple have been more or less left in place with many of the old pillars.

The old gateway on the south is a splendid piece of work in granite. It has been propped up with pillars and inclines slightly backwards. North of this is a plain moonstone and threshold of stone slabs and then an avenue of columns leading into the shrine. The old shrine seems to have been built of brick since the foundation stones, instead of being cut with a trough for the wall, as would be the case were they of stone, have been left rough at this part as if for brick. The arrangement of the walls is puzzling unless we have here an inner shrine surrounded by an ambulatory.

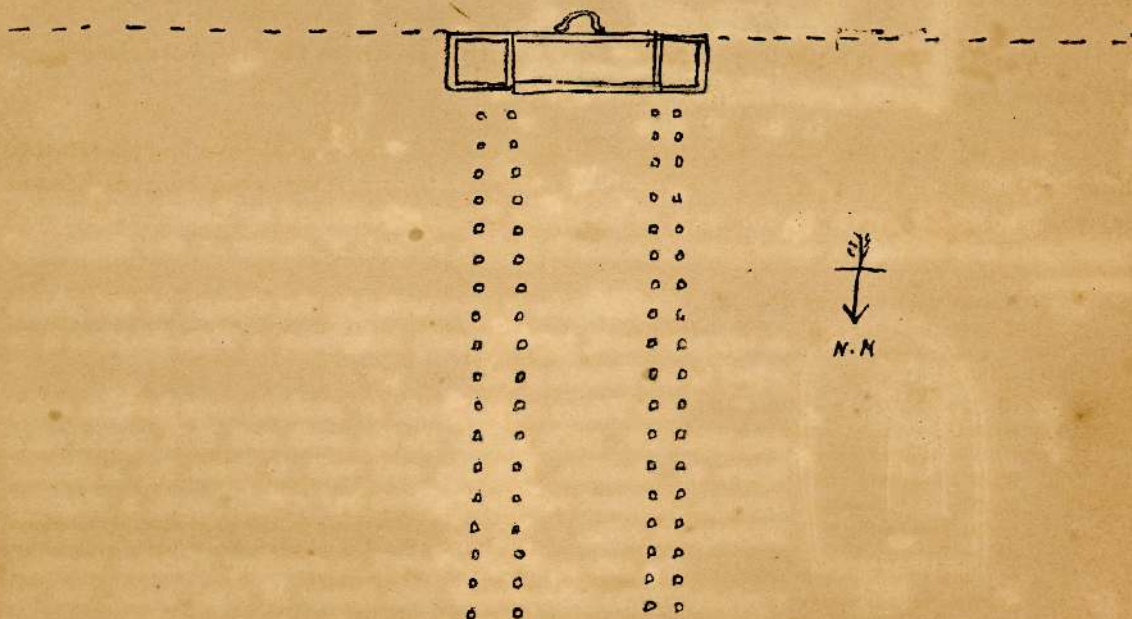
On each side of the porch of the Maha Devále is an old Gaja Singhe, and two others rest against the lamp room.

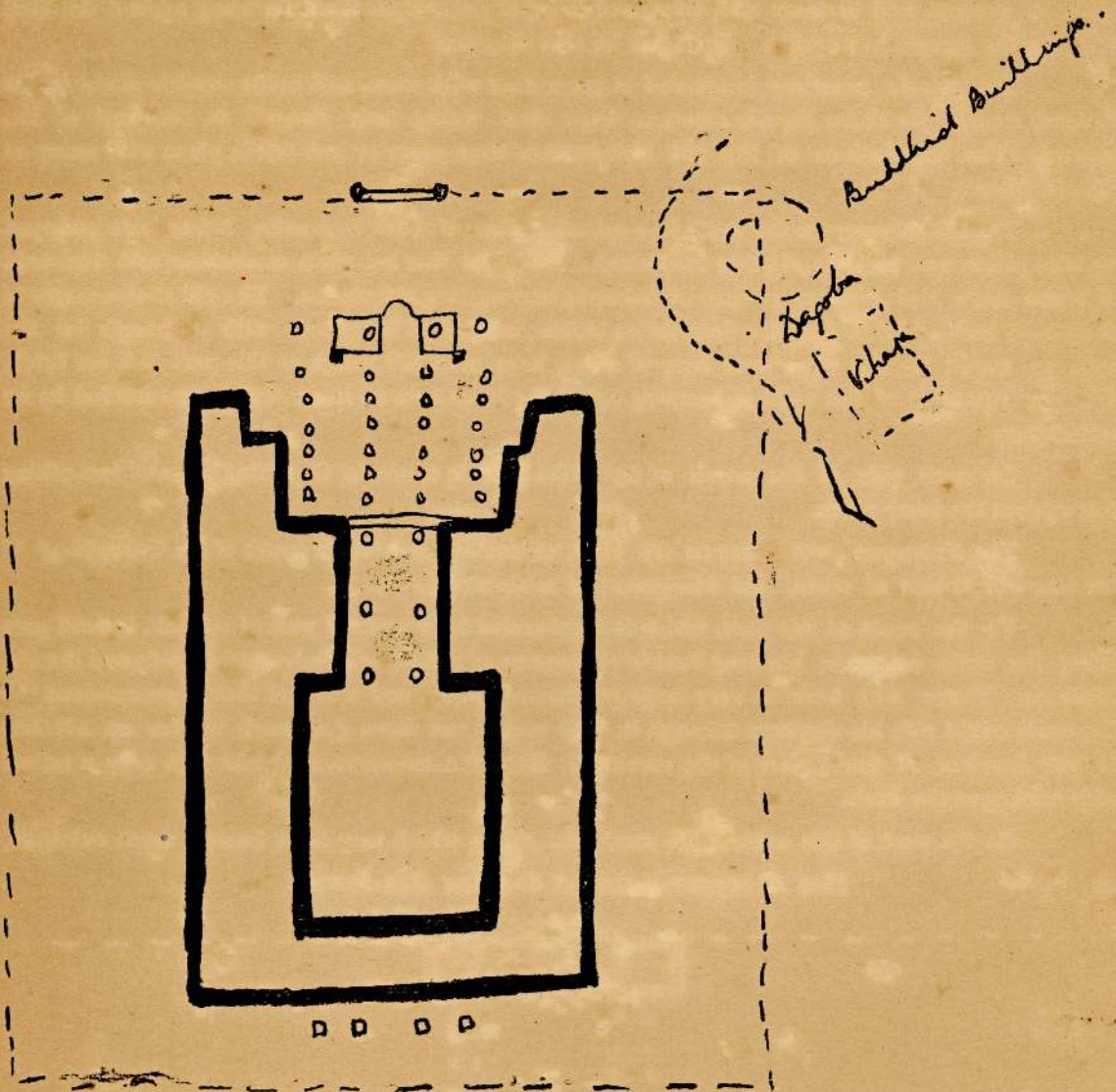
The Katragam Devále has an old plain moonstone and to the south of the Galbadá-gé<sup>17</sup> are two old basins of stone, and a fragment of sculptured stone.

To the south of this part, which is surrounded by a modern wall of cabook, the old gate being the main entrance, is a long double (?) avenue of pillars which lead to the edge of the old *Maluwa*. There was here a very large portico originally, and it is said that in processions the Kapurála could ride his elephant through it. He could not have got much further on account of the lowness of the pillars of the corridor. Here the moonstone is plain with only a raised edge curling at the ends.

On the west of this avenue are some odd pillars which may have formed a side entrance.

Plan of supposed ancient Nagarísa Níla Devále.



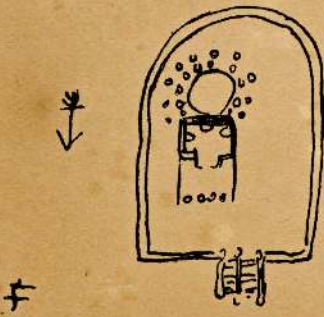


The whole space to the west of the Hindu Temple is occupied by Buddhist buildings. The Dágaba and Vihára on raised ground encroach slightly at the S.W. corner on the Kapurála's preserves.

The Dágaba is surrounded by the stumps of old pillars in two rows and may originally have been a Wata-dá-gé, as it is called in the Priest's paper.

The Vihára on the north is modern; over the door is the date 2402 B.V. (1858 A.D.) On the south wall is a seated relief figure of Buddha. On the east wall is (from S.) a painted Sumana (elephant *váhana* and lotus bud in right hand), a standing Maitreya in relief.

On the west wall (from S.) a standing Buddha in relief, a painted Nátha Deviyo with open flower in right hand, but no *váhana*. On the west side of the door an Avatar of Vishnu.



At the foot of the steps to the platform are two stone elephants broken and covered with plaster (W. & E. balustrades) and the three pillars at the top of the stairs are old. The central one has carved on the rectangular base on E. a figure of Kattragam Deviyo + 5 heads, on N. a Ganésa Deviyo, on S. a human being shooting a bow. And on West a man on boat shooting, many arms and 3 heads (? Rávana).

To south of the Dágaba enclosure are modern priests' houses, many with old Gaja Singhes and moonstones. There are the remains of an old *situ-pilima-gé*, from which a standing Buddha near the dágaba is said to have come. A new Viháre is being built at the S. end of this.

On the hill behind the village of Dondra is the Gal-gé. A small Vishnu (?) Devále in good condition; had this cleared of roots and jungle. Owing to the wall being double with rubble between, roots growing in the rubble have forced off the outer face on the west side. The brick spire has completely disappeared. The doorways slant.

(To be continued.)



## REVERENCE FOR PARENTS AND FILIAL DUTIES

IN ANCIENT CEYLON AND THE EAST

By JOHN M. SENAVERATNA, F.R.H.S.

ONE of the most significant and at the same time one of the most charming stories which the *Mahāvansa* relates to us has reference to that great Sinhalese King, Aggabódhi the Eighth's devotion to his mother; and the story portrays for us, or rather exemplifies, vividly and faithfully, the kind and manner of the reverence which governed the conduct of the Sinhalese or Eastern child towards his parent in the olden times.

### King Aggabodhi's Devotion to His Mother.

This is what the old chronicle tells us in simple yet picturesque language :—

" He (King Aggabódhi VIII) was constant in his attendance on his mother, both by day and night; and he was wont daily to wait on her betimes and anoint her head with oil, and cleanse her body, and purge the nails of her fingers, and wash<sup>1</sup> her tenderly, and dress her in clean and soft clothing. The garments also that she had cast off he washed with his own hands, and sprinkled on his crowned head the water in which they were dipped.

" He made offerings of flowers and perfumes to her as at a shrine, and then bowed himself<sup>2</sup> before her three times, and walked round her<sup>3</sup> with great reverence, and commanded that her servants should be provided with meat and raiment, according to their desire.

" And afterwards he fed her from his own hands with dainty food, and himself ate of the remnants, whereof he scattered a portion on his own head. And after he had seen that her servants were fed with the best of the King's table, he perfumed and set in order her bed-chamber, in which he had himself laid out her bed carefully with his own hands.

" And then he washed her feet and anointed them with soft and sweet-smelling oil, and, setting himself down by her side, he rubbed and pressed her legs until sleep came over her. Then three times walked he round her bed with great reverence, and having made proper obeisance to her, he commanded her servants and slaves to keep watch over her.

" And when he departed from the bed-chamber he turned not his back upon her, but stepped backwards noiselessly till he could not be seen, and bowed again three times towards where she lay; and bringing to mind oftentimes the service he had done unto his mother, he returned to his palace in great joy.

" In this selfsame manner did he serve his mother all the days of his life."<sup>4</sup>

1. "Bathe" would be the better rendering, as in the Sinhalese text.

2. "Worshipped," i.e. made salutation with folded (clasped) hands.

3. The *padakkhinam*, a mode of reverential salutation by walking round a person or object, keeping the right side turned to him or her (or it).

4. *Mahāvansa* (Wijesinha's trans), Ch. XLIX, 51—62.

The Laws of Manu.

The explanation of what, in our day, may be regarded as this "excessive devotion" on the part of a son—and he an anointed king—towards his mother may be found in the dictum of the ancient law-giver Manu who declares :<sup>5</sup>

"A teacher<sup>6</sup> surpasses in venerableness ten sub-teachers<sup>7</sup> ; a father, a hundred teachers ; but a mother surpasses a thousand fathers."

Now, knowing as we do how closely the Ordinances of Manu governed the conduct and lives of the Sinhalese kings and people of the past<sup>8</sup> as they did those of other ancient Eastern peoples, let us proceed to find out what else these Ordinances have to tell us on the subject of filial duty and reverence.

The term "father" implied the highest form of respect. For Manu declares :

"The learned term the teacher *father* by reason of his communicating the Veda" (ii. 171),

"The Brahman who is the cause of the Vedic birth and the director of one's duty, even though a youth, is legally the *father* of an old man whom he teaches" (ii. 150).

"The wise have called an ignorant man a child, but one who communicates the *mantra* a *father*" (ii. 153).

\* \* \* \* \*

"A teacher is the image of Brahma<sup>9</sup> ; a father is the image of Prajapati<sup>10</sup> ; a mother is the image of the earth ; one's own brother is the image of one's self (ii. 225),

"So a teacher, a father, or mother, and an elder brother, are not to be disrespectfully treated, especially by a Brahman, even though injured (226).

The pain that a father and mother endure in producing human beings, of that acquittance cannot be made even by hundreds of years (227).

"One should ever do what is pleasing to them and to a teacher always ; for these three being satisfied, all austerity is accomplished (228).

"Obedience to these three is called the highest austerity ; except permitted by them,<sup>11</sup> one should not perform other religious duties (229).

"For they themselves are the three worlds, they are also the three orders<sup>12</sup> ; they are the three Vedas, and they also are called the three fires<sup>13</sup> (230).

"The father indeed is the *gárhapatya* fire, the mother is said to be the *dakṣiṇa* fire, but the Guru is the *dhavaníya* ; this fire-triad is most venerable (231).

"A householder not neglectful to those three will conquer the three worlds ; like a god, illuminated by his own body, he rejoices in the sky<sup>14</sup> (232).

5. E. W. Hopkins, *The Ordinances of Manu* (Trubner's Oriental Series), II, 145.

6. "The twice-born man who, having invested a pupil with the sacred string, teaches him the Veda with its ritual and *upaniśads* (lit. "its mysteries"), him the learned term teacher (*ācārya*). (*Ord. of Manu*, II. 140).

7. "He is called sub-teacher (*upadhyaya*) who for his livelihood teaches a single portion of the Veda, or again the Vedāngas" (*Ib.* 141.)

8. Vide the *Mahāvansa*, e.g. "Nor did the king (Parākrama Báhu) transgress in the least any of the rules contained in the Laws of Manu" ch. LXXX. 8; Parākrama Pandu "transgressed not the Laws of Manu" *Ib.* 83; "And those who were doomed to be banished, the lord of the land (Parākrama Báhu II), like the great law-giver Manu, fined in a thousand pieces of money." Ch. LXXXIII. 8. The same king in Ch. LXXXIV. 1. is described as being "well versed in the Laws of Manu."

9. The first deity of the Hindu triad, the creator of the world, the great father and lord of all.

10. Progenitor of mankind, mind-born son of Brahma.

11. One should not undertake a pilgrimage or (according to the commentator) practise asceticism if it interferes with attendance on these three.

12. They are : (a) studentship, (b) condition of a householder, and (c) that of a hermit who lives in the jungle or woods. (Or, omitting the student, the yati, ascetic, makes the third.)

13. These fires are on circular, semi-circular, and square altars respectively.

14. According to Hopkins, this is a remnant of the old conception of god as light and the sky as the place of light. Literally these words might be rendered, "shining...like the shining one (God) in the shining (sky)."

"By devotion to his mother he obtains this world ; by devotion to his father, the middle world ; but by obedience to his Guru, the Brahma-world (233).

"All religious duties are fulfilled by him by whom those three persons are respected ; but of him by whom those are not respected, all acts are fruitless (234).

"As long as those three live, so long let him do no other religious duty ; he should, devoted to their desires, ever do obedience to just those three (235).

"Whatever act he may do with a view to a future state, by mind, word or deed, and without derogation to them, let him tell them that <sup>15</sup> (236).

"By acting thus toward those three, the obligation of a man is indeed completed ; that is plainly the highest religious duty ; other duty is called subordinate religious duty" (237).

### Rules of Behaviour.

Apart from these generalities Manu details certain specific rules of behaviour for the guidance of the student in his external relations with his parents as well as teacher. These rules, summarised, may be stated thus :—

(a). Whenever he (the student or youth) appears before any one of them (father, mother or teacher), he must do so "composed, restrained both in body and speech and organs of sense and mind," standing "with the palms of his hands together" and gazing at their face (ii. 192).

(b). If addressed "Be seated," he must sit opposite them (193).

(c). In their presence he must "always have the worse food, clothes and garments" ; he must get up in the morning before them and go to rest last (194).

(d). When listening to and conversing with them, he must not recline, nor be seated, nor eating, nor standing with his face turned aside (195).

(e). He must do so standing if they be seated, but approaching them if standing ; meeting them if they advance, and running after them if they run ; facing them if their faces be turned away ; going near if they be standing far off ; but reverencing them if lying down, and in their proximity if standing (196, 197).

(f). His bed and seat must be always low in their presence ; he must not sit as he likes within eyesight of them (198).

(g). He must not utter their mere names <sup>16</sup> even behind their backs ; <sup>17</sup> he must not imitate their gait, speech, acts (199).

(h). Where there is detraction or even blame of them, he must there stop both ears, or go from thence elsewhere (200).

(i). He must not when at a distance salute them, nor if angry, <sup>18</sup> or in proximity of a woman <sup>19</sup> ; and so, if on a vehicle or seat, he must first descend and accost them (202).

(j). He must not sit with them to the leeward or windward of them ; and he must not say anything at all in a tone too low for them to hear (203).

(k). He might sit with them in a bullock—, horse—, or camel-carriage, on a terrace, <sup>20</sup> pavement, <sup>21</sup> and mat, and on a rock, plank, <sup>22</sup> or boat (204).

15. "But he should not inform them if he does anything derogatory," says the commentator.

16. Hopkins says it is remarkable that this notion is still current, and it is thought even now in Southern India highly indecent to mention direct the names of certain persons. A married woman who is a witness in court (e.g.) will never mention her husband's name, but will (if possible) get some bystander to tell it. (So it is among the Sinhalese).

17. That is, he should put a respectful epithet before the name even when speaking of them behind their backs (says a commentator).

18. Or when they are angry (acc. to the commentator).

19. As, for instance, when the teacher stands in the presence of his wife.

20. That is, the earth at the top of the house.

21. "Pavements" of grass.

22. That is, wooden settee.

(1). "So should be his constant behaviour to his Gurus in learning, to his own blood-relatives, to those who forbid him from wrong, also to those who indicate his good" (206).

### Illustrations from "The Játaka."

If we turn now to the *Játaka* or stories of the Buddha's former births, we will find numerous instances of what in these "progressive" days may seem to be extraordinary filial devotion, narrated by the Buddha himself and indicating, only too clearly, how radically and how lamentably the world differs today in this respect from the ancient East.

#### Support of Parents.

The support of one's parents was a cardinal duty, a religious obligation. The *Sutano Játaka*<sup>23</sup> is the story of a poor householder who supported his parents; and the *Guttīla Játaka* (No. 243) is the story of Guttīla the Musician who married no wife in order to maintain his blind parents, and who is one of the four men who "even in their earthly bodies attained to glory in the city of the gods."<sup>24</sup> In the *Gāmaṇi-Cañḍa Játaka* (No. 257), one of the tests by which the courtiers tried the wisdom of Prince-Adása-mukha was to dress up a monkey like a man and bring him to the Hall of Judgment. "Sire," they then declare, "in the time of the King your father this man did his duty to father and mother, and paid respect to old age in his family. Him you should keep with you."

And the *Sankha Játaka* (No. 442) tells us that, in the days when Brahmádatta reigned in Molini (modern Benares), "a divinity named Mani-mekhalá had been commanded by the four Lords of the World: 'If by shipwreck any ill befall men who have gone to the Three Refuges, or are endued with virtue, or who worship their parents, you should save them'; and to protect any such, the Deity took station upon the sea."

There were few things which the Buddha commended and exhorted so often as this duty of supporting one's parents, and he not infrequently gave examples of filial reverence and devotion as practised among even birds and beasts in order to give point to his admonitions in this respect.

We have the reference to the Brother who had his mother to support. The Buddha asked him whether he, a Brother, was really supporting persons who were still living in the world. This the Brother admitted. "How are they related to you?" the Buddha went on. "They are my parents, Sir." "Excellent," the Buddha said; and bade the Brethren not be angry with this Brother. "Wise men of old," said he, "have done service even to those who were not of kin to them; but this man's task has been to support his own parents." So saying, he narrated to them the *Gijjha-Játaka* (No. 164)<sup>25</sup> or the story of the young Vulture on Vulture Hill that supported his parents.

Of another Brother who supported his mother, the Buddha asked: "Is it true that you support lay folk?" "Yes, Lord." "What are they?" "My father and mother, Lord." "Well done, well done, Brother: you keep up the rule of the wise men of old, for they too, even when born as beasts, gave their life for their parents." And the Buddha then narrates the *Nandiyamiga Játaka* (No. 384), the story of a deer which, "being excellent in character and conduct," supported its father and mother.

The *Suka Játaka* (No. 255) is the story of a Parrot that used to bring food oversea for his parents.

23. No. 398 in the Cambridge University Press translation (Ed. by Prof. E. B. Cowell).

24. *Mūlinda*, IV. 8,25 (trans. in *Sacred Books of the East*, II, 145).

25. No. 399 is another version of the same story.

"When sons bring meat to fathers in the wood,  
Like ointment to the eye, 'tis very good" (Scholiast),

and the *Manoja Játaka* (No. 397) is the story of a lion that supported its parents; while the *Cúla-Nandiya Játaka* (No. 222) describes how two monkeys sacrificed their lives to save their mother from a cruel hunter.

#### Personal Service at Home.

Filial duty, however, meant more than mere support of one's parents; it meant also the obligation of daily personal service. In the *Kaṭáhaka Játaka* (No. 125) we find Kaṭáhaka making a point of "proclaiming in public on all occasions his disapprobation of the lamentable decay of respect towards parents which shewed itself in children's sitting down to meals with their parents, instead of waiting upon them." "When my parents take their meals," says Kaṭáhaka, "I hand the plates and dishes, bring the spittoon, and fetch their fans for them. Such is my invariable practice."

In the *Kassapamandiya Játaka* (No. 312) we find the Bodhisatta giving his father a bath, washing and anointing his feet and shampooing his back; while in the *Haliddirága Játaka* (No. 435), when a woman tempts a young ascetic and requests him to come away with her, his reply is: "My father is gone into the forest. When he returns, I will ask his leave and then accompany you." She goes away, requesting him to follow later. After she leaves him, he neither fetches wood, nor brings water to drink, but just sits meditating; and when his father arrives, he does not go out to meet him. So the father asks: "Why, my son, did you neither fetch wood, nor bring me water to drink, nor food to eat?", the implication being that these were services or duties incumbent on the son.

The *Kaccáni Játaka* (No. 417) was narrated by the Buddha in connection with a man who supported his mother. The circumstances which led to its narration are here reproduced *in extenso* since they have a special value for us, for they not only give interesting details of the kind of personal service children<sup>26</sup> had to render to their parents, but also afford an entertaining glimpse of the simple home-life as it obtained in India in the life-time of the Buddha some two thousand five hundred years ago.

The story<sup>27</sup> is that the man was of good family and conduct in Sávatthi. On his father's death he became devoted to his mother and tended her with the services of mouth-washing, teeth-cleansing, bathing, feet-washing and the like, and also by giving her gruel, rice and other food. She said to him:

"Dear son, there are other duties in a householder's life: you must marry a maid of a suitable family, who will attend to me, and then you can do your proper work."

"Mother, it is for my own good and pleasure that I wait on you: who else would wait on you so well?"

"Son, you ought to do something to advance the fortune of our house."

"I have no care for a householder's life; I will wait on you, and after you are dead and burned I will become an ascetic."

She pressed him again and again; and at last, without winning him over or gaining his consent, she brought him a maid of a suitable family. He married and lived with her, because he would not oppose his mother. She observed the great attention with which her husband waited on his mother, and desirous of imitating it she too waited on her with care.

26. By which is meant "adults."

27. Reproduced from Vol. III. pp 233-4 of the Cambridge University Press translation of *The Játaka* under the Editorship of Professor E. B. Cowell.



Noticing his wife's devotion, he gave her thenceforth all the pleasant food he could get. As time went on she foolishly thought in her pride :

"He gives me all the pleasant food he gets; he must be anxious to get rid of his mother and I will find some means for doing so."

So one day she said: "Husband, your mother scolds me when you leave the house." He said nothing.

She thought: "I will irritate the old woman and make her disagreeable to her son," and thenceforth she gave her rice-gruel either very hot or very cold or very salt or saltless.

When the old woman complained that it was too hot or too salt, she threw in cold water enough to fill the dish; and then on complaints of its being cold and saltless, she would make a great outcry: "Just now you said it was too hot and too salt; who can satisfy you?"

So at the bath she would throw very hot water on the old woman's back. When she said: "Daughter, my back is burning," the other would throw some very cold water on her, and on complaints of this, she would make a story to the neighbours: "This woman said just now it was too hot, now she screams 'it is too cold'; who can endure her impudence?"

If the old woman complained that her bed was full of fleas, she would take the bed out and shake her own bed over it and then bring it back declaring: "I've given it a shake." The good old lady, having twice as many fleas biting her now, would spend the night sitting up and complain of being bitten all night; the other would retort: "Your bed was shaken yesterday and the day before too; who can satisfy all such a woman's needs?"

To set the old woman's son against her, she would scatter phlegm and mucus and grey hairs here and there and when he asked who was making the whole house so dirty, she would say:

"Your mother does it, but if she is told not to do so, she makes an outcry. I can't stay in the same house with such an old witch; you must decide whether she stays or I."

He hearkened to her and said: "Wife, you are yet young and can get a living wherever you go, but my mother is weak and I am her stay; go and depart to your own home."

When she heard this, she was afraid and thought: "He cannot break with his mother who is so very dear to him, but if I go to my old home I shall have a miserable life of separation; I will conciliate my mother-in-law and tend her as of old." And thenceforth she did so.

One day that lay Brother went to Jetavana to hear the law. Saluting the Buddha he stood on one side. The Buddha asked him if he were not careless of his old duties, if he were dutiful in tending his mother. He answered: "Yes, Lord: my mother brought me a maid to wife against my will, she did such and such unseemly things," telling him all, "but the woman could not make me break with my mother, and now she tends her with all respect." Thereupon the Buddha related the *Kaccāni Jātaka*, a story similar in character to the one narrated above.

#### The Duty of Pleasing.

Filial devotion meant also readiness to please, to gratify any whim, caprice or desire on the part of a parent, and a case in point is to be found in the *Susīma Jātaka* (No. 411) where we find a King renouncing his kingship in order to gratify an unholy passion of his mother's. The story is not without other interest.

Once upon a time (runs the *Jātaka*), when Brahmadata was reigning in Bénares, the Bodhisatta<sup>28</sup> was conceived in the womb of his priest's chief wife. On the day of his birth the King also had a son born.

28. That is, the Buddha-to-be.

On the naming-day they called the great being Susīma-Kumára, and the King's son Brahmádatta-Kumára. The King, seeing the two were born on the same day, had the Bodhisatta given to the nurse and brought up together with his own son.

They both grew up fair, like sons of gods; they both learned all sciences at Takkasilá and came home again. The prince became Viceroy, eating, drinking, and living along with the Bodhisatta. At his father's death he became King, giving great honour to the Bodhisatta and making him his priest.

One day he adorned the city, and decked like Sakka, king of gods, he went round the city in procession, seated on the shoulder of a royal elephant in his pride, equal to Erávana,<sup>29</sup> with the Bodhisatta behind on the elephant's back.

The Queen-mother, looking out from the royal window to see her son, saw the priest behind him as he came back from the procession. She fell in love with him and, entering her chamber, thought: "If I cannot win him, I shall die here." So she left her food and lay there.

The King, not seeing her, asked after her. When he heard she was ill, he went to her, and asked with respect what ailed her. She would not tell for shame. He sat on the royal throne, and sent his own Chief Queen to find what ailed his mother. She went and asked, stroking the Queen-mother's back<sup>30</sup>.

Women do not hide secrets from women, and the secret was told. The Queen went and told the King. He said: "Well, go and comfort her: I will make the priest King and make her his Chief-Queen." She went and comforted her.

The King sent for the priest and told him the matter: "Friend, save my mother's life: Thou shalt be King, she thy Chief Queen, I viceroy."

The priest said: "It cannot be," but being asked again, he consented; and the King made the priest King, the Queen-mother Chief Queen, and himself viceroy. They lived all in harmony together<sup>31</sup>.....

#### Admonition of Parents Sinful.

The admonition of one's parents, even in case where the latter were obviously in error or acting wrongly, formed no part of a son's duty; on the contrary, such action was held to be highly disrespectful, even sinful. A gentle hint or indication of such error was permitted, but it had to be undertaken with the greatest circumspection and in the most reverential spirit, having regard to the ever-present obligation to avoid giving them the slightest offence or displeasure.

In the *Sujáta Játaka* (No. 269), we are told that the Bodhisatta's mother was "a passionate woman, cruel, harsh, shrewish, ill-tongued. The son wished to admonish his mother; but he felt he must not do anything so disrespectful; so he kept on the look-out for a chance of dropping a hint." And this is how he succeeded in admonishing her without violating his filial duty.

One day he went down into the grounds, and his mother went with him. A blue jay screeched on the road. At this all the courtiers stopped their ears, crying:

"What a harsh voice, what a shriek!—don't make that noise!"

29. Sakka's elephant.

30. That is, in loving persuasion.

31. The sequel to the story is that, later, the Bodhisatta tired of the householder's life, sent for his friend and made him take the kingdom again and himself became an ascetic sage in the Himálaya. For he realised that

Delight in layman's life is a weak stay  
The wise man cuts it off and goes his way,  
Renouncing joys of sense and all their sway.

While the Bodhisatta was walking through the park with his mother, and a company of players, a cuckoo, perched amid the thick leaves of a *sál*<sup>32</sup> tree, sang with a sweet note. All the bystanders were delighted at her voice; clasping their hands, and stretching them out, they besought her—"Oh, what a soft voice, what a kind voice, what a gentle voice!—sing away, birdie, sing away!", and there they stood, stretching their necks, eagerly listening.

The Bodhisatta, noting these two things, thought that here was a chance to drop a hint to the Queen-mother.

"Mother," said he, "when they heard the jay's cry on the road, every body stopped their ears, and called out: 'Don't make that noise! don't make that noise!' and stopped up their ears: for harsh sounds are liked by nobody." And he repeated the following stanzas:—

" Those who are dowered with a lovely hue,  
Though ne'er so fair and beautiful to view,  
Yet if they have a voice all harsh to hear,  
Neither in this world nor the next are dear.

" There is a bird that you may often see ;  
Ill-favoured, black, and speckled though it be,  
Yet its soft voice is pleasant to the ear :  
How many creatures hold the cuckoo dear!

" Therefore your voice should gentle be and sweet,  
Wise-speaking, not puffed up with self-conceit,  
And such a voice—how sweet the sound of it!—  
Explains the meaning of the Holy Writ."<sup>33</sup>

" Honour thy father and thy mother " is the Christian commandment and the Christian world today keeps or observes the commandment in a way which would have horrified the ancient heathen East. By this it is not meant that the commandment is generally neglected. What is meant is that the Ancient East " worshipped " those whom we merely " honour " today, and who will deny that this " honour " is not casual, slight, and, comparatively speaking, vulgarly familiar or familiarly vulgar? It is perhaps an inevitable result of the conditions of modern life.

However that may be, to the modern Sinhalese whose mode of life still bears traces of being governed by the Laws of Manu, the words of one of their greatest kings still bear a significance and an appeal: "Is it not the duty of sons, like as we are," asked Parákrama Báhu the Great on an historic occasion, "both to live without causing displeasure to their aged parents and to defend them from danger that might arise from others, and to minister unto them carefully all the days of our lives" ?<sup>34</sup>

32. *Shorea Robusta*

33. The last stanza (says Rouse, the translator comes from *Dhammapada*, V. 363, not quoted word for word, but adapted to the context.

34. *Mahāvamsa* Ch. LXVI. 14-15.

## THE PETA-VATTHU.<sup>1</sup>

By DR. HENRY S. GEHMAN.

**T**HE *Peta-Vatthu* is one of the Buddhistic works written in Pāli, a language akin to Sanskrit. The Buddhist scriptures called the *Tipiṭaka* consist of three parts; one of these divisions, the *Suttapiṭaka*, consists of five parts, one of which is called the *Khuddakanikāya*, which in turn is subdivided into fifteen sections. The *Peta-Vatthu* constitutes one of these last divisions.

The name *Peta-Vatthu* means the story of the departed or the spirits of the dead. Pāli *peta* is Sanskrit *preta* from the root *i* 'to go' with the suffix *pra*; the word means therefore, 'having gone forward,' or in other words, 'having passed from this world to the next'; hence the departed or the spirits of the dead. The term corresponds to the Latin *manes*. The word consequently means literally the spirit of the departed, either good or bad. In the work under consideration, however, it is specialized to mean only the evil spirits, while the good spirits are called *yakkhas*.

Many of us as children may have heard our grand-parents tell about ghosts who had to haunt a certain region for an indefinite time until released, as a punishment for a particular offence. The reader will observe many similarities between the *petas* and the ghosts of the stories told by our forefathers. Many of the *petas* suffer hunger and thirst; their aspect is revolting or awakens pity; many are naked, emaciated, or they are filthy, or they are covered with flies. Many are punished by enduring a fate similar to that which they planned or inflicted upon others. They are wont to get filth as food, and they generally suffer remorse for their past deeds and thus constitute a warning to their kinsmen whom they visit.

They appear for the most part unto men at twilight or at night. In the fireside ghost stories we were told that the spirits generally visit the places where they formerly lived or had their activities. We find that the *petas* likewise usually frequent their old homes or they wait at the walls or near the city or at the cross-roads so that men may see them and help them.

The *petas* have retained their human characteristics. They remember their previous existence and deeds; they have not lost their human emotions, they have the gift of speech and weep and lament like living people.

As regards the time limit of the punishment or suffering nothing definite is given. That probably depends upon the nature of the offence and the success they have in inducing their relatives to help them. Among all nations it was an accepted belief that the *manes* depended for their existence upon the food and drink offerings of their kinsmen. That is why sons were preferable to daughters, because the head of the household was the

1. [Note by the Editors, *Ceylon Antiquary*:—The present contribution represents the first of the four books of the *Peta-Vatthu* which is now being translated into English from the Pāli by the Rev. Henry S. Gehman, Ph. D., of the University of Pennsylvania, Philadelphia, U.S.A. Dr. Gehman, to whom we are much indebted for his kindness in sending his translation to us in the first instance and who, by the way, is our first contributor from America, has very generously undertaken to send us the translation of the remaining three books as well, and these will be published in subsequent issues of the *Ceylon Antiquary*.]

priest of the *manes* cult. The *petas* also desired direct offerings because they suffered hunger and thirst ; this would not, however, alleviate their spiritual condition or grant them the desired release. We find accordingly that one could give a gift to a monk, to the Buddha, or to the church and ascribe the virtue of the gift to the *peta*. This transferred credit gave the spirit the desired release, temporary or permanent.

The *petas* live in the *paraloka* or the spirit world. We must not identify the punishment of the *petas* with the torment of hell. Generally speaking no attempt has been made to localize the abode of the *petas* ; the only thing that concerned the Hindu was the fact that some one had died and that *petas* were in torment and appeared at various times to men. We could hardly expect a definite locality for the spirit world to be thought out in a series of popular stories of unknown and of various authorship. How many Christian believers of the present day have a clear idea of the state of the soul between death and the judgment day ?

The Buddhists believe in metempsychosis and teach that there are five *gatis* or states of existence into which a being may be reborn at death ; they are hell, animals, the *peta*-world, men, and the *devas* or gods. The Buddhist hell is a place of torment in which former sins are expiated, but it is nevertheless only a temporary state which may be immediately followed by rebirth into a blissful state. The torment in hell was considered a far greater punishment than existence in the *peta*-world. In the round of the *samsāra* or transmigration the *petas* could, through the help of their friends, be born into a higher and better state ; or the very wicked ones were reborn in hell.

In the *Peta-Vatthu* we see that the Buddhists believe in retribution : as the deed, so the consequence : (Cf. *Peta-Vatthu* III, 1, 20).

*sukham akatapuññānam idha natthi*  
*parattha ca*  
*sukhañ ca katapuññānam idha c'eva*  
*parattha ca*

"For those who have not done good deeds, there is joy neither in this world nor in the next ; but for those who have performed meritorious works, there is happiness both even in this world and in the next."

For those interested in comparative religion or in the study of folk-lore, we submit the *Peta-Vatthu* for the first time translated into English.

### THE PETA-VATTHU.

#### THE STORIES OF THE PETAS.

Hail unto the reverend Arhat, the perfectly enlightened one.

#### I.

#### The Peta Story of the Likeness to Fields.

1. Like unto fields are the Arhats (the saints) ; the givers are like unto farmers ; resembling seed is the virtue of the offering ; from this is produced fruit.
2. This seed and cultivated field are for the departed and the giver. This the departed enjoy ; the giver increases through the pious act.
3. For doing a meritorious act right here on earth and honoring the departed, to heaven indeed he goes as his station, since he has done a good deed.

## II.

**The Peta Story of the Boar.***(Dialogue between Nārada and a Peta.)*

*Nārada.* 1. Your body, golden all over, illuminates all the regions ; but your mouth is simply that of a boar. What deed have you done in your previous existence ?

*Peta.* 2. My body I subdued ; my speech I did not restrain, Therefore I have such an appearance as you see, Nārada.

3. So, Nārada, I myself tell you this which you see for yourself. Do not commit evil with your mouth, lest you become boar-mouthed.

## III.

**The Peta Story of the Putrid Mouth.***(Dialogue between Nārada and a Peta.)*

*Nārada.* 1. You have a beautiful, celestial complexion ; in the air you are standing, yea in heaven. Yet worms are devouring your mouth which has a putrid odor ; what act did you commit in your previous existence ?

*Peta.* 2. A monk I was, wicked and of harsh speech ; though in the form of a mendicant, I was unrestrained with my mouth ; I obtained, to be sure, with austerity my complexion, but also a putrid mouth on account of my slander.

3. Now this has been seen by yourself, Nārada. They who are compassionate and virtuous would say : "Do not backbite nor speak falsely. Then you shall become a pleasure-enjoying Yakkha."

## IV.

**The Peta Story of the Broken Doll.**

(According to the frame-story the Buddha spoke the following stanzas at the house of Anāthapiṇḍika when the little daughter of the house was crying about a broken doll).

1. For whatever cause the liberal one should give a gift to the forefathers and the departed or also to the gods of the homestead ;

2. And to the four great kings, the celebrated guardians of the world, Kuvera, Dhatarāṭṭha, Virūpakkha, and Virūhaka ; with this forsooth they all are honored and the bestowers are not without reward.

3. For neither weeping nor grief or any other lamentation are of any avail ; nor is this a help to the departed person. Such a practice have the kinsmen.

4. But indeed this gift which is given and well established in the church, for a long time necessarily serves for the benefit of the departed.

## V.

**The Peta Story of "Outside the Wall."**

1. They stand outside the walls and at the street corners and at the cross-roads ; they are standing at the door-posts, having arrived at their own house.

2. Although abundant food and drink and hard and soft viands are served, not does any one remember these beings on account of their (former) deeds.

3. They who are compassionate give their kinsmen at the proper time pure, excellent, and acceptable food and drink, with the words : "Let this be for you, kinsmen ; let the relatives be blessed."

4. And these coming together there, the departed spirits of the kinsmen having assembled, greatly rejoice at the abundant food and drink, saying :

5. "Long live our kinsmen through whom we receive gifts. An offering is made to us and the givers are not without reward."

6. For there is no agriculture in that place nor is cowherding found there ; nor is there trading there as here, no commerce with gold.

7. With gifts from here the *petas*, the dead in the other world, maintain themselves. As water rained on a height flows down to the low ground, even so the gift from here profits the *petas*.

8. Just as full streams fill the ocean, even so the gift from here profits the *Petas*.

9. (The *Petas* say) : Of my relatives, friends, and companions, each one did me good. May each one give gifts to the *Petas*, remembering what was done in their previous existence."

10. For neither weeping nor grief or any other lamentation are of any avail ; nor is this a help to the departed person. Such a practice have the kinsmen,

11. But this gift which is given and well established in the church for a long time serves as a benefit of the departed.

12. And this is the duty of kinsmen above set forth ; for the *petas* also an excellent offering has been made and power bestowed upon the mendicants. No little good has been sought by you.

## VI.

### The Peta Story of the Devourer of Five Sons.

(Conversation between a *Thera* (monk) and a *Peti*.<sup>2</sup>)

*Thera*. 1. You are naked and ugly in form ; an ill-smelling and putrid odor you breathe forth ; you are all covered with flies as it were. Now who are you that exist in this condition ?

*Peti*. 2 I, venerable sir, am a *Peti*, the wretched Yamalokikā. Since I had done a wicked deed, I went from here to the world of the *Petas*.

3. At daybreak I give birth to five sons, in the evening again to five others, all of whom I devour ; even these are not enough for me.

4. My head is scorched and smokes with hunger ; I do not receive any water to drink. Behold the misfortune which has come upon me.

*Thera*. 5. Now what sin has been committed by your body, speech, and mind ? In retribution of what deed do you devour the flesh of children ?

*Peti*. 6. The other wife of my husband was pregnant, and I devised evil against her ; I myself with a corrupt spirit caused the fall of her foetus.

7. Her foetus, two months old, was nothing but blood and trickled from her. Then her mother in anger brought her relatives to me. And she both administered an oath to me and had me reviled.

8. I for my part took the terrible oath falsely : " May I eat the flesh of children if it was done by me."

9. In consequence of both the deed and the perjury, I eat the flesh of children, since I am stained with the blood of my former existence.

2. *Peti* is the feminine of *Peta*.

## VII.

**The Peta Story of the Devourer of Seven Sons.**

*Thera.* 1. You are naked and ugly in form; an ill-smelling and putrid odor you breathe forth. You are all covered with flies as it were. Now who are you that exist in this condition ?

*Peti.* 2. I, reverend sir, am a *Peti*, the unfortunate Yamalokikā. Since I had committed an evil deed, I went from here to the *Peta*-world.

3. At daybreak I give birth to seven children, in the evening again to seven others, all of whom I devour. Even these are not enough for me.

4. My heart is scorched and smokes with hunger; I do not attain serenity of mind. As though burnt with fire, I suffer torture.

*Thera.* 5. Now what sin was committed with your body, speech, and mind ? In consequence of what deed do you devour the flesh of children ?

*Peti.* 6. I had two sons ; both had attained adolescence. And having experienced the strength of the youths, I despised my husband.

7. Then my husband was angry and married another wife. And when she became pregnant, I meditated evil against her.

8. And I with a corrupt spirit caused the fall of her foetus. Her three-month old foetus fell, foul and bloody.

9. Then her mother in anger brought her relatives to me. And she administered an oath to me and had me reviled. I for my part took the terrible oath falsely : " May I eat the flesh of children if it was done by me."

10. In consequence of both the deed and the perjury, I eat the flesh of children, since I am stained with the blood of my former existence.

## VIII.

**The Peta Story of the Ox.**

*Father.* 1. Why now, appearing like a mad man, do you cut the green grass and mutter to an old ox whose life is gone, " Eat, eat."

2. For not by means of food and drink would a dead ox rise. You are childish and simple-minded, just as others too are foolish.

*Son.* 3. These feet, this head, this body with the tail, the eyes likewise are here. Let this ox get up.

4. You do not see the hands and feet, body and head of my grandfather. Now are you not foolish for weeping upon the mound of earth ?

*Father.* 5. Verily I was glowing, being like a fire over which ghee had been poured. Now sprinkled as with water, I make an end of all my pain.

6. You who drove away from me, half dead with grief, the sorrow for my father, you removed indeed from me the pain, the gloom that resided in my heart.

7. Now I laid aside my grief in this matter and am calm and serene. I do not mourn, I do not weep, having heard you, my boy.

8. So do the wise who are compassionate. They divert us from grief just as Sujāta did his father.



## IX.

**The Peta Story of the Stingy Wife.**

*A conversation between a Bhikkhu (mendicant) and a Devaputta (the son of a god) concerning the latter's former wife.*

*Bhikkhu.* 1. She partakes of excrement, urine, blood, and pus ; of what is this the punishment ? Now what deed has this woman done who is always eating blood and pus ?

2. New and lustrous, forsooth, soft, white, and woolly are the clothes which are given her, but they become various metal plates. What deed now has this woman done ?

*Devaputta.* 3. This was my wife, venerable one ; she was not disposed to give, niggardly and stingy was she. When I gave to the mendicants and Brahmans, she abused and censured me, saying :

4. "Excrement, urine, blood, and pus, filth you shall eat for all time. Let that be your lot in the other world, and your clothes shall be like metal plates." Since she has committed such a sin, upon her arrival here, she shall for a long time eat that filth.

## X.

**The Peta Story of the Bald-headed<sup>3</sup> Woman.**

*A conversation between a Vimānapetī (a Peti dwelling in a magical palace) upon an island in the ocean and merchants who had been wrecked there.*

*Merchant.* 1. Who now are you, staying in the palace ? You do not come out. Come out, my dear ; let us see you with your miraculous power.

*Petī.* 2. I am tormented ; I am ashamed to come out naked ; with my hair I am covered. By me little good was done.

*Merchant.* 3. Come, I give you a cloak ; put on this garment ; don this tunic and come out, beautiful one. Come out, my dear. Let us see you, supernatural one.

*Petī.* 4. What is given by your hand into mine does not profit me. But here is this faithful disciple, a pupil of the truly enlightened one.

5. Having dressed this man, transfer to me the merit ; then I shall be blest, flourishing in all pleasure.

*Narrative.* 6. After the traders had bathed and anointed him, they clothed him with the garment and transferred to her the virtue of the gift.

7. Immediately after this was beheld, the result was produced ; this was the fruit of her gift, food, clothes, and drink.

8. Thereupon pure, having clean clothes, wearing the best Benares cloth, smiling, she came out of the palace, saying : " This is the fruit of your gift."

*Merchant.* 9. Your palace appears very variegated and shines brilliantly. Goddess, in reply to our questions, tell us of what deed this is the result :

*Petī.* 10. To a wandering mendicant, an upright one, I with a serene mind gave a dish full of seeds with sesame oil.

11. For this good deed I receive as a reward a long time in the palace, but now only a brief period remains to me.

12. After four months shall be my death ; down to the exceedingly severe and terrible hell I shall fall.

<sup>3</sup>. According to the frame-story an enemy once poured a mixture over the head of this woman while she was taking her bath. Consequently all her hair fell out, but it was restored in her *peta*-existence.

13. It is four-cornered and has four doors; it is divided into parts by measure; it is surrounded by an iron fence, and is covered on the top with iron.

14. Its iron floor is glowing with heat. Flashing on all sides for a hundred *yojanas*, it exists for all time.

15. There for a long time I shall experience grievous pain and the fruit of evil deeds. Therefore I mourn this fact.

## XI.

### The Elephant Peta Story.

*Conversation between the Monk Samkicca and a Peta Family.*

*Monk.* 1. Leading the way, forsooth, one goes on a white elephant, but in the middle, one is in a car drawn by she-mules; and at the very end a young woman, who entirely illuminates the ten regions, is carried in a litter.

2. But you people with mallets in your hands, having sad faces and split and broken bodies, you human beings, what evil have you done? On account of what do you drink each other's blood?

*Petas.* 3. He who goes at the very head on the white elephant, the four-footed beast, was our son; he was the eldest child. Because he gave gifts, he now rejoices happily.

4. He who is in the middle on the wagon drawn by the she-mules, in the swift-going car, yoked to four, was our second child. As an unselfish and noble giver he shines.

5. She who is carried behind in a litter, a lady, wise, having the sluggish eye of the doe, was our daughter; she was the youngest child. Happy with half her portion, she rejoices.

6. And these with tranquil minds in their previous existence gave gifts to the ascetics and the Brahmins. But we were niggardly and abused the ascetics and the Brahmins. Since they gave gifts, they roam about and we waste away like a reed cut down.

*Monk.* 7. What kind of food do you have? What kind of a bed? How do you maintain yourselves, you great sinners, who, while food is abundant and plenty, have lost happiness and to-day have obtained sorrow?

*Petas.* 8. We strike each other and drink pus and blood. Although we have drunk much, we are not satiated, our thirst is not appeased.

9. Just so lament unbestowing mortals who after death are in the abode of Yama; having discerned and attained food, they neither enjoy it nor do good with it.

10. Suffering hunger and thirst in another world, the departed spirits for a long time lament, since they are in torment. Because they have done deeds of grievous consequence, they receive sorrow as their bitter fruits.

11. For momentary are wealth and property; fleeting is the life here on earth; knowing transitoriness from the transitory, let the wise man prepare a resting place.

12. All men who are acquainted with the moral law and have this knowledge, do not neglect gifts after they have heard the words of the saints.

## XII.

### The Snake Peta Story.

Sakka, the Bodhisatta, returns and asks his survivors why they do not mourn. In answer to his questions, his father, mother, sister, wife, and maid-servant respectively reply as follows:

*Brahman (Father)* 1. Just as the serpent that has cast aside its old skin, comes to a form that is its own, so also it is when the body is deprived of enjoyment and when the deceased has fulfilled his time.

2. He who is being burnt does not perceive the lamentation of his kinsmen ; therefore I do not bewail him; he has gone his course.

*Brahmani (Mother)* 3. Uncalled he came from there, without our sanction he has gone from here. As he came, so he went. Now what's the use of lamenting ?

4. He who is being burnt does not perceive the lamentation of his kinsmen; therefore I do not bewail him; he has gone his course.

*Sister.* 5. If I should weep, I would become thin. What reward would there be for me ? We should have more dislike for our kinsmen, companions, and friends.

6. He who is being burnt does not perceive the lamentation of his kinsmen ; therefore I do not bewail him; he has gone his course.

*Wife.* 7. Just as an infant cries for the moon when it disappears, so that very same thing does he who mourns for the departed.

8. He who is being burnt does not perceive the lamentation of his kinsmen; therefore I do not bewail him; he has gone his course.

*Maid-Servant.* 9. Just as in the case of a Brahman a broken water-pot is not restored, so that very same vain effort makes he who bewails the departed.

10. He who is being burnt does not perceive the lamentation of his kinsmen; therefore I do not bewail him ; he has gone his course.

END OF BOOK ONE.

(To be Continued)



## HEGEL'S PHILOSOPHY OF FINE ART.

By W. T. STACE, C.C.S.

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OWING to the fact that it dwells considerably upon Oriental world-conceptions in the spheres of art, religion, and philosophy, the following account of part of Hegel's doctrine of aesthetics may be of interest to readers of the *Ceylon Antiquary*. I am afraid that a few passages are extremely technical and can be intelligible only to professed students of Hegel. And it is impossible to avoid this or to explain the technicalities popularly. But I think the general reader will be able to gather the drift of the whole, as also some interesting special points of view.

Hegel's aesthetics falls into three parts, (1) the general notion of art, (2) the generic types of art, (3) the specific arts, i.e., architecture, sculpture, painting, music, and poetry. The following account embraces only the first two of these divisions, space forbidding the consideration of the particular arts. It is necessarily, moreover, cursory and compressed, for the reason that Hegel's work on art occupies no less than four volumes of four hundred pages each. I have also omitted all consideration of the beauty of Nature, and confined myself to the theory of Art.

### Section I.

#### *Art in General.*

There are, according to Hegel, three modes under which the mind apprehends the Absolute, namely art, religion, and philosophy. Of these art is the lowest and least adequate, philosophy the highest and only completely adequate mode. Religion is intermediate.

The first mode in which the mind apprehends the Absolute must be, in accordance with Hegelian general principles, in its *immediacy*. Since the substance of all these modes is the same, viz. the Absolute itself, this immediacy must attach to the *form* under which it is apprehended. At first, therefore, the Absolute will be manifested under the guise of immediacy, that is to say, under the guise of external sense-objects. The shining of the Absolute, or the Idea, through the veils of the sense-world—this is the definition of *beauty*. It is essential to the idea of the beautiful that it should be a sensuous object, an actual thing present to the senses, as a statue, a building, or the beautiful sound of music, or at least that it should be the mental image of a sensuous object, as in poetry. It must be individual and concrete. It cannot be an abstraction. The beautiful object thus addresses itself to the senses. But it also addresses itself to the mind or spirit. For a mere sensuous existence, as such, is not beautiful. Only when the mind perceives the Idea shining through it, is it beautiful.

Since the Idea is the absolute Truth it follows that truth and beauty are identical. For both are the Idea. But they are also distinct. Beauty is the Idea seen in a sensuous form, apprehended, in Nature or art, by the senses. Truth is the Idea seen as it is in itself, i.e. as pure thought. It is apprehended as such, not by the senses, but by pure thought itself, i. e. by philosophy.

Now the question arises, *how* can the Idea, or the Absolute, manifest itself in a sensuous object? One must recollect here the account of the Idea given in the Logic. The Notion, as such, is not yet the Idea. The Notion is subjectivity. The Idea is the concrete unity of the Notion with the object, i.e. it is the unity of subjectivity and objectivity. Now when we have an object which we perceive to be constituted as a multiplicity comprehended in a unity, in such a case the factor of unity is the side of subjectivity, or the Notion, while the factor of plurality is the side of objectivity. Such an object, therefore, because it manifests the Idea in objective and sensuous form, is beautiful. It is not, however, merely a mechanical unity which is here required, but an organic unity. The different parts of the object are so related that they are not a mere aggregate, like a heap of stones. In such an aggregate the parts are indifferent to one another. If they are separated from the unity, from the aggregate, they undergo thereby no loss, but remain precisely what they were before. In an organic unity, on the contrary, the parts have no meaning except as members of the whole. And the unity, on the other hand, has no meaning or even existence apart from the members in which it is manifested. The beautiful object, e.g. the work of art, is essentially an organism.

What are above all necessary for the exhibition of true beauty are *infinitude* and *freedom*. This is involved in the notion of organism. The organism is both infinite and free, for it is essentially self-determined. It is for this reason that it manifests the Idea. The Idea is absolutely infinite. It is constituted by (1) the Unity or Notion, which puts itself forth into (2) differences, plurality, objectivity, which again return into (3) the concrete unity of the above two factors, i.e. of the Notion or subjective unity and objective plurality. Now what is essential here is that it is the Notion *itself* which puts itself forth into differences and then overreaches the distinctions which it has thus created within itself. Its entire development is a development out of its own resources. It is thus wholly self-determined, infinite, and free. Hence the beautiful object, if it is truly to manifest the Idea, must itself be infinite and free. It must, as an organism, evolve all its differences out of itself. They must be seen to proceed out of the ideal unity which is its soul.

Every work of art therefore presents two distinct sides, which are, however, bound together in unity. These are (1) the side of unity. The unity is the Notion before it has issued forth into plurality and objectivity. The Notion, however, is *subjectivity*. This side of the work of art is, therefore, essentially of a subjective nature. It is the spiritual meaning, the inner significance, the soul (subjectivity) of the work of art. It may be called in general the *spiritual content*, or simply the content, of the work of art. This unity, however, does not remain an abstract unity closed up in itself. It manifests itself in (2) the plurality of differences. This is the objective, sensuous, material, side of the work of art, and may be called in general the *material embodiment* or *form*. In architecture this material embodiment is crass matter, stone; in painting, colour or light; in music, sound; in poetry, mental image. These two sides do not fall apart but are bound together in unity. When we have the Idea thus completely embodied in a material form we have art.

Since the work of art is to be infinite, free, and self-determined, it will exclude from its material side whatever exists in pure externality and contingency, whatever, in fact, cannot be shown as wholly issuing out of, and determined by, the inner unity or spiritual content. Thus in portrait painting such pure externalities as warts on the skin, scars, pores, pimples, etc., will be left out. For these do not exhibit anything of the inner soul, the subjectivity which

has to appear in manifestation. Art does not slavishly imitate Nature. On the contrary, it is just this pure externality and meaningless contingency of Nature that it has to get rid of. In so far as it takes natural objects as its subject-matter at all, its function is to divest them of the unessential, soulless, crass concatenation of contingencies and externalities which surround them and obscure their meaning, and to exhibit solely those traits which manifest the inner soul or unity.

And if the function of art is not the imitation of Nature, neither does it consist in moral instruction. To use art as means of instruction is to do violence to the infinity which we have seen to be essential to it. For only that which is an end in itself is infinite. That which is made a means to a further end outside itself, is thereby subordinated to, and determined by, that exterior end. It is, thereby, neither infinite nor free. Art, as self-determined, is an end in itself.

It is for the same reason, viz. the freedom and infinity of art, that the artist so frequently takes his subject matter from a past age, and preferably from what is called the *heroic* age. A highly civilized age is not the most suitable subject matter for art. In epic and dramatic poetry, for example, it is necessary that the characters should appear essentially free and self-determined. They must be independent beings, whose entire activities issue out of themselves, and are not imposed upon them from outside. But in a highly organized state human activities are determined by custom, law, institutions, and in general the pressure of organized society. Herein man appears unfree. By the heroic age is meant that age in which great independent characters were still possible. What they did they did solely out of the resources of their own natures. A loosely knit state of society, where everyman is his own master, and where none have yet become mere cogs in the machine of the civilized state, is best suited to exhibit such self-determined freedom and independence. The heroes of the *Iliad*, Achilles, Ajax, and the rest, are only nominally subject to the leadership of Agamemnon. They are, in fact, their own masters. They come and go as they please, fight or not as they please. Achilles, conceiving himself insulted, withdraws in wrath from the fight. Agamemnon never thinks of commanding. He can at most attempt to persuade. A similar state of society existed in feudal Europe, where the Knights, nominally subject to the King, did in fact whatever they pleased.

Hegel does not, of course, force this idea too far. He does not urge—what is manifestly untrue—that the artist *cannot* choose modern subjects, but only that the difficulties are in such subjects far greater,—for the reasons given. It is for the same reason that art prefers the order of *princes*, not out of snobbishness, but because they exhibit freedom. They are under no control save their own.

The heroes of ancient epic make their own tools and weapons, prepare their own food. These things are not thrust upon them *from the outside* but are the result of the acts of their own wills, and therefore manifest their freedom. The hero slays his own food, lives upon honey, cheese, milk. Such beverages as tea, coffee, brandy, etc., are prosaic because they remind us of the complicated chain of processes necessary to bring them to our lips, in a word, *because they remind us of the conditions of unfreedom*.

Where art depicts its characters as subject to pain, suffering, and disaster, it will nevertheless never exhibit them as wholly overwhelmed thereby. Their essential liberty and freedom must not be crushed out of existence. It may be, as in tragedy, that the conflict ends in the destruction of the mere physical lives of the characters,—but not in the destruction of

their spiritual freedom. They remain true to themselves and to their essential being. They accept their fate as itself a necessary outcome of their own actions, and therefore as issuing from their own free will.

The spiritual content of a work of art is everywhere the Absolute, and therefore, *thought*, or the *universal*. Hence what is absolutely particular, contingent, or capricious will find no place in it. Where it is human life that is depicted, it will be the essential, universal, rational interests of humanity that will form its substance—the core of human life, the moving forces of the spirit. Such are the interests of the family, love, the state, society, morality, and so on. But these will not appear as abstract universals, for in art all must be individual and concrete. They will appear, therefore, in immediacy, as the essentially rational emotions, such as the love of parents and children, loyalty, devotion to honour—the universal emotions of our common humanity. Mere individual idiosyncracies and caprices fail to move us. Mere wickedness, again, cannot be made the substantive core of a work of art. For wickedness as such is simply absolute particularity—the non-universal. Milton's Satan is only possible because he retains noble traits, is moved by essentially rational impulses, though misdirected. Mere evil, as such, is prosaic.

For the reason that they are rational and universal, these moving forces of humanity are essentially *justifiable*. Nevertheless they may come into collision. In tragedy we have the collision of two such eternal principles, each of which is, on its own part, right and just. Thus in the *Antigone* of Sophocles, Creon the King decrees that the body of the son of Oedipus should remain unburied because he had proved a traitor to his country. Antigone, however, cannot leave the body of her brother unburied, and so violates the decree of Creon. Out of this collision of ethical forces the tragedy arises. For the decree of Creon is right and ethical inasmuch as it embodies care for the weal of the whole city. But the impulse of Antigone, the love of her brother, is also essentially rational and right, since it issues from a rational institution, the family.

## Section 2.

### *The Types of Art.*

In accordance with the fundamental notion of beauty, every work of art has two sides, which are respectively,

- (1) The spiritual content.
- (2) The material embodiment, or form.

Beauty is the vision of the Absolute shining through a sensuous medium. The Absolute which thus shines through is the spiritual content. The sensuous medium through which it shines is the material embodiment. Now the nature of the Absolute may be variously described, as subject, as spirit, as reason, as thought, as the universal. The spiritual content may, therefore, be of various kinds. It may consist in the conception, prevalent in any age or nation, of the absolute being,—the fundamental religious concepts of a race. It may be constituted by any general idea of a spiritual kind. It may be the activity of those universal forces, love, honour, duty, which sway the human heart. It may be any thought, other than a mere idiosyncrasy or caprice, anything, that is to say, which is substantive and essential and which forms a part of the inner subjectivity and soul-life of man. All that is necessary is that it should be capable of acting as a focal centre of unity which displays itself in and permeates each and

every part of the material embodiment. For the control of all the parts of the work of art under a single central unity, so that the whole forms an organic being, in which the unity is as the soul and the plurality of the material embodiment is as the body—this is what we saw to be necessary for the manifestation of the Idea in a sensuous medium.

In an ideal work of art these two sides, content and embodiment, are in perfect accord and union, so that the embodiment constitutes the full and complete expression of the content, whereas the content, on its part, could find no other than this very embodiment as adequate expression for it. But this perfect accord and union are not always attained. And the different possible relations which content and form bear to one another give us the division of art into its fundamental types. These are three in number :—

(1) Matter (embodiment) predominates over spirit (content). The spiritual content here struggles to find its adequate expression, but fails to do so. It fails clearly to shine through. It has not mastered its medium. It is overwhelmed by masses of matter. This gives us the Symbolic Type of Art.

(2) The perfect balance and union of spirit and matter. This gives us the Classical Type of Art.

(3) The spirit predominates over the matter. This gives us the Romantic Type of Art.

This development of art through its three phases is fundamentally a *notional*, i.e. a logical development, which, as such, has no connection with time or place. Nevertheless history shows that the actual evolution of art in the world has to a large extent followed the notional development. On the whole the earliest and crudest art is symbolic, modern art is romantic, while in the intermediate ages we have classical art. But this cannot be pressed too far. All the types of art exist in all ages. Again, the different types are especially associated with different peoples. The art of Oriental peoples, mainly the Egyptians and Hindus, is predominantly symbolic. That of the Greeks was classical. That of modern Europe is romantic. But here again, all the types exist, to a greater or less extent, among all peoples. Lastly, the three types are associated with specific arts. Architecture is the symbolic art *par excellence*, sculpture the classical, painting, music, and poetry the romantic. Yet classical and romantic architecture are widespread and important. There is such a thing as romantic sculpture. And traces of symbolism are to be found everywhere in painting and poetry.

### Sub-Section 1.

#### *The Symbolic Type of Art.*

In symbolic art the human mind struggles to express its spiritual ideas but is unable to find an adequate embodiment. It is for this reason that it adopts the symbol as its instrument. The essence of a symbol is that it *suggests* a meaning, but does not *express* it. A lion may be taken as the symbol of strength, a triangle of the Triune God. The symbol is always a material thing. That which it symbolizes is some thought or spiritual significance. Thus in this type of art the symbol constitutes the material embodiment, while its significance is the content. The symbol, in order to be a symbol, must possess some trait of *affinity* with its significance, e.g. the three sides of the triangle with the threeness of the Godhead. But it must also be *different* from the significance, otherwise it ceases to be a mere symbol and becomes a genuine mode of expression. Thus the lion has many other qualities than strength, and might equally be made to symbolize any of these. For this reason a symbol is always *ambiguous*.



It is a mystery to all save the initiated. The triangle may be the symbol of God. But it may equally be a symbol for the Delta of the Nile, and so for fertility. This ambiguity of the symbol, by reason of which it fails truly to express its meaning, explains the sense of mystery which overhangs all symbolic art, especially that of Egypt. It is a paradise of riddles and problems. And this fact renders symbolism suitable to the early ages of undeveloped humanity which have failed to solve the problems of the spirit. It serves to express the fact that, for its creators, the world is an insoluble enigma.

Since the work of art involves the two sides, (1) the Absolute or the content, and (2) the phenomenal and material forms of the embodiment, it is obvious that there can be no art so long as the human mind has in no way recognized the *difference* between the two sides and their *separation* from one another. The demand of art is that the two sides should be brought together in a unity. Such a demand presupposes, first of all, their separation. Hence among those primitive peoples who have never yet made the distinction between Absolute and phenomenon, art does not exist. Thus the ancient Zend people worshipped Light as God. They did not, however, take Light merely as the symbol of God. On the contrary, they regarded Light itself, in its immediate physical presence, as *being* God. God, for them, was simply the physical substance Light. But Light is itself a physical phenomenon. These people, therefore, made no distinction between the Absolute, or spiritual, and the phenomenal, or material. They had consequently no art.

The realisation of the separation between the Absolute and the phenomenal world, which is thus essential if art is to exist, may, however, be either conscious or unconscious. It may be vaguely felt but not clearly brought before consciousness. Or it may be clearly understood and deliberately expressed. Among the ancient Hindus the separation was vaguely felt, but not grasped. The two sides were not held fast in their separation. At one moment they were kept apart, at another plunged together again. At one moment the separation is made so absolute that God, under the name of Brahman, is conceived in utter abstraction from the world, as the formless One, empty Being, of whom nothing whatever can be predicated, who is so completely severed from the world as to be entirely beyond the range of sense or even of thought. At another time the two sides are utterly confounded together, plunged into each other in hopeless riot and confusion. From this latter point of view any object of sense whatever is confounded with the Divine. The cow, the ape, the serpent, are worshipped as being veritably God.

This staggering to and from one extreme to the other, this plunging backwards and forwards from the Divine to the sensuous, and from the sensuous to the Divine, this confusion of the Divine and sensuous together, result in that restless and fermenting phantasy, that riot of fantastic dreams and distorted shapes, which are characteristic of Hindu art.

This restlessness is evidence of the fact that the people among whom it obtains are, at least subconsciously, *aware* of the contradiction which is inherent in their conceptions. This contradiction consists in the fact that while, on the one hand, the immediate sense-object, the ape, the stone, the cow, is declared to be itself divine and God, yet on the other hand the object of sense is seen to be so utterly inadequate to the Divine being that the latter is projected wholly beyond the world of sense as the formless One, the entirely non-sensuous, the complete vacuity of empty Being. The Hindu imagination, therefore, is impelled to attempt in its art the reconciliation of this contradiction, this incompatibility between sense-object and Absolute. It can only do so, however, by the measureless extension of sense-objects, which are drawn out into colossal

and grotesque proportions in the vain hope that they will thus be made adequate to the Divine. Hence the monstrous and distorted shapes characteristic of Hindu art. Hence comes, too, all that extravagant exaggeration of mere size, not only in regard to spatial dimensions, but also as to time-durations,—the endless Kalpas, the monstrous and yawning vistas of time, which we meet with everywhere in Hindu conceptions. It is this, too, which explains the reduplication of the members, the many heads, arms, legs, in the statues of the Hindu gods.

The main feature of Hindu art, then, is the total inadequacy which it reveals between content and form. The spirit struggles to attain expression and cannot. It remains inarticulate. Huge masses of matter overwhelm it.

A somewhat higher stage is exhibited by Egyptian art: Here the separation between the divine and the sensuous has been more clearly made. Hence we get a more genuine symbolic art. The world-conceptions of the Egyptian people are clearly symbolized in the legend of the phoenix, in the pyramids, the labyrinths, Memnon-statues, obelisks and temples. The obelisks symbolize the rays of the sun, which are regarded as of spiritual import. The winding passages of the labyrinths symbolize the intricate movements of the heavenly bodies. The passages within the pyramids, which are tombs, stand for the wanderings of the soul after death. We find here, too, particular *numbers* taken as symbolical, especially the numbers seven and twelve. Seven is the number of the planets, twelve the number of the lunar revolutions or the number of feet that the Nile must rise to fertilize the land. Thus in Egyptian temples we get twelve steps or seven pillars. In such cases we can see more clearly the distinct severation of the two sides and consequently the allocation of this definite symbol for that definite meaning.

But the completely conscious distinction of the two sides is only found in the pantheistic art of the Hindus and Persians, and the art of sublimity as worked up by the Hebrew poets and prophets. In both cases the Absolute is now set clearly on *this* side and the phenomenal world on *that*. The Absolute is then conceived as the divine essence of the world, the substance of which all things else are but the accidents, the sole essential reality of which all else is but shadowlike appearance and manifestation. Two relations are, in that case, possible. Either phenomena are *exalted*, as revealing the immanent divine. This gives rise to the art of mystical pantheism. Or phenomena are conceived as *negated* by the Divine, which is the supreme reality before which all finite things flee away, perish, are as nothing. All phenomena are then used as testifying, by their own essential nothingness, to the greatness and glory of God. Of men the Psalmist says: "Thou sufferest them to pass away like a brook; they are like as a sleep, even as the grass, which is soon withered and in the evening is cut down and dried up. Thy scorn maketh us to pass away; Thou showest Thine anger, and we are gone."

The essential defect of symbolic art, throughout all its phases, is the incongruity between content and embodiment. It is this which forces art onwards to a new development in which this defect is remedied. This is the classical type of art.

### Sub-Section 2.

#### *The Classical Type of Art.*

In symbolic art the spiritual content does not reside immanent in the embodiment. It remains external to it. This defect, however, is itself due to a profounder cause, namely, that the content in symbolic art is *abstract* instead of being concrete. We have seen that art is the apprehension of the Absolute, and that the Absolute is spirit. Consequently in art spirit appre-

hends itself. But spirit is essentially concrete. Mere consciousness is not, as such, true spirit. True spirit is *self-consciousness*. Only when spirit as subject has put itself forth from itself, made itself an object to itself, and again thereafter annulled this self-division and comprehended both sides of itself in a unity—only then is it the *concrete* unity of self-knowing spirit. Or to put the same thing in another way. Spirit is the universal, but not the abstract universal. As *universal* it must sunder itself into the *particular*, and again comprehend its universality and particularity in concrete *individuality*. If then art is to enable the human spirit to grasp the essential nature of spirit,—and this is precisely the function of art—this can only be completely possible where it conceives spirit as concrete. But in symbolic art spirit, as seen in the side of content, is conceived only as abstract. The spiritual content of symbolic art consists solely in mere abstractions. This is most clearly visible in the case of Hindu art, where the Absolute is envisaged merely as the formless One. This One is the barest and emptiest of all possible abstractions. It contains no more than the category of pure Being,—the poorest and vacantest of all the categories. In its utter abstraction from the world of sense, in its infinite exaltation above all the particularity of Nature, the One reveals itself as the empty universal, in which neither particularity nor individuality has any part.

The failure of symbolic art to combine content and form in a real unity arises from this abstractness of the content. The very meaning of the abstract universal is that it is a universal which does *not* pass over into the particular and individual, which does not, in fact, embody itself in individual forms. Hence the attempt of symbolic art to exhibit its abstract conceptions in sensuous embodiments is doomed to failure. An abstraction is precisely that which *cannot* combine with a sensuous and individual embodiment. The formless One of the Hindus, for example, is such that its very nature is to reject the sensuous, to refuse all combination with it. If, therefore, art is to attain that harmonious balance and accord of content and form, which the notion of art demands, this can only be possible where the content is concrete. The concrete universal, just because it is concrete, goes forth of its own accord into the particular, and constitutes itself an individual. Such a content has therefore an inherent suitability for sensuous embodiment. It combines readily with its external form. But in order that art may rise to this level, it is necessary that the people who create it should have ceased to view the Absolute as a bare abstraction, and should have learned to grasp it as concrete.

This step forward was taken by the Greeks. For them the Divine is no longer empty Being, empty universality, but spiritual individuality. The Greek gods are personal individual beings like ourselves. The task which art sets itself is to know the Absolute in its truth, and this can only mean to know it as spirit. Now when spirit comes to know the Absolute, not as empty Being, but as spirit, what it learns is that the Absolute is *itself*. Hence anthropomorphism becomes the dominant note, and the Absolute is conceived under the mode of human individuality. Anthropomorphism is the leading feature of classical art.

Because the spiritual content is now concrete, it readily combines with sensuous form, and the essential notion of classical art is that in it content and form are in perfect unity. The content no longer remains outside the form, as in symbolical art, but enters into it as its immanent soul. The outward form perfectly expresses the inner content. Nothing is left over unexpressed. And since the perfect unity of content and form is the ideal of art as such, it follows that classical art is the most perfect type of art. Romantic art is, indeed, as we shall see, a higher stage of spirit, but just for that very reason it tends to transcend the sphere of art altogether.

Since the principle of individuality is essential to art, these Greek gods are no mere abstract personifications, but genuine individuals depicted with a wealth of intimate characterization. Nevertheless because it is the *universal* in them which, as divine, must be emphasized, their universality must not descend too far into the *particularity* of the finite world. Though in the world, they are not of it. Into the infinite welter of empirical particulars they do not enter. They remain aloof in their blessed repose, in their eternal calm, exalted above all mere transitoriness and contingency. This atmosphere of calm and immortal blessedness is the outstanding feature of the gods as depicted in Greek sculpture. By this means is emphasized the universality of the Divine. For the universal as such is just that unity into which division, difference, and strife, have not yet entered.

Since classical art is essentially anthropomorphic, the sensuous form which it selects as that most suitable to embody its content, is the *human* form. Because the Absolute is now conceived as spirit, man sees the Absolute primarily in *himself*. And the human form is alone, of all the forms of the sense-world, entirely suited to be the dwelling-place and embodiment of spirit. The human body is, in fact, spirit in its material shape. Hence sculpture is *par excellence* the classical art, the art which most perfectly sets forth the classical ideal. For sculpture, although not entirely restricted to the human form, takes that as its centre and focus. Sculpture, too, is the art most suited to express that infinite calm and blessed repose which is characteristic of the classical type of beauty. For it is fitted to express rest rather than action and motion. Classical art is especially, but not solely, Greek. Moreover, Greek art was not solely classical. Traces of symbolism and romanticism occur in it.

The dissolution of classical beauty takes place through the fact that its conception of the Divine involves a contradiction, and is thus defective. The Divine ought to be free and infinite spirit. But the Greek gods are neither free nor infinite. As a plurality they are limited by each other. They are not the supreme masters of the world, nor even of their own destinies. Above them looms an inscrutable and mysterious Fate. They are, after all, merely finite beings, not free, but subject, as men are, to the necessary course of events. What has really happened, when this is realised, is that spirit finds that no individual or sensuous form is genuinely adequate to express its nature. For the individual, as being merely one among others, is finite and unfree. And since no sensuous shape is adequate to spirit, spirit now retires out of its sensuous embodiment, retires into itself and its own subjectivity. This gives rise to a new type of art, a type in which spirit tends more and more to expatiate within its own realm, to drop the veils of sense altogether, to withdraw into itself, to divest itself of its material embodiment. In this way the side of material embodiment gets whittled away, and spirit predominates over matter. This is Romantic art.

### Sub-Section 3.

#### *The Romantic Type of Art.*

In symbolic art spirit remained external to, and was overwhelmed by, matter. In classical art spirit had entered into matter and was perfectly fused with it. In romantic art spirit has not merely entered into, but has passed out beyond, material form. The perfect union of classical art is, for that reason, broken up. Spirit has now again, as in symbolic art, become external to form, but in a converse way, for spirit has now left its sensuous embodiment behind.

Classical art was the perfect type of art as such, and this perfection of art is given up in the romantic type. But, on the other hand, since in romantic art spirit more clearly grasps

its own true nature, it is, for that reason, a higher phase of spiritual development than classical art. But in so far as it transcends the perfect type of art, it, to that extent, transcends the limits of art altogether. It is, in fact, a transitional stage in which spirit is already beginning to leave the sphere of art behind and to pass into the higher sphere of religion.

Spirit, then, now finds that no sensuous shape is truly adequate to it. What alone rises to the dignity of spirit is its own inward spiritual life. The inward life of the soul, its absolute subjectivity—this is the essential subject-matter of romantic art. And romantic art is, practically speaking, Christian art, the art of modern Europe.

We saw that if spirit is to grasp its own nature truly, it must grasp itself as *concrete* spirit, that is to say, as the spirit which does not remain in the blissful repose of its universality, but sunders itself in division with itself, again reconciles itself, heals the division, and returns to a bliss and repose which is no longer that of inaction but is won out of the heart of conflict. To exhibit this process of spirit is an essential function of romantic art. The inner conflict of spirit with itself, its alienation from itself, and its ultimate self-reconciliation, these are the chief content of romantic beauty. It is for this reason that, whereas the classical work of art bore always upon it the stamp of an eternal, blissful, undisturbed, immortal repose and calm, romantic art, on the contrary, tends to depict conflict, action, and movement. And whereas pain, suffering, and evil were either excluded from classical art or at least relegated to the background, these things, even the *ugly* itself, now find a place in romantic art. For it is the *torn* soul that is here depicted, the soul in conflict with itself. Yet not merely the soul in conflict. For the division must be overcome. The universal not merely sunders into particularity. It also returns into itself and restores itself as essential unity. Only then is it concrete. This conflict and triumph of spirit are envisaged especially in Christian consciousness as the life, death, and resurrection of Christ, and, in a lesser degree, in the lives of the apostles, saints, and martyrs. Hence these subjects are especially suitable to romantic art, and the great era of mediaeval painting is almost wholly concerned with them. The Divine is no longer mere universality, subsisting above all mundane affairs in blissful repose. The Divine, as universal, now sunders itself into particularity, enters the actual world, becomes flesh. God is this individual actual man, Christ. He enters into the conflict of the finite world. This is the sundering of the universal into particularity. But, in the resurrection and ascension we have the *third* moment of the Notion, the return of the Idea into itself, into concrete unity, the reconciliation of the division which it has made within itself.

Since spirit has, in romantic art, withdrawn into itself, what it now regards as alone of infinite worth is itself. The external material world is degraded to the significance of a cipher. *The infinite worth of personality* becomes, therefore, a leading idea of this type of art. This is emphasized especially in the literature and art of *chivalry*. Chivalry has three essential features,—honour, love, and loyalty. The principle of all three is the infinitude of personality, of the ego. The principle of honour is that I, this bare ego, am a *person* who, as such, am of infinite value. Honour contends, not for the common weal, nor for any ethical or substantive end, but simply for the recognition of my inviolability as a person. Romantic love involves the same idea, the recognition, in this case, of the infinite worth of another person. Loyalty, or fidelity in the service of a master, lastly, does not attach itself to the objects of ethical value for which that master may happen to contend, but to the *person* of the master as such, in whatever enterprises, good or bad, he may undertake. What is, in all these cases, emphasized, is that the ego is an end in itself, which cannot be used as a mere means. And every end in itself is infinite.

None of these ideals is found in Greek art. The wrath of Achilles is aroused, not by any insult to him as a *person*, but, on the contrary, by the loss of what he regards as his share of the booty. Only what is actual and outward, the booty as an external thing, is here regarded as of value. If that is restored, all is well. Personal honour does not enter into the matter. But in romantic art it is the inward and subjective which is valued, the mere outward sensuous thing being regarded as a nullity. So too romantic love, which is the characteristic note of modern art, has no place in classical art at all. Not spiritual, but purely physical love is there understood as the sole intelligible relation between the sexes.

A further consequence of the emphasis which romantic art lays upon the side of subjectivity, or spiritual content, and its neglect of objectivity, is this. Whereas the characters in ancient literary art tended each to embody some universal ethical principle, the characters in modern literature represent chiefly themselves. The source of their activities is no ethical principle but their individual peculiarities of character. They pursue their own private ends. These may be good or they may be bad. But if they are good, i.e. if they are *intrinsically* universal, they are still pursued not for that reason, but merely because the individual chooses to make them his personal ends. Thus ancient drama envisaged essentially a conflict of universal ethical forces. In modern drama the conflict is simply between individual characters as such, each of whom stands, not on any ethical basis, but simply on the basis of his own personality. A Shakespearean character acts entirely from his internal resources, sticks to his personal aims through thick and thin, remaining self-consistent till the end. Not the *objective* life of the state, of the family, of civil society, is here depicted, but inward soul-life and subjectivity.

Painting, music and poetry, are the three preeminently romantic arts. This is so for two reasons. Firstly, romantic art is concerned with action and conflict, not repose—and these three arts are alone capable of representing *movement* successfully. Moreover their principle is subjectivity, which is the basis of romantic art. Thus the eye, which is the window through which we look into the depths of soul-life, is, in sculpture, *always blind*. The eye is not represented except as a cavity or blind ball. Painting, however, can give the gleam and glance of the eye. And the reason is that sculpture has not for its function to penetrate subjective soul-life, and any attempt to do so, as by painting in the eye and its glance, would be essentially bad art, because sculpture would in such a case overstep its proper limits. It should depict spirit only in its universality and repose, not in the inner movements of the soul. Secondly the material media of painting, music, and poetry, are more ideal. Sculpture and architecture have as their media *solid* matter. Painting uses only two dimensions and the mere *appearance* of solidity. Music discards space altogether and exists in time only. Poetry, lastly, has for its medium the purely inward and subjective sensuous *image*.

Romantic art has the germ of its dissolution within itself. Its essential principle is that spirit no longer finds any sensuous embodiment adequate to it. But the very essence of art is the sensuous embodiment of spiritual content. The complete development of the principle of romantic art, therefore, can only end in the total dissolution of all art. Spirit finds that a new sphere is required for its self-realization, and this new sphere is religion, in entering which it abandons art.

## Notes & Queries.

### SOME NOTES ON PERCIVAL'S "CEYLON."

By J. P. LEWIS, C.M.G., C.C.S. (Retired.)

#### Palambahar.

THE following is an attempt at ascertaining the meaning of a curious place name given by Captain R. Percival in his *Account of the Island of Ceylon*, page 376. It was given me by the late John Abeykoon, a Gansabhawa President of the Negombo District, a man of considerable learning and love of study whose death occurred in 1920. The passage referred to runs :—

" March 10th. The tenth of March, 1800, being fixed upon for the day of our departure the General, his staff and suite, with the above escort, marched from Colombo to Palambahar, about four miles distant, and situated on the right bank of the Mutwal river. Here we encamped in some rice fields adjoining."

On this Mr. Abeykoon remarks in a note dated 3rd August, 1907, that the plan of encampment may have included some part of the village now known as Sédawatta. The late Dutch Government is said to have established sericulture in a garden of this village, and to have given it up as the enterprise did not prove a success. The name Sédawatta means " silk garden." This is a village in Ambatalen-pahala, in the Colombo Mudaliyar's division.

Why this locality was called by Percival Palambahar, may, in Mr. Abeykoon's opinion, be accounted for as follows : The Embassy, on their march, probably came across a large boat called in Sinhalese "*Pálam páruwa*," near the site of the present Victoria Bridge at Grand Pass, used for ferrying people across the Kelani, and probably also a smaller boat kept ready for a similar purpose on the " Dutch Canal " at Sédawatta. The Tamil interpreter, on whom they depended for telling them the names of places on the line of march, would, in accordance with the Tamil habit, have called the larger boat "*Palampar*," dropping the final syllable in the Sinhalese word *Pálampáruwa*. Percival, as might easily happen with anyone ignorant of Sinhalese, took the name of the boat for the name of the place, and, when making a note of the name, altered it to Palambahar to correspond with names of places of a similar sound that he had been familiar with in India, e.g. Behar, Kandahar. He adds that if this is not the explanation, Percival must have coined the name from the Sinhalese *pálama*, " a bridge," and the Indian word derived from Sanscrit, *bahir*, meaning " outside " or " beyond."

There was no Bridge of Boats here at this time. It owed its construction to Sir Edward Barnes.

That it was a Tamil interpreter who accompanied the Embassy is evident from other passages in Percival's book.

On page 378 Percival writes : " March 15th. Marched twelve miles to Gurruwaddi." Now the Sinhalese name for this place is not Gurruwaddi, but Gurubewila or Hanwella. But the Tamil name for it even at the present day is "Kuruwadi." Percival adopted this name but substituted for the Tamil *k* the *g* of the Sinhalese name.

I have little doubt myself that the boat theory is the correct explanation, as suggested by Mr. Abeykoon.

#### Native Names.

Percival was familiar with Knox whom he quotes several times, and he adopts some of his spellings, including, as of course he could not avoid doing, the mistakes made by the printer in reading Knox's MS, for instance "Tatanour" for "Yatanour," "Jaddese" for "Yakdessa," "Raterauts" for "Raterálas." He writes "Courly" for "Korale," which is very Knoxian.

He was the first English writer, so far as I know, to use the word "Ceylonese" to mean the Sinhalese. In fact I think the coinage of this word is due to him. Sydney Smith, who, in 1803, wrote a review of his book, talks of the "Cinglese;" but De Quincey, who reviewed Bennett's "*Ceylon and its Capabilities*" about 1846, uses both "Cinghalese" and "Ceylonese." The latter word is now used in a different sense which it is not necessary to explain here.

Curious words and spellings of Percival's are :

Soupkie—a glass

Coora=coir or "manilla"

Floormouse=flying fox (Dutch)

Cushoo apple

Mouskettoes=mosquitoes. The spelling of this word was not at this time settled.

Mulecatonny. (This is nearer the Tamil words than "muligatawny," the word which has now become "standardised.")

Homiñy=a grater. Sinh, *hiramané*.

"Puckalle" men who supply the people of the Fort of Colombo with water from the springs outside the Fort. This is an Indian word (see *Hobson-Jobson*). It is used also by Deschamps, probably taken over from Percival, as it is not known in Ceylon I think.

The Sinhalese name for Adam's Peak, Samanala or Hamanala, is written "Hammalleil" and Puttalam is disguised as "Portallom."

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## INSCRIPTION OF THE PANELIYA RAJA MAHA VIHÁRE.

By G. W. WOODHOUSE, M.A., L.L.M., C.C.S.

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**T**HE Viháre, which is situate at Paneliya in the Udapola Otota Kórale of the Seven Kórales, about three miles from the Polgahawela Railway station, has recently been renovated by the present incumbent, Eriyagama Dharmánanda Terunnánse, a learned and energetic priest, who was kind enough to let me take a copy of the inscription and to give me English and Sinhalese translations of it.



The inscription runs along the whole length of a large rock which stands prominently on the left of the Vihare.

The inscription, so far as it can be deciphered, reads as follows :—

*Pasudiga imetene widu bodi hata pana budu wasin atasiya ata losa wasa Goluaba raja dawasa lo uranawa dambadiwa wada dwanda yuddha ilwa nolaba ranakola Maha-charaka-gama jayagena e wu rana maha raja wet lada Buddha dhatu Katiwa charaka-gama boruka haragena lakdiwwada metan situwa pudukaranawa anachcha wadarana panatai.*

**Sinhalese Translation of above :—**

මේ සථානයේ පසුවම දිසාභාගයෙහි පිහිටුවා තිබෙණ බොහින්වගන්සේ වනාහි ශ්‍රී බුද්ධ වර්ෂ 818 දී රටවැසියන් විසින් උදහස් කරණුලැබූ ගොළුඅබා රජතෙම දඹදිව් වැඩ එහි රජුවෙක යුද පිණිස යවනලද හසුනට නොලබනලද පිළිතුරු ඇත්තේ යුබාරමහකොට වරක ග්‍රාමය අල්වා ලබණලද සම්ඥානු හා වරක බෝධිය ගෙණ ලක්දිව් වැඩ මෙහි රෝපනයකර පුදපුරා පවත්වන්ට නියමකර වදල බෝධිය වේ—

**English Translation of the above :—**

"In 818 B.E., King Goluaba, being angered of his subjects, proceeded to India and sought the assistance of the King of that place against his subjects ; but, being unsuccessful in his appeal, he proclaimed war upon and conquered Charakagrama and took the relics of Buddha and the Charakagrama Bhodi with which he returned to Ceylon. And in this place on the western side, he commanded that the bo tree be planted and offerings made thereto."

## THE TULÁBHÁRA OR SCALE-WEIGHING CEREMONY.

BY JOHN M. SENAVERATNA, F.R.H.S.

THAT King Kirti Nissanka Malla (A.B. 1731-1740) was a "past-master of braggadocio" there seems no reason to dispute, but there would appear to be insufficient room for questioning —as Mr. H.C.P. Bell does in his paper on "King Kirti Nissanka and the Tulábhára ceremony" <sup>1</sup>—the "number of times" on which the scale-weighing ceremony was performed during his reign.

It is true that Nissanka's claim exceeds that of any other monarch who preceded or succeeded him on the Sinhalese throne, but that fact alone does not constitute a valid ground for accusing him of wilful exaggeration in this respect. It was by no means an unusual circumstance for the Kings of this period to hold more than one *tulábhára* ceremony during their reigns.

Mr. Bell mentions the case of Dáppula III (A.B. 1361-1377) who "commanded gifts equal to his weight in the balance should be given to the poor," <sup>2</sup> it may be more than once. But of Udaya I (A.B. 1435-1446), who reigned 11 years, we read : "Three times did this famous king give gifts of precious things equal to his weight in the balance," <sup>3</sup> and of Mahinda IV.

1. *Ceylon Antiquary*, Vol. I. p. 85.

2. *Mahávansa* XLIX. 79.

3. *Ibid* LI. 128.

(A.B. 1508-1524): "Twice did this lord of the land give to the brethren, who lived altogether on free gifts, presents of precious things equal to his weight in the balance." <sup>4</sup>

As of interest in this connection may be mentioned the monument known as the "King's Balance" (*Tulābhāra* or *Tulāpurusha-Dāna* Monument), situated at a short distance to the south-west of the Vitthala Temple on the southern bank of the Tungabhadra in the Hospet taluk of the Bellary district of the Madras Presidency. The following description of the monument appears in Mr. A. H. Longhurst's *Hampi Ruins*, for a copy of which interesting work the writer is indebted to the author :—

"Supported on two lofty granite pillars of elegant appearance, is a massive stone beam or transom designed like the waggon-headed roofs of the temple gateways or *gopurams*. On the underside of the transom are carved three stone rings for the support of the large pair of scales, which were fixed to the beam whenever the ceremony was performed. The monument faces the east, and, on this side, the base of one of the stone pillars is ornamented with a crude sculptural representation of a king and his two wives.

"Early Indian and Sinhalese kings followed this strange custom on their coronation, <sup>5</sup> and the Vijayanagar sovereigns, too, as we learn from some of their inscriptions, made this gift in accordance with the rules laid down in the *sāstrās*.

"One inscription records that, after the capture of the famous Hill Fort at Kondavidu in the Guntur district on the 23rd June, 1515 A.D., Krishna Rāya, the greatest of all the Vijayanagar sovereigns, in the same year, accompanied by his two wives, Chinnadēvi-Amma and Tirumaladēvi-Amma who appear to have accompanied him during his military campaigns, visited the temple of Amarēsvara near Dharanikota (the historic Dhannayakataka), bestowed there the munificent gift known as *Tulāpurusha-dāna*, *Ratnadhēnu*, and *Saptasagara* and presented some villages to the temple. <sup>6</sup>

"In all probability, the sculptured representation of a king and his two queens carved on the base of the pillar mentioned above, is intended to represent Krishna Rāya and his two wives referred to in the inscription. Achyuta-Rāya (A. D. 1530-1542), who succeeded Krishna Rāya, was most profuse in his gifts to temples and Brāhmins. One inscription, which is registered in the Annual Report of the Assistant Superintendent for Epigraphy, <sup>7</sup> records that on one occasion when Achyuta Rāya performed the *Tulāpurusha-dāna* ceremony, he 'weighed himself against pearls.' "

The *Dānasāgara*, <sup>8</sup> an early work of about the 11th century of the Christian Era, tell us that "the ceremony of *Tulāpurusha-dāna* must be performed on auspicious occasions such as the day of equinox, solstices, the end or beginning of a *yuga*, the day of a lunar or solar eclipse, *sankrānti*, or new-moon."

The places for the ceremony, according to the same authority, "must be sacred places of pilgrimage, a temple, a garden, a cow-pen, a house, a forest, or the neighbourhood of a river's bank. The images of Brahma, Siva and Achyuta (Vishnu) must be worshipped. A golden figure representing Vasudēva must be placed in the centre of the beam. Four Brāhmins, versed severally in the four Vedas, must be placed in the four different quarters, north, south, east, and west, respectively. These will perform *homa* to propitiate the lords of the eight regions, the Lokapālas. The donor must put on all his ornaments, hold his sword and wear his armour, and sit in the scale looking peacefully at the image of Vasudēva. After the weighing is over the gold coins are to be distributed among Brāhmins."

For, as the same authority states, "a wise man must not keep in his house the money thus allotted, for a long time. He who weighs against his own person in gold and distributes it among Brāhmins will extricate his forefathers from ten generations (past and present) and from all misery."

4. *Ibid*, LIV. 27.

5. According to Mr. Bell, however, "it seems to have formed no part of the *abhiseka*, or Coronation Rites, of Sinhalese Kings.

6. A. S. R. 1908-09, p. 178.

7. 1899-1900, p. 29.

8. Quoted by Mr. Longhurst.

## NACCÁDÚWA TANK.

BY W. M. FERNANDO.

**T**HE ancient name of this tank has not yet been identified, and it does not appear in the *Mahāvansa* or in any other chronicles. According to tradition, Naccádúwa tank was built by Mahá-Séna. (277-304 A.D.)

Parker gives a detailed description of the tank and suggests that it might be the Mahádáragalla tank made by Mahá-Séna.

The *Mahāvansa* mentions the name of a tank called Nandivápi near which a certain landed proprietor of the Moriyán dynasty named Dhátuséna, grand father of Dhátuséna II and father of the parricide King Kásyapa of Sigiriya, had established himself. Mahánáma, the uncle of Dhátuséna II, resided at Anurádhapura, in his sacerdotal character at the edifice built by Dighasandana (minister of Dévánampiya Tissa). One day Mahánáma observed that, while his nephew Dhátuséna (then a young priest) was chaunting at the foot of a tree, a shower of rain fell and a nága protected him and his books, with its hood, against the rain and Mahánáma conducted him to the Viháre (Dighásanda) at Anurádhapura (*Mah. XXXVIII. p. 163.*)

This fact would help us to opine that Nandivápi is in the district of Anurádhapura.

The closer and more appropriate name that might be suggested for it (Nandivápi) is that now called "Naccádúwa" tank. It is situated about 11 miles from Anurádhapura. The meaning of both "*Nandí*" and "*Nacca*" in Pali is about the same:—*Nandí* means "pleasure" or "enjoyment" and *Nacca* "dancing."

Most probably the tank was, in ancient days, prior to King Mittaséna (435 A.D.), a place for "water festivals" (*diyakeliya*) like Mihintale where Devánampiya Tissa had his water festivals before the arrival of Mahinda and the consecration of the place. The distance from Mihintale to Naccádúwa tank and from Anurádhapura to Naccádúwa is the same (11 miles).

The land surrounding the tank contains some ruins, the bricks of which are similar in size to some bricks found in ancient irrigation works viz:—Tisávewa, Nuwara Vewa, Sigiriya &c. The bricks measure 1-9" in length, 9 to 10 inches breadth and 2 to 3 inches in thickness. The bricks strongly support the opinion that it was the work of an early date.

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## CAPTAIN BEAVER'S LETTERS: "RATHMALGALLE." <sup>1</sup>

BY J. P. LEWIS, C.M.G. C.C.S., (Retired.)

**R**ATHMALGODA is situated at Walgampota, just at the boundary of Siyané Kórale. The village adjoining it is Atta-uda-kanda in Siyané Kórale. This place is called by the people 'Sarakuwa' (සරකුඹ). It is on a hill. A stone wall had been constructed from Attanagala to the top of the hill and this wall is about two chains in length. The wall is now breached in many places.

1. See *Ceylon Antiquary*, Vol. IV, Pt. II, p 74.

"At the top of the hill there is the site of a small building, and at the end of the stone-wall towards the *oya* and adjoining the *oya* there is the site of a watch-hut (මුරපැල-murapēla.) No one from Siyané Kórale can get into Three Kórales without passing the watch-hut. Walgampota people can get to the top of the hill, but not those of Siyané Kórale, owing to the stone wall. The land where the watch-hut stood at the foot of the hill is called Murapaléhéna.

"One Ango Hami, an old woman about 90 years of age, used to say that she heard from her father that once soldiers had fired at the spot and that shots and balls struck his *pila* on a chena. Distance to Ratmalgolla from Attanagalla in Hewágam Kórale, 18 miles. <sup>2</sup>

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## COBRA LORE.

By F. W. M. KARUNARATNA, MUDALIYAR.

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WITH reference to the query by "Historicus" (see *Ceylon Antiquary*, Vol. VI. Pt. II. p.97), the tradition amongst the Sinhalese is not only that the vertebra or one of the spinal bones of the cobra drops off each time it stings, but also that it "flies," like the flying fish, when its length is thus reduced by the expenditure of its poison.

The following, which is quoted from the *Yógaratnākara*, a Sinhalese Medical work, should prove an interesting addition to local Cobra Lore. It refers to the food and dwelling places of the respective cobras of the different castes :—

රජ සුදු බෝජන වල	ඳ	වෙලඳ රස බොජුන	ඳ
විමනක වෙසි වාසය	ඳ	වෙලඳ ගෙයක වාස	ඳ
බමුනින් ගඳ මල් වල	ඳ	ගොවිට බත් බොජුන	ඳ
දේවස්නානේ විසු	ඳ	ගොවියා ලෙනක වාස	ඳ

The above may be translated thus :

"The food (of the Cobra) of the Kshatriya caste is white food and it resides in a palace; that of the cobra of the Brahmin caste is fragrant flowers, and it dwells in a temple; the food of the cobra of the Vaisya caste is sweetmeats and its dwelling place is a house; and the food of the Govi caste cobra is rice and its habitation a den.

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<sup>2</sup> The above is an extract from a Report made by Meedeniya Disáwa (now Adigar) to the Government Agent of the Western Province in 1913, for the information of Mr. Lewis.

## Literary Register.

### THE KANDYAN PENSIONERS, OR THE LAST SCIONS OF SINHALESE ROYALTY.

#### HISTORY OF THE PENSIONS.

##### Causes of Their Origin.

*(Continued from Vol. VI. Pt. III. Page 180.)*

#### No. 6.

**M**EMORANDUM on certain proceedings of the Madras Government, with special reference to the case of Vencatasamy Rajah, and other Tanjore and Negapatam Pensioners. Also MINUTE of the Right Hon'ble the Governor of Madras.

A Petition from Vencataramasamy Rajah, a third-life pensioner, son of Subbarayalah Rajah, the adopted son of Vencatasamaul, also called Moodoo Ammamaul, the widow of Mootco-samy Rajah, has been forwarded to this Government by the Chief Secretary to the Government of Madras, together with a Minute by Lord Napier, and certain resolutions of that Government on this case in particular, as well as on the general position of the Kandyan pensioners. The latter part of the subject has been dealt with in the body of the Report, but there remain to be considered the cases of the abovementioned Vencataramasamy Rajah, of Vencatasamy Rajah, and Dorasamy Rajah, all of Negapatam, and belonging to the same family.

I may repeat at the outset that there is a striking contrast between these men and the general mass of the Kandyan pensioners. They are men of most gentlemanly manners, devoid altogether of the ridiculous pretension which characterised nearly the whole of the family of Vickrema Singha.

They are all educated men, send their children to school, and would be glad to settle down into private life, if they had a chance of doing it respectably. They recognise as their head Vencataramasamy, who is in receipt of a pension of Rupees 58 5 4, a young gentleman, twenty-five years old, of very pleasing address, who speaks English perfectly, has passed one of the test examinations for the Indian Uncovenanted Service, and is anxious to obtain employment under that Government. His case naturally comes first for consideration.

The first life in this pension drew a stipend of Rupees 175; the second life should have therefore drawn Rupees 116 10 8, while to the third, or present, life would come Rupees 58 5 4, the amount now drawn by Vencataramasamy, supposing the system of decrease by one-half to be applied in this instance.

But Subbarayalu Rajah, instead of receiving the Rupees 117 10 8 to which he was really entitled, was only allowed to draw Rupees 39 12 0, an injustice, the force of which has

been recognised by the fact, that his son has been allowed to inherit from him a pension calculated on the higher rate, and actually draws considerably more than his father did.

Thus, for twenty-two years, *i.e.*, from January, 1846, till January, 1868, this unfortunate man Subbarayalu, instead of drawing Rupees 116 10 8, to which he was entitled, drew Rupees 39 12 0 per month only, an aggregate loss to him of no less than Rupees 20,306; and I have no hesitation in saying that this presents by far

#### THE GREATEST CASE OF HARDSHIP

to be met with among the Kandyan pensioners.

In the cases of the ex-queens of Vickrema-Singha, as well as of those of Rajadhi Singha, two-thirds of their pension was granted to their adopted sons. Subbarayalu's case was the only exception; and as upon him devolved the support of the whole household and servants of his adoptive mother, it is hardly to be wondered at that the unfortunate man died Rupees 7,000 in debt, which of course falls on the son, Vencataramasamy.

Inasmuch as this Government has, during Subbarayalu's life time, withheld from him nearly three times the amount of the debts which he left behind, it would appear to be but an act of tardy justice to make enquiry into these debts, and to discharge such as have been fairly incurred. As regards Vencataramasamy, he has applied to have his pension commuted on liberal terms, and I would strongly recommend that his request be complied with. He is well known to the Assistant Collector of Negapatam, who has assured me that he is likely to make a good use of the money.

I need hardly say that the pension should, in commuting it, not be dealt with as a life pension. It would be out of the question to withdraw it on the death of Vencataramasamy, and leave his family, as well as the relatives and others who depend upon him, to want. From eighteen to twenty years' purchase might fairly be allowed in this case, as being one of the special list reserved for exceptional treatment. Though this Government would not gain financially by a commutation at twenty years of this pension (rating interest at 5 per cent.), it would not lose; politically, it would, I think, make an important gain.

Vencataramasamy has also applied for the exemption from appearing in Minor Courts as a witness, which is accorded to the near relatives of some of the deposed Indian Princes, under Act 8 of 1859, sec. 22, but I am not disposed to support this request.

Vencatasamy Rajah, a second-life pensioner, aged twenty-nine, has also applied to commute his pension. He is a grandson of Chinna-samy Rajah, the third brother of Mootoosamy Rajah, but inherited his pension from his adoptive mother, Lutchmuamaul, widow of Galibilisamy Rajah, uncle of Mootoosamy, who came over in 1806. This commutation might fairly be made by calculating the value of the present stipend for Vencatasamy's life, and adding the value of the deferred annuity at half the present rate, which will revert to the third life.

Vencatasamy is on the Rupees 200 class of ceremonial allowances, and asks to be transferred to the 2nd class. If the pension be commuted, all claim to these allowances should cease with it; but, under any circumstances, I do not consider that any claim has been substantiated.

He also applies for certain arrears of pension. It appears that Lutchmuamaul died on 31st December, 1855, and that his pension was not sanctioned till 31st October, 1858. He was undoubtedly entitled to the arrears for the intervening twenty-two months, but as he did not put forward his claim till three years later, the Madras Government declined sanctioning it. Though I think the claim was to a certain extent forfeited, it would be an act of liberality to a very respectable man if the arrears were now allowed to him. Vencatasamy is not above seek-

ing employment, and was actually employed in the Railway Office for some time. He speaks English, though not as well as Vencataramasamy.

The case of Doraswamy Rajah is also specially noticed by the Madras Government, and is undoubtedly one of hardship. He is the son of Chinnasamy, third brother of Mootosamy Rajah, who was the original grantee. Dorasamy was however allowed one-half only of his father's pension, instead of two-thirds, to which he was entitled as a second life. He applies, and is recommended by the Madras Government, for the two-thirds. It is submitted that this favour be extended to him.

J. DOUGLAS,  
Auditor-General.

To the Honorable DOUGLAS, Esquire, Auditor-General of the Ceylon Government, Negapatam.  
SIR,

1. I have to inform you that I am the grandson of the king Muttusawmi who was recognized to be the legitimate heir for the throne of Kandi, and the adopted son of Lachimi Davi Ammal, widow of the late H.H. Galibilisawmi Raja, uncle and legal representative to the said king.

2. I clearly perceive that the object of the Ceylon Government in compromising the matter of paying monthly stipends to the Kandian pensioners, by paying a lump sum once and for ever, is to secure a permanent source of income for their family, and to ameliorate their conditions.

3. I am much disposed to fall in with the views of the Government (*i.e.*) in receiving the commutation, provided that the rules by which the amount of commutation is fixed are explained to me.

4. I have reached second generation ; my age is 29 ; and the amount of my stipend is Rupees 58-5-4 per mensem, even which sum is quite inadequate to support my dignity as a royal member.

5. If the Government proposed the scheme for the benefit of the royal members, as enumerated in para. II., I feel no scruple that the Government would in the least hesitate to acquaint me with the terms of commutation now in question.

6. I further beg to add, that my adoptive mother died on the 31st December, 1855, and that the two-thirds of her pension was granted to me in the month of November, 1857, but the arrears due to me from 1st January, 1856, up to 31st October, were not disbursed to me.

7. I have applied for the same to the Government Agent, who declined to entertain my application, in consequence of my having put forth my claims three years after the sanction of my pension.

8. My appeals against that decision were not heard by the Madras Government, which I see seldom disposed to differ from the opinion of their Government Agents.

9. I therefore, in conclusion, beg to request that you will be kind enough to submit these my humble requests to the favourable consideration of the Ceylon Government, and cause to be paid to me the said arrears of pension.

Negapatam,  
18th March, 1871.

I beg, &c.,  
P. VENCATASAWMY,  
Rajah of Kandy.

To the Honorable DOUGLAS, Esquire, Auditor-General of the Ceylon Government, Negapatam.  
SIR,

1. I have to inform you that I am the son of His Highness Chinnasamy Rajah, third brother of the late king Muthusamy of Kandy, who was placed on the throne of Kandy by the British Government, and who was decapitated with his uncle and legal representative, His Highness Galibilisamy Rajah, by the usurper, Vickramasimma Rajah.

2. On the death of my father, who was drawing a pension of Rupees 43-12-0, only half of the pension, viz., Rupees 21-14-0, was allowed to me under the Proceedings of the Ceylon Government, dated 29th September, 1838. This is apparently in opposition to the rules in existence, which provide two-thirds of the pension for the descendants of the original stipendiary.

3. In consequence of the inadequacy of the pension, I was driven to the necessity of contracting a debt of Rupees 3,000 for the purpose of maintaining my family, consisting of ten souls (*i.e.*) two wives, one adopted son, one aunt, three relatives, and three servants. I assure your honor that I cannot discharge my said debt by any other means except the increase of pension I now look for from the Ceylon Government.

4. I therefore, in conclusion, beg to request that you will be kind enough to represent these my adverse circumstances to the Ceylon Government, and have the two-thirds of the pension enjoyed by my late father, continued to me from the date of his death, and relieve me from the penury brought on my family by the above circumstances.

5. I think it expedient to submit this application to your honor, because I was not able to detail all the particulars contained in this application, in person, when I had an interview with your honor this morning. Also, I beg to add, that I have no house even to live in.

Negapatam,  
18th March, 1871.

I beg, &c.,  
DOORASAWMY RAJAH [in Telegu.]

POLITICAL DEPARTMENT.

No. 233.

To the Honorable the COLONIAL SECRETARY, Colombo.

SIR,

I am desired by His Excellency the Governor in Council to forward, for the information of

Proceedings of Government, 7th January, 1868, No. 4.  
Letter from the Government Agent, Tanjore, dated 25th June 1868, No. 103.  
Petition from Vencataramasawmy Rajah, dated 3rd March, 1869, Letter from the Government Agent, Tanjore, dated 4th May, 1869, No. 38.  
Minute by the Right Honorable the Governor, dated 24th May, 1869.

His Excellency the Governor of Ceylon, copies of the correspondence marginally noted, relating to the present condition of the Kandian pensioners who reside and draw their stipends in the Tanjore district.

2. The petitioner whose case is contained in the Proceedings of Government of the 7th January, 1868, and who is styled Prince Soobooroyaloo of Kandy, died on the 4th January, 1868. He was the nephew of King Mootosawmy, being the son of his brother Iyasawmy Rajah, and, on the death of King Mootosawmy, he was adopted by his widow named Vencadasamaul, styled the Queen Dowager, such adoption being, it is believed, in accordance with Kandian usage.

3. This lady was in receipt of a monthly stipend of 50 Pagodas, and, on her death, only one-fourth of this sum, or 12½ Pagodas, was assigned to her adopted son; the practice of granting one-third of the allowance of a deceased stipendiary to his successor, now in force, not having been the rule when the allowance in question was assigned to Prince Soobooroyaloo. As he is dead, it is only necessary to describe the family and dependents left by him. It may be added that, owing to the high price of the necessaries of life and the number of his dependents, Prince Soobooroyaloo was, during his life-time, in great difficulties, and died, it is understood, involved in debt to the amount of 7,000 Rupees. The family left by him consists of his son Vecatasawmy Rajah,



His brother,  
 His sister,  
 His wife,  
 His two daughters,  
 Three relatives, and  
 Thirteen servants,

4. According to the rules now in force, Prince Soobooroyaloo would, on the death of his adoptive mother, have received two-thirds of her pension, or Rupees 116-10-8 per mensem, and his son would now receive two-thirds of Rupees 116-10-8, *i.e.*, Rupees 77-12-6.

5. I am to state that, under the circumstances of the case, and having in view the indigent state of the family, their large number, and the great increase of the prices in the Tanjore district, His Excellency the Governor in Council trusts that the Ceylon Government will be pleased to assign a pension of Rupees 77-12-6 to Vencataramasawmy Rajah.

6. I am also desired to call attention to the concluding paragraphs (7 and 8) of Mr. Morris' letter of the 25th June, 1868, and its enclosure, which affords detailed information concerning the other Kandian pensioners, and to recommend that the two-third rate of pension be granted to all those recipients of allowances who have succeeded to, and are now drawing only half of the sum enjoyed by those from whom they derive their rights to stipend.

7. This indulgence is, in the opinion of His Excellency the Governor in Council, justified in their case, as in that of Vencataramasawmy Rajah, by their indigent condition, which, during the last few years, has been aggravated by the greatly enhanced cost of living. This course will, it is observed, meet the case of Dorasawmy Rajah, specially mentioned by Mr. Morris in paragraph 8 of his letter dated 25th June, 1868.

8. Although the arrangements above detailed will meet the exigencies of the cases to which the enclosed correspondence relates, I am directed by this Government to invite the attention of His Excellency the Governor of Ceylon to the Minute recorded by the President of the Council, in which the question of the return of the Kandian pensioners to their own country, is discussed, and in which it is suggested that the Ceylon Government might with advantage despatch an Officer to this country for the purpose of reviewing the condition of the exiled Kandians, first, with a view to the increase of their present scale of maintenance; secondly, with a view to the education and eventual settlement of the younger members of the two classes of pensioners, either in connexion with the land or the public service; and thirdly, and this would, in the opinion of this Government, be the most satisfactory arrangement of all, to their return to their own country.

Fort Saint George,  
 14th July, 1869.

I have, &c.,  
 Actg. Secy. to Govt.

*Proceedings of the Madras Government, Political Department, 14th July, 1869.*

Read again Petition from Prince SOOBOROYALOO of Kandy, dated 18th November, 1867, recorded in Proceedings of Government dated 7th January, 1868, No. 4.

Read also the following papers:—

No. 31. From G. L. MORRIS, Esq., Government Agent, Tanjore, to the Chief Secretary to Government, Fort Saint George; dated Point Calimere, 25th June, 1868, No. 103.

As directed in G. O., No. 4, dated the 7th January last, I have the honor to report on the petition addressed to Government by Prince Soobooroyaloo of Kandy.

2. Before giving a detailed account of petitioner's circumstances, I have the honor to state that he died on the 4th January last.

3. Petitioner was the nephew of King Moottoosawmy, being the son of his brother, Iyasawmy Rajah, and not the son of the brother or sister of Moottoosawmy's widow, as is supposed in paragraph 3 of the G.O. under reply. The said Moottoosawmy Rajah, on his death, left a widow named Vencadasamaul, whom petitioner calls the Queen Dowager. This lady adopted petitioner as her son, and, among the Kandians of his class, it appears that widows are competent to perform this ceremonial, which is customary and legal among them.

4. This lady was in receipt of a monthly stipend of 50 Pagodas, and on her death, one-fourth of this sum, or  $12\frac{1}{2}$  Pagodas, was assigned to her adopted son, the petitioner. The practice of granting two-thirds of the allowance of a deceased stipendiary to his successor, as is now in vogue among the Kandian pensioners, does not appear to have been the rule when the allowance in question was settled on petitioner.

5. From inquiry it appears that the said lady left to her adopted son a large family, consisting of several relations and servants who had grown old in the family service, and who had no other means of livelihood than the reduced pension of petitioner. Encumbered as he had been with so large a number of dependents, petitioner had much difficulty in maintaining them from his comparatively small allowance, more especially as the price of all necessaries has considerably risen for several years past. Thus, at his death, he left a family, consisting of

Vencataramasawmy Rajah.  
His brother.  
His sister.  
His wife  
His two daughters and three relatives.  
Thirteen servants.

nine members and thirteen servants, as shewn in the margin, and was also deeply involved in debt. The amount of his liabilities, as now ascertained by the Sub-Collector, comes to Rupees 7,000, which Mr. Best says was due to the insufficiency of his pension for the main-

tenance of his family. Petitioner had no other property or means of support than the allowance he drew from Government, and, consequently, there are no means by which the said debts can be liquidated.

6. According to the rules now in force in the case of Kandians, petitioner would have been entitled to two-thirds of the pension of his adoptive mother, viz,  $33\frac{1}{3}$  Pagodas, or Rupees 116-10-8. If this scale is adopted, petitioner's surviving family, of which his eldest son, Vencataramasawmy Rajah, is the managing member, will be entitled to two-thirds of Rupees 116-10-8, *i.e.*, Rupees 77-12-6. Considering the helpless state in which petitioner has left his family, I trust that his case may be benevolently viewed by the Governor in Council, and a recommendation made to the Ceylon Government accordingly, especially when it is remembered that petitioner was, on account of his having been adopted, the son and successor of Moottoosawmy, the last of the house of Kandy, and, as such, deserved more favourable consideration than had been shewn to him.

7. As regards the other Kandian pensioners, I have embodied all the necessary information regarding their condition and means of support in the accompanying tabular statement. With regard to these persons, I must remark that they are not generally in good circumstances.

8. There is, however, one case among those belonging to Moottoosawmy Rajah's section, which requires special mention, and that is Dorasawmy Rajah. This individual is the nephew of the said Moottoosawmy, being the son of his brother Chinnasawmy Rajah. This Chinnasawmy Rajah was enjoying a pension of Rupees 43-12-0, and, by the rules now in force, his son Dorasawmy Rajah would be entitled to a pension of Rupees 29-2-8, which is the two-thirds of his father's allowance, whilst what he now enjoys is but one-half, or Rupees 21-14-0.

TABULAR STATEMENT shewing the condition, &c., of the Kandian Pensioners and Emigrants residing in the Tanjore District.

No.	NAMES.	Relationship.	Monthly pension.	Date of authority sanctioning the pension.	Landed or other property or means of support possessed by each pensioner.	Number of relatives depending on each pensioner.	REMARKS.
1	2	3	4	5	6	7	8
<i>Mootoosawmy Rajah's Section.</i>							
1	Sooboorayaloo Rajah, (pensioner deceased,) his son Vencataramasawmy Rajah	Adopted son of Mootoosawmy Rajah.	39 12 0	Not known	None	9	Is said to maintain thirteen servants besides.
2	Kumarasawmy Rajah	Son of the late Ramasawmy Rajah, brother of Mootoosawmy Rajah, and adopted son of first and second queen of the late Sree Rajadhi Rajasimhala Maharajah.	70 0 0	20th Sept. 1858	Do.	16	
3	Vencataramasawmy Rajah.	Adopted son of Lakshmi Devi Ammah, widow of Gillelissawmy Rajah, maternal uncle of the late Mootoosawmy Rajah.	58 5 4	20th Nov. 1857	Do.	5	
4	Bungarasawmy Rajah	Second son of Iyasawmy Rajah, brother of Mootoosawmy Rajah, and adopted son of Minakshi Ammah, wife of Kanusami Rajah.	29 2 8	— 1858	Do.	1	
5	Gopalasawmy Rajah	Third son of Iyasawmy Rajah, brother of Mootoosawmy Rajah.	29 2 8	— 1864	Do.	2	
6	Dorasawmy Rajah	Son of Chinmasawmy Rajah, brother of Mootoosawmy Rajah.	21 14 0	29th Sept. 1838	Do.	4	
<i>See Vikrama Simhalu Maharajah's Section.</i>							
1	Muddukannamma	Third ex-queen of the late Vikrama Simhalu Maharajah.	125 0 0	Not known	Do.	3	but their number cannot be ascertained with accuracy
2	Tyngasimhalu Rajah	Adopted son of the late fourth ex-queen of do.	56 10 8	29th Oct. 1861, No. 478.	Do.	..	
3	Savitri Davi	Daughter-in-law of third ex-queen of do.	63 5 4	Not known	Do.	..	
4	Vijayaaraj Davi	Widow of the late Subbanaraindrasawmy Rajah, adopted son of the late second ex-queen of the late Vikrama Simhalu Maharajah.	44 3 6	7th Jan. 1860, No. 14.	Do.	2	
5	Dharma Rajah	Son of the late Narchar Ammah, daughter of the late fourth ex-queen of Kandy.	50 0 0	20th June, 1860, No. 378, and 15th April, 1862.	Do.	1	
6	Madalasawmy	Grand-daughter of do.	16 10 8	Not known	Do.	1	
7	Ragerathi Davi	Do. of do.	16 10 8	Do.	Do.	1	
8	Ananda Davi	Do. of do.	16 10 8	Do.	Do.	1	
9	Kumarasawmy Naick	Father of Savitridavi daughter-in-law of third ex-queen of Kandy	29 1 6	Do.	Do.	6	
10	Kumarasubba Naick	Son of the late Gampalasawmy Naick, and brother of Alegtrisawmy Naick, son-in-law of the late fourth ex-queen of Kandy	37 0 0	Do.	Do.	5	
11	Chinmasawmy Naick	Brother of Alegtrisawmy Naick.	18 4 0	Do.	Do.	6	
12	Vencatasawmy Naick	Do of do.	16 4 0	Do.	Do.	3	
13	Kuppannaid.	Sister of do.	3 8 0	Do.	Two vellis of land at Poodecoottah	4	

TABULAR STATEMENT shewing the condition, &amp;c., of the Kandian Pensioners and Emigrants residing in the Tanjore District.

No.	NAMES.	Relationship.	Monthly pension.	Date of authority sanctioning the pension.	Landed or other property or means of support possessed by each pensioner.	Number of relatives depending on each pensioner.	REMARKS.
1	2	3	4	5	6	7	8
14	Chakkani Ummal.....	Wife of Chinmasawmy Nalek, No. 11.....	3 0 0	21st Nov. 1862, No. 462.....	None.....	2	Each of these pensioners is reported to maintain servants and followers.
15	Komar Ummal.....	Niece of the late ex-queen of Kandy.....	15 7 4	Not known.....	Do.....	3	
16	Ammathali Ummal.....	do.....	7 0 0	Do.....	Do.....	3	
17	Vencatasubbasawmy.....	Second son of the late Kumarasawmy Nalek, brother of first and second Queens of the late ex-king of Kandy.....	13 10 2	27th February, 1838.....	Six vells of numjah and pumjah in Combaconum taluq.....	3	
18	Bangaru Nalek.....	Nephew of the late first queen of Kandy.....	33 1 3	Not known.....	None.....	6	
19	Vencatapadmanabasawmy Nalek.....	Son of the late Kistmasawmy Nalek, brother of third ex-queen of Kandy.....	19 6 4	Do.....	Do.....	2	
20	Kumarasawmy Nalek.....	Nephew of do.....	6 4 0	Do.....	Do.....	12	
21	Vencatasawmy Nalek.....	Do of do.....	3 8 0	Do.....	Do.....	3	
22	Dorasawmy.....	Do of do.....	3 12 0	Do.....	Do.....	2	
23	Padmanabasawmy.....	Brother's son of Kumarasawmy Nalek, No. 20.....	2 8 0	Do.....	Do.....	1	
24	Bangaruthayi.....	Mother of Padmanabasawmy Nalek, No. 23.....	2 0 0	Do.....	Do.....	1	
25	Chellamma.....	Grand-daughter of the sister to the mother of the late ex-king of Kandy.....	7 0 0	Do.....	Do.....	1	
26	Vencatasawmy Nalek.....	Distant relation.....	13 4 0	Do.....	Do.....	4	
27	Peroomal Nalek.....	Do.....	2 8 0	Do.....	Do.....	1	
28	Kuppamma.....	Do.....	2 5 4	Do.....	Do.....	4	
29	Krishnappa Nalek.....	Do.....	3 12 8	13th December, 1844.....	Do.....	1	
30	Mangathayi.....	Do.....	1 14 4	Do.....	Do.....	2	
31	Muttialusawmy Nalek.....	Do.....	2 8 0	17th October, 1865.....	Road, Mistry at Poodocottah; salary Rupees 10.....	1	
32	Muddalagiri.....	An officer under the late ex-king of Kandy.....	14 0 0	14th January, 1854.....	None.....	12	
33	Subbi.....	Wife of the said officer.....	6 3 2	Not known.....	Do.....	7	
34	Sunderi.....	Sister of do.....	14 10 6	13th December, 1844.....	Do.....	5	
35	Kannu.....	Servant.....	3 12 8	Not known.....	Do.....	5	
36	Govindasawmy Nalek.....	Do.....	2 12 0	24th December, 1858.....	Deputy Constable in the Police Department.....	2	
37	Narayanawmy.....	Do.....	4 3 2	29th August, 1851.....	None.....	2	
38	Rukmanikanta.....	Do.....	1 14 4	1st October, 1856.....	salary Rs. 10-8.....	2	
39	Panchanadam.....	Do.....	2 12 0	7th December 1858.....	Do.....	2	
40	Vencatasubba.....	Nephew of the third ex-queen of Vickrama Simhalu.....	2 12 8	4th January, 1854.....	Gumastah in the Department of Public Works; salary Rs. 15.....	1	
41	Dorasawmy Rajah.....	Do.....	14 8 0	Not known.....	None.....	3	
42	Bangaruthayi.....	do do.....	9 0 0	Do.....	Do.....	8	

Tanjore Government Agent's Office,  
Point Calimere, 25th June, 1868.(Signed) G. L. MORRIS,  
Government Agent.

*Proceedings of the Madras Government, Political Department, 14th July, 1869.*

No. 32.

To the Right Honourable FRANCIS LORD NAPIER, Governor of Madras.

The Humble Petition of Vencataramasawmy Rajah, eldest son of the late Prince Soobooroyaloo of Kandy, lately resident at Negapatam.

Sheweth,

That petitioner's father lately memorialised the Government of Madras to recommend his case to the Government of Ceylon.

2. Upon this memorial (copy of which is annexed) His Excellency was pleased to order certain inquiries by the Collector of Negapatam.

3. Since this order was passed, petitioner has had the misfortune to lose his father, who died on the 4th January last.

4. That petitioner has a brother and a sister, a wife and two daughters, all being very young and helpless.

	Years.
The age of the petitioner.....	23
Do of his brother.....	12
Do of his sister.....	10
Do of his wife.....	22
Do of his first daughter.....	6
Do of his second do:.....	1

5. That petitioner has no property of any description and his father died involved in debt to the extent of upwards of 7,000 Rupees.

6. That petitioner has not only to maintain his rank and position, but has to educate his brother and support his sister and also a great number of the old servants of the family. He has also to perform funeral rites and ceremonies of his father, which will cost a great deal of money.

7. That petitioner, therefore, prays that 1,000 Rupees may be granted for the expenses of the funeral rites, as was allowed in the case of the late queen, and a pension adequate to the maintenance of his rank, and equal, to some extent at least, to his wants. The amount applied for by his late father will barely enable petitioner to do this, as his father could rely upon old friends, both in India and Ceylon, for occasional assistance, whereas petitioner is too young and totally unknown.

See eleventh paragraph of the annexed memorial

8. For which act of gracious consideration, His Excellency's loyal petitioner, as in duty bound, shall ever pray.

*3rd March, 1868.*

No. 855.

Referred to the Government Agent, Tanjore, for report.

(By order.)

Fort Saint George,  
26th April, 1869.

(Signed)

H. E. STOKES,  
Acting Under Secy. to Govt.

No. 33. From G. L. MORRIS, Esq., Government Agent, Tanjore, to the Chief Secretary to Government, Fort Saint George : dated Chatubadu, 4th May, 1869, No. 38.

In returning petition, No. 855 of 1869, addressed to Government by Vencataramasawmy Rajah, son of the late Prince Soobooroyaloo of Kandy, I have the honour to state that the memorial which petitioner says his father presented to His Lordship the Governor, was referred to me for report in the Proceedings of Government under date the 7th January, 1868, No. 4, upon which I submitted a full report upon the means and condition of petitioner's family, as also upon the Kandians in general (*vide* my letter, dated 25th June, 1868, No. 103). I observe that no orders of Government have yet been received on the letter above mentioned.

2. Petitioner complains that he is suffering much since his father's death, as he has no means of livelihood except the pension which his father was enjoying.

3. I beg, therefore, that the Government will be pleased to pass early orders on my letter above referred to.

No. 34. MINUTE by His Excellency the PRESIDENT, dated 24th May, 1869.

The accompanying papers have reference to the condition of the Kandian exiles and pensioners, who, as a measure of State policy, were in the early part of the present century transported to the Madras Presidency, and have since been maintained in the district of Tanjore at the expense of the Government of Ceylon. I ought to have brought the question sooner under the consideration of Government. The delay has been caused by a certain reluctance to initiate proposals which, I fear, may not be acceptable to the Colonial Government; but I feel that there is a duty involved in this matter which ought no longer to be deferred.

2. The Kandian exiles, if I understand the matter aright, are divided into two classes, and derive their origin from two families which successively occupied the throne of Ceylon, and fell successively, in part by their own errors, in part, it may be, by the policy of the English Government. Whatever may be the share of culpability justly attributable to either, all are now the representatives of misfortune, rather than of guilt, in our eyes, and, no doubt, still more so in the eyes of the people of this country.

3. It cannot be the desire of Her Majesty's Government, or of the Government of Ceylon, that exile should take the form of punishment, or that it should be perpetuated after the motives of expatriation have ceased to be imperative. I venture, however, to affirm that the support awarded to the unfortunate class of persons under consideration is so inadequate to their natural wants as to leave them in actual distress, and I am disposed to believe, subject to the better judgment of the Colonial authorities, that the time has come when they might be sent back to their country.

4. An inspection of the list furnished by the Collector of Tanjore will show Vencataramasawmy Rajah a near relative, and in some sort a representative of Mootoosawmy Rajah, a sovereign of Ceylon formerly in alliance with the English Government, in the receipt of a pension of £3 9 0 per month, though invested with some of the obligations of distinguished rank, and burdened with a train of relatives and dependents. Others closely connected with the same sovereign, nephews by blood and adoption, are endowed with monthly stipends descending from £7 to £2. These allowances are subject to a rapid system of diminution at the death of existing recipients. In another generation the progeny of these former princes will be placed in the position of domestic servants; in the next they will be reduced to the lowest level of helpless indigence.

5. In the other class of pensioners, known as the section of Sree Vikrama Simhalu Maharajah, some of the older female relatives of the dispossessed sovereign are still in the

enjoyment of stipends which may be sufficient for the decencies of life ; but the younger members of the race have already fallen to pensions of £1-12-0 and less, while the distant relations dispute for a pittance of a few shillings.

6. It strikes me that this state of affairs is not generous or politic. The victims of the past revolutions of Ceylon ought not to exhibit before the eyes of the people of India a picture of parsimony and neglect on the part of English authority.

7. If the Government of Ceylon deems it indispensable that these people should still be maintained abroad, they should be maintained in comfort, and not only in present material comfort, but with some provision for education and for employment, in order that their descendants may not be reduced to unavoidable beggary or remain a burden on the State for ever. The Government of Ceylon might be requested, in my humble opinion, to despatch an officer to this country for the purpose of reviewing the condition of the exiles, first, with a view to the increase of their present scale of maintenance; and, secondly with a view to the education and eventual settlement of the younger members of the two communities, either in connexion with the land or in connexion with the public service.

8. But the Government of Ceylon should also, I think, be asked seriously to consider whether the exiles might not be permitted to return. Ceylon is now a settled and prosperous country. All traces of disaffection to Government, all elements of revolt or civil strife, have probably long since disappeared. Restored to their proper country, these unfortunate families would become objects of solicitude to Government; they would elicit sympathy; they would find protectors; and they would discover avenues to an independent and honourable existence, which will probably remain closed to them for ever here.

9. Such are my impressions respecting the position of the Kandian exiles in general. With reference to the particular petition from Vencataramasawmy Rajah, the son of Soobooroyaloo Rajah, lately deceased nephew of Moottoosawmy Rajah and adopted son of his widow, I think that Government should authorize the payment to him of a pension of Rupees 70\* per mensem in anticipation of the consent of the Government of Ceylon, and that they should instruct the Resident at Tanjore to disburse to him a sum of money which may be deemed commensurate to the funeral solemnities of his father, Soobooroyaloo Rajah. In regard to the liquidation of the debt of Rupees 7,000, contracted by the late Soobooroyaloo in consequence of the alleged inadequacy of his stipend, I think that the question may be referred for the consideration and inquiry of the Government of Ceylon, should they depute an officer, as proposed, to this country.

\* This is the highest amount given in the class to which he belongs.

(Signed) NAPIER.

No. 35      Order thereon, 14th July, 1869, No. 232.

Resolved that the following letter be despatched to the Government of Ceylon

(True Extract.)

(To be continued.)

Actg Secy. to Govt.







