

CEYLON NATIONAL MUSEUMS MANUSCRIPT SERIES
VOL. VI

SINHALA VERSE

(KAVI)

ETHNOLOGY—VOL. 3

Collected by the late
HUGH NEVILL, F.Z.S.
(1869–1886)

Edited by
P. E. P. DERANIYAGALA

1955

Printed at the Government Press, Ceylon

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PREFACE

THIS the third and final volume of Hugh Nevill's *Kavi* comprising 311 poems concludes the publication of his work on the 911 poems he had collected.

Several of these deal with domestic and artisan's rituals that are of the greatest ethnic interest, for little or nothing is known about many of them today. Future generations of Sinhalese will be deeply indebted both to Hugh Nevill for making this collection and working it out, and to Sir Deraniyagala Paul E. Pieris for securing this work, putting it together and presenting it to the nation.

The laborious work of checking up the printed text against the original was undertaken by Mr. C. M. A. de Silva, Librarian of the Colombo National Museum.

P. E. P. DERANIYAGALA,
Director of National Museums, Ceylon.

National Museums Department,
Colombo 7, March 23 1955.

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600. Divi Raja Kavi

Ballad of Divi Raja

THIS is on the same theme as Nos. 34 and 599. It commences by relating that in Upatissa Nuwara, the king's son had a wooden peacock, which was so contrived that it could traverse the air. For this legend see Dandū monara katāwa, No. 111. When the princess of Baranaes had taken refuge in the forest, her child was born, and a Rusi gave her shelter. While she was collecting herbs, the same things happened, the child falling under the bed, and the Rusi creating a substitute from a water lily, but not a third one in this form of the legend. The two children found their father, Surambā Raja of Upatissa, and were similarly adopted by him, and Chandrawati their mother restored to her husband. The flower-born child became Mala Raja. When the two princes set out in search of their father, the Rusi created a third prince to accompany them, from a bundle of arrow grass. He became known as Divi Raja. The subsequent history of the three, is not related. My copy is here followed by the legend of Sītā dēvi, and her three children, as related in No. 599, apparently these being a re-birth of the others, though it is not clearly stated. Her three children are Kistiri, Sadalindu, and Malaya Nirindu. The Panḍuwas legend is also given here. Kistiri answers to the Divi Raja of the first episode. This saga seems three or four centuries old in its present form. My copy has 123 verses.

Example :

E nuwara waenjabeti
Divi raja itanayen upaditi
E wara un pasuweti
Me wara Sītā upata asa niti.

They live in that city,
The Divi raja is born from the sword grass,
At that time they are dwelling,
At this time hear often " Sītā's story ".

601. Daḍimunda kavi, No. 1

Ballad of Daḍimunda

THIS embodies more or less the theme of No. 36, and notices the Māra episode, and the god's arrival in Ceylon, with powers of Upulwan Surindu, or Vishnu. He resided at Alutnuwara, and cut the rock there. He holds a cane, with beads or gems strung on it, and cures sickness. He is an avatār of Vishnu. The ballad is an old one, two centuries or so old. My copies have 55 and 51 verses respectively.

Example :

Purudukāno pera siri Laka wandā
Wiridu kalē maṭa e ḷuhubandā
E bandu tedaeti Daḍimunda surindā
Me bandu ruwa allā gini kandā.

Formerly on the day the Portuguese came to Siri Laka,
Chasing around, (he) vexed them !
Of such glory is the god Daḍimunda !
A fire-flame that caught such foes as these.

602. Daḍimunda avatāra

Manifestation of Daḍimunda

THE origin of this god, Daḍimunda, will be found in No. 36. The present saga tells us that he came to Lak diva to protect the religion (Buddhist) for five thousand years. He effaced the black rock edifice, the kalu-gal pāya, an allusion I have not heard explained. The share he took in the struggle against Māra, is here also told. His followers are the Prētas, Nāgas, Kāli, Kannaḍi Rāga-nāda, Gopaḷu Yaka, Pilli, Ginijal, Lawuḍi, Ginibrādi, Mallava, Bāga, Dēvel, Watuka, Omari, and Mangra Yakas. He effaced the golden pavilion on Meru with his bow, to prove his power. He has a Gini Kaḍavara god on each side of him as guard. He is also called Devatā Baṇḍāra. This short saga is about two centuries old, and my copy has 24 verses.

Example :

Asura bawana diva netin balāgana
Kelina widuli wera hada nawatāgana
Waḍina saere Kirimūda giligana
Sumana surindugen gana ran dunu labāgana.

Looking into the Asura world with divine eyes,
Staying the loud noise of the playing lightening,
Swiftly coming, diving in the Milk sea,
Receiving from Sumana Surindu a pure golden bow.

603. Daedimunda prala

Inspiration of Daedimunda

THIS prala or pralaya is intended to invoke the god Daedimunda of No. 36. It mentions that Sudu-mal Kumaru who became Daedimunda, terrified the Yakas by his roar. It mentions the Māra episode. He rules over the other Yakas of various Indian lands. He came to Ceylon in a ship, which was wrecked, and landed in a stone boat provided by Saekra, at Sinigama, a village on the S. W. Coast. This appears to be about two centuries old ; my copies have 31 and 32 verses respectively.

Example :

Māru balā devi utumā piriwara yak senaga haemā
Moruwa pirisat bohoma gal pahuraṭa na egī haemā
Mā devi Siri Patini yomā Sīni e gan toṭehi tamā
Mahā teda Daedimunda utumā baesapuwa yak sen bohoma.

Watching opportunity, the supreme god escorted by all the host of
yakas,
Many mighty followers, all mounting the stone raft,
Having seen the great goddess Siri Patini, at that very Sinigam port,
The supreme Daedimunda of great glory landed with the great host of
yakas.

604. Daedimunda warama

Daedimunda's warrant

THIS describes how the god Daedimunda, the subject of No. 36, obtained the waran or support of Budu, Nārāyana, Visnu, Saekra, and Kanda Kumaru ; also Wesamuni. It relates his arrival by sea in Lanka with a golden cane, and the wreck of his ship. In this version he is said to have landed at Devundara, or Dondra Head. When Somāvati Dēvi was cremated, being then pregnant, the child was formed again by Daedimunda from her ashes, and was named Dāpuḷu. He became king of Devinuwara. The god afterwards landed at Sini-gama, and went to Uggāl nuwara, and then to Dambadeni nuwara, and resided at Raja-giri rock cave. The Dewana giri wehera was on the Western Hill. He ordered a bower to be made for Wat-himi raja, and he placed an image of Visnu at the Ran-deni gala lena. This is apparently two centuries old, and my copy has 33 verses, apparently about 12 verses being lost from the commencement. It is bound with No. 605.

Example :

Devinduge teda bala pāmin e kalā
Aḷu piṭa kumarek udaye mawālā
Waeḍiwiya paemina ehi rajakan dīlā
Saekkra pura se ehi nuwarak mawālā

Showing then the glorious power of the god,
Having created a prince in the morning on the ashes,
When he came of age, there having given the king-ship,
Like Saekkra pura having created a city there.

605. Wandanā Solo

Worship verses

THIS is a poem in sloka or solo metre, being in “ mālini ” verse. It praises the various excellent acts of Budu, and is a serious religious composition, and orthodox. The verse is correct, and pleasing. It may be some three centuries old ; my copy has 18 stanzas, and seems to be complete. It is the only copy I have seen, and is bound up with several Pali gathas. It is about 150 years old.

Example :

Piyawara tunakin dew lō gosin Sak rajungē
Waeda hinda pandupul sel āsane tun masak kal
Sakawala dasa dāsin raes suran sit satoswā
Wadahala abidam Sak Dam rajānam wandim mam.

Going to Sak raja's celestial world in three strides,
Sitting on the pandupul stone throne for the space of three months,
Contenting the mind of the gods assembled from the ten thousand
Sakwalas,
I reverence Dam raja who preached Abidam to Saka.

606. Koṭahalu upata kavi

Hymn of the origin of purification

THIS is intended to be recited at the purification festival, held when a girl attains full age. It first relates the history of former ages. Badura kalpe, or Bhadra kalpa, was 18 yugas ago. In the Awu-atta yuga the world was destroyed, and the devas knowing that the world would be filled with water, left for the Bamba region. The Sakwalas were wrapped in darkness, and for seven days rain fell without ceasing; on the first day as fine as needles, and on the last day as thick as palm trunks. In seven days the rain of seven hundred years fell, and water covered the face of the world, and overflowed as far as the face of the Bamba region. Upulwan devindu dived into the water, from which a lotus blossomed with two Bambas in it. When the earth appeared, the Bambas came out upon it, and fed upon the tasty mud. For sixty thousand years they thus lived, and then the Devas created plants, and trees, and fungi of excellent flavour grew out of the earth. The Kalpa tree also appeared, and sayan jāta, or spontaneous rice. The sun appeared, Maha Sammata was born, and crowned as king. Isura and Mā devi then existed, and Sarasvati and Uma angana, were their daughters. Nīlā devi their son was born from blood. When Uma angana was seven years old, and Sarasvati still younger, she asked her mother for a celestial robe. Her mother informed Isuru (Iswara) of this. Nīlā deva was then ordered to go to the Bamba region, and fetch a cloth for his younger sister. He did so, taking a sword in his right hand, and an iron mace in his left, and adorned like a Yamayā. He departed with a shout which filled the Bamba and Deva worlds, and caused the Bambas and Devas to tremble and weep. The Bamba raja knowing the cause, sent a devangana, or celestial maiden, with a celestial cloth, both of which Nīlā deva took back with him. The cloth was sixty cubits long, and dividing it into two, this two younger sisters robed themselves in it. He himself married the devangana goddess, who was known as Ridī, or "Silver". On the seventh day after Uma angana was robed, she was married to her father Isuru. Subsequently when she attained the full age of maidenhood, an astrologer told Nīlā deva how she should be purified. His sister asked him to get her robe washed for her, and Nīlā deva washed it in the Anotatta lake. A Rakusa living there, concealed himself in the rock on which the robe was to be kneaded, to wash it. There is a long altercation between these two, at the end of which Nīlā Deva struck the water with his mace, driving away so much of the water that fish were left on dry land, and the Rakusa trembled with fear. While spread out to dry the robe disappeared, and Nīlā began to weep. Sura raja then appeared in the skies, and told Nīlā to sprinkle the rock with water. He did so, and the cloth which had dried over the rock so finely as to become invisible, when saturated with water, again became visible. He then placed it in a casket, and took it home, authorising the Rakusa to receive offerings when maidens attained full age and were purified. From the time of his marriage with Ridī, their descendants were to remain a distinct race. Apparently this intends to convey that the washers of Radā caste, descend from Nīlā deva and his wife Ridī; Ridī is the title of women of Radā or Washer caste at the present day. Such an explanation however is not clearly made, perhaps from fear of offending their employers, always very jealous of any assertion of independence by the working classes.

This poem contains much very ancient matter in an authentic form, so far as such myths can be called authentic. It is particularly important to notice

the accepted existence of whole races of beings, Bambas and Suras, before the present cycle of gods and goddesses came into existence. In other words whole creations of living beings, of a different physical organisation, preceded the first laws of physical existence of living things, in physical conditions known to man. These first laws are typified by the creation from Isuru and Mā devi, or cause, and matter, of the greatest gods of the present divine cycle. These gods are headed by Nīlā devi, Sarasvati, and Uma angana, not by the later Brahmanic myth of Brahma, Vishnu, and Siva. We must conclude that the Washer caste were once priests, who retain their sacerdotal function only in domestic ceremonies. Also that their religion recognised under Iswara and Mā devi, a primal Saivite duality, and a trinity of one great god and two goddesses, created by them. In this trinity Nīlā devi represents Vishnu, of whom his wife Rīdī now Laksmi, is a subordinate form, Sarasvati is the chief form, of which her Brahmanic husband Brahma is the later and subordinate complement. Uma angana is Parvati ; and Siva or Isuru, the ever-existent, merely changes his relations with her from those of father to husband, in the myth symbolising the progress of creation by laws partly known to us. It is a Saivism distinct from that of the present day. It is no part of my scheme to analyse such myths here, but when the myth student might from the local guise they assume, pass them over, it seems prudent to attract his notice. In its present form the poem is about three centuries old. My copy A has 137 verses. I give as example two very obscure verses, not characteristic of the poem as regards its poetry, to illustrate the evidently archaic and obscure form the myth had assumed when the poet adapted the story. Nīlā is the form chiefly used for the god's name in this poem, but Nīlā also occurs.

Example :

Ekalāṭa Isurut Mā deviyō nan
 Saraswati sonda Umayanganō nan
 Dedenek pahalawa sonda rusirō nan
 Samagawa sawu siri saepa wind inō nan.

Isurut Mā deviyannē kumarū
 Eyinut Nīlā devi teda kumarū
 Ladinut radahaṭa pahalawa kumarū
 Sondinut upaniya uriren kumarū.

At that time were Isuru and Mā devi,
 The good Saraswati and Umayangana,
 Both appeared of good beauty.
 All together enjoying all fortune and happiness.

The children of Isuru and Mā devi,
 Of them too the mighty prince Nīlā devi,
 The prince having appeared received royalty,
 And well was the prince born from blood.

607. Toṭa Kumāra Sāntiya

Incantation of Toṭa Kumāra

THIS is addressed to the god of fords, who is the subject of Nos. 45, 474 and 610. His human history is not described in this, but he is invoked as the god of river fords, with his 36 attendants, to cure the sick person. He is asked to come with his eight spirits in one place, and with 36 in another. Wali Yak Kaḍavara, and Kosombā Kaḍavara are also invoked, as are Waedi Yak Kaḍavara, Daedi Yak Kaḍavara, Awara Yak, Devel and Bhūta Maha Kaḍavara, Aliyama and Perayama Kaḍavara, Maddima Kaḍavara. These are all asked to come from the 18 directions together with Lē and Mas Kaḍavara, Abhūta Kaḍavara, Rīri Puluṭu Mal Kaḍavara, Hapumal and Gini Kaḍavara. Of these names Aliyama means the fore-dawn, Perayama the after-twilight, and Maddima midnight.

This incantation may be about two centuries old. My copy A has 39 verses, B has 17 verses only.

Example :

Dasa aṭa dēse kela aewidinne
Dasa aṭa māyam nibanda karanne
Dasa aṭa dēsen me raṭa enne
Toṭa Kaḍavara samayamaṭa warenne.

From the eighteen lands he comes playing,
Constantly the eighteen deceits he is doing,
From the eighteen lands he comes to this land,
Come Tota Kadavara ! to the watch-offering.

608. Kaḍavara upata

The Kaḍavara legend

THIS saga commences by stating that Kaḍavara was Agapat, or Chief under the Maha Raja surrounded with Yakas in Malaya-hala dēsa. By leave of this Mala Raja he receives offerings. He came with Mala raja to Santana paṭṭana, and receives offerings. The celebrant, as in No. 496, is ordered to wear a red cloth, and carry a torch, red cock, and arrow.

When he appears, Kaḍavara takes the avatār of a golden peacock. Quite a different ceremony is here described. The offerings are given on a staged altar or shrine of three stories, made of plantain bark three spans and a quarter long. The middle story is divided into sixteen receptacles ; five pusul gourds are arranged around it, and it is decked with flowers of five kinds.

The sanctuary or ayila is to be two carpenter's cubits three fingers wide, and seven carpenter's cubits high, with arches formed of plantain trees at its gates. There are to be four nooses, one at each corner, as ordered in No. 496 ; but these verses add that a fowl is to be offered in the upper noose, so that presumably there should be five. Flowers should be offered upon a pusul gourd. Something is to have four " petman ", apparently four flights of steps, with twelve enclosures ; perhaps the ayila is to stand on a sort of stylobate, with a flight of steps to each entrance, and the raised floor be divided by four paths crossed by four, into twelve reserved spaces. The present saga then gives eight verses, which recur in No. 496, describing the offerings. It invokes Gini Kaḍavara, Mal, Sapumal, Andi, Golu, Bihiri, Devel, Būta, Abūta, Sirimē, Toṭa and Mul Kadavaras ; also Tel Kaḍavara. It alludes elsewhere to a Gopalu Kaḍavara, and Puluṭu, Anda, Manda Kaḍavaras.

This appears to be about two centuries old, my copy has 63 verses.

Example :

Bima saerasille lakunu asanne
Waḍu de riyan tunangul aeraganne
Waḍu sat riyanak usa aeraganne
Kaḍavara ayile upata asanne.

Ask the methods of decorating the ground,
Take two carpenter's cubits, and three fingers,
Take seven carpenter's cubits for height,
Ask the origin of the Kadavara platform.

609. Kaḍavara Sirasapāda

Kaḍavara “head-to-foot”

THIS is an head-to-foot exorcism of the Kaḍavara god, who has afflicted a sick woman. The verses call on Saman Deva, Dipankara Buddha, the Twenty-eight Munis, to inspire the dancer celebrating the cure. Buddha's preaching of dhamma is invoked, to exorcise the spirit from the patient's head. It then cries out that it is in her hair, and is exorcised by the help of all Devas and Buddha. It then cries out that it is in her forehead, and is exorcised by the Dhamma, and so on.

The Kaḍavaras exorcised are Mul, Sellan, Lē, and Kalugal Kaḍavaras.

This appears to be about two centuries old, my copy has 78 verses.

Example :

Kakusanda muniduge ana pawatinne
Devu lowa Bamba lowa ana pawatinne
Topahaṭa Isiwara ana pawatinne
Dasangili niya aga aera palayanne.

The power of Kakusanda Muni continues,
The power of the Deva world and Bamba world, continues—
For you the power of Iswara continues,
Be off from the nail tips of the ten fingers.

610. Toṭa Kaḍavara upata, No. 2

Story of Toṭa Kaḍavara

THIS saga differs a good deal from No. 45 of the same name, and gives a variant history of the Toṭa Kaḍavara or Ford god ; No. 474 also differs in particulars. He is here said to have been a Haluwa or washer-man, named Ratna-peḍi, at Bimbā Nuwara, a city of Kāsi raṭa. The king's cloth blew into the sea, and he absconded to Soli raṭa. There he passed himself off as the son of the king of Bimbā Nuwara. The king gave him his daughter in marriage, and she bore twin sons. These two took to sewing, as their favourite play. Two other sons were born, and these played at washing clothes. The king discovered the imposture as related in No. 45, but the washer's quarter is here placed at the Isāna or North East, and not at the North. The execution follows the same lines, but when the executed man becomes a demon, he possesses his wife and four children, on their visit to the ford. The spirit refused to be exorcised by offerings, but when the princess and her four sons, in festal dress, visited his tree, he made the four princes Yakas or demons. The Four Guardian Gods then allowed the demon, his wife, and four children to receive offerings throughout Damba-diva, or India. No. 474 treats this legend in the same way, but states explicitly that the demon makes the princess his wife, as well as her four children, into demons, a matter only inferred in this version.

The present saga is about two centuries old, and my copy has 73 verses.

Example :

Yakā tosā uniya e wiṭa
Makā nasā mawā ruwaṭa
Daekā tosā kumarunhaṭa
Dukā nisā yak kala wiṭa

The yaka was delighted thereon,
Obliterated and destroyed, beautifully created,
Having seen delightedly the price,
For affection, then made (him) yak.

611. Kaḍavara wīdiya

Kaḍavara ceremony

THIS prescribes a sanctuary or ayila of dimensions differing from those elsewhere ordered ; it curiously orders nine false nooses to be attached to the ayila, and garlands of flowers. It is to have four entrances, as in the others. Āṇḍi Kaḍavara is then described as born of Bāhun Devi-dū, his father was Deva-āṅga Raja. Mal Kaḍavara is invoked, and Gini, Ratikan, Mul, Devel, Toṭa, Abimāna, Āṇḍi, Pilli, Kalu, Lē, Sīri, Puluṭu, Mas, Sapumal, Andun, Sandun, Paṭṭiya, Toṭapala, Abūta, Gopalu, Kili, Anda, Manda, Golu, Bihiri, Būta, Kaḍavaras, are invoked as some of the Eighteen Kaḍavaras and their thirty-two attendants.

The saga appears to be about two centuries old, my copy has 32 verses.

Example :

Āṇḍi me Kaḍavara raṭe upanne
Bāhun Dēvige gaebe upanne
Dēvāṅga Rajuhaṭa dā wenne
Kaḍavara nam upata ahapanne.

This Kadavara was born in Āṇḍi land,
Born in the womb of queen Bāhun,
Conceived to Devāṅga raja,
Hear the birth of him called Kaḍavara.

612. Amusiri Kaḍavara kavi

Ballad of Amusīri Kadavara

AMU Sīri, "raw blood", is a form of Rīri Yaka the subject of No. 24, q.v., and other ballads; he is here called Kaḍavara, or god. He is said to come through the sky, and to lighten the sakwala, or ends of the earth. He is said to rest on a lotus flower, and to twine garlands of costly flowers, surrounded by thousands of attendants. He is lord of this world. He has stations at Udawatta, and Gampala wela. He kills people, and brings them to life. Blood, and rice, are the offerings to him. He carries cotton, or sword grass in his right hand, and is authorised by Mala Raja. He wears a gold collar, and loves hunting. Kuda Marugala is another haunt, and the Kalugomuwa toṭa or ford, is also one.

This evidently was composed for use in the Uḍa raṭa, or Kandian district; it may be one to two centuries old. My copy has 36 verses.

Example :

Sīri me Kaḍavara sīrida ganne
Gal mul gasamin bayakarawanne
Landun liyan yana taena wimasanne
Amu Sīri Kaḍavara devi naṭawanne.

Does this Sīri Kadavara accept blood ?
Casting stones and roots he terrifies,
Searching where girls and women go,
Amusīri Kadavara deva causes (them) to dance.

613. Rīri yak kavi, No. 2

Ballad of Rīri yaka

THIS is another saga to Rīri, the subject of No. 24, q.v. It differs in several respects. He holds commission from Sumana Deva, and Kanda kumara Deva. He lives at Lē-mal kowila ; he was born in a clot of blood, and is called Rīri. Kumari. This ordinarily means “ princess ”, but he is not female, and kumari must be either a mistake or an obsolete form of the masculine kumaru, analogous to Devi, as in Saman Devi, &c. He wears a blood red cloth, carries a mace, assumes a wāli guise, whether that of a monkey or of a forest man ; he bathes in the Lē-wila or Blood Lake. He tied the Sun’s orb with his noose, and tortured him. He rides on a goat ; again at the end, a bull is ascribed as his vāhana or vehicle. His height is one span six inches. At the conclusion are instructions for a bali or sacrifice in his honour. This saga is a few centuries old in its present form ; my copy has 45 verses.

Example :

Naēra waesena Lē-mal kōwila tula
Naērama lē mal gaeba sē nikasala
Gōra ruduru lē kaetiyē pera kala
Rīri kumari upaniya awa mangala.

Constantly dwelling within Lē mal (Blood flower) temple,
Constantly pure as the womb of the blood-flower,
In former times in a lump of blood, the cruel fierce
Rīri princess was born under evil auspices

614. Ratikan—madana Bisawage kavi

Ballad of Queen Ratikan-madana

IN this ballad the word queen is used, and yakini seldom occurs for it ; the name means Lust-inflaming. It invokes the queen as one of seven ; these queens are Rati, Inā, Māla, Irddhi, Riddhi, Sīri, Madana. They are invoked to cure the sickness of their votary. They chiefly afflict handsome men. The place for the offerings should be four cubits square, with three posts on each side, and decorations of plantain bark, flowers, and scents. It is to be of three stages or stories. In another place Avara Biso is invoked in addition to the other seven, so that they seem to be eight in all. Inā Madana Yaka frequents rocks near fords, whence he inflames people with carnal desires. The origin of these Yakinis or queens is not related. This ballad seems one or two centuries old ; my copy has 78 verses.

Example :

Sat dena bisawun kelana waḍina
Gat bili saewulan sīri puluṭu gena
Irddi welā ena bisawun sat dena
Riddi bisawu samayan kaepakaragana.

The seven queens come dancing,
Taking the cocks offered as victims, blood, and fried offerings.
The seven queens come by irddi power,
Riddi queen accepting take the offering (of the watch).

Samayan, here and elsewhere in such songs is no longer a part of the day or night, literally a “time”, which I translate as a “watch”, but is the offering appropriate for that time or watch.

615. Ratikan Kumari baliya kavi

Ballad of offerings to Ratikan Kumari

THIS ballad gives no particulars of the Ratikan Yakini's history but is merely intended to explain the form of making offerings to her. The tray for the image should be seven spans long and three spans wide. The chief image should be of the Ratikan Kumari, with two children in her lap, and a husband on each side, each embracing one of her breasts. Two cobras above her head, and at her two feet golden cocks. A cock standing on a rock should support a Kailāsanam throne. The Yaka should have a red hat, golden face, blue body, and black feet. Many more details are given, but I am not sure how many representations are contemplated ; there seems to be more than one. The suitable offerings are described, and the sicknesses to be cured are indicated.

The composition seems two centuries or so old, my copy has 52 verses, and it is probable that the text was here and there defective and is patched together in its present form, causing some doubt and confusion as to the images to be formed.

Example :

Pas puluṭuda pas kaewilida ganne
Kasturu kapuruda suwanda pudanne
Pas pāṭin mal gena sarasanne
Pandam dolasak waṭa awulanne.

Taking five fried things, five cakes—
Offering musk, camphor, and perfume—
Taking and decorating with flowers of five colours—
Lighting twelve torches around.

616. Rīri Yak kavi, No. 6

Ballad of Rīri Yak, No. 6

THIS differs somewhat from the other ballads of Rīri Yak, described under No. 24 q.v., and others. The present ballad states that he was born in Saurāṣṭra dēśa of Uturukuru divayina ; from a boat of blood, at the Blood lake or Rīri wila. Rīri Yakini was born with him. The Blood lake was formed by the blood which fell from the Sun's orb, when Rāhu Asurēndra seized it. Again a verse states that the Blood lake was formed from the blood which fell on the day that Rāvanā carried off queen Sītā in the stone chariot. The Rīri Yaka visited Waḍiga raṭa, and quenched the pyre of the seven dead daughters of Malala Raja, who were being cremated, and restored them to life. He joined with Kalu Yaka after he reached Ceylon ; he came to Ceylon with Devel deva in a stone boat. He possesses beautiful girls, and causes them to utter mad noises. Here he is said to have been conceived by the Yakini of the Rīri wila, at the cemetery where Lē Kāma Rishi was cremated.

The details of this legend are not given. This ballad is probably two centuries old ; my copy has 65 verses.

Example :

Lē wil Yakini yanā
Kuse pilisinda me lesinā
Lē Kāma rusiyenā
Dāwa upannayi me Yaku me lesinā

Of the Yakini called Lē-wil (Blood-lake),
Conceived in the womb thus wise,
To Lē Kāma Rishi
Born, this Yaka is born thus wise.

617. Riri yak kavi, No. 5

Ballad of Riri Yaka

THIS saga is in honour of the Riri Yaka already noticed under No. 24, q.v. In this he is said to be the son of Queen Lētāli of Sairāshṭa nuwara, and one Kairā, but whether Kairā was a king, god, or Yaka is not related. His foster-mother was Ginirāshṭa, he was born after seven days on a Kuja dina or Tuesday, under the planet Guru or Jupiter ; he obtained commission from Yama Rajas and became a Yaka. On his head he carries the sun and moon, and Budu rays radiate from his eyes, which was red. His face is blue, his ears emit smoke, his nose emits blood, his mouth is full of human flesh sacrificed, or “ nara billa ” He has a red jacket on his shoulders, and a blood pool on his breast. He wears a red waist-cloth, and rides a red bull. He holds waran from Saman Deva, Sidda Pattini, the Rishis or Rusiwaru, the Seven Pattini, Devel Deva, Wesamuni, Sidda Mangara, Avarakeli Yaka, Madanakeli Yaka, Sūniyan Yaka, and Mul Sanni Yaka. Instructions are given for the offerings to be made to him, in detail. He will then cease to inflict the sickness for which the ceremony is made.

This ballad seems about one or two centuries old, in its present form. My copy has 44 verses.

Example :

Oppu gattu eka taenakin nitte
Gal mul gasamin baya unu waette
In oda kusa tula daru biju naette
Riri yakā kala leḍamayi satte.

Ever accepted from one place—
Casting stones and roots, at the time the fear came—
Therefore in the womb is no seed of offspring—
Surely the disease is made by Riri Yaka.

618. Tanipola Rīri Yak kavi, No. 2

Ballad of Tanipola Rīri Yaka

THIS is another incantation for the demon to whom No. 238 q.v., is addressed, as well as No. 619. The present version is an invocation to him. He is separately invoked from the eight directions as follows. As coming from the Rīri wila or Blood Lake, with the rīri manda, or blood noose, and commissioned by Saman Deva, he is invoked from the East ; from the S. E., as dwelling at the Rīrigal Dewāla rock, and commissioned by the Kataragama god ; from the W., as born of Rairagiri Queen, and commissioned by Vishnu Deva. From the S. W., as howling at the junction of three roads, and receiving offerings of sandal scent and fried grain, by order of the rishis ; from the Sawuma as laughing with a heron's cry at the Blood Lake, and beating his hands together, with commission of Devel Deva. From the S. E., he is a second time invoked as dwelling in the eastern amu-sohona cemetery, with blood oozing from his mouth, and commissioned by Yama. From the N., he is commissioned by the Seven Pattini, and dwells in the great Ruduru Parvata. It is evident that these points are corrupted in this and No. 619, as they doubtless agreed in the original saga. He burst the earth and sprang forth ; he spreads snares ; he haunts the junctions of three roads ; his face is the colour of blood.

This saga is a few centuries old, and my copy has 22 verses.

Example :

Derana palā polowen paena naegapu yakā
 Lē wila maeda at polasan karana yakā
 Devel devindugen awasara gattu yakā
 Me aṭa konen wara Tanipola Rīri yakā.

Yaka, that rose springing from the soil, having cleft the Earth !
 Yaka, clapping hands amidst the Blood Lake !
 Yaka, that got sanction of Devel devindu !
 From these eight sides come, Tanipola Riri Yaka.

619. Tanipola Riri Yak kavi, No. 3

Ballad of Tanipola Riri Yaka

THIS is a third kavi on the same subject as No. 238, q.v. In the present composition he is invoked to receive a red cock, offered to him. Here he is said to have been born from the wan aela, or left ribs. He is invoked together with a Yakini, and red rice and blood are said to be ready for them. He is described as having a blood lake on his breast, running over on both sides. He tears up a fowl with his hands ; he wears many golden jewels. Here also he is described as having the face of a wāliyā, and carrying a yama mugura, or mace. Wesamuni of Kuvera pura ordered him to Earth. He appears as an infant to women asleep, and in their slumber they suckle him.

He is invoked from the eight directions ; in the East he appears by Devel Deva's favour, in the S. E. by Yama's leave, in the South by that of Isiwara Devindu, in the West by that of the Seven Pattini, in the N. E., by that of Vishnu Devindu, and is addressed as born of Rairagiri Bisawa or queen. On the N. W., he appears by leave of Saman Deva, on the Sawuma or south side by that of Kataragama, and on the South he sports in the seven ponds.

This saga is a century and more old, and has 34 verses.

Example :

Rairagiri bisawun kusa upan yakā
Vishnu devindugen awasara gattu yakā
Sahita kara dunnu puda kaepa ganna yakā
Isānayen wara Tanipola Riri yakā.

Yaka, born in womb of Rairagiri (Blood rock) queen !
Yaka, who got sanction of Vishnu devindu !
Yaka, accepting offerings collected and given !
Come from the North-East Tanipola Riri Yaka.

620. Riri Yak kavi, No. 7

Ballad of Riri Yaka

THIS ballad does not differ from No. 24, q.v., and the others, in any very important matter. It attributes however to Riri Yaka two companies of inferior yakas, 500 in each. He is described with the wāli face, either monkey or forest man; he carries a yama club, and was born from a “riri oruwa”, whether vessel, or boat, of blood. One obscure line seems to speak of him as in league with the crocodile of the Riri wila or Blood lake. From the left side or rib (aela) the Yaka is born, from the right side or rib the Yakini, so that it would appear to be in the Blood Boat birth that he had the female associate. They arrived at Kalugal-godaella in Ceylon.

Directions are given for offerings.

It appears to be a few centuries old. My copy has 69 verses.

Example :

Siri wila waesenā
Siṭinā kimbulekut daenā
Wan aelaya pirenā
Upan Yaku ehi me sak warenā.

2. Knowing that a crocodile lived,
1. Haunting the Siri (Blood) lake,
3. Filling the left side,
4. The Yaka was born there by this Saekra's leave.

621. Pitiye devi kavi, No. 2

Ballad of Pitiye Devi

THIS god, Pitiye Devi, is also the subject of No. 23. In the present ballad he is said to have dwelt in a temple with golden roof, having come to Siri Laka from Soli desa, and settled at Amunugoda ; he formed a retinue of followers, by making men into yakas. He visits Kalu Nikawaewa, Hunnasgiriya, Karunā galpota, Urugalpota, and other places in Ceylon. Amongst them Aetā-waetunu-taenna, a name familiar in Ceylon in its Tamil form Ānai-vilandāwa. Kiwula, Kosgama, Ūrātota, are amongst them. Riṭi-gala Deviyo are asked to bless some one, left vague. The Lamā Bilindu Bandāra or young child-god is vaguely invoked, this is a Vaedda god ; he is said to wear a black cloth, and to accept silken offerings, and to be near a painted picture ! He lives in a stone-fence-palace, like a full moon. Pitiye Devi came from Soli pura, to Sinha pura, and went to Vellassa, and thence to Dumbara. At this temple in Dumbara were rare silken offerings. He had a new temple at Būṭāwatta when the poem was written, and at Amunugama he made darkness by day, an allusion not explained. This ballad is two centuries old, or more, in its present form, but from the obscurity of its allusions, it evidently preserves a shadowy record of much more ancient sagas. My copy has 112 verses, and is at least 100 years old.

Example :

Irata naṭana monarindu sē wē nittē
Raṭata utun gamawada Sirimalwattē
Noyek paṭa paṇḍuru dī yeti kaemaettē
Aluta taenū kōwila Būṭāwattē.

He is ever like a king peacock dancing to the Sun,
The chief village in the land is Sirimalwatte,
Many silken gifts being given, he goes willingly,
The newly built temple is at Būṭāwatte.

622. Riri Yak kavi, No. 8

Ballad of Riri Yaka

THIS differs from No. 24 in several details. Here we are told that Riri Yaka was born to Ela Rākshi, and again to Lētāli bisawa, or Queen Blood-dish. Across the seven seas, at the Makara-kaṭa sea (whence water goes down to Hell), at the city Sawurāṣṭa, he was born, and named Bahirawa Riri. He killed his mother at birth, and drank her blood ; he went to the Nara lowa or human world on a lōdael pahura, which literally means a bronze-net raft. Crossing the seven seas they reached Kataragama, there they told the god they were Riri Yaka and Riri Yakini, and obtained his “ waran ” or warrant to use their powers during the first seven paeyas of each of the three watches of the night. Saman Deva however caught them, and tied them to a pamburu tree (Atalantia Missionis), and began to flog them with his gold-diamond-spear. Afterwards he forgave them, and allowed them to cause sickness, and receive bali offerings. He has a wāli face, and “ bamburu ”, or curly, hair. The suitable offerings are then described, pas puluṭu, or five fried grains, seven kinds of curries or hat mālu, cakes, antimony, sandal, blood, milk, oil, flowers. The celebrant should wear red clothes, and a cap on his head, and the offerings should be served on the west of the site selected. The saga then changes, and invokes him, going over the same ground, in different metre. In this part Teda Pattini is said to tie the Yaka and Yakini to the ela pamburu tree. The first part occupies 32 verses, and is a sort of incantation, while the invocation occupies 26. The saga thus consists of 58 verses, in my copy. It appears to have been written in its present form a few centuries ago.

Example, :

Riri wilēwada kela aewidinne
Pamburu gasē wada wāsakaranne
Mama dena pidawili diṣṭi helanne
Riri yakā dolagaṇṭa warenne

Do they not wander sporting at Riri lake (Blood lake) ?
Do they not dwell in a pamburu tree ?
Casting a glance on the offering I give,
Riri yaka come to take the sacrifice.

623. Ratikan baliya kavi, No. 1

Ballad of offering to Ratikan

THE theme of this ballad is an extraordinary allegory, for it can scarcely be treated otherwise. There was an ascetic living under a "nuga" banyan tree in the Isi giri forest. He sat at the root of the tree, and only ate such leaves as fell within his reach, never moving from his seat. Gradually the roots of the tree twisted round him, pythons coiled on his waist, crows perched on his head, squirrels and rats made their nests in his beard, but still he stirred not at all. Sak deva, disguised as a lovely girl, came to tempt him, and he yielded. Then Sak created seven lakes, and a lotus in each, and from each lotus flower a beautiful maiden, and then married the seven to the amorous ascetic. Their names were Rati Kāmi, Ruti Kāmi, Andun Girī, Sandun Girī, Tel Kāmi, Mal Kāmi, Madana Girī. These may be translated into personifications of Lust, Sensuality, Antimony for blacking the eyes, Sandal dust, Ointment, Flowers, Desire. With the leave of Sak Deva they all descended to earth, and afflicted mankind with headaches, pains in the body, 98 forms of disease, 98 lesser sicknesses, and 36 forms of accident. The bali image is described as follows, a red hat on head, a golden face, the stomach blue, the feet black. His wife has her arms and neck entwined with cobras; gold bangles covering her arms, and wears a loose robe on her body, the name for it being "oliyal", perhaps "muslin".

My copy is followed by twelve verses of "yādinna", addressed to the Kaḍavara Devas, but with no special features. This ballad appears to be two centuries or so old, in its present form; my copy has 46 verses. The same legend will be found in Nos. 57 and 575.

Example :

Niti lesa keli puda sarasā dunne
Matu me māyan nuba nokaranne
Rūbara rati liya sarasā dunne
Ratikan ālaya aera palayanne.

In fitting wise dance and offering is adorned and given,
Hereafter do not you do this trickery !
A lovely enticing woman is adorned and given,
Ratikan, abandoning desire, go !

624. Ratikan baliya kavi, No. 2

Ballad of offerings to Ratikan

THIS is a second ballad on the same theme as No. 623, and indeed it catches up four verses of that. In the present version, after the ascetic yielded to Saka's temptation, he wandered off to Madanagiri parvata, or the Mountain of the Desire-rock. There he met the seven Madana-kāma enchantresses, and received the form of a Rakusa from Saka, together with leave to afflict mankind assisted by these seven companions.

The bali image should be made on a tray seven spans long, and $3\frac{1}{4}$ spans wide. He has a red cap, a golden face, a blue body, black feet, and the appearance of a Rakusu. Around it kanya rūpa, or girls figures each with a golden water pot in the right hand, and rattling bangles on her hands and feet, her whole figure bright red. The last part is a yādinna or invocation, and further states that Rati Madana Yaksayā, Madana Giri Yaksayā, Awara keli Yaksayā, Sohon Giri Yaksayā, Mal-madana Yaksayā, Lē-madana, Gini-madana, and Toṭa-madana Yaksayā, were all nine born from the dead body, apparently of the dead ascetic, though this is not clearly stated. In his search for the vanished form of Saka, disguised as a woman, he visited the following lands, Gujjara, Bankāla, Kāsi, Kāberi, Malawa, Telingu, Urumusi, and Gawuḍa. Mistaking the Malawa king's queen for the form he was in search of, he afflicted her with possession, and she was cured by a ceremony.

The ballad in its present form seems one or two centuries old. My copy has 74 verses, the Yādinna occupying 24. I have a second copy, B, of the yādinna.

Example (from the yādinna).

Kāma sit loba welā
Himaya waṭa wimasalā
Nedaeka istri anē
Andōnā kiyanṇē.

The mind bent on concupiscence,
Having searched around the waste,
Not seeing the woman—alas !
Uttering lamentation.

625. Kaḍavara kavi, No. 1

The Kaḍavara ballad

THIS saga is intended to accompany a dance to exorcise the god. The help is invoked of the Nāgamāla pirit, Buddha's power, the merits of the Āṭā-nāṭiya sūtra, the power of Boksaël, and of Wesamuni, and by their aid the dancer seeks inspiration. The following Kaḍavara gods are invoked, Pilli, Dala, Sellan, Mal, Kalu, Waedi, Gini, Sirimē, Sohon, Sorā, and Wali Yak Kaḍavara.

The verses may be two centuries old, my copy has 37 verses.

Example, :

Wēga nowī yaku eli baesapanne
Rōga site duk at aerapanne
Yāga pirit Gawutama munidunne
Nāga māla anuhasen naṭanne.

Be not hasty yaka, depart out !
Abandon the sickness and sorrow of mind !
The sacrificial protection is Goutama Munidu's,
By power of the nāga māla, dance !

626. Kaḍavara kavi, No. 2

The Kaḍavara ballad

THIS is an unimportant ballad ; it alludes to the god's visiting the dancing arena at Bolagala, and catching some one at the Gurudeniya field, which is near an extensive Buddhist rock-monastery a few miles from Kandy, and now in ruins. He is Adikāri or Chief Officer to Mala raja ; he landed at Puliyan-kulama. Aliyam Kaḍavara is invoked, and the Three Kings, intending Mala Raja, and his brothers Kitsiri and Sandalindu. Kaḍavara was born in Malavara desa, and speaks the Tamil tongue. Sellan and Sirimē Kaḍavaras are invoked, and there is an allusion to the Boar ravaging the orchard of the Mala Raja, and his pursuit of it to Santāna gala, and the cure of the divine-sickness of Panduwas.

He is described as wearing a silk cloth, a jacket, and chain, and turban, almost in the same words used in No. 625.

It appears to be about two centuries old ; I have combined the account from two defective copies of 28 and 23 verses respectively.

Example :

Waenda waenda deviyanṭayi duk ganne
 Yaeda yaeda haema raṭa paṇḍurut ganne
 Ada sonda naeṭumen pēnaṭa enne
 Aliyam Kaḍavara yakuni warennē

Bowing, bowing, serving the gods,
 Praying, praying, taking gifts from all districts—
 Come today with good dancing to speak with inspiration,
 Oh Aliyam Kadavara Yakas come!

627. Kaḍavara kavi, No. 3

The Kaḍavara ballad

THIS saga is an invocation of the Kaḍavara Yakas, to attend a ceremony for their propitiation. They are described as now residing on Santana gala, but formerly resident at Sitāna Bintaenna. Balā hela is a hill to which they resort. The gods of the various directions of the compass are invited to cure the sick man, afflicted by the god. Lē, Gini, Pilli, Devel, Sohon Kaḍavaras are here invoked. The kavi is perhaps two centuries old, my copy has 43 verses.

Example :

Mula Sitāna Bintaenna kiyanne
Namaskāramayi lowa pawatinne
Uḍaṭa bimaṭa paena naeṭumaṭa enne
Kaḍavara Yakune hanika warenne.

The chief seat is called Bintaenne,
The word exists by worship,
Leaping above and below, come to the dance,
Kaḍavara Yaka come soon.

628. Amusiri Kaḍavara kavi

Amusiri Kadavara ballad

THIS is a saga of Amusiri, or “Raw-blood”, one of the Kaḍavara gods or devils. He is invoked as Amusiri Deva, lord of this world, and called on to descend from the skies. He kills men and restores them to life again; great is his rage. He wears a silk cloth, jacket, and a silk turban. He holds the authority of the Mala raja for his acts. He carries a blade of iluk or sword grass, and hunts at Kalugomuwa ford. Solman Kaḍavara or the “Sound” god, and Sirimē Kaḍavara are also invoked. Crowing cocks, blood, and parched grain are offered to him.

This kavi is perhaps two centuries old, my copy has 36 verses.

Example :

Wali yak tun kaṭṭuwagen waran labāgana inne
Nomarā wada kara haemagen mal bali aeraganne
Pachcha-waḍan ura-banduwa dewure dilisenne
Lēnsu kaḍamalakwat aeyi maṭa nolaebenne.

Receiving leave of the three Wali yak, and staying,
Punishing without killing, taking flower offerings from all,
A red cloak shining on both shoulders—
Why is kerchief, or bit of cloth even, not received by me ?

629. Toṭa Kumāra baliya, No. 2

Offering to Toṭa Kumara

THIS is a short saga on the same subject as No. 474. The present version does not give the god's history, but describes the image that should be made, for bali or offering to him. He is to have a cobra's hood over his head, and he enthroned on a cobra's coils. A cobra should entwine his body. He rolls two weeping children beneath his feet, and beats them. His wife is seated in the coils of a cobra and suckles the other two children. A dhoby's basin (haeli) and a clothes post should be arranged for the offering, apparently at a ford, and a dish of food should be placed for the twelve Giri. The sickness he has caused may thus be dispelled. The saga exorcises the following followers of the god ; Samayan Kaḍavara, Pilli Kaḍavara, and Rīri, Kalu, Sellan, Daedimunda, Mal Kaḍavaras ; with Toṭa Kaḍavara these make eight. Eight forms or persons are obscurely invoked also in Toṭa Kumāra sāntiya, No. 607. This seems two centuries or so old, my copy has 38 verses.

Example :

Rīri me Kaḍavara yakuni asanne
Rīri tibena taenamayi waeda inne
Rīrida amu mas nibanda kanne
Rīri me Kaḍavara samayan ganne.

Oh Riri Kadavara Yaka hear !
Staying at the place where blood is,
Always eating blood and raw flesh,
Oh Riri Kadavara accept the offering.

630. Riri upadesa

Advice on Riri

THIS is a saga on the same Yaka as No. 24, q.v. It states that he dwells at Riri wila or Blood Lake ; he appears to have come from Srī Gō Rāshṭa, from Riri-gal toṭamuna, Rāja gal parvata, but the context is obscure. He was commissioned by Saman Deva ; and was born to Lētāli bisawa or the Blood-dish-queen. From the time he came to earth, he afflicts men with sickness. Once he was born at Asurapura, with two red tusks ; his mother Lētāli died on the day of his birth, as he burst through her breast. Red rice is offered to him, and the usual offerings for such demons. He assumes the fierce wāliya form, either a forest man or monkey. He was tied to a white pamburu tree, Atalantia Missionis. He resides at Lē-mal kōwila ; his height is one span and six inches. Details are given for the offerings and invocations to him, and the sicknesses he causes are described. Ayilakkandī Yakini is also invoked to break his spell, and Kusṭha Rākshi, and Nīla Rākshi, and Mayilakkandī, and Kāma-kandī, and Nisā Kandī and Nāga Rākshi, Mini-his-Kandī are asked to accept offerings.

This saga seems two or three centuries old, my copy has 75 verses.

Example :

Srī Gō Rāshṭa nam mesē
Riri gal toṭamunayaka mesē
Rāja gal paravatayaki mesē
Madak pawasan Riri upadesē.

Thus is it named, Srī Gō Rāshṭa ;
Thus is the haven point, Riri gal ;
Thus is the rock, Rāja gal ;
Shortly relate the story of Riri.

631. Dala Kumāra asne

Story of Dala Kumāra

THIS is another saga on the theme to which references are quoted under No. 38. In this instance he is son of Dantasīva Raja of Dantapura of Dambadiva, and his mother is Nawaratnawali. Giri devi is his sister, and at her birth the astrologers predicted her union with Dala Kumāra, and so she was reared in a giri gē or rock house. A woman described her beauty to the prince, who secretly determined to marry her. He then went out as if to pough near a forest, and pretended to be seized with a dangerous illness. He then sent to beg to see his sister, who was allowed by her parents to go. He seduced her, and from shame, that very day, she hung herself on an aesala tree. Saekra rendering her body invisible, the prince wandered through the four continents, five hundred lesser tracts, the Himāla, the Seven Lakes, the Naga world, the Asura world, the shore of the Seven Oceans, the great rock of Mahameru, and everywhere throughout the world. At last he went to the Saekra world, and there challenged Senasurā or Saturn to dice. Senasurā lost seven times. The prince then demanded his sister-wife of Saekra, who promised to restore her to him, at the aehala tree, and sent Senasurā with amrita or nectar to be given to her. He however, after giving her that, and curing her, threw poison onto the prince, who assumed thereby the guise of a Rakusu, or Rakshasa. He had a blue complexion, his forehead was enormously wide, and his head like a water-pot. He had huge eyes, and a prominent nose like a black mountain. His belly was enormous, and his two feet were short, like stumps of plantain trees. He and Giri devi then received offerings, and after a time came to Ceylon also.

This appears to be an ancient saga, and is probably quite three centuries old, and well composed. My copy has 40 verses.

Example :

Yut Rakusu ruwa sondā
Pahala wiya me ledā
Giri devi piyobandā
Piyasa kara mana nadā

With good Rakusu form,
Appeared (he) in this way,
The beloved Giridevi
Making dear, with pleased mind.

632. Dala raja sāntiya

Blessing of Dala raja

THIS is another saga on the theme to which references are quoted under No. 38. In this version the verses describe how the gods image should be made. It is to be seven spans seven fingers long, and four spans five fingers wide. Above his head are three cobras with expanded hoods, "toḍu" ear-jewels in his ears, two tusks projecting from his mouth, his beard of copper colour, a chain on his neck, rattling bangles or giri walalu on his arms, and a girdle on his waist. On each side a Giri Devi, wearing jacket, pearls, and jewels.

Five kinds each of yams, cabbage or hearts, parched grain, milk, flowers, and a robe of five colours must be offered to this. No live sacrifice is required. Head-ache, stomach-ache, swelling of the stomach, nausea, disorders of women, are cured by this offering, and the god assists barren women to bear children, and aids them in dangers of child-birth, and pregnancy.

This appears to be about two centuries old ; my copy has 34 verses, and is very corruptly copied.

Example :

Dāela dekin e Giri landun ran pāeyen sudu wata babalālā
Mālawalin mutu paṭiyen ābaranin saeṭṭaya bablālā
Ālawemin landa dakimin rati saepatin Giri landa lobalālā
Bāla nangun ruwa dakimin yaku satuṭu sita weminilāla.

White cloth shining on the two gold coloured sides of that Giri lady,
Bright with chains and pearl girdle, ornaments, and corset ;
Seeing the lady and coveting, he desired the Giri lady in possession ;
Seeing the younger sister's beauty, the yaka was of contented mind.

633. Giri Devi upata

The Giri Devi legend

THIS is another saga on the subject already quoted under No. 37. The present saga is about two centuries old, but my copy though complete in itself, seems to be only one section of a larger work ; it is well composed. The story commences abruptly by stating that Hansavati Dēvi became pregnant, and was seized with a longing for all kinds of wild fruit, and ate also little bits of potsherd, clay, and gravel. In due course Dala Kumāra was born to her, and afterwards she had a daughter named Giri Devi. This daughter was confined in a cave, the reason is here omitted. Her beauty is described at length. Her nurse reported this to prince Dala, and so inflamed his imagination that he pretended to fall dangerously ill from thinking of her. This becoming known to his parents, they decided to send his sister to him, to save his life. Accordingly she was decked in royal array and sent to her brother, the mother Queen Hansavati making pathetic lamentation over the horrible sacrifice, and asking " how can I call my daughter daughter-in-law ". The princess herself was not informed that her chastity was threatened, and believed that she merely went to see her brother, as a sister. He then seduced her, as told in all the sagas, and while he slept, she went out and hung herself on an aehala tree. The prince went out with lamentation to search for her. Here the section ends. It seems clear that there should be an introduction, and sequel, but I have not yet met with them.

My copy has 58 verses.

Example :

Waralesa pil kalambak se dilennē
Net deka nil maenikak se dilennē
Mukayada banduwada peti se dilennē
Bellada ran kanda lesa babalannē.

The hair is bright as a bunch of peacock feathers,
The two eyes are bright as a sapphire gem,
The mouth is bright as scarlet hibiscus petals,
The neck glitters like a golden trunk.

634. Dala Kumāra puwata

Story of Dala Kumāra

THIS is another saga on the theme quoted under No. 38. It describes a bali offering to the god, and to his sister-wife Giri Devi. It describes the sickness caused by the god, as noticed under No. 201, and the bali is thus described. The kapuwā or priest is to purify or make pē a white ants nest, on the north, presumably of the patient's house, and then take the clay for an image. The table for the figure should be eight spans long, and four spans four fingers wide ; the figure is to have three cobra hoods above the head, "tōdu" jewels in the ears, pearls and jewels on the neck, and wear a jacket, and belt. A Giri Devi is to be on each side, and the god is to be depicted holding them by the hair. He has the face of a Rakusu, and four hands. This image must be placed to the west, presumably of the patient's house, in the nearest cemetery. Among the offerings should be given, young cocoanuts.

The table for the figure of Giri Devi is to be seven spans two fingers long, four spans one finger wide. Her form is that of a woman, with a Rakusu on each side, with their arms on her neck, and entwining her body. She holds a child on her hip. This is to be put on the west, presumably of the patient's house, and made of the clay of a white ants nest on the north.

During the ceremony for the god, a pirit cord is to be tied, and charms murmured from a distance. My copy is preceded by 12 verses of the Pirittuwa, No. 35, and presumably the cord is to be consecrated by this at the beginning of the ceremony.

This appears to be about two centuries old ; my copy has 50 verses, and is in a very bad state ; the greater part of two verses is broken off, in one leaf.

Example :

Taembili kurumbā kikili bijut gati
Naewun kale dola pideni aeragati
Pas pulutut noyindul ema karagati
Pirit nūla baenda dura siṭa maturati

Having taken king-coconuts, and fowls eggs,
Having taken a new water pot and offerings,
Having taken five kinds of fried food, not making it refuse—
Trying the protection thread mutter charms from afar.

Any food, or other article part of which has been taken, tasted, smelled, etc., becomes "indul" or refuse.

635. Upāratna mālāya

Gem garland of proverbs

THIS contains a number of proverbs in verse, such as “one’s own gums are better than the teeth of another, though as sharp as hatchets”, “like drinking from the river, and thanking the sea”, “like changing pillows because of headache”, and so on. This is a very interesting little collection of proverbs, and seems to be some two to three centuries old. My copy has seventeen verses, and is bound with Karmma Sivupada, 755, and Mutu-keliya 756, of about the same age. Though very short, they are useful as specimens of the short poetry of two or three centuries ago.

Specimen :

Winde saepata sawu isuren saebaewina
Inde samaga an taena rasa angawemina
Sonde me lowa anganangē guna nuwana
Gangen diya bibī mūdaṭa āwaḍana.

Enjoying prosperity with all success truly,
Whilst living (with one), praising excellence elsewhere,
Good is the virtue and wisdom of women in this world,
Drinking water of the river, they bless the sea.

636. Aehaelepola warnnanāwa

Disquisition of Aehaelepola

IN this poem, we are told that Aehaelepola was Yuwa Raja, and conquered many Tamils. At S. 1729, A. D. 1807 a Tamil became king of Siri Laka and destroyed it, killing men, torturing Arawwa Maeti and Denagomuwa Maeti to death, and seizing their wealth. He killed many and seized their wealth, taking even the property of Buddha and the Devas. He went to Badulla, taking with him men, women, and children related to the former kings, and there at Kudaluwana he killed them, ninety persons in all. He raised up new nobles, and destroyed Bō trees, images and preaching halls. Fetching over hosts of Wadiga men (Telugus) and calling them his relations, he over-powered and neglected the Sinhalese army. He impaled thousands and thousands of headmen and chiefs. Their clothes and jewels he gave to the Tamils. He collected thousands of men and forced them to work on the bund of his tank. In order to make changes at Maha Nuwara (Kandy) he destroyed the houses and gardens of the inhabitants. He distrusted the people of all the districts except the five Raṭas, Hewahaeta, and Dumbara. The ancient guards and officers were replaced by men from Dumbara. He executed Ārāwa Adikāram, Lewuke Disāpati, Palipāna Disāpati, Ratwatte Disapati, Dawulāgalagama Raṭe nilame, Wattala Maeti, and Galagoda Adikāram's son Appuhāmi, and gave their lands, cattle, wealth, and slaves to Wadiga men. He impaled sixty chiefs from Kurunegala, when attending the perahaera. He cut off the hands and noses of ten traders from Siyanae Korle. When Aehaelepola Yuwa Raja was in charge of Sabaragamuwa, he sent for him, intending to kill him, and he escaped to Kolamba. Then his wife and children were pounded in mortars and killed. The Yuwa Raja informed the English, Ingirisi, and with Robat Brawunrig Loyitanan Janaral Govaernnar (Robert Brownrigg Lieutenant General Governor) and others, he assisted in deposing the king. The invading army was welcomed by the people with yound cocoanuts and refrechments. The king absconded, but was arrested and deported. The details of this are rather full. It concludes with an eulogy of the Yuwa Raja.

This poem is well written, and fully justifies the action of the English towards Aehaelepola. These crafty verses by calling him Yuwa Raja, a title to which he could never presume with reason, were clearly intended to prepare the way for his own elevation to the vacant throne, amongst villagers of distant provinces, to whom his pedigree was unknown. He is posed before them as the national hero, avenging the Sinhalese upon their Telugu tyrants.

There are 217 verses in my copy, which is probably an original one. The author is Kavisundara Mudali of Waeligala.

Example :

Ekalata apa Yuwa Rada tuma Sitawaka Kadayima paena
Satanaata ena muladaeniwarunta liyaman aeri taena
Eka wita eka naekatin wataatama siti aya kadayin paena
Nuwarata ena lesin nikmuno samudura goda gat mena.

At that time our Yuwa Raja himself rushing to the Sitawaka pass,
Having sent letters to the chiefs coming for the war,
At once, at one time, all who were around rushing to the pass,
When forth in order to come to the city, like the ocean coming on
shore.

Yuwa raja is the title of the lawful heir apparent of the reigning Sinhalese king, and its arrogation for Aehaelepola, an ordinary feudal baron, was a deliberate act of treason.

637. Sulu Mahabinikman, II

The lesser Great Renunciation ballad

THIS, and Nos. 327, 743 are on the same subject, and give a brief account of the life of Buddha. The present poem begins with his birth at Kimbulwatpura, and briefly summarises the chief events of his career, until the preaching of the Dam Sak sūtra at Baranaes. It is good poetry, with no special features, and may be three centuries or so old. My copy has 48 verses.

Example :

Gana andurak mawamin balaminnē
E maeda babalana pun sanda waennē
Karapuwa yuda muniduṭa me lesinnē
Nawa wida warushā min daena gannē.

Creating a thick darkness, looking,
In midst of that shining like the full moon,
Thus wise against Munidu was made.
The nine forms of rain, know by this—

638. Buddha ādāhana

Cremation of Buddha

THIS is a little poem composed to celebrate the cremation of Buddha, as related in the Maha Parinibbāna sūta aṭṭhakathā, and other commentaries. The pyre is here called gini ge or fire house, a term new to me. There are no new features in the story as versified. It is probably two centuries or so old ; my copy has ten verses.

Example :

Porowā ran siwuru min waedi dahasa waṭi
Andanā tun maḍulu Budu raes saepata waṭi
Bindawā Mara senanga ran mera paetalu saeti
Dukin Ananda aenduwe siri pāda waeti.

The golden robe worn and shoes are worth a thousand,
The three parts draped are worth the bliss of Budu rays,
The Māra host broken, (he is) overturned like the Golden Meru,
Sadly Ananda wept falling at the glorious feet.

639. Kalundāwa sinduwa

The Kalundāwa song

THIS is a song which notices the romantic early history of Parakrama Bahu of Dambadeni, A. D. 1236 and celebrates a temple founded by him. It says that at Udukaha-maeda of Seven Korales the Kalundāwa vihare was built by the king, and given to Wepatiruwe Tera, and that it was subsequently repaired by Heṭṭi-gedara Tera, one of his successors. Yati and Yatindu are used for tera. It says that the Suriya Naranidu of Kalinga raṭa ruled over Ceylon, and that his descendant was living in disguise at Kalundāwa, when he dreamed that he washed his ploughshare in a smith's tempering bath, and then the state elephant came, and lowering its tusks, saluted him as king, at the field called Nambambara to this day. He and his wife, the maiden Siriwadana, seem to have founded the Kalundāwa Temple on that spot. The poet gives his name as Wirakoḍi maeti, but does not afford a clue to the period at which he wrote. It does not seem more than a century or so old. My copy has about 15 verses, but I have not exactly counted them, as they are written like prose.

Example :

Edā kumaru duṭu sinaya pawatiya
Kumbure nama tawa Nambambare
Nida pibida gos siwaela sedu Borapaṭulū wature
Lada isuru saepa balawat mema gan atare.

The dream seen by the prince that day is remembered,
The field is still named Nambambare,
After sleeping he awoke and washed the ploughshare in the
Borapaṭalū water,
Supreme prosperity was greatly received at this village.

640. Aṭa magala sānti

Blessing of the eight favours

THIS is composed partly in prose, and partly in verse, to exorcise evil spells, and sickness. The eight magala are the eight chambers formed by a yantra design to exorcise evil. The prose precedes, and then the theme of this is again given in verse, so that there is a prose and verse version in one book. As Wiṇe Raja was guilty of perjury to Kuveni, divi dos, the perjury curse, arose. Anomā asked the Rishis how it should be cured. The Rishis created a tolabo or crinum plant ; when that had got seven leaves, they gave the first to Anomā Rishi, the second to Wiṇe raja, the third to Sudarsana the younger brother of Wijaya, the fourth to the Four Guardian gods, the fifth to Budu, the Pase Budus, and Maha Rahats ; the sixth to Iswara, the seventh to the devas and devatārs of the Sapta-Kūṭa parwata, or Seven-peaked mountain. Each leaf had its own resident deity or devatāwi, the first was Mulatan, and then in order Chitrapoti, Laksmi, the Four Guardian gods or Hatara Waran deviyo, Pase Budus and Great Rahats, Iswara, Nīla Kāntawa or the lady Nīla.

A mat should be laid near the patient's feet, and the eight magala should be drawn on it, and the tolabo leaf placed over them.

Next the exorcism turns to the hiraessa vine, *Vitis (cissus) quadrangularis*. This arose at Kayilasa from a ray issued by the right nostril of Iswara. This was put at Wijaya's feet. Vāsuki nāga raja dwells in that vine, and at its four angles the Four Guardian gods, and at the eight angles the eight great, Gajendrayo, or elephant lords.

A leopard's skull comes next. There is a play here on the word diwi, leopard and diwi, swearing on oath. The legend is noticed of Rahu as a boar enticing Mala raja to Pandipura to exorcise Panduwas deva's spell. The Mala raja dwells in the right side of the leopard's skull, the Swarga gods in the orbits and nostrils, the Suras and Asuras in its four limbs. Rāmahasti Devatāwā resides in its back, and Balabadra Devatāwā in its soles, and the top of its feet. Walākul Devatāwā is in its tail.

A yellow cocoanut follows. This was created from the head of Gana Deva when cut off by Iswara. In the prose we are also told that Gana Deva burst his way to birth through the right side of Parvati. One eye of the cocoanut is like the eye of Hanuma, one is like the mouth of Saraswati, and the third is as the eye of Sriyā devi. Gana deva dwells in the cocoanut.

Next comes a rice pestle or Mōla. This was created from a divi kaduru tree (*Tabernaemontana dichotoma*) which sprang from the false oath of the Brahman Yāgasōman of Weluwaran nuwara under the influence of a woman. Viskam Deva (*Visvakarma*) cut down that tree with a four edged sword. At one end he put a golden band, and at the top a silver one ; in the middle of red and orange paint a polished band like a zone of crystals. In that pestle Kanda Kumāra, Gana Deva, and Mahakela nāga raja reside.

Lastly the mat or kalāla ; in this when stretched in the midst of a house, the Awagraha, Wiwagraha, Titigraha, Tudusgraha Devas and the Four Guardian gods, all eight dwell in the four corners of the mat. Amāya, Pamāya, Hemāya, Puspakumudāya, Rittā devatāwi, Bimbāwati, Umāwati, Parwati, these

eight goddesses dwell in the eight magalas and the eight corners. Sahampati Maha Brahma's foot print is in the midst of the eight magalas. By the power of these the evil is exorcised.

This incantation is in many details quite obscure to me, and must originally belong to a cult which I have not adequately studied, if I have met with it all. It appears to be about three centuries old in its present form. My copy has 52 verses. It is self evident to the adept, after hearing the verses, that the design or yantra to be adopted is a square, divided by two lines at right angles to each other, so as to divide it up into four equal squares. Within this a second square is drawn, also divided into four equal parts by the same two lines. This affords eight chambers. The four angles of the outer square, and the four points where the diameters bisect the sides of this outer square form the eight corners (aṭa kona) in which the goddesses reside.

Example :

Topage wimane koyi divi kiyati
Apaga piya raja raja kula paewati
Saepase dawasa aera indinuya kaemati
Obaga divi dosa ada dura damati.

“ What ‘ divi ’ is in your abode ”, is said,
Our father-king belongs to the royal race,
He wishes to live passing the days in health
Your ‘ divi ’ sickness today is cast off !

641. Kusalālankāra

Beauty of Virtue

THIS is a very important and beautiful poem, almost equal to the Lowaeda Sangrahā itself, but it seems quite unknown to the present generation of Sinhalese scholars. The theme is the beauty of “kusal”, meritorious conduct and virtue, treated from the Buddhist view. Birth in the heavens, birth as a sura or god, as a Sakwiti raja or Chakravartti, and so on, are attributed to the performance of kusal. Those who reject beggars, and give them no alms, are reborn to pass a life without obtaining food. Dutiful conduct to parents and teachers, is like dutiful conduct to Buddha himself. Birth in the deva world is the reward of those who give cloth for robes in alms to the priests. Those who disrespect the law of Buddha will be reborn in the Wētarini hell, and so on.

My copy is an excellent and old one, bound with Lowaeda Sangrahā. It has 137 verses. The author is Kirimaetiṭyāwa Rājakarunā Mudalindu, as stated in verse, and he composed the poem at S. 1621, A.D. 1543 with 132, verses, so that five have been added. The composition, the verse, and the subject are equally excellent.

Example :

Bō kara Muni desu dahamaṭa noyadi
Anadara kara kī satahaṭa waradī
Nowitara yama palu yama paharaya dī
Wētara nam maha nirayē upadī

Greatly not conforming to the doctrine preached by Muni,
Acting and speaking harshly, doing wrong to mankind,
The Yama guards having given yama scourging freely,
Born in the great hell named Wētara.

642. Kanawaendum haṭane

The widow trouble

THIS is a comic song or poem, of no great age, but a good specimen of the popular muse. In a wealthy family there was no son, and for its destruction only a daughter was born to it. She is described as of most aggravatedly bad disposition. Her lovers were disgusted by her conduct. Her parents died when she was sixteen and she was divorced by her husband. Then she tried to live with six more husbands, one by one, so she was called the "seven-fold widow", and bore it as a nickname. When her neighbour married, she deceived and mislead his young wife, and broke up the marriage. She used to steal cakes on pretence of helping the woman of the house. So she was called kaewum-hera, or cake-thief, and so on. It was probably a satire on some village woman, but is older than the present generation, and her individuality is replaced by the type of her character, that of a vicious, mean, greedy, mischief-maker.

My copy has 45 verses.

Example :

Taka tari kiṭa kanawaendum landuni asanawaṭa
Hari haetiyata dīga yaṇḍa daen aeti sita yaṭa
Kiṭa tari kiṭa me kavi kiyamin indagana pila piṭa
Sita piriyāṭa me kavi asawu daenamiti wennaṭa.

Widowed women listen ! take tari kita !

To go in marriage in suitable way is now under your thought.

Kita tari kita ! saying this song, sitting on the house-front,

Hear this song with pleased mind, for advice.

643. Jiwaka alankārāya

Jiwaka's renown

JĪWAKA was the son of the prostitute Salalawati or Salāwati, who exposed the child on a rubbish heap. Bodhiraja Kumāra a son of king Bimbisāra adopted him. He grew up to be a great physician, as related in the *Maha Vaggo*. He cured the seven-year-headache of a Situ lady ; he cured a certain sore tumour for king Bimbisara, by touching it with medicine smeared on his nail ; he cured two worms in the head of a nobleman of Rajagaha, when other physicians had despaired of his life, by trepanning the skull, and extracting them from near the brain. He opened the abdomen, and adjusted the bowel which was twisted, and so cured a nobleman. He cured king Chandapprajota of jaundice, though it was dangerous to inject oil into his nose, as he became so passionately angry. The physician applied it to the royal nose, and escaped on the royal elephant, before the king could visit his rage upon him.

The composition and verse have not much merit, and the poem may be two centuries old. My copy has 121 verses.

Example :

Paemini narapotiyot
Senevirat aematiyot
Lowa sakala janayot
Baetin bisanguttamā raeka det.

May the kings arriving,
General and ministers,
And all people in the world,
Faithfully protect the physician.

644. Bālowādaya

Advice to the young

THIS is a poem written to instruct the young, in good conduct. At five years old they are advised to begin learning their letters, and their teachers should then teach them the pas pawu or five sins, and their consequences. General good advice follows. This has no special merit of verse, but the advice is excellent. It appears to be at most two centuries old, and I have not met with it in the low-country. The author is not known to me. It is taught to children in the North-Central Province, who learn parts of it by heart.

My copy A has 75 verses.

Example :

Rasa aeti naeti saetiyaṭa kāpanne
Redi aeti naeti saetiyaṭa aendapanne
Saepa no patā tada duk windapanne
Ugat ayata matuwata saepa denne.

Eat whether it be tasty or not,
Dress as clothes may be or not,
Not craving for prosperity, endure strong sorrow,
To one who is learned prosperity will hereafter be given.

645. Kirimaenikige kavi

Ballad of Kirimaeniki

THIS is a satirical village ballad of the Anuradhapura district, holding up to public scorn a woman who committed incest with her brother. Kirimaeniki is reminded that when Giri devi was violated by her brother the god Garā Yakā, she hung herself; and is asked whether there are no men in the world, except her brother. The incident occurred some forty years ago. There are twelve verses.

Example :

Raṭaṭa nogos unne nubage awagunē
Mari sita nisā Dala Kumaruṭa kal baendunē
Giri landa numut laejjā aeti lesa saedunē
Kiri-maenikī misa naeta wēsiyak wenē.

Staying without going abroad, is your evil conduct—
Because of insane mind though united to Dala Kumaru,
The Giri lady, conducted herself as one ashamed—
Besides Kirimaeniki there is no other prostitute—
(equally shameless).

The sense of the first line is, “ and the worst of you is that you have not left the country ”.

646. Waduru Mā Devi kavi

Ballad of Waduru Mā Devi

THIS is an incantation, to be used at ceremonies to exorcize small-pox or waduru. The goddess is described as acting with the authority of Vishnu, Kanda Kumaru, and Pattini. She holds a bangle in her right hand, a sun shade in her left, and a silk kerchief. She resides at the southern gate of the house of Pattini, and crosses the waters with bangles on both hands, and tinkling anklets. During a plague of small-pox she is the refuge, and chases the Yakas with fiery rays. This goddess appears to differ from Waduru Mā Kāli of No. 256, but may be only another aspect of the same goddess. The invocation contains no more information about her, and is about three centuries old. My copy has 20 verses.

Example :

Dullā mutu māla sawari tuna inga waṭa dilisennē
Nillā banda osari damā inaṭa halamba andiminnē
Gallā gata sandun suwanda neyiyāḍan keliminnē
Allāgena napuru yakun gini raes dī elawannē.

A girdle of glittering pearl strings on the slim waist, you shine,
Wearing a robe (across one shoulder) of the blue body, you wear a
bangle on arm,
With sandal and scent smeared on the body, you dance posturing,
Catching, you chase the evil yakas, emitting rays of fire.

647. Inā māle

Garland of love spells

INĀ is applied to the use of philtres and spells of all kinds to secure love by illicit means. The Inā Yaku or spirits of such spells are here invited to dance, and it is supposed that if their influence causes the possessed person to dance, while this invocation is chanted, they will leave her. These spirits only attack women. The Yakas hidden in hot water are also summoned to dance. They are asked to descend to the flower altar. They are then invoked by the power of Kakusanda, Kasyapa, the Vidurāsne or diamond throne, and Gautama Muni or Budu. Also by those of Vidura Pandit, the Daham, Sat Patini, Pirit, and Mugalan Tera.

This invocation seems to be about two centuries old, my copy A, has 82 verses, and I have a shorter one B, reduced to 28 verses.

Example :

Lakunu aetuwa Budu unu bawa danida yaku
Dakunu atin Budu raes wihidunu yaku
Me kunu kayata rāe sīnen penunu yaku
Kakusanda muni anayen nata Inā yaku.

Do you know that possessing signs he became Budu, Yakas ?
Did Budu rays radiate from the right branch, Yakas ?
Yakas that appeared in night dream to this corrupt body,
By power of Kakusanda muni dance, Inā Yakas ?

648. Panan devi kavi

Ballad of Panan deva

THIS name Panan deva, means in modern language "coin god". In the ballad we are told that a procession in his honour is formed at Senkaḍagala, with a golden umbrella. He afflicted the elephant Konḍa-raja with sickness. Kataragama Deva gave him charge of the country. He visited the Hat Raja god. From Senkaḍagala, or Kandy he strikes people with sickness, in great numbers. He is a raja over rajas. He is also addressed as Panan Bandāra. A verse of tom tom sounds is addressed to him. He carries a walking cane in his right hand. He rides on gawaras around the twelve islands. He carries a golden sword, and a club. He wears a toppārama or hat. He breaks up the armies of the Yak. He carries a round rattling club, and an elephant goad with three crooks (tun māl henduwa). There is a bangle on his arm, and a silken canopy is over him. He wears a pleated robe. He is lord (aramudali) of the twelve islands perhaps the islands in Minneri tank. The Kaludaekada Hat-raja gave him his approval, and authorised him to cure small-pox and leprosy. Milk is boiled in his honour, and betel is offered to him. He drives off the Pilli Yaku. He receives double torches. When angry he creates sounds (solman) which cause sickness. At Kaṭugastoṭa he overturns all boats; this refers to the Kaṭugastoṭa rapids, on the river near Kandy. At Dumbara-eliya he breaks the breast bands of the women; these bands are no longer worn by the women of Dumbara, and the custom has been long abolished. It refers to a narrow band of cloth or bark worn anciently across both breasts and fastened at the back. He killed sixty Buddhist priests in the forest near Kataragam, and appeared as the ten avatārs of Vishnu, who is called Rambara, an obsolete name. He visits the tank at Minneri and the stone well at Ganneri, he thence goes to Kadirāpura or Kataragam, and thence to Senkaḍagala or Kandy. From Gurubaebila he wasted Senkaḍagala. This ballad preserves tradition of a god worshipped at Minneri, Kataragama, and also at Senkaḍagala before it became the capital of the later kings. It must certainly be four or five centuries old, in the main, though probably re-edited in more modern style, about three centuries ago. The ballad may refer to the worship of some god, favoured by the Giri wansa, a royal dynasty which held the country round Kandy; Abaya raja of this race was expelled by Dutugaemunu to the neighbourhood of Tammankaduwa, in which Minneri is situated, where he formed a new principality. His daughter apparently married Dutugaemunu, and was mother of prince Sāli, so very popular in Sinhalese tradition. The main allusions may belong to the time of those princes, but the subject requires further elucidation. The name Panan may in reality have no connection at all with panam, money. There is a hill once sacred to the god in the Trincomalee district, and his worship exists there, but obscurely. I have heard no tradition about this god around

Kandy itself, where he seems to be quite forgotten. The name Dumbara eliya, or the plains of Dumbara, is no longer applied to Dumbara locally. Panan probably comes from a root allied to the old Persian root, pri, to protect, and Panan Deva means the protecting god.

In its present form the ballad is about three centuries old. My copy has 24 verses.

Example :

Dumbara eliyaṭa waedaḷā siṭiti
Pembara anganan tanapoṭa kaḍati
Pin bala sanga saeṭa namakut marati
Rambara dasa awatāren waḍiti.

Having come he stays at Dumbara eliya,
He breaks the breast-bands of loving women,
He kills sixty priests of great merit,
He comes in ten delightful avatāras.

The breast-band is removed after child-birth, when the mother commences to suckle her infant, and the allusion probably means that the god grants to his votaries the boon of children. With the suggested name of the god may be compared such Persian names as the well known Tissa-phernes. With the suggested perivation we may compare Avertic, panm, Pehlvi, paneke, protection.

649. Kapuṭu Bakamūnu sindu

Song of the crow and owl

THIS song relates that some owls made their home in a cave in a certain forest. A crow in search of fruit visited the forest, and called his companions to go and live there. One day the crow robbed the nests of the owls of their eggs, and killed the owls, and by night the owls went and killed the crows, and ate their eggs. A crow then suggested to his companions a trick, in accordance with which they plucked out all his feathers, and then left the place. When an owl came to attack the crows, he saw this pitiable object, and asked what had happened. The cunning crow replied that as he had praised the virtue of the owls, the other crows had so cruelly treated, and then discarded him. Telling the helpless crow to hold on to a stick, with his beak, two owls flew off with him, to their cave, where they fed and supported him with great kindness. After his feathers had grown, the crow pretended to be cold, and persuaded the simple owls to fetch him firewood, which at his request they piled up at the door of their cave. He then set fire to it, when they were all inside, and they became giddy with the smoke, and finally were killed by the fire. It is thus that the wicked requite those who show them kindness and shelter them. The poet gives his name as Māwule Yatindu, or priest, and the poem may be a century or more old. My Copy occupies 8 small leaves.

Example :

Gini dalu dun saema gal geṭa gos wadiminnē Gal gē rat wennē
Bakamūnu igili waṭa kaerakī balannē Dorakaḍa balaminnē

All the fire flame and smoke entering the cave,
The cave becoming hot,
The owls flying around in circles, looking,
Searching for the door.

650. Hen habe

The Chena trouble

THIS is a modern song, which I found amongst the villagers of the North-Central Province. It describes how certain men made a clearing in the Crown forest, and grew tasty vegetables there, and grain. But a prosecution was taken, on information from one Kiribonda, and all seven fell into gaol, after conviction by the Court. The miseries of gaol are expatiated upon. They are sleepless with sorrow, early in the morning as soon as they have eaten they must go to work, they have to drink well water. The people of that district have a rooted dislike to any but tank water, with its peculiar taint, and this punishment of well water is evidently heavily felt. From the fact that the prisoners then only bathed once a week, and at the river, the verses are 20 years old at least.

It is a good specimen of modern popular verse, amongst villagers little affected by the general progress and education of their countrymen. There are 16 verses.

Example :

Rasa kara bojun api sadenā kāewata
Sita yata gini kanda aewuluni kusē yata
Netayata ninda naeta taena taena api haemata
Rata aera yanda hit uni api hadenata

For having eaten tasty food we seven,
In mind and breast a fire-flame is lighted,
For the eye there is no sleep, here or there for us all,
To depart leaving the land was the thought of us seven.

651. Yuga hatara kavi

Ballad of the Four Ages

This is arranged as a dialogue, or catechism, with question and answer. Regarding the Kreta Yuga we are told that it consists of 1,002,970 years ; it commenced on a Friday, on the 13th day of the month Nikini, under the constellation Mā. The Treta commenced on a Tuesday, on the 3rd of the month Nikini under Punawasa, and was of 1,070,000 years. The Dwāpara Yuga commenced on a Wednesday, on the 9th day of the month Durutu, under Puwapuṭa, and was of 8,010,400 years ; the Kali Age began on a Thursday under Utrapuṭupaya, on the 15th day of the month Nawam, and consisted of 403,000 years. These figures appear to me to be nonsense, but it may serve a useful purpose to point out the occurrence of nonsense.

Flowers, leaves, and fishes were made from the eyes of Yama raja of Yama pura. Silk cloths grow on a damba tree in Uturukuru ; this may be explained. The damba has small purple-black fruits, very juicy, and is evidently confused with the mulberry. It is a species of *Eugenia*. Demala vyākaraṇa, and Sangis-kirita, or Tamil grammar and Sanskrit, were created by the Ashta gana, or eight feet in prosody. The four former names of Anurādhapura, were Abayapura, Sirimanda pura, Nawasālpura and Sakkitu pura, but at what time these names were applied to it, is not stated. The four former names of Lankāwa, were Wara dīpa, Oja dīpa, Manda dīpa, and Tāmra dīpa. This Sirimanda, as a former name of Anurādhapura is not taken from any work known to me, and I should be tempted to regard the passage as idle invention, did not this word remind one of the Palai-si-munda of Pliny, then the capital according to the envoys, of the king of Ceylon, and a city with two hundred thousand inhabitants. The number of people, two laks, shows, that the envoys spoke in round numbers, or conjecturally, but indicates a large city. Whether there is any authority for Sirimanda, Nawasāl, and Sakkitu, remains to be discovered. In the Mahawansa Mihinda states the city Anurādhapura had in the times of the former Budus, been successively known as Abayapura, Vaddhamāna, and Visālā nagara ; Mihintalāwa was the first dāgaeba, and it contains the gem given by Saekra to King Kusa ; this is an important record also ; for the ashta wanka māṇikya is now thought to have been enshrined in a Sēla Chaitya at Anurādhapura, and not in a Sēla Chaitya at Mihintalāwa.

Basawa kulama was the first tank. There were four universal storms of rain over the earth during this Kalpa. Four times in this Kalpa the Daeduru Oya has overflowed its banks. Four times all seas have been filled up. This poem seems to be about two centuries old, and composed by some village worthy with no great learning ; my copy has 26 verses.

Example :

Palamuwa Anurādhapuraṭa sakiyani nama Abayapuraya
Dewanuwa Anurādhapuraṭa sakiyani Siri Manda puraya
Tunwenu Anurādhapuraṭa sakiyani Nawa sāl puraya
Siwwenu Anurādhapuraṭa Sakkitu nam e raja puraya

Firstly friend, the name of Anuradhapura was Abayapura,
Secondly friend, Anuradhapura was Siri Mandapura,
Thirdly friend, Anuradhapura was Nawa-sāl pura,
Fourthly friend, Anuradhapura was named that Sakkitu-raja pura.

652. Sakwala wistara tarange

Dialogue describing the Sakwala

THIS is a dialogue on the same subject as No. 196, and Tērun mālaya, No. 753. It describes the ten thousand sakwalas, in the usual manner. Each sakwala has its own sun and moon, its own Mahameru, its own six Deva worlds ; and similarly each has 16 Brahma worlds, and one Sak Deva, each with his retinue ; also one Maha Bamba with his retinue for each. Four guardian gods, or hatara waran devas to each. Each sakwala has two thousand kodewu or small islands, forming divisions of its four continents. Each sakwala has a Sapta kūṭa or seven peaked mountain, and each has seven oceans.

Dambadiwa consists of 4,000 yoduns of ocean, 3,000 yoduns of Himāla, and 3,000 yoduns of inhabited land between those two.

Details are given of the circumference of the Sakwala, and so on, of no real value. The sakwala rock is 42,000 yoduns above the sea, and 42,000 below it. The seven peaks, the seven lakes, are described, and so on, the description consisting of mythical statistics. The ten kinds of elephants, the four kinds of lions, are noticed, as usual, see Nos. 321 and 509, but the lions are here termed trina or reed, kāla or black, pāndu or pale, and kesara or maned, answering to the lions of Mesopotamia, Barbary, East Africa, and North India.

In Ruhunu raṭa are 700,080 villages ; in Māyā raṭa are 200,050 villages ; in Pihīti raṭa are 400,050 villages.

This dialogue is well composed, and is two or three centuries old. My copy A, has 69 verses, and B, has 59.

Example :

Kālawa kula gange kula paṇḍara kula tamba me kula
Pingala kula gandaya kula mangala kula hēma kula
Uposata kula chaddanta kula yana me kula
Aeti piliwela kiya me kula wen wen kala haeti pera kala

Kālawa kind, gangē kind, pandara kind, tamba, these kinds,
Pingala kind, gandaya kind, mangala kind, hēma kind,
Uposata kind, chatdanta kind, these said kinds,
These kinds are said to be classed separately, as was done in ancient times.

The names of these breeds or kinds of elephants will not always bear translation, but kālawa may be taken as black, gangē river, paṇḍara pale, tamba copper-coloured, pingala brown.

653. Sutasoma Jātaka kavi

Ballad of the Sutasoma Jataka

THIS poem is called Kividīpani at the conclusion. The poet was Siri Buddha rakkhita Tera, pupil of Sitinamaluwe Tera of Dikwelle, near Matara, at B. 2321' A. D. 1778. It is an excellent poem, with rhyme in the last two syllables of each line, if not in three syllables. The story is that of the Sutasoma birth, related in prose 622. The poet writes during the reign of Kirtti Sī raja, and praises the town of Kolamba, and its governor or Govaernadōru. He also refers to Wijegunaratna Siriwardana Mudali, son of Ranhulu Dines of Madampe. This Mudali married the daughter of Nanediri Mudali of Galle, and their son held offices at Colombo, and became a chief minister under the name Abayavīra Siriwardana Mukaveti. They were of Mahabada caste. My copy has 965 verses, but the poem itself says that it contains 905 verses so that 60 verses must be additions. I have to thank H. C. P. Bell, Esqr., for bringing this poem to my notice.

Example :

Eka basa sawanayen mama ohu damana kala
Wigasita pawītu harawami ehi piwisi kala
Duka waedi sīti siyak raja diwi raeka me kala
Saeka nowa emi nobawa Widurawi se awi kala.

By hearing one word, I subdued him,
Quickly cause the crime to depart, having reached there,
Preserving the life at this time of the hundred kings suffering pain,
Without hesitation I come, fear not, resembling Widurawi (Saekra).

654. Anuhas deviyanne kavi

Ballad of Anuhas devi

THIS is an invocation to Anuhasmātā or the Power-mother, to dispel epidemics of janapada or plague, udara or dropsy, kushta or leprosy, and to protect mankind. Her golden foot-jewels, anklets, tinkling anklets, and bangles, are praised, as well as her sun-shade (awupat) and silk head dress (paṭa oliyal). With gold, gems and pearls on her neck, and her false hair on her head, she is invoked to be present, surrounded by her attendants. From sporting in the waves of the ocean she is asked to come, and be present at the Peramiyankulam tank. With silver cane in her hand, she utters mantras in the Telugu speech. She chases away the yakas. She mutters mantras and kawachas. Coming to this land, at Bulankulame she received endowments (aramudal). She wears golden sandals (miriwaedi), and carries a silk kerchief in her hand. A consecrated (pūna) thread crosses her neck. With her silken robe she clears away sickness and sorrow. She cures murrain amongst cattle. This poem is addressed to the goddess whose magnificent stone statue has been removed from below Peramiyankulam tank, near Anurājapura, to the Kachcheri there. She is represented with a stern face and aquiline features, loaded with jewels, a high head-dress, and radiated halo and she is bare to the waist, except for a narrow zone across the breasts. She has eight arms two of which are natural ones, and empty handed, while she holds in the other right hands a flaming and radiated disk, held edgewise, as if passing in front of her, a sword, and a sceptre or decorated mace. In the left hands she has a chank, a bow, and a shield.

The invocation in its present form seems to be about three centuries old, more or less. There is nothing in the poem to show what relationship the Power goddess may bear to Pattini, but in her figure and face she reminds us of Pallas Athene and not of any Indian goddess. She appears to have had an oracle at Anurājapura, the deliverances of which were controlled by a Telegu speaking priest. The idea of a Power goddess quite reminds one of the Homeric Athene, who inspired "power" of endurance, intellect, perseverance, as well as physical power.

My copy has only 12 verses, and is bound with No. 256 Waduru Mā Kālī upata.

Example :

Satara dīpa mulu sakwala siṭina pīsa haema yakunḍa
Witara nowana tada baṣa dīgena ena peramunī yanda
Atara no siṭa maha mūde raela piṭa kela kela waḍinḍa
Satara rū aeti waewu daeka Perimiyan kulame waeda siṭinḍa

To all yakas and ghosts living in the four continents and the whole
sakwala,
Speaking strong words without measure, coming to go in front,
Not staying meanwhile, come sporting upon the waves of the great sea,
Seeing the tanks of great beauty, stay at Periyankulam.

655. Wijayindu puwata

History of King Wijaya

THIS is a poem by Kivirāja Aeduru, a pupil of Widāgama Tera, and as that poet flourished about A. D. 1450 to 1470, the present work must date more or less about that date. It mentions a Paerakumbā Nirindu as then king, which we may safely take as a reference to Parākrama VI, whose reign ended at A. D. 1462, which gives us A. D. 1450 to 1460 in round numbers for the present poem. The poem describes the glories of Sinhāba Nuwara, where king Sinhāba reigned, with his wife, a queen of the Riwi kula or solar line. Her beauty is described. She first bore twins, Wijaya Indu and another, and within 16 years she bore 32 sons in all. The story of Wijaya proceeds as related in the Mahawansa, and other books. The following particulars alone deserve mention here. The children were drifted to Selu raṭa ; Wijaya first landed at Suparu-paṭuna, and thence went to Lakdiva or Ceylon. His arrival at Tammannā aḍawīya and the rest of the legend proceeds as usual, including the shrivelling of the third breast of Kuvēni. My copy does not extend beyond the exile of Kuvēni, and her children, and appears to be defective. My copy A, has with 33 verses restored from another copy, 188 verses. The author gives his name in a verse at the commencement.

Example :

Satara denek tungu naegemin e rukata
Nohaerama balamin wimasā wata piṭa
Nuduru dumak daeka gamakaeyi sahātuta
Edina aewit daennuwa Wijayindu hata

Four climbing that lofty tree,
Looking closely, having sought around,
Seeing a smoke near, rejoiced (thinking) " it is a village ",
Having come, informed Wijayindu that day.

656. Andare, or Nokkaḍu Māla

The acacia thorns, or Garland of Reproaches

THIS poem commences with verses which profess to be Wiridu or extemporary ones, and which challenge all rivals. The subject abruptly changes, and the queen is described as on the upper floor of her palace, and like a goddess. During his childhood he used to play with the queen, and now they are separated. Rather a disconnected verse is interposed in which the king is spoken of as a Narendra, and it is said that he came to Siri Laka like the sun. A stern order was given, and the river is in flood, carrying all before it. In a vague lamentation he speaks of the king as his father. He speaks of having always lived in one city, presumably with him, from early childhood. With his two children he throws himself at the feet of the queen for mercy, and says that he had known her from his childhood. This is followed by some verses of a lover's lament for enforced absence from his mistress, not in keeping with the tone of the preceding verses. In the early part there was an obscure allusion to Bogambara, the place of execution for state criminals at Kandy, and the suffering inflicted by the king, that was more than the singer could bear. This allusion is now carried on by a plaintive lament that he must be taken, it is said, to Bogambara. Taken together, we may suppose that the singer is to be executed shortly at Bogambara, through the contrivance of a priest.

This again is followed by verses sung by a woman to her lover, asking whether he is angry with her. They are followed by verses from a lover to his mistress, and vice versa. After a good deal without sense than might be expected in a sentimental love letter, in trammel of conventional poetry, one verse from the lady plainly admits her illicit guilt, and laments that her lord is now at Bogambara. Another says that the king of the supreme city has made a stern order, and this verse is addressed to the lady, by the lover. The next verse is addressed by the lady to Narendra Sinha of Solar race, with whom she shares one bed. She says that she joyfully received the necklet around her neck, and asks if Bogambara belongs to her; whether suggesting that her wedded state should privilege her to plead for a criminal, or that she herself was in danger of execution. A later verse again speaks of the king's anger, apparently the lover singing it. Another verse says that one hour after the order was given to Lewuke Bandara, the poet was killed. A later verse speaks of Gaskon, as having written verse that would endure for five thousand years, like this Andare. These are followed by some love verses of no special signification.

Alwis has noticed that this poem is attributed to Gascon Adikar. He has given the story of that noble's fatal intrigue with the queen of Rajasinha, see P. 214 in the introduction of his *Sidat Sangarawa*. It would seem that he and the queen were playmates, were detected in their illicit love, accompanied by exchange of love songs, and after an appeal by the poet to the king, and some urgent verses to the queen, the guilty lover was executed at Bogambara by Lewuke Bandara, so quickly that no time was afforded the king in which to change his mind. The present poem is a confused collection of the poet's plea for mercy, the guilty correspondence, the queen's plea for mercy, and

the poet's entreaties to her, for her help with the king. They are perhaps intentionally so arranged that the one should spoil the effect of the other, and render forgiveness impossible, when they were read together.

The fourth verse states that this very poem is Andara, so named because it is like an Andara thorn, and will surpass the verse of all rivals but Lokuru-guru, and will throw sand in the mouth of naluwo, or dancers who extemporise verses. It would therefore seem to purport to be an extemporised collection of verses.

My copy B of this poem has evidently been written from an illegible original for in one line we find Vira Vrapākrapa Narēndra Sinha swāminē, and the same line in A is, Mīta Divākara wansa Narēndra Sinha swāminē, and this confusion would lead any one correcting B to write the line Vira Parākrama, when the chronology would be abruptly thrown forward to Vira Parākrama Narēndra Sinha of A. D. 1701. It becomes evident that Narēndra Sinha is the king better known as Rajasinha II, as he is addressed as Nirindu Sinha by Lokuru Pandita, in his Tunsarane No. 42, and that poet is here spoken of by Gaskon as a contemporary.

The poem must be treated as a posthumous edition of the correspondence between the king, the queen, and Gaskon Adikar, edited by some person unknown, who has recorded the execution of the poet. The name Gaskon is now corrupted to Daskon, and my copy B further develops it into Dasgona. Alwis quotes two verses exchanged between the queen and Adikar, but they are not in the present collection. This poem is called Andare in its verses, from the hard thorns of the Andara, a sort of acacia ; it is however now spoken of as Nokkadu māla, or " Garland of reproaches ". My copy A has 48 verses B has 69 verses. The poem is not often met with.

Example :

Kāṭa aṇḍana aṇḍadō himi sandinē
Gotā baenda sapu maldam lesinē
Patāganda baeri uni maṭa itinē
Aetā sēma himihaṭa maru penunē

To whom best lord do you cry, crying ?
Like a garland of sapu flowers twisted and twined—
Thus it was not possible for me to pray—
Death appeared like an elephant to the lord.

657. Ankota haṭane

The short—horn quarrel

THIS is an account of the invasion of Soli rata by King Gajabāhu. It relates that in the days of Wallabha raja, the kingdom of Ceylon was in a lawless state, and the short-horn buffaloe of a poor village was forcibly used by his wealthier neighbours for their ploughing. One day when he expostulated, he was beaten. He complained of the king, who gave an impish decree. He then left Ceylon and went to Soli rata, and worked as a hewer of wood, and so on. After working there for twelve years, the women of the country took pity on him, and asked their husbands to report the case to the Soli raja. That king then invaded Ceylon, and defeated Wallabha Raja, who took refuge with his queen in the forests. The poem is here defective, in all the copies I have yet seen, including that in the Colombo Museum Library. As elsewhere told, the Soli king deports 12000 Ceylon captives, to work in Soli rata, and Gajabāhu recovers them, and takes 24000 Soli captives to Ceylon.

I know of no other authority for Wallabha raja, as a title of Tissa maharaja, as he is called in the inscriptions of his son, or Wankanāsika Tissa, Tissa crook-nose, as he is called in the Mahawansa. The name however means “lord”, and Tissa also probably had much the same conventional sense, and it may well be a correct title of king Tissa Crook-nose. It is most desirable that a perfect copy of this poem should be recovered. It appears to be about three centuries old in its present form. My copy A has 82 verses; in the same proportion the complete story should fill at least 200 to 300 verses. The story is told rather fully in prose No. 687, Rājawalli (awul).

Example :

Lakal Munidu dahamaṭa sita noyedu
Nokala lowaṭa tama anasaka purudu
Ekalāṭa e purehi raja kala me bandu
Saela kele Wallabha nam e nirindu

Not conforming the mind to the beautiful doctrine of Munidu,
Not having made customary to the world his power,
At that time, in that city, ruling in such wise,
They made representation to that king named Wallabha.

658. Kāmāchchi naeṭima

The dance of Kāmāchchi

THIS is a poem describing how Kāmāchchi danced. Kāmāchchi is a Tamil name, and the poet describes her dancing on the tight rope. The poem was composed at S. 1760, A. D. 1838, and belongs to the fugitive class of village poesy. My copy has 38 verses.

Example :

Katākarana koṭa e landa muwarada mukulenā
Gotā damana at maldama sulangaṭa leladenā
Patāgayak men guwane lanu piṭa kaerakunā
Itā widuli saeraṭat waedi kamba piṭa dilihenā

When the maiden speaks with mouth and teeth smiling,
Entwining her arms (like) flower garlands waived in the breeze,
Like a flag in the sky she turns upon the line,
Exceeding much the swiftness of lightening, she glitters upon the
rope.

659. Vēdēha sinduwa

The Vēdēha song

THIS relates briefly the legend of the Umagga Jātaka, in which Buddha was the Vēdēha raja's pandit. It is rather ancient for a sinduwa, as these seldom survive many generations. It may be two centuries old. My Copy A has about 40 verses.

The refrain or wanama, is,

Samayaka Bōsat Gawutama nam ape Munidu
Wēdehi raṭa purudu
Rajahāṭa paṇḍita Mawusada nam ape Munidu
Pada namadin sinidu.

Once on a time our Munidu was named the Bosat Gawutama,
Accustomed to the Wedeha land,
Pandit to the king was our Munidu named Mawusada,
I bow to (his) tender feet.

660. Gonā Maeru sinduwa

Song of the bullock killing

THIS song celebrates an accident that from time to time overtakes the unwary sportsman, who shoots a bullock instead of a stag. The bullock was named "chamarawalliya", or "yak-tail", and its death causes both loss and regret to the poet, who treats the matter very seriously. It may be a century old or less ; my copy has about 8 long verses.

Refrain :

Maṭa unu pāḍu anē
Aesuwot sakiyani nubāṭa daenē
Raṭa aera yana lesinē
Waedunu duk Mahamera usa pamanē.

Alas the loss that happened me !
If you asked friend, will be known to you,
So that I go abandoning the land,
Sorrow has come, as high as Mahameru.

661. Wētālan katāwa

The Wētālan story

THIS is a Sinhalese version, translated from the Tamil, and Alwis says that the work is popular in Bengal under the title of Baital Pachisi. We are told by the poet that he translated it from the Tamil into this verse, during the reign of Rajasinha raja of Senkaḍagala, probably Rajasinha II, A.D. 1627, as Rajasinha I A.D. 1503 to 1592 is usually spoken of in connection with Sitāwaka as capital. The introduction states that Iswara and Umayanganāwa were happily living on Kailāsa, where one day Umā asked her lord to tell her a story, that even Devas and Brahmas had never heard. He amiably consented, and related such a story. A Brahman who stood high in Iswara's confidence, overheard this, unknown to the god. When he went home, he repeated it to his wife, and she having learnt the story, one day repeated it to Umā, when on a visit to the goddess. Umā was now very angry with Iswara, and boldly reproached him with falsehood and deceit, in passing off to her a tale which even the Brahman's wife knew, as an entirely new story. He failed to satisfy her, and whenever they retired to rest, she persistently turned her back upon him, as they lay in bed. Iswara was very annoyed at this, and looking into the matter with his divine thought, recognised the facts, sending for the Brahman, he angrily reprimanded him, and ordered him to be reborn with his legs in the air and his head downwards, as the Būta Wētālan. Moreover the monster was never to hear songs again. He was accordingly reborn in a dense forest of thorns, hanging like a bat on an erythrina tree with thorns a foot long. At the wretched being's entreaty, Iswara relented, and said that he should endure this fate only until a king named Wikrama Kesari came and released him. The Būta had its skeleton and gristles bare of flesh and blood, but covered by a skin, and the form was that of a bat. As time went on, a king named Wikrama Kesari came to the throne, and the rishi or rishi Sāntasila, became his friend, residing near his city. Whenever this rishi came to see the king, he presented him with a pomegranate, until the king's palace was full of a collection of these fruit. One day a pet monkey of the king's bit one of these, when it was found that they were filled with the seven kinds of gems. The king then enquired why the holy man had made him such costly gifts, and the rishi said that if the king would bring him the Būta Wētālan, it would be a gift equal to the whole world. He then explained that if the king would come on the fifteenth or darkest day of the waning moon, to the forest near his hut, he could catch the Būta. On that day dressed in black clothes the king went to the rishi, and by his direction proceeded to search in the thorny forest for the erythrina tree on which Wētālan was hanging. He was warned by the rishi not to speak a word, no matter what might happen, and no matter how enticingly the Būta should speak. The king found the tree, but when he had climbed it, Wētālan flitted to another. However on climbing the third tree he secured and caught the monster. The Wētālan then asked if he should tell a tale, and when the king requested him to do so, he told a tale, and flitted back to a tree. The king giving a suitable reply, re climbed the tree and captured the Būta, when the same events occurred again. In this manner 16 stories are related one after another by Wētālan to the king, and there all the copies I have seen are defective. There are said to be 25 stories in the Baitāl Pachisi, and besides the eight apparently missing, the conclusion of the adventure of the king, the rishi, and the monster would take up some considerable number of verses. Alwis (Sidat Sangarawa page 75) quotes authority that the stories in the version current in

Bengal are grossly indecent. Such is not the case with these. The second story will suffice as an illustration, the whole series being arranged to convey in a pleasant and light form, the importance of moral judgment not being led away by mere appearances.

In the story we are told that four Young Brahmans sought the hand of Chandrāpati the daughter of a Brahman at Pīramā Dese. The father rejected them all, but told each, he might apply again for her hand if he had learnt a science. They left for their own lands and each learnt a science. The first learnt to interpret omens, the second to cure snake bite, the third to restore the dead to life, and the fourth learned to fly through the air.

They all met on their way back to apply for the maiden's hand, at a certain halting place. There a lizard chirped, and the first told his friends that by the chirp he knew that Chandrāpati was dead, bitten by a snake, and was now being carried to the cemetery. They resolved that the fourth should go through the air, and stop the funeral. This was done, and on arrival of the others the second cured the snake's bite, and the third restored the maiden to life. "Now" said the Būta, and again he flitted off and hung himself on the top of the thorny tree, "which deserved to marry the girl." The king replied, "he who learned the meaning of omens", and climbed up, and secured Wētālan once more. My copy A has 586 verses and is about 100 years old.

Example :

Dīra balaeti ē naraniduhāṭa sonda
Tāra e pati maeda aendi sanda lapa leda
Vīrakayā yana sēwakayek sonda
Nāera e raju langa duk gena siṭi sanda.

To that mighty powerful good king,
Like the hare-sign drawn upon that Star-lord,
The good warrior named Vīrakayā,
Whilst staying, serving with that king constantly.

I have preferred to give the lines as they stand, to show how very obscure such verses may be. Vīrakaya is like the hare's image on the orb of the king like the moon.

662. Tahanchi Kavi

Taboo verses

THIS is intended to be used at weddings, as if to exorcise evil influences from the betel to be eaten, from the gate of the garden, the torch, and the four sides of the garden, the pāwāde, or piyawili, or cloth laid along the path, the seats, the building in which the ceremony is to be performed, and the kotale or water vase for lustration. The house party are supposed to bar the way of the bridegroom's party by some verses, and that party reply with verses overcoming their protest. The object seems to be to delay the advance by the song, a little, and not seriously to exorcise by it. It seems to be about three centuries old, and is elegantly composed. My copy A has 59 verses.

Example :

Uḍu wiyane Iri devindù wesennē
Waṭa tiraye Sak devindu wesennē
Pāwādē Mihi devindu wesennē
E anayen mama maḍuwāṭa ennē.

In the awning the Sun god is dwelling,
In the side curtains the god Saka is dwelling,
In the foot-cloth the Earth god is dwelling,
By that power I am coming to the room.

663. Girā jātaṅka kavi

Ballad of the Parrot birth

THIS story is the Sālikedāra Jataka of the aṭuwā, that word meaning a rice field. In this birth the Bodisat was a parrot, chief of five hundred. He cherished his blind mother, keeping her in a cave in the wilderness. One day his companions spoke of a field of rice, they had found, on a clearing in the forest. He forbade them to go to it, but at last yielded to their entreaties, and they all were feeding on the rice, when the watcher went and informed the king, to whom the field belonged. Nooses were tied, and the Bodisat was caught, and taken to the king. There the parrot spoke sweetly to the king, and even preached. The king was so delighted that he gave the field to the parrots, and released the Bodisat. This version is orthodox; the poetry is simple, and may be two centuries or so old. My copy A has 234 verses, B has 157, C has 140.

Example :

Ema wiṭa maha raja ketāṭa waḍinnē
Keta maeda maha raja waeda siṭa gannē
Maetiwaru aewidin waṭa siṭa gannē
Depatula gāwā karal kapannē.

At the same time the Maharaja enters the field,
The Maharaja standing in midst of the field,
The ministers coming standing around,
Near (his) feet, cut the ears-of-grain.

664. Kīrtti Śri Rājasīṇhagē wiraha kavi

Love-lament of king Kīrtti Śrī Rājasīṇha

THIS love song is stated in the final verses to have been composed by the Laka Maharaja at S. 1698, A.D. 1776, and the king therefore was Kīrtti Śrī Rājasīṇha. The royal author has left us an elegant song, lamenting the moments of his absence from his mistress, and expatiating upon her grace and beauty. From the tone, it was probably addressed to one of his queens, but there is nothing explicit on the subject. My copy has 39 verses, and is bound with No. 665 Kalagedi warṇṇanāwa, and the rather similar love song of his royal predecessor, Śrī Narendra Siṇha, No. 390.

Example :

Lawana surata rasa gena bī monawaṭa
Sawana miyuru kara gela raewu dī tuṭa
Pawanaṭa inda rati keli kela haema wiṭa
Dewana karunu kima wiyo ganga landa maṭa.

Having drank well the taste of the bright-red lips,
Having given in your throat sound of contentment sweet on the ear,
Sitting in the breeze, having played love's play constantly,
For what cause are you giving me, maiden, a river of separation.

665. Kalageḍi warṇṇanāwa

Adoration of the water-pot

THIS like Nos. 56, 71, and 113 is a song to accompany the dance, in which water-pots are tossed about by the dancers, or blown into to produce a dull roar. It is a far more important poem, being a masterly work of this class of verse, but my own copy has only 13 verses, and has probably lost several at the commencement. It may be three centuries old, or less. It introduces no fresh subject-matter, but is merely an invitation to join in the dance.

Example :

Laesi gamanin ranga maḍalaṭa piwisē
Nisi lesa kalageḍi pimbinā digasē
Wisituru wara apasarahāṭa nidosē
Aesi piya hena misa naeta wena wenasē.

Reaching the dancing place with lingering gait,
Women blowing the pitchers in proper wise,
Without wrong to a fair good Apsara,
Beyond the wink of an eyelid there is no other difference.

666. Diwa salu sāntiya

Incantation of the celestial cloth

THIS song appears to be about three centuries old, and is an incantation to avert evil sorcery by a celestial cloth, or diwa saluwa. The celebrant is supposed to take this cloth in his hand, perfume it, and invoke the Devas. Then he should put it on his head, and obtain warrant from Oḍḍisa Raja. The Yakas will then take fright. The cloth was given by Goutama Buddha, and wards off illness. Tanhankara, Medankara, Saranankara, Kondanna, Mangala, Sumedha, and all the other Buddhas are spoken of as giving the cloth. The four guardian gods gave it, Saekra and Brahma gave it, the Devaraja Devi gave it, Sirī Visnu Devi gave it, so did Saman and Vibūsana Devi, and Kanda Kumara Devi, Sidda Pattini Devi, Wesamuni raja, and all Asuras and Bambas, Dēsa Devel and Sidda Devel Deviyo. By its virtues all evils are warded off. This is an exorcism used apparently as a remedy against the influences of the Devel Devi. My copy has 43 verses.

Example :

Dēsa Devel anuhasayennē
Bāsa kiyā devi gini jal dunnē
Ahasaṭa aewilena gini jal maewennē
Dōsa duralā deviyani raeka dennē.

By might of the foreign Devel,
Speaking foreign tongue the god gave fire flames,
Creating fire flames blazing to the sky,
Having expelled the disease, oh god, give protection.

667. Siri Mā Bō wistara

Account of the Glorious Great Bo-tree

THIS is a sort of hymn to be sung in honour of the great Bo tree at Anuradhapura. It relates its arrival in Ceylon, very briefly, its miraculous flight through the air, to Samanala or Adam's Peak, Mayyangana, Hunnasgiri kanda, Santānagala, Taeligala, Alagala, and Demaṭagomuwa Kanda and its final establishment at Anuradhapura, in a golden vase. The eight holy places at Anuradhapura are then invoked. The poem may be some two centuries old, and has no great merit; My copy has 75 verses.

Example :

Salā bolu payi sadā Bamuno suba mohot lā gana kalē
 Balā sat wisi naekat yodamin Aesala masa pura lat kalē
 Balā nuwanin mulā naetuwama kalaha piṭa waedimuni balē
 Balā Kuja dina utun piyaraṭa pihiti Siri Mā Sinhale.

Having shaken the bags of counters, having arranged, Bamunas taking
 an suspicious time calculated,

Having looked at the 27 constellations, adjusting, at the full moon day
 of Aesala month,

Having looked wisely without negligence, upon a vase it came by power
 of Muni,

Having seem the best time of shadow on Tuesday it was planted in
 Siri Mā Sinhala.

668. Nandopananda sindu

Song of Nandopananda

THIS song recites the subjection of Nandopananda, a naga raja of the Anotatta wila by Mugalan Mahatera, and by direction of Goutama Budu. This is related in Amāwatura, and in the Dampiyā aṭuwāwa. When Budu went to the lake with 500 rahats, the naga raja grew angry that they should rise above him, in the air, and spouted poisonous smoke at them. Then the Mahatera was sent to subdue him, and when the naga raja spouted poisonous smoke, the Tera retaliated with more poisonous smoke. He entered by the nostrils the body of the naga raja, and came forth again, resisting his fiery breath by dhyāna. Afterwards assuming a gurulu form, he seized the naga raja, and on his supplication released him. This is preceded by a few notices of events in Goutama's life. The song is well composed and may be three centuries old. My copy is a very old one, and has 27 verses.

Example :

Haema mahanun nasamaeyi mage eka wisa duhumen *Silā inda*
Me dingū karanā hasthāmalakaya wilasin *Muni daeka*
Waeda siṭinā kala Raṭṭapālaya Terindun *Ekat pasu*
Dohot mudun di palamuwa himisanda dakimin *Me Maha mera*.

Having thought let all the priests be destroyed by my one poisonous
breath,
Seeing as if an amala fruit on an outstretched hand,
Whilst Rattapala Tera was standing on one side,
Placing his two hands on his head, first looking at his lord, This Maha-
mera.

A curious feature in this example is the word duhuma, for duma or dūma, smoke. I have often heard it pronounced by Kandian villagers in this way but I do not know authority for the written word. Duhuma would mean a probable form dusuma, and may have etymological value, and account for the vowel being long or short at option, in duma.

Written as above, it will be seen that the verse is really one of eight lines, though only four are allowed by prosody, this is evaded by writing each long and short line as a single line.

It will be seen however that the subject runs on from verse to verse, and each verse does not, as in kavi, contain a completed sentence, so that we might ever say there were no verses in it at all.

669. Brājita sinduwa

Song of Brājita

THERE is a report spread, here repeated, that a king named Brājita will appear in Ceylon, and establish his rule over the whole sakwala. He will be of Manu wansa, and Suriya wansa, and will come from Dambadiva or India. He will appear at 6754, era not stated, and figures expressed in Tamil, with a mistake over the word for thousand. He will destroy the unjust, and cause justice to prevail, and will renew Buddhism and destroy the heretic religious, as fortold by a priest of Siamese sect. This song is modern, and bears a corrupted date in Tamil, ending in 32, evidently meant for 1832. It is one of a collection of songs bound together in my 681A. and as old sindu are scarce, it is useful to record a few of the modern examples still current, like this, amongst the peasantry in remote villages. It has about 20 verses written like prose.

Example :

Lowa saema taena waedunā
Pancha graha yōgayakut e langa yedunā
Graha apalak yedunā
Me lowa saturu yudak men patwenā—

The refrain is,

Swasti sri Manuwansa utum naranindā
Devi diwas balandā
Nara lowa kumaruge siribara maha guna kandā.

It spread everywhere in the world,
Next to that a conjunction of five planets happened,
A planetary evil-influence happened,
This world became like war with enemies.

The swasti sri supreme king of Manu race,
The Devas seeing with divine sight,
The great heap of virtue of the fortunate prince of the human world.

670. Katusu prasnaya sindu

The lizard question song

THIS refers to an incident in the Umagga Jātaka atuwāwa, and relates the story of the lizard which used to run down from the arch, out of respect to the king. However, after the king's servant put golden ornaments on it, it refused to descend, puffed up with pride. The sindu is written within the last century, probably. My copy is written like prose, and has about eight verses. My copy is bound with a collection of sindu under my No. 681.

Example :

Digat palala rāṭa walangu wechchi
Rajut mamat eka saeṭiyāṭa wechchi
Mamat karami ratran pāwichchi
Mahat sitin umba uḍaṭa naegichchi.

The refrain is,

Tirisan bawa naranā
Me gat pada
Kaliyuga nam daenunā

A long and wide land has become my own,
The king and I have become of one state,
I too make use of gold—
With proud mind mounted up aloft.

The condition of animals, oh king,
In these stanza lines,
If in the Kaliyuga, is known.

671. Mahabinikman sinduwa

Song of Mahabinikman

THIS is bound with the collection of Sindu in my volume 681A. The present song briefly reviews the life of Gautama, noticing his designation by Dipankara Budu, and the Wessantara birth. It is well composed, and may be two centuries old ; my copy has about 10 verses, written like prose.

Example :

Mahana wenṭa yamu asu gena Channaya kīwē
Ewiṭa maeti Kantaka nam asu sarasā genamin pāwē
Easu piṭa arā gosin sat pawuren piṭata paenalā
Ekal mama tis yodunak duru katara gewā ganga daekalā

The refrain is,

Satata Potata naema Padma Surāsura Nā nāran
Hari kirulu muduna daeru
Pāda patma namadin baetin sitini.

We go to become priest, bring the horse, Channaya, he said—

Thereon the minister having adorned the horse named Kantaka,
brought and showed (it).

Going mounted on that horse, having leaped beyond the seven walls,
At that time I having finished the distant journey of thirty yoduns,
saw the river—

3. I bow with faithful mind to the lotus of the feet,

2. Born on the top of the crowns of Hari,

1. The Seven-handed Book-handed (Brahma) and all, Suns, Suras
Asuras, Nagas and men.

672. Tambalagollāewa vihāre sinduwa

Song of Tambalagollāewa vihāre

THIS is bound with the collection of Sindu in my volume 681 A. It relates the erection of a preaching hall at Tambalagollāewa temple, in Hurulupalāta by the Nuwarawaewe Nilame, during the incumbency of the Pihimbiyagollāewe Nāyaka Sāmindu. The sinduwa was composed by Hondanaluwā of Nambadawaewa in Hurulupalāta. It seems to have been written early in this century. My copy has about 12 verses, written like prose.

Example :

Uden taenu bana maḍuwe laksana
Bimen saedu karuwala tuli gon aes
Pokurun pēkara ruwaeti e waguraeli
Pelin pelaṭa neraminnē.

The refrain is,

Suwarnna naemati guna ratna Munidu guna warunē Pamanak kavi
kerunē
Dharmma balaeti sonda dhātu peti pilimat saedunē
Pawatī mulu deranē.

The form of the preaching hall built up—
Beams and rafters and pillars fixed in the earth,
Clustered capitals, those beautiful arches
Carving from row to row.

Virtue like a golden gem, praise of the virtue of Munidu
Somewhat in verse is made—
Mighty dharma (books), good relic boxes,
and images are made,
Existing in the whole earth.

673. Samba jātaka sinduwa

Song of the Sambā birth

THIS is one of the sindu in my book 681 A, q.v. It relates that in this birth the Bodisat was a deer, Saeriyut was a flying squirrel or sambā, and Ananda was a lihini bird, tern or swallow ; Saekra was a woodpecker. These four lived together near a lake in friendship, but a hunter caught the Bodisat in a noose. The woodpecker then went to the hunter's house, and delayed him, by giving cries of evil omen, and finally flying against him. Meanwhile the flying squirrel gradually gnawed through the noose. The Bodhisat is spoken of as a kuru muwa, or dwarf deer, in the Atuwāwa. This is the Kurunga miga jātaka. There are 6 verses in my copy, and the song is probably a century or so old. I consider it decidedly clever.

Example :

Bōsat wigasin kurumuwa raja manden asu wennē
Eyaṭat gunē utun Bōsat polusan dena saddē
Aesunu wiṭa wanē siṭina kāeral lihiniya hima maeddē
Uḍin yana anē me Bōsat galawanne kawuruda siddē

The refrain is,

Asarana saranā
Tirisan baweni
Upanne warin wara.

The kuru stag-king Bosat is quickly entangled in the noose,
For that the Bosat supreme in virtue crying out noises,
As soon as this was heard the woodpecker living in forest in midst of
the waste,
Going aloft (cried) " alas who will release this Bosat ? May it be ! "

Refuge to the refugeless,
In brute estate,
Born from time to time.

674. Padmāvati sinduwa, No. 1

Song of Padmāvati

THIS is one of the sindu in my book 681 A, q.v. It briefly relates the story of Padmāvati, noticed in sufficient detail under No. 152. Padmāvati katāwa, and Saddharmmalankāra, prose No. 115, Section 10.

The present song is not more than a century old, and has about 8 verses.

Example :

Ewiṭa Dāsi Budun Waendalā
Wilanda pan siya kalo pūjā
Nelun mal saha dewati pūjā
Paetun balayen sidda wēwā.

The refrain is,

Gati nitta kumarinda mē
Lankāra chitra
Paetu Patmāwati Dēviya mē

Then having bowed to Dāsi Budu,
Having offered five hundred parched grains,
With lotus flowers giving the offering,
By power of prayer, may it be accomplished.

Ever to the princess this state,
Of loveliness and beauty,
Prayed Patmāwati Dēvi thus.

675. Pādeniya sinduwa

The Pādeniya song

THIS is one of the sindu in my book 681 A, q.v. It relates the erection of a vihare at Pādeniya, with images of Budu, Vishnu, Sahampati Deva, Saekraya, and Nāta Deva. The poet gives his name, Veda-kaluwā of Amunukola. It seems to have been written within this century, and has about 10 verses written like prose.

Example :

Mewan Munidu sāesana maewu mahimaya
Utun tilawa Pādeniye rāmaya
Satun etara kara naewu naegi ruwalaya
Niwan purata yana e ran hinakmaya.

The refrain is,

Ratne disimini nawa ratnē
Swarnna jālayaṭa
Maha Bamba piligat ratnē

Mighty work created by this such religion of Munidu,
Pādeniya temple chief of the three worlds !
A sail set in the ship to take living beings across !
That golden ladder going to nirvana !

Jewel bright with the nine gem jewel,
In a golden net
Jewel caught by Maha Bambu.

The refrain alludes to the birth of Goutama Budu as prince Siddhārta, or Siduhat.

676. Wessantara Sinduwa

Song of Wessantara

THIS is one of the Sindu in my book 681, A, q. v. It relates some of the chief events of the Wessantara Jātaka. It seems to have been written within this century, and has about 12 verses written like prose.

Example :

Aetun rata wāhanat dan dī himayaṭa gos waditi
Sak devindu dakiti
Mawā pansal dekak sonda ruwaeti
Bōsatun dakiti.

The refrain is,

Purā peruman gewā waedī wilasin
Wesaturu nirindun
Darā mudunat karā mama namadin.

Having given in alms elephants, chariots, carriages, going to the wilderness he enters—

Sak devindu sees !

(He) having created two leaf-huts of good beauty—

The Bosat sees (them).

Having completed and fulfilled the paramita to the manner (in which) came,

King Wessantara,

Hands borne on head, I do reverence.

677. Pālāṅga Maerawīma Sinduwa

Song of Pālāṅga's death

THIS is one of the Sindu in my book 681 A, q. v. It relates that Ananda naga raja, and Wāta devindu fought together, and Wāta deva caused a great storm, while the naga enfolded Mahamera seven times with his coils, but the wind god succeeded in bursting his adversary's body. At his third blast, the naga's hood was broken off, and fell at the city of Baranaes, in the pond of an ascetic. The holy man picked it up, and kept it in a jar. Patini, was born from it, like a golden image. She married Pālāṅga, who was killed by the treachery of a tarahalu or goldsmith. This legend differs from the usual story of Pattini. It was probably composed within the last century, and has about twelve verses written like prose.

Example :

Anandanam maha nā raja samagina
Wāta devinduhaṭa targgaya karamina
Wāta mēgayak aerikala nolasina
Bindagana yeyi Sulangin patraya penā.

The refrain is,

Patidam rakiminnē
Sumeragiri mudunaṭa waejembennē.

The great naga raja named Ananda with
The Wāta devindu (Wind god) making a struggle—
When a wind storm was sent swiftly,
The expanded hood was broken by the wind.

Observing the law of chastity,
Dwelling on summit of the Sumera rock.

678. Mahabinikman Sinduwa II

Song of the mahabinikman

THIS like No. 671, is bound up with my book 681 A, q. v. It briefly relates the usual events, as in No. 671. It was probably written during this century, and has only eight verses, written like prose as usual.

Example :

Dipankara Munidu nohaera
Siyalu wastu gena nomahaera
Siyalu satun haṭa dan dī
Matu Budu bawa gena.

The refrain is,

Nīla warnna guna babalana
Sīla ratna men wandim dinen dinē

Not omitting Dipankara Munidu,
Bringing all the wealth without exception,
To all people having given alms,
Receiving the condition of future Budu.

Bright with virtue as blue colour,
Of the precepts as a gem, I bow to (him) day by day.

679. Patmāvati sinduwa II

Song of Patmāvati

THIS is a Sinduwa on the same subject as 674, but does not mention her former birth as the dāsi or servant girl. It was probably written within this century, and has 12 verses.

Example :

Deranaṭa mihitala piyum piṭaṭa waḍimindā
Kumariya ruwa mendā
Ran rasu kumariya ran dada mini handa lesinē
Gī nada pawasaminā

The refrain is,

Waramut samudura mal gaeba un kumarindā

Walking on the earth's surface upon lotuses,
The princess like an image,
The golden anklets of the princess like a golden flag, were in sound
like bells,
Uttering sounds of song.

Princess born in the womb of a flower in the great waters !

680. Wessantara Sindu II

Song of Wessantara

THIS like No. 676 is bound up in my book 681, A, q. v., and treats of the same subject. It is probably about a century old, and has only 6 verses.

Example :

Utun kumaru kela aewadit
Tamun paelandi abaranat
Galawā kiri mawuṭa dewat
Wesaturu jātiyē upadit

The refrain is,

Namadin mē utun kumarun
Me wanduwa pā piyum

The supreme prince wanders playing,
The ornaments worn by him,
Having taken off, he gives to the foster-mother
Born in the Wessantara birth.

I bow to this supreme prince,
Worship the lotuses of these feet !

681. Raelapanāwa Vihāra warunanāwa

Commemoration of Raelapanāwa vihāré

THIS is a vihāré in Hurulu Palate, the ancient Surulu rata. I found a collection of the sindu, &c., in use amongst the villagers here, as sung at their festivals, and this forms the volume of olaḥs 681 A. In this are the following songs, Nos. 669, 771, 670, 671, 672 and Rājasinha sinduwa, a short song of only three verses. Also Basava Kulama sindu, a new song composed at A.D. 1877 to celebrate the restoration by Government of that tank; 768, 673, 674, 675, 770, 676, and some love verses, or wirahā sinduwa. Also Nos. 677, 678, 679, and 680. These will give any enquirer a good idea of the class of songs in use now in one of the most remote Sinhalese divisions, perhaps less affected by European influence than any other. These songs are all composed by local poets, unaffected by the centres of progress in any direct degree. It would serve very little use to collect fugitive songs without discrimination, and catalogue them here, but I thought that at least one such collection would be instructive. The present poem is in kavi metre, and records the restoration of the vihāre, and erection of a statue of Budu, and of Visnu, at S. 1753, A.D. 1831. It contains 70 verses.

Example :

Kala pānak lesa paṭunak sonḍaru
Jala pāne karawana satu no saturu
Bala pānā somi pula guna no saturu
Raela pānā waewe vihāré wisituru.

Like a lamp made (alight) is the good town,
Causing people not hostile to drink water,
Showing might of excellent great virtue, not hostile,
Is the beauty of the vihāré at the tank at Raelapānā.

It would seem that the poet intends the first line to refer to the town, the second to the tank, and the third to the vihāra or temple.

682. Dividos sāntiya

Incantation of the perjury-plague

THIS story is only about four centuries or so old in its present form, but is doubtless of extreme antiquity. My copy appears to be the survival of some very old incantation, and from its confused state I should surmise that it was one orally perpetuated, reduced to writing about four or five centuries ago. The theme arises out of "the hunting of the Boar", one of the chief sagas of Sinhalese Mythology, and refers to many Vaedda spirits, such as those which are said to have absolved king Paṇḍuwas from the "perjury sickness" or *divi dos*, with which he, like his uncle Wijaya, was afflicted, and which was only cured by absolution from the Mala Raja attended by his Vaeddās, evidently prince Jiwahatta, son of Wijaya, and the Yaka princes under him in the Malaya rāṭa, or hill district of Ceylon, where he is said to have reigned and founded a dynasty.

Koramini Vaeddā is invoked; he was so named, a verse tells us, because when he climbed a tree, to avoid the boar, he fell down into a rock, rage or *korōda* paralysing his limbs. The twelve Vaeddās of Kitsiri Nirindu, armed with *tep* or javelins, are invoked. The twelve Vaeddās of Mala Raja armed with lances (*konta*) are invoked. The twelve Vaeddās called Kuḍā Riri-bonno, or Lesser Blood-drinkers, armed with bows, are invoked. Mala Raja is invoked with his seven thousand *kelas* of Vaeddās, and is asked to exorcise evil. Kitsiri raja is asked to grant protection, and Sandalindu raja also. The person to be protected and cured is spoken of as an Utuman or Excellence, and also as Rajā or King, but for what Rajā was intended is not stated. In all probability the incantation was used for any royal sufferer, for whose danger the protection of the three divine brothers Mala Raja, Kitsiri, and Sandalindu was desired. Gopalu Vaedi is invoked, and another spirit named Parandal-solannā or Dry-leaf-rustler. Golu Vaedi, Bihiri Vaedi, Ridi-walalu Vaedi, Ran-walallā, are also invited to assist. The name Golu Vaedi may be translated as Dumb archer, and is apparently the spirit of gruesome silence; Bihiri Vaedi is Deaf archer. Deafness would expose a hunter in the forests to much danger from wild beasts, and prevent communication to him from his friends by the far-reaching hoot or shout used by wild races. The other two are Archer of the Silver Armlet, and Archer of the Golden Armlet, and doubtless these names always refer to the spirits of Moon-light and Sun-light. Gopalu is connected with cattle-herding, and he greatly haunts the plains and glades cleared in forests for pasturage. Anyone who has spent a night in the forests can understand the awe which personifies the spirit of leaf-rustling. Among the Vaeddās dry leaves are sometimes scattered round

such a night camp, to give alarm by their rustling should any enemy or wild beast approach the sleepers. Thus the Leaf-rustler would be a spirit of friendly warning, rather than a source of terror, to wanderers in the forests of Lankā.

My copy is the only one I have as yet succeeded in procuring, and came from Dumbura. It is about 80 years old, and has 39 verses. I have not met anyone who recited the incantation from memory.

Example :

Weselin giri lena tula waeda indiyā
Rahasin sorakamut waedikam daniya
Maha sen piriwarin raju daeka indiyā
Satosin raki Parandal-solannāyā.

Often living entering inside rock caves,
Secretly knowing thieving and hunting,
With escort of much people attending to see the king,
Joyfully protecting, Leaf-rustler !

683. Dolos Giri dew-liyage puwata

Story of the twelve Giri the celestial ladies

THIS is an invocation to the twelve Giri ladies, to remove the evil they have caused. This myth has been referred to already under No. 332 Giri liyo dolaha pidawili, and is a part of the myth treated also in Nos. 271, 633, 859, and 860. The twelve are here invoked in the following order Patti Giri, Mudun Giri, Andun Giri, Molan Giri, Saman Giri, Okanda Giri, Totahaeli Giri, Ratna Giri, Wana Giri, Bāla Giri, and the names of two are defective in my copy.

The following forms of Garā are invoked, Kila Garae, Molan Garae, Sandamal Garae, Patti Garae, Okanda Garae, Honalu Garae, Sohon Garae, and the names of the other four, making up twelve Garae, are defective in my copy.

Okanda Giri rushes here and there with her hair down, singing verses, and at the least offence inflicts sickness. Wana Giri touches the wall plates of the house with her hand while her feet are on the floor, and frequents the skirts of a wilderness. Saman Giri rocks herself to and fro on the roads, and afflicts passers by with sickness. Mudun Giri sits on the top of lofty trees, and utters cries, she watches for girls. Bala Giri passes by with coquettish graces, and bewitches the young. Totahaeli Giri frequents fords where people wash clothes. Ratna Giri haunts the houses of jewellers, delights in pots and vessels, and receives gourds and raw rice as offerings. Molan Giri haunts roads; Patti Giri dances, and throws her glance upon passers, she causes excessive corpulence. Andun Giri affects those who use andun or antimony.

From this it appears that Okanda should be translated as joy, Mudun as topmost, Wana as forest.

Kila Garae carries a coloured cloth and a torch, and wears a string of ratmal or red ixora flowers in his hair. Molan Garae has rough coarse hair, and carries a fowl, riding on a cat. He utters cries near molan kada or sewers. Sandamal Garae carries a shield, and ties up his flowing hair in a knot, he constantly plays the vīnā or guitar. Patti Garae haunts cross paths at cattle folds, and milks the cattle. Okanda Garae brandishes an iron mace, wears flowers, and swings on an okanda creeper. Honala Garae haunts cemeteries, and eats cakes by the heap. Sohon Garae lives in tombs, rides a cock, and carries a cock in his hand.

This appears to be about three centuries old, my copy has 28 verses.

Example :

Sēlayi pandama Rakusu lesinne
Nilayi rat mal isaṭa bandinne
Mē lakunen gos keli puda ganne
Kila Garae kala leḍa haera yanne.

He brandishes a torch like a Rakusa,
Binding blue and red flowers on the head,
In this guise going, receiving dance and offering,
Kila Garae be off, removing the sickness caused.

684. Sat bisaw yāga

Ceremony of the Seven Queens

THIS is at present an obscure subject to me, as it is an isolated notice, which I have not had time to investigate sufficiently. The Seven Queens are spoken of as Ratmal, or Red-ixora-flower ; Riddi ; Nayaka, or chief ; and three are not named. It is doubtful whether these Seven Queens belong to either of the myth cycles of Pattini, or Kāli, each of whom is seven-fold. The student of myth should not overlook in this connection a possible affinity with the seven Titanides, daughters of Chronos and Astarte, also called the seven Artemides ; these are part of the Sidonian mysteries of the son of Thabion, as reported by Sanchoniathon. The poem invokes them to bathe in a flowery pond, and describes their dancing on the mountain top, each with a golden dish in her hands. A thousand golden flasks are brought by them, filled with oil for their hair. They caught an elephant in the wilds, and killed it, sawing off its tusks with a golden saw to make a comb for Usangoda Bisaw. They cross the seven oceans from the seven lands. All seven Queens are spoken of as the Maenikkan or Gem-eye Queens, who use a gem mirror. This stands isolated at present, in 23 verses, some four centuries old. The allusion to a comb occurs twice. Nāyaka Bisaw wears golden ear-jewels, perhaps these were the sun and moon, which are worn as ear jewels by some ancient gods and goddesses. I have not succeeded in connecting the myth yet with another which would fix its true sense ; it probably is a scrap of old lore of some worship now obsolete in Ceylon.

The poem is full of obscurity, such as occurs in old nursery rhymes, and such verses as the example can hardly be translated as they stand ; wihidu has the palatal instead of the usual dental d. Aran may be the name of the god Aran, worshipped by the Jainas, but literally in Sinhalese means “ taking ”. Kanda may have a sense of shining, light, or Kanda, the Tamil name of Skhandha, as well as the trunk of a tree, a body. Wat may be “ face ”, “ cloth ”, or a mere expletive. At the end of my copy is written, Yāga wīdiya, as if it was the title, hence I have termed the poem Sat Bisaw yāga.

Example :

Aran aran kandan sē wat ran tōḍu
Purnna ridi dunnē teda raes wihidu
Oya yana gaman Ratmal nuwarin nāḍu
Nāyaka bisawu kana lāewē ran tōḍu.

This must, I think, be amended as follows, and it may be useful as showing the corruptions to which such verses are subject.

Aran ran kandan sē wat ran tōḍu
Purnna tarindunnē sē teda raes wihidu
Oya yana gaman Ratmal nuwarin nāḍu
Nāyaka bisaw kana lāewē ran toḍu.

Taking round golden ear-studs, like golden trunks (of trees),
Spreading strong rays as of the full moon—
On that journey going angrily from Ratmal city,
The golden-ear studs were placed in ears of the nāyaka Queen.

685. Ratana Sūtra sānti

The Ratana sūtra blessing

THIS poem describes the epidemic which caused great distress at Vesāli or Wisālā Maha Nuwara, and its alleviation by Buddha, who visited the city and recited pirit at request of the Lichchavi princes. The subject is taken from the Ratana Sūtra of the Kudugot Sanghiya. The poem takes the first word of each of the seven gāthās, and brings it into a separate verse, and invokes the word quoted to dispel the sickness. The whole gāthā is also quoted, after the verse which announces it. This sānti is intended for any exorcism of sickness, and has no special application.

It is fairly well composed, and my copy has 66 verses. I do not know the author's name, but his work seems to be two or three centuries old in its present form. At present I have only seen my own copy, which is 50 or 60 years old.

Example :

Bōsat bala waediye Budu bawa maharu
E at bala giya mara sen duren duru
Me set kramayen haema dosa wēya duru
Ye puggalā yana gāthā tedin duru.

The Bosat went, having looked for the glorious Budu state,
Having looked on that side, he distanced afar the Māra host,
By this act of peace, all evils are sent afar,
Distanced by the might of the gāthā, " ye puggalā ".

686. Suwisi alankāraya

THIS poem is composed in simple language, but the verse is good. The subject is the 24 wiwarana or designations of Goutama by the former Buddhas, approving him as Buddha designate. It commences with a verse that also occurs in Wadan kavi No. 20, and then works up the nawa guna gāthās, into two more verses. Further introductory verses next invoke the Sahampati Brahma, Pattini Devi, Sūriya, Sandu, Kanda Kumaru, and Gana Devi.

The author gives his name, in a verse, as Sumangala Yatindu, but does not give a date, or any clue to one.

My copy has 96 verses.

Example :

Sarana met guna ape Bōsat Sumēdaya nam muni sandā
Porana Dīpankara munidu daeka gattu wiwarana ema sandā
Sāra'sankhaya purā peruman munidu baewu lat ema sandā
Me wara nuwanak dī rakin man utun Goutama muni sandā.

When our kindly Bosat the Sarana, was the Muni named Sumeda,
Seeing the ancient Munidu Dīpankara, he received designation at
that time,
Having completed the pāramitā through four asankhas, received the
Munidu state through that,
At this time giving wisdom may the supreme muni Goutama protect
me.

687. Pandam pāli

The torch course

THIS is an incantation to be sung at ceremonies in honour of Devel Deva, apparently, though not very clearly dedicated for his worship. Wesamuni, the Seven Pattini, and the Four Guardian gods are invoked, also Gini Pattini, Visnu, Rāma and Kanda Kumāra. Devel Devindu is said to give the torch to the dancers right hand. The Sakwala Devas created the torch, Pattini created the fire. The torch is then asked to exorcise the evil.

My copy has 28 verses, and appears to be about three centuries old.

Example :

Amā Devel api yamu welandāmaṭa
Kapā diwul danḍu naewakaṭa nisi koṭa
Mawā dunnu pandama gena suratata
Namā sirasa waendemi deviyanhaṭa

Glorious Devel we are going for trade
Having cut diwul planks for a ship fitly,
Taking in right hand the torch created and given,
Having bowed the head, I reverence the gods.

688. Pandama kīma

Tale of the torch

THIS differs from Nos. 687 and 170. It relates that when Gini Pattini, the Isiwaru or Rishis, Visnu Deviyo, Mihikat or the Earth goddess, and Umā Deviyo were at the Fire rock or Gini parwata, in the midst of the Seven Seas, they created a mass of fire. Pattini stroked the sky, and created the mass of fire below the Fire rock. The Devas gave the pandama or torch for the cure of man. Devel Devi saying "let us go on trade", got into a boat made from a diwul log. The diwul tree is the elephant apple, *Feronia elephantum*. A storm arising the boat was wrecked, and Mihikat created a fresh one of stone, in which Devel Devi reached Panadura in Ceylon. There, as he got ashore, Pattini Deviyo created a fiery blaze, into which he leaped, and began to dance the fire dance (gini keli). He gave torches to the Yakas, and to Nanda Rusi. Kanda Kumaru approached, and gave a torch to Rīri Yaka for the Kīla gini keli, or resin-powder fire-dance. When Pattini plucked off her breast, and threw it into the Pandi city, torches were lit by it.

The verses seem intended to be sung while torches are whorled about at ceremonies in honour of Devel Deva, but no special god or yaka is named as the recipient of this worship.

Hanumantā gave the coconut spathe (hanassa) for torches. Vikāra Devi gave celestial cloths for them. Ananda Maha Tera gave oil. Gini Pattini gave the light.

My copy has 60 verses, and seems to be complete. It is about three centuries old in its present form.

Example :

Tama teda paē paṇḍi nirinduge abimada
Laema piyayuru kaḍamin gasamin teda
Ema teda Paṇḍi pura gini-jal kanda seda
E gini jalayen aewulu pandama wada.

Showing her might (over) the Pandi king's pride,
Tearing off and mightily casting her tender breast,
That famous Pandi city was like a fire flame,
The torch is lighted by that fire flame.

689. Rāwanā haṭana

The Rāwanā War

THIS ballad differs from Nos. 177 and 690 though all three adopt the same subject. This version speaks of Rāma as Visnu, throughout, but does not differ in any important manner from the outline of the story as related in No. 177. It appears to be of about the same age, perhaps three centuries old. My copy A, has 89 verses, B, has 63.

Example :

Bisawun māliga aetulaṭa yanne
Etakoṭa deviyo sāḍu kiyanne
Māliga aetule gosin siṭinne
Hanumaṭa dena de mokada asanne.

The queen goes into the palace,
Then the gods cry “ sāḍu ”,
Going and standing inside the palace,
“ What should be given to Hanuma ”, asking.

690. Rāwanā puwata

The history of Rāwanā

THIS poem differs interestingly from Nos. 177 and 689, in several details. It commences with an account of Visnu going to bathe at the pond in his park, and finding the purple lilies plucked, and the water turbid. Determined to sift the outrage, he concealed himself, and watched the pond. Seven Devan-gano or goddesses came to bathe there, leaving their celestial cloths on the bank. Unperceived by them Visnu stole one cloth, and when upon seeing him six of fair nymphs flew away, one whose cloth he had secured was left behind. This goddess was Sītā, and Visnu took her away with him, and made her his wife. The only important variant in the rest of the legend, from that related in 689 and 177, is that Rāwanā's sister on being rejected by Visnu when she offered herself as his wife, abused him so coarsely, that he lost his temper and struck her breaking her leg. Nothing is said here about the cutting off of her nose. Both in this and No. 177 the offer of herself as wife is related in a bold manner, which causes the listener to realise the unmaidenly conduct of the great king's sister. I think this is important, and an ancient and intentional feature. It probably represents the contempt felt by the people of Northern India, for the ancient and matriarchal custom still kept up by the Nairs and others, in Southern India, by which the wife has full authority over her affairs, selects her own husband, and gives her son the right of inheritance to his mother's brother's estate. A connected custom exists amongst Sinhalese, called a *binna* marriage, under which the woman selects and discards her husband at her will.

The legend of the goddesses bathing, is only one variant of the Swan Maiden tale, with all its variants, that beguiled my own English childhood.

I may perhaps be pardoned for digressing to point out a few of the resemblances between this tale and others of its class. I will confine my notice to examples quoted by Hartland in "Science of Fairy Tales". In the Pomeranian tale the enchanted princess bathes in a forest pool, and the hunter steals her shift, without which she cannot escape. A syrian tale describes the descending damsels as dressed in light green silk, and one is detained by the loss of her robe. In the New Hebridees there is a legend of seven winged women whose home was in heaven, and who came down to earth to bathe; when one was detained by the loss of her wings. This is strangely like the legend of our poem. I am quoting almost the words of Hartland throughout this notice. The Bulgarians call the supernatural ladies Somadivas, and they are captured by means of their raiment. The ancestress of the Bantiks, a tribe in Celebes, came down from the sky with seven companions to bathe; a man who saw this, possessed himself of the clothes of one of them, and thus obliged her to marry him. Among the Santals of India there is a legend of the daughters of the Sun descending to bathe, when one of them is thus captured. I know other tales, but one further quotation from the same authority suffices. In our poem, Visnu surprises the maidens, by watching the pool in his park the lilies of which are broken by mysterious visitors. So in the tale from South Smaland, a peasant finds the grass of his meadow trampled down, and surprises one of three maidens, who throw off the plumage of doves, and dance on the green grass. He was the youngest of three brothers who had watched, but the other two had failed to detect the visitors. Can they be Lakshman, and

Bharata ? and can our tale be an ancient Vishnu myth, buckled on to the legend of the Vishnu birth as Rāma ? May not Siva, Brahma, and Vishnu, have become Lakshman, Bhārata, and Rāma ? and Sitā of our poem be Lakshmi herself, in some earlier avatār of Vishnu and Lakshmi before they became Rāma and Sitā.

This ballad in its present form seems to be about three to four centuries old, and has been composed by a very skilful poet. My own copy has 40 verses, and was written 20 or 30 years ago. No. 275 should be compared.

Example :

Dew lowen deva'ganan sat dena baesapi nolasin uyanatā
Sama sitin diva salu tiyālā baesapu wila isanāneṭa
E wigasin teda Visnu deviyo gatiya diva saluwak siṭā
Devi rajun daeka anit sadenama giye diva pura yannatā.

From the Deva world seven goddesses descended swiftly to the park,
With common thought having laid aside the celestial robes, they.
descended to the lake to bathe,
At that instant Visnu deva being present seized one celestial robe,
Seeing the Deva raja the other six departed to go to the celestial city.

691. Sṛī Wikrama raja maedura alankāre

Story of Sṛī Wickrama raja's palace

THIS relates the construction of a palace for the last Telugu king of Kandy, at Talwatta on the further bank of the Mahawaeliganga. In his ninth year, on a visit to Dumbara, he caused a field to be made there by Puswaelle Maeti and the palace was put up in the middle of the field. It was probably a temporary building, as the king went there to hold some sports. There are 31 verses.

Example :

Sura ana kula Siri Wickrama Nara pawara
Pura raṭa waesi saha gena haema aetulu pura
Wara saena keliyaṭa waḍinaṭa keṭata tara
Karawā yeduni maetinduṭa nuwarak pawara.

The great king Siri Wickrama of race of divine power,
With all the people of the city and district, taking all the harem,
To go to the great field for excellent sports of the season,
Caused the minister to make a great city.

692. Kaludaēkaḍa kumāra kavi

Ballad of Kaludaēkaḍa kumāra

THIS is a saga, used at the Minneri dewāla formerly. It relates that the Sat raja or Seven Kings came from beyond seas in a stone ship, and Avatāra Deva attended them with a golden torch. They brought a great retinue, and arrived at Yāpāpaṭuna totāmuna, whence they went to Sellan-dūwa, and went ashore. They proceeded to Anurādhapura, and when they wished to erect a dāgaeba, but could get no relics, Saka allowed them to cut off part of the girdle relic, and it was enshrined in the dāgaeba named Jetawanārāma. Hence they went to Ritigala, to reside, but a short horned cow used for milk at the royal kitchen was lost, but found again at Patane, and recovered. The searchers had taken cattle, as if selling Sesame, to disguise their object, and having found the cow, they sowed the Sesame. Then a flood came down the stream, and the emissary thought the position very favourable for a tank. Just then he saw three Vaeddās, who threatened to shoot him. He conciliated them, and asked them to come and see the king. They replied, exactly as their descendent would today, that they could not go there, but he might bring the king to see them. The minister then informed the king, who visited the place, conciliated the "Vaediput" with rich gifts, and asked whose the land was. They replied that it was theirs, and they sowed small millet on it from time to time. However they gave it to the king, who *ordered the breaches to be cleared and built up*. The new work, however sank, and seven times it had to be renewed, as it sank into the earth. The astrologers then declared that a prince must be sacrificed to the Yakas. The king refused, but they insisted, and finally he consented to allow a prince to be sacrificed. Ratran Devi, or Gold Devi then took the prince to the breach, and placing him in a golden vessel, concealed him, and sacrificed a bear, kaludāewā, instead. *The breach was filled up*, a storm came, and the tank filled like a great Sea. The king caused fields to be made, and called them Bajjapatunā. However, reflecting on the loss of his child, he asked for Ratran Devi, Chaddiwāne, and Avatāra Deva, who reported that the child was given to the Yaka. He ordered Avatāra Deva to recover it, but he was unable to do so. He then asked Waewe devindu, or the god of the tank, to recover the child, but he was unable to, saying it had been sacrificed to the Yaka. Then Ratran Devi recovered and restored the child, concealed by him. Passing Pākulama, Ihakuluwela, and Kumāra Kada, he brought him to the king. The child became known as Kaludaekada Kumāra from his device. When he grew up he subdued and repressed the Yakas. He is then invoked as Kaludāekada raja, or the Bear king. This legend evidently alludes to the restoration of Minneri Lake by King Mahasen, about A.D. 275. King Mahasen was himself worshipped after his death as an incarnation of Mahasen or Skandha the god. I discovered in thick forest on the bund, the ruins of an ancient house or temple, now marked by the stone piles on which it was raised, near the pond at the western end of the Minneri bund, which pond and its vicinity are the traditional home of the Kaludāekada god. The Vaeddās residing still in that district, assured me that their ancestors had given the land to King Mahasen, and helped to construct the bund, while the Mahawansa says that the king was helped by Yakas and Bhutas. We may conclude that this legend dates from a very ancient period; in its present form the saga is two or three centuries old. My copy has 90 verses. Mahasen is here identified with Hat Raja, and not with Mahasen or Kataragama Deva. An ancient image of him, in stone, still exists on the bund, and has seven cobra hoods

spread out as a halo behind the head, whence the name. Ignorant peasants, however, often consider the Hat Raja as Seven persons, and not as it really is, a sevenfold person, analogous to the Hat Pattini goddess. In Sinhalese, Hat Raja may be singular or plural. Whether the god Mahsen was originally identical with Kataragama Deva or Skhandha, or whether he was a distinct god arbitrarily combined, is a question I have not yet studied sufficiently.

Example :

Sūttaren ran denak kapālā
Māttaren kaludāewaku allā
Rātriye kumarun sangālā
Kaludāewā idame induwālā.

Having cunningly cut out a golden coffin,
Having stealthily caught a bear,
By night having hidden the prince,
Placed the bear at the spot.

693. Hat Raja Kavi

Ballad of the seven-fold king

THIS differs from the Kaludaekada kavi, Nos. 692 and 795, but treats of the same subject. The only copy I have obtained is probably defective, and contains 35 verses, some of which are very abstruse. It is wrongly preceded by five verses of still another Kaludaekada kavi, and one of a poem called in it Pattrā alankāre. In the present poem the king asks his queen to give her son to be buried on the bund as a sacrifice, but she flatly refuses. The king's sister then gives her child. One obscure verse seems to imply that the Pancha-waruna Kambili Yaku who caused the bund to break, requiring the scarifice, were tricked by the ministers after pretending to bury the prince. Part of the poem is quite obscure, it is probably about four centuries old, and even then was re-edited from a much older form which the editor could scarcely understand. The verses at the end seem to refer to king Mahasen as Skhandha, and I quote the last three in my copy as an example though I cannot fully explain them. If kadiyāma was an obsolete term for a kūnama or litter, the third line of the second of the verses might be translated, but angan of the second line is still obscure, and no such word as kadiyāma is known to me. In the third verse, without some clue to the allegory, myth, or tradition it is impossible to translate "kanda" beyond dispute, as it may have many senses. I give my own conjectural reading of "ran kanda" as a term for the "wae kanda", tank bund or dam, but "ran", golden, and even in a secondary sense glorious, does not seem well applied to a bund or dam. Ran kanda or golden body would be more national, but then the king would not sit on it to sharpen his arrows. Except as Mituru, the sun, the Persian Mithra, I know of no sense that can be assigned to Mituru here. On the whole then I believe it is a very ancient verse, which makes the sun rise over the dry tank, sharpening its rays on the bund, and plunge into it at sunset, when it had filled with water through his divine favour. Amongst the Buddhist ruins, and the remains of the ancient fortified city on the hill above the tank, to the east of the sluices, is a rocky peak which has anciently been socketed to hold a small altar or other erection, on its very pinnacle, this seems to have once been used either for sun worship or as a beacon tower. The site commands a vast view. It is therefore possible that this was an altar of Mituru, whose fame is thus obscurely mingled with the construction of the Minneri tank by king Mahasen, an avatar of Skhandha, about A.D. 275. The third verse from the end says that Patini gave her warrant to "Mituru yakunhaṭa", or to the Mituru Yakun, whose action seems to be related in the final verse. This term is exceedingly archaic and quite consistent, because to the Persian Mituru worship all Devas are devils, not gods, and as with the modern Vaeddās the word Yaka must stand for god in Sinhalese where Deva is devil, though it conveys the reverse sense to a modern Sinhalese.

It is most important that other copies should be recovered. My copy was taken from one which the owner refused to part with, but the copy he made was checked with it for me.

Example :

Naegenahire ginikona daeka waedālā
Patini langaṭa gos bala pennālā
Me pura rakinnata waran labālā
Mituru yakunhata waran labālā.

Raelbae waessak widuliya koṭati
Mal angan kuḍayak aellu weti
Nilmini ratran kaḍiyā men yeti
Pil bara monarek irata muwā weti.

Watura naetuwa ran kanda matu unundā
Mituru dakin waewa duṭimiya waendā
Ran kanda piṭa inda ital maendā
Watura yaṭin ran kanda aeriya nirindā.

Looking at the east, and south east direction, having come,
Going near Patini, having shown the power,
Having received leave to guard this city,
Having received leave for the friendly Yakas.

Lightening flashes in the rain falling heavily,
A flower umbrella is held up,
Of sapphire and gold he goes like a kaḍiyā,
A peacock with train, shades from the sun.

On the day the gold bund stood out, the water gone—
(I, the sun, having gone, sadly saw the tank),
Sitting on the gold bund (or trunk) having sharpened the arrows,
The king sent the gold bund (or trunk) beneath the water.

In the second verse I cannot explain mal angan, and my copy is perhaps corrupted from mal andan, flower form : mal angan if it meant anything, would be flower parts. Kaḍiyā is a black ant, but this does not apply to the epithets sapphire and gold, and some obsolete word may well be intended. However, as the black ant darts about swiftly, it may just possibly mean, “ of sapphire and gold he darts like a kadiya ant ”. But the fourth line suggests that Kataragama Deva is intended, as he rides on the peacock with expanded train, and the peasants may have substituted kaḍiya for Kadirā, an old name of that god, equivalent to Tamil Katiravan, though in Tamil the word means the Sun, and not the god Skhandha.

In the third verse I would suggest duṭimaya for duṭimiya as the original reading, " Mituru having come saw the tank sadly ". The change to duṭimiya, which means " I saw ", makes mituru, whether Mithra or a " friend " speak in the first person, and is evidently a corruption, but I leave my only copy uncorrected. In the fourth line the word " yatin " implies the Kanda was pushed away under the water, and the writer evidently regarded kanda as a tree trunk, not a tank bund. But if we restore it as " yata ", we get back the right metre, which with yaṭin is an instant in excess. The line scans correctly, with yaṭa, and we have good sense, in the natural translation, in accordance with the context, " The king sent the golden bund beneath the water ", with the simple sense of, submerging it, conveyed by yaṭa. The epithet " golden " is merely in honorific. The example is quoted for its archaic and mythological interest, as well as to show how greatly such sagas may suffer by correction from time to time.

694. Was waesuma kavi, No. 2

Ballad of the " was " abodes

THIS like Nos. 695, and 314 gives an account of the 45 " was " or rainy seasons, passed by Goutama Budu.. Of these the first twenty were passed in various places, nineteen in the Dewuran or Jetawanārāma, the last six at the Wisākāvehera. The twenty are described as follows: at the Isipatana one season, the Weluwana three seasons, Visālā, Vipula parvata, Pandupul āsana, Sunsumāragiri parvata, Kosambā nuwara, the Pārileyya wana usually spelled Pāraleyya, Nālaka the Bamunu or Brahman village, the village of Wēranja Brahman, Sāliya Parvata, the Jetawana, Kimbulwat pura, Alawu pura, Weluwana, Saliya parvata for two seasons, one after the other, then Rajagaha nuwara. The information regarding these is given in the Anguttara atuwāwa. The present poem is three or four centuries old. My copy has 36 verses, and is bound with Nos. 295 and 296. Here and there parts of the last line of verses in this poem, resemble lines in No. 314.

Example :

Nasālā keles saturan mulu waddā
Desālā daham tun lowa parasiddā
Asālā daham Devi Bamba sita suddā
Wisālā nuwara pas weni awruddā.

Having destroyed and cast off lust like enemies,
Having preached the dhamma famed in three worlds,
Having cleaved the mind of Devas and Bambas who sought the
dhamma,
At Wisālā city was the fifth year.

695. Was waesuma kavi, No. 3

Ballad of the " was " abodes

THIS like Nos. 314, 694, gives a brief notice of eighteen of the 45 occasions upon which Budu passed the " was " season, or season of retirement during the rains. Eighteen of these are mentioned ; they are as follows : Isipatana, Jetawana, Tūna gama, weluwana, Visālā, Kosambae, Alawu, Sudasun Parvata, Visālā, Pāraleyya, a Paṭunu gama, Sāliya Parvata, Dewuran vehera, Alawu nuwara, Kimbulwat pura, Alawu uyana, Weluwana, and the last is defective in my copy. I do not know the source for this arrangement, but it is not correct according to the Anguttara aṭuwāwa. It may be about three centuries old. My copy A has 35 verses, and is bound with Nos. 696.

Example :

Sāra asankaya Muniduge guna warune
Pinā samudure naewu yana ena lesine
Torā ape Munidu Budu wena lakunu pene
Deweni wara was waesuwā Jetawane.

For four asankas Munidu's virtue is extolled,
Having swam in the sea like a ship going and returning,
Having chosen, our Munidu shows the signs of becoming Budu,
The second season he passed the " was " at Jetawana.

696. Pas Budun pamana kavi

Ballad of height of the five Budus

THIS is a short poem, which after a brief introduction relates the height of the last four Budus, and Maitri Budu. One verse asks the height of each, and the next verse gives the reply. It may be about two centuries old. My copy is bound with No. 695. Waswaesuma kavi, No. 3, and contains 18 verses.

Example :

Alankāra lesa palamuwa kiwā aedda
Sawan mihiri haṇḍa tun lowa aesuwa aedda
Māra yudaya kala haeti aesuwā aedda
Kākshapa Budunge usa koyichara aedda.

In elegant fashion was it first told ?
Was the sound sweet on the ear, heard by the three worlds ?
Was it heard how the Māra struggle was made ?
What is the height of Kakshapa Budu ?

697. Makaradhwaja

The dragon flag

THIS is a very elegant poem, without any special story or subject matter. It extols the poet's art, and then develops into a sort of lover's plea. It was written by Disānāyaka Mudali, to whom Alwis in his *Sidat Sangarāwa* assigns the date A. D. 1768.

My copy has 100 verses.

Example :

Sanda kaen gimana deyi yugat'aga riwi lesina
Dadayut mihiri raewu nomihiri wiya sawana
Kondapat tula yahana kaṭu muṇa lesa wadina
Adawat me duka nawatā en himi sandina.

The moon's light gives out heat at the end of a yuga like the sun—
The sweet notes of cuckoos, are unsweet on the ear—
Jasmine petals studded on the bed, prick like thorn points—
Even today staying this sorrow, come dear lord !

698. Nandiya welanda wata

Story of the merchant Nandiya

THIS is an elegant poem, well composed, and takes as its theme a story given in the Rasavāhini, which will be found under Saddharmmāṅkārā No. 115, tale No. 91. I have not ascertained the authorship of the poem, which appears to be three or four centuries old, though it is difficult to form a definite conclusion as such poems of literary excellence, affect the style of and follow ancient models. My copy has 109 verses, and was written at A. D. 1853.

Example :

Nomada anata duk pilikul kaeta waṇa
Munidu wiyat Budu sawwan garāhaṇa
Me bandu kayen topa maetinduṭa nunuwaṇa
Kebandu waḍek weda yawa daen wigasiṇa

Being of great endless sorrow, impurity and uncleanness,
Despised by Munidu and the skilled disciples of Budu,
From such a body as this, to your unwise minister,
What profit will there be? Be off now quickly.

699. Tissara Sandese

The tisara's message

I must decline to follow Sinhalese pandits in confusing tisara with hansa ; it is quite a distinct term, and may probably be the ancient Sinhalese name for crane. These huge birds are well known in Northern India though now quite unknown in Ceylon. At one time they must have been occasionally imported for the royal parks, but no trace of any name or allusion exists, so far as I know, unless I am right in proposing tisara as originally the name for cranes. At the time our poem was written, it had probably like hansa become a term for an unknown bird, often referred to in ancient folk lore.

This poem is addressed to Paerakumbā Nirindu of Jātigāma pura, or the city of the village in which he was born. It purports to be sent from Dewinuwarā or Dondra, in south Ceylon, and after expatiating upon the glories of that city and its god Upulwan Deva, the bird is directed to proceed by Waellemaḍama, the Kohon tree pond, Ukgalbaewula, Māpā paṭuna, and crossing the Nilvalā ganga to visit Mātoṭa. Thence by Panguranwel eliya, Kamburugamuwa, Maha Waeligam Paṭuna, the Maha Naeviyā pond, the Agrabodhi vihāre, and the image house built by Senā Laka Adiyara Aga Maeti, thence by Pēkarapitiya, Kataluwa, the Lanumodara Ārāma, Mihiripaenna, Gālla, Ginganga, Ratgamgane, Udugampitiya, Totagamuwa, Mādampa modara, Waelitoṭa, Asungala, Parataraka, Bentota, Alutgama, Bēruwala, Matgona, Payiyāgala, Kalutoṭa, visiting the Gangatilaka vehera, and resting at the Dēwāla there. Thence he was to proceed by Pānadura, Moratuwa, Ulgamuwa, Wanagamuwa, Muwadora, Alut Patuna, Wattala, Kaelanipura, and there to rest for a time at the temple of Vibisana. Thence proceeding by Maskeliya and its forest, to Wilgama, Uruwela ēya, and Pan Aela with its round relic house, and octagonal image house. Eleven verses are here interpolated, referring to Kaelani, and probably borrowed from No. 700, as they here seem out of place. The king's city is thus indicated as Jayawardanapura or Kōtte, though not named. A queen is mentioned, and is called Somituru Biso. The Senā Laka Adiyara, or Senā Adikāra, who built the image house at Weligama, is doubtless the minister Kalu Parākrama, who built the Weligamgane temple, and adopted son of Bhuwanēka VI, A. D. 1464 to 1471. This poem was therefore written at a later date, as is also indicated by the names of towns along the route. This makes it probable that the poem is addressed to Dharma Parākrama, son of Vira Parākrama Bāhu, formerly known as Aembulugala Kumāra. The new Portuguese settlement at Colombo, is alluded to as the Alut Paṭuna on New Port, the old Sinhalese port having been at Mutwal near the mouth of the Kaelani river. It would thus seem to have been written about A. D. 1508, but I have not met with a copy bearing the author's name, or the date of composition.

It is an elegant poem, not quite so archaic and obscure in language as the Hansa Sandese, No. 700, and distinctly more modern in general style.

My copy has 179 verses.

Example :

Somituru Biso sanda daeka kulunaesin udu
Weminoda nitora saera dena lesa Laka pasindu
Deminaema isuru rakinuya kara siri purudu
Mamituru yatindu sanda aya diwa suranidu.

4. My friend let the venerable high-priest pray that god,
1. Bright with kindly-eyes to regard the gracious queen Somituru,
2. That he grant (her) ever long life, so as to gladden famous Laka,
3. Giving (her) all prosperity, causing (her) to be protected in accustomed glory.

700. Hansa sandese

The goose's message

THIS purports to be a message sent by a hansa or goose to Wanaratana Mahahimiyā of Kūragala vihāre, from Jayawardana nuwara. It alludes to the king, Paerakumbā Raja, with the usual eulogy, and as one verse towards the end speaks of him as Siri Sanga Bō Siri Paerakum Bā, we may identify the poem with the reign of the Parākrama who ruled from about A. D. 1415 to 1462. This verse invokes for the king the protection of Pulwan, Saman, Boksaël, Sawat, and Vibīsana ; here Pulwan stands for Upulwan or Vishnu, the blue-water-lily coloured, and Sawat for Deva of Katiragam, as sa six, and wat faces, the six faced, a Sinhalese form of the Tamil Āru-mukham, as if a Pāli Chhawatta, or a Sanskrit Shaṭwaktra. Whether it is an ancient name, or coined by analogy, I cannot yet say, but it is commonly used in poetry of this class, and perhaps deserves this notice.

The poem speaks of the Hansa jāṭaka, and then the course of the messenger is directed to Kūragala vehera, the beauty of which is expatiated upon. There the Maha Himiyā Wanaratana was dwelling ; he is also spoken of as Sangharāja. Maha Himiyā is a poetical form of the title Maha Sāmi borne by chief priests of Ceylon before the term Sangha-rāja was introduced. The hansa is to visit the temples of Sawat Surindu, and the Daladā before leaving the city, and then to attend the audience of the king, on either side of whose throne are the princes, while Ekanāyaka Maeti is on one side, and Sahasliyana Kulatiriwaranga Mukaveti Maeti also, as well as Wikramasinha Adikaran Aga Maeti who had received the rank of Bandāranāyaka. The Senānāyaka, Aramudali Lēkama and Wāsala Mukaveti ministers were also assembled. These officers correspond to generals, treasurers, and recorders or scribes. Thence the messenger is to go by Kontagantōṭa, Ambalamtōṭa, the Udayadiwākara pond made by Udayadiwākara Maeti, Gurubaebili Maha Vehera, Gonaṭuwa, Welandagoḍa, Kitsirimewan Vehera, Maskeliya, and Kaelani. There he will visit the temple of Vibīsana, and also the illustrious Tera Himi, or high priest, Buwaneka Buja, of the family of Ekanāyaka Maeti.

Thence he is to go by Weliweriya, Senegama, Kandupalagama, to Kūragala. The poem speaks of the numerous pupils studying there under the Sangharāja. It is an elegant poem, and not often met with. It should be distinguished from the Tisara Sandese No. 699, some confusion arising from the name, tisara and hansa being terms now applied to the same bird, though doubtless incorrectly confused.

My copy has 228 verses, of which eleven occur also in the Tisara sandese No. 699. These eleven form a eulogy of Kaelani.

Example :

Sita saeka haera daena kiwi nalu sanda lakara
Siri Laka haema kiwidungen lat adara
Dili saka kiri himakara lesa yasa wisara
Buwaneka Buja tera himi waenjabena nitora.

Doubt leaving the mind, knowing the prosody of song and dance,
Who received the love of all bards in Siri Laka,
Bright as milk in a chank, or the moon, with great fame,
The lord Buwaneka Buja tera ever dwells.

701. Gaja Ba puwata

Story of Gaja Bā

THIS poem relates that during the reign of Bamba raja at Kaeliyapura, the Soli raja carried away 12,000 prisoners from Ceylon, and when prince Gaja Bā was sixteen years old, on the death of Bamba raja, he became king. King Bamba was working in his field, ploughing, as a young man, and during the heat of the day, slept with his head in the lap of his wife, who had brought him his food. He awoke with a dream, which they interpreted as boding great honour, the more so that a swarm of bees had actually settled on the plough. Just then a sound of music was heard, and shortly afterwards the late king's State Elephant, followed by all the Court, came into the field, and gave its leg to the husbandman, who thereupon mounted its back, and was taken to the city, where he became king Bamba. This looks like a mistaken addition to the Gajābāhu legends, of the legend relating to Nambambara Parākrama Bāhu of Dambadeni. The poet then relates how one Hātāhe had a short-horned buffalo, which his neighbours used to use forcibly, without his leave. Upon his expostulating on one occasion, he was severely assaulted, and informed the king. The guilty persons however denied his ownership, and informed the king that he spoke idly, being an habitual drunkard. The king hastily decided against him. Hātāhe then went away to Soli raṭa, where he was employed as a workman at the palace. Having gradually ingratiated himself with the king, he suggested that a dam should be thrown across the Kāvēri river. This was being done, when a flood damaged the work, and Hātāhe was given an army by the king, to collect workmen in Lanka. He landed at Mahagam-muna toṭa, and defeated the army which opposed him, and removed 12,000 prisoners to Soli raṭa. There is, I may note, a proverb still current amongst village folk, Hātāhege gonā wāge, "like Hātāhe's bullock", interesting in connection with the tradition here preserved. King Bamba's wife had a dream, which announced the future glory of her child, still unborn. At the moment the prince was born, the warrior Nilā, or Nilā Yōdayā was also born. So far the poem occupies 74 verses. From this it adopts the ancient poem, Gaja bā parasindu, No. 445, but without acknowledgment. At the close, there is a verse which says that Wīdāgama Maha Tera composed this poem, showing how king Gajabā defeated the Soli King, in 82 verses. Now this verse, excepting the word Wīdāgama, for Wilgammula, occurs in No. 445, which has 73 verses in my copy 445 A, and 81 verses in this. So that the first 74 verses here evidently have nothing to do with Wilgammula Tera's poem in 82 verses. The verse recording this occurs here, but is wanting in 445 A. It seems clear that some one absorbed the older poem, and expleted it with the first 74 verses of this poem. The same editor not recognising the name Wilgammula, has probably without intending a fraud, changed it to Wīdāgama, though there may also have been a fraudulent intention to raise the value of his manuscript.

After reading critically some of this poem, I remarked to my pandit that I found no resemblance of style to that of the elegant Wīdāgama, and possibly it was a work by some other poet of that name. This led to the discovery that it was Wilgammula's poem, with a long prefix, and the substitution of another name in the author's memorial verse. My copy is a recent one from the Matara District. There are seventy-four verses of the later preface, and 81 of the older poem, 445. Taking this discovery, with the remark recorded by

me before making it, that the episode of Bamba raja, resembled that of Nambambara Parākrama, I think we may now accept it as positive that the episode is borrowed. The writer of the preface, aware of the proverbial Hātāhe tradition, expleted it with another folk tale of King Parākrama, and the Nambambara field, unaware that the two referred to kings and dynasties widely separated.

The father of Gajabāhu is called Bamba raja in Gaja Bā kavi No. 780, and the existence of that legend, and a similarity of sound to Nan-bamba-ra, may easily have led the writer of these additional verses to attribute the legends of Parākrama to Bamba raja.

There are therefore 155 verses in the present poem, and I quote an example from the preface.

Example :

Miturukameka mihi piṭa naeti ruwamē
Bambaraya daeka wiyagasa tibu arumē
Muwa rada kara landa kiwu wadanaya mē
Me pura isuru saepa at wē niyamē.

There is no such form as this of friendship upon earth,
Seeing the wonder of a bee-comb on the plough yoke,
The smiling girl spoke this speech—
Assuredly the supreme state of this city will be gained.

702. Kannuran katawa

Kannuran tale

THIS is one of the poems of the Pattini cycle, and is part of the Pantis kōlmura of Dondra. The present poem commences at the point when Pālānga has squandered all his wealth on the dancing girl Mādevi, and is reduced to poverty. Pattini consents to go into exile with him, recollecting the example of King Wessantara's wife, and of King Sottisena's wife. They visit the Diya-nā kowil, and the Mūdu or Sea vihare, and worshipped at a kōwil there also, sleeping there. They then passed a gawa beyond the Kāvēri river, and there Pālānga told Pattini they would go to a land five gawas off, so they rested at the Pansala of queen Kawunti. When they reached the river Vaita, full of sharks and crocodiles, Pattini threw her ring into the river, which parted, and left a path for them. Manimekalāwa, the sea goddess, restored her ring to Pattini. They passed Nelluran pattana and Nānkaru nuwara, Kollūrama, and reached Kannuran pura near Madura. There Pālānga left her while he went to see the raja, a relation of his father's. The raja went out to meet Pattini with great pomp. His name is sometimes given as Sā raja, and sometimes as Yā raja, the poet or scribe not knowing which to accept positively. At the King's palace, Pattini drew herself up, and refused to embrace the King's mother, but what that conduct has to do with the tale I do not see. The king's mother was greatly offended. When the king went to conduct Pattini to his city, she fancied he had killed her husband, and wished to appropriate her as his own wife. She therefore emitted flames from her ten fingers, and half his escort, elephants, horses, and men, were burned up. On realising his friendly intentions, Pattini created a pool of nectar, and sprinkling the dead, they were restored to life, as if they had only been sleeping. Pattini reads Pālānga a long lecture on a first visit, and so they set out for Madura. She then reads him further lectures on omens, and the rascality of the goldsmith race, before allowing him to enter the city to sell her bangle. As he approaches the city, a crow croaks thrice upon a dead tree, but he does not heed the omen, further than to cut his thigh, and take a little blood. This he mixed with rice, and gave to the crow. In the city he is arrested on the evidence of a goldsmith or Jarahalu, and taken before the king. This goldsmith had a previous grudge against Pālānga, and resolved to charge him with having a bangle, lately lost by the queen, to which he saw the bangle of Pattini bore great resemblance. The queen protests that the bangle is not the one she has lost, but the goldsmith accuses her of trying to screen a lover, and Pālānga is condemned. The elephants let loose to kill him, bow down to him. The hounds are loosed to tear him to pieces, but they wag their tails, and sniff his feet. Then the executioner is ordered to kill him, but his wife adjures him not to, being warned by a dream. He is executed, however, after some unseen influence in vain held back the executioner's sword. We are prepared for the next episodes by a few lines which say, Pattini is coming, she will burn the city, she will relate the "witti". These lines are added to introduce the Wittihata, the next rhapsody in the Dondra series. I think this legend holds a striking lesson for the student of myth, there can be no doubt it is not affected by the Christian record of the death of Christ, and yet it would be very plausible to draw up parallels, as is done between the lives of Goutama and Christ, and build fantastic theories upon them. The crow and the cock gave their warning thrice, there is an unjust king in each case; Pilate's wife, and the executioner's wife, are warned

in a dream, and I dare say if I wasted a little thought upon the poem, I could add to these. I am even while writing struck with the treacherous goldsmith, and the covetous Judas, as easily twisted up into the theory. There is another feature which I notice as instructive. The few words introducing the next episode, Wittihata, are evidently added by the person who arranged the various poems into the Pantiskōl-mura collection. If these were slightly increased, and similar connecting links introduced uniformly between every two poems, each quite complete in itself, we should have a grand epic poem assuming a uniform appearance, out of a collection of separate hymns. We have in fact here a living example, caught in its first step from disjointed rhapsodies to a great epic.

The poet's name is not quoted. The poem is fairly elegant, probably about three centuries old in its present form.

Example :

Mā me dine gos ena turu sārāya
 Rāe nidi nēnuya neta ida nāeraya
 Bō tadine guna yutu saru sārāya
 Yā rajune mun obaṭama bārāya.

Until I, going this day, return prosperously,
 At night not giving the eye opportunity so that sleep come not,
 Blessed very mightily of virtue and success,
 Oh Yā raja ! this one is in your charge.

703. Mayura Sandese

The Peacock's message

THIS poem purports to be a message conveyed by a peacock from Gangasiripura to Dew nuwara or Dondra, and is addressed to Upulwan Dewrāja, or Vishnu, for whom there was a celebrated temple at Dondra. It praises the king Bhuvaneka Bāhu, who reigned at A. D. 1347, speaking of him as a pious supporter of Buddhism, and alluding to his queen Jayasiri Bisō as a Kalpa tree of generosity. It alludes to the Aepā Ōranīswara also. The peacock is told to pass by Ambuluwākada, and Bulangamuwa, thence by Dikpitiya, Alapalā wela, Gurugoda, Arandora, Dorawaka, Attanagala, Ōpat aela, Kaelaniya. There he is told to invoke the protection of Vibhīšana for the king, queen, princes, ministers, and army. Thence by the Maskeliya Vihāre, to Jayawarddana pura, and Rayigam pura. There it is told to regard the glory of Alakeswara Prabhu-raja, who is also spoken of as Alagakkonāra, and his brother the Mantriswara is also alluded to, as if his name was Dew-himi, or Tēvasāmi. Thence visiting Wīdāgama dāgaeba, and worshipping the relics, he is to visit Bolagoda, and Kalutara. Thence by Wēlāpura, Bēruwala, Bentōta with dēwālas on either side of its river, Paratarake, Waelitōta, Tōtagamuwa Sandy point, Gāla, Lanumodara, Mihiripaenna, Mānawīya pokuna, Waeligama, Mātota, the Nilvalā river, Uggalbawela. The beauty of the forest at Uggalbaewla is expatiated upon, and thence by Māwat maḍuwa the peacock is to reach Dewnuwara.

It then states that Alagakkonāra himi, Upāguru himi, and Dewhimi were the three great lords of Lanka, or Laka tun mā himiyo. Dahamkit or Dharmmakirtti Maha himisanda was head of the priesthood, which is spoken of as ubayawāsi, or dwelling in two communities. Unfortunately the allusion is very curt and obscure. Blessing is invoked upon Senānāyaka Aemati, and Ranhas Aemati, but no particulars are given in regard to them.

My copy has 171 verses. The poem is an elegant, and celebrated one, but I have not ascertained the name of the author. It is the oldest of the group of sandesa poems, as yet known to me, and is rare ; a printed edition has been published.

Example :

Sobaman yowun Manyon saeti andunwana
Dena nan ruwan wan sataman nadunwana
Isuren atin dat Dasa-sata-nuwan wana
Niridun me wan andunawa lō mudun wana.

Known for bright youth like Manyon,
Delighting the mind of men, giving many jewels,
Take Dasa-sata-nuwan in prosperity and intellect,
Know the king is such, being chief of the world.

Manyon is Ananga, and Dasa-sata-nuwan is a name of Saekra, as the Thousand-eyed.

704. Kōwila pēwima

Purification of the temple

THIS is one of the 35 poems or hymns collectively known at the Dondra temple by the title Pantis-kōl mura. I have not ascertained the author's name. The poem is intended to be a sort of introduction, and invokes the Three Saranas, Kataragama Deva, Pattini Deviyo. It then states that Pālānga Kumaru fell in love with Mādēvi, and used to give her eight thousand gold kalans a day. It then briefly relates the story of his execution at Madura, and the reduction of the city to ashes by Pattini, his outraged and forgiving wife. She restored him to life. Her births in a kandula or torrent, a flame of fire, a lotus flower, in the womb of Yasawatī, in a mango fruit, are briefly alluded to. In the latter she blinded the eye of the Pandi king. She upbraided the Pandian king after the death of Pālānga, reminding him of the quail or kaṭṭakirili story, the story of the two lizards that killed ten elephants, the story of the stick caterpillar and the Soli king, the story of the Soli king who saw a frog caught by a cobra ; the story of the dove, the Soli king, and the Vaedda ; the seven stories of the Soli raja's son and the calf. The intercession of the Pandi king follows, and the creation by Pattini of a cow from the hide used as parchment for a drum made in her honour by the king, and the healing of the people after its calf had suckled this cow, is the next subject. The creation of the Pandi pura, and its assignment to the care of Waduru Mā Dēvi follows. Orumāla Pattini is briefly invoked, Jala Pattini, and Garā Yakā. Pattini has gone to the Tusita heaven, and will become Buddha within seven kalpas. Vīra Pattini, and Siddha Pattini are invoked. Pattini is asked to prevent small-pox, and cure the Parangi or Frankish sickness. Towards the end the following persons are invoked, apparently followers of Pattini, besides Patmā Pattini : Kitsiri Sātā Raja, Golusan Raja, Madi Raja, Salamā Raja, Kaṇḍā Raja, Suwa Raja, Adayā Raja, Ōlamali, Nīlamāli, Jalapati goddess or Devu landa. A sirasa pāda exorcism concludes the poem.

It is probable that this saga was composed from materials collected about three centuries ago for use at the Dondra temple. The Tamil influence was strong under Srī Sanga Bō deva Srī Vijaya Bāhu who was reigning at A. D. 1505, Dondra inscription, and 1515 Tirukovil inscription, and the legends here alluded to, may have been introduced then, or earlier. The unusual allusion to the Parangi or Frankish sickness, probably records the first ravages of that disgusting disease, which has now assumed a very complicated and obscure type. The Sinhalese name recalls the English name of the allied

“Spanish” sickness, the Spaniards and Portuguese being alike “Parangi”.
My copy came from the Kapurāla of the Dondra or Devinuwara Dewāla,
and has 126 verses. The author’s name is not mentioned.

Example :

Taruna kirana teda yasasada nimali
Rakina patini patidan situ lobali
Taruna e Pālānga sahasiri wipuli
Sarana magul mē geṭa wē siyali.

Pure as the glory and fame of the rising sun,
Attached, observing in mind chastity, of Patini,
With that youthful Pālānga of great glory,
Of the marriage may all the blessings be on this house.

705. Pattini yāga kavi

Pattini yāga kavi

THIS is not one of the 35 hymns or sagas that make up the Pan-tis-kōl-mura book of the Dondra temple, but is closely connected with them in use. This invokes Orumāla Pattini, and the golden bangle, it also invokes the Wāhala deviyo, Madusura raja, Kandā raju, Ambe Pattini, Alut-teda Pattini, Golusan raja, Salamā raju, Nīla mālini, Vaedi raju, Kiḍi biso, Teda Pattini, Nawa-gamuwa Teda Pattini, Mal Pattini, Gini Pattini, Viramunḍa Malala sāmī, Rāma Nāyaka, Satā raju, Sirimā Pattini, Irugal surindu. These are each invoked to exercise sickness, and give health to all. There is no indication of special age in this kavi, but it may be one or two centuries old. It is referred to in the memorial verses which summarise the contents of the Pan-tis-kōl-mura, or “thirty-five” hymnal. My copy has 120 verses.

Example :

Lol sit Paṇḍi nirindu oda sinda nalala aesā
Kulmat wemin dasa aṭa raṭa senaga raesā
Walmat wū wilasa aḍayaṭa wida wehesā
Mal Pattini me geṭa āsiri niti salasā.

Crushing the pride of the forehead eye of the covetous Pandi king,
Confounding the assembled host of the eighteen lands,
As if lost in the woods, enduring the fatigue of the forest,
May Mal Pattini ever give blessing to this house.

The word is here very distinct, and I treat aḍaya as a form of adawiya, a forest of great extent, a wilderness ; the word, however, is new to me.

706. Kaw-mini-pahana

The gem stone of poetry

THIS is an elegant poem, taking as its theme the Dīghakosala Jātaka. In that birth the Bodhisat was prince Dighāyu. At that time Bambadat king of Baranaes deposed the king of Kosala, and annexed his territory; while the king and queen of Kosala were living in obscurity at Baranaes, Dighāyu was born to them. While the mother was pregnant she conceived a longing to drink the water in which the arms of a four-fold army had been washed, and to behold the army. As the deposed king had formed a friendship with the purohita Brahman of the king of Baranaes, that Brahman persuaded the king to hold a review, and let the army wash its weapons, and so gratified her longing. When the son began to grow up he was sent to another place, for fear of discovery. Subsequently king Bambadat discovering the king and queen of Kosala in their disguise, ordered that their hair should be cut, and that they should be beaten through the city, and taken out of its southern gate, and quartered. As they were being taken to execution, their son arrived, but was powerless to rescue them. The deposed king recognising his son, gave him advice enigmatically, so as to escape detection, repeatedly saying, “do not look close, look afar”, and again “anger by anger is not appeased, anger is appeased by quiet”. During the night the prince gave drink to the guards placed over the corpses, and cremating the bodies during their intoxication, made his escape. Some time after he engaged himself at the royal elephant stables. There he attracted the king’s attention by his playing on the vīṇā, and was promoted to the position of a royal musician. In this position he gained the king’s confidence, and accompanied him to hunt. One day when hunting the king outstripped his attendants, and feeling tired, went to sleep with his head upon Dighayū’s lap. At first he drew his sword to kill the sleeping king, but recollecting the advice of his father, subdued his longing for revenge. Suddenly the king awoke, terrified, and said that he had dreamt that a son of Dīghatissa, the executed king of Kosala, named Dīghāyu, had drawn a sword and cut him in two. The prince drew his sword, and disclosed his real name and rank, but after terrifying the king, begged for pardon. The king thereupon forgave him, and restored him to the Kosala territory, giving him his daughter in marriage. The prince’s parents were afterwards Suddhodana and Mahāmāyā.

This poem was written at A. D. 1840 by Welihitiya Sumana Tera of Dikwelle near Matara. He also wrote a new Mayura Sandese, No. 712, and a Sambulā Jātaka kavi. He composed a small glossary upon this poem, Kāvya mani pradīpa. My copy is one taken from the author’s copy about forty or fifty years ago, and contains 288 verses.

Example :

Werayen werā nō sanhindē
Kiyamin yali tawa nomadē
Noweren werā harinu sondē
Me lesin maṭa kiwa wāde.

“ Anger is not quenched by anger ”,
Saying—“ again, much more
Is it good to dispel anger by absence of anger ”,
In this wise was I advised.

707. Mini ran dama, or Rabel Warṇṇanāwa

The gold garland of gems, or Eulogy of Rabel

THE hero of this poem is addressed as Rabel aedurindu, or chief master, and we are told that his ancestor was Pahituppat Ulaka Mānā, a wealthy man of Mātoṭa who knew the 18 languages, of Mahante wansa, who had accompanied king Dapulu Sen when he came in a ship to Devinuwara or Dondra. Ulaka Mānā was chief workman for the temple there. His son became headman of Galarambe, and was called Ulalnāhe. His son again received the honorary title of Ārumuha Nāranāhe, at Dondra. His son was Wayitālanāhe, and he married a woman of the Patinigama to the east of Devinuwara, and lived there, as the head stone-mason. His name was Donattandi Randa. His son Muttunāhe also became head stone-mason. His son was Velā-iran, who married Velachchi and became head stone-mason with the title of Giri-hapunāhe, and at that time the Olanda king ruled the land, and paid tribute to the king of Mahanuwara. Olanda is Hollander, or Dutch. Velā-iran's son was named Rabel, who took to trade. One day he found a sailor, mariyā, senseless on the shore, and procured cocoanuts and restored him; the sailor who evidently suffered from sun stroke, gratefully writing down his name in his pocket book. This sailor afterwards became Raja (Governor) at Colombo, and remembered Rabel, sending for him to Colombo. The Disāwa of Mātara, mistaking the order to send Rabel up quickly to Colombo, sent him up as a prisoner, but at Kalutara the Governor sent to meet him. Rabel could not recognise the sick mariyā in the governor, who explained their acquaintance, and created Rabel the Korala of Giruwā Dolosdas Pattuwa, and Vībadu nilame or rice collector, as well as Aetbandanayā or head of the elephant catchers, and Gate Mudaliyar of the Governor's Gate. He also gratified an early grudge borne by Rebel, by making the people of Nakulegama, his hewāpanna or attendants. This was at S. 1553, A.D. 1631. The king of Kotte approved of this, and gave him further a flag, and lion standard, state slippers, a sword, and a gold chain. He was of Nawandannā or Smith's caste, and so he used the Hanumā flag (koḍiya), and against the wish of the chiefs, who said that his caste could not use it, the Court allowed him to use a "sawarama" ensign. He then claims to be descended from Manudevi, who placed the crown on the head of king Maha Sammata, and so of Manu wansa. The poem states that he was very successful in repelling the attacks of the enemies of the Dutch, and was victorious in fights at Nalagama, Dunumuna, Muruwak korale, Godawela, Walawe, and Kolonnā korale. I have seen a gold medal, given to this Rabel, and now in the possession of his descendants, of Matara. It bears the following inscription:—Door den Admirael Ryckloff Van goens-voor goede diensten vereert aen Meester Anthonio Rabel Opper Vidane vande Betmesen Corale vande dolos das Corla 1661. He died at S. 1583, A.D. 1661, the year in which he received his gold medal. Such ennoblement of the family of a master smith, was probably an unprecedented event for their race in Ceylon, and in consequence they caused this poem to be composed. The poet gives his name as Malawara Sēkara of Devinuwara, and it is traditionally said that he was of the Durāwa race. This poem is followed by a continuation in praise of Rabel Korāla's son, Don Andara, to which the separate title Don Andara puwata is given, see No. 764.

There are 280 verses in my copy A, which was given to me by the family, and is about 40 years old. B, is a much older copy but very much mutilated.

Example :

E Jayawarddana pure naraṇidu tumā mohuḥaṭa aneka tuṭu wiya
Dajaya saha sinha koḍida miriwaedi sangal kastānaya paelanda wiya
Nijaya kara maha ruwan damakut palandawā raja tuma tuṭu wiya
Wijayasingha Don Rabel aedurindu Giripāda raṭa palamuweni wiya.

The king himself at that Jayawarddhana pura was very pleased with him,

He decorated (him) with a flag, lion banner, pair of sandals, and sword
Making them his own, and the king was pleased to adorn with a large gold chain.

Wijayasinha Don Rabel, master smith, became head of Giripāda rata.

708. Gangā rohane

The river journey

THIS is a poem in various Śloka metres, composed by Samarasekara Disānāyaka Arachchi, generally known as Don Thomes Mohandiram. The subject is the beauty of Mātara, and eulogises the Mudaliyar of the Gangaboda Pattu there, Wijesekara Jayatilakaratna de Saram, who made a great festival in honour of Buddha at Mātara at A.D. 1806, forming highly decorated rafts on the river, for the religious ceremonies. This poem is considered one of the most beautiful in the Sinhalese language, but the author instead of writing more poems, became entangled in a puerile and bitter quarrel with his voluminous rival Mīripaenne Tera. An interesting notice of this dispute is given by Alwis, in the introduction to his Sidat Sangarāwa, page CCXL. The work consists of 100 slokas, and is hence called the Gangā rohane sataka. A printed edition now exists, accompanied by a paraphrase.

Example :

Anagi saepa sirin yut mē sabē bō satun met
Budu bawaṭa waedum kalhī gosin bō mul asnē
Yudaṭēna Wasawat man bun kerēwā patālā
Paehada situ hangim Sak Dew pidū sak saepatyayi.

This hall with costly wealth and glory I regard as the Saekra bliss offered by Sak Deva with contented mind, to the Bodhisat who prayed “ May I break the pride of Wasawat, coming to the fight, when proceeding in order to become Maitri Buddha, going to the seat at the Bo root ”.

This is a very involved and obscurely arranged verse, which cannot be translated line by line satisfactorily.

709. Champeyya jāṭaka kavi

Ballad of the Champeyya birth

AT one time there was a Nāga raja named Champeyya, who lived in the Nāga world under the river. At that time the king of Angu and the king of Magadha were constantly at war with each other, with various success. After a defeat, the king of Magadha leaped into the river upon his horse, preferring that death to being taken captive. At that time Champeyya and the other nāgas were making a pleasant drink, in a palace, and the king fell down through the river into the palace. The Nāga raja gave him a throne, and food, and kept him there seven days. At the end of that time, the Nāga raja and his forces went to the king of Angu, conquered him, and established the king of Magadha over his own land and Angu. In gratitude the restored king made an annual festival, and gave offerings in a bower on the river's bank in honour of the Nāga rajū. At that time the Bodhisat was a poor man, and followed the king's people to the festival, and seeing the gorgeous splendour of the Nāga raja who attended to receive the offerings, resolved to practise virtues and become a Nāga raja. Afterwards Champeyya Nāga raja died in due course, and the Bodhisat was reborn as the Champeyya Nāga raja who succeeded him on the Nāga throne. From this it seems that in the original legend Champeyya was the territory over which the Nāga raja ruled. The Bodhisat, however, felt disgust when he saw his long nāga form stretched on the throne, and wished that he might die, and be reborn in some other state. Just then, however, he fell in love with the lovely Nāga maiden or Nāga kanyā, named Sumanā, and assumed the form of a Deva, and enjoyed great happiness with her. After a time, however, he recognised that he was practising no virtues that earned merit, and went every pōya day to the human world, to avoid temptation to carnal desire, through the charms of Sumana. In the world of men, the people began to treat him on these visits with great homage, and erected a room for him. At that time a Mānawakaya of Benares, who had learned charms by which to catch nāgas, at Taksala nuwara, happened to come to the village, and seeing the Bodhisat, charmed and tamed him, and carried him about to dance. The Nāga raja has here become a mere cobra. He gained enormous sums by the dancing of the cobra, and at last exhibited him to Uggasena, king of Baranaes. Meanwhile as the Bodhisat had not returned to the Nāga world, as was his wont, Sumana assumed the form of a goddess, and went in search. Seeing her at a distance, whilst he was dancing, in shame the Bodhisat crept back into his basket. The king observing the apparent goddess, asked who she was, and learning that she was a Nāga kanya, asked why she wept. She explained that the cobra was her husband, and a great king in the Nāga world. The king then ransomed the Bodhisat for a great sum, and set him free. He crept away into a heap of flowers, and then assumed the form of a deva, and invited the king to the Nāga world. The king accepted, and went there in great state, and received enormous wealth from the grateful Champeyya Nāga raja. The Bodhisat explained that it was better to practise the sil, or religious observances of Buddhism quietly on the pōya days, than to possess riches and power, however great. The pōya days are the fifteenth days of each half of the month.

This poem may be two centuries or more old, and is well written, if we allow for copyist's errors. My copy is the only one I have seen, is about 60 years old, and has 138 verses. The poet gives his name in verse as Kumbukwaewa Sāmin, or priest.

Example :

Nikma devangana nā lowin himi' tuman duk wimasana lesin
Raekma Baranaes puraṭa wan taena ahasa siṭi widuliya lesin
Wikma pena siya dahas mawamin keliya nā rada wili biyen
Ikma tama Wimalāwa deaka ran peṭṭiyehi gos saenga wemin.

The goddess issuing from the nāga world to search out the sorrow of
her lord,

When she came to the guarded city Baranaes stood in the sky like
lightening,

The nāga king dancing, creating by his might a hundred thousand
hoods, in fear of shame,

Departing, seeing his Wimalāwa, going, hid in the golden basket.

710. **Budu mula upata**

Origin of Budu-ship

THIS poem commences with an account of the 24 designations of Gautama by his predecessors, and then relates the history of his birth, until he became Buddha. It has no special merit, and may be a century or so old.

My copy has 106 verses.

Example :

Karume neweda mē lōkē karannē
Darume neweda matu para lowa pawatinnē
Budun upan pura nuwarayi maewennē
Mawu piya kawuda Dipankara Budunnē.

Is it not karmma that is done in this world ?
Is it not dharmma that in future continues in the other world ?
The town of Budu's birth is created a city—
Who were mother and father of Dipankara Budu ?

711. Pancha maha wilokana pūjāwa

Offering to the five great insights

THE five great insights were seen by Budu in Tusita heaven, when requested by Brahmas and Devas to be born in the human world, and become Budu. He then replied that he must see into it in five ways. These form the five great insights, and are whether the time is ripe ; in what continent he should be born ; if in Dambadiva, then in what land ; what was the supreme race there ; whether his mother's life would end at his birth. They are briefly termed, *kālaya*, time ; *dīpaya*, continent ; *dēsaya*, land ; *kulaya*, race ; *mawu sha mawuge wayasa*, mother and mother's age. These are taken from the *Pūjāwali*. The mother of a Budu should not survive his birth, as she ought never to have another child.

The poem is well written, and may be two or three centuries old, but I have no information as to the author. It is simply written, so as to leave the sense clear. My copy has 377 verses.

Example :

Met sit kara me tun lowaṭa
Dugatiya pat satun namaṭa
At aera bawa duk sihikoṭa
Budu wennaṭa kiwu me lesaṭa.

Having friendly thought for these three worlds,
On account of creatures suffering distress,
Having resolved to abandon the sorrow of existence,
In this way told to become Budu.

712. Mayura Sandesa (abinawa)

Peacock's Message (new)

THIS is not the old Mayura sandese or Peacock's message No. 703, but a modern poem by Waelihitye Sumana Tera of the Waewurukannala Pansala at Dikwaella. He also composed Kawmini pahana No. 706, and Sambulā Jātaka kavi No. 131. The present poem is dated in verse S. 1781, A. D. 1859. My copy is the original manuscript of the poet with his original emendations and alterations. It is on this account very instructive to the general student of literature, owing to the information it affords in regard to the composition of such elegant poems, showing how much was due to the old gift of improvisation, and how much to the later art of correcting and touching up a written manuscript.

The message is sent to Kataragama Deva on behalf of Baban Appu Upāsaka, who suffered greatly from eye disease, invoking the god's influence for his cure. After expatiating upon Dikwaella, the messenger is directed to proceed by Pehembiliya, Dodanpahala, Kemagoda, Waellewatta, Mahawela vehera, Morakaetiya, Sihinmodara, Unākūruwe, Godaella wela, Goyan bokka, Rangalu koṭuwa or Tangalle, Hēnakaḍu vehera, Mārākolliya, Godigamuwa, Polmote, Netolāpitiya where Goṭaimbara the hero lived, Wāḍigala, Ranna, Dolawela, Bata-ata, Maeda eliya, Hātāgala, Kiwula, Lunawa, Nōnagegama, Tawālu wila, Ambalantōta and the Walawē ganga, Walawa, Maedagama, Payibokka, Mihiripaenwala, Waeraella winna, Paragan āra, Indi wimma, Hambantōta, Maha Lewā eliya, Koholankala, Mala āra, Kiripaṭṭiya, Palle-malala, Waeligatta, Andalla, Wirāwila waewa, Kirindi ganga, Tammannā aḍawiya, Paelaessa, Deṭagamuwa, Maenik ganga, Kataragama. There he is to visit the temple of Mahasen Dewurada, or Skhandha, and the Kiriwehera. The god is then invoked to cure Babun Appu's eyes; Babun Appu is described as of Gowi kula, or Goyiya cast. I have quoted all these village names, as they will illustrate on comparison with those in the other Sandese poems, the change or persistency of place names, without the doubt whether they have been selected to support a theory. There are two very ancient Sinhalese terms preserved in south east Ceylon; vinna, a form of vana, a forest or grove, and āra, a river, which is very liable to be confused, and treated as a corruption of Tamil ār, a river, whereas in greater probability they are the Sinhalese and Tamil forms of one older term, but neither derived from the other. There are 204 verses. This poet composed very elegantly and with great fluency and spirit. He died in 18

Example :

Ran liya se rusiraeti landa kalāyā
 Pun sanda se piri uwanin dulāyā
 Gan depase kela kela siti dalāyā
 Yan satose Walawē siri balāyā.

713 Alut Devi raja kavi

Ballad of Alut Devi raja

THIS is an invocation to Alut Devi, and addresses him frequently as Alut Devi-
raja. On Sunday he takes possession of men, on Monday he bathes. He is asked
to grant a young doe, to his votary. Bo leaves should be tied to the instruments
intended for his use. At Kiwalegedara he built the Mūlika dewāle or temple.
Devel, Divas raja, and abarāpoti, are invoked. Divas Devi is asked to cure
the sickness; Bāla Divas Devi is with his elder sister and is invoked; Divas
Kiriammā is also invoked. Divas Raja of Alagolle is blessed. He was born
at Alagolle. Maenik raja is also blessed. Kosgama Deviyo, who bewitched
Kosgama Rāla is invoked. Kumāra Deviyo is also invoked, he comes in a ship.
The whole is obscure, and does not embody any special legend, but catches
together disjointed scraps of lore. It may be one or two centuries old; my
copy has 53 verses.

Example :

Uda buwane siṭa waedi Kiri ammā
Baendapu wiyan yaṭa sakman wemmā
Heppuwa aeragena pēnaṭa emmā
Mēwaediyē Abarāpoti mammā.

Kiriamma comes from the upper world,
Beneath the suspended awnings I am walking,
Taking the casket to prophecy I am come,
Abarapoti who came here, am I !

714. Mahābhinikman Pūjāwali

The offering of the great departure

THIS poem has already been noticed under No. 121 Mahābhinikman jāṭaka kavi and the reader is referred to that for a brief note of its contents. The original poem No. 121 was based on the Nidhāna Kathā, and treated of the life of prince Siddhārtha up to his attainment of Buddha-ship. The further details added by Walmoruwe Mohoṭṭāla seem to be largely taken from the Pūjāwali, which is based on the atuwā legends. The author however, adds, a note that he has consulted the Bodhisatwa charitaya, the Pāli Rājāwali, three ancient poems, the Pāli Mahābhinikmana, Buddha wansa, Anāgatawansa, and Yasodharā wata. The word pāli is perhaps used carelessly for the text of Pūjāwali, as these are all sections of that classical work. The author tells us that he added to the older work, and he gives his name as Walmoruwe Kivindu, of Mātale Uḍugoda, Lēkama of the Nālande Kaḍawata, or outpost. His work is dated Ś. 1669, A. D. 1747.

His style is assimilated to that of the older author.

My copy A, is about 80 years old, and has 1,565 verses. B, is a little older and has 1,564 verses.

Example :

Dakunē aes sangalin aera gini kanda
Waminē aes sangalin aera diya kanda
Saedunē eka taen diya kanda gini kanda
Arinē siyalanga lōmin mema leda.

From the right eye sending a volume of fire,
From the left-eye sending a volume of water—
Composed at one place of a volume of water and fire,
He sends it in this wise from the hair of the whole body.

715. Dahamsonda jātaka kavi

Ballad of Dahamsonḍa Jātaka

THIS takes as theme the story, in which the Bodhisat was Dhammasoṇḍaka or Dahamsonḍa, as related in Saddharammālankāra and Rasavāhini, but it does not occur in the Jātaka pota. It relates that after Kaksapa Budu had reformed religion, in the third Budu interval, Dahamsonda was king of Baranaes. He erected a hall, and desired to hear bana, or preaching. As no one could be found, an elephant load of treasure was offered, in vain, and even the whole royal estate, but no one could be found who knew how to preach. Becoming a hermit, he met Sak dew disguised as a Rakusa, and they agreed that as the one was hungry for food, and the other eager to hear bana, Dahamsonda should leap into the giant's mouth, while the giant preached. This was carried out, but Sak caught the Bodhisat in his arms, and took him to the Sak dew lowa, an there preached to him. He was then restored to Baranaes by the god. The same subject will be found treated in No. 157 and No. 858. I have only one copy of this poem, bound with others in a book quite 150 to 200 years old. It has 200 verses. I have not yet met with a second copy, and my own does not record the author's name. The style is simple, and it seems to me quite 300 years old, but presents no very salient features. My copy is full of copyists' errors.

Example :

Bōsat ebasāṭa tada rosa welā
Pawasat siṭa rakusage desa balā
Bana asane (wada) pana aeti kalā
Danitot bana pawasawa kī kalā.

The Bodhisat at that word having become very angry,
Standing looking in direction of the rakusa, speaks,
Is not bana heard whilst there is life,
If thou knowest bana, speak ! when said.

The third line of my copy having lost two instants, I have supplied " wada " to complete it in accordance with the style and context.

716. Kaha kurulu Sandesa

The Oriole's message

THIS is a message supposed to be sent by a golden oriole from Jalawasnā to Kataragama, and has nothing of special interest in it. It celebrates the praise of Devamitra Tera of Galagama Vihare, who was the poet's teacher. I have not ascertained the author's name or date, but the poem was probably written about a century ago. My copy has 220 verses.

Example :

Sitangi lesin apa sidukara dena satuṭa
Sitada hasin maga turu gewamin satuṭa
Tidiwa lesin Sawatindu pura daeka satuṭa
Situ satosin ganga siri narambawu satuṭa.

According to our wish, allowing to happen gladly,
At the mind's intent, finishing the journey gladly,
Like heaven, the Six-faced-god's city seeing gladly,
With delight in mind, see the river's fortune gladly.

717. Nila Kobo Sandesa

The green dove's message

THIS message is sent from Hitināmaluwa of the Matara district to Kataragama, praying the god to cure the rheumatism of the poet's friend Sarjjana, perhaps intended for a title like "sergeant". Nothing special occurs in the list of places which the messenger passes on his road, but we are told that king Minikita erected a halting place at Hitināmaluwa, whence its name. The name Minikita is quite obscure to me. The poem was apparently written about a century ago, but I have learned nothing as to the authorship. It is written in kavi, mixed with a little saehaella verse. My copy has 154 verses.

Example :

Ehi siṭinā gaja girikul yuttēyae
 Paena kelinā taena taena paeṭi rottēyae
 Duṭuwotinā sirisara me paewattēyae
 Weda kewanā minisek akamaettēyae.

The elephant staying there is like a mountain—
 A crowd of children leaping and playing here and there—
 If the fortune and plenty existing here should be seen,
 What man will be discontented.

718. Mihiripaenne kavi sangarahāwa

Collection of Mihiripaenne's poems

THIS is a collection of the poems of the celebrated scholar Mihiripaenne Sāmanera, who flourished during the reign of Rājādi Rāja Sinha, A. D. 1780, and lived on into the present century. This poetry is considered very elegant. The poems are all short, often of a few verses only, while the longest does not exceed twenty-eight verses. Many of these are verses of congratulation to friends and patrons, others are devotional verses. The learned poet was not allowed to receive upasampadā ordination, as the priests of the two fraternities at Kandy refused to ordain any but persons of Goyigama caste or race, and the poet was a Durawa. The principal poems are as follows :—Budun waendīma, in kavi and solo, 28 verses. Galapāsa Vihāre solo, slokas addressed to the king concerning that temple, verses 23. Apāduk kavi, solo, verses 12. Giniwaelle vihāre pinkama, solo, verses 20. Sṛī pāda wandanā solo, verses 11. A petition to the king, Wikrama Sinha, or Wikrama Sī as he paraphrases the title, complaining of the refusal of the Goyigama priests, to ordain as priests persons not of their own caste ; it occupies in solo metre, eleven verses. The shorter poems, of two or three verses, are usually in kavi metre. In solo and kavi metres combined, there are in all 502 verses in my copy.

Example :

Arada mituru dana konda nadana sēkara
Sirada lesa lopara maeti kirindu pākara
Dirada wadana naeninsuru tilina bōkara
Saerada Mudali maeti sanda Ubayasēkara.

Like a moon rejoicing kind friendly men like jasmine,
Like a lion dispersing hostile ministers in the world like elephants,
Chief in wisdom like the Elephant-faced (Ganesa), increasing gift-giving,
May the illustrious Mudali Ubayasēkara live long !

719. Bali saerasuma

Celebration of bali

THIS is intended to be recited at Bali ceremonies to propitiate the planets. It may be termed Buddhist bali ceremony, and suggests as suitable subjects various Buddhist principles, events, and influences. Instructions are given for a building for the ceremony, for offerings, which are made by nines, and so on. Six maidens are to stand, three on each side, to salute the sacrifice, and fowls, goats, buffaloes should be offered as victims. This will propitiate the Nine Planets, and avert their evil influences. A representation of the nine planets is made for the occasion. This seems to be a compromise between the astrological ceremony usually called bali, and an ordinary Yak towil, or demon ceremony. The mythology, or ordinary Bali myth, is here omitted, and the elaborate exoteric and esoteric ritual is reduced to a mere sacrifice to the planets. I have not met with this ceremony in present use. The poem is at least three centuries old and has 43 verses.

Example :

Porana sirit nowa kisiwan mellā
Puda piliwet mada nokōṭa siyallā
Gena sudu wat baenda wiyanut dullā
Kaenati bulat mal waḍamut ellā.

Not neglecting in any respect ancient custom,
Not lessening all the offerings and ceremonies,
Bringing white cloth, fastening a streatched canopy,
Having hung up tufts of betel and flower garlands.

720. Sudarisana bali

Bali for Sudarisana

THIS purports to relate how bali was performed for prince Sudarisana, a son of Maha Sammata. This prince fell on to the ground while dreaming about a snake. Eight Brahmins decided that a ceremony was necessary to exorcise the evil influence which had seized him ; the ceremony was to be the 35 bali produced from the mouth of Kālagiri the Yakini.

Sixteen carpenters put up the building for the ceremony ; and 1,000 goats, 1,000 gawaras, 1,000 cocks, were tied for sacrifice. Maha Sammata scattered gold coins for the celebrants, and the Rishis, Vishmu, and Maha Kela Nāga Raja all gave great treasure to them. The Munidu cut off his head, and gave it as alms. The evil influence is then exorcised from the sufferer, through twenty-two verses, forming a sort of Sirasa-pāda exorcism. The whole occupies 54 verses, and is about three centuries old.

Example :

Rahasa no wī wak magulaṭa waediyē
Ahase damba pawane waeda siṭiyē
Bohose duk gena Sudasun waediyē
Nāse dosa paṇḍuraṭa duralāyē.

It is not secret, he went for the sowing feast—
He stayed in the air in the damba tree's shade—
Suffering great sorrow, Sudasun came—
May the evil of the nose be expelled by the gift.

721. Hat Pattini Katāwa

Story of the Seven Pattini

THIS poem has an older title in No. 724 Pan-tis-kōl mura, where it is given as Lak Hat Pattini katāwa, or story of the Hat Pattini of Lanka. These were worshipped at the celebrated sanctuary of Hat Pattini, at Waṭṭāpola, near Mulaitivu in Ceylon. The Tamils from Jaffna now worship Kannaki there, and have substituted their own epic for the Sinhalese hymns, during the last century or so. The Sinhalese have almost ceased in consequence their ancient pilgrimage to Waṭṭāpola.

In this poem she is addressed as Alut Gini, Parasidu, Teda, Rilā-wēsa-lat, Bak-mi-gaha-deskiwu, Jala or New Pattini, Fire Pattini, Glorious Pattini, Mighty Pattini, Pattini who assumed the monkey form, Pattini who adjured the Bak-mī tree, Water Pattini. The poet unfortunately does not tell us the circumstances under which the goddess became a little red monkey or macacus. He states that she waited for Palanga under a Bakmī tree, while he went to the city to sell her bangle, and the passers by imputed bad motive to her. She then adjured the tree to testify her innocence.

The Seven were no doubt those usually worshipped in Ceylon, but these names differ somewhat from the usual Sinhalese traditions and denote either an attempt by a Tamil to account for the Sinhalese title Hat Pattini, or some local temple with a separate line of tradition. Compare with this, Sat Pattini yāga 549, which follows the usual Sinhalese tradition of the others. Of Parasidu Pattini we are told that when a prostitute threw a child into the Well, it welled up, presumably throwing the child out of its depth onto the earth. Of Teda Pattini we are told that hearing her husband's voice while drawing up a pitcher of water from the well, she left it to attend him, and on her return found that the rope had stiffened and held its place during her absence. It is decidedly obscure, and evidently the composer had no complete materials for the legend before him. My copy is from Dondra, and has 35 verses.

Example :

Balā giyen himi desakaṭa ena turu sama sitinē
Dulā waḍana salelun eti pahasāta sita lobinē
Dulāwamin adara bōwa unnemu sama sitinē
Rilā wēsa lat Pattini namayayi kiwu itinē.

Watching with constancy the direction in which the husband went
until (his) coming,
Handsome youths keep coming wishing for embraces,
Lovely, I stayed increasing my love with constancy,
Pattini who assumed the monkey form am I, (she) then said.

722. Pattini sirasa pāda

The Pattini head to foot exorcism

THIS follows the regular head to foot exorcism, citing for each member of the body, the influence of Pattini. The destruction by Pattini of the Pandian city by fire, and attendant circumstances, her ascetic observance of pati or chastity, her putting out the eye of the Pandian, setting fire to the Sakwala, assisting Devel Deviyo in his landing, and other such incidents are recorded. This particular sirasapāda is used at Dondra, in exorcisms. My copy has a colophon stating that it should be sung after Yāga kavi No. My copy has 28 verses and is two or three centuries old. It is bound with No. 721 A.

Example :

De tane ekak genatin' gasuwa udahasā
Patane sēma gini gati Madurapura tosā
Etane gini niwu Teda Pattini anuhasā
De tane siyalu piripata dura harin gasā.

Taking in hand, she cast one of the two paps, angered,
Gay Madurapura caught fire like a glade,
There the fire was stayed by power of Glorious Pattini,
May all evils be cast off afar from the two paps.

723. Pattini Dolos raes sāntiya

The Pattini hymn of the twelve Zodiacal signs

THIS is a little hymn to the twelve Zodiacal signs, one verse being allotted to each. It introduces the legend of Pattini observing pati dharmma on the Andun Giri parvata, or Black Rock mountain, and Saekra obtaining the miraculous alms from her, to avert the evil of Mēsa, the ram. Her birth as the mango in the Pandian king's orchard to avert the evil of Vrasaba, the bull. Nothing with which the reader is not already familiar, occurs among these. The hymn is two or three centuries old in its present form, and comes from the Matara district. There are twelve verses. My copy A is bound with 721 A

Example :

Dun nisā piwituru Budunhaṭa kaṭinayak pera satoṣinā
Men nisākara me Dambadiva haema satunhaṭa yasa pāminā
In nisā lowa sawu satunnē siyalu uwaduru hariminā
Kanni raesayen denna Pattini guna daham kanda balaminā.

Rejoiced because a katina robe was formerly given to the pure Budu,
Like the moon showing favour to all people in this Dambadiwa,
On that account removing all the misfortunes of all people in the
world,
Under the sign Virgo, grant prosperity Pattini, regarding the dharm-
maskhandhas.

724. Pantiskōl mura

The temple of ritual of 35

THIS is a ritual of 35 poems selected to be sung at the Dondra dewāla, at some period now forgotten. The present is a little set of memorial verses, as it were, to prevent changes in the 35. The present poem consists of 12 verses only, but I have thought it useful to catalogue it, and so bring the title and subject into my index. The collection consists of poems on the same subject as the Tamil *Kāvya*m, *Silapattikāram*, and treats of the adventures of Pattini in her birth as Kannaki, through her unfortunate marriage with Palanga guru, or in the Tamil legends Kovalan. This is probably an anthropomorphic form of a very ancient religious myth, common to one class of the ancestors both of the Sinhalese and Tamils, before they reached their present seats in Southern Asia. The myth now is that of a young man who neglects his wife, one moment a powerful goddess, and at the next a helpless neglected woman. In her place he lavishes his wealth and love on a dancing girl Mādevi or Perunkali who in her turn also is at times a mere strumpet, and at others a goddess, as when she is able to tell Pathini, wandering disconsolately in search of her lost husband, where she will find his soul and how she may recognise it, in its new form. I will not here encumber my pages with the analysis of the myth, and its variant forms, but I will state that I feel satisfied it represents in a widely divergent form our own English myth of Balder dividing his time between his human, and yet divine wife Nauna, and the pale goddess of the dead Hella. It has, however, undergone great changes as a story legend, and probably both Sinhalese and Tamil have acted, and reacted on each other. As at present developed the scene is laid at the mouth of the Kāvēri river in Taiyore, and at Madura, with real and precise localities for each incident, and how far a real historical event is blended with the ancient myth, no one can tell until the subject has been exhaustively worked out, along many lines of theory. In these verses the poems are arranged as follows :—

Madupura, Dankatine, Pāndi naluwa, Patase, Soli Rata sagata, Pattini paetima, Ambawidamana, Wanawistara, Kaveri ganga diya helima, Kavi tāla upata, Ganga baendima, Diya keli katawa, Kowil pe wima, Turanguri naegima, Pandu keliya, Wiwākata, Dun awawāda, Mini puwan naluwa, Tapase havi, Mādevi raengum, Dukeli Katawa, Wali badaya, Kannuran katawa, Vesi-mada-ma, Pālanga maeruma, Udra ipaedāma, Gi witiya, Lak Mat Pattini katawa, Waedi pura, Ganaruwa. These appear to be 29, but Gi witiya, elsewhere called Witi hata, is taken as seven, at present, and so 35 is complete.

We must conclude that there were seven ancient gi, representing the seven speeches of Pattini, which became obsolete, and were replaced by one modern Kavi. The names differ here a little from those grouped in No. 7271 and these appear to be older. I believe that at some period not fixed, it was decided to form a cycle of Pattini hymns as a ritual, under the influence of *Silapattikaram*, and probably some poems were then composed to complete the section, whilst older existing hymns were adopted. The language and style present no decisive features, but suggests an age of three centuries, more or less, for the collection in its present form, and the present verses.

725. Tun yahalu katāwa

Story of three friends

THIS is one of the stories of Rasavahini, and Sahassavatthu. In it we are told that during a great drought at Baranaes, there was a pit full of foul water, covered with rubbish and growth of sorts. A man fell into this, and a parrot drinking at it, also got wet and could not fly out. A cobra also fell into it. A good man seeing their condition, got all three out of the deep pit, and restored them. One day the man went to his friend the parrot, being in want, and the parrot stealing the king's pearl necklace while he bathed, gave it to his visitor. He then went to the house of the man he had also saved, and left the necklace in his charge. On proclamation being made regarding the theft of the necklace, he gave up his benefactor, and received a great reward. The kind man was condemned to death, and recollecting the cobra he had saved, called on him by name, Dirghaya. The cobra assuming a human shape, came and ordered the executioner in the king's name to respite the sentence. Then assuming his cobra shape he bit the queen, and again becoming a man, as such told the king that the prisoner under sentence of death could cure snake's bite. The prisoner was sent for and by the cobra's advice sprinkled the queen with water, the cobra sucking out the poison, evidently in an invisible form. The king then rewarded the man with wealth and honours, and he built him a mansion near the corpse ground, or cemetery, at which the parrot and cobra lived. This poem appears to be about three centuries old. My copy has 64 verses.

Example :

Yahapat himitumek edina
 Deyaksoyā himayaṭa yana
 Handak aesī lindaha ebuna
 Marana bayen mun tundena

A certain good man that day,
 Seeking something going to the forest
 Having heard a cry, peeping into the well,
 In fear of death these three.

726. Ratawati katāwa

Story of Ratawati

THIS ballad relates that a Brahman of Baranaes, renouncing his wealth went to the Himala, and lived there in a hut of leaves as a hermit. A thousand kinnara were living in the caves all around his solitary hut. In that wilderness was a spider, as large as a carriage wheel, which used to spin its net across the caves of the kinnaras while asleep at night and catch the first that came into his toils the next morning, and eat his brains. The kinnaras asked the hermit to kill it, but he refused, as it was wrong to take life. Then they cunningly dressed a beautiful kinnara maiden named Ratawati, with all her ornaments, and sought through her to entrap the sage. He fell into the snare, and yielded himself to her love. Then at her request he killed the spider. There is a moral, a man gives up the world and retires into solitary life, but even then such things happen. Then why be surprised that ordinary men fall into such snares? The poem is very elegant, and may be a century or so old. I have not learned the poet's name. My copy has 16 verses.

Example :

Dingu nil muhulasa konda mal kinihiri mali loli
Manakal de sawana domba mal kaekulewu eli dili
Sapumal damas siriyal silakewu eli dili
Suwisal pululura mutu dael nalangana mali doli

Loving flowers of kinihiri and jasmine bloom for the long blue knotted hair,
The buds of domba flowers glittering at pleasure in the ears,
A garland of sapu flowers glittering like a patch of orpiment,
With pearl network on the broad wide breast, dancing girls love flowers.

727 Gana ruwa

The pure image

THIS is one of the Pan-tis-kōl-mura sagas, and described how king Gajābāhu got an image of Pattini made by Viskam Deva, out of red sandal wood. In time of Kāsyapa Budu king Gajābāhu was born as a siṭu, and offered scented milk-rice to the Budu, and an iron staff. He was reborn through that merit, in Kæliya nuwara. When 17 years old, his father Bambaraja died, and Viskam Deva created a palace for the prince, at Kæliyapura. He then caused a temple of gems to be built for Pattini, to enshrine, her image of red sandal wood, and he also erected a dancing hall for the ceremonies in her honour. By invoking Pattini the headache of the Sēra-mān king was cured. The kings of the eighteen lands, together with Gajābāhu worshipped her. Details follow of the poems to be recited in her honour.

A Tamil book with 7,100 verses, another book with 12,000 verses, a book of 500 slokas, a ritual or yāga pota with 9,800 verses. The yāga pota or ritual is called the Pan-tis-kōl-mura, or ritual of 35, and contains the following poems. Visituru yāga, Gajabā puwata, Maḍupura, Dan kaṭina, Pandi upata, Patasa, Sāgata, Pati warta uppaetti, Amba upata, Lankā wistara, Wana wistara, Ganga-heli-soli upata, Ganga diya keliya, Wandapawukōwila, Taranga katawa, Senḍu keliya, Walalu katāwa, Salamba puwata, Tapasaṭa giya puwata, Dūkeli katawa, Wali naḍa, Kannuran, Wesanga aendīma, Tarahalu boru bas kiya maerima, Pattini pana gennu puwata, Wittihata, Sat kalpedaena kīma, Waedi puda, Dewmewan puwata. The Wittihata sounds as seven.

This poem is said in the last verse to be the composition of the Pandit Jayawēda, grandson of Māliya Maha Terindu, composed in 45 verses, in my copy these have been increased to 53 verses.

Example :

E wiata Gaja Bā nirindun kiyana basē
Lowata utun Pattini Devimaeyi yasasē
Pihitana lesa mulu Dambadiwa digā yasē
Satuta gal maenik kowila karawu mesē

Then at the word spoken by king Gaja Bā
Famed as chief of the world is Pattini Devi,
So that the fame should long be established in all Dambadiwa.

The reader will notice that the Yaga pota here referred to differs in its contents from the Pan-tis-kol-mura, as defined by the memorial verses, No. 724, though some of the poems, sagas, or hymns occur in both.

The seven events

THIS is a poem, forming seven sections of the Pan-tis-kōl-mura of the Dondra Temple. The seven events, relate respectively to a quail, two lizards, a cobra and frog, a lion and hare, a wood cutter, a cow and a dove. The ballad relates that when Pattini rebuked the Paṇḍi raja who had killed her husband Pālanga, she related these to the king, and then burned down part of the city of Madura, and the palace, but afterwards spared the residue of the city on the king's supplication.

The first story relates how a quail pleaded with the Bodhisat who was then the chief of a herd of elephants, for her young. The elephant chief graciously stood over these, until his herd had passed, to prevent their being trodden on ; afterwards another herd passed, but its leader trod upon her young, disregarding her entreaties. The quail to avenge their fate, persuaded a crow to peck the eyes of the elephant. Then she got a fly to lay its eggs in the sores caused by the crow, and also persuaded a frog to decoy the blind elephant up a rock by its croaking. The elephant followed, expecting water, and was decoyed over a precipice by the frog.

The second story relates how two lizards by climbing up the trunks of a thousand elephants, and attacking their brains, caused their death, in revenge for the want on destruction of their young by the elephants.

The third relates how the Soli raja, seeing a cobra about to swallow a frog cut off a portion of his own flesh and redeemed the frog. The king is not named.

The fourth relates how a lion captured a hare, but was tricked by the hare into leaping down into a well, mistaking his own reflection for a rival, and the echo of his roar, for that rival's reply.

The fifth story relates that a learned man of the Soli court, falling in love with a wood cutter's wife, took possession of her, and drove out the wood cutter. One night when the Soli king was going about his city in disguise, he heard of this injustice from the bereaved husband, and going to the man's house, he slew the woman and her paramour.

The sixth story relates that the son of the Soli raja killed a calf with the wheel of his chariot, when he drove over it in his hasty course. The cow, its mother, complained to the king, who caused the prince to be executed similarly. The name of the king and his son are not mentioned. This is a well known legend of the Soli country, and is sometimes but erroneously fathered upon Elala, a childless king of Ceylon, of Soli race. We are here further told that Saekra appeared and restored both the calf and the prince to life.

The seventh story relates how Saekra assumed the guise of a Vaedda, and one of his companions that of a dove, to test the Soli king. The seeming dove sought refuge with the king, pursued by the Vaedda archer. The Vaedda claimed the dove, and the king offered to ransom it by its weight in flesh. The Vaedda refused unless the king's own flesh was given. The king agreed, but the pigeon's weight was miraculously increased gradually, until the king's flesh was exhausted. Afterwards Saekra renewed the king's flesh and restored it. This king ruled at Kēvāripura, but is not named.

The authorship of this poem is not known to me.

It is stated that after burning part of Madura, Pattini went to Welliambalama, and thence to the Vaedirata, where the Vaediraja of Ilanke made offerings to her, and on his earnest supplication Pattini allowed Dala Kumāra to receive offerings in Ilanke. Ilanke would seem to be the Tamil name of Lanka, not recognised as such by the Sinhalese poet who adapted the legend.

My copy has 291 verses, and like the other sections of the Pan-tis-kol-mura, it is difficult to say how many centuries old it may be, as it has doubtless been re-edited, and slightly modernised from time to time.

Example :

Dakimin raekawalu kiwu nuba kāgē
Kawurun koyi siṭa āwuda wēgē
Ebaewin Pattini salamba sorāgē
Mama nam ambuyayikiwu welandāgē.

The guards seeing (her), said, whose are you ?
Who ? whence have you come hurriedly ?
For that, Pattini, of the “ bangle thief ”
Termed merchant, the wife am I.

729. Waedi pūjāwa

The offering by Veddas

THE saga is one of the Pan-tis-kol-mura. It relates how Pattini, with dishevelled hair, salamba bangles on her feet, and bangles on her wrist, decked in her jewels, descended from Sura pura or heaven to the city where Maduru Ma-devi dwelt, at midnight, emitting rays of flame. Ma-devi enquires why she has come, and Pattini replies that she has fulfilled the Law of Chastity, patidam, and burned the city of the Pandian. Madevi is spoken of here, not as a dancing girl or harlot, but as a Devi-du, or daughter of the gods ; she protests, that she knows the past, present and future. Pattini then asks why if she has such knowledge, she had not saved her husband Palanga, from his unjust death. The daughter of the gods explains that he had to undergo this fate in expiation of a sin he had committed in a former birth as a merchant prince at Kapilapura, and even Munidu, Buddha himself, could not avert it. She consoles the goddess by telling her that Palanga is now amongst the Devas, where she can recover him. Pattini asks by what she can recognise him in his new creation, and is told that at next dawn she will find him, and as assign the brest she had torn off and hurled at the Pandian city in her avenging wrath, shall grow again as her husband approaches her.

The goddess leaves, and vaeddass hearing that she is coming to their land, by order of the Vaedi raja, their king, clear and decorate a path for her, and prepare a great sacrifice. This she accepts, and then transfers it to Dala Kumara, a mighty Rakusa or giant, sent there by Saekra for this purpose. Thence the goddess sets out in a chariot for the Deva world, and on her way encounters Palanga, driving his chariot also. Her breast is restored, and Pattini with grief assuaged, hands over the charge of Earth to Madura Ma-devi, and wends her own way to Tusita pura, the Tawatimsa world.

In this poem the allegorical side of the myth is quite uppermost. Mādevi is purely the goddess of terrestrial darkness, to whom Pattini, like her kindred forms Isis, and Ishtar, repairs in search of her lost husband. At the conclusion are verses many of which also occur in Wittihata, No. 728, notably that which refers to the Vaedi raja as Ilanke Vaedi Raja, or the Forester king of Lanka.

My copy has 79 verses.

Example :

Usaṭa yodun ganān digaeti mugurak ganimin suratāṭa,
 Lesaṭa rakusu wesak mawā kela dekaki mukaya de piṭa,
 Basaṭa taman boru nowamin rakusu gennawa me rangāṭa,
 Lasāṭa pasindu Pattini devi waran kepu puda gannāṭa.

Taking in right hand numbers of yoduns high and long,
 Creating a form like a Rakusa, with two torches at the two corners of
 the mouth,
 Not being false to her word, having brought the Rakusa to this spot,
 Brightly famous Pattini devi gave leave to take offerings.

Perhaps for lasaṭa we should read Lakāṭa, or " in Lanka "

730. Paṇḍi naluwa

The paṇḍi dancing

THIS forms one of the collection of songs known as Pan-tis-kōl-mura, used at the Dondra dewāla or temple. The introduction states that the poet was Siri Bhuwaneka Raja Tera of the Kaelani temple. He here states that he was pupil of the priest of the “maha net pā mula”, by which is intended the Mahānetra Prāsāda, mentioned also in Vratamalākhyāwa. This priest is mentioned as living about A. D. 1470 in Tisara sandesa, No. 699. The present poem is closely connected in the cycle of Pattini sagas with Patasa No. 244.

It says that the father of the three eyed king of pāṇḍi married, and his queen dreamed that a water lily with three petals was given to her. This was held to foretell the birth of her son, with three eyes, and in due course such a prince was born, and he was named Dewwappāṇḍi. Viskam Deva built a palace for him, with eight entrances. The festival of inauguration is described in detail.

It is an elegant poem, but has no other special features. My copy has 180 verses.

Example :

Diyayai yana nama jīwita namakī
Mahanil nam pirisindu daru kenekī
Ebaewin mehi pala asame kenekī
Peti tuna nam dilihena aes tunakī.

The name it is “water” is a name for “life”,
The lotus is an illustrious child,
Therefore the fruit of this a peerless one,
The three bright petals are three eyes.

731. Pattini Paetima

The prayer of Pattini

THIS is one of the Pan-tis-kōl-mura collection used at the Dondra temple. The subject is the birth of Pattini as daughter of Tirimā Kulangana, queen of Manimēga nuwara, and the Siṭu Bolanda. When she was seven years old, she went to bathe with a thousand maidens, and on her way heard that a merchant of Kalinga was giving Buddhist robes in alms, and she desired herself to give one. There were in those days a thousand Bambas or Brahmans in Manimega nuwara, who received alms from the citizens, as did Kakusanda Budu and his rahats. Pattini then offered in alms one thousand kaṭina robes, and three thousand ordinary robes, herself. At the same time her maidens brought a honey mango as a gift for the priests. As one mango was useless, Pattini planted it, and it grew miraculously and produced ripe fruit, which she offered to Kakusanda Budu and his rahats. She then formed the wish that by the merit of the honey mango alms she might be born in a golden mango, and subdue the pride of a mighty king, becoming greater than gods and men, able to emit flames from her ten fingers, and again to quench those flames with nectar. The merchant from Kalinga prayed that he might become the king of Pāndi.

After this, by permission of Kakusanda, and of her parents, she became irddi on the Anduu Giri, or Black-rock mountains.

I have not ascertained by whom this poem was composed, but it appears to belong to the same period as Pāṇḍi naluwa No. 730. The legend of Kakusanda has not been identified, by me in the Buddhist commentaries. My copy of the poem has seventy six verses.

Example :

Me dun mī ambe pinen
Eran ambe ipadawamin
Tedin mahat rajakuge man
Me pin balen bindimiutum

By merit of the sweet mango here given,
Being born in that golden mango,
The pride of a king great of glory,
By might of this supreme merit I will break.

732. Toran Baendima

The tying of the arch

PATTINI ascended to the peaks of the mountains (giri) to practise austerity, and there made offerings to the Pase Budus, who granted as a boon that her wishes should be accomplished. At one time the Sēramān raja suffered from headache, and to cure it erected a gan-maḍu, or village-house for ceremonies. The arch before this was put up in honour of Pattini, with great magnificence. The evils of the seven days of the week are then exorcised, and those which afflict the body from the head to the feet.

This form one of the Pantis-kōl-mura, of the Dondra dewāla. The arch for purposes of exorcism should be seven spans and four fingers width in height, and six spans three fingers width in breadth. The sufferer to be cured by this, should be placed seven cubits off it, and made to regard it. The allusion to the Sēra-mān, or king of Chera, shows that this saga has a Malabar origin. This poem is well composed, and is probably as old as Pāṇḍi-naluwa, and Pattini paetīma, and similar sagas of the Pantis-kōl-mura. My copy has 49 verses.

Example :

Porana gī aeduru ruti lesa nowa wēgā
Urana nowī asa sata pera paewiti rangā
Perat puwata mehi danno adda wagā
Torana daekkuwe Bamuno kala yagā.

The usual fashion of ancient master poets was not hasty—
Not being angry, hear the way that people formerly adopted—
Are there here those that know the facts of former affairs ?
The Bamunas that performed sacrifice showed the arch.

733. Mahatapasa

The great penance

THIS opens with recognition of the Three Gems of Buddhism and alludes briefly to a “metmahatrindu”, who may or not be the person on whom Siri Buwanēka Bāhu Tera speaks in the Pāṇḍi naluwa.

At Kāvēripaṭuna of Dambadiwa or India, lived Māchātuwayara, who one day looked at his reflection in a jewelled mirror, and saw a grey hair. He then reflected on the instability of life, and leaving his wife and children, became an ascetic, against the pleadings of his wife. Ultimately they became ascetics together, after blessing and advising their son Pālānga Kumaru. The king and queen left secretly, at night, by sea. Their son however saw a vision, which he explained to his wife Kannaki, who interpreted it thus. The Danapati was a Kalpa tree, Kulangana was a golden creeper, and the blue sky was the sea the eagle a ship.

They set out together, to try and stay the parents, but the ship had already started. Kannaki however miraculously drew it back, but the parents prevailed in their wish to depart for penance. They went to Kānchipura, and lived there in religious peace.

This is one of the legends of Pattini in her birth as Kannaki, a form of which is the subject of the very ancient Tamil saga Chilappatikāram, and the prose version known as Kovalan kathai. This Mahatapassa is one of the Pantis-kolmura of the Dondra temple. My copy has 79 verses.

Example :

Kaptura nam Danapatiyaki
Rana liya nam Kula-anganaki
Nilabara nam nil muhudaki
Gurulaku nam saedu naewaki.

The kalpa tree is the lord of wealth
The golden creeper is the high-born lady,
The blue cloud is the blue sea,
The kite is the ship built.

734. Udāwarana

The dawn

THIS poem belongs to the Pantis-kol-mura of the Dandra temple, and describes the chief features of the sun's dawn, such as the crowing of cocks, and howling of monkies, the opening of lotus flowers, the change of the sky to blue, and the dancing of peacocks, spreading out their trains. It also alludes to the sundispelling win and darkness. At the dawn the husband of Pattini quits the brothel in which he has passed the night, and seeks his lawful wife, Pattini. Milk in a thousand bowls is boiled, and flowers bloom through the forests, lilies, open on the waters. By the sun's help the peak of the Dawn-rock, Udayagiri, is lighted up. Pattini at this dawn offered to Munidu or Buddha. She prepared a stately pāya or pavilion, and creating a celestial cow with its calf, she milked in into a thousand bowls. She blesses all creation.

This poem is most interesting and important for the scrap of mythological lore, which treats the reduction of Pālānga by the harlot Mādevi, as the sun's passage through the night or brothel, to his lawful wife, and the day. It is probably of the same age, and resembles in style Nos. 730, 731, 732, and 733. My copy has 28 verses.

Example,

Patini himi sandini siya waelandiyā sē
Wetini wenwa āerala wesamba wāsē
Nitini awaṭa no gosin dinidu pāe se
Himi niyatin yanu weta anduru nu sē

Dear lord of Patini, as if one's own was enjoyed
Having abandoned living with harlots, separating from their neighbourhood,
Ever not going from the orbit, as when the sun shone,
Lord may you ever go ! as when darkness is dispelled.

735. Daladā sirita.

Customs of the tooth relic

THIS differs from No. 447, and contains only a short history of the relic, and much surplus matter. It starts with an introductory account of Buddha's life and then relates that Kema Tera gave the tooth relic to the king of Kalinga. It remained with his dynasty until the reign of Guhasiva. The usual amount is given of the struggles for its possession, and of the miracles it manifested at Paelalup or Pataliputra. Its transport to Ceylon is stated without details of that romance. While the kings of Ceylon were worshipping it, there arose the Ariya-sak-witi aemaeti, who destroyed the world and religion, and during that time the relic sprang into the air, in the form of a Buddha. This aemati or Minister refers to one of the Ariyachakravarti, rajas of Jaffna, a branch of the Soli dynasty. King Wijaya Bahu established its worship at Dambadeni nuwara, and Polonnaru, while his younger brother Loka Bahu caused it to be worshipped at Sundaragiri Pawa. In this poem we have a different form of the legend related in No. 173, Dagot pradipe, and we are told that on its arrival in Ceylon a Yaka named Sena got possession of it, and kept it in a rock. In my copy the following lines are obscure, but it is evident that some legend once existed, which has taken widely different forms, perhaps for the reason given in the Dāthāwansa that the original Sinhalese poem, composed in the third century, had become unintelligible. It alludes finally to the worship of the tooth by Kirti Sri Rajasinha, in whose reign, A. D. 1750 it was doubtless composed. The kavi verse is followed by some gi verse, in my copy, which has 121 verses in ballad metre. It is in good verse.

Example :

Sinhala dīpeṭa wadinā gamane
 Sēnā nam yaku gal kara edinē
 Pināmen at poḍi tula waedune
 Ēwā sandahan kara namadiminē.

On the journey of arrival at Sinhala dīpa
 Turning the yaka named Sena to stone that day
 As if (it) swam, (it) came into the little hands
 Remembering these, I worship.

736. Anāgata Wansa

The future life

THIS is a summary in verse of the Anāgata wansa, and is composed in a simple unaffected style, and apparently is two or three centuries old. I have only seen my own copy, which seems at least a hundred years old and has 74 verses, but has probably lost a leaf or two at the end.

Example :

Anagiran ruwan mini panduru e purē
Sawu waranin mahasen waejambeti nitorē
Nawa ruwanin pura haema taena dili paetirē
Rāē dāwal waenasak naeta epura warē

In that city of invaluable gold jewel gem offerings,
The great host of four races ever dwells.
The city everywhere glitters with the nine jewels,
Night and day there is no difference in that great city.

737. Ganan taranga

Catechism of Statistics

THIS taranga is composed to teach certain matters, as follows. The height of the stars above the earth is 42,000 yoduns. The sun and moon are 178,000 gavas above the earth. The distance is computed in miles, and fathoms, cubits, spans, inches, paddy seeds. The circumference of the Sakwala is also treated. This composition is probably about two centuries old. My copy has 33 verses. I have not tested its accuracy.

Example :

Mahat polowa siṭa sandu wimanāṭa dannē
Ahit nowī haetaekma daena ahapannē
De saettāe dahas pas laksaya wannē
Kisitboru naete kiwinduni ahapannē

Know the extent from earth to the moon's abode,
Not being unwilling, now enquire the miles,
They are five laks and twenty two thousand,
There is no falsehood, bard ask.

738. Asṭagane taranga

Catechism of the eight feet

THIS is composed to teach the eight feet of Sinhalese prosody, which I have noticed in the introduction. It first treats of numbers from ten to an asankaya. A verse is then allotted to each of the eight feet. Verses follow on the alphabet, and physical conditions of the earth in space, such as the depth of the atmosphere, the watery envelope of the earth, the Sakwala circle, the mahamera rock or pole, the Yugandara rock surrounding mahamera, and the Īsadara, Karawīka, Sudarisana, Nēmindara, Winataka, and Asivakaruma, which are concentric rings of mountain, one outside the other, around Mahamera. The Himāla is discussed and the seven lakes. The four continents are then noticed, here called Purva Videsa, Aparā Godānaya Uturu Kuru, Dambadiva. The heavens are also enumerated. Visāka, her 20 children and 400 grand children, and 8,000 great grand children are noticed, but whence this information is derived I do not know. Some miscellaneous statistics follow. The poem may be two centuries or so old. My copy has 97 verses.

Example :

Daruwan waeduwissak aeti e Visākāwannē
Taruno munubura sāra siyak aeti daenagannē
Pēruwen munuburo aṭa dāhak innē
Boruwen umbā daen mokawat kīwot hoku ṭika pussannē.

Twenty children were born to that Visākā,
Know that the little grandchildren were four hundred,
The great grandchildren are eight thousand—
If you should now tell anything false, (your) mouth shall be burned.

739. Ganan sivupada

Quatrains of statistics

THESE verses begin with the Sumedha legend of Buddha, and then discuss the inches between the Aka ishta world and the Nāga world ; the number of drops of rain that fall during 30 years in the seas of the four continents ; the number of legs for a thousand millepedes ; the number of hours and minutes in a thousand years. The composition may be two centuries old. My copy has 14 verses.

Example :

Dahasak kankum baluwanne at pā kopamanakī
Delaksa nahuta siya kambekī sat kelekī
Kīma baeluwētīn waediyen kōṭiyakī
Baelū diwa netin Tissaya Muni rajakī

Looking at a thousand millepedes how many are the arms and legs ?
Two laks, a hundred nahutas, a kamba, seven keias,
If the saying is looked into it is more by a koṭi
It is Tissa Muni-raja looked into (it) with divine eyes.

740. Gange Bandāra Kavi II

Ballad of Gange Bandāra

THE birth of this god is not related here. He visited Yakshagiri divayina, in the midst of which was the Gira wilderness. On the top of the Kantalā Kūṭa, and three gawas (twelve miles) beyond that, he created the Devel giri wilderness or Himaya. He created twelve Yagal pawu, or Iron-stone mountains. He created the 60,000 Devel Pattini, and Wadiga Kurumbara Yakas 60,000 in an hambāna ship. They arrived at Hambantota, and Kanda Kumaru broke up their stone boat. They strated for Ceylon from the Kāvēri river, where the Gange Bandāra had dwelt. After his ship was broken, he formed one of plantain stems, and passing Madakalappu, and Talivita watta, he saw the Mahawaeli ganga, and rowed his boat up its stream to Dāstoṭa rapids. Thence he passed by Weragantōṭa, Mayyangane, Bintaenne gantōṭa, the Rantāemba aele, Dandupola aele, Kundasale, Iluk Modara, Lewaelle, Alutgantōṭa, and other places near Kandy, such as Katugastōṭa, and Sohonsalāwa, Gampala, as far as the Samanala Hima or Adam's Peak forest. He made yak a boy named Nayide who was drowned, and another named Malhami, but these yakas have no special name or duty assigned to them. He planted his plantain trunks on a rock, and in three days they formed 67 clumps, which bore fruit of seven clusters to the bunch, a golden plantain tree bearing pearls and gems stood in the centre of this grove, and from this the village Kehelgama, plantain village, took its name. A dewala was built there, and a pagoda of nine stories was created at Uswaeli for the god. Another dewala was made at Pashāge. He is apparently also called Alut Bandāra, Maenik Bandāra, and Devata Bandāra, as there are invocations in that name.

This appears to be about three centuries or so old, my copy has 92 verses.

Example :

Paewati utun Mahawaeli gangāweka
Tedaeti Gange, Bandāra surindeka
Waḍiti gange diya kela Pawanaeleka
Balati gosin sā unu taena oya deka.

There exists the supreme Mahawaeliganga (river),
Gange Bandara is a mighty god !
He passes along the river sporting in the water at Pawanaela,
He goes and sees the place where the two streams joined.

741. Devatā Bandāra kavi II

Ballad of Devatā Bandāra

THIS is addressed to the same god, as No. 297. He is invoked as a friendly power, but no facts of interest are stated, nor does it appear why he is invoked. It appears to be two or three centuries old, and consists of fourteen verses only, in my copy.

Example :

Tedaeti mahat Devatā deviyanhaṭa
Pudati dano paṇḍurut gena nisi koṭa
Dewati isuru saepa ro duk durukoṭa
Weseti me lesa e purehi karunā koṭa

To very glorious Devatā deva
People offer gifts suitably brought
He gives great prosperity, having dispelled sickness and sorrow,
He lives in this wise in that city kindly.

742. Kumāra Baṇḍara kavi

Ballad of Kumāra Baṇḍara

IN this legend we are told that the Pandi queen had two sons, who were sent to learn letters. When Pattini came to enquire into the fate of Pālāṅga, she met these two children, and the younger child told her that Pālāṅga was executed. She created a great blaze to burn the city, but rescued the little prince from the flames, and took him with her to Sinhala desa, Ceylon. She settled him at Ridigama. A gold image was sent to Ceylon from Madura pura, and she placed that also at Ridigama, in his charge. She named him Kumāra Baṇḍara, the child god. He dispels sickness. This is a saga of the god as worshipped at Ridigama, but he was doubtless originally a form of Skhandha, although in this legend it is expressly stated that he acts by authority of Pattini, and Kataragam Deva or Skhandha. The poem is about three centuries old, my copy A has 25 verses.

Example :

Pemā waḍana soratal kumarunnē
Lamā kumaru daeka santosa wennē
Umā patini devi waramut dunnē
Kumāra Baṇḍara nam paṭa bandinnē.

Oh cherished prince, developing love !
Being gladdened seeing the child prince.
Umā patini devi gave privilege,
The name Kumāra Baṇḍara is granted.

743. Sulu Mahabinikman Kavi III

The lesser great departure ballad

THIS, and Nos. 327, 637 contain a brief history of Goutama Buddha. The present poem begins with his descent from the Sura world, to be born of Māyā devi. His life is briefly stated, from the orthodox commentaries, until his piri-niwan or death, in the 45th year of his Buddhaship, and the eightieth year of his life. This poem is not quite so elegant as the other two, and may be about two centuries or so old. My copy has 67 verses ; three metres are used.

Example :

Dili rane ruwa wilasine duṭu sura naran wandimin lolē
Balamine digu nuwanine e waeda un Budun Ajapal mulē
Mudamine muhulasa saenekine maeli une mada hasa kalē
Kima anē himi bāē une waejabenda dō winda duk balē.

Bright like a golden figure increasing the love of gods and men that
see,
Looking with long eyes at that Budu seated at the root of the ajapal
tree,
Loosing the hair suddenly, having smiled on (him who) was indifferent,
Why alas beloved lord, do you exist enduring strong sorrow.

744. Riṭṭā wittiya

Account of Riṭṭā

THE riṭṭā are the six auspicious days of the lunar month, being the 4th, 9th, 14th, 19th, 24th and 29th days. The poem regards these as a woman, and says she was born to Jaksha raja (Daksha) at Jaksha nuwara, by his queen Ginika Dēvi, and was named Yama dūti. She resides on an unbeautiful mountain, and receives offerings from nine laks of lands. When approached she becomes invisible. Her body is covered with black down. She in nothing benefits the world. Her head is red her ears are deaf, her body is copper-coloured and leperous. Her hair is like fire, and she has no eyes. She wears no cloth, but twists leaves round herself. During the Zodiacal signs, gon, the bull, elu, the goat, makara, the dragon, and kaṭaka, the crab, she resides in the Deva world. During kanni, tula, dhanu, mituna, or the virgin, the scales, the bow, and sexual intercourse, she is in the 'Nāga world. The goat replaces our ram, and a male and female in sexual intercourse replace our twins. During mīna, ali, sinha, kumba she is on earth. These are the fish, the scorpion, the lion, and the water-vase, our Aquarius. On Sunday she is on earth, on Monday in the forests, over-turning the trees, on Tuesday she kindles fires on the South-east, on Wednesday she is on the West-side of cities. On Thursday she is at Maha Mera, on Saturday she lurks at the places where three roads meet. My copy is obscure as regards Friday, and says "yasaluwa nuwana waḍanne". The nearest approach to sense that I can make of this, is, that she becomes a little more sensible on Friday, but the text must be corrupted. She has a child, named Paraya, which never ceases whimpering, its eyes are long, its cheeks like eggs. She reads a book of golden leaves, and eats bad cakes, and dwells on a white rat-snake. Every two paeyas she has bad influence; her bad influences are twice thirty. On Sunday 300, on Wednesday 800, on Thursday 106 cubits, on Friday 800, on Saturday 900—presumably cubits, but what this may mean I do not know. Though we were told that she had no eyes, we are now told that on Sunday antimony is smeared on one eye, and one ear hangs down. One breast is filled with milk, and one is withered, one leg is crippled.

On Monday one eye is red, both eyes are diseased; she shivers with hunger, and has only one arm.

On Tuesday her breast has boils, there is a boil on her left shoulder, and her body is emaciated.

On Wednesday she visits Sikurā or Friday's planet.

For Thursday, Friday, Saturday there are no details in my copy.

On Sunday she makes shops, on Monday she grinds up leaves for medicine, on Tuesday she does barber's work, on Wednesday she learns the 64 arts, on Thursday she poisons her husband, on Friday she strays about for sport, on Saturday she lights a fire around the kapa, which means kalpa, and may refer to the Sakwala, or a kap or standard post. On Sunday she weaves cloth, on Monday she builds houses, on Tuesday she breaks up ships, on Wednesday she observes "tapas" or asceticism, on Thursday she cooks gravel, on Friday she destroys love, on Saturday she looks at a mirror, or kaeḍapata.

On Sunday she makes gold coloured leaves. On Monday white leaves. On Tuesday she hunts. On Wednesday she wanders about in the guise of an Asura, on Thursday she kills herself, on Friday she arranges marriage, on Saturday she puts on her ornaments.

I present the summary of this Saga, to the student of myth, there is so much of it that it might form a study by itself. It is regarded as serious, and not as idle fiction, and therefore probably is allegorical. The poem is some three centuries old, at least, and I have only seen my own copy, which may be 60 to 100 years old. It has 26 verses.

Example :

Iridā būmiye piṭa aewidinnē
Sandudā wanaye wal peralannē
Angaharu agniye gini molawannē
Buda dina nagare waruna wesennē

On Sunday wandering upon earth,
On Monday overthrowing the woods of the forest,
On Tuesday on the south-east kindling fire,
On Wednesday haunting the west of the city.

745. Wandanā sataka

A hundred verses of reverence

THESE verses are in solo or sloka metres, and there are 102 of them. They are partly in the malini metre, and then in syārdula wikrijita, with two verses in wasanta tilaka metre, and are very elegant indeed. The subject is praise of Budu quoting of the orthodox tripitaka doctrine. It is many centuries old, and the poet must have been a very distinguished scholar. His name is not stated, but he tells us that he wrote at request of Panikki Maeti, a person I have not identified. He also invokes blessing on the King Siri Paerakumbā, and as he gives no qualifying title, it probably refers to Parakrama Bahu of Dambadeni nuwara, A. D. 1236 to 1266. The work is now unknown to native scholars, and I have only seen my own copy, which is about 100 years old. I give an example in syārdula wikrijita metre.

Example :

Sit men e ajapāla nam nugahi mul un kal tilo net seyin
Yut sit mat kara wan darā rasa tepul dī at nagālā naetum
Wet pat e mara kal udan binda lamin sit gat surangē nomin
Pat mat got guwane sandak sadisi wū tun lō tuman mam wandim.

At pleasure when he who is an eye to the three worlds sat at root of
the Indian fig named Ajapāla,
Fit to intoxicate the mind, having beauty, uttering sweet words,
raising the arms in dance,
Subduing the pride of those Mara women who come near, greatly
gaining the esteem of the gods,
Of Sun race, equal to a moon in the sky, I bow to the Lord of three
Worlds.

746. Dalumura upata II

Origin of betel

THIS is distinct from Nos. 192, 199 and 250. It first relates the Sasa Jātaka or hare birth of Buddha, as in No. 192, and the painting of the hare's figure by Saekra on the moon disk. The paint brush fell to earth, burst through its crust, and fell into the nāga world, dropping into the Nāga rājas throat, through which it burned its way out, and grew as betel under the constellation Puse. Sonuttara Tera brought a casket of the relics of Buddha, from the Nāga world, which the Devas distributed. When the nagas pursued him, they sheltered their heads with sprays of betel, and reached Nālanda, where they threw them away. Those grew up as maetipalā, a prostrate growth of betel. In time of Kakusanda it was called pandipulpatra, in time of Konagama sri patra, and in time of Kasyapa Budu it was called nāgawalli, and is now called daehaet. The nagas keep watch over it in their world.

This may be used at any ceremony when betel is offered, and seems to be two or three centuries old. My copy has 54 verses.

Example :

Akunu widuli lesa dishti waeteti
Lakunu balā nai darane waeteti
Hā kiyamin nā raja muka hariti
Giriya irā gos darane waeteti.

It falls like the glance of thunder-lightenings,
Observing the signs, it falls on the cobras coil—
Saying “ ha ”, the naga king opens the mouth,
Going tearing the throat, it falls on the coil.

747. Rāga siwupada, II

Passion verses

THIS is the lamentation of a lover whose mistress is parted from him, and describes his longing for her. It is not at all indelicate, and is a graceful poem. It may be three centuries, or less old ; my copy has 20 verses.

Example :

Ekwena koṭa rasa mīyē paeni sēmā
Wenwena koṭa yak debare wada sēmā
Gosin gosin kaṭu atte aga sēmā
Itin lande karawila tibbaṭu sēmā.

When together like the taste of honey in the comb,
When separated like the nest of the yak-hornet,
As time passes, like the tip of a thorny branch,
Now, woman, like bitter solanum berries.

748. Chandrābarane

The moon weapon

THIS poem is an invocation to cure sickness by the power of the moon. The evil aspects of the moon are considered to cause sickness, and it is such misfortune that the poem exorcises. When the moon is new, it is a little child ; he has only one eye on this first day, but he rides on horseback. May the evils caused on his first day be avoided. He is Bāla chandra.

On his second day he has two faces, and two eyes, and drinks milk from a golden bowl. He is seated on waters of milk, and holds a dabarāwa, or flask of milk. He is Kumara Sandu.

On his third day he has three faces, three eyes, he sleeps on a couch of flowers, and rides on an elephant. He holds a book and standard. He is Kirana Sandu.

On his fourth day he has four faces and eyes, he is in a chariot, and holds a water-jar. He is Jala Chandra.

On his fifth day he has five faces and eyes, he holds a book, stile, and rosary of beads. He is Bhūta Tarindu.

On the sixth day he has six faces, six eyes, and the figure of a woman. He holds a gem and umbrella, he rides on a conch shell. He is Kanyā Sandu.

On the seventh day he has seven faces, seven eyes, the appearance of Visnu, six hands, and holds a book and diamond. He rides a red horse, in a red light. He is Visnu Chandra.

On the eighth day he has eight faces, eight eyes, holds a rosary of nine or Nawaguna waela, wears the eight fold robes, and preaches on a throne as a Buddhist priest. He is called Muni Chandra.

On the ninth day he has nine cobra hoods, his head is red, he has an eye in his forehead, nine beads, nine hands, a sword, and his hair is dishevelled in tangled tails. He rides a leopard, and is called Ashta Tarindu.

On the tenth day he has ten faces, ten eyes, ten hands, and preaches Abhidharma. He is seated on ten seats. He is Dasa Sandu.

On the eleventh day he has eleven faces, eleven eyes, eleven hands, wears a Brahmanic cord, and turban, he sits on a flowered cloth, and is called Brahma Sandu.

On the twelfth day he has twelve heads and eyes, holds a quoit or chakra and a trisula or fork, has twelve hands, has a wheel jewel or chakra ratna. He is called Saekra Sandu.

On the thirteenth day he has 13 heads, eyes, and hands, rides on a Makara ; his name is not stated.

On the fourteenth day he has 14 heads, and assumes the form of a bujanga or cobra. He holds a sword.

There are no particulars for a fifteenth day. This, of course, applies to each half of the moon's month, or the periods of the waxing and waning moons. This composition may be three centuries or so old, my copy has 18 verses. The myths involved would require great detail for even primary elucidation, it will suffice here to say that I believe they are ancient and valuable, as a survival of the exoteric teaching of a sect which made the phases of the moon replace in symbolism a whole pantheon of gods and goddesses.

Example :

Maewune nuwa muna deheki deweni dāṭa de netin
Bomine kiri ran taliyaka kiri jala piṭa waeda un
Atine kiri dabarāwaki de kalāwahi bilindun
Rakine diya waka dosa haera kumaru Sanduge balayen.

A form is created on the second day with two faces, two eyes.
Drinking milk from a golden bowl, seated on milky water,
In hand a milk flask, a child at the second division,
The second day is protected, avoiding evil by might of the Moon child.

749. Samāgam mal yahan

Flower altar for the hosts

THIS is an invocation to the yakas, and devas, Alut Devi, Kalu Kumara, the three Kosamba gods, Kalu Bandara, Devata Bandara, Kiriti or Kirtti Bandara, Wannī raja, Abimāna Devi, Kadawara Devi, the Twelve gods (not named), Soli Kumara, Soli Raja, Pallebaedde Devindu, Gange Bandara, Devel Devei, and the 67 Kadavara devas. Few details are given as to most of these and they are merely invoked to come to the altar. Pitiye Deva, however, is said to have come with a Rama arrow, to Dumbara, and have sent Nāta Deva across the river. He came there in a golden chariot. Of Soli Kumaru we are told he was son of the Soli maharaja, and the Kaligaduli kumari. Of the Soli maharaja his father, we learn nothing from the verse invoking him. This is two or three centuries old, my copy has fifty verses.

Example :

Wiriya Danagomuwe sira weminā
Sōniya waeda gala mudunen damanā
Dairiya kara wela aswaddaminā
Kiriti Baṇḍara dalumura metanā.

Living fortunately in mighty Danagomuwa,
Throwing from summit of Sōniyawaeda gala,
Using exertion, preparaing the field for irrigation,
The betel of Kirtti Bandara is here.

750. Randunu pralaya

The inspiration of the golden-bow

THIS is an invocation to Rāma Surindu to come with his golden bow and inspire the sick person. When inspired, the sick man in such ceremonies is questioned, and informs the questioner what has caused his illness, and by what spirit it was inflicted, and how it may be cured. Vishnu shoots his arrow, and the Yakas are subdued. At dawn he visits the Udā giri, or dawn rock, and with golden bow in right hand, he shot the Asuras, and reduced them to ashes. The power of the golden bow is extolled.

This is two or three centuries old, my copy has 56 verses. Other poems on this subject are Nos. 108, 428 and 751, 752.

Example :

Allā ran dunu saera ākāsen
Sollā ran dunu nadakara kelimin
Gallā pinidiya parahada sandunen
Allā ran dunu yaku baehae dakimin.

Having held the golden bow and arrow in the sky,
Having waved the gold bow, twanging it and dancing,
Having annointed with rose water, bright with sandal,
Having held the golden bow seeing the yaku submit.

The word parahada in this verse, and one quoted under No. 751 is not understood clearly. I take it to be a form of prasāda.

751. Randunu Kavi

Hymn of the golden-bow

THIS is an invocation to Visnu, with the golden bow, on behalf of a sick man, to exorcise the evil influences. It throws little light on the myth. Nos. 108, 428 and 750, 752 are on the same subject. It invokes Visnu and Saman Deva. It concludes with an exorcism in sirasapāda, or head to foot form of exorcising the evil stage by stage from the sufferer's body. It is about two centuries old, my copy has 17 verses.

Example :

Ahase randunu paniwiḍa karagena maha mera piṭa siṭiyō
Dahase chāmara kuḍa koḍi sēsāt tēwa karati deviyō
Rahase nowa mini dunu danḍu parahada salā giman haeriyō
Tirase bandana unukara gini deti ratna Saman Deviyō.

Carrying out the order, in the sky, the gold bow stood upon Maha Meru,
The gods reverence it with thousands of chāmaras, umbrellas,
flags, and round white standards,

Not secretly the bright gem bow shaft, having fanned, they cooled
the heat—

Precious Saman Deviyo gives fire, heating the strongly possessing
(one).

This is an extremely difficult verse to translate, but it uses parahada, also seen in No. 750, an uncertain word. The last line seems to apply to exorcism of a spirit by the god.

752. Randunu upata

Origin of the golden-bow

THIS is used at ceremonies to exorcise evil influences by the might of the golden bow of Visnu. It invokes Isiwara, Visnu, Pattini, and Mihikat. It relates that Visnu fell into the Golu muhuda or dumb sea, and stirs up its waters from the depth, the seven golden bows circling in them. Siri Nārāyana descends into the waters, and takes up the bow, and returns in triumph. The waters of ocean become hot. All the devas fly in terror from him, and do homage. The Rāma giri parvata or mountains tremble in the midst of the Kiri muhuda, milk sea, he passes—he looks at the sun, and the moon. He hides from the sun, and shoots his arrow. He hides from the moon and shoots his arrow. He crosses the Le muhuda, or blood sea.

When wasawat bewitched the king, Mahasammata being intended, Visnu went to Vaikunta, with his bow, and exorcised the spell.

This saga is probably two centuries or more old, there are 29 verses in my copy.

Example :

Siri Nārāyana jalaka bassinē
Pirisidu karamin dunna darannē
Waerasaera karamin devi nikmennē
Perahera karamin dunu matu wennē

Siri Nārāyana plunges in the waters,
Cleansing, he bears the bow,
Showing fierce might the god emerges,
With state the bow rises up.

753. Terun māle

Garland of explanations

THIS is arranged to teach the physical geography of the Sakwala System, arranging the verse in the form of question and answer. The details present no unusual feature of importance. The size of the sun is stated as fifty yojuns, and that of the moon as 49 yojuns. A yojun being sixteen miles, or four gawas. Thus the sun is of 800 miles diameter, and the other details are equally puerile. This may be two or three centuries old, and represent the most ignorant phase of knowledge on such subjects in the Buddhist countries. My copy has 73 verses.

Example :

Awurudu dolos marsa tun siya saeṭa dineka
Ehi maeda waesena riṭṭā haettae deheka
Lowu sata rakina pōyada hatalis aṭeka
Ehi pae ganān wisi eka dahas sa siyeka.

For a year, twelve months, three hundred and sixty days,
Amidst those dwell seventy-two rittā,
The poya days observed by people in the world are forty-eight.
The number of paeyas in it, are twenty-one thousand six hundred.

754. Pattini wilāpaya

The pattini wailing

THIS is one of the many legends based around the story of the goddess Pattini, and her ill-fated husband. It first speaks of Pattini, however, by her other name of Kannaki, and relates how Palanga went to see the dancing of Mādevi, against his wife's advice, and how he fell into her toils. The gift of her gem bangle, mini halamba, as her last tribute of duty and affection when he had squandered all his wealth and hers upon the harlot related. Together they set out to sell it, and getting near Madura, Pattini waited at Gopalu village, whilst he went to sell it. As he did not return, on the appointed day, she set out in search of him. She asked her way from Kālkodi, who told her the city was a gawa off. Meanwhlile she had seen a terrible dream, and hastened on with gloomy forbiddings. On the way she learnt that Pālanga was executed as a thief, from a girl returning from the City, and hurried on, questioning men and animals as to what had happened. She met the king's children returning from school, and questioned them also giving them some cakes, and persuading them to show her the place of execution. There she found her husband's body beneath a kohomba tree (margosa, or dyadirachta indica). Her lamentations are then described. Nothing is here said about her vengeance. This ballad has been well composed, and seems to be an important one, and some two or three centuries old.

My copy has 128 verses.

Example :

Pawanin lela ran liyayak lesini
Waenemin kalawikalawa sita dukini
Himiyan giya māwata daeka netini
Me lesin piliwisiyayi landa Patini.

Like a golden creeper shaking in the breeze,
Staggering, with mind confused by sorrow,
Seeing by eye the road her husband went,
In this wise the lady Patini enquired.

755. Karmma sivupada

Quatrains on conduct

THIS is a short but earnest little poem, in twelve verses only, bound with 635 and 756, and useful as a specimen of this class of poetry two or even three centuries or so ago. We are advised not to commit the five sins, these are : killing, stealing, committing adultery, lying, and intoxication. We are to preserve the five "sil", observe the righteous, enquire into the doctrine, practise alms, and merit, and strive to reach mok-pura or nirvāna ; not to covet wife and children or wealth but to desire merit. When death comes, houses, wife, children are left ; the three gems are : Budun, Daham, Sanga, or Budu, his Law, his Priesthood.

Example:

Gannā kenek naeta Lowuturu muni sarana
Tanhā welā sudanō ambu daru rakina
Tanhā kala danō wastuwa podi bandina
Dannā kenek naeta me divi yana gamana.

Is there no one to take refuge with Lowuturu muni ?
Good men having coveted, protect wife and children—
People who have coveted, tying the wealth in bundles,
Is there no one who knows the road this life goes ?

756. Mutukeliya

Pearl game

THIS is a little poem, my copy of which is bound up with Nos. 635 and 755. It seems to be about two centuries old. Two sisters-in-law are supposed to be playing against each other; and they expatiate upon each other's bosoms, and beauty in rather sensuous language. The game is one played now with the little red and black seeds of the olinda, *abrus precatorius*, but pearls may have been used at court when they formed a royal tribute. This game is also the subject of olinda mālē No. 294. The poem may be looked upon as a sort of love song.

Example :

Kelimu olinda api de pila bedilā
Kiyamu miyuru bas rasa angawālā
Balamu dese daeka baeri pitipālā
Pirimi siṭiti kiwu de pila bedilā

Let us play olinda divided into two sides,
Let us speak sweet talk, pleasantly arranged,
Let us look, regarding a direction, unable to turn the back—
It is said the men stand divided into two sides.

757. Kuweni Asnaya, and Maha Asnaya

Saga of Kuvena, and great Saga

THIS little work is written in a difficult style of Sinhalese, introducing words derived from or resembling Sanskrit as much as possible. The subject is the repudiation of Kuweni by Wijaya, the arrival of Panduwas Deva, and the chase of Rahu as the Varaha boar, by the Malaya raja. These are combined together, but the latter alone forms the Maha asna. The little work seems to have been written during or after the Dambadeniya dynasty, I can find nothing in it that denotes a special source of ancient tradition. The "Chase of the Boar" is a subject popular in sagas.

The object of the writer evidently was to give some popular legends so arranged as to sound like Sanskrit. This he has done with very even and well sustained text, and must certainly have been some one of talent, unless we can suppose it was anciently arranged for the ceremonies of the Exorcisers, or Devil priests, who use Sanskrit sounding charms, &c., as having traditional efficacy. I am not aware by whom it was written.

Among my copies I note an excellent old text, bound up with Dambadeni Asna, and carefully written as if both were prized by the writer. This belonged to the private library of a learned priest who died nearly a century ago, and it is older than his time. I have a much older and more curious version, No. 181 in my library which I call Helu Kuweni Asna, for distinction, under which name the reader will find it described. That is evidently a very old work, and must have been popular once. It is clearly the original from which the present little work was developed.

Example :

Sat siyak yōdayan
Samaga sawu siri piri
Me Siri Laka raja isuru
Saepathara demi me daen
Ae wisin kī wisin
Yahapataēyi'sipata gena
Saepata koṭa yōdayan
Gennawā ae mawā
Dun wimana rae indā.

"I give now, supreme prosperity making (you) king of this Siri Laka filled with all fortune, together with (your) seven hundred warriors".

By her because said, assenting, taking the sword-blade, having sworn, causing the warriors to be brought, staying the night in the bower she created and gave—

758. Giridevi Asne

Saga of Giridevi

THIS is a renowned legend. Giri Devi was born as daughter of Dalakēsvara Brāhmaṇa and Hansavati Dēvi, at Dantapura. Her brother was Dala Kumāra, and was seven years older. As the astrologer foretold her marriage with him, she was confined in a dungeon. Afterwards, when grown up, the prince got access to the captive by stratagem. The inevitable accomplishment of prophecy followed, she went out, and in shame hung herself on an aehala tree, the Indian Laburnum. Sakra then intervenes and renders her body invisible, the prince searches for her, and after wandering over many lands, by the help of Senasura (Saturn) with whom he plays dice and wins, he finds her body, by Sakra's help and permission. Sakra sends senasura with medicine, and she returns to life, but Senasurā in revenge for his loss at dice, puts poison on Dala Kumara, who thereby assumes the form of Rakshasa. They are married, and all the gods contribute wedding gifts.

The whole is a mythological allegory of great antiquity, and the subject of many sagas. The present asna occupies 13 small leaves, 6 lines to a page. It forms part of the popular literature of the country folk. One cannot but wonder why the morality of the gods is among all nations so much below that of mortals. The wanderings of Dala Kumara form a sort of Indian Odyssey.

Example :

Kala waelak kaḍagena
Aesala turakaṭa naegē
Waelen kara ayā baenda
Kalamba widuliya lesin
Ananga mal kehellen
Wilas pae waeni waeni.

Breaking a kala (derris) creeper,
Climbing an aesala tree,
Pulling tight and trying the neck by the creeper,
Like a cluster of lightening,
Of the flower flag of Ananga
As if showing the form, swinging, swinging.

759. Helu Kuwēni Asna

Helu Kuweni Saga

THIS is the only copy I have yet seen of a very old edition, developed into the ordinary Kuweni Asna. It is written with ease in excellent Helu, and was evidently composed when that form of the language was the vernacular. It is partly in asna, partly in verse. The impression given is that an old saga existed, which became mutilated or obscure, and the present text was arranged to modernise and restore it in the vernacular of that time. The following verses will give a good idea of these scraps of saga, which are vigorous in a remarkable degree.

Iṭu mituru wan gunē
Himiyeku me duṭu saenē
Laemada tana tunakinē
Maeketi kiwu laema tanē,

or again,

Welamba wes gena e dā
Yakunge pura maedā
Mara un luhu baendā
Raja saepat windina dā.

The former is part of Kuweni's passionate appeal to Wijaya, for herself and children. It alludes to the shrivelling away of her third pap, on meeting her future husband, the sign foretold to her.

I adjoin a translation of each, but it is impossible to give an exact reproduction of the grammar.

At the spot where this dearly-loved-like excellent lord was met, of the three breast paps, it was said the bosom-pap would shrivel away.

and again,

Assuming a mare's guise, that day,
In the midst of the city of the Yakas,
Having killed, having chased after them,
The day of enjoying royal welfare.

The swing in these old sagas, could only come from a joyous, reckless, lip, and is a strange contrast to the lifeless, though elaborate and flowery compositions of the later school of poetry. The second verse shows the difference between a saga composed like this by a scholarly poet, though in familiar words, and the worthless imitations of such ballads. The reader will notice how cleverly "that day" of the first line, is caught up again in the "the day" of the last.

I took a mare's guise that day,
When in midst of their city,
I chased and slew Yakas—
The day you became king.

This is a freer treatment, which, however, more correctly conveys what the original verse conveys to a Sinhalese. The legend occupies only a few small *olahs*, and I regret to say that only snatches of the saga are preserved in it.

Example :

Ek dineka siri yahan
Mastakayehi saetapemin
Sopnayen divi wesak
Dutu heyin divi dosa wana
Chatrayehi wasana Sura
Wadhu Sura puraṭa gos.

On a certain day of the state bed
Upon the top sleeping
In dream the form of a leopard
Because seen, perjury sickness happening,
The goddess dwelling in the umbrella
Going to the city of the gods—

760. Sāgalpura Asna

Saga of Sāgal City

THIS is a short account of introduction of exorcism by cutting lime fruits, which it tells us was introduced by Bhāradwāja and other Rishis, to cure the king of Sāgalpura of sickness. Visvakarmma erected a beautifully decorated bower for this ceremony. It occupies four quite small leaves. Like the last work, it is only useful to show the scope of such literature.

Example :

Ran ridi mutu maenik
Pudawamin pabulu mini
Pudawamin ran kalas
Ridi saha maeti kalas
Ruwan saha kiri barada
Suwanda hael rat haelda
Ora hael mutukiri hael
Morakkan hael pinna hael.

Gold, silver, pearls, gems,
Offering coral gems,
Offering golden water pots,
Silver and earthen water pots,
Jewels and loads of milk,
Scented hill-rice, red hill rice,
Ora hill-rice, pearl-milk hill rice,
Morakkan hill-rice, pinna hill-rice.

761. Upulwan Asnaya

Saga of Upulwan

THIS is a short celebration of Upulwan or Vishnu. This name means "Blue water-lily coloured". The asna or legend states that he bears ten names, Sri Vishnu, Maha Vishnu, Āhali, Raji, Vāsu Devatā, Nala Devatā, Damora, Govinda, Harihari Raji, Pulwan Surinda. He is stated to have assumed the form of a red-backed wood-pecker, a frog, a cormorant, a wara boar; in the Kreta age he was white, in the Treta age golden, in the Dwāpara age red, and in the Kali age blue. He took charge of Lanka by order of Saekra, and deputed his younger brother Sumana Divya Raja to keep watch over it. At Buddha's attainment of Nirvāna he took charge of his religion in Lanka, and his image is worshipped in the Viharas. He dwells on the Vaikunta Mountain, at the right gate of Saekra's home, at the Milky Ocean, and is encircled by the coils of the Nāgaraja Nārada. He will become Buddha himself as Rama Buddha hereafter. He conquered Bali and Ravana, and converted the seeds of water lilies into pearls. He has four hands, and holds a bow, and chank. His shrines are Samanala (Adam's Peak of Ceylon), Makkama, Kaelani, Diwā-guhāwa (a cave near Adam's Peak), the Dalada Mandira, the Jaya Siri Maha Bo, Dambula Gala, and Ran Dambulu, and Aetakada. He cures sickness.

This appears to be about two centuries old, and I have only my copy, which is about 50 years old, and occupies four leaves.

Example :

Krhīra e sāgare balana
Nārada mandire siṭina
Himāla Vaikunṭa daenā
Ran wimane niti waejabena
Sak raju Nadunuyana sondina
Satweni doraṭuwe siṭina.

Looking on that Milk ocean,
Staying in the Naga raja's coil,
Knowing Himāla and Vaikunta,
Ever dwelling, in a golden mansion,
In Sak raja's pleasant Nadun park,
Staying at the seventh gate.

762. Iri paenun kavi

Ballad of stepping over the line

THIS is used to exorcise. A line is drawn on the path by which a person is to pass, and charms muttered, then when he or she steps over the line, the spell seizes them. To exorcise this line, iri, and its spell, a diagram is drawn, and the celebrant makes usual offerings, reciting these verses. It relates that Wasawat Naraya first practised this spell, and to exorcise it, offerings were made, and the suvisi mangale, or lucky mark of the 24, drawn with trisulas or tridents around it. The celebrant invokes Mipi devi, Iri devi, Sandu devi or Earth, Sun and Moon, and Sakwala deviyo, as well as Suras and Bambas, and subjects himself to the ten dharmmas. The spell made on Sunday, was due to Randael Kumari, or the Lady of the Golden Net. The spells made on the other days of the week are exorcised by acts of Buddha, but that of Sunday is simply exorcised. This ballad is two centuries or so old, my copy has 18 verses.

Example :

Iridā dawaseka iri aenda mihi piṭa
Rat mal matura damamin iri piṭa
Randael kumarige baelmayi etanaṭa
Iridā iri paennun naeta ada siṭa.

On a Sunday day drawing a line on the earth,
Having charmed red ixora flowers, placing on the line,
The glance of Randael Kumari is there—
There is no crossing line on Sunday from today,

(If wished Randael kumari may be translated into Princess Gold-net)

763. Giranda katāwa

Story of the Stanzas

GIRANDA here stands for Kiranta or grantha, a Sanskrit Stanza written in Grantha alphabet. The story relates that a king of Kalinga had a son who learned sciences under a Brahman. Being sick to death, he sent for his royal pupil and taught him four more stanzas before dying. In sorrow over his death, the prince and a companion left the country secretly, taking with them the seven kinds of jewels for trade. They first reached a city, where the people conspired to murder the supposed trader, by spreading a seat for him over a pit in which sharp instruments were placed to impale him. Recollecting one of the stanzas, he followed its advice, to enquire before sitting on a strange seat, he did so, and detecting the attempt, made his escape. He next arrived at the city Kottaya, and there the people prepared poisoned food to kill him and secure his treasure. Recollecting another of the verses, not to eat without enquiry, he gave some of the food to a dog, which instantly died. Escaping secretly, he reached Kampila, and there found that the princess had lost her husband, and was a widow. Her late husband had, however, been reborn as a Nāga raja, and used to visit her every night, unknown to her. One hundred kings and princes had sought her hand, but on their wedding night the Nāga raja had bitten them, and they were found dead the next morning. The prince recollected a third stanza, which said, when travelling far off, if you fall asleep, you die, after the princess had fallen asleep, he stayed awake, and at last cut off the head of the Nāga raja as it was creeping into their room through a grated window. He became king. After that he went to see his father, leaving his own queen pregnant. He was detained so long, that their son was born, and was seven years old when he returned to his capital, Kampila. Thinking to look into things by surprise, he returned secretly, and entered his wife's room at night, to find her asleep, with some one cuddled in her arms. In an instant he drew his sword to kill them, but recollecting the fourth stanza, which advised that one should not act quickly under the influence of passion, and happily restraining himself, he learned that it was his own child, the queen was embracing. All now ended happily, I do not know the source of this story, and have only seen my own copy which is about a hundred years old and on palmyra leaf. The poem itself is two or three centuries old and good poetry, but my copy has suffered greatly from mistakes by writer's copying from one book to another.

Example :

Bat mehewara kota nimawana lassē
Sattira boru wala kapamin dassē
Sit lesa ul sadamin nowalassē,
Yut āsana paenawu boru maessē.

Having eaten rice, whilst finishing,
Cleverly cutting a treacherous pit strongly,
At pleasure fixing stakes without delay,
Raised a fitting seat on a treacherous platform.

764. Don Andara puwata

Praise of Don Andre

THIS is partly kavi, and partly sindu or song, occupying 13 olah pages, and forms a continuation to the kavi or ballad Rabel Warunanawa No. 707. Andara stands for Andre, or Andrew. They are by the same poet, and he calls himself Mahawara—sekara of Devinuwara. No doubt the two were composed under the patronage of Don Andara, and they must have been written somewhat before A. D. 1700, as Rabel Korala died at A. D. 1661. The Don Andare puwate is purely complimentary, and contains no matter of biographical interest. There are 32 kavi verses, followed by 13 olah pages of the Sindu with about 3 verses to a page, except the first two verses which take a page each. It is written like prose, and praises Rabel, the father of Don Andara.

Example (Sindu).

Indra srī sēsa piriwan tihi waṭa diri sundara sisi kusuma bana piriwanta
wilasin sugata pratāpa guruwanta me Rabel Aeduru jāta.

The above is one line of the first sindu verse, such lengthy lines bring the sindu very near to asna, as one must stop for breath at intervals in each line, which practically divides it into several lines.

Like the fortune of Indra fully fortunate, the face (like) the good full moon, delighting like Kusumbāna, of good form, famous, virtuous, born to this Rabel master.

Kusumbāna means “flower-bodied”, and is one of the names of Anangaya, the god of love.

765. Ratnawallige siwupada

Quatrains to Ratnawalli

THESE verses are addressed to the ancient goddess in whose honour No. 355 is composed. She is addressed as daughter of Paerakum Ba raju Nawaratnawalli, as well as by the ordinary name of Ratnawalli. The king is warned of the consequence of coverting her telabu tree for the Ratna dagoba. At the conclusion she is told that the Rodi have come from Maha nuwara, dancing for seven days. There are only seven verses, but the first five, invoking the goddess, are very elegant. Other hymns to Ratnawalli will be found under Nos. 355, 766, 877.

Example :

Irat nopāyayi Ira-ratnawalli
Sandat nopāyayi Sanda-ratnawalli
Nalalē aḍa sandayi baema Tilakawalli
Paerakumba rajuge duwa Nawa-ratnawalli.

The sun too shines not, Lady of the Sun gem !
The moon too shines not, Lady of the Moon gem !
The brow on the forehead of Tilakawalli is a half moon,
Daughter of Paerakum-ba, Lady of the Nine gems.

In this verse the goddess is invoked as wearing the sun, moon, and nine planets as her jewels. Paerakum ba represents in modern Sinhalese Parakrama Bahu, now understood to mean “ of the mighty arm ”, but probably “ the mighty begetter in its archaic usage, from a root ba or pa , to beget.

766. Ratnawallige siwupada

Quatrains to Ratnawalli

THIS differs from Nos. 355, 765, 877, though an invocation of the same goddess. It is well composed in melodious verses, and invites Ratnawalli to descend from her green telabu tree, also alluding to her as daughter of Paerakum Baraju. The cutting of the sacred tree to make way for the Ratna dāgoba, or Ruwanweli saeya is given very clearly in two verses of which I quote one as example. It is an invocation widely distributed, and well known, with thirteen verses.

Example :

Satahata nirindugē yasa teda paetirenda
Loba koṭa Ruwanwaeli dāgoba baenda ganda
Madakata telabuwēn būmiya ida ganda
Ema wiṭa mā ruke unnayi daena ganda.

To spread amongst men the king's fame and glory,
Having desired to build the Ruwanwaeli dāgoba,
Somewhat from the telambu to gain a land site,
Know at that very time the Great tree existed.

767. Terawili siwupada, II

Quatrain riddles

THESE are riddles in verse, not quite like No. 366, but rather arithmetical puzzles. Thus, if there are nine water pools, and nine buffaloes in each, how many buffaloes will be there in all nine, reply, eighty-one. Again the question is asked how many goddesses has Sak raja got ; the reply being *aḍu tun kela*. This should be understood, not as “less than three kelas”, the literal sense, but as 50 lakhs and two kelas, 50 laks or $\frac{1}{2}$ a kela being deducted, by idiomatic usage. There are eight such arithmetical puzzles, occupying 16 verses, and two or three centuries old.

Example :

Daḍiyen e lesa asatot kiyami eka rangē
Waḍiyen me nuba uda nopanin elami dangē
Naduwen jaya gattu lesa kiyami eka rangē
Aḍu tun kelak sura angano Sak rajugē.

If asked strongly in that way, I speak in one fashion ;
Do not you jump too high, I set a snare ;
As if having gained a lawsuit, I speak in one fashion ;
Two and a half kelas are the goddesses of Sak raja.

768. Daladā Māligāwa Sinduwa

Song of the Palace of the Tooth relic

THIS song celebrates the erection of the temple or palace of the tooth at Kandy, or Senkadagal nuwara. It speaks of the ivory door, alluding no doubt to ivory panels, and to the two golden finials. It is scarcely doubtful that this refers to the rebuilding of the temple after the Dutch raid of A. D. 1763, and not the portuguese raid of A. D. 1594. There are 12 verses.

Example :

Suddha Munidu siri Laka pawatinnē
Sudda karapu mālaya nimawannē
Parana māligā ehi pura maeddē
Derana māligā ehi pura maeddē.

The refrain is,

Sudda munidu dalada me mandira suddha karapu mahimā.

Pure Munidu continues in Siri Laka,
The palace being cleaned is finished,
The old palace is there in midst of the city,
The terrestrial palace is there in midst of the city.

The excellence of the cleansing of this palace of the Tooth relic of pure
Munidu.

769. Swarnna hansa sinduwa

Song of the Golden Goose

THIS is one of the sindu bound with my book No. 681, A, q.v. It relates the legend of the golden goose with 500 followers which roosted on an inaccessible rock, and thus escaped the hunter. One day a belated crow asked leave to roost there, and after much entreaty was allowed to roost on the edge of the rock. This crow had been feeding on banyan fruit, and from a seed dropped by it while roosting, a tree grew, by which a hunter climbed up, and caught the golden goose. This however became invisible, when caught, and vanished. The singer then prays, "may the chief's evil disappear in the same way". This may be a century or so old, and has 8 verses, but there is no refrain.

Example :

Hansa raja e dinē
Pan siya piriwara raegenē
Parwata mudunē
Saetapena bawa daeka e dinē

4. Seeing that day the fact that
1. The Goose king slept that day
2. Taking an escort of five hundred,
3. On summit of the mountain.

770. Wirandagala vihāre Sinduwa

Song of the Wirandagala vihare

THIS is one of the Songs bound up with my 681 A ; it records the erection of a vihare at Wirandagala, with images of Budu, and Visnu. The song was composed by Salukula Henaya, a washerman, but the date is not recorded. It appears to be written within this century, and has 12 verses. It is well composed.

This song is older than most of its class in use, and must date from the reign of Narendra Sinha or Kirtti Sinha, in last century, when the little dagoba now completely wrecked and gutted, is said to have been repaired. In the example quoted manga for maga a path is obsolete, only mang, the plural being now in use. I do not think it is a mistake. Giranga is also a scarce word almost obsolete. Owindu as the name of the god is not used now ; Uwindu, a form of Upendra is the form used. I do not think Owindu is a mistake, however, but regard it also as an obsolete local form. Such a mistake could scarcely arise.

Example :

Pasindu tilawa agra pihiti rāme waeda Wirandagalē
Patara giranga mudunaṭa manga lawā kala wipulē
Agin wangi gaeba aetula tabā kala wipulē
Pangu pēru naetuwa kalē dāgobe waeda Wirandagale

The refrain is,

Pasindu tilawa agra pihiti rāme waeḍa Wirandagalē
Devindu Owindu saema murugana siyalu dosa haera wipulē.

The great temple work established at Wirandagala is famed in three worlds,

On top of a great rock having formed a path, made largely,
At the end of the curves having placed the receptacle inmost, made largely—

Without shares and turns, the work of the dagoba was done at Wirandagale.

The great temple work established at Wirandagala is famed in three worlds,

Uwindu devindu and all the host of gods, mightily despel all evil.

771. Dipankara wiwarana sinduwa

Song of designation by Dīpankara

THIS is one of the songs bound with my 681 A. It relates the designation of Sumeda the ascetic as a future Budu, by Dipankara Budu. It follows the aṭuwa story, and was probably written during this century. It has 12 verses.

Example :

Daham desana wilasin
E Rambagam nuwarata waḍina lesin
Nisikoṭa bima bedamin
Ekanda raeli saesa pisa biṇḍa harimin

The refrain is,

Nisi somi guna naenayen Tapaswara
Raeki sanda sil balayen.

For purpose of preaching dharmma,
For the coming to that city Rambagam,
Correctly dividing the ground,
Cutting those ruts, cleaning, breaking up and levelling.

With fitting wisdom of gentle virtue,
Becoming ascetic,
When he observed the precepts mightily.

772. Sokari naetiṃa III

Dancing of Sokari

THIS is a somewhat different version from the Story related in Nos. 179, 377, 775.

The present version relates that a Guruwa lived near Baranaes, and his wife was named Sokari. They engaged a Paraya as their servant, and as there was scarcity there, they all set out for Lanka. Their dress is described, and the effects taken with them on the Paraya's back. Sokari eloped with a Vedarala or doctor in Ceylon, and the Guruwa searched for them, visiting numbers of out of the way places in Ceylon, all enumerated. At length he found them, but the doctor abused and assaulted him, so that he nearly died, and the neighbours forced the vedarala to attend on him as physician. This is intended to be recited while the characters dance. It seems to be about two centuries old. My copy has 81 verses.

Example :

Paedana ruwal giya kala Sinhalayaṭa
Edina Wedek ek weyi mage Sokariṭa
Indina me apa aera yeti wena diḡeṭa
Sarana samaga yeti wena an basaṭa.

At the time (we) went to Sinhala, setting sail,
That day a physician joins my Sokari,
Deserting us who are here, she goes to another union,
She goes in marriage at the word of another.

773. Namanaeti Devindu kavi

Saga of Namanaeti Devindu

THIS ballad is addressed to the Nameless god, or Nama-naeti Devindu. He is invoked as the powerful god who shakes the earth, and beats down the Waduru yaku, the evil inflictors of epidemics ; he is asked why he did not attend to assist Buddha against Mara in their struggle. His oracles are truthful and he is stronger than the king's Councillors. He restores sight to the blind, hearing to the deaf, and causes the cripples to walk. He chasses the thief and his name dispels fear of serpents. This god is probably intended for the God of the Jews, Christians, and Mohamedans. My copy is two or three centuries old, and bound with No. 181. It has 14 verses, and is well composed

Example :

Wenḍa e Budu bawa Muni waēḍa indā

— Noma —

Denḍa e Wasawatu Mara yudu wandā

Denḍa baetaya Nama naeti me Surindā

— Noma —

Yanḍâ une kotanaka waēḍiyendā

To Muni seated to become of that Budu state,

Not,

To allow, to that Wasawatu Mara come to fight

To give blows, this Nameless god,

Not,

To go, where was he having gone ?

To give a clear sense, the following arrangement is necessary.

Where was the Nameless god gone, that he did not go to battle with Wasawat Mara, who had come to fight, not to allow the seated Muni to become of that state.

774. Jwara widiya

Fever ritual

THIS is a very learned and elegant sacred poem, evidently composed for recitation as an exorcism of fever. It invokes Buddha, and exorcises fever from the head by the Silumini Saeya, the relic shrine in Sackra's heaven. The urnna rōma or fore-lock of Budu's hair is invoked for the forehead, and the sixth satiya for the ear. The right jaw relic and the Thuparama are invoked for the eyes, shoulders, teeth, and face. In this way fever is exorcised from the whole body, with praise of Budu's virtue. There are 86 verses in my copy, which is an excellent one, about a century old.

The poem may be two or three centuries old, and I am surprised to find it so little known, that I have only seen my own copy.

Example :

Satara arīsana desen amayuru
Satara waturu para tera lū narawaru
Satara wisārada naenayut lowuturu
Satara e himi oba raeka den niraturu.

By preaching the four noble truths, (like) nectar,
Men were placed on the further side the four waters,
Having knowledge of the four vaisāradya, supreme in the world,
May that All—wise lord ever give you protection.

775. Sokari katāwa

Story of Sokari

THIS differs from Nos. 179, 377, 777 but is a short and important version of the drama or Comedy. This tale says that when the Parawa boy adopted by the Guru and Sokari grew up, Sokari fell in love with him. At Migamuwa of Ceylon they landed, the Guru in front with his crook, followed by Sokari, and the Parawa following with their goods in a pack. This describes the order in which they move round the stage. Sokari dances, and the lookers on gave her gifts, which she hands to the Guru. Being pregnant she gets longings for Java or mandarin oranges, and other things which the Guru procures her. She has great trouble over her confinement, and Guru is bitten by a dog whilst going to the astrologer. He consults a doctor. Sokari has a son safely, but Sokari says it is son of the doctor, and not of her husband the Guru. She elopes with the doctor, and again dances. Being hungry, she pounds paddy for rice. My copy has 26 verses and appears to be about two centuries old.

Example :

Āwalu sonda Maha Nuwarata
Denawalu baḍu Sokari Landata
Naetuwalu sonda rāga kamata
Denawalu baḍu guru hāmiṭa

It is said they came to good Kandy,
It is said they give goods to the girl Sokari,
It is said she danced well in voluptuous manner,
It is said she gives the goods to her Guru master.

776. Mangala kavi

The propitious hymn

THIS celebrates the praise of Budu in learned and elegant verse, citing instances of his actions from the orthodox Scriptures. It appears to be two or three centuries old in its present form, but coming from Matara district, has doubtless like most of the poetry there, been revised and published to date, from time to time. My copy has 22 verses, and is bound with 721 a.

Example :

Kāladewara tapasuge isa siripata gaesu mangalan
Balā Siduhat kumaru Budu weti tapasu kī suba mangalan
Āla sitwama e Sudasun raja siripatu duṭu mangalan
Lila nowa me maetindu obahāṭa wēya suba jaya mangalan.

Having struck the feet on the head of Kaladewara the ascetic blessing !

The ascetic having seen, said, “ prince Siduhat will become Budu ”—
Blessing !

That Sudasun raja with loving mind saw the feet—blessing !

Without deficiency to this your ministership may there be good
victorious blessing !

777. Set kavi

Song of peace

THIS invokes first the Kaelani Deva raja, or Vibisana, to bless the house, and the hymn is intended to be recited at ceremonies to avert evil from a house. The Siri Waran Deviyō or Four Guardian gods are invoked, and Sak raja, the Sun, Moon, Mihikat or Earth, Uma, Gana devi, and Siri devi. The Tunu Ruwan or Three Gems are invoked.

Pattini and the Welanda, Pālānga, are invoked, and the evil caused by their twelve companions is exorcised. This verse is repeated three times, for some occult influence. It is rather remarkable as one of the slight indications still surviving of the light and darkness myth upon which the human history of Pattini and Palānga is grafted. The twelve companions were probably the twelve signs of the Zodiae first, and then the twelve months of the year, and are more fully described in Salu Saelima, No. 778, at conclusion of which this hymn is now sung. It appears to be two or three centuries old in its present form, my copy has 26 verses and is bound with 778 a.

Example :

Pattini sonda ruwē
Welanda Pālangayāru wē
Dolosa piriwaeruwē
Dolosa kula leḍa adin duru wē.

Pattini is of good beauty,
Palangayuru is a Merchant,
Twelve are the attendants,
May the twelve sicknesses caused today be exorcised.

I notice here, as affecting the myth history, that Palānga is now only known as the name of the husband of Pattini to Sinhalese, while Tamils exclusively call him Kovalan. Notwithstanding this, there survives in this verse, a remarkable and isolated use of the Tamil honorific, in the "yāru" affixed to Palānga, which name if written in Tamil would be Pālāṅkayār, the last sound with a final roll of sound.

778. Salu Salēma

The waving of the robes

AT the worship of Pattini the celebrants take white cotton cloths, or robes, and wave them in her honour, as if fanning her. The present poem alludes to this custom. She is first invoked to wave them. Palanga, her lord, is here spoken of as Suwa raja, or Prospering King, and is invoked to wave the robes. In the Pattini Yaga it is said that the Suwa raja was executed by the Pandi king, establishing his identity with Palanga. Their attendants not named in 777, are next invoked, and Yā raja is asked to wave robes also. Nanda raja is asked to cure fever and chills, Salamā raja to avert evils, Kalakot raja to grant goodness, Nadi raju to bless, Nilamali to cure sickness; Kiḍi bisawa, or the Kidi queen, to cure Sickness and sorrow. What Kiḍi may mean is obscure, but it probably is a form of Kriḍa, sport, which is connected with Sinhalese Keli, play or sport. Sata raja is invoked to cure pains in the joints of the body. Agrajalapati is asked to cure boils, sores, dropsy and bile. Viramunda Maeti is invoked to assuage evil, and Garuwa raja to cure elephantiasis (baruwa).

There seems to be one of the twelve omitted here, and in Pattini Yaga, No. 705, we find another, Golusan raja, whose verse has dropped out of my copy, and others of the same descent. The names here are evidently ancient and reliable, but in No. 705 several local gods are introduced, and the twelve are increased without reason. The connected poem No. 723, Pattini dolos raes Santi, and this poem, and No. 777 Set Kavi, are all used in the Matara District at the same ceremony to propitiate Pattini.

At the conclusion of the present poem various extra powers are named and invoked. Wasawatu, Ganga devi, Suriya, Chandra, the Satara-waran gods, Deva raja, Kataragam deva, Sama deva, Gana Deva, Na raju, Mī devi or the Earth, Ayirandan Patini, Baemini Patini, and Orumala Patini.

This poem is two or three centuries old in its present form. My copy has 88 verses.

Example :

Daeka diwasin lowa ganaduru
Duka dura lā wemin miyuru
Me kalaṭa deviyan waedakaru
Raeka seta den Deva rajjuru

Seeing with divine eyes the darkness of the world,
Having banished sorrow, being merciful,
At this time may the gods be beneficent,
And the king of gods protect and bless.

779. Bārasa kavi

Twelve verses

THIS is a celebrated poem of great elegance, and exceptional skill. It is written in such recondite though correct words, that it would be unintelligible without the author's paraphrase. The very title illustrates this ; barasa is a recondite word admitted in poetry, and believed to be an ancient Elu word for " twelve " which in ordinary Sinhalese would be " dolos " Pandits explain it as a changed form of dwa dasa, of Pali and Sanskrit, and if so, its pedigree is dvā-dasa, ancient Sinhalese form, occurs in Pali. The word barasa is still in use in the Punjuub, as in Baiti Kilah, the Twelve Forts at Kasur, and it is strange it should be so rare in Sinhalese.

Much of the poems paraphrase is gibberish to the hearer. The twelve verses are so composed, that the letters forming them can be inserted in a design or Yantra, and then read in various ways, as illustrated by Alwis at P 108 of his Sidat Sangarawa.

The Author was Dhamma Raja or Karatota Tera, who wrote it at S 1108, A. D. 1786, in the sixth year of Sri Rājādi Rājasinha. Besides the twelve verses, two verses form a colophon mentioning this data, so that there are 14 in all.

Example :

La lalala widasi ka kakaka nagana dada dada
La ka sata durama rasa piyabidama nama pada
Lasa nawa sanda se nasadana sawanamatapada
La kulunu nidi samapana wisakana dana nada.

By thought reaching minds and examining, not valuing even an
akaka the miserable body a flag to fools—

Despising men of bad mind, fond of the Abhidhamma as a flavour,
Shining as new moon, homeless, giving nirvana,
Having the mind a treasure of kindness, skilled in attaining samadhi,
rejoicing creatures, bow to the feet of the all—wise.

In this ridiculously far-fetched puzzle, namapada, and sawana must be taken from the second and third lines with the sense of which they have nothing to do, and be brought in at the end. An akaka is a small copper coin of little value.

780. Gaja bā kavi

Ballad of Gaja bāhu

THIS little ballad is short, containing only ten verses, but I catalogue it for the historical interest it may possess, as it is doubtless two or three centuries old, and was found still current amongst isolated villagers in the Anuradhapura district. The story relates that Bamba raja reigned in Siri Laka as chief king with great luxury and wealth. The solipura raja however invaded Ceylon, and carried off 12,000 captives. Afterwards Gaja Bā became king. One day whilst out at night, he heard a widow lament, and marking her door with lime, sent for her next day, and enquired into her grief. She then told the king that her two sons, just passed their sixteenth years, were taken captive by the Soli raja. The king then promised that next day he would set out for Soli rāṭa. An army assembled, but taking his mace, and accompanied by Nila Yodaya, he set out from Yāpā paṭuna, dividing the water with his mace, and passing over on foot. After showing his miraculous power to the Soli raja, as usually related, and breaking that king's leg by merely resting his mace on it, he recovered the 12,000 Sinhalese captives, and carried off 24,000 Soli captives to Ceylon, recovering also the gem bangle of Patni.

Patni is the form used here, she is also called Patini, and Pattini, all three forms being admissible by the license of the Sinhalese language. Patni is a very unusual form at least now. Its deliberate occurrence in a fairly authentic and ancient legend, such as this, suggest to me that the name Pattini does not really derive from "pati" and mean "chaste", but may be related to the well known Conventional Greek epithet of Athene, as potnia or "mighty", and have originally had a sense of "power". Such a sense if confirmed some what by two conventionalised names, Teda Patini, and Anuhas devi. The word teda has a combined sense of glory, fame and power, while the word "anuhas" means "power". My catalogue notices so much bearing on the myth of the great goddess, that I feel justified in making this digression over an obscure epithet, to indicate a possible line of myth derivation to those who study such matter in its wider scope. Patini in Sanskrit, following the popular etymology should appear as Pativrata, and in Pali Patibbata, and both words acquire the secondary sense of "chaste", from "pati", a master or husband, inflected so as to give the general sense of "devoted to the husband".

On his return to Siri Laka, king Gaja ba reigned for 19 years, and departed for the other world.

Short as it is, this ballad preserves an excellent account of the legend, and in a very reliable form, if we accept the miracles. These were just possibly suggested to some ancient poet, as an embellishment of his tale, by the miracles of Moses, and his passage through the Red sea, and account of which would certainly reach Ceylon, through the early Arabian trade, if not through the Christians. I again digress to notice this in connection with this little poem, because real events, were largely preserved by poems like the present one, and would naturally be embellished by succeeding village poets, and would afterwards from time to time be adopted by some historian, and pruned into what he considered an authentic shape.

Moses and Gaja bā divide the sea, and cross its bed, the one with his army and the other without it, while Patini and Elishah divide a river and cross it. Further one race has borrowed from the records of another or whether one race

actually did what another race idly talked of, I will not attempt to theorise upon. Small as it is, much may be learned from this little poem, on the general principles which underline myth and history, and if the reader has waited on for this apology, I hope he will accept it as sufficient for my digressions.

The name Bamba raja, may be explained perhaps as popular form of Tissa Maharaja, the name given by Gajaba in existing inscriptions to his father. In the Ankotahatane, No. 657, he is called Wallabha raja. This use of Bamba raja doubtless led to the mistake by the writer of the first part of Gajaba puwata, No. 701, when he adds on to the legends of Gaja bahu, the nam-bamba-ra legend of Parakrama Bahu of Dambadeni.

Example :

Keli nalu aet as gon mī gon pora
 Arawat daeka daeka sata saenaset
 Eta koṭa Soli pura raju sen me karāṭa
 Caesa gat, hira allā baenda gat
 Dolos dahas hira allā me raṭen gena yat
 Soli puraye baesagat
 In pasu Gaja Bā naranidu kaḍu baenda
 Yahapat daḍa waḍinaṭa loba wet—

Whilst the people rejoiced with constant sights of sport,
 dancing, fights with elephants, horses, bulls and buffalos,
 Then the army of the Soli pura king alighted on this shore,
 captured prisoners, and took them into bondage,
 Having caught 12,000 prisoners and taken them from this land they
 returned to Solipura.
 After that king Gaja Ba girding the sword (of royalty)
 happily delighted in going out hunting.

781. Vine Sivupada

Discipline verses

THIS is a poetical manual for the use of priests and deacons, giving in verse the offences which should be avoided by them, and warning them that the sins of the priesthood are destroying the religion of Buddha. Priests instead of studying religion study medicine and astrology. They have ceased to beg for their food, and eat only what is so obtained, and instead of eating from their beggar's bowl like Buddha, eat off leaves. They should not watch the crafts or associate with women, or chew tobacco, or eat at unseasonable times. They should only wear yellow robes. They should not practise pharmacy. It is wrong to have a basket for betel, a priest's betel should be kept in a bag. Such offence will secure retribution in hell. Lending on interest is forbidden, and hiring out of cattle. The poem is probably about three centuries old, and still hits off the faults of the ignorant part of the priesthood. My copy has 38 verses. The poet styles himself, grandson of Gaedumbagas-waewe Mudalindu.

Example :

Tedat Upulwan devi hamuduruwanē
Edat baeri dēta aeyi oba bāra unē
Adat Kiri muhuda maeda nāga asanē
Medat muni saesna naeta lowa anumānē

Oh glorious lord, the blue-lily-coloured god,
Why where you then entrusted with the thing you could not do ?
Today on the nāga throne amidst the milk ocean
What doubt that the Saint's religion is lost to the world.

782. Nandā puwata

Story of the ghost Nanda

THIS is a poetical version of the story of the ghost Nandā as related in the Pretawastu text. Nandasena Upasaka lived in the village not far from Saewaet nuwara (Srāvasti). His wife Nandā was very beautiful, but neglected and scolded her husband. This shrew was reborn after death as a Preti, or as it is here expressed, Pē-duwa. Her sufferings are described. One day she appeared in a wilderness to her husband, who was terrified at her awful appearance. On learning that she was the ghost of his scolding wife, and being so advised by her, he offered alms to the disciples of Buddha, and assigning the merit to the ghost, released her. She appeared as a Devi when released, to her husband. This poem appears to be about four centuries old, and is very elegantly composed. The age of such polished poetry is however always doubtful, since a skilful modern writer may affect and reproduce an ancient style. Unfortunately I have only seen my own copy, which does not mention the author's name. So good a poet deserved to have his name recorded. My copy has 38 verses.

Example :

Pawara uwasu daeka surangana itā satuṭuwa saekayena
Ambara atara turu maeda disi pun sanda wilasin babalana
Sondura me topa kawarakdaeyi piriwisi sanda uwasu wisina
Nohaera taman tatu aeti lesa paewasi wesesa surangana.

The eminent upasaka gazing doubtfully at the goddess very delighted
by—

Bright like a full moon glittering amidst the stars in the sky

Who art thou ? dear ! when it was asked by the upasaka,

The goddess without omitting related fully according to the fortune
befallen her.

783. Kappiri hatane

The Caffir trouble

THIS poem is interesting because it preserves the ancient name of Caffir, Kappiri though also using the more modern term Kaberi. It enlogises Senkadagala nuwara or Kandy, and the Kings Court there, and relates that Kappir people, with hair like a burned white-ants hill, eyes like inflamed boils, mouths like she sore left by a boil that has burst, and breath of horrible stench, and slobbering tongues, had come to Lanka. Once they tore a child from the mother tuckling it, and ate it. All the gods are reproached for allowing their existence. They burn down barns, break into houses and plunder, cut off the hair of captives, and impale them. One day when a Sinhalese soldier shot one at Tāmara-waewa, he fell like a buffalo. One man wounded there escaped as far as Gantalawa, and then died. Once some Sinhalese soldiers surprised a party of Kappiri, at play in a cave, and fired on them, killing one. They plunder the crops, rob the villages, even taking the food cooking on the hearths. Some of them were waylaid when straggling, here and there, and shot, their heads were then cut off. This evidently refers to the terrible ravages of the Caffir regiments employed by the English, when they first occupied Ceylon at the close of last century, and early years of this. The poem evidently was composed in the Nuwara Kalāwa district, where I procured an old copy, as it refers to Tamarawaewa the seat of an influential noble of those times. The same gruesome tradition of the Caffirs, also lingers in the Trincomalee district. My copy is about 40 years old and has 65 verses.

Example :

Mayiyamakata yak sen piriwaralā
 Kaiyata dili ran salamba waḍālā
 Sayiyen Kappiliyan enu daekalā
 Ayiyana deviyot aerapuwa nobalā.

For a boundary surrounded by the yak host,
 On the arm a glittering golden bangle born,
 Having seen the Kappili coming swiftly,
 Ayiyana god too disregarded and departed.

In the first line mayigama is dragged in, merely to furnish the rhyme in the first word, of each line, and for the second line, the Tamil word kai, is developed into kayiya.

784. Mayyangana wandanā

Worship at Mayyangana

THIS is a pilgrim's song, and notes the places passed by the pilgrims between a stream called the Geli oya, and Mayyangana, and the return journey to Angunawala, near Kandy. They are supposed to pass from the Geli oya by Teldeniya, Maedivaka, and Bintenna, and to worship at Mayyangana, both the dagaeba eighty cubits high, and the Bo tree. Thence they return by route of Gantota, Sāragam, and Gurudeniya. They cross the river at Waeragamtota, pass the Dalumurapidu oya, or stream where betel is offered, Maedarupe and at Belungala, worship at the dagaeba there. They pass Saerasungala, and Mahawalagama Iāwula oya, where they reverence the Bo tree, and pass on to lodge at Maediwaka. Thence by Karandagolla, Balakaḍuwa, Katudiya-wala, Balaharuwa Ambalama, Doraliyadda, Galkaḍuwa, Rilāmula, Teldeniya, and they worship the image of Buddha at Bambaragala. Thence by Gal-aluwa ambalama, to Degaldoruwa, where they worship, and cross the river again at Lēwaelle, to worship at Gan-gārāma, and reach Kandy, where they worship at the Daladā-māligāwa, and pass by Peradeniya and Iriyagama to Angunawela. After worshipping at Mayyangana, offerings are made at Sorabora dagaeba. Mayyangana dagaeba emits Budu rays in the Wesak month, it is 116 cubits in circumference and has four stone couches or slabs for offerings.

The dagaeba as described by the poet, is that seen also by Admiral Spillberg on his way to Kandy, to visit king Wimala Dharmma Suriya at A. D. 1602.

The author is Wickremasingha Mudali-ratna of Siduruwāna in Udunuwara. It must have been written about A. D. 1600, as the author is evidently the great noble, spoken of in 809, and it is most interesting to find that he also was a poet. I have only seen my own copy, procured near Kandy, and about 100 years old. The Wickramasingha family still resides at Siduruwāna, but has lost its great prestige.

My copy has 55 verses.

Example :

Saedi waṭa tunu ingaṭa saerasu liya sobana
Baendi ata warala mal paṭiyen gawasamina
Mediwayinaka naeti pura wara bala angana
Maediwaka game siṭiyā api nawātaena.

Lovely women decked with ornamental cloth round their slim waists,
Tying their hair arranged with a flower garland,
See these women of an excellent city such as is not in this island,
We stayed halting at Maediwaka village.

785. Piriniwan mangala

The Nirvana Ode

This poem follows the orthodox account, in describing the birth, and life of Budu, up to his nirvana. It appears to be about three centuries old, and is well composed in simple language. My copy has 65 verses.

Example :

Gan tera waeda paen genewa kiyannē
Terindun gan tera asala waḍinnē
Borawiya panduwan pāṭa tibennē
Kumana bawada paen borawa tibennē.

Going to the river bank, bring water, saying,
The tera going near the river bank,
Being turbid and of yellow colour,
For what reason is the water turbid ?

786. Ran taliya kavi

Ballad of the golden platter

THIS song describes the episode of Seriwānija Jātake, No. 13, in which Devidat tera was a trader, who pretended to reject a dirty old golden platter, offered to him as old brass in exchange for bangles, in order to obtain it at a lower price than the value of old brass. The Bodhisat however went to the same house, in the meanwhile, and told the owner that it was gold, obtaining it for all the property he had, though still worth more, as he admitted to the seller.

Devidat pursued the successful trader, who crossed a river, amidst the curses of his disappointed rival. The verse is good enough, but it does not seem more than a century or so old. My copy has 30 verses, and is written on a long strip of olaḥs, 9 feet 4 inches long, about $1\frac{1}{2}$ inches wide, folded ziczac-wise in folds 6 inches long, now rather an uncommon method of making a book.

Example :

Naegani no baena man kī dē asawu kiyaṇṇē
Napuru welandu giya ata maṭa hanika kiyaṇṇē
Ewita gangaṭa yanta pāra bilindu kiyaṇṇē
Dahasak masuran tibu ura payya damannē

Little sister not abusing, hear the thing I said, saying,
Quickly tell me the direction the wicked trader went—
Thereupon the child tells the path to go to the river—
Casting down the wallet in which the thousand masuran coins were
kept.

787. Jananandanaya

Folk's delight

THIS relates the Kalpa flood, and the survival of a water-lily flower, in which Bambu or Brahmans appeared after the flood. It describes the three surfaces, of air, water, and rock. It speaks of the edible mud that was left by the flood, succeeded by fungi. The Kap tree, or Kalpa tree, which yields all that one can desire, then appeared.

The days of the week were fixed by the planets. Angaharu the planet of Tuesday, is called Mihiput here. The twelve signs of the zodiac, and other astrological matter follow. Maha-sammata was born. The beasts then assembled and chose the lion as their king. Lions are of five kinds, as elsewhere noticed by me, but here given as trina, kāla, pāṇḍu, kēsara, and elephant-lions. The trina are described as golden yellow, the kāla as dark as black cattle, the elephant-lions or gaja-sinha are white. Elephant-lions are not included in the other lists, and are not true lions but half mythical beasts, with a body a lion, and the trunk of an elephant—perhaps a tradition of the mastodon.

The birds first selected the owl, but rejected him at the suggestion of the crow, upon which the owl chased the crow away. Then they selected the golden hansa or goose as their king. The fish chose as king the ānanda eel. After he had eaten so many of his subjects that they were afraid to appear before him, the ānanda king one day seized his own tail, thinking it was that of another fish, and swallowed himself up.

The position of Maha Meru, and the oceans is described.

The poetry is of no very high order, and seems to be two centuries or so old.

My copy A has 226 verses, B has 162, C has 192 verses.

Example :

Udayin riwi pāēwu kala
Mudunin naemi ira baesi kala
Gananin saeṭa paeya giya kala
Dawaseka sata niyamyā kala.

The time that the sun shone at dawn,
The time that the sun descended, bending from the zenith,
The time that paeyas sixty in number passed,
People appointed as a day.

788. Sinhala wistare

Account of Ceylon

THIS describes the three divisions of Ceylon, the story of Wijaya's origin from a sinha or lion, the names of Lak diva, and the length of the yugas, with various notices of leading features of Ceylon. The loss of land by encroachment of the sea, at the time of Ravana, and again of Kaelani Tissa. The visits of Buddha are also noticed briefly. It speaks of the eighteen great tanks of Ceylon, and names Mānāwatu waewa, Galboralu waewa, Minihi and Mahakulunae tanks, Ratmalkada waewa, Mahatalāwa, Kadiyā waewa, Kalabagama waewa, Rabatalāwa, Giri veheraya tank, Gantalāwa, Kawudāwula, Kalāwaewa, Kurunde waewa. Lekunu, Kudā-sāgara, Maha-sagara, but the name of one is omitted in my copy.

In Pihiti there are forty-two raṭas or countries. These are: Kāla nuwara, Māgalla, Silāwali raṭa, Māwata nuwara, Kaeli raṭa, Mannārama, Karabawalāna, Telawalli nuwara, Dambulu nuwara, Tambungomuwa, Kadurudahas—toṭa, Kaḍuwuḍa Wallu nuwara, Paluwat nuwara, Moru raṭa, Padī nuwara, Kokkāwali nuwara, Kurundugomuwa, Mānāwatu nuwara, Waeligam nuwara, Kacheheri, Mārachchi, Balatiya raṭa, Aelasara, Atbandanaya, Maeladura raṭa, Aelasara, Atbandanaya, Maeladura raṭa, Udugoda, Asgiriya, Siriyal rata, Magalla Sulugalla, Kadiyawa, Polonnaruwa, Pādāwa, Kotapiya, Gantalaya, Muduwalliya, Kanukuniyāwa, Minneriya, Kawudāwalu nuwara, Welagal nuwara, Gonāwatu nuwara, Anuradhapura nuwara. This perfect list of countries which for many centuries have been held either by Malabars or Tamils, shows that the author had access to some very ancient record, certainly four or five centuries old.

In Maya are 28 raṭas, as follows :—

Denawaka, Māniyangamuwa, Kalugalboḍa, Nawayotna, Pasyotna, Kaelani-degambada nuwara, Pānabunna, Alut-kuruwa, Ambokka nuwara, Dambaden nuwara, Beligala nuwara, Delanawalāna, Dewamaedda nuwara, Kurunaegala nuwara, Eliya degambara rata, Mirisarumaya, Naranwitriya, Mādura rata, Siduruwāna, Waelawita, Matalaya rata, Dumbara-pansiya-pattu, Mayadunna, Bogambara, Kindagoda, Pagalgolu nuwara, Sandapandunna, Kumbarugomuwa; these divisions indicate the fifteenth or sixteenth century as the period to which they should be referred.

Ruhunu is stated to contain 42 countries, but my copy gives only 36 names, and a verse or two with six names would seem to be defective. Those given are Deyyāgal danawwa, Kokkāgal danawwa, Māwael danawwa, Kinihi kandu danawwa, Māgal danawwa, Miwel danawwa, Minigal danawwa, Erawulla raṭa, Kotmalaya, Matwāṭa, Pasgama, Kaṭubulu rata, Weratibaya, Soragama, Kinihiya, Kotasara, Kaluwael danawwa, Uva, Badulla, Sirigal danawwa, Ruhunagal danawwa, Digāmaḍulla, Mawatu danawwa, Madugal toṭa, Gal danawwa, Salbogomuwa, Ridigama raṭa, Aebalawa, Saedaehae-giriya, Owā, Magal-madulla raṭa, Lindaesgomuwa, Dolosdas raṭa, Kubukundegoda, Ukgala, Nadungala.

These lists are of remarkable interest to the antiquary and philologist, and are an original record, so far as the existing literature is known to me.

The Kreta yuga is said to be white, and of 1,728,000 years ; the Treta is golden, and has 1,210,000 years ; the Dwāpara is red, and has 864,000 years ; the Kali yuga is blue, and has 432,000 years.

Ūva was the orchard or park, uyana of king Rawana ; Badulla was his small park.

Dutugaemunu's chief queen was Anoja dēvi, daughter of Soma dēvi, younger sister of Kawan Tissa ; her son was Sāliya Kumāraya.

The names of the kings of Ceylon are given, but in my copy they are evidently mostly lost, and those that remain hopelessly confused. Kirtti Nissanka is the latest name mentioned.

The poem appears to be about three centuries old, but the matters in it must be at least four or five centuries old, and it has historical interest, relating reliably the traditions and records of that time.

My copy has 150 verses, and is the only one I have yet seen. It seems to be about 60 years old.

Example :

Siri Laka Wijaya raja Samitta rajaya Panduwasā nam raja utuman
Piriya Moṭāsi Mahadaeliya yana Deweniya paetis nara utuman
Wīriya kala Kawan Tissaya yana Dutugaemunuda Aḍagaemunu rajun
Siriya Gaemunuda Elala raja yana Sada Tissaya narapati rajun.

In Siri Laka, Wijaya raja, Samitta raja, and Panduwas the supreme
raja,
Beloved Moṭāsi, Maha Daeliya, Deweniya paetis the supreme man,
Kawan Tissa who made exertion, Dutugaemunu and Aḍagaemunu
rajas,
And fortunate Gaemunu, Elala raja, and Sada Tissa sovereign king.

789. Uḍaekki upata

Origin of the uḍaekki drum

IN this we are told that Kanda Kumaru gave the body of the drum, Rāhu the Asurindu gave the ends, Nāta surindu gave the cord, Wanara devindu gave the parchment. Evil influences are exorcised from it. There is nothing of any particular interest in the verses, which are chiefly intended to file up the time at ceremonies. It differs from No. 273, and may be two centuries old. My copy A has 22 verses.

Example :

Dāēte dasangili kawuda wesennē
Patrakāli devi wesyi kiyanṇē
Edeviyannē tedin sondinnē
Dāēta dasangili baendi sira yannē

In the ten fingers of both hands who resides ?
Patrakāli resides they say—
By the good glory of that god,
May the spell affecting the ten fingers of both hands depart.

790. Devidat wilāpaya

Lament of devidat

THIS poem describes the schism of Devidat Tera and 500 newly ordained priests, when Budu refused to make the five observances obligatory, leaving them optional. The schismatics were recalled to their duty by the Teras Sāri putra and Moggallāna ; Devidat Tera going to sleep and refusing to hear them. Kokālika Tera, a friend of the Devidat Tera's, seeing them depart, and Devidat still asleep, kicked Devidat on the chest, causing him to throw up blood, and suffer for nine months. He then tried to see Budu before his death, but was unable to, and fire from the Avichi hell enwrapped his legs. He then prayed to Budu, with lamentation, turning to the direction in which Budu then was, and imploring his help by the ties of their close relationship. Notwithstanding this the Yama palls came, and took him away to Avīchi.

This is well composed, and seems to be about three centuries old. My copy A has 43 verses, B has 33.

Example :

Kōkālīka sanga pibida baelu kala kawurut naeti bawa daenagannē
 Mēkā tawa mara nidida kiyālā pāra dekak wilumben aennē
 Kōkālīka sanga aenapu de pārāta lē allak wamane wennē
 Mē kāranay n nawa mas gananak ledin e Devidat tera unnē

The priest Kokālika having awoke, when he looked,
 knowing the fact that no one was there,
 Having said, this fellow is still dead asleep, kicked two blows with his
 heel—
 At the two blows kicked by the priest Kokālika, a handful of blood was
 vomited—
 For this cause for a space of nine months, that Devidat tera was ill.

791. Pirittuwa, II

Exorcism

THIS is an exorcism for general protection, invoking the power of the Three Saranas, Brahma raja's charm, his necklace ; the Gurulu, Garuda, Saekra, Asura, and Nāga charms and necklaces. The flower, Nārāyana, Viskam, and Siri Kata pirit. For the latter a cord of 120 cubits is needed. Vishnu is invoked, and Budu who placed his sacred feet at Makkama vehera or Mecca, and Samanala or Adam's Peak. The necklace refers to the thread tied round the exorcised person's neck. It then describes the cord and its reel, to be provided for the ceremony. It seems to be three centuries or so old, my copy has 35 verses.

Example :

Makkama veheraṭa piṭa dī siṭagana
Samanala veheraṭa mūna balāgana
Siri pādayaṭa de paya tabāgana
Ek siya wisi ata nulada kaṭṭagana.

Standing burning the back on Mecca's temple,
Looking with the face towards Samanala's temple,
For the glorious footsteps placing both feet,
Twisting a yarn of a hundred and twenty cubits.

792. Kotahalu yādinna, II

The Purification prayer

THIS is used like Nos. 285 and 606 at the purification ceremony held when a maiden reaches full age. It commences with an account of the destruction of the previous Kalpa by rain, and the accumulated floods. Upon the flood appeared a flower, on which Bambas or Brahmas were saved. When the flood abated, the Bambas descended, and ate the mud which at first was eatable and nutritious. As this disappeared, wild rice grew up, and then men began to divide into clans and falsehood grew rife in the Land. Viskam deva made a crown of flowers, and a Bodhisat prince was crowned by him, and is known as Maha Sammata, Umayangana attained her full age, and the king caused a golden basin to be brought, and her cloth was washed in it. A separate hut was decorated and put up for her, and a master washer performed the Ceremony. A washer-woman assisted and a great festival was held. Nila, a warrior or Yodaya, fetched a new cloth for the queen, offerings were made to Garā Yaku. The washer-woman conducted the queen to the palace by its northern door, and the cloth which was washed in the golden basin, was shown to the queen, who gave great gifts. There is a mistake here over the queen, Maha Sammata's wife was Maenikpala, a sister of Umayangana. The ceremony takes its name of Koṭahalu, from Koṭa, new, in Telugu and salu or halu a cloth. The Telugu word is written as Keota, but the ti is hardly sounded at all and in the Sinhalese word has quite dropped out. The festival is therefore that of the new cloth, and the connection with a Telugu word is significant.

The poem is probably a century or two old, and has about 60 verses.

Example :

Sasiri bara sa dewu lowa,
Arisi matwana ti lowa,
Siri mudun guna ti lowa,
Dasa dahas me sakwala.

Very fortunate are the six deva worlds,
Being wonderful to the three worlds,
In fortune and virtue head of the three worlds,
These ten thousand sakwalas.

793. Ganan siwupada

Statistic verses

THIS proposes various arithmetical puzzles ; thus ten men of Chandra wanka street in Anuradhapura giving alms daily, the whole of the dwellers will have given alms in 33 years. How many people were there, and how many rice offerings were made. The answer is given 12,820 householders, and 81,048 rice, but no fixed quantity is named, and the answer is unintelligible to me, The questions refer to the time of Duṭugaemunu, and are probably taken from some old work.

It also discusses the alphabet, and speaks of 540 letters, which are merely the possible combinations of vowels and consonants, and those vowels and consonants themselves. This also does not seem to be reliable. The poet evidently follows the Sanskrit, and not the old Sinhalese alphabet, but he should give 34 consonants, which would give 560, and not 540.

It seems to be some two centuries old, and has some merit of verse. My copy has 25 verses.

Example :

Ādiye siṭayi pera paewata ennē
Sōḍiya sataṭa waeḍa awaḍa wannē
Saedewu magē mitureni bolannē
Hōḍiya akuru koyicharada dunne.

From of old it comes traditionally,
The alphabet is good and bad for people—
Behave yourselves my friends !
Do you know how many are the letters of the alphabet.

794. Vaikunṭa alankāra

Description of Vaikunṭa

THIS describes the palace of Vishnu on Vaikunta giri, and then describes the exorcism of evil influences by the golden bow of Vishnu. It then relates that Vishnu was born in the Saka year 712, AD 790, in the month Wesak, under the constellation Anure, on a Sunday, out of the "hare" or heart-wood of a red sandal tree, as his mother. This alludes to the image of Vishnu at the Devundara sanctuary, which is said to have been made out of a log red sandal wood washed ashore there. Vishnu came to Devundara bearing his sun and moon standard. He caused a Vaikunṭa pansala or sanctuary to be built there, the beauty of which is described. He held the padma, lotus, the mace or musala, the chank, the sword, the chakra or disk, the bow. He appeared in ten avatars, he measured the earth with three strides, he shook the Maha Mera ; he churned up the ocean, so that Sak devindu got the jaya saka or conch, Kanda Kumaru the konta or spear, the Isiwara or Rishis the agni-saera or fine arrow, and Siriya devi arose out of ocean. Pattini received a halamba or bangle, Saman devi a golden bow, Pulwan Surindu seven golden bows ; Pulwan Devindu hid his golden bows beneath the Kiri muhuda or Milky sea, and it plays in the waters, and passes to the seas of flowers, pearls, chanks, sweet water, and the dumb sea. These are respectively named Mal, Mutu, Sak, Mihiri, and Golu muhuda.

This is an important saga Vishnu worship at Dondra or Devinuwara, and seems to be some three centuries old. It was procured in the Anuradhapura district, and not met with in the south of Ceylon by me. I have only seen my own copy, which is about 60 to 80 years old, and has 105 verses. As the Dondra temple was entirely destroyed by the Portuguese, this saga must be a re-edited version, some three centuries ago, of a much older poem ; it is interesting to meet with a description of the statue worshipped at AD 790, as such images preserve the outline of the superstition they embody.

Example :

Udaya giren hiru pāyā ena koṭa
Baendaya chandra rivi kodiyaḥ mulu raṭa
Wijaya raegat Asuran rana-keliyaṭa
Ejaya koḍiya paewatuni raja waliyaṭa

From the dawn rock when the sun came shining,
The whole land was bound by the moon and sun standard.
Which gained victory at the Asura war,
That victorious standard is perpetuated for the royal race.

795. Kaludaekaḍa kumāra kavi, II

Ballad of Kaludaekaḍa kumāra

THIS differs from the other poems of that name, and from No. 693. The present poem resembles No. 692 in its contents, and describes the voyage of Hat Raja or the Seven Kings, from Malwara desa, across the Kiri Muhuda, and their arrival at Yāpā paṭuna or Jaffna in Ceylon. Thence they passed to Anuradhapura, and Tisgam nuwara, and Riṭigala kanda nuwara.

They were crowned as king Mahasen, the seven here being clearly one person, showing that Hat Raja should be translated Seven-fold king, and not seven kings. He then went to Mānā kanda, the palaces of which are praised, as well as the palaces at Kumāra gala. As the milk supplied was not good, he procured a short-horned cow, the loss of which led to the discovery of the Minnēri plain by the searchers. The tank was then built, but as a Yaka destroyed the bund, the Bamunu or Brahmans said that a royal prince must be offered as victim. His nephew was given up for sacrifice, and the minister placing the prince in a coffin, filled in the bund, placing the coffin aside. Afterwards he killed a bear, and sprinkled its blood on the bund, which became solid. He concealed the prince in the Māligāwa on Kaludae kanda. The ruins of this palace were discovered by me at the western end of the bund, and below it, at the spot still called Kaludae kanda. The name Minneri is here derived from the menēri or small millet sown over the tank, and idle derivation. The new tank contained twelve islands, and was formed by, or else formed, the streams Talāwatura oya, and Kiri oya, and the Iha-kula waewa or tank.

The king then visited the bund in state and lamented the loss of his nephew. Then Kirtti Kumaru, apparently the general, prostrated himself, and restored the prince. The prince was surrounded by a host of Yakas, and when he approached the Hat-katuwa, or Seven-fold, that king was turned into stone, referring to the ancient statue of Mahasen on the bund of the tank.

This saga seems to be some two or three centuries old, my copy has 54 verses.

Example :

Yakek me awatāra karana
Raja kumarek bili dewamina
Ehenan waewa hayi hiṭimina
Naetnam baeriweyi kiyamina

A yaka is causing this evil-influence,
Giving a royal prince as victim,
If so, the tank staying firm,
If not it cannot, be saying.

796. Soli kumara kavi

Ballad of the Soli prince

THIS relates the story of the Soli prince, who was put to death by his father. The Soli raja had erected a bell, the rope of which could be pulled by all who sought his justice. One day the prince drove his chariot over a calf, killing it. The cow, its mother rang the bell, and hearing the voice of his son, the king caused a chariot to be driven over his head. His spirit then began to vex the land, but exorcisers drove him into the sea. He then came to Ceylon and wasted Velasse, and Bintenne, attacking the cattle.

He attacked the elephant Konda raja, which lost its appetite, and fell sick. A vase like a tea pot, without a handle, but with twelve spouts, was filled with charms, by which the Soli prince became a rock.

Sixty Buddhist priests assembled and repeated a charm, then a bull's leg was thrown in their midst, and they all sprang up striking each other's heads with their heads. Someone complained to Kataragama Deva, the Nata dewata, Patini dewata, and to Rāsinha rajun.

The ballad is very obscure in places. The allusions to Kondaraja elephant, and the death of the sixty priests, occur also in Panan Deva kavi, No. 648, and the verses are identical.

This kavi seems to be some three centuries or so old, my copy has 34 verses.

Example :

Saeṭak kappawā sīri budinnē
Sanga saeṭa namakut eka taen wennē
Etana sitana laksaya purawannē
Gon gāte e maedaṭa damannē.

Having caused the sixty to be cut, he drinks the blood—
Sixty priests assembling at one place,
Staying there to complete a lak (recitations),
Casting a bull's leg in their midst.

It would be better to place the first line fourth, so far as the sense goes.

797. Kumāra devi upata

Origin of Kumāra devi

THIS god was born in due course as the son of Boksaël Terinda, the Highpriest Boksaël. His mother was a queen, whose name is not recorded. The astrologers announced that he would become a priest. One day when the king, his father was building a waṭa dāgē or round relic house, the prince climbed up, and falling off, was killed. He became a Rakusa. Afterwards he saw a queen at Anurāpura and fell in love with her. After he possessed her, she appeared to be dead, and her cremation was commenced. Kumāra devatā however quenched the fire, and saved the body, and restored her to life. She was named Sonalu Bisawa, because rescued from the Sohona or cemetery, and on her recovery the Devatā gave her back to the king her husband, who caused offerings to be made to him, out of gratitude. By leave of Wesamuni his worship became general. He possesses women. He is also called Waṭa Kumāra or the round prince, evidently from the round tower off which he fell. He causes people to dance. This saga seems about three centuries old, and belongs to an ancient line of tradition. My copy has 156 verses. Kanrati stands for Kāma rati in the example.

Example :

Tammaennā purayaṭa gos lollē
Kan rati keliyaṭa pāmin lollē
Dun keli puda gannaṭa situ lollē
Wanbati Anurā pura e siyallē.

Going gladly to Tammaenna city,
Showing delight in amorous intercourse,
Gladly minded to take the offerings given with dance,
Descended to Anura pura all those.

The name Boksaël terindu may perhaps not refer to a high priest, but be an obsolete title meaning “ chief king ”, or “ great king ”.

798. Madana yak yādinna

Prayer to Madana yak

THIS invocation of the demon of Lust, relates the story of the Ascetic who sat at the root of a nuga tree, until the roots formed round him, and birds built nests in his hair and beard. Saekra then tested him, by a beautiful maiden. He yielded to the temptation, but the maiden vanished. He searched for her, but could not find her, and became yak on the Madana Giri parvata, or Lust peak mountain.

Madana yak was son of Sohon yakini and Sohon yaka, Sohon being a cemetery or ground for disposal of the dead by cremation, exposure, or burial. Rati devi was the maiden created by Saekra, and she, with Madana yaka, now receive offerings in the world. They afflict young men and maidens with hysterical fright and headache. They terrify children left alone. The offering to them is milk, flowers, blood, sandal, resin oil, and the "pas mal". It should be made at the junction of three paths. The hymn seems to be some two centuries or so old, and has 27 verses.

Example :

Madana Yaku upaditē
Me lesaṭa pili wetē
Kusaṭa wan wena naetē
Sohon yak sen aetē.

Madana yaka is born ;
In this wise is the ritual ;
There is no other was in the womb ;
There are armies of Sohon yakas.

799. Parale kavi

Ballad of possession

THIS refers to exorcism of demoniacal possession ; no special demons are named. The yaka is called upon to dance, preparatory to his being made to leave his victim, and is invoked by the power of the Three Saranas, Nāta deva, Sidda Patini, Kanda Kumara. Various matters spins out the exorcism, the yaka is invited to dance on the waters, and so on. He possesses girls, and is promised a muslin robe by the celebrant, and a red garland. This is some two centuries old, and has forty verses.

Example :

Melowāṭa Budu unu Muni utumannē
Tilowāṭa Budu raes waedunu yakunnē
Keliyāṭa mal dam suratāṭa gannē
Jala piṭa tisareku sēma naṭannē.

Budu was the supreme Muni of this world,
The Budu rays spread over the three worlds, yaka !
Taking a flower garland in right hand for sport,
Swimming like a goose on the water.

800. Tahanchi kavi, II

Exorcism verses

THIS is an unimportant little poem of 12 verses, but distinct from No. 662. The evils of the gate are exorcised (tahanchi), recalling the marriage of Maha Sammata at which apparently this was observed. The next verse contradicts the prohibition to cross the gateway. The third verse alluding to Sahampati Brahma bearing an umbrella over Buddha, orders the advancing party to stop where it is—The following verse contradicts the order to halt. The fifth verse speaks of Maha Sammata and alludes to Buddha, and then tells the advancing party not to cross the garden. The response cancels this. This is intended to be sung as a wedding party advances to the house of the bride. It may be a century or so old.

Example :

Muhuda arakgat Mihi deviyannē
Jala purawālayi kotale genennē
Piruwāṭa wasalayi kotale tiyennē
Tahanchi kotale ataṭa nogannē.

Of Mihidevi who protectest the ocean,
The kettle is brought filled with water,
The kettle is enwrapped in a napkin
Taboo ! take not the kettle in hand.

801. Lanka bandane, II

The Lanka spell

THIS differs from No. 384, but it is a small poem of only 11 verses. It binds various objects for the protection of the person on whose behalf it is used. Puruva and Aparā Godāna are bound ; Uturukuru divayina and Damba diva are bound. The ti sarana of Budu bind the sky, earth, and two thousand lesser islands, and so on. Lands, waters, beasts, fishes, are all bound, and several relics of Budu are invoked to effect this. The verses are about two centuries old.

Example :

Aetun siha waga walas diwi muwa gōna sūkara yana siyal
Satun wisa gora nā polon karawaelda sabaralu yana siyal
Masun diya goda igili uda yana paksi kuru kuhubuda siyal
Utun Kakusanda Munidu waramin mewān sīmā lami siyal

Elephants, lions, tigers, bears, leopards, deer, sambur deer, all these,
Poisonous creatures, cobras, vipers, kraits, hamadryads, all these,
Fish in water, birds going on high flying over earth, and all insects,
By warrant of supreme Kakusanda Muni I put restriction of these at
length.

802. Waedi sāntiya

The Waedi blessing

THIS is used as a blessing, to exorcise the evil influences of the spirits named, who are associated with the ancient Vædda population, and outlive the Veddas in popular superstition. It names Male raja, Kudā Siri, Bon raja, Aemati Waedi, Wiyanboyi, Baeli Bisawa or Bitch queen, Ganaran Siri Walalla, Ridi Walalla Waedi or Silver bangle Waedi, Ran Walalla or Gold bangle, Gopalla, Miṭidunu Waedi, Tun Bāē-raju or Three Brother-kings, Kosamba deviyan, Yaggal Waedi, Kalu Waeddo, the thrice twelve Wali Yak. Baeli Bisawa perhaps alludes to Kuveni who took the form of a bitch to beguile the followers of Wijaya. Male raja is Jiwahatta, her son. Miṭi dunu Waedi might be translated as Archer of the dwarf bow, but it is more likely to be a corruption of a name confounded with Mituru (Mithra), like the Mithridates familiar to Europeans. Yaggal Waedi is Archer of the iron rock, if treated as of Sinhalese formation, and analysed in modern Sinhalese sense.

This is used in the Anurādhapura district, by villagers interspersed amongst the remnants of the Vaeddās there. It seems to be two centuries or so old, and has 28 verses.

Example :

Haeli manā kavi siwupada padat danī
Waeli naetum gē tālan padat danī
Kūru sawari kana mewara dunut ganī
Baeli bisawa geṭa set dena lesat danī

Knowing saehaeli, an good kavi quatrains,
Again knowing dancing, song and music,
Taking hairpins, false hair, ear ornaments and bow,
The Bitch queen knows the way to give peace to the house.

803. Ayyanāka devi kavi

Ballad of Ayyanāka devi

THIS hymn or saga states the Pulwan Surindu assumed the form of a celestial, and went to a forest in which were some Risiwaru, with their saere or arrow. This probably alludes to the fire arrow obtained by the Rishis, when ocean was churned. In the womb of this maiden a child was conceived, and pushed his way through her right side. He was Ayyanāka, chief of the yaku, and lord of the World. He went to the Deva sabhawa, on the elephant and was welcomed by the gods. When Munidu, or Buddha, went to the Mallava park, he gave over this world to Ayyanāka raja ; this refers to Buddha's nirvana. He rides a white elephant. From Madura pura he came to Sinhale, and thousands of idle Demala yakas, with five powerful Devatās, accompanied him. They came in a boat, and the boat which was of stone and forty cubits long, was built in four months. The stone used was crystal, fetched from many lands by Kambili Yaka. There was a seven storied pavilion on the boat, in which he came. The boat however began to sink, and the five Devatas of the Malawa Land, quickly sacrificed an elephant, and caused it to float. They landed safely at Yāpāpatuna, and the god proceeded along the coast on his white elephant, and reached Kalutara temple. He visited Wirakkuliya, and built a temple, which he gave over to Ilandāri Devatā. Four golds at Patti eliya or the Fold-plain, he gave in charge of Kambili Yaka. To Kadawara he gave Wēlāyuda, which here seems a place name and not the emblem of that name. He visited Amunekola and inspired a votary, who erected a post there in his honour.

My copy A has 25 verses, B has 21. This hymn is about two centuries old.

Example :

Patara balaeti Kambiliyaṭa niyama lesaṭa bārawelā
Atara maginwat yana sata olmatkara gennawalā
Katara noyek dēsawalin palingu genat raeskaralā
Satalis riyanak gal naewa sāra masaṭa nima karalā.

Being given in fitting manner in charge of Kambiliya of great might,
Having brought bewildered the people going on the surrounding roads,
Having collected, he brought crystal from many distant lands,
In four months having finished a stone ship of forty cubits.

There is a shrine of Ayyanāka or Ayyanāra at Amunekola, where he is worshipped under the symbol of an Natbondi, or sceptre-like Mace, if not a sceptre. The old post, said to be several centuries old, still stands there. Until about twenty years ago, it was usual to tie women possessed by hysterical or epileptic fits to this post, and there solemnly flog them until they cried for mercy. So long as they refrained, it was believed that the pain was felt by the possessing demon alone, but after his departure the woman herself felt it, and the discipline was stayed. The old people assured me that it was very efficacious, and the demon seldom returned to the same woman again.

804. Dahanaka devi kavi

Ballad of Dahanaka devi

IN the ballad he is called Dahanaka Surindu, Dahanaka Bandara, Dahanaka devindu, and Dahanaka Swami, but the Dahanaka god is little known by that name. With Gale Deva he took possession of the forests. He has a great retinue. He went to Kahalle in great procession, and left there his golden weapon. This is not specified. He caught a wild cow elephant and took away its appetite, and surrounded it with swarms of "nilayo" or blue-bottle flies. He chases away the Yakas. With his henduwa, or elephant goad, he restored the cow elephant to life, who prostrated herself before him. At Nāmaluwa was a nā plant, and leaving the top and bottom unaffected, he possessed the middle of it, so that it shook with his inspiration, in presence of the nobles, who witnessed his might. He seized upon Uḍuwēriya, and visits Kahalle. Dahana is an obscure name in Ceylon for Agni, the Fire god. This legend must be very ancient, as there has been a herd of wild elephants sacred to the god on the Kahalle hill from time immemorial. His power to collect flies around a dying victim suggests a possible connection with Baal Zebub, the god of Ekron, and Zeus Apomyios, the Myiodes of Pliny. It would be interesting to know if the Zebub and miya flies were nilayo or blue-bottles, nilaya meaning literally "blues". Dahanaka is an obscure and foreign form of fire myth in Ceylon, and it is difficult to collect enough material to clear up the myth. He would seem to be the god of forest fires, and after one of these had swept over the land, the carcasses of the larger animals scorched to death, especially elephants, would as if miraculously, swarm with blue-bottles when all other life had vanished. This may be the origin of association between the Fire God as well as Baal and Zeus, with flies. The proper term for blue-bottle flies is nila-maessa, for which nilaya or "blues" is a colloquial licence. This maessa is Sanskrit makshi, Pāli makkhika, all undoubtedly connected with the Greek myia. In the great reed beds of Mesopotamia, and the marshes of the Nile estuary while yet the hippopotamus found a haunt there, forest fires would be very destructive, and especially pregnant females would fall victims.

In 829 we are informed that one of the forms in which the dreaded Hūniyan Yaka appears to his victims, is that of a nila maesi or blue-bottle fly. This may be a connected myth.

One verse says the god carries a golden bill hook, or kaetta. This probably symbolises that his fire cuts down the trees. The hymn is two or three centuries old, my copy has 23 verses.

Example :

Uḍuwēriya rata allā Kahalle piyasata waḍinda
Miyachchi mala kanda aetinna henḍuwa dī naegituwaṇḍa
Raja mudali aya sitagana namaskāra kara waḍinda
Dahanaka devi utumā saenekin pēnaṭa waḍamawaṇḍa.

Having taken Uduweriya District, come to Kahalle village,
Raised the carcase of the dead cow elephant, applying the crook,
Rajas and chiefs standing, reverencing, come !
Supreme Dhanaka devi come instantly to soothsay.

805. Kāli naelawila

The Kāli lullaby

THE reason why this is called lullaby by the poet while it is an ordinary hymn to Kāli, probably is to soothe that terrible goddess. It says that she comes rattling her nine-angled bangle, she sports in the skies, and descends to earth. She shows her power in rays like those of the sun. She loves flowers, and wears a golden robe. A bangle is across her shoulders, and a scarf is around her. On each arm are bracelets. Pattini the mother gave her authority. There are seven Kali goddesses. She cures sickness.

Patra Kāli was born in Kuhara pura at the tips of the leaves of a nuga tree. She wears a blue robe, and a blue scarf. She protects the land like a young moon. She guards the stem of the sacred Bo tree, and holds the leaves of the sacred Bo. Five devatāvas attend her. She wears the Nāga bangle on her shoulders. At Kalāgama she manifested her power. First she was born in a Cobra's hood, then at Baranaes city, next in a purple water-lily. A verse or two seems defective here in my copy, and instead of giving the other four births it abruptly changes to the birth of Pattini and eulogises that goddess, in the usual terms.

We are told that Pattini allowed Kāli a kol-mura or hymnal, of which this is doubtless a part.

When I was stationed at Chilaw in 1880, several images of the Kāli goddesses were found at the temple of Munnessaram, destroyed by the Portuguese or Dutch. It is probable that there were originally seven of them. The images are rather rude ones, of a black rock, apparently gneiss, and resemble those imported from Tanjore to Ceylon. The Kāli temple at Chilaw is a little to the west of the celebrated shrine of Siva, at Munnessaram, and animals are still sacrificed to her by the Sinhalese and Tamils, beneath the trees around the ruined temple, which has been replaced by a small building, in which the images are now worshipped. The temple at Attikulama, was probably similar to that at Chilaw. Both were ancient seats of the pearl fishery, and while Silāvaturai was Muttu Ai-lāvam, or Muttu Silāma, Salāwata or Chilaw is still called by Tamils, Kalla Silāvam. It may be doubted whether there was more than one Kali kol-mura on this coast, but there may have been other temples besides that at Chilaw. Kalagam I do not identify, but Atti kulam is no doubt the abandoned village of that name in the Silāvaturai district. In the same district but at the village Achchaulam it is said the ancient mythical queen Alli Arasāni landed, to form the pearl fishery, and within a mile of the present hamlet there still is a temple to Mutumāri Amman. As the Portuguese destroyed all Sinhalese and Tamil temples they came across, and the Sinhalese have for several centuries left that coast, the original of this poem must be very ancient, and the hymns must have been used in their present form at least 400 years ago.

The poem is probably four centuries old, but has no special features, and was evidently composed by a well educated poet. My copy has 24 verses, but may be very defective.

Example :

Nāga halamba kara lāma wadimmā
Dekak halamba gena dewura darammā
Ekak halamba banda piṭa babalammā
Pahanak sē ena Kāliammā.

Placing the naga bangle on the neck, she comes,
Taking two bangles she wears them on the shoulders !
One bangle glittering on the stomach,
Like a lamp Kāli amma is coming.

806. Amba widumana

The shooting at the mango

THIS is a short poem of only 12 verses, describing how Saekra shot off the magical mango in which Pattini was born, in the Pandi raja's orchard or park. It relates how the juice blinded his third eye, and how the mango was set afloat down the river. The usual version says that it was enclosed in a pottery vase, and floated away, but this poem says it was set adrift in an oruwa or boat. Manayuru found it, and there this copy abruptly ends. It is probably part of a longer poem, but differs from Nos. 22 and 241. It is written between Nos. 805 and 807 in my copy. In No. 805 we are told that by permission of Pattini, Kāli was allowed a Kol-mura or hymnal, and it is probable that these three hymns are fragments of a collection used at the worship both of Pattini, and Kāli. The great sanctuary at Munisseram anciently contained a lingam, and an elegant and very ancient statu. of Pattini, which were found, rather damaged amongst the ruins. The lingam and goddess are of ancient forms, and not being quite unorthodox to Tamil Sivites of today, who are gradually ousting the hereditary Sinhalese worshippers, I secured the latter, which I have since presented to the Colombo Museum. The lingam is preserved on the spot, together with the pieces of the Yoni stone, by arrangement between myself and the people. It is kept outside the new temple, so that it can be seen by antiquaries or others interested. In connection with the Kāli hymns Nos. 805, 807, and the Kali temple close by, the ancient statue of Pattini, gives some interest to this hymn, which leads me to catalogue it although only 12 verses are known to me. It may be that the Muttu Silāva temple had nothing to do with these at Chilaw, but the combined worship of Kali and Pattini at one place must be quite similar.

Example :

Sal uyanē amba rukayē kola bara ambayak tiyenda
 Kal noyawā dinen dinaṭa mādiya kala se waedenda
 Sal uyanāṭa giya maetiwaru Paṇḍi nirinduṭa saela karanda
 Golla pirisa senaga raegenā Pandi raja eti amba widinda.

In the sal park on a mango tree of thick foliage is a mango,
 Without lapse of time from day to day it increases like a great water
 pot,
 The ministers who went to the sal park, representing it to the Pandi
 king,
 Taking a host of many people, the Pandi king comes to shoot the
 mango.

807. Muttumāri kavi

Ballad of Muttumāri

THIS contains only eleven verses, in my copy. Muttumāri Amman is much worshipped by the Tamils, but not, at least under that name, by the Sinhalese. We are here told that the goddess arrived at Wellieliya ambalam, and took charge of Ceylon. Mannārama, and Muttu Silāma are dedicated to her; the latter is an obsolete Sinhalese form of the name of Silvāturai, near Arippe. She holds a many-angled bangle, made of five metals, in her right hand. Her first sanctuary was at Atti-kulama. She stays near Ayyana devi, not knowing the paths in the land. She landed at Mannārama, to go to Muttu-Silāma, and daily killed men. She is invoked to cure small-pox. My copy is bound with Kali naelawila, and 12 verses of an Amba widumana, differing in verse from Nos. 22 and 241, but apparently not a complete poem.

The present kavi seems to be about three centuries old, and I should think it probable that all three poems are part of a Kolmura, alluded to in No. 805. Kali-naelawila, for use in honour of Kāli Muttumari is probably one of the Seven Kāli of No. 805. The full Kol-mura probably exists somewhere, but I could not trace it at Chilaw, and this copy was obtained near Anurādhapura.

Example :

Udaṭa wangu halamba raegenā daete kisi bisi gigirī
 Karaṭa e ran halamba damā wasā laemada daemu osarī
 Me raṭa me Sinhala haema taena waduru wasangata berī
 Purāṭa sadisi pun sanda weni waḍina kalaṭa Mutu-mari

Taking a bent bangle on the shoulders, on both hands "kisi bisi"
 tinkling bracelets,

Having put that golden bangle on the neck, the robe worn across one
 shoulder covering the breast,

Giving release from the small-pox plague every where in this land,
 in this Sinhala,

Like a bright full moon on the full moon day, at the time of coming,
 oh Mutumari.

808. Murttumāri kavi

Hymn of Murttumāri

THE goddess whose name is here associated with murttu, death, is no doubt the Mutumari of 807. Mutu in modern Tamil means pearl, but perhaps "murttu" shows as the original sense. We are here told, people complain that their cattle are dying, and the goddess is asked to save them. Mighty is Murttumāri, and she drives off the Yakas. She has 60,000 Avataras, she wears 60,000 ornaments, she broke and destroyed 60,000 ships, and 60,000 are her followers. Murttumari devi-amma pierces with her javelin, and drinks the blood. She landed at Alankulam in Ceylon, and made a temple there. She also landed at Yāpāpaṭuna or Jaffna, with permission of Pattini. She went to Oyamaduwa. She showed her might by small-pox. This identifies her with the Tamil goddess Mutumari, a form of Kali, and the terrible power which held small-pox at its disposal. The ballad is some two centuries old, and has 32 verses in my copy.

Example :

Sun karawā yaggal pahura meru gal binda daemuwemmā
Sansun gamanen naewu piṭa me karaṭa goḍa baessemā
Nangā mini barana piṭin teda res waḍikara nimmā
Sinhalayāṭa goḍa baessē Yāpā paṭunen ammā.

Having crushed the iron-stone raft, breaking the great rock, (you)
cast it away—

On a ship with leisurely course, (you) alighted on this shore,

Having loaded on it gem jewels, completely caused increase of
glorious rays,

Ammā, who alighted in Sinhalaya, at Yāpā-paṭuna !

809. Wickramasinha Mudali kavi

Ballad of Wickramasinha Mudali

THIS ballad is of great historical interest, and I have hitherto only seen my own copy. Wickramasinha Mudali was a powerful baron who supported Rajasinghe I against his rivals under Portuguese protection. He appears to have held Sabragamuwa as fief, and to have been almost as important as the various princes over whom Rajasinha gradually triumphed. He was apparently married to Timbiripaelala adahasin, Rajasinha's sister, by King Mayadunne, and greatly assisted Rajasinha against Widiya Bandāra. The story of his treachery to the king, arising out of jealousy of Senarat Mudali, is told in the Yawu Rā Sin Rājawali No. 691, which ends abruptly at the point where he joins Dharmmapala and the Portuguese, after a sudden night attack on Senarat Mudali. We are there told that Konappu Bandara was sent for from Goa. This poem takes up his history after Konappu had tricked and defeated the Portuguese, and established himself at Kandy, about A. D. 1600.

We are told that the great noble bore the title Senānāyaka Samaradiwākara Wickramasinha, Dissava of Sabaragamuwa, and Adigar.

He built a palace at Kandy for the King, by his royal order. He restored the temple at Alutnuwara. He procured books and relics for Siddharta Tera. He put down the revolt at Kandy, and received various estates. This was evidently written during his life by a courtier. My copy is a good deal damaged and seem to be about 200 years old ; it has 65 verses.

Example :

Guna sonda iṭu mituru sakiyeni supasanna
Tunu banda neka ruwin Ratipati sarilanna
Haema sanda de pasa maha sen piriwaraminna
Kasa nada aesē nam enawayi daenaganna.

Of good virtue, very friendly, oh pleasant friend,
The slim body with many beauties equalling Ratipati,
At all times escorted by a great host on both sides,
If the sound of whips (being cracked) is heard, know he is coming.

The cracking of whips refers to the privilege of an Adigar, before whom long whips made of nuganda fibre are cracked, both to clear the path, and to give notice by the loud crack, that his highness is coming. The custom is still kept up on state occasions, by Dulaewa Adigar.

810. Maenikpāla kavi

Ballad of Maenikpāla

THIS gives a very short account of Maenikpāla, sister of the goddess Umā and queen of King Mahasammata. It differs from Nos. 126, 537 and 538 in the verse, but the subject is the same. Her story is related as far as her bewitchment by Māra, briefly, and the ceremony to cure her is not described. At the commencement a verse says that Mālīga Tera translated the story into Elu, but from what language, or when, is not stated. The poetry is good of its class, and seems to be two centuries or so old. My copy has 28 verses.

Example :

Maha raja waḍina kala wāsal doruṭuwāṭa
Mānel mal suwanda wihideyi nuwara wāṭa
Paengiri gandak waedunū bisawunē maṭa
Mokada nodaena dora nārinna hanikaṭa.

When the Maharaja comes to the door of the gateway,
The scent of purple water lilies is wafted around the city,
A sour smell has come to me, oh queen !
Not knowing what it is, open not the door quickly.

811. Oḍḍisa yāgaya II

THIS differs in verse from No. 595, and the other Oddisa poems, but the subject is largely the same. Oddi was an ancient district, to the north of Madras. This version commences with the flood, at the change of the Kalpa, and relates the invitation sent by Saekra to Mahasammata, inviting him to the Saekra heaven. The king left his wife safely in a new palace, but Wasauatu came and broke the doors and windows, and at last presented himself in the form of king Maha Sammata. The maid detected his imposture, by his breath. He then fetched some poison from the Naga raja's fangs, and proceeded to bewitch the queen. The sorcery is dealt with in considerable detail. The Rishis assemble to cure the queen, and fail. Vishnu then brings Oḍḍisa Rishi, who cures her. This version seems to be about three centuries old. My copy A has 116 verses, and B has 101.

Example :

Apaga Maha raja neweyi kiyannē
Yakek katākala handa se aesennē
Ran yaturen dora agula wasannē
Kānu bittiyen aetulu weminnē.

Saying " it is not our Maharaja ",
A noise as if a yaka spoke is heard,
With golden lock bolting the door,
Getting inside by a drain-cut wall—

812. Samayan paedura, III

The watch mat

THIS, like Nos. 89, 188, takes for its title the mat on which an exorciser offers himself for possession by a spirit at the ceremonies for each of the three samayan or watches, of the night. It invites twelve Giri to come from the Galgiri-kuku himaya or wilderness of Malwara desa, to this shore. Women gather rushes for mats, and one invites another to come and gather them at Hēlangiri lake, making a picnic of it. The weaving of the mats, made for the twelve Giri from these rushes, is described.

The hymn is some three centuries or so old ; my copy has 30 verses.

Example :

Wilak tiyana taen wichāraminnē
Milat ridi ran panduren gannē
Kalak nogos mama kīdē gannē
Dolos Giri pan wilāṭa warennē

Asking where a lake may be,
Taking presents of silver and gold money,
Without allowing delay accept the thing I said,
Come oh Twelve Giri to the rush lake.

813. Tedalankāra, or Kaḍawara wistare

Ornament of glory

THIS is a Kadavara invocation. The Kadavara invoked are Devel, Sōn, Sellan, Toṭa, Patti giri, Okanda giri, Rukmal, Nāmal, Mal ; and Pilli yaka, Salita yaka are also invoked. Offerings are to be made to these at a corpse yard, and the various articles suitable as offerings are enumerated.

Devel Kadawara is said to speak Demala or Tamil. Okanda giri has an iron stake. Rukmal Kaḍawara loves the scent of rukmal flowers ; so too Nāmal loves the scent of nā flowers, Mal loves that of jasmine flowers. The invocation may be three centuries or so old, my copy has 26 verses, and is followed by some charms, and a little invocation in seven verses to Gamparaweni Devatā, or the Lord of the village.

Example :

Dēsawalin yaku mekaraṭa ennē
Dēsa Demala bāsāda kiyanne
Devel naewin mekaraṭayi waḍinnē
Devel me Kadavara dola kaepagannē.

The yakas come to this shore from abroad,
They speak the speech of Demala Dēsa,
In the Devel ship they come to this shore, it is,
Devel Kadawara accept this sacrifice.

814. Kaḍawara goṭu pidawila

Offering of Kadawara scoops

THIS prescribes to whom the gotu or scoops, containing offerings, should be given. The Kadavara gods invoked are Senewiratna, Dala, Haendae or evening, Tota, Aliyam or dawn, Lē, Mal, Kumāra, Hat Hadavara or the Seven Kadavara, Tani or solitary, Kalu or black, Andun or antimony, Sandun or sandal. No details of interest occur. It appears to be about three centuries old, my copy has 25 verses.

Example :

Senewiratna kaḍawara deviyannē
Senewiratna gotuwayi mama dennē
Dunnu me dola daeka diwas balannē
Senewiratna gotu kaepa kara gannē

Oh ! Senewiratna Kadawara god,
I am giving the Senewiratna scoop,
Looking on this offering given, regarding it divinely,
Make acceptance of the Senewiratna scoop.

815. Riri yak kavi, No. 9

Ballad of Riri yak

THIS is a hymn to be sung at ceremonies to propitiate Riri yaka, and the kavi is followed by a yādinna, to the same god, in 18 verses more. They seem to be written for joint not separate use, and I have thought one number enough for the two sections.

The kavi section speaks of the god or demon, as Ririmadana yaka ; by powers of suriya or the sun his influence is removed. He bathes in the Riri wila or Blood lake, and shouts out “ kok ”. In his right hand he holds a scoop of blood, and a sword. He is also invoked as Riri maru yaka. He was first born at Riri gal aela, or Blood Rock stream. He has the face of a leopard, a club in his hand. Again he appears with a cock in his mouth, drinking its blood, and a noose and goad in his hands. He comes with an iron mace. He has again the face of a Rakusa, a bow in his hand, he is black in colour. Madana Riri, Maru Riri, Siva, Kanda kumaru, Mangara devi, Bamanala, and Wesamuni, all allow him to receive offerings.

He was born to Letali Bisawa, or Blood-bowl queen. He is invoked to come with Le-mal Bisawa or Blood-flower queen to accept the offerings. His face is bloody, his club is bloody. Again he has a wāli face, either wrinkled, or the face of a monkey, and blood is on his body. He watches by the wells in deserted habitations. Yama Riri, and Dala Riri are invoked. He is called Maralu Yaka in several places.

In the Yādinna he is invoked as born from a drop of blood that fell from Maru Riri yaka's head. He is an avatar of Vishnu. He carries the maru manda, or noose of death. A lake of blood, le wilak, is over his face, a bloody cloth is round his waist, a cock victim is in his hand, he has the wāli face, and rides on a goat. For fear of Saman deva he roared like thunder, and hid beneath a cloud. The cloud-god, Wata devi raja, with an arrow, shot him, and ama water was sprinkled so that he was reborn as Maru Yaka.

This invocation or hymn seems to be two or three centuries old. My copy has 43 verses kavi, and 18 verses yādinna.

Example :

Nahā Riri wila baesa kok hanḍa lū
Sahā wiru goṭu deka gena lakulū
Siṭi Rāma anayaṭa Dada saewulū
Pahawī dāēta niya gillē Marulū.

Descending to Blood lake, having bathed, uttered a loud laugh ;
Receiving two decorated scoops (of offerings) with blood ;
Supported by might of Rama and Saewul-dada (Skhandha),
Marulū departed from the nails of the hands.

816. Pilli widiya

The way to bewitch

PILLI is the witchcraft effected by some living emissary, impelled to the act by a spell. The emissary may be a man, or animal, such as a beetle, or snake. In this we are told that the Pilli yaka came with Devel devi from Bankāl Wadiga desa, and was known as Demala Pilli, or Tamil Pilli. The Nāga Pilli came with the eight Bahiravas from Telingapura. It then describes the method of performing the charm. A “ kulundul ” or first born girl, must be found and her name be written on a betel leaf with a boar’s tusk. Some betel refuse from her chew, six of her hairs, and thread of a cloth she has worn, and a paring of her nails should be placed on the leaf, and her figure drawn on the back of it. It should be buried at the threshold, and when she has crossed it on three days, it should be taken and tied for three days at a hornet nest, then at a red ant nest. When she is pregnant it should be buried in her path. Then she will dream of eating raw flesh, and so on. Finally at the full period a dead child will be born. The sorcerer will go and exhume its body, and lay it on a stone where washers wash clothes, bathe it, disembowel it fill the stomach with rice dust, and stitch the stomach together with a silver wire. A turban should be put on its head, and a leopard’s skin wrapped round it, and a woollen thread tied round its arm. The initial of a person’s name being written on the leopard’s skin, and the whole taken to the cemetery, nine scoops of offerings are made at the three samayam, sunset, noon and dawn. The corpse is then taken to a house, and placed on a red cloth spread over a chair. Charms are addressed to the woollen thread, and various offerings made, with a magical bow, and arrow ; then the dead child will dance, and Pilli yaka with a shout will possess it. After its name has been asked, and it has been beaten, it will obey the sorcerer, and carry out his orders. Amongst other things it will kill the calves, and children, of his enemy, or possess and render mad his wife. This appears to be two or three centuries old, and is intended to be recited at ceremonies to exorcise the Pilli yaka. My copy has 60 verses.

Example :

Iddara inda lamayin marawannē
Dewanuwa ēkage liyaṭa waesennē
Etakota e landa pissi waetennē
Devinduge nāmēta panduru bandinnē.

Sitting at the head, he kills the children,
Next that man’s wife he possesses,
Then that woman becomes mad,
In the name of that god, tie offerings !

817. Yōgi guru yādinna

Supplication of the Yogi Guru

IN Madura raṭa the queen of Yogi raja having no child, worshipped at a kowila, and received twin sons. When they were twelve years old, they defied their parents, and assuming the yogi guise, went to Kāsi rata, Dilaya, Wadiga, Senkulan, Malala, Gowa, Purudukal or Portugal, Urumusi, Soli, Kannadi, Doluwara, and Holi Lands. Then they crossed the sea to Sinhale in a boat, and after seven days arrived at Salāwata, with their hair in tangles, chank rings in their ears, clad in jackets and hats, and began a war against the king, defeating him and killing his elephant. The king however resumed the war, and killed the two adventurers. After their death they became yak, and surrounded the elephant they had formerly killed with nine leaves, sprinkled it with water, and restored it to life. The king was delighted, and ordered offerings to be established for them. These consist of toddy, hemp, goduma (usually translated wheat) made into cakes, butter, eggs, curries, and cakes. A kowila was built for them at Delwita. The seven Ginikanda Kadawara left-Ikiriwatupiyasa to go to Dumbara. They were Saragama Rata Sami, Velasse Bandara Sami, Uduwela Piyasa Rāla Sāmi, Katugampala Rala Sami, and Kalu Appuhami, With these five they jointly received offerings. The name of the two intruding adventurers is not stated in the poem. It probably alludes to one of the half piratical seizures of Salāwata for the sake of its pearl fishery, and the death of the leaders, who in consequence of some pestilence or murrain occurring shortly after, were defied.

This yādinna seems to be about two centuries old, my copy has about 36 verses, and is bound with Nos. 818, 819 in a book some 120 years old.

Example :

Tun wenuwa saṭan kara
Paradimin sita e wara
Waetunu me deguruwara
Dewiwa upan e wara.

The third time fighting,
Losing that time,
These two priests having fallen,
Born as devas that time.

818. Abimāna yādinna

Supplication of Abimānā

THIS god was born of an Andi mother at Baranaes, and has tangled hair, chank rings in the ears, pearls on the neck, an axe in his waist, and a blanket (kambili) wrapped round his loins. A chank shell hangs on his neck, he has a club, and plays on a reed flute. He wandered through many lands, and swam over the sea to Sinhala. He visited Kadirapura, but died from eating opium in excess. He was then reborn as Abimana yaka. He appeared to Jayasundara Sami in a dream, and afflicted him with sickness. He cures the deaf, and the dumb. He causes burnings, fevers and headache. He received as offerings cakes, hemp, fowls, and eggs. His minister should take a torch and go to a waste place, and offer these on an altar of three stages, not forgetting a separate offering to Kadawara. Coconut water should be offered. This seems to be about two centuries old ; my copu is bound with 817 A and 819. My copy has 14 verses.

Example :

Kadirapura daeka lasin
Abin kā mat wemin
E wiṭa pana chuta wemin
Abimāna yaku upan.

Quickly seeing Kadirapura,
Having eaten opium, becoming intoxicated,
Thereupon losing the life,
Abimāna was born a yaka.

819. Tirimā sarana kavi

Ballad of the marriage of Tirimā

I have only seen my own copy of this ballad, which copy is more than 100 years old, and bound with Nos. 817, 818. It has 22 verses but is defective at each end. It relates that a merchant disguised as a bangle seller, went to the “mini maedure” or “gem room” in which Tirāmi lived, and lifting a corner of the curtain, covered both her arms with bangles. During this they fell in love with each other. The merchant then spoke to his father, Chātuwayara, and asked that she might be obtained as his wife. Splendid preparations were made with lavish ostentation and magnificence, and proceeding to the house of the queen of Mānāyuru, the marriage was celebrated. Good advice was given by Mānāyuru to the bride. The names Pattini and Pālānga do not occur in my copy, but welanda or merchant is a usual name for Pālānga, and the episode seems to be his marriage with the daughter of Mānāyuru.

Example :

Ranhuya gena ataṭa
Dedena dāēta ek koṭa
E sanda diya wakkōṭa
Sarana pāwā dunnu welandūṭa.

Taking a golden thread in hand,
The two joined by both hands,
Then having poured water,
(She) was given in marriage to the Merchant.

820. Asṭanāri sandesa

Message of the eight women

THIS supposes that eight women, whose beauty is described, start on a pilgrimage from a village named Nātagane to the Gaetulākanda vihare near Anurajapura, and there invoke blessings upon a maeti or officer named Ulagala, to whom the king Bhuwaneka Bahu had shown great favours, related in some detail. This may be Bhuwaneka Bahu VII, who was reigning at A. D. 1540.

From Nātagane the Sumana giri or Adam's Peak may be seen to the south. Thence they are to pass various villages and land marks, notably Walpola, the Kaḍawata or Border forest, Kolaegala with its image of Budu, Randeniwela, Yakdessā gala, Dolu kanda, the Waellāgala vihare, the Maguru oya, Balaluwa, the Moor or Yon village beyond Tisso wella, the Daedura oya, Kimbulwana oya, Nāgolla, the Niyandawana vihare, Yāpahugam giriya, Kaṭabugam giranga, the Mī oya, Nāpa aela, Urāpola, Rānā waewa, Galgiriya kanda, Kallanchiya, Naegama with its beautiful Moorish women, Walaswewa, and the Awukona gal vihare ; Puliyankulama, Mayilam-perumāwa, Muda-perumā-gama, Torawaewa, Riṭigala kanda, Torankulama, Ulagala with its flourishing village and gardens, the wimana or house of Ilangasinha Kalu-kumarū, Orukkuman kulama vihare. They then reach Gaetula kanda, which is still a great place of pilgrimage, astage south of Anurājapura, on the main road.

The poem was evidently written about A. D. 1540 to 1560 during the life of the chief whose praise it celebrates. The poet gives his name as Maetioluwa, of Pihiṭi raṭa, who saw Idirisinha raja. Whether this alludes to Ediriwannasuriya, Raja of Kondapola nuwara, a contemporary of Mayadunne Raja, or not, is doubtful, but I cannot otherwise explain the verse. My copy has 109 verses.

Example :

Kawaṭa kam sarupa nowa sita taewullā
Ruwaṭa laemada peti gōmara balallā
E waṭa dili dimutu mini dam darallā
Demāṭa gam piṭiya me gama bolallā.

Let there be no scorn and abuse, having inflamed the mind—
Having seen the beauty of the white mottlings on the breast—
Around that, glittering bright gem garlands worn—
This village is Dematagampitiya, lo you !

821. Devel yādinna, II

Supplication of Devel

THIS is addressed to Devel devi. It says that there were three in number, born to queen Triwakkāli at Soli pura. They came with their escort in seven ships and with much property. The ships were wrecked on a reef, and for seven days they were swimming, when Manimēkalā took pity on them, created seven ships, and enabled them to reach the shore. Patini however refused to let them land, but they defied her, breaking through the rampart of iron, and of fire, she had created. They then went to Devundara, Muduhu-Raegama, Udugampitiya, Bontoṭa, Kalutoṭa, Unawaṭuna, Sinigama, and Pānadura, which became their seats.

This may be some two centuries old ; my copy has 30 verses.

Example :

Patini deviyo e wiṭa
Naewen ena yakun haṭa
Goda basinu nodemaeyi
Kiyā targgayak koṭa.

Patini devi therupon,
To the yakas coming in the ship,
To disembark, I will not allow,
Having said, made dispute.

822. Aehalepola naetiṃa

The Aehalepola dance

THE word for dance is used where we should use drama. These verses are intended to be recited while the characters alluded to appear in costume. It is a tragedy formed on the execution of the wife and children of the treacherous Adigar, who betrayed the last king of Kandy to the English, in the hope of securing the throne for himself by their aid. It commences with a dialogue between a tale bearer and Molligoda. They conspire to effect the death of Buddhassami, a Wadiga or Teluga man fetched to Ceylon by the king, his relation. The king then sends for a Vaedi nirindu or king of the Vaeddass, and tells him that Aehalepola has gone to Colombo to raise an army against him. The queen and the spies, also talk about it, and the traitor's wife and children are arrested, and executed with all the cruelty which had formerly stained the Portuguese name in Ceylon, the mother being made to crush her children's bodies with a rice mortar.

Aehalepola then came with the English, and seized the king, and caused him to be transported. This is supposed to be related by the original conspirator, who first conspired with Molligoda, but who is not named.

My copy has 70 verses ; this play has become extremely popular with the people, and was probably written about 50 years ago. It is a sinduwa.

Example :

Eka jammawu api Sinhala kulaye upatayenā
Raeka gannaṭa onae yutu kamaki mama karanā
Rakinē koyi lesinē kama pahadā maṭa pawasan
Noganē anumāne nuba kisiwat biya noganin

Of one casts we were born of Sinhala race,
What action is necessary for preservation, I do.
In what way you preserve, explaining the act tell me,
Take no ambiguity ; take you no fear whatever.

The refrain is,

Tana tamdana tana tamdana tana tamdana tānā, imitating the notes
of a drum.

823. Subhaset kavi

Verses of blessing

THIS is a little poem in 25 verses, invoking in Sirasa pāda form, various acts, attributes, and relics, of Budu, to exorcise the evil from the sufferer's body, stage by stage, from his head to his feet. It is about two centuries old.

Example :

Abhaya dun lesa Aesala punu dā Baranaese Isipatana waedālā
Bamba piris maeda dilihi dilihi sawan raes dasa digāṭa haeralā
Oba gosin dam desā aṭalos kelak Bamba niwan daekalā
Saebawamin himi ugura wan dos yeya e anuhasin baesalu.

As rendered fearless on the full moon day of aesala having gone to
the Isipatana at Benares,

Shining, shining, in midst of the Bamba men, having sent six
coloured rays to the ten directions,

Going there having preached the doctrine, having shown nirvana to
a kela of Bambas,

Truly lord, may the evil happened to the throat depart destroyed
by that power.

824. Ginijal yak kavi

Ballad of Ginijal yaka

THE name of this yaka, means fire-flame. He emits flames, which encircle his body. He catches and torments the yakas by the power of the Gini-jal bisawa or Fire-flame queen. The seven queens give him their power. From his head issue a thousand flames, and his hair dances like flames of fire. He takes flames in his hands, and stands in the midst of the fire, flames issue from his mouth. Pattini is also spoken of as aiding him. He was born under the ashes of a cremated corpse.

There are 73 verses in my copy, which seems to be a century or so old.

Example :

Siri Laka haema taena baelma karannē
Piriwara yak sen baenda lelawannē
Pirisidu nara lowa saema deriyannē
Waerasaera Gini-jal yakuni naṭannē.

Regarding Siri Laka every where,
Forming as escort a host of yak, causing to quake
All the pure gods of the human world,
Oh mighty Gini-jal yaka dance !

825. Patrakāli kavi

Ballad of Patrakāli

PATRAKĀLI speaks in the eighteen Languages, a shawl is over her shoulders, from Malawa desa she came to Nuwara Kalāwiya in Ceylon, she dances, she restored the Kalā nuwara district, and Ali-madam. She resides at Palaya-kulame, and at Amunukole. In her right hand is a sun-shade, rattling bangle is on her arm. She avenged the execution of Pālānga, and burned the city of Pandiyan, the allusion makes her a form of Pattini. When Mahameru was shaken by the Wind, and the Nā raja's hood broken, from the blood that fell were born Seven Kāli goddesses. She held down his head, and struck Govinda. She watched at the foot of the Siri Mā Bō tree, when Budu attained Buduship, after the alms of Sujata, who gave the mystic golden bowl of rice to Budu. Waduru Mādevi is invoked, holding her golden cane. This preserves a very ancient tradition, and itself is some three centuries old. My copy has 25 verses and was procured near Kandy, it is some 60 or 70 years old, and the only copy I have seen. The allusions are to sanctuaries of the goddess in Nuwara Kalāwa, the district of Anuradhapura, but if that city was not itself, after its decay, known as Kalā Nuwara, the city from which the district is named remains undetermined.

Example :

Welā damana lesa ata paya dangalawalā chalita karati
 Mulā nowana lesa anasaka iru raes lesa paetira duwati
 Silā lēka keṭu akurak men satahaṭa pihīṭa weti
 Kala nuwara rata haemataena Ali madam diwunu karati.

As if entwined, having twisted hands and feet, she causes shivering,
 (Her) power without rendering unconscious, like the sun's rays, spread
 around—

Like a letter cut on a stone record she is helpful to men,
 She restores Kalā-nuwara district throughout, and Alimadam.

826. Kāli devi upata

Origin of Kāli devi

THIS first invokes Pattini, and then Patrakāli. When the girl who was showing the way to Pattini, began to cry on seeing Patrakali, Pattini took her hand, and either the girl or Patrakali was turned into stone, at Welli-ambalam. The verse leaves it uncertain which, but presumably Patrakāli was turned into stone. Pattini calling her younger sister, gave into her charge the human world.

When for eight days the wind blew on Mt. Meru, and the hood of Nā raja was broken, it fell into the Kiri muhuda, or Milk sea, and from it was born Patrakāli. From the blood scattered from the torn hood, the Eight Kāli goddesses were born. From the bones that were crushed, the eight Bahirawa gods were born. With their retinue these occupied the eighteen lands, and landed also in Sinhale. The Kāli goddesses and Bahirawa gods speak the 18 languages and Demala. Batāviya and Olanda or Holland being included among these eighteen, the ballad is not very old. The kavi may be a century to two centuries old, my copy A has 23 verses, B has 27.

Example :

Pē wī siṭa bandana kala saeṭi nedanuni lowa satahaṭa
Patrikālī ammaṭṭe saeṭi nedanē kōwila guruwaṭa
Chitra ruwin senaga aewit saedemin dewāle waṭa
Kōwila guruwaṭa aennē Pāyākulame waṭa sita.

Having become purified, is the manner in which he charmed, not known to the world's people ?

Is the way of Patatakali amma not known to the priest of the temple ?

The host with various beauty coming, surrounding the temple,

She pierced the priest of the temple, staying at Pāyākulame.

827. Kānchi katawa

Story of Kānchi

THIS poem relates that it is translated from the story as related in Tamil. The king of Pandi nuwara, had a beautiful daughter who was sought in marriage by the king of Kānchi. His suit being rejected, he went to Pandi city disguised as a perfume merchant. He made acquaintance with a goldsmith who worked for the king, and formed a friendship. The smith constructed a large lamp, inside which he concealed the ardent suitor, and took the lamp to the king. The king gave it to the princess, with whom the king of Kānchi, disguised as a goldsmith, had already made acquaintance. The princess had the lamp taken to his own apartments, and at nights she used to let her lover out, enclosing him again by day in the lamp. The king suspecting her misconduct, set a watch, and ascertained the facts, arresting the king of Kānchi, whom he ordered to be executed by the state elephant.

The elephant having been intoxicated for the purpose, advanced furiously to kill him, but the Pandi princess addressed it with verse of entreaty, and instead killing her lover, it received him on its back. The lovers were married, and in due course the queen of Kānchi became pregnant, and was seized with a longing for some water lily blossoms from the land of the Kurawaru in Doluwara rata. The king went there to procure them, but fell in love with a Kinnara woman, and remained there. The queen having brought forth her son, lived alone without husband. When the boy was seven years old, he was reproached as of unknown parentage, and learning the story from his mother, proposed to go in search of his father. However, one Pulawara went instead, who at last came to the Kinnara village, where the king lived. The king received him courteously, and received with deep grief his wife's letters, but said he did not know how to leave his kinnara wife, Pulawara then told him that he would pretend that there was grit in his rice, and so manage it. He did so, and throwing down his food, left as if in rage. The Kinnara woman suspecting nothing, and sorry for the supposed accident, sent her husband to call the offended guest back. The two then made their escape, and went to Pandi rata, where the Kanchi king was warmly received by his wife. The Kinnara wife, however, followed him, pretending she was in search of a stray elephant. On this pretence she approached the palace where the king and queen were playing draughts, sadirangan, on the upper terrace. The king upon seeing her, began to weep, and the Kinnari advanced to them. The queen reproached her, but apparently relented, because the next line says that a palace was made for the Kinnari in the city. So we may conclude that the ladies arranged matters amicably to the relief of the amorous king of Kānchi. My copy is a little defective in places,

and contains only 197 verses, though the poet says he wrote 208 verses. He gives his name as Veda Duraya of Ratmale. The poetry is good,. My copy gives Thursday of the month Duruto as the date of composition, but the year is omitted. It appears to be three centuries or so old, judging merely from the general style.

Example :

Suwanda diyen nibandama nuba nāwammā
Nibanda sayan jātaka bojana demma
Saema dā nubāṭa pin siduweyi kiyammā
Sirasa piṭa tabā himi tama aragammā

Constantly I will bathe you with perfumed water,
Constantly I will give food of wild rice,
Every day I will ask that merit occur to you,
I receive you, lord, placed on my head.

828. Satdina mangalle, II

Seven-day ode

THIS differs from No. 204, and has 18 verses, which form an introduction to mantras for each of the seven days of the week. The mantras are in the usual jargon. The verses allude to Buddhist subjects, and may be three or four centuries old.

Example :

Munidā pilisinda Maha Māyā kusa Suddodana raja waliyen
Piridā gaeba tula lōka siyallaṭa ran kaḍapota men eliyen
Aeri dā Nēranjanayaṭa kiri piḍu walanda daemu ran taliyen
Iridā dawasaṭa Rusiwaru matule Hanumantā arawaliyen.

The Muni being conceived in womb of Maha Māyā, in the royal line of
Suddodana,
Having passed the full period within her womb, like a golden mirror
in light to the whole world,
Send the gold bowl on the Nēranjana, having eaten the milk offered,
On the sun's day the Rishis muttered the "Hanumantā arawaliya."

829. Oddisa wīdiya

Oddisa ceremony

THIS differs in verse from the other Oddisa poems, it describes the construction made for the exorcism of queen Maenikpāla by Viskam Deva. There were lines forming 16 square inter-spaces, it was 60 cubits square. The first Court was 30 cubits square, the second 20 cubits, the third 10 cubits, the fourth 7 cubits. I understand by this that one was formed inside the other, thus leaving a terrace and three galleries around a central room of 7 cubits. Seventy times seventy sticks composed the walls. The paths were to be by seven. It was to have 16 angles and 16 doors each door $2\frac{3}{4}$ cubits wide. The angles were to be rounded.

There are to be nine angles, and eight doors, and four gateways, but it is not said where they are to be. Again it speaks of four corner posts with a three storied room raised over them. The throne is to be there. Other details are given at great length, but I see no general interest in them. Huniyan yaka who caused the spell, appears now as a boar, bear, bull, hornet, bumble bee, scarab beetle, cobra, viper, hamadryad (mapil), frog, gecko, skink, or in a dream as a Buddhist priest. He may come as a screech owl north of the house, or as a gurulu, or as a nila maesi or bluebottle fly, a kindura, a crow, a red cock, In these forms he appears to those bewitched.

The poem is probably three centuries old, my copy has 71 verses.

Example :

Doraṭuwalāṭa gattē makara toranaya
Peraṭuwalāṭa gatte sinha mūnuya
Janetuwalāṭa gatte hansa mūnuya
Mesē Wiswakarmmaya kala pelapotaya.

For the entrance he took a makara arch,
For the front he took lion faces,
For the "janetu" he took geese faces,
Thus Wiswakarma made the ceremony.

The words pera tu and janetu are both obsolete as architectural terms ; the latter is evidently related to the word janelaya, a window, now introduced to the Sinhalese language, and may be an obsolete form derived from the same source.

830. Senkadagala wistare

THIS poem treats of Senkadagala or Kandy. It speaks of the town, the Malwatta vihare, Pōya maluwa, Asgiri vihare, &c., and enlarges on the wealth and prosperity of the town. It praises king Rajasingha, and dates his accession Saka 36, standing for 1636. It alludes to his victory over the Portuguese, and appointment of the Landesi or Dutch as guards. He defeated the invasion of Ceylon by Sannasi or fakirs from Mannārama.

My copy has 118 verses, and was evidently composed during the reign of Rajasingha II. The Ingrise are mentioned amongst conquered races, doubtless and allusion to the captivity of Captain Knox and others. The poem is fairly good as verse, but is very deficient in subject matter.

Example :

Siya tun raew piliraew dī sondinā
Tudagin binda mī amba pala bindinā
Pawanin saeli raeli mana men waenenā
Piyambun saha kela kela turu mudunā.

Birds chirp chirruping sweetly,
With beak point pecking the sweet mangoes, eating the fruit,
Fluttering fluttering in the breeze, flitting at pleasure,
Sporting sporting with their dear wives on tops of trees.

831. Una Sāntiya, II

Fever incantation

THIS like No. 347, Una sāntiya, I. is composed to cure fever by recitation of acts in the life of Budu. It contains a sirasa pāda or head to foot incantation, one verse of which, referring to the head, occurs also in No. 347. The poem is probably three or four centuries old, my copy has 29 verses.

Example :

Balawat jana wana Bōhāṭa sasobana
Sirimat ape muni utumā wesēsina
Paehapat net puda kala anuhasayena
Nalalat una baesa giya baema sangalina.

Strong victory was due to the beautiful Bo,
Our fortunate Muni is altogether supreme,
By power of the bright eyes offered,
The fever departed from forehead and eyebrow.

832. Gangā rohane

Floating on the river

THIS is an account of a Pinkama festival conducted by David de Saram, Mudliyar, on the Nilwalā ganga at Mātara, about 1815 to 1820. The Bana hall was supported on boats, and posts, on the river, and a great festival celebrated. The poem is considered elegant and devotes itself to expatiating on the beauty of the scene. The author was Kiramba Tera, author also of Siya bas mal dama, Kasun dew wata, Dewdaham dā, and perhaps Nandā pē wata.

There are 99 verses in my copy.

Example :

Porana uragun wisin yahapat pan siyak naewu mawālā
Warana apa Muni Rajuṭa ganga rū pudakalō ati wisālā
Porana Budukuru daham apa aga maetindu ema tatu asālā
Karana ganga rū pudehi wisituru asawu tepi kan namālā.

By ancient nagas five hundred ships being created,
To our supreme Muni Raja the very great river floating (they) offered.
Our chief minister of ancient Bodhisat conduct having heard that fact,
Hear ye, inclining the ear, the beauty made in offering the floating on
the river.

I do not myself at all admire this poem, and whatever pandits may say public opinion takes the same view, practically, for copies are hardly ever met with. Mine was procured at Matara, and is supposed to be quite correct. In the second line "pudakalō" requires a nominative in the plural, which has to be imagined pudakale would be correct, but my copy has got kalō, not kele.

833. Wijayindu haṭane, No. 2

The struggle of king Wijaya

THIS differs from Nos. 213, 655, and was extracted by me from prose No. 708 as the verse seem to form part of an ancient saga, and not to have been composed by the author of No. 708. There are 23 verses.

We are told that king Narasiha reigned at Weluran pura, and his Purohita Brahman, an avaricious man, collected great wealth. The merit of the gem is not told here, but the gem being lost, the Brahman's wife swore she had not seen it, meaning she had not taken it, and he cursed her. The next verses are missing, but they were reborn as Wijaya and Kuveni. Kuveni is described as born with the third breast, and living under the nuga tree. The next verses relate how the ministers blamed Wijaya, and how his father sent him away in a rotten ship, though his mother bewailed him. Again his arrival at Tammannā toṭa, swimming through the surf, is noticed. The bitch whose form Kuveni assumed, is described. It had a red back and white belly, with red eyes, and white claws, black hind legs, and blue fore legs, a black head and golden tail. She is described sitting spinning cotton, in another verse. Another notices the request that he would be crowned. The appeal of Kuveni with her children occupies another verse. Amitodana's descendent (Bhadda Kachchāna) comes to Uppatissa nuwara (to marry Panduwas raja). Another verse describes how Panduwas was troubled by a fierce growling leopard, diwi, with glaring eyes, terrifying him in his sleep. Again a verse says that Rahu Aswindu assumed the form of a great boar and went to the part of Malaya Nirindu. The saga has had its own special features, and may be recovered now that attention has been drawn to it. It seems to be some four centuries old.

Example :

Arawā dāya raeskara un ranga sitanga
Tarawā bella gamanaṭa baswamina ranga
Dirawā yana naewaṭa haema yo bala samaga
Purawa kumaru haeriyō muhuda yana ranga.

Getting rid of the trouble, assembling them according to wish,
As if pushing by neck making them descend for the journey,
On a ship that had gone rotten, with all the warriors,
Having loaded the prince, sent him to go on the ocean.

834. Kawmini mal dama

The flower garland of verse gems

THIS is an elegant poem dated B 2316, A. D. 1773 by Katuwana Mohandiram of Uruwitigama, in the South of Ceylon. The theme is the Sonaka jataka. Many verses are arranged as puzzles, as in Kaw mutuhara, No. 835, sometimes intended to be written down, and then read in various ways, according to the figures in which they are distributed. There are 38 of these puzzles, of all kinds, the most striking consisting in making words of one sound, thus :

Dadadu dada didu dadē
Dadada dada dudu dadē
Dadada dada dudu dadē
Dududu dada do dadē

In this by extremely artificial treatment, the apparently silly sound, can be twisted into a sense, with a key, or gaetapada. Otherwise it is nonsense.

In the Sonaka birth, the Bodhisatwas prince Arindama, son of the king of Magadha rata, reigning at Rajagaha nuwara. The perawiya or Purohita Brahman also had a son on the same day, named Sōnaka kumarū. These two grew up as play fellows, and ran away from home secretly to learn the sciences. They went to Baranaes, and next day were invited to share in a distribution of alms. A fine white cloth was spread for Arindala, and a red woollen cloth (palas) for Sonaka. From that Sonaka inferred that Arindama would become king there, and he would be a Senapati. Seven days afterwards the king of Baranaes died without heirs. His chariot and state horses were sent to select a successor, and the horses stopped the chariot in front of Arindama who was asleep. Sonaka, averse to the lay life, concealed himself. The prince was awakened, and invited to succeed the vacant throne. Fazzled by this, he forgot his friend, for forty years. Recollecting him then, he was stricken with remorse. He then assembled dancers, and in a verse, offered reward for news of his lost friend ; this verse the dancers and singers learned and repeated, that it might reach the ears of some one able to give the information. Sonaka had become a Pase Budu, and gone to the Nanda-mula parwata, a mountain reserved for Pase Budus.

Hearing the verse, sung by a boy collecting firewood, he taught him a verse replying to it, and sent him to Baranaes. There he repeated it to the king, amidst a great assembly. The king at once repaired to his friend, but at first was disgusted at his ascetic dress and shaven head. Sonaka then told him of the crow which floated out to sea, from the river, rather than leave a dead carcase, and the king after a miracle saw the vanity of sensual gratification. This miracle was effected by the Pase Budu ascending in the air, so that the dust of his feet fell on the royal head. He then became an ascetic, handing over the throne to his son Dighayu.

This Jataka indicates an ancient change of dynasty at Baranaes, and its replacement by a scion of the contemporary dynasty of Magadha. It probably refers to the commencement of the Brahmadata dynasty, so often alluded to in the Jatakas.

The poet praises king Kitsiri Rajasinha in 15 verses, and compliments Abayasiriwardana Ilangakon Maha Maetindu in five more. My copy has 723 verses.

Example :

Dilindu kula upanat
Rūsiru wisulu wūwat
Manā sip datahot
Maharu nirindō pawā e pudat.

Born in poor race,
Though fortune was gone,
If good science be gained,
That one is offered glorious royal state.

The verse is in the peculiar metre with 9, 11, 9, 14 instants, to the four lines respectively. There are several other metres used in the poem.

835. Kavi mutu hara

Pearl garland of verse

THE subject of this poem is the Dasaratha Jataka. It first eulogises Kitsiri Rajasinha nara, and mentions that the Olandesi reigned at Matara, Galu, Kolamba, like a host of Suras. He eulogises Matara, and praises Wikumratna Disanayaka Mudalidu's daughter, given in marriage to Abayaratna Ekanayaka Maetindu. Their son Dingi Appuhami died when twelve years old, and the author Maniratna Yatindu of Kalugala vihare was asked by them to compose a poem on some sacred subject for the merit of their dead son. A number of the verses are written with great skill, so that the letters may be inserted in various diagrams, and then read. These form puzzles, and there are no less than seventy of them; a veritable mountain of learned ingenuity, and mis-directed labour, from my own point of view. After an introduction, the story of the Jataka is related. In that, the Bodhisat was Rāma Pandita, who with his brother Laksana, and his sister Sita, were children of Dasarata, king of Baranaes, and his chief queen. After their mother's death, another queen became mother of Barata kumar, and she tricked the king into granting him a boon. When seven years old, she asked that he might succeed his father on the throne. She gained her object at last, and Rāma Pandita and Laksana were banished. Sita, their sister, went with them. On their father's death, after nine years, Barata invited his brother to assume the throne, which he renounced. Rāma said that his father had banished him for twelve years, and he could not return sooner, and asked Laksana, Barata, and Sita to govern in the meantime. They refused, and finally he sent his sandals to rule the country. Barata and Laksana took these, and placing them on the throne, stood on each side, and dispensed justice. After three years Rāma returned, and a queen was consecrated, and he assumed rule.

This is the Buddhist version of the Rāma legend. Sita is a sister of Rāma, and not the daughter of Janaka. Whether she married her brother or not, as happened several times to their kin in the Sakya and Sinhala annals, is not related. The narrative half suggests it however. Nothing whatever is said of the Rawana or Ravana war, and it must be concluded that the two traditions had not been blended into one epic romance, when the Jataka story was composed. It would be scarcely credible that the Buddhists by this version attacked an established epic, of popular currency. Rāma Pandita reigns at Baranaes, not Ayodhya, in succession to his father Dasarata. It seems to me likely that the Rāma of Valmiki, was a prince of Ayodhya, which I connect with Multan, and not Oude, whom the poets blended with the ancestor, Rāma Pandita, of the Sakyas of Koliyapura, a branch of a royal family once reigning at Baranaes. They take the brothers of this prince, for the Ayodhya hero, and credit that personage with the invasion of Ceylon, and defeat of Ravana. It seems to me probable that the name Kasi once applied to Multan, and helped this confusion. In any case the Vindhyan cities named after the sons of Rama must refer to the sons of the Buddhist hero. There would seem to be three if not four celebrated princes named Rāma, Parasu Rāma, Rāma Chandra, Rāma Pandita, and Bala Rāma; it is possible that the Rāma Chandra is a purely fictitious person, blended out of sagas relating to Parasu Rāma and Rāma Pandita. I myself think this more probable, as in the gradual conquest of the Konkan from Sāgara, not the ocean, but a king of a land with that name, seen as Sawn, in Sawurashta, and

the colonisation of Malabar, attributed to Parasu Rāma, we see a part of the extension of empire, which enlisted the help of Vibhishana, and caused the disgrace of Suppanakhā. The former reigned at the Svēta range of the Punjaub, and the latter is probably a myth, arising in a fun twisted out of the name of the city Suppara, governed by a prince of the hostile dynasty. I would also point out that the conquest of Ravana in Ceylon, is by one line of tradition attributed to Kārttavīriya, who was himself slain by Parasu Rāma. This episode itself may have been worked into the epic romance. But the origin of the Ramayana epic is a wide digression. The verse of this poetical version of the Jataka is very elegant indeed, but so abstruse that it is scarcely intelligible. There is, however, a glossary, or gaetapada, prose No. 648.

The author dates his poem S 1706, A. D. 1784, and gives his name Miniratna yati, that is Maniratana Tera, of Kalugal vihare, in the Matara district. My copy has 744 verses, but the author says he wrote 734. The extra verses were probably added by the author, after he composed the memorial verses. My copy is a very careful one, which I owe with others to the kind help of Jambuwatte Piyaratna Tera of the vihare at Dondra. The very much respected Tera is himself a clever poet, and has composed.

Example :

Apamana ewanē nē siri balamina
 Nupamana peminē ne taena siṭimina
 Samagawa tedenē mē gunē sapurana
 Giya situ seyinē nē gangu laeli paena.

In that boundless wilderness, seeing many beauties,
 With incomparable love, staying at many places,
 The three together, completing many virtues,
 Went according to fancy, leaping many stream torrents.

836. Dhrishṭi mālā

Garland of faith

THIS is a sermon in poetry teaching the conduct fitting for Buddhists. The poet his work B 7532, Saka 6371, which being read reversely, to satisfy his whim, affords A. D. 1814. My copy has 92 verses, I have not ascertained the author's name.

Example :

Nūpan akusalut nūpadawaminnē
Upan akusalut pahakara harinnē
Nūpan kusal upadawamin karannē
Upan kusal siṭuwa tara karannē.

Unborn demerit, causing to remain unborn,
Born demerit, laying aside and quitting,
Unborn merit, causing to be born,
Born merit, establishing and strengthening.

837. Upades sangarāwa

Collection of instruction

THIS is advice in verse, to children engaged in learning. It notices the alphabet, the duty of children to their parents, and to their teachers. It enumerates the ten demerits, and exhorts to good conduct. It was composed at B 2425, A. D. 1882, by Rayananda Tera, pupil of Widurupola Ratanajoti Tera. I have included this, though I do not profess to catalogue poems of this century, as it is useful to bring forward three or four as specimens. There are 109 verses.

Example :

Kayin tunak siduwannē akusal
Wayinda satarak siduwē akusal
Sitin tunak siduwēmaya akusal
Itin daniwu mema kī dasa akusal.

From the body three demerits happen,
From speech four demerits happen,
From thought three demerits happen,
Then understand these said ten demerits.

If it was not for the known authorship, I should have classed this poem as two hundred years old, showing how uncertain such approximate guesses must be, in poetry.

838. Wina kaepun kavi

Exorcism of spells

THIS poem exorcises wind sorcery from the seven days of the week, the twelve months, the 27 constellations, the fifteen Sithi or lunar days, and the bright and dark fortnights of the moon. Also from the seven "karana" of the week, lion, elephant, cock, leopard, goat, bull, hog, and also from the seven hora, the four yama or watches, three of the night and one of the evening. The wina is also exorcised from the eight directions, the twelve influences of the horoscope or jamma, and from the head to the feet in sirsapada fashion. The virtues of Buddha, and influence of various devas is then invoked. Mantras occur throughout the look in Mantara jargon. There are 390 verses, which seem to be about three centuries old.

Example :

Derana upan saema siwu-pā satugen
Uriruda ganimin winayata yodamin
Saranada Buddhan sarane balayen
Berane naekatin kala wina kapamin.

Of all four-footed creatures born on earth,
Taking the blood, preparing the spell,
By the power of "Buddhan sarane" as refuge,
Cutting the spells made under Berane constellation.

839. Aeldeni alankāraya

Praise of Aeldeni

THIS is a poem which praises greatly a skilled artificer of the village Aeldeni near Kandy, named Aeldeniye Galladda. This name is applied to master smiths, painters, carvers, or builders, by Kandian usage as an honorific, and is a corruption of Gam-ladda, or “who received territory”; this means both the privileges of an independent landlord, under the king himself, and a grant of land. He made a gold sword, set with gems and pearls, and received the estate of Kurukuttala from the king. For making the forehead band, which was of extreme beauty, he received a tusked elephant. In recognition of the excellence of his skill, his lands were registered on a copper sannas. He received various personal ornaments, as reward for a pae taeti sutra, or watch. For a “bondikulawa”, a firearm, he received the rank of Hangili wasama, or head of the artificers. He led a contingent against the Dutch. The poet gives his name at Kirimaetiyawa kivi, friend of this Galladdā, and the poem is dated Saka 1686, A.D. 1764.

Example :

Pela pela mini mutu ran kam yutu koṭa
Sulakela un-hisa barana saeduwāṭa
Dula dala bala gijideku laeba manatuṭa
Pala kala mohu tuti kiyati dano siṭa.

Made row upon row of gems, pearls, gold work,
For having made a very beautiful forehead ornament,
Delightedly receiving a strong elephant with bright tusks,
People are telling his celebrated praise.

840. Graha walalla

The planet course

THIS poem describes an astrological table for prognostications derived from the nine planets, Iru or Sun, Sandu or Moon, Kuja or Mars, Buda or Mercury, Guru or Jupiter, Sikuru or Venus, Senasuru or Saturn, Rahu, and Kehetu. The two last are invisible planets, not recognised in medieval Europe, though perhaps now known there as Neptune and Uranus. They, however, are outside the sphere of action of the other planets, and not like them grahayo. They seem to be also to represent not only two invisible planets, but what we term the Nadir and Zenith. The consequences to be prognosticated from these are here described astrologically.

My copy A has the author's name in a verse ; he was Waekeliya Maeti, but no clue is given to the date, though the language indicates vaguely the 16th century. This copy has 118 verses and is bound with Graha yoga and Kala chakra, and is preceded by a page of prose, called In apale kima, pointing out the astrological portents hostile to the various parts of the body.

My copy B is an excellent one, with 21 verses, and about 100 years old. It is bound with Paladawaliya, No. 453, Indra Guruluwa No. 106 prose, Pancha paksha, No. 221 prose, and a Kēndra kima discourse, or notes on astrological fortune-telling, in prose. My copy C has 190 verses ; neither B. or C. record the author.

Example :

Tun wana Saeni saema saepatata pamunē
Ran ridiyen lābaya gena deminē
Santutu kara silpaya saedeminē
Min sata pujita karawayi deranē.

When Saeni is in the third, establishing in all prosperity,
Bringing and giving profit of gold and silver,
Bringing gladness, cause success in the arts,
By this, man becomes celebrated on earth.

841. Graha walalla, No. 2

The planets course

THIS treats of the planetary influence on the horoscope, as in No. 187. This occupies also 108 verses, being 12 for each planet. The verse appears to be two or three centuries old, and the author's name is not recorded. The same poem occurs bound with my Graha walalla No. 1, 187, A, but this copy has been extended so as to comprise 216 verses. The verses of the original poem are quoted one by one, followed by a second verse, noting further effects of the planet in relation to that division of the horoscope. These are evidently by a later writer, but do not seem less than two to three centuries old. The example is quoted from the older portion.

Example :

Lagnaya siṭiyot diwayuru poranā
Isa leḍa giniyam dāyada karanā
Piyāge isa pīnasa leḍa tibunā
Kiya dewane irugen tawa asanā.

If the sun stood in the first (lagna) as of old,
Head disease, heat, and burning are caused—
There was nasal-decay disease of the father's head,
Tell ; Moreover hear of the sun in the second.

842. Rāsi pala kavi

Poem of the result of the zodiacal signs

THIS describes the results of birth under each of the twelve zodiacal signs, the subject occupying 37 verses. It then adds three verses, noting the influences of the hora of the seven planets of the week.

The horawa answers exactly to the Latin and Greek hora, English Hour, and is a period of two and a half paeyas, a paeya being the sixtieth of a day, or 24 minutes, and the hora sixty minutes. The latter is used in subdividing the day for planetary science, alone ; the paeya is the usual division of the day for other purposes. The poem appears to be about two centuries old, and is well composed.

Example :

Yuga raesayen yan satayek upanā
Nūs nomiṭi bawa daenagan lakunā
Tun denekut saranada weyi nitinā
Landun usaeti bawa daenagan lakunā,

At the sign Gemini if any man is born,
Know the fact that the condition is neither short or tall,
With three persons will be the marriage ever,
Know the fact that the woman's state is tall.

843. Pilisun dasāwa

The ascendancy at birth

THIS treats of the ascendancy of the nine planets at time of birth, dividing each ascendancy into three equal periods, the first, middle, and last, as in Nawa graha dasā pala, No. 847. It gives a short account of the effects of each planet on the lagna, or first stage of the horoscope. In all three are in my copy A 64 verses, well composed, and quite 200 years old. I do not know why the ascendancy is named after conception (pilisun) and calculated upon birth.

Example :

Maddima pilisuma Rahuṭa yedunā
Tun denakut anganan aeta kiyanā
Naeta eka putakut Paniduge lakunā
Sita baya karāwana rudāwa kiyanā.

The middle “ pilisuma ” is allotted to Rahu,
There are three wives, it is said,
There is not even one child, by the sign of Panidu,
It is said there is pain terrifying the mind.

845. Abhinawa taranga mālē

The new dialogue garland

THIS is in general style resembles other taranga mālā verses. It contains a challenge to rivals to compose verses against the poet. It makes a few incidents from the previous life of Buddha, such as his rescuing his mother after shipwreck, subject for many verses, and then takes the alphabet as its subject for nine more. The rest is made up by the challenge and replies. In all there are 52 verses. They are well composed, and seem to be some three centuries old.

Example :

Nek bamba Suran mudunaṭa siripada susaedu
Duk hala satage agapat me apa Sugatindu
Ek laksaya pas wisi dahasaki Munidu
Daekmen kusal kara Budu bawa sitehi raedu.

(Whose) fortunate feet adorned the head of many Bambas and Suras,
Having removed the sorrow of living things, this our supreme Suga-
tindu,

One lak twenty five thousand Munidus

Seeing, performing merit, kept in mind the Budu state.

846. Nawa graha pala

Results of the nine planets

THIS is a poem which describes the effect of the nine planets in each sign of the Zodiac, taking one verse for each sign, containing twelve verses, and ten more on miscellaneous effects of the planets. It seems quite 200 years old.

Example :

Dewana Iru agni roga Sandu rajugen būmi labana
Kuja bhārgyā putra nasā Buda sampat raju dakimina
Guru gowitaen raja karunā Kiwi warigeṭa nāyakawana
Saeni jīwita wināsa wana Rāhu Kētu sora biya wana.

In the second, the sun (causes) fiery disease, the moon receipt of land from the king—
Mars destruction of wife and children, Mercury wealth after seeing the king,
Jupiter agriculture and royal favour, Venus chief place in one's tribe,
Saturn loss of life, Rāhu and Kētu gear of robbers.

847. Nawa graha dasā pala

Result of ascendancy of the nine planets

THIS is a short account in verse, noticing the effects of the ascendancy of the nine planets, with one verse for each, and an introductory stanza. It is well written, and quite 200 years old. There are 10 verses.

Example :

Elu gaja hasa gawayin laebetēyā
Saw siri saepatin nima nokerēyā
Raja mahatumen nilama laebēyā
Budahu dasawen me pala kerēyā.

Goats, elephants, horses, cattle are received,
Of all fortune and prosperity no end is made,
From the king and nobles rank is received,
By ascendancy of Buda these effects are caused.

848. Maha dasā pala sindu

Song of the result of the chief ascendant

THIS sindu treats of the result of the chief ascendancy of each of the nine planets, dividing it into the first, middle, and last periods, and attributing different effects to the planet in each of these three periods of the ascendancy. It appears to be three centuries old, if not more. Graha walalla sindu No. 849 is in the same metre, and seems to be by the same author, whose name is not recorded. I have good copies following my copy of Graha walalla No. 2, 841A; but it does not seem that they were composed to form one collection. There are about thirty verses, and a mudrādyā or refrain.

Example :

Bhānuge dasāwenā
Pīnasa leḍa aeta boru nowenā
Dāyaka giniyaminā
Lat taena dasāwa me lesinā.

In the ascendancy of Bhānu (the sun)
There is nasal-decay sickness, it is no falsehood,
Burning with heat—
At the commencement the ascendancy is in this wise.

By “lat taena” or “the place received”, is meant the “commencement” of the dasawa; the idiom is an accepted one.

The refrain is :

Denu rāsi-kiranā
Mē Lak diva
Bhānu lowaṭa saranā.

It is very difficult to translate this line. I may be that Denu rāsi-kiranā is a title of the sun, meaning “giving much heat”, or kirana might be the sun itself. The word denu is sung as if dēnu, to balance Bhānu. It is incorrect to write Bhānu in poetry, the verse should obey the old Sinhalese custom, and omit the aspirate, writing Bānu, but I follow my text.

Provisional translation
Giving much radiance to
This Lak-diva—
Bhānu ! refuge for the world !

849. Graha walalla sindu

Song of the planet course

THIS sindu treats of the influence of the nine planets on the horoscope, as in Nos. 187, 840, 841. It has about 62 verses, and a refrain, which is written at the end, instead, of the commencement, the usual place for it. It is evidently by the same poet as No. 848, and is quite three centuries old. My copy is bound with No. 848 at the end of 841, Graha walalla, No. 2.

Example :

Diwayuru siṭi lakunā
Lagne aenga isa dāyamenā
Tunak būmi pamanā
Igulun piyaṭa yedunu lesinā.

The effect of the sun standing,
In the lagna-the body and head are as if burned,
From about three lands,
It is appointed that the father be expelled.

The refrain is :

Lagna dimutu kiranā
Patala kala
Lagna dimutu kiranā

Lagna brightened by the radiance
Spread out,
Lagna brightened by the sun.

850. Koṭahalu upata, No. 2

Hymn of the origin of purification

THIS is chanted by washers of Radawā caste at the rites performed for girls who reach puberty. It relates the story of Maha Sammata's coronation as the first king, but does not allude to his bewitchment by Māra which belongs evidently to another school of tradition. It then treats of the ceremony performed for purification of his wife on attaining her full age.

In detail, we are told that while men supported themselves by the produce of the soil, they began to quarrel with each other. The gods then ordered Viskamdeva to prepare a crown, a celestial cloth, and a throne. When the crowd assembled before the throne, a boy born on the Sun's day was selected, and crowned as king. He placed the crown on his own head, when handed to him by Viskamdeva. As all people were assembled, the name of Maha Sammata was conferred upon him. Viskam deva erected a palace for him.

Sak raju brought him celestial cloths. Mādēvi a princess seven years old, was married to Maha Sammata raja. This Maha Devi attained full age when sixteen years old, on which occasion a ceremony of purification was performed. Subsequently she had two daughters, twins, married to Isuru. Details are given of the ceremony then performed. Gaemunu skilled in the Veda are brought to advise the astrological features, and a golden bowl is placed on a heap of paddy, and the queen is brought, in full dress to the hall erected for the ceremony. There Brahmans exorcise with chants, and women offer homage to her. Offerings of food had been arranged beneath canopies in the hall, which itself was gorgeously decorated.

One thousand lime trunks were fixed, and a virgin cord or kanya nūl drawn around. A golden dimbul chair was prepared, and foster-mothers or kiri-mawu placed a golden bowl upon it. A hall was erected over it, 60 carpenters cubits long, and thirty wide. A curious line follows, await in maeda sata satata bedala. This my pandit insists must be translated as "the centre around divided into seven by seven." An old word occurs just before this, in the line "wigasin kola maḍuwak lesa no walā," in which she almost obsolete and now vulgar form, kola occurs for kala, past participle of the verb kora or kara to do. Pandits now repudiate all such obsolete forms, and believe the villagers pronounce them wrongly, or use them in a wrong sense, and when poems of this nature pass their hands they are ruthlessly modernised. There kola escaped because the writers not regarding the general context, left it as if kola maḍuwak, a leaf shed, though the detains given in other verses forbid this.

For the ceremony were tied gawara or bisons, gona or sambur deer, spotted deer, peacocks, cocks, pigs, mongooses, civet cats and hares. It does not say that these nine kinds of animals were to be sacrificed, but we may presume so. By pigs we must understand wild pigs, and it will be observed all the victims are wild animals of India, pointing to the ceremony as first invented there, to appease evil influences that affected Aryan women in India, on attaining puberty.

Sixty yālas of paddy, was collected in the hall, a golden ladder placed at it, and the golden bowl set on top. The queen was then escorted with music, and one thousand gaemunu saluted her and received gifts. In its present form it is about two to three centuries old. My copy has 73 verses.

Example :

Maha Sammata raja teda bala dairya
 Suwanda paenin is sōdā nāwiya
 Siwu saeta mini abrana darāwiya
 Andinaṭa saluwak genawayi tepaliya.

Maha Sammata raja strong in glorious power,
 Having washed the head with perfumed water, bathed.
 He put on the 54 gem ornaments ;
 Bring a robe to put on ! he spake.

There is a most important feature in this poem, often repeated ; gaemunu is put wherever we should expect Bamunu or Brahman. There is I think no doubt that the Radawā washers at this ceremony, continue to perform an ancient priestly duty, which belonged to them before their fall to their present inferior position. At that time they were either themselves an hierarchy, known as Gaemunu, or closely associated with it. Gaemunu was a title born by ancient kings and nobles of Ceylon ; as Gamini it is frequently seen in rocks inscriptions in the Brahma alphabet. The Gaemunu as here noticed would seem to have studied and followed the Veda, and sacrificed animals, including the gawara or wild bison of India, to appease some local evil influence, which they thought peculiar to India. I believe the clue to this is given in the first Fargard of the Vendidad, where we are told that the Evil Spirit, Anro-mainyus, created certain evil signs, which the Pehlvi gloss treats as periodical impurity of women, at what was to the Aryans a premature age, before their arrival in Hapta Hendu, or the Punjaub. If that theory is right, the gaemunu must have been an hierarchy, which accompanied this Aryan expansion into India, and the ceremony treated of, have originated when they had spread to the Terai, where all the animals used for this sacrifice are found.

851. Loka uppattiya

Origin of the world

THIS is used as a chaunt at the koṭahalu ceremony performed by Radawā washers, when girls of the higher castes attain their maturity. It invokes the Three Gems, and the Nine planets, and then proceeds to describe the restoration of the earth after its destruction by water at the commencement of this Kalpa. The story of the Bambas and their miraculous food, follows the usual tradition, and the world is repopulated by their means. As they quarrelled, a king was appointed, and a boy selected and crowned. He is here selected and crowned with a crown of flowers by his fellow-men, whereas in Koṭahalu upata, No. 850, this was performed by the Devas. He was named Maha Sammata. Vishnu Deva was sent to build his palace.

From blood of Mā dēvi was born Nilā yōdaya, and Umā and Saraswati were also her children. By direction of Mā Devindu their father Nilā yōdaya was sent to procure them diwa salu, or celestial robes. He visited the Bamba world, terrifying the Bamba raja, who sent a goddess or surangana back with a robe for the king, who gave it to his daughters Saraswati and Umā.

King Maha Sammata was then married to Saraswati, though in the usual form of the legend he marries Maenikpāla dēvi. In my copy she is called Umā Saraswati in the verse which relates her marriage.

The queen afterwards attains maturity and becomes subject to seasonal impurity. The Gaemunu inform the king that evil is associated with this, and the evil is exorcised by the ceremony now usual. It follows much the same rules as No. 850, for this ceremony, but with less detail. The hall is 70 cubits long, here. Further on we are told Bamunu recited the chaunts for the yaga ceremony. The word Gaemunu having just been used, we see that the obsolete Gaemunu, found strongly seated in No. 850, is here being ousted by Bamunu, as if the poet thought them synonymous. Offerings are made to the Rakusu, and to Kili Gaeraewu. It is about the same age as Koṭahalu upata, but that poem has been adapted from an older one, I think, and at least reserves fuller details. My copy has 143 verses.

Example :

Pemā waḍana Maha Sammata nirinduṭa
Umā Saraswati aga mehesun koṭa
Samāgamaya koṭa tama sit tosa koṭa
Amā rasin yahanata waeḍa un wiṭa.

To king Maha Sammata increasing in love,
Umā Saraswati was made chief queen—
Being united, he delighted in mind,
When they were on the couch, with taste of nectar.

852. Koṭahalu upata, No. 2

Hymn of the origin of purification

THIS differs from No. 850 rather widely. Nothing is said of the early condition of the earth, and the king is called Manu-rada Sinha narawara, or the lion king Manu-raja, son of Dina rada, the Sun or day-king. He marries Saraswi, which is a form of Saraswati. When the queen first became impure, wise men or nipunu were sent for, and they said that good fortune would follow. The shed was erected, as described in Nos. 850, 851, but fewer details are given here. The Gaemunu are not alluded to in this poem, nor are Bamunu. At the ceremony we are told that fireworks were used ! thus proving that this poem is not more than a century or two old at most. A yōdaya was also present, in front of the ceremonial hall, and he held in right hand a sword, in left a mace, whilst he exorcised the queen. This yodaya is not named, but Nīlā yodaya is evidently intended. The verses were probably composed during the eighteenth century ; my copy has 30 verses. It is used at the Kotahalu ceremony, performed when girls reach maturity.

Example :

Dina rada put Manu rada siha narawara
Mananada Sarasawi aga mehesun kara
Niti windi pas kam rasayen dawas aera
Duṭu sanda suba dina mohotin malwara.

Son of the Day-king, Manu raja lion king,
Making charming Saraswi chief queen,
Ever passing the days with enjoyment of mutual inter-course,
When seen on a lucky day and time the impurity.

853. Koṭahalu upata kavi

Hymn of the origin of purification

THIS differs from No. 285, but treats of the purification of Maha Sammata's queen. Purandara or Saekraya caused Viskam deva to put up a hall resembling his own, for the ceremony of purification, but no details are given which seem of importance. The foster mothers were guards during the ceremony, and lime tree posts were fixed around, but the number is not stated. It also states that Nīlā yodaya was born from the blood which fell when the thigh of Mā devi was burst open. She also had two daughters, not named here. It then relates with detail the washing by Nīlā yodaya of a robe worn, by one of these. A Rakusa then disputed with Nīlā, trying to prevent his washing it, but Nīlā struck the water with his mace, driving it about so that fish were left on dry land. The Rakusa then submitted. The altercation between Nīlā devi as he is here called, and the Rakusa, occupies 13 verses and may be treated as the main feature of the kavi.

This saga is pretentious in style, but to my thinking not elegant of its class. It may be two centuries or so old, A line of one corrupted verse states " mada kavi kala haeki Daeliwel ", which I suppose give the poet's name as a man of Daeliwela. My copy is a corrupt and confused one, with 42 verses.

Example :

Pawara belen rusirū Mā dēviya
Waṭora palā naegi uriren upaniya
Nohaera saepen waḍamin sit pem wiya
Nohaera upaniwada Nīlā yōdaya.

Of beautiful Mā dēvi with supreme might,
Born from the blood that burst forth from the thigh,
Not leaving bringing up prosperously the mind made loving,
Not leaving was born Nīlā yodaya.

855. Koṭahalu magul kavi

The Kotahalu festival hymn

THE poet also calls this a koṭahalu dipawansa, and professes to have learned the Four Wansa books, of the four castes, and the Dipawansa, or history of Ceylon, but their influence is fictitious. He notes the first appearance of the sun, and states that Mā dēvi and Mehesuru lived together in union. Mā dēvi fancied a celestial robe, and Nilā, born of the blood of her thigh, was sent to procure one. He procured her one. When sixteen years old, the wearer of the robe (elsewhere stated to be Saraswati) reached marure age, and the robe was stained with impurity. Nila devi was asked to get it washed, and he appointed his wife Ridī liya to do this. Ridī liya then adorned herself with all jewels, washed, and gave back the cloth, at the ceremony of purification. From her the Radā caste descend.

A grand hall was erected for the ceremony, but no details of special interest occur. The Ridī liya mounted the heap of paddy in the hall, by a golden ladder, to take the clean cloth, from the basin in which it was kept as related in No. 850.

The saga is some two centuries or so old, and my copy has 90 verses.

Example :

Satosin Maha Sammata raja waeda siṭa
Melesin saerasu magul maduwata
Satosin karawana malwara magulata
Nolesin wisituru kola maduwak kota.

Maha Sammata raja joyfully being present,
In that festival hall adorned in this wise,
Gladly causing to be made for the puberty festival,
Without delay having made a hall made beautiful.

Notice “kola” for the “kala” now used ; it has doubtless escaped the editor’s pen from an idea that a kola maḍuwa, or “leaf” shed was intended. The details given show that it certainly was not such.

856. Buduguna alankāra, No. 3

Praise of Budu's virtue

THIS differs from Nos. 76, 527 ; it exhorts the listener to merit and aims, and the various means of securing merit are brought to notice. It appears to be two or three centuries old, and it is simply worded, but without much merit as poetry. My copy has 56 verses.

Example :

Munidun adahā kī bana me dīnē
Aesuwot kala pawu notibe satunē
Siṭiyot srī mā bō mula sewanē
Nidukin gos dewu lowa saepa windinē.

Trusting this day in the word told by Munidu,
If listened to, the sin done rests not, oh man !
If one should rest in the shade at root of the fortunate great bo,
Going sorrow-less, he enjoys the bliss of the deva world.

857. Kalingu-bō dā

Ballad of Kalinga—bodhi

IN the poem the name is given as Kalingu-bō, in conformity with old Sinhalese usage. In this birth the Bodhisat was Kalingu Baradija, the Purohita Brahman of the Kalingu chakrawartti, reigning at Dantapura of Kalinga rāṭa. Ananda Maha Tera was then the chakrawartti. A former Kalingu raja had two sons of whom the younger became an ascetic, and it foretold that he should have a son, who would become chakrawartti. The princely ascetic, married the daughter of the king of Sāgal pura in Madu rata, and the destined son was born to them, and in due course became chakrawartti, and in after times Ananda Tera. Once when his state elephant was going as usual through the air to see his parents in their hermitage, the elephant refused to proceed. On enquiry the Brahman found that it could not proceed over the ground below, as it was the destined site on which a Budu would attain his powers. The king urged his elephant, but it died ; by his merit another was provided, and the dead one fell to earth. The king then made a great Bodhi festival there on the spot where in after times the tree of Goutama Budu stood.

In time of Goutama Budu, people bringing offerings were grieved at not finding him at home, so Ananda Tera was advised by Goutama to have a Bo tree planted, to which offerings might be made. Anepidu Sudat the Situ planted a seed, which grew, and received offerings.

This is a very elegant poem, written as the verse tells us at S 1721, A. D. 1799 by Dharmmakirtti Ekanayaka Dunuwila Mudali, and dedicated to Wijesundara Seneviratna Abayakon Pandita Mudali, better known by his ancestral name of Pilima-talawwa. This noble is described as Master of the Robes, Master of the Bedchamber, Diyawadana nilame, Adigar of Three Korales and Seven Korales, besides holding many more offices, carefully enumerated, under Rajādhi Rājasinha. This noble he tells us was son of the Adigar of Three, Four, and Seven Korales, under Kirtti Sri, and grandson of Pilimatalawwa, Diyawadana nilame who married the daughter of Monarawila, master of the robes to Wimala Dharmma II. This noble lady had previously been chief queen of Narendra Sinha, and had born him a son. This son, half brother of Pilima-talawwa Adigar of Three, Four and Seven Korales, never became king, as Vijaya Rajasinha, brother of his Telugu queen, succeeded. I am not aware whether the child died, or was set aside as morganatic through jealousy of each other amongst the Sinhalese nobles.

Pilima-talawwa aspired to the throne, and it is significant that the poet gives this pedigree, without any tribute to Sri Wikrama Raja Sinha, then in the second year of his reign. The poem was probably written to further the claims of the Sinhalese noble, against the Telegu noble elected by the jealousy of his fellow-chiefs and nobles.

There are 676 verses in the printed edition, which seems to have been carefully passed through the press. Copies in m. s. are seldom seen.

Example :

Sobaman Sulu Kalingu kumarindusanda subaesī
Mannaran supirisidu piyasak bala risī
Karamin asapuwaḥ tawasunṭa wana risi
Satosin tawus wes gena nolasa ehi wisī.

The bright Sulu Kalingu prince of good speech,
Having looked for a suitable pleasing very pure site,
Making a shelter suitable for ascetics,
Gladly assuming the ascetic dress without delay dwelt there.

“Asapuwa” is used in poetry, and is a curious word. It is a tatsama with Pali assama, Sanskrit āsrama, and here seems to come from a root sama, srama, sapa, with a sense of “assuage”, “content”. It is now only applied to the huts of ascetic, and Buddhist priests, and is not used in the colloquial. The upasargga or compounding preposition was probably at first awa, with a sense of progression, not “a” with a sense of simple affirmation. The word is in any case a remarkable one, and probably of great antiquity; the suggested derivation must of course only be treated as conjectural.

858. Dahamsonda jataka kavi, No. 2

The Dahamsonda birth

THIS differs from No. 715, an important poem on the same subject. The theme is the same, but the present poem also notices the Bodhisat's birth as Sumana, a prince of Situ race at Saewaet nuwara. At sixteen years old he emancipated his slaves, gave great alms with his wealth, and resolved to become Budu. He was reborn as Sumedha the ascetic, and received designation by Dipankara Budu. He was reborn in the Dew lowa, and sent by Sak raja to be born in the Nara lowa or Man world, as son of the king of Baranaes. It then follows the story already noticed under No. 715, it is composed in the simple and earnest verse, without any effort after artificial effort. The author describes himself in verse as grandson of Hetti-patirada Maetindu, but does not record his own name. He says he composed the poem in 340 verses, at Saka 1633, A. D. 1711. It is now a rare work, and I have only seen my own copy, which is bound with Wessantara jataka kavi No. 41, and Mahabhinikman, No. 121 ; this copy is quite as old as A. D. 1711 to 1720. It has however only 120 verses, and judging from the letter of the first page existing, has lost 27 leaves, which must have been devoted to introductory matter, that does not effect the rest of the poem.

Example :

Gasakin waelakin paladāwakdaeyi
Ratakin genenā welendāmakdaeyi
Samagin ekwī karana waedakdaeyi
Bana nan yannē kumana deyakdaeyi.

Is it fruit of a tree or a vine ?
Is it merchandise brought from abroad ?
Is it a work made assembling together ?
What sort of thing is called " bana " ?

859. Giri devi upata, No. 2

Birth of Giri devi

THIS saga relates the birth of Giri devi as daughter of the Hansawati king and Hansawati queen. Their son was Dala kumāra, and the Bamunu foresaw that he would become a mighty Rakusa. The king and queen offered with fervour at various kovil or temples, in hope of receiving a daughter. The queen had a dream, in which Devas gave her a golden mirror, or Kaedapota. This was explained as referring to the birth of a child jewel. When the daughter was born, the ganitayo or astrologers announced that she would be married to her brother Dala kumaru. To avoid this disgrace, the princess was brought up in a cave, unseen by her brother, and received the name Girilanda, or Rock lady, in consequence. Her beauty is explained upon, and in time reaches the ears of her brother. He feigns illness, and begs to see his sister. Here my copy is defective, after 53 verses, and I have seen no other. As it is an important saga, quite three centuries old, I think it best to catalogue it, hoping that complete copies may hereafter be found. The complete work probably extended to some 200 verses.

Example :

Mihiriya kirimawunut salasālā
Kumariya giri geyi tulaṭa waḍālā
Idiriya kumarige aesaṭa nopāla
Giri liyayayi nama kiyati wichālā.

Having prepared a sweet-tasting foster mother,
The princess was taken into a cave,
Not shown before the eye of the prince,
The name is Giri liya is said when asked.

It is very important to notice, in connection with the Gara and Giri myth, or Dala kumaru myth, that the incarnation occurs at Hansawati nuwara, or ancient Rangoon. It may have originated there, or been first localised there, by colonists from Western Asia. In either case it is certain the myth was attributed in ancient times, by the Sinhalese, to that Hansavati, so famous in Ceylon.

860. Giri devi kavi, No. 2

Ballad of Giri devi

THIS differs from No. 271, and other sagas of Giri devi. My copy is very defective, but it is only one I have met with, and as it contains 63 verses, and has formed a most important and beautiful saga, I think it worth separate notice. Copies will probably turn up, on enquiry, sooner or later. The disorder in my copy is only explained by supposing it taken down from oral recitation by a singer whose memory of it was confused, leading him to displace the verses. Of the earlier part of the story, is a fragment describing the great labour pains of the queen at her daughter's birth. There is a verse describing how her brother caught the princess by the hand, and then others on the incestuous alliance. The sister Giri devi, steals away from her brother's bed, whilst he sleeps, and overwhelmed with shame and remorse goes to a tree to hang herself. The most important part of what survives in my copy, is the lamentation of Dala kumar for his lost sister-wife.

There were probably 200 to 300 verses in the original saga, and it seems quite four centuries old. It has been a very beautiful and well composed poem.

Example :

Kusun mal suwanda peti atula dula yahanatē
Susun lā tun yamaṭa noya nidi ada netē
Satunhaṭa nepenemin giyeda nuba wanagatē
Itin mage diwi raengena baeri inḍa Giri katē.

On a bright bed strewn with scented petals of blossoms and flowers.
Uttering sobs through the three night watches, today the eye goes
not asleep,
Unseen by man hast thou gone entering the forest ?
The preserving my life, I cannot be, oh Giri maiden.

This is one of the poems to which with further knowledge of the subject, we may perhaps assign a much earlier period than I indicate.

861. Gaeba salakuna

Conditions of the womb

THIS treats in question and answer of the condition of a child from conception to birth in each of the ten months, through which the Sinhalese believe that development progresses. It seems that this computation is intentionally made to cover all the months, in even part of which, the gestation lasts. Thus a child being conceived on the twentieth day of the lunar month, that month is counted as one, the eight following make nine, and the month during which birth expected, forms the tenth. It must not be taken as postulating gestation for ten full months. The head, limbs and skin form in the fourth month ; in the fifth the features begin to develop ; in the sixth the nails form, and orifices of the body open ; in the seventh the child begins to be conscious ; and to breathe ; in the eighth it becomes hungry ; in the ninth it acquires self-movement ; in the tenth it is born.

This may be a century or two old, and has no special merit as verse.

Example :

Yutukoṭa asatōt poranun kī basa
Aetuwāṭa kaya-banda at pā kara hisa
Elikoṭa nokiyaṃ haematāṭa me basa
Matupiṭa aeta sama gaebaṭa sāra masa.

If fittingly asked the word spoken by the ancients,
Though the body has hands, feet, neck, head,
Do not tell publishing to all this word—
Afterwards there is skin, at the fourth month in the womb.

362. Abhimāna dola

Sacrifice to Abhimāna

THIS invokes Uvindu, Guruwaru, Ganidu, and Uma devi, as well as Mihindu Maha-himi, the Devindu. This Mihindu must be a male form of Mihi kat the Earth lady, but an Earth god is only noticed in Ceylon in obscure passages, such as this. Abhimāna was born in the distant Kasi Raṭa, as son of Desa guru, and an Andi mother. He was born a Bhūta. Three others, not named, are associated with him. These four purified themselves, or became pe, for three days under a shady tree, where three roads met. He comes in the guise of an Yogi fakir with matted hair, armed with a club and stick, and wears a rosary. He kills men. He watches near abandoned dwellings, and coming first as a friend, betrays people. He is fed on opium, hemp, flesh, and arrack. He beats men to death, and drinks their blood. He robs the offerings taken to Katarapura for the god there. At the three yamas of the night he inflicts disease. Fowls are sacrificed to him. He crossed the sea, and landed in Lanka. He was born under the star Rewati. He came to Ceylon from Kasi rata, Gujjara, Wadiga, Dilliya, and Wangu ratas. Abhimāna devatā is ever a yaksha devatā.

This saga is intended to be sung at the ceremony to remove the spell cast by the god or demon on a sick man. The saga may be two or three centuries old, my copy has 23 verses, in three different metres, respectively short, medium, and long.

Example :

Pālu gewal ganwala raeka innē
Yālu kamak baendalayi rawaṭannē
Mālu baedun bōjuna kaepa gannē
Yālu me Abhimānā baesa ennē.

Staying watching ruined houses and villages,
Having formed friendship he betrays,
He receives as food curries and fried things,
May this Abhimāna come descending as friend.

This is one of the spirits that answer to Avestic ministers of Anglo-mainyus. The Buddhist and Avestic mind holds in horror a banquet of flesh, spirits, and opiates, but it is necessary to be civil and propitiate the wicked ones that indulge in them. Desa guru, is used as if it were a title, like Desapati, and the distant Kasi, may be Cashmere, or more probably the Caucasus, as the well known Kāsi of Cashmere is not to be regarded as very distant land. Like Aeshma, he is the spirit of wrath and violence, he is the advocate of what the Buddhists and Mazdeans especially contend against, feasts of flesh, with intoxicants, and narcotics. The name Abhimāna or Ayimāna, seems to mean "the very proud" in Sinhalese, but though such a term would apply to the

very proud enemy of law, order, and tranquility, yet I do not find an Avestic form of the name in use. It is curious that he eats "abin" or opium as a special trait. There are no old words for this in Ceylon, and apparently opium was not known to the ancient physicians. The foreign habit agrees with the distant land he came from. As the myth is important, I will quote a second example.

Kāsi raṭa aetawa
Dēsa guruwaṭa pātawa
Āṇḍi mawu kusa ipidawa
Upan Abhimānayaki bhūtawa.

In the distant Kasi land,
Conceived to the Guru of the desa,
Born from the womb of an Āṇḍi mother,
Abhimāna was born a bhūta.

863. Hansa raja mangalle

Ode to the Goose king

THIS is intended as an incantation to remove the spells of sorcery, cast some sufferer. It relates the story of the Swarna Hansa Jataka, in which the Bodhisat was the golden goose. This follows the Jataka account. It may be two centuries or so old, and has fifty-six verses.

Example :

Māna gunaeti Hansaraja anuhasaṭa gurū
Sīna daekapu bisawaṭa upakāra karū
Pāna lesaṭa Muni anayaṭa me wina durū
Mūna denet nāse wina eyin durū.

The worthy good Hansa raja, of worshipful power,
Giving help to the queen who saw the dream—
May this spell be driven off by power of Muni, as by a lamp—
May the spell be driven from the face, two eyes, and nose.

864. Nawa graha mal baliya

Flower sacrifice to the Nine Planets

THIS rather an important saga of its class. We are told that yāgaya in this manner was first offered for king Mahasammata by the Bamunu. Eight Bamunu were called in to explain a dream that troubled the king, in which it seemed that a viper struck him, after breaking through the upper story of the palace. The alter was made of plantain stems, a cubit and four finger-width square, and a square enclosure made around it. Nine kinds of leaves rice of nine colours, nine kinds of flowers, betel, nine offerings, were taken for the offering. The nine coloured rice is for the twelve rasi or zodiacal signs, and the colours are, red, white, yellow, smoke or grey, black, another red, blue, golden, and blue-black. The offerings for the planets are to be placed in their special directions, as in the east for Iru, with imbul or tree-cotton leaves, and red rice ; for Sikuru in S. E. with karanda leaves, and butter, and so on. The evils caused by each planet are exorcised, a verse being allotted to each. The weapons of the planets are noticed, and their vahana or vehicle.

After the planets, the evil of the four Hin are exorcised. These are Yama, Wāyu, Murtu, Kāla. To each of these a constellation belongs ; thus Yama, Ade ; Vayu, Uttra Puṭupa ; Murtu, Hata ; the verse of Kāla is defective in my copy. The vahana of Yama Hina is a rat, of Vāyu a goat, of Murtu a man, of Kāla a leopard. Yama Hina is on S. E., Vāyu Hina on N. W. ; Murtu Hina on N. E., Kāla Hina on S. W.

A yaga or incantation follows, praying for the protection of these planets, describing their favourite bower and food. For Iru, on E. tree-cotton (imbul) bower, golden rice. For Kiwi, on S. E. a karanda bower, butter and milk. For Kuja, on “ yawyawa ” or south a kolom bower, and golden rice.

The word yawyawa for south is not known to my pandit, but was carefully identified for me by Mr. Herat when I procured the saga in the Chilaw District. It is connected with the Arabic word for south,

In another verse it is used in the form yawuma, Yama in colloquial.

For Bamba on the S. W. a bower of pandanus, and sesame milk pudding ; for Saeni on the W a bower of Indian fig or nuga, and blue rice. For Sanda on N. W. a kosamba bower, and white milk-pudding ; for Budha on N. a wood-apple (diwul) bower, milk and palm sugar. For Guru on N. E. a bo bower and golden rice. For Bamba at patala, a bower of plantain, white rice.

The whole are gone over in several fresh sets of verses, noticing the colour and weapon, or vahana, and so on.

Graha	Colour	Weapon	Vahan	Bower	Direction
Iru, Sun	tawny	Siriwasa	Horse	Imbul	E.
Kiwi, Venus	white	wal widunā	Bull or Elephant	Karanda	S. E.
Kuja, Mars	(red)	elephant goad	Peacock	Kolom	S.
Rahu or Zenith ; white Pani		rēmāsa (salmon)	Horse	Waetakēya	S. W.
Saeni, Saturn	(blue)	nadawata	Garuḍa	Nuga	W.

Graha	Colour	Weapon	Vahan	Bower	Direction
Sandu, Moon	(white)	girdle	Elephant, Horse	Kosaba	N. W.
Budha, Mer- cury	grey	chank	Buffalo	diwul	N.
Guru, Jupiter	golden	Water vase	Lion or Bull	diwul	N. E.
Bamba, Nadir	(smoke) (grey)	a rosary	(cloud)	ramba	Nadir

I have added in brackets, details omitted in this saga.

Verses follow advising the celebrant to exorcise evils, as originally done by Nāgara Rishi, and to use kavi or hymns, to Muni, Devi, Graha, and those in Pali, Elu, Sankrit, and Naekat, Dasa, Rusi, Sin kavi, as well as the 35 Graha kavi, and Titi, Horā, Karana, and Set kavi. The 35 kavi of the Graha give particulars for 35 bali sacrifices, but I have not met with a pan-tis bali sangra-hawa, and it refers not to a book, but to the 35 different forms of bali. It names only 11 of these, wael or creeper, mal or flower, kada or cloth, at or hand, kulu or winnow, bat or rice, maeti or clay, graha or planets, yuga, was or spell, wayasetā himi or age.

Some verses follow, referring to king Wijaya, and the order given by Buddha to Kihiraeli deva to protect him. His divi dos is noticed, and its hereditary descent amongst men. A bali shed is to be put up for this, and a Graha ceremony performed.

A lotus is to be designed on the ground, and the aṭa mangala or square of eight compartments formed, and then crinum leaves or tolabo, siraessa vine or cissus quadrangularis, rice, coconuts, a leopard's skull, and a rice mortar, are to be arranged on the spot, and incense and perfumes offered.

It winds up with a sirasapāda invocation to cure the patient by power of the planets. The whole is arranged with intent to fill up the time during a long ceremony. My copy has 150 verses. It is probably strung together with many short invocations, chiefly in nine verses each, which were already known to the person who arranged it in its present form. In its present form it may be two centuries old, and portions are doubtless much older.

Example :

Lol waḍawana ran akusak raegenē
 Pil bara monarindu wāhana piṭinē
 Kal daena Angaharu wayambaya diginē
 Bella dewura daete dosa harine.

Taking a golden elephant-goad exciting admiration,
 Riding upon a peacock with train,
 Knowing the time, may Angaharu in the north-west direction,
 Release the evil on the neck, two shoulders, two arms.

This saga is characteristic of the greedy and unscrupulous energy of Planet worship, which excited Zarathustra against the Karapans, and has set Buddhism against the Grahayo. The Bali aedura has dared to introduce even the national episode of Wijaya, and exorcism of the divi dos, in order to secure gain for the planets. This ceremony belongs of right to the Yakaduru or exorcist.

It may be as convenient here as any where to point out that the Sinhalese nine planets, correspond to those of the ancient Jews. Kehetu, the nadir, represented as terminating in the coils of a vast snake, is Rashith Ha Galgalim, the primum mobile. Rahu is the Hebrew Mas-loth, the Zenith, as marked by the zodiacal constellations. Shabbathai is Sani, Tzedek is Guru, Madim is Kuja, Shemesh is Suriya, Nogah is Kiwi, Kokab is Budha, and Levanah is Sandu.

865. Tira hata mangalle

Blessing of the seven curtains

THIS is intended to be sung at exorcisms, or invocations, when seven curtains are drawn. We are told that this ceremony was performed for Panduwas Narendra of Srimat Sri Rāma Chakrawartti Sri Rāma suddha Sūriya wansa, and this Tira hata mangalle was then sung. Seven curtains are sometimes hung before the images of gods, and they were also drawn before the king when seated on the throne on very especial occasions. The practice is now obsolete, but at one time each curtain must have been of allegorical colour. In the present verses, Munidu, the Devas, and Wadiga Rusi are invoked to bless the king. Jaya guru, Oddisa Wadiga Rusi are invoked to dissolve a spell. A white blue curtain is for the Yama rajās. Mihi Kata is next invoked, with a golden curtain. The next states that the Siwu Waran or Four Guardians, seeing Muni sheltered from the rain beneath the hood of a cobra, amidst its coils, drew a curtain round. The naga raja at Kaelani is alluded to, and white sands. We are then told that a gold curtain, blue curtain, and white curtain was drawn, before a decorated throne. Mihi Kata spread a blue cloth when Munidu visited the vajrāsana near the river's bank. We are told the blessing or sānti of the seven curtains lasted thirty paeyas. Budu's victory over Māra, and his past efforts, are invoked to bless the seven curtains. These are spoken of as arranged in circles, walalu. In this part the incantation follows rather a peculiar metre, affecting a Sanskrit sound. I have as yet only seen one copy; it evidently forms part of a larger saga, the arrangement being now confused and abrupt, and doubtless defective. Unfortunately the seven curtains drawn in a circle around the king doubtless had each its own colour. White, blue, gold are the colours now left, and perhaps bluish-white. It appears quite three centuries old, and may descend from one used very anciently indeed, modified from time to time. A red "rat" curtain had probably become golden "ran", in one of the verses of my copy; the n and t are often confused, and a "ran" curtain occurs twice over. There are 31 verses in my copy. I give as example one of the peculiar verses, but it scarcely conveys sense now, and may be of great antiquity though slightly modernised from age to age.

Example :

Badhra kalpayāta adipati srī vibhūti Dharmma Rāja
Ugramāna alankāra kīrtti tāpa Dharmma Rāja
Durjjana teda Maruwan binda Dharmma Arttha Dharmma Rāja
Nirddosa kara naraniduhāta ishtārttha Dharmma Raja.

Lord of Badhra kalpa, Dharmma Raja of fortune and wealth,
Dharmma Raja of fierce and lovely fame and glory,
Crushing the wicked renowned Maru Dharmma Raja of Law and
Comment,
Making men guiltless, Dharmma Raja of success.

866. Tis paeye kima

The thirty paeya saga

THIS is an old saga, intended to be sung when a wina or spell is being exorcised by the Yakaduru or Yakdessa. It does not state for whom this is performed. It exorcises for the first paeya by the power of Sak raja, of the induru diga or east, on his elephant Erawana. For the second by the power of Sandu, on whom Sak raja painted the hare. For the third by the mighty Sura who has three eyes, three wives, the trisula, the bull as yahana, and a robe of elephant's skin, and reduces to chaos the three worlds; this is Iswara or Siva. For the fourth, it invokes Naebasara of four arms, golden robe, on the coils of Nata, or Ananta naga, in the Kiri or milk sea; this deva is of kindly sight and thought, and gives blessing.

This is a most curious survival of an ancient name, Padma-nabha or lotus navel is one form in which it may be used, taking sara as lotus; but taking sara in its first sense of abstract *water*, it is absolutely the ancient Avestic god, Apām Napāt, the navel of the waters. In the Vedas Apām Napāt is a name of the sun. Naeba is Napāt sara is Apām. This god, a form of Vishnu, became from Napāt, Napāt-unus, the Neptunus of the Latins, Nābhi of Ceylon and Arabia, well known to us as Nebo of Chaldea. The fifth is exorcised by the god watching at Samana kula (Adam's Peak) over the foot-print of Pasaes, Five-eyes, or Buddha, and is pasa-yuga, that is Rawana; this is Saman or Suman deva. Next is Sawata or Six-face, of barata or twelve arms, twelve eyes, a konta or spear, a cock king or saewalindu on his keheli or flag, and a peacock yahana. He is Skhanda of the later mythology. Seventh is Ganisuru with elephant face and goad, with one tusk, a crown of gems, a full round belly, and supreme wisdom. Eighth is Bamba, with eight eyes, four faces, a glory spreading a yodun around him, seated on a goose throne or hansa āsana, with a hirawarana, or umbrella, in his hand.

Nineth is the sun, which emits thousands of rays, lord of the nine Grahayo or planets, the foe of the darkness, or Rupa andura, on horseback. Tenth is Kuja devi, who was born to Mihi liya, the Earth lady, and is of gold colour. He has an elephant goad. He is a Planet god, as are the next.

Eleventh is Siriput, or Moon-son, and is Budahu the planet Mercury, who rides on a mighty buffalo, and holds a white chank, dwelling in a *nimba* bower. This is the Aryan name of the kosamba, or margosa tree, the neim of India. Twelfth is Umaganam or Umā, beloved of Hara or Siva. Thirteenth is Mihi kata who came to help Budu at the attack by Maru, with her golden pitcher. Fourteenth is Siri Kata, who arose from the Kiri or milk ocean, when churned, and is clasped to the heart of Wen, or Visnu. Fifteenth is Indraniya, or Indrāni, beloved by Sahas-aes or Saekra. Sixteenth is Saraswati, of kindly charity, with her walwiduna, or yak-tail whisk. Seventeenth is Wenuput, that is Kāma, son of Visnu, a golden noose, in his hand, and the fish as an ensign, if I rightly interpret the difficult line, "masu kon baenda ran pasa ran atata." He is mounted on a nala sak, or wind-wheel. The eighteenth has a "musala" mace and plough share, and I suppose is Bala Rāma. For the nineteenth is the lord of the south-west, with a rēmasa or salmon in his hand, a bower of pandanus, born in Lanka.

I cannot explain the planet god's birth in Lanka, unless there is reference to that spot on the old meridian of Ujeni and Lanka, as the zenith ; this seems very far-fetched ! The twentieth is of blue body, nine thousand gows high, born in Sawu rata, with four hands ; Saeni or Saturn is intended. The twenty-first is Kiwi, with one eye ; he is guru to the Danava race. The twenty-second is Guru, born at Salinda pura, carrying a golden water-pot, and lord of wisdom. The twenty-third is Bamba, who gave his head to Rahu, and took the body. The twenty-fourth is the dewuliya or goddess Manimēkala, who was born from the ashes of Umagana when cremated. The twenty-fifth is Viskam Devi, of five colours, with a rayed crown of gems. The twenty-sixth is Daedimunda, who resisted Maraya, when disputing with Budu for the vidurasana throne. The twenty-seventh is Venu, who assumed the sukara or boar shape, and entered the water, and brought up the earth on his tusk. The twenty-eighth is queen Sītā, who was not afraid of the ten-headed one, and created a fence of fire on the ten directions. The twenty-ninth is Wael-mawa, or Wali mata, who was born from a doe, and became wife to the Diwa Senevi, or Skhanda. The thirtieth has five eyes, six rays, and is Budu. The evils are then exorcised, and the 80 forms of wind disorder (rheumatism), the 40 forms of bile, the 20 forms of phlegm, and the complications of such disease, are cured.

This is a very learned and clever poem, consistently using very difficult words from beginning to end, but I think it is in an artificial language, and not an obsolete dialect. It is somewhat in the style of Totagamuwa and his school, using words reduced to as few letters as possible. It may be three centuries old, or much more, if it is in an obsolete dialect, and not merely a tour-de-force.

The mythology is very correct. The thirty paeyas make half a day, and are equivalent to the whole night.

My copy has 49 verses.

Example :

Sararata naebasara rana wata aendu
 Nata gata daranē wisu kiri sindu
 Neta sita adara metin me surindu
 Deta seta satara paeyē wind sindu

Naebasara with four hands, clad in a golden robe,
 Who lived in the coils of Nata's body, in the Milk sea,
 May this god of loving kindness of eye and thought,
 Give blessing, cutting the spell on the fourth paeya.

857. Malalu Kumaru kavi

Saga of Malalu prince

THIS is a saga to Malalu, or Mala raja. He is said to be a Bodhisat, and lord of the whole world. He receives offerings throughout Lanka. Sandalindu was born to his mother, elsewhere called Sita devi, and Rusiru kumaru was born from a bundle of sword-grass or *ī tana* ; Malalu kumaru was born from a flower. Whilst still boys they hunted lions, bisons, and leopards. They destroyed elephants, chariots, and armies. The ministers then complained to their father, who ordered them to leave the country. Malala Kumaru started in a stone ship, *gal naeva*, with four gateways (*wāsal*). That on the east was in charge of Waduru Mā Kāli, that on south in charge of Kaluwaradevatā, that on north in charge of Wāsala Bandara, and that on the south-east in charge of Gini Kurumbara. Kambili Kadawara watches with him in the ship. His crew was of men of the Kannadi Urumusi, Kābaya, Bangala, Gawuḍiya, Telinga, Mangala, Yurase, Nawa Kongana, Pandi lands. Also from Demala Doluwara, Kāsi, Malala, Gujjara, Wagu, Yon, Landesi or Dutch, and Jāwo or Malayas. They cross the Kiri muhuda, or Milk ocean. The Sinhala devas assembled to oppose them, but the ship came to the shore of the Golu muhuda, or Dumb sea, that is the S. E. coast of Ceylon. Malalu Kumaru seized Wirā among the opposing force, and tore him in two. He cures small-pox and kushta.

The poet gives his name as Kandegedara kiwi of Diyadara. There are 39 verses, which may be about two centuries old. The allusion to the Dutch may be part of the original poem, or interpolated.

The story sounds like an attempt to indentify some invader of Ceylon, with an incarnation of the Mala raja, who had come to cure king Panduwas.

Example :

Ran mini mutu dael derisana nil mini kirulada sirasa darālā
 Nan sonda diwa dutul jawani ran salu abarana ina waṭa babalā
 Min bala dewatā piriwara ran naewa waṭa kara mura siṭuwālā
 Kambili Kaḍawara teda bala wenkoṭa langa mura karawati e kalā.

Gold gems, pearl lace, chains, and a crown of blue gems born on the head,

Many good celestial cloths, Javanese, gold cloth, shining as ornament around the waist,

Besides the mighty dewatā, the escort stood on guard, surrounding the golden ship,

Kambili Kadawara of glorious might separately keeps watch near him at that time.

It would be seen that this invader of south-east Ceylon, introduced the worship of Kambili Kadawara. This receives support from the fact that Kambili seems only worshiped in the territories formerly ruled by the Malala wansa family.

868. Amba widamana, No. IV

The shooting of the mango

THIS is an important saga, on the popular theme of the mango shot off its stalk, by Saekra, from which Patini was born. The present saga differs from the usual version, by saying that when the king looked up at the mango, a drop of "pini", dew, fell from it, and put out his third eye. The mango was set afloat in an oruwa or boat. It was afterwards shot off its stalk as in the usual story. It is not necessary to report the legend, which occurs in Nos. 22, 241, 548, 806. We are here told that she was called also Oru-māla Pattini, from the oruwa in which she floated to Mānāyuru, and queen, Marakkali. When Mānāyuru tried to take the boat ashore it floated away from him, and came back of itself to Marakkāli bisawa, when she went after it.

The poet tells us in verse that he is Sinhala Kiwi-raja, son of Pandita Perumāl and pupil of Mā-net-pā-mula Maha Terindu, or Widagama Tera, and that he lived at Gampala. He says he wrote the saga in 136 verses, but my copy has only 124. He must have lived about A. D. 1470 to 1500.

Example :

Sen mulu Dambadiwa aeti nowalasā
Pin kala Paṇḍi nirinduge nalalasā
Sun ambayaṭa wida wehesawa asā
Daen āwemi sagayeni e nisā.

Having heard of the weariness of all the hosts existing in Dambadiwa actively shooting at the mango that put out the forehead eye of the meritorious Pandi king,

I have now come, oh friend, on that account.

The poet departs from the old practise of keeping the syntax so arranged that each line can be understood by itself, and complicates his subject, thus

Of all the hosts existing in Dambadiwa actively,
The forehead of the meritorious Pandi king,
That put out, shooting at the mango, having heard of the weariness,
I have come now, oh friend, on that account.

869. Amba widamane, No. .

The shooting of the mango

THIS commences with the verses in short metre, and fourteen others follow, describing the birth of the goddess as the golden mango. The story is shortly told with no special features, and in such a condensed form that the last 14 verses cover the whole story from the birth of the goddess as the mango, through the episodes of its being sent adrift in a casket, her development into a child while kept in a golden vase, her marriage, her husband Palanga's death, to her worship in after ages as Mutumāri, a name given as she wore seven rows of pearls around her neck. Pālanga is said to have been killed under a kosamba tree, the modern kohamba, as usual. The canibal Yakini received her fan, and was ordered in furutre to protect the man-world, by her, Māduru Mā dewukata.

It seems to be a few centuries old.

Example :

Malu pawatina teda anasaka halamba hatama bāra kalā
Situ lesa gena nara lowa sata galawā ro duk duralā
Mutu waela bellē hat poṭa watakara tibunā daekalā
Mutu Māriya namak Patini edā obaṭa niyamakalā.

Having given over the seven bangles to continue henceforth the
glorious power,
Taking according to wish, having rescued beings of the human world,
Having seen there was a string of pearls encircling the neck in seven
folds,
A name Mutu-māriya, Patini that day appointed you.

870. Panikki Bandāra kavi

Ballad of Panikki Bandāra

WE are told that this god comes walking over the waves of the sea, and the sea waves grow still below his feet. He walks around the coast, over the waves. He wanders round the salt marsh with his iron mace in his right hand. He chases the yaku, and breaks up the hamban, naew, and kappara, or junks, schooners, and dhows. He dispels sickness, favourably regards Mahawaewa, and is adipoti or lord of the Sen Wanni rata. He wears a turban. He dispersed the herd of elephants, riding on a mottled elephant, with yak-tail whisk and elephant goad in his hand, standards were born by the side of him. Again he is invoked as riding on a white elephant, with golden goad in his right hand, and wearing whitened or bleached robes. This ballad was obtained near Mahawaewa of the Chilaw district, and probably alludes to that village as especially favoured by the god. Mahawaewa is not so well known now as the village on the other side the lagoon or marsh, with its tanks, and called Madampe. The god is several times invoked as Panikki rāla, besides the titles of Panikki Devindu, Panikki Bandāra, and Panikki Bandāra Devindu. He is evidently an absolute form of Indra, the storm god of the Brahmans.

Example :

Muddārāweda devi waeda inne
Mūdē raela nawatā waḍinne
Mūdu waetiya wata wimasā enne
Panikki Bandara Devindu waḍinne.

At Muddārāwa the god stays,
Having stayed the waves of the sea he goes,
Around the sea coast he comes searching,
Panikki Bandara Devindu comes.

It seems necessary to take Muddārāwa as the name of a place. A derivation suggests itself, of mude arawa, the "roar of the sea", but it does not account by grammatical rule for Muddārāwa. It is possible that the word means the "surf", which so often breaks off the coast over coral reefs and rocks, though I cannot find a word for "surf" known now.

With this god we may confer Panan devi of No. 648. The name Panikki not only suggests as a secondary sense panikkiya, an elephant driver, but like Panan seems connected with Old Persian, pri, Avestic panm, and almost exactly coincides with Pehlvi, paneke, protection.

871. Ayyanā devi kavi

Saga of Ayyanā devi

THIS saga relates that Ayyana kumarū was created like a golden image from the palm of the outstretched right arm of Visnu. He was given charge of Siri Laka by the Devindu, after he had conquered Asura pura. He protects Nara or men. He has great power in the Velāsi district, and is addressed as Velāsi Ayyana Devi. He stops the elephant herds. He speaks the 18 languages. He danced along the shore of Siri Laka. His cane is set with gems. At Diwul waewa he caused a Kowila to be built. He rides a mottled elephant, and chamaras are waved on each side. He visits Pallatuḍalla, and alights on Aetu gala. His power is like that of Pattini. He had a kowila at Puttalama, with carved wooden projecting capitals or gonaes, silk curtains, and a golden spire. This must have been long ago, at or before the Portuguese invasion however. The Hetti, Marakalu or Moor, Mukkaru, Parangi or Franks, Jā or Malay, Demala or Tamils, Pratikal or Portuguese, Malayāla, Āndi and Kuttādi people all boil milk in nine vessels there in his honour. It is interesting to find the Franks so specially distinguished from the Portuguese, who are usually confused with them. All these races no doubt frequented the great fort of Puttalama, visited by Ibn Batuta while in the zenith of its glory, even if they did not worship there. Persians, Pesa, are omitted, showing that Arabian commerce ruled supreme.

Calling Kalu yak, and Gurumā, he visits the ten directions, taking his staff, and panchāyuda, or five-weapon. He visits Kala-tudaella, descending to the sea, and casts lightening without fire, gini naeti hena, perhaps sheet lightnings to drive off the Demala yaku. He tied up and banished Gopalu yaka, and causes herds of cattle to increase. He receives trays of betel sprays, and oil, and flowers. In three muṭṭi or pots milk is boiled in his honour. This boiling of milk, kiri utura, is an old form of sacrifice. Omens are drawn from the boiling, which is allowed to continue until a little flows over. He destroyed the ships, naew, and dhows, kappara, of the people of Olanda, Jagadara, and Betāwe, or Batavia,

The god wrecks ships approaching the coast. He went to Munassarama in a stone boat. He destroyed the Pisas and yak, and cured sickness. He had celebrated temples in the lands of Soli, Pāndi, Aramana, Bangali, Kasi. He cures boils, itches, Frankish disease or parangi, coughs, inflammations, and asthma. He landed at Nala Karupana. He inspires jointly with Kalu Dewatā.

This was probably rewritten or edited from older materials current in the Puttalama or Vilachchi districts, shortly after arrival of the Dutch or about A. D. 1625. My copy has 24 verses.

Example :

Allen Visnuge upan taenēyā
Lollen Siri Laka waḍina dinēyā
Nallada daha aṭa basa daenēyā
Sellan kara weralē waḍinēyā.

At the place where born from Visnu's palm,
On the day he came gladly to Siri Laka,
Are the eighteen languages well known ?
Dancing he comes on the shore.

872. Abūta devi kavi, No. 2

Saga of Abūta devi

ABŪTA is the reverse of būta ; the words come from bhu, to be, and literally are the non-existent, and the existent. This is understood to mean formless, and having form. In prose they may be written bhūta, abhūta. We are here told that a canopy and curtain being put up, offerings are made on a yakun or couch, by a celebrant carefully purified. He is invoked as Nāyaka devi, or chief god. Ganidu, Mihikat Isuru, and Sak, and Visnu devi consented to his receiving offerings. Great precautions are taken to purify all things connected with the offering, and the couch is sprinkled with saffron water. The celebrant becomes inspired. The Abūta kumarū came from Malwara raṭa, to Mannarama of Ceylon, and went to the city of the great king Walabāhu, and had charge of his gates, with rank given by the king. For some trifle the king ordered his execution. He was executed at the gam pisilla, or village spout, whilst bathing, his head being cut off with a sword. He became yak. All these agrees very closely with No. 293, We are then told that he assumes the form of elephants, and kills people. He haunts a large kumbuk tree, a tree something like a beach. He frequents streams, and is thence called Oya devindu or Stream god. He came with a princess to Ceylon, and she also seems to have joined her husband, as a yakini. They own Panagama, Bogambara, and Dumbara. He has a tiled temple at Bogambara, but there has been none there since the English occupation. He frequents the Nine Hills, and received a gold bangle from Pattini. He is also known as Pallebaedde devi.

This saga is some two centuries or so old, my copy has 47 verses. Some people think this god is the god of the Jews and Christians, in a local avatār. That would mean that the prince was a Jew or Christian, before his death. His name is no where recorded, unless it was Abūta itself. No. 293 refers him to the reign of Gaja Bāhu, who is here called Walabāhu. Gaja Bāhu's father is sometimes called Wallabha raja, and there is some obscurity but not I think any connection with Walagam Bāhu, or Wattagāmini.

Example :

Isōdanṭa gos e gam e gam pisillē
 Kasā kaḍak aenda siṭuwa wallē
 Gasā kaḍuwa gena wen kara bellē
 Nasā e yak wes raegena aesillā.

Going to wash the head at that village spout,
 Wearing a saffron robe, staying on the shore,
 Having struck, taking the sword, dividing the neck,
 Being killed, taking instantly that yak form.

873. Patrakāli ammā kavi

Saga of Patrakāli amma

THIS saga states that when the queen of Dilli raja went to bathe, Patrakāli was created from blood, escorted by the Seven Kāli. They wasted seven lands, and put wayfarers to death with swords, hiding themselves in the forests, and feeding on the human corpses. They receive nara bili, or human victims. She went to Wel-eliya, and there attempted to seize Pattini as prey, her lower jaw touching the ground and her upper jaw the sky. However she was seized with fear, on discovering whom she was attacking, and apologised. Pattini then gave her permission to bear various forms of dancer's ornaments, and to receive the an-keli or horn-pulling ceremony as her right. Pattini also gave her own fan to the right-hand of Patrakāli, and ordered her to protect Lanka, as deweni Pattini, or second Pattini. She came with Ayyanā devi in a stone boat to Mannārama in Ceylon, and went to Peramiyankulama. Her body shines with rose water. She visits Amunukola. She watches at the three arches. She restores the 270 "alliya", stylobates or enclosed precincts, which she has received. This probably alludes to some resuscitation of her worship about the author's time, and restoration of the hypaethral shrines of the goddess. By power of the Gini halamba, or fire bangle, she cleans away small pox. The small-pox bangle or waduru halamba is on her right arm, and tinkles as she comes. She dispels the Būtas, and Pilli yakas. She has a shrine at Gonāwaewa. She has a fan set with diamonds. Again eight Kāli goddesses are spoken of as her retinue, not seven. The eight Bhairavas accompany her. She watches at the golden arch of Kataragama.

The saga seems to be two or three centuries old, my copy has 49 verses. It differs from Nos. 324, 805 and 826.

Example :

Ayyana devi waedi gal naewa samaga obat waediyemmā
 Mayyama daena Mannārama goḍa baesalā siṭiyemmā
 Ayi tarakara Kāra dūwa Kallaturāṭa waediyemmā
 Daen waeda siṭa Peramiyanma kulamaṭa waediyemmā.

You too came with the stone ship (in which) Ayyana devi came, oh mother !

Knowing the situation the mother landed and stayed at Mannārama,
 Passing Karā island the mother came reaching Kallatura,
 Now the mother has come to stay at Peramiyan kulama.

In this saga the myth has an avestic descent, and Pattini must be regarded as Cpenta Armaiti, while the converted yakini Patrakāli, is her allegorical daughter, Ashi Vanuhi. In nature myths this Ashi Vanuhi and Patrakāli become the morning and the evening dew, and mist ; while in astronomic myth she is the morning and evening star, or Venus. As the star Venus, she watches the

golden gate, or rise and setting, of the golden chariot, the Sun, of Mitura, Mithra, or Kanda kumarū, the god of Kataragama. As the dew of the morning, and mist of the evening, she shines with pini diya or rose water. It is probable that the fan of Pattini is the baresma in a modified form, made of palm leaf instead of tamarisk or pomegranate.

Example :

Kaḍisara gamanin waḍisaera Kadirāpura niti murakara
Daḍi teda anasaka pāē waera lowa haema janayō biyakara
Kaḍinamakin karawati leḍa tada kara allamin ugura
Daḍimunda devi waenda laeba wara Siri Laka oba gattubāra.

In rapid course quickly passing, ever watching at Kadira pura,
Showing the strong glory and mighty power, terrifying all the people
of the world,
Instantly he causes sickness, tightly gripping the throat,
Thou tookest charge of Siri Laka, receiving warrant, bowing to Daedi-
munda Deva.

874. Seneviratna Devi Kaḍawara kavi

Ballad of Seneviratna Devi Kaḍawara

THIS is one of the most important sagas I have recovered as yet, because it is well written and careful poem, about 200 years old, which follows closely very ancient tradition. It furnishes here and there side lights, which serve greatly to link together and clear up other mythological scraps. In one verse we are told that as he guards the gem gate of Kadira devi or Kanda sāmī, that is Skhandha, he was anciently called Wāhala Bandāra, or Gate god. His duty is to help the sun to rise through the eastern gate, and he receives offerings from the whole world at the western gate, or sunset. I will now follow the course of the poem, while noticing points of interest, as regularly as may be consistent with brevity.

Kataragama devi is asked to inspire the poet's composition.

We are then told how the god was ordered by Kataragama Devi to defeat the Asuras as they assembled to prevent the sun from rising. I will translate a few of these verses, literally.

On the joy-making Dawn rock (Udā giri),
Having seen that the day-maker (dinakara) has come,
So that Mera crumbles,
The mighty Asuras came for the war.

The Katarapura devi seeing
The Day-maker who lightens Laka,
Abating the courage of many Asuras,
A tough battle happened then at Dawn rock !

Fighting but not having gained victory,
Then from the world they dwelt in,
Having pondered with great rage,
Bringing a cock they came to the war.

When the Suras came to the fight,
Thou staying in the sky vault,
“ Make war with rage ”
Was the order given to this Kadawara surindu.

Kadawara surindu having come,
Having beaten the Asura host that fought,
When the shout was raised,
Arose the sun's orb at that same time.

When going he was making war,
Having shot the powerful Asura host,
“Drying the blood and gore-stream,
Remove their courage” was the order given.

The cock taken for the war,
Gloriously drank the blood and gore,
Having shouted lustily—
The Asuras escaped running.

After this victory Kadirt devi gave Siri Laka to the warrior, as his own, and the title of Senevi. Here there is a sort of allegory. Laka means the “earth”, as well as Lanka, and the Senevi devi, received our whole planet as well as Ceylon. As Senevi or Seneviratna he is Mahasen of the Brahmans. Lest there he mistake over this, after this verse, with “meweni Siri Laka him kara”, the next opens with “giving possession of this so glorious Laka”, comes “Even over this whole Earth”.

He appears to have risen from the waters (jala). To terrible savage Yak and Pisasu his glory is like fierce fire. He observes the paramitas in order to become Budu hereafter. He passes easily through the sky, and watches at the jewel gate. He wanders like the wind and the lightening of the storm cloud around this Laka.

In the very face of the foe crushing the Asuras, he makes the sun shine on the world. He wears bright blue silken robes, a golden girdle, a red turban. In his hand is a cane and a golden armlet is on his arm—at other times he carries a glittering golden fiery sword. On his shoulder is a golden scarf.

He has been given charge of Siri Laka for the Budu interval of five thousand years. He is therefore either Vishnu or Saka. He accompanies Kanda surindu. and they fight for the same cause, and allow the sun to lighten the world. Daedimunda deva gave his jurisdiction in Siri Laka. When he sees offenders, he strikes them with sickness, gripping their throats. He gave retribution to the sixty priests who broke the tank.

When the sun sinks down from the Awara giri, or western rock, the whole world offers to him, and he watches at the golden gate of Lambodara surindu. That god is the Brahmanic Ganesa.

With the seven Kadawaras amicably, Seneviratna surapati precedes Kadira devi, in his hand a panchayuda, or five fold weapon, and a sama saere or meteor.

When Kadira devindu of the Ten Avatāras proceeds on his blue peacock vahana to the shore of the Maenik ganga, or Gem river, he precedes him with an arrow and golden torch, and ushers him to the sea shore, stilling the waves of the ocean.

He is then described as preceding the Kadira god around the shore of Lanka. Each day he returns before dawn to renew his struggle with the Asuras, and aid the sun to rise.

He visits the Kirikuru mountain in the skies, and the Himala peaks, the golden water of the Sidanta sea, and the lake Anotatta, the Saman kūṭa mountain or Adam's peak of Ceylon, and that sandy plain of Makkama. He watches, in other words he has shrines, at Mutiyangana, Mayiyangana, and Kiri vehera, or Badula, Bintenne and Kataragama, and he looks in at Tudaella, Karappane, and Munassarama.

As the saga treats Kanda Kumaru as Vishnu of the Ten Avataras, it must intend to equate Seneviratna devi Kadawara with Saka or Saekraya of the Buddhists.

Two words occur of unusual interest and rarity. His celebrant when frenzied with inspiration, is said to approach "*nirohi gamanin*", with frenzied gait". Another word occurs where it is said the god visits Lēwāya, a name derived from some obsolete word meaning "salt", the salt-lagoons near Hambantota, and there he looks on the eighteen "alan" or salt pans. In other words, he leads the sun to them, to evaporate the water and form the salt. "Alan" is not generally known now as a name for salt pan in Sinhalese, and evidently is formed from "al", a stem of common origin with "hal", in the Greek, and sal in Latin.

This saga shows us how king Mahasen, deified as Mahasen, a god wrongly confused with Skhandha by the Brahmans, appears in Ceylon as Hat Raja, the Sevenfold king, see No. 693. His statue is that of a god with seven cobra hoods behind his head, as a sort of halo. These answer to the seven Kadawara with whom he acts in union. These seven again answer to the seven days of the solar week, and their seven planets.

With his cock we must compare the cock of Woden, given to his son Ballder; the celestial cock, Hofraschmoda, &c., of the Zend, which becomes the cock Hofraschanodad, or the dawn, in Pehlvi. It still shines above the spires of our English churches, though now only in allegory, to dispel the Asuras of darkness, and fog. That the Britons refused to eat the cock, and nations of North Europe once believed it to feed on blood, is explained by the myth that the cock drank and licked the blood of the Asuras in the war against the Suras and the sun. In real esoteric sense the sun's heat merely dried up the fogs and malarial vapours, as clearly shown in our saga.

Confer also the account of Ratna Kadawara in Pas Dewatā kavi No. 182. That god seems to be a variant form of the present one, and the Zendic Parendi. But he seems to me merely an after-thought as it were, and I believe the god of this saga corresponds to the Zendic god Craosha, in an early stage, with Parendi not yet distinguished from him as a separate spirit. The Kadira devi of Ten Avataras of this saga is rather Vishnu than Skandha of the Brahmanic mythology and is Mithra of the Zend.

This mountain Kirikuru, may be equivalent to Girikulu perhaps, but even then I cannot explain the allusion in the poem.

My copy has 40 verses.

875. Kadawara kavi

Saga of Kadawara

THE god is invoked as watching at the golden arch, with torch, yama club in left-hand, and a gini saera or fire arrow. He has leave to open the door of the golden mansion. His hair is in seven coils of matted tangles, his robe is golden. He carries a gem-sword, and eats the blood of the victim. He adores Kanda kumaru with torch worship, arch worship, and the waving of cloths at the flower-altar. Mal Kadawara seems intended Deva Ratna Kadawara is then invoked, wearing red silk, with bangles, and apparently spreading a blood red cloth to keep off the fierce heat, but the sense is very obscure.

Mahabala Kadawara, who watches the topmost stage, uḍamandala, has a golden javelin and a mace; his tangled hair is braided on top of his head, and he causes terrible roar that makes hearts tremble. Kumāra Kadawara has three eyes, a red robe, the sun and moon flags in his hands, he wears a golden tiara, muṇḍāsana, and carries a golden staff, soluwa, or golden cane.

Gini-kanda Kadawara dewatā comes to Maenik ganga, keeping round the sea coast, after making two flower chains, and carrying a blue cane, muslin, a horsewhip and golden "punāwa" vase.

Dala Kadawara receives blood; he has tusks, wears a long gold chain, and brandishes a club, he has a rough red-bearded face, and causes the fierce roar of thunder in the world.

Riri-urā-bona Kadawara, or the god that pierces with his curved tusks and sucks and drinks blood, has a Rakusu face, a crooked mouth, an iron club, his body is swollen with the flesh torn by his projecting teeth.

These seven Kadawara received from Kataragama, the right to receive a gotuwa or scoop of offerings, and make women mad.

This saga has only ten verses, which are carefully arranged to convey the myth, and is some four centuries old. The seven Kadawara or gods are Mal or flower, Ratna or gem, Mahabala or very mighty, Kumara or prince, Gini-kanda or fire-flame, Dala or tusked, Riri or blood. A group of seven devils opposed to the seven gods is called hat kaṭṭuwa in Sinhalese, and the clawed petrocera shell is used as its symbol, in rice growing ceremonies.

They probably correspond to the anti-Avestic myth, anthropomorphising Ahura and the six Amesha, and making seven Devas opposed to them, and thus leading to the later myth of seven planet gods. The word hat kaṭṭu, seven claws, is in common use for seven chief yakas, and is represented on threshing floor by the seven clawed shell. It is the Kliphoth or "shells" of the Kabbalah of the Jews. The Ameshas were made seven for a short period, now obscure, between the edition of the present Avesta, and the composition of Boundehesch. As is Ceylon, the seven had no firm establishment, but yielded in Ceylon to older myths of three, six, or nine, though we still preserve a trace on consequence of the attempt in our seven days of the week, each with its god. There are two allied myths, in which six subordinates occur, answering to the Ameshas, and to the Devas opposed to them. Probably in the Hat Raja myth, and in this, we have the evil side of Deva, and not the Amesha side, of the seven. With Kada, expleated as Kadawara, I am inclined to identify the god of Chaldea whose name is read as Gudea. The d is palatal in Sinhalese Kadawara, a

nispanna word. There may be traces of this word in kaḍā-malkaḍa, a tiara of flowers. Kadawara undoubtedly is Tamil Kadavul, the chief god, also demigods. Both in Tamil and Sinhalese the word is isolated, imported as it were, as is the case with Pali gadā, a club, but with dental d. I think that may be a secondary derivation from the same root, as the Kadawara are armed with a club, though pandits derive it from “ga” bad, “da” give, as pain-giver. The real root of the original word as “god” is very probably seen in the Galla, guda, great. In such case our own god, Chaldean “Gudea”, Tamil kadavul, Sinhalese Kadawara or Kada, would all mean the “great” one, and suggest a tatsama with our own “great”, “grand”, and garu, great or venerable in Sanskrit and Pali, whence guru, seen also as a name of Kanda kumaru, as Kadira guruwara, and Gurumā, the companion of Ayyanā, in No. 871. The same root perhaps again occurs in Garuda, Garula, or Karuthan, the kite god.

There would be a possible derivation from kaḍ, to tear, cut or divide, as in kaḍa a breach, kaḍu a sword, but it does not commend itself to me, unless it was extended to the divisions, when the sense of the original root had become obscure.

I have thought a full discursion suitable here, as this Kadawara saga, aims at being a concise statement of the Sinhalese myth. As the combination of all seven, the abstract Kadawara is properly called, the Great.

Example :

Ganḍa atata pandama muguru giṇi saerā
 Kanṭa lē billa mini kaḍuwa gena darā
 Enṭa waran dunne Kadira Guruwarā
 Enṭa mal yahan salu tēwa Kaḍawarā.

To take in hand a torch, club, fire-arrow,
 Bringing and bearing a gem-sword to eat the blood and victim,
 Kadira Guruwara gave leave to come,
 Come Kadawara of the flower couch doing robe (waving) service.

The god thus spoken of, as bearing the club or mace, and accompanied by the roar of thunder, corresponds closely to our English Thor, from the stem “thour”.

The torch symbolises terrestrial fire, the arrow, lightening. Thor bears the hammer mjolnir, with which he crushes enemies. Rhys remarks that his corresponds in derivation to Welsh malu, to grind, Latin molo, and molina, a mill, English meal. We may add that it is identical also with Pali musala, Sinhalese mot, mohol, a heavy club-like pestle for pounding. This mol is used as a symbol for the divine activity, and the male principal. I think the club or mace is no other than the mol gaha, or pounding tree, as the Sinhalese idiom expletes it, and taken with the thunder of the god, and the position of Kadawara as *the god*, we may consider Kadawara and Thor in many respects are identical, as myths. I conclude that the use of Kadavul in Tamil, and God in English, was from coincident use of the name of this god, the god “far excellence” called by our own ancestors not only Thor, but also the Anse, or as we say in the East, Isuru, or Iswara; and also the “god of the land”; the “mighty god”. This title refers to the unity of the seven Kadawara. But as he is called the Anse, Gallic Esus, Sinhalese Isuru, sanskrit Iswara, probably Assyrian, he links with the power symbolised by the pounder, or mohol, musal, which seems only a form or name of the Chaldean god, Mul.

These may be tabulated thus—

<i>Kadawara</i>		<i>Chaldean</i>		<i>Jewish</i>		<i>Avestic</i>
Mal (flower)	..	Il or Ra	..	Kether	..	Akura
Ratna (gem)	..	Ana	..	Chohniah	..	Bahumans
Maha bala (great power)	..	Bilu or Mul	..	Gedulah	..	Ashi
Kumarū (boy)	..	Hea	..	Tiphereth	..	Khshathra
Ginikanda (flame)	..	Sin	..	Netznach	..	Armaiti
Dala (tusk)	..	San	..	Yesod	..	Haurvatāt
Riri (blood)	..	Iva	..	Malkuth	..	Ameretāt

But Thor is not his own mjoluir though it is through it he greatly manifests his power. So Asohur manifests his power through Bil; and Il or Ra the Chaldean equivalent, through Mul or Bil, usually called Bel. I conclude that the Seven Kadawara were introduced to Ceylon from a half anthropomorphic source identical in myth, with the seven chief Chaldean gods. Il or Ra being the chief Kadawara, or Mal Kadawara. Ana being Ratna Kadawara. Bil Maha-bala Kadawara. Hea, Kumāra Kadawara. Sin, Gini-kanda Kadawara. San, Dala Kadawara. Iva, Riri Kadawara. I can adduce numbers of scraps of evidence, in corroboration, but this is not the place for special pleading. This Chaldean myth comes from so early a time, that though it evidently led to the seven planets of the week and their worship, yet they are but Dewatā's of these earlier Devas. It ought not to be ignored that this supports the secondary and later derivation from kaḍa, as the divisions, of the great one.

This leads us to the same causes in another religion, that of the Jews. Here Esus, Isuru, Kadawara, occurs in the same form as Maha-bala Kadawara or Thor, under the name Gedulah or Greatness, a tatsama with the words "Gudea", Kaḍavul, Kadawara, and God, though he is also called Chesed. Only is this Jewish form the personified cause is not anthropomorphic, and is probably even not yet dualised by a corresponding evil form. These Jewish forms answer to the Ameshas of the Avesta, the good gods, whose action is counteracted in later myth by the opposite evil influences.

The identification of the chief Kadawara, to whom this saga allots three verses, with Kether, the Crown, is seen in No. 904, Mawuli mālaya, which explains that one primal crown was one of flowers, emblems of expansion of light (the lotus) and darkness (the blue water lilies). He properly has given three verses by this saga, as he contains and emits the three classes of his six forms. At Kataragama, where Kanda Kumaru or Kadira guruwara assimilated, or licensed, their worship, as told here, the Arabians worship Kedar Nābhi. I cannot help thinking that this Kedar is no other but the Hebrew Kether, in a varied pronounciation, and probably was a red tiara, the kirula, crown, of modern Sinhalese. With the seven gods here collectively worshipped, we may compare the seven altars erected by Balaam, doubtless invoking the God of Abraham, by his seven names, Eheieh, Jah, El, Eloah-va-daath, Jehovah, Tzabaoth, El Shaddai, and Adonai, which the Jews say were the forms in which he manifested these seven Sephiroth.

There several gods spoken of as Kadawara in Sinhalese, who must all belong to this Western myth. This saga gives the original form, in concise account, and must be descending from one of remote coexposition, probably only modernised enough to become intelligible, from age to age.

This explanation now explains why flowers are a principal emblem of worship, for adoration of Buddha, representing also the Ahura of the Avesta. They are symbols of expansion, used in forming the primal divine crown, Kether, the mawuli, or kaḍā-mal-kaḍa.

876. Yantra kavi

Yantra poem

THIS ancient kavi gives the particulars required to form yantras or charms, written and drawn, to secure protection from Patini, 8 verses ; Guru deva, 5 verses ; Buddha, 8 verses ; Bhaddrakāli, 8 verses ; Kāli, 3 verses ; Yama deva, 4 verses ; and Maha Kāli, 16 verses. For the Patini maḍala we are told to make the following picture:— A mango tree above and amidst or (perhaps near) a house of three stories. Pattini's dress is described, and her bangles ; Madura Mā devi is on her right, Waduru Kāli on her left. Daedimunda, with a halamba is attending on the right, at the back. Six Kali holding bangles are on the two sides, and four nāgas carrying a kendi or kettle, a charmara, and umbrellas, are round the edges. Two Kadawara holding torches are at her feet. This keeps off irruptive disease such as small-pox, poisons, diabolical emissaries, and the effects of images of the person bewitched, thorns or pins, and spells. It also preserves from gawara or bisons, elephants, wild buffalos, and devils that excite.

Guru deva yantra. At the top is a dumindu or bo tree. In the middle a figure of Budu emitting rays, on his throne. On either side Vishnu with a bow, and Yama raja with a sword. Vishnu has divine eyes on his two shoulders, two soles, two palms. On the top of the very red, curved mahamera five deus arose ; Chandra Suriya, struggle through those on the four sides of Mera. The Rusi receive serfs and lands, and ward off plagues.

At the two sides of the throne are elephants, and Siri devi, apparently the Maitri Bodisat, has a full pitcher Saman devi a spear. Below the throne is the Three-eyed, with ten eyed hands, and a sword, club, axe, trisula, and kirula crown with flowing streamer or jaṭā. This Guru deva has three eyes like Siva, I suspect some corruption of the text in "net at dasaya" ; as eight of the hands hold weapons, they would scarcely have "divine eyes" on the palms. The myth of Meru is however peculiar, and it would be unwise to alter the text, without further material. The verse, which I give as an example, is very archaic in style, and preserves ki instead of k, for the conjunction "and".

This god has also in his four other hands, a cobra, a yawla or iron spike, a flower, and a man. Only two are thus left free to show the "devine eye" of the palm, but with one appears to hold the braided locks of bright Umagana. He wears a yellow leopard's skin. This Guru deva yantara will keep off all plagues and sorcery. It is called in my copy Guru deva Ram yantara apparently an archaic survival.

Yuddha bhangе yantara, or "device to destroy war". This was preached, the saga says, by Budu to the Siwuwaran devindu. Sidumal devi avoided the robe of Munidu, or stood aside ; Mihikat avoided the vajrāsana ; Kanda kumaru with attendants stood near the dumidu or Bo, and Munidu recollected a thousand gatha. Unfortunately these are not quoted, even in part, but we must suppose the next five verses give the substance of them, then preached to the Four Guardian gods, as the "Yuddha bhangа yantara".

This yantara is as follows. Thirty-two devas are represented around, these thirty-two hold weapons in their hands, and thirty-two yatindun or Buddhist priests hold rosaries.

Nila Rama and Ananda are smoke coloured, and the robes of Muni are also of that colour ! Sak is white, Maheswara and Krishna are of one colour—the context suggests white also, but perhaps black is understood. Mahasup Saeriyut are of golden colour. A makara arch is depicted above, and in the midst is Lowturu Muni, with a dumindu or Bo tree on each side, and a naga raja coiled around the vajrasana throne. Saeriyut and Mihindu are near the right Bo, Ananda and Mahasup are near the left Bo, Vishnu and Sak raja are near the throne, Brahma and Maheswara are near the disciples, the latter on the left.

Mihindu is out of place here, and Mugalan is omitted ; but Mugalan is the left-hand disciple now, and can hardly be Mihindu of the right-hand.

This will prevent attacks from yaku and black bears, or waga walas, literally tiger-bears, and longings of pregnant women, and sickness.

Bhaddrakāli atkarama

A duminda Bo at the top, and Buda on the throne in the middle. Sak raja with his chank on the left-hand, and Ananda Tera on his right with outstretched arm. On the right of the throne Vishnu with a bow, here spelled danuwa, not dunna. Daedimunda holds a bow, danuwa, on the left of the throne. Below the throne is Mihikata with a full pitcher. Munindu preaches three times the yānida gaya, or gathas beginning “yānīdha bhūtani” of Ratna sutta. Gaya is a very obsolete word.

Also Bhaddrakāli is represented with three faces, a dewatāwa in each shoulder, four hands, holding a sword, club, axe, trisula. She has a red and blue robe, and stars are shown around. At the head Siriyā dēvi resides in a blue water lily, with a full pitcher in her hand, and a chain on her neck.

This will preserve from bulls, elephants, lions, waga walas or black bears, and from snakes and cobras, and yakas.

Kāli atkarama

Three verses resemble three in No., and perhaps that is derived from these. A copper plate is used for the device, and Kāli has twelve hands with bangles, fifty trisulas in two hands, while sixty serpents surrounded her as escort. Fifty devas are shown, around ; and 350 dots are added. Her hair is tossed about in fifty tangled locks, she comes on Hanumā, a goose, or an elephant. In the other version this Hanumā hasa aetu pita is made into Hanumā vahanata pita ; but which is right, I cannot say.

Yama Deva yantara

Above a golden chariot and a charioteer on each side, beneath it Yama deva with thirty faces in a row, an axe in left-hand, and sword in right-hand ; an umbrella behind each shoulder.

Again, four damba trees rising out of a vajrāsana or throne ; above the damba trees a Kayila kūta ; above the Kayila peak, ten faces of Yama raja rising from it. A gem crown on the head, garlands (maldamba) on the shoulders, gold jewels on the paps, and a celestial robe. Apparently two extra arms are streatched upwards from the shoulder, but my copy has the line in a corrupted state.

Maha kālī yantara

The goddess has her robe in six "narupota", by which are now understood angles of a cloth left to hang out, as a flounce. The goddess with her six flounces, resembles the queen or goddess on the cylinder of Hrukh, figured in *Five Great Monarchies*, Vol. 1, p. 118, or as on p. 133. This ancient Chaldean dress, with one shoulder free is still worn in Ceylon, and called "ohori" as worn by women, uturu or uttarā as worn by men and priests, with one shoulder bare. The former is a Sinhalese, the latter a Pali name.

She wears golden ear-studs, a chain, and a golden girdle. Thirty locks of hair are tossed about her back, ten hands on her left, each holding a trisula, the right hands are omitted. A goose (hansa) is cuddled to her breast. Nine hundred dots are to be placed around this, and sixty cobras entwine her. Fifty devi figures surrounds this and golden armlets are on their arms. She has a throne encircled by a Naga raja, and sits over it, upon Hanuma. Such is the figure of Kālī again. She is represented nursing a boy, kumarū, devas surround her, a sun is on either side, and the nine planets are shown around. In her right-hand is the boy, on her breast is Siri kata, to the right is Senasuru or Saturn, at her shoulders Nata devi, and Maha Na raja, Rahu is at her head, and in her left-hand is a sword.

The girdle is fastened as by a lotus, at the waist. Yama raja and Gana devi are on her two thighs; images of Pattini are on her shins. Kumaru or the boy is represented in the coils of a cobra. One right hand is held upwards striking the head. Saraswati is on her forehead. Thirty letters are to be shown by lines; "hirin akuru tiha andimin ganandin". This strange and obscure instruction would be exactly explained if we might treat it as "cut thirty runes". Perhaps there is an allusion to the Chaldean writing, by scratching wedges, or arrow heads, or even to the early Brahma letters. All sorts of evils are warded off by this, downing, sorcery, &c. The mantra to accompany this is "on, hrīn, kuru, akara Kālī—ōn hrīn, kuru, wikara Kālī. She is finally invoked thus, Jīwan Ummā, Jīwan Kālī, Sakala Kālī, Nāyaka Maha Kālī, and so on.

If the villagers who keep such yantara kavi a strict secret, could be induced to part with them, much most ancient lore would be recovered, as the drawing or design preserves the myth unaltered. They are however quite averse even to own to knowing such protecting verses and drawings.

This saga is probably six centuries old, but modernised here and there, from time to time.

Example :

Ewajjrāsana de kona dāēlē tanā gaja Siri Saman dennē
Sugat ena met e pun kalasaki Saman devi kontayaki gannē
Dimut kisulawi asna pallē tinet at dasaya unnē
Kagat mugarawi ketēri trisulavi jaṭā kirulaki sabe unnē.

At the two corners of that throne with elephants, placed on each side
are the two Siri, Saman ;

The Maitri Bodhisat takes a full pitcher, Saman devi a spear,
Below the throne is he of the bright trisula weapon, with three eyes,
and ten-eyed-hands

Of a sword, club-weapon, axe, trisula-weapon and crown with pendant
is his state.

The god called Guru devi does not correspond quite to any other myth known to me. The ten hands suggested the thousand of Virabhadra, but I cannot connect that myth, with this. As a god armed with a club, and girt with a yellow leopard's skin, this god might be taken by the Greeks for Hercules, but Bala Rāma is usually considered to have been the Indian Hercules, and he too does not correspond well. The word translated leopard is diwi, and in Sinhalese this generic name replaces pit diwi, the spotted leopard. I have taken handun diwi, which is the "hansa diwi" of this saga, to be the felis aurata, or golden tiger cat. The handun diwi known to Vaeddas and hunters by this name, and is said to exist, though exceedingly rare, in south-east Ceylon. No naturalist however has seen one yet, there. It now strikes me as probable that this name is a survival of a tradition of lions, before some race came to Ceylon. Pali, hari, and several names for lion in the languages of Arabia and Persia, mean the "Sawny" the "yellow", and it is more likely that the yellow diwi skin is that of a lion, than of the rare felis aurata. This lion skin, or yellow panther, dress is evidently a leading feature of the god's appearance. Virabhadra wears a raena diwi or tiger's skin. It will be interesting to try and trace whether this Hercules, or Guru Devi Rama, may not be the deified form of the person known as Rāma Pandita to the Buddhists. It may be that his worship was once very extensively prevalent in Western India, although little is known to us of it, now.

877. Ratnawallige siwapada

Quatrains to Ratnawalli

THIS is addressed to the same goddess as Nos. 355, 766, 767. She is invited to descend from her telabu tree, with her beads round her neck unshaken. She is invoked to the sounds of ekasbere or drums with only one end covered, as ordered by Munidu. The votary says that when twenty years old, she will not turn back until she receive the massa, or fish-coin. The lines are.

Wissa wayasa pasuwenakota bolannē
Massa anna misa piti pa noyannē.

When thou hast passed the twentieth year,
Unless taking the fish-coin, go not turning back.

There is no custom locally to explain this, but there can be no doubt it alludes to such practise by the goddess, as that of the votaries of Beltis or Mulitta in ancient Babylon, recorded by Herodotus. There each young woman sat in the purliens of the temple, until some man gave her a coin, when she arose, went with him, and lost what in the eyes of the great goddess, the goddess of reproduction, was the reproach of virginity. Had the custom arisen in the east, each girl would have conformed to the law of the goddess before her fourteenth or fifteenth year. I do not hesitate to refer Ratnawalli to the same myth as Beltis or Mulitta, in its origin. If this is right, Paerakum-Ba of the invocations, corresponds to Ana, in whose temple at Huruk of Chaldea she was worshipped as Lady of Bit Ana. Confer in Ceylon myths the birth of Umā, the Lady, as daughter and wife of Maha Iswara the great precursor of all the gods.

The verse taken as example exists in variously modified form in all the invocations to this goddess, and evidently was part of a very ancient version. It is often quoted among folk lore snatches of song.

Example :

Agē waḍana mage telabuwa nosita lobā
Dangē waṭeyi maha raju nositan asubā
Gangē watura men lē waekkarana subā
Magē namaṭa baendapan Ratna dāgobā.

Think not covetously of my excellent telambu tree,
You fall into the toils, Maha raja, think not wrongly,
Like water in the river, making blood flow propitiously,
Build in my name the Gem dāgoba.

878. Saewul yāgaya

Cock sacrifice

THIS saga relates that in the head of the Saewul indu or Cock lord, there dwell a thousand but what these thousand may be is not stated. In its body are thousand, in its two feet a thousand, while in the whole cock there are 36 lakhs. Sri Visnu created the golden cock, and took it to the Asura war. It was sent by the devas of the Sura world, and Naga world. At the three watches of the night it crows. It is offered as victim to the Yakas. It sports in the sky vault. It has the might of Kanda Kumaru. This is intended to be sung at ceremonies when cocks are offered, and seems only a century or so old. My copy has only nine verses.

Example :

Asura yuden jayagattu me kukulā
Mura tun yāmeṭa anḍalana kukulā
Edā siṭama billaṭa ewu kukulā
Injawu yakuni bili gannaṭa kukulā.

In the Asur war this cock gained victory,
Cock crowing at the three yama watches !
Cock sent from that day for sacrifice,
Here, yaka, take the cock as victim !

879. Kambili Devi kavi No. 1

Saga of Kambili Devi

THIS treats of the same god as Nos. 443, 880, 881, 882, 883. The god wears a red tiara or turban, robes of red, white, blue, and yellow Jina salu, or China cloth ; also tassels, a long gold chain, and tangled hair in plaits down his back, like a pigtail. He visited Kadirapura, and broke the back of an elephant, to show his strength. He watches at the golden arch, visits the sea shore, and has charge of the four folds for milk. Having sent a leopard, he kills cattle and drinks their blood. A sevenfold portion of rice, and a pitcher of milk, are his daily offering. He was born in Kannadi, Doluwara, and Malwara dese. He kills yaku and drinks their blood. He wears a na-gunawael, or rosary of the nine virtues of Munidu, for protection. When angry, he breaks necks of boys. He wears a red robe and turban. At night he drinks seven pitchers of blood. After his birth in Malwara dese he came to Sinhala desa, and when the stone ship sank, he floated it up again.

This treats of an altogether more blood-thirsty god than is usual. My copy was used in the Chilaw district, and has only nine verses. It is two or three centuries old.

Example :

Ratu sudu nil pīta waruna Jina saluwa gena waḍiṇḍa
Getu sawaran saeḍapalu pīta ratu muṇḍāsana bandiṇḍa
Ratu banda pīta isi gōmara dewure tawaḍan keliṇḍa
Matu obahaṭa dakwana kavi asā omari kara waḍiṇḍa.

Come bringing a China robe or red, white, blue and yellow colour !
With plaited tassel, matted hair on back, tying a red turban,
With white spots upon the red body, a gold chain playing over both
shoulders,
Having heard the verses hereafter shown to you, come sportively.

880. Kambili Devi kavi, No. 2

Saga of Kambili Devi

RATNA Kambili gives inspiration ; he came to this shore over the sea in a stone ship. The offerings are sugar cane, a spray of nika (*Vitex trifolia*), red ixora flowers, pineapples, seven young coconuts, palm sugar, plantains, rice, cakes, coconuts, and curry. This is evidently a modernised saga, and the celebrant does not restrict his wishes. He is invoked to come on his golden ship, on his red horse, with his red yak-tail whisk. He wears a red silken robe. He looks like a Setti. He comes with Kadawara, carrying a club. He bursts through the gneiss rock. He comes to Minneri, and looks at the wild buffaloes. He is helped by Sri Visnu, Siddha Pattini, and Wesamuni raju. Riding on a red horse, he is wrapped in a red blanket (*ratu kambili*). He wears a red silk hat, and gold chain. He kills men, and wears his matted hair in locks down his back. He lives on a black rock. He carries a sword in both hands.

Twelve torches are offered to him. Directions follow for arrangement of the offerings in twelve chambers made with twelve strips of plantain bark. The celebrant lies down, holding a cock as victim, and the offerings are placed on his breast. The altar or platform for offerings is on the north side of the place of celebration. Six long verses of 882 are incorporated. He was born in the womb of Giri kumari devi. His hair was matted in ten locks. He came from Malala desa on a red bull, with a red blanket. The stone ship sank, but he caused it to float again. Passing Sellan dūwa he came to Sinhale. He frightens men, barking like a dog. He breaks the necks of boys. He guards the golden arch at Kataragama. He brings a leopard to destroy the fold kept for milk. By help of Pattini, he came to Anurāpura, and lived at the foot of the Bo tree, and also visited Pimburuwaele.

The kavi is probably two centuries old, but verses may have been added regarding the offerings, at a later date. My copy has 74 verses.

Example :

Ran naewa piṭa naegī waren
Ratu asu piṭa naegī waren
Ratu chāmara balā waren
Kambili distiyāta waren.

Mounted on a golden ship, come !
Mounted on a red horse, come!
Seeing the red yak-whisk, come!
Kambili come for the viewing!

881. Kambili Devi kavi, No. 3

Saga of Kambili Deva

THIS deals with the same god as Nos. 443, 879, 880, 882, 883, and in this we are told that he was born in Malayāla or Malwara desa. On his head are tangled locks, he visited Ruhuna desa, and was there called Kambili. He bore the bow of Visnu, and broke it, so great was his strength. He visited Puliyan piyasa. He receives yātikawa or prayer on kemmara days. His worship extends from Kāra dūwa on this side the Kalā oya. He is addressed as Wira-wikum Ratna Bandāra. He offered to the Bo tree at Anuradhapura. Ratna Kadawara Kumaru watches at the front or eastern gate. He wears a gem bangle on his arm, and long golden chain on his neck. A fire bangle is on his two shoulders. He carries a golden bow and arrow. Watches at the golden arch at Kadira male, and receives warrant from the Kadira devi raja. He destroys misfortune. He brought a sword with him to Lak diva. He takes pleasure in the mal bali gala, or stone flower offerings. When they came in a stone ship, he tried to sink the ship, and the other threw him overboard. Placing his blanket on the water, he stood upon it.

Kandubada Wedā or doctor, offered betel, resin and perfume, and tried to pierce the head of Kambili kumaru with a charmed steel nail, but the god broke his spine, leopards ate his cattle, and the necks of his wife and children were broken. He is addressed as Malbali gala Devi, Ratna Kadawara devi, and Kambili kumaru. He cures all forms of sickness, epidemic, and insanity.

The saga seems some two centuries old ; my copy has 35 verses.

Example :

Mituru kamata gal naewayata ekatu welā waedamawanda
Haturu kamata muhuda maedin naewa pāgā yata karanda
Napuru kumaru inda nedi naewen damati jala pewenda
Aturu saenen jala pita kambiliya helā waeda siṭinda.

From fiendhsip having assembled to go in the stone ship,
From hatred in midst of the sea trampling to sink the ship,
Not allowing the wicked prince to stay, they throw him in to swallow
the water,
Within an instant having cast the blanket on the water, he rested.

882. Kambili Devi kavi, No. 4

Saga of Kambili Devi

THIS deals with the same god as Nos. 443, 879, 880, 881, 883. In addition to some of the matters elsewhere told, we have learnt that the god had several births. He was born from the Kiri muhuda, or Milk sea ; from a kalu nika bush ; as son of Gini kumari or the Fire princess. He was born as Kalu Kambili in Kannadi, Urumusi, Telinga, Wadiga, and Malala rata. When he killed men with a club, he was put beyond seas. He wears a turban or tiara of blue flowers. The Devas assembled when he came to this shore, but he divided the sea with his iron mace or yakandawa, and the Devas fled. He receives plaintain fruits. He visited Kadiramale, and drove in a chariot to which a leopard was yoked. He wears a blue turban, and taeli and tawadan chains glitter on his neck. When he comes, the tangled plaits of his hair where round. He speaks the Malala speech. As Kalu Kambili he receives "kaewum" cakes, seven curries, red acid food, rice, and plaintains. He also receives twelve torches. He comes with the help of Nārāyana devindu. He whips and punishes the Yaku, and is invoked in this verse as Seneviratna Kambili. He visits the jaya ran kanda, or victorious golden trunk, meaning the Bo tree. He is here called Kambili devi, Kalu Kambili devi, Seneviratna Kambili, Teda Kambili, and Seneviratna Saeda Kambili.

This version seems to be two or three centuries old ; my copy has 19 verses.

Example :

Emata yakun allagana wada karawanawā
Wataṭa yakun allā saera kasen talanawā
Bimata adiya dena koṭa maha polowa naṭanawā
Seneviratna Saeda Kambili menna waḍinawā.

Catching and greatly torturing the yaku,
Catching the yaku around, and beating hard with the whip,
When the foot is printed on earth, the great world dances,
Seneviratna Saeda Kambili come hither!

883. Kambili Devi kavi, No. 5

Saga of Kambili Devi

THIS treats of the same god as Nos. 443, 879, 880, 882. The god is called both Ratna Surindu or Gem king of Suras, and Kambili devi, Kambili of the flower-offering slab, or Mal-bali-gala Kambili. He lived in Malwara nuwara, and set out for Ceylon in a stone ship. He visited Kataragama devi, he wears a gold chain of state, he was born to Somawalli of Malwara rata. Passing Sidu toṭa, he landed at Yāpā patuna or Jaffna. Together with Ayyana devi he came to this shore, dispersing the yak hosts. He showed his might over Kalā rata. He gave presents to Kadirana devindu, Pulwan devindu, and Vibisana devindu, and obtained their approval. He rides on a horse, armed with a golden sword, and visits the flower-offering slab. He became lord of Pahalos pattu, or the fifteen districts. He wears a red turban or tiara. He carries a cane mounted with gold. Formerly, of Malala wansa, with Vishnu he landed at Munessarama.

This saga seems to be some two or three centuries old, and has 18 verses.

Example :

Siri sarapida Malwara Somawalli landa mawu kusa
Piriwara yak sen samagiwa oba waedi pun sandak wilasa
Sari pera giri Sidu toṭa pasukara naegī ruwan dinidu wilasa
Diri tara teda Ratna surindu Yāpā patunata goda baesa.

Born of great fortune in the mother's womb of the lady Somawalli,
Accompanied by escort of Yak hosts you came like a full moon,
Passing Sidu tota like the eastern rock, like the golden rising sun
Ratna surindu of very mighty glory landed at Yapa patuna.

884. Kalu dewatā kavi

Saga of Kalu dewatā

THIS dewatā was born to Pūnnaka raja by queen Irandati, but their country is not named. When seven years old, his father was offered with him, and he fled to the wilderness to protect men (nara). He obtained the protection of Ayyana devi and Siddha Pattini, and was told to accompany the Siri Mā Bō from Maeda mandala. He took charge of Kataragam kanda, and watches at the arch. Fighting the Asuras, he drinks their blood. He takes a golden torch in his right-hand. Ayyanna devi made a stone boat, and called Kalu Kambili to paddle it along the shore. He visits Uggal pura, and Alut Nuwara. He ties up wild buffalos. He stayed the waves of the sea, and visited Puliyan duwa, or Batticaloa. He floated the stone ship sunk by Kadawara, and sent it to the high sea. He chased the Yak at Anurāpura, and made a post at which to flog them. He wears anklets, he visited Wirakkuliya. As Kalu Surindu, he undertook to make a ship for Ayyanā. He watches at the Bo tree over the jaya ran kanda, or victorious golden trunk. He has charge of the alms, kitchens, and boiling of milk. He has a two edged sword in his right-hand.

Although he is called Kalu Kambili, he does not seem to correspond to the god of that name in No. 882, unless indeed he was one of the births alluded to, but not described.

The saga is some three centuries old ; my copy was used in the Anuradhapura district, and has 23 verses.

Example :

Irandati kusa pilisinda Pūnnaka piya raju dā koṭa
Taran wayasa sat aewiridi kumaru keliya pirunu kalāṭa
Nirantarawa piya rajugen udahas yedune kumarūṭa
Naran rakinnāṭa wal waeda paenne sat, gaw himayata.

Conceived in womb of Irandati, born to Purnnaka the father-king,
At the time the prince finished play at youth's age of seven years,
Constantly the anger of the father-king was raised against the prince,
Entering the forest for protection of man, he sprang into wilderness
of seven gaws.

885. Kaḍawara kavi

Saga of Kadawara

THIS saga says that Umayangana created seven sons from a pond, and the Rishis joined them into one. They came to Lak diva for its protection. Sellan Kadawara Dewatā comes! Sellan means sport. He wears a robe of red, white, and blue colour, a red turban or tiara, and his tangled locks are plaited into one. Over his shoulders is a golden chain. He receives offerings in a scoop near Munidu, perhaps intending the vihare. He passes round the sea shore, carrying a torch. When Kanda kumāra comes, the Pas Dewatā or Five Devātās also come. He carries a fiery torch made of twelve thousand of iron, and in his left-hand an iron mace. He rides on a white peacock. Even Kanda sami cannot stop people offering a scoop to him. He has charge of men (nara), in this island for the Kali age. He is invoked as Seneviratna Kadawara. Kalāgama, Tirikunāmalaya, Puttalama, Mannārama, Halāwata, Velāsi-maḍan raṭa, and 15 Wanni pattus, are his allimaḍan or sacred precincts in Lanka.

The word alli-maḍan, has a special usage, and means the temple precincts, or the fixed site used for worship without any temple. Alliya is also applied to a right-angled enclosure, and apparently to the stylobate upon which a temple has not been erected. Literally “alli” also means a parcel, as applied to the parcels of land which make up a site laid out by some geometric figure. In the Anuradhapura district allimaḍan is sometimes used laxly, as if the name was the same as dewala. Clough gives alliya as a “place”, but that is too free a translation. Maḍan means temporary shelter, a halting place. There seems to have been a defined sacred site, allimaḍan, on which for some gods, or in after ages, a dewala, or a kowila, or vihara, were erected. The old “yards” may often be seen in the forests, marked out by a line of small boulders, apparently intended to warn off the careless passer, rather than to form a protecting wall. They are still used for Ayyanā and other gods.

To return to the saga, a hoe or udella, made of 12,000 of iron is carried in his right-hand as he walks about. He wards off sickness. He stays a Kadirapura. Taking a koṭiya he pursues cattle and calves, and tearing them, sheds their blood. He is told that he must take care of them in future, for men cannot prevent this. The name “koṭiya” is now used almost everywhere for a leopard, in conversation, but I do not recollect to have seen it in verse or prose before. Divi or diwi is the word for leopard in writings and songs, and lingers in the colloquial in some out of the way villages. Koṭiya was no doubt once the name of the hunting leopard or cheetah. Of course modern colloquial “koṭiya” may have crept into verse here, but it is not likely, as the context is old fashioned.

The saga is some three centuries old ; my copy has 26 verses.

Example :

Ruppāwala kiri ituruma gannaṭa gosin penuni teda awatāre
Puppā niyapotu koṭiyeku aragana aewiditi gawa wassan pāre
Taeppā sēmayi aenalā balamin gawayinne aenga uriru pere
Appā min matu apen baelma naeta gawa wassan tamuseṭa bāre.

Goin to accept boiling of milk in the glades, appearing in mighty
awatara,

Taking a cheetah with claws unretracted, he wanders on the track
of cattle calves—

As if showing effort, having struck, looking at the blood flowing
from the body of the cattle!

Alas! after this, there is no looking after by us, the cattle-calves are
in your charge!

The verse is a good example of the common but incorrect written omission of accent on the last vowel, although it is supplied by the singer. All the final vowels are long, and should bear the sign of the long vowel, though by lax usage it is left out. Taeppa is perhaps an imitative word, suggesting the thud of the Cheetah's blow ; taep lanawa is to bellow like a bull. Tep is a heavy javelin, but tep cannot become taep. I have translated it as if taet pa- but with uncertainty.

886. Hūniyan yak kavi

Saga of Hūniyan yaka

THIS tells us that the Huniyan yaka receives offerings before the others, his evil acts are cured by the power of Munidu. His offerings should be placed on a slab four spans square divided into sixteen chambers, with a geḍi ge or cupola above it. He commenced his ravages by power of Divaguru Muniraja, or Dīpankara Budu, and Wesamuni raja. There is a Huniyan yaka and also a Huniyan yakini, restrained by the Pas Dewatā, or Five gods. He appears in dreams. He carries a human skull, and cobras entwine his body. He drinks blood, eats flesh, and strews the bones on earth. He gazes upwards. Seizing elephants, he dashes them on the ground. Taking a human head in his hand, he licks it. The last verse introduces Tamil words and invokes him with the words wā wā, to come on horse back, and accept the offering.

The saga is some two or three centuries old ; my copy has 11 verses.

Example :

Sakala lowē puda labana yakunhaṭa
Me kala Sūniyan yakā yakinniṭa
Dewatā pas dena ana lami topahata
Siyalu Huniyan leḍa naeta ada siṭa.

On the yaku receiving offerings in the whole world,
On Sūniyan yakā and yakinni of this time,
I place the power of the five Dewatā on you!
All Hūniyan sickness is not, from today!

887. Divi dos pirittuwa

Protection from the perjury sickness

THIS relates that Munidu on the day of his nirvana sent Pulwan Surindu with a charmed thread for Wijalindu, or Wijaya. Mala raja exorcised the diwi-sickness of Panduwas raja. The Diwa pirittuwa sent by Sak raja exorcised the "was" evil. This is intended to be sung at ceremonies, when a protecting thread, or pirittuwa, is used, but it contains little matter to elucidate the custom. It seems to be some two centuries old ; my copy has 13 verses.

Example :

Tis yodun maga gewā mahanāṭa asu naegi siṭa sankalan
Raeswemin Wasawata aewit siṭa Budu wenḍa nodemaeyi itin
Aswemin Wasawatūṭa weta nobalanḍa anuhas sil belin
Aswenḍa dos me himi maetinduṭa pirittuwa suratāṭa waḍan.

Having finished the journey, of thirty yodun for priesthood, mounted
on the horse gave sign,
The Wasawata coming and assembling, thinking then I will not
allow to become Budu,
By power of merit Wasawatu departing unable to regard closely,
To drive off the evil from this lord minister I take the pirit thread
in right-hand.

888. Sandun Kumara kavi

Ballad of Sandun kumara

THIS name means the Sandal prince, probably meaning that the god's colour was that of sandal wood. He came from Katarapura with approval of Walli amma, Deva rajjuru, and Sri Visnu, and also of Chandra, Suriya, Mihikata, or Moon, Sun, and Earth lady. He received a golden stile, a new volume of golden leaves, and the Register, Lekam mitiya, and came to Earth by leave of Kanda Kumaru. He knows the 18 languages, and the collection of charms, mantra sankaraya. Round his waist he wears a leopard's skin, his arms and shoulders shine with sandal wood, and his bow has a tassel (sawaran dunna). He carries a sama saera or meteor, and tisula, and wears a gem bangle, and bracelets. He punishes the yakas, and cures sickness in Siri Laka. He has a golden bower at Hipirik gama.

My copy has 20 verses, and seems to be some two centuries old. See also Nos. 896 and 897.

Example :

Chandra Sūriya devi deranaṭa Mihikata daenuwayi waediyē
Sundra ru aeti ran panhinda swarnna e puhu pot geḍiyē
Indra udā riwi awareṭa warnna e lēkam miṭiyē
Kanda kumaruge waramin derana talaṭa devi waediyē.

He came having informed Chandra devi, Suriya devi and Mihikata,
A good beauteous golden stile and new golden book volume,
That register is of the colour of the Sun king at rising and setting,
By leave of Kanda kumaru the god came to earth's surface.

889. Hūniyan yakunge kavi

Saga of the Huniyan yakas

THIS contains much the same story as No. 9, but has no allusion to the birth of the god as son of Vishnu devatavi, related in No. 511. He is here stated to have been born twice, once from the nostril of Maha Kela naga and once from the left shoulder of Wasawat Mara. At the latter birth, of which no other details are given, he was born with a Hūniyan Yakini. At the time of the Asura war Mahakela naga coiled himself around Mera, and when Isiwara struck him, Meru became crooked. Vishnu however dived into the sea, and put it straight. The naga raja spouted a flame from his right nostril, and Huniyan yaka was born from the poisonous smoke that issued from his left nostril. It appears that he afflicted many lands, killing and eating men, and was attracted to Visala when the plague broke out there. Munidu however subdued him. He carries a mighty yama club, has a crooked mouth, filled with human flesh. He has twice five hundred followers, and keeps company with Sanni yaka.

The verses 31, 32, 33, 34, 38, 39, of my copy, occur also, with slight differences in No. 9. Probably both adapt them from a more ancient saga. There are 27 verses in short metre, 22 in long metre, of which verse 31 is given as an example in No. 9. These are followed by two verses, further invoking Daedimunda Bandara, who also was subdued by Munidu. Hūniyan has received his warrant to act, from Wesamuni.

Example :

Wasawatuge wan uren
Hūniyan yaku upan
Hūniyan yaku yakin
Pana teda bala sondin.

From left shoulder of Wasawatu
Huniyan yaku was born,
Huniyan yaku and yakini
Show well great power.

890. Malwara kima

Exorcism for impurity

THIS is an exorcism to remove the evil caused by the seasonal impurity of women. The hair, head, ears, fingers, and love of Buddha are invoked to effect this, as well as Sujata's tali, or dish, and Buddha's robes, and patiya or girgdle. My copy has 13 verses, and seems to be a century or two old. It is apparently made to supersede the Pattini sagas chanted by the Radawa or Washers at such ceremonies.

Example :

Aṭiya wadana Bosat guna gaemburu
Paṭiya samaga daramin gena siwuru
Siṭiyaikumarihata malawara napuru
Paṭiya datu balayen dosayayi duru.

The love-developing Bosat of deep virtue,
Taking and wearing the robes with the girdle,
The evil impurity which attached to the girl,
By power of the girdle relic may the evil go afar.

891. Pattini yadinna

Prayer to Pattini

THIS refers to the alms given by Pattini on the Andun giri rock to Sakka, and her birth as the mango. It then refers to the sickness at Visala, in an abrupt manner, as though much was missing. It has no merit, and seems intended to fill up time at ceremonies, rather than to convey any information. It may be two centuries old, my copy has 30 verses.

Example :

Kaepī amba guwana piṭa
Newaeti amba derana piṭa
Raju aewit baelu wiṭa
Waetuni kiri poda netāṭa.

The mango cut in the air,
The mango falling not on earth,
When the king coming saw,
A drop of milk fell in the eye.

892. Devel yādinna

Prayer to Devel

THIS saga relates how the hermit gained a boon from Isuru, that fire should burst out in whatever he touched. Then Nārāyan appeared as a girl in a swing, and the hermit fell in love with her. He swore to give her what she wished, and touched his own head in confirmation, forgetting his gift. His head was consumed below the brain, and his body was on fire, when Teda Kurumbara burst from it. Bursting a fire flame, giri mal, literally fire flower, Mal Kurumbara was born. Bursting a fire circle (wata) Wata Kurumbara was born. From the charcoal Kalu Kurumbara was born. From the ashes Devel Kurumbara was born. Two verses with the names of two more are lost in my copy. The seven spirits thus created, each took a ship, and loading the seven ships with men and goods, set out. The ships were wrecked on a reef of rocks, and swimming to seven days, Manimekala took pity on them, and gave them a stone raft, on which they got to shore, somewhere, apparently in Lanka. Pattini at first refused to let them land, and created seven fences of fire, but they trampled on it and landed. They visited Panadura, Iddagama, Maedagama, Sinigam devol, Udugampitiya, and received these eight villages, of which two also are lost in my copy. Devel devi is of Siriwansa or fortunate race.

This may be two centuries old, and is intended to be sung at ceremonies to propitiate Devel devi. My copy has 23 verses.

Example :

Suba nagani umbapalla
Umbaṭa demi situ lolla
Kiyā isa tibi alla
Dadā giya mola palla.

Fair sister, I swear to you,
I will give you the mind's wish,
Having said, placing the palm on the head,
Burned up below the brain.

893. **Hatadiya wina kaepima**

Cutting the spell by seven steps

WITH the first step, frowning, delirium, insanity, heart-burn, disgust to food, headache, flushes, heat, and dreams of eating, are cut and cured.

With the second step, oppression of the chest, evil dreams, shiverings, are cured.

With the third step, unnatural sounds, swelling of the left-leg, pain of the foot, dreams of women, are cured.

With the fourth step, inability to walk, thirst, craving for food, panting, are cured.

With the fifth, chills and coughs caught after bathing, spasms of the chest, and rheumatism, are cured.

With the sixth, burning of the feet, craving for fried food, swelling of the stomach, bleeding from the lungs, and wasting, are cured.

With the seventh, cramp of the hands and feet, looseness of the teeth, vomiting blood, possession by devils, are cured and exorcised.

This is followed by a head to foot exorcism, in 24 verses, invoking Buddhist relics, and various Buddhist matters, to dispel the evils.

This may be a century or so old ; my copy has 31 verses.

Example :

Sayura meyin naewu naegi siṭa giya kala
Sayaru siṭiya naewu giliya ema kala
Ewara gattu pan sil anuhas bala
Dewura me wina kaepuwemi jayamangala.

Hence mounting a ship, when gone on the sea,
The ship that was on the sea sank at that time,
By might of the power of the pan sil taken then,
I cut this spell on the two shoulders. Blessing!

894. Nai naṭawana kavi

Hymn for dancing cobras

THIS is a song or hymn to be sung while cobras are made to dance. It invokes the Iri devi or Sun god, and Mihi devi, or Earth god, who is here a male, and not Mihi Kat, the Earth lady. It invokes Alut-nuwara devi to help the cobra to dance, and Saman Surindu, the Satara Waran devi, and Iri devi. It says that the singer has warrant or licence from the seven hundred Munidu, from Piyadassi Munidu, Tarkaya Munidu, and the twenty-eight Munidu. It then asks the help of the Paṭi dātu or Girdle relic, and allude to the subjection of the elephant Nalagiri. It then says the cobra was born in Mangara desa, and Mangara devi created the earth. The singer is conquered by Ilandari devindu.

There are 32 verses, alluding to the cobra and introducing these matters here and there. It is two or three centuries old.

Example :

Nākola andam pena akulannē
Bō kola andam penē karannē
Aeli mugatiya daeka penē karannē
Mē ruwa kiyatot nāga rajunnē.

Folding the hood in fashion of a na leaf,
Expanding the hood in fashion of a bo leaf,
Seeing the grey mungous expanding the hood,
Should the beauty be told of the cobra king.

895. Mala yahan kavi

Saga of the flower couch

A couch in such connection, means an altar of flowers. Nāta devindu is asked to come from the north, to pluck out the flower. Kanda kumarū is invoked from the north-east, Saman surindu from the west, Sat Pattini from the south-east, and the Satkattuwa Deviyo or Hat Raja are said to be present, all to pluck out the flower, mala ugulana, an expression I do not understand.

Hulawali Bandara, who was executed without knowing his rank, and showed his power to the world like waves, is invoked. Dewata Bandara and all Devīyan are also invoked. This may be two centuries old, my copy has only eight verses.

Example :

Uturu digin waedi Nāta devindu haṭa
Dina dina waendemi sirasa namā siṭa
Sat wita baeha daeka waran labā siṭa
Nāta devindu waenda mala ugulanawaṭa.

To Nata devindu who came from the northern side,
Day by day I bow, staying with bowed head,
Seven times making prostration, having received leave,
Bowing to Nata devindu to pluck out the flower.

896. Sandun Kumara kavi, No. 2

Saga of Sandun Kumara

THIS addresses the same god as Nos. 888, 897, and incorporates a verse occurring in No. 897. The god or spirit is worshipped by Sinhalese living near the remnants of the Vaedda race, from Katuragam to Vavunia Vilankulam, but the worship is now obscure. The god evidently belonged to the Avestic mythology, and probably represents a combination of Haurvatat and Amaratat, who are always more or less combined. The opponent of Amaratat is Zairika deva, the pale yellow devil, and Sandun kumaru is the sandal wood-coloured, or pale yellow spirit or god, opposed to that devil, and must be thus distinguished from Zairika deva, his opponent. In these sagas Haurvatat is probably represented by Ayanar, or Ayyanaka said to have come to Ceylon in company of Sandun kumāra.

We are told that Saman deva, Namanaeti Upasaka deva, and Sandun-mal kumaru came to the world to protect men. Sandun kumaru comes like a tisara, sporting through the air, tisara is now translated as a synonymn of hansa, goose, by Sinhalese scholars, but in error. I am satisfied that a separate bird is intended, and believe it is the crane, or grus, probably the sarus crane of India, for which the Sinhalese now have no name, known to them as such. He speaks the 18 languages. He wears a golden "puna" cord over both shoulders. He gazes at the golden peacocok, and golden parrot. He utters yantra, mantra, basa—the latter meaning unintelligible foreign languages. Rattling bangles, and an armlet are worn by him. Taking a bow, he holds the rama arrow (rama saera), and defeats the yakas. He carries a blue cane, and wears "kayisalambu" on his legs. He sent Ayyana devi in front, and cured the janapada roga, or epidemics. He ties the yaku to stakes. He carries caskets of pirit tel; this is protecting oil consecrated by Buddhist priests at a pirit ceremony. He restores dagobas in the man world. Eight verses also occur in No. 888.

Plutarch describes Amaratat as the god presiding over pleasant things, and the mythical rama saera, seems to be the Avestic Raman Qaetra, the genius which causes things to assume pleasant and good flavours and occuls from the atmosphere.

My copy has 44 verses, and is at least two or three centuries old.

Example :

Madu pawanata mihiri suwanda gaesu wilasin me nara lowata
Wesamuni raja saerasila ena gamanakdo wilasata
Pera doratuwa siti yak sen bitawela duwapu nosita
Rana hasa gamanin waditeyi Sandun kumaru kala eliyata.

As if having cast a sweet scent on gentle breeze to this man world,
As if a journey of Wesamuni raja coming adorned,
The yak host staying at the eastern gateway terrified fled unstaying,
With flight of a golden goose Sandun kumaru approaches the assembly
space.

The rana hansa or golden goose is often translated as swan, but there is not any proof, so far as I know. The raja hansa has its beak, and feet red. The malika hansa has its beak and legs of dirt colour. The dhatarattha hansa has its back and legs black. The colour of the rana hansa I have not seen described.

This god Sandun Kumaru is apparently only an avatar of the god also called Ilandari devata, and Kaludaekada Kumaru. Mal Kumaru, and Sandun-mal Kumaru, are other names for this Sandun Kumaru Avatar.

897. Sandun kumāra kavi, No. 3

Saga of Sandun kumāra

THIS deals with the same myths as Nos. 888 and 896, already noticed under No. 896 in considerable detail. Of new material towards the complete myth, I may notice that the god comes to the eliya, open plain or light. His praise is told at Rama Kadirapura, and over all Damba diva; Rama Kadirapura is a name of Kataragam, as the seat of Kanda kumarū in an early form, when the god was not distinguished from Rama, Rama Kadiran, Vishnu, or Mitura. Flowers, perfume, and sandal wood are offered to him.

A most curious allusion follows; the god is said to have received the golden sword with which the kesa dhātu or hair relic was cut off, and to reside with it near Kadirā male. This alludes either to some event in history of one of the former Budus, or else to the cutting off by prince Siddharttha of his hair, before becoming an ascetic. I have never heard of this relic reaching Ceylon, and the tradition must derive from some ancient source now lost and forgotten. Evidently there was a shrine, with the relic, near Kataragam. We are here told that Kanda kumarū gave him charge of the 18 lands. He was born from a handun mala, or sandal flower. He is Senevi over the host of yak. His form is beautiful. He obtained permission or "waran" from the gini halamba or fire bangle, and protects nara or men from evil and sickness. He sends the yak hosts beyond seas. On his stomach, shoulders, and chest sandal dust is smeared. Many other details agree with No. 896, but his hair is here described as hanging in tangles down his back, and not coiled on his head. His cane is mounted with silver. He comes dancing to the accompaniment of chaunts. He reduces to ashes the Preta, Pilli, Buta, Pisas and Yaksha. He speaks in the languages Malalu, Telangi, Dilli, Silli, Watuka, Wadiga. Two verses occur also in No. 888. He holds a golden stile, and records a registry. He gazes on the Kiri vehera at Kataragama, and the Golden Peacock, and White Elephant, or aeli aeta. He also gazes at Uda madama. He watches over the golden sword in the golden hall at Kadirapura. He visits Kaendaewa, a village near Anuradhapura. He caused Allimadam to be built first, at Kadirapura. Secondly he caused a kowil to be built in Siri Laka. Thirdly he caused "idan" and "madan" to be built; this is literally places, and sheds an obscure allusion. Alli means a space defined by wall or demarcation possibly here an alli madam is an hypocaust hall, or a stylobate without superstructure.

My copy seems to be two or three centuries old, and has 38 verses. The three sagas, Nos. 888, 896, 897, probably all quote from a more ancient and obsolete poem, one verse of which may be the example I quote here. Long and short verses occur.

Example :

Walli mātāwun
Isnānayāta wadimin
Gat sandun piḍakin
Upan kumarā dakunu hasten.

Walli-mātā
Going for bathing,
From the fid of sandal taken,
Was born the prince in the right-hand.

The style is old, and effects marked Sanskrit affinity in its choice of words. It follows the nameless metre with lines respectively of nine, eleven, nine, and fourteen instants or matras.

898. Wijalindu divi dos upata

Origin of the curse sickness of king Wijaya

THIS curious saga relates that Wijaya raja was born from Sinha-bā-dēnus navel (naeba), to Sinha Bā rajū. Probably some copyist has mistaken "nibul", or "niwun", twins, for naeba or navel, through only one of the twins being mentioned. This child was Wijaya kumarū. Sinha-bā-dēnu, must also be a corruption for Sinha-bā-dēvi. He took to ill-treating the children he met, cruelly, torturing and killing children and cattle. Then his father ordered him to be killed, but instead of this sent him adrift on a Saturday, under an evil auspice, in a ship made of the perishable trunks of the plantain. He then called for his seven hundred, born on the same day, and with them set sail. The writer of my book has made sat siya, seven hundred into "sangiya". After seven days the boat sank, and for seven days he swam in the sea. On landing he cut a saw-fish in three with his sword, and bringing a piece ashore, landed at Tam-manna wila.

The seven hundred lay about faint and exhausted. Kuveni came as a bitch to inspect them, and the prince sent his Bamuna or Brahman to look for the village from which it came. One by one the seven hundred were sent, and detained by the enchantress. Sak rajū then sent Sri Vishnu to Wijaya's help, who tied a pirit thread on his arm for his protection, disguising himself as a Gurulu. Wijalindu then himself went, and met Kuveni, who sat carding cotton on a golden chair. She denied having seen his followers, upon which he seized her by the hair, and threatened to cut off her head. She offered to release his followers if he married her. This was agreed to and done. In the night he heard a loud noise, which Kuveni explained was caused by her relations who were going from Laggala to Loggala. She then became a mare, and mounting her he slew the Yakus, sparing only Waṭa Yaku, Koṭa Yaku and Mayilawalānā, the brothers of the mother of Kuveni. Kuveni fainted at sight of the bloodshed.

He then moved that very night thirty yoduns off, and settled at Bandā nuwara. There Wijalindu married Bimbā devi, and afterwards moved to Kurunegala. Thirty rows of guards were kept round the prince, but Kuveni recovering her senses, and knowing where the prince had gone, created three children, one walking by her side, one riding on her hip, and one still unborn, and proceeding to the faithless Wijaya reproached him.

There was evidently a defeat, and many verses lost between the defeat of the Yaku, and the swoon of Kuveni, on the eve of Wijalindu's marriage to Bimba devi. Another defeat follows also to the point of her lamentation. We are then told that from three gawas (twelve miles) off, she created a diwa or tongue, and piercing seven rock caves with it, stretched it out to Wijaya's heart as he lay asleep. The minister on guard seeing this, cut it off, but in the act a drop of blood, fell on the queen's bosom. He removed this with his finger. Some verses are here missing but it is evident that the queen charged the minister with outrage, for it continues, making her say that his excuse is false. Sinhaba raja ordered his execution, and it appears he was a Bamunā or Brahman. My copy changes the king's name absurdly, and instead of "Sinhabā raja ehi udahaswanne", the ancient copy no doubt had "Sinhabā raja pit udahaswanne", or "the son of Sinhabā raja enraged". The minister pleaded for delay and produced the end of the tongue which he had cut off. It then sprang of itself on to Wijaya's head, and thence the devi dos fell on Panduhas rajū.

To cure this, eight inches of a leopard's head, divi hisa, were cut off by a sword, and placed at the king's feet.

From the blood scattered, doubtless from the tongue of Kuveni, insect pests were created.

From the blood splashed around, flies, and mosquitos were born, from what fell on the ground fleas were born, from the drops that fell on the head (of Wijaya) lice were born, from those that fell on his waist, waist-lice were produced.

Though I have only seen one copy, it is evidently taken from an ancient manuscript which had become scarcely legible, and the writer endeavoured to follow it with fidelity. It presents some special features, namely, the names of the three uncles of Kuveni, the presence of the Brahman companion, also noticed in the Tamil tradition recorded in the Yālpāna Vaipava Mālai; the fact that the discarded Kuveni was pregnant; the name Bimbā dēvi of the Pāndi princess. The allegory of the diwa or tongue of Kuveni, evidently arose in comparatively modern times at most a few centuries ago, from a misconception of her curse or diwi, wrongly read as diwa, tongue. As the curse reached him through his palace walls, still later writers made this into a viduru diwi, or diamond tongue, but our poet does not go so far, and speaks only of diwa, with no allusion to viduru.

Coupled with the other mistakes in this copy I do not hesitate to believe that its proto-type was the original source of the "diamond tongue" episode, found in none of the older authorities, but generally repeated now.

My copy was taken down from one written from oral recitation, and I have not yet seen an old written copy. It was much valued by the owner as an authentic ancient saga, and may its present form be two centuries or so old. It uses a ford, powana, to point at, which Sinhalese scholars would often regard as new in literary usage, but this no wise a literary work. It is a folk saga, and the use of the colloquial word does not imply recent composition. Poets of the elegant school have been accustomed to use the periphrastic "digu kara". In modern colloquial, the older powanawā has become pānawā, probably to distinguish it from powanawā, to cause to drink, and in a secondary sense, to pour out.

I disagree here as a Sinhalese pandit criticising the saga, would class it as modern from the mistaken idea that powana being now a village colloquial word, was necessarily a new one. The reverse is usually the case, in regard to such words. My copy, in its defective state, has 38 verses.

Example :

Baḍe edaruweka lesaṭa mawāgana
Ukulen daruweku lesaṭa mawāgana
Pāyen ebindeku lesaṭa induwāgana
Me lesa Kuwēnī pārāṭa basimina.

Creating in fashion of a child in the womb,
Creating in fashion of a child on the hip,
Keeping in fashion of a child on foot,
In this fashion Kuweni goes down the road.

899. Pinidiya ālattiya, No. 2

The rose water sprinkling

THIS differs from No. 387. It is a short hymn in eight verses, and tells us that Sṛi Vishnu had charge of all Sṛi Laka, and causes the Yaksas in his retine to dance. Pattini with flower bangle in right-hand, comes to the flower site. With the pinidiya ālattiya the spell is dissolved. Sṛi Nārāyana gave Pattini leave, when she came to Ceylon, to wage the war play, and also at the Sudam hall of the Devas. When the golden halamba rose up, seven treasures rose above the waves. The Ran-dunu avatāra or Golden bow incarnation, came surrounded by the Devas, to fight the Asuras. It seems to be two centuries or so old, and is intended to be used at ceremonies of exorcism.

Example :

As aet teda ābarana waḍandayi
Dāēte chāmara genat waḍandayi
Salu ābaranada genat waḍandayi
Visnu deviyo e maeda waedaindayi

Bringing horses, elephants, ornaments,
On each side taking and waving yak-whisks,
Taking and wearing robes and ornaments,
Vishnu devi is present in the midst.

900. Dehi upata, No. 2

Origin of limes

THIS is written for use at ceremonies of exorcism, and is arranged in three sections. The first treats in eight verses of the patient's safe conduct to the scene of exorcism, the second describes the origin of lime fruit, and the third is a seven step exorcism. The use of lime is stated to descend from the times of the Wadiga pura queen. Wasawatu had cast a spell on the queen, and Oddisa kumarū dissolved it, with the help of limes. Eight limes were found in the Nāga world, beneath seven caskets, and fetched by Walahaka devi. They were called desi because when Wasawatu assailed Budu, Mihi Kat swore in his favour. The tree then created bore nine fruit, of which one went to Sēru Nā dēse. The other eight went to the Nāga world and Walāhaka and Viskam proceeded there and procured seven of them, whence the trees on earth were propagated. The "seven steps" then follows, citing Budu's virtues, for each of them.

In all there are 70 verses, probably two centuries old.

Example :

Topaṭa desi aṭak dīlā apaṭa koṣē
Eyin ekak nā lowa tibuni nan yaṣē
Kapitikamak no sitan anadarak eṣē
Mohuṭa desi hatak dīlā haṛuwu meṣē.

Having given thee eight limes, how about us ?
If one of those is kept in the Nāga world it is good,
So think not with treachery or hatred—
Having given seven limes, thus dismissed this one.

901. Ilandāri devi kavi

Saga of Ilandāri devi

THIS word ilandāri corresponds to our own "lad", and denotes a youth, from about 14 years to 21 or so. We are told that when Pattini went to bathe, she left a sapu flower taken from her hair upon her robe. Afterwards on looking at the flower she saw a golden boy dancing in it. Then she called him her Ilandāri kumaru, or prince lad, and petted him. He asked for her gem bangle. He was also known as the flower-born prince. He became mighty, destroying naew and kappara, or ships and dhows. He took charge of the seven islands in Minneri tank. He owns all white cattle, and wild gawaya, or bison. He holds a golden noose, and casts it over the feet of cattle and bison. He was also called Kalu-daekada Kumaru. He watches at Kalā-Balalu waewa, Wil-hata, Minnēriya. He carries a golden bow and the Rāma seara. He receives boiled milk, and betel offerings. He sends leopards to destroy white cattle.

The Hat Rajjuru could not stop his depredations at the milk folds of Kanda Kumaru. He holds sway over the Wannis. Passing Kala-tura, and Mutupantiya, he took charge of the two Vilachchi districts. He bore a golden staff, or polla. He carries a "tōmara" pike, and silken "lēnsuwa" or hand-kerchief.

The saga seems some two or three centuries old ; my copy has 13 verses.

Example :

Me tun lowaṭa teda pennā gattu bulat yahan paṇḍuru,
Satun haemaṭa karana awul sīnen daeka karati wiyaru
Utun obage karunāwen pihitawunot niwan sapiru
Aetun maedaṭa kesarindu weni Ilandāri Ratna kumaru.

Having shown glory in these three worlds, received as gift couches of betel,

Making trouble for all beings, appearing in dreams, he renders mad—

By thy supreme grace is there be help, nirvana is gained—

Like a lion-lord amidst elephants is Ilandāri Ratna kumaru.

902. Game devatā kavi

Saga of Gam devatā

GAME or Gam devatā, means the village god, the grāma deva. He resides in the village, and helps the villagers. He wears three sālū, or shawls around his waist. In his hand is a club. He drives off yaksas. He is addressed as Game Devatā Surindu. A flower altar is set apart for him. Offerings are made in a “gotu” or scoop. He wears a chain of flowers over his shoulders, and carries a club in his right-hand. This leaves the identity of the god a little doubtful, and I do not know at which village he was worshipped, with this kavi. The saga seems to be some two centuries old, my copy has 14 verses.

Example :

Gam kaḍayin hatara ewaṭa nitarama aewidinnē
In ena uwaduru walakā siha raja wilasinnē
Man dena dola ganḍa itin hanikaṭa waḍiminnē
Pin aeti mē game dewatā gotuwa bāra gannē.

Ever wandering around the four bounds of the village,
Like a lion king warding the evil coming thence—
Then come quickly to accept the offering I give,
Meritorious Devatā of this village accept the scoop.

903. Ilandāri devi kavi, No. 2

Saga of Ilandāri devi

THIS god is the theme also of No. 901. We are told the god came from Madurapura on a white elephant, and landed at Yāpā paṭuna or Jaffna. He carries a stone mace, and leaping amidst the wild elephants, he catches them, and tosses them about like balls of flowers. With noose in right, and club in left-hand he rushes amongst the wild cattle and binds them. Milk was offered by him, under a black kumbuk tree. Giving the prince as victim, the breach was repaired—Kaludaekada kumaru comes ! At Ritigala he made a city. Lurking in the forest, and coveting blood, he breaks necks. He came to Kala-eliya in a golden ship, and wears a long gold chain. At his flower arch the hosts of Yakas watch. He visits Kataragama. He keeps a registry, with a golden stile. He is addressed also as Kaludaekada Ilandāri deva. His noose has a tassel. He stays at Kalāwaewa, Minnēriya, and Tambalagomuwa. He wears anklets, a leopard skin, and his weapons are stuck in his waist. He is also called Ruwanwaeli Ilandāri deviyo. He visits Makkama, Mayyangana, Samanala, and the top of Giri-kula. He rides on a white buffalo. He catches white elephants. He stayed a week at Gonāwa. At Dimbulankada he had a shrine.

This saga seems to connect the god with Kaludaekada kumaru of Nos. 692, 795, and with Sandun kumāra of Nos. 888, 896, 897 ; however they are separated avataras of the god.

The saga seems to be two centuries or so old, and has 30 verses.

Example :

Udā giren awara girata pāyana iru raes waennē
Obage tedin yak sen binda Kataragomata waḍinnē
Atata ranen pan hinda gena lēkam dakwannē
Apatā dewan nisi āsiri Ilandāri devi rajunē.

Like the sun's ray shining from the dawn rock to the western rock,
Dispersing by your glory the yak host, going to Kataragama,
Taking a golden stile in hand, showing the register,
Give us fitting blessing, oh Ilandāri devi king.

904. Mawuli mālā, or Oṭunu mālā

The crown garland

THIS is intended to be used when exorcising spells. The Mawuli-mālāya was a crown of gold, silver, brass, bronze, copper, pearls, and gems. The nagas usually kept the gold crown concealed, but brought it to Kaelaniya with great procession, accompanied by their king when they came to worship there. It was made by the Devas of gold, silver, bronze, brass, and copper, but when the Devas made it, it fell into the Nāga world from the Nilakūṭa rock. It is spoken of together with a flower garland, perhaps we may suppose the five metals formed the crown itself, decorated with flowers of pearls and gems. Brass may be taken as representing zinc, and bronze as tin, though copper is mixed with each in use.

At Kaelani the Nagas decided to curse Māra and prevent his injury to the cause of Buddha, so they offered many gems to the relics, and by the might of the crown, the spell was dissolved. The crown of itself departed, and rested on the head of Munidu, his image of course being understood.

This is an important ancient saga, giving one of the legends of Kaelani at a time when it was the capital of an independent kingdom of Ceylon, but the legend is omitted from the books of the Maha Vihare sect, like that of the picture sent by Gautama Buddha himself, to Muktālatā, daughter of the king of Kandy, and now known to us through the Mawuli is a Sanskrit name, otunu a Sinhalese name, for a crown, usually in form of a tiara. It is also here called kirula, a Sinhalese form of Sanskrit krīta, Pali kirīta, which probably denotes a radiating crown, or halo, perhaps like the flat hats or tiaras worn by Sinhalese nobles and chiefs.

With the suppression of such important legends as those which attached to this crown offering, and the picture gift, we may collate the fact that there has always been a traditional right of independent ordination, on the river at Kaelani, which is still kept up in opposition to the ordination of the Malwatte and Asgiriya fraternities, representing the old Maha Vihare. I deduce that there was keen rivalry if not schismatic difference, and that very possibly a line of ordination existed at Kaelani, when Mihindu founded his order at Anurādhapura, though the Dipawansa ignored it, as not orthodox and thus misled later generations of the Pihiti and Ruhuna kingdoms.

The garland made by Vismakarma which I conclude went round the metal crown we are told was a wreath of blue water lilies, twisted with blue creepers or twine, and the tiara was crowned with a spreading lotus flower. Such a crown or tiara of flowers would exactly resemble the tiara worn by Sargon in his chariot as represented by Botta from the walls of Khorsabad.

The saga was probably intended to be recited when such a tiara was first worn by a prince, and must be very ancient. All my copies are bound with one or more sagas suitable for the same occasion, Nos. 906, 907, 908, 909, and one copy with No. 225. There are 22 verses, partly in short, partly in long meter. It seems to be quite three centuries old.

Example :

Ewiṭa Nā raja Nā lowēdi saeta kelak nayi piriwaragena
Lowāṭa parasidu Nā lowēdi ran oṭunada gena darāgena
Lakaṭa Siri Mā utun Kaelaniya edā wandi naṭa yeti sarāgana
Ewiṭa eti saeta kelak Nā raja e mal mālaya gena sarāgana.

Then the Nā raja escorted by sixty kela of Naga from the Nā world,
Bringing and wearing the world-famed golden crown of the Nā world,
On that day goes in state to worship at fortunate great supreme Kaela-
niya in Lanka,

Then sixty kela of Nā kings come, bringing that flower garland with
state.

905. Maeti bali yagāya

Sacrifice of the clay offering

THIS is an incantation to avert sickness caused by the Graha or planets. We are told to have the house cleared. A frame 13 spans 10 fingers widths long, 6 spans 5 fingers widths wide should be taken, and on this the bali image is to be made of clay. Above Iru, Sikuru and Guru are to be shown moulded a relief, on the right Buda, Sandu, Saeni, on the left Kuja, Pani or Rahu, and Kētu are to be depicted. When the nine planets are thus exhibited, and offerings of flowers and betel given, the celebrant is to dance.

If one's body has been fouled, as often happens in thatched huts, by cobras, geckos, crows, or skink lizards, or if nests of black ants (geri) have come, the evil will be averted. The evils caused by the planets in their ascendancy will also be averted. The incantation is two or three centuries old, and my copy contains only 8 verses of very long lines.

Example :

Tirasa Iru Guru Sikuru ambamin dakuna Budu Sandu Saeni sadālā
Tirasa siwu Sin satara ambamin wamata Kuja Pani Kētu sadalā
Mese nawa graha rūpa watakara samage bali rūkada yodāla
Satosā me maeti sanduge piripata duraera gan krodaya balā.

At the head, designing Iru, Guru, Sikuru, on the right making Budu, Sandu, Saeni—

At the head designing the four Four Sin, on the left making Kuja, Pani, Kētu,

Thus having arranged the bali image with the images of the nine Graha around,

Gladly take and dispel the evil spells of this illustrious minister, having seen the hostility.

906. Walalu wina kaepima

Cutting the spell by hoops

THIS is a short exorcism, recited as the bits of creepers or vine, which have been fastened around the spell-bound sufferer, are cut and removed. There are 108 of these. The spells are exorcised by power of Wesamuni, to the Makarakata, or Dragon-mouth. Different kinds of creeper are used for each tie, from the head to the hands and feet, and in cutting each, the power of various devas, and Munidu are invoked, as well as Rishis, Sun, and Moon. It seems quite three centuries old, and is sung with Nos. 904, 907, 908, or 909. The 108 varieties of vines or creepers are a recognised feature in the lore of exorcism, and after being tied, each hoop is cut with an arecanut cutter.

My copy has 49 verses.

Example :

Nalala maḍala nara waelalu
Gana deviyange analu
Radē rudā durukaralu
Kapan wine naeta siyalu.

On the forehead is put nara vine,
Placed by power of Gana devi,
The pain of the ache was expelled,
Cut, all spells depart.

The following names of some of the 108 vines occur in my copy :—

Niyangala	..	Bambara
Nara	..	Mae
Daesaman	..	Behetwalalu
Telabaeriya	..	Sangilla
Podā	..	Kaesipittan
Maḍu	..	Yombu
Nāpiritta	..	Kaekiri
Sewwandi	..	Diya labu
Kaṭarolu	..	Gon kaekiri
Wasawisa	..	Nawahandi
Rasakinda	..	Kindi
Karawila	..	Diya beraliya
Tumba karawila	..	Pus
Kalu	..	Aetpota
Kabarossa	..	Kala
Nīti	..	Anguna
Morawaessa	..	Barandara
Uyala	..	Kumudu puhul
Kirindi	..	
Saksanda		
Pamba		

907. Oṭunu was haranaya

Loosing the crown spell

THIS is intended to be sung at ceremonies when a crown is first worn. My copy is bound with No. 904. Bambaput Rusi brought creepers or vines, and Danta-dhātu Rusi gave them power, and Vismakarmma descended to the human world, and tied them in hoops. Nāga-bamba-put Rusi furnished “nawakola” atu, or sprays of the nine leaf. This tree is not recognised, unless it is the nā or nāga tree, as is probable. Both that and the margosa or kosamba are sacred trees, with leaves like the ash which the North-men revered. The leaf with nine leaflets seems to have been a symbol. Some people think that the “nawa-kola” sprays in such context, were garlands of the nine kinds of leaves sacred on to each planet. There is however no connection whatever with planet worship here, nor could the nine planet leaves well be used for such garlands. Vismakarmma devi made hoops of these, and in presence of Iswara devi, and the Nāguru Rishis they were put on the person from whom spells were being exorcised, or else around his crown—the verses leave the subject quite obscure. These were accompanied by various Buddhist invocations.

The ceremony was to remove the “was”, or spell cast upon any new thing, not yet used. In this case the “was” of the new crown is being exorcised. The same idea accompanies our own consecration of a new church, house-warming, blessing of new banners, &c. The saga has 14 verses, and is two or three centuries old. These Rishis belong to some old mythology the scope of which I have not yet investigated, sufficiently to explain them.

Example :

Oṭunu bandinnaṭa kawudaeyi ennē
Nāgara-bamba-put Rusiyā ennē
Ema wiṭa nawa-kola atu gena dunnē
Wismakarmma devi walalu gotannē.

Who is it coming to tie the crown,
Nāgara-bamba put Rishi is coming,
At the same time he brought and gave nine leaf sprays,
Wismakarmma devi twines the hoops.

908. Walalu widiya, No. 1

The fashion of hoop-binding

THIS treats of the same form of exorcism as Nos. 906, 909. Bamba-put and Nāgara rusi are invoked for the shoulder, as well as the paṭi dhātu, or girdle relic, and a creeper is tied. The Siw Waran, or Four Guardians are invoked as the hoop is tied on the left arm, the Rishis help the right arm. Wēdapatma rusi twines hoops as fetters for the two hands. There is no very special feature in the other hoops and invocations, and this saga is probably more recent than the other, which must contain very ancient matter.

My copy has 25 verses.

Example :

Bamba put rusi langa siṭagana
Nāgara rusi ure wesena
Sāēma dōsayada duru wena
Dakunu urē wael lawamina.

Bamba put Rusi standing near,
Nāgara Rusi residing in the shoulder,
Driving away all evils,
Placing the creepers on the right shoulder.

909. Walalu widiya, No. 2

The fashion of hoop-binding

THIS refers to the twining of hoops of various creepers or vines, which are then cut to exorcise spells. Similar matter occurs in Nos. 906, and 907 and 908, and all seem to have been used with 904. It states that to exorcise the "was" from the crown, a garland was made by all the Devas. The 28 Munidu, and the Yōgi guru gave "pāra walalla", or war quoits for the head; Gautama Munidu and Sak devi gave others for the forehead; Saman Surindu gave one for the eyes; Munidu's power is invoked for the mouth. A hoop of creepers is used with the power of 28 Munis, 16 masters or aeduru, for the neck and two arms. Uggal Surindu is invoked for the hoop of creepers on the two shoulders. Hoops of creepers were tied on the arms and elbows, as they had once on a time been tied on Munida, when bewitched, as well as on the wrists. On the ten fingers, by power of the thousand Buddhas, ten rings are tied, as was formerly done for the Bodhisat, before he became Gautama Buddha, by Dalakaḍa Rusi.

Over the breast a hoop of creepers is tied by power of Ganidu and all Devas, as well as one round the waist. It is tied over the thighs by power of the defeat of Wasawat by Muni; over the knees by power of the Nā world, Asura world, Devi, Bambu, and Sura. For the two ankles Saman Surindu and Uggal Surindu are invoked. In all there are 40 verses, some three centuries old.

Example :

Aṭa wisi Munidun pāra walallā
Yōgi gurun dun pāra walallā
Ape gurun dun pāra walallā
Tirasāṭa limi me pāra walallā.

War hoop of the 28 Munidu,
War hoop given by the Yogi masters,
War hoop given by our master,
I kept on the head this war hoop.

910. Kanda māle

Garland for Kanda

THIS is an account of the founding of the Kataragam dewāla by Duṭugaemunu raja. It relates that Isuru told his sons Kanda kumaru and Ganidu that he would give a mango to the one which would first encircle the three worlds, and then address him. Kanda kumaru started off on his golden peacock to carry this out literally, but Ganidu encircled Isuru himself, saying he was the three worlds, and got the mango. On his brother's return, he was enraged, and struck Ganidu on the back, who fell, and broke a tooth. His father then banished him, and he came to the seven hills, by the Maenik ganga at Kataragama. He there rescues the earth from the Asuras.

Sinha bā raja, son of Sinha raju and the princess he carried off, settled at Senkada gala or Kandy. It would seem as if the princess was named Sulaba, but the line is obscure.

Sulaba ehi namin Riwinduṭa upata wana.

In after times Duṭugaemunu raju made war with the Saediyā, and several times being defeated, he went to Kadirapura, where the river filled with water at his coming, though no rain fell. The Wædi dano, Wæddas, came with bows and arrows and asked why the king had come to the forests. The god promised victory, if a flower shed were put up in his honour. A house of three stories was erected, and continues to receive offerings to this day, also an entrance. It was approached by seven steps. On the south was a shrine for Ganidu, and a kitchen for preparing offerings, and a flower house. There was also a Bodi madala, or Bo enclosure, and a bathing place, on a spot pointed out by Sawat Indu himself, and a kōwila for Siri-mā-muni Patini. At the 2218th year, escorted by a hundred thousand stars, in midst of the Demala rata, he failed. Afterwards he resided at Devundara, but decided that the top of the seven hills was a filter residence. The Kirigalpotte maetindu was fetched, and put up a Kōwila some where in seven paeyas, and received the title of Bandara, and Sura-sanhāra deviyo went in procession. Alut Bandāra devi wore a gold armlet and cures the dumb, deaf, and sick, and gives good crops. The Alut Bandāra kōwil exists. These are presumably allusions to names of Kanda Kumaru.

Sidda-parakāra Devindu has a bower, and watches at the gate of Kataragam nuwara. He shot two Asuras. Kumāra Bandāra was born in Gōwe, and landed at Kolamba, he has a kowila.

An elephant stable was erected at Kataragam, and Dutugaemunu put up the Kiri vehera in seven days, and made a store-house, with a large madu-gē or hall, for pounding paddy into rice.

The Vaedi dano cut a chena or clearing for hill paddy, and Valli amma was the name given her; the old tales of Kataragama re numberless. The Surindu and Valli amma left their sri pāda or foot steps on the rock, and there was an ancient cave, called Kiri-karu, where the stake with which Valliamma dug yams is still shown. The next verse is still more unintelligible and allude to some man or animal being torn in two, as by the jaws. The god hunts with a buffalo, and where he crossed the old rock, the mark of the rope, raena, is seen on

it. The place where he cut up the deer is still called “lepaṭiya”, or “blood-fold”. The god rests beneath a damba tree, on a bed. The Tamils make daily offerings. It seems in several of these verses as if each quatrain is made of single lines of different verses.

He sports in the aḍawiya or forest. The two not seeing Walli amma, came upon the couch, and shot. The god was fatigued, and then the saewul-indu or cock crowed. Hearing the cock’s crow the Waedi dana died and Walliamma wept for them. Then follows the verse, of which the two last lines are :—

“ upul karapu Waedi dana siri pāda waeda ”

“ lawul kara kīma Nā lowaṭa simi sanda ”

I suppose from other versions of the story that upul means “restored to life”, like upata karapu, but it is a word in an unusual dialect. Lawul is not understood by Sinhalese scholars. The Waedi who had brought her up, then married Walliamma to the Surindu. The beauty of the uyane or park is described.

The Guru and the beloved Yon people (yon senaga), all came thinking they could have an heritage, and Pallemadama was built at the end of the street facing Walliamma’s bower.

I will quote this curious old verse, which seems to state that after the marriage, the Yon guru and Yon people or Arabians came in crowds, as if to their own heritage, and erected a bazaar at the end of the street facing the Walliamma shrine. They probably only came for certain fairs, at which the gems, ivory, cinnamon, and other produce of the district, would be bartered for western wares. The Mohomedan Moormen, as representing the old Arabians or Yon, still head the procession at the great festival, with torches, by hereditary right. They now excuse their conduct by pretending that the festival is really held in honour of their prophet Kedar Nābhi. It may well be that their pagan Yon ancestors worshipped Naebisara there, before the worship of Kanda-kumaru was introduced. I will now quote this obscure and archaic verse.

Lollē wadana Yon senagaṭa Guru aetā

Gollē sawama ennē uruma aeti sitā

Ellē Walli ammā wimanata pātā

Pallē-maḍama saedi piṭa wīdiya agatā.

The god is called Guru, as it was in that disguise he married Walliamma. The first line is an instant short in my copy, and should be corrected to Gurun aetā or Guru aettā.

Dutugaemunu, in order to destroy the Saedi Demala, made a wimana for Walliamma in sight of the wimana of the Surindu. By contrivance of Uma and Isiwara, a Rusi came subterraneously, and formed for them a Samādi-maḍama, or pleasure house. A Bahirawa kowil was also put up, to assist the Surindu in driving off foes from Siri Laka.

The Kawilāsahela, or Kayilasa hill of the Surindu was across the river. On the top most hill the Surindu resides; the paedum-ira or eastern hill belongs to Gana deviyo. The midmost hill to Walliamma. The next hill belonged to Parakāsaya, and another to Uwindu. The sixth was Bahirava’s and the Konat-mudun hela belonged to Pattini. There are seven parks or uyan at Kataragama, evidently for these seven sacred hills, and the Satara Waran Devi watch over them.

In ancient times the "kap" post, our own May-pole, was fixed in the month Wesak. In the month Aesala people flock there from all parts, and the pae taetiya is used to decide the lucky time. "Paeya diya damā" is the expression used here, for this measurement of time by a vessel absorbing water. The gods go in procession on elephants through the streets. On the conclusion of the fifteenth day, the god is bathed.

One day when Dutugaemunu had been a day and a half without food, in the course of the war, a widow cooked him a little broken rice. He burnt his finger, and licked it. Then the widow laughed, and said, "son, you are like Dutugaemunu fighting the Saediya without understanding his stratagems". The prince, whose rank was unknown to the widow, was pleased at this, and asked what she would have the prince to do. Then follow two obscure verses, which probably existed as old-time folk lore. The sense is not easy to make out, but it seems the prince was then in trouble at Kalawaewa, and the widow advises him to take boats to the two corners, and pierce the bund, when the fort will be overturned by the sea of mud. The word "man", now known only as Tamil, is used, and not the Sinhalese mada.

The line is—

"galā koṭuwa man muhudaṭa peralēya".

The second verse says that this was successfully done, after seven days' work. Sawat Indu is then asked to forgive his poet any mistakes.

The saga is some three or four centuries old as it is, but represents some very old world record, otherwise not known to me. It has 68 verses in my copy. The most strange feature is the careful preservation of the record that the worship of Kanda kumaru was brought from abroad, in the 2218th year, presumably of the Kali era, or B. C. 883. This was the very year in which the short reign of Tiglathi Nin, king of Assyria, expired, and the year in which his son Asshur idanni pal, B. C. 884–859 commenced his series of foreign conquests. He tells us that his father had conquered to the sources of the Tigris, but nothing is known of the cause of his death. It may well be that some fugitive prince from Elam or elsewhere or a mission from Asshuridanni-pal, came to Ceylon in this year, and introduced the worship of Sawat Indu, supplanting the older worship of Naebasara. This Mithraic worship is explained by such theory, and the collateral testimony is consistent. As the seven gods that replaced the primal Sawat Indu of six faces, and for whom Dutugaemunu built temples, we may recognise Mithra, and Avestic gods regarding whom I will speak elsewhere. The introducer of the new cult, I take it, also brought the knowledge of astronomy, the hundred thousand stars that came with him.

Example :

De dahas de siya daha aṭa warusayēdi
 Me dahas ganān waruseṭa paemununa taena di
 Siya has ganān taru piriwara etana saedi
 Udash wi Demala raṭa maedadī waeradi

In the two thousand two hundred and eighteenth year,
 At the time of reaching this reckoning by thousands of years,
 There having arranged as escort stars a hundred thousand in number,
 Being enraged, going wrong amidst the Demala land.

911. Alut surindu kavi

Saga of Alut surindu

THIS god wears pearls and gems, and is anointed with perfumes. He resembles Anangaya. His name will stop death, and increase the cattle in the fold. He runs quickly around Laka, escorted by hosts of yaka. His name means the New Lord. He is adipati or lord of the forests. He loves the scent of flowers. He sprang amidst the rough strong Parangi, and showed his power. When they broke his temple, hornets arose out of the earth, and clustered on their heads. Then they ran shrieking through the mawussa nettles.

He visits Uswaelikanda. He receives ankeli or hornpulling worship there, and is called Uswaelikanda devindu. He inspires his votary.

There are 18 verses, apparently some three centuries old. He is also called Dewatā Bandāra in the saga, and would seem to be a form of the Aembaeli Dewatā Bandāra.

Example :

Yasat tedat bala eka gati
Kiwat pēna sattē aeti
Alut Surindu waediyot niti
Mahat e sura tura siri gati.

Mighty alike in fame and glory,
If speaking by inspiration, it is true—
If Alut Surindu constantly comes,
The fortune of that great celestial tree is gained.

