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CATALOGUE OF ORIENTAL  
MANUSCRIPTS, XYLOGRAPHS ETC.  
IN DANISH COLLECTIONS

FOUNDED BY KAARE GRØNBECH †

EDITED BY

FREDE MØLLER-KRISTENSEN

VOL. 1

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CATALOGUE OF CEYLONese  
MANUSCRIPTS

BY

C. E. GODAKUMBURA

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## GENERAL INTRODUCTION

This work, containing annotated descriptions of the collections of Ceylonese MSS belonging to the Royal Library, is volume I in a proposed series of similar works.

CATALOGUE OF ORIENTAL MANUSCRIPTS, XYLOGRAPHS ETC. IN DANISH COLLECTIONS is the title of a set of works which aims at giving a detailed description of the collections of Oriental manuscripts in the Royal Library in Copenhagen and of some Oriental manuscripts in other Danish collections.

The history of the Royal Library's Oriental Collection goes back to the founding of the library by King Frederik III (1609-70), who owned a small number of Oriental manuscripts, but it was not until Carsten Niebuhr returned from his journey to the East (1761-67) and his manuscripts were added to the collection that it attained a considerable size.

In the following decades the library received a number of Oriental manuscripts from private collectors such as C. G. Kratzenstein, Otto Thott, P. F. Suhm, and D. G. Moldenhawer, and as was the case with most of the collections of Oriental manuscripts in Europe, the Arabic, Persian and Hebrew manuscripts were also predominant in the collections at the Royal Library.

However, the position changed radically after Rasmus Rask, the Danish philologist, brought back very large collections of manuscripts, especially in Pali and Sinhalese, from his long journey to the East (1816-23).

During his travels in the Orient Rasmus Rask also acquired a unique and rare collection of Avestan manuscripts, which was later increased by N. L. Westergaard, another famous Danish philologist, who travelled in the East from 1841-44. The Avestan collection, formerly in the University Library of Copenhagen, was later transferred to the Royal Library together with the rest of this library's Oriental manuscripts.

During this century the Library's Oriental collections have been much enlarged. A great number of Persian and Arabic manuscripts have been added to the collections from the Near Orient. The collection of Pali manuscripts from Ceylon has been supplemented to a considerable extent with manuscripts written on palm leaves from other Buddhist countries, e.g. Burma. Moreover, the Indian collections have been greatly enlarged, partly by acquisition of a few hundred manuscripts from Nepal in Sanskrit, Nepali and Newari.



It is also during the present century that the Royal Library's Central Asiatic collections have reached a very high standard. This is mainly due to the collection of Mongolian manuscripts and block-books made by the late Professor Kaare Grønbech while a member of the Second Danish Central Asiatic Expedition (1938–39), and to the extensive collections of Tibetan manuscripts and block-books which H. R. H. Prince Peter of Greece and Denmark has acquired for the Library since 1951. The Tibetan acquisitions include complete sets of the Lhasa Kanjur and the Narthang Tanjur.

Of special interest included in the Library's other collections of Oriental manuscripts are the following: 82 Laos manuscripts written on palm leaves, 14 Chinese scrolls from Tun-huang, 10 copper tablets with inscriptions in Old Javanese, 86 Batak manuscripts from Sumatra and 37 manuscripts from the Yao tribe in Northern Thailand.

CATALOGUE OF ORIENTAL MANUSCRIPTS, XYLOGRAPHS ETC. IN DANISH COLLECTIONS replaces the Oriental catalogue which the Royal Library published more than a hundred years ago: *CODICES ORIENTALES BIBLIOTHECÆ REGIÆ HAVNENSIS*, Vols. 1–3, Copenhagen 1846–57. A new catalogue is not only wanted due to the great increase in the Royal Library's stock of Oriental manuscripts during the past hundred years, but also because it will meet a request for a description of the Library's collection of Oriental manuscripts according to the latest philological methods. The individual volumes in the new catalogue series endeavour to live up to this standard, each being written by experts in the respective branches of philology. The catalogue was planned on the lines laid down by an editorial committee established under the chairmanship of the late Professor Kaare Grønbech.

In the autumn 1950 preliminary discussions took place between Svend Dahl, at that time National Librarian, who inspired this work, Professor Kaare Grønbech, who was attached to the library for the special purpose of co-ordinating the catalogue and Leo Buschardt, Head of the Oriental Department and responsible for Oriental manuscripts. The actual work originally started in the autumn 1952 for a three-year period, later extended and financially supported by the Rask-Ørsted Foundation. The Danish Government supported printing and further cataloguing.

A special committee was set up for the purpose of managing this – by Danish standard – large project, and the members were the following:

Prof. Dr. Kaare Grønbech, Chairman; Prof. Kaj Barr; Prof. Dr. Hans Hendriksen; Palle Birkelund – who the same year succeeded Svend Dahl as National Librarian; Dr. Rafael Edelmann, Head of the Hebrew Department and Leo Buschardt, Head of the Oriental Department, as Secretary. Prof. Dr. Frede

Løkkegaard also became a member in 1955 and after the death of Prof. Dr. Kaare Grønbech in 1957, he became Chairman.

CATALOGUE OF ORIENTAL MANUSCRIPTS, XYLOGRAPHS ETC. IN DANISH COLLECTIONS will be published in the following main sections: Ceylonese manuscripts (Pali and Sinhalese); manuscripts from Further India (Pali manuscripts from Cambodia, Burma and Laos; Burmese, Shan and Siamese); Mongolian manuscripts and xylographs (Mongolian and Kalmuck); Indonesian and Malayan manuscripts (Old Javanese, Javanese, Balinese, Batak and Malayan); Tibetan and Himalayan manuscripts and xylographs (Tibetan, Newari, Lepcha, Hsisia, Lo-lo); Indian manuscripts (Sanskrit, Prakrit, Nepali, Hindi, Urdu, Bengali, Gujarati, Marathi, Maithili, Oriya, Kasmiri, Santali, Telugu, Tamil, Kannada, Maledivian); East Asian manuscripts and xylographs (Chinese, Manchurian, Japanese); Persian manuscripts (Avestan and Persian); Arabic manuscripts; manuscripts from the Near East (Turkish, Syriac, Armenian, Georgian and Ethiopic); Hebrew manuscripts (Hebrew and Samaritan).

With the publication of this volume four parts have already been issued and the description of other parts has been started.

During extended visits to the Library a number of foreign and Danish scholars have, since 1953, assisted in the work on various parts of the catalogue.

To mention some of the contributors who have completed various parts of the catalogue: Dr. P. Voorhoeve; Dr. Th. Pigeaud; the late F. H. Naerssen; the late George Cædès; Prof. Dr. Walther Heissig; Prof. Dr. Charles Bawden; the late Carl Schuster.

In 1957 the Editorial Committee suffered a great loss in the premature death of its energetic and enterprising Chairman, Prof. Dr. Kaare Grønbech.

In 1966, Leo Buschardt, Head of the Oriental Department, died after a long illness, whereby the Editorial Committee again suffered a great loss by being bereft of his driving force.

The editorial work is now carried on by the present Head of the Oriental Department, Frede Møller-Kristensen, M. A.

With the publication of the present volume the Royal Library wishes to thank all contributors who have made the catalogue of the Ceylonese MSS in Danish possession a reality. First and foremost, gratitude is expressed to the author of this extensive catalogue, the late C. E. Godakumbura, who, unfortunately did not live to see the catalogue issued.

Finally an acknowledgment to Prof. Dr. Heinz Bechert for his valuable proposals and corrections.

Copenhagen, November 1979

*Palle Birkelund*



## INTRODUCTION

### The Collection.

RASMUS RASK (1787–1832), the father of the science of comparative philology and one of the pioneers to spread the learning of the East in Europe, is the first and most noteworthy contributor to the collection of Sinhalese manuscripts in the Royal Library of Copenhagen, Denmark. This collection of written documents from Ceylon perhaps is the oldest in any library in the West. RASK's literary treasures survived even the peril of a shipwreck off the south-western coast of Ceylon<sup>1</sup>, and one gathers from the account of his diaries that it was this adversity which compelled him to remain longer in Ceylon. This made his collection of books larger, and gave him further opportunity to expand his knowledge of Sinhalese and Pali. RASK had made his own notes on his volumes<sup>2</sup>, he had re-copied some himself, transliterated and translated into Danish a few extracts from some of them, made vocabularies and grammatical notes, and written the sketch for a grammar of Sinhalese in Danish. He also compiled and had published *Singalesisk Skrifflære* (Kolombo 1821) dealing with the reading of the Sinhalese syllabary. Originally he intended to continue the syllabary with a second part dealing with Pali. However, this plan was never realized. This explains why a title-page for the syllabary was not prepared until after his death, when his brother, Hans Kristian Rask, had one printed in Copenhagen<sup>3</sup>. By a mistake the year of publication is given as 1821 instead of the correct date 1822<sup>4</sup>.

RASK's notes<sup>5</sup> on his literary finds are incorporated by WESTERGAARD<sup>6</sup> in the catalogue *Codices Orientales Bibliothecae Regiae Havniensis*, Part 1 (1846, Havniae) in his section entitled 'Codices Indici' under 'Codices Sanscriti, Codices Palici' and 'Codices Eluici et Singhalenses'. The relevant articles in this volume again are the first scientific descriptions of any literary compositions from Ceylon, and their value has been acknowledged by no less an authority than WICKREMASINGHE<sup>7</sup> in his *Catalogue of Sinhalese Manuscripts in the British Museum* (1900). RASK's essay on the Sinhalese syllabary, the first account of Sinhalese writing in any European language, was no doubt the key to the contents not only of the Sinhalese manuscripts in the Danish Royal Library, but also to many other Sinhalese books and papers that found their way to Europe.

After the compilation and publication of WESTERGAARD's catalogue several volumes have been added

<sup>1</sup> See below for an account of Rask's sojourn in Ceylon.

<sup>2</sup> R. Rask: Optegnelser om Skrifter i Pali og Singalesisk med adskillige Uddrag af samme (Ny kgl. Samling 149<sup>c</sup> 4<sup>o</sup>, No. 81).

<sup>3</sup> Samlede tildels forhen utrykte Afhandlinger af R. K. Rask udgivne efter Forfatterens Død af H. K. Rask, Vol. III, 1838, p. 41, where H. K. Rask (Rasmus Rask's brother) writes "A title-page for this small treatise was provided by me . . ."

<sup>4</sup> From Rask's diary it is clearly seen that the printing of *Singalesisk Skrifflære* was completed on 17th August 1822.

<sup>5</sup> R. Rask: Optegnelser om Skrifter i Pali og Singalesisk med adskillige Uddrag af samme (Ny kgl. Samling 149<sup>c</sup> 4<sup>o</sup>, No. 81); and Fortegnelse paa den Samling af Haandskrifter, jeg har medbragt hjem fra Indien.

<sup>6</sup> N. L. Westergaard (1815–1878).

<sup>7</sup> Don Martino de Zilva Wickremasinghe (1865–1941).

to the collection of Sinhalese manuscripts in the Royal Library. The largest number of these additions comes from the collection of Oriental manuscripts of the University Library of Copenhagen, among which are found manuscripts of the Jātakas used by Fausbøll<sup>1</sup>. The University Library collection also includes one of the most interesting dated manuscripts described in this volume, a copy of a *Kathāvastupota*, 'A Book of Buddhist Tales' (ES (Sinh.) 18). Another similar codex comes from a collection made by TUXEN (ES (Sinh.) 19).

Several manuscripts are from miscellaneous sources. The copy of the *Sumaṅgalavilāsinī* (PA (Sinh.) 8) was purchased in 1879. Two manuscripts are donations from Professor Sv. Aa. Pallis, and another from Professor L. L. Hammerich<sup>2</sup>. Several important documents recently discovered among Rask's papers in the Royal Library as well as in private possession, have been given their appropriate place in this volume. As the catalogue aims at describing not only the manuscripts in the Royal Library, but also others traceable in Denmark, it has been possible to include the manuscripts exhibited in the National Museum, and a few in private collections<sup>3</sup>. Among the latter, mention must be made of the manuscripts which have now been acquired from Mr. Aage Lind. Another manuscript which has been described here was lent by Miss Benedicte Wilhjelm.

The collection, as it exists now, is representative of a very good proportion of the literature of Ceylon from the earliest time of its literary activity down to the second decade of the nineteenth century. These manuscripts contain texts in the Eḷu<sup>4</sup>, Sinhalese, Pali and Sanskrit languages, all written in Sinhalese characters<sup>5</sup>.

### History of Writing in Ceylon.<sup>6</sup>

In order to facilitate the reader's understanding of the nature and contents of the manuscripts described in this volume, it is necessary briefly to relate the history of writing in Ceylon, which covers a very long period. The evidence of the chronicles points to the fact that the earliest Āryan colonizers of Ceylon brought some form of writing with them. It is clear that there were groups of Buddhists among the Āryan settlers, and writing had spread among the Buddhists of India at the very inception of the community. We read in the *Mahāvāṃsa* that the first traditional Āryan ruler of Ceylon, King Vijaya (fifth century B.C.) dispatched a letter to his brother in North India<sup>7</sup>; that not long after King Abhaya wrote to Prince Paṇḍukābhaya bidding him not to cross the river Mahavāliṅga<sup>8</sup>.

The details connected with these stories may not be absolutely historical, nevertheless they contain sufficient evidence to show that writing was known in Ceylon from about the fifth century B.C. We are, however, certain that the art of writing began to spread in the island after the advent of Mahinda

<sup>1</sup> V. Fausbøll (1821–1908).

<sup>2</sup> See: Svend Dahl, 'Det kgl. Biblioteks Orientalske Haandskriftsamling' in: 'Øst og Vest'. Afhandlinger tilegnede Prof. Dr. phil. Arthur Christensen, 1945 (p. 37).

<sup>3</sup> e. g. *Sirivikkamarājāsīha-paṣaṭṭhi*, lent by Mr. Georg Rask-Hasle.

<sup>4</sup> See 'Note on Eḷu', p. XLV.

<sup>5</sup> Some of the Pali books originally written in Ceylon exist in our collection in Burmese or Cambodian characters only. They will be described in *Catalogue of Pali MSS in Burmese and Cambodian Scripts* (COMDC, vol. II, pt. 1).

<sup>6</sup> See Wickremasinghe: *MSS Catalogue*, p. x ff.

<sup>7</sup> *Mhv.* VIII, 3: (Pali: *lekham*).

<sup>8</sup> *Ibid.* X, 48–49.

and his companion monks and the acceptance of the Buddhist teachings by a large section, if not the entire population of Ceylon, including the royalty, during the reign of King Devānaṃpiyatissa (c. 247–207 B.C.) contemporary of Asoka Moriya (c. 269–232 B.C.). There are donative cave inscriptions which may be taken as belonging to the time of Mahinda himself. Although the existing records are on stone, it is known that there was also other writing material. In the second century B.C. in the kingdom of Kalyāṇī, in the west coast of the island, we read of a prince sending a 'love letter'<sup>1</sup> to a queen through a man disguised as a Buddhist bhikkhu. We also read of Prince Duṭṭhagāmaṇī writing letters at Māgama in the south a generation later. These letters it can be safely assumed were written on some kind of leaf. King Vaṭṭagāmaṇī-abhaya (29–17 B.C.) recorded a grant upon a *ketaka*<sup>2</sup> leaf<sup>3</sup>. The greatest event in the history of writing in Ceylon took place during the time of the same king. This was the writing down of the Pali canon and the commentaries (*aṭṭhakathā*). The *Mahāvamsa* says<sup>4</sup> "The text of the three piṭakas and the *aṭṭhakathā* thereon did the most wise bhikkhus hand down in former times orally, but since they saw that the people were falling away (from religion) the bhikkhus came together, and in order that the true doctrine might endure, they wrote them down in books." We are informed that these books were written on some leaf like that of the *tāla*, the tali-pot or palmyra palm, as it is said that the king was asked by the monks to prepare a hall and supply the leaves for the books<sup>5</sup>.

There is a definite statement to the effect that the *tāla* leaf was employed for writing on during the period of the evolution of the commentaries to Pali texts<sup>6</sup>. The passage 'maraṇavaṇṇaṃ vā saṃvaṇṇeyya' of the *Pātimokkha* is commented on by Buddhaghosa in his *Kaṅkhāvitaraṇī* thus: 'vācāya vā tāla-paṇṇādisu likhitvā vā yo evaṃ marati so dhaṇaṃ vā labhati ādinā nayena maraṇe guṇaṃ vā pakāseyya'<sup>7</sup> (meaning "whoever would proclaim the advantages of death making such statements as, 'He who dies thus obtains wealth', saying the same by word of mouth or by writing it on materials like the leaf of the *tāla*."') Other materials such as thin metal sheets were also used for writing. An inscribed gold-plate, belonging to the reign of King Vasabha (A.D. 127–171) has been found in a village in the Jaffna Peninsula in the north of the island<sup>8</sup>.

*Early Literature.* Reciters of Pali suttas settled in Ceylon soon after the coming of Buddhist monks with Mahinda. As we have already seen, the tradition of the chronicles is that the Pali texts and their commentaries were transmitted by memory down to the time they were committed to writing in the first century B.C. It may, however, be easily assumed that at least some parts of the *aṭṭhakathās*, if not portions of the texts themselves, had been written in books before this time<sup>9</sup>. Mayūrapāda Thera

<sup>1</sup> *Mhv.* XXII, 15: lit. 'secret letter' = *rahassalekhaṃ*.

<sup>2</sup> *Pandanus Odoratissimus*.

<sup>3</sup> *Mhv.* XXXIII, 50.

<sup>4</sup> *Op. cit.* XXXIII, 100–101. Translation, p. 237.

<sup>5</sup> Maṇḍapaṃ mahāraja kārapetaṃ sabbam potthakapaṇṇaṃ sampādetuṃ ca vaṭṭati ti. *Saddhammasaṅgaha*, ed. in *Journal P. T. S.*, 1890, p. 48.

<sup>6</sup> From the third century B.C. to the fifth century A.D. Buddhaghosa in the fifth century translated the older material which had gradually accumulated from the time of Mahinda.

<sup>7</sup> *P. T. S.* ed. p. 31.

<sup>8</sup> *Epigraphia Zeylanica*, Vol. IV. pp. 229–237.

<sup>9</sup> cf. Wickremasinghe: *MSS Catalogue*, pp. x (para. 2)ff.

(thirteenth century A.D.) states in his *Pājāvaliya*<sup>1</sup> that among other useful objects King Duṭṭhagāmaṇī (101–77 B.C.), had a 'book on the dhamma' (*baṇa-pota*) distributed in the preaching hall attached to each of the monasteries throughout the island. Although the *Pājāvaliya* is of comparatively late date, it records very old traditions. The *Mahāvamsa* itself makes mention of King Duṭṭhagāmaṇī's "Register of Good Deeds" (*pin-pota*)<sup>2</sup>, saying that when the king was lying on his death bed he summoned his secretary to read his Register of Pious Deeds<sup>3</sup>. We may be right in assuming that these registers were the precursors of the historical poems such as the 'Epic of Duṭṭhagāmaṇī', which formed the kernel of our chronicles like the *Mahāvamsa* and other Sinhalese chronicles.

We know from numerous inscriptions that gifts of dwelling places to the monks, such as caves, were put on record. We have also at least the later versions of important events in the history of the Sāsana in Ceylon, for example, the founding of the Mahāvihāra, the bringing of the branch of the *Bō*-tree to the island and the adventures of the relics of the Master. It can well be inferred from the nature of these accounts that their original prototypes were composed by eye-witnesses of the events related, and written down not long after their occurrence. These records also were enlarged and continued from time to time, and out of them grew the histories of sacred objects and religious institutions such as the *Mahābodhivamsa*, the *Thūpavamsa*, the *Dāṭhāvamsa*, etc., etc. The Mahāvihāra no doubt had its own chronicle, a *Mahāvihāravamsa*, to which were added accounts of the virtuous acts of kings like Duṭṭhagāmaṇī who endowed the vihāra. There were also the chronicles of Rohaṇa, for example, the source of the *Lalāḍadhātuvamsa*. The Buddhist monks of Ceylon from the very early days were absorbed in the task of keeping records and a considerable historical literature consisting of the *vamsa* compositions emerged from these writings. The *vamsa* form was extended to even the later sections of the Pali canon, and we have the *Buddhāvamsa* of the *Khuddakanikāya* which may be taken as a production of Ceylon. The post-canonical work, the *Anāgatavamsa* by a *thera* named Kassapa, should also be included in this category. The original *Dīpavamsa* was probably extracted from the historical portions which formed part of the aṭṭhakathās.

In the ninth year of the reign of King Kittisirimeghavaṇṇa (A.D. 367–389) the 'Tooth Relic' of the Buddha (*dāṭhādhatu*) was brought over to Ceylon from the country of Kālīṅga. The story of the adventures of this priceless object of veneration was evidently compiled to be read out to assemblies of devotees during festivals connected with the sacred relic. Judging from the older strata surviving in the later versions of this story, one is justified in surmising that this 'Eulogy of the Tooth Relic' was composed in rhythmic prose called *vṛttagandhi*. The prototype of the early chapters of the *Cūlavamsa* (Sinhalese: *Suḷvasa*) was also written during the reign of this king.

Kings of Ceylon were not only interested in religion. Some of them studied such sciences as medicine also. King Buddhadāsa (A.D. 362–409) is credited with the writing of a compendium on medicine by name *Sāratthasaṅgaha*<sup>4</sup>. This is the first mention of any Ceylonese literature on medicine, a branch of writing which developed to a great extent in the island next in importance only to religious literature.

<sup>1</sup> *Pājāvaliya*, Ch. XXXIV, ed. Mābōpitiyē Medhaṅkara Thera, (1932), p. 8.

<sup>2</sup> Sinhalese: *pin-pota* = (Pali) *puñṇapotthaka*.

<sup>3</sup> *tadā ca āharāpetvā pahatṭho puñṇapotthakam vāceturṃ lekhakam āha so tam vācesi potthakam. Mhv. XXXII, 25.*

<sup>4</sup> *C/v. XXXVII, 146.*

King Buddhadāsa's reign also marks the first recorded beginning of the writing of Sinhalese translations of Pali suttas, a class of composition which later came to be generally called Sūtrasannayas. The *Cūḷavaṃsa*<sup>1</sup> says that during this king's reign a *thera* by the name (or more likely by the title) of Mahādhammakathī (the Great Preacher of the Law) translated the Pali suttas into Sinhalese. This marks the beginning of the large variety of *sūtra* translations and aids to their interpretation such as *pada-ānavuma*, *sannaya*, *arthavarṇṇanāva*, *arthavyākhyānaya*, etc.<sup>2</sup> The translations of the suttas of the same time mark the beginning of extensive prose works in a variety of styles. A mass of literature was growing round the commentary-translations (*sannaya* books). We read of a work by the name of *Sihaḷabhāsānamakkāraṇṇanā*<sup>3</sup> which evidently was the forerunner of later exegetical works like the *Navaguṇasannaya* and the *Namaskārasannaya* (PAS (Sinh.) 16 (1), (16.ii))<sup>4</sup>. There were also collections of religious stories. The oldest compilation of such we know of is the *Sahassavatthupparakaraṇa*, which may have included the stories now found in the three works, the *Jātakaṭṭhakathā*, *Dhammapadaṭṭhakathā* and *Rasavāhinī* or their Sinhalese versions the *Jātaka-pota*, *Ratnāvaliya*<sup>5</sup> and *Alaṅkāraya* (see below). Raṭṭhapāla Thera of Guttavaṅka-Pariveṇa of the Mahāvihāra, from whose work Vedeha Thera in about the twelfth century compiled the *Rasavāhinī* (PA (Sinh.) 32). He has left no record from which we can determine his date. Neither do we know whether he wrote only the stories now contained in *Rasavāhinī* nor whether he compiled other collections also.

We must for a while direct our attention to books on the Vinaya. Mahinda impressed on King Devānampiyatissa the importance of the study of the Vinaya for the firm establishment of the Sāsana in the country, and a member of the royal family, Prince Ariṭṭha, entered the order and founded the first school of Vinaya in Ceylon<sup>6</sup>. Right from the beginning there was a keen interest in the learning and the teaching of the Vinaya. Some portions of the *Cullavagga* of the Vinaya-piṭaka, for example, the *Parivāra* (PA (Sinh.) 3) are very likely texts compiled in Ceylon. Glossaries<sup>7</sup>, translations<sup>8</sup> and commentaries<sup>9</sup> to the Vinaya texts were made. In order to help the more junior bhikkhus to remember the injunctions of the monastic discipline, short mnemonic manuals of the Vinaya were compiled in verse, and of such compositions we have still the *Mūlasikkhā* (Sinhalese: *Mulsika*) of Mahāsāmī and *Khuddasikkhā* (Sinhalese: *Kudusika*) of Dhammasiri. The language of these texts, even in the redactions that have come down to us, only approximates Pali, as does the language of the *Dīpavaṃsa*, the oldest chronicle of the island. It is half Pali and half old Sinhalese. Their style, both in metrics and grammar, shows that they are anterior to Buddhaghosa<sup>10</sup>.

Buddhaghosa, the foremost Pali writer of all times, came to Ceylon during the reign of King Ma-

<sup>1</sup> *Cp.* XXXVII, 175.

<sup>2</sup> See *Sinhalese Literature*, Ch. III.

<sup>3</sup> *Vaṃsalhappakāsini*, Vol. I, pp. 23, 30.

<sup>4</sup> See *Sinhalese Literature*, p. 354. Also PAS (Sinh.) 13(4).

<sup>5</sup> *Saddharma*-.

<sup>6</sup> *Sinhalese Literature*, p. 15.

<sup>7</sup> Sinh.: *gāḷapadaya*; Pali: *gaṇṭhipada*.

<sup>8</sup> Sinh. *sanne* = *sannaya*.

<sup>9</sup> The commentaries of the Vinaya may have preceded other commentaries. This is seen from the appearance of the historical introduction at the beginning of *Samantapāsādikā*, the *aḷḷhakathā* of the Vinaya.

<sup>10</sup> Helmer Smith, personal communication dated 19.6.1955.



hānāma (A.D. 409–431) and began the translation of the old Sinhalese aṭṭhakathās into Pali. At this period in the literary history of Ceylon several kinds of compositions went by the common name of aṭṭhakathā. The term included historical compilations, collections of stories and the like, in addition to the explanations of the words of the texts themselves. The exegetical portions were called *atthavaṇṇanā*<sup>1</sup>; but the term became synonymous with aṭṭhakathā. The memorable sayings of the great teachers of yore, the *porāṇā*, also were handed down with the commentaries. Before Buddhaghosa we find aṭṭhakathās known after the monastic school where they were compiled. Thus we read of *Mahā-aṭṭhakathā*, *Kurundī-aṭṭhakathā*, *Uttaravihāra-aṭṭhakathā* and *Mahāpaccari-aṭṭhakathā*. The *Sīhaḷa'aṭṭhakathā* (Sinhalese: *Heḷa'tuvā*) may have been identical with the *Mahā-aṭṭhakathā*, the 'commentary' of the Mahāvihāra, the oldest *scholia* of Ceylon which in all probability included the teachings of Mahinda himself. The aṭṭhakathās were originally composed in old Sinhalese with a large admixture of Pali vocabulary, phrases and quotations.

Since during the fifth century A.D. the difference between Sinhalese, Pali and other Prakrits of India was not very marked, the learned scholar Buddhaghosa did not experience much difficulty in understanding the aṭṭhakathās of Ceylon. During his sojourn at the Ganthākarapariveṇa of Mahāvihāra in Anurādhapura he wrote the largest and most encyclopaedic treatise of Theravāda Buddhism, the *Visuddhimagga*, 'a *Summa* of Mahāvihāra theology'<sup>2</sup>, which serves as a commentary to the whole of the Tipiṭaka. The following are the commentaries of Buddhaghosa:

#### Vinaya-piṭaka:

*Samantapāsādikā* = Vinaya'aṭṭhakathā

*Kaṅkhāvitarāṇī* = Pātimokkha'aṭṭhakathā (PA (Sinh.) 4)

#### Suttapiṭaka:

*Sumaṅgalavilāsini* = Dighanikāya'aṭṭhakathā (PA (Sinh.) 8)

*Papañcasūdanī* = Majjhimanikāya'aṭṭhakathā (PA (Sinh.) 11)

*Sāratthappakāsini* = Saṃyuttanikāya'aṭṭhakathā

*Manorathapūraṇī* = Aṅguttaranikāya'aṭṭhakathā (PA (Sinh.) 14)

#### Khuddakanikāya (see after Abhidhamma-piṭaka)

##### Abhidhammapiṭaka:

*Atthasālinī* = Dhammasaṅgaṇi-aṭṭhakathā (PA (Sinh.) 25)

*Sammohavinodanī* = Vibhaṅga'aṭṭhakathā (PA (Sinh.) 26)

*Pañcappakaraṇa'aṭṭhakathā* (for *Dhātukathā*, *Puggalapaññatti*, *Kathāvatthu*, *Yamaka* and *Paṭṭhā-nappakaraṇa*). (Partly in PA (Sinh.) 26).

The following commentaries on books of the Khuddakanikāya also are attributed to Buddhaghosa:

*Paramatthajotikā I* = Khuddakanikāya'aṭṭhakathā

*Dhammapada'aṭṭhakathā* (PA (Sinh.) 19)

<sup>1</sup> E. g. *Dhammapadassa-atthavaṇṇanā* (PA (Sinh.) 19), *Jātakassa-atthavaṇṇanā* (PA (Sinh.) 22).

<sup>2</sup> Helmer Smith, personal communication dated 15.4.1955.

*Jātaka'ṭṭhakathā* (PA (Sinh.) 22)

*Paramatthajotikā*<sup>1</sup> II<sup>1</sup> = Suttanipāta'ṭṭhakathā (PA (Sinh.) 20).

Other scholiasts carried on the task of writing commentaries, and their names and works are:

Buddhadatta: *Madhuratthavilāsini* = Buddhavaṃsa'ṭṭhakathā

Dhammapāla: *Paramatthadīpanī* = Aṭṭhakathā on *Petavatthu*, *Vimānavatthu*, *Thera-Therīgāthā*, *Udāna*, *Itivuttaka* and *Cariyāpiṭaka* (PA (Sinh.) 21)

Mahānāma: (completed in the third year of King Moggallāna A.D. 496–513) *Saddhammappakāsini* = Paṭisambhidāmagga-aṭṭhakathā.

Upasena: *Saddhammappajjotikā* (or *Saddhammaṭṭhitikā*) = Mahāniddesa-aṭṭhakathā

Upasena (II?): *Samantabuddhikā* = Anāgatavaṃsa'ṭṭhakathā

Buddhaghosa (Junior): *Visuddhajanavilāsini*<sup>2</sup> = Apadāna'ṭṭhakathā.

We may refer here also to the *purāṇaṭṭikā* or *mahāṭṭikā* the “old secondary commentaries” which may be as old as some of the younger commentaries (*aṭṭhakathā*). It is not yet quite possible to say anything definite with regard to the identity of Ācariya Dhammapāla, the author of *Līnatthappakāsini*, the four ṭṭikās on the main nikāyas of the Suttapiṭaka. The same difficulties exist in the case of Dhammapāla, the author of *Paramatthamañjūsā*, the *Visuddhimaggamahāṭṭikā*.

*Non Orthodox Writings: Buddhist Works in Sanskrit.* The scriptures of the Theravādins, whose headquarters was the Mahāvihāra of Anurādhapura, were not the only religious texts studied in Ceylon. Buddhist books written in Sanskrit, and possibly also in a number of Prakrits, were also brought down by teachers who came to Ceylon from India, or by Sinhalese monks who went to the neighbouring continent. We hear of the residents of the Abhayagirivihāra accepting and studying the *Vaitulya-piṭaka*, the canon of the Vaitulyavādins, during the reign of King Vohārikatissa (A.D. 269–291). The monks of the Mahāvihāra, with their indefatigable zeal and ardour for the orthodox faith, exerted every effort to give these books but a short life in Ceylon. The king had them burnt along with other books which the Mahāvihāravāsins did not approve of and hence were labelled ‘heretical’. The Abhayagirivāsins brought Vaitulya books again in the reign of King Goṭṭābhaya (A.D. 309–322) only to meet with a similar fate. King Mahāsena (A.D. 334–362), on the other hand, destroyed books belonging to the Mahāvihāra. Thus through the enmity between rival factions, each of which resorted to royal favour to gain its own ends, invaluable literary records have been lost for ever; but traces of these are found in the surviving literature, some portions of them in translations, and a few in the literatures of foreign lands. There is evidence pointing to the fact that Ārya Śūra wrote the *Jātakamālā* in Ceylon. Ārya Deva, the disciple of Nāgārjuna is said to have been born in Ceylon. The number of Sanskrit inscriptions, tablets and other records of that language found

<sup>1</sup> About their authorship Helmer Smith says “I only reproduced the Colophon, without believing strongly on the authorship of Buddhaghosa. No old ṭṭikā seems to have survived, and the explanations may be divergent, although much is common goods” (Personal Communication, 19.6.1955).

<sup>2</sup> See Introduction to P. T. S. edition.

in different parts of the island bear testimony to the fact that Buddhist writings other than those in Pali had found a place in Ceylon from time to time.

From the account of the Chinese pilgrim Fa-Hien, who spent two years in Ceylon in the fifth century, in all probability with the monks of the Abhayagirivihāra, we have also evidence that unorthodox scriptures were studied by some of the monks of Ceylon. The pilgrim took away with him copies of "The Vinayapiṭaka of the Mahīśāsika school, the *Dirghāgama* and *Samyuktāgama* sūtras, and also the *Samyuktasañcaya-piṭaka*; all being Sanskrit works unknown in the land of Han."<sup>1</sup> This shows that books belonging to canons other than those of the Theravādins remained in Ceylon notwithstanding the 'offerings to fire' referred to above.

*Pali Grammatical Works, Kāvya.* When a language develops to be an efficient medium of literary expression, as did Pali by the fifth century A.D., it is to be expected that a systematic grammatical discipline also evolves with it. The number of linguistic expositions found scattered about in the aṭṭhakathās affords clear proof to show that there were grammatical treatises on the Pali language during the time of the commentary writers. There is no information available as to what these texts were, but judging from the terminology of the grammatical explanations contained in the aṭṭhakathās one may safely surmise that at least some of these works were independent of existing systems of Sanskrit grammar.

As time went on the study of Sanskrit progressed in Ceylon, and even adherents of the orthodox schools pursued the knowledge of Sanskrit grammar, metrics, poetics, lexicography, and literature such as poetry and drama. A system of Pali grammar was evolved, the *Kaccāyanavyākaraṇa* (PA (Sinh.) 38), which for the most part was based on the Sanskrit school of Kātantra (Kalāpa). Not long after Buddhaghosa, we find the grammatical terminology known to him and his contemporaries fading away and the new grammar becoming popular. Numerous ancillary works on the *Kaccāyanavyākaraṇa*, such as *vutti*, *suttavaṇṇanā* and *suttaniddesa* were produced to facilitate the use of this grammar.<sup>2</sup>

The old Pali ballad, under the influence of the Sanskrit ornate poem, developed into the Kāvya form of poetry. The majority of the Pali poems so composed dealt with the life of the Buddha and were eulogies of his virtues. One such poem is the *Jinālaṅkāra*, the authorship of which is attributed to a thera by the name Buddharakkhita, or according to some authorities to the commentary writer Buddhadatta<sup>3</sup>. The kernel of this poem appears to be somewhat old, but it has evidently been worked on from time to time.

*Chronicles, etc.* The *Dīpavaṃsa*, which was compiled before the Pali commentaries, has been already referred to. Not long after Buddhaghosa and other masters who followed him had rearranged and written the commentaries in elegant Pali, a beginning was made in the rewriting of the historical

<sup>1</sup> Beal: *Buddhist Records*, Vol. II, p. 247. Cf. also Legge: *Travels*, p. 111.

<sup>2</sup> The *Kaccāyanasāra* (PA (Sinh.) 38) was written by Mahāyasa of Thaton in Burma (see *COMDC*, vol. II, pt. 1 for other texts of *Kaccāyanavyākaraṇa*.)

<sup>3</sup> See also under PA (Sinh.) 39.

compositions, or the historical portions of the aṭṭhakathās in the polished literary language which has now even become a medium of the ornate poem. Mahānāma Thera of the Dighasandapariveṇa rewrote in elegant epic style the *Mahāvamsa* which related the history of the island up to the end of the reign of King Mahāsena. (PA (Sinh.) 36, up to ch. xxxvii, v. 50). This Mahānāma may be identified with the author of *Saddhammappakāsinī*, the commentary to the *Paṭisambhidāmagga* which was completed in the third year of a king by the name of Mogallāna who in all probability is Moggallāna I, the son of Dhātusena. The *Vamsatthappakāsinī*, the *ṭīkā* on Mahānāma's *Mahāvamsa* (PA (Sinh.) 37) was most probably compiled not long after the editing of the chronicle. The *Cūḷavaṃsa*, the compilation of which was begun in the reign of King Kittisirimeghavaṇṇa was also re-edited and continued from time to time.

Not only were epic poems composed by poets of Ceylon in the Pali and Sinhalese languages, but a mahākāvya in Sanskrit, consisting of twenty cantos, on a theme from the Indian epic, the *Rāmāyaṇa*, namely the *Jānakīharaṇa* was also written by the Sinhalese poet Kumāradāsa, who is traditionally identified with Kumāradhātusena, king of Ceylon (A.D. 513–522)\*.

Buddhadatta Thera who sometimes resided in Ceylon and at other times at Kāvērī in South India wrote two manuals of the Vinaya, the *Vinayavinicchaya* and the *Uttaravinicchaya* and a 'primer' of Abhidhamma, the *Abhidhammāvātāra*. We are not certain about the date of this Buddhadatta, nor is there any evidence to decide whether he is the same writer as the author of *Madhuratthavilāsinī*, the commentary on the *Buddhavaṃsa* or whether the two are different.<sup>1</sup>

We read again of translation of suttas into Sinhalese in the reign of Aggabodhi I (A.D. 568–601) during which time twelve renowned poets also flourished. Although after Buddhaghosa literary Pali became a sort of official language of Pali Buddhism, Sinhalese writers did not neglect the reader, particularly the Bhikkhu, who was not very well versed in his Pali; and manuals on the discipline and the doctrine were written for their benefit. Two Vinaya hand-books of this class are the *Mulsika* or *Sikhavalaṇḍa* which is a Sinhalese translation of the *Mūlasikkhā* of Mahāsāmi, and the *Sikhavalaṇḍavinisa*, a commentary on the former. These texts may be taken as approximately contemporary with the monastic code contained in the two stone tablets of Mahinda IV (A.D. 956–972) at Mihintale. Somewhat later in date are the *Heraṇasikhavinisa* and *Kudusika-sanne*.

Glossaries in Sinhalese, invariably with Pali quotations, to facilitate the use of Pali texts (*gāṭapada*, *gāṭapada-sanna*) were also compiled for the benefit of the beginners of the language. Of such glossaries, *Dhampiyāaṭuvāgāṭapadaya*, glossary to the *Dhammapadaṭṭhakathā*, has come down under the reputed authorship of King Kassapa V (A.D. 913–923). To this period of exegetical writings also belong the now non extant *Vinayagaṇṭhipada* and *Visuddhimārgagāṭapadaya*. The older *ṭīkā* on the Vinaya, the *Vajirabuddhi-ṭīkā* of Vajirabuddhi, should belong to about the eleventh century.

Upatissa Thera, at the invitation of a *thera* by the name of *Dāṭhānāga*, converted the simple story of the *Bō*-tree, the *Mahābodhivaṃsakathā* of *Vamsatthappakāsinī* into an excellent *campū* in ornate

\* See Godakumbura and Paranavitana, *Jānakīharaṇa*, Colombo, 1969, introduction.

<sup>1</sup> A. P. Buddhadatta Mahāthera of Polvatta says that the three works enumerated in this paragraph are by one and the same author, namely Ācāriya Buddhadatta of Urugapura in South India, who was a contemporary of Buddhaghosa. See *Pāṭi-sāhityaya* (in Sinhalese), Galle, Ceylon, Pt. 1 (1960), pp. 238–247; Pt. 2 (1957), pp. 313–315.

Pali when he wrote his *Mahābodhivaṃsa*, a work which bears testimony to the extensive use of Sanskrit literature in Ceylon. The *gāṭapadaya* and *parikathā* of the *Mahābodhivaṃsa*, namely, the *Mahābodhivaṃsagāṭapadaya* and *Dharmapradīpikā*, are also replete with quotations from Sanskrit writers among whom are several Buddhist authors.

Of the latter class of exegetical work, the *parikathā*, we can cite two good examples: the *Mahābodhivaṃsaparikathā*, or *Dharmapradīpikā* of Guruḷugomī (ES (Sinh.) 14) which was just referred to in the preceding paragraph, and *Jinālaṅkāraṇṇanā* of Buddharakkhita (PA (Sinh.) 29).

The *Cūḷavaṃsa* says<sup>1</sup> that king Vijayabāhu I (A.D. 1059–1114) made a Sinhalese translation of the *Dhammasaṅgaṇi*. About this time Anuruddha Thera of the Mūlasoma-vihāra compiled the *Abhidhammatthasaṅgaha*, the best known compendium of Abhidhamma in Pali. An eulogy of Buddha composed in one hundred and one elegant Sanskrit stanzas by Anuruddha Thera of Uttaramūla is known after him by the title of *Anuruddhaśataka*. The authorship of the two treatises, the *Paramatthavinicchaya* and the *Nāmarūpavinicchaya* is also attributed to an Anuruddha Thera<sup>2</sup>. We may also here refer to the *Paramatthappadīpa* or *Khemappakaraṇa* of Khema Thera.

*Reign of Parākramabāhu I.* The reign of Parākramabāhu I (A.D. 1153–1186) marks the beginning of another important epoch in the literary history of Ceylon as it does in her religious and political history. Soon after this king established himself on the throne, he brought about a union between the monks of various sects who had broken away from the Mahāvihāra and were given over to various practices independently for a number of centuries. The *Kalikāvata* which is inscribed on rock at the Galvihāra in Poḷonnaruva is the outcome of the convocation of monks at which the renowned scholar and virtuous senior monk Māhākassapa of Diṃbulāgala presided. Mahākassapa is also reputed as a Sanskrit grammarian, and is the author of *Bālāvabodhana*, an abridgement of *Rūpāvatāra* which is a rearrangement of the rules of the Sanskrit grammar of Candra. Scholars of the Diṃbulāgala school have written other accessory treatises for *Cāndravvyākaraṇa*. Ratnamati, a contemporary of Mahākassapa, wrote a *pañcīkā* on this grammar, and Sāriputta, Mahākassapa's disciple composed a *ṭīkā* to this *pañcīkā* called the *Pañcīkālaṅkāra* or the *Ratnamatipañcīkāṭīkā*.

With the support of King Parākramabāhu, Mahākassapa had further commentaries or *ṭīkā*s for the books of the Tipiṭaka also compiled. Sāriputta, pupil of Mahākassapa, is the author of the *ṭīkā*s on the Vinaya and the Suttapiṭaka commentaries<sup>3</sup>. A Mahāthera by the name of Ānanda, is the author of the *ṭīkā*s on the Abhidhamma commentaries.<sup>4</sup>

<sup>1</sup> *Cū.* LX, 17.

<sup>2</sup> According to some authorities *Abhidhammatthasaṅgaha*, *Nāmarūpaviccheda* and *Paramatthavinicchaya* are the works of a Saṅgharāja of Tanjore in South India who flourished under the name of Anuruddha (see Paññānanda Thera's Sinhalese Introduction to *Abhidhammatthasaṅgahapakaraṇaṃ*, Colombo, 1898).

<sup>3</sup> The *Purāṇa-ṭīkā*, "the old super-commentaries" of Ācariya Dhammapāla on the nikāyas of the Suttapiṭaka are known by the title *Linatthappakāsini* (see PA (Burm.) 30 in *COMDC*, volume 2, part 1. Cf. also note 1 on next page).

<sup>4</sup> Wickremasinghe (*MSS Cat.* p. xvii) cites a tradition that this Ānanda was a pupil of Diṃbulāgala Medhaṅkara. A. P. Buddhadatta Mahāthera, however, says that the author of the *Abhidhammamūlaṭīkā* is Ānanda Vanaratana whom he places in the 10th century A.D. – *Pāli-sāhityaya*, pp. 267–268, 399–400. The correct date of this scholar should be about the twelfth century.

Following is a list of the *ṭikās* on the various commentaries (*aṭṭhakathā*) of the Tipiṭaka attributed to Sāriputta Mahāthera<sup>1</sup>.

1. *Sāratthadīpanī ṭikā* on *Samantapāsādikā*
2. *Paṭṭhama-Sāratthamañjūsā ṭikā* on *Sumaṅgalavilāsini*
3. *Dutiya-Sāratthamañjūsā ṭikā* on *Papañcasūdanī*
4. *Tatiya-Sāratthamañjūsā ṭikā* on *Sāratthappakāsini*
5. *Catuttha-Sāratthamañjūsā ṭikā* on *Manorathapūraṇī*
6. *Paṭṭhama-Paramatthappakāsini ṭikā* on *Atthasālinī*
7. *Dutiya-Paramatthappakāsini ṭikā* on *Sammohavinodanī*
8. *Tatiya-Paramatthappakāsini ṭikā* on *Pañcappakarṇaṭṭhakathā*

The *ṭikās* on the Abhidhamma commentaries are also known as *Abhidhamma-mūlaṭṭikā* (PA (Sinh.) 26). These *ṭikās* drew their material from the Sinhalese gaṇṭhipadas and early sannayas.

Sāriputta also wrote the *Abhidharmārthasaṅgrahasanne*, a detailed explanatory Sinhalese translation and commentary on Anuruddha's *Abhidhammatthasaṅgaha*. He also wrote the *Pāḷimuttakavinayasaṅgaha* (PA (Sinh.) 30). Another work of Sāriputta is the *Padāvatāra* on the Pāli grammar<sup>2</sup> of Moggallāna, colleague of Mahākassapa (see below).

The *Moggallāna-vyākaraṇa* (PAS (Sinh.) 20) has followed the grammatical system of Candra which was much studied by members of the Diṃbulāgala school. Following the method of the Sanskrit *Amarakoṣa* (SA (Sinh.) 1), Moggallāna Thera of the Sarogāmamūla wrote the *Abhidhā-nappadīpikā* or the *Pāli-niḅhaṇḍu* (PA (Sinh.) 45, PAS (Sinh.) 27). Piyadassi, pupil of Moggallāna, wrote the *Padasādhana*, a rearrangement of the rules of his teacher's grammar.

We may here also mention the *Abhidhammatthasaṅgahaṭṭikā* of Vimalabuddhi, and the *Abhidhammatthasaṅgahasāṅkhepavaṇṇanā* of Chapaṭa or Saddhammajotipāla of Burma which he wrote while residing in Poḷonnaruva with the scholars of the Diṃbulāgala school.<sup>3</sup> Not long after Sāriputta

<sup>1</sup> This list is based on Geiger: *Pāli Literatur und Sprache*, p. 26, (sec. 31). Geiger relies on catalogues which are themselves based on later lists.

There may have never been two sets of *ṭikās*, the 'porāṇa-ṭikā' (*Linatthappakāsini*) and 'nava-ṭikā' (*Sāratthamañjūsā*) on the four nikāyas. The possibility is that Dhammapāla had written the '*Linatthappakāsini-ṭikā*' on the *aṭṭhakathā* of the three main nikāyas: (numbers 2-4 above). King Parākramabāhu I, noticing that there was no *ṭikā* to the *Manorathapūraṇī* (No. 5 above), requested Sāriputta Mahāthera to write one. Due to the reputation of Sāriputta as a *ṭikā* writer he was credited with the authorship of *ṭikās* to the other three nikāyas also. When the *ṭikās* were theoretically duplicated, Dhammapāla was also credited with a *ṭikā* on the *Manorathapūraṇī* which he did not write, in addition to the three he wrote.

Perhaps the error was made originally by the author of the *Śaddhamasaṅgaha*, a Siamese monk who wrote at Gaḍalā-deṇiya in Ceylon during the 14th century A.D. (see *op. cit.* in *Jr. PTS*, 1890, p. 59). Later Burmese and Siamese writers followed this, and the tradition came back to Ceylon. Westergaard possibly depended on a note made by Rask when he attributed the *Linatthappakāsini* on *Papañcasūdanī* to Sāriputta. Rask's informant was very likely George Nadoris de Silva who brought the relevant MS. from Burma. Wickremasinghe and Geiger evidently followed Westergaard. The subject of the authorship of the *ṭikās* of the Nikāya commentaries will be further dealt with in the next volume, *COMDC*, vol. II, pt. 1.

<sup>2</sup> Scholars take Moggallāna, the grammarian to be a mahāthera, who lived in the Jetavanārama in Anurādhapura. See Devamitta Thera's introduction to *Moggallāyanavyākaraṇa*, Colombo, 1891.

<sup>3</sup> There is some doubt about the date of Chapaṭa (Chappada). The colophon of the *Sāṅkhepavaṇṇanā* points to the reign of King Śrīparākramabāhu VI of Kōṭṭē (15th century, A. D.). See A. P. Buddhadatta: "Were there two Chappadas?" in *Corrections of Geiger's Mahāvamsa, etc.*, pp. 198-209. Also Godakumbura, "Chapada and Chapada Saddhammajotipāla" in *JBRs*, vol. LII, pt. I, 1969.

Māhāthera, Kassapa, the Coḷian monk, wrote his *ṭikās* on the Vinaya and the Abhidhamma respectively, namely, the *Vimativinodanī* and the *Mohavicchedanī*.

Before enumerating the numerous literary works produced by the succession of scholars belonging to the Diṃbulāgala fraternity who began their work in Poḷonnaruva in the twelfth century and continued it at Daṃbadeṇiya right through the thirteenth century, we must examine the Sinhalese writings which can be taken as productions of the Poḷonnaruva period. Guruḷugomi, a writer who may be placed even as early as the eleventh century, whose *Dharmapradīpikā* we have already mentioned, is also the author of another work, the *Amāvatura* (ES (Sinh.) 15). Vidyācakravartī, who may have carried on his literary activities in the twelfth century, wrote the group of books which go by the title of *Amṛtāvāha* (ES (Sinh.) 6). The *Siṃhala-thūpavaṃsaya*, an excellent example of fluent Sinhalese prose, (ES (Sinh.) 30), is a contemporary work, and its author Parākramapaṇḍita is identified with Vidyācakravartī. Āgāmacakravartī, whose name precedes that of Parākramapaṇḍita in the list of lay writers in the *Nikāyasaṅgrahaya*, is credited with the authorship of the *Paricchēda-pota* or *Sataraparicchēdaya* (ES (Sinh.) 12). A number of Sinhalese *gāṭapadayas*, *sannayas* and translations of the *Jātakas*, such as the *Jātaka-aḷuvā-gāṭapadaya* and the *Aḷadāsannaya* belong to this period if they are not earlier. We have the *Nimijātakaya*, whose author is known to be Atthadassi, a pupil of Mahākassapa (ES (Sinh.) 4). The *Saddharmaratnāvaliya* of Dharmasena (ES (Sinh.) 3) also may be placed at least at the end of the Poḷonnaruva period. About this time a beginning must have been made of re-editing and re-writing of the *sūtrasannayas* which were becoming archaic on account of their language, rewriting them in a more intelligible manner and at the same time incorporating additional material from the newly composed *ṭikās*.

The oldest datable Sinhalese poem the *Sasadāvata* or the 'Kāvyaatilakaya' was composed during the reign of Queen Lilāvati and her minister Kīrti (A.D. 1197–1200). The smaller poem, *Muvadēdāvata*, may be somewhat older. The treatise on Sinhalese poetics in *gī*, the *Siyabastakara* (ES (Sinh.) 51), and the Sinhalese *sannaya* to the *Kāvyaḍarśa*, the *Daṇḍyālaṅkārasanne* (SAS (Sinh.) 10), also may be assigned to the eleventh or the twelfth century. The *sannayas* of the Sanskrit poems the *Meghadūta* and the *Jānakīharaṇa* also may be dated within the same period. Turning over to Pali poetry, we have the *Mānāvulusandesa*, which contains a message in Pali verse, sent from the city of Mahānāgakula in Rohaṇa to Arimaddanapura in Burma, being possibly a work of King Vijayabāhu II (A.D. 1186–1187) and the *Sādhucaritodaya*, a composition based on the Apadāna stories, by Sumedha who wrote at the instance of Gajabāhu, the President of Council of King Nissaṅkamalla (A.D. 1187–1196). The *Dāḥhāvamsa* and its *sannaya* were composed by Dhammakitti, a pupil of Sāriputta in the short reign of Lilāvati and her minister Parakkama (A.D. 1211). The short meditative poem, the *Telakaḷahagāthā*, of which neither the date nor the author is known, may also be placed in the period just reviewed.

Five pupils of Sāriputta, apart from Dhammakitti mentioned above, who continued their work in the thirteenth century are Saṅgharakkhita, Buddhanāga, Sumaṅgala, Vācissara and Medhaṅkara.

Saṅgharakkhita was a grammarian and rhetorician. His known writings are: *Susaddasiddhi* (or 'Sāratthavilāsini' which is a *ṭikā* on Moggallānapaṇḍikā), *Subodhālaṅkāra*<sup>1</sup>, *Vuttodaya*<sup>2</sup>, and *Sam-*

<sup>1-2</sup> See COMDC, vol. II, pt. 1.

*bandhacintā*<sup>1</sup>, four treatises which deal with grammar, poetics and metrics. He wrote also the *Khuddakasikkhā-ṭikā*<sup>2</sup>. Saṅgharakkhita presided over the convocation of monks during the reign of king Vijayabāhu III (A.D. 1232–1236) and promulgated a *katikāvata*.

Buddhanāga wrote the *Vinayatthamañjūsā*, a ṭikā on the *Kaṅkhāvitarāṇī* of Buddhaghosa.

Sumaṅgala was the author of ṭikās on three important Abhidhamma treatises: *Abhidhammatthavi-bhāvinī*,<sup>3</sup> (a ṭikā on *Abhidhammatthasaṅgaha*), *Abhidhammatthavikāsinī* (a ṭikā on *Abhidhammāvātāra*) and the *Saccasaṅkhepa-abhinavaṭṭikā*.

A large number of books has been ascribed to Vācissara Thera of the thirteenth century. Most of these are ṭikās or vivaraṇas: *Subodhālaṅkāra-ṭikā*, *Sambandhacintā-ṭikā*, *Vuttodaya-ṭikā* (vivaraṇa), *Moggallānavyākaraṇa-ṭikā*, *Khemappakaraṇa-ṭikā*, *Uttaravinicchaya-ṭikā*, *Saccasaṅkhepa-ṭikā*, and *Nāmarūpapariccheda-ṭikā*. This Vācissara wrote also the *Rūpārūpavibhāga*, *Sumaṅgalappasādanī*, *Sīmālaṅkārasaṅgaha* and *Yogavinicchaya*.

A thera by the name of Vācissara has written also the Pali *Thūpavaṃsa*, *Linatthappadīpanī-ṭikā*, *Saccasaṅkhepasannaya*, and *Viśuddhimārgasaṅkṣepasannaya*. We do not know whether the two writers by the name of Vācissara are identical or whether they were different persons.

Medhaṅkara who is distinguished from other theras of the same name by the application of 'Diṃbulāgala Medhaṅkara' wrote the *Vinayārthasamuccaya* (*Vinayasannaya*). This thera was also the author of the *Daṃbadeṇi-katikāvata* which was promulgated in the reign of King Parākramabāhu II.<sup>4</sup>

A pupil of Diṃbulāgala Medhaṅkara, Ānanda, wrote the *Padasādhana-sannaya* and *Khuddasikkhā-sannaya*. We again do not know the identity of Ānanda, the author of the Pali poem, the *Saddhammopāyana*, nor of Ānanda who wrote the *sannaya* to the same.<sup>5</sup>

In the early part of the thirteenth century, possibly during the days of persecution under Māgha of Kāliṅga (A.D. 1214–1235) Sihaḷācariya-bhadanta-Ānanda, who lived in a vihāra called Perumpalli built by a provincial king by the name of Coḷagaṅga wrote the *Upāsakajanālaṅkāra* (PA (Sinh.) 31).

*Reign of Parākramabāhu II* (A.D. 1236–1271). The literary and religious activities revived and promoted by King Vijayabāhu III were continued on a more extensive and vigorous scale by his son and successor King Parākramabāhu II (A.D. 1236–1271), who himself was such a great poet and profound scholar of Buddhist literature and religion that on him was conferred the title 'Kalikāla-sāhitya-sarvajña-pañḍita'. His exegetical writings show a wide range of knowledge and the king well deserved this high honour. His first *sannaya*, the *Vanavinisa-sanne*, to which he gave the title 'Nissandeha', is a comprehensive Sinhalese translation of Buddhadatta's *Vinayavinicchaya*. More extensive and a vaster mine of information regarding Theravāda Buddhist thought is his *Viśuddhimārgamahāsannaya* wherein he expands and dwells further on the expositions of Buddhaghosa, and in doing this he quotes profusely from other texts, including a good number of Buddhist writings in Sanskrit. Besides these two works,

<sup>1-3</sup> See *COMDC*, vol. II, pt. 1.

<sup>4</sup> Diṃbulāgala Medhaṅkara, while residing in Siam composed also a treatise in Pali verse on Buddhist cosmology by the title of *Lokappadīpasāra*: ed. H. Piyaṭana Thera, *Alutgama*, 1928.

<sup>5</sup> See L. D. Barnett: "Upāsakajanālaṅkāra" in *JRAS*, 1901, pp. 87–90. In this paper Barnett argues that Ānanda Mahāthera, the grammarian and pupil of Diṃbulāgala Medhaṅkara, was the author of the *Saddhammopāyana* and its *sanne*, and identifies him with the author of the *Upāsakajanālaṅkāra* also.



one on the discipline of the Buddhist order of monks and the other on the doctrine, Parākramabāhu is credited with the authorship of the foremost Sinhalese ornate poem, the *Kaviṣūmiṇa* (Kusadāvata), a composition which contains every feature of a *Mahākāvya*. The king's character and accomplishments are described and enumerated in two contemporary records, the *Kaṇḍavurusirita* and the *Daṁbadeṇi-asna*, besides the glowing accounts in several other books written during his reign.

The encouragement which King Parākramabāhu bestowed on literary and cultural activities, supported by his Chief Minister, Patirāja Deva, during a long reign of prosperity, resulted in the production of a large and varied literature. Diṁbulāgala Dhammakitti, who wrote the *Dāḷhāvamsa* in A.D. 1211, now returned from Tambaraḷḷha whither he had fled during the times of trouble under Māgha and completed the *Cūḷavamsa* up to the end of the reign of Parākramabāhu I, being possibly a work which he had begun before he left the island. Anomadassi, a senior bhikkhu who held the office of Mahāsāmi, composed a treatise on astronomy and astrology in Sanskrit verse under the title *Daivajñakūmadhenu*. A pupil of Anomadassi composed from the records of the Attanagalla-vihāra the excellent Pali *campū*, the *Haṭṭhavanagallavīhāravamsa*. At the command of Anomadassī Mahāsāmi a pupil of Ānanda Vanaratana compiled also the *Catubhāṇavāraḷḷhakathā*,<sup>1</sup> and we do not know whether these two writers are one and the same or not. Pañcamūla Mahāthera wrote a treatise on medicine in Pali verse called the *Bhesajjamañjūsā*. The same Thera is also credited with the authorship of the *Sikkhāpadavalañjanī*, a compilation in Pali of material derived from the two Vinaya manuals in Sinhalese, the *Sikhavalaṇḍa* and the *Sikhavalaṇḍavinisa*.

Three pupils of Ānanda Thera, the disciple of Diṁbulāgala Medhaṅkara who carried on their literary work during the reigns of Daṁbadeṇiya kings, including that of Parākramabāhu II, are: Buddhappiya (Coḷiya Dīpaṅkara), Gotama, and Vedeha. Their productions are as follows: Buddhappiya wrote the *Rūpasiddhi* on Kaccāyana-grammar, and the Pali poem, *Pajjamadhu*. Gotama wrote the *Sambandhacintāsannaya*. Vedeha was the author of the *Sīhaḷasaddalakkhaṇa*, the original of the *Sidatsaṅgarā* (ES (Sinh.) 53), *Samantakūḷavaṇṇanā*, and *Rasavāhinī* (PA (Sinh.) 32).<sup>2</sup>

A writer of this period who attained to unparalleled popularity in the later centuries was Mayūrapāda Thera of Vākirigala, the author of *Pūjāvāliya* (ES (Sinh.) 7-9) and the two treatises on medicine, the *Yogārṇavaya* and the *Prayogaratnāvāliya*. The first of these two works on medicine was written during the reign of King Bhuvanekabāhu I (A.D. 1273-1284), and the second also may be assigned to the same period. About this time Siddhattha, a pupil of Buddhappiya (Coḷiya Dīpaṅkara) compiled the *Sārasaṅgaha* (PA (Sinh.) 33); and Medhaṅkara, of Vijayabāhu pariveṇa composed the *Jinacarita*, a short Pali kāvya on the life of the Buddha. Vanaratana Medhaṅkara wrote the *Payogasiddhi* on Moggallāna-grammar (PA (Sinh.) 52). The *Payogasiddhisannaya* (PAS (Sinh.) 20) may be the work of Medhaṅkara himself or one of his pupils. Two other writers whose names are associated with the Daṁbadeṇiya times are: Rājamurāri, the author of the *Jātakasannaya*; Ripusimha Vīramāpā, the author of the *Dūtajātakavyākhyānaya* and the *Juḥhajātakapadārthavarṇanāva*.

<sup>1</sup> See COMDC, vol. II, pt. 1: PA (Camb.) 26. See also INDEX : Ānanda Vanaratana.

<sup>2</sup> See S. Paranavitana: *The God of Adam's Peak*, p. 15, n. 2. Here Vedeha Thera is placed in the eleventh or the twelfth century. Also pp. LVII-LVIII.

The cryptogrammatic *gī* poem of fifty nine couplets, the *Dahamgāṭaya*, should be dated at least in the thirteenth century. Increasing attention began to be paid to forms of poetic composition and the intricacies of versification, and we may assign to the thirteenth or the fourteenth century the two treatises on metrics and prosody, the *Eḷu-sañḍāslakuṇa* and the *Lakuṇusara* (ES (Sinh.) 52).

King Parākramabāhu IV (A.D. 1303–1333) himself devoted to learning and religion, encouraged scholarship in the island. He had a temple for the Tooth Relic of the Buddha built at Kurunegala, his capital, and had the history of this holy relic and observances connected with it written down in books. The *Daḷadāsirita*, a composition containing fine specimens of *vṛttagandhi*, was written by a writer who bore the title of 'Devradadampasiṅgināvan' (A.D. 1325). The *Daḷadāpūjāvaliya* (ES (Sinh.) 32) also may originally have been written about the same time. The *Cūḷavaṃsa* says that the king had a great thera from the Coḷa country appointed as his teacher, and having heard the Jātaka stories related by him he translated them from the Pali language into Sinhalese.<sup>1</sup> This marks the beginning of the collection of Jātaka stories written in Sinhalese to compile the *Pansiyapanasjātakapota* (ES (Sinh.) 2). Parākramabāhu of Vilgammula, who was Mahāsāmi during this king's time, wrote the *Siṃhaḷa-mahābodhivaṃśaya*, and the *Eḷu-anāgatavaṃśaya*. He also edited the Sanskrit poem *Sūryasātaka* and composed a Sinhalese sannaya to it. In addition he set up an inscription written in elegant Sinhalese prose at Kitsirimēvan-vehera at Kālaṇiya. The introductory passage of the *Mahābodhivaṃśaya* also states that the king heard in Sinhalese all the stories contained in the following books: *Dhammapadaḷḷhakathā*<sup>2</sup>, *Petavatthu*<sup>3</sup>, *Vimānavatthu*<sup>4</sup> and *Buddhavaṃsa*. A grammatical treatise that has been assigned to this period is the *Dhātumañjūsā* compiled by Silavaṃsa of Yakdessāgala (PA (Sinh.) 42, PAS (Sinh.) 21). Nāgasena, the author of *Mūlakharavikāsinī* (PAS (Sinh.) 25–26) should also belong to about this time.

In the middle of the fourteenth century the capital shifted to Dādigama and then to Gampoḷa. One associates with Dādigama the Sinhalese Sandeśa poem, the *Tisarasandēśaya* (ES (Sinh.) 50), which contains a message from a thera in Devinuvara to a king by the name of Parākramabāhu<sup>5</sup>, and the Pali poem *Vuttamālāsandesasātaka* of Upatapassī Gatārā, which also contains descriptions of this city and the same king. Another Sinhalese poem of the same class, the *Mayūrasandēśaya*, describes a journey from Gampoḷa to Devinuvara and eulogizes a king by the name of Bhuvanekabāhu evidently the fifth of that name (A.D. 1360–1391)<sup>6</sup>. Not far from Gampoḷa was Gaḍalādeṇiya with the Saddhammatilakapirivena wherein resided the mahātheras by the name of Dharmakīrti who hailed from the forest school of Palābatgala<sup>7</sup>. The senior among them, Silavaṃsa Dharmakīrti, was president of the convocation of monks held in A.D. 1369. He has also set up some inscriptions on the rock by the vihāra at Gaḍalādeṇiya, and was the author of *Pāramīmahāsātaka*, a Pali poem on the ten pāramitās of the Buddha. In all probability this is the Saṅgharāja whose name appears in the *Mayūrasandēśa*.

<sup>1</sup> *C/v*. XC. 83.

<sup>2</sup> Translation existed as *Saddharmaratnāvaliya*.

<sup>3-4</sup> Stories from these two texts appear separately in MSS and they are older than the translation of the full texts.

<sup>5</sup> D. B. Jayatilaka takes this king to be Parākramabāhu V (1349–1360).

<sup>6</sup> The fourth according to Wickremasinghe: *MSS Catalogue* No. 92. He corrects himself later on.

<sup>7</sup> Probably connected with the school of Diṃbulāgala.

Silavaṃsa Dharmakīrti's pupil, Jayabāhu Devarakṣita was the author of a number of books. They are *Saddharmālaṅkāraya* (ES (Sinh.) 16)<sup>1</sup>, *Nikāyasaṅgrahaya*, a history of the Buddhist *sāsana* in Ceylon up to A.D. 1375, *Bālāvatāra-mahasannaya* (PAS (Sinh.) 22), and a Pali poem by the name of *Jina-bodhāvalī*. To these may be added also the *Saddhammasaṅgaha*, written by a *thera* from India who also bore the name of Dhammakitti, and who had come to Ceylon and received his ordination under the Dharmakīrti's of Gaḍalādeṇiya. The second half of the fourteenth century witnesses the production of a fair number of good Sinhalese prose writings. In the eighteenth year of king Vikramabāhu (A.D. 1365), the chief monk of the Laṅkāseneviratpirivena, a descendent of the minister Senālaṅkādhikāra-Senevirat who founded the Laṅkātilaka-vihāra near Gampōḷa, wrote the *Vimuktisaṅgrahaya*, a manual dealing with the methods of meditation for the attainment of nirvāṇa. In A.D. 1392, an anonymous writer produced the *Eḷu-attanagalawaṃsaya*, at the invitation of Śatrusiṃhakuṅjara, a general of King Bhuvanekabāhu V. The *Pansiyapanasjātakaya* begun during the reign of King Parākramabāhu IV was completed through the effort of the two ministers Vīrasīṃha-patirāja and Parākrama who belonged to this period. Some manuscripts of the *Daḷadāpūjāvaliya* also have an introductory passage to say that the work was rewritten about the same time as the *Eḷu-attanagalawaṃsaya*. The Sinhalese *Dhātawaṃsaya* of Kakusandha which relates the history of the *lalāḷa-dhātu* of the Buddha which is enshrined at Sēruvila must belong to this period according to the latest estimation.

We may be right in assuming that the two Sinhalese manuals, *Skhandhādīṅgē Vibhāgaya* and *Nava-arahādibuduguṇavibhāgaya* (PAS (Sinh.) 13) which appear together and precede the *Vimuktisaṅgrahaya* in the printed edition, evidently following a manuscript in which the texts came in this order, are also the works of the author of the last named manual. The short-treatise on the analysis of karma, the *Karmavibhāgaya*, should be at least a century earlier; and at any rate this is latest date that can be assigned to it. The *Vidarśanāpota* and other manuals on the Buddhist teachings likewise have to be placed in this period, and we may include here the *Kōsalabimbavarṇanāva* (ES (Sinh.) 17) (ES (Sinh.) 21), a Pali version of which is cited in the *Saddhammasaṅgaha*<sup>2</sup>. The Pali treatise *Anāpattidīpanī* must also be placed in the second half of the fourteenth century as it is possible to identify with its author the Bhuvanekabāhu Thera of the *Vuttamālāsandesasataka*.

*Fifteenth Century: Kōṭṭē Period: Reign of Śrī Parākramabāhu.* Reference has been made time and again to various seats of learning connected with monastic colleges or pirivenas that rose to fame under renowned and scholarly monks. We hear of a number of such pirivenas in the reign of King Parākramabāhu VI of Kōṭṭē (A.D. 1410–1468) who is generally known as Śrī Parākramabāhu. The best known among these colleges are: Dharmarāja-pirivena at Erabatgoḍa in Kōṭṭē, Vijayabāhu-pirivena at Toṭagamuva, Irugalkulatilaka-pirivena at Devinuvara, Mahānētraprasādamūla at Vidā-gama, Śrīnivāsa-pirivena at Rammūṅgoḍa (or at Galapāta), Padmāvati-pirivena at Kāragala, and Sunētrādēvi-pirivena at Pāpīliyāna which the king founded in honour of the queen mother, Sunētrā, and with which institution is connected the *Pāpīliyānasannasa* (ES (Sinh.) 36).

<sup>1</sup> The colophon of the *Saddharmālaṅkāraya* mentions these works.

<sup>2</sup> See p. 181.

Scholars of Gaḍalādeṇiya continued to flourish in the fifteenth century. Siddhattha Dharmāditya Vimalakīrti, pupil of Jayabāhu Dharmakīrti, who had now probably come to reside at the capital, completed his *Saddharmaratnākaraya* in A.D. 1417. The short treatise dealing with the merit of offering spun robes, *Kaṭhinānisamsaya* was written at the invitation of the king after he had made such gifts. An occult text in *vṛttagandhi*, the *Kuvēṇi-asna* (ES (Sinh.) 65) was composed by the chief *thera* of the Uttaramūla to be recited at magical ceremonies invoking blessings on the king. No other important prose writings belonging to Śrī Parākramabāhu's reign are known, excepting the *Katikāvata* which was promulgated in his thirty-fifth year (A.D. 1445?), and a few sannasas.

Poetry, however, flourished, and in certain forms, for example the Sandeśa, it reached the summit of perfection. The king himself gave the lead by compiling in Sinhalese *gī* a lexicon of Sinhalese nouns, the *Ruvanmala* or *Ruvanmal-nighaṇḍuva*. The Keeper of Records (Sanhasmātiṇḍu), Nallurutunayā, completed in A.D. 1421 the *Nāmāvaliya*, a similar work in *sivupada*. The following Sandeśa poems belonging to the king's reign still exist. They are given as far as possible in their chronological order: *Haṃsandesāya* (ES (Sinh.) 50 a), *Parevisandesāya* (Ibid. d), *Sāḷalihiṇisandesāya*, A.D. 1450 (Ibid. e), *Girāsandesāya* (Ibid. c) and *Kōkilasandesāya* (Ibid. g).

The *Pārākumbāsirita*, a collection of eulogical verses in praise of Śrī Parākramabāhu, composed in metres suitable to accompany the dancer and the singer in the court or the battle-field, may be assigned to the earlier part of his reign when he was fighting his wars with his many rivals. This collection gave the lead in both style and form to the numerous panegyrical versifications of the following centuries.

Śrī Rāhula, the king's step-son, the best known poet of the reign, was the author of two of the Sandeśa poems enumerated above: the *Parevi* and the *Sāḷalihiṇi*. The *Pārākumbāsirita* is also traditionally attributed to him. It is possible that he was the author of at least some of the verses contained in the collection, and that he got them arranged and put together? Rāhula's *magnum opus*, the *Kāvyaśekharaya*, a *mahākāvya* based on the *Sattubhastajātakaya* (Jātaka, No. 402) was composed at the request of Ulakuḍaya-devi, his step-sister, completing it in A.D. 1449. The grammatical work *Moggallānapañcika-pradīpaya* which our author completed in A.D. 1460 is a veritable index to his learning and wide reading. His other work on Pali grammar, the *Padasādhana-ṭikā* (*Buddhippasādanī*) must have been completed after the death of Śrī Parākramabāhu.

At the invitation of Jayapāla, a minister of Śrī Parākramabāhu who resided at Chilaw (Salāvata), a poet from the village of Vāttāva in that district, who is reputed in folklore to be a pupil of Śrī Rāhula, composed the *Guttalakāvya* basing his poem on the story of Jātaka, number 243. Śrī Rāhula's brāhmaṇa pupil from India, Rāmacandra Kavibhārati, was an expert on Sanskrit metrics and he wrote the *Vṛttaratnākarapañcika* being a commentary on Kedāra Bhaṭṭa's treatise on the subject. His *Bhaktiśataka* (SAS (Sinh.) 5), is composed in a variety of metres. In the short panegyrical poem called the *Vṛttamālākhyā* also he displays his skill in handling long and difficult metres. Among contemporaries of Śrī Rāhula are Sumaṅgala who wrote the *Bhakti(Bauddha-)śataka-sannaya* and Vaḍabānalagama who wrote the *Kāvyaśekhara-gāṭapadaya* (ES (Sinh.) 63).<sup>1</sup>

<sup>1</sup> We may place in the same period *Vṛttaratnākara-sanne* (SAS (Sinh.) 8), and *Kavikaṇṭhapāsa-sanne* (SAS (Sinh.) 9).

Maitreya Thera of Vidāgama appears at the end of the reign of Śrī Parākramabāhu<sup>1</sup>. He wrote his treatise on prosody, the *Kavḷakuṇumiṇimaldama*, at the invitation of Kavigajaśēkhara of Gampōḷa. His poem on the virtues of the Buddha, the *Buduguṇālaṅkāraya*, was completed in the third year of King Bhuvanekabāhu VI (A.D. 1470–1480).<sup>2</sup> His short didactic poem, the *Lōvāḍasaṅgarāva* (ES (Sinh.) 43) is not dated.

We hear of no names of authors belonging to the last two decades of the fifteenth century. The sixteenth century which did not begin with a happy atmosphere for the promotion of culture and learning, witnessed in addition the arrival of the Portuguese, who once they had established themselves in strategic points around the coast, not only exploited the country economically, but also sought to destroy the religion of the land together with its culture, and replace it with their own, the Roman Catholic faith and its practices. This policy of the foreign enemy affected the production of Sinhalese literary works very adversely and very seriously, because, as we saw above, the most important and efficient seats of learning of the fifteenth century were located in the coastal provinces and it was these which fell into the hands of the invaders or were within their easy access. The Portuguese, inspired by their missionary zeal to propagate Christianity, sought to destroy every piece of indigenous writing they could lay their hands on, whether scratched on palm-leaf or inscribed on stone, believing sincerely that they were the works of Satan. The monastic colleges together with their precincts were so badly devastated that we find only fragments of the large stone slabs containing lengthy grants or codes of disciplinary rules. We may cite as an example the *Pāpiḷiyāna-sannasa* (ES (Sinh.) 36) the text of which can now only be recovered from copies of it on palm-leaf made before the destruction of the stone slab of which only a small portion remains *in situ*. A few like the inscriptions at Kāragala have survived, even though in a mutilated condition, either because they were buried under the earth or because the devastator did not notice the writing on them.

When the time-honoured pirivenas were being thus laid waste by the vandal, the Buddhist monks escaped to places of safety chiefly among the hills and other remote places with their books which they preserved as second to their lives only. Under these unsettled and disturbing conditions, however, the process of re-copying books when they had become old and fragile was possible only to a limited degree, if at all, and many books inevitably perished and were lost for ever. Some survived in an unsatisfactory state. In a review of the literary history of the island one will not fail to notice that the sixteenth century was the time when her language and literature suffered the most<sup>3</sup>.

The loss and decadence would have been greater and more serious had it not been for the appearance of an able and righteous prince in the highlands in Kandy, in the year A.D. 1542, namely, King Viravikrama. It was in order to relate his lineage that the chief monk of the Abhayarājapirivena of Val-

<sup>1</sup> An *Eḷu-allanagaluvihāravamsaya* (different from the one written A.D. 1392), is taken as a translation made by Maitreya Thera during the reign of Śrī Parākramabāhu and written down by one of his pupils.

<sup>2</sup> Buddhist Era 2015 = A.D. 1471 or 1472. The figures in my *Sinhalese Literature*, which are due to printer's errors, must be corrected. The regnal years of this king given by Geiger also have to be corrected after the information of the Colophon of the *Buduguṇālaṅkāraya* that the third year of King Bhuvanekabāhu coincided with the year 2015 after Parinibbāna.

<sup>3</sup> A certain Dhammaratana Thera wrote a Sinhalese *sannaya* of the *Mahāsudassana-sutta* in A. D. 1505–06. Wickremasinghe: *MSS Cat.* No. 5.

gampāya near Gampola wrote the *Rājaratnākaraya*. King Viravikrama founded the two monasteries, the Uposathārāma and the Hayagiri-vihāra in Kandy. The books that were getting fragile and un-serviceable must have been recopied under his patronage for the *Cūlavamsa* says "on thirty thousand leaves he had the sacred books written down."<sup>1</sup>

The only literary figure of any reputation we meet with in the sixteenth century, and that too at its very end, is Alagiyavanna Mohoṭṭāla, son of Dharmadvaja of Hisvālla, who began his career under King Rājasimha I of Sitāvaka (A.D. 1581–1593). Alagiyavanna includes an eulogy of Rājasimha I in his *Sāvulsandēśaya* (ES (Sinh.) 50) which may be reckoned as one of his early compositions. His didactic poem, the *Subhāṣitaya* also mentions the king. The *Dahamsoṅḍa-kava* which was composed at the request of Samaradivākara Mukaveṭṭi also may be assigned to this reign. The poet's longest and most popular poem, *Kusajātaka-kāvya*, was begun in Sitāvaka at the invitation of a noblewoman by the name of Māṅkīsamī, the wife of minister Atthanāyaka; but according to the information supplied by the colophons of some manuscripts it was completed only in A.D. 1610. Much credence cannot be placed on the story of parricide by Rājasimha I, but the account of his burning the sacred books when he adopted the Śaivite faith must contain some truth<sup>2</sup>.

The seventeenth century covered by the reigns of kings Vimaladharmasūrya I (A.D. 1592–1604), Senarat (A.D. 1604–1635), Rājasimha II (A.D. 1635–1687), and Vimaladharmasūrya II (A.D. 1687–1707) was a more fruitful period of literary production than the preceding century.

One of the first acts of Vimaladharmasūrya when he came to the throne was to bring the sacred Tooth Relic from Delgamuva to Kandy and dedicate a ritual to it. Some books narrating the history of the Relic must have resulted from this event.<sup>3</sup> He further invited a thera by name Nandicakka from Arakan and held an ordination of bhikkhus.

To the reign of Senarat belongs the *Kustantīnuhaṭana*, a panegyric on the Portuguese general Constantine da Sa da Noronha.<sup>4</sup> The *Paraṅgihaṭana* (ES (Sinh.) 45) ascribed to Alagiyavanna (as some of the verses in the collection may possibly be his) and the *Mahahaṭana* of Kirimāṭṭiyāvē, judging by their contents, were originally composed to sing the praise of Senarat and all his three sons, Kumārasimha, Vijayapāla and Rājasimha; but these panegyrics were later revised by the performers and singers of Rājasimha II's court. A very large number of panegyrics was composed by the 'assembly of court poets (Kavikāramaḍuva)' of Rājasimha II.<sup>5</sup> Although Rājasimha II does not appear to have promoted religious literature, poetical compositions dealing with the life of the Buddha or similar subjects are datable to his reign. One such poem is the *Ālavakadamanaya* which contains a praise of Rājasimha. Robert Knox, the British prisoner of Rājasimha II, the author of *A Historical Relation of Ceylon*, compiled a Sinhalese-English glossary.<sup>6</sup>

<sup>1</sup> Ch. 92, v. 13.

<sup>2</sup> *C/v.* Ch. 93, vv. 6–10.

<sup>3</sup> E. g. *Daḷadāpūvata*, see Wickremasinghe: *MSS Cat.* p. xxi.

<sup>4</sup> The collection as we have it to-day contains a mixture of stanzas, the beginning by a Christian, and some verses by a Buddhist. In certain passages the virtues of King Senarat are also extolled

<sup>5</sup> *Sinhalese Literature*, pp. 228–236.

<sup>6</sup> *Ibid.*, p. 345.

The reign of Vimaladharmasūrya II was one of comparative peace. The king had a new temple built for the Tooth Relic and prepared everything necessary for a festival connected with it. Evidently poems were composed to be read to people who gathered together for these ceremonies, and possibly one such work, the *Daḷadāhaḷana* is dated in the Śaka Year 1615 (A.D. 1693). Two other poems dated in this king's reign are the *Devdatkatāva* of Vaṇijasekhara (A.D. 1692) and the *Gāmaṇīcaṇḍajā-taka-kavi* of Yaṭavatte (A.D. 1703). To the same period may be assigned the original version of *Mahabhinikman-kavi* (ES (Sinh.) 42). No panegyrics can be definitely assigned to Vimaladharmasūrya II's reign, but tradition makes the love poet of European origin, Gascoigne or Gaskon, a contemporary of this king. The king had an ordination of monks carried out by Santāna Thera whom he had invited from Arakan; and as it may be expected a revival of religion must have followed. Copies of *Kamma-vācā* texts (see *COMDC*, II, 1) written in the characters of Pegu and Arakan, that is the square Burmese and round Burmese, are among the presents which bhikkhus received at their ordination.<sup>1</sup>

No original prose books are known to have been written in the seventeenth century; nor were there sufficient facilities or encouragement for the copying of voluminous prose works of the past. The merit-seeking devotees, who were anxious of preserving the *dhamma*, had portions of the large works copied, adding to them very often their own introductions and colophons which contain very valuable material for understanding the religious and cultural history of this period. The *Pūjāvāliya* was one of the chief sources of material for these compilations, so that such collections which are called 'Kathā-vastu-pot' or 'Baṇadaham-pot' often appear under the title 'Pūjāvāliya'. We have in our collection two such compilations, (ES (Sinh.) 18 and ES (Sinh.) 19), the former of which is dated A.D. 1707 as the date of completion of the copying. The material used during this period for writing being rather of poor quality, only a few such volumes have survived; and even these are very often fragmentary. Texts like the *Dēvadūtasūtraya* (Lind 4) became very popular as they taught the elements of religion and were copied with care. Writing down of 'homilies' as for example *Saṅgrahava-kathāva* (ES (Sinh.) 10) also begins from about this time. So are popular religious poems like the *Pirinivanjātakaya* (ES (Sinh.) 41).

We must diverge here to mention the name of Father Jacome Gonçaves (A.D. 1676–1742), a Konkani Brahmin of Goa who came to Ceylon and studied Sinhalese to produce Catholic literature in the language. His best known prose work, the *Dēvavēdapurāṇaya* and his longest poem, *Vēdakāvya*, may be taken as typical examples of the Sinhalese Christian literature of the seventeenth and the eighteenth centuries.

The Dutch came in the wake of the Portuguese (A.D. 1640) and in order to propagate their Protestant form of Christianity began the translation of Catechisms, Prayer Books, portions of the Bible such as the Gospels and Psalms, and the first Sinhalese book was printed under the orders of the Dutch Governor van Imhoff (A.D. 1736–1739).

The culture and religion of the neighbouring Dravidian lands, particularly the Śaivite form of it, were gradually influencing Ceylon for a number of centuries; but as long as the Buddhist priesthood

<sup>1</sup> Some of the *Kamma-vācā* books in our collection are from Ceylon. We have also Pali texts in Sinhalese character with supercriptions in Burmese, e. g. *Milindapañha* (PA (Sinh.) 27), *Sammohavinodanī* (PA (Sinh.) 26).

was strong enough their effect was controlled and checked. In the sixteenth century when the bhikkhus became weak and lost their influence over the people, and more so after a mighty king like Rājasimha of Sitāvaka had adopted the Śaivite faith openly and persecuted the Buddhist monks, the worship of Śiva and other non-Buddhist cults took a greater hold on the masses. At the same time with the neglect of the study of Pali and Sanskrit, the *literati* among the Sinhalese took to the study of Tamil or other Dravidian languages like Telugu. Sinhalese poets like Alagiyavanna knew Tamil. One notices the greater influence of Dravidian idiom and vocabulary in certain classes of poetry, for example, the panegyrics, from the sixteenth century onwards. The didactic poem in *gī*, the *Lōkōpakāraya* of Raṇasgallē (ES (Sinh.) 43), which is dated A.D. 1779, but might be older, shows the influence of Tamil didactic poetry. Entire Sinhalese poems, based on Tamil stories were also composed. The longest Sinhalese poem so far published, the *Mahāpadaraṅgajātakaya*, a versification of the *Mahābhārata* story derived from a Tamil source was begun by Kobbākaḍuvē-yatiṇḍu in the reign of Rājasimha II and was completed by another poet in A.D. 1692. Other stories from Sanskrit literature which have come to Sinhalese through the medium of Tamil, like the *Vētālankatāva* and the *Rāvaṇakatāva*, may also be mentioned here.

The *Isvaramālaya* (ES (Sinh.) 45 (13); ES (Sinh.) 48) shows a synthesis of Buddhism with Śaivism. On the other hand, the *Saraṅgadarakatāva* of Pusvālle Tennakōn (ES (Sinh.) 47) which was completed in A.D. 1746 is purely Śaivite. A cult which had long existed in Ceylon, but became very popular about this time is that of the goddess Pattini. Among the best known ballads of the Pattini cycle are the *Vayantimālaya* of Trisimhala Kavatilaka (ES (Sinh.) 45 (7)), *Pālaṅga-Pattini-hālla* and *Aṃbavidamana* (ES (Sinh.) 46).

To this period also one may assign the origin of such texts as the *Vijayarājakatāva* connected with the *Kohōmbā-yakkama*. We may also refer to *Garāyakpeḷapāliya* (= *Kōlan-upata* (ES (Sinh.) 45, 14)), *Samayan-avatāraya* (ES (Sinh.) 66), etc., although texts as we find them may have later interpolations.

Some works on medicine, and astrology also may belong to the sixteenth century. The medical work *Yōgaratnākaraya* with 4557 stanzas is dated in A.D. 1665.

There is evidence to show that the writing down of historical records of secular events in *Vitti-pot* had continued in the sixteenth century; and the two copies of the *Rājāvaliya* in our collection (ES (Sinh.) 33-34) bring down the history of the kings of Ceylon to the accession of King Viraparākramanarēndrasimha (A.D. 1707-1739).<sup>1</sup>

*The eighteenth century:* Coming back to our narrative we find in the beginning of the eighteenth century King Viraparākrama continuing the task of religious revival begun by his father Vimaladharmasūrya II. Among his deeds it is stated that he had books copied.<sup>2</sup> Some of the older palm-leaf manuscripts in the present collection are dated in this king's reign e.g. PA (Sinh.) 12, *Samyuttanikāya*. To this time also we may assign such compositions as those which proclaim the merit and advantages of copying out sacred books, for example, *Aḷuvāprārthanāgāthāpadārthaya* (PAS (Sinh.) 16 (18.ii)). There is no doubt

<sup>1</sup> See the present author's paper on "Historical Writing in Sinhalese", *Historians of India, Pakistan and Ceylon*, London 1961, pp. 72-86.

<sup>2</sup> *Civ.* Ch. 97, v. 36.



that several Jātaka poems were written during this time. Two such poems which mention this king as the ruling monarch are: Kulaśekhara's *Maṇicorajātaka-kava* (A.D. 1714) and Mahāsenā's *Sumugudā-kava* (A.D. 1721). The *Kahakurulusandēśaya* (ES (Sinh.) 50(h)) mentions King Viraparākrama. Many panegyrics, mostly those of an erotic type, were composed in honour of this king,<sup>1</sup> and we have a good example of these 'Śrīnāmaya' or 'Stuti-kāvya' in our collection (ES (Sinh.) 45 (2,4)). The *Sihabā-asna*, a text similar to *Kuvēṇi-asna*, based on the same story and used for the same purpose, was also composed to be recited at ceremonies to ward off evil from this king and bring blessings on him. Romantic love poetry ('Pavana') found special favour under this king. His eulogies are full of it. We have also separate love poems, for example the *Viyōgamālaya* of Ānanda Paṇḍita Mudali (ES (Sinh.) 45 (3)), A.D. 1724.

Vāliviṭṭa Saraṇaṅkara (A.D. 1698–1778) began his religious and literary activities under the patronage of King Viraparākrama. He completed his *Śrīsaddharmasārārthasaṅgrahaya* in A.D. 1726. His other works completed during the same reign are *Mahābodhivaṃsasannaya* (= *Madhurārthaprakāśinī*) and the *Bhesajjamañjūsā-sannaya*. The next king, Śrīvijayarājasimha (A.D. 1739–1747), invited Saraṇaṅkara to write a sannaya to the *Catubhāṇavāra*, namely, the *Piritpota*, and he wrote the *Satarabaṇavara-sannaya* to which he gave the title 'Sārārthadīpanī'<sup>2</sup>. Saraṇaṅkara's other works are the *Rūpamālā* (PA (Sinh.) 40), and two Pali poems, the *Muniṅuḷālaṅkāra* and the *Abhisambodhi-alāṅkāra*.

It is narrated in the *Cūlavāṃsa*<sup>3</sup> that the South Indian queens of Śrīvijayarājasimha in the course of their pious observance as devoted Buddhists had sacred books copied, and able scribes were no doubt found among the many pupils of Saraṇaṅkara and his colleagues who resided in the Uposathārāma. In A.D. 1753 Saraṇaṅkara received his *upasampadā* ordination under the Siamese monks who were invited by King Kīrtiśrī-Rājasimha (A.D. 1747–1782), and before long was created Saṅgharāja by the king who also built for him the Puppahāramavihāra.<sup>4</sup> The community of monks increased in number and Kīrtiśrī had the *Katikāvata* of Daṃbadeṇiya revised under the guidance of the Saṅgharāja. The prelate's relations with the king are described in a contemporary document called the *Śāsanāvatiṛṇaya*. Saraṇaṅkara's chief disciple, Tibbaṭuvāvē Siddhattha Buddhārakkhita describes the story of the Siamese ordination in a short work bearing the title the *Syāmapasampadāvata*. Gammullē Ratanapāla,<sup>5</sup> in his *Śāsanōpakārasaṅgrahavastuva* which he appends to his main work, the *Vimānavastuprakaraṇaya* (ES (Sinh.) 5), A.D. 1760, gives the full account of the benefits conferred by Kīrtiśrī on the Sāsana.

Kīrtiśrī had copies of the *Mahāvāṃsa* searched for, got down a copy of it from Siam, and getting them examined and finding the chronicle to be deficient, had the history completed up to his time. It is said that Tibbaṭuvāvē Thera carried out this duty of supplementing the *Cūlavāṃsa*. The writing down of books was greatly encouraged by the king. We read in the portion of the *Cūlavāṃsa*<sup>6</sup> composed during his reign, "At a cost of nine thousand six hundred kahāpaṇas he in his

<sup>1</sup> *Sinh. Lit.* pp. 236–239.

<sup>2</sup> *Cp.* Ch. 98, v. 24.

<sup>3</sup> *Ibid.*, v. 14.

<sup>4</sup> Sinhalese: Malvattē vihāraya.

<sup>5</sup> Gammullē was pupil of Dhammarakkhita Thera, chief monk of the Puppahārama-vihāra.

<sup>6</sup> Ch. 99, vv. 28–35, cf. Geiger: *Translation*, Vol. II pp. 257–258.

piety had a golden book made. On its golden leaves he had many Suttantas inscribed such as the *Dhammacakkasutta* and others . . . The Lord of men called scribes together, made them copy out in one day the *Dīghanikāya*, . . . In his piety he had the *Samyuttanikāya* and many other books copied and gave the scribes money. (Priests and laymen) had other sacred books copied and when these were shown to him he was highly pleased, showed them with money and other gifts much favour . . . The king's two brothers, the yuvarājas, also 'had books copied and gave the scribes money.'<sup>1</sup> A destruction of sacred books in Kandy by the Dutch (under Baron van Eck in A.D. 1762) is also mentioned in the same chapter.<sup>2</sup>

A contemporary biographer of Vāliviṭṭa Saṅgharāja, Āyittāliyaddē, in his *Saṅgharājasādhucariyāva*, written in A.D. 1779, enumerates the names of his chief pupils, and their literary productions completed up to this time<sup>3</sup>. The list extracted from the work is as follows: Tibbaṭuvāvē Buddharakṣita, *Śrīsaddharmāvavādasāṅgrahava*, a *sannaya* to *Mahāsatiṭṭhānasutta* (PAS (Sinh.) 4), A.D. 1765, copy dated 1804; Bl. 3; Pallis 2), and an Eḷu version of the *Saddhammopāyana*<sup>4</sup>; Kaṃburupiṭṭiya Guṇarātana, *sannayas* of *Hatthipadopama-* and *Kālakārāma-sutta*; Diyahunnata Dhammajotī who lived in the Okaṇḍapola-vihāraya, *Bālāvatāra-liyannasannaya* or *Okaṇḍapola-sannaya* (PAS (Sinh.) 24); Ginigatpiṭṭiyē Saṅgharakkhita *Tiratanamālāsataḱaya* (or *Teruvanmālā*) in Eḷu *silō* including the octades, *Daḷadā-*, *Munirāja-*, and *Padalāṃchana-aṣṭaka*; Dāramiṭṭipola Dhammarakkhita, a Sinhalese version of the *Ummadantijātaka*<sup>5</sup>; Hinaṭikuṃburē (Sumaṅgala),<sup>6</sup> the *Siṃhala-Milindaprasānaya* (*Śrīsaddharmādāsaya*); Kuṃkuṇāvē Sumaṅgala, *Dhammacēṭiya-sūtrasannaya*; Bāmiṇivattē Unnānsē, *Āryavaṃsa-sūtrasannaya*; Kaḱuvela Sobhita (a pupil of Tibbaṭuvāvē Thera), *Bālapaṇḍitopamasūtrasannaya* (PAS (Sinh.) 8).

The *ex-thera* Attaragama Rājaguru Baṇḍāra is credited with three Pali grammatical treatises: *Kārakapupphamañjarī*, *Sudhīranukhamaṇḍana*, *Saddamālā*, and a treatise on metrics, the *Vṛttāvatāra*.<sup>7</sup> In addition to the above, there are also the pupils or pupillary successors of the Saṅgharāja, whose names are enumerated as having got books copied out, or having learnt them by heart and taught them to others.

To the above list we may add Vagēgoḍa Thera, who wrote the *Ākhyatapadaya* (ES (Sinh.) 54); Siṭṭināmaluvē Dhammajotī, the author of the *Bālāvatārasāṅgrahaya*. The author of the *kiyana* and *balana* *sannayas* of the *Bālāvatāra* (PAS (Sinh.) 23-24), and the *Liyana-sannaya* of the *Sidatsaṅgarā* are also contemporary scholars of the Saṅgharāja's school. The study of Sanskrit also was once more revived. The manuscript of the *Kāvyaḍarśa-sanne* (SAS (Sinh.) 10) in our collection is dated 1779.

<sup>1</sup> Ch. 99, v. 87.

<sup>2</sup> Ibid, vv. 115 ff.

<sup>3</sup> Regarding scholarship during this period, the colophon to this edition of *Paramatthadīpanī* (PA (Sinh.) 21) by Nitalava Atthadassī is very informative. It says how he had copies of Pali texts from Siam collated with Sinhalese ones.

<sup>4</sup> The *Syāmapasampadāvata* is not mentioned here. The continuation of the *Cūḷavaṃsa* may have been done after A.D. 1779.

<sup>5</sup> The authorship of the *Mahāsatiṭṭhānāsūtrasannaya* also has been assigned to Dāramiṭṭipola. The copies of the *Majjhimanikāya* (PA (Sinh.) 10) and *Samyuttanikāya* (PA (Sinh.) 12) in this collection had once belonged to this Mahāthera (see colophons reproduced).

<sup>6</sup> Hinaṭikuṃburē was a pupil of Attaragama.

<sup>7</sup> The *Vadankavipola* (cf. under ES (Sinh.) 43-44), the *Sakaskaḱaya* (SAS (Sinh.) 7) and several other reading books are said to have been written by Attaragama. The *Hōḍisannaya* (PAS (Sinh.) 25-26) which contains material common with those of Attaragama's *Vadankavi-pola*, may be reckoned as being contemporary with the latter work.

Sanskrit was reintroduced for the use of texts on subjects such as medicine existing in that language. The manuscript of the *Sārasaṃkṣepaya* (SAS (Sinh.) 12) was written in 1778.

A number of poets flourished in the south during Kirtiśri's reign, and often promoted by the chieftains of their districts, who became their patrons, they composed some lasting poems. The ornate Kāvya was encouraged and of Jātaka stories narrated in this style we have the *Kavmiṇikoṅḍola* of Samarajīva (ES (Sinh.) 46), (A.D. 1771), the *Kavmiṇimaldama* of Kaṭuvānē Disānāyaka, *Kavmutuhara* of Sāli-ālē Maṇiratana (A.D. 1778), and *Kāvya-dīpaniya* of Siri Buddharakkhita (A.D. 1778). The composition of love poetry was very popular at the time, and as examples of such poems we may cite the *Viyovagaratnamālaya* (ES (Sinh.) 45 (6)), composed in A.D. 1768 by Samarajīva, and the *Makaradvajaya* of Kaṭuvānē (Also A.D. 1768). The erotic poem, *Kovulsaka* should be taken as contemporary. The *Ratavatīkatāva* of Samarajīva should be classed as a didactic-love poem, a type of composition very popular with the later Sinhalese poets. Sāli-ālē wrote also the *Prātihāryaśatakaya*, an eulogy of the Buddha in *Eḷu-silō*. Disānāyaka (Kaṭuvānē) composed the poem *Vallimātākatāva* which is based on a Tamil story.

King Rājādhiraśiṃha (A.D. 1782–1798) was an able poet; and literature, chiefly poetry, attained to a good level in his peaceful reign. At the invitation of his friend and spiritual adviser, Moratoṭa Dhammakhandha, the king composed the *Asadisadākava*. Among other Jātaka stories in Sinhalese verse which are dated in his reign are the *Sudassana-jātakakavi* and *Mahājanakajātakakavi* by a poet (or poets) called Kirimāṭiyāve Māti. A *Vidhurajātaka-kava* is also assigned to his reign. Sandeśa poems we know of as belonging to this reign are the *Nīlakobōsandēśaya* of Baraṇa (ES (Sinh.) 50 (2)) and the *Kāṭakirilisandēśaya* by a poet of Sabaragamuva (A.D. 1788). The healthy competition among poets of different provinces and various castes which began in this century continued throughout the reign of Rājādhiraśiṃha, (and right through the nineteenth century), and names of many poets have been preserved for us.<sup>1</sup> Among them we must here notice that of Karatoṭa Dharmārāma who composed the *Bārasakāvya* (ES (Sinh.) 40) in A.D. 1796.

Other kinds of religious writings were also encouraged by Rājādhiraśiṃha. At the invitation of the king an extensive and detailed *sannaya* to the *Sattasuriyuggamana-sutta* was compiled and completed in A.D. 1795 (PAS (Sinh.) 10). The Sinhalese version of the *Upāsakajanālaṅkāra* (see PA (Sinh.) 31) which Moratoṭa Thera began during this king's reign was completed in the next reign after A.D. 1803. Moratoṭa Thera was created Saṅgharāja by the king, and in A.D. 1788 he drew up a *Katikāvata* at his request. Muṃkoṭuvē Abesiṃha, who has also composed a biographical poem on Vāliviṭa Saṅgharāja<sup>2</sup>, wrote a biography of Moratoṭa Thera in Sinhalese verse, called the *Moratoṭa-vata* which he completed in A.D. 1798-99<sup>3</sup>. The poem contains an account of the Thera's services for the advancement of the Sāsana.

Muṃkoṭuvē gives in his biography a list of Moratoṭa Saṅgharāja's disciples, but we cannot individually name any of their writings. At the same time the colleagues of Vāliviṭa, such as Hiṭināmaluvē

<sup>1</sup> *Sinhalese Lit.*, p. 10.

<sup>2</sup> The *Saṅgarāvata* (Sinh. Lit. p. 269).

<sup>3</sup> It is of great interest to note Muṃkoṭuvē's statement (op. cit. v. 125) that contemporary learned Buddhist monks of Ceylon studied the Siamese and Cambodian languages, meaning perhaps only their syllabary in which Pali texts were written.

who came from the South had gone back to their temples and begun training their pupils and building up their libraries. As we shall presently see, these temple schools in the South took the greatest share in the preservation of the country's literature and culture even in times of misfortune which followed. Books were copied and preserved in these temples. Our copy of the *Ratnāvaliya* (ES (Sinh.) 4) is dated 1896. A writer of the South wrote the *Yōgadāraṇē*, a medical text in sivupada, in A.D. 1788. A book of magical incantations called the *Rājasimhasāntiya* to be recited at occult ceremonies to ward off evil from Rājādhirājasimha and bring him prosperity was also composed in his reign.

We shall now briefly review the anonymous and undated writings which we may by other evidence assign to the eighteenth century, particularly to the second half of it. There is a fairly long prose work on the life and virtues of the Buddha, the *Sarvajñaguṇālaṅkāraya*, which may be taken as the product of a writer of Vāliṅga's school. Of the longer religious poems we have the poetical versions of the *Vessantarajātaka*. There is also the *Ummaggajātaka-kavi*, a very long poem, still unpublished\*. Love and didactic poems are many and varied, and of these we may refer here to *Upamātaraṅgamālē* (ES (Sinh.) 45 (8)). The *Eḷu-silō* form of versification was very popular, and we come across scribes who add even parts of their colophons in this style of writing (see ES (Sinh.) 1; ES (Sinh.) 30).<sup>1</sup>

At least the re-copying of smaller manuals of the Vinaya like the *Prātimōkṣapuñcisannaya* (ES (Sinh.) 1) may have taken place during this period of revival. As stated earlier, Sanskrit scholarship in Ceylon gained a fair amount of new life, and we may assign to the second half of the eighteenth century the undated copies and sannayas of the *Vyāsa-śataka* (SAS (Sinh.) 1-2), *Nāmāṣṭaśataka* (SAS (Sinh.) 4), *Amarakoṣa* (SAS (Sinh.) 1), *Navaratna* (SAS (Sinh.) 6), etc. To the same period we may assign the texts on medicine, the *Yogaśataka* (SAS (Sinh.) 9), *Varayōgasāraya* (SAS (Sinh.) 13), etc.; the works on astrology, the *Nakṣatra-śāstra* (SAS (Sinh.) 14), etc. The rare work on cookery in Sinhalese verse, *Sūpaśāstraya* (ES (Sinh.) 64) may also be placed here.<sup>2</sup>

*The reign of the last king of Kandy.* Śrīvikramarājasimha (A.D. 1798-1815) began auspiciously, and literature also had a good start. As stated before, Moratoṭa Thera continued his work during this reign. Dunuvila Ēkanāyaka, who had begun his *Kāliṅgabōdhijātakakava* during the reign of Rājādhirājasimha, completed it in 1799. Dunuvila composed also two erotic poems: the *Ratiratnālaṅkāraya* (A.D. 1811) and the *Dunuvilahāṭana*. The court panegyric and the war ballad, neither of which is well represented in the reigns of Kīrtiśrī or Rājādhirājasimha, come into prominence again, chiefly in connection with the king's wars with the English (British), and among the composers of such poetry, the name of Vāligala Kavisundara, the author of *Imḡirisihāṭana* and the *Vaḍigahaṭana*, is the best known. Puvakmoṭē Thera composed a metrical incantation, the *Mahāsirasapādaya*, to remove an ailment of Śrī-Vikrama.<sup>3</sup> Kitalagama Devamitta wrote the *Kiralasandēsaya* just after the removal of Śrī-Vikrama in February 1815.

\* *Umaṅḍā-kava*, 13, 728 lines, ed. K.T.W. Sumanasuriya, Colombo, 1969.

<sup>1</sup> Some of these works may very well belong to the first two decades of the next century.

<sup>2</sup> The copying of important works like the Jātakas was not entirely neglected. The *Jātaka-pota* in Rask's collection (ES (Sinh.) 2) is dated A.D. 1812.

<sup>3</sup> We see many magical incantations being composed in the eighteenth and the nineteenth centuries. Two such compositions for the last two Sinhalese kings were noted. For similar texts see *Sāntiratnamālāya* (*Setruvanmala*) (ES (Sinh.) 45 (11)) and *Subavidiratnamālē* (Ibid. 12). Compare also *Yakaduruwansaya* (Ibid. 15) which condemns such ceremonial practices.

Among the poets of the south in the first two decades of the nineteenth century we may name, Samarasēkara Disānāyaka, the author of the *Gaṅgārohaṇa-varṇanāva*; Mihiripāṇne, his critic; Tal-Araṁbē Dhammakhandha, the author of the *Diyasāvulsandēśaya* (A.D. 1813); Kirama Dhammānanda, the author of many Buddhist stories in verse; Vattuhāmi; and Donha Isabehla (Gajaman-Nonā), the two latter famous for their erotic poetry.<sup>1</sup> In the Kandyan provinces we have Midellava Kōrāḷa. The poetess Balavattala Mahatmayō also may be mentioned here though we are not certain of her date.<sup>2</sup> Midellava's *Yōgamālāva*, a medical work in verse is dated A.D. 1816. There is a history of the Tooth Relic also in verse, the *Daḷadā-itihāsa-kāvya*, dated A.D. 1818. Väligala composed in A.D. 1819 *Dāḥgōtra-pradīpaya*, a poem on the history of Buddha's Tooth Relic. Kirama Dhammānanda wrote in A.D. 1820, the *Siyabasmaldama*, to relate the story of the origin of the Sinhalese race. Thus we see even after the fall of the kingdom, writers catered for both the mind and body of people; religion was not neglected, and there was even a spark of nationalism.

With the fall of the Sinhalese kingdom on the fifteenth of February 1815, the Kandyan provinces fell into a state of turmoil and as a consequence of the rebellions that followed and the disturbance which prevailed, the Buddhist vihāras were neglected. Amidst these troubles, the people had no time for their religion. There was no monarch to support learning and culture; and even the few chieftains who survived were either too weak or were otherwise engaged to find the means or the leisure to promote scholarship and become patrons of literature. During the greater part of the eighteenth century most of the South had enjoyed peace and rest and there was prosperity in some of these districts, where a number of influential officers of government and other noble-men took an active interest in the production of literary works. The Buddhist temples in these southern provinces were on the whole richer than those in other parts of the island, and some of the books from the monasteries of the Kandyan districts found their way there.<sup>3</sup>

The Christian missionaries who had established themselves in Colombo, the capital of the new government, and in other places in the South, such as Galle and Mātara, were studying the Sinhalese language, chiefly for the purpose of translating the Bible and other books needed for their converts, including the Prayer Book and Catechisms. A few of them had taken to the study of Pali and Eḷu grammar and begun to peep into the old literature of the island, which as we have seen, is mainly Buddhistic. Others had begun to examine the folk cults and folklore. The British Civil servants were learning Sinhalese in order to transact their daily business. The Sinhalese informants in all this work were generally ex-Buddhist monks, as it was only among these that persons learned in the indigenous languages could be found. The Wesleyan mission had established a printing press in Kollupitiya, Colombo.

<sup>1</sup> E. g. *Subirāgamālāva* of Vattuhāmi (ES (Sinh.) 45 (8)).

<sup>2</sup> For names of further writers of Sinhalese verse belonging to the late eighteenth century or early nineteenth century see under ES (Sinh.) 45.

<sup>3</sup> In the collection of Rask there are a few manuscripts which once belonged to well-known Kandyan monks, e. g. *Majjhimanikāya* and *Samyuttanikāya* of Daramiṭipola Mahāthera (see above).

These manuscripts were probably obtained from Beligama (Vāligama) or Daḍālla in the Southern Province. In his diary Rask notes that on his way from Matara to Colombo he acquired some books from "the school-master" at Beligama. During the period 11/1-11/6 1822 Rask bought 18 Pali books from George Nadoris de Silva, ex-Buddhist monk, and a Rājaguru from Daḍālla, who had been made a Mudaliyar or translator (cf. receipts to Rask from George Nadoris de Silva for the payment. (Add. 634-4°, "Optegnelser vedrørende Rasmus Rask, fra N. L. Westergaards Samlinger").

At the same time, the learned among the Buddhist monks who remained in their temples, and the few lay writers who were not lured by money and did not become Christians, were carrying on their literary activities in accordance with the old tradition, their endeavour supported by the less well-to-do families, the middle-class of the time. The popular Buddhist ceremonies, for example, the recital of the Paritta (*Pirit*) persisted. Devoted Buddhists considered it a duty to make manuscripts of the *Pirit-pota* and the *Mahāsatipaṭṭhānasutta*. Every bhikkhu and lay devotee carried copies of these on their persons (see under PAS (Sinh.) 16), and almost every Buddhist home had copies of these two texts. The knowledge of medicine and the art of healing were kept up, as was the copying of the text-books on medicine even though in an unsatisfactory way. The same applies to the subject of astrology and texts connected with it. In the absence of anything better to occupy people's minds, their greatest feat of learning was the composition of verse.<sup>1</sup>

Such was the cultural condition of Ceylon when Rask landed at Jaffna in the North, on the 12th of November 1821. He had been studying Sinhalese in Madras for three months (25th July to 17th October, 1821), and immediately on his arrival at Jaffna he began reading the language with the help of a British Civil Servant, C. E. Layard, starting off with the Sinhalese New Testament, printed in Colombo in 1817. When Rask went to Colombo he attended a Christian Service conducted in Sinhalese (2nd December 1821). In Colombo he began the study of Pali with Modellar George Nadoris de Silva who had been a Buddhist monk at Daḍālla-vihāra under the name of Rājaguru Dhammakhandha, and who had gone to Ava in Burma and brought many Pali books to his temple. While in Burma he had received the title of Rājaguru from the Burmese king Mahādharmaṛāja.<sup>2</sup> Rask learnt something of Pali and Eḷu literature from two new converts to Christianity, Mr. Petrus and Don Abraham de Thomas.<sup>3</sup> (The latter was at that time employed by Clough as a translator in the Wesleyan Mission House.) Rask read Sinhalese with another person by name Samuel de Zoysa, who probably belonged to the same category as the two converts just mentioned.

On the 20th December 1821, Rask was made an honorary member of the Colombo Literary and Agricultural Society,<sup>4</sup> and he wrote a paper for it entitled "On the Mode of expressing the Indian, especially the Sanskrit and Singhalese sounds in European Characters." He made a sketch of Pali grammar using Tolfrey's translation of the *Bālāvatāra*, *Abhidhānappadīpikā* and *Dhātumañjūsā*. In his study of Eḷu, Rask made use of Clough's tabulation of the *Sidatsañgarā* edited by Tolfrey. Commenting on the Sinhalese grammar collections of Lambrick, which he saw, Rask says "they displayed much research".<sup>5</sup> John Callaway<sup>6</sup> gave him a copy of his *Eḷu-akṣarādīya* (ES (Sinh.) 59-60).

During his stay in Ceylon Rask made every effort to contact scholars of the old traditional school

<sup>1</sup> The copying of larger volumes also has gone on in at least a small degree. The MS of our copy of the *Alaṅkāraya* (ES (Sinh.) 16) is dated 1817.

<sup>2</sup> See letter addressed by Dhammakhandha Thera to Siri Vikkamarājasīha, King of Kandy (PAS (Sinh.) 19), pp. 111-114.

<sup>3</sup> The address paper written in Pali and Sinhalese possibly presented by Don Thomas to Rask on 17th August 1822 is now in the Royal Library (PA (Sinh.) 35).

<sup>4</sup> From 1845 Ceylon Branch of the Royal Asiatic Society.

<sup>5</sup> No doubt the sketch, which is now lost, formed the basis for the chapter (p. 1-8) he wrote for Clough's *Compendious Pali Grammar* in the early summer, 1822.

<sup>6</sup> Callaway was the author of several early Handbooks on Sinhalese: *Hints on the Cingalese and English Languages*, 1821. *A Cingalese Spelling-Book* 1825, etc. etc. He also wrote *Yakun-naṭṭanavā*, 1829.

also. He paid a visit to Karatoṭa Dharmānanda who had attained fame through his skilful puzzle of syllables, the *Bārasakāvya* or *Baranamagabasaka* (ES (Sinh.) 40). That this was not the kind of scholarship Rask was after is clear from the entries in his diary for the 8th and the 9th of April 1822: "Clough and I went by carriage to Matura. . . . We came to Matura rather early in the afternoon, and after dinner we went to see the so-called Maha-mudelliar, that is chief of the mudelliar in the whole of the coast-land to have his recommendation and introduction to the high-priest, the 85 years old Karatoṭa-Dharmānanda, as he is so called by his birth place. From him we went to Mudelliar Pereira, who promised to be our interpreter next day at 3 o'clock at the high-priest's. We went to see him in Verāgan-piṭā-pansala (that is, the priest-house outside Verāgan) and began to ask him about Pali and Elu, their age, relations and literature, but got not much new information, as his ideas were taken blindly from the old stories in Pali and Elu. We called on him often and asked him mostly about the Elu literature, but on the whole got little information. There was nothing to buy, but they promised to procure copies of what I wanted. The high-priest's house was close to the temple, a miserable house with small chambers and almost without windows and with no fresh air. The priests and disciples thronged about us, so we were nearly suffocated . . ."

The above extract not only tells us a good deal about the state of indigenous scholarship at the time, but also gives us a picture of the conditions under which one of the best known and one of the most learned monks of the age lived.

Rask describes two Buddhist temple libraries in the South. One is that of the temple of Matara where there were 100 books in a chest. The other was at Daḍālla, the temple where George Nadoris de Silva was a monk. There were about 500 books there and among them were many Pali books in Burmese script brought from Ava by George Nadoris de Silva.<sup>1</sup> In Colombo one Johannes<sup>2</sup> read the Pali *Nidāna-kathā* with Rask and copied a *Rājāvaliya* (ES (Sinh.) 33-34). We have at the beginning spoken of other work done by Rask during his stay in Ceylon. Rask has had contacts with the Wesleyan missionary Gogerley and the Baptist missionary Chater,<sup>3</sup> two of the early pioneers in the study of the languages and religion of the island. At the same time a Buddhist bhikkhu of Tangalla has copied a book on Pali grammar for Rask and added a subscription to it in Pali using Rask's title and name in the composition (see ES (Sinh.) 54).

We thus see Rask moving with both classes of the people of Ceylon who at that time were literate, those following new methods from the West and those who were abiding by their old tradition. It was at an important phase in the history of Sinhalese scholarship that Rask went to Ceylon, and was compelled to remain there longer than he had planned. Sinhalese scholarship certainly has benefitted by his visit. Scholars attempting to evolve new scientific methods of enquiry into problems connected with language study found among them a man who had applied such methods to many languages.

<sup>1</sup> Rask bought the *Majjhimanikāya-ṭikā* (Cod. Pal. VIII-X) from Nadoris on 1st May 1822. Other Pali books in Burmese script in Rask's collection also may have come from the same source.

<sup>2</sup> Can this be the ex-Buddhist priest from Koggala who worked with Hardy? Is this copy of the *Rājāvaliya* (ES (Sinh.) 34). The palm-leaf copy of the *Rājāvaliya* (ES (Sinh.) 33) was copied for Rask by a teacher of the Wesleyan Mission School at Vāligama.

<sup>3</sup> Among the "Optegnelser vedrørende Rasmus Rask", fra N. L. Westergaards Samlinger (Add. 634-4°) some sheets are found containing grammatical notes sent to Rask on 27th February 1822 by Chater.

The Colombo Literary and Agricultural Society, later the Ceylon Branch of the Royal Asiatic Society, benefitted by his association with it. The scientific arrangement of words in Rev. Benjamin Clough's *Sinhalese-English Dictionary* (Colombo, 1823), although not acknowledged in the advertisement is the result of Rask's able cooperation, helped by his wide linguistic experience.<sup>1</sup> Rask must have left behind in Ceylon, although not much recorded, a lasting influence on the new band of workers on Asian studies there, as well as on those who followed, like George Turnour, Rhys Davids, Subhūti, Dharmārāma and Sumaṅgala. He would have also impressed on the bhikkhus who came in contact with him making them to realize the importance, not only to themselves, but to the world at large of their language and literature. It was through Rask's work, and the manuscripts he brought that the languages and literature of Ceylon were first introduced to the West. We stop our review of the literary history of Ceylon at A.D. 1822 when Rask bade good-bye to Ceylon.<sup>2</sup>

*A Note on Eḷu and Sinhalese.* *Eḷu* (< *heḷu* < *sīhaḷa* < *siṃhaḷa*) originally denoted Sinhalese as opposed to Sanskrit, Pali, etc. We have for example *Eḷu-sañḍāslakuṇa* (= Skt. *Siṃhala-chandas-lakṣaṇa*) meaning "the Description of Sinhalese Metrics". The term was used in the older days even when speaking of the language now called "Mixed Sinhalese" (*miśra-siṃhala*), which contains an admixture of borrowed (*tatsama*) Sanskrit and Pali words, and is employed for prose writing. Sinhalese prose works were prefixed with the epithet 'Eḷu'. Thus we have the *Eḷu-bodhivaṃśaya* and the *Eḷu-attanagaluvaṃśaya* as opposed to their Pali versions, the *Bodhivaṃsa* and the *Hatthavanagallavihāravaṃsa*. The "Pure Sinhalese" (*śuddha-siṃhala*) is the style in which no Sanskrit or Pali sounds are used, not necessarily limited to a purely inherited Sinhalese (*tadbhava*) or indigenous (*niṣpanna*) vocabulary, and this is the style employed for versification from the fourteenth century onwards. The two styles are regarded as two distinct languages in certain contexts. It is evident that the term 'Eḷu' was used for 'Pure Sinhalese', the language of poetry during the early decades of the nineteenth century when Rask was in Ceylon, as even it is to-day. Rask writes in his diary for 5th December 1821, "Eḷu is the old Sinhalese . . ." He speaks of Eḷu and Sinhalese as two different languages: "Mr. Clough read a little Sinhalese with me. I studied Eḷu on my own account . . ." We come across a number of such places wherein Rask distinguishes between the two forms of the language. Westergaard has followed Rask in his description of the Sinhalese books when he employs the title 'Codices Eḷuici et Singhalenses'. The two terms have been accordingly employed in this catalogue also.

### Orthography.

In orthography, as in other branches of grammar, the Sinhalese writer looked for guidance to Sanskrit and Pali authority. With the neglect of the study of these two classical languages of the country which occurred after the fifteenth century, the accuracy in orthography of the living language also began to slacken. From its very beginnings, Sinhalese was a language of composite origin, and there

<sup>1</sup> See Rask's Diaries, pp. LVIII-LXIII below.

<sup>2</sup> 19th August 1822. The ship actually left only next morning.



were divergencies of spelling. In the earliest lithic inscriptions, for example, we find the palatal and dental sibilants (*śa* and *sa*), used indiscriminately. As time went on, literary Sinhalese borrowed a large number of words from Pali and Sanskrit, and Dravidian words also started to flow into it, and the spelling of words of such origin required to be controlled. Thus without a proper discipline, as provided by Sanskrit grammar, the orthography of Sinhalese gradually degenerated.

Other causes too contributed to the confusion of spelling in Sinhalese. From about the sixteenth century we find authors, who themselves were not great scholars, writing for the masses, their reading public having become wider. Words were written as popularly pronounced, without paying heed to rules of grammar. The study of Tamil in place of Sanskrit and Pali also contributed to the new development, as the Tamil syllabary was deficient for the writing down of words of Āryan origin. Thus when Sanskrit words came to Sinhalese through the Dravidian medium, their spelling was already in a confused state. Further, new forms of compositions such as *sivupada* with long lines, *Eḷu-silō*, and *viridu*, just as they gave rise to new developments in the derivation and composition of words, so did they affect the spelling of words in the language.

All our manuscripts are to be dated after the sixteenth century, and none of them contains accurate spellings according to strict literary standards as found in the existing records, prior to the sixteenth century. After the literary revival of the second half of the nineteenth century, scholars have returned to the old Sanskritic spelling, and books are printed according to that system. We may, therefore, classify the peculiarities in orthography presented in Sinhalese manuscripts of the seventeenth, eighteenth, and the early nineteenth centuries.

For characters of the Sinhalese syllabary the reader may refer to:

RASK, RASMUS: *Singalesisk Skrifflære*, Kolombo 1821 (i. e. 1822).

GUNASEKERA, A. M.: *A Comprehensive Grammar of Sinhalese*, Colombo 1891.

GEIGER, W.: *A Grammar of the Sinhalese Language*, Colombo 1938.

(See Tables).

### Vowels and Anusvāra.

1. Different formation of initial vowels is seen in the following instances. (See Tables).

- (a) The long *ī* is often written with a short *i*, flagged. A peculiar form of this vowel is also noticed in ES (Sinh.) 21 (a). *q. v.*
- (b) The vowel *r* is written like a *pl* (a *pa-yanna* and *gayanukitta*).
- (c) The short *e* is at times written like a modern long *ē* with the flag; and the long *ē* has an extra loop.
- (d) The long *ō* is similarly written with the "flag" instead of the extra loop above.

2. The *anusvāra* is written above the line, over the letter. It is written inside an *i* or *ī* sign: e. g. *tarimsu* (PA (Sinh.) 45) *ka v. l. 5*, and occasionally inside a *u* sign. e. g. *budun* in ES (Sinh.) 6, *apūjayuṃ* PA (Sinh.) 45, *ka v. l. 4*.

3. (a) In the case of medial vowel signs, hardly any difference is noticeable between the short and long *i*, *ī* and *u*, *ū*, as in examples like, *mi*, *mī*; *mu*, *mū*.
- (b) i. The medial vowel *ṛ* is invariably represented by a following *ra*: e. g. *krata* < *kṛta*; *graha* < *gṛha*; *vraddhi* < *vṛddhi*.
- ii. *ri*, *iri* or *ru* are also written for *ṛ*: e. g. *risi*, *irisi*, *rusi* < *ṛṣi*.<sup>1</sup>
- (c) The diphthongs *ai* and *au* are written as *ayi* and *avu* respectively: *ayirāvaṇa* < *airāvaṇa*; *dayiva* < *daiva*; *śayila* < *śaila*; *ravurava* < *raurava*, *avusada* < *auśadha*.<sup>2</sup>

The opposite process also takes place: e. g. *kau* for *kav* (in *Kaumiṇikoṅḍola*: see title of book in Catalogue) (also Plate 14); *namau* < *namav*; *demau-piyō* < *demav-piyō*; *pau* < *pav*.

- (c) A *n* is often written for the *anusvāra*: e. g. *sinha* for *siṃha*.
- (d) The vowel of the same class is often written for the semi-vowel, that is, *i* for *ya* and *u* for *va*: e. g. *diva-ina* < *divayina* and *ū* for *vū*.

### Consonants.

1. Special characters found in a large number of MSS, chiefly those of Pali texts (see Tables) are:
- (a) *Pāli-cayanna*, a character like a *ḍa* to represent a double *ca*, i. e. *cca*.<sup>3</sup>
- (b) *sabba-bayanna*, a character like a *ṇa* with a longer loop in front to denote a double *ba*, i. e. *bba*.<sup>4</sup>
- The character derives its name from the fact that it is used for writing the word: *sabba*.
- (c) *maha-mayanna*, that is, a big *ma*, to denote a double *ma*, i. e. *mma*.

2. A special use due to phonetic reasons is the employment of *śa* to denote *sā*: e. g. *śarada* < *sārāda*, and *śapa* < *sāpa*. (See Tables).

3. Different consonant signs.

The *virāma* of characters with a loop on top like, *ca*, *ṭa*, *ḍa*, *ba* is made with the flag as in *ka*, *ya*, etc., in some rare cases, and not with the extra loop. (See Tables).

4. Following groups of characters appear very similar:

- (a) *ka*, *ta*
- (b) *ta*, *na*
- (c) *ya*, *sa*
- (d) *ca*, *va*, *ma*
- (e) *ḍa*, *ba*, *m̄ba*, initial *o*
- (f) *pha* initial *e*
- (g) *ga*, *ha*, *ṅga*
- (h) *da*, *ṅda* (see p. 227 B. ll. 3, 5); *ḍa*, *ṅḍa*, etc.
- (i) *va*, *dva*, etc.

<sup>1</sup> In this example there is also the change of *ṣ* to *s*.

<sup>2</sup> There is also the de-aspiration.

<sup>3</sup> See Plate 24 and 25.

<sup>4</sup> See Plate 13.

## 5. Nasals.

- (a) The *anusvāra* optionally replaces all the nasals, and almost invariably *ṅ* and *ṇ*: e. g. *gaṃgā* < *gaṅgā*; *saṃcāra* < *sañcāra*; also *saṃṭhāna* for *sañṭhāna*, etc.
- (b) Even a final dental *n* is replaced by *ṃ*: e. g. *buduṃ* < *budun* in ES (Sinh.) 6.
- (c) The *saṃyoga* sign is usual for a full *anusvāra* or *nasal*: e. g. *gaṅgā* for *gaṃgā* or *gaṅgā*; *daṅḍa* < *daṇḍa*; *aṃba* < *amba*.
- (i) This formation is found even before sibilants: e. g. *vaṅśa* for *vaṃśa*. (See Tables).
- (ii) The final nasal of a word is rarely combined even with the initial of a following word forming external sandhi: e. g. *pāramitāvaṅ kuluganvā* (see ES (Sinh.) 18, p. 182).
- (d) An extra *anusvāra* is at times met with before a full class nasal even in well-written MSS of Pali texts: e. g. *saṃṅgārava* for *saṅgārava* (PA (Sinh.) 10, fol. rḥ v. l. 6, p. 16, n. 23); *suṃṅṅatta* for *suṅṅatta* (ibid. vu r. l. 2).
- (e) The *anusvāra* sign is also used as an abbreviation: e. g. *paṃṅā* = *paṅṅā*; *kammaṃsa* = *kammasa*; *saṃgha* = *saṅgha* (see CHILDERS' letter to FAUSBÖLL, 15th May, 1872, concerning a MS of *Jātakānidāna*).

The *ṅ* of *nāṅga-* for *nāga-* at p. 101 col. II, last line is sporadical.

6. The distinction between the use of *ṅa* and *na*; *ḷa* and *la* is not at all observed. One replaces the other. There is a tendency to use a *ṅa* following a *ra* even through this *ra* be in a previous word.

The dental forms of *lu* and *lū* rarely occur. *ḷu* and *ḷū* are used invariably.

7. The aspirates are substituted by non-aspirates. Very often, by false restoration, the reverse process has also taken place, resulting in a large number of false aspirates.

8. The ligature for *kṣa* is treated as one character. This has resulted in spellings like *ṣamā* for *kṣamā*. A *sa* following a *ka* is cerebralized and they are combined even in writing Eḷu verses: *ākṣun* for *āksun* (*Nāmāvaliya*, v. 251), *akṣunu* for *aksunu* (*Vadankavi*).

9. Characters for *ka*, *ta*, *na* invariably combine with following consonants.

10. There is a great desire to combine all consonants by writing them together, apparently to save space and labour. Thus even in words taken to be "Pure Sinhalese" or Eḷu, the consonants freely combine, contrary to the present-day practice.

11. The consonant following a *repha* is re-duplicated: e. g. *varddana*, *varddhana*, etc.

The double *vv* after a *repha* is at times changed to *bb*. *garbba* = *garvva*. (This possibly is due to the influence of MSS of Sanskrit texts).

12. There is also the duplication of the consonant before a *rakārāṃśa* (a following *ra* in combination) e. g. *sakkrayā* for *śakrayā*.

13. (i) The use of *vu*, *v* (also *yi*, *y*) is confused. We get *siv* for *sivu*; *mav* for *mavu*, and at the same time *divu* for *div*. There are instances of the use of *u* for *v* [(ES (Sinh.) 18].

(ii) *yi* is employed for *y*: *sayiha* for *sayha* (*Jātaka-pota*); *mayihaṃ* = *mayham*, p. 106, col. I.

To the above must be added the peculiarities which have resulted in the copying out into Sinhalese of Pali MSS from Burmese or Siamese sources. They are too many to enumerate. The reader is referred to the next volume of the catalogue.

### Palm-leaf writing.<sup>1</sup>

The majority of manuscripts described in this volume are on palm-leaf; and we may therefore, give a short account of the process in which this writing is done.

The tender leaf of the Talipot palm (*Corypha umbraculifera*) when boiled, dried and prepared for writing on is called *puskoḷa*. Fairly mature leaves crudely prepared after drying are also used for writing documents of a temporary nature such as medical prescriptions. Books written on *puskola* are known by the term 'Ola-leaf manuscripts' in Ceylon-English.

Letters are scratched on the palm-leaf with a stylus. After this charcoal powder, usually prepared from the *Gāḍum̃ba*<sup>2</sup> wood, is spread over the leaf; then resin oil (*dummala-tel*)<sup>3</sup> is smeared on the surface of the leaf and rubbed down. During this process the black charcoal gets into the scratches made by the stylus and the writing becomes visible. The oil, which is free from vegetable matter acts also as a disinfectant, and helps to preserve the leaf.<sup>4</sup>

When the prepared leaf is taken for writing on, space for two holes is marked off. One of the holes is meant for passing a string through to secure the leaves together. The other is there, only serving to preserve the symmetry.<sup>5</sup> The rule for fixing the position of the holes is laid down in the following Sanskrit stanza:

ayamena caturbhāgaṃ tribhāgaṃ punar eva ca  
ubhayoḥ sūtramadhyena tathā kuryāc chidralakṣaṇaṃ

"The leaf should be folded in four, (unfold it) and fold it again in three. The holes should be made between the two foldings", working this out, a leaf 60 cm long will have the two sets of folds at 15 cm and 20 cm, from each end. The holes will, therefore, be at 17.5 cm from each end. The string will be passed through the hole at the left side. For an exception, namely a palm-leaf manuscript with one hole only, see the description of ES (Sinh.) 36. (*Pāpiliyānasannasa*).

The sizes into which leaves are cut vary. Leaves with long, broad strips are taken for copying voluminous prose works like the *Jātaka Book* (PA (Sinh.) 22; ES (Sinh.) 2, or large collections of stories, for example, the *Ratnāvaliya* ES (Sinh.) 4. Leaves generally chosen for prose works of shorter length, or poetical works are shorter and narrower. Sometimes leaves of very poor quality have been employed for writing *Kathāvastu-pot* or *sivupada* books. It is also noticed that leaves of shorter length

<sup>1</sup> For details regarding the preparation and writing on palm-leaf see:

COOMARASWAMY, A. K.: *Mediaeval Sinhalese Art*, App. to Ch. II (p. 49-53).

De SILVA, W. A.: *Catalogue*, Introduction, Colombo, 1938.

FRISTEDT, CONRAD: *På Forskningsfärd*, Stockholm, 1891.

<sup>2</sup> *Gāḍum̃ba* = *Trema orientalis* (*Urticaceae*).

<sup>3</sup> *Dumala-tel*: Oil prepared from the resin of certain trees such as *hal* (*Valeria acuminata*).

<sup>4</sup> Oil prepared from the leaf of the *dūdu* plant is also used (*dūdu* = *Celastrus Paniculatus*).

<sup>5</sup> The holes are otherwise used in the palm-leaf manuscripts of Burma (see volume of MSS from Further India, in preparation)

have been utilized for copying books which are constantly carried on one's person. As examples one may compare certain volumes of books of meditation (*bhāvanā-pot*), *Mahāsatipaṭṭhāna-sutta* and *Pirit-pot* (as, for example, PAS (Sinh.) 16).

The palm-leaf book is provided with covers of wooden boards. Those used for good manuscripts of important books are lacquered, and their outside painted with designs, usually floral. In rare cases the inner side of the board is also painted on and has pictures drawn on it (e.g. PA (Sinh.) 27). A poor way of providing covers is to place at the front and back of the manuscript a number of leaves stuck together. It is a habit to put in a few unwritten leaves at the beginning and end of a codex. Some of these unwritten leaves were utilized for title pages or lists of contents. Any leaves spoilt in the process of copying a volume are also tied together with the finished volume, at the beginning or the end. This is done for two reasons. One is that leaves with sacred writing on them should not be thrown about and trampled upon. The other is to act as a protection for the volume.

In copying a book, specially when it is a book of special significance, the obverse of the first leaf is left blank. The writing is done only in the centre of the reverse of the folio. The obverse of the second folio is also written only on the centre. Thus two pages with broad margins face each other. The same feature is found at the end of the volume also, this often being decided by the amount of text that is left over when nearing the end. The beginnings and ends of sections or chapters of books are also at times treated in the same manner as separate books. The number of lines to the page of a manuscript depends on two factors: The width of the leaf and the fineness of the hand. The narrower leaves, which are generally used for copying *śivupada* books contain but four lines to a page. The average number of lines of prose on the page of a manuscript is eight. There are, however, examples of manuscripts written in a very fine hand which contain up to twelve lines to a page. A narrow margin is left on either side of the page, and an *akṣara* signifying the number of the page is written on the obverse left margin. It is to be noticed that in the case of certain manuscripts of Pali books, this signature *akṣara* is written on the reverse and not on the obverse. The practice of numbering the page on the reverse evidently began after the middle of the eighteenth century through the influence of Pali manuscripts from Burma and Siam in which the number-*akṣara* is regularly written in this way.

*Symbols employed for the numbering of folios.* The characters representing consonants plus vowels of the syllabary are employed for numbering the folios. Each of the thirty-four consonants from *ka* to *ḷa* is taken sixteen times; that is by taking it in combination with all vowels leaving out only *ä*, *ā*, *ē* and *ō* according to Sanskrit tradition.<sup>1</sup> Thus the signature symbols run *ka, kā, ki, kī, ku, kū, kṛ, kṝ, kḷ, kḹ, ke, kai, ko, kau, kām*<sup>2</sup>, *kaḥ* (16) . . . *ḷa, ḷā, ḷi, ḷī, ḷu, ḷū, ḷṛ, ḷṝ, ḷḷ, ḷḹ, ḷe, ḷai, ḷo, ḷau, ḷām, ḷaḥ* making 544 in all.

The first folio is marked *svasti* and the numbering begins from the second. At times the first folio bears both signatures: *svasti* and *ka*. There is no regularity about this, and it is necessary to bear in

<sup>1</sup> These vowels first came into the spoken language. They were not found in the syllabary employed for writing Sanskrit or Pali, and hence left out of standard Grammars.

<sup>2</sup> At times written *kām* or *kaṃ*.

mind how the numbering began when reckoning the number of folios in a codex. In large books, when the number of folios exceeds 544, the next folio 545th is begun as *dva-ka*. If the number exceeds 1088, the next, the 1089th is begun as *tri-ka*, or *tu-ka*<sup>1</sup>. When the signature of a folio is known, its place can be mathematically found. Thus a folio bearing the signature *di*, will be (ka-ṇaḥ, 80; ca-ñāḥ, 80; ṭa-ṇaḥ, 80; ta-taḥ, 16; tha-thaḥ 16; da-di, 3), the 275th page, and if the first folio was marked with *svasti* only, the 276th page. Thus a folio bearing the signature *dva-di* is (544 + 275), 819th or 820th. The two codices of the *Eḷu-jātaka-pota* (ES (Sinh.) 2) run to 3 *ṇai*, making a total of 1321 folios.<sup>2</sup>

A rare instance is found where other symbols are employed for the numbering of folios. All these systems are popularly known as *lit-iḷakkam*, the "figures of calendars" or astronomer's symbols. Two of these systems are illustrated in the Tables p. XCII.

In one MS in our collection, ES (Sinh.) 50, the beginning (*muḷa*) is specially marked on the first folio.

The number of pages in a manuscript is sometimes stated at the end of it. Special symbols are at times employed for this purpose. In the copy of the *Daṇḍyālaṅkārasanne* in our collection (SAS (Sinh.) 10) the second of the systems shown in the previous paragraph has been used.

*Other signs used in Sinhalese manuscripts.* The *kuṇḍaliya* ("ear-drop", so called because of its shape – see Tables<sup>3</sup>) is used for a multiplicity of purposes. They include the marking of the end of a phrase or sentence where a pause is made in the reading, or marking a pause for emphasis. A number of *kuṇḍaliya* signs are written at the end of a chapter, section or book. They are also used for filling in space, or for decorating blank margins. The *kākapada* ("crow's foot"), a double comma like a German inverted comma (., .,) is used to denote the end of a phrase, especially in *sannaya*-translations (Plate 22). An omission is sometimes shown with a similar sign, and the missing syllable or word is written either below or above the line, as space would permit. If there is no space between lines, the missing portions are written on the margins. When passages of considerable length have been inadvertently omitted, extra folios are employed for supplying the omissions, and these are placed in between, signed often by a repetition. A syllable is struck off by placing a dot inside. Sometimes they are scored off by placing two lines on them (see Tables).

*Beginning and end of manuscripts.* All books begin with words of adoration of the Buddha. These may have been written down by the authors themselves, or they may have been inserted by scribes if they were not already found. The usual formula is in Pali: *namo tassa bhagavato arahato sammā-sambuddhassa*. Every prose work, whether in Pali or Sinhalese, is preceded by this formula. Other formulas are used, for example, before beginning Sanskrit texts or some poetical works. They are: *namaḥ śrīghaṇāya*, *namo buddhāya*, *namav munisarāṇa*, etc. Sometimes the formulae of adoration are written at the beginning of sections also. For special reasons it is found at the middle of a chapter in manuscripts of the *Mahāvāṇisa* (PA (Sinh.) 36).

<sup>1</sup> See *Jātaka-pota*.

<sup>2</sup> Theoretically the process can go on as *catur-ka*, etc., but no such codex has been met with.

<sup>3</sup> See also Plate 13.

Most Sinhalese MSS end with colophons, one of the author, and another of the scribe. Sometimes only the latter is found and very often none. A colophon contains the name of the author or the scribe, the name of the promotor of the composition or copying, the date of composition or copying. It is, however, seldom that a colophon gives all this information. Sometimes only the date is given. It is also usual for the author or the scribe to express his wishes at the end of his book or copy<sup>1</sup>. The wishes are very often expressed in Pali. The most usual Pali stanzas written down by authors or scribes are contained in the text called *Aṭṭvāprārthanā-gāthā*<sup>2</sup> (PAS (Sinh.) 16 (18.ii)). Occasionally scribes have composed their own verses in Pali or Sinhalese (E. g. ES (Sinh.) 54; ES (Sinh.) 30).

From the colophons we gather that the scribes were paid fees both in money and material. In addition, from the wishes of authors, promotors and scribes a vast amount of material relating to contemporary religious beliefs can be collected. In this respect the colophons of *Kathāvastu-pot* (e. g. ES (Sinh.) 21 (a)) are extremely valuable.

*The Dating of Sinhalese Books and MSS.* It is not often that Sinhalese books and MSS are dated; but if they are, it is done in one of the following ways. (1) From the Parinibbāna of the Buddha, which according to the Ceylon reckoning is 543 B.C. (2) The enlightenment of the Buddha (*Prathamabodhi*) which is 588 B.C. (The latter practice was adopted by certain writers of the Daṁbadeṇiya-Kurunegala period, that is, 13th–14th century A.D.). We have in the present collection a work dated in the second style, namely the *Pūjāvaliya* of Mayūrapāda Thera (ES (Sinh.) 7; ES (Sinh.) 9). The Buddhist Era, taken in either way begins in the lunar month of *Vesak*<sup>3</sup>. (3) The Śaka Era, calculated from A.D. 78, beginning from the Solar month which has its first day on the 13th or the 14th of April (*Meṣa-ravi*). (4) The date is occasionally given in the Kaliyuga which began in 3100 B.C. according to the calculation in Ceylon.<sup>4</sup> As an example of a MS dated in detail we may refer to the copy of *Sumaṅgalavilāsinī* (PA (Sinh.) 9). The date is given in full in earlier Sinhalese manuscripts also, for example, that of the *Ratnāvaliya* (ES (Sinh.) 4). One may also note the date of the copper-plates copy of the *Mahāsatipaṭṭhāna-sutta* (PA (Sinh.) 6).

There are also some rare instances where a MS is double dated, that is in two eras with full particulars in two systems, as for example our copy of the *Eḷu Jātaka-pota* (ES (Sinh.) 2), where the date is first given in the Śaka Era with details according to the solar calendar, followed by the date in the Buddhist Era, with details after the lunar calendar.

<sup>1</sup> See under different examples.

<sup>2</sup> These stanzas are found in the *Saddhammasaṅgaha*.

<sup>3</sup> Pali: Vesākha, Skt. Vaiśākha.

<sup>4</sup> See Wiekremasinghe, *MSS, Cat.* p. 126.

**Paper Manuscripts.**

By Ove K. Nordstrand

“Among the manuscripts described in the present catalogue a few are written on paper. Therefore a short survey of the introduction of that writing material among the Sinhalese and of the early use of paper for writing purposes in Ceylon, as far as it is reflected in the manuscripts in question should be given in the present place.

Paper was first introduced to Ceylon by the Portuguese in early 16th century, but it only came into general use as a writing material among the Sinhalese more than three centuries later. This was chiefly due to the fact that the Sinhalese stuck to their traditional writing material: the palm-leaf (*puskola*) and the iron stylus (*panhiñda*). Therefore, when at last the palm-leaf was replaced by paper it was not in consequence of a normal process of technological development. Rather it must be considered one of the by-effects of the changed political conditions in the island after the British conquest of Kandy in 1815.

The general attitude of the Sinhalese against paper was no doubt dictated by economic and political as well as by traditional religious points of view. The palm-leaf was cheap in use and at all times easy to obtain, while paper, which was the writing material of the foreign intruders, was rather expensive and at times difficult to obtain, because it had to be imported from Europe or China. To this we may add that the palm-leaf was held in high esteem among the Sinhalese on account of the fact that it was the material on which the Tripiṭaka was first committed to writing in Ceylon.

Down to the time of the British conquest of Kandy a majority of the Sinhalese considered the Europeans as foreign intruders and their rule in the coastal provinces of the island as only temporary. The Kandyan convention of 2nd March, 1815, and especially the collapse of the great rebellion of 1817-18 were hard blows to those who held this opinion. Consequently a dull feeling of national despair spread among the Sinhalese. The European missionaries were quick at realizing that the changed conditions could be turned to the advantage of their own work, and therefore intensified their activity throughout the country. For instance they founded a great number of schools where they taught Christianity, and reading and writing with paper, pen and ink, and as a result of the activity of these schools the European writing procedures gradually replaced, during the subsequent generations, the traditional palm-leaf writing.

When paper came into use among the Sinhalese, good-quality European paper was used for important purposes, while the poorer ‘China-paper’ was used for the more ordinary purposes.

The ‘Rask-papers’ of which some are described in the present catalogue offer a good material for the study of some of the sorts of paper available in Ceylon in 1822. Here we find European paper of various manufacture as well as China-paper used. The European papers all are good-quality writing-paper mostly of English origin. The manufactures of the paper are indicated by their water-marks as follows:



PHIPPS & SON / 1808	C WILLMOTT / 1818
PINE & THOMAS / 1810	J RUMP / 1819
J WHATMAN / 1811	J WHATMAN / 1819 / BALSTON & C <sup>o</sup>
JOHN HAYES / 1811	J WHATMAN / 1819
E SMITH / 1815	J SNELGROVE / 1820
S & C WISE / 1818	SNELGROVE & SON / 1820.

Besides the English-manufactured paper we learn the names of a few of Dutch origin; presumably paper imported during the Dutch rule in the coastal provinces (i. e. before 1796). The manufactures of these paper as indicated by their water-marks are as follows:

DE ERVEN D<sup>K</sup> BLAUW  
 J HONIG / & / ZONEN  
 J HONIG.

In January 1817 heavy restrictions were put on the use of European paper in Ceylon, due to the non-arrival of fresh supplies of paper from England.<sup>1</sup> Therefore it is interesting to note that still in 1822 paper with the water-mark-dates 1808, 1810, 1811, 1815, and even Dutch paper dating before 1796 were available.

The China-paper used in Rask's paper manuscripts generally is of a rather poor quality, thin (0.6–0.8 mm), brittle and with a more or less yellowish tinge.

European paper, as already mentioned, was rather expensive in Ceylon. Among Rask's personal accounts<sup>2</sup> we find some instructive information regarding the prices of paper, ink and pens (quills) in Colombo in 1822. A few quotations should be given here:

(January, 7th)	'5 quires English foolscap	Rd. 5–6 Fans'
(January, 8th)	'2 quires Gilt Post	Rd. 5–
	2 – Plain D <sup>o</sup>	Rd. 4–
	1 Paper Ink-powder	Rd. 1–'
(May, 20th)	'One half Quire of Eng: foolscap	Rd. 2–3'
(June, 15th)	'1 quire foolscap	Rd. 1–1
	100 quills Pink yellow	Rd. 10–6'

From the information available at the present time it is impossible to decide whether ink and pens (quills) were manufactured in Ceylon or imported from England, though the latter seems most probable.

All but two of the paper manuscripts described in the present catalogue are bound in European book-form.<sup>3</sup> Of the manuscripts those consisting of European paper have regular quires, each com-

<sup>1</sup> Cf. P. E. Pieris, *Sinhale and the Patriots*. Colombo 1950, p. 330.

<sup>2</sup> Ny kgl. Samling 2085<sup>h</sup>–4<sup>o</sup>.

<sup>3</sup> Some of them with boards covered with paper or leather, others with cover-paper only. For further details see descriptions.

prising one sheet of paper folded twice = 4 leaves, while those consisting of China-paper have more irregular quires each of which comprises from 2-12 leaves.

One of the manuscripts (PA (Sinh.) 35) written on China-paper consists of one folded sheet. Only one of the four pages bears writing, and the lines of writing are parallel to the fold.<sup>1</sup> Another manuscript (PAS (Sinh.) 19) was written on two unfolded sheets of Dutch paper. Only one side of the paper was used for writing, and the lines of writing are parallel to the short edges of the sheets. In the latter case a remarkable feature in the outer appearance of the manuscript is the fact that the borders are illuminated with gilt and painted flower ornaments in the traditional style, since only very few illuminated Sinhalese paper manuscripts of the period are extant.<sup>2</sup>

Among Rask's Ceylonese paper-manuscripts, those written by native Sinhalese, present some instructive features with regard to the writing. In 1822 writing with pen and ink on paper was still an unfamiliar task to the majority of the Sinhalese. Only those who for years had served the British as interpreters and native clerks were well trained in the use of the European writing materials. And this fact is reflected also in the scripts of the present paper-manuscripts. While some of them were written in a fluent almost calligraphic script which demonstrates the skill of the scribe (as for instance ES (Sinh.) 39) others show less skill on the part of the scribe in the use of pen and ink on paper (as for instance ES (Sinh.) 9).

Finally it should be observed that the present paper-manuscripts clearly illustrate how the Sinhalese script was influenced by the transformation from palm-leaf and stylus to paper and pen."

## TECHNICAL DATA

*Transliteration.* The system of transliteration of the Sinhalese syllabary adopted in this volume is that used by Geiger in his *Grammar of the Sinhalese Language*, and the one usually followed by the Royal Asiatic Society. Slight modifications have been made, and they will be self evident though not discussed at length here.<sup>3</sup> For example, as stated in the section on orthography, in most manuscripts dealt with the signs for cerebral /u, /ū are always found for both dentals and cerebrals. It was therefore thought not necessary to distinguish the dental and cerebral characters in these cases. Where it is necessary, the distinction has been shown. No capitals are employed as initial letters of proper names, as the Sinhalese script shows no such distinction. Hyphens have been only rarely adopted to break up compounds.

The consonant following a *r* (*repha*) is duplicated in most MSS according to Sanskrit rules of orthography. In some instances, specially in titles of stories or in proper names, the duplication is not shown in the transliteration.

<sup>1</sup> The peculiar form of this manuscript is no doubt dictated by the contents, an eulogy of Rask in poetical form.

<sup>2</sup> cf. A. K. Coomaraswamy, "Notes on Painting, Dyeing, Lacwork, Dumbara mats, and Paper in Ceylon". *JCBRAS*. Vol. XIX No. 58 1907, p. 103.

<sup>3</sup> For example vowel *r* has been transliterated with a dot below the *r* and not a circle.

In reproducing passages what has been aimed at is faithfulness to the original, and not learned accuracy. The correct rendering is shown in footnotes or within brackets only in places where there could be some misinterpretation, or where a peculiarity has to be shown. The Latin abbreviation (sic.) is added where emphasis is needed. It was not the intention to show in notes all corrections according to accepted literary standards. This, if it were attempted, would have only resulted in unnecessary work both to the author and printer.

Pali, Sanskrit or Sinhalese passages are printed in the ordinary Roman type. Only single words or phrases, particularly those used as examples, have been given in Italics.

In Sinhalese the long sign of vowels *ē* and *ō*, whether initial or medial, are sporadically employed. The same has been adopted in the transliteration. Thus one will find alternating examples like *thera*, *thēra* and *loka*, *lōka*.

Akṣaras which are apt to get confused (see under *Orthography, Vowels and Anusvāra*, 3(a); and *consonants*, 4.) have been read correctly as far as possible. Where the distinction is very doubtful a note has been added.

Sanskrit, Pali and Sinhalese words which are of frequent occurrence, for example, *akṣara*, *thera*, *bhikkhu*, *pariveṇa*, *pirivena*, *vihāra* are given in the Roman type, except when emphasis is needed. With titles qualifying a person a capital letter, however, is employed, e. g. Dharmakīrti Sthavira (Thera), Sāriputta Mahāthera, and Saraṇaṅkara Saṅgharāja. A capital is occasionally used in context with a type of literary composition, e. g. Sandēsa, Sannaya, etc. Plurals of words in Italics are scrupulously avoided. Therefore words like 'jātakas', 'sannayas' 'ṭikās' are given in Roman type. Readers are referred to the Glossary for words of indigenous origin.

Place names are often transliterated in the official spelling, specially when they are well-known places. The same name, however, may occur both in the official spelling as well as the systematic Roman transliteration. Such examples like Kurunegala (= Kurunāgala), Dedigama (= Dādigama) will be shown in the appropriate Index.

In order to reduce the number of stops (.), these have not been employed after some well-known abbreviations: e. g. MS, MSS, being printed instead of MS., MSS.. The stop is also sometimes omitted in the abbreviation of titles of books: e. g. *PPJ*, *Mhv* have been occasionally used without stop (.).

Other signs employed and apparent inconsistencies will be self explanatory. They are unavoidable in a work of this nature if only to save too much irritation to the printer.

<sup>1</sup> See, under the titles *Amarakoṣa*, *Jātaka-pola* (*Eḷu*), *Vyāsaśataka*, etc.

## APPENDICES

### *A Note on The Dates of Vedeha Thera and the Sidatsaṅgarā*

*Sidatsaṅgarā* (*Sidat*) is the oldest text book on the grammar of the Sinhalese language, the Eḷu form of it (see Introduction p. XLV). It therefore, should be an important landmark in the history of the Sinhalese Language and the literary history of Ceylon. The authorship of the work has been much discussed, as to whether the author was Vedeha or Anomadassī, but this did not involve the discussion of a date since hitherto both scholars had been taken to have belonged to the thirteenth century A. D. The date of the text is far more important than the authorship in understanding the contents of this important text.

Recent research on the Pali literature of Ceylon has enabled us to take back the date of Vedeha Thera to about the 11th. century (see Introduction p. XXX f.n. 2). This makes it imperative on the student of Sinhalese literary history to settle the authorship of the *Sidat*, as against what the present author himself has said in his *Sinhalese Literature* (op. cit. p. 320. lines 1–6). The authorship and contents of the *Sidat* have been discussed by him since he completed this catalogue in 1958 at Copenhagen. Below is given a summary of his paper, written in Sinhalese, and published in the *Sāhitya*, part 1 of 1963 (The *Sāhitya*-maṇḍalaya and the Department of Cultural Affairs, Colombo 7, Ceylon).

Vedeha is stated to have written a treatise on Sinhalese grammar by the title of *Sīhaḷasaddalakkhaṇa* (*Ssl*). – See p. XXX of this catalogue. Editors of the *Sidat* so far have taken *Ssl* as an alternate title to *Sidat*. The present writer concludes that the *Ssl* of Vedeha was the older and the original Sinhalese grammar. This was a fuller work with a similar arrangement as the *Sidat*. In the thirteenth century, when learning was on the wane in the country, Anomadassī compiled a summary of the suttas and vuttis (rules and explanatory passages) of the *Ssl* and this is the *Sidat*. It is also apparent that the chapters 11 and 12 of the *Sidat*, the sections on poetics, poetical blemishes and figures of speech are additions in the 13th. century. There are also additions in the earlier chapters by way of examples illustrative of rules.

Thus the *Sidat* stands in relation to *Ssl* as the *Bālāvatāra* is to the *Rūpasiddhi* or the *Bālāvabodhana* to *Cāndra* grammar. The *Rūpasiddhi* also may have been condensed into the *Bālāvatāra* about the same time just as the *Sidat* was compiled by Anomadassī himself or a contemporary scholar (cp. pp. 69B–70B of this catalogue). The very word *saṅgarā* (< Pali : *saṅgaha* < *Skt* : *saṅgraha*) means a 'abridgement', 'summary' or "compendium".

There is a tradition that the sections on poetics, theories of 'auspicious' and 'inauspicious' groups of syllables, and similar poetical theories, etc., (chaps. 11 and 12) of the *Sidat* did not belong to the

original treatise. If what is meant is that they were not in Vedeha's grammar, that is, the *Ssl*, the present analysis of the problem agrees with this tradition. Anomadassī, who was also an astronomer and astrologer added a chapter on such subjects. He also added a chapter on poetic figures to his *Sidat*, because he wrote this manual for the use of poets. Further the beginners for whom the *Sidat* is meant would require a simpler hand-book on poetics than the *Siyabaslakara* (p. 252A–253A). The double authorship of the Grammar, and the tradition regarding the chapters on the rules for poetry composition are both explained by the theory brought out here. To repeat the same briefly, the *Sidatsaṅgarā* of Anomadassī is an abridged redaction of the Vedeha's *Saddalakkhaṇa*. (See also Addenda for pp. 254–255).

*Rasmus Rask's Diary in Ceylon. 1821–1822*

From the 25th July to 17th October, 1821, Rask stayed at Madras where he began the study of Sinhalese. From Madras he went to the Danish colony of Tranquebar where he spent a month. On 22nd November, 1821, he set sail for Ceylon and arrived at Colombo on 30th November. At Colombo he busied himself with the study of Sinhalese Eḷu and Pali. Although his intention was to go to Further India for the express purpose of Studying Pali, he had to give up this idea at the beginning of 1822 owing to ill-health. On 31st of March he embarked from Colombo in order to return home, but was shipwrecked off the coast of Galle on the 5th of April. This involved him in the loss of his money, but all his manuscripts were rescued. Back in Colombo he resumed his Eḷu and Pali studies. He finally left Colombo on 19th August, 1822, and arrived at Tranquebar on 1st September.

The following excerpts from the diary of Rask (translated into English) cover the period of his stay in Ceylon.

Rasmus Rask: *Diary* (Ny Kgl. Saml. 389ek. 8vo)

1821 November 12. I came up to Jaffna.

I delivered my letter to Mr. J. N. Mooyaart (Magistrate) from Kofoed who introduced me to Mr. Hooper (Collector) and Mr. C. E. Layard, a man well versed in Singalese<sup>1</sup>. In the evening I had a visit from Mr. Christian David, the Tamil mentioned by Buchanan and Mr. K. Knight the missionery. I showed them some of my books. Mr. Layard undertook to teach me some Singalese in the morning and invited me to lunch with him.

13. I began with the New Testament in Singalese. Colombo 1817. 4 to. . .

14. Finished Matthew, chapter 1. Layard had a wonderful collection of Buddhist antiquities, especially images of Buddha in an infinite number of attitudes, etc. from Ceylon and Java. He also had a great deal of Singalese manuscripts. . .

16. Went through the Lord's prayer at the Layards'. . .

23. We came to Manar<sup>2</sup>. . .

30. Colombo. . .

- 1821 December 2. Attended the Singalese service. . .
3. Began to study Pali with the aid of Mr. George Nadoris Modelliar, formerly Buddhist Priest under the name of Raja Guru [Dhammakhandha].\*
5. I had tea with Mr. A. Armour, whose wife is a Dutchwoman. and became acquainted with the newly converted Mr. Petrus and Mr. Don Abraham de Thomas. They gave me some information of the Pali and Eḷu literature. Eḷu is the old Singalese. . .
- 1821 December 10. Began to read Singalese (Mark, chapter 2) with Samuel de Zoysa. . . Continued studying Pali, not much Singalese. Made sketches of a Pali grammar after Tol-frey's English translation of *Bálavatáre*.
15. Had meals with Sir Richard Ottley, who the same day had seconded Colonel Wright's proposal to make me honorary member of the Literary Society. . .
20. I was made honorary member of the Literary Society of Colombo. . .
29. Began a treatise to the Literary Society on how to transliterate the Indian languages in Latin characters.
- 1822 January 3. I continued my treatise on how to write the Eastern languages in Latin characters.
7. George Nadoris procured me 5 Pali books in two volumes. Mr Fox and Mr Appleton found me a new personal servant Klenji, baptized under the name of Daniel. Lindor ran away again last Sunday. . .
8. The Government school in the washermen's village in Slave Island was without children or benches. The teachers nevertheless continue to be paid as happens in the case of the other Government schools, for want of supervision.
10. Klenji brought Lindor back.
11. Lindor to school again. . .
16. [On Cinnamon production].
31. Clough begins to arrange the second part of his Singalese dictionary, viz. Singalese-English. . .
- 1822 February 6. Finished the sketch of my treatise on Indo-Latin orthography and began to make a fair copy of it.
9. Newstead has translated the whole of the New Testament into Ceylon - Portu-guese. It is revied by two natives, Mr Coopman and --- as well as by Mr Gogerley and is to be printed.
- 1822 February 14. Finished the fair copy of my treatise on the Indian - Latin orthography for the Literary Society [of Colombo]. Mr Clough listened to my treatise and corrected some expressions in it.
15. I sent it to Gascoigne, Secretary of the Literary Society, and received a letter of thanks.
27. The doctor has forbidden me to study for about a month.

\* See below: note on "Nadoris de Silva" p. LXIII.

- 1822 March
3. Mr Clough edited his plan for a Pali grammar. . . *Bálavatára. Abhidhánappadipiká* and *Dhátu-Manjúsá* . . I had a great share in arranging the second part of Clough's *Singalese Dictionary*, which the natives could by no means get into their heads to bring into alphabetical order. Continued buying Pali and Singalese books.
  23. Brought my 4 trunks or book-cases and Sir Richard Ottley's coffee to the Captain. . .
  26. Went on board myself and began to arrange my things: bags and papers.
  28. I wrote Georg Nadoris' certificate. Also wrote some thing about the conditions of Eḷu. Felt well, but did not sleep well at night. Made a new plan which I com-
  29. menced carrying out in the morning. George Nadoris came out to me early and had breakfast. He helped me to put my Singalese books in order. After he left I took out all my Pali and Singalese manuscripts and had them numbered. I prepared the list of Singalese manuscripts and the bill for their purchase.
  30. George Nadoris's servant brought me the book of Job in Sanskrit instead of the Psalms. The passengers came on board and we left at 9 or 10 p.m.
- 1822 April
- Mr Clough read a little Singalese with me. I studied Eḷu on my own. . .
5. . . . The ship was very damaged . . . . Galle . . At one O'clock we came ashore [at Galle] with some of our luggage, which was at hand, including all my Pali and Singalese manuscripts. Mr Clough and I put up at the Mission house with Mr Callaway. . .
- 1822 April
6. There was not much opportunity of studying Eḷu. Yet I continued what was begun. Made a copy of Mr Clough's tabular *Sidat Saggaráva* by Tolfrey without translation. . .
  8. Clough and I went [by carriage] to Matura<sup>3</sup>. . . We came to Matura rather early in the afternoon. and after dinner we went to see the so called Maha-Mudelliar, i.e., chief of the Mudelliars in the whole of the coast land, to have his recommendation and introduction to the high-priest, the 85-years old Karatoṭa [Dharmáráma] so called after his birth-place. From him we went to Mudelliar Pereira, who promised to be our interpreter next day at 3 O'clock at the high-priest's.
  9. We went to see him (at Verāgan-piṭṭā pansala, that is, the priest's house outside Verāgan). We began to ask him about Pali and Eḷu, their age, literature and related languages; but did not get much new information as his ideas were blindly taken from the old stories in Pali and Eḷu. We called on him often and asked him mostly about the Elu literature; but on the whole got little information. There was nothing to buy; but they promised to procure copies of what I wanted. The high-priest's house, was close to the temple – a miserable house with small chambers almost without windows and with no fresh air. The priests and disciples thronged about us and we were nearly suffocated. . .
- 1822 April
10. Cornelius, a black Assistant Missionary, was not up to much learning in either English or Singalese. Simon who supervised the schools in Matura was worse. . . The school-master from Bellogum<sup>4</sup> was the best Elu-scholar. but knew no

English at all. He procured me some Singalese books which we collected at Belegama<sup>4</sup> on our return. . .

16. . . (the temple of Matura) . . In the priest's house or monastic school *Pansela* was the library which consisted of a big chest in a small room (= a room at 'Regensen' [student's college at Copenhagen]) which also contained a bed . . In the chest were 100 books, 200 more belong to the temple . . . He . . . . .(?)<sup>5</sup> gave me a handwritten copy of his poem\*\* to the King of Kandy. . . We saw
  17. George Nadoris de Silva's temple in Dadalla. The library was housed in cupboards with shelves and was said to contain about 500 books among which were many Pali books in the Burmese script, brought from Ava by George. The present priest his successor was in Ava with him, and is perhaps just as learned. But it was not possible to make him come to the mission house to see my books and help me in arranging them. Mr Layard came to assume office as a sub-judge.
  18. Clough and I went to see him and he sent a peon<sup>6</sup> with a note along with the palanquin bearers I had hired to fetch the priest. The priest did come but was not very useful. Clough and I agreed that I should go to Colombo again with him to get information of the Elu-literature, etc. . .
  24. At 3.30 we were at Colpetty . . . My ox-waggons had come, and Mr Clough had by letter ordered my baggage to be brought to that quarter where I had three rooms at my disposal. A good deal was damaged. The last items of my baggage
  25. were brought by a porter (coolie) late in the evening. I saw Armour, Chater,
  26. George and Don Thomas in the translation room and made arrangements with the two last named. Don Thomas came on Friday and gave me information about my Elu books. Mr Clough and Koopman interpreted . . .
  27. Eead Elu with Don Thomas.
  30. I study Elu and Singalese with Don Thomas and Mr Clough. Samuel Chapter 1 in Singalese seems to be badly translated.
- 1822 May
1. Visit by George Nadoris. who gave information about the Singalese books. He begins *Sadharmalaṅkare* with me.
  6. George Nadoris brings *Majjhima-nikāya-ṭikā* in Burmese script and Baron Conradi wastes the whole afternoon for me. I continue my study of the Singalese
  11. language and literature and have several booklets bought.
  13. I bought the Buddhist Avatar painting in 37 plates for 300 rix-dollars. It has been executed at Ava. De Soyza came to Colpetty with the continuation of Clough's *Singalese-English Dictionary* which I was to revise with him, to put the words in the correct alphabetical order. I attended the meeting of the Literary Society and discussed with Mr Granville my system of orthography for India. I wrote to Callaway and Hume, especially to thank the former for the written copy of

\*\* *Bārasakāvya*, see p. 213.



14. the *Eluaxarádia* and the derived verbs in Singalese. Attended the meeting of the  
 16. Literary Society where I learnt that they do not intend editing anything before  
 Collier's treatise: "Essay of a system of the conchology".  
 18. Worked hard on Clough's *Dictionary* with de Zoysa. . .
- 1822 May 20. I began to teach de Soyza and David Alvis, the school boy, my system of Indian-  
 Latin orthography. . .  
 25. Continue my study of Pali. . .
- 1822 June 1. I got a new pupil for my writing system:  
 3. Elias Pereira from Marotto<sup>7</sup>. and later Don David from Kallebovila<sup>8</sup>, and began  
 to add the pronunciation in Tolfrey's English adaptation of *Bálávatáro*. which  
 Clough wanted to edit.  
 5. Saw Mr Lambrick's Singalese grammar – collection, which displayed much  
 research. The native teacher of languages, Mr Alexander, came to see me, sent by  
 Mr Oswin. He had been two years in England. He was so dirty and impertinent  
 that I could not think of engaging him.  
 8. I finished my sketch of the chapter on pronunciation in Clough's Pali grammar.  
 The Young Ranzaw disappointed me. They began to make the new Latin types  
 11. p. . . etc., belonging to my system of Indo-Roman orthography, in the type-  
 foundry of the mission, in order to be able to use them in Tolfrey's and Clough's  
*Pali Grammar* which they began to set in the printing-office at the same time.  
 16. Continued my study of the Pali *Nidánam* with Johannes, who has been a Buddhist  
 17. priest, but is not a success in other respects. . .  
 25. George Nadoris fails to come at all to me for reading Pali. I work hard with  
 30. Johannes and finish the copy of *Avidúre Nidánam* in Latin characters.
- 1822 July 3. Write to Wilson, Elphinstone, Haubroe with an enclosed proofsheets of the Pali  
 grammar. Work out a small Danish treatise on Singalese and Pali script.  
 4. Sir Richard's politeness, I dine there. and am moderately successful. They begin  
 making other Latin types needed for Sanskrit and Singalese in the typefoundry  
 of the Mission, but this work proceeds slowly.  
 13. I work out my Singalese grammar in Danish. Think of employing it for Tamil  
 and Telugu and has f made, which is not successful. Write to Drs. Mundt and  
 20. Wallich and Mr Haubroe with proofs of my Danish treatise. Don Thomas will go  
 with me to Jambu-dvipa. . .
- 1822 August 2. Johannes enters his service and begins by copying *Rajavallia*<sup>9</sup>. The first 8 pages  
 3. of the *Singalese Grammar* are set . . I correct the first half-sheet and consider  
 6. employing my Latin orthography for Chinese . . .  
 7. I avoided Baron Conrady's party . . . . . by going to the Mission House  
 and attended to the beginning of the printing of the *Singalese Grammar*. 1 half-  
 8. 9. sheet. His strange behaviour becomes evident in the evening. I begin to pack.

17. Bennet sends some items for the University of Copenhagen. My sheet on the  
 18. *Singalese Grammar* was finished. I went on board late in the evening. But we  
 19. did not sail till next morning. . .

1822 September 1. To Tranquebar.

9. To Madras.

<sup>1</sup> Sinhalese

<sup>2</sup> Mannar

<sup>3</sup> Matara

<sup>4</sup> Weligama

<sup>5</sup> One Mr Polier (Poulicier) is mentioned here

<sup>6</sup> Messenger

<sup>7</sup> Moratuwa

<sup>8</sup> Kalubowila

<sup>9</sup> *Rājāvatiya*

*Nadoris de Zilva*, (add. to p. 114).

“In the year 1808, Nadoris de Zilva, the Head Priest of a temple in this district, left Ceylon, with<sup>1</sup> eighteen pupils under his charge, to perfect himself in the mysteries of his religion at the grand depôt of Pagan superstition and error, Amerapooora, or the Eternal City, the capital of the Burmese empire. Going by way of Madras. he resided there several months, and devoted himself to the study of the Sanscrit language; from thence he proceeded to the capital of Ava, where he perfected himself in all the dogmas of Buddhism; and at length, among other marks of Royal favor, “His Golden Footed Majesty<sup>2</sup>” conferred upon him the High-Priestly title of “Maha Nayaka Oonansé”.

Having returned to Ceylon, this highly dignified Priest resided some time at his former temple in this district occasionally visiting other Vihares and Bana Maduwas<sup>3</sup> or places of reading the history of Buddha’s incarnations. His fame for morality, and profound knowledge of the Buddhist mysteries and mythology, made the Maha Nayaka Oonansé the more conspicuous, when, about the time of the first translated portion the New Testament into the Singhalese language being circulated, he displayed a most anxious and restless curiosity to become acquainted with the religious tenets of the European Christians, as contradistinguished from the Portuguese Christians of Goa, upon the cost of Malabar; or, in other words, of the Roman Catholic mission of the Oratorio of San Felipe de Neri.

Having succeeded in attaining his first object. namely, a Singhalese copy of the New Testament, he devoted himself carefully and exclusively to its study. The vast difference between the plain and simple doctrines of Christianity, and the confounding medley of the mythology of Buddha, became so apparent, that his desire was augmented, in proportion as conviction arose; and he has repeatedly assured me, that he thought “every hour a day”, after he had determined to seek additional information, before he accomplished his wishes, by an interview with the Wesleyan Missionaries; from whom, as well as from the late archdeacon, the Honorable and Venerable Dr. Twisleton, who was their zealous supporter and firm friend, the anxious candidate for conversion received the most cordial assistance, and every requisite information, in regard to the essentials of Divine revelation.

The result (which, upon becoming public, spread like wildfire from temple to temple and from hut to hut) was, that the Maha Nayaka Oonansé, with one of his pupils, after a long and deliberate comparison of the Christian with the Buddhist doctrine, abandoned at once their saffron-colored robes of Priesthood and the delusive dogmas of Paganism, and ardently embraced Christianity.

This high convert was received in to our church by the baptismal ceremony, and named George, after his godfather, the Rev. George Bissett, the Governor's brother-in-law and private secretary. The other godfather was the Rev. William Harvard, Wesleyan Missionary. In this case, it was no ignorant man of humble degree who had been inveigled into apostacy from the faith of his fathers; no boy, who had been entrapped into Christian baptism before his reasoning faculties had attained their meridian; no poor native who had nominally become a Christian for the sake of situation in a missionary establishment, but a High Priest of Buddha, upon whom the cheering ray of Almighty favor had so pre-eminently displayed itself; a man of science and education, an adept in all the dogmas of the Buddhist mythology, and revered almost to adoration by his brethren; with whom, notwithstanding in conversion, their former High Priest's reputation lost nothing in point of respect, and other converts amongst the priesthood soon followed the example of the Maha Nayaka Oonansé.

The then Governor, Sir Robert Brownrigg, conferred the title and sword of a Moodliar upon this eminent convert, who subsequently perfected himself in English, and showed himself indefatigable in assisting to translate the Old Testament into Singhalese". — *Ceylon And Its Capabilities* (an account of its Natural Resources. indigenous Productions. and commercial facilities) by J. W. Bennett, London, 1843, pp. 340–341.

<sup>1</sup> District of Galle.

<sup>2</sup> King Bodawpaya, AD 1782–1819.

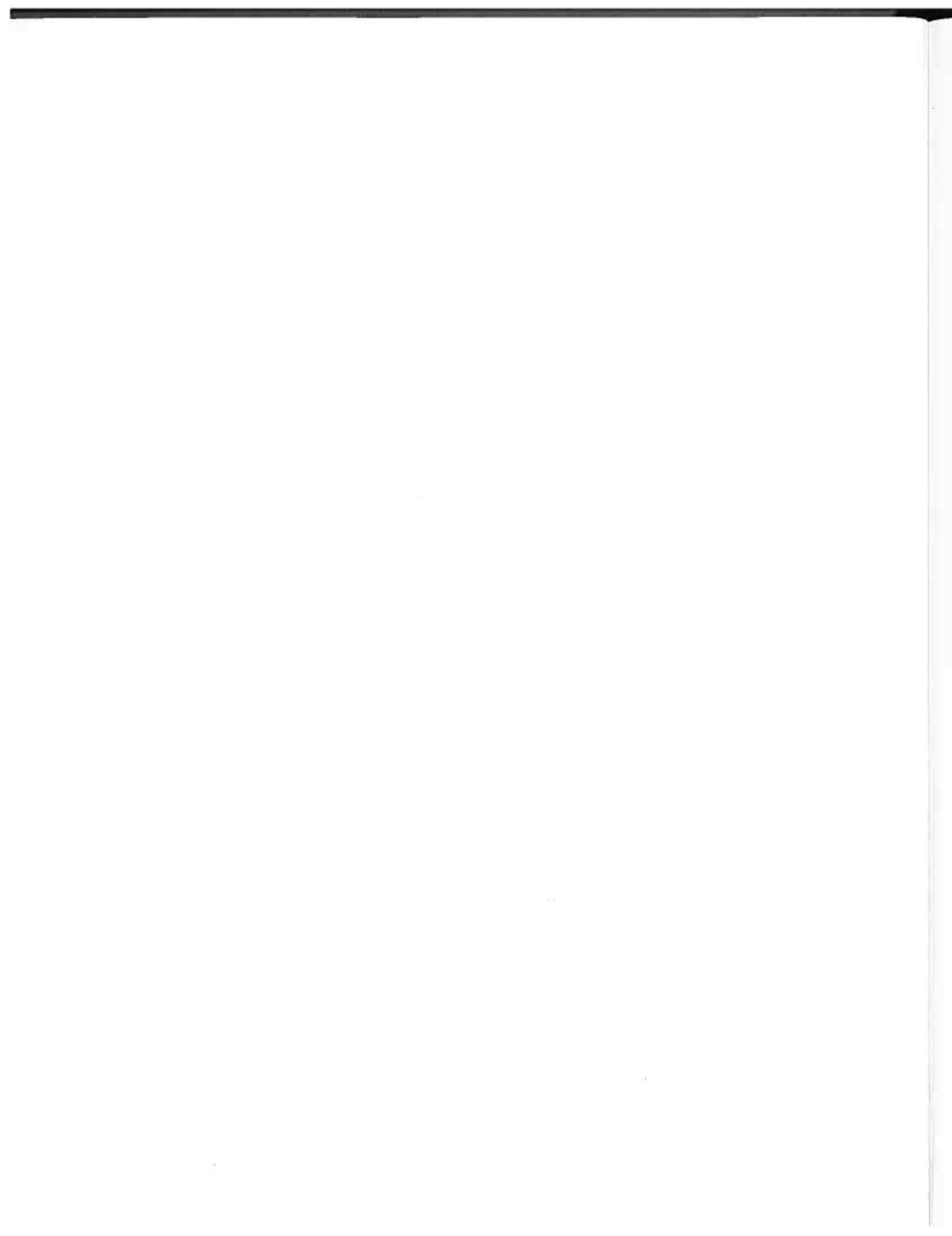
<sup>3</sup> Singhalese: *baṇa-maḍuva*, "preaching hall".

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# PLATES





PLATE 1. Wooden board with floral designs. PAS (Sinh.) 7.

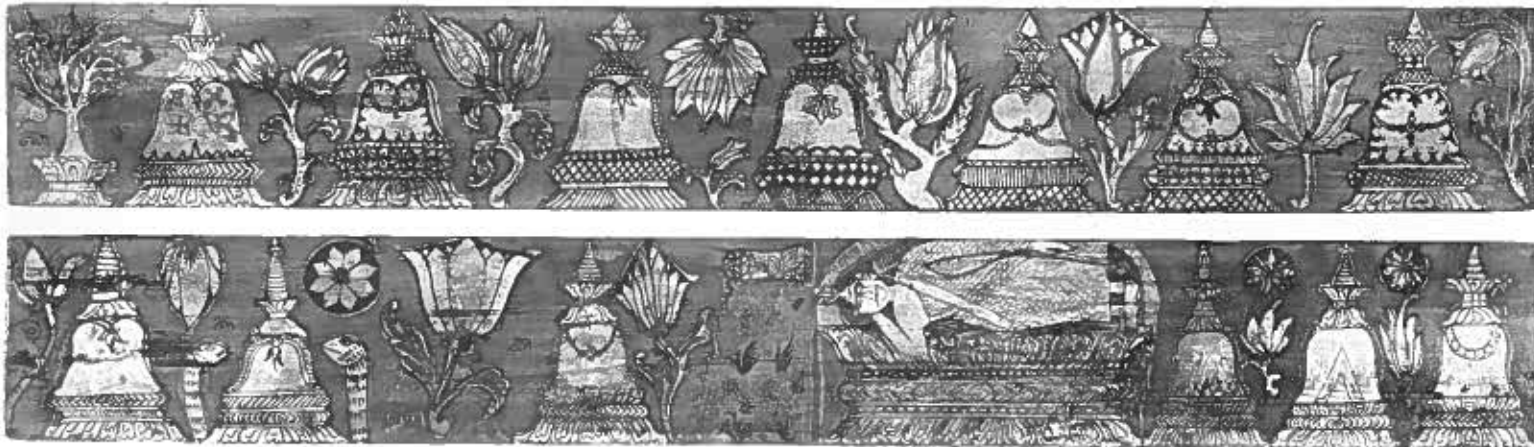


PLATE 2. Inside of wooden boards with paintings. PA (Sinh.) 27.



PLATE 3. Wooden board with floral and *hamsa* (goose) designs. PA (Sinh.) 12.



PLATE 4. Plain wooden board with carved line decoration. ES (Sinh.) 18.

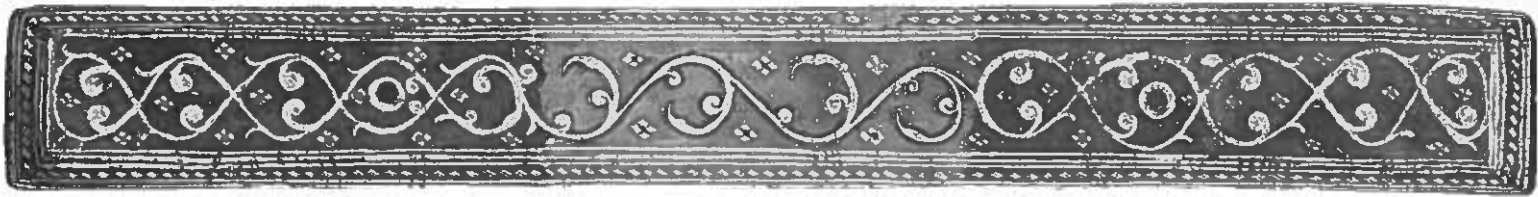


PLATE 5. Laquered wooden board with floral designs and thread decorations. ES (Sinh.) 3.



PLATE 6. Wooden board with floral designs painted in green, yellow and orange vegetable colours. PA (Sinh.) 25.

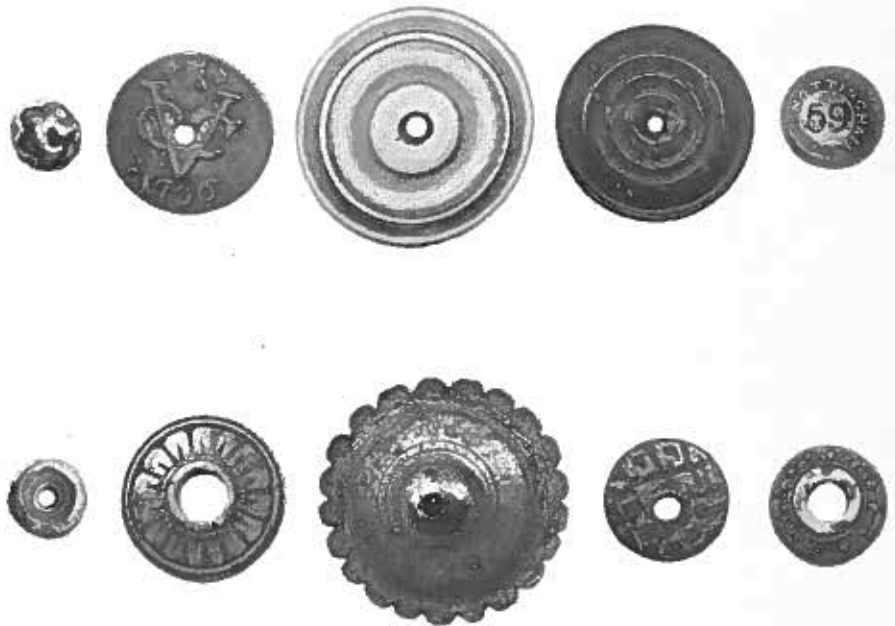


PLATE 7. Buttons for securing the cords of Sinhalese palm-leaf MSS.

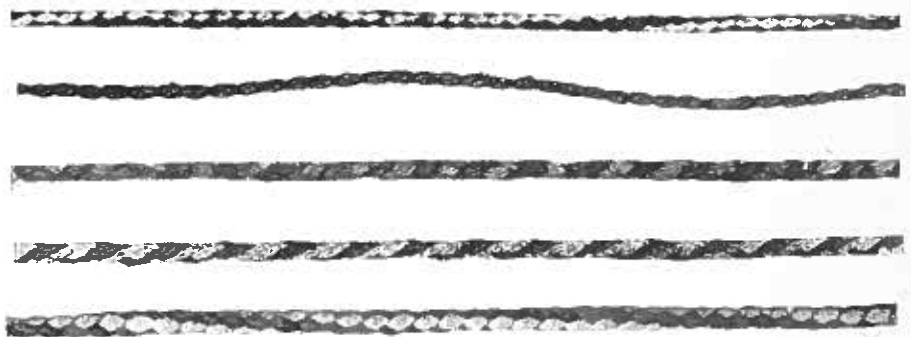


PLATE 8. Cords for Sinhalese palm-leaf MSS.

Handwritten Sinhalese text on a palm leaf, including circular stamps at the top and bottom.

PLATE 9. The first page of a Sinhalese prose MS. ES (Sinh.) 20.

Handwritten Sinhalese text on a palm leaf.

Handwritten Sinhalese text on a palm leaf, arranged in two columns.

PLATE 10. A page from a Sinhalese prose MS. ES (Sinh.) 41.

Handwritten Sinhalese text on a palm leaf, arranged in two columns.

Handwritten Sinhalese text on a palm leaf manuscript strip. The text is arranged in approximately 12 horizontal lines, written in a traditional script.

PLATE 11. A page from a Sinhalese verse MS. ES (Sinh.) 42.

Handwritten Sinhalese text on a palm leaf manuscript strip. The text is arranged in approximately 12 horizontal lines, written in a traditional script.

Handwritten Sinhalese text on a palm leaf manuscript strip. The text is arranged in approximately 12 horizontal lines, written in a traditional script.

PLATE 12. Two pages from a Sinhalese verse MS. ES (Sinh.) 50 (h).

Two pages of handwritten Sinhalese text on palm leaf manuscript strips. The text is arranged in approximately 12 horizontal lines per page, written in a traditional script.

Handwritten Sinhalese text on a palm leaf manuscript strip. The text is arranged in approximately 12 horizontal lines, written in a traditional script.

PLATE 13. A page from a Pali-Sinhalese MS. Note the *kuṇḍali* signs on either sides of -pe-. PAS (Sinh.) 16.

කාව්‍යපොසිතකිය.

නාහොන.

කොමිතිකොටුව.

1. පිරිනෙකවනනිසල  
සවුතරසෙවනවහසල  
රවනිදුලුවසල  
වදිවිලිනිරසුනෙරනකසල

2. නිලරසරණ  
ආලේනසසරනරණ  
ගහන නිවරණ  
වදිවිසලහවිවිදරණ

3. සකනලිසිලෙන  
පහවිගනසෙනසුලෙන  
සුරපරසලෙන  
වදිවිසනසිනවිනපසිලෙන

PLATE 14. A page from a Sinhalese paper MS containing poetry. ES (Sinh.) 39.



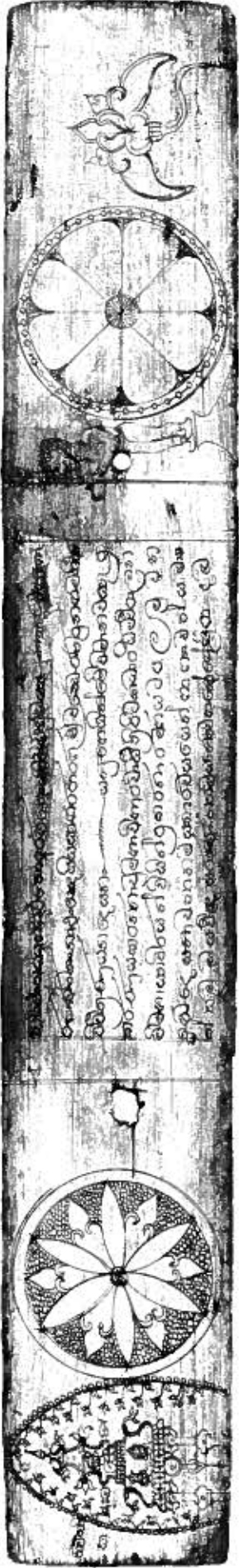


PLATE 15. The first page of a Sinhalese MS with illustrations in the margins. ES (Sinh.) 5.

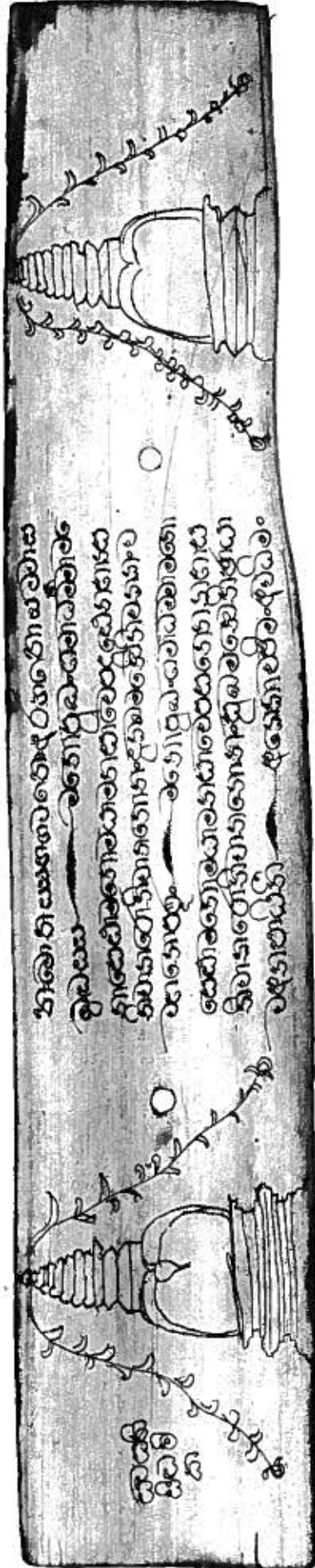


PLATE 16. The first page of a Pali MS with illustrations. PA (Sinh.) 18.

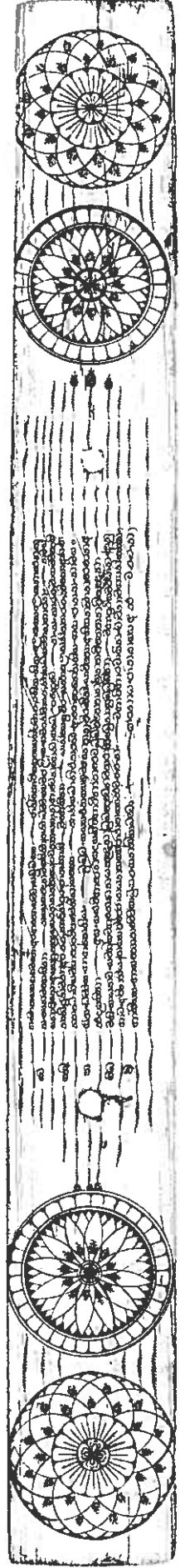


PLATE 17. The first page of a Pali MS of the *Jātaka* Commentary with illustrations. Note the *kuṇḍali* signs. PA (Sinh.) 22.

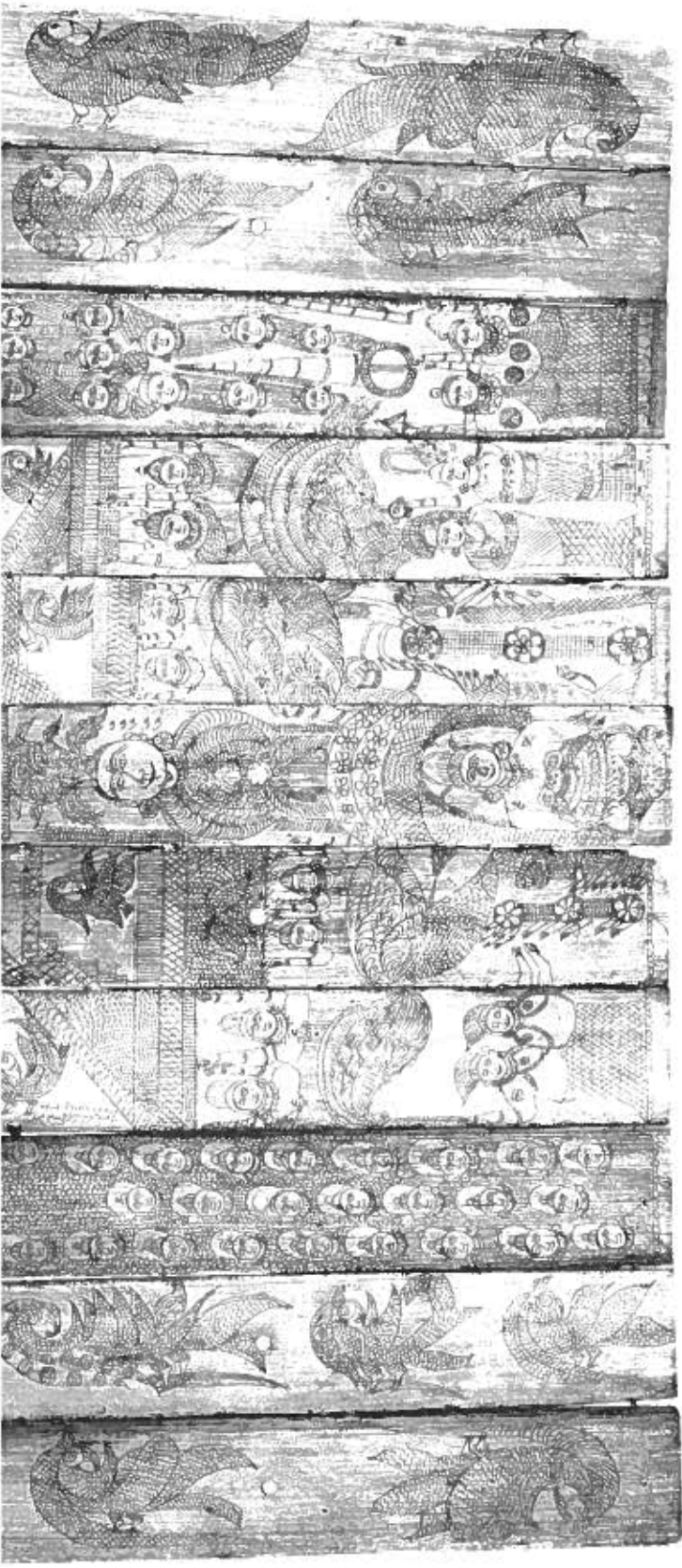


PLATE 18. A charm. ES (Sinh.) 66.

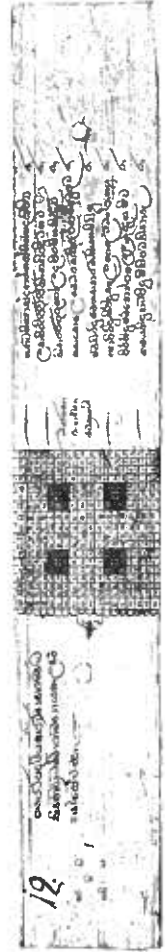
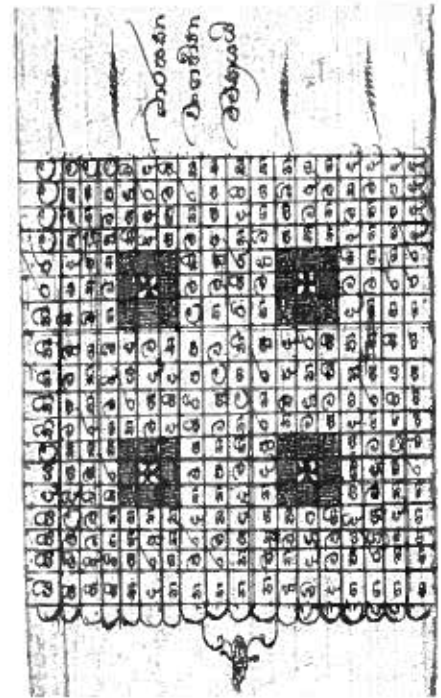


PLATE 19. The first page of a word puzzle. Full page reduced. Puzzle in natural size. ES (Sinh.) 40.

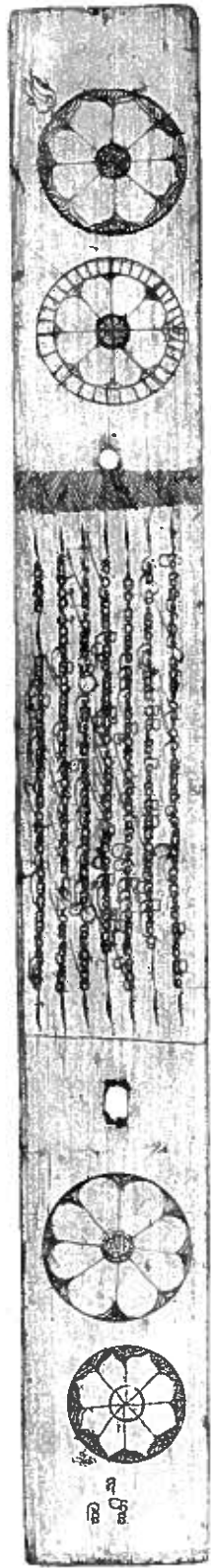


PLATE 20. The first page of a Pali MS of a lexicographical work with illustrations in the margins. PA (Sinh.) 45.

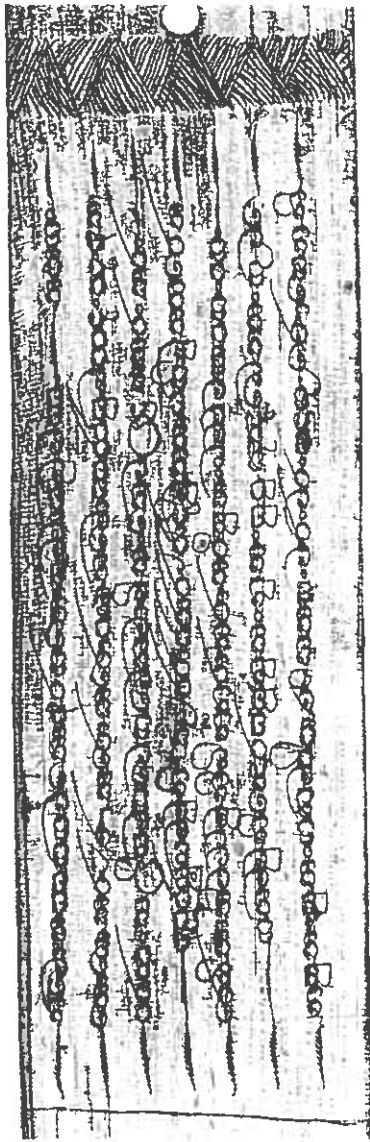
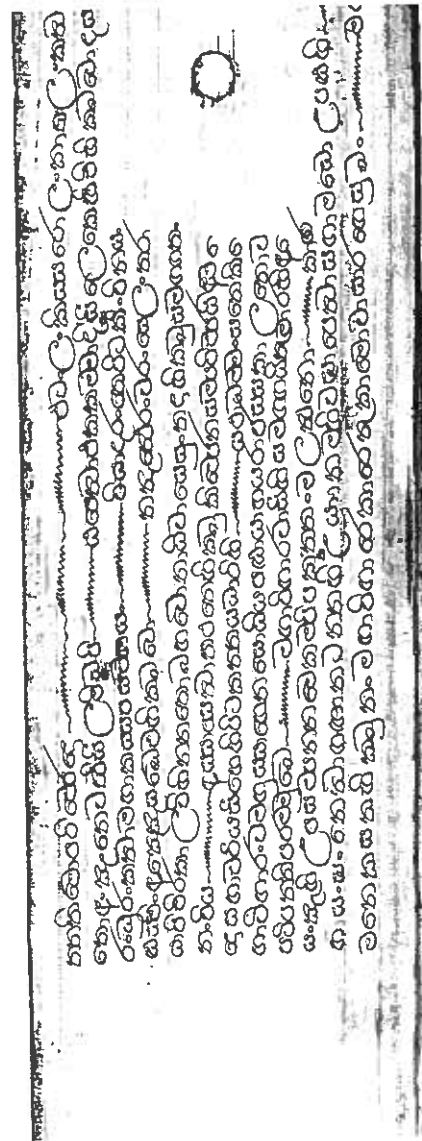


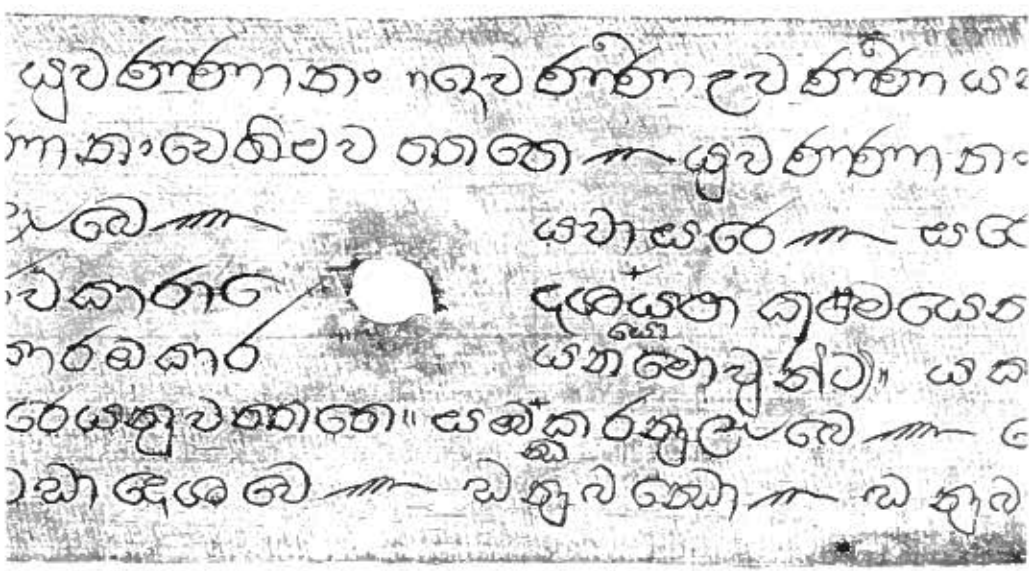
PLATE 21. The first page of a Pali MS of a historical work in a very tiny handwriting. PA (Sinh.) 36.







22. A page of a Pali-Sinhalese MS containing a grammatical text. PAS (Sinh.) 20.



නභභපරමානසකළවනුමුඤ්ඤ  
ලක්ෂණයක්වනලද්දක්වනුමුඤ්ඤදෙන  
ක්වනලද්දක්වනුමුඤ්ඤමෙමෙව්පක  
ද මෙව්පකළවනකිත්තෙදෙන  
තනුත්තියපනස්සොදන්තකළව  
ද්විතිය එහිවෙදුකුටයප්චනෙම්  
වකිමෙනෙත්තිය—ත්තකුටනනිත්තෙන  
යොදන්පසය ජ්ඣවච්චත්තලක්ෂණවඤ්ඤ  
නෙයොදන්පසුඤ්ඤනිමෙනෙත්තිය  
ත්තිය—නෙවෙද්දෙනසත්තොදන්ව  
නෙවෙද්දෙනවෙතයනෙවෙද්දෙන  
නසනානවෙනයත්තකුටනනිත්තෙන  
නෙවෙද්දෙනත්තියවකෙවත්තත්තකුට  
වත්තකුටනනිත්තකුටනනිත්තකුට  
නවකිමෙනෙත්තිය—නෙවෙද්දෙන  
වකෙවෙනත්තියත්තියත්තියත්තියත්තිය

PLATE 23. The first page of a Sinhalese paper MS. ES (Sinh.) 34.



PLATE 24. The last page of a Pali MS containing the *Majjhimanikāya*. PA (Sinh.) 10.

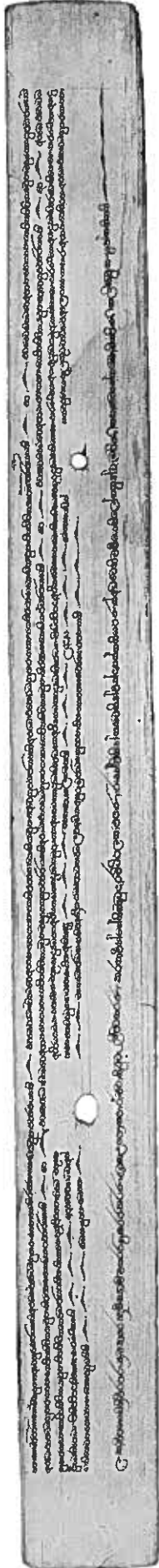


PLATE 25. The last page of a Pali MS containing the *Samyuttanikāya*. PA (Sinh.) 12.



PLATE 26. The last page of a MS of the *Kāyādarśa*. SAS (Sinh.) 10.



PLATE 29. The two sides of the palm-leaf described on pp. 262-264. ES (Sinh.) 65 (a).

PLATE 30. The last page of a Sinhalese MS probably belonging to 17th century. ES (Sinh.) 18.



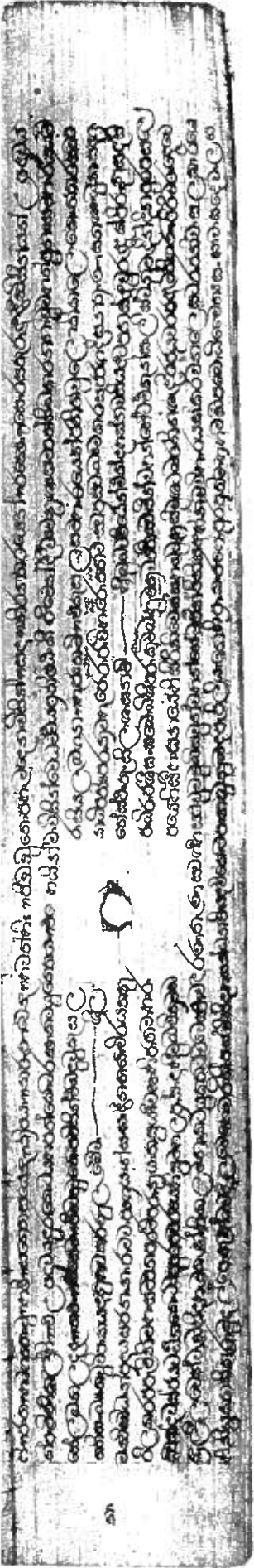


PLATE 31. A page of a Sinhalese MS containing a copy of an inscription from Pāpiliyāna. ES (Sinh.) 36.

PLATE 33. The end of the Pāpiliyāna inscription.

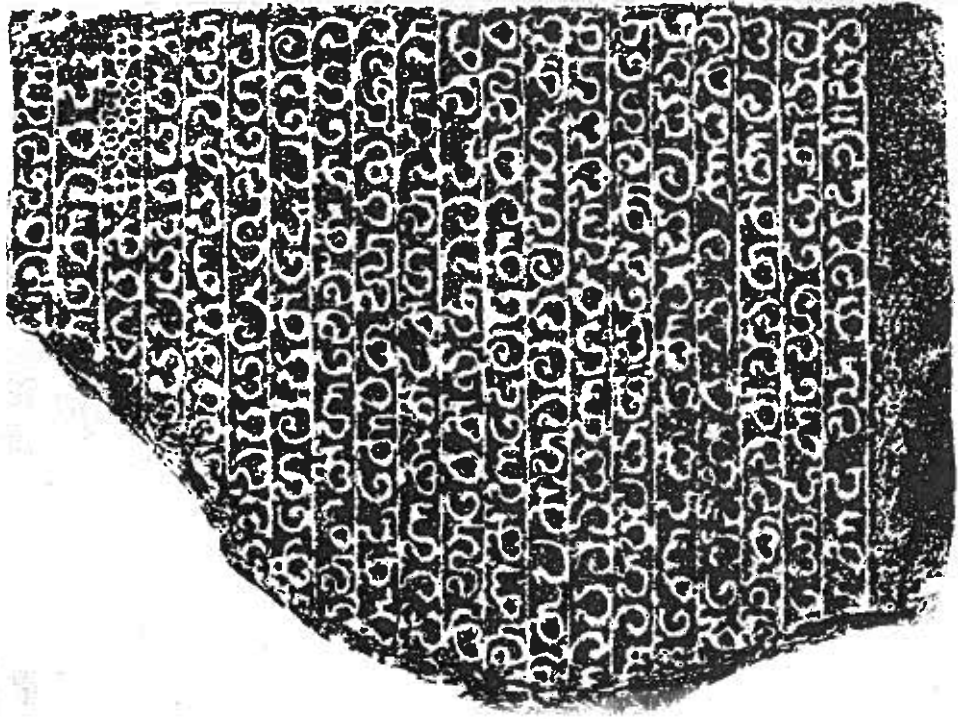


PLATE 32. The beginning of the Pāpiliyāna inscription.

වෙහෙලාමා සි ජිවිතය වෙරප්පිත වහාරි රා

Main body of handwritten Sinhala text, likely an address or letter, enclosed in a decorative border.

PLATE 34. Address paper to the last king of Kandy (1st fol.). PAS (Sinh.) 19.

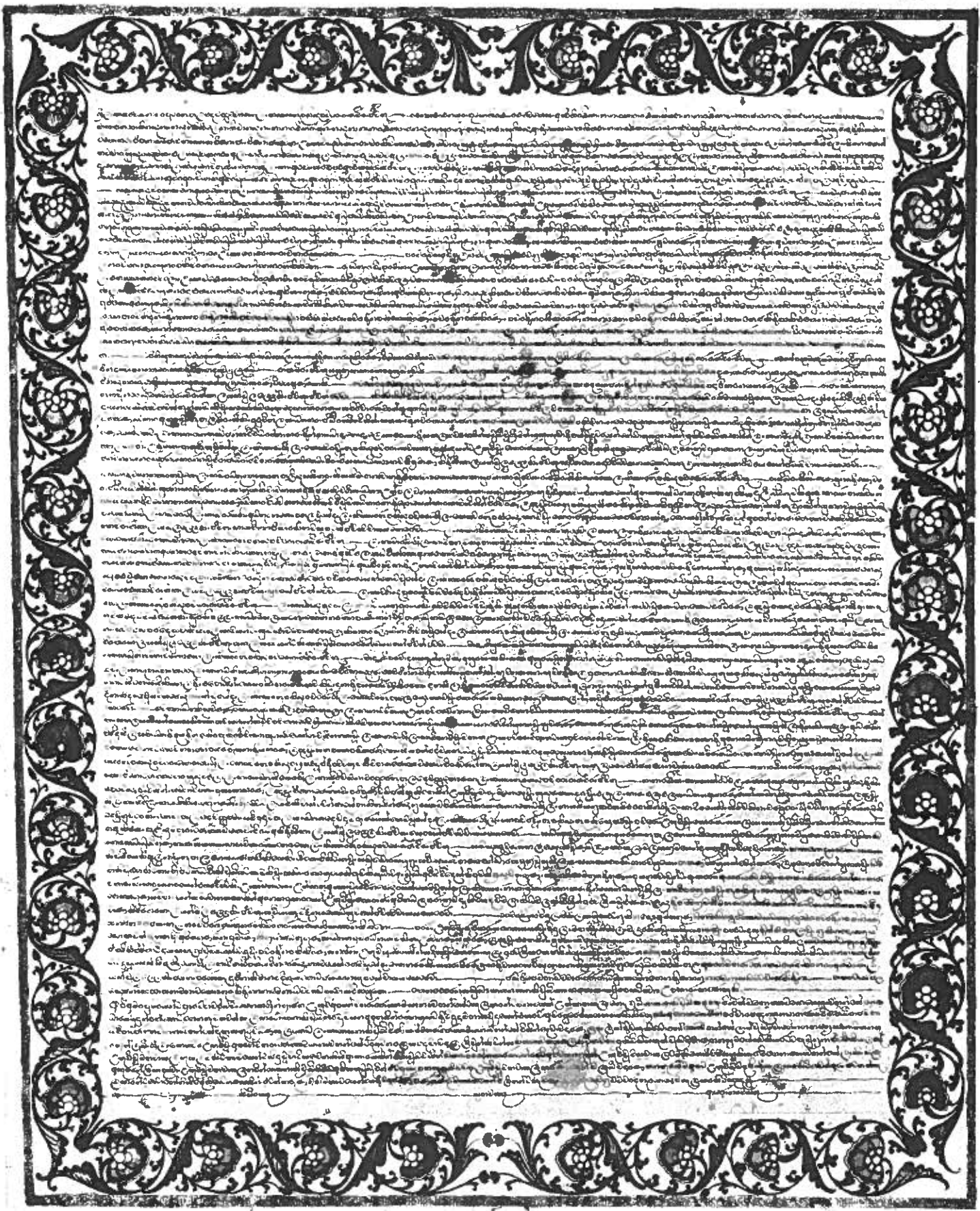


PLATE 35. Address paper to the last king of Kandy (2nd fol.). PAS (Sinh.) 19.



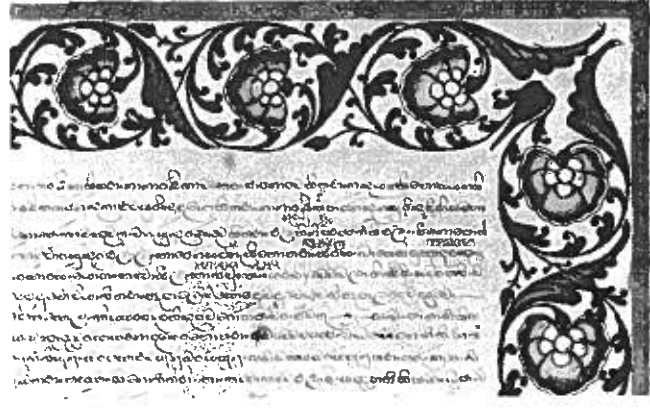
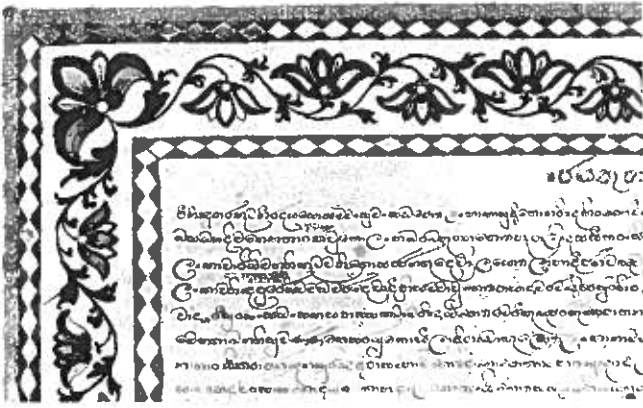


PLATE 36. Details of address paper showing borders with floral designs (natural size). PAS (Sinh.) 19.

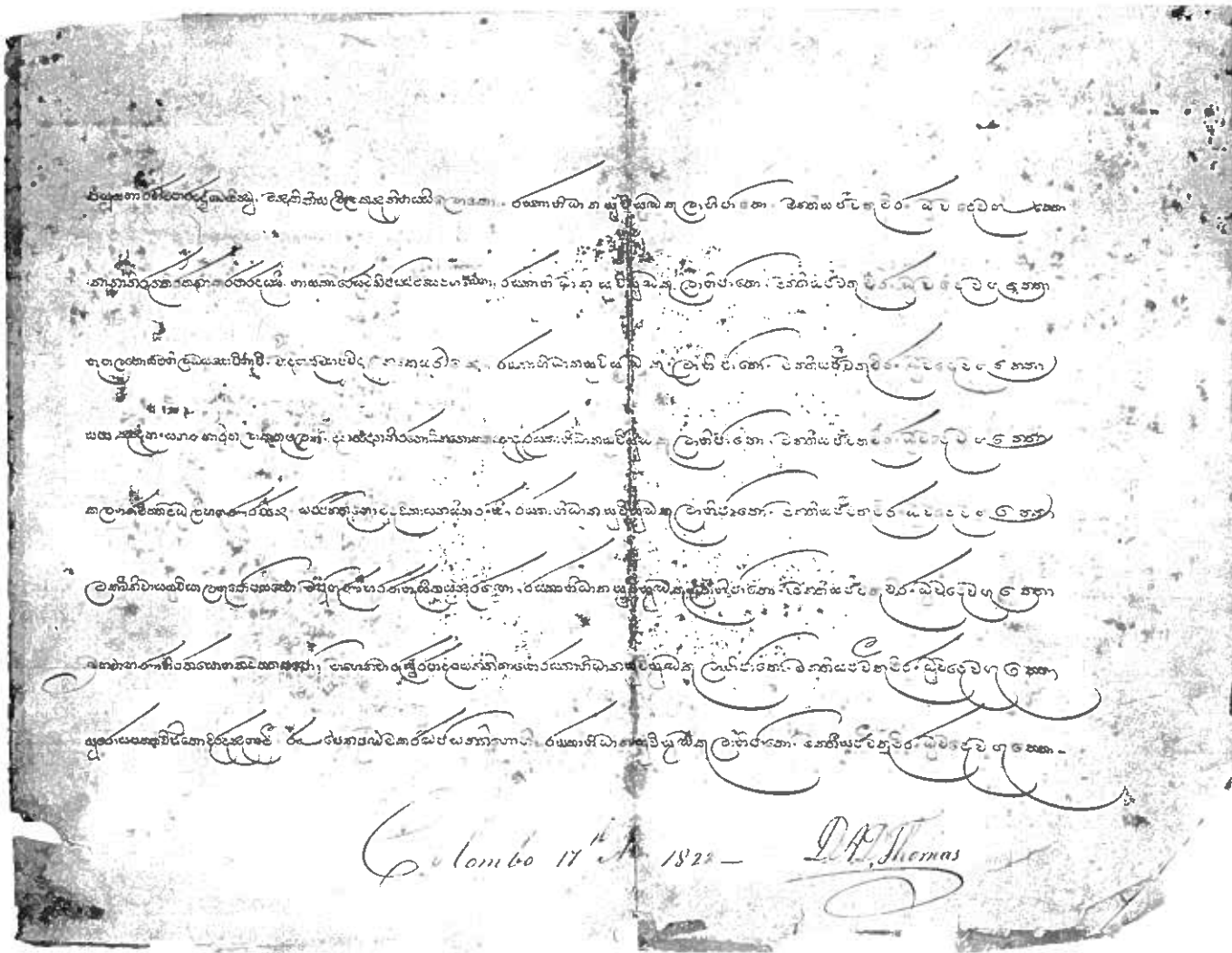


PLATE 37. Pali paper MS containing a "Rask-eulogy". PA (Sinh.) 35.



විනය විවේකය

32 විනයගාරය

33 දුකගොවිතාන

1 පඤ්ඤාකාණ්ඩ

2 ජාතකය *Janas: Mahas. S. S. S. S.*

3 ජාතිපට්ඨාන

4 පුද්ගලානුකූල

5 විනයවිනිශ්චයය *සමානානුකූල*

x 6 පරිවාරනාමය

සමනනානුකූල *by Nandhapura*

8 භාරතීයවිනය

9 වර්ණවිනය

10 විනයවිනිශ්චයය + 60

11 විනයසංග්‍රහය

12 බුද්ධචරිතය *Nandhasinohā*

13 බුද්ධචරිතය

14 සංකාපවිතරණය

x 15 සංකාපවිතරණය

16 විවිධවිනයයන් *De folpaw fandesine*

17 විනයවිනිශ්චයය *De folpaw fandesine*

18 විනයසංග්‍රහය

19 විනයවිනය

20 විනයාලංකාරවිනය

21 බුද්ධචරිතය

22 බුද්ධචරිතය

23 බුද්ධචරිතය

24 බුද්ධචරිතය

25 විනයවිනිශ්චයය

26 බුද්ධචරිතය

27 සංකාපවිතරණය

28 විනයවිනය

29 විනයවිනය

30 විනයවිනය

31 බුද්ධචරිතය

දුකගොවිතාන

x 34 දිසානුකූල

x 35 පඤ්ඤාකාණ්ඩ

x 36 සංඝභවනානුකූල

x 37 භූතනාමනුකූල

38 භූතනාමනුකූල

x 39 පරවසුද්ධි

40 භූතනාමනුකූල

x 41 භූතනාමනුකූල - පරවසුද්ධි

42 විනයවිනය *afubhanvāra*

43 විනයවිනය

44 විනයවිනය

45 විනයවිනය

46 විනයවිනය *ඛ. 30.*

47 විනයවිනය

48 විනයවිනය

49 විනයවිනය

x 50 විනයවිනය

x 51 උපාසකවිනය

52 සමමනනානුකූල

x 53 සමමනනානුකූල *(ඛ. 58.)*

x 54 සමමනනානුකූල *ඛ. 27-28.*

55 බුද්ධචරිතය *Nandhapura S. S. S.*

x 56 විනයවිනය

57 විනයවිනය

x 58 සමමනනානුකූල *(ඛ. 59.)*

59 විනයවිනය

x 60 විනයවිනය

61 විනයවිනය

x 62 විනයවිනය

63 විනයවිනය

සමමනනානුකූල

විනයවිනය

PLATE 38. Rask's list of books. NKS 149c-4°, 81 B.



1822 Aprileret Mr. Cloughs tabelkinjre. I dag  
 Saggara ved Valfrey uden Overfald  
 13. d. Afrejste Clough og jeg til Mathura  
 til Mr. Nume, west. Missioner i Agra  
 14. eng. Kizama tog vi Numes Hest og Vogn, som  
 var fundt foran Affenen forud og han  
 de vendte os ved vor Ankomst til Gales  
 A. eng. 14. i Bolegama så vi Svampkara Mr.  
 15. eng. H. Trenchel, vi ankom kun 4. tidlig om  
 Eftermiddagen til Mathura, og besøgte  
 efter Middagsmåltidet den så kaldte  
 Maja-mudliar o: Hovedmand for  
 Mudliarerne i hele Khylllandet for  
 at få hans anbefalelse og Tilsigelse  
 til Hupperstemma den gamle Kava-  
 tope, som han kaldes efter sit Fæde-  
 sted. Fra ham giv vi til Mudliar  
 Pereira, som lovede at være Tolk for  
 os nogle Dage til 3. d. Hupperstema  
 i Veragan-9. sten. Vi besøgte ham og begynde at  
 spørge ham om Pali og Ela-dareskide  
 d. a. Præstehuset forhold og Skriftridse, men giv ikke  
 udfor Veragan-megen i en Udvikling de hans Taler  
 vare Lagne blinde at de g. Historier  
 i Pali og Ela. Vi besøgte ham oftere  
 og spurgde ham mest om Elu-ritar-  
 ven, men fik lidet Oplysning idet han  
 der var intet at få sig Skrift, men de  
 lovede at præstee Hseriophet og hvad  
 jeg ønskede. Den Hupperstema-præsthus

ivar det ved Templet et elendigt Hus April  
 med små Værelser uden Vindue næsten,  
 og uden for Luft, Præstene og Læder-  
 gerne hflorvædes om os, for de næsten  
 kvælte os, der are 40 ved det Tempel  
 i Mathura Distrikt regnes 1300 Præster  
 og 300 Templer. Missionens huset belig-  
 gende ved Floden er ret lyst rummeligt  
 og friskt. Mr. Callaway kom til Højs-  
 sieden om Affenen. Vi hilste på Ty-  
 skeren Mr. Lorenz, en vakkert og ven-  
 lig Mand med en salig Familie, hans  
 Kone er portugisisk. Cornelius en fort-  
 Hjalpe-missioner fra ikke dygt tyg-  
 ken i Eng. ell. singales. London. I den  
 en Opsynsmand over Skolerne i Mathura  
 endnu mindre. der are 9 Skoler med  
 omtr. 500 drenge og 100 Piger uden Mr.  
 Numes Opsigt. det var ved det sing. Ny-  
 årstid for der var syked i Skolerne. Ho-  
 lamestheren fra Bolegama var den bedste  
 Elu-Lord, men kunde slet ikke Engal  
 for ham præstede mig om del singales.  
 Præst som vi hantede i Bolegama på  
 Tilbagereisen. Vi så Forrigtmanden Mr.  
 Potter og Clough ankomende en af  
 Skolerne, hvor der blot var 1 Præst  
 Børn alle de andre ombred om Snes, ked-  
 minger som løste siges Buddhi-Præstene  
 men de fleste var de Alfabebet, Koldiga

PLATE 43. Rask's diary. Entry for April 9, 1822. He meets Karatoja Thera. NKS 389 etc.-8°, bd. 1.



පරිජිත පෙළුම Parijita පෙළුම of the  
 class called Winaya pipaxana, belonging to  
 the priests. This Parijita contains especially  
 the commandments of Buddha to the priests.  
 A collection of pieces and fragments partly  
 in Pali & Sinhalese, partly in Sinhalese  
 alone; the names of the different pieces  
 are given on the 2<sup>d</sup> leaf & are the following.

නමෝ රජෙහි Namas-kara-sanne. Pali & Sing.

දෙවදුන්ගේ Dava-duta-suttam. Pali alone.

සොලස ගී solasa-gatha. Pali alone (16 stanzas)

The same 16 stanzas translated into High  
 Sinhalese or Ela, as it is called.

දින පාඨ Dina-pañjarā Pali alone

පටිසම්ප්පාදන Papicca-samuppādan 2<sup>d</sup>

පටිසම්ප්පාදන Paticha-samuppādan Sanni Pali & Sinhalese

නව දස Navadasa-sanni. Do

මහාසති Mahāsati-pāṭhanu-suttam. Pali alone,

මත්‍රි Matṭri-bhāvanava. Sinhalese alone,

සත්‍ර Sattara-Cannata-haru. Do

මංගල Manḡala-sūtra-sanni Pali & Sinhalese

අනාචි Anācī-paṅsiyaya. Sinhalese,

පාඨ Pāṭhanu-suttam Pali alone,

කන්ද Kandaporetam. Pali alone

PLATE 47. Rask's handwriting of Sinhalese. NKS 149c-4°, 81 A.

paṭṭa. b. ḍo vedetṭā; it' i' ito ketiṭṭi etāyāti at'kṭā  
sāpēv at'kṭā) kāsā) kār' kṭ' dūb' s' pūṭṭā) ti' ādisā

(2,17\* viy, maḥāpācariy. ti' et' p'ciriti <sup>on.</sup> ulūmā. vūcti' tasmā' nist-  
diti' kṭā' tīnev' mānā' jāt. kūrū. divēlī' viyāro' mānā'  
at' it' kṭā' kūrū. diti mānā' jāt. ti' vā. ti' ādisā den  
a. ḍ' kṭā' kṭ. s. kṭā' kṭ. c' s. g. mā' ti, viśūkhāsūti s. kṭ'

2,20\* p'itā' t'ipā' p'ā' kṭā' sū' ti' vūcti' goti, q'ṭmā. ti' et' nāv  
mā' jing. ḍipde cūlg. ḍipde c' id. vūcti' q'ṭmā. ti' s. vūcti'  
t' k' k' s' q'ṭmā. in pu t' k' agūt. pi' at' k' vūcti' goti;  
mā' j. ḍipde p'net' n' k' i' c' vūcti'. keacī' pu. mā' at'  
kṭā' ngen' Nūy' q'ṭi' q'ā' vā' q'ṭmā. ti' vūcti'. t' q'ṭi'  
vūcti' diti' mā' p' c' riy' ādisā' pi' kṭā' kṭā' agūt' s' p' i'  
at' i' uprivilā' vāto, at' kṭā' p'ev' g' g' s. vūcti' k' r' s' d'  
mā' k' vūcti' at' kṭā' sū' vūcti' ḍevvā' dānā k' a' g' i' r' k' a' v' o' s' i' g' a'

2,21\* ti' k' e' pi' a. to kṭā' k' ā' mā a. to g' ḍ' ḍ' v' v' ā' d. ti' i' ḍ' ḍ' v' v' ā' d'  
de' pi' a. to kṭā' ti' vūcti' goti, s. vūcti. ti' a' p' o' k' ā' l' k' i' r' i' g' a'  
y' k' m' i' d' e' s' o, p' u' b' e' vūcti'. tū' s. vūcti'. ti' vūcti' t' h' e' v'  
s' m' ā' r' l' e. to' ti' p' u' b' l' i' c' k' i' r' i' g' a' y' k' m' i' d' e' v' e' n' y' o' j' e' t' h' i' s' s' m' ā'

PLATE 48. Fausbøll's transliteration system of Pali. PA (Sinh.) 49.



nāva<sup>a</sup> ihū<sup>a</sup> dāt<sup>a</sup> ipū<sup>a</sup> dāt<sup>a</sup>, adāt<sup>a</sup> kṛpāy<sup>a</sup> sako<sup>a</sup> cāyā-  
 sako<sup>a</sup> a gṛhṇā<sup>a</sup> cāṅkō<sup>a</sup> — kvī<sup>a</sup> vātī<sup>a</sup> yav<sup>a</sup> vācātī<sup>a</sup>  
 vāc<sup>a</sup> kō, kṛmā<sup>a</sup> sū<sup>a</sup> tī<sup>a</sup> kṛmā<sup>a</sup>, ā<sup>a</sup> kṛtī<sup>a</sup> ā<sup>a</sup> jhō<sup>a</sup> jhō<sup>a</sup>  
 yllhō<sup>a</sup> mō<sup>a</sup> — p<sup>a</sup> kō<sup>a</sup> jāt<sup>a</sup> p<sup>a</sup> kī<sup>a</sup> sō<sup>a</sup> vā<sup>a</sup> hī<sup>a</sup> cā<sup>a</sup> — id 97  
 vā<sup>a</sup> hō<sup>a</sup> vātī<sup>a</sup> kṛpā<sup>a</sup> vātī<sup>a</sup>, vā<sup>a</sup> kṛpā<sup>a</sup> vātī<sup>a</sup>, vā<sup>a</sup>  
 nī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>. —

(id) vātī<sup>a</sup> vātī<sup>a</sup> — vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>  
 vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>

Inā<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>  
 vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>

Jāt<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>  
 vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>

Jāt<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>  
 vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>

Et<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>  
 vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>

vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>  
 vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>

vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>  
 vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>

vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>  
 vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>

vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup> vātī<sup>a</sup>  
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**TABLES**  
**OF**  
**CHARACTERS AND NUMBERS**



අ a	ආ ā	ඇ ā	ඈ ā	ඉ i	ඊ ī	උ u	ඌ ū	ඍ ා	ඎ ා
ක ka	කා kā	කැ kā	කෑ kā	කි ki	කී kī	කු ku	කූ kū	කෘ kr	කෘෂ්ණ kṛṣṇ
ඛ kha	ඛා khā	ඛැ khā	ඛෑ khā	ඛි khi	ඛී khī	ඛු khu	ඛූ khū	ඛෘ khṛ	ඛෘෂ්ණ khṛṣṇ
ග ga	ගා gā	ගැ gā	ගෑ gā	ගි gi	ගී gī	ගු gu	ගූ gū	ගෘ gr	ගෘෂ්ණ grṣṇ
ඝ gha	ඝා ghā	ඝැ ghā	ඝෑ ghā	ඝි ghi	ඝී ghī	ඝු ghu	ඝූ ghū	ඝෘ ghr	ඝෘෂ්ණ ghrṣṇ
ඞ na	ඞා nā	ඞැ nā	ඞෑ nā	ඞි ni	ඞී nī	ඞු nu	ඞූ nū	ඞෘ nṛ	ඞෘෂ්ණ nṛṣṇ
ච ca	චා cā	චැ cā	චෑ cā	චි ci	චී cī	චු cu	චූ cū	චෘ cr	චෘෂ්ණ crṣṇ
ඡ cha	ඡා chā	ඡැ chā	ඡෑ chā	ඡි chi	ඡී chī	ඡු chu	ඡූ chū	ඡෘ chr	ඡෘෂ්ණ chrṣṇ
ඣ ja	ඣා jā	ඣැ jā	ඣෑ jā	ඣි ji	ඣී jī	ඣු ju	ඣූ jū	ඣෘ jr	ඣෘෂ්ණ jrṣṇ
ඤ jha	ඤා jhā	ඤැ jhā	ඤෑ jhā	ඤි jhi	ඤී jhī	ඤු jhu	ඤූ jhū	ඤෘ jhr	ඤෘෂ්ණ jhrṣṇ
ඞූ ña	ඞූ ñā	ඞූ ñā	ඞූ ñā	ඞූ ñi	ඞූ ñī	ඞූ ñu	ඞූ ñū	ඞූ ñṛ	ඞූ ñṛṣṇ
ට ta	ටා tā	ටැ tā	ටෑ tā	ටි ti	ටී tī	ටු tu	ටූ tū	ටෘ tr	ටෘෂ්ණ trṣṇ
ඨ tha	ඨා thā	ඨැ thā	ඨෑ thā	ඨි thi	ඨී thī	ඨු thu	ඨූ thū	ඨෘ thr	ඨෘෂ්ණ thrṣṇ
ඩ da	ඩා dā	ඩැ dā	ඩෑ dā	ඩි di	ඩී dī	ඩු du	ඩූ dū	ඩෘ dr	ඩෘෂ්ණ drṣṇ
ඪ dha	ඪා dhā	ඪැ dhā	ඪෑ dhā	ඪි dhi	ඪී dhī	ඪු dhu	ඪූ dhū	ඪෘ dhr	ඪෘෂ්ණ dhrṣṇ
ණ na	ණා nā	ණැ nā	ණෑ nā	ණි ni	ණී nī	ණු nu	ණූ nū	ණෘ nr	ණෘෂ්ණ nrṣṇ
ඬ ta	ඬා tā	ඬැ tā	ඬෑ tā	ඬි ti	ඬී tī	ඬු tu	ඬූ tū	ඬෘ tr	ඬෘෂ්ණ trṣṇ
ද tha	දා thā	දැ thā	දෑ thā	දි thi	දී thī	දු thu	දූ thū	දෘ thr	දෘෂ්ණ thrṣṇ
ධ da	ධා dā	ධැ dā	ධෑ dā	ධි di	ධී dī	ධු du	ධූ dū	ධෘ dr	ධෘෂ්ණ drṣṇ
න dha	නා dhā	නැ dhā	නෑ dhā	නි dhi	නී dhī	නු dhu	නූ dhū	නෘ dhr	නෘෂ්ණ dhrṣṇ
න na	නා nā	නැ nā	නෑ nā	නි ni	නී nī	නු nu	නූ nū	නෘ nr	නෘෂ්ණ nrṣṇ
ඵ pa	ඵා pā	ඵැ pā	ඵෑ pā	ඵි pi	ඵී pī	ඵු pu	ඵූ pū	ඵෘ pr	ඵෘෂ්ණ prṣṇ
බ pha	බා phā	බැ phā	බෑ phā	බි phi	බී phī	බු phu	බූ phū	බෘ phr	බෘෂ්ණ phrṣṇ
භ ba	භා bhā	භැ bhā	භෑ bhā	භි bi	භී bhī	භු bu	භූ bhū	භෘ br	භෘෂ්ණ brṣṇ
ඈ bha	ඈා bhā	ඈැ bhā	ඈෑ bhā	ඈි bhi	ඈී bhī	ඈු bhu	ඈූ bhū	ඈෘ bhr	ඈෘෂ්ණ bhrṣṇ
ම ma	මා mā	මැ mā	මෑ mā	මි mi	මී mī	මු mu	මූ mū	මෘ mr	මෘෂ්ණ mrṣṇ
ය ya	යා yā	යැ yā	යෑ yā	යි yi	යී yī	යු yu	යූ yū	යෘ yr	යෘෂ්ණ yrṣṇ
ර ra	රා rā	රැ rā	රෑ rā	රි ri	රී rī	රු ru	රූ rū	රෘ rr	රෘෂ්ණ rrṣṇ
ල la	ලා lā	ලැ lā	ලෑ lā	ලි li	ලී lī	ලු lu	ලූ lū	ලෘ lr	ලෘෂ්ණ lrṣṇ
ච va	චා vā	චැ vā	චෑ vā	චි vi	චී vī	චු vu	චූ vū	චෘ vr	චෘෂ්ණ vrṣṇ
ශ sa	ශා śā	ශැ śā	ශෑ śā	ශි śi	ශී śī	ශු su	ශූ śū	ශෘ śr	ශෘෂ්ණ śrṣṇ
ෂ ṣa	ෂා ṣā	ෂැ ṣā	ෂෑ ṣā	ෂි ṣi	ෂී ṣī	ෂු ṣu	ෂූ ṣū	ෂෘ ṣr	ෂෘෂ්ණ ṣrṣṇ
ස sa	සා sā	සැ sā	සෑ sā	සි si	සී sī	සු su	සූ sū	සෘ sr	සෘෂ්ණ srṣṇ
හ ha	හා hā	හැ hā	හෑ hā	හි hi	හී hī	හු hu	හූ hū	හෘ hr	හෘෂ්ණ hrṣṇ
ළ la	ළා lā	ළැ lā	ළෑ lā	ළි li	ළී lī	ළු lu	ළූ lū	ළෘ lr	ළෘෂ්ණ lrṣṇ
ක් k	ක් kh	ග් g	ක් gh	ඞ ñ	ච c	ඡ ch	ඣ j	ඤ jh	ඞූ ñ
ඡ් p	ඡ් ph	බ b	ඡ් bh	ම m	ය් y	ර් r	ල් l	ච v	ශ් ś
ච් dva	ච් dvi	ච් dvī	ක් kva	ක් kra	ක් kri	ක් krī	ක් kṣa	ක් kṣi	ක් rka
ච් rthā	ච් rda	ච් rdhā	ච් rddhā	ච් rna	ච් rpa	ච් rpha	ච් rba	ච් rbhā	ච් rbbhā
ක් kva	ක් kvi	ක් gvī	ක් gdhā	ක් ndhā	ග් gra	ග් ghra	ච් ṇdā	ච් ṇdi	ච් ṇdī

යා	යා	එ e	ඒ ē	එ ai	ඔ o	ඔ ō	ඔ au	අං am	අඃ ah
කා k	කා k	කෙ ke	කේ kē	කෙ kai	කො ko	කෝ kō	කො kau	කං kam	කඃ kah
බා kh	බා kh	බෙ khe	බේ khē	බෙ khai	බො kho	බෝ khō	බො khau	බං kham	බඃ khah
ගා gl	ගා gl	ගෙ ge	ගේ gē	ගෙ gai	ගො go	ගෝ gō	ගො gau	ගං gam	ගඃ gah
සා gh	සා gh	සෙ ghe	සේ ghē	සෙ ghai	සො gho	සෝ ghō	සො ghau	සං gham	සඃ ghah
ඩා n	ඩා n	බෙ ne	බේ nē	බෙ nai	බො no	බෝ nō	බො nau	බං nam	බඃ nah
චා c	චා c	චෙ ce	චේ cē	චෙ cai	චො co	චෝ cō	චො cau	චං cam	චඃ cah
ඡා ch	ඡා ch	ඡෙ che	ඡේ chē	ඡෙ chai	ඡො cho	ඡෝ chō	ඡො chau	ඡං cham	ඡඃ चाह
ජා j	ජා j	ජෙ je	ජේ jē	ජෙ jai	ජො jo	ජෝ jō	ජො jau	ජං jam	ජඃ jah
ඤා jh	ඤා jh	ඤෙ jhe	ඤේ jhē	ඤෙ jhai	ඤො jho	ඤෝ jhō	ඤො jhau	ඤං jham	ඤඃ jhah
ඤා ṅ	ඤා ṅ	ඤෙ ṅe	ඤේ ṅē	ඤෙ ṅai	ඤො ṅo	ඤෝ ṅō	ඤො ṅau	ඤං ṅam	ඤඃ ṅah
ටා t	ටා t	ටෙ te	ටේ tē	ටෙ tai	ටො to	ටෝ tō	ටො tau	ටං tam	ටඃ tah
ඨා th	ඨා th	ඨෙ the	ඨේ thē	ඨෙ thai	ඨො tho	ඨෝ thō	ඨො thau	ඨං tham	ඨඃ thah
ඩා d	ඩා d	ඩෙ de	ඩේ dē	ඩෙ dai	ඩො do	ඩෝ dō	ඩො dau	ඩං dam	ඩඃ dah
ඩා dh	ඩා dh	ඩෙ dhe	ඩේ dhē	ඩෙ dhai	ඩො dho	ඩෝ dhō	ඩො dhau	ඩං dham	ඩඃ dhah
නා n	නා n	නෙ ne	නේ nē	නෙ nai	නො no	නෝ nō	නො nau	නං nam	නඃ nah
පා pl	පා pl	පෙ pe	පේ pē	පෙ pai	පො po	පෝ pō	පො pau	පං pam	පඃ pah
ඵා ph	ඵා ph	ඵෙ phe	ඵේ phē	ඵෙ phai	ඵො pho	ඵෝ phō	ඵො phau	ඵං pham	ඵඃ phah
බා b	බා b	බෙ be	බේ bē	බෙ bai	බො bo	බෝ bō	බො bau	බං bam	බඃ bah
භා bh	භා bh	භෙ bhe	භේ bhē	භෙ bhai	භො bho	භෝ bhō	භො bhau	භං bham	භඃ bhah
මා ml	මා ml	මෙ me	මේ mē	මෙ mai	මො mo	මෝ mō	මො mau	මං mam	මඃ mah
යා yl	යා yl	යෙ ye	යේ yē	යෙ yai	යො yo	යෝ yō	යො yau	යං yam	යඃ yah
රා rl	රා rl	රෙ re	රේ rē	රෙ rai	රො ro	රෝ rō	රො rau	රං ram	රඃ rah
ලා ll	ලා ll	ලෙ le	ලේ lē	ලෙ lai	ලො lo	ලෝ lō	ලො lau	ලං lam	ලඃ lah
වා vl	වා vl	වෙ ve	වේ vē	වෙ vai	වො vo	වෝ vō	වො varu	වං vam	වඃ vah
ශා sl	ශා sl	ශෙ se	ශේ sē	ශෙ sai	ශො so	ශෝ sō	ශො sau	ශං sam	ශඃ sah
ෂා sh	ෂා sh	ෂෙ she	ෂේ shē	ෂෙ shai	ෂො sho	ෂෝ shō	ෂො shau	ෂං sham	ෂඃ shah
සා sl	සා sl	සෙ se	සේ sē	සෙ sai	සො so	සෝ sō	සො sau	සං sam	සඃ sah
හා hl	හා hl	හෙ he	හේ hē	හෙ hai	හො ho	හෝ hō	හො hau	හං ham	හඃ hah
ලා ll	ලා ll	ලෙ le	ලේ lē	ලෙ lai	ලො lo	ලෝ lō	ලො lau	ලං lam	ලඃ lah
ට t	ධ th	ඩ d	ඞ dh	ණ n	ත් t	ඊ th	ඳ d	ධ dh	න් n
ෂ s	ස් s	හ h	ඡ l	භ ṅga	ච ṅca	ඩ ṅda	ඳ ṅda	ඹ ṁba	ඥ ṅna
ධ rkha	ඹ rga	ඬ rgha	කකි rkka	ගඬ rggha	ච rca	ඵ rta	ඞ rna	ඞඞ rṅna	ඵ rta
ඵ rma	ඵ rya	ඞ ryya	ඵ rla	ඵ rva	ඵ rṣa	කකි rkṣa	ඵ rha	භ sra	භ sri
භ ṅdu	භ ṅdū	ඹ ṁbi	ඹ ṁbī	ඹ ṁbu	ඹ ṁbū	ඥ ṅā	ඥ ṅi	භ hra	භ hri

	இ = ீ	ī	சி = சி◌	sim	சா = சா	sā
	ரீ = ரீ◌	rī	து = து◌	dum	லூ = லூ	lū
	ஏ = ஏ◌	e	கி = கி◌	cca	கா = கா	ka scored off
	ஈ = ஈ◌	ē	பி = பி◌	bba	பா = பா	va scored off
	ஔ = ஔ◌	ō	ம = ம◌	mma	??	kākapada
	ஐ = ஐ◌	!	ஊ = ஊ◌	ñśa = ṁśa		kuṇḍaliya

Different formation of initial vowels (p. XLVI), *virāma* with the flag (p. XLVII), nasals (p. XLVIII), *pali-cayanna*, *sabba-ba-yanna*, and *maha-mayanna* (p. XLVII), *saṃyoga* (p. XLVIII), special use of *śa* (p. XLVII), medial *u = ū* (p. XLVII), and other signs (p. LI).

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
20	30	40	50	60	16	17	18	19	20	30	40	50	60	70
70	80	90	100		80	90								

# PALI TEXTS

## BIBLIOGRAPHY OF THE TIPITAKA

### List of texts of the Tipitaka.

PA (Sinh.) 1 (Rask, from Gustav Rask Hasle, Copenhagen).

Palm-leaf. 1 fol., 47 × 3 cm. Written in columns.

A list of books of the Tipitaka, possibly one supplied to Rasmus Rask by some Sinhalese scholar of Ceylon. The list begins with the texts of the Abhidhamma-piṭaka, followed by Vinaya and Sutta. The Sinhalese titles are spelt below as given in the original.

1. *Abhidhamma*: Dharmasaṅgani-prakaranaya, Vibhaṅga-, Kathāvastu-, Pudgala-, Dhātu-, Yamaka-, Paṭṭhāna-prakaranaya.
2. *Vinaya*: Pārājikā-pota, Paciti-, Suḷuvaga-, Mahavaga-, Parivārapāṭha-pota.
3. *Sūtra-piṭaka*: Diksaṅgiya, Mādum-, Saṃyut-, Aṃgotra-, Kudugot-saṅgiya.

A statement in Sinhalese to the effect that Aṭṭhakathā and Tikā works are not included in this list.

## VINAYAPIṬAKA

### Mahāvagga.

PA (Sinh.) 2 (Cod. Pal. U. B. 5b).

Palm-leaf, 268 foll., numbered (*svasti*) *ka<sup>1</sup>-ṭhai*, on the reverse of the leaf. 63.4 × 5.8 cm., eight to nine lines to a page, 56 cm. long. *ka* r. blank, *ka* v. 22 cm. of writing in the centre. Very beautiful and well-formed writing, corrections in a tiny hand on some pages, e.g. *gor.* and *g! r.* In places corrections have been made in black ink. The name of the scribe as given in the colophon is Kamala Guṇapālatissa Bhikkhu. The title of the book is given as 'Mahāvibhaṅgapakaraṇa'. Secured by wooden boards on which is written *Mahāvagga* in Sinhalese and Roman script and also 'Skjænket af D. Ferguson i Colombo . . . 4/11 1880.'

The orthography is not regular in regard to the use of cerebrals and dentals. Alternative spellings are found, for example, *paṇṇarasaka* (°nn°); *bhāṇavāra* (°na°); and occasionally *niṭṭhita* for *niṭṭhita*. These variants have not been noted in enumerating the section endings below.

*Mahāvagga*, 'the Great Section', is the first part of the *Vinaya-piṭaka*, and it has been edited by

Hermann Oldenberg as volume I of his 'The Vinaya Piṭakam' (London, 1879) (O). It is translated into English by T. W. Rhys Davids in *Vinaya Texts*, 'Sacred Books of the East Series', vol. XII.

(I. Mahākhandhaka.) The present MS begins, after the usual adoration, *tena samayena buddho bhagavā uruvelāyaṃ vi[ha]rati najjā nerañjārāya tīre bodhirukkhamūle paṭhamābhisambuddho* (as in O. I, p. 1). The endings of sections are marked, sometimes with verbal variations from Oldenberg.

1. Bodhikathā niṭṭhitā, *kā* r. l. 5.
2. Ajapālakathā niṭṭhitā, *kā* r. l. 8.
3. Mucalindaka-kathā niṭṭhitā, *kā* v. l. 3.
4. Rājāyatanakathā niṭṭhitā, *kī* r. l. 1.
5. Brahmayoca<sup>2</sup>-kathā niṭṭhitā, *kī* r. l. 6.
6. Paṭhamakabhāṇavāraṃ *kṛ* v. l. 1.
7. Yasassa pabbajjā niṭṭhitā *kṛ* v. l. 6.
- 9<sup>3</sup>. Catuhi gihī-sahāya pabbajjā niṭṭhitā, *kḷ* v. l. 3.
11. Mārakathā ekādasamaṃ<sup>4</sup>, *kḷ* r. l. 5.
12. tīhi saraṇagamanehi upasampadākathā dvādasamī niṭṭhitā *kḷ* v. ll. 3-4.

14. Bhaddavaggiyānaṃ saḥāyakānaṃ vatthu niṭṭhitā. Dutiyakabhānavāraṃ *ke* r. 1. 7.
15. Paṭhamapāṭihāriyaṃ *kai* r. 1. 3.
16. Dutiyakapāṭihāriyaṃ *kai* r. 1. 7.
17. Tatiyakapāṭihāriyaṃ *kai* v. 1. 3.
18. Catutthapāṭihāriyaṃ *kai* v. 1. 7.
19. Pañcamāṃ pāṭihariyaṃ *ko* r. 1. 5.
- (20. *kām* r. 1. 4: eten' eva nayena aḍḍhuḍḍhapā-  
ṭihāriyasahassāni honti.)
21. Ādittapariyāyaṃ niṭṭhitam. Uruvelapāṭihā-  
riyaṃ tatiyakabhānavāraṃ niṭṭhitam, *kaḥ* r.  
II. 2-3.
24. Sāriputtamoggallānapabbajjā niṭṭhitā. Catu-  
tthakabhānavāraṃ niṭṭhitam, *khi* v. II. 5-6.
25. Upajjhāyavattaṃ [vatthattaṃ in MS] niṭ-  
ṭhitam, *khū* v. 1. 3.
26. Saddhivihārikavattaṃ niṭṭhitam, *khī* v. 1. 1.
30. Upajjhāyavattabhānavāraṃ niṭṭhitam,  
*khī* v. 1. 2.
32. Ācariyavattaṃ niṭṭhitam, *kho* v. 1. 6.
33. Antevāsikavattaṃ niṭṭhitam. Chaṭṭhabhāṇa-  
vāraṃ, *khām* v. 1. 4.  
(*khaḥ* v. 1. 4: Ācariyavattabhānavāraṃ.)
36. Upasampādetabbaṃ pañcakaṃ soḷasavāraṃ  
niṭṭhitam, *gā* v. 1. 1.
37. *gī* r. 1. 2 upaṭṭhāpetabbo<sup>5</sup> [- O. p. 68] -tena  
kho pana samayena [O. p. 69].
38. Aṃṇatitthiyapubbakathā<sup>6</sup>, *gu* r. 1. 6.
53. Abhayuravānavāraṃ (Abhayūvarabhāṇa-  
vāraṃ) *gī* r. 1. 3.
7. Daṇḍakammavattuṃ niṭṭhitam, *ge* r. 1. 7.
70. Na-upasampādetabbaka-visatiṭṭhānaṃ<sup>7</sup>  
niṭṭhitam, *gau* r. 1. 3.
71. Na-pabbājetabbadvattiṃsavāraṃ niṭṭhitaṃ  
Dāyajjabhānavāraṃ navamaṃ, *gau* v. 1. 1.
76. Upasampadākammaṃ niṭṭhitam, *gaḥ* v.  
1. 2.
77. Cattāro nissayā niṭṭhitā, *gaḥ* v. 1. 4.
78. Cattāri akaraṇiyā [sic], *gha* r. 1. 4.

79. Mahākkhandhako paṭhamo, *gha* v. 1. 3.  
Mahākkhandhake uddānaṃ niṭṭhitam paṭha-  
maṃ, *ghā* r. 1. 4.
- (II. Uposathakkhandhaka.)
16. Aññatitthiyabhānavāraṃ, *ghī* v. 1. 7.
27. Codanāvattubhānavāraṃ niṭṭhitam, *gho* v.  
1. 2.
28. Anāpattiṇṇarasakaṃ niṭṭhitam, *ghām* r.  
1. 1.
29. Vaggāvaggasaṃṇinopaṇṇarasakaṃ niṭṭhi-  
tam, *ghām* r. 1. 8.
30. [Na]vematikapaṇṇarasakaṃ [O. vematika<sup>o</sup>]  
niṭṭhitam, *ghām* v. 1. 3.
31. Kukkuccapakatāpaṇṇarasakaṃ niṭṭhitam,  
*ghaḥ* r. 1. 2.
32. Bhedapurekkhāraṇapaṇṇarasakaṃ niṭṭhi-  
tam, pañcaviśatikā niṭṭhitā, *ñā* v. 1. 2.
36. Uposathakkhandhake tatiyaṃ bhānavāraṃ,  
*ñī* v. 1. 8.
- The uddāna ends on *ñī* r. 1. 4.  
On the left margin of *ñī* r., written in black ink:  
'3. vassūpanāyikakhandhako.'
- (III. Vassūpanāyikakhandhaka.)
8. Vassāvāsabhānavāraṃ niṭṭhitam, *ñī* v. 1. 5.  
Vassūpanāyikakhandho tatiyo, *ñau* v. 1. 1.  
The uddāna ends on line 4.  
On the left hand margin, written in black ink:  
'Pavāraṇakkhandhakaṃ'.
- (IV. Pavāraṇakkhandhaka.)
6. Paṭhamakabhānavāraṃ, *cī* r. 1. 3.
7. Anāpattiṇṇarasakaṃ niṭṭhitam, *cī* v. 1. 1.
8. Vaggāvaggasaṃṇīno [sic] paṇṇarasakaṃ niṭ-  
ṭhitam, *cī* v. 1. 7.
9. Vematikapaṇṇarasakaṃ niṭṭhitam, *cu* r. 1. 6.
10. Kukkuccapaṇṇarasakaṃ niṭṭhitam, *cu* v. 1. 4.
18. Catutthabhānavāraṃ, *cau* r. 1. 8. The uddāna  
ends on *cau* v. 1. 2.  
On the left hand margin of *cau* v. written in black  
ink: '5. Cammakhandhakaṃ'.

(V. Cammakhandhaka.)

13. Cammakhandhakam niṭṭhitam *chṛ* v. 1. 7.  
On *chṛ* r. left margin written in black ink:  
'6. bhesajjakhandhakam'.

(VI. Bhesajjakhandhaka.)

15. Bhesajja anuññātabhāṇavāraṃ paṭhamam,  
*cho* r. 1. 1.

30. Licchavibhāṇavāraṃ tatityam niṭṭhitam, *jṛ* r.  
1. 4.

33. Catuvisatisihabhāṇavāraṃ<sup>8</sup> niṭṭhitam, *jv* v. 1. 7.

40. Bhesajjakhandhakam chaṭṭham, *jaḥ* r. 1. 4.  
The *uddāna* ends *jaḥ* v. 1. 1.

On the left margin of *jaḥ* r. written in black ink:  
'7. Kaṭhinakhandhaka'.

(VII. Kaṭhinakhandhaka.)

2. Ādāyasattakam niṭṭhitam, *jha* v. 1. 7.

3. Samādāyasattakam dutiyam niṭṭhitam, *jhā*  
r. 1. 4.

5. Samādāyachakkam, *jhā* v. 1. 4.

7. Ādāyabhāṇavāraṃ niṭṭhitam paṭhamam, *jhī*  
r. 1. 1.

8. Anāsādasoḷasakam niṭṭhitam, *jhī* v. 1. 6.

9. Āsadasoḷasakam niṭṭhitam, *ju* v. 1. 2.

10. Karaṇiyasoḷasakam niṭṭhitam, *jhū* r. 1. 8.

11. Apaccīṇanavakam niṭṭhitam, *jhṛ* r. 1. 6.

12. Phāsuvihārapaṇcakaṃ niṭṭhitam, *jhṛ* v. 1. 8.

13. Kaṭhinakkhandhakam sattamam niṭṭhitam,  
*jhṛ* r. ll. 3-4. The *uddāna* ends at *jhṛ* v. 1. 5.

On the left margin of *jhṛ* v. written in black ink:  
'8. Cīvarakkhandhakam'.

(VIII. Cīvarakkhandhaka.)

1. Paṭhamakabhāṇavāraṃ niṭṭhitam, *jhām* r. 1. 1.

15. Visākhābhāṇavāraṃ, *ñī* v. ll. 1-2.

32. Cīvarakkhandhakam aṭṭhamam, *ñe* v. 1. 5.

The *uddāna* ends: *ñai* r. 1. 4. *ñai* r. 1. 5 begins  
the next khandhaka.

On the left margin of *nai* r., written in black  
ink: '9. Campeyyakhandhakam'.

(IX. Campeyyakhandhaka.)

*ñah* v. 1. 7: Catuvaggakaraṇam = O. p. 320 (2).

*ṭa* r. 1. 3: Pañcavaggakaraṇam = O. p. 320 (3)

*ṭa* r. 1. 4: Dasavaggakaraṇam = O. p. 320 (4)

*ṭa* r. 1. 8: Visativaggakaraṇam = O. p. 320 (5)

4. Vāsabhagāmbhāṇavāraṃ paṭhamam, *ṭā* v.  
1. 4.

6. Upālīpucchabhāṇavāraṃ dutiyam niṭṭhitam,  
*ṭū* r. 1. 4.

7. Champeyyakhandhakam navamam, *ṭām* r.  
1. 6. The *uddāna* ends at *ṭaḥ* r. 1. 4.

On the left margin of *ṭaḥ* r., written in black ink:  
'10. Kosambakakhandhako'.

(X. Kosambakakhandhaka.)

The tenth Khandhaka begins at *ṭaḥ* r. 1. 4.

2. Dīghāyubhāṇavāraṃ pathamam, *ṭhṛ* r. 1. 8.

6. Kosambakakhandhako dasamo, *ṭhai* v. 1. 5.

The *uddāna* ends on line 7 . . . going up to line  
10, Oldenberg I, p. 360: senāsanam vivittaṇ ca  
āmisam samakam pi ca. Title of the text: Mahā-  
vaggam samattham [sic] Scribe's wishes: ciraṃ  
tiṭṭhatu sāsane. siddhir astu. subham astu. āro-  
gyam astu; and in Sinhalese: me livu pinen  
lovuturā budu vemvā. followed by the name of  
the scribe, and the title of the book: kamalagu-  
ṇapālātissa bhikkhunā likhitamahāvibhaṅgap-  
pakaraṇam. Then the last two lines of Oldenberg  
with variants:

kathehi cando [sic] dātabho Upālī paripuc-  
chato  
anupavajjo 'dhisilena sāmaggijinasāsana ti

¶ <sup>1</sup> *svasti* and *ka* on the same leaf. — <sup>2</sup> corrected  
to °yocanaka°. — <sup>3</sup> The numbering here is after  
Oldenberg, who also has no superscripts 8, 10,  
13, 22-23, 27-29, 34-35, 39-52, 54-56. —

<sup>4</sup> Cf. O. — <sup>5</sup> The superscription at the bottom of  
O. I p. 68, not found. — <sup>6</sup> O. adds: sattamam

bhāṇavāraṃ, — <sup>7</sup> O. I p. 91. visativāraṃ. —

<sup>8</sup> O. I p. 240. Catuvisatibhāṇavāraṃ.

**Parivāra.**

PA (Sinh.) 3 (Cod. Pal. I).

Palm-leaf, 138 foll., numbered *svasti*, *ka<sup>1</sup>-jh<sup>1</sup>* written on the obverse, 58 × 5.8 cm. nine lines to a page, writing 51 cm. *svasti* r., blank, *svasti* v., *ka* r., broad margins with 18.8 cm. of writing in the centre only. *jh<sup>1</sup>* v. 18.5 cm. of writing, in the centre, with the last line spread out. Well formed Sinhalese writing. Two unwritten leaves in the beginning; index after *jh<sup>1</sup>* and one blank leaf at the end. Secured with plain Ceylonese wooden boards, with the two palm-leaves which originally secured the codex put outside the boards. On the leaf in front in Sinhalese letters 'parivārapāṭho' and 'parivāra' same repeated at a later date by Rask in Roman letters. Larger letters, with six lines only to a page in foll. *ṇu, co*. The index is in Pali and Sinhalese, and follows a different method of classification.

The *Parivāra* 'the Appendix' or *Parivārapāṭha* 'Text of the Appendices' is the third section of the Vinaya-piṭaka of the Pali canon. It is a late production, and some authorities<sup>2</sup> take it to be the work of a Sinhalese monk. This comprises nineteen shorter texts, being indices, appendices, lists and so on.

The *Parivāra* has been edited by H. Oldenberg in *Vinaya Piṭaka*, vol. V.

The text is translated by Rhys Davids and Oldenberg in *Vinaya Texts*, 'Sacred Books of the East', vol. XX.

MS begins, after the usual adoration in Pali: *yan tena bhagavatā jānatā passatā arahatā sam-māsambuddhena paṭhamam pārajikam kattha paññattam, kam ārabba, kismim vatthusmim atthi tattha paññatti, anuppaññatti . . .*

*Ends of sections:*

- I) Mahāvibhaṅga (= O. p. 53) at *ga* r. l. 3: *samuccayavāro<sup>3</sup> niṭṭhito<sup>4</sup> aṭṭhamo<sup>5</sup>, aṭṭhapaccayavāram<sup>6</sup> niṭṭhitam<sup>7</sup>, mahāvibhaṅgamhi solasavārā nitthitā<sup>8</sup>*
- II) Bhikkhunivibhaṅga (= O. p. 85) at *ghu* v. l. 5: *samuccayavāro<sup>9</sup> niṭṭhito<sup>10</sup> aṭṭhamo<sup>11</sup>, bhikkhunivibhaṅge (?) te (?) soḷasamahāvārā<sup>12</sup> niṭṭhitā*
- III) Samuṭṭhāna (= O. p. 90) at *ghr* r. l. 3: *samuṭṭhānasāsasamkham niṭṭhitam*
- IV) Samathabheda (= O. p. 113) at *nr* v. l. 7: *samathādhikaraṇaṇ ceva samuṭṭhānam bhajanti cā ti.*
- V) Khandhakapucchāvāra (= O. p. 114) at *nr* v. l. 3.
- VI) Ekuttaraka (= O. p. 141) at *cr* r. l. 4.
- VII) Uposathādivissajanā (= O. p. 143) at *cl* r. l. 9.
- VIII) Gāthāsaṅghanika (= O. p. 149) at *ce* v. l. 1.
- IX) Adhikaraṇabheda (= O. p. 157) at *cha* v. l. 6.
- X) Aparagāthāsaṅganika (= O. p. 159) at *chā* r. l. 7.
- XI) Codanākaṇḍa (= O. p. 162) at *chi* v. l. 7.
- XII) Cūḷasaṃgāma (= O. p. 165) at *chī* v. l. 7.
- XIII) Mahāsaṃgāma (= O. p. 171) at *ch<sup>1</sup>* r. l. 2.
- XIV) Kaṭṭhinabheda (= O. p. 179) at *cho* r. l. 2.
- XV) Upālipaṇcaka (= O. p. 206) at *jām* v. l. 2.
- XVI) Samuṭṭhāna (= O. p. 209) at *jha* r. l. 9.
- XVII) Dutiyagāthāsaṅganika (= O. p. 215) at *jhi* v. l. 7.
- XVIII) Sedamocakagāthā (= O. p. 219) at *jhu* r. l. 5.
- XIX) Five Vaggas (= O. p. 225) at *jh<sup>1</sup>* r. l. 6.
- The MS ends (*jh<sup>1</sup>* v. l. 2 = O. p. 226) *khandhā ceva samuṭṭhānā adhikaraṇā ceva ca samathā saṅgaho<sup>13</sup> ceva nāmā<sup>14</sup> apattikā tathāti parivāro niṭṭhito.*



pubbācariyamaggañ ca pucchitvā ca<sup>15</sup> tahiṃ  
 tahim  
 Dīpanāmo mahāpañño sutādhāro vicakkaṇo.  
 imaṃ vitthārasaṃkhepaṃ sajjhāmaggena  
 majjhime  
 cintayitvā likhāpesi sissakānaṃ sukhāvahaṃ.  
 parivāran ti yan vuttaṃ sabbhaṃ vatthum  
 salakkhaṇaṃ  
 atthaṃ atthēna saddhamme dhammaṃ  
 dhammena paṃñatte.<sup>16</sup>  
 sāsaṇaṃ parivāresi jambudīpaṃ va sāgaro.  
 parivāraṃ ajānanto kuto dhammavinicchayaṃ  
 vipatti-vatthu-paññatti anupaṃñatti puggale<sup>17</sup>  
 ekato ubhato ceva lokapaṇṇattivajjake<sup>18</sup>  
 yassa jāyanti<sup>19</sup> vimati<sup>20</sup> parivārena chijjati  
 cakkavattimahāsene migamajjhe va kesarī  
 ravi raṃsipaṛikiṇṇo cando tāragaṇe yathā  
 brahmā brahmaparisāya gaṇamajjhe va nāyako  
 evaṃ saddhammavinayo parivārena sobhati ti  
 \*anantasambuddham antantarapuññaṃ  
 anantadhammaṃ parivāraparipuññaṃ<sup>\*21</sup>

¶ <sup>1</sup> *svasti* and *ka* on separate leaves. — <sup>2</sup> SBE. vol. 13 p. xxiv. — <sup>3</sup> O. °am. — <sup>4</sup> O. °am. — <sup>5</sup> O. °am. — <sup>6</sup> °ā. — <sup>7</sup> °ā. — <sup>8</sup> Mahāvibhaṅge mahābhede soḷasamahāvārā. — <sup>9</sup> O. °am. — <sup>10</sup> O. °am. — <sup>11</sup> O. °am. — <sup>12</sup> O. °bheda. — <sup>13</sup> O. saṃgahā. — <sup>14</sup> nāma. — <sup>15</sup> O. va. — <sup>16</sup> O. paññate. — <sup>17</sup> O. °lo. — <sup>18</sup> O. vajjato. — <sup>19</sup> O. jāyate. — <sup>20</sup> should be °ti. — <sup>21</sup> the text between asterisks not in O.

### Kaṅkhāvitaraṇī.

PA (Sinh.) 4 (Cod. Pal. III).

Palm-leaf, 128 foll., numbered (*svasti*) *ka*<sup>1</sup>—*jaḥ* written on the obverse. 40 × 5.3 cm., eight lines to a page; last page (*jaḥ* v.) has nine lines; a few foll. e. g. *ṇu* v.—*ṇ!* r. have only seven lines to a page; average 35 cm. of writing. *ka* r. only 12.5 cm.

of writing in the centre. One blank leaf at the end. Secured within European made wooden boards.

*Kaṅkhāvitaraṇī* 'the Remover of Doubt' is Buddhaghosa's commentary on the *Pātimokkha*, to both *Bhikkhu-* and *Bhikkhuṇī-Pātimokkha*. Our MS contains only the commentary on the *Bhikkhu-Pātimokkha*. The text has been edited for the P. T. S. by Mrs. D. A. L. Maskell, 1956 (M). This edition is mainly based on the edition in Sinhalese character in the Simon Hewavitarne Bequest, vol. 30, 1930. Another Sinhalese edition was by Kalavila Indaratana. The present MS has not been utilized for the P.T.S. edition.

There is an old glossary to this commentary called the *Kaṅkhāvitaraṇī-piṭṭapota*<sup>2</sup>, which covers the complete text. This glossary has been dated in about the 12th century. In the same century Buddhānāga, a pupil of Sāriputta Mahāthera, wrote a *ṭikā* on the *Kaṅkhāvitaraṇī*, and this is known by the title: *Vinayatthamañjūsā nāma Kaṅkhāvitaraṇī-ṭikā*.<sup>3</sup>

The MS begins after the usual adoration: (*ka* r.) buddha<sup>4</sup>-dhammañ ca saṅghaṇ ca

vippasannena cetasā,  
 vanditvā vandanāmānapūjāsakkārabhājanaṃ  
 theravaṃsappadīpānaṃ dhīrānaṃ<sup>5</sup> vinayakkame  
 pubbācariyasīhānaṃ namo katvā katañjali  
 pāmokkha-anavajjānaṃ dhammānaṃ yaṃ  
 mahesinaṃ<sup>6</sup>

\*sacesāya pātimokkhaṃ\* mukhaṃ mokkhaṃ  
 pakāsitaṃ<sup>7</sup>

suratena nivatena<sup>8</sup> suvisallekhavuttinā<sup>9</sup>

vinayācārayuttēna sonattherena<sup>10</sup> yācito

tattha sañjātakamkhānaṃ bhikkhaṃ tassa

vaṇṇanaṃ

kaṃkhāvitaraṇatthāya paripuñṇavinicchayaṃ

mahāvihāravāsīnaṃ vācanāmagganissitaṃ

vaṇṇayissāmi nāmena kaṃkhāvitaraṇiṃ

(*ka* v.) subhan ti

tattha pātimokkhan ti (pa) ati mokkhaṃ atipa-  
mokkhaṃ atiseṭṭhaṃ ati-uttaman ti attho.

The comments on the eight sections of the Pāti-  
mokka end thus:

1. *kho* r. l. 3: kaṃkhāvitaraṇiyā pātimokkha-  
vaṇṇanāya pārājikakaṇḍavaṇṇanā niṭṭhitā  
(M p. 35)
2. *ge* r. l. 8: kaṃkhāvitaraṇiyā [sic] pātimokkha-  
vannaṇāya [sic] saṃghādisesavaṇṇanā niṭ-  
ṭhitā (M. p. 51)
3. *gai* v. l. 1: aniyatavannaṇā [sic] niṭṭhitā (M.  
p. 53)
4. *ṇu* v. l. 8: kaṃkhāvitaraṇiyā pātimokkha-  
vaṇṇāya nissaggiyavaṇṇanā niṭṭhitā (M. p. 82).
5. *chṛ* v. l. 6: . . . pācittiyassa vaṇṇanā . . . (M.  
p. 143)
6. *jī* v. l. 8: pāṭidesaniyavaṇṇanā niṭṭhitā (M.  
p. 145)
7. *jau* v. l. 8: sekhīyavannaṇā [sic] niṭṭhitā (M.  
p. 153)
8. No title.

MS ends (*jaḥ* v. l. 8): (avivādamānehī ti) aṭṭhā-  
rasasu vivādavatthusu aññataravasenāpi avivada-  
tabban<sup>11</sup> ti taṃ taṃ sikkhāpadaṃ avitikkaman-  
tehi adhisīlasikkhāhi sampādetabban<sup>12</sup> ti anta-  
rantarā pana<sup>13</sup> vuttaṃ taṃ sabbaṃ purime  
purime sikkhāpade vuttattā me<sup>14</sup> uttānatthattā ca.  
saṃkhāvitaraṇiyā [sic] pātimokkhavaṇṇanāya  
bhikkhupātimokkhavaṇṇanā niṭṭhitā. siddhi  
astu. subham astu.

¶ <sup>1</sup> *svasti* (*ka*) on the same leaf. — <sup>2</sup> Ed. Kalu-  
koṇḍayāvē Paññāsekharā, 1936. — <sup>3</sup> For details  
of a 'nava-ṭikā' written in Burma see *Catalogue  
of Cambodian and Burmese Pāli Manuscripts*  
(COMDC vol. 2, part 1). — <sup>4</sup> buddhaṃ. — <sup>5</sup> M. thi-  
rānam. — <sup>6</sup> M. mahesinā. — \*\*The text between aste-  
risks written below the line. — <sup>7</sup> M. reads: mukhaṃ  
mokkhappavesāya pātimokkhaṃ . . . — <sup>8</sup> M. nivā-  
tena. — <sup>9</sup> M. suci°. — <sup>10</sup> M. soṇa°. — <sup>11</sup> M. avivi-  
damānehī sikkhitabban. — <sup>12</sup> M. °sikkhā sampā-  
detabbā. — <sup>13</sup> M. adds: yaṃ na. — <sup>14</sup> M. ceva.

## SUTTAPIṬAKA

### Dīghanikāya.

PA (Sinh.) 5 (Cod. Pal. IV).

Palm-leaf, 272 foll., numbered (*svasti*)*ka*<sup>1</sup>-*thaḥ*  
written on the obverse. *ga-gaḥ* corrected, similarly  
other corrections, *kṛ* occurs twice, *tṛ* omitted; the  
text, however, is correct. 58 × 5.6 cm.; nine lines  
to a page, 50 cm. of writing. *ka* r. blank, *ka* v.  
broad margins, 21 cm. of writing only in the  
centre. *thaḥ* v. one line only, scribe's wishes.  
Secured between Ceylon-made wooden boards, on  
the upper of which is written in Rask's hand:  
Dīgha-nikāyo 34.

*Dīghanikāya*, 'the Collection of the Long Dis-  
courses' is the first book of the sutta-piṭaka. It con-

tains 34 suttas or suttantas which are arranged in  
three sections, (i) Silakkhandha-vagga, (ii) Mahā-  
vagga and (iii) Pātheyya° or Pātikavagga. The  
text has been edited for the P.T.S. by T. W. Rhys  
Davids and J. E. Carpenter, London, vol. I, 1890;  
vol. II, 1903, vol. III, 1911. There is a good  
edition in Sinhalese character by W. A. Sama-  
rasekara, Colombo, 1904. It is translated by Rhys  
Davids, *Dialogues of the Buddha*, vols. I–III  
(‘Sacred Books of the Buddhists’, vols. II–IV),  
1899, 1910, 1911; also into German by K. E. Neu-  
mann, München, 1907–1918.

For a full account of the text see: B. C. Law:  
*A History of Pāli Literature*, vol. I. pp. 80–115,

and M. Winternitz: *Indian Literature*, vol. II pp. 35–46.

Our MS has not been collated for the P.T.S. edition.

The MS begins, after the adoration:

evam me sutam ekam samayam bhagavā antarā ca rājagaham antarā ca nālandam addhānamaggo paṭipanno hoti mahatā bhikkhusamghena saddhim . . .

The endings of the vaggas and suttas are marked as follows: –

1. *kām* v. l. 8: brahmajālasuttam
2. *khai* v. l. 7: sāmāññaphalasuttam  
*khaḥ* r. l. 9 (End of) Bhāṇavāram paṭhamam
3. *gi* v. l. 6: ambaṭṭhasuttam tatiyam
4. *gl* r. l. 4: soṇadaṇḍasuttam
5. *gha* r. l. 4: kūṭadantasuttam
6. *ghī* r. l. 6: mahālisuttantam
7. *ghī* v. l. 7: jāliyasuttantam
8. *ghī* v. l. 1: kassapasihanādasuttantam<sup>2</sup>
9. *nā* v. l. 4: poṭṭhapādasuttantam
10. *nai* r. l. 6: subhasuttantam
11. *naḥ* r. l. 7: kevaddhasuttantam
12. *ci* v. l. 6: lohiccasuttantam
13. *cai* r. l. 8: tevijjasuttantam
14. *chai* r. l. 1: mahāpanādasuttantam<sup>3</sup>
15. *jā* r. l. 5: mahānidānasuttantam
16. *jhī* v. l. 5: mahāparinibbānasuttantam
17. *ñi* r. l. 1: mahāsudassanasuttam<sup>4</sup>
18. *ñī* v. l. 8: janavasabhasuttam
19. *ṭa* r. l. 3: (*ṭām* on fol.): mahāgovindasuttantam
20. *ṭā* v. l. 9: mahāsamayasuttantam
21. *ṭī* v. l. 2: (*ṭhū* on fol.): sakkapañhasuttam
22. *ṭām* r. l. 3: mahāsatipaṭṭhānasuttam
23. *ṭhe* r. l. 2: pāyāsīsuttantam. mahāvaggo. padhānañ<sup>5</sup> ca nidhānañca nibbā(na)ñca sadasanam

janavasabhañ ca govindam samayam sakkam  
eva ca

satipaṭṭhānapāyāsī mahā vaggassa saṅgho

24. *ḍu* r. l. 7: pāṭhikaputtam paṭhamam

25. *ḍe* v. l. 7: udumbarikasihanādasuttam dutiyam

26. *dhā* r. l. 4: cakkavaṭṭisihanādasutta<sup>6</sup>-tatiyam

27. *dhī* r. l. 7: aggaññāsuttantam niṭṭhitam  
catuttham

28. *dhai* r. l. 8: sampasādaniya-suttam pañcamam

29. *ṇi* v. l. 2: pāsādikasuttam chaṭṭhamam

30. *ṇe* v. l. 3: lakkhaṇasuttantam

31. *ṇau* v. l. 6: siṅgālovādasuttam

32. *ta* v. l. 9: āṭānāṭiyasuttam

33. *thī* r. l. 8: saṅgītisuttam sattamam [sic]

34. *thaḥ* r. l. 8: dusuttarasuttantam. pāṭikavaggo.

MS ends (*thaḥ* r. 8).

pāṭike dumbarī c'eva cakkavatti-agaññakam  
sampasādañ ca pāsādam mahāpurisalaka-

khaṇam

āṭānāṭisakam saṅgītiñca dasuttaram

ekādasahi suttehi pāṭikavaggo ti vuccati

pahātum sakalam dukkham vinditum sakalam

sukham

pappotum amataṃ khemaṃ dhammarājassa

santike ti

dīghanikāyam niṭṭhitam. siddhī astu (v.):

subham astu, mahāpañño hotu, medhāvī hotu

¶ <sup>1</sup> *svasti* and *ka* on the same leaf. – <sup>2</sup> mahāsihanāda° in Siamese ed. – <sup>3</sup> P.T.S. Ed. vol. II, p. 1. mahāpadāna°. – <sup>4</sup> not noted by Westergaard. – <sup>5</sup> P.T.S. ed. apadānam. – <sup>6</sup> sic. for usual °vatti.

### Mahāsatipaṭṭhānasutta.

PA (Sinh.) 6 (National Museum, D 2197).

Copper plate, 37 plates, numbered in Sinhalese letters (disarranged). 60 × 7 cm., seven lines to a

page. Letters very faintly incised, and in some places the writing is almost illegible. According to the colophon there should be 35 plates only.

The Sinhalese colophon of the plates states that the copying of the sutta was completed during the waning fortnight of the month of Mādin (February–March) when the sun was in Libra in the year one thousand seven hundred and eighty five (varṣa ekvādahas satsiya asūpahāṭa pāmiṇi avurudde tulāravi lat avamādin me davasadī)<sup>1</sup>. It also states that one Herat Mudiyaṅsēlāgē Āracci-mahatmayā had the sutta copied at his expense.

The *Mahāsatipaṭṭhānasutta* is the twenty second sutta of the *Dīghanikāya* (P.T.S. ed. II, pp. 290–315). See next article also.

¶ <sup>1</sup> Śaka 1785 (AD 1863) – see Addenda.

### **Mahāsatipaṭṭhānasutta.**

PA (Sinh.) 7 (E. Rasmussen).

Palm-leaf, 52 foll., numbered *svasti siddham ka-ghī*. 45.5 × 5.6 cm. Seven lines to a page. 40.5 cm. of writing. The MS is secured within crude, Ceylon made wooden boards. The cord ends with a turner carved wooden button.

The owner of the present MS was “the unordained devotee (*Silvat-tāna*)” of Śālagama, and it may be dated in the early part of the 18th Century when such persons who observed the ten precepts carried on the good works of the Buddhist religion in Ceylon<sup>1</sup>. A special feature of orthography is that often vowel-less consonants are written with the *virāma* instead of combining the same with the following consonant. The short and long *u* vowels (*u*, *ū*) are hardly distinguished. Occasionally the long form of *e* – vowel (*ē*) is written. Special characters for the *cc*, the *bb* and the *mb* are employed. The *m* is finally used in

place of *m*, and the *niggahīta* (*m̐*) is written above the line, inside a medial *i* sign. The cerebral nasal (*ṇ*) is sometimes wrongly used, e. g. *puṇa* for *puna*.

*Mahāsatipaṭṭhānasutta* is the twenty-second discourse of the *Dīghanikāya*. See also PA (Sinh.) 6, i. e. National Museum, D 2197.

The present text contains the text of the *suttanta*, with its *pada-ānavuma*. It begins after the usual adoration in Pali. The text begins:

evam me sutam . . . kurusu (sic) kurunam (sic) . . . bhikkhu (sic) āmantesi . . . paccassosum (sic), . . . followed by the *pada-ānavuma*: evamme sutam,, me,, evam sutam,, me sutam evam,, ekam samayaṃ,, bhagavā,, kurusu,, kammā-sadhammaṃ, nāma nigamo,, viharati,, tatra kho bhagavā,, bhikkhavo ti,, bhikkhu āmantesi, te bhikkhu,, bhadante ti,, bhagavato passassosum.

The text ends on *ghī* v. 1, 5: idam avoca bhagavā attamanā te bhikkhu bhagavato bhāsitaṃ abhinandun ti. bhagavā,, idaṃ avoca,, attamanā te bhikkhu,, bhagavato,, bhāsitaṃ abhinandun ti: followed, in Sinhalese, by the name of the owner: Śālagama sil . . . . pe . . . . potvahanse, and the wishes of the scribe: mema ku(sa)layen nuvenen agravemvā maṅgala-budun se lovuturā budu-vemvā. siddhir astu . . . .

¶ <sup>1</sup> See Koḷagama Vācissara: *Saraṇaṅkara-saṅgharāja-samaya*, Colombo, 1960, pp.160 ff, 275.

### **Sumaṅgalavilāsini.**

PA (Sinh.) 8 (Bl. 4).

Palm-leaf; 333 foll., numbered (*svasti*)*ka<sup>1</sup>-po* written on the reverse. 51.7 × 5.8 cm., nine lines to a page, 41.8 cm. of writing, very beautiful tiny, round writing with about 185 akṣaras to a line. *ka* r. blank, *ka* v. written only in the centre

lines 17 cm. long. *po* v. 5 lines only. No extra leaves.

The whole secured with Ceylon made boards, lacquered red in the centre panel, and yellow on the sides, plain, no designs.

*Sumaṅgalavilāsini*, 'The Ornament of Sumaṅgala (Pariveṇa)', is the name of the *Dīghanikāyaṭṭhā*, the commentary on the *Dīghanikāya* (PA (Sinh.) 5) by Buddhaghosa. This commentary was written at the request of Saṅghathera Dāṭha who resided in the Sumaṅgalapariveṇa, and hence the name. This commentary is edited for the P.T.S. as follows: Part I: T. W. Rhys Davids and J. E. Carpenter, 1886; Parts II & III W. Stede, 1931 and 1933.

The MS begins, after the usual adoration:

karuṇasitalahadayam paññāpajjotavihata-  
mohatamam  
sanarāmaralokagurum<sup>2</sup> vande sugatam  
gatvimuttam

The commentaries to the 34 suttas of the *Dīghanikāya* end as follows:

1. *gī* v. l. 6: Brāhmajālasutta-vaṇṇanā:  
(General Introduction. P.T.S. ed. p. 25 ends  
*kī* r. l. 3 (= p. 131); end of Paṭhamabhā-  
ṇavāra = p. 109 at *gī* r. l. 2)
2. *ñī* v. l. 2: Sāmaññaphalasutta- (= p. 238)
3. *cī* v. l. 8: Ambaṭṭha- (= p. 278)
4. *cī* r. l. 4: Soṇadaṇḍa- (= p. 293)
5. *co* r. l. 8: Kūṭadanta- (= p. 308)
6. *cām* v. l. 1: Mahālī- (= p. 316)
7. *caḥ* r. l. 9: Jāliya- (= p. 320)
8. *chī* v. l. 1: Kassapasihanāda- (= p. 364)
9. *chī* v. l. 8: Poṭṭhapāda- (= p. 383)
10. *che* r. l. 1: Subha- (= p. 387)
11. *chai* v. l. 5: Kevaṭṭa- (= p. 394)
12. *cho* v. l. 4: Lohicca- (= p. 398)
13. *chām* v. l. 9: Tevijja- (= p. 409)
14. *jhū* v. l. 6: Mahāpadāna- (= p. 480)

15. *ñā* v. l. 8: Mahānidāna- (= p. 515)
16. *thā* r. l. 9: Mahāparinibbāna (= p. 615)
17. *thī* r. l. 7: Mahāsudassana (= p. 636)
18. *thai* r. l. 9: Janavasabha (= p. 646)
19. *dī* v. l. 2: Mahāgovinda- (= p. 671)
20. *dai* v. l. 2: Mahāsamaya- (= p. 696)
21. *dhe* v. l. 2: Sakkapañha- (= p. 740)
22. *tā* v. l. 2: Mahāsatipaṭṭhāna- (= p. 806)
23. *tu* r. l. 2: Pāyāsī- (= p. 815)
24. *tī* r. l. 2: Pāṭika- (= p. 831)
25. *tau* r. l. 8: Udumbarika- (= p. 844)
26. *thā* v. l. 8: Cakkavaṭṭi [sic]<sup>3</sup> (= p. 858)
27. *thī* v. l. 3: Aggañña- (= p. 872)
28. *dī* v. l. 6: Sampasādaniya- (= p. 904)
29. *dī* r. l. 3: Pāsādika- (= p. 917)
30. *daḥ* r. l. 5: Lakkhaṇa- (= p. 940)
31. *dhū* v. l. 7: Sigālasuttavaṇṇanā [sic] (= p. 959)
32. *dhī* r. l. 6: Āṭānāṭiya- (= p. 970)
33. *pi* v. l. 6: Saṅgīti- (= p. 1052)
34. *pai* v. l. 6: Dasuttara- (= p. 1064)

After: *sumaṅgalavilāsiniyā dīghanikāyaṭṭhā* thāya dasuttarasuttavaṇṇanā niṭṭhita (= p. 1064, last two lines) the following colophon not found in the P.T.S. edition:

1 *pai* v. ll. 7-8 - *po* ll. 1-4: niṭṭhitā cassa vaṇṇanā ettāvātā ca. āyācīto suma(ṅga)ḷaparivena-nivāsīnā thiraguṇena dāṭhasaṃghathera-vasan-vayenāha(?). dīghāgamassa dasabalaguṇagaṇā paridīpaṇassa aṭṭhakathā 'yaṃ ārabhiṃ sumaṅgalavilāsiniṃ nāma(?) nāmeṇa sāram ādāya niṭṭhitā eṣā ekāsītipamāṇāya pāḷiyā bhāṇavā-rehi, ekūnasatṭhimatto visuddhimaggo pi bhāṇavā-rehi. atthapakāsanatthāya ahāmāṇam(?) kato yasmā. tasmā tena sahāyaṃ aṭṭhakathā bhāṇavāraṇṇanā suparimitiparicchinnam cattālisasatam hoti. bhāṇavārato eṣa(?)mayam pakāsayanti mahāvihārādhivāsīnam. cūlaṭṭhakathāsāram ādāya mayā imaṃ karontena yaṃ puññaṃ upa-

citam tena hotu sabbo sukhī loko ti. paramavi-suddhinā . . . theravaṃsappadīpānaṃ therāṇaṃ mahāvihāravāsinaṃ vaṃsālamkārabhūtena vipulavisuddhabuddhinā buddhaghoso ti garugahitanāmadheyyena therena katā 'yaṃ sumaṅgaḷa-vilāsini nāma dīghanikāyaṭṭhakathā, followed by the scribe's wishes.

¶ <sup>1</sup> *svasti siddham*, and *ka* repeated four times written in a square. – <sup>2</sup> P.T.S. ed. garuṃ. – <sup>3</sup> Cakkavatti-sihanāda-

### Sumaṅgalavilāsini.

PA (Sinh.) 9 (National Museum, D 2195).

Palm-leaf, 320 foll., numbered (*svasti siddham*) *ka-nau*, written on the reverse. 62 × 5.6 cm., eight lines to a page 57 cm. of writing. Well-formed letters, becoming finer gradually, and closely written after *ṇa* group. Three blank foll. at the beginning, two at the end. Left-bottom edge of fol. *du* broken, but all writing found. Left top edge of foll. *dū-de* broken and letters missing for a length of about six cm.

At the end are six unnumbered foll. with writing, being two sets of rejected leaves from the same book. This is followed by three blank leaves. The whole is secured in plain wooden boards, which are covered by two palm-leaves. On the front palm-leaf the title of the book is given as: '*sumaṅgalavilāsiniṃ nam aṭuvāvayi*'.

The MS was completed, according to the Sinhalese colophon at the end, during the first fortnight of the month of Vesak (May) in the Śaka Year 1800 (AD 1878) by Naramāne Piyadassī, bhikkhu in charge of the Kaḍambāveragala-vihāra, a pupil of Bamuṇugama Buddha-rakkhita Sthavira.

The commentaries of the individual suttas end on the following foll. 1. *g!* v. 8; 2. *ne* r. 2; 3. *c!* v. 7; 4. *cai* r. 7; 5. *cha* r. 2; 6. *chi* r. 8; 7. *chī* v. 1; 8. *ch!* r. 3; 9. *chām* r. 4; 10. *chaḥ* r. 8; 11. *jā* r. 5; 12. *ji* r. 5; 13. *ju* v. 5; 14. *jhām* r. 1; 15. *ñ!* v. 4; 16. *ṭho* v. 8; 17. *ḍī* v. 6; 18. *ḍ!* v. 8; 19. *ḍām* r. 5; 20. *ḍhū* v. 7; 21. *ṇi* v. 8; 22. *t!* r. 4; 23. *t!* r. 7; 24. *to* v. 3; 25. *tha* r. 5; 26. *thī* v. 8; 27. *th!* v. 4; 28. *dā* r. 3; 29. *du* v. 1; 30. *de* v. 5; 31. *daḥ* v. 5 (Sigāḷaka<sup>o</sup>). 32. *dhi* v. 4; 33. *th!* v. 7; 34. *tau* r. 1.

The text ends on *nau* r. as iv (a) followed by the scribe's wishes. On *nau* v. is the scribe's colophon in Sinhalese which is reproduced below without the sonorous and high-flown epithets employed in praise of the scribe's teacher and the scribe himself: . . . bamunugama buddharakkhita(stha)virapādayanvahansēgē siṣyavū . . . kaḍambāveragalavihārasthānādhipati-vū naramāne piyadassī unvahanse visin sakavarṣa-ekvādahas-aṭasiye avurudde vesak-masa pura guru dina likhita samāpta kala sumaṅgaḷavilāsini nam dīrgaṅgama<sup>1</sup>-vū diksaṅgiye aṭuvā vai. 'This is the commentary of the *Diksaṅgiya*<sup>2</sup>, which is to the *Dīrghāgama*, and called *Sumaṅgalavilāsini*, the copying of which was completed on a Thursday<sup>3</sup> during the bright half of the month of Vesak<sup>4</sup> of the Śaka-Year 1800<sup>5</sup> by the Bhikkhu Naramāne Piyadassī, chief incumbent of the Kaḍambāveragala-vihāra, a pupil of the great Elder Bamuṇugama Buddha-rakkhita'

¶ <sup>1</sup> *dīrghāgama*. – <sup>2</sup> Sinhalese for *Dīghanikāya*, sometimes spelt *Digsaṅgiya*. – <sup>3</sup> The day of the month, or of the fortnight is not given, perhaps an omission. – <sup>4</sup> Sinhalese for Pali *Vesākha* (April–May). – <sup>5</sup> AD 1878.

**Majjhimanikāya.**

PA (Sinh.) 10 (Cod. Pal. VI).

Palm-leaf, 277 foll., numbered on the obverse *ṇṇ-se*, 72 × 6.5 cm., ten lines to a page, fairly broad margins, with 62.5 cm. of writing. fol. *ṇṇ* and *ṇṇr.* only 25 cm. of writing in the centre, with designs of Kuṇḍalī signs on the margins; *se v.* similar with 43 cm. of writing; lacunae at *dṛ r.*, *daṃ v.*, *ḷṇ v.*, *lo r.* & *v.*, *lau r.* (see PA (Sinh.) 5). The writing is very small throughout the MS, with three to four characters to a cm. In front four extra leaves, the first being placed outside the board. On this leaf the Sinhalese title of the work, 'Mādunsaṅgiya' is written in large letters. On a side in very tiny letters another name of a Pali work, *Sumaṅgalavilāsini* (PA (Sinh.) 5). After *se*, the colophon on an unnumbered leaf. This contains the wishes of the scribe in Pali verse, followed by a statement concerning the owner of the book, in Sinhalese. The book belonged to Daramiṭipola Dharmmarakṣita, the chief monk of the Pōyamalu-vihāre, a monastery in Kandy. The statement contains other valuable historical information (see below). The reverse of this leaf is blank, and is followed by four foll. of a Sinhalese prose work.

The whole is secured in Ceylon-made wooden boards, finished with lacquer, ornamented with floral designs in yellow and green on a red background. The designs are of typical Sinhalese motifs of the 17th–18th centuries.

The text contained here is evidently the continuation of a larger codex. The foll. numbered *ka-ṇū* have evidently been removed. This perhaps explains the name of the other text found written on the front folio.

Colophon consisting of the scribe's wishes in twenty Pali gāthās:

1 puññaena tena pappomi buddhattaṃ yāvata  
ahaṃ

uppajjeyyaṃ kule suddhe saddhe aḍḍhe  
mahaddhane . . .

20. . . nisajja vajirāsane

buddho hutvā imaṃ lokaṃ tāreyyaṃ bhava-  
sāgarā.

followed by the Sinhalese sentence containing the name of the owner: Śrī-buddhavarṣayen dedās-desiyaanūsaveni-varṣayehi lakdiva kīrtti-śrī-siṃha-devī maharajāṇan raja-karaṇa davasa daṃbadiva siyām-desayen lamkādvīpayaṭa vāḍiyāvū upāli-mahaterunvahansē pradhāna-koṭa āti atireka-dasavargga-mahasamghayā-kerehi upasampadāvū poyamalu-vihāre nāyaka-padaviya lābī karavaṇa daramiṭipola dharmmarakṣita unnas-sēgē mādunsaṅgiyē potayi: 'This volume of the *Mādunsaṅgiya*<sup>1</sup> belongs to Daramiṭipola Dharmmarakṣita unnānse<sup>2</sup>, the bhikkhu who has been promoted the chief incumbent therā of the Pōyamalu-vihāre<sup>3</sup> and is now carrying on the duties of this office; being a monk who received the higher ordination under the ten extra (atireka) groups of monks, whose chief was the Great Elder Upāli, and who came to Ceylon from the country of Siyām<sup>4</sup> in Daṃbadiva<sup>5</sup>, in the year 2296 of the Buddhist Era<sup>6</sup> during the reign of Kīrti Śrī-Siṃha-deva<sup>7</sup>, king of Ceylon.

This MS is very similar to the MS of the *Samyuttanikāya* (see PA (Sinh.) 12), and the novice of Daramiṭipola, who had it copied, is in all probability the nāyaka-therā who was the first owner of this MS. The time between this and PA (Sinh.) 12 can be a few decades.

The numbering, which begins from *ṇṇ* (see above) shows that this part containing the *Majjhimanikāya* is the continuation of a larger codex.

*Majjhimanikāya*, 'the collection of medium-sized discourses' is the second book of the suttapiṭaka. It contains 152 suttas which are arranged in three sections, called *paññāsa* or 'fifties', namely (i) Mūlapaññāsa (suttas 1-50), (ii) Majjhimapaññāsa (suttas 51-100) and (iii) Uparipaññāsa (suttas 101-152), third containing two suttas in excess of fifty.

The text has been edited for the P.T.S. by V. Trenckner and R. Chalmers, and Indices by Mabel Bode, vols. I-III, London, 1887-1902. The present MS is Trenckner's, no. A, and his 'ground-work' for the edition. He calls it 'a good second-rate MS' (Introd. p. ii). It has been also used by Dines Andersen and Helmer Smith for their edition of the *Suttanipāta* (1913).

A full description of the *Majjhimanikāya* is given by B. C. Law, in *A History of Pali Literature*, vol. I pp. 115-157 and by M. Winternitz, in his *History of Indian Literature*, vol. II, pp. 46-60.

The text is translated into English by Chalmers: *Further Dialogues of the Buddha*, ('Sacred Books of the Buddhists', vols., V-VI), 1926-27. Also into German by K. E. Neumann.

An excellent edition in Sinhalese character by Śrī Dharmārāma and Śrī Dharmānanda, with an introduction in Sinhalese by Śrī Prajñārāma, has been published as volume one of 'Vidyālaṅkāra Tripiṭaka Publications', 1946 (VP.).

The following are the suttas of the *Majjhimanikāya* with their titles as they end in the present MS. Within brackets we give the volume and pages of the P.T.S. edition.

- I. Mūlapaññāsakaṃ 1. Mūlapariyāyavaggo  
 1. Mūlapariyāyasuttaṃ, *ṇī* r. l. 6. (I. 1-6)  
 2. Sabbāsavasuttaṃ, *ṇī* v. l. 7. (I. 6-12)  
 3. Dhammadāyada°, *ṇe* v. l. 3. (I. 12-16)  
 4. Bhayabherava°, *ṇo* v. l. 6. (I. 16-24)

5. Anaṅgaṇa°, *ṇaḥ* r. l. 3. (I. 24-32)  
 6. Ākhaṅkheyya°, *ṇaḥ* v. l. 10. (I. 33-36)  
 7. Vatthūpama°, *tā* r. l. 6. (I. 36-40)  
 8. Sallekha°, *tī* r. l. 7. (I. 40-46)  
 9. Sammādiṭṭika°, *tī* r. l. 5. (I. 46-55)  
 10. Satipaṭṭhāna°, *tī* v. l. 7. (I. 55-63)

I. 2. Sīhanādavaggo

1. Cūlasīhanādasuttaṃ, *te* r. l. 1. (I. 63-68)  
 2. Mahāsīhanāda°, *tau* v. l. 4. (I. 68-83)  
 3. Mahādukkhakkhandha°, *tha* r. l. 4. (I. 83-90)  
 4. Cūladukkhakkhandha°, *thā* v. l. 7. (I. 91-95)  
 5. Anumāna°, *thu* v. l. 2. (I. 95-100)  
 6. Cetokhila°, *thū* v. l. 7. (I. 101-104)  
 7. Vanapattha°, *thī* v. l. 9. (I. 104-108)  
 8. Madhupiṇḍika°, *thī* v. l. 2. (I. 108-114)  
 9. Dvedhāvitakka°, *the* r. l. 1. (I. 114-118)  
 10. Vitakkaṇṭhāna°, *thai* r. l. 3. (I. 118-122)

I. 3. Varavaggo [VP. Opamma°]

1. Kakacūpamasuttaṃ, *thau* r. l. 2. (I. 122-129)  
 2. Alagaddūpama°, *da* r. l. 8. (I. 130-142)  
 3. Vammika°, *dā* r. l. 5. (I. 142-145)  
 4. Rathavinīta°, *dī* v. l. 7. (I. 145-151)  
 5. Nivāpa°, *dū* r. l. 1. (I. 151-160)  
 6. Ariyapariyesana°, *dī* r. l. 9. (I. 160-175)  
 7. Cūlahatthipadopama°, *dai* v. l. 9. (I. 175-184)  
 8. Mahāhatthipadopama°, *dau* v. l. 3. (I. 184-191)  
 9. Mahāsāropama°, *daḥ* r. l. 9. (I. 192-197)  
 10. Cūlasāropama°, *dhā* r. l. 8. (I. 198-205)

I. 4. Mahāyamakavaggo

1. Cūlagosīngasuttaṃ, *dhī* r. l. 1. (I. 205-211)  
 2. Mahāgosīnga°, *dhū* r. l. 7. (I. 212-219)  
 3. Mahāgopālika°<sup>8</sup>, *dhī* v. l. 1. (I. 220-224)  
 4. Cūlagopālika°, *dhī* r. l. 3. (I. 225-227)  
 5. Cūlasaccaka°, *dhī* r. l. 9. (I. 227-237)  
 6. Mahāsaccaka°, *dhau* v. l. 7. (I. 237-251)  
 7. Cūlatanḥāsāṅkhaya°, *dhaḥ* r. l. 2. (I. 251-256)  
 8. Mahātanḥāsāṅkhaya°, *nī* v. l. 7. (I. 256-271)



9. Mahā-assapura°, *nu* r. l. 7 (I. 271–280)
10. Cūḷa-assapura°, *nṛ* r. l. 10 (I. 281–284)
- I. 5. Cūḷayamakavaggo
1. Sāleyyasuttam°, *nṛ* v. l. 8 (I. 285–290)
2. Verañjaka°, *nṛ* r. l. 7 (I. 290–291)
3. Mahāvedalla°, *nai* r. l. 1 (I. 292–298)
4. Cūḷavedalla°, *no* v. l. 1 (I. 299–305)
5. Cūḷadhammasamādāna°, *nau* v. l. 2 (I. 305–309)
6. Mahādhammasamādāna°, *naḥ* r. l. 5 (I. 309–317)
7. Vimamsa°<sup>10</sup>, *naḥ* v. l. 9 (I. 317–320)
8. Kosambiya°, *pā* r. l. 4 (I. 320–325)
9. Brahmanimantaṇi°<sup>11</sup>, *pi* v. l. 2 (I. 326–331)
10. Māratajjaniya°, *pu* r. l. 5 (I. 332–338)
- II. Majjhimapaññāsakaṃ. 1. Gahapativaggo.
1. Kandarakasuttantam, *pṛ* v. l. 5 (I. 339–349)
2. Aṭṭhanagarika°<sup>12</sup>, *pṛ* v. l. 5 (I. 349–353)
3. Sekha°, *pṛ* r. l. 2 (I. 353–359)
4. Potalisuttam<sup>13</sup>, *pai* r. l. 5 (I. 359–368)
5. Jīvakasuttantam, *pai* v. l. 10 (I. 368–371)
6. Upālivāda°, *paḥ* v. l. 8 (I. 371–387)
7. Kukkuravatika°, *phā* r. l. 4 (I. 387–392)
8. Abhayarājakumāra°, *phī* r. l. 8 (I. 392–396)
9. Bahavedaniya°, *pho* v. l. 6 (I. 396–400)
10. Apaṇṇaka°, *phṛ* v. l. 3 (I. 400–413)
- II. 2. Bhikkhuvaggo
1. Ambalaṭṭhikarāhulovādasuttantam, *phḷ* v. l. 3 (I. 414–420)
2. Mahārāhulovāda°, *phḷ* r. l. 7 (I. 420–426)
3. Cūḷamālūkaovāda°<sup>14</sup>, *phai* v. l. 7 (I. 426–432)
4. Mahāmālūka°<sup>14</sup>, *pho* r. l. 2 (I. 432–437)
5. Bhaddālisuttam, *phām* r. l. 7 (I. 437–447)
6. Laṭukopamasuttantam<sup>15</sup>, *va* r. l. 9 (I. 447–456)
7. Cātuma°, *vā* r. l. 5 (I. 456–462)
8. Nalakapāna°<sup>16</sup>, *bī* r. l. 7 (I. 462–468)
9. Gulissāni°, *bu* r. l. 5 (I. 469–473)
10. Kiṭagiri°<sup>17</sup>, *bṛ* r. l. 7 (I. 473–481)

## II. 3. Paribbājakavaggo

1. Tevijjavacchagottasuttantam, *bṛ* v. l. 7 (I. 481–483)
2. Aggivacchagotta°, *bḷ* r. l. 3 (I. 483–489)
3. Cucimahāliyavacchagottasuttam<sup>18</sup>, *bḷ* v. l. 9 (I. 489–497)
4. Dīghanakhasuttantam, *be* v. l. 7 (I. 497–501)
5. Māgandiyasuttam, *bo* r. l. 10 (I. 501–513)
6. Sandakasuttantam, *bha* v. l. 5 (I. 513–524)
7. Mahāsakuludāyi°, *bhū* r. l. 10 (II. 1–22)
8. Samaṇamaṇḍika°<sup>19</sup>, *bhṛ* r. l. 1 (II. 22–29)
9. Cūlasakuludāyi°, *bhḷ* r. l. 7 (II. 29–39)
10. Vekhanasa°, *bhe* r. l. 6 (II. 40–44)

## II. 4. Rājavaggo

1. Ghaṭikārasuttantam, *bho* r. l. 7 (II. 45–54)
2. Raṭṭhapāla°, *ma* r. l. 5 (II. 54–74)
3. Makhādeva°, *mi* r. l. 4 (II. 74–83)
4. Madhuriya°<sup>20</sup>, *mī* v. l. 4 (II. 83–90)
5. Bodhirājakumāra°, *mḷ* r. l. 1 (II. 91–97)
6. Aṅgulimāla°, *me* v. l. 6 (II. 97–105)
7. Piyajātika°, *mo* r. l. 7 (II. 106–112)
8. Bāhitika°, *mau* r. l. 3 (II. 112–117)
9. Dhammacetiya°, *mām* v. l. 5 (II. 118–125)
10. Kaṇṇakathāla°<sup>21</sup>, *ya* r. l. 7 (II. 125–133)

## II. 5. Brāhmaṇavaggo

1. Brahmāyusuttantam, *yī* r. l. 4 (II. 133–146)
2. Selasuttam, *yu* v. l. 2 (II. p. 146)
3. Assalāyanasuttantam, *yṛ* v. l. 7 (II. 147–157)
4. Goṭamukha°, *yḷ* r. l. 10 (II. 157–163)
5. Caṅki°, *yo* r. l. 9 (II. 164–177)
6. Esukāri°, *yām* r. l. 7 (II. 177–184)
7. Dhanajāni°, *ra* v. l. 7 (II. 184–196)
8. Vāsetṭha°, *rā* v. l. 9 (II. p. 196)
9. Subhaga°<sup>22</sup>, *ru* r. l. 9 (II. 196–209)
10. Saṅgarava°<sup>23</sup>, *rḷ* v. l. 6 (II. 209–213)

[After the beginning of sutta no. III 1, on *rḷ* v. ll. 8–10, four lines only on *rḷ* r. and seven lines only on *rḷ* v.]

## III. Uparipaṇṇāsakaṃ. 1. Devadahanaṅgavaggo

1. Devadahana<sup>24</sup>(nāma)suttantaṃ, *rai* v. 1. 4 (II. 214–228)
2. Pañcattaya°, *rau* v. 1. 5 (II. 228–238)
3. Kinti°, *rām* v. 1. 8 (II. 238–243)
4. Sāmagāma°, *la* v. 1. 2 (II. 243–251)
5. Sunakkhatta°, *li* v. 1. 2 (II. 252–261)
6. Āṇeñjasappāya<sup>25</sup>, *lī* r. 1. 10 (II. 261–266)
7. Gaṇakamoggalāna°, *lu* v. 1. 6 (III. 1–7)
8. Gopakamoggalāna°, *lī* v. 1. 1 (III. 7–15)
9. Mahāpuṇṇamāya<sup>26</sup>, *lī* v. 1. 3 (III. 15–20)
10. Cūlapuṇṇamāya°, *lī* r. 1. 9 (III. 20–24)

[*lī* v. blank]

## III. 2. Anupadavaggo

1. Anupadasuttantaṃ, *lī* r. 1. 6 (III. 25–29)
2. Chabbisodhana°, *lai* r. 1. 3 (III. 29–37)
3. Sappurisa°, *lacuna* in fol. *lo* r. (III. 37–45)
4. Sevitabba<sup>27</sup>, *vā* v. 1. 2 (III. 45–61)
5. Bahudhātuka°, *vī* r. 1. 1 (III. 61–67)
6. Isigili°, *vī* v. 1. 2 (III. 68–71)
7. Mahācattārīsaka°, *vū* r. 1. 3 (III. 71–78)
8. Ānāpānasati°, *vī* r. 1. 6 (III. 78–88)
9. Kāyagatāsati°, *vī* v. 1. 4 (III. 88–99)
10. Saṅkhārappatti°, *ve* v. 1. 9 (III. 99–103)

## III. 3. Suññatavaggo

1. Cūlasuññatasuttaṃ, *vo* r. 1. 2 (III. 104–109)
2. Mahāsuññata°, *vau* v. 1. 7 (III. 109–118)
3. Acchariyabbhuta<sup>28</sup>, *vaḥ* r. 1. 4 (III. 118–124)
4. Bakkula, *śa* r. 1. 5 (III. 124–128)
5. Dantabhūmisuttantaṃ, *śī* r. 1. 4 (III. 128–137)
6. Bhūmija°, *śu* r. 1. 1 (III. 138–144)
7. Anuruddha°, *śū* v. 1. 2 (III. 144–152)
8. Upakkilesiya<sup>29</sup>, *śī* v. 1. 7 (III. 152–162)
9. Bālapaṇḍita°, *śai* r. 1. 9 (III. 163–178)
10. Devadūta°, *śau* r. 1. 7 (III. 178–187)

## III. 4. Vibhaṅgavaggo

1. Bhaddekarattiyasuttanta<sup>30</sup>, *śau* v. 1. 8 (III. 187–189)

2. Ānandattherassa Bhaddekarattiya<sup>30</sup>, *śām* v. 1. 2 (III. 189–191)
3. Mahākaccāyanattherassa°, *śa* r. 1. 9 (III. 192–199)
4. Lomasakaṅgiyatherassa°, *śā* r. 1. 7 (III. 199–202)
5. Cūlakammavibhaṅga°, *śī* r. 1. 3 (III. 202–206)
6. Mahākammavibhaṅga°, *śū* r. 1. 4 (III. 207–215)
7. Saḷāyatanavibhaṅga°, *śī* v. 1. 9 (III. 215–222)
8. Uddesavibhaṅga°, *śī* v. 1. 8 (III. 223–229)
9. Araṇavibhaṅga°, *śe* v. 1. 2 (III. 230–237)
10. Dhātuvibhaṅga°, *śo* v. 1. 7 (III. 237–247)
11. Saccavibhaṅga°, *śau* v. 1. 9 (III. 248–252)
12. Dakkhiṇavibhaṅga<sup>31</sup>, *śaḥ* r. 1. 1 (III. 253–257)

## III. 5. Ovādavaggo

1. Anāthapiṇḍikovādasuttantaṃ, *sa* v. 1. 2 (III. 258–263)
2. Channovāda°, *sā* r. 1. 9 (III. 263–266)
3. Puṇṇovāda°, *śi* r. 1. 3 (III. 267–270)
4. Nandovāda<sup>32</sup>, *śu* v. 1. 3 (III. 270–277)
5. Cūlarāhulovāda°, *sū* r. 1. 6 (III. 277–280)
6. Chachakka(nāmo), *śī* v. 1. 10 (III. 280–287)
7. Mahāsaḷāyatanika<sup>33</sup>, *śī* v. 1. 3 (III. 287–290)
8. Naṅgaravindeyya<sup>34</sup>, *śī* v. 1. 3 (III. 290–293)
9. Piṇḍapāpārisuddhisuttaṃ, *śī* v. 1. 2 (III. 293–297)
10. Indriyabhāvanā°, *śe* v. 1. 10 (III. 298–302)

End of MS:

iti bhāvanāsuttaṃ dasamaṃ  
anāthapiṇḍiko channo puṇṇonandakarāhulo  
chakkaṃ kathāsataṭṭikaṃ naṅgaravindeyyā-  
suddhiko

indriyabhāvanā pi vaggo ovādapañcamo

uparipaṇṇāsakaṃ samattaṃ

Copyists' colophon:

paṭisandhimānusībhogā vāsanāpiṭakattaye

dānasīlamayā paṃṇā mama hotu bhavē bhavē  
siddhir astu, subham astu, ārogyam astu.

It is noticed that in addition to variations in spelling or forms of words, there are some appreciable differences in the titles of suttas when compared with the P.T.S. edition. E.g. II, 1. 6: Upālivāda (for Upāli).

The lacunae of the MS are as follows:

1. *Ariyapariyesana-sutta* (I, 3. 6):

*dṛ* r. 1. 1. . . . kiñca bhikkhave sokadhammaṃ  
vadetha puttabhariyaṃ bhikkhave sokadham-  
maṃ dāsīdāsaṃ . . . hatthigavassavaḷavaṃ so-  
kadhammaṃ sokadhammā (P.T.S. ed. I. p. 162.  
l. 28) — — — lacuna. *dṛ* v. 1. 1. viharati. atha  
khvāhaṃ bhikkhave yena āḷāro kāḷāmo tena  
upasaṅkami. (I. p. 164. l. 10).

2. *Mahāsaropamasutta* (I. 3-9):

*dām*. v. lābhasakkārasilokena I. p. 193. l. 1. *la-*  
*cuna* lines 1-14 missing. Resumed: na majjati na  
pamajjati, nappamādaṃ āpajjati

3. *ḷ* r. paṇḍito bhikkhave sārīputto mahāpaṇḍo  
bhikkhave III. p. 25. *lau* v. blank. — — — after  
*lacuna* begins — (viññā)ṇaṅcāyatane dhamme  
viññāṇaṅcāyatanasaññā. III. p. 27. l. 23.

4. *Sappurīsatamasutta* III, 2-3.

*lo* r. . . . paṭhamajjhānasamāpattiyā lābhī ime  
panaṃṇe bhikkhū na paṭhamajjhānasamāpat-  
tiyā lābhī . . .

*lo* v. 4 lines missing,

*lau* r. 6 lines missing, then reads: gandī vag-  
gakarāṇī vācaṃ bhāsītā hoti (III. p. 48. l. 10).

¶ <sup>1</sup> usually spelt *mādumsaṅgiya* < Pali *majjhima-*  
*saṅgīti*, the Sinhalese title of *Majjhimanikāya*. —

<sup>2</sup> An honorific used to refer to Buddhist monks. —

<sup>3</sup> A monastery in Kandy, Ceylon. — <sup>4</sup> Siam, mo-  
dern Thailand. — <sup>5</sup> Pali: Jambudīpa. This shows  
that the Sinhalese in the 17th Century considered

Siam to be a part of Greater India. — <sup>6</sup> A.D. 1753. —  
<sup>7</sup> Kīrti Śrī Rājasimha of Kandy (A.D. 1747-  
1782). — <sup>8</sup> VP. °gopālaka°. — <sup>9</sup> VP. Sāleyyaka°. —  
<sup>10</sup> VP. Vīmamsaka°. — <sup>11</sup> VP. °ika°. — <sup>12</sup> VP.  
Attakanāgara°. — <sup>13</sup> VP. °iya°. — <sup>14</sup> VP. °Mā-  
luṅkya°. — <sup>15</sup> VP. Laṭukikopama°. — <sup>16</sup> VP. °ja°. —  
<sup>17</sup> VP. Kiṭṭā°. — <sup>18</sup> VP. Mahāvaccagotta. —  
<sup>19</sup> VP. °kā. — <sup>20</sup> VP. Madhura°. — <sup>21</sup> VP. Kaṇ-  
ṇatthalaka° — <sup>22</sup> VP. Subha. — <sup>23</sup> Spelt 'saṃṅga-  
raba', VP. saṅgārava°. — <sup>24</sup> VP. Devadaha-  
suttaṃ. — <sup>25</sup> MS. ānaṇṇaṅja°, where the syllable  
*na* appears to have been corrected; VP. Āneṅja°. —  
<sup>26</sup> VP. °puṇṇama°. — <sup>27</sup> VP. Sevitabbāsevitabba° —  
<sup>28</sup> VP. Acchariyadhamma°. — <sup>29</sup> VP. Upakki-  
lesa°. — <sup>30</sup> °ratta°. — <sup>31</sup> VP. °ṇā°. — <sup>32</sup> VP. Nan-  
dako°. — <sup>33</sup> MS 'sā' corrected to 'sa'. — <sup>34</sup> VP.  
nagara.

### Papañcasūdani.

PA (Sinh.) 11 (Cod. Pal. VII).

Palm-leaf, 389 foll., marked (*sva*)ka-mu writ-  
ten on the obverse. 66 × 5.8 cm.; nine lines to a  
page; with 57.5 cm. of writing. *ka* r. blank, *ka* v.  
broad margins, with 23 cm. of writing; seven  
extra leaves in front, one of these put outside  
the wooden board. The word *Visuddhimārga* is  
written on this, but on a tag attached to the  
knot of the binding cord the title of the codex in  
Sinhalese: *Prapañcasūdani-aṭṭwāvayī*. Seventeen  
blank leaves at the end. The whole secured  
with plain Ceylon made wooden boards.

The complete MS is in Sinhalese script, but  
at the end of *mu* v., the owner's name is given  
in the Burmese script:

kappāsaggāma-dhammakhandhassa santa-  
kaṃ '(This) belongs to Dhammakhandha of Kap-  
pāsagāma (= Sinhalese: Kapugama\*)'.

There is an index of contents in Pali and Sinhalese on two of the extra leaves in front, between the wooden board and fol. *ka*.

*Papañcasūdani*, 'The Destroyer of Obstacles' is the title of *Majjhimanikāyaṭṭhakathā*, Buddhaghosa's commentary on *Majjhimanikāya* (PA (Sinh.) 10). It was written at the invitation of an Elder by name Buddhamitta. The P.T.S. edition of this *aṭṭhakathā* has appeared as follows: Parts I & II Ed. J. H. Woods and D. Kosambi, 1922, 1928. Parts III–V. Ed. I. B. Horner, 1933, 1937, 1938.

For an account of *Papañcasūdani* see B. C. Law: *A History of Pali Literature*, vol. II, pp. 436–438.

The MS begins, after the usual adoration:  
karuṇāsītalahadayam paṃṇāpajjotaviha-  
tamohatamaṃ  
sanarāmaralokagurum<sup>1</sup> vande sugataṃ  
gativimuttaṃ.

I. End of Mūlapañāsaka-vaṇṇanā (= P.T.S. ed. Part II, p. 423) at *ṇa* r. ll. 2–3, marked both in Pali and Sinhalese: māratajjanīyasuttaṃ dasamaṃ, niṭṭhito pañcamo vaggo<sup>2</sup>. iti papañcasūdaniyā majjhimaṭṭhakathāya cūlapañāsavaṇṇanā<sup>3</sup> niṭṭhitā, *mādumsaṅgi-aḷuvā ādī-kāṅḍayi*. sivam atthu nibbānam atthu.

II. Then begins at l. 4. the commentary to the *Majjhimaṇṇāsaka*, with the adoration in Pali, as at the beginning and ends at *naḥ* r. l. 8, as in P.T.S. edition followed by *sivam astu, nibbānam astu*.

III. Then begins at l. 9, the commentary to the *Upariṇṇāsaka* which ends at *mu* v. l. 1; as in the P.T.S. edition.

Then follows the author's colophon as in P.T.S. ed. Part V, pp. 109–110, but the words:

'majjhimanikāyaṭṭhakathā niṭṭhitā' are not found, but we have the following colophon:

imaṃ likhita-puñṇena metteyyaṃ upasamkamaṃ  
patiṭṭhahitvā saraṇe suppatiṭṭhāmi sāsane.

sundarapavarayogakkhematthāya likhāpitapa-  
pañcasūdani-aṭṭhakathā niṭṭhitā.

metteyyabuddhassa sāsane nibbāna paccayo  
hotu.

Then the name of the owner of the book, see above.

The presence of the section endings in Sinhalese indicates that our MS is derived from an earlier Sinhalese original, and not from a Burmese or Cambodian copy. The orthographical peculiarities also confirm this assumption.

¶ \* This Kapugama Dhammakhandha Thero was later on Mudaliyar George Nadoris de Silva –  
<sup>1</sup> P.T.S. ed. garuṃ. – <sup>2</sup> *ib* niṭṭhito cūlayama-  
kavaggo pañcamo. – <sup>3</sup> for: mūla°.

### Samyuttanikāya.

PA (Sinh.) 12 (Cod. Pal. XIII)

Palm-leaf, 346 foll., numbered on the obverse from *kā-phl*, the first two folios representing *svasti* and *ka* with no number signatures visible on them. 72 × 6.5 cm., Ten lines to a page, 63.5 cm. of writing. Foll. *svasti* v. and *ka* r. only 23 cm. of writing in the centre and broad margins ornamented with rows of Kuṇḍali signs. *nai* v. 6 lines only, *no, nau* r. blank. Very well-formed writing throughout. Three extra leaves in front, the first of them being a leaf from a *Samyuttanikāya* copy, abandoned after writing on one side. The second also is an abandoned folio, after just beginning to copy a sutta. The

third is completely blank. One blank leaf at the back.

The text finishes on line 5 of the last page (p! v.), and there is a colophon in Sinhalese, of one line written in a larger hand, which says that this is the copy of the *Samyutsaṅgiya*<sup>1</sup>, which was copied at these instance of Daramiṭipola Sāmaṇera of the Pōyamaluvihāra, a pupil of Saraṇaṅkara Sāmī of Vāliviṭa, in the Śaka year 1658 (A.D. 1736) during the reign of Śrī Viraparākramanarendrasīṃha<sup>2</sup>.

The whole is secured with wooden boards as described under PA (Sinh.) 10.

Trenckner, in his introduction to *Milindapañha* (p. 1), refers to the present codex as 'oldest of our dated MSS'.

Following is the text of the Sinhalese colophon: lamkādvīpayehi śrīviraparākramanarendrasīṃha nam maharajahu rajakarāṇa davasa upausathārāma-vāsī-vū vāliviṭa saraṇaṅkara-sāmīngē siṣya-vū daramiṭipala sāmaṇerayan visin sakavasīn ekdahas-sasiya-panas-aṭaveni varṣayehi lōsasunvāḍa piṇisa hā samyaksambodhiya piṇisa liyavū samyutsaṅgiyayi. 'This is (the copy of) the *Samyutsaṅgiya* which the novice (sāmaṇera) of Daramiṭipala, a pupil of Vāliviṭa Saraṇaṅkara Sāmī, resident at the Upausathārāma<sup>3</sup>, had copied for the benefit of the world and the religion, and also for the attainment of full enlightenment, in the Śaka year 1658, during the reign of Śrī Viraparākrama-Narendrasīṃha, (king of) Ceylon.

This MS of the *Samyuttanikāya* probably was written when this wellknown bhikkhu was only an unordained monk, while that of the *Majjhimanikāya* refers to the period when he was a very senior Thera. (See PA (Sinh.) 10). There were no ordained monks during the time referred to in the MS of the *Samyutta*. Dharmarak-

ṣita is evidently the name which the Sāmaṇera referred to here received at his ordination. In all probability the names referred to in PA (Sinh.) 10 and PA (Sinh.) 12 are identical.

*Samyuttanikāya*, 'the Collection of the Connected (Suttas)' is the third book of the *Sutta-piṭaka*. It has been edited in Europe by M. Léon Feer, and published by the P.T.S., in five parts, London, 1884-1898. The Volume VI, consisting of Indexes, prepared by Mrs. Rhys Davids, is published in 1904. The whole text is translated into English by Mrs. Rhys Davids, Sūriyagoḍa Sumaṅgala and F. L. Woodward<sup>4</sup>, and partly into German by W. Geiger<sup>5</sup>.

An account of the contents of the *Samyutta*<sup>6</sup> is found in Feer's introduction to part I. See also B. C. Law: *A History of Pali Literature*, vol. I, pp. 157-179, and M. Winternitz: *History of Indian Literature*, vol. II, pp. 54-60.

Feer has used our MS for his edition, and variant readings and lacunae have been noted. For the Sagāthā-vagga the editor had made use of a transcript supplied by Fausbøll.

The gap in foll. *naī-nau* corresponds to V, p. 352, l. 9-p. 358, l. 19.

The MS begins as in Feer, and the text ends saccasamyuttaṃ samattaṃ.

We give below a full analysis of the contents of this MS.

1. Sagāthāvagga.
  1. Devatā-samyutta: i. Naḷavaggo paṭhamo, ka v. l. 8; ii. Nandavaggo. ki r. last-line; iii. santi-vaggo. kī r. l. 2; iv. Satūlapakāyika-vaggo kū r. l. 10; v. Ādittavaggo kṛ r. l. 4; vi. Jarāvaggo kṛ v. l. 1; vii. Aṭṭhavaggo (Anva<sup>6</sup>) kṛ v. l. 7; viii. Jhatvāvaggo kṛ r. l. 8
2. Devaputta-samyutta: i. kḷ v. l. 2; ii. kḷ r. l. 10; iii. kai v. l. 7

3. Kosala-saṃyutta: i. *ko* v. l. 8; ii. *khā* r. l. 8; iii. *khī* v. l. 1.
4. Māra-saṃyutta: i. *khu* v. l. 4; ii. *khṛ* v. l. 5
5. Bhikkhuṇī-saṃyutta: *khe* r. l. 1
6. Brahma-saṃyutta: i. *khau* v. l. 4; ii. *khaḥ* r. l. 1
7. Brāhmaṇa-saṃyutta: i. Arahantavaggo, *gā* v. l. 1; ii. Upāsakavaggo, *gu* r. l. 10
8. Vaṅgīsa-saṃyutta: *gṛ* v. last line
9. Vana-saṃyutta: *gḷ* v. l. 4
10. Yakkha-saṃyutta: *ge* v. l. 1
11. Sakka-saṃyutta: i. *gau* r. l. 3; ii. *gaḥ* r. l. 2. *gaḥ* v. ll. 8–9: sakkapañcamaṃ . . . sakkasaṃyuttaṃ samattaṃ. ekādasasaṃyuttaṃ samattaṃ.
- II. Nidānavagga. Begins with *namo tassa* etc. on *gha* r.: ekaṃ samayaṃ bhagavā sāvattiyam viharati jetavane anāthapiṇḍikassa ārāme.
1. Abhisamaya-saṃyutta<sup>6</sup>: i. Buddhavaggo. *ghi* v. l. 2; ii. Āhāravaggo. *ghṛ* r. l. 6; iii. Dasabala-vaggo. *ghe* v. l. 6; iv. Kalārakkhattiya<sup>o</sup>. *ghaḥ* r. l. 2; v. Gahapativaggo. *ñā* v. l. 4; vi. Rukkhavaggo. *ṇu* v. l. 1; vii. Mahāvaggo. *ṇo* r. last line; viii. Samaṇabrāhmaṇa<sup>o</sup> *ṇo* v. l. 4; ix. . . . *ṇām* r. l. 5  
*ṇam* r. l. 5: abhisamayasaññuttaṃ paṭhamam.
2. Dhātu-saṃyutta<sup>7</sup>: i. Nānattavaggo, *ca* r. l. 10; ii. (vaggo dutiyo), *cī* v. l. 10; iii. Kamma-pa-thavaggo, *cu* v. l. 6; iv. Catudhātuvaggo, *cṛ* r. l. 7  
*cṛ* r. l. 8: dhātusaññatti [sic] samatti [sic].
3. Anamtaagga-saṃyutta<sup>8</sup>: i. *cṛ* v. l. 8; ii. *cḷ* r. l. 3  
*cḷ* r. l. 4: anamatagge saññutaṃ [sic] tatiyam.
4. Kassapa-saṃyutta: *caḥ* v. l. 3  
*caḥ* v. l. 3: kassapasaññuttaṃ samattaṃ
5. Lābhasakkāra-saṃyutta: i. *cha* v. l. 10; ii. *chā* r. l. 4; iii. *chi* r. l. 10 iv. *chī* v. l. 7  
*chī* v. l. 7: lābhasakkārasaññuttaṃ pañcamaṃ samattaṃ.
6. Rāhula-saṃyutta: i. *chī* v. l. 3; ii. *chu* r. l. 7  
*chu* r. l. 7: rāhulasaññuttassa vaggo dutiyo.
7. Lakkhaṇa-saṃyutta: i. *chū* r. l. 1; ii. *chū* v. l. 1  
*chū* v. l. 2: lakkhaṇasaññuttaṃ samattaṃ.
8. Opamma-saṃyutta: *chḥ* r. l. 3  
*chṛ* r. l. 3: opammasaṃyuttaṃ aṭṭhamaṃ samattaṃ.
9. Bhikkhu-saṃyutta: *chḷ* r. l. 6.  
*chḷ* r. l. 6: . . . dhārenti antimaṃ dehaṃ chetvā māraṃ savāhanan ti.  
nidānavaggo niṭṭhito. bhikkhusaññuttaṃ.
- III. Khandhavagga.
1. Khandha-saṃyutta, divided into 3 paṇṇāsakas containing 5 vaggas each:
- A. Mūlapaṇṇāsaka: i. Nakulapitu-vaggo, *chām* r. l. 2; ii. Aniccavaggo, *chaḥ* r. l. 1; iii. Bhāra-vaggo, *ja* v. l. 5; iv. Natumhākavaggo, *ji* v. l. 3; v. Attadīpavaggo, *jū* r. l. 3
- B. Majjhimapañṇāsaka: i. Upāsakavaggo, *jḷ* v. l. 7; ii. Arahantavaggo, *jai* v. l. 1; iii. Khajjanīyavaggo, *jhā* r. l. 5; iv. Theravaggo, *jhḷ* v. l. 2; v. Pupphokavaggo, *jho* v. l. 7
- C. Cullapaṇṇāsaka<sup>9</sup>: i. Antavaggo, *jhau* v. l. 8; ii. Dhammakathikavaggo, *jhaḥ* v. l. 6; iii. Avijjāvaggo, *ñā* r. l. 2; iv. Kukkuṭavaggo, *ñā* v. l. 7; v. Diṭṭhivaggo *ñī* r. l. 8  
*ñī* r. l. 9: cullapañṇāsavaggo [ca<sup>o</sup>] samatto.
2. Rādha-saṃyutta: i. *ñu* v. l. 1; ii. *ñū* r. l. 2; iii. Āyāmanavaggo, *ñṛ* r. l. 4  
*ñṛ* r. l. 4: āyācanavaggo tatiyo.
3. Diṭṭhi-saṃyutta: *ṇo* r. l. 6  
*ṇo* r. l. 6: diṭṭhisamattaṃ samattaṃ
4. Okkanta-saṃyutta: *ṇo* v. last line  
*ṇo* v. l. 10–*ṇau* r. l. 7: okkantasaṃyuttaṃ.
5. Kilesa-saṃyutta: *ṇām* r. l. 4  
*ṇām* r. l. 4: kilesasaṃyuttaṃ samattaṃ pañcamaṃ

6. Sāriputta-saṃyutta: *ñāḥ* r. 1. 3  
*ñāḥ* r. 1. 3: sārīputtasam̐yuttam̐ chaṭṭham̐
7. Uppāda-saṃyutta: *ñāḥ* r. 1. 8.  
*ñāḥ* r. 1. 8: uppādasam̐yuttam̐ sattamam̐
8. supaṇṇa-saṃyutta: *ṭa* v. 1. 5  
*ṭa* v. 1. 5: supaṇṇasam̐yuttam̐ pañcamam̐.
9. Gandhabbakāya-saṃyuttam̐. *ṭā* v. 1. 1  
*ṭā* v. 1. 1: gandhabbakāyasam̐yuttam̐ samattam̐.
10. Valāhaka-saṃyuttam̐, *ṭi* r. 1. 5  
*ṭi* r. 1. 5: valāhakasam̐yuttam̐.
11. Vacchagotta-saṃyuttam̐, *ṭī* r. 1. 4.  
*ṭī* r. 1. 4: vacchagottasam̐yuttam̐ samattam̐.
- IV. Saḷāyatana-vagga.
1. Saḷāyatana-saṃyutta is divided into four paṇṇāsakas of which the first three have 5 vaggas each and the last 4 as follows:
- A. Paṭhamo paṇṇāsako: i. Aniccavaggo, *ṭr* v. last line; ii. Yamakavaggo, *ṭl* v. 1. 1; iii. Sabbavaggo, *ṭe* v. last line; iv. Jātidhammavaggo, *ṭai* r. 1. 5; v. Aniccayavaggo, *ṭai* v. 1. 1
- B. — — — — : i. Avijjāvaggo, *ṭo* v. 1. 3; ii. Migajālavaggo, *ṭām* v. 1. 5; iii. Gilānavaggo, *ṭha* v. 1. 5; iv. Chattavaggo, *ṭhī* v. last line; v. Jalavaggo, *ṭhr* v. 1. 4
- C. — — — — : i. Yogakkhemavaggo, *ṭhī* v. 1. 4; ii. Lokakāmaguṇavaggo, *ṭhai* v. 1. 8; iii. Gahapativaggo, *ṭhaḥ* r. 1. 6; iv. Devadāhavaggo, *ṭa* v. 1. 3; v. Navapurānavaggo, *ṭi* r. 1. 10
- D. Catutthapaṇṇāsakam̐: i. Nandikkhayavaggo, *ṭī* v. 1. 6; ii. Saṭṭhipeyyālo, *ṭū* r. 1. 4; iii. Samuddavaggo, *ṭr* r. 1. 3; iv. Āsivisavaggo, *ṭām* r. 1. 2
2. Vedanā-saṃyutta: i. Sagāthāvaggo, *ṭha* v. 1. 2; ii. Rahogatavaggo, *ṭhī* v. 1. 2; iii. Aṭṭhasata-pariyāyavaggo, *ṭhū* r. 1. 2
3. Mātugāma-saṃyuttam̐, *ṭhī* v. 1. 3
4. Jambukhādaka-saṃyuttam̐, *ṭhī* r. 1. 6

5. Sāmañcaka<sup>o10</sup> ibid. 1. 10
6. Moggallānasam̐yuttam̐, *ṭhau* r. 1. 8
7. Cittasam̐yuttam̐, *ṭi* r. 1. 2
8. Gāmaṇīsam̐yuttam̐, *ṭau* v. 1. 8
9. Asaṅkhata-saṃyuttam̐, i. (vaggo paṭhamo), *ṭām* r. 1. 6; ii. ( — — — — ), *ṭa* r. 1. 5  
*ṭa* r. 1. 5: asaṅkhayasam̐yuttam̐ samattam̐.
10. Avyākata-saṃyuttam̐, *ṭr* r. 1. 8.  
*ṭr* r. 11. 8–9: avyākatasam̐yuttam̐, . . . saḷāyatana-vaggo. (*ṭr* r. 9 lines only, *ṭr* v. blank).
- V. [Mahāvaggo]<sup>11</sup>
1. Magga-saṃyutta: i. (paṭhamo vaggo), *ṭl* r. 1. 9; ii. (dutiyo vaggo), *ṭe* v. 1. 1; iii. (tatiyo vaggo), *ṭai* r. 1. 9; iv. (catuttho vaggo), *ṭo* r. 1. 2; v. Aññatitthipeyyāli<sup>12</sup>, *ṭo* v. 1. 9; vi. Suriyampeyyāli, *ṭau* v. 1. 5; vii. — — — — , ibid. 1. 9; viii. — — — — , ibid. 1. 10.  
ix. Ekadhammapeyyāli, *ṭām* r. 1. 10 and *ṭaḥ* r. 1. 6; x. Appamādavaggo, *ṭha* r. 1. 5; xi. Balakaraṇiyavaggo, *ṭhi* r. 1. 3; xii. Esanavaggo, *ṭhī* r. 1. 2; xiii. Oghavaggo, *ṭī* v. last line  
Index reads: . . . chaṭṭhaya suriyena ca bahukate sattamo vaggo uppādo aṭṭhamena ca nadisavaggo navamo dasamo appamādena
2. Bojjhaṅga-saṃyutta: i. (paṭhamo vaggo), *ṭhr* r. 1. 9; ii. (dutiyo vaggo), *ṭhl* v. 1. 3; iii. Udāyivaggo, *ṭhe* r. 1. 3; iv. Nivaraṇavaggo, *ṭhai* v. 1. 7; v. Cakkavattivaggo, *ṭho* v. 1. 4; vi. Bojjhaṅgachaṭṭhakam̐, *ṭi* r. last line; vii. Anāpātavaggo, *ṭī* r. 1. 4; viii. Nirodhavaggo, *ṭī* r. 1. 5; ix. Gaṅgāpeyyāli, *ṭī* r. 1. 6; x. Appamādavaggo, *ṭī* r. 1. 6; xi. Balakaraṇiyavaggo, *ṭī* r. 1. 7; xii. Nirodhavaggo, *ṭī* r. 1. 8; xiii. Oghavaggo, *ṭī* r. 1. 8; xiv. (vaggo catudda-samam̐) [sic], *ṭī* r. 1. 9
3. Satipaṭṭhāna-saṃyutta: i. Ambapālivaggo, *ṭī* r. 1. 1; ii. Nālandavaggo, *ṭl* v. 1. 2; iii. Silaṭṭhi-

- tivaggo, *dai* r. l. 3; iv. Anussativaggo, *do* r. l. 2; v. Amatavaggo, *dau* r. l. 6
4. Indriyasamyutta: i. Suddhakavaggo, *dām* v. l. 5; ii. Mudukavaggo, *daḥ* v. l. 4; iii. Jalin-driyavaggo, *dha* r. l. 7; iv. Uppaṭivaggo, *dhā* v. l. 4; v. Jarāvaggo, *dhu* r. l. 1; vi. (Chaṭṭho vaggo), *dhū* v. l. 4; vii. Sabodhivaggo, *dhṛ* r. l. 6.
5. Sammappadhāna-samyutta: *dhṛ* r. l. 8
6. Iddhipāda-samyutta: i. Cāpālavaggo, *dh!* v. l. 10; ii. Pasādakampana°, *dhau* v. l. 4; iii. Ayogunavaggo, *dhaḥ* r. l. 8; iv. (vaggo catuttho), *dhaḥ* r. l. 10; v. (vaggo pañcama), *dhaḥ* r. last line; vi. (vaggo chaṭṭho), *dhaḥ* v. l. 1
7. Anuruddha-samyutta: *ni* r. l. 7
8. Jhāna-samyutta: *ni* v. l. 5
9. Ānāpāna-samyutta<sup>13</sup>: i. Ekaḍhammavaggo, *nū* v. l. 10; ii. (dutiyo vaggo), *n!* r. l. 6  
*n!* r. l. 7: ānāpānasamyutti-samatti- [sic]  
Six and a half lines in *nai* v.; *no* and *nau* r. blank, writing resumed in *nau* v. *nai* v.: katividhā te kosale manu . . . [*nau* v.; . . . ṭo nāma bhante ñātiko upāsako. . .
10. Sotāpatti-samyutta: i. [fragmentary:] paṭhamo vaggo, *nau* v. l. 10; ii. Sahassakāravaggo, *pa* r. l. 2; iii. Sarakānivaggo, *pū* v. l. 7; iv. Puññābhisandavaggo, *pṛ* v. l. 5; v. Sagāthābhisandavaggo, *p!* r. l. 1
11. — — — — : i (paṭhamo vaggo), *po* v. l. 3; ii. Pavattanavaggo, *paḥ* r. l. 6; iii. Koṭigā-mavaggo, *pha* v. l. 2; iv. Sisapāpaṇṇavaggo, *phī* v. l. 3; v. Papātavaggo, *phū* r. l. 6; vi. Abhisamayavaggo, *phṛ* v. l. 2
12. Sacca-samyutta: i. Cakkapeyyālapaṭhamavaggo, *phṛ* r. l. 2; ii. (vaggo dutiyo), *phṛ* r. l. 8; iii. ( — — — — ), *ph!* v. l. 3; iv. cakkapeyyālam, *ph!* v. l. 4

The text ends. *ph!* v. l. 4: cakkapeyyāla samatti [sic] uddānaṃ.

khettakayavikkayaṃ ca dūteyaṃ tulākūṭaṃ

vadhena ca

alopasahasākāraṃ appakā te virataṃ atha kho ete bahutarā sattā yatiyovakāso vaggo tena

pavuccatī ti

saccasamyuttaṃ samattaṃ.

maggabhojjaṅgaṃ sati ca indriyaṃ

sammappadhāna ca

balaṃ ca iddhiya anuruddhājjhāna

suppakāsitaṃ

so tena saccha [sic] bhagavā pakāsayaī.

Sinhalese colophon of one line as given above.

This text of the *Samyutta-nikāya*, evidently is copied from more than one original. The difference in orthography, for example, the use of forms like *saññatta*, *saññata* for *samyutta*; *samatti* for *samatta*; *peyyāli* for *peyyālam* etc.; variations in the marking of the superscriptions of sections, and other irregularities show that where gaps in Sinhalese manuscripts appeared, a Burmese or a Siamese version or versions have been followed. The date of copying, namely A.D. 1736, points to a time of the beginning only of the revival of Pali scholarship in Ceylon.

A good comparison is the copy of the *Majjhima-nikāya* in this collection (PA (Sinh.) 10) belonging to the same owner copied seventeen years later (A.D. 1753), when Pali scholarship had progressed further. In the latter manuscript one notices less discrepancies in orthography, but it does not follow Burmese or Siamese copies as much as those of the latter decades of the second half of the eighteenth century. The two manuscripts discussed, when allowance is made for sections which follow Burmese versions, serve as good examples of the Sinhalese tradition



of Pali texts as far as they had been preserved up to the seventeenth century.

¶ <sup>1</sup> Sinhalese title of Pali *Samyuttanikāya*. – <sup>2</sup> A.D. 1707–1739. – <sup>3</sup> = Sinhalese: Pōyamalu-vihāra. – <sup>4</sup> *The Book of Kindred Sayings*. – <sup>5</sup> München, 1925–1930. – <sup>6</sup> Spelt: saññuttam. – <sup>7</sup> spelt: saññatti. – <sup>8</sup> spelt: saññutam. – <sup>9</sup> MS calla°. – <sup>10</sup> P.T.S. sāmaṇḍaka°. – <sup>11</sup> Title not found in MS. – <sup>12</sup> °lam. – <sup>13</sup> MS saññutta°.

### **Aṅguttaranikāya.**

PA (Sinh.) 13 (Cod. Pal. XIV a)

Palm-leaf, 502 foll., numbered (*svasti*) *ka*<sup>1</sup>–*sū* written on the obverse. (Up to *su*; and *sū* not written). 62 × 6.4 cm.; generally nine lines to a page, writing 52 cm. *ka* r. blank, *ka* v. 16.5 cm. of writing only, with broad margins, *sū* r. similarly 22 cm. of writing only. Two unwritten leaves at the beginning and six at the back.

No scribe's colophon, only *siddhir astu* etc.

The MS secured with Ceylon made boards, lacquered, red on main panel, and black on the sides, ornamented with geometrical and floral designs.

*Aṅguttaranikāya*. 'Yet-Another-Limb Collection', is the fourth book of the *Sutta-piṭaka*, and contains collections of enumerated groups of Buddha's teachings arranged in their ascending order. It is divided into eleven *nipātas* or sections, and each of these sections is again divided into *vaggas* or chapters.

The *Aṅguttaranikāya* has been edited by the Pali Text Society, London; parts I & II consisting of the first four books by Richard Morris, 1885, 1888; parts 3, 4, and 5 consisting of the rest by E. Hardy, 1896, 1899, 1900. A sixth volume, consisting of indexes by Mabel Hunt was published in 1910.

Our MS has been collated only for the edition of the first four books, and that too not from the original, but through a transcript made by Trenckner.

The *Aṅguttaranikāya* is translated into English by Mrs. Rhys Davids under the title *Book of Gradual Sayings*, P.T.S.; and into German by Nyanatiloka, under the title: *Die Reden des Buddha*.

For an account of the *Aṅguttara* see B. C. Law: *A History of Pali Literature*, vol. I, pp. 180–193 and M. Winternitz: *History of Indian Literature*, vol. II, pp. 60–66.

The book contains eleven sections called *nipātas*, and these consist of *vaggas*. The total number of *suttas* in this *Nikāya* is 9557: *navasuttasahassāni bhiyyo pañcasatāni ca sattapaññāsasuttantā aṅguttarasamāyutā ti*

The text begins:

*evam me sutam ekam samayam bhagavā savatthiyam viharati jetavane anāthapiṇḍikassa ārāme. tatra kho bhagavā bhikkhū āmantesi bhikkhavo ti . . .*

The *nipātas*, *paññāsakas* and *vaggas* of the *Nikāya* appear in our MS as follows:

- I. Eka-nipāta = P.T.S. ed. I, pp. 1–46: 1. *kā* r. 1. 4; 2. *kā* v. 1. 6; 3. *ki* r. 1. 2; 4. *ki* r. 1. 9; 5. *ki* v. 1. 10; 6. *kī* r. 1. 7; 7. *kī* v. 1. 7; 8. *ku* r. 1. 7; 9. *ku* v. 1. 9; 10. *ku* v. 1. 9; 11. *kū* v. 1. 7; 12. *kū* v. 1. 10; 13. *kṛ* r. 1. 3; 14. *kḷ* r. 1. 2; 15. *ke* v. 1. 2
- II. Duka-nipāta = I. pp. 47–100
  - i. Paṭhamapaññāsaka: 1. *kau* v. 1. 9; 2. *kha* r. 1. 4; 3. *kha* v. 1. 3; 4. *khī* r. 1. 3; 5. *khu* v. 1. 9
  - ii. Dutiyapaññāsaka: 6. *khū* v. 1. 9; 7. *khṛ* r. 1. 7; 8. *khṛ* v. 1. 3; 9. *khṛ* v. 1. 7; 10. Balavaggo, *khḷ* r. 1. 9.
  - iii. Tatiyapaññāsaka: 11. āsāvaggo, *khḷ* v. 1. 5; 12. Āsāvanavaggo, *khḷ* v. 1. 3; 13. Dānavaggo,

- khī* r. l. 1; 14. Satthāravaggo, *khī* r. l. 9; Samāpattivaggo, *khī* v. l. 5.
- iv. 16. Khodhavaggo, *khe* v. l. 1; 17. *khai* r. l. 1.
- III. Tika-nipāta = I pp. 101–304.
- A. Paṭhamapaṇṇāsaka: 1. Bālavaggo, *kho* r. l. 7; 2. Rathakāravaggo, *ga* r. l. 2; 3. Puggalavaggo, *ga* v. l. 2; 4. Devadūtavaggo, *gl* v. l. 7; 5. Cūlavaggo, *gai* r. l. 3.
- B. 1. Brāhmaṇavaggo, *ghā* v. l. 7; 2. Mahāvaggo, *ghaḥ* r. l. 2; 3. Ānandavaggo, *ñī* r. l. 3; 4. Samaṇavaggo, *ñr* v. l. 2; 5. Loṇaphalavaggo *ñī* v. l. 7.
- C. Khuddapaṇṇāsako tatitīyo: 1. Sabodhivaggo, *naḥ* r. l. 10; 2. Āpāyikavaggo, *ci* r. l. 5; 3. . . . *cū* r. l. 9; 4. . . . *cī* v. l. 5; . . . 5. Maṅgalavaggo, *cī* r. l. 10.
- IV. Catukka-nipāta = vol. II
- A. Paṭhamapaṇṇāsaka: 1. [Bhaṇḍagāmvaggo], *cām* r. l. 4; 2. Caravaggo, *cām* v. last line; 3. Uruvelavaggo, *chu* v. l. 5; 4. Cakkavaggo, *chṛ* r. last line; 5. Rohitassa vaggo, *chai* v. l. 2.
- B. Dutiyapaṇṇāsaka: 6. Puññābhisanandanavaggo, *chaḥ* r. l. 4; 7. Pattakammavaggo, *ji* v. l. 7; 8. Apaṇṇakavaggo, *ju* v. l. 9; 9. Macalavaggo, *jṛ* v. l. 3; 10. Asuravaggo, *jai* r. l. 8.
- C. Tatiyapaṇṇāsaka: 1. (Valāhakavaggo), *jha* v. l. 9; 2. (Kesivaggo), *jhā* v. l. 3; 3. (Bhaya-vaggo), *jhū* v. l. 10; 4. Puggalavaggo, *jhī* r. l. 10; 5. Abhā(va)-vaggo, *jhī* v. l. 9.
- D. Mahāpaṇṇāsakaṃ catutthaṃ: 1. (Indriya-vaggo), *jhī* v. l. 10; 2. (Paṭipadāvaggo), *jho* v. l. 3; 3. (Sañcetanikavaggo), *ña* v. l. 10; 4. Yodhajīvavaggo<sup>2</sup>, *ñu* r. l. 10; 5. Mahāvaggo, *ṭa* r. l. 5.
- E. -paṇṇāsakaṃ pañcamam: 1. Sappurisavaggo, *ṭī* v. l. 4; 2. Sobhanavaggo, *ṭī* r. l. 3; 3. Sucarītavaggo, *ṭī* v. l. 6; 4. (Kammavaggo), *ṭr* v. l. 1; 5. Āpattibhayavaggo, *ṭl* v. l. 1; 6. Abhiññāvaggo, *ṭe* r. l. 4; 7. Abhiññāvaggo, *ṭai* r. l. 3.
- V. Aṅguttarapañcakam = vol. III, pp. 1–278.
- A. Paṭhamapaṇṇāsaka: 1. Sekhabalavaggo, *ṭaur*. l. 5; 2. Balavaggo, *ṭām* r. l. 6; 3. Pañcaṅgikavaggo, *ṭhā* v. l. 3; 4. Sumanavaggo, *ṭhu* r. l. 7; 5. Muṇḍarājavaggo, *ṭhr* r. l. 10.
- B. Dutiyopaṇṇāsaka: 6. Nivaraṇavaggo, *ṭhau* v. l. 2; 7. Saṃjñāvaggo, *ṭhām* v. l. 2; 8. Yodhajīvavaggo, *ḍṛ* r. l. 5 (cf. iv. D. 4); 9. Theravaggo, *ḍl* r. l. 6; 10. Kakudhavaggo, *ḍe* v. l. 3.
- C. (Tatiyo Paṇṇāsaka): 11. Phāsuvihāravaggo, *ḍo* r. l. 3; 12. Ānandavaggo, *ḍām* v. l. 5; 13. Gilānavaggo, *ḍha* r. l. 4; 14. Rājavaggo, *ḍhu* v. l. 6; 15. Nikaṇṭhakavaggo, *ḍhī* r. l. 7.
- D. (Catutthapaṇṇāsaka): 16. Dhammavaggo, *ḍhe* r. l. 9; 17. Āghātavaggo, *ḍhaḥ* v. l. 1; 18. Āghātavaggo, *ḍi* v. l. 10; 19. Araññāvaggo, *ḍu* v. l. 1; 20. Mahāvaggo, *ḍe* r. l. 1.
- E. Pañcamapaṇṇāsaka: 1. Kiccilavaggo, *ḥau* r. l. 4; 2. — — — — , *ḥām* r. l. 10; 3. — — — — , *ḥaḥ* v. l. 3; 4. — — — — , *tā* r. l. 7; 5. — — — — , *tī* r. l. 7.
- F. Vaggo Aṭṭhamo: 6. *tī* r. l. 8; 7. *tu* r. l. 7.
- VII. Chakkanipāta = vol. III, pp. 279–452: 1. Aha teyyavaggo, *tī* v. l. 7; 2. Karaṇiyavaggo, *tau* v. l. 3; 3. *thī* v. l. 2; 4. *thī* v. l. 2; 5. *thaḥ* v. l. 5; 6. Mahāvaggo, *dau* r. l. 8.
1. Devatāvaggo, *daḥ* v. l. 3; 2. Arahantavaggo, *dhā* r. l. 1; 3. Sītivaggo, *dhi* r. l. 8; 4. Ayani-saṃsavaggo, *dhī* r. l. 7; 5. Cittavaggo, *dhu* r. l. 7.
- VII. Sattakanipāta = vol. IV, pp. 1–149: 1. Sattanipātavaggo, *dhṛ* v. l. 7; 2. Anusayavaggo, *dhī* v. l. 6; 3. Vajjivaggo, *dhī* r. l. 2; 4. Devatāvaggo, *dhaḥ* r. l. 5; 5. Mahāsaṃñāvaggo, *nr* r. l. 5; 6. Avyākatavaggo, *nām* v. l. 1; 7. Mahāvaggo, *pl* v. l. 5.
- VIII. Aṭṭha(ka)nipāta = vol. IV, pp. 150–350: 1. *pha* r. l. 4; 2. *phe* r. l. 6; 3. Gahapativaggo, *bā* r. l. 4; 4. Dānavaggo, *bu* r. l. 7; 5. Uposa-

thavaggo, *be* v. l. 1; 6. . . ., *baḥ* v. l. 3;  
7. *bhu* v. l. 4; 8. Yamakavaggo, *bh!* v. l. 4.

IX. Navakanipāta = vol. IV, pp. 351–466:

1. Saṃbodhapakkhiyavaggo, *mi* r. l. 9; 2. Si-  
hanādavaggo, *m!* r. l. 2; 3. Sattāvasavaggo,  
*mai* v. l. 5; 4. Mahāvaggo, *yū* v. l. 2; 5. Pañ-  
cālavaggo, *y!* v. l. 1; 6. Khemavaggo, *y!* v. l. 6;  
7. Satipaṭṭhānavaggo, *y!* v. l. 4; 8. Samma-  
phadānavaggo, *y!* v. l. 5; 9. Iddhipādavaggo,  
*y!* r. l. 1.

X. Dasakanipāta = vol. V, pp. 1–310

Begins: namo tassa bhagavato arahato sammā-  
sambuddhassa, evaṃ me sutam.

A. paṭhamam paṇṇāsakam: 1. *yo* v. l. 5; 2. *rā* v.  
l. 6; 3. Mahāvaggo, *rai* r. l. 9; 4. Upālivaggo,  
*rau* v. l. 2; 5. *lā* r. l. 2.

B. Paṇṇāsako dutiyo: 1. *l!* v. l. 9; 2. Yamaka-  
vaggo, *lai* v. l. 8; 3. Kaṇṭakavaggo, *va* v. l. 10;  
4. Theravaggo, *v!* r. l. 1; 5. Upāsakavaggo,  
*sā* v. l. 1.

C. Sammādiṭṭhipaṇṇāsakam<sup>3</sup>: 1. *śu* v. l. 4; 2.  
Paccārohaniyavaggo, *ś!* r. l. 2; 3. Parisuddha-  
vaggo, *ś!* r. l. 3; 4. Sādhuvaggo, *ś!* v. l. 8;  
5. Ariyavaggo, *śe* r. l. 10.

D. Paṇṇāsakam: 11. *śā* r. l. 2; 12. Sādhuvaggo,  
*śā* v. l. 5; 13. Ariyavaggo, *śi* r. l. 7; 14. *śi* v.  
l. 4; 15. *ś!* r. l. 2.

XI. Ekādasa(ka)nīpāta = vol. V, pp. 311–361.

Begins: evaṃ me sutam.: 1. Nissayavaggo, *ś!* v.  
l. 10; 2. *sū* r. l. 8.

¶ <sup>1</sup> *svasti* and *ka* on the same leaf. – <sup>2</sup> for *Yodhā*<sup>o</sup>  
– <sup>3</sup> MS *Samma*<sup>o</sup>; Westergaard: *Samā*<sup>o</sup>.

### Manorathapūraṇī.

PA (Sinh.) 14 (Cod. Pal. XIV b).

European paper, bound in two volumes,  
33 × 20.5 cm., vol. I, pages 1–612, vol. II, pages  
613–1291. Blank paper ruled in pencil, 22 lines

to a page, actual writing on 25 × 15 cm.; letters  
written in black ink. Fairly large characters,  
with only two to a line. Page numbers written  
regularly in the centre of the top margin, in  
Arabic numerals. In vol. I one blank folio at the  
beginning, on the reverse of which the title  
'manorathapūraṇī nāma aṅuttaranikāya aṭṭha-  
kathā' is written in large letters. Vol. II: back of  
p. 1291 ruled, but no writing on it, one blank  
folio at the beginning and four at the end.

Both volumes are bound in card-board, with  
leather backs and edges. The title *Manoratha-  
pūraṇī*, and the number of the vol. I, II are  
printed on the backs in Roman script.

A slip with the date 22/3/6 and the name  
Dines Andersen is found inside vol. I.

More recent copy acquired at the request of  
V. Fausböll through L. de Zoysa, Kosgoḍa in  
Ceylon (see also *A Critical Pāli Dictionary*,  
Prologomena, p. VI).

*Manorathapūraṇī*, 'the Wish-fulfiller<sup>1</sup>,' is the  
title of *Aṅuttaranikāyaṭṭhakathā*, Buddhagosa's  
commentary on the *Aṅuttaranikāya* PA (Sinh.)  
13. The text has been edited for the Pali Text  
Society, London by Max Walleser and H. Kopp  
1924–1957 (vols. I–V).

For an account of the book see B. C. Law:  
*A History of Pali Literature*, vol. II, pp. 440–447;  
M. Winternitz: *History of Indian Literature*, vol.  
II, pp. 198–201.

The text begins:

karuṇāsītalahadayam paññāpojjotavihatamoha-  
tamaṃ

and ends II, p. 1290, l. 12:

manorathapūraṇiyā aṅuttaranikāyaṭṭhakathāya  
ekādasanīpātavaṇṇanā niṭṭhitā, ettāvata ca. āyā-  
cito sumatinā therena jotipālena kiñci purādisu  
ayam pubbasandhivasena varatambapaṇṇidīpe  
mahāvihāramhi pāram piṭakattayasāgarassa gan-

tvā ʃhitena sumatinā parisuddhājivena yācito jivadhammakathāya nipuno paramanikāyassa āraddho yam ahaṃ cirakālaʃṭhitim icchanto. sā hi mahāaʃṭhakathāya sāram ādāya niʃṭhitā esā catunavuttiparimāṇāya pāḷiyā bhāṇavārehi. sabhāgamasamvaṇṇanamanoṛathapūrito ca me yasmā etāya manoroṛathapūraṇīti nāmaṃ tato assā. (followed by a statement giving the size of the text) then follows: p. 1291, l. 5: mūlaʃṭhakathā-sāraṃ yaṃ ādāya mayā imaṃ karontena puññaṃ upacitaṃ hoti tena sabbo sukhito hotu. parama... (to l. 15) buddhaghoso ti garuhi gahitanāmadheyena therena kathā<sup>2</sup> yaṃ manoroṛathapūraṇī-nāma aṅguttaranikāyaʃṭhakathā.

¶ <sup>1</sup> See colophon for explanation of the title. –  
<sup>2</sup> for kātā.

### Aṅguttaranikāya, Manoroṛathapūraṇī.

PA (Sinh.) 15 (Cod. Pal. U.B. 34).

Palm-leaf, 21 foll., unnumbered, 24.6 × 5 cm., eight lines to a page 21 cm., fragments, unarranged.

The fragments contain suttas of the *Aṅguttaranikāya* (PA (Sinh.) 13), with commentaries in some cases as follows:

1. (a) 2 foll., the first sutta of the Nīvaraṇa vagga of the Pañcaka-nīpata, corresponding to P.T.S. ed. III, pp. 63–65 (No. LI).  
(b) 6 foll., commentary on the above, and further suttas of the same vagga, corresponding to pp. 930 ff. of volume II of our MS of *Manoroṛathapūraṇī*.
2. (a) 6 foll., contain a sutta of the Brāhmaṇa-vagga in the Pañcakanīpāta of the *Aṅguttaranikāya*, corresponding to P.T.S. ed. III, pp. 230–236 (No. CXCI).  
(b) 3. foll., No. CXCVI of the same text, P.T.S.

ed. III pp. 240–242 (No. CXCVI), also from the Brāhmaṇa-vagga.

3. (a) & (b) 4 foll., (a) The eleventh sutta of the Dhammika-vagga of the Chakka-nīpāta, P.T.S. ed. III, pp. 364–365; (b) commentary on the above, corresponding to *Manoroṛathapūraṇī*, (MS) vol. II, p. 1031, and further commentaries.

### Paritta.

PA (Sinh.) 16 (National Museum, D. 2216).

Palm-leaf, (1), 14 foll., numbered (*svasti siddhaṃ*) ka-kau, 31 × 5.3 cm., six lines to a page of writing, 26 cm. long.

(1) *Paritta*, 'A Protective Charm' (Sinhalese: Pirit), is the name applied to certain suttas or parts of suttas used as protective or benedictive recitations by Southern Buddhists.

The Sinhalese Sannaya of the parittas, is known as the *Satara-baṇavara-sannaya*, and the final redaction of this translation and commentary is attributed to Vāliviṭṭa Saraṇaṅkara Saṅgharāja (17th–18th centuries). From the Sinhalese title we learn that the parittas consist of four 'bhāṇavāra' or portions of recital.

The following are the nine parittas, which are known collectively in Sinhalese as the 'Piritnavasūtraya'.

1. Maṅgalasutta = *Sutta-nīpāta*, No. 16, also in *Khuddakapāṭha*
2. Ratanasutta = *Sutta-nīpāta*, No. 13, also in *Khuddakapāṭha*
3. Karaṇīyasetta-sutta = *Sutta-nīpāta*, No. 8, also in *Khuddakapāṭha*
4. Khandhaparitta = *Aṅguttaranikāya*, II, pp. 72–73, etc.
5. Moraparitta = *Morajātaka* (F. No. 159, verses only)

6. Dhajaggasutta = *Samyuttanikāya*, I, p. 218 ff.
7. Āṭṭānāṭṭiyasutta = *Dīghanikāya*, No. 32.
8. Aṅgulimālaparitta = *Majjhimanikāya*, No. 86.
9. Bojjhaṅgaparitta = *Samyuttanikāya*.

Further parittas are included in the *Satarabaṇavarasanne*. For details see the description of the Cambodian MS of *Sāratthasamuccaya nāma Catubhāṇavāraṭṭhakathā* (see *Catalogue of Cambodian and Burmese Pāli Manuscripts* (COMDC vol. 2, part 1).

The present MS contains eight parittas as follows:

1. *kā* r. 1. 6–*ki* v. 1. 2: Mahāmaṅgalasutta.
2. *ki* v. 1. 3–*ku* r. 1. 1: Ratanasutta.
3. *ku* r. 1. 2–*kam* r. 1. 2: Karaṇīyamettasutta.
4. *kam* r. 1. 3–*kṛ* v. 1. 4: Khandhaparitta.
5. *kṛ* v. 1. 5–*kṛ* v. 1. 1: Moraparitta.
6. *kṛ* v. 1. 1–*ke* v. 1. 5: Dhajaggaparitta.
7. *ke* v. 1. 8–*ko* v. 1. 1: Āṭṭānāṭṭiya-sutta.
8. *ko* v. 1. 2–*ko* v. 1. 1: Aṅgulimāla-(paritta).

Ends: pirit nimi.

2. (a) Three foll. *ka–ki*.

*Saraṇasīlasaṃvibhāgaya*, etc. See ES (Sinh.) 11, followed by Pali quotations: *ajjādikam katvā ahaṃ attānaṃ buddhassa niyyātemi . . . dhammassa, . . . saṃghassa.*

2. (b): 13 foll.: fragments, and *kṛ–kha*.

1. On one fragment the title: aṅgulimālasuttam.
  2. On another: paticasamuppāda, continued in *kṛ* ending at *kṛ* v. 1. 2: paticasamuppādayayi.
  3. *kṛ* v. 1. 3–*ke* r. 1. 5: maitrībhāvanāvayi . . .
  4. *ke* v. 1. 5–*kam* r. 1. 1: Five precepts (*sikkhāpada*), being a Sinhalese translation of: *yāvajīvaṃ arahanto paṇātipātāpaṭiviratā . . .*
  5. *kam* r. 1. 2–*kha* r. 1. 1: Jinapañjaraya.
- MS ends at *kha* v. 1. 2 aṭṭavisipiritayi.

### Paritta.

PA (Sinh.) 17 (Lind 5).

Palm-leaf, 11 foll., numbered: (*sva*)*ka–ke* (incomplete); 33 × 5.8 cm.; eight lines 30 cm.

Secured in box-wood boards.

*Paritta*: see previous article.

The present text begins after the usual adorations with the Pali stanza:

ye sattā santacittā tisaṇa saraṇā ettha  
lokantare vā  
bhummā bhummā ca devā guṇagaṇagahana-  
byāyāvaṭa(?) sabbakālaṃ . . .

The introductory stanzas end on *ka* v. and the parittas follow, as indicated below.

1. Maṅgalasutta, *ka* v. 1. 7–*kā* v. 1. 2.
2. Ratanasutta, *kā* v. 1. 2–*kī* r. 1. 1.
3. Karaṇīyamettasutta, *kī* r. 1. 3–*kī* v. 1. 4.
4. Khandhaparitta, *kī* v. 1. 4–*ku* r. 1. 4.
5. Moraparitta, *ku* r. 1. 4–*ku* v. 1. 4.
6. Dhajaggaparitta, *ku* v. 1. 4–*kṛ* v. 1. 5.
7. Āṭṭānāṭṭiyasutta, *kṛ* v. 1. 5–*kṛ* v. 1. 4.
8. Aṅgulimālasutta (abridged), *kṛ* v. 1. 4–*kṛ* v. 1. 7.
9. (Bojjhaṅga) *kṛ* v. 1. 8–. . . (title not marked).

The Parittas end on *kṛ* v. 1. 5. with 'siddhi astu'. Then follows a discourse in Sinhalese prose on some of the individual stanzas of the Parittas. The manner of reciting the Parittas and certain practices to be observed are also stated. There is also a *mantra* in corrupt Sanskrit on *ke* r. 1. 7. On the last lines of the fragment is a Pali stanza in honour of the cetiya at Mahiyaṅgaṇa: *ke* v. ll. 6–7:

laṅkāya yattha paṭhamaṃ sugato nisajja  
yakkhe dāmesi nijasāsanapālanāya  
thāna<sup>1</sup> thahiṃ nihita-kuntalagīvadhātun [sic]  
vandāmi sādhun [sic] mahiyaṃgaṇathū-  
parā[jaṃ].

¶ <sup>1</sup> See also EZ. I, p. 43, ll. 1–5.

¶ <sup>1</sup> for thāne

**Dhammapada.**

PA (Sinh.) 18 (Cod. Pal. XVI).

Palm-leaf, 28 foll., numbered (*svasti siddham*) *ka-khai*; writing on the observe except in the first folio; 33 × 6.4 cm. Eight lines to a page, 28 cm. long. Broad margins on *ka v*, which is marked with *svasti siddham* also; and writing in the centre only, 10 cm. long. A sketch of a stūpa, decorated with floral designs on each margin. [Plate 16]. On *ka r.*, the title 'dhamma-padam' in two lines. Secured between plain Ceylon made wooden boards, on the upper of which is written in Rask's hand. 'Dhammapadam 58', A Dutch stuiver marked VOC 1736, is attached to the end of the cord. A piece of red felt is found between board and coin.

*Dhammapada* 'Words or Verses of Truth' is the second book of the *Khuddakanikāya* of the *Suttapiṭaka*. It contains moral sayings, and statements of truth believed to be spoken by the Buddha at various occasions. The whole text is made up of 423 verses which are arranged in twenty six vaggas or chapters. The text has been edited for the P.T.S. by S. Sumangala (1914). Our MSS PA (Sinh.) 19 and PAS (Sinh.) 14 were used for the first edition of this important text in Roman character, by V. Fausböll, 1855, second edition 1890. Fausböll also translated the text into Latin. Among other translations into European languages are:

- Weber, A.: German translation: *Z.D.M.G.* 14, 1860 and *Indische Studien*, vol. I, 1860.  
 Schroder, L. V.: German translation, *Worte der Wahrheit*, Leipzig, 1892.  
 Neumann, K. E.: *Der Wahrheitspfad*, Leipzig, 1893.  
 Max Müller, F.: English translation, '*Sacred Books of the East*', vol. X.  
 Rhys Davids, C. A. F.: *Minor Anthologies of the*

*Pali Canon I* (Sacred Books of the Buddhists VII), 1931.

Tuxen, P.: Danish translation: København, 2nd ed., 1953.

Hun, Ferand: French translation, *Le Dhammapada avec introduction et notes*, Paris 1878.

Pavolini, P. E.: Italian translation, Milano 1908.

Andersen, D.: English Glossary in *Pali Reader II*, Copenhagen, 1907.

A detailed account of the *Dhammapada* including information about other recensions, and also editions and translation is found in:

Law, B. C.: *History of Pali Literature*, vol. I, pp. 200-225.

The twenty six vaggas of the text have come down in the present MS as follows:

1. Yamakavagga, *ki r.* 1. 2.
2. Appamāda°, *ki v.* 1. 5.
3. Citta°, *kī r.* 1. 7.
4. Puppha°, *ku r.* 1. 5.
5. Bāla°, *kū r.* 1. 3.
6. Paṇḍita°, *kṛ r.* 1. 1.
7. Arahanta°, *kṛ v.* 1. 4.
8. Sahassa°, *kṛ v.* 1. 4.
9. Pāpa°, *kḷ r.* 1. 8.
10. Daṇḍa°, *kḷ r.* 1. 8.
11. Jarā°, *ke r.* 1. 3.
12. Atta°, *ke v.* 1. 6.
13. Loka°, *kai v.* 1. 2.
14. Buddha°, *ko v.* 1. 6.
15. Sukha°, *kau v.* 1. 3.
16. Piya°, *kām r.* 1. 8.
17. Kōdha°, *kaḥ r.* 1. 7.
18. Mala°, *kha v.* 1. 3.
19. Dhammaṭṭha°, *khā v.* 1. 2.
20. Magga°, *khi v.* 1. 4.
21. Pakiṇṇa°, *khī v.* 1. 5.
22. Niraya°, *khu v.* 1. 5.
23. Nāga°, *khū v.* 1. 3.

24. Taṇhā°, *khṛ* r. l. 7.

25. Bhikkhu°, *khḷ* v. l. 5.

26. Brāhmaṇavagga, *khai* r. l. 5.

MS begins after the usual adoration with the stanza:

mano pubbaṃgamā dhammā mano seṭṭhā  
manomayā

(as in the printed text), and ends with a list of chapters as in the P.T.S. edition followed by: dhammapadaṃ niṭṭhitam.

Then follows on *khai* r. l. 8, and continued in *khai* v., a statement of the number of stanzas in each vagga of the Dhammapada, and finally the total number of gāthas in the text, all in verse, ending with the scribe's wishes:

yamake viṣatī gāthā appamādamhi dvādasa  
ekādasā cittavagge pupphavaggamhi soḷasa  
bāle sattarasā<sup>1</sup> gāthā paṇḍitamhi catuddasa  
arahante dasā gāthā sahasse hontī soḷasa  
terasā pāvavaggamhi daṇḍavagge dasasattama<sup>2</sup>  
ekādasā jarāvagge attavaggamhi dvādasa<sup>3</sup>  
dvādasā lokavaggamhi buddhavaggamhi soḷasa<sup>4</sup>  
sukheva<sup>5</sup> piyavagge va<sup>5</sup> gāthāyo hontī dvādasā  
cuddasā kodhavaggamhi malavagg'ekaviṣatī  
sattarasā va<sup>5</sup> dhammaṭṭhe maggavaggamhi soḷasa<sup>6</sup>  
pakiṇṇe soḷasā gāthā niraye nāge va cuddasa<sup>7</sup>  
<sup>8</sup>dvāvīṣava taṇhavaggamhi teviṣā bhikkhuvaggakā  
cattālīsa va<sup>9</sup> gāthāyo brāhmaṇe vagga-m-uttame  
gāthā satāni cattāri teviṣā va punāpare  
dhammapade nipātamhi desitādiccabandhunā  
sabbe sattā sukhappattā averā ca anāmayā  
dīghāyukā aññamaññaṃ piyā pappontī nibbu-  
tiṃ.

siddhir astu, subham astu, ārōgyam astu.

¶ The following readings occur in the edition with Sinhalese sanne by K. Dhammaratana, Colombo, 1926. <sup>1</sup> Soḷasa. — <sup>2</sup> dasasatta ca. — <sup>3</sup> bhava

dasa. — <sup>4</sup> buddhe ca'atṭhārasā bhava — <sup>5</sup> ca. — <sup>6</sup> maggavagge tath'eva ca. — <sup>7</sup> catuddasa. — <sup>8</sup> chab-bisati. — <sup>9</sup> cattālīseka. —

### Dhammapadaṭṭhakathā.

PA (Sinh.) 19 (Cod. Pal. XVII).

Palm-leaf, 298 foll., numbered (*svasti siddham*) *ka-dhe*. All number-letters written on the reverse accept *dhe*. (There are two number-letters, namely *ḷ* and *te* on the same leaf, but the text continues correctly). 58.7 × 6.1 cm.; *ka-gā* 9–10 lines to a page with 51.5 cm. of writing. 8–9 lines from *thām* v. Original fol. *gā* appears before the beginning of the MS, removed from position and placed there; another leaf numbered *gā*, written in a larger hand, with six lines only on each side, placed in position. One unwritten fol. at the beginning and three at the end. *ka* r. blank, *ka* v. 20 cm. writing, 9 lines. *ka* and *svasti siddham* on the margin. Secured in Ceylon made wooden boards, with floral designs in gold on black back-ground. (See PA (Sinh.) 18).

The *Dhammapadaṭṭhakathā* is the 'Commentary on the *Dhammapada*' (PA (Sinh.) 18). It is also known by the alternative title *Dhammapadassa atthavaṇṇanā* 'the Exposition of the Meaning of *Dhammapada*'. The commentary to each verse or pair of verses consists of the story narrating the circumstances under which the words were spoken by the Buddha and a commentary on the words themselves. A Sinhalese version of the stories exists under the title *Saddharmaratnāvalīya* (ES (Sinh.) 4). The text has been edited for the P.T.S. by H. C. Norman (Parts I–V, 1906–1914). The following English translations have appeared:

Duroiselle, C.: in *Buddhism*, vol. II, Rangoon, 1905–1908 (parts of the text only).

Burlingame, E. W.: *Buddhist Legends*, Harvard Oriental Series, vols. XXVIII, XXIX, XXX.

For a detailed account of this commentary one may consult:

Law, B. C.: *History of Pali Literature*, vol. II, pp. 449-471, and

Winternitz, M.: *History of Indian Literature*, vol. II.

The present MS has not been utilized for the P.T.S. edition of the *Commentary on the Dhammapada* and we therefore give the analysis of it here according to vaggas:

MS begins after the usual adoration in Pali: mahāmahatamonaddho loke lokantadassinā yena saddhammopajjoto jalito jalitaddhinā . . . as in printed text.

Ends of vaggas:

1. paṭhamo vaggo, *gi* v. l. 2 (= I, p. 159).
2. dutiyo vaggo, *ghau* r. l. 5 (= I, p. 286).
3. vaggo tatiyo, *ṅṛ* v. l. 8 (= I, p. 332).
4. vaggo catuttho, *cām* r. l. 5 (= I, p. 447).
5. pañcamo vaggo, *jī* r. l. 8 (= II, p. 103).
6. chaṭṭho vaggo, *jaḥ* r. l. 3 (= II, p. 163).
7. vaggo sattamo, *jhṛ* r. l. 5 (= II, p. 202).
8. number of the vagga not written, but a scribe's wishes marking evidently the end of a copy:  
paṭisandhimānusi bhogā vā nā [sic] piṭa-kattaye  
dānasīlamayā puṃṇā mama hotu bhavābhaveti  
ti *ṅu* v. l. 9 (= II, p. 278).
9. pāpavaggo navamo *ṅām* v. l. 6 (= III, p. 47).
10. dasamo vaggo, *ṭṭ* r. l. 10 (= III, p. 99).
11. ekādasamo vaggo *ṭha* r. l. 3 (= III, p. 133).
12. vaggo dvādasamo, *thṛ* r. l. 2 (= III, p. 160).
13. terasamo vaggo, *ṭho* v. l. 2 (= III, p. 192).
14. cuddasamo vaggo, *ḍau* v. l. 9 (= III, p. 253).
15. paññarasamo vaggo, *ḍau* v. l. 1 (= III, p. 272).

16. soḷasamo vaggo, *ḍhi* v. l. 8 (= III, p. 294).
17. sattarasamo vaggo, *ḍhṭ* r. l. 10 (= III, p. 331).
18. aṭṭhārasavaggo, *ṇā* r. l. 2 (= III, p. 379).
19. ekūnavīsatiṃ vaggo, *ṇu* r. l. 8 (= III, p. 400).
20. vīsatiṃ vaggo, *ṇe* r. l. 8 (= III, p. 435).
21. ekavīsatiṃ vaggo, *tā* r. l. 9 (= III, p. 473).
22. dvāvīsatiṃ vaggo, *tu* v. l. 10 (= III, p. 494).
23. tevīsatiṃ vaggo, *tai* r. l. 5 (= IV, p. 36).
24. catuvīsatiṃ vaggo, *thu* r. l. 8 (= IV, p. 82).
25. pañcavīsatiṃ vaggo, *da* r. l. 1 (= IV, p. 137).
26. chabbīsatiṃ vaggo, *dhe* r. l. 1 (= IV, p. 284).

Followed by: ettāvataṃ sabbapaṭhama<sup>1</sup>-yama-kavagge . . . as in N. IV, p. 234, l. 7 . . . to . . . ayaṃ dhammapadassa atthavaṇṇanā-. (N. IV, p. 236, l. 6), and scribe's wishes.

¶ <sup>1</sup> N. paṭhame.

### Suttanipāta and Paramatthajotikā.

PA (Sinh.) 20 (Cod. Pal. XIX).

Palm-leaf, 183 foll., numbered (*svasti*)*ka-ṭhṭ*, written on the reverse; 72 × 6 cm., nine lines to a page, 63.5 cm. of writing. *ka* r. blank, *ka* v., and *kā* r. 26 cm. of writing in the centre, and broad margins ornamented with rows of kuṇḍali signs. Six extra leaves in the front, and 3 at the back. No colophon, except the words: buddho bhavāṃ ahaṃ, siddhir astu.

The MS is secured in Ceylon made boards, finished with lacquer, ornamented with floral designs in yellow and black on a red background. The workmanship of the boards is similar to those of PA (Sinh.) 10 and PA (Sinh.) 12. Turner carved button of ivory with the cord.



Although there is no colophon, the writing and the boards enable us to date the MS in the 17th century, and assign it to Kandy.

The codex contains two texts, the *Suttanipāta* and *Paramatthajotikā*.

(1) *Suttanipāta* foll. *ka-kh*!

(2) *Paramatthajotikā* foll. *khe-ḥ*!

1. *Suttanipāta*, 'the Section of Discourses' is the fifth book of the *Khuddakanikāya* of the Suttapiṭaka. Two editions of the text have been published by the P.T.S.; *Editio princeps* by V. Fausböll, 1885, 1886; New Edition by Dines Andersen and Helmer Smith, 1913. Parallel text and translation by Lord Chalmers entitled *Buddha's Teachings* (being the Sutta-Nipāta or Discourse Collection) is published in the Harvard Oriental Series, 1932. The original translation into English by Fausböll was published in the Sacred Books of the East series (vol. 10, pt. 2, 1881).

For full bibliography and accounts of the text see:

Law, B. C.: *A History of Pali Literature*, vol. I, pp. 232-260.

Winternitz, M.: *History of Indian Literature*, vol. II, pl. 92-98.

2. *Paramatthajotikā*, 'the Elucidator of the Highest Meaning', is the title of *Suttanipāta-aṭṭhakathā*, Buddhaghosa's commentary on the *Suttanipāta*. The text has been edited with various appendixes and indices for the P.T.S. by Helmer Smith under the title *Paramatthajotikā* II, (parts 1, 2), 1915-1918.

A short account of his text is given by Law: *Op. cit.*, vol. II, pp. 471-472.

The suttas of the *Suttanipāta* are grouped in five vaggas. Their arrangement in the MS, with the corresponding foll. of the *Paramatthajotikā* are given below. The folio numbers of the latter are in round brackets.

Our MS has been used for the P.T.S. editions.

I. Urugavagga.

1. Urugasuttam, *kā* r. 1. 4. (*khaḥ* r. 1. 5).
2. Dhaniya°, *kā* v. 1. 5. (*gī* v. 1. 3).
3. Khaggavisāna°, *ki* r. 1. 6 (*ghū* r. 1. 9).
4. Kasibhāradvāja°, *ki* v. 1. 7 (*ghai* r. 1. 7).
5. Cunda°, *kī* r. 1. 2 (*gho* v. 1. 9).
6. Parābhava°, *kī* r. 1. 9 (*ghaṃ* v. 1. 1).
7. Vasala°, *kī* v. 1. 9 (Aggikabhāradvāja sutta vaṇṇanā, *nī* v. 1. 4).
8. Metta° *ku* r. 1. 2 (*nī* r. 1. 1).
9. Hemavata°<sup>1</sup>, *ku* r. 1. 9 (Kāyavicchaṇḍanika°, *nī* r. 1. 2).
10. Āḷavaka°, *ku* v. 1. 7 (*cī* v. 1. 9).
11. (Pa)vijaya°, *kū* r. 1. 3. (no title, continued with the next).
12. Muni°, *kū* r. 1. 8 (*cī* v. 1. 8).

II. Cūlavagga.

1. Ratanasuttam, *kū* v. 1. 6 (*chī* r. 1. 4).
  2. Āmagandha°, *kṛ* r. 1. 2 (*chū* r. 1. 9).
  3. Hiri°, *kṛ* r. 1. 3.
  4. Mahāmaṅgala°, *kṛ* r. 1. 8.
- A large portion of the commentary is missing on account of a large lacuna on fol. *chū*.
5. Suciloma°, *kṛ* v. 1. 3 (*jū* v. 1. 10).
  6. Dhammacariya°, *kṛ* v. 1. 5 (Kapila°, *jṛ* r. 1. 9).
  7. Brāhmaṇadhammika°, *kṛ* r. 1. 9 (*je* v. 1. 4).
  8. Nāvā°, *kṛ* v. 1. 2 (Dhammasutta°, *jo* r. 1. 1).
  9. Kiṃsila°, *kṛ* v. 1. 5 (*jau* r. 1. 6).
  10. Uṭṭhāna°, *kṛ* v. 1. 6 (*jaṃ* r. 1. 5).
  11. Rāhula°, *kṛ* v. 1. 9 (*jaḥ* r. 1. 8).
  12. Vaṅgisa°, *kḷ* r. 1. 7 (Nigrodhakappasutta°, *jhā* r. 1. 7).
  13. Sammāparibbājaniya°, *kḷ* v. 1. 2 (*jhu* v. 1. 6).
  14. Dhammika°, *kḷ* r. 1. 3 (*jhṛ* r. 1. 7).

III. Mahāvagga.

1. Pabbajāsuttam, *kḷ* r. 1. 9 (*jhī* v. 1. 1).
2. Padhāna°, *kḷ* v. 1. 7 (*jhī* v. last line).
3. Subhāsita°, *ke* r. 1. 1 (*jhāi* r. 1. 8).

4. Sundarikabhāradvāja°, *ke* v. 1. 7 (Pūralāsa-sutta°, *jhaṃ* v. 1. 6).
  5. Māgha°, *kai* r. 1. 8 (*jhaḥ* r. 1. 7).
  6. Subhiya°, *ko* v. 1. 5 (*ñū* v. 1. 4).
  7. Sela°, *kām* r. 1. 7 (*ñī* r. 1. 1).
  8. Salla°, *kām* v. 1. 3 (*ñī* v. 1. 8).
  9. Vāseṭṭha°, *kaḥ* v. 1. 4 (*ño* r. 1. 3).
  10. Kokāliya°, *kha* v. 1. 4 (*ñau* v. 1. 9).
  11. Nālaka°, *khā* r. 1. 9 (*tā* v. 1. 8).
  12. Dvayatānupassanā°, *khi* v. 1. 6 (*tī* v. 1. 6).
- IV. Aṭṭhakavagga.
1. Kāmasuttam, *khi* v. 1. 9 (*tu* v. 1. 1).
  2. Guhaṭṭha(ka)°, *khī* r. 1. 2 (*tū* v. 1. 1).
  3. Duṭṭhaka°, *khī* r. 1. 4 (*tī* v. 1. 1).
  4. Suddhaṭṭhaka°, *khī* r. 1. 7 (*tī* v. 1. 2).
  5. Paramaṭṭhaka°, *khī* r. 1. 9 (*tī* v. 1. 1).
  6. Jarā°, *khī* v. 1. 3 (*tī* v. 1. 5).
  7. Tissametteyya°, *khī* v. 1. 5 (*tī* r. 1. 7).
  8. Pasūra°, *khī* v. 1. 9 (*te* r. 1. 8).
  9. Māgandhiya°, *khu* r. 1. 5 (*tai* v. 1. 5).
  10. Purābheda°, *khu* r. 1. 8 (*to* r. 1. 8).
  11. Kalahavivāda°, *khu* v. 1. 4 (*tau* r. 1. 6).
  12. Cūlaviyūha°, *khū* r. 1. 1 (Mūlhavyūha°, *taṃ* r. 1. 2).
  13. Mahāvīyūha°, *khu* r. 1. 7 (*taḥ* r. 1. 2).
  14. Tuvaṭṭaka°, *khū* v. 1. 4 (*tha* r. 1. 1).
  15. Attadaṇḍa°, *khū* v. 1. 9 (*tha* v. 1. 1).
  16. Sāriputta°, *khī* r. 1. 7 (*thā* r. 1. 6).
- V. Pārāyaṇavagga.
1. Vatthugāthā, *khī* r. 1. 4 (*tī* v. 1. 7).
  2. (Sutta 1) Ajitamānavapucchā, *khī* r. 1. 6 (*tu* r. 1. 7).
  3. (Sutta 2) Tissametteyyamāṇava°, *khī* r. 1. 4 (*tu* v. 1. 2).
  4. (Sutta 3) Puṇṇaka°, *khī* v. 1. 1 (*tu* v. 1. 7).
  5. (Sutta 4) Mattagū°, *khī* v. 1. 5 (*tū* r. 1. 5).
  6. (Sutta 5) Dhotaka°, *khī* v. 1. 8 (*tū* r. 1. 9).
  7. (Sutta 6) Upasīva°, *khī* r. 1. 2 (*tū* v. 1. 8).
  8. (Sutta 7) Nanda°, *khī* r. 1. 5 (*tī* r. 1. 2).

9. (Sutta 8) Hemaka°, *khī* r. 1. 6 (*tī* r. 1. 4).
10. (Sutta 9) Todeyya°, *khī* r. 1. 8 (*tī* r. 1. 6).
11. (Sutta 10) Kappa°, *khī* r. 1. 9 (*tī* r. 1. 8).
12. (Sutta 11) Jatukaṇṇi, *khī* v. 1. 2 (*tī* v. 1. 2).
13. (Sutta 12) Bhadrāyudha°, *khī* v. 1. 3 (*tī* v. 1. 6).
14. (Sutta 13) Udaya°, *khī* v. 1. 5 (*tī* r. 1. 2).
15. (Sutta 14) Pesāla°, *khī* v. 1. 7 (*tī* r. 1. 6).
16. (Sutta 15) Mogharāja°, *khī* v. 1. 8 (*tī* r. 1. 9).
17. (Sutta 16) Piṅgiyamāṇavapucchā, *khī* r. 1. 1 (*tī* v. 1. 4).

¶<sup>1</sup> Also called Sātāgiri.

### Paramatthadīpanī.

PA (Sinh.) 21 (Cod. Pal. XXV).

Palm-leaf, 219 foll., numbered (*svasti*)*ka-dhe* on the obverse. Also marked later in pencil with European Arabic numerals, 1–220, jumping from 168–170 at *tī-tī*, and thus getting the extra figure. 59 × 6 cm. Nine to ten lines to a page, 52 cm.; *ka* r. blank; nine lines, 19 cm. of writing on *ka* v. 23 blank leaves in front. There have been no boards when brought to Denmark, but the MS has had a title page, giving its name in the Sinhalese form: 'Paramatthadīpaniya', with the Arabic figure 81 added, and this is yet preserved. The MS is now secured with European made wooden boards, on the front one of which is written 'Theraṭṭhakathā', 'Paramatthadīpanī', in Rask's system of Pali transliteration, and in his own hand-writing. A turner-carved ivory button secures one end of the binding cord.

The Sinhalese colophon at the end states that the MS was copied in A.D. 1768 at the invitation and under the guidance of a scholarly monk by the name of Atthadassi. In addition there is information with regard to the availability and

nature of MSS of the text in Ceylon, and it also supplies material concerning the sources of the present copy. The number of foll. of the codex is given as 300, perhaps taking the next round number. The fee paid to the copyist is four hundred and fifty pieces of silver, possibly *pagoda* coins which were used at the time. The colophon of the codex described here contains very useful material relating to the state of Pali literature in Ceylon during the eighteenth century, and incidentally also about the literary relations with Siam. The text of the Sinhalese part of the colophon is reproduced in full after the description of the text, with its interpretation, as far as it is understandable.

*Paramatthadīpanī*, 'The Elucidator of the Highest Meaning' is the collective title of Dhammapāla's commentaries on the *Itivuttaka*, *Udāna*, *Cariyāpiṭaka*, *Thera-Therīgāthā*, *Vimānavatthu* and *Petavatthu* of the Khuddakanikāya of the Suttapiṭaka. Our MS contains only a part of the *Theragāthā-aṭṭhakathā*, up to the soḷasa-nipāta (the last incomplete). The text of this *aṭṭhakathā* has been edited as follows: In Sinhalese character for Hewavitarne Bequest Series, by Sūriyagoḍa Sumaṅgala Thera and Vābaḍa Saṅgharatana Thera, vols. I and II (1918, 1925) up to *Theragāthā* 1269 [S]. In Roman character for the P.T.S. by F. L. Woodward, vols. I and II (1940, 1952) up to *Th.* 671 [W]. For further bibliography and an account of the text the reader may consult M. Winternitz: *History of Indian Literature*, vol. II, pp. 205–207.

The MS under discussion has been utilized by Oldenberg and Pischel for their edition of the *Thera-* and *Therīgāthā* (P.T.S., London, 1883. Vide: *Op. cit.*, Preface, xii–xiii). Woodward used it for his edition of *Paramatthadīpanī-Theragāthā-aṭṭhakathā*, listed above, through photo-

graphed sheets, and he remarks about the same in his Preface to vol. I (p. vi) 'This is a beautifully written and very accurate piece of work by one who was evidently a good Pali scholar'. It is remarkable that Woodward said this without reference to the Sinhalese colophon of Atthadassi which we shall presently read. In the line of editors of the *Theragāthā-aṭṭhakathā* Atthadassi Thera from Nitalava must take the first place.

The MS begins: namo tassa . . .  
mahākāruṇikaṃ nāthaṃ ñeyyasāgarapāraguṃ  
vande nipuṇagambhīraṃ vicitrāyadesanaṃ  
[S. vicitta°].

. . . [kā r. l. 1. kā pan'etā theragāthā therīgāthā  
ca kathetvā [S. kathañ ca] pavattā ti . . .

The *Aṭṭhakathā* of each *nipāta* ends as follows:

1. *cām* v. ll. 7–8: dvādasavaggavaṇṇanā niṭṭhitā.  
niṭṭhitā ca paramatthadīpanīya theragā(thā)-  
vaṇṇanāya vīsādhikasatatheragāthāpaṭimaṇ-  
ḍitassa ekanipātassa athavaṇṇanā.
2. *chī* v. l. 4: pañca[ma]vaggavaṇṇanā niṭṭhitā.  
dukanipātavaṇṇanā.
3. *ñā* r. l. 8: tikanipātavaṇṇanā niṭṭhitā.
4. *ñī* v. l. 2: (no superscription for the end of  
*nipāta*).
5. *ṭū* v. l. 6: pañcakanipātavaṇṇanā niṭṭhitā.
6. *ṭhā* v. ll 4–5: chakkanipātavaṇṇanā niṭṭhitā.
7. *ṭhr* v. l. 2: sattakanipātavaṇṇanā, and in Sin-  
halese, theragāthāaṭṭvā-ādikāṇḍayī<sup>1</sup>, and  
starts the next section with: namo tassa . . .  
(See below under the discussion of the colo-  
phon).
8. *ṭho* r. l. 3: aṭṭhakanipātavaṇṇanā niṭṭhitā.
9. *ṭhau* v. l. 6: navanipātavaṇṇanā niṭṭhitā.
10. *ḍau* v. l. 1: dasanipātavaṇṇanā niṭṭhitā.
11. *ḍām* v. l. 6: (no superscription for the end  
of *nipāta*).
12. *ḍhi* v. l. 5: dvādasanipātavaṇṇanā niṭṭhitā.

13. *ḍhū* v. l. 4: therasanipātavaṇṇanā niṭṭhitā.  
 14. *ḍhī* v. ll. 4–5: cuddasanipātavaṇṇanā niṭṭhitā.

Then begins the Soḷasanipāta, and commenting on *Th.* 673, relates the story of Aññākoṇḍañña Thera. The Aṭṭhakathā of this *nipāta* ends abruptly with the text of *Th.* 674. Then begins the colophon, first in a Pali stanza, expressing the sponsor's or the scribe's wishes (*ḍhe* r. l. 9–v. l. 1):

idaṃ hi pottham likhitena puññaṃ  
 disvāna metteyyavaraṃ subodhiṃ  
 tassaggadhammajate [sic] pasannaṃ  
 gacchāma' ahaṃ mokkhapuraṃ surammaṃ.  
 siddhir astu.

Then comes the Sinhalese colophon of the sponsor and editor (*ḍhe* v. ll. 1–4): paramatthadīpanī mē theragāthā-aṭṭhāvavehi nipāta satem [sic] palamu solosvana nipāte pamaṇayi mehi liyavī tibenne. vīsatinipātaya tiṃsatinipātaya cattālisani-pātaya pa(m)ñāsani-pātaya sattatinipātaya yana hayama liyavī tibena potak dakiṇḍa me raṭe nāta. mepamaṇavat siyamen genā potakinut me raṭe tibunu aḍālakut ekatukara boho utsāhayen liyevuvāya. nitalava atthadassī vana mā visin asaṃkhatārtthaya piṇisa. śakavarṣa ekvādahas-sasiya-anūvaṭa pāmīni varṣayehi vassāna-ṛtuyehi vak-masa kālapakṣayehi pasvana tithiya lat śani dina paramatthadīpaniāṭṭhakathā theragāthā nam potvahanse liyā nimavanaladī. pat-iru tun siyayi. dahasaya ganane ridī śārasiya-panahak bārapan dunnā. 'Of the seven<sup>2</sup> sections which are contained in this Commentary of the *Theragāthā* called *Paramatthadīpanī* only the first<sup>3</sup> (to) the sixteenth<sup>4</sup> are copied here. One cannot find in this country a book containing the six sections, namely, the Vīsati-nipāta, Tiṃsati-, Cattālisati-, Paññāsa-, and the Sattati-<sup>5</sup>. Nitalava Atthadassī had even this much copied with great effort by collating a book

brought from Siam<sup>6</sup> with a fragment that was found in this country. (I did this) in order that I may attain to the 'unconditioned state' (*nirvāṇa*). The copying of this great book, *Paramatthadīpanī-Aṭṭhakathā-theragāthā*<sup>7</sup>, was completed on Saturday, the fifth lunar day of the dark fortnight of the month of *Vak*<sup>8</sup>, during the rainy season in the Śaka Year one thousand six hundred and ninety. (The manuscript) contains four hundred leaves<sup>9</sup>. A fee of four hundred and fifty (pieces of) silver<sup>10</sup> was paid at the rate of sixteen (per leaf?)<sup>11</sup>.'

¶<sup>1</sup> This Sinhalese superscription evidently marks the end of the fragment which Atthadassī had in Ceylon. The statement 'the seven 'nipātas' of the *Theragāthā-aṭṭhakathā* in the colophon also may have arisen from the fact of the Sinhalese copy ending at the Sattaka-nipāta which the editor translates as 'the Seventh section' . . . Notes on the Colophon: <sup>2</sup> 'seven', see note 1. – <sup>3</sup> The titles, Eka-nipāta, Duka-, Tika, etc. were wrongly translated by 'First-section', Second, Third, etc. – <sup>4</sup> Similarly Soḷasa- was translated 'sixteenth'. – <sup>5</sup> 'Sattati' for 'Saṭṭhika-nipāta' of *Theragāthā*. Mahānipāta which make up the six is omitted. – <sup>6</sup> Another copy made from a Siamese MS during the time of the kings of Kandy is mentioned by the editors of S. (vol. I, p. vi). – <sup>7</sup> Note that the title is given in the Burmese and Siamese style, *Aṭṭhakathā*- coming first in the compound. – <sup>8</sup> October 29th, A. D. 1768 (*Vak* = *Vap.*). – <sup>9</sup> This number of leaves is not found in the MSS. – <sup>10</sup> *pagoda*? – <sup>11</sup> the reckoning is not clear.

### Jātaka-atthavaṇṇanā.

PA (Sinh.) 22 (Cod. Pal. XXVI).

Palm-leaf, 806 foll., numbered (*svasti siddham*)ka-2thū, written on the obverse. The letter *ṣau* not marked, 2ṛ repeated instead of

*tr*, *tī*; 61 × 6.6 cm. *ka* r. blank, *ka* ten lines of writing in the centre, 19 cm. long. Kuṇḍalī marks on the last line and the margins. Also geometric-floral designs on the margins [Plate 17]. The rest of the pages eleven lines to a page, 51.5 cm. *2thū* v. blank, followed by 10 blank leaves, then three leaves of index, followed by 4 blank leaves. Secured between European made wooden boards.

The edition of *Jātaka* in seven volumes including indexes, Trübner, London 1877–1897 by V. Fausbøll is mainly based on our MS (*C<sup>k</sup>* or *K*).

*Jātaka-atthavaṇṇanā* 'the Exposition of the Jātakas' is the Commentary on the Pali stanzas which constitute the *Jātaka*, the tenth book of the *Khuddakanikāya* of the Suttapiṭaka. The title under which Fausbøll's edition of the text has been published is *The Jātaka together with its commentary*. The whole text, including the verses and the commentary with the exposition of the stanzas, however, is known in Europe under the title *Jātaka*. The practice in Ceylon is similar. The Sinhalese call it the *Jātaka-pota*, 'the Jātaka Book' (ES (Sinh.) 2). Even writers on Pali Literature, for example, M. Winternitz in *History of Indian Literature* vol. II, pp. 113–156 and B. C. Law in *A History of Pali Literature* vol. I, pp. 267–277, have dealt with the *Jātaka-atthavaṇṇanā* in the context where the *Jātaka* verses only should be considered. This is what has to be expected, as most of the Jātakas are hardly intelligible without the commentary, which gives not only the exposition of the verses, but also details of the circumstances under which the verses were spoken, and also gives the reasons as to why the Buddha related the story. Finally there is also an identification of the characters (Sandhāna) of the past story (Atitavatthu) with the characters of the present story (Paccuppannavatthu).

*Jātaka* verses, and therefore the *Jātaka-atthavaṇṇanā* are arranged in twenty-two sections (nipāta), the Jātakas containing the smallest number of stanzas, beginning with one, coming first, and the larger ones following in their gradual order, thus the largest coming at the end. Portions of some of the larger Jātakas, for example, the *Ummaggajātaka* (F 546), appear earlier under other nipātas also.

The Jātakas have been translated into English by various scholars under the editorship of E. B. Cowell. For Literature on the *Jātaka* see Law and Winternitz cited above. An index to the *Jātaka* by W. H. D. Rouse is published in *J.P.T.S.*, 1890.

The MS begins as in Fausbøll (F).

The text ends in *2thu* v., l. 5, vessantara-vaṇṇanā samattā. (– F. VI, p. 593, followed by the colophon *ibid.* pp. 594–596).

A full list of the Jātakas in our MS, with reference to Fausbøll's edition will follow. The numbers are after Fausbøll (F). The corresponding numbers of Westergaard's Catalogue are also given (W).

*Nidānakathā ka-gi* v. Dūrenidāna . . . Avidūrenidāna . . . Santikenidāna

#### I. Ekanipāta 1 (vaggas 1–15)

1. Apanṇakavagga (1–10): 1. Apanṇakajātakam, *gr* r. 5. 2. Vaṇṇupatha°, *gī* v. 3. 3. Seri-vāṇija°, *gī* v. 2. 4. Cullasetṭhi°, *gai* v. 2. 5. Taṇḍulanāli°, *go* v. 1. 6. Devadhamma, *gām* v. 11. 7. Kaṭṭhahāri°, *gaḥ* v. 5. 8. Gāmaṇi°, *gha* r. 2. 9. Makhādeva°, *gha* v. 8. 10. Sukhavihāri°, *ghā* v. 2.
2. Sīlavagga (11–20): 11. Lakkhaṇa°, *ghi* v. 1. 12. Nigrodhamiga°, *ghū* r. 1. 13. Khaṇḍina°, *ghū* v. 6. 14. Vātamiga°, *ghī* v. 7. 15. Khā(di)-rādiya°, *ghī* r. 2. 16. Tipallatthamiga°, *ghī* r.

11. 17. Māluta°, *ghl* v. 6. 18. Matakabhatta°, *ghl* v. 3. 19. Āyācitabhatta°, *ibid* 9. 20. Nalāpāna°, *ghe* v. 5.
3. Kuraṅgavagga (21–30): 21. Kuraṅgamiga°, *ghai* r. 6. 22. Kukkura°, *gho* r. 5. 23. Bhojājāniya°, *ghau* r. 1. 24. Ājaññā°, *ghau* r. 8. 25. Tīttha°, *ghām* r. 8. 26. Mahilāmukha°, *ghaḥ* r. 6. 27. Abhiṅha°, *ghaḥ* v. 6. 28. Nandivīsāla°, *ṅa* r. 10. 29. Kaṅha°, *ṅā* r. 6. 30. Muṅika, *ṅā* v. 4.
4. Kulāvavagga (31–40): 31. Kulāvaka°, *ṅī* v. 8. 32. Nacca°, *ṅu* r. 8. 33. Sammodamāna°, *ṅu* v. 10. 34. Maccha°, *ṅū* r. 8. 35. Vaṭṭaka°, *ṅṛ* r. 6. 36. Sakuṅa°, *ṅṛ* v. 6. 37. Tittira°, *ṅṛ* v. 6. 38. Baka°, *ṅṛ* v. 10. 39. Nanda°, *ṅṛ* v. 2. 40. Khadirāṅgā(ra)°, *ṅo* r. 1.
5. Atthakāmvagga<sup>1</sup> (41–50): 41. Losaka°, *ṅām* r. 8. 42. Kapota°, *ṅaḥ* r. 5. 43. Veluka°, *ṅaḥ* v. 4. 44. Makasa°, *ca* r. 5. 45. Rohiṅi°, *ca* v. 2. 46. Ārāmadūsaka°, *cā* r. 5. 47. Vāruṅi°, *cā* v. 2. 48. Vedabbha°, *ci* v. 6. 49. Nakkhatta°, *ci* r. 9. 50. Dummedha°, *cu* r. 2.
6. Āsimsavagga (51–60): 51. Mahāsīlava°, *cū* v. 5. 52. Cūlajanaka°, *cū* v. 8. 53. Puṅṅapāti°, *cṛ* r. 7. 54. Phala°, *cṛ* v. 10. 55. Pañcāyudha°, *cṛ* v. 10. 56. Kañcanakkhandha, *cṛ* v. 4. 57. Vānarinda°, *cṛ* r. 8. 58. Tayodhamma°, *cṛ* v. 11. 59. Bherivāda°, *ce* r. 6. 60. Saṅkha-dhamana°, *ce* r. 9.
7. Itthivagga (61–70): 61. Asātamanta°, *cai* v. 3. 62. Aṅḍabhūta°, *cau* r. 2. 63. Takka°, *cau* v. 11. 64. Durājāna°, *cām* r. 11. 65. Anabhirati°, *cām* v. 9. 66. Mudulakkhaṅa°, *caḥ* v. 11. 67. Ucchaṅga°, *cha* r. 11. 68. Sāketa°, *cha* v. 8. 69. Visavanta°, *chā* r. 5. 70. Kuddāla°, *chi* r. 6. 69. Visavanta°, *chā* r. 5. 70. Kuddāla°, *chi* r. 6.
8. Varaṅavagga (71–80): 71. Varaṅa°, *chī* r. 6. 72. Silavanāga°, *chu* r. 4. 73. Saccaṅkīra°, *chū* r. 9. 74. Rukkhadhamma°, *chū* v. 10. 75. Maccha°, *chṛ* v. 6. 76. Asaṅkiya°, *chṛ* r. 7.
77. Mahāsupina°, *che* r. 7. 78. Illisa°, *cho* v. 1. 79. Kharassara°, *ibid* 7. 80. Bhīmasena°, *chau* v. 4.
9. Apāyimhavagga (81–90): 81. Surāpāna°, *chām* r. 9. 82. Mittavinda°, *chām* v. 1. 83. Kālakaṅṅi°, *chaḥ* r. 1. 84. Atthassadvāra°, *ibid* 9. 85. Kimpakka°, *chaḥ* v. 5. 86. Silavimaṅsana°, *ja* r. 7. 87. Maṅgala°, *jā* r. 7. 88. Sārambha°, *ibid* 4. 89. Kuhaka°, *jā* v. 2. 90. Akataññu°, *ibid* 11.
10. (A)littavagga (91–100): 91. Litta°, *ji* r. 9. 92. Mahāsāra°, *ji* v. 10. 93. Vissāsabhajana°, *jur* r. 7. 94. Lomahaṅsa°, *ju* v. 7. 95. Mahā-sudassana°, *jū* r. 4. 96. Telapatta°, *jḷ* r. 5. 97. Nāmasiddhi°, *jḷ* v. 8. 98. Kūṭavāṅi(ja)°, *jḷ* r. 9. 99. Parosahassa°, *ibid* v. 9. 100. Asātarūpa°, *je* v. 7.
11. Parosahassavagga<sup>2</sup> (101–110 = W. 101–109): 101. Parosata°, *je* v. 10. 102. Paṅṅika°, *jai* r. 9. 103. Veri°, *jai* v. 3. 104. Mittavinda°, *ibid* 9. 105. Dubbalakaṭṭha°, *jo* r. 7. 106. Udañcāni°, *jo* v. 7. 107. Sāli(tta)ka°, *jau* v. 1. 108. Bāhiya°, *jām* r. 1. 109. Kuṅḍapūva°, *jām* v. 5. [F. 110. Sabbasamphāra].
12. Haṅsavagga (110–117): [(F 111.) Gadrabha° (F 112.) Amarādevi°], 113. Sigāla°, *jaḥ* r. 8. 114. Mitacinti°, *jaḥ* v. 7. 115. Anusāsī°, *jha* r. 8. 116. Dubbaca°, *jha* v. 4. 117. Tittira°, *jhā* r. 1. 118. Vaṭṭaka°, *jhi* r. 1. 119. Akālarāvi°, *jhi* r. 7. 120. Bandhana-mokkha°, *jhī* v. 2.
13. Kusanālivagga (F 121–130 = W 118–127): 121. Kusanāli°, *jhu* r. 11. 122. Dummedha°, *jhū* r. 7. 123. Naṅgalīsa°, *jhṛ* r. 4. 124. Amba° *jhṛ* v. 6. 125. Kaṭāha°, *jhṛ* v. 9. 126. Asilakkhaṅa°, *jhḷ* v. 9. 129. Kalaṅḍuka°, *jhṛ* r. 8. 128. Biḷāra°, *ibid* v. 8. 129. Aggika°, *jhe* r. 3. 130. Kosiya°, *jhe* v. 9.
14. Asampadānavagga (F 131–140 = W 128–

- 137): 131. Asampadāna°, *jhai* v. 11. 132. Pañcagaru°, *jho* v. 1. 133. Ghatāsana°, *jhau* r. 2. 134. Jhānasodhana°, *ibid.* 8. 135. Candābha°, *jhau* v. 2. 136. Suvanṇahaṃsa°, *jhām* r. 6. 137. Babbu°, *jhaḥ* r. 6. 138. Godha° *jhaḥ* v. 9. 139. Ubhatobhaṭṭha°, *ñā* r. 10. 140. Kāka°, *ñā* r. 4.
15. Kakaṇṭakavagga (F 141–150 = W 138–147): 141. Godha°, *ñā* v. 6. 142. Siṅgāla°, *ñi* r. 4. 143. Virocana°, *ñi* v. 11. 144. Naṅguṭṭha°, *ñi* r. 11. 145. Rādha°, *ño* v. 10. 146. Kāka°, *ñu* v. 3. 147. Puppharatta°, *ñū* r. 4. 148. Siṅgāla°, *ñṛ* r. 5. 149. Ekapaṇṇa°, *ñṛ* v. 1. 150. Sañjīva°, *ñḷ* v. 2<sup>3</sup>.
- II. Dukanipāta (vaggas 16–25)
16. Daḷhavagga 1 (F 151–160 = W 148–157): 151. Rājovāda°, *ñḷ* v. 2. 152. Siṅgāla°, *ñe* v. 1. 153. Sūkara°, *ñai* r. 6. 154. Uraga°, *ñai* v. 10. 155. Gagga°, *ño* v. 2. 156. Alinacitta°, *ñām* r. 1. 157. Guṇa°, *ñah* v. 3. 158. Suhanu°, *ṭa* r. 6. 159. Mora°, *ṭā* v. 1. 160. Vinīla°, *ṭi* r. 2.
17. Santhavagga 2 (F 161–170 = W 158–166): 161. Indasamānagotta°, *ṭi* v. 2. 162. Santhava°, *ṭi* r. 1. 163. Susīma°, *ṭu* r. 3. 164. Gijjha°, *ṭu* v. 3. 165. Nakula°, *ṭū* r. 1. 166. Upāsāḷha°, *ṭū* v. 3. 167. Samiddhi°, *ṭṛ* r. 4. 168. Sakuṇagghi°, *ṭṛ* v. 3. 169. Araka°, *ṭṛ* r. 6. [F 170. Kakaṇṭaka°].
18. Kalyāṇadhammavagga 3 (F 171–180 = W 167–176): 171. Kalyāṇadhamma°, *ṭṛ* r. 10. 172. Daddara°, *ṭḷ* r. 10. 173. Makkaṭa°, *ṭḷ* v. 9. 174. Dutiyamakkaṭā<sup>4</sup>, *ṭḷ* r. 8. 175. Ādiccupaṭṭhāna°, *ibid.* v. 5. 176. Kalāyamuṭṭhi°, *ṭe* r. 8. 177. Tinduka°<sup>5</sup>, *ṭe* v. 11. 178. Kacchapa°, *ṭai* v. 9. 179. Satadhamma°, *ṭo* v. 9. 180. Dudda(da)°, *ṭau* r. 6.
19. Asadisavagga 4 (F 181–190 = W 177–186): 181. Asadisa°, *ṭām* r. 11. 182. Saṅgāmāvacara°, *ṭaḥ* r. 11. 183. Vālodaka°, *ṭaḥ* v. 11.
184. Giridatta°, *ṭha* r. 8. 185. Anabhirati°, *ṭha* v. 5. 186. Dadhivāhana°, *ṭhi* r. 1. 187. Catumaṭṭa°, *ṭhi* r. 9. 188. Sihakotthuka°, *ṭhi* v. 4. 189. Sihacamma°, *ṭhi* v. 11. 190. Silānisamaṃsa°, *ṭhī* v. 1.
20. Ruhakavagga 5 (F 191–200 = W 187–195): 191. Ruhaka°, *ṭhu* r. 1. [192. Sirikāḷakaṇṇi°]. 193. Cullapaduma°, *ṭhū* r. 9. 194. Maṇicora°, *ṭhṛ* r. 8. 195. Pabbatūpatthara°, *ṭhṛ* v. 8. 196. Valāhassa°, *ṭhṛ* v. 8. 197. Mittāmitta°, *ṭhl* r. 6. 198. Rādha°, *ṭhl* v. 9. 199. Gahapati°, *ṭhl* v. 1. 200. Sādhusila°, *ibid.* 11.
21. Natandaḷhavagga 6 (F 201–210 = W 196–205): 201. Bandhanāgāra°, *ṭhe* v. 8. 202. Kelisīla°, *ṭhai* v. 4. 203. Khandhavatta°, *ṭho* v. 8. 204. Viraka°, *ṭhau* r. 9. 205. Gaṅgeyya°, *ṭhau* v. 8. 206. Kuruṅgamiga°, *ṭhām* v. 1. 207. Assaka°, *ṭhaḥ* r. 11. 208. Sumsumāra°, *ḍa* r. 1. 209. Kakkāra°<sup>6</sup>, *ibid.* 10. 210. Kandagala°, *ḍa* v. 10.
22. Bīraṇaṭṭhambhakavagga 7 (F 211–220 = W 206–215): 211. Somadatta°, *ḍā* v. 3. 212. Uccihābhatta°, *ibid.* 8. 213. Bharu°, *ḍi* v. 10. 214. Puṇṇanadī°, *ḍi* v. 1. 215. Kacchapa°, *ḍu* r. 3. 216. Maccha°, *ḍu* v. 1. 217. Seggu°, *ibid.* v. 9. 218. Kūṭavāṇija°, *ḍū* v. 7. 219. Garahita°, *ḍṛ* r. 11. 220. Dhammaddhaja°, *ḍḷ* r. 10.
23. Kāsāvavagga 8 (F 221–230 = W 216–225): 221. Kāsāva°, *ḍe* r. 6. 222. Cūlanandī°, *ḍai* r. 3. 223. Puṭabhatta°, *ḍai* v. 11. 224. Kumbhīla°, *ḍo* r. 1. 225. Khattivaṇṇana°, *ibid.* 8. 226. Kosīya°, *ḍo* v. 9. 227. Gūthapāna°, *ḍau* v. 2. 228. Kāmanīta°, *ḍām* v. 1. 229. Palāsa°, *ḍaḥ* r. 3. 230. Dutiyapalāsa°<sup>7</sup>, *ḍaḥ* v. 3.
24. Upāhaṇavagga 9 (F 231–240 = W 226–238): 231. Upāhaṇa°, *ḍha* v. 2. 232. Viṇāthūna°,

- dhā* r. 4. 233. Vikañṇaka°, *dhā* v. 6. 234. Asitābhū°, *ḍhi* r. 10. 235. Vacchanakha°, *dhē* r. 1. 236. Baka°, *ibid* 6. 237. Sāketa°, *dhī* v. 2. 238. Ekapada°, *ibid* 11. 239. Haritamāta°, *ḍhu* v. 2. 240. Mahāpiṅgala°, *dhū* r. 5.
25. Sigālavagga 10 (F 241–250 = W 236–245): 241. Sabbadāṭha°, *ḍhr* r. 2. 242. Sunakha°, *ḍhr* v. 2. 243. Guttila°, *ḍhl* v. 7. 244. Viticchā°, *ḍhl* r. 7. 245. Mūlapariyāya°, *ḍhe* r. 1. 246. Telovāda°, *ibid* 10. 247. Pādañjali°, *ḍhe* v. 6. 248. Kiṃsukopama°, *ḍhai* r. 5. 249. Sāla°, *ḍhai* v. 6. 250. Kapi°, *ḍho* r. 9.
- III. Tikanipāta (Vaggas 26–30)
26. Saṃkappavagga 1 (F 251–260 = W 246–255): 251. Saṃkappa°, *ḍhau* v. 8. 252. Tilamuṭṭhi°, *ḍhaḥ* r. 8. 253. Maṇikaṇṭha°, *ṇa* r. 7. 254. Kuṇḍakakucchisindhava°, *ṇā* v. 1. 255. Suka°, *ṇi* v. 1. 256. Jarūdapāna°, *ṇi* r. 3. 257. Gāmaṇicaṇḍa°, *ṇr* r. 5. 258. Mandāta°, *ṇṛ* r. 6. 259. Tiriṭavaccha°, *ṇl* r. 7. 260. Dūta°, *ṇl* v. 7.
27. Kosiyavagga 2. (F 261–270 = W 256–265): 261. Paduma°, *ṇl* r. 7. 262. Mudupāṇi°, *ṇe* r. 10. 263. Cullapalobhana°, *ṇai* r. 6. 264. Mahāpanāda°, *ṇo* r. 8. 265. Khurappa°, *ṇo* v. 7. 266. Vātaggasindhava°, *ṇau* v. 1. 267. Kakkāṭa°, *ṇām* v. 2. 268. Ārāmadūsaka°, *ṇaḥ* r. 2. 269. Sujāta°, *ta* r. 3. 270. Ulūka°, *ta* v. 5.
28. Araññavagga 3 (F 271–280 = W 266–275): 271. Udapānadūsaka°, *tā* r. 3. 272. Vyaggha°, *tā* v. 8. 273. Kacchapa°, *ti* r. 9. 274. Lola°, *tī* r. 4. 275. Rucira°, *ibid* 8. 276. Kurudhamma°, *tṛ* r. 1. 277. Romaka°, *tṛ* v. 4. 278. Mahisa°, *tḷ* r. 5. 279. Satapatta°, *tḷ* r. 3. 280. Puṭadūsaka°, *ibid* 10.
29. Abbhantaravagga 4 (F 281–290 = W 276–285): 281. Abbhantara°, *tai* r. 11. 282. Seyya°, *to* r. 8. 283. Vaḍḍakisūkara°, *tām* r. 1. 284. Siri°, *taḥ* r. 11. 285. Maṇisūkara°, *tha* r. 10. 286. Sālūka°, *tha* v. 8. 287. Lābhagaruka°, *thā* v. 3. 288. Macchuddāna°, *thī* r. 9. 289. Nānacchanda°, *thi* v. 10. 290. Silavīmaṃsa°, *thī* r. 6.
30. Kumbhavagga 5 (F 291–300 = W 286–295): 291. Bhadrakhaṭṭa°, *thī* v. 5. 292. Supatta°, *thu* v. 4. 293. Kāyavicchinda°, *thū* r. 3. 294. Jambukhādaka°, *thū* v. 2. 295. Anta°, *ibid* 6. 296. Samudda°, *thṛ* r. 5. 297. Kāma-vilāpa°, *thṛ* v. 2. 298. Udumbara°, *thṛ* r. 3. 299. Komāyaputta°, *ibid* v. 4. 300. Vaka°, *thl* r. 4<sup>8</sup>.
- IV. Catukkanipāta (vaggas, 31–35)
31. Vivaravagga 1 (F 301–310 = W 296–305): 301. Cullakāliṅga°, *thl* v. 9. 302. Mahā-assāroha°, *thai* r. 1. 303. Ekarāja°, *thai* v. 3. 304. Daddara°, *tho* r. 4. 305. Silavīmaṃsana°, *tho* v. 8. 306. Sujāta°, *thau* v. 3. 307. Palāsa°, *thām* r. 11. 308. Javasakuṇa°, *thām* v. 11. 309. Chavaka°, *thaḥ* v. 9. 310. Sayha°, *da* v. 4.
32. Pucimandavagga 2 (F 311–320 = W 306–315): 311. Pucimanda°, *dā* v. 1. 312. Kasapamandiya°, *thai* r. 1. 313. Khantivādi°, *dī* v. 4. 314. Lohakumbhi°, *dū* r. 5. 315. Maṃsa°, *dū* v. 11. 316. Sasa°, *dṛ* r. 10. 317. Matarodana°, *dḷ* r. 5. 318. Kaṇavera°, *dḷ* v. 4. 319. Tittira°, *de* v. 1. 320. Saccaja°, *dai* v. 4.
33. Kuṭṭidūsakavagga 3 (F 321–330 = W 316–325): 321. Kuṭṭidūsaka°, *do* v. 6. 322. Daddabha°, *dau* v. 10. 323. Brahmadata°, *dām* v. 10. 324. Cammasāṭaka°, *daḥ* v. 2. 325. Godha°, *dha* r. 4. 326. Kakkāru, *dhā* r. 3. 327. Kākāti°, *dhā* v. 2. 328. Ananusociya°, *dhi* v. 4. 329. Kālābāhu°, *dhī* r. 6. 330. Silavīmaṃsa°, *dhī* v. 5.



34. Kokilavagga 4 (F 331–340 = W 326–335):  
331. Kokālika°, *dhu* r. 4. 332. Rathalaṭṭhi°,  
*dhu* v. 4. 333. Godha°, *dhū* r. 9. 334. Rājo-  
vāda°, *dhū* v. 10. 335. Jambuka°, *dhṛ* v. 2.  
336. Brahāchatta°, *dhṛ* r. 10. 337. Piṭha°,  
*dhḷ* r. 1. 338. Thusa°, *ibid* 4. 339. Bāveru°,  
*dhḷ* v. 6. 340. Visayha°, *dhe* v. 3.
35. Cullakuṇḍalavagga 5 (F 341–350 = W 336–  
344): 341. Kaṇḍari°, *dhe* v. 3. 342. Vānara°,  
*ibid* 11. 343. Kuntani°, *dhai* v. 2. 344. Am-  
bacora°, *dho* r. 6. 345. Gajakumbha°, *dho* v.  
6. 346. Kesava°, *dhau* v. 4. 347. Ayakūṭa°,  
*dhām* r. 2. 348. Arañña°, *dhām* v. 1. 349.  
Sandhibheda°, *dhaḥ* r. 3. [F 350. Devatā-  
pañhajātaka].
- V. Pañcanipāta (vaggas 36–38)
36. Maṇikuṇḍalavagga 1 (F 351–360 = W 345–  
354): 351. Maṇikuṇḍala°, *dhaḥ* v. 1. 352.  
Sujāta°, *na* r. 3. 353. Dhonasākha°, *nā* r. 4.  
354. Uraga°, *ni* v. 2. 355. Gana°, *nī* r. 4. 356.  
Kāraṇḍiya°, *nī* v. 10. 357. Laṭukika°, *nu* v.  
5. 358. Culladhammapāla°, *nū* v. 7. 359.  
Suvanṇamiga°, *nṛ* v. 11. 360. Sussondi°,  
*nṛ* v. 8.
37. Vaṇṇārohavagga 2 (F 361–370 = W 355–  
357; 358–363): 361. Vaṇṇāroha°, *ṇḷ* v. 2.  
362. Silavīmaṃsa, *nḷ* r. 7. 363. Hiri°, *ibid* v.  
5. [F 364. Khajjopanaka°]. 365. Ahigu-  
ṇḍika°, *ne* r. 6. 366. Gumbhiya°, *ne* v. 9.  
367. Sāliya°, *nai* r. 5. 368. Tacasāra°, *nai* v.  
6. 369. Mittavinda°, *no* r. 2. 370. Palāsa°,  
*no* v. 4.
38. [Aḍḍhavagga]<sup>9</sup> 3 (F 371–375 = W 364–368):  
371. Dīghakosala<sup>10</sup>, *nau* r. 4. 372. Miga-  
pota [ka]°, *nau* v. 3. 373. Mūsika°, *nām* v. 2.  
374. Culladhanuggaha°, *naḥ* v. 6. 375.  
Kapota°, *pa* r. 7.
- VI. Chanipāta (39–40)
39. Avariyavagga 1 (F 376–385 = W 369–378):

376. Āvāriya<sup>11</sup>, *pā* r. 8. 377. Setaketu°, *pi* v.  
1. 378. Darimukha°, *pu* v. 3. 379. Neru°,  
*pū* r. 3. 380. Āsaṃka°, *pṛ* v. 2. 381. Migā-  
lopa°, *pṛ* r. 1. 382. Sirikālakappa°, *pl* v. 10.  
383. Kukkuṭa°, *pl* r. 11. 384. Dhamma-  
ddhaja°, *pe* r. 3. 385. Nandiyamiga°, *pai* r. 6.
40. Senakavagga 2 (F 386–395 = W 379–388):  
386. Kharaputta°, *po* v. 3. 387. Sūci°, *pau* v. 5.  
388. Tuṇḍila°, *paḥ* r. 7. 389. Suvanṇakak-  
kaṭaka°, *pha* v. 2. 390. Mayhaka°, *phā* v. 2.  
391. Dhajaviheṭṭa°, *phi* v. 3. 392. Bhis-  
puppha°, *phī* r. 5. 393. Vighāsa°, *phī* v. 5.  
394. Vaṭṭaka°, *phu* r. 6. 395. Kāka°, *phu* v. 4.
- VII. Sattanipāta (41–42)
41. Kukkuvagga 1 (F 396–405 = W 389–398):  
396. Kukku°, *phū* v. 6. 397. Manoja°, *phṛ* v. 1.  
398. Sutanu<sup>12</sup>, *phṛ* v. 7. 399. Gijjha°, *phḷ* r. 5.  
400. Dabbapuppha°, *phḷ* r. 8. 401. Dasa-  
ṇṇaka°, *phe* r. 11. 402. Sattubhastā<sup>13</sup>, *pho* v.  
10. 403. Aṭṭhisena°, *phau* v. 10. 404. Kapi°,  
*phām* v. 5. 405. Bakabrahma°, *ba* r. 1.
42. Gandhāravagga 2 (F 406–416 = W 399–409):  
406. Gandhāra°, *bā* v. 1. 407. Mahākapi°,  
*bī* v. 10. 408. Kumbhakāra°, *bu* v. 11. 409.  
Daḷhadhamma°, *bṛ* r. 3. 410. Somadatta°,  
*bṛ* v. 6. 411. Susīma°, *bḷ* r. 3. 412. Koṭi-  
simbali°, *bḷ* v. 7. 413. Dhūmakāri°, *bḷ* r. 11.  
414. Jāgara°, *be* r. 2. 415. Kummāsapiṇḍa°,  
*bo* r. 10. 416. Parantapa°, *bau* v. 10.
- VIII. Aṭṭhanipāta (43)
43. Kaccānivagga 3 (F 417–426 = W 410–419):  
417. Kaccāni°, *baḥ* r. 6. 418. Aṭṭhasadda°,  
*bha* v. 8. 419. Sulasa°, *bhā* v. 8. 420. Su-  
maṅgala°, *bhī* r. 1. 421. Gaṅgamāla°, *bhū* r.  
4. 422. Cetiya°, *bhṛ* v. 7. 423. Indriya°,  
*bhḷ* v. 10. 424. Āditta°, *bhe* r. 4. 425. Aṭṭhāna°  
*bhai* r. 4. 426. Dīpi°, *bhai* v. 9.
- IX. Navanipāta
44. (F 427–438 = W 420–431): 427. Gijjha°,

- bho* v. 3. 428. Kosamba<sup>14</sup>. 429. Mahāsuka°, *bhām* v. 9. 430. Cullasuka°, *bhaḥ* r. 10. 431. Hārita°, *ma* r. 2. 432. Padamānava<sup>15</sup>, *mī* v. 3. 433. Lomasakassapa°, *mū* r. 1. 434. Cakkavāka°, *mṛ* r. 8. 435. Haliddirāga°, *mṛ* r. 2. 436. Sumugga°, *mḷ* r. 11. 437. Pūtimamṣa°, *mḷ* v. 6. 438. Tittira°, *mai* r. 11<sup>16</sup>.
- X. Dasanipāta
45. (F 439–454 = W 432–446): 439. Catudvāra°, *mau* r. 1. 440. Kaṇḥa<sup>17</sup>, *maḥ* r. 1. 441. Catuposathika°, *ibid*. 442. Saṅkha°, *yā* r. 11. 443. Cullabodhi°, *yī* r. 5. 444. Kaṇhadīpāyana°, *yū* v. 2. 445. Nigrodha°, *yṛ* r. 5. 446. Takkala°, *yḷ* v. 6. 447. Mahādhammapāla°, *ye* r. 4. 448. Kukkuṭa°, *ye* v. 11. 449. Maṭṭakuṇḍala<sup>22</sup>, *yai* v. 6. 450. Bilārikoṣiya°, *yau* v. 2. 451. Cakkavāka°, *yām* r. 6. [452. Bhūripaṅha°, *yām* r. 7]. 453. Mahāmaṅgala°, *ra* r. 2. 454. Ghata°, *ri* v. 7.
- XI. Ekādasanipāta
46. (F 455–463 = W 447–455): 455. Mātiposaka° *ru* r. 1. 456. Juṇḥa°, *rū* r. 6. 457. Dhamma°, *rṛ* r. 2. 458. Udaya°, *rḷ* r. 10. 459. Pāṇiya°, *rḷ* v. 10. 460. Yuddhañjaya°, *re* v. 11. 461. Dasaratha°, *ro* v. 8. 462. Saṃvara°, *rām* r. 11. 463. Suppāraka°, *raḥ* v. 10.
- XII. Dvādasanipāta
47. (F 464–473 = W 456–465): 464. [Cullakuṇḍala°], *raḥ* v. 11. 465. Bhaddasāla°, *lī* r. 2. 466. Samuddavāṇija°, *lu* v. 4. 467. Kāma°, *lṛ* r. 11. 468. Janasandha°, *lṛ* r. 8. 469. Mahākaṇḥa°, *lḷ* v. 1. 470–471. Kosiya°, Meṇḍapaṅḥa<sup>19</sup>, *lē* v. 1. 472. Mahāpaduma°, *le* v. 2. 473. Mittāmitta°, *lai* r. 3.
- XIII. Terasanipāta
48. (F 474–483 = W 466–475): 474. Amba°, *lo* v. 1. 475. Phandana[ka°], *lau* r. 9. (F 476.) 476. Javanamaṅsa°, *lām* v. 10. 477. Cullanārada°, *va* r. 1. 478. Dūta°, *va* v. 7. 479. Kāliṅgabodhi, *vi* v. r. 480. Akitti, *vu* r. 3. 481. Takkariya°. 482. Rurumiga, *vḷ* v. 1. 483. Sarabhamiga°, *vai* r. 11.
- XIV. Pakiṇṇakavagga<sup>20</sup> (= W Visatinipāta nos. 1–13) (F 484–496 = W 476–488): 484. Sālikedāra°, *vo* v. 7. 485. Candakinnara°, *vām* r. 4. 486. Mahā-ukkusa°, *śa* r. 1. 487. Uddāla(ka°), *sā* r. 11. 488. Bhisā°, *śī* v. 6. 489. Suruci°, *śṛ* r. 3. 490. Pañcuposatha°, *śṛ* v. 2. 491. Mahāmora°, *śḷ* v. 6. 492. Tacchasūkara° *śai* r. 9. 493. Mahāvāṇija°, *śo* r. 10. 494. Sādhīna°, *śau* v. 10. 495. Dasabrāhmaṇa°, *śa* r. 5. 496. Bhikkhāpārampara°, *śā* v. 6.
- XV. Visatinipāta (= W Visatinipāta, continued nos. 14–27): 497. Mātaṅga°, *śū* v. 2. 498. Cittasambhūta°, *śḷ* r. 7. 499. Sivi°, *še* r. 10. [500. Sirimanda°, *ibid* 11]. 501. Rohantamiga°, *śām* v. 3. 502. Haṃsa°, *sa* r. 9. 503. Sattigumba°, *si* r. 2. 504. Bhalāṭṭi°, *sī* v. 2. 505. Somanassa°, *sū* v. 5. 506. Campeyya°, *sḷ* r. 5. 507. Mahāpalobhana°, *se* r. 10. [508. Pañcapaṇḍita°, *ibid*]. 509. Hatthipāla°, *sām* v. 9. 510. Ayogghara°, *hā* r. 1<sup>21</sup>.
- XVI. Tiṃsanipāta (F 511–520 = W XV, 503–512): 511. Kimchanda°, *hī* v. 6. 512. Kumbha°, *hū* v. 10. 513. Jayaddisa°, *hḷ* r. 3. 514. Chaddanta°, *hām* r. 7. 515. Sambhava°, *ḷā* r. 6. 516. Mahākapi°, *ḷī* r. 10. [517. Dakarakkhasa°, *ibid*]. 518. Paṇḍara°, *ḷṛ* v. 3. 519. Sambula°, *ḷṛ* r. 6. 520. Gaṇḍatindu°, *ḷai* v. 6.
- XVII. Cattālisanipāta (F 521–525 = W XVI, 513–517): 521. Tesakuṇa°, *2ka* v. 1. 522. Sarabhaṅga°, *2kṛ* v. 11. 523. Alambusa°, *2kḷ* r. 5. 524. Saṅkhapāla°, *2ko* r. 11. 525. Cullasutasoma°, *2kaḥ* r. 7.
- XVIII. Paññāsanipāta (F 526–528 = W XVII, 518–520): 526. Nalini°, *2khi* v. 6. 527.

- Ummadantī°, 2khī r. 3. 528. Mahābodhi°, 2kho r. 2.
- XIX. Chaṭṭhinipāta (F 529-530 = W XVIII, 521-522): 529. Sonaka°, 2khaḥ v. 11. 530. Saṃkicca°, 2gu r. 1.
- XX. Sattatinipāta (F 531-532 = W XIX, 523-524): 531. Kusa°, 2gau r. 7. 532. Soṇananda°, 2ghi r. 10.
- XXI. Asītinipāta (F 533-537 = W XX, 525-529): 533 Cullahaṃsa°, 2ghī r. 3. 534. Mahāhaṃsa°, 2ṇa r. 4. 535. Sudhābhojana°, 2ṇī v. 4. 536. Kuṇāla°, 2cū r. 11. 537. Mahāsutasoma°, 2chi r. 3<sup>22</sup>.
- XXII. [Mahānipāta]<sup>23</sup> (F 538-547 = W XXI, 530-539): 538. Mūgapakkha°, 2chī r. 3. 539. Mahājanaka°, 2jī r. 4. 540. Sāma°, 2jī v. 6. 541. Nimi°, 2jhi v. 4. 542. Khaṇḍahāla°, 2jhe r. 2. 543. Bhūridatta°, 2ṇe r. 6. 544. Mahānāradakassapa°, 2tu v. 6. 545. Vidhuraṇḍita°, 2thī r. 1. 546. Mahāummagga°, 2ṇī r. 4. (including: Sattadāraḥkapaṇḍa, 2thī v. 4, Gaddabhapaṇḍa, 2thai r. 1, Ekūnavīsatiṇḍa, 2tho v. 1, Kakaṇṭakapaṇḍa, 2tho v. 9, Sirikālakappaṇḍa, 2thai v. 2, Meṇḍakapaṇḍa, 2thaḥ v. 2, Sirimandapaṇḍa, 2ḍa v. 11, Channapathapaṇḍa, 2ḍā v. 3, Khajjopanaḥkapaṇḍa, 2ḍī r. 10, Bhūripaṇḍa, 2ḍu r. 11, Devatāpucchitapaṇḍa, 2ḍū r. 5, Pañcappaṇḍitaṇḍa, 2ḍī r. 4, Mahāummaggaḥkapaṇḍa, 2ḍhaḥ r. 7, Dakarakkhasapaṇḍa, 2ṇī r. 3). 547. Vessantara°, 2thu v. 5 (including: Dasaṇḍa, 2ṇu v. 8, Himavantaṇḍa . . . vanappavesakhaṇḍa . . . Jūja[ka]pabba<sup>24</sup>, 2tā r. 5, Cullaṇḍa, 2ti r. 8, Kumārapabba, 2tī r. 3, Maddipabba, 2tai v. 10, Sakkaṇḍa, 2tām r. 9, Mahārājapabba, 2tha v. 6).

— <sup>6</sup> F. Kakkara°. — <sup>7</sup> F. Palāyi. — <sup>8</sup> End of F. vol. II. — <sup>9</sup> Not in MS. — <sup>10</sup> F. Dīgiti°. — <sup>11</sup> F. A°. — <sup>12</sup> F. °no°. — <sup>13</sup> MS °bhatta. — <sup>14</sup> (F. °bī). — <sup>15</sup> F. Padakusalamaṇḍa°. — <sup>16</sup> End of F. vol. III. — <sup>17</sup> W. omits. — <sup>18</sup> F. °li. — <sup>19</sup> F. Meṇḍaka°. — <sup>20</sup> F. °nipāta. — <sup>21</sup> End of F. vol. IV. — <sup>22</sup> End of F. vol. V. — <sup>23</sup> not in MS or W. — <sup>24</sup> F. Jūjaḥkapaṇḍa (VI, p. 528, l. 17).

### Jātaka-atthavaṇṇanā.

PA (Sinh.) 23. (Cod. Pal. U.B. 13 (a-f)).

Portions of the *Jātaka* commentary described in the previous article, all on palm-leaf written in Ceylon.

1. 13 a. palm-leaf, 60 foll., unnumbered, 43 × 5.8 cm., eight lines to a page, very beautifully formed writing. The obverse of the first leaf and the reverse of the last left blank. On the front blank page in Sinhalese characters in ink 'Jātakanidāne paṭhamabhāgo'. meaning the first part of the Introduction to the *Jātaka-aṭṭhakathā*. Also written in Danish 'Sent by Subhūti to Childers, and from Childers on 29, January [18]72.' The leaves have been later numbered in Arabic numerals 1-20, and 1-40. Evidently they came in two instalments, the first part containing the 'first portion of the nidāna' first, and the rest later<sup>1</sup>. As evidence of this we find on the reverse of the last folio written in greenish ink in Sinhalese character 'Jātaka-nidāne avasesabhāgo', the remainder of the *Jātaka-nidāna*.

The text begins with the usual adoration in Pali, as in Fausböll, and ends 'nidāna-kathā-niṭṭhitā'. The text corresponds to F. I, pp. 1-94.

This is a portion of MS, C° used by Fausböll.

2. 13 b. palm-leaf, 9 foll., originally unnumbered, later numbered in black ink 1-9.

¶ <sup>1</sup> MS atta°. — <sup>2</sup> F. Parosata°. — <sup>3</sup> End of F. vol. I. — <sup>4</sup> F. Dūbhīyamakkaṭṭa°. — <sup>5</sup> F. Tiṇḍuka°.

38 × 5.4 cm., eight to nine lines to a page, 34 cm. long.

No blank leaves, on the left margin of first leaf 'Subhūtis afskrift. modtaget 17.12. (18)75.' and the remark in English 'not used', evidently not used by Fausbøll for his edition of *Jātaka*.

Jātaka, nos. F. 42–47, and the beginning of 48.

42. Kapotajātaka ends, 2v. l. 8.  
 43. Velukajātaka ends, 3v. l. 8.  
 44. Makasajātaka ends, 4v l. 9.  
 45. Rohiṇijātaka ends, 5v. l. 5.  
 46. Ārāmadūsaka<sup>o</sup> ends, 6v. l. 8.  
 47. Vāruṇijātaka ends, 7v. l. 5 (last line).  
 48. Vedabbhajātaka ends, 8 v. ll. 7–8.

F. I, 253, l. 1, and running to F. I, 248, l. 3 in no. 48 (Makasajātaka), being a copyist's confusion. On ff. 8–9, no. 46, from F. I, p. 249, last line (um)mūlaṃ katvā . . . and ends āramadūsakajātakaṃ.

3. No. 13 c. palm-leaf, 7 foll., later numbered in black ink 10–16. 3.7 × 5.5 cm., Seven lines to a page, 35 cm. long, 16v. blank, no blank leaves. Same note on the left margin of the first (no. 10) folio in Danish.

48. Vedabbhajātaka ends, 12v. l. 5.  
 49. Nakkhattajātaka ends, 14r. l. 8.  
 50. Dummedhajātaka ends, 16r. l. 3.

Dummedhajātakaṃ, attakānavaggo pañcamo, paṭhamapaṇṇāso.

4. No. 13 d. palm-leaf, 5 foll., later numbered in black ink 1–5, 29.5 × 6.5 cm. Eight lines to a page, 23.5 cm. long. No blank leaves, only 2 lines on 5v., very well-formed beautiful script. On the blank space a note on the title of the book (see below). On the left margin of folio one, a note to say that it was received in (18)76, and that it was not used for Fausbøll's edition of *Jātaka*.

The text begins as in F, and ends: aṇḍabhūtajātakaṃ, niṭṭhitam.

The note in a different hand on 5v. says, 'in the older books the title was Aṇḍabhūtajātaka', and in some new books it is Andhabhūtajātaka' porānapotthakesu aṇḍabhūtajātakan ti dissati, abhinavesu katthaci potthakesu andhabhūta iti dissati.

The change of orthography is possibly the result of Sinhalese scribes copying from Burmese MSS. The title is 'Andhabhūta' in all late Sinhalese works, for example, the Eḷu version of Tal-araṃbē Dhammakhandha is known as *Andhabhūtajātakaya*<sup>2</sup>.

5. 13 e. palm-leaf, 19 foll., numbered *ka-khi*, 44 × 5.8 cm., nine lines to a page, 37 cm. long. Very beautifully formed round hand. *ka* r. blank, *ka* v. only 13 cm. of writing and *svasti-siddham* on left margin. *khi* v. blank.

On *ka* r. written in black ink 'Yātrāmulle', date 12, October, 1869, 'sendt hertil af R. Childers, da i Arachachon'. Dukanipāta. Jataka J 148–157<sup>3</sup>. There is no mention of this MS in the introduction to Fausbøll's vol. II, dated Febr. 26, 1879.

The MS contains the ten Jātakas forming the Daḷhavagga, the first section Dukanipāta, 'the book of two-gāthas for each story' of the *Jātakatthavaṇṇanā* corresponding to F. II, pp. 1–40 (Nos. 151–160). Each of the ten Jātakas ends as follows:

1. 151: Rajovāda-jātaka ends *ki* v. l. 1.
2. 152: Sigāla- ends *ku* r. l. 7.
3. 153: Sūkara- ends *kū* v. l. 4.
4. 154: Ūraga- ends *kṛ* v. l. 8.
5. 155: Gagga- ends *kḷ* r. l. 3.
6. 156: Alīnacitta- ends *ke* v. l. 7.
7. 157. Guṇa- ends *kau* v. l. 2.
8. 158: Sahanu [sic]- ends *kām* v. l. 6.
9. 159: Mora- ends *khā* r. l. 5.
10. 160: Vinīla ends *khi* r. l. 7.

6. 13 f., 24 foll., numbered *ka-kh̄*, 38.5 × 5 cm. Eight lines to a page, 33.3 cm. long. *ka* r. blank, *ka* v., 8 lines, 11.6 cm., *kh̄* r., 8 lines 13.5 cm. On *ka* r. written in black ink 'Daḥhavagga af Dukanipāta i Jātaka. J 148 157, Modtaget . . . October 1869, sendt hertil af R Childers (da i Arachachon)'.

The MS contains the same text as 5. above and each of the ten jātakas ends as follows:

151. – *kī* r. l. 5; 152. – *kū* v. l. 4; 153. – *k̄* r. l. 7. 154. – *k̄* r. l. 1; 155. – *ke* v. l. 2; 156. – *kau* v. l. 8; 157. – *kh̄* r. l. 8; 159. – Sahanu- [sic] – *khi* v. l. 8; 160. – *kh̄* r. l. 7: vinilajātakam. Daḥhavaggo paṭhamo. siddhim.

¶ <sup>1</sup> The two portions were separately strung together on the same string when they were examined on 28. 12. 1957. – <sup>2</sup> *Kavsiḷumiṇa* (II). See *Sinhalese Literature*, p. 11, p. 170. – <sup>3</sup> Numbers according to Westergaard: PA (Sinh.) 42.

### Jātaka-atthavaṇṇanā.

PA (Sinh.) 24 (Fausböll. Paper MSS. (i) Cod. Pal. U.B. Nr. 16(a), (b); 17 a, d. (ii) Cod. Pal. U.B. Nr. 17. b, c, e, f, g, (iii) Cod. Pal. U.B. 17 h).

(A) Four bound paper volumes, 33 × 20 cm. White paper, a few sheets of blue paper also used in 16 a and 16 b.

(a) Nr. 16(a). 49 foll. *Jātaka-nidāna kathā* copied after collating three MSS by Corneille Wijesinha of Ratnapura. Received on 7th May, 1872.

Portions of the *Jātaka-atthavaṇṇana* (see above) supplied through Childers by Wijesinha Mudaliyar, and by Subhūti Thera.

After the end of the text on p. 96, written in Roman character:

Īṅgalanda nāma vijite sukhite, visuddha-  
-Pālyādi sakkatasadesamanantasattho,

'Childers' samaññavidito, veditappasattho,  
Bhāti, vibhāvivibudhajjanamesayanto,  
Árádhito ahaṃ tena Laṅkádīpe manorame  
Samantapabbatásanne Ratanappuravásiko,  
Saka Sīhaḷa Īṅlīsabhásásatthesu sikkhito  
Páli Sakkachandádisatthesu ca yathábalam,  
'Mudaliyár'a nāmañca dharam sahadhurena hi  
Vahanto rájakiccáni anokáso'pi santatam,  
Múlapotthaka tīṇ'eva oloketvā susodhiya  
Tato cánulikhápetvá Játakánaṃ Nidán' imam,  
Cāgattham Pahīṇim tassa Buddhavasse

Mayúghare

Mantí Vijayasīho'ti jánam tam paṭiṅaṇhatú ti

Ratnapura, April 23rd. 1872

L. Corneille Wijesinha.

Note on top of page 1. 'MS sent by Wijesinha, it was copied from a very old MS in his possession, but some errors were corrected by collating with two other MSS': see Childers letter of 15.5.1872 and 25.1.1872.

In his letter of 25.1.1872. Childers has written to Wijesinha for 'a faithful transcript of the *Jātaka-nidāna*, The following extract from the letter of 15.5.1872 is interesting. 'Mr. Wijesinha sent me the MS of Nidána. He tells me it was copied from a very old MS in his possession, which on the whole was very good and accurate indeed; but contained some errors which were corrected by collating with two other MSS. I fear by the way that the fact of its being collated will deprive it of all value in your eyes as a text copy. When it first came I took it for granted, as it is wonderfully correct, that you would take it as the basis of your text, and was in high glee because it is totally free from those abbreviations as in *paṇṇā*, *kammaṃsa*, *saṅgha* (written in Sinhalese characters) which you persist in taking as anusváras, and I was congratulating myself on the prospect of your printed

copy being free from these eyesores, which in some places make it quite painful to read it . . .'

i(b) No. 16 b. 4 blue foll., pages numbered 1-8, and 88 white foll., page nos. 1-176, received on Sept. 1st 1873. Jātaka nos. 1-50.

(c) No. 17 a. Supplied by Subhūti Thera. 14 foll. (pp. 1-27): Jātakas 1-10.

2. 11 foll. (31 × 19 cm.) Jātakas 11-30 received on 28.11.1873.

3. 10 foll. Jātakas 31-40. Received on 30.10.1874.

4. 3 foll. Jātaka 41. Received on 6.4.1875.

5. 8 foll. Jātakas 51-61. Received on 14 Dec. 1875.

(d) No. 17 d. Different sets bound together, not consecutively numbered. Received 4.1.1882 ff. Jātaka nos. 427-463.

(B) Five bound paper volumes, numbered 17 b, c, e, f, g. (21 × 17 cm.).

i. 17 b. Jātaka, nos. 164-300. Received on 23. Aug. 1877 from Subhūti Thera. Blank leaves after *Sumsumāra-jātaka* (no. 208). From this point the handwriting changes, and it is not known who supplied them.

ii. 17 c. Jātaka nos. 301-426. On the first page the date: 3 Dec. 1877.

iii. 17 e. Jātaka nos. 464-510. Date on first page 22.4.1882.

iv. 17 f. Jātaka nos. 511-537. Date on first page 17.11.1886.

v. 17 g. Jātaka nos. 538-547. Date on first page 31.1.91.

(C) Unbound papers. Nos. 17 h. Loose papers in sets as shown below, foolscap paper or leaves of exercise books. Sent to V. Fausböll by W. Subhūti Thera.

(a) 6 foll. 33 × 20 cm., folios numbered 1-6. Received on 30.7.1874. Jātaka, nos. 11-15.

(b) 9 foll., 33 × 20 cm. (and one half folio 17 × 20 cm.). Pages numbered 1-17. Received on 30.9.1874. Jātaka, nos. 18-20. Note in Pali ' . . . catutthavaggaṃ pesissāmi'.

(c) 28 foll., 33 × 20 cm., pages numbered 1-56. Received on 15.3.1882. Jātaka: Sattakanipāta.

(d) (i) 12 foll., 21 × 17 cm.; pages numbered 57-80 and (ii) 13 foll., 33 × 20 cm., pages numbered 81-105. Received on 15.3.1882. Jātaka: Aṭṭhaka-nipāta.

## ABHIDHAMMAPIṬAKA

(i) **Dhammasaṅganippakaraṇa,**

(ii) **Atthasālinī.**

PA (Sinh.) 25 (Cod. Pal. XXVIII).

Palm-leaf, 243 foll., numbered on the reverse (*svasti siddham*)*ka-tu*; the letters *dl* and *de* are on the same page; so are also *ṇo* and *ṇau*. 61.8 × 6 cm. 9 lines to a page, 55 cm. of writing. Broader margins on *ka v.* and *kā r.*, with writing only 17.8 cm. and 19.4 cm. in the centre. *ka r.* and *tu v.* blank. *ji r.* writing only in the centre. *ji v.* and *jī r.* blank.

(i) *Dhammasaṅganippakaraṇa* begins at *ka v.* and ends at *ji r.* 99 foll. *ge v.* and *go akṣaras* spread out.

(ii) *Atthasālinī* begins on *jī v.* which is written from end to end. 144 foll.

The whole codex is secured with wooden boards, painted in green, yellow and orange with floral designs.

Three leaves without writing at the end, on the verso of the third: *ka*: *dhammasaṅganippaka(ra)* *ṇī jī*: *atthasālinī-aṭṭhakathā*.

(i) *Dhammasaṅgaṇippakaraṇa*, is the first of the seven *pakaraṇa* or Manuals which consist the *Sattappakaraṇa*, the 'seven manuals' of the Pali Abhidhamma-ṭīkā. The usual form of title of the book is *Dhammasaṅgaṇi*, 'the manual of Dhammas or mental conditions'. The book has been edited for the Pali Text Society by Edward Müller (London, 1885). An account of the contents of the book is given in the introduction to this edition<sup>1</sup>. The whole work is translated by Mrs. C. A. F. Rhys Davids under the title *A Manual of Buddhist Psychological Ethics*, with an exhaustive introduction which deals with the history of the text, and its subject matter.

The MS begins after the usual adoration:  
kusalā dhammā akusalā dhammā avyākatā  
dhammā. sukhāya vedanāyo sampayuttā dhammā  
dukkhāya vedanāya sampayuttā dhammā aduk-  
khamasukhāya vedanāya sampayuttā dhammā.

End of the section (*kā* v. ll. 5-6):  
<sup>2</sup>sanidassana-appaṭighā<sup>3</sup> dhamma anidassana-  
sappaṭighā dhammā anidassana-appaṭighā dham-  
mā. bhāṇatīkam<sup>4</sup>

The next section, hetugocchakaṃ, is marked at l. 9; but some sections, such as, Cūlantara-  
dukam (p. 3; l. 6) are not marked.

The text of *Dhammasaṅgaṇi* ends<sup>5</sup>:  
katame dhammā araṇā<sup>6</sup> catusu bhūmīsu vipāko  
tīsu bhūmīsu kiriyāvyākataṃ rūpaṇ ca nib-  
bānaṇ ca ime dhammā araṇā<sup>6</sup> ti. dhamma-  
saṅganikappakaraṇi samatti<sup>7</sup> siddhir astu. su-  
bham astu

(ii) *Atthasālinī*, 'the Possessor of Meaning', is Buddhaghosa's commentary on the *Dhammasaṅgaṇi*, described above. This commentary has been edited for the Pali Text Society, also by Edward Müller (London, 1897). A transcript of the present MS has been collated for this edition.

The text is translated by Maung Tin, under the title of *The Expositor*, vols. 1-2 (1920-21, P.T.S., London)<sup>8</sup>.

The *Atthasālinī* begins on *ji* v.<sup>9</sup>, after the adoration:

karuṇā viya sattesu paññā yassa mahesīno  
ñeyadhammesu sabbesu pavattittha yathārucci  
dayāyatā<sup>10</sup> sattesu samussāhitamānaso  
pādasāye<sup>11</sup>(?) . . .  
pāricchattakamūlamhi paṇḍukambalanāmake  
silāsane sannisinno ādicco va yugandhare  
cakkavālasahashehi dasahāgamma sabbaso  
sannisinnena devānaṃ gaṇena parivārito  
mātaraṃ pamukhaṃ katvā tassā paññāya  
tejasā  
abhidhammakathāmaggaṃ devānaṃ  
sampavattayi.

The MS ends as in Müller, pp. 429-431.

¶<sup>1</sup> See also B. C. Law: *A History of Pali Literature*, London, 1933, vol. II. M. Winternitz: *History of Indian Literature*, Calcutta, 1938, vol. II. -  
<sup>2</sup> = Müller, p. 2, ll. 21-23. - <sup>3</sup> sappaṭighā: -  
<sup>4</sup> °tikam niṭṭhitaṃ. - <sup>5</sup> = Müller, p. 264, sec. 1599. - <sup>6</sup> asaraṇā. - <sup>7</sup> for: samattā. - <sup>8</sup> For a full bibliography see: *A Critical Pali Dictionary*, p. 110. s. v. *Atthasālinī*. - <sup>9</sup> written continuously. - <sup>10</sup> Müller: dayāya tāya. - <sup>11</sup> ib. pāṭiherāva-sānamhi vasanto tidisālaye.

**Sammohavinodanī (Vibhaṅgaṭṭhakathā);  
Paṭṭhānaṭṭhakathā; Vibhaṅgappakaraṇa-  
aṭṭhakathāṭīkā (Sammohavinodanī-mūlaṭīkā).**  
PA (Sinh.) 26 (Cod. Pal. XXIX)

Palm-leaf, 327 foll., numbered *tū<sup>1</sup>-khai*, written on the reverse; 62 × 6.5 cm.; nine lines to a page, 51.6 cm. long; one blank leaf at the beginning; *tu* written only on v. Two blank leaves

at the end. *tū* v. and *tṛ* r. and v. 24.4 cm. of writing, nine lines at the centre. Secured inside wooden boards decorated with simple ornaments, painted in black, blue, red and yellow.

1. *tū-rī* r. *Sammohavinodanī*.

*Sammohavinodanī*, 'The Dispeller of Confusion' is the Commentary on the *Vibhaṅga*, the second book of the Abhidhamma-piṭaka.

The work is attributed to Buddhaghosa in the colophon. The text has been edited for the P.T.S. by A. P. Buddhadatta Thera (London, 1923) [B]. This commentary has been printed several times in Burma, for example, Hanthawaddy edition and the Mundyne edition. Only a portion of the text, up to *Cittānupassana*, *Satipaṭṭhāna* V had preceded the P.T.S. edition.

The MS begins after the usual adoration in Pali:

catusaccadaso nātho catudhā dhammasaṅgaṇim  
pakāsayingvā sambuddho tass'eva samanantaraṃ  
upeto buddhadhammehi aṭṭhārasahi nāyako  
aṭṭhārasannaṃ khandhādi-vibhāgānaṃ vasena  
ya(m)

vibhaṅgaṃ desayi sathā tassa saṃvaṇṇanāk-  
kamo  
idāni yasmā sampatto tasmā tass' athavaṇṇanaṃ  
karissāmi vigāhetvā<sup>2</sup> poraṇaṭṭhakathānayaṃ<sup>3</sup>.  
saddhamme gāraṇaṃ katvā taṃ suṇātha  
samāhitā ti  
pañcakkhandho rūpakkhandho . . .

Following is an analysis of the MS, with the corresponding page numbers of the P.T.S. edition.

1. *Khandhavibhaṅganiddeso*, *tū-thū* v. 1. 3 = pp. 1-42. [*Rūpakkhandhaniddeso*, *te* r. 1. 7 = p. 13; *Vedanākhandha*°, *to* r. 1. 8 = p. 19; *Samñākhanda*°, *to* v. 1. 9 = p. 20; *Samkhāra*°, *tau* r. 1. 2 = p. 20; *Viññāna*°, *ibid* 1. 3 = p. 21].

2. *Āyatanavibhaṅganiddeso*, *th* r. 1. 8 = p. 54.
3. *Dhātuvibhaṅga*°, *do* r. 1. 6 = p. 82.
4. *Saccavibhaṅga*°, *dhā* v. 1. 2 = p. 124. [*Dukhasaccaniddesakathā*, *do* r. 1. 4 = p. 110; *Samudayasacca*°, *do* v. 1. 3 = p. 112; *Nirodhasacca*°, *dau* r. 1. 5 = p. 114].
5. *Indriyavibhaṅgavaṇṇanā*, *dhī* r. 1. 3 = p. 129.
6. *Paṭiccasamuppādavibhaṅganiddeso*<sup>4</sup>, *nām* v. 1. 2 = p. 213. [*Avijjāpadaṃ*, *dhṛ* v. 1. 8 = p. 141; *Avijjāpaccayasamkhāra*°, *dhe* v. 1. 4 = p. 150; *Samkhārapaccayaviññāna*°, *nā* r. 1. 3 = p. 168; *Viññānapaccayanāmarūpa*°, *nī* r. 1. 8 = p. 173; *Nāmarūpapaccayasalāyatana*°, *nī* r. 1. 5 = p. 176; *Salāyatanaṃpaccayapassa*°, *nī* v. 1. 5 = p. 178; *Phassapaccayavedanā*°, *nu* r. 1. 1 = p. 179; *Vedanāpaccayatapaṇhā*°, *nu* r. 1. 9 = p. 180; *Tapaṇhāpaccaya-upādānaṃ*°, *nū* r. 1. 5 = p. 183; *Upādānapaccayā bhava*°, *nṛ* v. 1. 3 = p. 187; *Catutthacatukkaniddeso*<sup>5</sup>, *nau* r. 1. 7 = p. 209; *Akusalaniddeso*, *nau* v. 1. 3 = p. 210; *Kusala*°, *nau* v. 1. 7 = p. 210; *Avyākata*°, *nām* r. 1. 2 = p. 211; *Avijjāmūlakusalaniddeso*, *naṃ* r. 1. 6 = p. 212].
7. *Satipaṭṭhānavibhaṅganiddeso*, *phṛ* v. 1. 5 = p. 288. [*Uddesavāraṅkathā*, *pā* r. 1. 1 = p. 222; *Kāyānupassanāniddeso*, *pām* r. 1. 9 = p. 263; *Vedanānupassanā*°, *phā* r. 1. 2 = p. 268; *Cittānupassanā*°, *ibid* 1. 8 = p. 269; *Nīvaraṇapabbhaṃ*, *phī* r. 1. 7 = p. 275; *Bojjhaṅgapabbhaṃ*, *phṛ* r. 1. 1 = p. 286].
8. *Sammappadhānavibhaṅganiddeso*, *phai* r. 1. 5 = p. 302.
9. *Iddhipādavibhaṅga*°, *phau* r. 1. 5 = p. 309.
10. *Bojjhaṅga*°, *ba* r. 1. 6 = p. 318.
11. *Magga*°, *bā* v. 1. 3 = p. 322.
12. *Jhāna*°, *bhī* v. 1. 4 = p. 376.
13. *Appamañña*°<sup>6</sup>, *bhu* v. 1. 6 = p. 380.
14. *Sikkhāpada*°, *bhṛ* r. 1. 6 = p. 385.
15. *Paṭisambhidā*°, *bh* r. 1. 5 = p. 395.



16. *Ñānavibhaṅganiddeso, mām* r. l. 8 = p. 464.  
[1. *Ekakaṃ, bhau* r. l. 3; 2. *Dukaṃ, ibid* l. 9; 3. *bhām* v. l. 7; 4. *ma* r. l. 5; 5. *ma* v. l. 3; 6. *ibid* l. 7].
17. *Khuddakavatthuvibhaṅgavaṇṇanā ra* r. l. 1 = p. 516. 1. *Ekakaniddeso, yr* r. l. 3 = p. 491; 2. *Duka°*, *yl* r. l. 5 = p. 495; 3. *Tika°*, *ye* r. l. 4 = p. 501; 4. *Catukka°*, *yai* r. l. 2 = p. 503; 5. *Pañcaka°*, *yo* r. l. 6 = p. 507; 6. *Chakka°*, *yau* r. l. 5 = p. 509; 7. *Sattaka°*, *ibid* l. 10 = p. 510; 8. *Aṭṭhaka°*, *yām* r. l. 6 = p. 512; 9. *Navaka°*, *yām* v. l. 5 = p. 513; 10. *Dasaska°*, *ibid* l. 7 = p. 513; 11. *Taṇhāvicari-taniddeso, yah* v. l. 8 = p. 516.
18. [Dhammahadaya°, *rī* r. l. 2. See end of text.]  
The text ends (*rī* r. l. 1):  
dasamavāre pi yaṃ vattabbaṃ siyā taṃ sabbaṃ  
tattha tattha pañhapucchakavāre vuttam evā ti.  
sammohavinodaniyā vibhaṅgaṭṭhakathāya dham-  
mahadayavaṇṇanā niṭṭhitā. ettāvata ca.  
abhidhammaṃ desento dhammagarū  
dhammagāravayuttānaṃ  
devānaṃ devapure devagaṇasahassaparivāro  
dutiyaṃ adutiyaपुरiso yam āha  
vibhaṅgappakaraṇaṃ nātho  
aṭṭhārasahi vibhaṅgehi maṇḍitaṃ<sup>7</sup>  
maṇḍapeyya guṇo  
atthappakāsanatthaṃ tassa āha<sup>8</sup> yācito  
mitaguṇena  
yatinā adandhagatinā subuddhinā buddha-  
ghosena  
yaṃ ārabhiṃ racayitum aṭṭhakathaṃ suni-  
puṇesu aṭṭhesu<sup>9</sup>  
sammohavinodanato sammohavinodaniṃ nāma  
porāṇaṭṭhakathānaṃ sāraṃ ādāya yā<sup>10</sup> ayaṃ  
niṭṭhaṃ  
pattā anantarāyena pāḷiyā bhāṇavārehi  
cattālisāya yathā ekena mama<sup>11</sup> evam eva  
sabbepi

niṭṭhaṃ vajantu vimalā manorathā sabba-  
sattānaṃ  
saddhammassa ṭhitatthaṃ yañ ca imaṃ  
racayatā mayā puññaṃ  
pattaṃ tena samattaṃ pāpuṇantu sadevako loko  
suciraṃ tiṭṭhatu dhammo dhammābhirato  
sadā bhavatu loko  
niccaṃ khemasubhikkhādi-sampadā janapadā  
hontū ti  
paramavisuddhasaddhābuddhiviriyapatimaṃ<sup>12</sup>-  
ḍitasilācārajjavamaddavādiguṇasamudayasamu-  
ditenā saka(samaya)samayantaragahanajjhoga-  
hanasamatthena paññāveyyattiyasamannāṅgate-  
na<sup>13</sup> tiṭṭhakapariyattippabhedasāṭṭhakathe<sup>14</sup> sa-  
tthusāsane appaṭihataññappabhāvena mahā-  
veyyākaraṇena (karaṇa)<sup>15</sup> sampattijanitasukha-  
viniggatamadhurodāravacanalaṅgaṇayuttana yu-  
ttamuttavādinā vādivarena mahākavinā pabhin-  
nappaṭisampadā parivāra<sup>16</sup> chaḷabhiññādippa-  
bhedaḡaṇapatimaṇḍite uttara<sup>17</sup>-manussadham-  
me suppatiṭṭhitabuddhīnaṃ theravaṃsappadīpa-  
therāna(m) mahāvihāravāsīnaṃ vamsālamkāra-  
bhūtena vipulavisuddhabuddhinā buddhaghoso  
ti gurūhi gahitanāmadheyyena therena katā  
ayaṃ sammohavinodanī-nama vibhaṅgaṭṭha-  
kathā niṭṭhitā ti', followed by the wishes of the  
scribe in Pali verse.

Finally a few words in a script which appear  
as a poor attempt at writing in Burmese syllabary.

2. *rī* v. -ṣi r. l. 4. *Paṭṭhānaṭṭhakathā*.

*rī* v., 9 lines of writing, 21 cm. long; rest  
55.5 cm.

*Paṭṭhānaṭṭhakathā* 'the Commentary on the  
*Paṭṭhāna*', the seventh and the last book of the  
*Abhidhammapiṭaka*, and forms the last part of  
Buddhaghosa's *Pañcappakaraṇaṭṭhakathā*, the  
'Commentary on the Five Treatises' namely,  
*Dhātukathā*, *Puggalapaññatti*, *Kathāvatthu*,  
*Yamaka* and *Paṭṭhāna*.

Parts of the *Paṭṭhānaṭṭhakathā* have been edited for the P.T.S. by Mrs. Rhys Davids, *Tikapaṭṭhāna*, part I, 1921, part II, 1922, part III, 1923 [TP].

The MS begins after the usual adoration: devātidevo devānaṃ devadānañ ca [sic] pūrito desayitvā pakaraṇaṃ yamaṃ buddhasayamo [sic] atthato dhammato ceva gambhīrassātha tassa yaṃ

anantaraṃ mahāvīro sattamaṃ isisattamo paṭṭhānaṃ matā mettā marū patirodhano desesi atigambhīranayamaṇḍitadesanaṃ idāni tassa sampatto yasmā saṃvaṇṇanākkamo tasmā vaṇṇayissāmi taṃ suṇātha samāhitā tī

The book is divided into sections which are called *vāra*, and they end as follows in our MS.

1. Uddesavāraṇṇanā, *rī* v. l. 1 (= TP p. 22).
2. Hetupaccayaniddeso, *re* r. l. 6 (= TP p. 28); Ārammaṇapaccayaniddeso, *rai* r. l. 6 (= TP p. 31); Adhipatipaccaya°, *ro* r. l. 3 (= TP p. 33); Anantara°, *rau* r. l. 2 (= TP p. 35); Samanantara°, *rau* r. l. 3 (= TP p. 35); Saha-jāta°, *rau* v. l. 5 (= TP p. 37); Aññamaññā°, *rām* r. l. 1 (= TP p. 38); Nissaya°, *rām* v. l. 1 (= TP p. 39); Upanissaya°, *rah* r. l. 10 (= TP p. 42); Purejāta°, *rah* v. l. 7 (= TP p. 43); Pacchājāta°, *la* r. l. 3 (= TP p. 44); Āsevana°, *la* v. l. 6 (= TP p. 45); Kamma°, *la* v. l. 1 (= TP p. 47); Vipāka°, *la* v. l. 9 (= TP p. 48); Āhāra°, *li* r. l. 9 (= TP p. 49); Indriya°, *li* v. l. 10 (= TP p. 51); Jhāna°, *lī* r. l. 7 (= TP p. 52); Magga°, *lī* v. l. 2 (= TP p. 53); Sampayutta°, *lī* v. l. 4 (= TP p. 53); Vippayutta°, *lu* r. l. 9 (= TP p. 55); Atthi°, *lū* v. l. 1 (= TP p. 58); Natthi°, *lū* v. l. 4 (= TP p. 59); Vigata° *lū* v. l. 6 (= TP p. 59); Avigata°, *lū* v. l. 7 (= TP p. 59) – 2. Paccayaniddesavāraṇṇanā *lī* v. l. 1 (= p. 68).

3. Paññattivāraṇṇanā (= TP p. 73 = paṇṇati°).
4. [Paṭṭhānaṃ = TP pp. 73–107]. Paccayānulomaṃ, *vī* v. l. 3; Paccayapaccanīyaṃ, *vu* v. l. 1; Paccanīyānulome paccanīyaṃ, *vu* v. l. 6; Paccanīyānulomaṃ, *vū* v. l. 4. – 4. niṭṭhitā ca paccayākārassa atthavaṇṇanā, *vu* v. l. 5.
5. Saha-jātavāraṇṇanā, *vū* v. l. 8 (= TP p. 109).
6. Paccayavāraṇṇanā, *vī* v. l. 4 (= TP p. 137).
7. Nissayavāraṇṇanā, *vī* v. l. 9 (= TP p. 140).
8. [Saṃsaṭṭhavāra = TP pp. 141–151]. Paccanīyaṃ, *vī* r. l. 7 (= TP p. 147); Anulomapaccanīyaṃ, *vī* r. l. 9 (= TP p. 149); Saṃsaṭṭhavāraṇṇanā, *vī* v. l. 1 (= TP p. 151).
9. Sampayuttavāraṇṇanā, *vī* v. l. 4 (= TP p. 153).
10. Pañhavārassa vibhaṅgavaṇṇanā, *vaḥ* v. l. 3 (= TP p. 180).
11. Hetumūlakaṃ, *sā* v. l. 3 (= TP p. 202); Pañhavārassa ghaṭana-anulomagaṇanā, *sū* r. l. 2.
12. Paccayavārassa atthavaṇṇanā, *śī* r. l. 2.
13. Nahetumūlakaṃ, *śī* v. l. 9; Paccanīyaṃ, *śe* v. l. 6; Anulomapaccanīyaṃ, *śai* v. l. 3; Nahetumūlakaṃ, *śo* v. l. 1; Pañhavārassa paccayānulomaṃ, *śo* v. l. 10. niṭṭhitā ca kusalattikapaṭṭhānassa vaṇṇanā, *śo* v. l. 10 (= TP p. 315).
14. Vedanāttika-vaṇṇanā, *sām* r. l. 9 (= TP p. 351).
15. Vipākattikavaṇṇanā, *sām* v. l. 10 (= ).
16. Dhammānulomakapaṭṭhānavaṇṇanā, *śa* r. l. 2.
17. Dukapaṭṭhānaṃ, *śa* r. l. 10 (= TP p. 357); Dukatinikapapaṭṭhānaṃ, *śa* v. l. 6 (= TP p. 359); Tikadukapaṭṭhānaṃ, *śā* r. l. 3 (= TP p. 360); Tikatikapaṭṭhānaṃ, *śā* r. l. 3 (= TP p. 360); Dukadukapaṭṭhānaṃ, *śā* r. l. 5 (= TP p. 362).

The text ends: *śi* r. ff. = TP pp. 366 f.

ettāvatā ca:  
 sammūlḥā<sup>18</sup> attā paja tantākulādibhāvam āpannā  
 nekavidhadukkhā gahanam samsāram nāti-  
 vattanti  
 paccayabhede kusalo lokagarūnam pi paccayā-  
 karam  
 atinipuṇam gambhīram vā bhūmiṃ  
 buddhañānassa  
 kusalādidhammabhedam nissāya nayehi  
 vividhagamanehi  
 vitthārento sattamam abhidhammappakaraṇam  
 sathā  
 suvihitasanniṭṭhāne paṭṭhānam nāma yaṃ  
 pakāsesi  
 saddhāya samāraddhā yā atthakathā mayā tassa  
 ācariyānam vādam avihāya vibhajjavādasi-  
 hānam  
 atibahuvidhantarāye lokamhi anantarāyena  
 sā evaṃ ajja katha(katā) cuddasamattehi bhāṇa-  
 vārehi  
 attham pakāsayanti ppaṭṭhānavarassa sakalassa  
 sanniṭṭhānam pattā yath'eva niṭṭham yathā  
 bahujanassa  
 sampāpuṇantu sigham kalyāṇā sabbasaṅkappā  
 ettāvatā ca:  
 sattappakaraṇam nātho abhidhammam adesayi  
 devātidevo devānam devalokamhi yaṃ pure  
 tassa aṭṭhakathā esa<sup>19</sup> sakalassāpi niṭṭhitā  
 ciraṭṭhitattham dhammassa niṭṭhapin tena tam  
 mayā  
 yaṃ pattam kusalam tassa ānubhāvena pāṇino  
 sabbe saddhammarājassa ñatvā dhammam  
 sukhāvaham, -  
 . . .  
 paṭṭhānappakaraṇaṭṭhakathā niṭṭhitā,  
 niṭṭhitā ca abhidhammapiṭakathakathā  
 paramavisuddha . . . (as in 1. above) . . . katā  
 ayaṃ sakalassāpi abhidhammapiṭakassa aṭṭha-  
 kathā. Followed by scribe's wishes.

3. *ṣī-2khai*

Writing begins at *ṣu r.* full page, 9 lines 55.5 cm. long.

*Sammohavinodani-mūlaṭṭikā*

This part of the codex contains a *ṭikā* or super-commentary on the *Vibhaṅgaṭṭhakathā* (Sammohavinodani) described under 1. above, although it is called *Vibhaṅgappakaraṇa* in the colophon.

The *ṭikā* on the *Sammohavinodanī*, otherwise known as *Dutiya-paramatthappakāsinī*, is one of the *Mūlaṭṭikās* or 'original super-commentaries' on the *Abhidhamma-aṭṭhakathā*. Their authorship is attributed to Ānanda Thera (See Introduction, p. XXVI, f. n. 4). The *ṭikā* on the *Atthasālinī* is known as *Paṭhama-paramatthappakāsinī* and the *ṭikā* on the *Pañcappakaraṇa-aṭṭhakathā* is called *Tatiya-paramatthappakāsinī*.

The text begins with a commentary on the opening verses of the *Sammohavinodanī* (see 1.):  
*catusaccadaso ti cattāri saccāni samāhaṭṭhāni catusaccam passī ti catusaccadaso. sati pi sāvaka(nam) paccekabuddhānam catusaccadasabhāve anam-ñapubbakattā bhagavato catusaccadassanassa tassa ca sabbamñutasaccabalesu vasibhāvassa pattito parasantānesu ca pasāritabhāvena supākaṭṭhā bhagavā visesena catusaccadaso ti thomanā arahati. nāthati ti nātho.*

Each section of the commentary ends thus:

1. *Khandhavibhaṅgo, ṣām v. 1. 5*
2. *Āyatana°, śī v. 1. 7*
3. *Dhātu°, sṭ v. 1. 7*
4. *Sacca°, hī v. 1. 1*
5. *Indriya°, hū r. 1. 2*
6. *Paṭiccasamuppāda°, ḷo r. 1. 6*
7. *Satipaṭṭhāna°, 2ki v. 1. 8*
8. *Sammappadhāna°, 2ku r. 1. 3*
9. *Iddhipāda°, 2kū v. 1. 9.*
10. *Bojjhaṅga°, 2kṛ r. 1. 2*
11. *Magga°, ibid 1. 9*

12. Jhāna°, 2kai v. l. 2
13. Appamañña°, ibid l. 8
14. Sikkhāpada°, 2ko r. l. 8
15. Paṭisambhidā°, 2kām v. l. 1
16. Ñāṇa°, 2khū r. l. 6
17. Khuddaka°, 2khai r. l. 6
18. [Dhammahadaya° with the end of the text]  
2khai v.:

... diṭṭhikaṃkhāvitaranavisuddhiyo ñātapaṃ-  
ñātato paraṃ yāva anulomānī maraṇapaṃ-  
ñātato udayabbyānupassanato paṭṭhāya yāva maggāpa-  
hānapaṃñā. tattha tatthā ti khandhādīnantā  
eva khandhā vibhaṅgādisu paṃñāpucchaka-  
vāretabbam vuttahetu ādīnañ ca khandhādisu  
antogadhantānatthapañhapucchakavāre vattab-

bam vuttam evā ti daṭṭhabbam. dhammahadaya-  
vibhaṅgo niṭṭhito. vibhaṅgappakaraṇam<sup>20</sup> niṭṭhi-  
tam. siddhir astu. subham astu. ārōgyam astu.  
sādhu budu vemvā.

¶ <sup>1</sup> Foll. *ka-tu* may have contained the texts of  
*Vibhaṅgappakaraṇa* and *Paṭṭhānappakaraṇa*. –  
<sup>2</sup> B. °hetvā, with 'hitvā' as vl. – <sup>3</sup> B. pōraṇaṭṭha°. –  
<sup>4</sup> B. paccayākāra°. – <sup>5</sup> B. Bhavapaccayā jāti°  
p. 188. – <sup>6</sup> or Brahmavīhāra°. – <sup>7</sup> B. maṇḍetvā.  
– <sup>8</sup> B. tassāham. – <sup>9</sup> B. atthesu. – <sup>10</sup> B. sā. –  
<sup>11</sup> B. ca. – <sup>12</sup> B. °tena. – <sup>13</sup> B. °gatena. – <sup>14</sup> B.  
°pabhede . . . – <sup>15</sup> in B. – <sup>16</sup> B. °re. – <sup>17</sup> B. uttari. –  
<sup>18</sup> P.T.S. ed. sammūḷhā yattha pajā. – <sup>19</sup> Ib. ekā.  
– <sup>20</sup> MS °ppakaraṇam.

## POST CANONICAL LITERATURE, PALI KĀVYA, etc.

### Milindapañha.

PA (Sinh.) 27 (Cod. Pal. XXXIII).

Palm-leaf, 183 foll., numbered (*svasti*)ka-ñi,  
written on the obverse. 44.8 × 5.6 cm.; ten lines  
to a page; writing very well-formed and minute,  
three to four akṣaras to a cm. One blank leaf in  
front and fifteen at the end.

Secured between Ceylon-made wooden boards,  
lacquered, with pictures painted on them.  
*Front board*: outer side – floral designs in yellow,  
green and red; inside – stūpas, snakes, trees, a  
reclining Buddha. *Back*: outer side – floral de-  
signs; inside – dāgābas.

*Milindapañha*, 'Questions of Milinda' is a book  
of apologetics of the Hīnayāna Buddhists, the  
main kernel of which is datable in about the  
first century B.C. and located in the North West  
of India. The purpose of the work is to discuss  
knotty and involved points in the teachings of  
the Pali scriptures, in the form of dialogues be-

tween the Greek king Menandros and the Bud-  
dhist monk Nāgasena; the king being the  
questioner and the monk the exponent.

There is a Pali commentary to the *Milinda*  
preserved in the Cambodian Script<sup>1</sup>. There are also  
*Gūṭapada* or glossaries in Sinhalese, and the whole  
work was elaborately translated into Sinhalese  
by Hīnaṭikuṃbure Sumaṅgala in the eighteenth  
century<sup>2</sup>. Besides, the *Milinda* story, contained in  
the 'Nidāna-kathā' of the *Milindapañha*, is incor-  
porated in the Sinhalese *Saddharmaratnāvaliya*  
(13th century) (ES (Sinh.) 4) and the *Saddhar-  
maratnākaraya* (15th century) (ES (Sinh.) 13).

For a full account of the bibliography on  
*Milinda* see Winternitz: *History of Indian Lite-  
rature*, vol. II, pp. 174–183, and B. C. Law:  
*History of Pali Literature*, vol. II, pp. 353–373.

The present MS and the next have been uti-  
lized by V. Trenckner for his edition of the text  
(1880, reprint 1928). This MS is A of Trenckner.

Beginning: See Trenckner's Edition. p. 1.

End: As in above, p. 420, followed by the copyists colophon:

imaṃ likhita-puññaena metteyyaṃ upasaṃkama  
patiṭṭhahitvā saraṇe suppatissāmi sāsane.  
nuvanāttan kere agravemvā . . . siddhir astu.  
siminindadesato ānitapothakato itthassatthassa  
pañhato paṭṭhāya pariyesānavamanā gehetvā  
likhitan ti jānitabbā.

According to above the last section of the work from 'Issatthassa pañha' to the end (= Trenckner, pp. 419-420) was copied from a book brought from Siam.

On the left margin of the last page, *ḍi v.*, the owner's name in Burmese letters: 'Dhammakhandha of Kappāsaggāma (Sinh. Kapugama)'.

¶<sup>1</sup> See *COMDC*, vol. II, pt. 1 under PA (Camb.) 35. - ¶<sup>2</sup> See *Sinhalese Literature*.

### Milindapañha.

PA (Sinh.) 28 (Cod. Pal. XXXIV).

Palm-leaf, 117 foll., numbered *svasti*, *ka*<sup>1</sup>-*chau*, written on the obverse right margin. 62 × 5.8 cm.; ten lines to a page; leaves *nau-nām* in a different hand and cursive, possibly replacements of the older leaves. The orthography is peculiar and bears certain archaic characteristics. The MS is old and should belong to the sixteenth or seventeenth century. This MS is B of Trenckner and of it he says, 'B is by far the oldest MS of the Copenhagen collection, and in fact very ancient. Though little experienced in judging of very old Singhalese MSS, if I may venture a guess as to its age I should say that it is at least 400 years old; the Copenhagen SN<sup>2</sup>, the oldest of our dated MS, from the beginning of the 18th century, in comparison with it

looking quite modern'. The date of the MS is, in fact, given in some peculiar numerals, on the obverse of the first extra folio, but it is illegible. The scribe's wishes are on the reverse of the last folio.

(i) See PA (Sinh.) 27.

(ii) The final portion of a newer MS of the same text, at *chau* begins:

parikittiyamānena . . . corresponding to Trenckner, p. 401, l. 9, and ends as PA (Sinh.) 27.

¶<sup>1</sup> *ka* appears like *na*. - ¶<sup>2</sup> PA (Sinh.) 12; *Milindapañha* (1880), Introduction.

### Jinālakāraṇṇanā.

PA (Sinh.) 29 (Cod. Pal. XXXVI).

Palm-leaf, 210 foll., numbered, -, *ka-ḍaḥ*, -, written on the obverse. The first and last folios on which there is writing in the centre of one side only unnumbered. On the first fully written folio the letter-number *kā* is corrected to *ka*. 39 × 4.8 cm. Seven lines to a page, 35 cm. of writing. On the reverse of the first folio seven lines 12 cm. long, in the centre only. On the last unnumbered folio 12 cm. of writing in the centre, six lines only. Very fine handwriting. Four akṣaras to a cm. Secured between plain Ceylon made wooden boards on the upper of which is written in Rask's hand, *Jinālakāro* 60.

*Jinālakāraṇṇanā*, 'the Commentary on the *Jinālakāra*', is a detailed exposition, in the form of a Parikathā, on the Pali Poem on the life of the Buddha, called the *Jinālakāra* or 'Embellishments of the Buddha'. The poem, as well as the commentary, are according to the colophon the works of Buddharakkhita Thera who flourished in the Province of Rohaṇa in Ceylon, and written in 1700 of the Buddhist Era, that is, A.D. 1156

or 1157, but the kernel of the poem must be dated earlier.

There is a printed edition in Sinhalese character with an introduction in Pali by Vālipaṭanvila Dīpaṅkara and Baṭapola Dhammapāla (Bentoṭa, Ceylon, 1913). [D].

For an account of *Jinālaṅkāra*, see G. P. Malalasekera: *Pali Literature of Ceylon*, p. 106. See also Winternitz: *History of Indian Literature*, vol. II, p. 223, where the *Jinālaṅkāra* is dated in A.D. 1156.

The text begins after the usual adoration in Pali: sukhañ ca dukkhaṃ samatā (yu)pekhaṃ<sup>1</sup> nevicchi yo kāmam akāmanītaṃ asaṃkhatam saṃkhatasambhavaṃ bhavaṃ hitvā gato taṃ sugataṃ namāmi. yañcānubhuttvāna jarāmarāsu yecānubhuttvāna jarāmarāsuṃ taṃ te namitvāna guṇaṇṇavassa vaṇṇena pūremi manannavassa [°ṇṇ°].

<sup>2</sup> tatha sukhaṃ ti kāyikacetasiṃ sukhaṃ so-manassaṃ

1. The whole Vaṇṇanā, inclusive of the verses, is divided into seventeen chapters. Some of the chapters are further divided according to the material they contain. Chapter One begins with a comment on the words of adoration (paṇāmagāthāvaṇṇanā. D. p. 12). The section ends thus:

iti sādhujanānandadānanidāne jinālaṅkāre yogāvacaravaṇṇanā niṭṭhitā (*kām* v. l. 1 = D. p. 17).

2. The second chapter describes the powers of the Tathāgata (imāni dasa tathāgatassa tathāgatabalāni. D. p. 24), mahākaruṇāsamāpatiyā ñāṇa, sattasattatiñāṇavatthūni (D. p. 32), pañcabuddhakiccāni (D. p. 44). The section ends: iti . . . jinālaṅkāre vatthusodhanigāthāvaṇṇanā niṭṭhitā (*ghī* r. l. 7).

3. The third chapter contains descriptions of Himavanta, Jambudīpa (D. p. 58), Manussaloka (D. p. 61), tiracchānadukkha, petadukkha (D. p. 63), niraya, duggati (*ghī* r. l. 7 = D. p. 69), saggakathā (*ghī* r. l. 1 = D. p. 76), Brahmālokakathā (D. p. 78). The section ends: iti . . . tividhabuddhakkhattavaṇṇanā niṭṭhitā, *ñī* v., l. 6 = D. p. 89.

4. The fourth chapter includes 'anaññasādhāraṇatādīpanigāthāvaṇṇanā' and ends: iti . . . asādhāraṇaṇānavaṇṇanā niṭṭhitā, *ño* r. l. 7 = D. p. 101.

5. iti . . . pubbābhinihāraṇanā . . . , *cū* v. l. 1 = D. p. 116

6. iti . . . vyākaraṇavaṇṇanā . . . , *cī* v. l. 4 = D. p. 122.

7. iti . . . bodhisambhāraṇanā . . . , = D. p. 135.

8. iti . . . gabbhokkantiṇṇanā . . . , *chū* v. l. 6 = D. p. 141.

9. iti . . . vijātamaṅgalavaṇṇanā . . . , *chām* v. l. 4 = D. p. 154.

10. iti . . . agārikasampattivaṇṇanā . . . , *ju* r. l. 4 = D. p. 162.

11. The eleventh chapter includes: (i) nekkhammajjhāsayaṇṇanā = D. p. 170; (ii) pāduddhāravimhayagāthā, *jī* v. l. 5 = D. p. 172; (iii) pāduddhārassavimhayabhāvadīpanigāthāvaṇṇanā, *jo* r. l. 7 = D. p. 175; (iv) apunarāvattagamanadīpani-gāthā, *jo* v. l. 7 = D. p. 176; and the section ends:

iti . . . (mahā)padhānavaṇṇanā . . . , *ñī* v. l. 7 = D. p. 208.

12. iti . . . māraparājayaṇṇanā . . . , *ñām* r. l. 2 = D. p. 223.

13. iti . . . abhisambodhivaṇṇanā . . . , = D. p. 237.

14. iti . . . desanāñāṇavaṇṇanā . . . , *fo* r. l. 7 = D. p. 242.

15. iti . . . pāṭihāriyavaṇṇanā . . . , = D. p. 257.

16. iti . . . navaguṇavaṇṇanā . . . , = D. p. 284.

17. iti . . . buddhapūjāvaṇṇanā . . . , = D. p. 288.

This is followed by the author's wishes, patthanāgāthā.

Then follows the colophon, giving the author's name, date of composition and other details. evaṃ hi buddhabhūtaṣṣa katakiccaṣṣa tādino parinibbutaṣṣa mallānaṃ yamaśālanāma antare sattarasasate vasse gate laṃkātale tadā rohaṇe sucivaṃsaṃhi jāto patthakittimā buddharakkhita-nāmo so bhikkhūnaṃ gaṇa-

vācako

abhidhammanayena<sup>3</sup> vāyuvego va matiyā gato ṇānāsinaṭṭitikkhena jinamārabalaṃ jinaṃ jinālaṃkāranāmena alaṃkārena laṃkari appamānaguṇo munino nussarato sukhaṃ jinālaṃkāranāman<sup>4</sup> taṃ patigaṇhātha sādhave laddhābhiseko vara paṇḍitehi

laṃkātale [coliyatambaraṭṭhe] vavatthito suṭṭhu ca takkikehi

asaṃkhaṇiyo<sup>5</sup> pana yena kenaci viśaṭṭhabhānavaramaṇḍitagandhapinḍo maṇḍetusāsana karaṇḍagato yaṭi so yo buddharakkhitamahācariyāsabhena sampiṇḍito vividhakittisiridharena balaṃ anaṅassa nudaṃ nirantaraṃ nirantaraṃ dhamma anussarantā balaṃ anaṅassa nudaṃ nirantaraṃ taraṃ<sup>6</sup> tiraṃ<sup>6</sup> vimalaṃ<sup>6</sup> jahāthā ti jinālaṃkāra vaṇṇanā niṭṭhitā. siddhaṃ.

Wishes of the scribe: . . .

bhadantabuddharakkhitācariyena bhikkhūnaṃ gaṇavācakena abhidhammanaye viśāradena kato yaṃ.

siddhir astu. ārogyam astu.

¶ <sup>1</sup> D. pekkhaṃ. – <sup>2</sup> D. has this after the first verse. – <sup>3</sup> D. °nabhe. – <sup>4</sup> D. °nāmaṃ. – <sup>5</sup> D. asaṃkhaṇiyo. – <sup>6</sup> D. nirantaraṃ cittamaṃ.

### Pāli-muttakavinaya.

PA (Sinh.) 30 (Cod. Pal. XXXI).

Palm-leaf, 215 foll., numbered (*svasti siddham*) *ka-dhr*, written in the obverse, 55 × 6 cm.; eight lines to a page, 47.5 cm. *ka r.* blank, *ka v.* 18 cm. of writing only in the centre, eight lines. Secured between European made wooden boards.

*Pāli-Muttakavinayavinicchaya-saṅgha (Pmvvs)* 'The Compendium of a Discussion on the Essence of the Disciplinary Rules Deduced from the Texts'<sup>1</sup> or the *Vinaya-saṅgha-aṭṭhakathā (Vsa)*, the commentary on the *Vinaya-saṅgha* was written by Sāriputta Mahāthera in the twelfth century. *Vinaya-saṅgha* evidently is an earlier compendium of the Vinaya and Sāriputta only wrote this further-commentary (*ṭīkā*) on it.

G. P. Malalasekera gives an account of the *Pmvvs* in his *Pali Literature of Ceylon* (pp. 190–192). He takes the *Vinaya-saṅgha* to be the same as *Pmvvs*, the text under discussion. (See colophons from printed texts at the end.)

The old *ṭīka* of the *Pmvvs* is attributed in the *Gandhavaṃsa* (p. 61) to Sāriputta himself.

The *Pmvvs* is edited in Burmese characters by Maung Lin and published in Rangoon, 1909. [B]. *Vsa*, Sāsana Council ed. Rangoon, 1960.

A summary of the *Pmvvs* in Sinhalese characters by K. Jotiratana is partly published, Dehiwela, 1913, under the Sinhalese title *Pāli-muttakavinayavinicchaya-saṃgraha* [S].

The MS begins after the usual Pali adoration: vatthuttayaṃ namassitvā saraṇaṃ sabbapāṇinaṃ vinaye pāṭavattānaṃ<sup>2</sup> sa yogāvaca ra bhī-

kkhunaṃ

vippakiṇṇaṃ anekaṭṭha-pāḷimuttaviniṭṭhayaṃ samāharitvā ekaṭṭha dassayissāṃ' anākulaṃ tatrāyaṃ mātikā –

divāseyyo parikkhāro bhesajjakaraṇaṃ pi ca parittaṃ paṭisatthāro viññattikulasaṅgho

macchamaṃsaṃ anāmāsaṃ adhiṭṭhānavikap-  
panaṃ  
civarena vinā vāso bhaṅḍassa pariyāmanaṃ<sup>3</sup>.

There are thirty four chapters, and each ends as follows:

1. divāsyanavinicchaya-kathā, *ki* r. l. 5 (B p. 5)
2. kappiyākappiyaparikkhāvinicchaya°, *ku* r. l. 1 (B. p. 5)
3. bhesajjādikaraṇavinicchaya°, *kṛ* v. l. 2 (B p. 15)
4. viññattivinicchaya°, *kṛ* v. l. 9 (B p. 18)
5. kulasaṃgahavinicchaya°, *kai* r. l. 2 (B p. 26)
6. macchamaṃsavinicchaya°, *ko* r. l. 2 (B p. 28)
7. anāmāsavinicchaya°, *kau* v. l. 1 (B p. 32)
8. adhiṭṭhānavikampaṇavinicchaya°, *khā* v. l. 8 (B p. 43)
9. cīvaravippavāsavinicchaya°, *khu* r. l. 2 (B p. 48)
10. bhaṅḍapaṭisāmanavinicchaya°, *khṛ* r. l. 7 (B p. 55)
11. kayavikkayasamāpattivinicchaya°, *khṛ* v. l. 3. (B p. 57)
12. rūpiyādipaṭṭiggahaṇavinicchaya°, *khau* v. l. 8 (B p. 72)
13. dānalakkhaṇādi(vissāsa)vinicchaya°, *khaḥ* v. l. 4 (B p. 76)
14. paṭhavikkhananavinicchaya°, *gā* r. l. 9 (B p. 80)
15. bhūtagāmanavinicchaya°, *gī* v. l. 9 (B p. 85)
16. sahasayyavinicchaya°, *gū* v. l. 3 (B p. 89)
17. mañcapīṭhādisaṃghike senāsane supaṭipajjitabbavinicchaya, *gī* r. l. 2 (B p. 96)
18. kālikavinicchaya°, *gha* r. l. 6 (B p. 112)
19. kappiyakuṭivinicchaya°, *ghi* r. l. 2 (B p. 116)
20. khādanīyādipāṭṭiggahanavinicchaya°, *ghṛ* r. l. 1 (B p. 127)
21. pavāraṇavinicchaya°, *ghai* r. l. 6 (B p. 137)
22. pabbajjāvinicchaya°, *ñī* v. l. 9 (B p. 168)
23. nissayavinicchaya°, *ca* v. l. 2 (B p. 182)

24. sīmāvinicchaya°, *cī* r. l. 6 (B p. 202)
25. uposathapavāraṇavinicchaya°, *caḥ* r. l. 9 (B p. 218)
26. vassupanāyikavinicchaya°, *chī* r. l. 1 (B p. 227)
27. upajjāyādivattakathā, *chau* v. l. 4 (B p. 247)
28. catupaccayabhājanīyavinicchaya°, *jhī* v. l. 2 (B p. 302)
29. kaṭhinatthārakathā, *jhe* v. l. 2 (B p. 307)
30. garubhaṅḍavinicchaya°, *jhām* r. l. 5 (B p. 315)
31. codanāvinicchaya°, *ñī* r. l. 1 (B p. 337)
32. garukāpattivuṭṭhānakathā, *thā* v. l. 5 (B p. 391)
33. kammākammavinicchaya, *tho* v. l. 2 (B p. 412)
34. pakiṇṇakakathā, *dhṛ* v. l. 2 (B p. 464) [see below].

The text ends (*dhṛ* r. last line):

etta<sup>4</sup>ca nissayadānass'eva<sup>5</sup>sāmaṇerupaṭṭhānañca ekamaggam<sup>6</sup>, iti imesu chasu ānisaṃsesu ekena saddhiṃ purimāni pañca<sup>7</sup> honti dvīhi saddhiṃ sattati ti saddhiṃ aṭṭha. catu<sup>8</sup> saddhiṃ nava-pañcahi saddhiṃ dasa. sabbehi p'etehi saddhiṃ ekādasāti evaṃ(evaṃ) vīna(ya)dharo puggalo pañ(ca)-cha-satta-aṭṭha-nava-dasa-ekādasamñca ānisaṃse labhatī ti vedītabbo<sup>9</sup>.

mahānisaṃsam<sup>10</sup>iccevaṃ kosallaṃ vīnasse<sup>11</sup> sadā patthanten' ettha kātabbo abhiyogo punap-

punaṃ.

iti pāli-muttakavinayavinicchayasamgahe<sup>12</sup> pakiṇṇakakathā samattā. niṭṭhito cāyaṃ pālimuttakavinayavinicchayasaṅgaho. siddhir astū. su-bham astu. ārogyam astu.

B. and *Pālimuttakavinayavinicchayasaṅgahaṭṭikā* (ed. Paññāsāra, B.E. 2451) have the following colophons.

B:

ajjhesito narindena so 'haṃ parakkamabāhunā



saddhammaṭṭhitikāmena sāsanaṃjotakārinā  
 ten'eva kārite ramme pāsādasatamaṇḍite  
 nānādumagaṇākiṇṇe bhāvanābhīratālaye  
 sītalūdakasampanne vasaṃ jetavane imaṃ  
 vinayatthasaṅgahaṃ sāraṃ akāsiṃ yoginaṃ  
 hitaṃ  
 yaṃ siddhaṃ iminā puññaṃ yaṃ c' ṇñaṃ  
 pasutaṃ mayā  
 etena puññakammena dutiye attasambhaye  
 tāvatimse pamodento silācāraguṇe rato  
 alaggo pañcakāmesu patvāna paṭhamam phalaṃ  
 antime attabhāvamhi metteyyaṃ munipuñ-  
 gavaṃ  
 lokaggapuggalaṃ nāthaṃ sabbasattahite rataṃ  
 disvāna tassa dhīrassa sutvā saddhamma-  
 desanaṃ  
 adhigantvā phalaṃ aggaṃ sobheyyaṃ jīna-  
 sanan ti

The *ṭikā* has the same with this difference in line 6:

atthavyañjanasampannaṃ ākāsiṃ . . .  
 and two further stanzas of wishes.

Line six of the colophon of the *ṭikā* does not fit the context. One is not certain whether the colophon in B. belongs to *Pmvvs* or to a *Vinaya-saṅgaha(Vs)* which was also the composition of Sāriputta Thera. It is possible that he first compiled the *Vs* and wrote the *Pmvvs* on it, and thereafter wrote the *ṭikā* also<sup>13</sup>.

¶ <sup>1</sup> Texts = Pāli, meaning the *Vinaya-pāli*. The rules are collected from the commentaries. — <sup>2</sup> BS *pāṭāvattāyā*. — <sup>3</sup> BS. *paṭisāmanam*. — <sup>4</sup> for *ettha*. — <sup>5</sup> B. °*nañceva*. — <sup>6</sup> B. *maṅgam(?)*. — <sup>7</sup> B. *pañca-dhā*. — <sup>8</sup> B. *catuhi*. — <sup>9</sup> *veda*° in MS. — <sup>10</sup> MS. *maha*°. — <sup>11</sup> for *vinaye* as in B. — <sup>12</sup> for °*vinic-chaya*°. — <sup>13</sup> *Pmvvs* = *Vsa* = *Vinayālaṅkāra-ṭikā*, — see *COMDC* II, 1: PA (Burm.) 25.

### Upāsakajanālaṅkāra.

PA (Sinh.) 31 (Cod. Pal. XXXII).

Palm-leaf, 95 foll., numbered (*svasti*)*ka-cām*, written on the obverse; 46 × 5 cm.; seven lines to a page, 40 cm. long. One blank leaf at the beginning and four at the end. Edges of leaves gilded. Secured in Ceylon made wooden boards, lacquered, and painted with designs in yellow, red and black, but only a few traces of these left on the front board.

*Upāsakajanālaṅkāra*, 'the Ornament of the Lay-Disciple' was written in the early thirteenth century by Bhadanta Ānanda Thera, who bore the title of 'Sihāḷacariya'. According to the colophon which is quoted in full below, Ānanda Thera lived in the North Eastern mansion of a vihāra by the name of Perampalli built by King Coḷagaṅga overlord of the Paṇḍu country. A monk by the name of Lokuttama who lived in the city of Sirivallabha is mentioned as the advisor of the king<sup>1</sup>. The book is divided into nine chapters, and the subject matter of these for the greater part is derived from the *Visuddhimagga*. The *Upāsakajanālaṅkāra* was translated into elegant Sinhalese by Moratoṭa Dhammakhandha in A.D. 1803<sup>2</sup> [S].

The Pali work is printed in Sinhalese character, edited by Rajjama Siri Dhīrālaṅkāra, Mātara Piyaṛatana and Kāmburupiṭṭiyē Guṇaratana, and published by C. D. R. Bastian, Colombo, 1926 [P].

The text begins after the usual Pali adoration:

visuddhavaṇṇaṃ sugataṃ namitvā  
 suvaṇṇitaṃ dhammavaraṇ ca tena  
 tathā vimuttaṃ gaṇam aṅgaṇehi  
 upāsakālaṅkaraṇaṃ karissaṃ  
 vatthuttayaṃ ye samupāsamaṇā  
 upāsakattaṃ abhisambhuṇanti

te bhūsayantā saraṇādivaṇṇā  
 upāsakālaṃkaraṇaṃ<sup>3</sup> ti vuttā  
 tesāṃ guṇānaṃ janabhūsanānaṃ  
 sandīpakattā pana phassa (= esa) ganthā (o)  
 viññūhi saddatthanusārato vā  
 upasakālaṃkaraṇā<sup>4</sup>ti neyyo<sup>5</sup>  
 yato nidānādikathā vihīnato  
 nayākulatta ti paṭipattisaṃgaho  
 purānato<sup>6</sup> sobhinavāvatāritam [naṃ]  
 na kiñci piṇeti (ji)nānusatthiyam  
 ādāya suttantarato pi sāram  
 anākulaṃ dāni kathiyate so  
 maṇihi nekākarasambhavehi  
 chekā hi kubbanti kirīṭasetṭham  
 ...

The nine chapters of the book end thus:

1. *khu* v. l. 4: ityabhinavasādhujanapāmojjathāya kate upāsakajanālaṃkāre saraṇādiniddeso nāma paṭhamo paricchedo (P. p. 32).
2. *ghu* r. l. 4: ... silaniddeso ... (p. 82)
3. *ghṛ* v. l. 4: ... dhutaṅganiddeso ... (p. 86)
4. *ñi* v. l. 3: ... ājivaniddeso ... (p. 107)
5. *ñai* v. l. 3: ... dasapuññakiriyavatthuniddeso ... (p. 125)
6. *ñām* v. l. 3: ... antarāyakaradhammaniddeso ... (p. 130)
7. *cḥ* r. l. 5: ... lokiyasampattiniddeso ... (p. 146)
8. *cai* r. l. 3: ... lokuttarasampattiniddeso ... (p. 152)
9. *cau* v. l. : iti abhinavasādhujanapāmojjathāya kate upāsakajanālaṃkāre puṃṇaphasādha(na)niddeso nāma navamo paricchedo (p. 157).

This is followed by the author's colophon to the book:

atthato ganthato cāpi suttato vāpi<sup>7</sup> ettha ca  
 ayuttam vā viruddham vā yadi dissati kiñcīpi  
 pubbāparam viloketvā vicāretvā punappunam  
 dhitimatā gahetabbaṃ gahetabbaṃ na dosato

nikāyantaraladdhihi asammisso ca 'nākulo  
 mahāvihāravāsīnaṃ pavattiphalanissito  
 nidānādikathāyutto attho yasmā pakāsito  
 tasmā hitatathakāmena kātabbo ettha ādaro  
 pajānaṃ hitakāmena karontehi<sup>8</sup> c'ayam' mayā  
 puṃṇam adhigatan tena sukham pappontu  
 pāṇino  
 antarāyam vinācāyam yathā siddhiṃ upāgato  
 tathā kalyāṇasaṃkappā siddhiṃ gacchantu  
 pāṇino<sup>9</sup>  
 sirivallabhanāmena vissute pavare pure  
 saddho mahaddhano pubba<sup>10</sup>-visālakulasam-  
 bhavo  
 lokuttamo ti paṃṇāto āsi yo bhikkhu tena tu  
 jinasāsanam appetu[ṃ] dinnovādesu saṅghito  
 paṇḍubhūmaṇḍale yo bhū (?) vaṃṇe<sup>11</sup>  
 sāmantabhūmipo  
 saccasandho naye dakkho coḷagaṅgo ti vissuto  
 tena kārāpitā rammā vihārāva(ra) dassanā  
 tayo āsu<sup>12</sup> mahikantā kirīṭam iva bhāsurā  
 yo nesam<sup>13</sup> pavaro āsi vihāro cārudassino<sup>14</sup>  
 sītalūdakasampanno nānādumagaṇālayo  
 anekajanasammodanayanālisamāgamo  
 kulo tassa kittilatāpupphamañjarī viya bhāsurā<sup>15</sup>  
 tidasālaya-nissenī vijayantu<sup>16</sup>-parāyaṇo  
 aghāpaharakeṇa<sup>17</sup> rammo pharaṇi su ti<sup>18</sup> vissuto  
 guṇākaraṇerampalli<sup>19</sup> iti viññūhi saddito<sup>20</sup>  
 laṃkāḍīpamhi sakale damiḷānaḷasamākule  
 āgatā pātumantānaṃ bhūyo sāsanaṃvuddhiyā  
 tambapaṇṇiddhajā therā sadā saddhammagocarā  
 āgamaṃ anurakkhantā yasmim vāsam  
 akappayam  
 tassa pubbuttare ramme pāsāde vasatā mayā  
 racito yam alaṃkāro sadā sajjanarañjanan ti  
 ko<sup>21</sup> ti  
 iti sihaḷācariya-bhadantānandamahātheravira-  
 cito upāsakajanālaṃkāro niṭṭhito.  
 Scribe's colophon:  
 imam likhitapuññena metteyyam upasaṅkami

patiṭṭhahitvā saraṇe suppatiṭṭhāmi sāsane  
tikkhapaññassa hetu

nuvaṇāttan kerehi agra-vemvā  
siddhir astu. śubham astu, ārogyam astu, sa-  
mādhir astu. jayo stu. priyadarśana stu.

¶ <sup>1</sup> This king is identified with Anantavarman  
Coḍagaṅgadeva (acc. A.D. 1078). See L. D. Bar-  
nett: *JRAS.*, 1901, pp. 87–90; see also Addenda. –  
<sup>2</sup> See *Sinhalese Literature*, pp. 54–55. – <sup>3</sup> P. ṇā. –  
<sup>4</sup> P. °ṇo. – <sup>5</sup> P. ñeyyo. – <sup>6</sup> P. purātano. – <sup>7</sup> P.  
cāpi. – <sup>8</sup> S. P. karontena ca karontenā pi yaṃ. –  
<sup>9</sup> P.S. pāṇinaṃ. – <sup>10</sup> P. pubbe. – <sup>11</sup> P. vañño. –  
<sup>12</sup> S. āsuṃ. – <sup>13</sup> P.S. tesam. – <sup>14</sup> S. dassano. – <sup>15</sup> S.  
bhāsuro. – <sup>16</sup> PS. viya jantu. – <sup>17</sup> P. paharaṇo. –  
<sup>18</sup> PS. iti. – <sup>19</sup> PS. guṇākaro . . . – <sup>20</sup> P.S. dassito. –  
<sup>21</sup> for rañjako = P.S. – See Addenda.

### Rasavahinī.

PA (Sinh.) 32 (Cod. Pal. XXXVIII–XXXIX).

Palm-leaf, 81 foll. in XXXVIII, numbered  
(*svasti siddham*) *ka-ci*, written on the obverse.  
(*cṛ-cṛ* omitted). The pairs *ghṛ ghḷ*; *ghṛ ghḷ*;  
each on one leaf; 119 foll. in XXXIX, numbered  
*cī-dḷ*; 41.6 × 5.6 cm. Eight to nine lines to a  
page, 37 cm. long. One blank leaf in front; *ka r.*  
blank, *ka v.* 14 cm. of writing in centre only.

Both *codices* are secured in Ceylon made  
wooden boards. On the outside palm-leaf the  
title of the work is written in Tamil letters;  
*Rasavākinī*, and *ε na ma pā* in Tamil. After the  
scribe's colophon the date "25th September 1812"  
(*varṣa 1812 sātāmbra masa 25 dinaya*) appears  
in very tiny letters, in quite a different style of  
writing compared with the rest of the manu-  
script. It may be surmised that this is a date of  
purchase of the manuscript, by some person  
living in the British districts of the island.  
For this conclusion the use of the western style

of dating, with the European name of the month,  
is significant.

*Rasavāhinī*, 'the Flood of Sweetness' is a  
collection of stories in Pali prose, profusely  
intermingled with quotations in verse by Vedeha  
Thera<sup>1</sup> written in the twelfth century\*. Accord-  
ing to the opening stanzas this is the revision  
of an older Pali translation, made from an  
original composition in Sinhalese by Raṭṭhapāla  
Thera of Guttavaṅka Pirivena of Mahāvihāra.  
In the fourteenth century, Jayabāhu Devarakṣita  
Dharmakīrti of Gaḍalādeṇiya has incorporated  
the whole of the *Rasavāhinī* in his *Saddharmāḷaṅ-  
kāraya*<sup>2</sup> (ES (Sinh.) 16 = S).

For a full account of *Rasavāhinī* see G. P. Ma-  
lalasekera, *The Pali Literature of Ceylon*, pp.  
224–227; Winternitz, M.: *History of Indian Lite-  
rature*, vol. II, pp. 224–225; Law, B. C.: *A His-  
tory of Pali Literature*, vol. II, pp. 625–626. An  
account of the literature on *Rasavāhinī* is given  
by Law, *Op. cit.* p. 626. To this may be added  
Andersen, D., *Rasavāhinī, Buddhistiske Legender*,  
Kjøbenhavn, 1891.

The whole text is printed in Sinhalese cha-  
racter, edited by Saraṇatissa Thera, and printed  
at the Jinālaṅkāra Press, Colombo, Buddhist Era,  
2471 (= A.D. 1928). [P].

The book contains one hundred and three  
stories, of which the first forty refer to events  
that took place in India, and the other sixty  
three to events in Ceylon.

The text begins after the usual adoration of  
the Buddha in Pali with three verses in worship  
of the Buddha, Dhamma and the Saṅgha:  
sathuppasatthacaraṇaṃ saraṇaṃ janānaṃ  
brahmādimolimaṇiraṃsisamāvahantaṃ  
paṃkeruhābhamudukomalacāruvaṇṇaṃ  
vandāmi cakkavaralakkhaṇaṃ ādadhānaṃ  
...

The fourth verse gives the name of the book, and this is followed by an account of its history. yam pattham ettha ratanattayathomana puññaena tena duritaṃ sakalaṃ panujja [sic] vakkhāma 'haṃ sumadhuraṃ rasavāhanin taṃ bho bho suṇantu sujanā 'bhimudāvahā sā tattha tatthūpapannāni vatthūni arahā pure abhāsuṃ dīpabhāsāya t̥hapesuṃ taṃ purātanā mahāvihāre taṃ guttavaṅkapaṛivenavāsiko raṭṭhapālo ti nāmena silācāraguṇākaro hitāya parivattesi pajānaṃ pālibhāsato punaruttādidosēhi taṃ āsi sabbam ākulaṃ anākulaṃ karissāmi taṃ suṇātha samāhitā vītarāgā pure vocuṃ yasmā tasmā hi bhāsitaṃ etaṃ ādaraṇīyaṃ hi sādhu sādhu hi sabbadā ti tattha tesuṃ vatthūnaṃ uppattiyo dvidhā bhavanti jambudīpe sihaḷadīpe cāti. tattha jambudīpe tālisa sihaḷadīpe tesat̥ṭhi. tesu tāva jambudīpuppattivatthūni āvibhavissanti. tato pi dhammaṇḍakassa vatthu ādi kathaṃ.

The following is an analysis of the sections (vagga) and stories (vatthu) of our MSS with the corresponding pages of the printed text (P). (See also Addenda).

#### Part 1

##### I. Dhammaṇḍakavagga.

1. Dhammaṇḍakassa vatthuṃ, *ku* r. l. 5 (= P. I. p. 6).
2. Migaluddakassa vatthuṃ, *kū* v. l. 3 (= P. p. 8).
3. Tiṇṇaṃ janānaṃ vatthuṃ, *kī* r. l. 5 (= P. p. 11).
4. Buddheniyā vatthuṃ, *kī* v. l. 5 (= P. p. 13).
5. Ahiguṇṭhikassa vatthuṃ, *kai* r. l. 2 (= P. p. 15).
6. Saraṇattherassa vatthuṃ, *kau* r. l. 6 (= P. p. 18).
7. Vessāmittāya vatthuṃ, *kām* v. l. 8 (= P. p. 20).
8. Mahāmandhātu vatthuṃ, *khā* r. l. 1 (= P. p. 22).
9. Buddhavammavānījakassa [sic] vatthuṃ, *khi* r. l. 8 (= P. p. 24).

10. Rūpadeviyā vatthuṃ, *khī* v. l. 6 (= P. p. 26)

##### II. Nandirājavagga.

1. Nandirājassa vatthuṃ, *khī* v. l. 1 (= P. p. 31).
2. Aññataramanussassa vatthuṃ, *khī* r. l. 8 (= P. p. 32).
3. Visalomakumārassa vatthuṃ, *khe* r. l. 5 (= P. p. 34).
4. Kañcana-deviyā vatthuṃ, *khai* v. l. 1 (= P. p. 36).
5. Vyagghassa vatthuṃ, *khī* v. l. 3 (= P. p. 37).
6. Phalakakhaṇḍadinnassa vatthuṃ, *khau* v. l. 5 (= P. p. 39).
7. Corasahāyassa vatthuṃ, *khaḥ* v. l. 5 (= P. p. 42).
8. Maruttabrāhmaṇassa vatthuṃ, *ga* v. l. 1 (= P. p. 43).
9. Pāṇiyadinnassa vatthuṃ, *gā* v. l. 5 (= P. p. 45)
10. (Sahāyassa) pariccatta jīvitakassa vatthuṃ, *gī* r. l. 3 (= P. p. 46).

##### III. Yakkhavañcitavagga.

1. Yakkhavañcitavatthuṃ, *gu* r. l. 2 (P. p. 47).
2. Micchādīṭṭhikassa vatthuṃ, *gū* r. l. 9 (P. p. 49).
3. Pādapiṭṭhikāya vatthuṃ, *gī* r. l. 3 (P. p. 52).
4. Uttarasāmaṇerassa vatthuṃ, *gī* v. l. 9 (P. p. 56).
5. Kāvīrapaṭṭana-vatthuṃ, *gai* r. l. 8 (P. p. 58).
6. Coraghātaka(ssa) vatthuṃ, *gau* r. l. 2 (P. p. 60).
7. Saddhopāsakassa vatthuṃ, *gaḥ* r. l. 4 (P. p. 63).
8. Kapaṇassa vatthuṃ, *gha* v. l. 3 (P. p. 65).
9. Devaputtassa vatthuṃ, *ghi* v. l. 5 (P. p. 68).
10. Sīvalittherassa vatthuṃ, *ghū* r. l. 5 (P. p. 72).

##### IV. Mahāsenavagga.

1. Mahāsenarañño vatthuṃ, *ghī* r. l. 5 (P. p. 73).
2. Suvaṇṇatilakāya vatthuṃ, *ghai* r. l. 2 (P. p. 78).
3. Kapaṇāya[sic] vatthuṃ, *gho* v. l. 1 (P. p. 80)

4. Indaguttattherassa vatthum, *ghām* v. l. 5 (P. p. 83).
5. Sākhmālāpūjikāya vatthum, *ñā* r. l. 3 (P. p. 85).
6. Moriyabrāhmaṇassa vatthum, *ñā* v. l. 5 (P. p. 88).
7. Putta-vatthum, *ñī* r. l. 4 (P. p. 89).
8. Tebhātikamadhuvānijakānam[sic] vatthum, *ñai* r. l. 5 (P. p. 100).
9. Bodhirājadhītāya vatthum, *ño* v. l. 1 (P. p. 102).
10. Kuṇḍaliyā vatthum, *ñau* v. l. 4 (P. p. 104).

## Part 2.

## V. Migapotakavagga.

1. Migapotakassa vatthum, *ñām* v. l. 4 (P. II. p. 2).
2. Dhammasuta-upāsikāya vatthum, *ñah* v. l. 1 (P. p. 4).
3. Kuṇḍarājāvāsiththerassa vatthum, *ca* r. l. 8 (P. p. 5).
4. Āraññakamahā-abhayattherassa vatthum, *cā* v. l. 7 (P. p. 7)
5. Sirināgassa vātthum, *ci* v. l. 8 (P. p. 9)
6. Saddhātissa-mahāmacca vatthum, *cu* r. l. 3 (P. p. 11)
7. Samaṇagāma-vatthum, *cū* v. l. 4 (P. p. 13)
8. Abhayattherassa vatthum, *cī* r. l. 6 (P. p. 16)
9. Nāgāya vatthum, *cī* v. l. 1 (P. p. 19)
10. Vatthulapabbatassa vatthum, *cai* r. l. 5 (P. p. 21)

## VI. Uttaroliyavagga.

1. Uttaroliyavatthum, *co* v. l. 5 (P. p. 24)
2. Tambasumaṇattherassa vatthum, *cām* r. l. 6 (P. p. 26)
3. Pūvapabbatavāsiththerassa vatthum, *cha* r. l. 3 (P. p. 29)
4. Cūlatissa-vatthum, *chā* v. l. 1 (P. p. 31)
5. Tissāya vatthum, *chī* r. l. 6 (P. p. 34)
6. Ariyagālatissa(ssa) vatthum, *chī* r. l. 6 (P. p. 40)

7. Gāmadārikāya vatthum, *chī* r. l. 1 (P. p. 42)
8. Dhammāya vatthum, *che* r. l. 7 (P. p. 45)
9. Kiñcisamghāya vatthum, *cho* v. l. 4 (P. p. 49)
10. Saddhāsumanāya vatthum, *chām* r. l. 6 (P. p. 51)

## VII. Yodhavagga.

1. Kākassa vatthum, *chaḥ* r. l. 9 (P. p. 53)
2. Kāka(ssa)vaṇṇatissarañño vatthum, *jīḥ* r. l. 6 (P. p. 59)
3. Duṭṭhagāmani[sic]-abhayamahārañño vatthum, *jha* r. l. 3 (P. p. 78)
4. Nandimittassa vatthum, *jhi* r. l. 4 (P. p. 81)
5. Suranimmalassa vatthum, *jhū* r. l. 4 (P. p. 86)
6. Mahāsonassa[sic] vatthum, *jhū* v. l. 9 (P. p. 87)
7. Goṭha-imbarassa vatthum, *jhe* r. l. 1 (P. p. 93)
8. Theraputtābhayassa vatthum, *jho* r. l. 1 (P. p. 96)
9. Bharāṇassa vatthum, *jho* v. l. 3 (P. p. 97)
10. Velusumanassa vatthum, *jhau* v. l. 9 (P. p. 99)

## VIII. Dutiyayodhavagga.

1. Khañjadevassa vatthum, *jhām* v. l. 5 (P. p. 100)
2. Phussadevassa vatthum, *ñā* r. l. 3 (P. p. 102)
3. Labhiyavasabhassa vatthum, *ñā* r. l. 5 (P. p. 104)
4. Dāṭhāsenassa vatthum, *ñū* v. l. 4 (P. p. 111)
5. Mahānelassa vatthum, *ñī* r. l. 9 (P. p. 114)
6. Sālirājakumārassa vatthum, *ño* v. l. 1 (P. p. 122)
7. Cūlanāgattherassa vatthum, *ñam* r. l. 9 (P. p. 125)
8. Meghavaṇṇassa vatthum, *ṭa* r. l. 1 (P. p. 128)
9. Dhammadinnattherassa vatthum, *ṭā* r. l. 1 (P. p. 130)
10. Raṭṭhikaputtassa vatthum, *ṭi* r. l. 4 (P. p. 131)

## IX. Siluttavaggo.

1. Siluttassa vatthum, *ṭi* v. l. 4 (P. p. 132)

2. Nesādassa vatthum, *tu* r. l. 9 (P. p. 135)
  3. Hemāya vatthum, *lū* v. l. 5 (P. p. 137)
  4. Kāṇasigālassa vatthum, *lī* r. l. 9 (P. p. 139)
  5. Nandivānijakassa[sic] vatthum, *ll* v. l. 8 (P. p. 143)
  6. Nakulassa vatthum, *ll* v. l. 9 (P. p. 145)
  7. Ambāmacassa vatthum, *lai* r. l. 2 (P. p. 147)
  8. Vānarassa vatthum, *lai* v. l. 8 (P. p. 148)
  9. Jayampatikānaṃ vatthum, *tau* r. l. 8 (P. p. 151)
  10. Rukkhadevatāya(Devaputtassa) vatthum, *tām* r. l. 6 (P. p. 152)
- X. Cūlagallavaggo.
1. Cūlagalla vatthum, *tu* v. l. 3 (P. p. 163)
  2. Paṇḍaraṅga-vatthum, *lī* r. l. 2 (P. p. 165)
  3. Dubbiṭṭhimahātissassa vatthum, *lī* r. l. 7 (P. p. 167)
  4. Tissasāmaṇerassa vatthum, *ll* r. l. 3 (P. p. 169)
  5. Gola-upāsakassa vatthum, *lai* r. l. 1 (P. p. 172)
  6. Puṭabhaddāṭṭhikāya vatthum, *to* r. l. 3 (P. p. 173)
  7. DutiyaJayampatikānaṃ vatthum, *da* r. l. 5 (P. p. 180)
  8. Saṅghadattatherassa vatthum, *dā* v. l. 5 (P. p. 182)
  9. Aññatarakumārikāya vatthum, *dī* r. l. 6 (P. p. 184)
  10. Tissamahānāgattherassa vatthum, *du* v. l. 6 (P. 187)

Three ungrouped stories:

1. Mahallikāya vatthum, *dī* r. l. 1 (P. p. 188)
2. Pañcasatikabhikkhu-(Pañcasatabhikkhūnaṃ) vatthum, *dī* r. l. 4 (P. p. 190)
3. Dantakuṭumbikassa vatthum, *dī* r. l. 1 (P. p. 193)

The text ends:

evaṃ budhā paramadānamahāsamudde  
nāvāya maṇḍitamanomayikāyi kāmaṃ

kīlīva dibbavibhavehi pamodamānā  
papponti sādhusukhasantipuram surammaṃ  
dantakuṭumbikassa vatthum tatiyaṃ ettāvata  
samattā 'nantarā yena yathā 'yaṃ rasavāhini  
tathā sījhanu saṅkappā jantūnaṃ sādhu-  
sammatā  
dhammāmatarasaṃ loke vahanti rasavāhini  
pañcavassasahassāni pavattatu aninditā  
dvattimsabhānavārehi niṭṭhitā rasavāhini  
karotu sabbasattānaṃ icchitaṃ sabbadā subhaṃ  
kāḷiṅgavhamahāthero yassopajjhāyataṃ gato  
maṅgalavho mahāthero khaṇḍasīmāpatī yaṭi  
yassa ācariyo āsī sabba(sa)tthavisārado  
araññāyatanānanda<sup>3</sup>-mahāthero mahāgaṇī  
garuttam āgato yassa satthasāgarapāragū  
yo vipagāmaṃseka-ketubhūto tisīhale  
yo 'kā sihaḷabhāsāya sihaḷaṃ saddalakkhaṇaṃ  
yo ca samantakūṭassa<sup>4</sup> vaṇṇanaṃ<sup>4</sup> vaṇṇaye<sup>5</sup>  
subhaṃ  
tena vedeha-therena katā 'yaṃ rasavāhini  
yaṃ puññaṃ pasutaṃ hoti thomentena jinaṃ  
mayā  
tena puññaena loko 'yaṃ sukhī hotu averiko  
pārentu devatā lokaṃ sammā devo pavassatu  
pālayantu mahīpālā dhammena sakalaṃ pajam  
pañcavassasahassāni dippatu jinasānaṃ  
vatthuttayassa me niccaṃ jay' assu jayamaṅ-  
galaṃ  
rasavāhinīyaṃ likhitā samattani

Scribe's wishes followed by the date in a different hand.

¶ <sup>1</sup> Sten Konow: 'Vedehathera' in *Videnskabsel-skabets Skrifter* II, 4, Kristiania 1895. — <sup>2</sup> See *Sinhalese Literature*, Ch. X. — <sup>3</sup> MS -kanda(?). — <sup>4</sup> See *Samantakūṭavaṇṇanā* of Vedeha Thera P.T.S. ed. by C. E. Godakumbura, 1958 (author's name misprinted on title page). — <sup>5</sup> P. vaṇṇayi. — \* See *Introd.*, p. XXX, f. n. 2 and *Note* at pp. LVII f.

**Sārasaṅgaha.**

PA (Sinh.) 33 (Cod. Pal. XXX).

Palm-leaf, 126 foll., numbered (*svasti siddham*) *ka-jau*, written on the obverse, 51.2 × 6.2 cm.; nine lines to a page 45 cm. long. First page, 19 cm. of writing in the centre only. Geometric patterns on the broad margins. An extra leaf marked *chā* containing an index. Secured between Ceylon-made wooden boards on the upper of which is written in Rask's hand, 'Sāra saṅgaho 54'. Near the right end of the same board a geometrical design is scratched into the surface of the wood.

*Sārasaṅgaha*, 'the Compendium of the Essence (of the Doctrine)' was written by Siddhattha, a pupil<sup>1</sup> of Buddhappiya, the chief of the Dakkhinārāma, during the end of the thirteenth century and the beginning of the fourteenth century. It contains forty chapters on various topics of Buddhist teachings illustrated by means of stories<sup>2</sup>.

The Sinhalese prose work, *Saddharmaratnā-karaya* of Vimalakīrti<sup>3</sup> has derived material from the *Sārasaṅgaha*. There is a modern Sinhalese sanne of *Sārasaṅgaha*, written by Kalutoṭṭa Dhammasiritissa, a portion of which is printed in BE 2441 (A.D. 1898). [D].

The text begins after the usual Pali adoration: mahākāruṇikaṃ nāthaṃ dhamman tena

sudesitaṃ

natvā ariya-saṃghaṃ ca dakkhiṇeyyaṃ

niraṅgaṇaṃ

dassayissaṃ samāseṇa pavaraṃ sārasaṅgahaṃ samāharitvā vividhaṃ nayaṃ sotasukhāvahan ti tatrāyaṃ mātikā. (Here follows an account of the subject matter contained in the compendium).

buddhādīṃ abhinīhāro kiriyāṃ satthum<sup>4</sup>

abbhutaṃ

pañca-antaradhānāni cakkavattivibhāvaṃ

sambuddhacakkavattīnaṃ cetiyānaṃ

nidassanaṃ

sammajjanāni saṃghaṃ ca dhammasaṃghānaṃ

abbhutaṃ

niddāvibhāvanaṃ c'eva supinassa ca dipanaṃ

buddhadhammānaṃ āyattavatthūnaṃ

parivattanaṃ

pabhedo saraṇasilānaṃ kammaṭṭhānaṃ

anālayaṃ

agāraṃ ca ratanānaṃ kammabhedavibhāvaṃ

ānantariyakammaṃ ca micchādīṭṭhivibhāvaṃ

ariyūpavādakammaṃ ca kohaṇṇādi-ṇavaṃ pi ca

maccherānaṃ pabhedo ca tividhagginidassanaṃ

dānādīpuṇṇakammaṃ ca sattāhāravivecanaṃ

yonippabhedo sattānaṃ pumitthiparivattanaṃ

thīnaṃ paṇḍakanāṅgānaṃ supaṇṇānaṃ ca

bhedanaṃ

petāsurānaṃ devānaṃ bhedo paṭhavi-

vaḍḍhanaṃ ti

Each chapter ends thus:

1. ayam ettha buddhānaṃ abhinīhārakathāsaṅgahanayo: *ki* r. 1. 4
2. tathāgatassa acchariya-kathā, *kai* r. 1. 1
3. pañca-antaradhāna-kathā, *kaḥ* v. 1. 1
4. cakkavattivibhāvanā-kathā, *kaḥ* v. 1. 9
5. munino cakkavattino ca cetiya-kathā: *kha* r. 1. 9
6. sammajjanīyā phala-, *khā* r. 1. 6
7. dhamme acchariya-kathā, *khū* v. 1. 6
8. saṅghe acchariya-kathā, *khau* v. 1. 3
9. niddāvibhāvana-, *khām* r. 1. 4
10. supinavibhāvana-, *ga* r. 1. 2
11. ratanadvayasattaka-parivattana-, *ga* r. 1. 9
12. saraṇagamanassa-bheda, *gā* v. 1. 4
13. silānaṃ pabheda, *gḷ* v. 1. 4
14. kammaṭṭhānasaṅgahanayo, *gha* v. 1. 8
15. nibbānassa vibhāvaṃ, *ghā* r. 1. 5
16. ratanattaye agāravavibhāvanakathā, *ghā* v. 1. 10

17. janakādi-kammaṭṭhāna, *ghf* r. l. 10
18. ānantariyakammavibhāvanam, *ghl* v. l. 2
19. micchādiṭṭhivibhāvanam, *ghai* r. l. 4
20. ariyūpavādavibhāvanam, *ghai* v. l. 8
21. kuhakādīnava-kathā, *gho* v. l. 5
22. macchera-kathā, *gham* r. l. 9
23. tividhaggivibhāvanattha-kathā, *ghaḥ* r. l. 10
24. dānādipuñña-saṅgaha<sup>5</sup>-nayo, *ṅu* r. l. 10
25. sattānam āhārabheda<sup>6</sup>, *ṅr* v. l. 10
26. yonivibhāvananaya<sup>7</sup>, *ṅau* r. l. 6
27. pumitthiparivatthana, *ṅaḥ* r. l. 3
28. yuvatinam sarūpavibhāvanam, *ca* v. l. 4
29. paṇḍakānam vibhāvanam, *cā* r. l. 6
30. nāgavibhāvanakathā, *cī* v. l. 2
31. supaññanam<sup>8</sup> vibhāvanakathā-, *cī* r. l. 2
32. petānam vibhāvana<sup>9</sup>, *cī* v. l. 10
33. asurānam vibhāvanam, *cu* r. l. 3
34. devānam vibhāvanam, *cū* r. l. 5
35. mahīvaḍḍhanakathā, *ca* r. l. 10
36. mahicalanakathā, *cī* v. l. 7
37. vuṭṭhivātādīnam saṅghanayo, *cai* r. l. 5
38. pakiṇṇaka-kathā-, *chī* v. l. 9
39. iddhividhādisaṅghanayo, *cho* r. l. 6
40. lokasaṅṭhiti . . . , *jo* v. l. 4

Followed by: niṭṭhito cāyam sabbaso sārasaṅgaho ti (see below).

The text ends: –

*jau* r. l. 2: . . . uttarakānam sampattivibhāgo  
 āṭṭhānāyāsuttaṭṭhikāyam vutto ti evam imissā loka-  
 saṅṭhitiyā gahitaṭṭhānanam niyamo veditabbo ti.  
 niṭṭhito cāyam sabbaso sārasaṅgaho ti.  
 ettāvata paṭiññāto dassissanti ādito<sup>7</sup>  
 cattālisatibhedehi saṅgheti susaṅkhato<sup>8</sup>  
 niṭṭhānan dāni sampatto vicitto sārasaṅgaho  
 sutto chabbīsamattāya bhāṇavārāya gandhato  
 iti sādḥūnam atthāya karontena imam mayā  
 sampattam tena puññaena ābādhō jātijātiyam . . .  
 [. . . author's wishes continued . . .]

*jau* r. l. 6: āmandatārakā dhammo virocato  
 mahesino  
 tasmim sagāravā sabbe sattā gacchantu suggatiṃ.  
 dakkhiṇārāmapatino piṭakattayadhārino  
 buddhappiyavha-therassa yo sissānantimo yati  
 tena siddhattha-nāmena dhimatā sucivuttinā  
 thereṇa likhito eso vicitto sārasaṅgaho  
 anena puññaena pi yāva buddhā suvaṇṇaye  
 tāva munihi desitam.  
 sambuddhaghosācariyo va buddhinā  
 pavattayeyyam pariattisāsanam  
 siddhir astu.

The index which is attached to the end of the MS is evidently copied from an earlier copy, without reference to the present MS. The ends of chapters are on different folios. The title of Ch. 4 is missing. The MS referred to has the ending of the last chapter on folio *ṅaḥ*.

There is a printed version of the *Sārasaṅgaha*, in Sinhalese Script ed. by Y. Somānanda Thera (Vidyāsāgara Press, Brendiawatta, 1898). In the interleaved copy of this text now at the office of *A Critical Pāli Dictionary* many of the passages have been traced to their originals by Helmer Smith. Some portions of the text, including the colophon, have been compared with the two MSS in the Royal Library.

(For a MS of the *Sārasaṅgaha* in Cambodian script see *COMDC* vol. II, part 1, PA (Camb.) 36).

¶ <sup>1</sup> sissānam antimo yati: 'the most junior pupil'. – <sup>2</sup> See Winternitz: *Hist. of Indian Literature*, vol. II, p. 221. – <sup>3</sup> See *Sinhalese Literature*. – <sup>4</sup> D. satthu. – <sup>5</sup> spelt: saṅṅaha. – <sup>6</sup> spelt: sutta paṇṇanam<sup>9</sup> perhaps corrected. – <sup>7</sup> MS: ādito. – <sup>8</sup> MS: °no.



**Jayamaṅgalagāthā.**

PA (Sinh.) 34 (Cod. Elu. Sin. XI a).

Palm-leaf, an unnumbered fol. as the first in ES (Sinh.) 10, see p. 169. 38 × 5.4 cm. Eight lines of writing 32 cm. long on one side. One and half lines on the other.

*Jayamaṅgalagāthā*, 'Verses of Victory' is an octade of Pali stanzas in the Vasantatilakā metre composed to invoke blessings of victory on their hearer or reciter. Each verse speaks of a special majestic incident in the life of the Buddha, and by the power of that event victory is invoked on the person to whom the verses are addressed, or on him who recites them. The concluding stanza, the ninth, enumerates the advantages accrued to the wise man who daily recites the Eight Jayamaṅgalagāthā. When the victory is to be for the reciter, the third, singular, dative pronoun *te* in the last line is changed to the first person *me*. The verses are a southern Buddhist composition. They in places present ungrammatical Pali syntax, for example, in the final line of each of the eight stanzas: bhavatu jayamaṅgalāni, a plural subject in the nominative with a singular finite verb. In spite of these irregularities in the language, they are exceedingly rhythmical.

There is an extensive Pali commentary on each of the eight stanzas, wherein the event in the Master's life alluded to in the stanza is narrated. This work which comes from Siam, is called *Ṭikābahūni*. (There are also Burmese exegetical and explanatory works on these Gāthās, see COMDC II, 1: PA (Camb.) 28, etc.).

Below is given the first verse of the octade in the spelling found in the present copy.  
bāhuṃ sahaṣṣam abhinimmitasāvudaṃ taṃ  
girimekhalam ujitaghōrasasēnamāraṃ  
dānādhidhammavidhinā<sup>1</sup> jitavā munindo  
taṃ tējasā bhavatu te jayamaṅgalāni.

The text ends after the ninth verse with the following additional lines:

pāparāgo<sup>2</sup> pāpadoso pāpamoho anāsabho  
etena saccavajjena sabbaṃ pāpaṃ vinassatu  
siddhir astu.

¶ <sup>1</sup> For dānādi°, reciters often introduce extra aspirates. – <sup>2</sup> Ms. pāparā(ro)yo?

**"Raska-pasatthi".**

PA (Sinh.) 35 (Additamenta 634–4°).

Oriental Paper, double sheet, 49.5 × 33.5 cm.

*Raska-Pasatthi* 'Rask-Eulogy' is the title supplied to an 'address Paper' presented to Rasmus Kristian Rask by Don A. D. Thomas in Colombo on 17th August, 1822. It is composed in eight stanzas of the Vasantatilaka metre, written in Sanskritic Pali, a style in which Sanskrit words, sometimes in long compounds, are employed in a Pali garb with Pali grammatical endings. This style began to evolve from about the tenth century onwards and we see it developing in the Pali Kāvya literature until it assumed the present form.

Don Thomas was a translator in the service of the Rev. B. Clough, and was an ex-Buddhist monk. He was a pupil of Maṇiratana of Sālyālē<sup>1</sup> (Sāli-āḷē), and had assisted William Tolfrey with the translation of the New Testament into Pali<sup>2</sup>. Rask read Eḷu and Sinhalese with Thomas (Diary: 27th April, 1822), and Thomas had arranged to travel to Jambudvīpa (India) with Rask (Diary: 20th July). The 17th of August, 1822 was the day prior to that on which Rask went on board for the second time finally for India and back to Denmark. The entry for this day in Rask's diary reads 'My sheet on Singalese grammar was finished.'

The full Pali text is as follows<sup>3</sup>:

pīyūsaḥārahimapāradadugdhasindhūmandāki-  
 nīsalilakundanibhassiloko  
 raskābhīdhānasuvisuddhakulābhijāto mantī sa  
 jīvatu ciraṃ dhuva devagutto  
 nānāniruttiratanākarapāradassī bhāsakkharesu  
 ca nijassamaye pagabbho  
 raskā . . .  
 bhūpālato samabhiladdhayaso vibhāvī  
 vādibhakumbhapavidālanakesarindo  
 raskā . . .  
 sappaññāhaṃsagaṇahāritalākatulyo  
 dīnatthadānanirato dhīnuto kataññū  
 raskā . . .  
 kalyāṇamittamadhulihagaṇāravindo  
 sajjantukomudavikāsanāsitarāṃsī  
 raskā . . .  
 lakkhīnivāsasuvisālabhujo pasattho  
 mañjūgaṇābharaṇabhūsitāsundaraṅgo  
 raskā . . .  
 brahmāṅgaṇābhīratasobhanavattakañjo  
 cāgena cārusurapādapasannikāso  
 raskā . . .  
 sūro sapattavijito diradindagāmī rūpena  
 pubbamakaraddhajasannibho hi  
 raskā . . .

.....devagutto

Colombo 17th May 1822 – D. A. D. Thomas.

'May that wise one, by the name of Rask, born of a good and pure family, be ever protected firmly by the grace of God, — Rask, whose fame is like unto the nectar, the pearl necklace, snow, quicksilver, the milky ocean, the waters of the heavenly river and the white-lily.

. . . he who has seen the other shore of the ocean of the science of etymology, who is proficient in alphabets and languages, and also his own tradition,

. . . he with keen insight who has won recognition from kings, who is like unto a lion to split open the frontals of elephants, namely his opponents in argument,

. . . he who is like unto a pond beautified by the crowds of swans in the form of wise men, who is engaged in the distribution of wealth to the needy, satisfied and grateful,

. . . he who is like unto the sun to the swarm of bees namely his good friends, and like unto the moon to cause to blossom forth the night lilies in the form of virtuous men,

. . . well renowned and possessed of a broad arm which is the abode of the goddess of wealth, he who is possessed of a handsome body decorated with the ornaments in the form of his charming character,

. . . he who is possessed of a lotus-like beautiful face which is desired by noble women, and who in his generosity is comparable to the heavenly tree,

. . . the hero, the conqueror of his foes, who walks like the best of elephants, and who in his body is indeed a match to former Cupid.'

¶ <sup>1</sup> R. Rask: *Singalesisk Skriflære*, Colombo 1821 (c: 1822) p. 16. — <sup>2</sup> R. Rask: *Optegnelser til en Elu Sproglære*. NKS 149<sup>c</sup>–4<sup>o</sup>, 78, fol. 31 v. —

<sup>3</sup> The second half of each stanza is a repetition with Rask's name in it.

## HISTORICAL LITERATURE

**Mahāvam̐sa.**

PA (Sinh.) 36 (Cod. Pal. XL).

Palm-leaf, 129 foll., numbered (*svasti-siddham*) *ka-jha* on the reverse. *ka* r. and *jha* v. blank. *ñu-ñ!* out of place. 61 × 6.2 cm., 12 lines to a page. 51.5 cm. long. *ka* v. 14 lines in the centre, 20.2 cm, long in a very tiny hand, 3-4 akṣaras to a cm. Secured between Ceylon made wooden boards on the upper of which is written in Rask's hand, 'Mahāvam̐so. 56'.

The MS has been used by W. Geiger for his editions of the *Mahāvam̐sa*, and the *Cūlavam̐sa*. (P.T.S., London, 1908, 1925, 1927). The following descriptions of the MS is given by Geiger (*Mahāvam̐sa*, p. vi, and *Cūlavam̐sa*, p. vi): '129 palm-leaves, marked *ka*, *kā-jha*, twelve lines on a page. Clear hand-writing. The MS contains, like the MS of the Cambridge University Library, Chs. 1 to 90, v. 47, the older part of the poem ending on leaf 46'. There are many corrections, apparently made by the first writer himself, and the same confusion in the arrangement of the text, Ch. 54 v. 9 etc. Chs. 40, 43, 47 and 71 omitted and Chs. 61-65 misplaced.

The *Mahāvam̐sa*, 'the Great Chronicle' is the name generally applied to the whole of the Pali chronicle of Ceylon, which has been edited for the P.T.S. as *Mahāvam̐sa* (one volume) and *Cūlavam̐sa* 'the Lesser Chronicle' (two volumes). The first portion of the chronicle (Ch. 1-Ch. 37, v. 50) the *Mahāvam̐sa* proper, is the work of a thera by the name of Mahānāma, who probably was the Mahānāma of the reign of king Dhātusena (5th century A.D.)<sup>1</sup>. It is generally believed that the first portion of the *Cūlavam̐sa*<sup>2</sup> (Ch. 37, v. 57 to Ch. 79, v. 84 of the *Mahāvam̐sa*<sup>3</sup>) was written by a Thera named Dhammakitti

during the reign of Parākramabāhu II of Daṁbadēniya (A.D. 1236-1271). There is positive evidence, however, to show that the *Cūlavam̐sa* existed during the time of Queen Līlāvati (A.D. 1211). It is possible that portions had been written even earlier. The latter parts of the chronicle up to verse 47 of Ch. 91, that is the end of the preserved MS, must have been written during the reign of Bhuvanekabāhu III of Kurunegala (A.D. 1303). The *Cūlavam̐sa* has been continued further, but these portions are not found in our MS.

Literature on the *Mahāvam̐sa* and the *Cūlavam̐sa*:

Turnour, G., *editio princeps*, 1837.

Wijesinha, L. C., translation, Colombo, 1889.

*Mahāvam̐sa*, translation by W. Geiger and Mabel H. Bode, 1912.

*Cūlavam̐sa*, vols. I & II, translation, W. Geiger, etc., 1929, 1930.

Winternitz, M.: *History of Indian Literature*, vols. I & II, pp. 210-219.

Malalasekera, G. P.: *Pali Literature of Ceylon*, Ch. VII.

Law, B. C.: *A History of Pali Literature*, vol. II Ch. VI.

Geiger, W.: *Dīpavam̐sa und Mahāvam̐sa und die geschichtliche Überlieferung in Ceylon*, Leipzig, 1905.

Coomaraswamy, G. M.: translation of above, *Dīpavam̐sa and Mahāvam̐sa*, Colombo, 1908.

Siddhartha, R.: 'Mahānāma in Pali Literature', *Indian Historical Quarterly*, vol. VIII, No. 3.

The MS begins, after the usual adoration in Pali, as in the printed text:

namassitvāna sambuddham . . .

. . .

End of the *Mahāvamsa*, *gau* v. 1. 10. Mahāvamsso niṭṭhito. Then follows the adoration: namo tassa bhagavato arahato sammāsambudhassa, and:

asādhusaṅgamen' evaṃ yāvajīvaṃ subhā-  
subhaṃ (*Cūlavamsa* 37, v. 51)

...

*jur.* 1. after Ch. 79, v. 84, again the usual adoration. *jha* r. MS ends at *Cūlavamsa* Ch. 90, v. 47 (vol. II, p. 512) with the stanza, abruptly, with no subscription:

tattha paṇḍumahārājāvamsarājīvabhāṇuno  
kulasekhararaṅṅo taṃ dāṭhādhatum adāsi so.

We give below an analysis of the MS with the end of each chapter (*pariccheda*):

1. Tathāgatābhigamano, *kā* v. 1. 10.
2. Mahāsammatavamsso, *ki* r. 1. 9.
3. Paṭhamadhammasaṅgīti, *ki* v. 1. 11.
4. Dutiyadhammasaṅgīti, *kī* v. 1. 11.
5. Tatiyadhammasaṅgīti, *kl* r. 1. 7.
6. Vijayāgamaṇaṃ, *kl* v. 1. 12.
7. Vijayābhiseko, *ke* r. 1. 1.
8. Paṇḍuvāsadevābhiseko, *ke* r. 1. 12.
9. Abhayābhiseko, *ke* v. 1. 11.
10. Paṇḍukābhayābhigamaṇaṃ, *ko* v. 1. 2.
11. Devānaṃpiyatissābhiseko, *kau* r. 1. 5.
12. Nānādesapasādo, *kām* r. 1. 2.
13. Mahindāgamaṇo, *kām* r. 1. 10.
14. Nagarappavesano, *kaḥ* r. 1. 12.
15. Mahāvihārapaṭiggahaṇo, *khī* r. 1. 4.
16. Cetiyaṃpabbatapaṭiggahaṇo, *khī* r. 1. 11.
17. Dhātu-āgamaṇo, *khu* r. 1. 12.
18. Mahābodhiggahaṇo, *khū* v. 1. 3.
19. Bodhi-āgamaṇo, *khī* r. 1. 1.
20. Therapariniḅbānaṃ, *khī* v. 1. 12.
21. Pañcarājako, *khī* v. 1. 2.
22. Gāmiṇikumārasūti, *khī* v. 1. 12.
23. Yodhalābho, *khāi* v. 1. 3.
24. Dvebhātikayuddhako, *kho* v. 1. 2.
25. Duṭṭhagāmiṇivijayo, *khām* r. 1. 11.

26. Maricavaṭṭivihāramaho, *khām* v. 1. 10.
27. Lohapāsādamaho, *khāḥ* v. 1. 6.
28. Thūpasādhanalābho, *ga* r. 1. 12.
29. Thūpārambho, *gā* v. 1. 4.
30. Dhātugabbharacano, *gī* r. 1. 5.
31. Dhātunidhānaṃ, *gū* r. 1. 5.
32. Tusitapuragamaṇaṃ, *gr* v. 1. 1.
33. Dasarājako, *gl* r. 1. 1.
34. Ekādasarājako, *gl* r. 1. 10.
35. Dvādasarājako, *gai* r. 1. 6.
36. Tayodasarājako, *gau* r. 1. 4.  
Mahāvamsso niṭṭhito, *gau* v. 1. 10.
37. Charājako, *gha* v. 1. 6.
38. Dasarājako, *ghi* r. 1. 11.
39. Rājadvayadīpano, *ghī* r. 1. 9.
40. (Missing).
41. Aṭṭharājako, *ghu* v. 1. 8.
42. Tirājako, *ghū* v. 1. 8.
43. (Missing).
44. Charājako, *ghl* r. 1. 2.
45. (Catur)rajako, *ghl* r. 1. 9.
46. Tirājako, *ghe* r. 1. 3.
47. (Missing).
48. Charājako, *ghau* v. 1. 3.
49. Pañcarājako, *ghaḥ* r. 1. 4.
50. Ekarājako, *ṅa* v. 1. 3.
51. Rājadvayadīpano, *ṅi* v. 1. 5.
52. Dvirājako, *ṅu* r. 1. 2.
53. Pañcarājako, *ṅu* v. 1. 10.
54. Tirājako, *ṅai* r. 1. 3.
55. Laṅkāvilopo, *ṅai* v. 1. 4.
56. Charājako, *ṅai* v. 1. 12.
57. Rohaṇirativijayo, *ṅau* r. 1. 6.
58. Anurādhapurābhigamaṇo, *ṅām* r. 1. 4.
59. Saṅgahakaraṇo, *ṅām* v. 1. 12.
60. Lokasāsanaṅgahakaraṇo, *ca* r. 1. 11.
- \*61. Caturājakacariyaniddeso, *ṅū* v. 1. 9.
- \*62. Kumarodayo, *ṅī* v. 1. 11.
- \*63. Saṃkhatthali-abhigamaṇo, *ṅī* v. 1. 7.
- \*64. Parimaṅḍalābhigamaṇo, *ṅī* v. 1. 6.

- \*65. Senāpativadhō, *ñī* r. 1. 12.  
 66. Paramaṅḍalappavattiniṅṅayo<sup>4</sup>, *ci* v. 1. 3.  
 67. Mahādīpapādamaḥussavo, *cu* r. 1. 3.  
 68. Sarajjasamiddhikaraṇo, *cū* r. 1. 1.  
 69. Baladhanasaṅgaho, *cū* v. 1. 3.  
 70. Rajjadāno, *ce* v. 1. 11.  
 71. (Missing).  
 72. Abhisekamaṅgalaniddeso, *cha* v. 1. 1.  
 73. Pulatthipurapaṭisaṃkharāṇaniddeso, *chī* r. 1. 1.  
 74. Dāṭhādhātumahāniddeso, *chī* v. 1. 8.  
 75. Rohaṇavijayo, *chī* v. 1. 11.  
 76. Rājīndapuragahaṇaniddeso, *chaḥ* r. 1. 8.  
 77. Paṅḍuraṭṭhavijayo, *ja* v. 1. 12.  
 78. Vihārakārāpanaṃ<sup>5</sup>, *ji* v. 1. 4.  
 79. Uyyānādīkārāpanaṃ, *ju* r. 1. 2.  
 80. Soḷasarājako, *jū* r. 1. 11.  
 81. Ekārājako, *jr* v. 1. 4.  
 82. Dāṭhādhātuparīcāriyadassanaṃ, *jī* r. 1. 12.  
 83. Verirājavijayaniddeso, *jī* r. 1. 8.  
 84. Sāsanopakaraṇaṃ, *jī* v. 1. 12.  
 85. Vivīdhakusalakaraṇaṃ, *je* v. 1. 8.  
 86. Vivīdhakusalakārāpanaṃ, *jai* v. 1. 5.  
 87. Rajjabhārāropanaṃ, *jo* v. 1. 8.  
 88. Pulatthipurakārāpanaṃ, *jām* v. 1. 4.  
 89. itī sujanappasādasamvegatthāya kate mahāvaṃse abhisekamaṅgalādīpano nāma ekūnanavutitamo paricchedo, *jaḥ* v. 1. 7.

¶ <sup>1</sup> See Addenda – <sup>2</sup> Godakumbura, C. E.: 'The Cūlavāṃsa', *JCBRAS.* vol. XXXVIII, No. 107, 1949. – <sup>3</sup> This is Dhammakitti, the author of the *Dāṭhāvāṃsa* (see Introduction). He had possibly written a portion of the Epic up to Chapter 79, v. 84, and then during periods of rulers like Māgha, gone to India, come back, and re-started the composition, writing the words of adoration once more. – <sup>4</sup> °tiṅṅayo in MS. – <sup>5</sup> °korāpanan nāma in MS. – \*....\* Foll. *ñū-ñī* number-akṣaras confused.

### Vaṃsatthappakāsīnī (Padyapadānuvaṃsa<sup>1</sup>).

PA (Sinh.) 37 (Cod. Pal. U.B. 6 b.).

Palm-leaf, 258 foll., numbered *svasti-siddham*, *kā-thā* written on the reverse. 56 × 6.2 cm., writing eight lines to a page 46.3 cm. long. First page, 17 cm. in the centre of the reverse only. Foll. *te* and *tai* are in a bad state of preservation. Immature leaves, wet and attached to each other at one end.

Wooden boards marked: Donald Ferguson, Colombo 1880.

*Padyapadoruvaṃsa*, the Great Chronicle composed in verse or *Vaṃsatthappakāsīnī*, 'the Proclaimer of the Meaning of the Chronicle' (*Vaṃsa* standing for *Mahāvāṃsa*) is the name of the Commentary of *Mahāvāṃsa* (PA (Sinh.) 36). In Burma the work is known as *Mahāvāṃsa-ṭīkā* and in Cambodian MSS it is called in their usual style *Aṭṭhakathā-Mahāvāṃsa*. The text has been edited for the P.T.S. by G. P. Malalasekera, in two volumes, London (1935), [M] with an exhaustive Introduction, in the fifth part of which (pp. civ-cxi) the author and date of the work have been discussed<sup>2</sup>. Turnour<sup>3</sup>, thought that the author of *Vaṃsatthappakāsīnī*, is Mahānāma, the author (or redactor) of the *Mahāvāṃsa* itself, meaning that this *ṭīkā* was written at the same time as the redaction of the chronicle, that is during the time of King Dhātusena of Ceylon (sixth century A.D.). This theory was first objected to by Hermann Oldenberg<sup>4</sup>.

The MS begins as the printed edition, and the commentary on the first stanza ends at *khī* v. 5 (= M. I p. 46, 7). (i) Paṭhamagāthāvaṇṇanā niṭṭhitā. The endings of other sections with their superscriptions are as follows:—

(ii) Mahiyaṅgaṇagamanavaṇṇanā niṭṭhitā, *ghā* r. 1. 4 (M. I p. 100).

- (iii) Nāgadīpāgamanavaṇṇanā samattā, *ghū* v. ll. 5-6 (= M. I p. 111).
1. Dīpāgamanaparicchedavaṇṇanā samattā, *ghl* v. l. 1 (= M. I p. 119).
  2. Mahāsammatavaṃsa° *ñī* r. l. 1. (= M. I p. 140).
  3. Paṭhamasaṅgīti° *ñf* v. l. 8 (= M. I p. 153).
  4. Dutiyasaṅgīti° *ñām* v. l. 5 (= M. I p. 171).  
(i). Ācariyavādavaṇṇanā°, *ca* r. l. 8 (= M. I p. 177). (ii). Dhammāsoka-abhiseka°, *cl* r. l. 8 (= M. I p. 196). (iii-iv). the superscription on M. I p. 205 (Nigrodhasāmaṇeradassana) and that on p. 221 (Moggaliputtat-thera-udaya) have not been traced.
  5. Tatitiyasaṅgītiparicchedavaṇṇanā, *chl* v. l. 8 (= M. I p. 242).
  6. Vijayāgamana° *chām* r. l. 3 (= M. I p. 253).
  7. Vijayābhiseka° *jī* r. l. 1 (= M. I p. 267).
  8. (The portion of the text corresponding to M. I p. 271, l. 32 to p. 275 l. 10 is missing and there is no end of chapter VIII, Paṇḍuvā-sābhisekaparicchedavaṇṇanā. In the present MS *ju* r. ll. 2-3 read thus:  
... *ñatvānā* ti nemittakaṃ pucchitvā tassa byākaraṇena jānitvā *nāvaṃ āropiyāsu tan* ti taṃ bhaddakaccāyanadevi dvattiṃsa-itthihi saha *asum* khippaṃ *nāvaṃ āropetvā pahu* yo samattho so *me* mama dhītaṃ gaṇhatha itī gaṅgāya khipī ti sambandho. *te* ti te satta (p. 271, 32) (pi ca) (p. 275, 10) *laṃkāga-manan* ti ādim āha.
  9. Abhayābhisekaparicchedavaṇṇanā, *jū* v. l. 2 (= M. I p. 279).
  10. Paṇḍukābhayābhiseka°, *jai* v. l. 4 (= M. I p. 297).
  11. Devānampiyatissābhiseka°, *jhā* r. l. 5 (= M. I p. 310).
  12. Nānādesappasāda°, *jhu* v. l. 2 (= M. I p. 320).
  13. Mahindāgamanaparicchedavaṇṇanā samattā,

- written in a line inserted between *jhṛ* r. lines 7 and 8 (= M. I p. 328, that is, end of Volume I).
14. Nagarappavesanaparicchedavaṇṇanā samattā, *jhe* v. l. 2 (= M. II p. 339).
  15. Mahāvihārapaṭiggahana°, *ñā* v. l. 5 (= M. II p. 365).
  16. Cetiyaṃpabbatavihāra°, *ñi* v. l. 8 (= M. II p. 371).
  17. Dhātāgamana°, *ñf* v. l. 3 (= M. II p. 385).
  18. Mahābodhigahana°, *ñai* v. l. 3 (= M. II p. 398).
  19. Mahābodhi-gamana°, *ñah* v. l. 2 (= M. II p. 412).
  20. Theraparinibbana°, *ṭi* v. l. 1 (= M. II p. 422).
  21. Charājika°, *mu* r. l. 5 (= M. II p. 428).
  22. Gāmaṇīkumārappasūti°, *te* v. l. 1 (= M. II p. 445).
  23. Yodhalabbha°, *ṭām* v. l. 3 (= M. II p. 460).
  24. Dvibhātukayuddha°, *ṭhi* r. l. 2 (= M. II p. 471).
  25. Duṭṭhagāmaṇīvijaya°, *ṭhe* r. l. 2 (= M. II p. 493).
  26. Marīcivaṭṭivihāramaha°, *ṭhai* r. l. 3 (= M. II p. 498).
  27. Lohapāsādamaha°, *ṭhām* r. l. 4 (= M. II p. 506).
  28. Mahāthūpasāadhanopalabbha°, *ḍa* r. l. 3 (= M. II p. 513).
  29. Thūpārambha°, *ḍf* v. l. 4 (= M. II p. 532).
  30. Dhātugabbharacana°, *ḍhā* v. l. 7 (= M. II p. 558).
  31. Dhātunidhāna°, *ḍhe* v. l. 8 (= M. II p. 583).
  32. Tusitapuragamana°, *ṇi* v. l. 8 (= M. II p. 603).
  33. Dasarāja°, *ṇe* v. l. 8 (= M. II p. 623).
  34. Ekādasarāja°, *ta* r. l. 1 (= M. II p. 638).
  35. Dvādasaka°, *ṭr* r. l. 1 (= M. II p. 657).
  36. Terasarāja°, *to* r. l. 6 (= M. II p. 675).

37. Mahāsenarājādhikāraṇṇā, *tha* r. 1. 6  
(= M. II p. 686).

*tha* v. 1. 1 (= M. II 687, ll. 11–12 *ayaṃ*  
vaṃsatthappakāsini<sup>5</sup> ti māretabbā<sup>6</sup> . . . then  
verses as in printed text. *thā* r. 1. 3: Padya-  
padānuvaṃsavaṇṇā vaṃsatthappakāsini  
niṭṭhitā.

sukhaṃ buddhānaṃ uppādo sukhā  
saddhammadesanā  
sukhā saṃghassa sāmaggi samaggānaṃ  
tapo sukhā.

Our MS generally agrees with the other Sinhalese MSS used by the editor of the P.T.S. text.

¶ <sup>1</sup> For Padyapadoruvaṃsa. – <sup>2</sup> G. Turnour, *Mahāvaṃsa* translation, Introduction xxxi. –  
<sup>3</sup> The verses from the *Mahāvaṃsa* interpolated in the printed edition are not found in the MSS. The size of the MS should be judged accordingly. – <sup>4</sup> *Catalogue of Pali MSS in the India Office Library* in Appendix to *J.P.T.S.* for 1881, p. 113. – <sup>5</sup> for vaṃ°. – <sup>6</sup> for dhā°.

## GRAMMAR, LEXICOGRAPHY

### Kaccāyanasāra, Kaccāyanasārayoṇā.

PA (Sinh.) 38 (Cod. Pal. XLVI).

European paper, 24 foll., numbered 1–24, 21 × 17 cm. twenty-one to twenty-two lines to a page, writing 17 × 10.5 cm.; right hand margin 5 cm., binding 1.5 cm. First page seventeen lines, 13 × 10.5 cm. Thin greyish oriental paper used as cover. The two texts are arranged as indicated below. Loose slips of paper containing Rask's grammatical and lexicographical notes are found in between the leaves of the book. Notes are also written on the paper which serve as covers. The texts were copied for Rask by D. H. D. Silva<sup>1</sup>.

(1) *Kaccāyanasāra*, 'the Essence of Kaccāyana', is an abridgment of Kaccāyana's Pali Grammar written by the Burmese grammarian Mahāyasa in about the thirteenth century (*Gandhavaṃsa* cited by M. Bode). According to the second verse of the text, it is based on an original called *Jaṃghadāsa*, possibly a Sanskrit work.

The *Kaccāyanasāra* was known very soon after its composition in Ceylon, and there has been an old Sinhalese sannaya which should be dated before the *Pañcikāpradīpa* of Śrī

Rāhula (A.D. 1457), as the Sannaya is cited here. There is a modern Sinhalese sanne by Ariyavaṃsa Paññātilaka, published with the Pali text, Vāliṭoṭa, 1892 [AP]. There are also editions of the text in Burmese character [B].

(2) *Kaccāyanasāra-yōjanā* deals with the syntactical arrangement of the words in the gāthās of *Kaccāyanasāra*. The author of the work, according to the colophon cited below is a Bhikkhu by the name of Kalyāṇasāra.

(1) The *Kaccāyana-sāra* begins after the usual adoration in Pali:

munindak-ko [sic.] tamaṃ mohaṃ hantvā  
bodhesi paṅkajaṃ  
janaṃ saddhammaraṃsihi so sampāletu maṃ  
jino.  
māgadhiḱāya bālānaṃ vuddhiyā buddhasāse  
vakkhaṃ kaccāyanasāraṃ nissāya jaṃgha-  
dāsakaṃ  
kattādo yattha ākkhātaṃ . . .

The work is divided into five niddesa (or uddesa) or sections and they end as follows (the number within brackets indicates the end of the corresponding section of the commentary):

1. Sāmaññaniddeso, 2r. l. 2 (11r. l. 5).
2. Ākhyātaniddeso, 2v. l. 5 (14r. l. 8).
3. Kitakaniddeso, 3r. l. 12 (17v. l. 14).
4. Kārakuddeso, [AP: niddeso], 4r. l. 1 (21r. l. 9).
5. Samāsaniddeso, 4r. l. 21 (padanitiniddeso; 23r. l. 15).
- [6. Only in the commentary: taddhita-niddeso, 24r. l. 8].

Foll. 4v. l. 2 has *kaccāyanasāratthā niṭṭhitā* and the last line of the same page reads: *kaccāyanasāraṃ niṭṭhitam*.

(2) The *Kaccāyanasāra-yojanā* begins after the usual Pali adoration of the Buddha (fol. 5 r.):

anantapuññanibbattam anantaguṇasampannam  
buddham vandāmi dhammañ ca varaṃ saṃghañ  
ca suddhikaṃ.  
paḷiyaṭṭhakat[h]ādisu<sup>2</sup> bahūpakāraṃ kaccāya-  
nasāraṃ ārambhanto yam ācariyo āsīsapubba-  
kagandhārambham ṭhapetvā kattukāmo:  
munindak ko [sic.] tamaṃ moham hantvā  
bodhesi paṃkajam  
janam saddhammaraṃsihi so saṃpāletu maṃ  
jino  
ti paṭhamam pathyāvattagātham āha.

The text ends:—

... taddhitaniddeso.  
issariyasampattiyādīhi loke kaccati dippatī ti  
kacco. therapitā. kaccassa apaccam putto ti  
kaccāyano thero. kaccāyanassa idam satthan ti  
kaccāyanam gandho. kaccāyanassa tam nāma  
gandhassa sāro uttamanicchayo ti. kaccāyana-  
sāro. tādisassa sārādiguṇanemittakassa guṇassa  
aparapakkañātataruna [sic] — sotujanānam hi  
tam atthadīpanam yojanam kataṃ niṭṭhitam  
paripunnam [sic] ti.  
sāsanassa hitatthāya padīpattho mayā kato  
tassānubhāvato sattā sotthim gacchantu sabbadā

kalyāṇasāreṇa bhikkhunā sotujanānam atthāya  
racitam.

kaccāyanasārayojanā niṭṭhitā (fol. 25 r. l. 7).

¶<sup>1</sup> The following note is found in a slip of paper among Rask's notes. *Kaccāyanasāre saha kaccāyanayojanāva livū mahansiyāṭa lābena pamanak [sic] mila mē samaga evana lesa illā evīma*, "Please send me per bearer the fee for copying the *Kaccāyanasāra* and *K<sup>o</sup> yojanāva*", dated 29.6.1822, signature (in English) D. H. D. Silva. —  
<sup>2</sup> MS °katā°.

### Bālāvatāra.

PA (Sinh.) 39 (Cod. Pal. XLI.).

Palm-leaf, 33 foll., numbered *sva(sti)*, *ka-khaḥ*. 39 × 5.8 cm.; nine lines to a page, 34 cm. long. *sva*, nine lines 13.8 cm. Secured between Ceylon-made wooden boards.

*Bālāvatāra*, 'Introduction (of Grammar) for Beginners', is a Pali grammar, based on *Kaccāyana*, following the method of the *Rūpasiddhi* in the arrangement of rules (suttas). The work is attributed to Jayabāhu Devarakṣita Dharmakīrti of Gaḍalādeniya<sup>1</sup> (14th century), but we know for certain that only the *Mahasannaya* of this text (PAS (Sinh.) 22) was his work<sup>2</sup>. The Grammar is divided into seven chapters, dealing with Sandhi (Combination of Sounds), Nāma (Noun), Samāsa (Compounds), Taddhita (Secondary Derivatives), Ākhyāta (Verb), Kitaka (Primary Derivatives), Kāraka (Syntax).

The *Bālāvatāra* is the most extensively used handbook in Ceylon on Pali Grammar and there is a good number of translations, annotations, and commentaries on the work. The oldest of these is the *Mahasannaya* or *Gaḍalādeṇi-sannaya* (PA (Sinh.) 22). Later commentarial-translations



belonging to the seventeenth and eighteenth centuries are the *Kiyana-sannaya* (PAS (Sinh.) 23), *Balana-sannaya*<sup>3</sup>, the *Liyana-sannaya* (PAS (Sinh. 24), *Bālāvatāra-gaṇṭhisāraya* (*Sugaṇṭhi-sāraya*)<sup>4</sup>, an explanatory glossary to *Bālāvatāra*, and *Bālāvatāra-saṅgrahaya*<sup>5</sup>, an abridgment of the *Bālāvatāra*, with a selection of the Pali suttas and Sinhalese translation and commentary compiled by Siṭināmaḷuve Dhammajoti, in the eighteenth century<sup>6</sup>. A commentary in Pali, called the *Subodhikā-ṭikā*, was written by Hikkaḍuve Sumaṅgala and published in Colombo in 1893. An older ṭikā to the *Bālāvatāra* is also mentioned by Subhūti.<sup>7</sup>

In Burma we have *Liṅgatthavaṇṇanā-ṭikā* of Uttama. The older ṭikā mentioned by Subhūti is also probably a Burmese one. A word for word Burmese translation was published in Rangoon, 1915.

A *Compendious Pali Grammar* by B. Clough, Colombo, 1824, written in English was based on the *Bālāvatāra*. Of other English translations we have:

H. T. De Silva and Kaṭane Upatissa, revised by F. L. Woodward, up to the end of Taddhita-kaṇḍa, Pegu, 1915.

Vidyābhūṣaṇa, S.: *Bālāvatāro*, ed. and translated: University of Calcutta, 1916.

The text begins, after the usual adoration in Pali:

buddhaṃ tidhābhivanditvā buddhambuja-  
vilocanaṃ  
bālāvatāraṃ bhāsissaṃ bālānaṃ  
buddhivuddhiyā  
akkharāpādayo ekacattālisaṃ. akkharāpi akā-  
rādayo ekacattālisaṃ suttantopakārā. taṃ yathā.  
ā, ā, i, ī, etc.

The seven chapters end thus:

1. Sandhi, *ki* v. 1. 7.

2. Nāmikaṃ, *ko* r. 1. 5.
3. Samāso, *kaḥ* r. 1. 5.
4. Taddhito, *khā* v. 1. 5.
5. Ākhyātaṃ, *khū* r. 1. 3.
6. Kitakaṃ, *khḷ* r. 1. 1.
7. Kārakaṃ, *khaḥ* r. 1. 9.

The text ends:

sandhi nāmaṃ samāso ca taddhitakhyātikaṃ  
tathā  
kitakaṃ kārakaṃ kaṇḍā satta bālāvatārime  
sa sātirekacattāribhāṇavārehi niṭṭhito  
bālāvatāro jantābuddhivuddhiṃ karotu hi.  
bālāvatāro niṭṭhito.

¶ <sup>1</sup> Malalasekera, G. P.: *The Pali Literature of Ceylon*, pp. 243 ff. — <sup>2</sup> Colophon to *Saddharmā-laṅkāraya*, ES (Sinh.) 16. See also p. 117, p. 179. — <sup>3</sup> Subhūti, W.: *Nāmamālā* (1876), Introduction, p. xxv. — <sup>4</sup> W. A. De Silva: Nos. 2061–2064. — <sup>5</sup> Ed. D. Jinaratana, 1889. — <sup>6</sup> The *Balana-sannaya* is also mentioned by Baddegama Kīrti Śrī Dhammaratana, in his introduction to the *Liyana-sannaya*. We do not know whether this is the same as the *Kiyārasannaya* or whether it is a different text. — <sup>7</sup> op. cit. p. xxvi.

### Rupamālā (Nāmavarānāgilla).

PA (Sinh.) 40 (Cod. Pal. XLIX).

Palm-leaf. 11 foll., numbered (*svasti siddham*) *ka-ke*. 42 × 5.8 cm., eight lines to a page; only 12 cm. on *ka*. Secured between Ceylon-made wooden boards on the upper of which is written in Rask's hand '221'.

*Rupamālā*, 'the Garland of forms' is a book on the declension of the Pali noun, including numerals and pronouns being forms coming under 'nāma'. The Sinhalese title *Nāma-varā-ī-gilla*, means 'the declension of nouns'. This work

is based on the *Rūpasiddhi* from which the forms of nouns are taken. Different versions of the book has been printed from time to time<sup>1</sup>.

The text begins after the usual adoration of the Buddha, with the declension of the Pali nouns ending in *a*, as exemplified by the stem. 'buddha':

buddho, buddhā, he buddha, buddhā, bhavanto buddhā, buddhaṃ, buddhe. . . .

The text ends with a list of numerals:

. . . dasasahassaṃ nahutaṃ dasanahutaṃ lak-  
khaṃ satasahassaṃ ti pi vuccati. lakkhasataṃ  
koṭi koṭilakkhasataṃ pakoṭi pakoṭilakkhasataṃ  
koṭippakoṭi. evaṃ nahutaṃ ninnahutaṃ akkho-  
hini bindu abbudaṃ nirabbudaṃ ahaṃ abā-  
baṃ aṭaṭaṃ sogandhikaṃ uppalaṃ kumudaṃ  
puṇḍarikaṃ padumaṃ kathānaṃ mahākathā-  
naṃ asaṃkheyyaṃ ti pi yathākkamaṃ satalak-  
khagaṇaṃ veditaḥḥaṃ. siddhir astu. nāma-  
varanāgillayi.

Scribe's name: Mutukumāraṇage.

¶ <sup>1</sup> Sumaṅgala, *Declension and Conjugation of Pali Words*, ed. M. Guṇaratna, 1873.

### Rūpamālā.

PA (Sinh.) 41 (Cod. Pal. L.).

Palm-leaf, 11 foll., numbered *ka-ke*, 42 × 5.8 cm.; seven lines to a page. *ka* r. blank. Secured between European-made wooden boards.

Same text as PA (Sinh.) 40.

### Dhātumañjūsā.

PA (Sinh.) 42 (Cod. Pal. LIV).

Palm-leaf, 6 foll., numbered according to the numeral system described in the introduction as *lit-ilakkam*. 34.3 × 5.2 cm.; eight lines to a page, 30.5 cm. long. Four lines only on the verso of

the last page. Two blank foll., one in front and one at the back. In the front folio written in black ink 'Dhātumanjusa pā Vers 29'.

*Dhātumañjūsā*, 'the Basket of Roots', is a grammatical treatise in one hundred and fifty stanzas giving lists of radicals or roots of verbs found in the Pali language (*pāvacaṇa*). The author of the work, according to the colophon, is Sīlavamsa Thera of Yakkhaddileṇa (Sinhalese: Yakgirileṇa or Yakdessāgala) and he has been placed in about the fourteenth century, that is, the period when kings of Ceylon had their capital at Kurunegala, near which is situated the cave, Yakkhaddileṇa. With the three introductory verses, the two verses forming the colophon, and the final verse giving the list of contents, the text consists of one hundred and fifty-five stanzas in all and is thus more extensive than the *Dhātupāṭha* (see PAS (Sinh.) 21). Sīlavamsa has followed the style of the treatise on Sanskrit radicals, the *Kavikalpadruma* of Vopadeva. The full name of Sīlavamsa's grammatical poem, as given at the ends of manuscripts, is 'Kaccāyana-dhātumañjūsā', namely the 'Collection of Radicals according to the Grammar of Kaccāyana'.

(i) B. Clough added Sīlavamsa's collection of Pali radicals, with their English translations, as an appendix to his *Compendious Pali Grammar* (Colombo, 1824).

(ii) Don A. de Silva Baṭuvantuḍāvē edited the text of the *Dhātumañjūsā*, with the meanings of the roots in both Sinhalese and English and published it in 1872. Reprints of this edition were made by Robert Baṭuvantuḍāvē in 1891 and 1927. In the preface to the re-print of 1927, the following note on the date of the author is given by the editor: 'Judging from a comparison of other writings attributed to him from certain

other documents, I am led to the opinion that we may with probability fix the period to the reign of King Paṇḍita Parākramabāhu (A.D. 1303-) who held court at Kurunegala'.

(iii) Dines Andersen and Helmer Smith edited the *Dhatumañjūsā* together with the *Dhātupāṭha*. (*The Pali Dhātupāṭha and the Dhatumañjūsā edited with indexes and notes*, København, 1921 [AS]). The present manuscript (C<sup>k</sup>) and PA (Sinh.) 21 (No. 55 in Westergaard's *Catalogus*) have been used for this edition. The editors have made reference in their preface (p. 6) to R. Otto Franke's (a) *Geschichte und Kritik der einheimischen Pāli-Grammatik und -Lexicographie* (1902) and (b) 'Das Verhältnis von Candra's Dhātupāṭha zu den Pāli-Dhātupāṭha's' in *Journal P.T.S.* 1902-1903, pp. 103-12. The history of the present manuscript is also related in this preface.

The MS begins as at AS p. 27 and ends as at p. 52 (v.155).

### Bālappabodhani.

PA (Sinh.) 43.

Paper, light blue, 82 foll., 21 × 17 cm., 77 numbered written pages; some foll. written on both sides, a few on one side only. Blank leaves on between foll. written. The whole is bound with paper and boards. The MS is at present in the library of the CPD. On the thin paper which formed the original cover: 'MS skjænket mig af Dr. Richard Morris i 1888, og af mig givet til Dr. Dines Andersen i 1896. V. Fausbøll.' No title is found in the copy. The name '*Bālappabodhani*' has been supplied from the words of the chapter-superscriptions. The treatise deals with Pali syntax, taken in relation to cases of nouns (*vibhatti*), compounds (*samāsa*), derivatives (*taddhita*) and verb (*ākhyāta*). It is composed in memoriter verses accompanied by

examples. The text begins:

namo buddhāyā [sic].  
payogaṃ icchitā kātuṃ  
ñeyyaṃ kārakam ādito  
saññāya chabbidaṃ bhedaṃ  
tevīsatividhaṃ puna.

1. The first section ends: iti bālappabodhanatthāya likhitaṃ chabbidaṃ kārakam samattaṃ (p. 9).
2. iti . . . likhito chabbidho samāso samattā [sic] (p. 36).
3. iti pannarasappabhedam sāmāññaṃ taddhitaṃ samattaṃ (p. 49).
4. abyataddhitaṃ samattaṃ (p. 50).
5. iti bālappabodhanatthāya likhitatividhaṃ taddhitasamattaṃ (p. 51).
6. iti . . . likhitaṃ kriyākārakasambandhassa sīsabhūtaṃ ākhyātaṃ samattaṃ (p. 63).

The text ends: (p. 75): evaṃ dhammissareṇa bhagavatā gunānurūpen<sup>1</sup> eva etad aggaṃ . . . mahākaccāyanatthero . . .

(p. 76, l. 6):

ajarāmarāṇaṃ niccaṃ  
tebhūmikam aṇādikam  
kiriyaṃ kārakasambandhaṃ  
bramakāyasamanuttaraṃ  
(p. 77):

karuṇāguṇayogena  
jīnasāsanabuddhiyā  
dassesī lokapajjotaṃ  
karo so jīnasāvako ti

7. \*iti bālappabodhanatthāya likhitaṃ kiriyaṃ kārakasambandhassa sarīrasattābhūtaṃ<sup>2</sup> kibbidhānaṃ samattaṃ\*.

siddhir astu  
subham astu

¶ <sup>1</sup> guṇa°. - <sup>2</sup> sathā°. - \* The text between asterisks is also transliterated in Roman script.

**Pali Grammar and Reader.**

PA (Sinh.) 44 (Ny. kgl. Saml. 149c-4°, 77).

Paper, mixed, 58 foll., a few unused; 21 × 17 cm. Bound with boards, marble finished.

The volume contains Rask's notes on Pali grammar. Several of his examples are written in Sinhalese script. To the grammar are added examples for reading (Læsebog), and these passages consist of translations into Pali of portions of the Gospels; for example, portions of St. Matthew, Chs. 5; 6, 13; St. Mark, Ch. 4; St. Luke, Ch. 13.

We cite here the translation of the 'Parable of the Sower' from St. Matthew, Ch. 13. The text is in Rask's method of transcription which has been altered here. (1) Tasmaṃ dine Yesu gehā nikkhamitvā samudda-tīre nisīdi. (2) athāneka-janatā tassa samīpaṃ sannipatitā ahesuṃ. tasmā nāvaṃ-āruyha nisīdi. sakalajanatā-ca tīre aṭṭhaṃsu. (3) Aparam-pi upamākathāya tesam nānākāraṇāni<sup>1</sup> kathento evam-āha. Passa: vapaka vapitum-agamāsi. (4) tasmīṃ vapante ekaccāni upapathe patīṃsu. Atha pakkhino āgantvā tāni bhūñjīṃsu. (5) Ekaccāni appamattika silā-kīṇṇabhūmiyaṃ patīṃsu. ten' aṅkurā sīgham eva rūlhiṃsu. kimatthāya mattikāna [Margin: °kāraṇaṃ] agambhīrattā ti. (6) kintu suriy' uggate ātapaḍḍhāni, tāni mūlābhāvena sukkiṃsu. (7) Ekaccāni-tu kaṇṭakesu patīṃsu. tato kaṇṭakā vaḍḍhitvā, tāni avarundhitvā māresuṃ. (8) Itarāni sārabbhūmiyaṃ patitvā: ekaccāni sata-guṇāni ca ekaccāni saṭṭhiguṇāni ca ekaccāni tiṃsa-guṇāni cā' ti phalāni dadīṃsu. sotum (kāmvavā)<sup>2</sup> suṇāhi.

¶ <sup>1</sup> °kāraṇāni – <sup>2</sup> kāmvavā?

**Abhidhānappadīpikā.**

PA (Sinh.) 45 (Cod. Pal. LI).

Palm-leaf, 50 foll., numbered (*svasti*) *ka-gha*. (There are two foll. bearing the letter *gr*); 44 × 5.4 cm., seven lines to a page, 38.5 cm. long. *ka* r. blank, 12.2 cm. of writing only on *ka* v., the broad margins of this page are decorated with designs. On almost every page from *kā-kaḥ* the Sinhalese renderings of words are written in tiny characters in between the lines.

(a) An extra leaf 35.5 × 5 cm. attached to the end, see Sanskrit-Sinhalese section SA (Sinh.) 4.

Secured between Ceylon-made wooden boards.

*Abhidhānappadīpikā*, 'the Lamp on the Meanings of Noun', is the title of the Pali dictionary of synonyms written by Moggallāna Thera of the Sarogāma fraternity who flourished during the latter part of the reign of Parākramabāhu I. (A.D. 1153-1186). According to some authorities this Moggallāna was the grammarian himself<sup>1</sup>, who is also referred to in an inscription of the twelfth century<sup>2</sup>. Others<sup>3</sup> take him to be a different writer by the same name. According to the colophon (see below), Moggallāna wrote the *Abhidhānappadīpikā* at Mahājetavanavihāra in Polonnaruva which was built by King Parākramabāhu I.

The *Abhidhānappadīpikā* follows the method of the *Amarakoṣa* (SA (Sinh.) 1). It is divided into three sections, *Saggakaṇḍa*, dealing with things celestial, *Bhūkaṇḍa*, things terrestrial, and *Sāmaññakaṇḍa*, miscellaneous objects. Each of these three sections is sub-divided into several groups and they often overlap.

There is an old Sinhalese Sanne to the *Abhidp.*, which may have been written just after the compilation of the text PAS (Sinh.) 37. In Burma, an important officer of state (Caturāṅgabalā-

macca) of King Kittisīhasūra (acc. A.D. 1351) wrote a *Samvaṇṇanā* (Commentary)<sup>4</sup>. In the eighteenth century, at the request of King Mahārājādhipati (acc. A.D. 1733), Nāṇavara Ācāriya translated the *Abhidp.* into Burmese<sup>5</sup>.

We have also the following literature on this lexicon from the nineteenth century onwards:

1. Clough, B. Included in his *A Compendious Pali Grammar*, Colombo, 1824, Moggallāna's *Abhidp.*, text and interpretation.
2. Subhūti W. (i) ed. in Sinhalese character, with English translation, 1865.  
(ii) *Abhidp. Sūci*. A complete index of *Abhidp.* Colombo, 1883.
3. Silavaṃsa of Pantiya and Saraṇaṅkara of Bellana: *Abhidp. akārādi-koṣaya*, 'Abhidp. rearranged in alphabetical order'. Peliyagoḍa, 1891.
4. Siddhāttha, ed. in Sinhalese character, Vāligama, 1900.

The text begins after the usual adoration in Pali:

tathāgato yo karuṇākaro karo  
 payātam osajja sukhaṃpadaṃ padaṃ  
 akā paratthaṃ kalisambhave bhava  
 namāmi taṃ kevaladukkaraṃ karaṃ  
 apūjayuṃ yam munikuñjarā jarā-  
 rujādimuttāya kim uttare tare  
 t̥hitā tivaṭṭambunidhin narā narā  
 tariṃsu taṃ dhammam aghāpahaṃ<sup>6</sup> pahaṃ  
 gatam munindorasasūnutam nutam  
 supuññakhettaṃ bhuvanesu taṃ sutam  
 ganam<sup>7</sup> pi pāṇīkatasamvaram varam  
 sadā guṇoghena nirantaram taram (kā r.).  
 nāmaliṅgesu kosallam atthanicchaya-kāraṇam  
 yato mahabbalaṃ buddhavacane pāṭavatthinam  
 nāmaliṅgānyato buddhabhāsītassārahān' ahaṃ  
 dassayanto pakāsissam abhidhānappadīpikaṃ  
 bhiyyo rūpantarā sāhacariyena ca katthaci

kvacāhaccavidhānena ñeyyaṃ thīpuma-  
 pumsakaṃ  
 abhinnaliṅginaṃ yeva dvando ca liṅgavācakā  
 gāthā pādantam ajjhaṭṭhā pubbaṃ yanty apare  
 param  
 pumitthiyaṃ padaṃ dvīsū sabbaliṅge ca tisv itī  
 abhidhānantarārambhe ñeyyaṃ tvantam

athādi ca  
 bhiyyo payogam āgamma sogate āgame kvaci  
 nighaṇḍuyuttiṃ cāṇīya-nāmaliṅgaṃ kathīyati.

Synonymns of the Buddha (kā r. l. 4)  
 buddho dasabalo satthā sabbaññū dipaduttamo  
 munindo bhagavā nātho cakkhumāṅgīraso muni  
 ...

The sections (*kaṇḍa*) and groups (*vagga*) of the book end as follows:

1. *k* r. l. 2. saggakaṇḍo paṭhamo
2. (i) bhūmivaggo; (ii) puravaggo; (iii) nara-  
 vaggo; (iv) catubbaṇṇavaggo; (v) araññādi-  
 vaggo; (vi) pātālavaggo.

- kho* r. l. 1: bhūkaṇḍo dutiyo
3. (i) visessādhīnavaggo; (ii) saṅkiṇṇavaggo;  
 (iii) anekatthavaggo; (iv) avyayavaggo.

*gaḥ* v. l. 1: avyavaggo. sāmāññakaṇḍo tatiyo.  
 abhidhānappadīpikā samāptā<sup>8</sup>  
 saggakaṇḍo ca bhūkaṇḍo tathā sāmāñña-

kaṇḍa citi  
 kaṇḍattāyānvitā esā abhidhānappadīpikā  
 tidīve mayham<sup>9</sup> bhujagāvasathe  
 sakalattha samavhayadīpaniyaṃ  
 iha yo kusalo matīmā sa naro  
 paṭu hoti mahāmunino vacane  
 parakkamabhujō nāma bhūpālo guṇabhūsaṇo  
 laṃkāyam āsi tejjasi<sup>10</sup> jayi<sup>11</sup> kesarivikkamo  
 vibhinnaṃ ciraṃ bhikkhusaṃghaṃ nikāya-  
 ttayasmīṃ ca kāresi sammā samagge<sup>12</sup>  
 sadehaṃ va nicchādaro<sup>13</sup> dīghakālam  
 mahagghehi rakkhesi yo paccayeli  
 yena laṃkāvihārehi gāmārāmapurihi ca

kittiyā viya sabbādadhikatā<sup>14</sup> khettehi vāpihi  
yassā sādharmaṇam patvā 'nuggahaṃ sabba-  
kāmadaṃ  
aham pi gandhakārattam<sup>15</sup> patto vibudhago-  
caraṃ

kārite tena pāsāda-gopurādi-vibhūsite  
saggakaṇḍo va tattoyā sayasmiṃ paṭibiṃbite  
mahājetavanākhyamhi vihāre sādhusammate  
sarogāmasamūhamhi vasatā santavuttinā  
saddhamatṭhitikāmena moggallānena dhīmatā  
therena racitā esā abhidhānappadīpikā

Copyist's colophon: (*gha* r.):

anena me sabbabhavābhāve 'ham

bhaveyyam ekantaparānukampī

kulī balī c'eva satimatī<sup>16</sup> ca

kavī ca sattēhi sadā samaṅgī

siddhir astu, subham astu, ārogyam astu

nuvanāttam kere agra-vemvā

sakalārthasiddhir astu, cirajīvam astu

iṣṭārthasiddhir astu

(2) For extra leaf see Sanskrit-Sinhalese section,  
Astrology.

¶ <sup>1</sup> Wickremasinghe: *MSS Cat.*, p. xv. — <sup>2</sup> *Epigraphia Zeylanica*, vol. II pp. 242 ff. 'Slab insc. of the Vēlāikkāras'. — <sup>3</sup> Malalasekera: *The Pali Literature of Ceylon*, p. 188. — <sup>4</sup> Printed, Rangoon, 1903. — <sup>5</sup> Printed, Rangoon, 1925 [B]. — <sup>6</sup> ghappahaṃ. — <sup>7</sup> gaṇam. — <sup>8</sup> for samattā. — <sup>9</sup> B. mahiyaṃ. — <sup>10</sup> ejassī. — <sup>11</sup> B. jayī. — <sup>12</sup> B. samaggaṃ. — <sup>13</sup> B. nicca° (?). — <sup>14</sup> B. sambādhi-katā. — <sup>15</sup> B. °tha°. — <sup>16</sup> satimatī (m.c.) in Sanne, *q.v.*

### Abhidhānappadīpikā.

PA (Sinh.) 46 (National Museum, D. 2174).

Palm-leaf, 83 foll., numbered (*sva*)ka-ci. 22.6 × 4.3 cm., seven lines to a page, 19.7 cm. long.

Sinhalese renderings in smaller characters between lines. On *ñf* v. three lines only in large letters corresponding to Subhūti: 932 (b) and 933 together with Sinhalese equivalents.

An extra leaf in front on the inner side of which is scribbled the date: *varusa* 1875. Further lines in Sinhalese:

poraṇa paṭan kav-silo pabandhehi samatva  
siṭiyē durāvēlū  
karaṇa ruduru pav vili-biya nātivama ada  
paṭan pavate pāvi . . .

saraṇa budun

(rest illegible).

These lines perhaps indicate the caste of the scribe who prided himself in belonging to the Durāve community which was reputed in south Ceylon to produce clever poets.

The text begins as in PA (Sinh.) 45, and ends similarly. The colophon begins on *ci* r. line 2 and ends . . . racitā esā abhidhānappadīpikā. on *ci* v. line 2. Then follow lines not found in PA (Sinh.) 45 giving the name of an earlier scribe:

*ci* v. ll. 3-5:

sabbe janehi katam accayabhājanassa  
sissāḷipālikusumāvalisannibhassa  
sajjantu-vārijapabodhana-bhākarassa  
sattun namassa varadhammasukovidassa.  
appicchitādiguṇābhūsanabhūsitassa (°guṇa°)  
kāruṇṇapīnahadayassa visāradassa  
sissena tassa saraṇaṃkara-avhayassa  
sammā alikkhi abhidhānappadīpikā 'yaṃ  
siddhir astu . . .

For *Abhidhānappadīpikā* see PA (Sinh.) 45, p. 73.

¶ <sup>1</sup> Vālivīṭa Saraṇaṅkara.

## PALI TEXTS IN ROMAN (DANISH) TRANSCRIPTION

**Khuddakanikāya.**

PA (Sinh.) 47 (Trenckner's MSS, Nr. 22).

Paper, 184 foll., numbered 1-368; 20.5 × 13 cm. Bound in boards. The text has been copied from a Burmese MS in the Phayre Collection of the East India House. The title page in Danish reads thus:

Stykker af Khuddakanikāyo  
Efter  
det birmanske MS i Phayre Collection,  
East India House  
V. Trenckner  
1877.

The copy is at present in the library of the *CPD*.

The following texts of the *Khuddakanikāya*, the fifth section of the *Suttapiṭaka*, are included in the MS.

1. *Udāna*, p. 1.
2. *Itivuttaka*, p. 75.
3. *Suttanipāta*, p. 119.
4. *Buddhavaṃsa*, p. 203.
5. *Cariyāpiṭaka*, p. 251.
6. *Theragāthā*, p. 271.
7. *Therīgāthā*, p. 343.

The copy is in the abbreviated Roman transliteration used by Trenckner.

**Suttanipāta.**

PA (Sinh.) 48 (Cod. Pal. U.B. 28).

Paper, 37 foll., numbered 1-74; 23 × 18 cm.; (ff. 1-4; 21 × 17 cm.). Bound in boards. Note on page 1 in Danish 'Suttanipāta; afskrevet efter et Håndskrift, der hører til den Samling af de Hellige Bøger i India Office Library, som Kongen af Birma skjænkede Dronning Victoria'.

Copied by V. Fausbøll.

**Līnasāratthadīpanī (fragment).**

PA (Sinh.) 49 (Cod. Pal. U.B. 32).

Blue European paper, 120 foll., pages numbered 1-240. 21 × 16 cm. Inside a binding which may have originally belonged to some other book. The date, 1 Sept. 1859, and address, 20 Burton Crescent, London, is found at the bottom of the last page (no. 240).

Copied in London by V. Fausbøll.

*Līnasāratthadīpanī*, 'the Proclaimer of the Hidden Essence of Meaning' is the *ṭikā* on the *Vinaya-aṭṭhakathā* (*Samantapāsādikā*) compiled by Sāriputta Mahāthera [Rangoon ed. 1960 (B)].

The text which is copied in the abbreviated style begins:

1. Mahākāruṇikaṃ buddhaṃ dhammañ ca  
vimalaṃ varaṃ  
vande ariyaśaṅhañ ca dakkhiṇeyyaṃ  
niraṅgaṇaṃ.
2. Ulārapuññatejena katvā sattuvimaddanaṃ  
pattarājābhisekena sāsanujjotanatthinā.
3. Nissāya sihaḷindena yaṃ parakkamabāhunā.  
katvā nikāyasāmaggiṃ sāsanaṃ suvisodhitaṃ.
4. Kassapaṃ taṃ mahātheraṃ saṅghassa pari-  
ṇāyakaṃ  
dīpasmiṃ tambapaṇṇimhi sāsanodayakāraṇaṃ.
5. Paṭipattiparādhīnaṃ [°parādīnaṃ]  
sadāraññānivāsinaṃ  
pākaṭaṃ gagane candamaṇḍalaṃ viya sāsane.
6. Saṅghassa pitaraṃ vande vinayesu visāraḍaṃ<sup>1</sup>  
yaṃ nissāya vasanto' haṃ vuddhippatto  
'smi sāsane.
7. Anuttheraṃ mahāpaṇaṃ [°paññaṃ]  
sumedhaṃ sutivissutaṃ  
avikhaṇḍitasilādi-parisuddhaguṇodayaṃ.
8. Bahussutaṃ satīmantaṃ dantaṃ [guttaṃ]<sup>2</sup>  
samāhitaṃ

namāmi sīrasā dhīraṃ gurum me gaṇavācakaṃ.

9. Āgatāgamatakkesu saddasatthanayaññusu  
yassantevāsibhikkhusu sāsanaṃ supatiṭṭhitam.

10. Vinayaṭṭhakathāyā'haṃ līnasāratthadīpanaṃ  
karissāmi suviññeyyaṃ paripuṇṇam anākulaṃ.

11. Porāṇehi kataṃ yantu

līnatthassappakāsanaṃ

na taṃ sabbattha bhikkhūnaṃ atthaṃ sādheti  
sabbaso.

12. Duviññeyyasabhāvāya sīhalāya [sic.]

niruttīyā

gaṇṭhipadesu nekesu līkhitaṃ kiñci katthaci.

13. Māgadhikāya bhāsāya ārabhitvā pi kena ci  
bhāsantarehi sammissaṃ līkhitaṃ kiñcīdeva ca.

14. Asāragathabhāro [°gantha°] pi tatheva

bahu dissati

ākulañ ca kataṃ yattha suviññeyyaṃ [°viññ°]

pi atthato.

15. Tato aparipuṇṇena tādīsen' ettha sabaso

[sabb°]

kathaṃ atthaṃ vijānanti nānādesanivāsīno.

16. Bhāsantaraṃ tato hitvā sāram ādāya

sabbato

anākulaṃ karissāmi paripuṇṇavinicchayaṃ.

Vinayaṃvaṇṇanārambhe ratanattayaṃ na-  
massitukāmo tassa visiṭṭhagaṇayogasandassa-  
natthaṃ 'yo kappakoṭṭhi pi' ti ādim āha.

Ends (p. 240): iti samantapāsādīkāya vinaya-  
ṭṭhakathāya sārattadīpaniyaṃ tatiyaṃgītīvaṇ-  
ṇanā samattā.

¶ <sup>1</sup> B. vinaye suvi°. – <sup>2</sup> Not in F.

### Abhidhammatthasaṅgaha.

PA (Sinh.) 50 (Cod. Pal. U.B. 21).

Paper, 44 foll., numbered 1–87; 21.5 × 17.5  
cm.; supplied with boards.

Copied from the Burmese MS in the British  
Museum, no. Add. 12, 246. by V. Fausbøll.

*Abhidhammatthasaṅgaha*, is the 'Compendium  
or Handbook on the Abhidhamma'<sup>1</sup> compiled  
by Anuruddha Thera of Ceylon in about the  
eleventh century A.D. This work was very po-  
pular in Ceylon, and a *sanne* to it was written  
by Sārīputta Mahāthera, and a *ṭīkā*, the *Abhi-  
dhammatthavibhāvinī*, by Sumaṅgala Thera (see  
Introduction). Numerous *ṭīkā*s and nissayas to  
*Abhidhammatthasaṅgaha* have been compiled  
in Burma. The text has been printed in  
Roman script in the *Journal P.T.S.* for 1884,  
pp. 1–48.

Although Fausbøll has supplied an index for  
the first four chapters of the book only, his  
copy is complete.

Ch. I ends (p. 8): iti abhidhammatthasaṅgahe

cittasaṅgaha-vibhāgo nāma pathamo paricchedo  
Ch. II ends (p. 16) . . . cetasikaṅgahavibhāgo

nāma dutiyo . . .

Ch. III ends (p. 25): . . . pakiṇṇakasaṅgahavi-  
bhāgo nāma tatiyo . . .

Ch. IV ends (p. 35): . . . vithisaṅgahavibhāgo  
[vīthi°] nāma catuttho . . .

Ch. V ends (p. 48): . . . vithimuttasaṅgahavi-  
bhāgo [vīthi°] nāma pañcama . . .

Ch. VI ends (p. 57): . . . rūpasaṅgahavibhāgo  
nāma chaṭṭho . . .

Ch. VII ends (p. 65): . . . samuccayasaṅgaha-  
vibhāgo nāma sattama . . .

Ch. VIII ends (p. 74): . . . paccayasaṅgaha-  
vibhāgo nāma aṭṭhama . . .

Ch. IX ends (p. 86): iti abhidhammatthasaṅgahe  
kammaṭṭhānasaṅgahavibhāgo [v.l. °aṭṭhāna°]  
nāma navama paricchedo.

End of book (p. 87): iti anuruddhācariyena  
racitaṃ abhidhammatthasaṅgahaṃ nāma pa-  
karaṇaṃ. Date of MS. Sakkāraj . . .



The text has been collated with other MSS by Fausbøll. This valuable material has not been utilized by Rhys Davids for the P.T.S. edition.

¶<sup>1</sup> Rhys Davids calls it an 'Abstract of Buddhist Psychology and Ethics', *J.P.T.S.*, 1884, p. xi.

### Abhidhammatthasaṅgaha.

PA (Sinh.) 51 (Cod. Pal. U.B. 27).

Paper, 20 foll. (last two blank), pages numbered 1–35; 20 × 17 cm. Unbound supplied with cover.

Copied by V. Fausbøll.

*Abhidhammatthasaṅgaha* (see previous no.). Chapters I–III and a few lines of Ch. IV only.

### Payogasiddhi.

PA (Sinh.) 52 (Trenckners MSS, no. 21).

Paper, 111 leaves, pages numbered (1)2–222, 17 × 10.5 cm., bound. Date and time of finishing the copy given at the end: 30.7.(18)73. 6<sup>1</sup>/<sub>4</sub>

*Payogasiddhi*, 'the Construction of Examples', is a rearrangement of the suttas of Moggallāna's Pali grammar in order to demonstrate their application in the morphological formation of words<sup>1</sup>. The purpose of the work is to give proficiency in the application of the suttas of *Moggallānavyākaraṇa*, and it stands in the same relation to *Moggallāna* as the *Rūpasiddhi* does to *Kaccāyana*.

Moggallāna or Moggallāyana Thera wrote his grammar, the *Saddalakkhaṇa*, consisting of the suttas, and the commentary to them, the *Vutti* during the reign of King Parākramabāhu I of Polonnaruva (A.D. 1153–1186). This the author states in his colophon to the *Vutti* (*Moggallānavyākaraṇa*, ed. H. Devamitta Thera, Colombo, 1891, p. 90; tassa vutti racitā puna ten'eva). Moggallāna's system soon gained favour with

Pali writers of Ceylon. The author's pupil, Piyadassi, wrote the *Padasādhana*. In the reign of King Bhuvanekabāhu I (A.D. 1272–1284), or that of Vanni Bhuvanekabāhu (A.D. acc. 1326), Vanaratana Medhaṅkara, who resided at Dhūmaddoṇi, wrote the *Payogasiddhi*, the treatise under discussion. Information about the author and the king whose patronage he enjoyed are found in the colophon to this work (see below). *Payogasiddhi* was used by Śrī Rāhula when writing his (*Moggallāna*-) *pañcika-pradīpaya*<sup>2</sup>. There is an old sanne to *Payogasiddhi* (PAS (Sinh.) 20). From the fact that copies of this sanne were preserved in Ceylon up to the beginning of the nineteenth century, we see that students of *Moggallānavyākaraṇa* read the *Payogasiddhi* in addition to the *Padasādhana*<sup>3</sup>. Two MSS of the text in the library of the Colombo Museum are described by De Silva in his Catalogue (Nos. 2128–9). Two were known in Europe in the last century, one in the Library of the India Office, and the other in the University Library of Cambridge (Franke: *Geschichte*, p. 45). Trenckner may have made his copy from the India Office MS as it was described by Oldenberg (*JPTS*, 1882). He has used his usual system of abbreviated transcription.

The text begins after the adoration: Vaṇṇiyati attho etenā ti vaṇṇā. Sā Māgadhi mūlabhāsā ntyā (?) . . . .

The sections end as follows:

1. Iti Payogasiddhiyaṃ Sandhikaṇḍo paṭhamo (p. 18).
2. Iti Payogasiddhiyaṃ Nāmakaṇḍo dutiyo (p. 76).
3. Iti Payogasiddhiyaṃ Kārakakaṇḍo tatiyo (p. 97).
4. Iti Payogasiddhiyaṃ Samāsakaṇḍo catuttho (p. 128).

5. Iti Payogasiddhiyaṃ Nādikāṇḍo pañcama (p. 154).
6. Iti Payogasiddhiyaṃ Tyādikaṇḍo chaṭṭho (p. 193).
7. Iti Payogasiddhiyaṃ Khādikaṇḍo sattama (p. 222).

Then follows the colophon:

Cāgavikkamasaddhānusampannagūṇasālino  
 Parakkamanarindassa Sihaḷindassa dhīmato  
 Atrajenānujā(na)tena bhūpālakulaketunā  
 disantapatthaṭḍāravikkamena yasassinā  
 Bhuvanekabhu(ñ)javhena mahārājena dhīmatā  
 catupaccayadānena santataṃ samupaṭṭhito  
 Dhūmadoṇīti vikhyātāvāse nivasato rato<sup>4</sup>  
 Sumaṅgalamahāttherasāmino sucivuttino  
 Vaṃse visuddhe sañjāto pantasenāsane sato<sup>4</sup>  
 pariyaṭṭimahaśindhuniyyāmakadhurandharo<sup>5</sup>  
 Appicchādiguṇūpeto jinasāsanamāmako  
 Vanaratanaamahātthero Medhaṅkara-  
samavhayo  
 Pāṭavattāya bhikkhūnaṃ vinaye suvisārado  
 Payo[ga]siddhiṃ suddhiṃ [pi]  
sadāsaṃpaññaḡocaraṃ.

The translation of the relevant portions of the above stanzas, leaving out the purely descriptive epithets, is as follows: "The Mahāthera Vanaratana Medhaṅkara . . ., of the pure lineage of the Mahāthera Sumaṅgala, while living in his residence at Dhūmadoṇī enjoying the four-fold requisites supplied by His Royal Majesty Bhuvanekabhūja . . ., the son of the Lord of Sihaḷa, king Parakkama, (composed) the *Payogasiddhi* for the instruction of the bhikkhus".

From this we gather that Vanaratana Medhaṅkara was a pupil of Sumaṅgala, and both teacher and pupil were entitled to the title of Mahāthera. Medhaṅkara resided at a place called Dhūmadoṇī

supported by a king Bhuvanekabāhu (bhujabāhu), son of a king Parākrama(bāhu). Now the second son of Parākramabāhu II of Daṃbadeṇiya (A.D 1236–1270) came to the throne after his elder brother and reigned at Yāpahuva and Daṃbadeṇiya as Bhuvanekabāhu I. A son of Parākramabāhu IV of Kurunegala (A. D. 1302–1326), Vanni Bhuvanekabāhu, also assumed sovereignty after the murder of his father by Bōdā-Māpā. It is said that at the tragic end of Parākramabāhu IV the elders of the Buddhist Order who were at Kurunegala scattered all over the country. If Medhaṅkara was at Kurunegala at this crisis, he would have retired to a quiet spot, and this may be Dhūmadoṇī (< Sinhalese: Dum-deṇiya). The identity of this site has not yet been established. Thus we have to leave the date of Vanaratana Medhaṅkara and the *Payogasiddhi* undecided. For chronological reasons, however, the reign of Vanni Bhuvanekabāhu (after A. D. 1326) appears to fit in better than the earlier one.

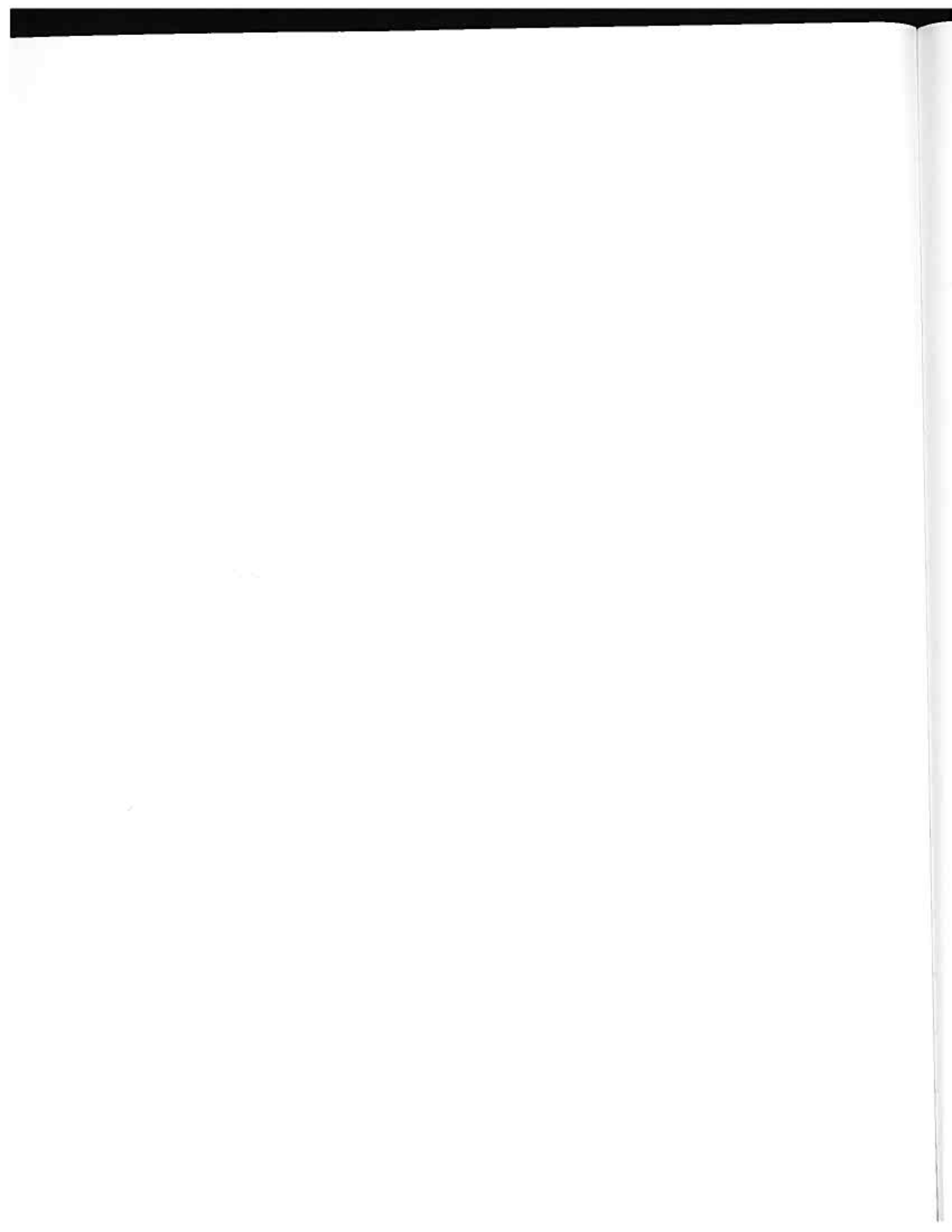
¶ <sup>1</sup> See: Subhūti: *Nāmamālā* Introduction, and Franke: *Geschichte*. – <sup>2</sup> *Mog-pañcika*, see p. XXVI. – <sup>3</sup> Cf. *PLC*. p. 232. – <sup>4</sup> The two words 'rato' and 'sato' interchanged. – <sup>5</sup> for °niyyāma°.

### **Payogasiddhi.**

PA (Sinh.) 53 (Fausbøll's MS).

Paper, in two volumes. (1) 64 pages, (2) 202 pages, bound, 19.5 × 25 cm.

Copy of *Payogasiddhi*, made by V. Fausbøll from a MS in the India Office Library. Date and place are given at the end: Endt 18 Febr. 1860, London, Burton Crescent. See *J.P.T.S.*, 1882, pp. 94–99.



# PALI-SINHALESE

## TRANSLATIONS OF VINAYA, SUTTA AND OTHER MISCELLANEOUS TEXTS

### **Dhammacakkappavattana-sutta** and **°padārthaya.**

PAS (Sinh.) 1 (Cod. Pal. XXIV).

Palm-leaf, 41 foll., numbered as described below in four parts. 38.8 × 5.5 cm.; seven to eight lines to a page, 33.5 cm. long. Secured within a pair of wooden boards, lacquered and decorated with floral designs. The upper board is numbered in Rask's hand, '17'.

(1) (*svasti*) *ka-kī*; ten foll. *Dhammacakkappavattanasutta*, Pali text followed by three blank leaves, and then

(2) (*sva*) *ka-ke*; eleven foll. *Dhamsakpāvatunsūtrapadārthaya*.

(3) Two foll., (unnumbered) *Budugūṇa*. (See ES (Sinh.) 26).

(4) (*svasti*) *ka-khā*; eighteen foll.: *Aṭṭapirikarakaṭhāvastuva*, see ES (Sinh. 22).

*Dhammacakkappavattana-sutta*, 'the Sermon of Turning the Wheel of the Law' is the name of the first sermon preached by the Buddha to the Pañcavaggiya bhikkhus at the Migadāya in Isipatana, on the full-moon day of Āsāḷha. The sutta contains the essential principles of Buddha's teachings—the avoidance of the two extremes of asceticism and luxury, and the four noble truths including the noble (*ariya*) Eightfold Way.

There was great rejoicing throughout the Universe at the preaching of the sermon, and at its conclusion Koṇḍañña attained the realization of the Truth, hence his name Aññākoṇḍañña.

The text of the *Dhammacakkappavattanasutta* is found at *Vinaya* I, p. 10 f., and also at *Samyutta* V, p. 420 ff. In neither place is the name of the

sutta given as such. The name occurs only in the *Aṭṭhakathās* and *Sannayas*, for example, *Jātaka*, I, p. 82; *Sumaṅgalavilāsinī* I. p. 2, *Maṇorathapūraṇī*, vol. I, p. 69.

*Dhamsakpāvatunsūtrapadārthaya* is the detailed Sinhalese translation and commentary on the *Dhammacakkappavattanasutta*. The printed edition of the present version of the text was published in Colombo in 1887. See also Wickremasinghe: *MSS Catalogue*, No. 8. (p. 7).<sup>1</sup>

(1) Begins: *ka r. namo tassa . . . evam me sutam ekam samayaṃ bhagavā bārāṇasiyaṃ viharati isipatane migadāye. me ,, evam sutam ,, ekam samayaṃ ,, bhagavā ,, bārāṇasiyaṃ [sic] ,, isipatane ,, migadāye ,, viharati.* (Pauses marked in red ochre).

Ends: (*kī v. l. 7*): *iti hi āyasmato koṇḍaññassa aññākoṇḍañño tveva nāmaṃ ahoṣi ti iti ha ,, āyasmato koṇḍaññassa ,, aññākoṇḍañño tv eva ,, idaṃ nāmaṃ ahoṣi ,, dhammacakkappavattanasuttam. siddhir astu. subham astu. ārogyam astu.* (Some scribbling at the end: *ya ku ge ñā ddā rr le no ba*, perhaps the marks of an owner or scribe). The scribe is Viragoḍa . . ., see p. 193.

(2) Begins after the adoration: *me āuṣmat-vū mahākāśyapa(sya)sthavirayan-vahansa mā visin visuddhabuddhīn prasiddhasakalaśrotujanamanaṃ prasādajaṇakavū me dhamsakpāvatum-sūtrāntadharmmadesanāva; evam sutam . . .*

Ends (*ke v. l. 2*): *mesē mē dhamsakpavatum-sūtrayehi evam me sutam yana mē padaya ādikoṭa, bhikkhū āmantesi yana pada dakvā śrāvakaḥāṣitaya vannēya. dve me bhikkhave yana padaya ādikoṭa natthi dāni punabbhavo ti yana padaya dakvā śrī-mukhapāli-vū buddhaḥāṣitaya vannēya. idam avoca yana tān paṭan*

*aññāsi vata bho koṇḍañño ti* yanuven vadāla udāna-vacanaya hāra sesu siyallat śrāvakabhāsītayayi datayutu. dhamsakpavatam-sūtra-padārthha nimi.

¶<sup>1</sup> See also W. A. De Silva, Nos. 217–221.

### **Brahmajālasūtrārthavyākhyānaya.**

PAS (Sinh.) 2 (Bl. 1).

Palm-leaf, 104 foll., numbered (*svasti siddham*) *ka-jhī*, 45 × 5.4 cm.; eight lines to a page, 40.3 cm. long. In *ka* r. only *savasti siddham* written on either side of *ka*. Text begins on *ka* v. *gī* to *gau* marked 1–6 also. Text ends at *chī* v. l. 2, next two lines contain the scribe's wishes. Very well-formed fairly large writing, about 2 akṣaras to a cm. MS belongs to about the beginning of the 18th century. No boards. On fol. *ka* r. is scribbled in pencil the name of a donor and date: Mahanuvara kirippuvā pūjā kalā [sic], 29.3.97 Kiri(a)ppuvā of Kandy donated (this), 29. March, (18)97.

*Brahmajālasūtrārthavyākhyānaya*, 'the Exposition of the Meaning of Brahmajālasutta', is an interverbal translation with commentary of the *Brahmajāla-sutta*, the first suttanta of the *Dīghanikāya*<sup>1</sup>. Neither the author nor the date of the work is mentioned, but it is clear that the *vyākhyānaya* contains the tradition of a very old sannaya, as all exegetical compositions of this type do.

The translation is preceded by the *nidāna* or the historical introduction to the *sutta*. This gives the history of the text beginning from the first council to the writing of commentaries by Buddhaghosa. The author of the present *vyākhyānaya* says that he was incorporating material from the commentary to the *suttanta*. There is also a

brief analysis of the *Dīghanikāya*, or the *Dirghāgama*, as the writer calls it, – meant to show the position of the *Brahmajālasutta* in the collection. This is followed by a brief account of the contents of the three piṭakas.

There is a full explanation of the context of the *sutta* giving such details as where and when the *sutta* was preached, the occasion for preaching it, and the person for whose sake it was preached. This is followed by a full exposition of the phrase 'evaṃ me sutam'.

Then follows the *vyākhyānaya*, namely the translation accompanied by the comments. The text ends with an account of the causes by reason of which the earthquakes of her own accord and among them have been occasions when the *Brahmajālasutta* had been recited.

A copy of this MS has been described by Wickremasinghe (*MSS Catalogue*, No. 3). There is a printed edition of 1898 (P). See also W. A. De Silva, Nos. 153, etc.

MS begins after the usual adoration of the Buddha in Pali: namo tassa bhagavato arahato sammāsambuddhassa, with the following introductory passage: śāstrārambhayehi stuti-pūrbhakavū<sup>2</sup> iṣṭa-devatā namaskāra saṅdahā pūrbhācārivarayan visin ratnatraya praṇāmakaraṇaya sandarśataya\*. eheyin namaskārapūrbbaṅgama-vū arthha-vyākhyānaya karamu. kebaṅḍu vū da yat. karuṇāyen<sup>3</sup> sītalavū cittasantāna āti prajñā nāmāti pradīpayen durukaraṇalada mohāndhakāra āti divyamanusyayan<sup>4</sup> sahita lōkayahaṭa ekaguruvū sarvajñayanvahansē<sup>5</sup> . . .

MS ends: mese svayanbhūtavū<sup>6</sup> sarvajña<sup>7</sup>-rājōttamayānanvahansē visin deśanalada yam uttama-sūtrayak'huge mahimayen prathuvi tomo aneka-prakārayen kampāvī da e brahmajāla-sūtrayāge dharmma<sup>8</sup> hā artthaya<sup>9</sup> ādara sahita(va) igena me śāsanayehi prajñāyo nuvaṇin boho-

kalak pilipāda svarggamōkṣasiddhiya keretvā.  
brahmajālasūtrārthavyākhyānayai (= P 128.  
ll. 11-16).

This is followed by the author's wishes.

¶ <sup>1</sup> P.T.S. ed. Vol. I. pp. 1-46. - <sup>2</sup> = pūrvaka° in P, instead of pūrvvaka°. In place of *vva* we have the usual single character equal to *bba* employed in the MSS of the period. - \* For °darśitaya, or °darśanaya. - <sup>3</sup> PAS (Sinh.) 3 °ven. - <sup>4</sup> P. PAS (Sinh.) 3 °sy°. - <sup>5</sup> P. PAS (Sinh.) 3 adds: da. <sup>6</sup> PAS (Sinh.) 3 svayam, P. svayambhūta. - <sup>7</sup> but rbba in PAS (Sinh.) 3. - <sup>8</sup> PAS (Sinh.) 3 P. dharmmaya. - <sup>9</sup> PAS (Sinh.) 3 arttha, P. arthaya.

**(1) Brahmajālasutta, (2) Brahmajālasūtrārthavyākhyānaya, (3) Subhasūtrārthavyākhyānaya.**

PAS (Sinh.) 3 (Bl. 2).

Palm-leaf, 154 foll., numbered *savasti, ka-ñi*; 48.8 × 5.2 cm., six to seven lines to a page, 42.8 cm. long. Four blank leaves at the beginning, and five extra leaves at the end, all secured by wooden boards, lacquered with floral designs in red, yellow and black. On the inner right side of the fourth extra leaf at the beginning the contents of the codex are given as: brahmajālasūtraya, brahmajālasannaya, subhasūtrasannaya.

The date of the MS is, as given at the end of (2) A.D. 1761. (See below).

(1) 26 foll. *svasti, ka-khī*.

*Brahmajālasutta.*

Foll. *ka-khī* r. = *Dīghanikāya* No. 1, P.T.S. ed. vol. I. pp. 1-46.

*khī* v.: brahmajālasuttaṃ.

evaṃ yassānubhāvena akampittha anekaso medinī suttaseṭṭhassa desitassa sayambhunā

brahmajālassa tassiyadhammaṃ (?)

atthañ cā pañḍitā

sakkaccaṃ uggahetvāna

paṭipajjantu yoniso.

siddhir astu subham astu ārogyam astu vijayo  
'stu kalyāṇam astu . . . . .

(2) 109 foll.: *khī-jhū*:

*Brahmajālasūtrārthavyākhyānaya.*

*jhū* v.: The date of the MS is given in Sinhalese: sakavaruṣa ekvādahas hasiya-asūtun vū poson masa puratelesvaka dina liyā nimavana ladī, 'The transcription was completed on the thirteenth day of the waxing moon of the month of Poson (Jyeṣṭha) in the year 1683 of the Śaka Era (= June 14, A.D. 1762)'.

The beginning and the end of the text are similar to those of PAS (Sinh.) 2, with a few orthographical differences only.

(3) 19 foll.: *jhī-ñi* r.

*Subhasūtrārthavyākhyānaya*, 'the Exposition of the Meaning of the Subha-sutta', is an explanatory translation of the *Subhasutta, Majjhimānikāya*, No. 135 (P.T.S. ed. vol. III, pp. 202-206) better known by the title *Cūlakammavibhaṅga-sutta* as in the P.T.S. edition and printed version of the Sanne (see P. below). [The footnote to P.T.S. ed. vol. III p. 206, quotes readings from four MSS: subhasuttaṃ pañcamaṃ. Cūlakammavibhaṅgasuttan ti pi vuccati].<sup>1</sup>

The text begins after the adoration of the Buddha in Pali: *mē, mā visin mē subhasūtrānta-dharmmadēsanāva; evaṃ suttaṃ, mē ākārayen asana lada, mesema asana ladī; ekaṃ śamayaṃ,<sup>2</sup> garbbhāvkrāntisamaya, jātisamaya, saṃvegasamaya, abhiniṣkramanasamaya, duṣkarakriyā samaya māraparājayasamaya, samyaksambodhisamadhi-gamakalasangama, dṛiṣṭi-dharmmasukhavihārasamaya, deśanāsamaya, parinerbbāṇasamaya, yana divyamanuṣyayan*

kerehi prakāsamayan aturen karuṇākratya-samaya saṃkhyāta-vū ek dharmadeśanāsama-yek'hi; *bhagavā* . . .

MS ends. *ñī* v. 1. 7–*ñī* 1. 5: *eso ahaṃ*, he mama; *bhagavantam gotamaṃ*, bhavat gautama-gotrāyānan-vahansē da; *dhamañ ca*, mārgga-phalanirvāṇaparyyāpti - saṃkhyāta - dharmmaya da; *bhikkhusaṃghaṃ ca*, aṣṭāryyapudgalabhikṣu-saṃghayā da; *saraṇaṃ gacchāmi*. saraṇaparā-yana yana hitāhitaprapṭi (?) parihārakaraṇayayi yana abhiprāyen bhajanaya sēvanaya payirupā-sanaya keremin; *bhavaṃ gotamo*, bhavat gau-tamayānan-vahansē; *maṃ*, mā; *ajja-t-agge*, ada ādikoṭa hevat ada-paṭan; *panupetaṃ*, jivitān-taya dakvā hevat divihimiyen; *saraṇaṃ gataṃ*, anyasāstruvakva, amasat tiryātanayen (?) tisa-raṇa gattā vū saraṇa-gattāvū; *upāsakan ti*, upā-sakayekā yi, *dhāretū ti*, dānagattā<sup>3</sup> sēkvayi yana; *etaṃ* mema artthaya; *avoca*, dānvūyēya.

subhasūtrārtthavyākhyānayayi.

siddhir astu, subham astu,

ārōgyam astū.

There is a printed version of the Sanne under the title: *Karmavibhāga-prakāśaka-vū sanna sa-hita Cūlakammavibhaṅgasūtraya hevat Subha-sūtraya*, printed at the Lakrivikirāṇa Press, 1890, with introduction, text and sanne. The title of the text is given as *Cūlakammavibhaṅgasutta* both at the beginning and end.

Beginning: *me*, (āyusmatvū mahākāśyapa-stha-virayanvahansa sakalaśrotṛjana-maṇḥ-prasāda-janakavū mē cūlakammavibhaṅgasūtrāntadhar-mmadeśanāva) mā visin . . .

End: *cūlakammavibhaṅgasūtrasannaya nimi*.

Extra leaves at the back.

Leaf 3. *ka* r. & v. *Brahmajālasutta* text, corre-sponds to *DN*, vol. I, p. 1. (P.T.S. ed.).

Reverse of leaf 4. mebaṇḍu namak ātivimi, fragment of a sūtrasannaya: *evaṃ nāmo evaṃ*

*gotto*, mebaṇḍu gōtrayak ātivimi; *evaṃ varṇo*, mebaṇḍu varṇṇayak ātivimi.

¶<sup>1</sup> See also Wickremasinghe: *MSS Cat.*, No. 127, II, V.; W. A. De Silva, Nos. 354, etc. There are other Suttas by the title of Subhasutta, e. g. *Majjhima*, No. 99, *Dīgha.*, No. 10. – <sup>2</sup> MS sic for samayaṃ. – <sup>3</sup> °gannā?

### **Mahāsatiṭṭhānasutta<sup>1</sup>, °sūtrasannaya.**

PAS (Sinh.) 4 (Cod. Pal. XI).

Palm-leaf, 102 foll., numbered (*svasti siddham*) *ka-chū*, 47.5 × 6 cm., seven to eight lines to a page, nine on fol. *ku* r., 41 cm. of writing *svasti siddham*, *ka* v. writing only in the centre 15.5 cm., *ka* r. blank, and four blank leaves at the back, and one in front. Geometric patterns on the broad margins of *ka* v. Punctuation marks painted with natural red ochre up to *gī* r., that is, the end of the *pada-ānavuma*<sup>2</sup>. Also up to this folio red ochre marks on the margins, and pat-terns at the holes. *gī* v. blank. The manuscript is secured by a pair of wooden boards, the centre panel coloured in red lac and borders yellowish brown. Floral designs at the two holes. A turner-carved ivory button serving to hold the string at one end.

The date of the MS is Śaka year 1726, i. e. A.D. 1804 (see colophon below). The date is given in the Buddhist Era in the Pali portion of the colophon and in the Śaka Era in the Sin-halese portion. The Pali colophon, which is in verse, is not very clear, with regard to the date of composition of the text. It, however, says that the work was based on the books written by ancient teachers.

*Mahāsatiṭṭhānasutta* (or °*suttanta*) 'The Great Discourse on the Firm Establishment of



Mindfulness' is the twenty second book of the *Dīghanikāya* (P.T.S. ed. vol. II, pp. 290-315). The present MS contains the sutta given with 'word divisions (pada-ānavuma') and this is followed by a detailed commentarial translation (sanne) into Sinhalese. At the end of both the 'pada-ānavuma' (*gḥ* r. 7) and the 'sanne' (*chū* v. 1) it is called the *Satipaṭṭhāna-sūtraya*<sup>3</sup>. Our text contains the detailed analysis of the four truths, and therefore, it should be taken as the *Mahāsatiṭṭhānasutta*. The old sanne of this sutta, *Mahāsatiṭṭhānasūtra-sannaya* is attributed to Daramiṭipola Dharmarakṣita Thera<sup>4</sup> (17th Century). Evidently the sannaya goes back to an older version, and this author revised it. There is an edition of the sutta with the sannaya by Baṭuvantuḍāve (printed, Colombo, 1883).

(1) *ka* v. -*gḥ* r. The text of the sutta with the padaānavuma. Sections of the sutta are followed by their captions, which are compared with the divisions in the Sinhalese edition by Vālitara Siri Nāṇavāsa Thera (P. de S. Manatunga Publication 1, Colombo 1929, vol. II, pp. 177-195 [S]). See also next article.

The text begins after the usual adoration in Pali as in the P.T.S. edition: *evam me sutam . . . bhagavā etad avoca*. Then follows: *evam me sutam, me, evam sutam, me, sutam, evam. ekaṃ samayaṃ, bhagavā, kurūsu, kāmmāssadhammaṃ<sup>5</sup> nāma, nigamo viharatī. tatra kho, bhagavā, bhikkhavo ti, bhikkhū āmantesi. te bhikkhū, bhadante ti, bhagavato, paccassosum. bhagavā, etad avoca*. Sentences are thus analysed, and ends of sentences and ends of words or groups of words in the analysis, are punctuated in red ochre.

The section endings are as follows:

1. *kā* v. l. 2. *uddesavāraṃ*  
(= S. p. 178: *uddeso niṭṭhito*).

2. *kī* v. l. 2. *ānāpānasati-kaṇḍaṃ*  
(= S. p. 178: *ānāpānapabbam niṭṭhitam*).
3. *kī* v. l. 1: *iriyāpathakaṇḍaṃ*  
(= S. p. 179: *°pabbam niṭṭhitam*).
4. *ku* r. l. 4: *catusampa(ja)ññakaṇḍaṃ<sup>6</sup>*  
(= S. p. 179: *sampajānapabbam niṭṭhitam*).
5. *kū* r. l. 7: *paṭikkūlamanasikāraṇḍaṃ*  
(S. p. 180: *°pabbam niṭṭhitam*).
6. *kṛ* r. l. 3: *dhātumanasikāraṇḍaṃ*  
(S. p. 180: *°pabbam niṭṭhitam*).
7. *kṛ* v. l. 4: *paṭhamam sīvathikaṃ*  
(= S. p. 181-182 not marked).
8. *kḥ* r. l. 7: *dutiya-sīvathikaṃ [sic]*  
(= S. p. 181-182 not marked).
9. *kḥ* v. l. 8: *tatiya-sīvathikaṃ*  
(= S. p. 181-182 not marked).
10. *kḷ* v. l. 1: *catuttha-sīvathikaṃ*  
(= S. p. 181-182 not marked).
11. *kḷ* r. l. 1: *pañcamam sīvathikaṃ*  
(= S. p. 181-182 not marked).
12. *kḷ* v. l. 3: *chaṭṭham sīvathikaṃ*  
(= S. p. 181-182 not marked).
13. *ke* r. l. 5: *sattamam sīvathikaṃ*  
(= S. p. 181-182 not marked).
14. *ke* v. l. 6: *aṭṭhamam sīvathikaṃ*  
(= S. p. 181-182 not marked).
15. *kai* r. ll. 5-6: *navamam sīvathikaṃ, kāyānupassanā satipaṭṭhānā* (= S. p. 182: *navasīvathikapabbam niṭṭhitam: cuddasakāyanupassanā niṭṭhitā*).
16. *ko* r. l. 7: *vedanānupassanā-satipaṭṭhānā*  
(= S. p. 183: *°passanā niṭṭhitā*).
17. *kau* r. l. 8: *cittānupassanā satipaṭṭhānā*  
(= S. p. 183: *°passanā niṭṭhitā*).
18. *kaḥ* r. l. 8: *nīvaraṇa-niddesaṃ*  
(= S. p. 184: *°pabbam niṭṭhitam*).
19. *kha* r. l. 5: *khandaniddesaṃ*  
(= S. p. 185: *°pabbam niṭṭhitam*).

20. *khī* r. l. 2: āyatananiddesaṃ  
(= S. p. 186: °pabbaṃ niṭṭhitaṃ).
21. *khu* r. l. 8: bhojjaṅganiddesaṃ  
(= S. p. 187: pabbaṃ niṭṭhitaṃ).  
*khu* r. l. 9: *pathamakabhāṇavāraṃ*  
(= S. p. 188: *pathama*°).
22. *khī* v. l. 3: dukkhasaccaniddesaṃ. (1) *khī* r. l. 8: ajjhattikāyatana-chakkaṃ. (2) *khī* v. l. 7: bhāhirāyatana°. (3) *khī* r. l. 8: viññāna-chakkaṃ. (4) *khī* v. l. 8: phassa°. (5) *khe* r. l. 8: vedanā°. (6) *khe* v. l. 8: saññā°. (7) *khai* v. l. 1: cetanā°. (8) *kho* r. l. 1: taṇhā°. (9) *kho* v. l. 1: vitakka°. (10) *ibid.* l. 8: vicāra.
23. *khau* r. l. 1: samudayasaccaniddesaṃ. (1) *khau* r. l. 5: ajjhattikāyatana-chakkaṃ. (2) *khām* r. l. 4: bāhirāyatana°. (3) *khām* v. l. 4: viññāna°. (4) *khaḥ* r. l. 5: phassa°. (5) *khaḥ* v. l. 6: vedanā°. (6) *ga* r. l. 6: saññā°. (7) *ga* v. l. 6: cetanā°. (8) *gā* r. l. 5: taṇhā°. (9) *gā* v. l. 6: vitakka°. (10) *gi* r. l. 6: vicāra°.
24. *gi* r. l. 7: nirodhasaccaniddesaṃ.
25. *gu* r. l. 7: maggasaccaniddesaṃ.
26. *gu* v. l. 4: dhammānupassanā satipaṭṭhānā.

The text of the sutta ends at *gī* r. ll. 5-6: followed by the *pada-ānavuma*: bhagavā, idam, avoca, attamanā te bhikkhū, bhagavato bhāsitaṃ abhinandun ti. (*gī* r. l. 7) satipaṭṭhānapadaānumayī, siddhir astu subham astu ārōgyam astu. *gī-chū*. The Sinhalese sannaya of the sutta.

Beginning: namo tassa . . . *evam me sutam, me, āyasmavū mahākāśyapasthavirayanvahansa mā visin me mahāsatiṭṭhānasūtrāntadharmma-desanāva; evam sutam, me ākārayen asanalada mesē asanalada mesē ma asanaladī - nohot . . .*

The section names are given as in the sutta, except in the case of a few at the end. Their endings in the MS are as follows. [The numbers refer to the titles as given under 1.]

1. *gha* v. l. 1; 2. *ghī* r. l. 5; 3. *ghu* r. l. 5;  
4. *ghū* r. l. 3; 5. *ghṛ* r. l. 7; 6. *ghī* r. l. 5;  
7. *ghī* r. l. 7; 8. *ghī* v. l. 6; 9. *ghī* r. l. 4;  
10. *ghī* r. l. 8; 11. *ghī* v. l. 5; 12. *ghe* r. l. 3;  
13. *ghe* r. l. 7; 14. *ghe* v. l. 4;  
15. *ghe* v. l. 8-*ghai* r. l. 16; 16. *gho* v. l. 5<sup>1</sup>;  
17. *ghām* v. l. 4; 18. *ṇa* v. l. 3; 19. *ṇī* r. l. 6;  
20. *ṇū* r. l. 1;  
21. *ṇī* r. l. 2; *paṭhamakabhāṇavāraṃ: ṇī* r. l. 2.  
22. *ṇaḥ* r. l. 6 (1. *cā* r. l. 6; 2. *cā* v. l. 7; 3. *cī* r. l. 6; 4. *cī* v. l. 3; 5. *cī* r. l. 5; 6. *cī* v. l. 7; 7. *cu* r. l. 4; 8. *cu* v. l. 1; 9. *cu* v. l. 6; 10. *cū* r. l. 4).  
23. *cū* r. l. 5 (1. *cī* r. l. 6; 2. l. 7; 3. *cī* v. l. 2; 4. l. 4; 5. l. 6; 6. *cī* r. l. 1; 7. l. 3; 8. l. 5; 9. l. 6; 10. *cī* r. l. 1).  
24. *cī* r. l. 2; 25. *co* r. l. 5; 26. *cau* r. l. 3.

Ends: (*chu* v. l. 8): . . . lovā siyalu [*chū* r. l. 1] nuvanāttan visin ghōratarasamsārāpagamaṇayan nivanpura vāda śanahenu piṇisa tama-tamange nuvana-pamaṇin ema pāli-artthakathā sahitava vistaradēsanāvaṭa pamiṇi siyalu sūtraya ho uddesavāravasayen desū samkṣepadesanāva ho ema satarasatiṭṭhānayan aturen ek-satiṭṭhānayanak hō ānāpānasatikāṇḍādivasayen venva nivanmaṅga pādā vadāḷa-heyin ekvisi-sandhiyak āti ē siyalu desanāven ek-kāṇḍayak ho *kīrppa*-samsādiyen<sup>9</sup> duruva nissaraṇādhyāsayen yedi tama-tamā sita dharā geṇa akhaṇḍava satatayen bhāvitā-kirimen anuṇṭada uganvālimen ātmār-tthaparārthasiddhiyehima utsāhakaṭayutu.

The date, according to the Buddhist Era from the Parinirvāṇa, is given in the following Pali stanzas, but the numbers contained therein are not very clear:

sambuddhapariniḅbānā dvīśahassatatiye<sup>10</sup> sato tato tatiyavassamhi pussamāsē' jīṇāgate<sup>11</sup> attatthaṅca paratthaṅca sādhetuṃ nijabhāsayaḷa pubbācarisihāṇaṃ kathaganto<sup>12</sup> valambiya

satipaṭṭhānasuttantaṃ likhitaṃ ti yathābalaṃ  
ñātabbaṃ tattha viññūhi oloketvā punappaṇaṃ  
pahetabbaṃ jahitvāna gahetabbañ ca gāhiya  
sādhetaṃ muṇḍena vaṇṇitaṃ amataṃ  
padaṃ.

Then come the wishes of the scribe in Pali, followed by: siddhir astu, satipaṭṭhānasūtraya nimi. Wishes continued in a corrupt Sanskrit stanza and Eḷu-silō; and finally the date:

sakavarṣa ekvādahas-hatsiyavisihayaṭa pāmiṇi  
mema varṣayehi uṇḍuvak-masa puranavavaka  
nam lat tithi lat aṅgharuvādā utrapuṭu nākatina  
liyāsamāptakalāvū satipaṭṭhānasūtrasannayai.  
'This is the *Satipaṭṭhānasūtrasannaya* (see above)  
the copying of which was completed on the  
asterism utrapuṭu on Tuesday, being the ninth  
lunar day of the waxing fortnight of the month  
of Uṇḍuvak (Mārgaśīrṣa) in the Śaka Year 1726  
(December 11th, A.D. 1804). ārogyam astū.

¶ <sup>1</sup> Called *Satipaṭṭhānasutta* by Westergaard after the Colophons of the MS. *gḥ* r. 7, and *chū* v. 1. —

<sup>2</sup> Text with words analysed and arranged in their order for translation. — <sup>3</sup> *Majjhima*, No. 10. —

<sup>4</sup> See PA (Sinh.) 10. — <sup>5</sup> Printed editions: kam-māssa°. — <sup>6</sup> sampajañña° in sanne (*ghu* r. 1. 3).

— <sup>7</sup> End of sections are not marked in S. here. after. — <sup>8</sup> °satipaṭṭhānaṃ. — <sup>9</sup> So in MS for kīrttiprasaṃsā°. — <sup>10</sup> with 'tena' written below the line. — <sup>11</sup> phussamāse jināgate. — <sup>12</sup> katagantho.

### **Mahāsatipaṭṭhānasūtravistarāsannaya.**

PAS (Sinh.) 5 (Bl. 3).

Palm-leaf, 73 foll., 49.3 × 5.9 cm. large margins, eight lines of writing to a page, each line 41.2 cm. long. Pages numbered from (*sva*) 1–67,

on the left hand margin with Arabic numerals, on the right hand *ka-ñi* in Sinhalese letters. Here ends the *sannaya* of the *satipaṭṭhānasutta*. 69 (*ñi*) v. The continuation of the scribe's wishes only in one fourth of a line. On leaf 68, begins the *sūtra-nirdeśaya*, or an epilogue of the *sūtra*. Leaves 68–73 are not marked in Sinhalese letters. On the first page there is only seven lines of writing each 15.2 cm. long in the centre. The broad margins are decorated with geometric patterns. *sva(sti)* on the left margin.

The MS may be dated in the eighteenth century. The date given at fol. 72 v. l. 6 (see below) may refer to the composition of the sanne, or the writing of the appendix.

This is a detailed explanatory translation in Sinhalese of the *Mahāsatipaṭṭhānasuttanta*, No. XXII of the *Dīghanikāya* (P.T.S. ed. vol. II. pp. 290–315)<sup>1</sup>, accompanied with the Pali words of the sutta in their place between the translation as usual with the sannayas. The contents of the text are stated in Pali at the end thus:

iti vitthāramukhena mahāsatipaṭṭhānasuttaṃ  
niṭṭhitaṃ, 'thus is completed the Mahāsatipa-  
ṭṭhānasutta with its detailed exposition'. A Sin-  
halese translation of the *Mahāsatipaṭṭhānasutta*  
is ascribed to Daramiṭipola Dhammakhandha  
Mahāthera<sup>2</sup> and another to Tibbaṭuvāve Sidd-  
hārtha Buddharakṣita<sup>3</sup>.

The book is very popular with the Sinhalese Buddhists, and there are a number of printed editions:

Edited with a preface in Sinhalese, 1883.

Edited with a preface in Sinhalese by H. Jayatilaka, 1888, see also previous article.

The present MS begins after the usual adoration of the Buddha in Pali, directly with the translation thus: *evaṃ me suttaṃ*, me āyusmatvū mahākāśyapa-sthavirayan-vahaṅṣa mā visin me

mahāsatiṭṭhānasūtrāntadharmadēsanāva; *evaṃ sutam*, meyākārayen asanalada mesema asanaladē nohot; *me*, māge; *sutam*, āsīma; *evaṃ*, mesemā yi.

The end of the translation of the sutta on leaf 67r. ll. 3 ff. is as follows: *idaṃ* . . . (l. 4) me satarasatiṭṭhānasūtrānta- dharmmadesanāva; *avoca*, . . . (l. 5) me desanāva koṭa vadālasēka. *attamanā*, tathā svabhāva vū dharmmaśravana- pratilābhayan santosavū; *te bhikkhu*, sakalaksayan nasā rahatphalayaṭa pāmini tisahasak pamana bhikṣun pramukha koṭa āti kururaṭa siyalu bhikṣuhu; *bhagavato bhāsītam*, śrisaddharmmrutavāripūrita-gaṅgāpravāhabhāgyavatuvaḥṣeḡe me desanāvaṭa; *abhinandun ti*, visesayen santosavūvāhuyi iti vitthāramukhena mahāsatiṭṭhānasuttam niṭṭhitam. siddhir astu. subham astu. ārōgyam astu, (67v.) lovturā budu vemvā, nirogi vēvā.

¶ <sup>1</sup> or *Majjhima*. No. X. — <sup>2</sup> Wickremasinghe: *Catalogue of Printed Books*, p. 72 A. — <sup>3</sup> *Sinhalese Literature*, p. 24.

### Mahāsatiṭṭhānasutta, °sūtrasannaya.

PAS (Sinh.) 6 (Pallis 2).

Palm-leaf, 52 foll., numbered (1): 40 foll., (*svasti*)*ka-gī*; (2): 11 foll., (*svasti siddham*) *ka-ko* (*ke* missing) fragment. 48.5 × 6 cm. (1) Seven lines to a page. (2) Eight lines. Each line 43 cm. long. Secured by wooden boards, centre panel coloured in red lac, with borders painted blue. (1) The *Mahāsatiṭṭhānasutta* (see previous articles). The text accompanied by the *pada-ānavuma*. (2) The *sannaya* of the same sutta, also accompanied by the text.

### Vammikasūtrasannaya,

**Sigālovādasūtrasannaya**, etc.

PAS (Sinh.) 7 (Cod. Pal. XII).

Palm-leaf, 25 foll.: (1) 17 foll., numbered *svasti(ka)-kha* in three sections. (a) Foll. *ka-kṛ* marked again with *lit-ilakkam* (1–6) on the top of the right margin. (b) Foll. *kṛ-kī*. (c) *ke-kha*, also marked again with *lit-ilakkam* as (a). (2) 8 foll. numbered *ka-kṛ* containing fragments of various texts in Sinhalese intermixed with Pali quotations. This part (2) evidently consists of spoilt leaves put together with (1). 40 × 6.4 cm. (1) Average ten lines to a page, about 34 cm. (2) Five to six lines to a page. The whole is provided with a pair of wooden boards which are profusely decorated with floral designs on the panels and sides. A turner-carved ivory button secures one-end of the cord.

(1 a). Foll. *ka-kṛ* v. *Vammikasūtrasannaya*.

This is a detailed word-for-word Sinhalese translation of the *Vammikasutta*, the twenty third sutta of the *Majjhimanikāya* (vol. I, pp. 142–145). There is a printed version of the text, published in Colombo, 1893.

The text begins:

*evaṃ me sutam*, *me*, mā visin nānāyanipuna- anekāddhyāśaya-samusthānarthavyaṅjanasampannaviśiṣṭagūṇayen yuktavū sarvajñavacanaya tatvārtha-heyin sarvaprakārayen dānaganṭa asamarttha uvada ek-ākārayakin; *sutam* ekamāga- dhikabhāśāven śrotruvijñānaya-pūrvaṅgamakoṭa āti vijñānavīthiyen dānaganṭaladi; *ekam* *samayaṃ* . . .

Ends: *kṛ* v. l. 6: *ayaṃ*, *me* *matu* *kiyana*; *ete- sam*, *me* *padayangē*; *attho*, *arthayayi*. *bhagavā* *laukikalokottarasukhābhīṇerakta* [sic]- *dānaśī- lādikōṭiprāptabhāgya-āti* *buduhu*, *idaṃ avoca*, *me* *sūtra* *dharmmadēsanāva* *vadālasēki*. *atta- maṇo*, *santoṣavū*; *kumārakassapo āyāsmā*, *āyuṣ-*

mat kumārakāśyapasthavira tema; *bhagavato* budunge; *bhāsitaṃ*, me vadāla vacanayaṭa; *abhinandī*, santoṣavū-sēka. vammikasūtrasanyayayī. siddhir astu, subham astu, ārogyam astu, nivamaṃ dakimvā

(1. b. 1). *kḷ* r. 1. 1–*kḷ* r. 1. 3: *Maitrībhāvanā-gāthā*, Pali stanzas on the advantages of the contemplation on *mettā*.

Begins:

disvāna nānappakārena kodhe ādinavam<sup>1</sup> budho<sup>2</sup>  
vineyya paṭiḡhaṃ khippaṃ ghoram āsivisaṃ  
viya.

Ends:

bhavagg' upādāya avīci heṭṭhato etth'antare  
sattakāyūpapannā  
rūpī arūpī ca asaṅṅasaṅṅino dukkhā  
pamuñcantu phusantu nibbutiṃ.  
maitrībhāvanāgāthā yi.

(1 b. ii). *kḷ* r. 1. 4. *Dānānisamsa*, 'Advantages of the Giving of Alms', Pali passages extracted from such texts as the *Suttanipāta* and the Pañcakanipāta of the *Aṅguttaranikāya*. Partly accompanied by the Sinhalese translation (*sannaya*). The section begins: idaṃ dānaṃ nāma sukhānaṃ nidānaṃ sampattīnaṃ mūlaṃ bhogaṇaṃ paṭiṭṭhā. (Sanne begins on l. 8: *idaṃ dānaṃ nāma*, me dānaya nam; *sukhānaṃ nidānaṃ*, sāpayanta ādī kāraṇaya; ...

*kḷ* v. 1. 10: *aggihuttamukhaṃ yaññā sāvitthī chandaso mukhaṃ*, ... (*Suttanipāta*, vv. 568–569).

Sanne begins on l. 10: *yaññā*, vahni paricaraṇayak<sup>3</sup> nātiva brāhmaṇayange yāgayak nāti heyin yāgayo: *aggihuttamukhā*, ginideviyā pidima pradhānakoṭa āttāhuya ...

*kḷ* r. 1. 5 dānaṃ sahāya sambhūtaṃ ...

l. 6. sukhaṃ mānusaṇaṃ deti

l. 7. sukho vipāko puññānaṃ, etc.

*kḷ* v. blank.

*ke* r. 1. 1. begins: pañc'ime bhikkhave dāne ānisamsā, katame pañca. (*AN*, Pañcakanipāta, XXXV, P.T.S. ed. Part III. p. 41) ...

The text enlarges on the merit of various gifts. *kau* r. 1. 7: gives the superscription: 'setudānānisamsaṃ'.

*kau* v. 1. 3: 'tēlayāyaggidānānisamsaṃ'.

*kau* v. last line: 'pattidānānisamsaṃ'.

(1 b iii) Foll. *kām-kha* r. *Vandanāgāthā*. Pali verses in honour of Buddhas followed by a pharaphrase of them in Sinhalese:

*kām* r. 1. 1 begins:

sampāpakaṃ ni va phalaṃ nikhilaṃ tilokaṃ  
cintāmaṇiṃ jagatikappataruṃ<sup>4</sup> munindaṃ  
...

*kha* r. 1. 2: evaṃ acintiyā buddhā ... ll. 11–12: esē heyin ... tunuruvan<sup>5</sup> varṇṇanākarat hot siyadahasak lakṣayak keḷak mukha mavāgena varṇṇanā-karaṇṭa paṭanganat mahakalpayak avuruduganan nimatat me tuṇuruvange<sup>6</sup> guṇa no nimannēya

(2.a.) *ka-ki Sigālovādasūtrārthaya* (fragment). The introductory portion of the Sinhalese detailed translation of Sigālovādasutta (*Dīghanikāya*, No. XXXI) containing Buddha's advice to a young layman.

The text begins (*ka* r. 1. 1): svasti śrīghaṇa-pranatasurāsuranaroraganikarakriṭavinyasta ... tathāgatavaradharmmacakravarttisvāmī-vū samyakṣambuddhasarvajñarājottamayānanvahanse visin ...

It ends abruptly (*kī* r. ll. 6–7): siṅgālaka nam grahapati-putrayā udesā vadārana-lada utum vū me siṅgālovādasūtrayehi arttha kim vaṣayen metānhi rāsvū sarddhāvanta prajñāvanta mahottamayaṇṭa vāda piṇisa dharmmayak kiyanu lābe. e dharmmaya nam.

(2. b.) *ku* r. 1. 1–*kū* v. 1. 4: Introduction to some book on the Dharma beginning with:

svarggamastapātālasaṃkhyātabhavanatrayavāsī-  
vū<sup>7</sup> samastasatvayaṅṭa saraṇa-vū samyak ṣam-  
buddhasarvajñarājōttamayānan - vahansēge śrī-  
mukhayan pahaḷa dharmayak heyin . . .

(2. c.) (*kr*), *kṛ*: two fragments, introductory por-  
tions of some works dealing with the virtues of  
the Buddha.

¶ <sup>1</sup> *m* and the following *bu* written as one syllable:  
*ṃbu*. – <sup>2</sup> Misspelt: buddho. – <sup>3</sup> MS para°. –  
<sup>4</sup> MS °taraṃ. – <sup>5</sup> tunu° *but* at <sup>6</sup> tuṇu°. –  
<sup>7</sup> °marta(?).

### Bālapaṇḍitasūtrasannaya.

PAS (Sinh.) 8 (Cod. Pal. U.B. 23).

Palm-leaf, 51 foll., numbered *ka-ghi*, 40 ×  
5 cm., eight lines to a page, 35 cm. long. *ka* r.  
blank, *ka* v. fully written on. *khe* v. and *khai* r.  
blank. *ghi* v. blank, one blank leaf in front, All  
secured in European-made wooden boards.

There is a stylus for palm-leaf writing in the  
box containing this manuscript.

*Bālapaṇḍitasūtrasannaya* is the Sinhalese word  
for word translation and commentary of the  
*Bālapaṇḍita*, or the *Bālapaṇḍitopama-sutta*, No.  
129 in the 'Uparipaṇḍāsaka' of the *Majjhimi-  
kāya*, being the ninth sutta of the *Suññatavagga*.  
(P.T.S. ed. III, pp. 166–180). According to the  
account contained in *Saṅgharājasādhucariyāva*<sup>1</sup>,  
the Sinhalese translation of this sutta was made  
by Kaḍuvela Sobhita Thera, in the early part of  
the eighteenth century. The title of the *sutta* is  
given in this book as 'Bālapaṇḍitopama-sūtraya'.  
This discourse has been very popular among Sin-  
halese Buddhist preachers, and the subject  
matter from it forms an important portion of the  
Sinhalese work on Buddhist lay ethics, the  
*Dānaparicchodaya*<sup>2</sup>.

The present MS contains the *sūtra-sannaya*  
followed by the Pali text of the sutta with its  
*pada-ānavuma* analysis.

*ka-khe* v. *Sūtra-sannaya*.

The *sūtrasannaya* begins after the usual  
adoration: *me*, āyuṣmat-vū mahākāśyapasthavi-  
rayan-vahaṅṣa mā visin visuddhabuddhīn pra-  
siddhabauddhavidagdhanapramukhasakalaśrō-  
trujaṇa-manah prasādādāyakavū mē bālapaṇḍi-  
tasūtrāntadharmadēsanāva; *evaṃ sutam*, ē ākā-  
rayen asana-lada mese (mese)<sup>3</sup> asanalada mesema  
asanaladī; *ekaṃ samayaṃ*, garbbhāvakraṅti-  
samayādī eksamayek-hi; *bhāgavā* . . .

The *sannaya* ends (*kh* v. 1. 7 . . .). *bhagavā*,  
tribhuvanatilakasakalajñeyyasāgarapāraprāpta-  
anantagūṇagaṇādhārabbhuvanatrayagatasakala-  
satvhitopadesakavū jātijarāmaranādī nikhila-  
duḥka [sic]saliloghhasampūrṇavū saṃsārajala-  
nidhinimagnasatvayā amratamahānirvānapravē-  
saya karannāvū sarvajñarājottamayānanvahansē  
*idaṃ*, srotrujanamanaḥ prasādakara surāsura-  
(mani?) manujakarnna [sic]rasāyana ghoratara-  
sansārabhayavarṇṇanākirimēn paṇḍita-apaṇḍi-  
talakṣana vadāranaladdāvū me bālapaṇḍita-  
sūtra-dharmmadēsanāva; *avoca*, nānāyanipu-  
na . . . brahmasvarayen mese desanākaravadāla-  
seka. *attamanā* dharmmasravaṇapratilābhayan  
saṃsavū; *te bhikkhū*; ē siyalu bhikkūhu, *bha-  
gavato bhāsitaṃ*, śrī saddharmmāmratavāripūri-  
tadharmmagaṅgā-pravāhavū bhāgyavatun-va-  
hansege desanāvaṭa; *abhandun ti*, visēsayan  
santosavūvāhu-yi . . . siddhir astu-subam [sic]  
astu (. . . *khe* r. 1. 4).

*khai* v.–*ghi* r. The sutta with the *Padaānavuma*.  
The sutta begins as in the P.T.S. edition, adding  
the analysis, *evaṃ me sutam*; *me*, *evaṃ*, *sutam*;  
*me*, *sutam* *evaṃ*; *ekaṃ*, *samayaṃ*, *bhagavā*,  
*sāvattihyaṃ*, *jetavane*, *anāthapiṇḍikassa ārāme*  
*viharati* . . .

The sutta ends: (*khi* r. l. 1): . . . *ayaṃ bhikkhave kevaḷaṃ paripūrāpañḍitabhūmī ti-* (followed by the analysis) *idam avoca . . . abhinandun ti* (followed by the analysis). *siddhir astu subham astu, ārogyam astu, sṭhārtthasiddhir<sup>4</sup> astu. prajñābalavemvā. bālapanḍitasūtraya.*

¶ <sup>1</sup> See *Sinhalese Literature*, pp. 24–25. – <sup>2</sup> *Sinhalese Literature*, p. 77. – <sup>3</sup> repeated. – <sup>4</sup> svārttha?

### Uposathasutta,

### Uposathasūtra-arthavyākhyānaya.

PAS (Sinh.) 9 (Cod. Pal. XXI).

Palm-leaf. 105 foll., numbered (*svasti siddham*) *ka-chl*. 42 × 5.3 cm. Eight lines to a page, 35 cm. of writing; *ka* v. and *kaḥ* r. writing in the centre only, 13 cm. long. *kaḥ* v. blank. Decorative patterns in red lac on the margins. Up to *gho*, punctuation marked coloured with red-lac. The MS is secured within plain Ceylon-made wooden boards. Title written in Rask's hand on a leaf, placed over the board and Sinhalese title *Uposathasūtraya* on a tag.

(1) *ka-kaḥ* r.: The text of the *Uposathasutta* in the *Pada-ānavuma* form.

(2) *kha* r.-*ghām* r.: *Uposathasūtra-arthavyākhyānaya*.

(3) *ghaḥ-chl*: 'Budugūṣasannaya', etc.

(1) The *Uposatha-sutta* or *Visākhūposathasutta* 'The Sermon on Visākhā's Fast' is from the 'Pañcakanipāta' of the *Aṅguttaranikāya*. (P.T.S. ed. vol. III. pp. 70 f.).

(2) There is a printed version of the Sinhalese translation published under the title *Uposathasūtraya*. Colombo, 1891.

(1) Begins: (*ka*):

*evam me sutāṃ ekaṃ samayaṃ bhagavā sāva-tthiyaṃ viharati pubbārāme migāramātupāsāde, evam me sutāṃ ,, me ,, evaṃ sutāṃ ,, . . .*

Ends (*kaḥ* r.):

*uposathasūtrapadānumayi, siddhir astu, subham astu, ārogyam astu, sarbbārthasiddhir astu.*

(2) Begins (*kha* r.) after the usual adoration in Pali:

*ādiccavaṃsambarapātubhūtaṃ*

*byāmapabbhāmaṇḍaladevacāpaṃ<sup>1</sup>*

*dhammambunibbāpitapāpaghammaṃ*

*vandām' ahaṃ buddhamahaṃbuvāhaṃ*

*divasakarasūnu - manuvañśa - mahāsammatābhissammata - sakalakulatāraka - tārakāpatipratibhāga-dhautasaṃkha-prakṣiptakṣīrasalīlanirmmalanaika(ka)vijanavarṇṇaniyya sūryyavañśa-nāmāti ākāsayehi prāturbbhūtavū sakalalokaprasādakara-byāmoprabhāmaṇḍalanāmāti devudunu āti . . .*

The Arthavyākhyāna ends: *ghām* r.:

*yanuheyin taman-vahansēge kusalānubhāvayen pahalavū upamā-rahitavū uttamavū stringē asadrīsavū pañcakāmarasaya ekunvisivayasehidī hāra apa hāmadenā kerehi karuṇāven grahābhiniṣkramaṇaya koṭa mahānubhāvasampannavū vasavarttimārayā visin vasvanalada navavidhavarṣāvan parārmukha-koṭa ohu paradavā dasadahasak sakvala kampākeremin sarbbajñatājñānayaṭa pāmiṇi bhāgyavat-budurajāṇanvahansēge vacanaya ; abhinandi, santoṣayen anumodanva subhāsītaya sulapītaya sādhu sādhuvi kiyā mastakayen piligattāya. pausathasūtra<sup>2</sup> artthavyākhyānayayi.*

*ghām* v. blank.

(3) – See p. 194, col. II, ES (Sinh.) 25.

¶ <sup>1</sup> Reads like °vājaṃ. – <sup>2</sup> For Upau°.

**Sattasuriyuggamanasutta, Saptasūryod-gamanasūtra-arthavivaraṇaya.**

PAS (Sinh.) 10 (Cod. Pal. XXII).

Palm-leaf, 68 foll., numbered (*sva*)*ka-nī*; 44 × 5.5 cm.; eight lines to a page. *ka* r. blank. *ka* v. 8 lines, 13 cm. only in the centre. Secured within Ceylon-made plain wooden boards on the upper of which is written in Rask's hand, 'Sattasuryod gamana suttam p'.

The MS is dated in Buddha Era 2338, that is, A.D. 1795. (See below). As for orthography it may be mentioned that there is a profusion of *la*, a character which is rather rare in MSS of the period. At the same time *n* is used for *ṇ* and a double dental *nn* occurs after *r* (repha).

(1) *ka-kṛ*. The Pali sutta in the Pada-ānavuma form.

(2) *kḷ v.-nī* r. The Artha-vivaraṇaya in Sinhalese.

Another MS of this Sūtrasannaya, found in the British Museum has been described by Wickremasinghe. (See *MSS Cat.*, 9 II [p. 8]), but our text differs materially from this in some places. The MS in the library of the Colombo Museum (De Silva, 300) appears to agree with the British Museum MS, but again not with our MS.

*Sattasuriyuggamanasutta*, 'the Sermon on the Rising of the Seven Suns' is the second sutta of the Mahāvagga of the Sattakanipāta of the *Aṅguttaranikāya* (= P.T.S. ed. IV. pp. 100 ff.). The discourse deals with elements in philosophy and cosmology known to early Buddhists. In the present MS the Pali sutta is given in its *Pada-ānavuma* form, that is, with the analysis of the syntactical relation of words.

The Sinhalese Sannaya or the Arthavivaraṇaya which follows contains detailed expositions of the subjects dealt with in the sutta, one of the most noteworthy among these topics is Lokavināsaya, the end of the present world cycle and the

beginning of the next. Extracts from the Sannaya have been incorporated in translation by R. S. Hardy in *A Manual of Buddhism*, London, 1852. These include: 'The System of the Universe' (pp. 6-35) and 'Elements of Existence' pp. 399 ff.

A printed edition of the Sannaya has appeared under the title *Saptasūryōdgamana-sūtraya*, Pāli-yagoḍa, 1898.

1. The *Pada-ānavuma* begins: *ka*: after the usual adoration in Pali *evaṃ me suttaṃ. ekaṃ samayaṃ bhagavā vēsāḷiyaṃ viharati ambapāḷivane* ,, *evaṃ me suttaṃ* ,, *me* ,, *evaṃ suttaṃ* ,, *me* ,, *suttaṃ* ,, *evaṃ* ,, . . .

The *Pada-ānavuma* ends (*kṛ* v. 1. 2):  
*sīlaṃ samādhi-paññā ca vimuttiṃ ca anuttarā anubuddhā ime dhammā gotamena yasassinā itī buddho abhiṃñāya dhammacakkhāsi* [sic for dhammaṃ akkhāsi] *bhikkhuṇaṃ dukkhass' antaṃkaro satthā cakkhumā*

*parinibbuto ti yasassinā* ,, *gotamena* ,, *sīlaṃ* ,, *samādhi* ,, *paññā ca vimutti ca* ,, *anuttarā* ,, *ime dhammā* ,, *anubuddhā* ,, *itī* ,, *buddho* ,, *abhiṃñāyo* ,, *bhikkhuṇaṃ* ,, *dhammaṃ* ,, *dukkhāsi* [sic for akkhāsi] ,, *cakkhumā* ,, *satthā* ,, *parinibbuto* ,, *itī*. *sattasūryyodgamana sūtravyākhyāṇayaṭa pūrvahetuvū pada-ānumayi. siddhir astu. subham astu. ārogyam astu.*

*kḷ* r. blank.

2. The *Arthavivaraṇaya* begins: (*kḷ* v.): after the usual adoration in Pali once more: *evaṃ me suttaṃ ekaṃ samayaṃ bhagavā vēsāḷiyaṃ viharati ambapāḷivane* ,, *evaṃ me suttaṃ yana me padaya ādikoṭa-āti ambapāḷi yana me padaya avasankoṭa āti me pāṭhaya budun visin dēsānākaraṇalada pāṭhayak nove. yali kavara kenakun visin kiyanalada pāṭhayak da yata hot dharm-masaṅgāyanā karaṇa-kāḷayehi budun mal vū ānanda-sthavirayanvahanse visin kiyana-lada pā-*



ṭhayayi. e dharmmasaṃgāyanāva kavara-kāraṇayak nisā pahaḷavīda yat.

*Arthavivaraṇaya* ends: (*ghe* r. 1. 2): *itī*, mese, *bhagavā* – (l. 7) *bhāgyavat sarvajñarājottamayānanvahansē*; *idaṃ* . . . (*ghe* v. 1. 1) *me satta-sūryyodgamanasūtrāntadharmmadesanāva*; *avoca* . . . *desanākaravadālasēka* . . . (*gho* r. 1. 8–*gho* v. 1. 1): . . . *samastajanakarnnamratavū* [sic] *me saptasūryyodgamanasūtrāntadharmmadesanāva nimavā vadālasēka*.

*gho* v. 1. 1–*ñi* r. 1. 1: It is said that a sermon based on this *Sattasuriyuggamana-sutta* was delivered throughout a whole night. A wish is expressed that through the merit of this good deed King Rājādhiraśasiṃha (A.D. 1780–1798), the reigning king at the time should be able to witness the coming of the Buddha Metteyya. (*gho* v. 1. 3) Then begins a summary of the usual *Anāgatavaṃsadesanāva*, dealing with the disappearance of the dhamma and leading up to a description of the city of Ketumatī and the appearance of the future Buddha. *ñā* r. gives a list of persons who will not see the Metteyya Buddha, while *ñā* v. enumerates those who will see him. *ñi* v. 1. 3 states that King Rājādhiraśasiṃha had this exposition of the sutta made, and a sharing of merit (*anumōdanā*) is added.

The part of the colophon which follows gives the date and the name of the reigning king at the time who was the promotor of writing the Sinhalese commentary:

*ñī* r. 1. 7: . . . *akhilalokapravararavikulakamalanavanavikāsanamarthhāmarthhāmaṇḍalāyamānavū*<sup>1</sup> *śrīmatśrīrājādhiraśasiṃha nam dīpaccakravartthīn* [sic] *-vahanse visin dedās-tunsiya-ti-saṭave-nivarṣayehi dharmmadānapunyanumodanārtthaya saṅdahā sakalajanakarnnamrata-koṭa me sūtraya arthta-vivaraṇaya-karavaṇaladī* 'The Exposition of this sutta which is like nectar to the

ears of all people was caused to be written by his Royal Highness, Śrī Rājādhiraśasiṃha, the sole king over this Island, who is comparable to the sun which blossoms up the crowd of lotus flowers, namely the entire solar race, in the year 2338, so that the merit acquired by the gift of Dharma may be shared by all'. The name of the king occurs also in the Pali colophon which follows (*ñī* v. ll. 1–3):

suddhādiccakule jāto kumāro sihavikkamo  
kamena abhivaḍḍhanto patto'parajjasirin<sup>2</sup> idha.  
bhūrimedho mahātejo satimā dhitimā pabu<sup>3</sup>  
sadā sirinivāso si pararājebhakesari  
itthaṃ te<sup>4</sup> sirirājādirājasīho narāsabho  
pabhaṃkaro va' ggate ahu sabbapākaṭo  
viraṅgarūpi atha vā jananettarasāyato<sup>5</sup>  
dhammena rajjaṃ kāreti aho buddhaṃkuro  
nu kho

¶<sup>1</sup> sic. in MS perhaps for °vikāsanasamarthamār-taṇḍamaṇḍalāyamānavū. – <sup>2</sup> for serim. – <sup>3</sup> for pabhu. – <sup>4</sup> to corrected to te. – <sup>5</sup> for jananettarasāyano.

### **Brahmapaññasūtrāntadēsanāva.**

PAS (Sinh.) 11 (Pallis 1).

Palm-leaf, 32 foll., numbered (*svasti siddham*) *ka-khaḷ*. 46 × 5.3 cm.; six to seven lines of writing to a page, 42 cm. of writing. Eight lines on *ka* v. and *kā* r. *ka* r. blank. *ka* v. writing only in the centre, 15.5 cm. *kī* v. only five lines, lacuna on line 5, but the writing is correctly continued on *ke* v. Very good hand-writing.

Two extra leaves, containing fragments of *Vandanāgāthā*. Leaf 1: two lines of writing only; leaf 2. writing only on one side, done by an illiterate scribe.

*Brahmapaññasūtrāntadharmadēsanāva* 'the Ser-

mon on the *Brahmapaññasutta*<sup>1</sup> is a lengthy discourse in Sinhalese prose when compared with the Pali text of the sutta; and a translation (*sanna*) is incorporated with it. The text begins in the usual style of the arthavyākhyānyas, with words eulogically describing the manner in which the Master preached the sutta. [*ka* l. 1], *me, āyusmatvū mahākāśyapa-sthavirayanvahansē visin . . .* (l. 8): *me brahmapaññasūtrāntadharmmadesanāva; evaṃ suttaṃ, me ākārayen asana lada mesē asana lada mesēma asanaladī . . .*, (*kā* r. l. 1) *ekaṃ samayaṃ . . .*; – (l. 3): *bhagavā . . .* (*kā* v. l. 1) *sāvattthiyaṃ . . .*; (*ki* r. l. 4) *vi-harati . . .* Then a certain brahmin (*aññataro brāhmaṇo, ki* r. l. 5) comes to the Buddha, and after the usual greetings asks him what merit he had done in the past to attain this enlightenment, and together with it the thirty-two chief significant marks, the eighty other characteristic marks and a halo around him (*kī* v. l. 2). The Buddha promises to answer his questions. (*kī* v. l. 6): Then follows in Sinhalese prose a long diversion which is not a translation of any part of a sutta. Buddha says, I answered questions in the *Vidhura-jātaka*<sup>2</sup> (*kī* v.), and the *Sam-bhavajātaka*<sup>3</sup>, and why should I leave your questions unanswered. He says it was through the efficacy of the meritorious power of the gifts made by him in such births as the *Vessantara-jātaka*<sup>4</sup> (*kū* v., *kṛ* r. v.), that he attained his enlightenment and other powers accompanying it. Several Jātakas are narrated to show his liberality, wisdom and effort.

*kū* v.–*kṛ* v. *Mahāsīlavajātaka* [F. No. 51]

*kṛ* v.–*kām* r. *Sivijātaka* [F. No. 499]

*kām* r.–*khā* v. *Sasajātaka* [F. No. 316].

*kha* v. l. 7: The translation of the Pali text is resumed: *sace, idin vanāhi; me, māgē; rudhirin*<sup>5</sup>; (*khi* r. l. 1): *vāyāmeyya, lehen prajojanaya ya-*

*mek ilvū ho yēvinam; ahaṃ, mama; attānē<sup>6</sup> va māgē sva hastayen ma, . . .* (*khi* r. l. 6): *puna, nāvata; bhagavantaṃ, bhāgyavatun-vahan-(khi* r.) *sēṭa; etad avoca, mesē śālakelēya, . . .* The sutta with its translation continues up to *khu* v. l. 4: The Buddha says that he had given very liberally in the past that now wherever he goes he is honoured and helped. As an illustration of a past story wherein he fulfilled the perfection of liberality (*dāna*) he relates the *Khadirāṅga-jātakaya*<sup>7</sup> (*khu* v. l. 5–*khṛ* v. l. 4). The translation of the sutta follows again (l. 5): *brāhmaṇo, brāhmaṇa tema; taṃ sutvā . . .* (*khṛ* r. l. 1): *samaṃ kātuṃ, atulya vana bhāvin sama karannaṭa; na sakkoti, nohāki veyi vadāla sēka.* Now to illustrate the wisdom of the Buddha while he was yet a Bodhisattva (*prajñā-pāramitā*) the following Jātakas are narrated:

i. *khṛ* r.–*khṛ* v.: *Maccha-jātaka* (F. No. 34)

ii. *khṛ* v.–*khṛ* r.: *Vaṭṭaka-jātaka* (F. No. 35)

iii. *khṛ* r.–*khe* v.: *Maccha-jātaka* (F. No. 75)

*khe* v. l. 2 resumes the translation of the sutta: *brāhmaṇo, brāhmaṇa tema; taṃ sutvā, e asā; . . .* The Brahmin repeats his questions about the merit Buddha had done in the past, and the Master replies him, and concludes the sermon with the proclamation of the Fourfold Truth (*kho* r. l. 5).

*dukkhaṃ dukkhasamuppannaṃ*

*dukkhassa ca atikkamaṃ*

*ariyaṃ chaṭṭhaṅgikaṃ<sup>8</sup> maggaṃ*

*dukkhūpasamagāmināṃ*

*yanu-heyin . . .* (*khau* v. l. 5) *me caturāryya-satyayen yuktavū me dharmmadesanāva mesē vadālasēka.* The translation of the sutta follows again (l. 6) *taṃ sutvā . . .* which ends at *khaḥ* v. l. 3: *bhagavato, bhāgyavatunvahansēgē; dhammadesanaṃ sutvā, madhuravū dharmmadēsanāva asā; sōtāphalādīni, sōvānmārggaya, sōvānpha-*

laya, sakradāgāmimārggaya, sakradāgāmīphalaya, anāgāmimārggaya, anāgāmīphalaya, arhatmārggaya, arhat-phalaya yana mē sataramagasataraphalayaṭa; *pāpunīṃsu*, pāmīniyāhuya, siddhir astu, etc.

¶ <sup>1</sup> W. A. De Silva in his *Catalogue of Palm-leaf MSS* says that the *Brahmapañña-sutta* is from the *Aṅuttaranikāya* (see under No. 157). It has not been traced by the present writer. — <sup>2</sup> Fausbøll, No. 545. — <sup>3</sup> *Ib.* No. 515. — <sup>4</sup> *Ib.* No. 547. — <sup>5</sup> sic for *rudhīrena?* — <sup>6</sup> *attano*. — <sup>7</sup> Fausbøll, No. 40. — <sup>8</sup> for aṭṭh°.

### Mahāmaṅgalasutta, Mahāmaṅgalasūtrasannaya.

PAS (Sinh.) 12 (Cod. Pal. XX).

Palm-leaf, 101 foll., numbered (*svasti*) *ka-chu*; 36 × 4.5 cm.; six lines to a page, 32 cm. of writing. *ka r.* 11.7 cm. of writing only in the centre. On margins lotus petal design in red-lac. The Pali text of the sutta ends at *ki r.* 1. 2. *ki v.* Sketches of four designs with the figure of a lion at the centre in red lac. Punctuation marks darkened with red lac in the first three leaves. Some peculiarities in orthography, for example, *ge v.* 1. 4, fourth letter before the last a peculiar form of initial *ī*.

*ka-ki r.*: *Mahāmaṅgalasutta*.

*ki-chu*: *Mahāmaṅgalasūtrasannaya*.

Extra leaf before *ka*. A tag of palm-leaf attached to the cord gives the price: *patāga dahayayi* 'ten pagodas'.

Secured inside plain Ceylon-made wooden boards, on the upper of which is written in Rask's hand 'Mahā-maṅgalasūtraya'. The end of the cord is secured with a small Dutch silver-coin on a slip of red felt.

*Mahāmaṅgalasutta*, 'the Sutta of Great Boons'<sup>1</sup> is the fourth sutta of the *Cūlavagga* of the *Suttani-pāta*. The same sutta occurs under the title *Maṅgalasutta* in the *Khuddakapāṭha*.

(1) On the extra leaf in front before *ka*, the title of the work and an indication of the subject matter of the Sutta in Sinhalese: Mahāmaṅgalasūtrasanne manuṣyayaṅṭa karanṭa sudusu hoṅḍa dēval. 'The Sanne of the Great Maṅgalasutta (which contains an account of) good deeds to be followed by mankind.'

The text of the Sutta begins at *ka r.* and ends at *ki r.* 1. 2: siddhir astu.

(2) The sanne begins at *kī r.*, after the usual adoration in Pali:

(*evaṃ me sutam*) ehi arthha kesēda yat. mē mā visin bālajanasamsarggavirahita-akhaṅḍitācāramaṅḍitapaṅḍitajanasevanabhajanapayirupāsana-sambhāṣaṅḍi- aṣṭottaratriṅṣat- prabhēdamaṅgalyakathāven samūpalakṣitaśravaṇajanamananayanarasāyanavū mē mahāmaṅgalasūtrāntadhar-mmadēśanāva; *evaṃ sutam*, mē ākārāyen asanalada mesē asanalada mesēma asanaladī.

Ends: *chu r.-chu v.*: eseheyin eṃbā satpurṣayeni topa visin-udu . . . upanupan tanhī mahāsulaṅgakin kampā novana parvata-rājajak' hu men aṣṭalokadharmmayen kampā-kala nohāki mahanuvana ātīva matu anāgatayehida (*chu v.*) sapārum purā vidurasun arā pasmarun marā buduvana met namin yurā buduvū lovutūrā muniradun karā gos namin sit purā devibaṃbun narā savusatun varā nivan-pura purā pamunuvana-kalhi tepi siyalu denat e maitrī sarvajñayanvahanasē karā pāmīna ovunvahanasē visin jātijarāmarañavinirmuktavū aṣṭaṅgasvarūpetavū brahmasvarāyen vadāranaladdāvū utumvū dharmasravanaya koṭa tuntarābodhiyen ektarā bodhiyakaṭa pāmīna ajaravū amaravū utumvū nivan-sampat labanaṭa hetuvevayi kiya pin

anumodan viyayutu. maṅgalasūtrasannayayi. siddhir astu, subham astu, ārogyam astu.

There is a printed edition of the *Mahāmaṅgalasūtrasannaya*, ed. H. Devānanda, Colombo, 1894.

¶ <sup>1</sup> Chalmers: 'Boon of Boons'.

**(Tirokuḍḍasutta), Tirokuḍḍasūtra-padārthaya.**  
PAS (Sinh.) 13 (Cod. Pal. XXIII).

Palm-leaf, 72 foll., numbered *ka-ñṛ*; 45.5 × 5.4 cm.; seven to eight lines to a page, 40 cm. long. One blank leaf at the end. Rough sketch of a *thūpa* and floral designs on the margins of the last page (*ñṛ* v.).

A palm-leaf tag attached to the cord, secured by a metal button, and written on it: 'Tirokuḍḍasūtre'. Provided with plain wooden boards and written in Rask's hand on the front one 45 a. 'Tiro-kuḍḍa-suttam, 6. Navaguṇa-sanne'.

- (1) *ka-ki* r. 1. 7: *Tirokuḍḍasūtra-padārthaya*.
- (2) *ki* r. 1. 7-*ki* v.: A Sinhalese sanne to a Pali stanza, *Dhammapada*, XI, 8.
- (3) *kī* r.-*gī* r.: *Skandhavibhāgaya*, (see p. 193, col. II).
- (4) *gī* r.-*ñṛ* v.: *Nava-arahādī-buduguṇasannaya*, (see p. 194, col. I).

*Tirokuḍḍasūtra-padārthaya* is a detailed word for word Sinhalese translation of the *Tirokuḍḍasutta* of the *Khuddakapāṭha*<sup>1</sup>. The Sannaya of this sutta, together with that of the preceding sutta, *Nidhikaṇḍa* have been published with their introductions or *Nidāna-pāṭha*: *Nidāna-pāṭha sahita Tirōkuḍḍasūtra-sannaya saha Nidhikaṇḍasūtra-sannaya*, Colombo, 1889.

(1) Begins after the adoration with verse no. 1 of the *Tirokuḍḍasutta* followed by the Sinhalese Sanne: - *tirokuḍḍesu*, pavuren piṭat'hi da;

*sandhi*, sataramamsandhi-grahasandhi-bhiktisandhi ālokasandhiyehi da; *siṅghāḷakesu ca*, tummamsandhiyehi da; *tiṭṭhanti*, ñātipretayo siṭit.

Ends: *ki* r. 1. 5: . . . *anuppadinnaṃ* buddhapramukhabhikṣusaṃghayā annapāṇādiyen santarppanaya-karannāvū topa visin dena-lada anukampādiguṇaparitāgacetanāva nipadavannāvū topa visin; *anappakaṃ*, analpavū; *puññaṃ api*, puṇyayanu du; *pasutaṃ*, rāskaraṇaladāyi' kiyā sarvajñayanvahansē dharmmakathāven sandarśana samādāpaṇa samuttejana sampahaṃsana-koṭa vadālasēki. *tirokuḍḍasūtrapadārthā* [sic] nimi. siddhir astu.

(2) *ka* r.-*ki* v. i, namo tassa . . .

anekajātisaṃsāraṃ sandhāvissaṃ anibbhisam gahakāraṃ gavesanto dukkhā jāti punappunaṃ (*Dhammapada*, XI. 8) . . .

*anekajātisaṃsāraṃ*, noyek jātisaṃsāramulullehi pamaṇak-nāttāvū skhandhaparamparāven obin oba; *punappunaṃ*, nāvata nāvata; *dukkhaṃ*<sup>2</sup>, duk viṇḍa; *gahakāraṃ gavesanto*, graha karaṇa tānāttahu hevat dukaṭa kāraṇavū pañca-skhandha nāmāti grahaya kalāvū triṣṇā nāmāti vaḍuvā; *gavesanto*, soyanem; *sandhāvissaṃ*, āviddemi. esē āviddāvū mama grahakāraṇayā; *anibbisaṃ*, noladimi; *tena*, eheyin; *idāni*, dān; *gahakāraṃ*, graha-karannāvū; *te*, tā hevat pañcaskhandha nāmāti graha kaḷa triṣṇā nāmāti vaḍuvā; *me*, mā visin; *diṭṭho asi*, daknā laddemi, hevat ātmagrahaya-karannāvū triṣṇā nāmāti vaḍuvā karmmakṣayakara-jñānayan hevat buddhañānayan daknā-lada; *puna ghaṃ*, nāvata ātma-grahayak meyin matu; *na kāhasi*, no karannēya. kumak piṇisada yat. *sabbā te pāsukā bhaggā*, siyalu kleśayan nāmāti grahopakaranayan nasana-lada; *gahakūḷaṃ*, mudunehi maṅḍullada gen ātmabhāvayaṭa mudun maḍullayayi kiyana-lada ajñānaya; *visaṃkhi-*

*taṃ*, arhan-mārggañāyāyā sunu-visunu koṭa kaḍā damana-lada. dān māge cittaya; *visaṃ-khāragataṃ*, visaṃkāravū nirvānayaṭa pāmiṇa siyalu saṃskāraya(ṃ) keren gālavunu-heyin; *tanhānaṃ*<sup>3</sup> *khayaṃ*, triṣṇāvage kṣaya-bavaṭa; *aj-jhagā*, pāmiṇiyemi esē-heyin nivan diṭṭimi. ya-nādin prīti-vākya pavatvā . . . siddhir astu<sup>4</sup>.

¶ <sup>1</sup> No. 8 = P.T.S. ed. p. 6. It also occurs as *Tirokuḍḍapetaṭṭhu* in the *Petaṭṭhu* P.T.S. ed. pp. 4-5. Mrs. Rhys Davids calls the sutta: 'The Saying on over the Walls'. - <sup>2</sup> note *dukkhā* in the verse. - <sup>3</sup> for *tanhānaṃ*. - <sup>4</sup> differs from KD.

### Dhammapada, Dampiyāsanne.

PAS (Sinh.) 14 (Cod. Pal. XVIII).

Palm-leaf, 92 foll., numbered (*sva*) *ka-cau*. Two leaves have two numbers on each, *ghl*, *ghe* and *ghl*, *ghai*, 45 × 6 cm. Eight to nine lines of writing to a page, 40.5 cm. long. Seven lines of writing only on *gī* r. and *gī* v. blank. The copy, nevertheless, is accurate. The copyist was evidently keeping to the foll. of a master-copy. Very fine and well-formed writing, about four akṣaras to a cm. The MS secured within plain Ceylon-made wooden boards, on the upper of which is written in Rask's hand, 'Dampiyāvāsanné x'. See PA (Sinh.) 18.

*Dampiyā-sanne* is a Sinhalese word-for-word translation of the *Dhammapada* PA (Sinh.) 18 with detailed annotations on the words of the stanzas, giving often their doctrinal import. This Sannaya may possibly be as old as the twelfth century A.D., and may contain even older material. The Sannayas of the *Dhammapada*, which have come down to us in MSS vary to some extent from each other. One version of the Sannaya has been edited by Kaṃburupīṭṭiyē Dhammaratana

Thera and printed by D. P. E. Dissanayaka at the Mahabodhi Press, Colombo, A.D. 1926 (KD).

The MS was evidently not completed. It stops at *cau* v. 1. 2, with the Sanne of XXVI, 5 (387).

The present MS contains the verses of the *Dhammapada* followed by the Sannaya. It begins after the usual adoration in Pali: *mano pubbaṅgamā . . . cakkaṃ va vahato padaṃ. (dhammā)*, caitasikasvabhāvayo; *mano pubbaṅgamā*, sita peradārikoṭa āttāha. caitasikayō sita hā samaga pavatit. namut sita āsuru-koṭa caitasikayan pavatnā heyin caitasikayo sitama peradāri-koṭa āttāhayi da data-yutu. *manoseṭṭhā . . .*<sup>1</sup> (line 8) *cakkaṃ va*, passa nohāra yana gālsaka meni.

The title of the first story, *Cakkhupālatheravattū* is missing, but the second Maṭṭhakunḍalivattū appears at *ka* v. 1. 8. Thereafter, the titles of the final story of each vagga and the name of the *vagga* appear as follows:

1. *kū* r. ll. 7-8: dve saḥāyabhikkhuvattū-paḷa-muvāni yamakavaga padārttha nimi
2. *kḷ* r. 1. 4: nigamatissattheravattū. dāvanivū apramādavaga sanne nimi
3. *ke* v. 1. 9: soreyyaseṭṭhiputta°, tunvānivū cit-tavaga . . .
4. *kām* v. 1. 1: garahadinnatthera°, sataravānivū pupphavaga . . .
5. *khī* r. 1. 6: vanavāsītissatthera°, pasvānivū bālavaga . . .
6. *khī* r. ll. 1-2: āgantukabhikkhūnaṃ° save-nivū paṇḍitavaga . . .
7. *khī* v. ll. 6-7: aññatarāya itthiyā° satvāni-vū arahanta-vaga . . .
8. *khau* r. ll. 1-2: bahuputtikattheriyā . . . aṭa-vānivū saḥassavaga . . .
9. *khah* r. 1. 9-v. 1. 1: suppabuddhasakkassa . . . navavānivū pāvavaga . . .

10. *gī* r. l. 7: sukhasāmaṇerassa ... dasavāni-vū daṇḍavaga ...
11. *gī* r. l. 8: mahādhanaseṭṭhiputtassa ... ekoḷosvānivū jarāvaga ...
12. *ge* v. ll. 1-2: attadatthattherassa ... dolosvāni-vū attavaga ...
13. *gau* r. ll. 5-6: kaḷannāma-anāthapiṇḍikaputtassa ... teḷes-vāni loka-vaga
14. *ghi* r. ll. 8-9: tudusvāni-vū buddhavagassanne nimi. paṭhamakabhāṇavāraṃ.
15. *ghū* r. l. 5: sakkadevarājassa ... pasalosvānivū sukhavaga ...
16. *ghī* v. ll. 1-2: nandiya-vatthu. soḷosvānivū piyavaga ...
17. *gho* r. l. 4: chabbaggiyānaṃ bhikkhūnaṃ... sataḷos-vāni-vū kodhavaga ...
18. *ñi* r. l. 2: subhaddaparibbājakassa ... aṭalosvāni-vū malavaga° ...
19. *ñū* r. ll. 5-6: sambahulānaṃ ... ekuvisivana dhammaṭṭhavaga ...
20. *ñī* v. l. 8: paṭācārāya ... visivānivū maggavaga ...
21. *ño* r. ll. 7-8: ekavihārikattherassa ... ekvisivāni-vū pakiṇṇakavagga ...
22. *ṇaḥ* v. ll. 1-2: titthiyasāvākānaṃ ... devisivana nirayavaga ...
23. *ci* r. l. 8-v. l. 1: mārasa ... tevisivāni vū nāgavaga ...
24. *cī* r. ll. 2-3: aṃkurassa ..., sūvisivana taṇhāvaga ...
25. *co* r. l. 8: sumanasāmaṇerassa ..., pasvisivana bhikkhuvaga ...
26. *cau* r. l. 4: XXVI, 5 and its Sannaya:  
divā tapatī ādicco rattim ābhātī candimā sannaddho khatiyo tapatī jhāyī tapatī  
brāhmaṇo  
atha sabbam ahorattim buddho tapatī  
tejasā.  
ādicco, hiru tema, divā tapatī, davahal babulu-

vanneya. rātriya babuluvāgata nohenneya, *candimā* ...

*buddho*, samyaksambuddha tema; *tejasā*, tejasin, ānubhāvayen; *tapatī*, babaḷanneya, hevat saraṇagamana-tejasin duśśiladurrguṇa tejasada guṇatejasin durrguṇa- (*cau* v. l. 1) tejasada prajñātejasin dusprajñātejasada puṇyatejasin apuṇyatejasada dharmmatejasin adharmmatejasada saraṇagamanādi-vū pas-tejasin hāmakalhima babalana<sup>2</sup>-sēka. samyaksambuddhayayi datayutu. ānandattherassa vatthu<sup>3</sup>.

¶ <sup>1</sup> Differs from KD. - <sup>2</sup> babaḷa°, °la° both spellings are found in the same passage. - <sup>3</sup> Text differs from KD.

#### Dhampiyā-sanne.

PAS (Sinh.) 15 (Cod. Pal. U.B. ukat. I).

Palm-leaf, 123 foll., numbered (*svasti*) *ka-jī* and one unnumbered at the end (see below); 43 × 5.3 cm., seven to eight lines to a page, 39. cm On *ja* v., four and half lines only, and scratches to fill in the rest of the page. The codex secured in wooden boards, lacquered, floral designs both in the centre and the edges.

A colophon in Sinhalese form, on *jī* v., last line, says that this copy of *Dhampiyā-sanne* was completed in the Śaka year 1752 (42 corrected to 52), that is A.D. 1830 by a Bhikkhu from Hulugalla. The passage reads: sakavarṣa ekvādahas hatsiya panas<sup>1</sup>-dekaṭa pāmiṇi mema varṣayehi dī hulugalle bhikṣūhu vana mā visin mema dhampiyā-sanne potvahansē liyā nimevuvāya.

*Dhampiyā-sanne* is the Sinhalese word-for-word commentary on Pali *Dhammapada*, and a similar work is described under PAS (Sinh.) 14. The present text differs materially from the

previous one, and it is completely a different *sannaya* or translation and commentary.

The MS begins with the usual adoration of the Buddha in Pali, the first verse of the Dhammapada, followed by its Sanne: *dhammā*, vēdanādi-skhandhatrayasaṃkhyāta-arūpa dharma-mayō; *mano pubbaṃgamā*, kāmāvacarādi-bhedayo caturb-bhūmaka-vū cittaya pūrvāṅgama koṭa āttāha. nissatva-nirjivārtthayen dharmmanam-vū vēdanādīskhandhatraya-saṃgrahita siyalu caitasikayo cittāṅgamakōtpāda-ekanirodha-ekālaṃbana eka vastuka-vūvāhuda cittaya nūpaṇa-hot caitasikayange utpattiyek nam nāt'huyi.

The first vagga ends thus at

1. *kḷ* r. l. 7-v. l. 1: sakala-lokapuṇyakṣetra-vū caturthhārya-pudgala tema; *sāmaññassa bhāgavā hoti*, satara maṅga, satara phalaya silādi pañca-vidha-aśaikṣa dharmaskhandhaya-yi kiyana-lada sāmānyagunayaṭa [sic] himi vannēyi. yamakavaggo paṭhamo\*.

The ends of the other vaggas are as follows:

2. *ko* r. ll. 2-3: *nibbānassa*, klesa-nirbbāṇayaṭa-da, anupādāparinirbbanayaṭa-da, *santike* (va) svamīpayehi ma va yannēyi. appamādavaggo dutiyo.
3. *kha* v. l. 6: . . . me siyalu sāpatama denṭa pohosata yanu bhāvayī. cittavaggo tatiyo.
4. *khu* r. l. 7: . . . hobaneyi sēyi. pupphavaggo catuttho.
5. *khe* r. l. 7-v. l. 1: nirbbāṇayayī kiyana-lada upadhavivekayada upada va [śa]nnēyayī sēyi. bālavaggo pañcama.
6. *kha* r. ll. 6-7: . . . apaṇṇattika<sup>2</sup>-bavaṭa hevat nam nāti bavaṭa pāmineṇṇaha-yī sēyi. paṇḍitavaggo chaṭṭho.
7. *gi* v. l. 1: . . . *kāmagavesino*, yam heyakin vastu-kāma klesakāmayan soyana-sullo no-vedda eheyini. arahantavaggo sattama.

8. *gī* v. ll. 4-5: *ekāhaṃ*, eka-davasaku-du; *jīvītaṃ*, jīvat-vīma; *seyyo*, uttamayī. sahasavaggo aṭṭhama.
9. *gai* v. ll. 4-5: *na pabbatānaṃ vivaraṃ pavissa*, parvatayangē vivarayāṭa vāda maraṇin midennaṭa sudusu pradēśayek nāttēyi. pāpavaggo navama.
10. *gha* v. ll. 4-5: *damayanti*, damaṇaya karannāhuyi tamangē sita damaṇaya koṭa rahat-phalayaṭa pāmiṇennāhuyi. daṇḍavaggo dasama.
11. *ghu* r. l. 1: *soscisenti*, hovit. jarāvaggo ekādasama.
12. *ghr* v. l. 7: . . . ātmārtthayehi ma niyuktaviya yutu yanu bhāvayī. attavaggo dvādasama.
13. *ghe* r. l. 1: . . . (sakalaloka)yehi ādhipatyayaṭa vaḍā sōvān-phalayehi utumāyī sēyi. lokavaggo terasama.
14. *ghām* v. l. 4: *na sakkā*, no pilivaṇi. budda[sic]-vaggo cuddasama.
15. *ṇā* v. l. 5: *bhajetha*, sevunēyi. sukhavaggo paṇṇarasama.
16. *ṇu* r. l. 1: . . . me dasavādārum vū paṇḍuru gena avut piligannāhuyi. piyavaggo soḷasama.
17. *ṇḷ* r. ll. 6-7: . . . rakṣita-gōpita vū tundora āttāhu-yi. kodhavaggo sattarasama.
18. *ṇau* v. l. 2: . . . ekada iñjitayek nāti. malavaggo aṭṭhārasama.
19. *cā* r. l. 8: . . . svalpavū da bhavaya dukkhayamaya yanu bhāvayī. dhammaṭṭhavaggo ekūnavisatimo.
20. *cī* r. l. 5: . . . *visodheyya*, pirisidu karannēyi. maggavaggo visatimo.
21. *cai* r. ll. 5-6: ākirṇṇavīhāriva tamā damannaṭa nopīlivannēyi. pakiṇṇakavaggo ekavīsatimo.

22. *caḥ* r. ll. 1–2: *suggatiṃ gacchati*, divya-manuśyalōkayayi kiyana lada sugatiyaṭṭa yannāhuyi.  
nirayavaggo dvāvisatimo.
23. *chi* v. l. 4: siyalu pāpayange no-kiriṃa, *sukhā*, suvayi.  
nāṅgavaggo tevīsatiṃ.
24. *ch* v. l. 8–*ch* r. l. 1: *dinnaṃ*, dena-lada dānayama; *mahapphalaṃ* hoti, mahat-phalavanneyi. pratisandhi vipāka-pravratti-vipāka-vaśayen mahatphala-mahānisaṃsa vaṇṇēya.  
taṇhāvaggo catuvisatimo.
25. *chām* r. ll. 8–9: *pabhāseti*, jñānālokayen babuluvannēyi.  
bhikkhuvaggo pañcavīsatiṃ.
26. *j* r. ll. 2–3: *tām*, ē kṣiṇāśravayā; *ahaṃ*, mama; *brāhmaṇaṃ brūmi*, bāhitavū pāpadharmmayan āti-heyin brāhmaṇayayi kiyami.  
brāhmaṇavaggo chabbīsatiṃ.

Then follow the names of the vaggas, and the number of stanzas in each vagga as in PA (Sinh.) 18, up to:  
dhammapade nipātamhi desitādiccabandhunā.  
dhammapadaṃ niṭṭhitam, followed by the copyist's wishes in six Pali lines and a Sinhalese prose passage, followed by the colophon cited above.

An extra leaf at the end containing a portion of the sanne of the second vagga (Appamāda vagga) an omission between *k* and *k*, forming the translation and commentaries of stanzas two and three of this vagga.

¶ \* Endings of vaggas and text as in KD.

<sup>1</sup> *hatalis* corrected to *panas*. – <sup>2</sup> For °ṇṇ°. –

<sup>3</sup> For °n°.

**Namaskārasannaya; Sutta varia.**

PAS (Sinh.) 16 (Cod. Pal. XXVII).

Palm-leaf, 238 foll., numbered (*svasti siddham*) *ka-jai* and *jī-tī*. 29.4 × 5.6 cm., six to seven lines to a page, 25 cm. long. Provided with a pair of plain wooden boards. A palm-leaf tag attached to the string secured with a metal button reads 'pirit pota. patāga . . .' Rask, in his catalogue calls this codex *Piritpota* and *Dahampota*. The same title on the front-board. We give below the various texts included in the codex.

(1) *ka-ke* r.

*Pañcapatiṭṭhitā-namaskārasannaya*.

The *Namaskāra-sannaya*\*, 'Commentary on the Words of Adoration' discusses five points regarding the formula: 'namo tassa bhagavato arahato sammāsambuddhassa', namely,

- (1) Why the words constitute a formula of adoration?
- (2) By whom were the words spoken?
- (3) Concerning what were the words spoken?
- (4) Who was praised by the words?
- (5) Where were the words spoken?

This Namaskāraya is called *Pañcapatiṭṭhitā* 'based on five', as five questions are here answered, and also because it first arose through five Devas.

The text begins:–

'namo tassa bhagavato arahatō sammāsambuddhassa' yana me namaskāraya tema kavara-kāraṇayakin namaskāra vī da yat. kavara ke-nekun visin kiyana laddēda. kumak arabhayā kiyana ladada. kavarakenuka sṭhuti-karana laddēda- yana praṣṇaya visarjjanaya kaṭayutteya.

...

Ends:

mesē namaskāraya dēvatā-pasdenāgen palamuven upan-heyin etān paṭaṇ-gena divyabrahmanāṅgasuparṇṇādīnge manodvārayan pahadavā



pandahasak avurudu mulullehi geṭa nāṅgū  
pradīpālōkayak men pāvata siṭa satunṭa vāḍa-  
koṭa kelavara amāmahanivan dakvāyi kiyā mē  
namaskārapadārthaya genahāra dakvā kiyana-  
ladī

sātāgiro namo yakkho tassa ca asurindado  
bhagavato ca mahārājo sakko ca arahato tathā  
sammāsambuddhassa brahmaṇe

ete patiṭṭhitā

pañcapatiṭṭhitā namaskārasannasamāptam.

ke v. blank.

(2) (i) *kai-kha* r. 1. 5: *Dhammacakkappavattana-*  
*sutta* (ii) *kha* r. 1. 6–*khau* r.: *Dhammacakkappa-*  
*vattanasūtra-arthavyākhyānaya*.

Begins after the usual adoration in Pali:  
me, mā visin me sūtraya; *evaṃ sutam*, meyā-  
kārayen asanalada mese asanalada mesema  
asanaladī.

Ends:

*iti ha*, mesē vanāhi; *āyasmato koṇḍañña*ssa,  
ayusmatvū kaunḍiṇyasthavirayanvahanseṭa; *añ-*  
*ñākoṇḍañño tve va*, aññākoṇḍaññayayi kiyāma;  
*idam nāmaṃ ahoṣi*, me namak vūyēya. dhamma-  
cakkappavattanasūtraarthavyākhyānayayi.

(See PAS (Sinh.) 1).

(2.a) *khu* v. nine lines. Two short Pali texts,  
with superscription in Sinhalese, added by a  
later hand and left undarkened.

i. *Aṭṭapirikarānusamsagāthā*. Pali verses, pro-  
claiming the merit of offering the eightfold re-  
quisites to monks.

Begins:

namo buddhāya:

pattam parissāvana-kāyabandhanam . . .

Ends. line 3: . . . parikkhāraṭṭhadāyino.

ii. The superscription is: *Solasamaṅgallaprastāra-*  
*karaṇagā(thā)vak*. A verse explaining the six-  
teen-fold blessings. The verses are in praise of  
the Buddha and his relics:

Begins:

tāravivambarasañjita-nette . . .

Ends:

aṭṭha-arahantā pañca buddhā namāmi 'ham.

(3) *khām-gi*: *Saccavibhaṅgasutta*. This is Sutta  
No. 141 of the *Majjhima-nikāya*, (P.T.S. Ed. III,  
pp. 248–252), and corresponds to Saccaniddesa  
of the *Mahāsatiṭṭhānasutta*, and contains a  
full exposition of the Four Noble Truths and the  
Eightfold Path.

The text begins:

evam me sutam, ekaṃ samayaṃ bhagavā  
bārāpasiyaṃ viharati isipatane migadāye.

Ends:

idam, avoca āyasmā sārīputto . . . abhinandun ti.  
saccavibhaṅgasuttam niṭṭhitam.

(4) *gu r.-ñi* v.: *Mahāsatiṭṭhānasutta* = PAS  
(Sinh.) 4. (a).

The text of the Sutta is given here with a full  
analysis of words.

Begins: *evam me sutam*. ekaṃ samayaṃ  
bhagavā kurūsu viharati.

Ends: *iti vitthāramukhena mahāsatiṭṭhāna-*  
*suttam niṭṭhitam*.

(5) *ñi r.-ñi* v. 1. 2: *Mahāsamayāsutta*.

This is the 20th sutta of the *Dīghanikāya*.  
(P.T.S. ed. II pp. 253–262). Cf. PA (Sinh.) 5.

(5.a) *ñi* v. 11. 3 ff. A panegyric on the Buddha's  
Tooth (*Daḍḍā-stuti*) composed in Sanskrit and  
Pali written later in the same writing as on  
*khau* v. (2.a. above), and left undarkened.

śrī mahājayaśrīmānandana śrī manmatha eka-  
kīraṇam, śrī sobhita śrī-tāpanā śrīpūjita pūra-  
ṇam, śrī maṅgala śrī kuṃkuma śrī . . . pādapa  
padanaṃ, śrī gautama dāṭhāmuni praṇanāmita-  
saraṇam.

Followed by Pali gāthās:

eko dāṭhā tidasapure ahu eko gandhāraṇisaye.  
. . .

te saddhammañ ca saṃghañ ca ādarena  
namāmi 'haṃ, . . . pe.  
(6) i. *ñl* r.— *ñe* v. l. 5: *Ālavakasutta* (= *Suttani-  
pāta*, *Uragavagga* (*Vagga* I), no. 10) *ñe* v. l. 5.  
*Ālavakasuttaṃ* niṭṭhitam, followed by:  
yakkhaṃ ālavakaṃ buddho duddamaṃ.  
atikakkhaḷaṃ  
vinayaññuṃ pavedesi sotāpattiphaluttame  
etena saccavajjena hotu te jayamaṅgalaṃ  
*ñe* v. l. 6—*ci* r.: *Ālavakasūtrasannaya*.

The Sinhalese translation and commentary of  
the *Ālavaka-sutta*, begins:

namo buddhāya. *evam me sutam*; *me*, āyus-  
matvū mahākāśyapasthavirayan-vahansa mē āla-  
vakasūtrāntadharmmadesanāva; *evam* . . .

Ends: *maṃ*, *mā*; *bhavaṃ gotamo*, bhāgyavat  
gautamayāṇan-vahansē; *dhāretu*, si'hi dharāṇa-  
sēkvā. ālavakasūtrasannayayi, siddhir astu, su-  
bham astu, ārogyam astu.

Followed by the wishes of the scribe in a  
Pali stanza.

(7) *ci* v.— *cr* r.: *Amatadvārasutta*.

Begins after the adoration: *evam me sutam*  
ekam s. bh. sāvattiyam viharati anāthapiṇḍi-  
kassa ārāme. tatra kho bh. bh. ā. bh. ti. bh. ti  
te bh. bh. pa., bh. etad avoca. idha bhikkhave  
bhikkhū jarāmaraṇam pajānāti, jarāmarāṇa-  
samudayaṃ pajānāti.

Ends: (*cr* v. l. 1) iti pi dassanasampanno iti  
pi āgato imam dhammam iti pi passati 'mam  
saddhammam iti pi sekhena ñāṇena samannāgato  
iti pi sekhāya vijjāya s. iti pi dhammasotaṃ  
sampanno iti pi ariyo nibbedhikapañño iti pi  
amatadvāram āhaccatī ti . . . amatadvārasuttaṃ,  
followed by:

*evam acintiyā buddhā buddhadhammā acintiyā*  
*acintiyesu pasannānam vipāko hoti acintiyō.*  
siddhir astu. subham astu.

(8) *cr* v.—*ce* r.: *Devadūtasutta*.

This is sutta No. 130 of the *Majjhimanikāya*.  
(P.T.S. ed. pp. 178–187). It contains an account  
of Yama's punishments inflicted on those who  
are reported to do evil.

Begins, as usual: *evam* . . . sāvattiyam . . . je.  
anāthapiṇḍikassa ārāme. tatra kho bh. bh. ā.  
. . . dānam nām' etaṃ manussānam patiṭṭhā  
honti dānam vasundaratalasadiṣam avassaso hoti.

Ends: yo karonti bahupuññaṃ, silam rakkhan-  
ti, yo vira yo bhāvanam bhāventi, te namassāmi  
mātali. devasūtasuttaṃ niṭṭhitam, siddhir astu.  
(9) *ce* v.—*chai*. *Vammikasūtra-padārthaya*.

The text contains the Sinhalese interpretation and  
commentary on *Vammikasutta* (PAS (Sinh.) 7).

The text begins: *evam me sutam* . . . anātha-  
piṇḍikassa ārāme. *evam me sutam*, *me*, mā visin  
nānāyanipuna anekāddhyāsayasamutthāna ar-  
thavyañjanasampanna. . .

Ends:

*avoca*, vadālaseka; *attamano*, santosavū; *āyasmā*  
*kumārakassapo*, āyusmatvū kumārakāśyapa-stha-  
viratema; *bhagavato*, bhāgyavat'hu visin; *bhā-*  
*sitam*, vadāraṇa-laddāvū me vacanayaḷa; *abhi-*  
*nandi*, santosavūseka. vammikasūtrapadārtha  
nimi. siddhir astu., followed by the wishes of  
the author.

*cho-jl* missing.

(10) *jī-ḷai*. *Piritsanna*.

The Sinhalese translations and commentaries of  
the Parittas; This begins with an invocation of  
the gods, *devatānumodanā*.

(10.1.) *jī-jho*: *Maṅgalasūtrapadārthaya*.

Sinhalese translation and commentary on  
*Maṅgalasutta* (PAS (Sinh.) 12).

Ends:

mesē sūtraprārambhaprayoṇavivarāṇa-koṭa  
dān sūtrayehi sābhiprāvayavū padārththa kiyanu-  
lābeyi kiyā pūrbācāryyavarayan visin prōkta-  
da etakudu uvat palamu-koṭa maṅgalasūtrapa-

dārttha dakvā anaturuva ruvansūtrapadārttha  
dakvamu. maṅgalasūtrapadārttha nimi

(10. 2.) *jhī* v. - *ñā* v.: *Ruvansūtrapadārthaya*.

Sinhalese translation and commentary of  
*Ratanasutta* (= *Suttanipāta*, Cūlavagga, no. 1 or  
*Khuddakapāṭha*, second sutta = P.T.S. ed. pp.  
3-6).

Beginning: *jhī* v. ll. 6 ff.:

yāṇidha<sup>1</sup> bhūtāni . . .

. . .

. . . sunantu bhāsitaṃ

*idha*, me-tānhi; *sāmagalāni*<sup>2</sup>, rāsvū; *bhummāni*,  
bhūmiyehi vū . . .

Ends: *ñā* v. ll. 2-3: ruvansūtrapadārttha nimi.

Then begins:

(10. 3.) *ñā* v. l. 4-*ñī* r.: *Karaṇīyamettasutta-  
padārthaya*.

Sinhalese translation and commentary on  
*Karaṇīyamettasutta* (= *Suttanipāta*, Uragavagga.  
No. 8, or, *Khuddakapāṭha*, fifth sutta, = P.T.S.  
ed. pp. 8-9). The sutta is preceded by the fol-  
lowing Pali stanzas and their Sinhalese trans-  
lation:

yassānubhāvato yakkhā neva dassanti bhīṃsanam  
yamhi yevānuyuñjanto rattindivam atanditō  
sukhaṃ supati sutto ca pāpaṃ kiñci na passati  
evam ādi gunopetaṃ parittaṃ taṃ bhaṇāmahe

Ends: *ñī* r. l. 3: karaṇīyamettapadārttha nimi.

(10. 4.) *ṇī* r. l. 4-*ṇī* r. l. 5: *Khandhapiritapadār-  
thaya*.

(*Aṅguttara*, catukka, Pattakamma, 7).

Begins:

sabbāsīvasajātinaṃ . . .

Ends: khandhapiritapadārttha nimi.

(10. 5.) *ṇī* r. l. 1-*ṇai* r.: *Morapiritapadārthaya*.

(*Morajātaka* = F. No. 159, verses only).

Begins:

pūrentaṃ bodhisambhāre nibbattaṃ

morayoniyam

Ends:

morapirita-padārttha nimi.

(10. 6.) *ṇai* v. l. 1-*ī* r. l. 5: *Dhajaggapirita-  
padārthaya*.

(*Samyutta* I, pp. 218-220).

Begins:

yassānussaraṇe nāpi . . .

Ends: dhajaggapiritapadārttha nimi.

(10. 7.) *ī* r. l. 5-*ī* r. l. 3: *Āṭānāṭiyasūtrapadār-  
thaya*.

This is the translation of thirty second sutta of  
the *Dīghanikāya* (P.T.S. ed. III, pp. 194-206),  
and it speaks of devas, gandhabbas and yakkhas  
who are not pleased with the Buddha. As it speaks  
of driving them away if they annoy the followers  
of the Buddha, it has come to be a saving chant  
(a Paritta or Rakkhā-manta).

Beginning:

appasannehi nāthassa sāsane . . .

Ends: āṭānāṭiyasūtrapadārttha-nimi.

(10. 8.) *ī* r. l. 4-*ī* r. l. 3: *Aṅgulimālapiritapadār-  
thaya*.

(*Majjhima*, No. 86).

Beginning:

parittaṃ yaṃ bhanantassa . . .

Ends: aṅgulimālapiritapadārttha nimi.

(10. 9.) *ī* r. l. 1-*ī* r. l. 1: *Bojjhaṅgapadārthaya*.

(*Dīgha* II, pp. 79 etc.).

Beginning:

bojjhaṅgo satisaṃkhāto . . .

Ends: *ī* r. l. 6: bojjhaṅgapadārttha nimi.

(10. 10) *ī* r. l. 7: *Ānavunsannapadārthaya*.

Beginning:

yaṃ dunnimittaṃ avamaṅgalaṃ ca . . .

Ends:

ānavunsannapadārthayi. siddhir astu, subham  
astu.

*tai* v. blank.

(11) *ī* r. l. 1-*ī* r. l. 1: *Paṭiccasamuppādasannaya*.

The translation of *Paṭiccasamuppāda*, see under next article PAS (Sinh.) 17.

Beginning: tena kho pana samayena buddho bhagavā uruvelāyaṃ viharati.

Ends: paṭiccasamuppāda-sannayayi (Cf. PAS (Sinh.) 17. 3 b).

(12). *ṭhṛ* r. 1. 2–*ṭhḷ* v. 1. 2: *Paṭiccasamuppāda-sutta*.

See above (11).

The text begins after the usual adoration in Pali:

evam me sutam ekaṃ samayaṃ bhagavā sāvatthiyaṃ viharati.

Ends: . . . abhinandun ti. paṭiccasamuppāda-sutta.

(13). *ṭhḷ* v. 1. 3–*ṭhaḥ* r.: *Dhammasaṅgaṇika-mātikā*.

This is the 'Table of Contents' of *Dhammasaṅgaṇi*. See under Pali Texts: PA (Sinh.) 25.

Beginning:

kusalā dhammā akusalā dhammā avyākataṃ dhammā . . .

Ends:

dhammasaṅganikamātikā-niṭṭhitā.

*ṭhaḥ* v. blank.

(14). *ḍa-ḍū* v.: *Maitrībhāvanāva*.

*Maitrībhāvanāva* (Pali: *Mettā-bhāvanā*) 'Meditation on Amity' is a discourse on the encouragement of friendliness and goodwill towards all beings, written in Sinhalese interspersed with Pali quotations and their translation. For a similar text see Wickremasinghe: *MSS. Cat.*, 26, II.

The text begins after the usual adoration: taṅhaṃkaro mahāvīro medhaṃkaro mahāyaso.

Ends:

ākāsaṭṭhā ca . . . anurakhantu ārogyena sukkena cā ti. maitrībhāvanāvayaṃ. siddhir astu, etc.

Four lines added later. See Sinhalese section: ES (Sinh.) 27. See pp. 195 f.

(15. 1.) *ḍṛ-ḍau*: *Dhātuvandanāgāthā*.

Begins in the usual manner:

ādiccavaṃsambarapātubhūtaṃ

byāmapabhāmaṇḍaladevacāpaṃ

dhammambunibbāpitaṃpāpaghammaṃ

vandāmi ahaṃ buddhamahambuvāhaṃ

. . .

Ends (*ḍau* r. 1. 1):

saddho puññābhirāmo parahitanirato hotu

mokkhānuyāsi

kāle vassantu meghā dharaṇim avanipā

dhammato pālayantu.

dhātuvandanā niṭṭhitā.

(15. 2.) *ḍau* r.–*ḍaḥ* v.: *Soḷosmasthānavandanā-gāthā*.

Begins:

sonuttareniddhimatena nidhātum

munindassahi donamattā

gantvā karaṇḍena nabhe jalantā

narāmarānaṃ abhito sayanto.

Ends *ḍaḥ* v. ll. 4–5:

ete solasaṭṭhānāni ahaṃ vandāmi buddhinā.

soḷosmasthānavandanā gāthāyi.

See also Index of Titles under 'Anumōdanāva'.

(15. 2.a.) *ḍha-ḍhi*: *Soḷospūja*.

Pali gāthas recited at the sixteen different offerings made in honour of the Buddha, each followed by the subject in Sinhalese: tel-vaḍanu, etc.

*ḍhi* r. 1. 4: soḷospūjāvayaṃ.

(15. 3.) *ḍhi* r. 1. 5–*ḍhū* v.: *Jayamaṅgalagāthā*.

Begins:

mahākāruniko nātho hitāya sabbapāninaṃ . . .

Ends:

jayamaṅgala-gāthāyi: siddhir astu, subham astu, ārogyam astu.

(15. 4.) *ḍhū* v.—*ḍhī* v. l. 1: *Satarakamaḥana*.

*Satara-kamaḥana* is the Sinhalese title of Pali *Cattāri kammaḥhānāni*, 'the Four Methods of Meditation'. They are given in the Pali verse: buddhānussati mettā ca asubhaṃ maraṇasatti iti imā caturā rakkhā bhikkhu bhavati silavā 'A bhikkhu becomes a virtuous one by the practice of Mindfulness on the Buddha, Amity, Sense of evil, and Mindfulness of Death'.

The four Meditations end thus:

*ḍhī* r. l. 2: buddhānusmṛati-kamaḥana nimi.

*ḍhī* r. last line: met kamaḥana nimi.

*ḍhī* v. l. 6: asubha-kamaḥana nimi.

*ḍhī* r. l. 4: maraṇānusmṛati-kamaḥana nimi.

*ḍhī* v. l. 1: satarakamaḥana nimi.

(Cf. PAS (Sinh.) 17 (2)).

(15. 4.a.) *ḍhī* v.—*ḍho* v.

(i) *Devamaitribhāvanāgāthā*.

(ii) *Maraṇānusmṛatibhāvanā*.

After 'satarakamaḥana nimi' on *ḍhī* v. l. 1: we have the Pali stanza:

mayihaṃ hitā ca verā ca majjhātā sabbapāṇino  
sukhī averā niddukkhā abyāpajjā ca hontu te  
*ḍhī* v. ll. 2-3:

asmim viharagharapabbatarukkhagāme  
sabbesu dīpanagaresu pi cakkavāle  
devā surā garuḍarakkhasanāgayakkhā  
rakkhantu maṃ sakanubhāvabalena niccaṃ.  
devamaitribhāvanā gāthā yi

Ends:

tasmā bhavē appamādaṃ kayirātha sumedhaso  
evaṃ mahānubhāvāya maraṇussatiyā sadā.

maraṇānusmṛati-bhāvanā yi

(15. 5.) *ḍhau*: *Bhavaviratigāthā*.

Begins:

sabbe sadā-asesato asārakaṃ puññaṃ  
phalaṃ asesato  
taraṅgadolāhalavijjucañcalaṃ piheyyo ko  
tami naro vicakkaṇo.

*ḍhau* v. l at line: bhavavirati gāthāyi.

(16. i.) *ḍhām* r.—*ḍā* r. l. 1: *Sekhiya*.

The text begins after the usual adoration in Pali:

ime kho panāyasmanto sekhiyā dhammā udde-  
saṃ āgacchanti.

The text ends: *ḍā* v. last line: nayito agilāno  
uccāraṃ vā passāraṃ vā kheḷaṃ vā karissāmi  
(*ḍā* r. l. 1) ti sikkhākaraṇiyā. sekhiyā niṭṭhitā.  
siddhir astu.

(16. ii.) *ḍā* r. l. 2—*ḍī* v.: *Navagaṇasanna Padār-  
thaya*, 'the Exposition of the Words of the Com-  
mentary on the Nine Virtues (of the Buddha)' is  
a detailed Sinhalese exposition of the nine epi-  
thets of the Buddha such as *arahā*. The text  
corresponds to the opening sentences of the  
*Pūjāvaliya* ES (Sinh.) 7.

The text begins *ḍā* r. l. 2: iti pi so bhagavā  
arahaṃ . . . buddho bhagavā ti; *iti pi*, me kā-  
raṇayen da; *so bhagavā*, e budurajānan vahanse;  
*arahaṃ*, rāgaya da dveṣaya da mohaya da yana  
kelesun keren duru-vū heyin da . . .

Ends, *ḍī* v.:

dvātriṅsat- varamahāpurṣalakṣaṇāsītyānuvyañja-  
nabyāmaprabhāketumāḷālamkārasobhāyen ba-  
balannā-vū rūpasampattiyak āti heyin da bha-  
gavā ṇam vana sēka. navagaṇa-sanna-padārthā  
nimi.

(17.) *ḍe* r.—*ḍām* r.: *Anityalakuṇubhāvanā* is the  
hybrid Eḷu form of Pali *Aniccalakkhaṇabhāvanā*,  
'Meditation on the Characteristics of Imperma-  
nency'.

The text contains a detailed Sinhalese com-  
mentary on the *Dvattimśākāra*, the 32 parts of  
the body, *Khuddakapāṭha* 1.B. (Cf. *Visuddhi-  
magga*, P.T.S. ed. I, pp. 249-265).

The text begins with the formula: atthi imas-  
sim kāye . . .

Ends: *nāu* v.: . . . strīpurṣayan visin me anitya-

lakuṇu menehi koṭa bhāvanā vaḍā nivan dakinṭa utsāha kaṭayutu. me anitya-lakuṇu-bhāvanāyi.

(17. a.) *ṇām r.*: *Anitya-Lakuṇu-Ānisaṃssa*, 'The Advantages of the Characteristics of Impermanency', is a short Sinhalese text which enumerates the benefits accruing to those who repeat the *Aniccalakkhaṇa* as a Dhāraṇī. The whole text is given below:

me dhāraṇaye anusas kap-keḷa anūvak budunṭa dan dun parāyā ekviṭa pirūyehi phala mahat vanneya. tudus-keḷa anūvak-jātiyehi sakvittiraja veyi. devulova dahasakvara raja kereti. masak nirantarayen piruva vakratesvara-himiyo sinne(?) dakvā is-dora siṭa kāmāti vara-prasāda deti. satatayen pirūvan anunṭa uganvanhudu piriṃ veti, jātisaraṇa-nuvan-āti vet. anityalakūṇu ānisaṃsayi.

(17. b.) *ṇām v.*: See ES (Sinh.) 67, p. 265.

(18. i.) *ṇaḥ-ti v. l. 1*: *Abhidharma-kamaṭahana* is a Sanskrit-Eḷu hybrid form for the Pali *Abhidhamma-kammaṭṭhāna*, 'Method of Meditation on the Abhidhamma', or 'Reflections on the Transcendental Doctrine'. The text contains Sinhalese expositions on quotations from the Pali canon dealing with the Five Khandhas, Six Āyatanas, Saṅkhāras, Paṭicasamuppāda, Maggas, and Aniccatā which form the higher teachings of Buddhism. For a similar text see, Wickremasinghe: *MSS. Cat.*, No. 27.

The present text begins:

avijjāsaṅkhāra - viññāṇa - nāmarūpa - saḷāyatana-phassa-vedanā-taṇhā-upādāna-bhava-jāti-jārādi-hetudharmmayo doḷaseka. jāti nam kesēda yat...

Ends:

aniccā vata saṃkhārā...

abhidharmmakamaṭahana nimi.

(18. ii.) *ti v. l. 2-tī v.*: *Aṭuvāprārthanāgāthāpadārthaya*.

Here we have the Pali stanzas which are

usually found at the end of manuscripts to express the wishes of scribes. They are followed by their Sinhalese *sanne* or commentarial translation. The title means 'The Exposition of the Wish-expressing Stanzas of Commentaries'. This type of verse was originally used at the end of the colophons of commentaries. Some of these passages are found in the *Saddhammasaṅgaha*, Ed. J.P.T.S., 1890.

The text begins:

puññaena tena pappomi buddhattaṃ yāvata va  
'ham  
uppajjeyya kule suddhe saddhe aḍḍhe maddhane  
...

followed by the Sinhalese *sanne* of these verses.

Text ends: *tī v. l. 3*:

aṭuvāprārthanāgāthāpadārthā nimi, followed by  
akkharaṃ ekam ekam vā  
buddharūpasamaṃ siyā  
tasmā paṇḍito poso

(*tī r.*) likhēyya piṭakattayaṃ.

See *Saddhammasaṅgaha*, ch. x, stanza 1.

likhāya pālinā dhammā navakoṭisahasakam  
kappaṃ akkharagaṇanāya

sakkavati<sup>3</sup> bhavissati.

subham astu, etc.

*ti v.* A charm. See ES (Sinh.) 67, p. 265.

¶ <sup>1</sup> for yānidha. - <sup>2</sup> for samāgatāni; with a few extra letters here. - <sup>3</sup> for cakkavattī. - \* See *SL* p. 354.

**Paṭicasamuppāda, Satarakamaṭahana, (Baṇadahampota), etc.**

PAS (Sinh.) 17 (Cod. Pal. XXXV).

Palm-leaf, 38 foll., numbered (*svasti siddham*) *ka-gū*; 33 × 4.8 cm., six lines to a page, 30 cm. long. One blank leaf at the beginning and one at the end.

(i) A leaf between the blank leaf at the beginning and leaf marked *ka* has the following admonitory text (*vaṭṭōru*)

r. l. 1: sabbabuddhānubhāvena . . .

l. 6: āyu ca jīvasiddhi bhavantu te

v. l. 1:

silassa theyyā catuttimsayodhā

kodho palāso atimāna-māyā

sātheyya-issā upanāha thambo

sārambhamāno ca asampajaññaṃ

. . .

l. 5: sil-ōlogannā sūtis yodhayo nam mohuyi.  
meaning 'The thirty two enemies which hinder *sīla* (virtue)'.

(ii) A piece of rough palm-leaf at the end, 14 × 4.5 cm. with two lines of writing, probably a portion of a charm.

(iii) A tag in palm-leaf in front gives the price as 'paṭāga pahayi'. Five pagodas.

The contents are given as follows in the front leaf.

(a) *Satarakamaṭahan*, 'the Fourfold Meditation'.

(b) *Sāmaṇerayan pavatnā vidhiya*, 'Rules of Conduct for Novices'.

(c) *Bhavavirāti hā sasara-ādīnāvayī*, 'Disgust towards Existence, and Ills of Re-birth.'

Text no. 9 is dated in Śaka Era 1717 (A.D. 1795). The whole codex may be dated in the same period.

Miscellaneous texts as noted below:

(1) *ka-ki r. l. 2: Aṭavisipirita*.

A protective charm (*paritta*) based on the powers of the twenty-eight Buddhas.

Begins after the usual adoration in Pali:

vande tanhaṃkaraṃ [sic] buddhaṃ

vande medhaṃkaraṃ munīṃ

saraṇaṃkaraṃ munīṃ vande

dīpaṃkaraṃ jinaṃ name

Ends:

*ki r. ll. 2-3: aṭavisipiritayi.*

(2) *ki r. l. 4-ku r. l. 3: Jinapañjaraya.*

The 'Cage' of the Buddha; or the Protection through the Buddha.

Begins:

jayāsanagatā vira jetvā māraṃ savāhini

catusaccā . . .

Ends:

sabbāvamaṅgalam upaddava dunnimittaṃ

sabbītirogagahadoṣaṃ<sup>1</sup> asesanindā

sabbantarāyabhayadussupinaṃ akantaṃ

saṃghānubhāvavapavarena payātu nāsaṃ.

*Jinapañjarayayi.*

*ku r. ll. 3-6: Two other gāthās and a charm:*

(i) l. 3: mahākāruṇiko nātho hitāya sabbapāninaṃ . . .

(ii) l. 5: ito cito<sup>2</sup> 'ham varaṃ jambudīpe . . .

(iii) l. 6-*ku v. l. 1: namo kiñci loke vijjācaranē svāha . . .*

(3. a.) *ku v. l. 1-kṛ v.: Paṭiccasamuppāda.*

The Pali text of the *Paṭiccasamuppāda*, the Buddhist teaching on 'Dependent-causation' or Relativity. See *Vinaya*, vol. I, p. 1, etc., also *s. v. P.T.S. P. D.*

The text begins: namo buddhāya. tena kho pana samayena buddhō bhagavā uruvēlāyaṃ viharati najjā nērañjarāya tīre bōdhīrukkhamulē paṭhamābhisaṃbuddhō<sup>3</sup> sattāhaṃ ekapallaṃkena nisīdi vimuttisukhapaṭisaṃvedī ata [sic] kho bhagavā tassa rattiyā paṭhamaṃ yāmaṃ paṭiccasamuppādaṃ anulomaṃ paṭilomaṃ manasākāsi.

Ends:

visaṃkhāragataṃ cittaṃ taṇhānaṃ khyam

ajjhagā.

paṭiccasamuppāda niṭṭhitaṃ. siddhir astu.

Similar texts are described by W. A. De Silva: *Cat. of Palm-leaf MSS*, Nos. 621-623.

(3 b.) *kī-kai. Paṭiccasamuppādāsannaya.*

A Sinhalese translation and commentary of 3 a. Text begins: *namo buddhāya. avijjāpaccayā, avidyāyayī yana mōhaya hētukoṭagena; saṃ-khārā, ekun tisak kusalā-kusalahu upadanā-huya.*

Text ends: *kai v. ll. 3-6: mesē avijjāsaṃ-khārādīn mūlikava śarīrayāgē uppatti vana pa-(ra)maṇaka mut isvaranirmitādiyen upanā śarī-rayek noveyī. esē-heyin paṭiccasamuppādayayī kiyanalada saṃsāracakrayen midenu kāmāttā-vun visin siyalu akusala-karmmayan durukoṭa kuśalakarmmayehī apramādava visīma utum vanneyī. paṭiccasamuppāda-sannayayī.*

The present text is different from the *Paṭicca-samuppāda-sannaya*, No. 655 in De Silva.

(4) *ko-khu r.: Satarakamaṭahanpadārthaya.*

The four subjects of meditation, the Buddha, Amity, Impurity and Death; the Pali formula accompanied by the Sinhalese interpretation.

The text begins:

*buddhānussati mettā ca asubhaṃ maraṇussati iti imā caturā rakkhā bhikkhu bhāveyya sīlavā*

Each meditation ends thus:

*kaḥ r. l. 7 (last line): buddhānusmrati-bhāva-nayī.*

*kha v. l. 4: maitri-bhāvaṇāyī [sic].*

*khī r. l. 5: asubhakamaṭahan nimi.*

*khī r. l. 7 (last line): maraṇānusmrati-kamaṭa-han nimi-yī.*

The text ends, *khu r. ll. 2-3:*

*seṭṭhaṃ sukhaṃ, utum-vū nirvāna śukhayāṭa; hata-pāripatto<sup>4</sup>, naśana-lada kāmaccchandādī pa-ripanta<sup>5</sup> āttē; śukhena<sup>6</sup>, śuvase ma; pappoti, pāniminnēyī<sup>7</sup>. satarakamaṭahan-padārththayī. sid-dhir astu. (khu v. blank).*

For similar texts see Wickremasinghe, *MSS Cat. No. 130, 6. (p. 151)*; De Silva, Nos. 692-696.

(5) *khu-khū: Detismahāpurśalakṣaṇa.*

*Detis-mahāpurśa-lakṣaṇa*, a hybrid Eḷu and Sanskrit title meaning 'the Thirty two Characteristics of the Noble Being'. This is a collection of Pali quotations dealing with the thirty two special signs on the Buddha's body.

The collection begins with the opening verse the *Rasavāhinī* (PA (Sinh.) 32) followed by the Pali verses which enumerate the thirty two marks: *sammatta-hatto<sup>8</sup> . . .*

*nānā mahāmaṅgalalakkhaṇāṇī virocamaṇā vilasanti niccaṃ.*

*detismahāpurśalakṣaṇayī.*

(6) *khṛ r.-khṛ r. l. 3 (last line): Bhavaviratigāthā*  
Begins:

*bhavesu sabbesu sadā asesato [asārato] asārakaṃ puññaphalaṃ asassataṃ.*

(*khṛ r. l. 2-3*):

*ñātvā bhavesu chandaṃ pajahitva dhiro nibbānam evābhimukho bhaveyyā ti. bhavaviratigāthāyī.*

(*khṛ v. blank*).

(7) *khḷ r.-khḷ v. l. 6: Satarakamaṭahana.*

(i) *khḷ r. l. 1-khḷ v. l. 3. Buddhānussati kama-ṭahana.*

(ii) *khḷ v. l. 4-khḷ r. l. 1: Met-kamaṭahana.*

(iii) *khḷ r. l. 1-ibid. l. 5: Asubhakamaṭahana.*

(iv) *khḷ r. l. 5-khḷ v. ll. 2-3: Maraṇānusmratiyī. khḷ v. l. 6: satarakamaṭahana nimi. siddhir astu, subham astu.*

The Pali text only of the above meditations are given in this section.

(8) *khḷ r. l. 6-khau r.: Anit-lakuṇu-bhāvanāva* is a hybrid Eḷu and Pali title meaning 'Meditation on the Impermanent Nature (of the Human Body)' (P. Anicca-lakkhaṇa-bhāvanā). Cf. De Silva, No. 741.

The text begins: *atthi imasmim kāye . . . and ends: khau r. ll. 5-6): . . . me anit-lakunu me-*



nehi koṭa bhāvanā vaḍā nivan dakinṭa utsāha-kaṭa-yutu. anit-lakunu-bhāvanāyi.

*khau* v. l. 6: me dhāraṇayehi anusas kap keḷa anūvak budunṭa dan dun parayā ekaviṭa piru-yehi phala mahata (continues the powers of the *dhāraṇī* up to *khau* v. l. 3: siddhir astu . . . etc).

Then follows the stanza 'ye dhammā . . .'

(9) *khau* v. l. 6—*ga* r.: *Soḷasapūjāgāthā*.

This begins with the *ārāghanā*: tiṭṭhante nibbute . . .

(10) *ga* v. l. 4—*gu* v.: *Dasadhammasutta* or *Baṇadahampota*.

A word for word Sinhalese translation of the *Dasadhammasutta* of the *Aṅguttaranikāya* (not traced).

According to the colophon this sutta is called 'Cāritra-vāritra-baṇadahampota', 'the Book of Sermons on what Should be Done and what Should be Avoided'. This title is based on the contents of the sutta.

The text begins after the usual adoration in Pali:

evam me sutam . . . jetavane anāthapiṇḍikassa ārāme. *evam me sutam*, *me*, mā visin; *evam sutam*, meseyin asana-ladī . . .

The text ends at *gu* v.:

*bhikkhave*, mahaneni; *ime dasadhammā*, me dasadhamhu; *pabbajitena*, pāvijivūvāhu visin; *abhinhaṇ pacchavekkhitabbā*, ekvan menehikaṭayuttayi; *idam avoca bhagavā* . . . (followed by the Sinhalese Sanne) . . . dasadhammasuttam niṭṭhitam.

The colophon also gives with full details the time of completion of the MS. It reads:

saka-varṣa ekvādahas hatsiyadaha-hataṭa pāmini mema varṣayehi nikini masa pura jalavaka nam tithiya lat ravidina irapāyana-vēlavāṭa liyā nimavana-lada *cāritra-vāritra-banadahampota*yi.

This 'the Book of Sermons on what Should be Done and what Should be Avoided' the copying of which was completed at dawn on Sunday being the fourth lunar day on the waxing half of the month of Nikini (Śrāvaṇa) in this year which is the one thousand seven hundred and seventeenth of the Śaka Era (July 19th, A.D. 1795). sādhu budu-vemvā.

(11) *gū* r. & v.: *Jayamaṅgalagāthā*, see PA (Sinh.) 34 (a).

Begins:

namo buddhāya, bāhuṃ saḥassam . . .

Ends:

etā pi buddha-jayamaṅgaḷa-aṭṭhagāthā<sup>9</sup>,

yo vācano [sic] dinadine sarate-m-atandī hitvāna neka vividhāni-m-upaddavāni

mokkham sukham adhigameyya naro sapañño.

¶ <sup>1</sup> for °dosa°. — <sup>2</sup> for cuto. — <sup>3</sup> For short *i*, *e*, *o*. — <sup>4</sup> for °pantho. — <sup>5</sup> °pantha. — <sup>6</sup> sukkena. — <sup>7</sup> for pāmiṇennēyi. — <sup>8</sup> hattho? — <sup>9</sup> °gāthā in MS.

### **Bodhipūja** and Miscellaneous Pali texts; **Jayamaṅgalagāthā, Narasiḥagāthā.**

PAS (Sinh.) 18 (Cod. Pal. XXXVII).

Palm-leaf, 7 foll., unnumbered, one line only on the verso of the seventh leaf; one blank leaf at the beginning and one at the end. 32 × 4.8 cm., six lines to a page, 28 cm. long, secured by 'boards' made of palm-leaf; on the front board the titles are written; *Bōdhipūjāvayī*, *Bodhivandanāyi*. Punctuation marks painted with natural red ochre, in some leaves.

The codex contains various Pali stanzas and formula, used at Buddhist rituals with Sinhalese superscriptions after the gāthās.

1. MS begins after 'namo buddhāya' with the Pali verse:

(a 1) ye dhammā hetuppabhavā . . . followed by  
(2) tiṭṭhante nibbute vāpi . . . (3) yāvata bhagavā  
loke . . . *ārādhānāyi*; (4) siniddhagattam sukhu-  
mam lokajeṭṭham . . . *telvaḍanu*; (5) suvaṇṇa-  
vaṇṇe . . . *nānumuruvaḍa vaḍanu*; (6) parissā-  
vitasuddhena . . . *nānumuruvaḍa diya vaḍanu*  
(7) tanu śeta-dukūlena . . . (f. 1 v.) *teta māttuyi*.

Similarly other gāthās used at various rituals,  
called *Buddha-pūjā*, 'personal offerings to Bud-  
dha', which came into practice among Sinhalese  
Buddhists in the later centuries.

Folio 2v. ends with the food offering and leave-  
taking. (The text is similar to *Soḷosapūjā*, PAS  
(Sinh.) 17. 9).

(a 2) Fol. 3r.-3v. 1. 1: *Jayamaṅgalagāthā*. See  
ES. XI (a); PAS (Sinh.) 17 (2).

(a 3.) Foll. 3v. 1. 1-4r. 1. 2: *Narasihagāthā*.

A composition in Pali verse, in praise of the  
special manly signs of the Buddha (Mahāpuri-  
salakkhaṇa) put into the mouth of Mahāpajā-  
patigotamī.

The stanzas begin:

cakkhavarankita rakta supādo [cakkavarāṅki-  
taratta°]

and end:

esa he tuyiha pitā narasiho (esa hi tuyha).

The verses are quoted in the *Pūjāvaliya* (q.v.).  
For a Sanskrit version of these gāthās and other  
information see *Sinhalese Literature*, p. 64.

(a 4.) 4r. 1. 2-5r. 1. 3: *Aṭavisi-pirita*.

The text consists of verses calling upon the  
twenty-eight previous Buddhas for protection.

(a 5.) Foll. 5-7: Larger letters from here (5r. 1. 3.  
right half). *Buddhānussati*, *Asubhabhāvanā*, *Ma-  
raṇānussati*.

(b) 2 foll. 25.5 × 5.5 cm., seven lines 22.5 cm.  
long, fol. 2v. blank.

(c) A protective charm in corrupt Sanskrit, cal-  
led *Śrīviṣṇu-Pañjaraya*, 'the Cage of God Vishnu'.

Begins:

namas sarvajñāya. śrī brahmo vāca, śrī viṣṇu-  
pañjāram divyaṃ sa vidyaḥ . . .

Ends:

. . . sāmkrata . . . parābhavam, tesam nadī carā-  
śyāmo hradayan te tu janārdhanaḥ. siddhir  
astu.

### Sirivikkamarājasīha-pasatthi.

PAS (Sinh.) 19 (Rask-Hasle, Copenhagen).

European (Dutch) paper, water-marked J Ho-  
nig & Zoonen. 2 foll., 59.2 × 49 cm. Writing on  
one side only, 70 lines on each folio. Writing  
space (a) 48.4 × 37.7 cm., (b) 48.8 × 38.4 cm. Very  
well-formed neat and tiny writing. About three  
akṣaras to a cm. Borders of both folios decorated  
with floral designs in red, blue and yellow colours.  
The edges of the folios are gilded. The first line of  
writing, which is in larger characters is also  
painted in gold. On the back of folio (b) written  
in Rask's hand figures '30'. Placed in a bamboo  
sheath, painted in red and gold and finished  
with Burmese velvet cloth of purple colour.

Photographs of the two papers, 23 × 17 cm.,  
with portions of the borders missing, taken from  
a plate camera in the early 1920's, were found  
in the MSS collection of the University Library,  
which was transferred to the Royal Library  
some years ago (Add. 1130, 4°). A few weeks  
after the discovery of the photographs, the origi-  
nal papers were found with Mr. Gustav Rask  
Hasle, Copenhagen, a grandnephew of Hans Chri-  
stian Rask (see below also).

This petition written in the Pali and Sinhalese  
languages, starting with the words 'Jayatu bha-  
vaṃ Sirivikkamarājasīha-mahārājā' Hail, thou  
great King Śrī Vikramarājasīma', was pre-  
pared by Rājaguru Dhammakhandha Thera of

Daḍālla-vihāra in the Southern Province, after his visit to Ava (Amarapura) in Burma, to be presented to the last king of Kandy, Sri Vikramarājasīṃha (A.D. 1798–1815). The purpose of the petition was to inform the king about the writer's visit to Ava, the reception by the king of Burma, and also to convey to His Majesty good wishes and greetings from the Burmese king. The king was also to be informed that among other presents, several Pali books, then not found in Ceylon, were brought by him. As these were written in Burmese character, His Majesty's help and patronage was sought to employ scribes to transliterate them into Sinhalese character. Further the petitioner assures his constant loyalty to his Majesty the Sinhalese king, and begs him for a title and an opportunity to discuss further matters of importance with His Majesty. (The King of Burma was Bodawpaya A.D. 1782–1819).

The greater part of the petition, except the last eight lines, is a benedictive panegyric of the king. It is composed in elaborate Pali verse, each verse followed by a detailed Sinhalese translation and commentary. The name of the metres employed are given after each variety following the Burmese style of the period. Detailed grammatical expositions of words are added. There is, as the author himself says, an occult purpose underlying the whole composition.

The document, which is called an Abhhiṇava-prabandha 'A New Composition' (line 12) begins with the benedictive words: Jayatu bhavaṃ sirivikkamarājasīṃha-mahārājā, serving as a title or caption also. On each of the first eight lines is a Pali stanza in the Śārdūlavikrīḍita metre, the first of which reads:

pīninduharakūṭanīradayassoghammaṃ sucaṃ  
saddhajo,  
laṃkāśudito narindakiraṇo viddhastaverītamō,

modento janapaṅkajam satatabhūpāliddhi-  
raṃsīhi yo,  
so laṃkissarabhūpatindapavaro rājā ciraṃ  
jīvatu.

(line 9): śrīmat-śrīghaṇa-sakalaśāsanabhāradhā-  
rita-śrī-laṃkesvara-vū utum naradevendrōtta-  
mayānan-vahansēṭa āyur-ārogyādī sakalaisvary-  
ābhivraddivardhanaya saṅdahā . . . (line 11):  
pīninduharakūṭā dī samasta-pādayo, śārdūla-  
saṃkhyāta-vyāghrayāgē krīḍāvaṭa (line 12):  
sadrīsa bāvin sarvāribhaya vidhvaṅśanayaṭa po-  
hosat-vū paramastrotrujanamanandanīyya-vū  
śārdūla vikrīḍita nam vrattayaṭa naṅgā āsīrṣa-  
mukhayen karaṇa-lada mē abhinava-praban-  
dhayāgē artha kathanaya-kerem.

The petition ends (fol. 2, l. 61):

jambudīpe mahādhamma-rājarājādhi-m-uttamo  
tena dinnena nāmena saddhammavaṃsa-m-  
ādinā  
pākaṭo rājalañcena katvā sagāma nāmako  
guruhi dinna-nāmena dhammakkhando ti

vissuto  
tena therena sambuddhasāsanassābhivuddhiyā  
kato yaṃ samupekkhitvā upakāraṇi karotu ti.  
(l. 63): api amarapure yaṅṭa prārambhava ē bava  
naikaśrīn bhrājita utum apagē maharājōttama-  
yānanvahansēṭa sāla-karaṅṭa noyek utsāha kalā  
nolābī śāsanābhivradhi saṅdahā pinvat mahot-  
tamakenekunvahansēgē ādhāraya mudun-pat  
koṭa-gena nāvatavat sālakara śāsanābhivradhi  
karavuva yana adahasin ratnatrayaṭa divi pudā  
mahāsamudrayen etarava amarapure ēkaśatarā-  
jadhānīśreṣṭha-anekasetībhaparivāra chaddanta-  
nāgarājasāmi-rājādhirājamahādharmarājōttama-  
yānanvahansē dāka satuṭuva baṇa sālakoṭa laṃ-  
kāśāsanābhivradhi piṇisa ē mahārājōttamayā-  
nanvahansē visin devā vadāraṇa lada lakdiva  
nāti bohō potvahansēlāt vāḍamavāgena gana-  
śreṣṭha-nāma-tanaturakut lābī śrīlaṃkesvara

utum-vū apagē maharājottamayānanvahansēṭa dakvana lesa devā vadāla livun kivun sahita sveta-śayila nirmita mahāpratibimbayakut vāḍa-mavāgena suvasē svakiya raṭaṭa pāmununā ē mē siyalu dē utum-vū mahavāsala kusal-mahimatā-vayen siduvūvā misa vena kisi ākārayakin novū bava sit-hi kara paradēsakārayāgē raṭē api vasana numut utumvū mahavāsalaṭa-ma hitesī-va vasana nisā mē genā potvahansēlā siṃhaḷa-akuren liyā dakvā utumvū mahavāsala-namin śāsanābhivradhhi kirīmaṭa api satuṭu bāvin iṭa pratya pahasu nāti bavada, utum-vū mahavāsala karuṇāvenma lābī vadāraṇa tanaturak ma apaṭa utum bavada pin dī sālakara hiṭinavat āra, venat sālakaranta bohō nisi dē tibena seyin iṭa karuṇā-mahimatāvayen yedī vadāraṇa paṇatakda, mastakayen piliganṭa kāmati bavat tunvenuva-ma varada hāra yājñāva sālakara siṭiññamu. siddhir astu. subham astu. ārogyam astu.

It is possible for one to guess the history of the document. Due to the course of political events, the petition never reached king Śrī Vikramarājasīṃha, as he was deposed from the throne of Kandy by the British on March, 2nd, 1815. The papers were with their author, Dhammakhandha Rājaguru, who by 1821 had disrobed himself, and held a post of Mudaliyar passing under his new lay-name George Nadoris de Silva<sup>1</sup>. He now had no use of these papers, and he passed them on to his friend Rasmus Rask. The document was with Rask and at his death when his brother Hans Christian disposed of Rask's papers, he mistook this beautifully wrought petition to be an address paper presented to Rask himself.

As narrated by Gustav Rask Hasle, the later adventures of the papers were as follows: From Hans Christian Rask, the papers passed on to his daughter Marie (born 9th, October, 1845).

From Marie they came to her daughter Theodora Sophie (born 25th, April, 1876), who was a photographer by profession. Theodora was evidently responsible for the photographs in the University collection. After Theodora Sophie's death, the papers have come to the possession of her younger brother Gustav (born 1884).

At one stage the papers had been framed, and signs of exposure due to this treatment are visible on them.

¶ <sup>1</sup> Nadoris, son of Bōdādura Dines da Silva of Kapugama (Village of Temple Priests wrongly equated to Pali: Kappāsagāma as at p. 16 and below) near Devinuvara (Dondra) was born in A.D. 1768. He was educated under Valpola gurunānsē, a pupil of Vāliviṭa Saraṇaṅkara, admitted as a Buddhist bhikkhu and was known as Dhammakhandha. In A.D. 1808, with the help of supporters headed by Adiriyān Abrew Rājapakṣa Mahamudali he went to Burma, and was greatly honoured by the King of Ava, and given the title of Rājaguru (Royal Preceptor). Having studied Pali for three years Dhammakhandha Thera came back to Ceylon and became the chief resident monk of the Buddhist Vihāra at Daḍālla and founded the Daḍālla section of the Amarapura society of Buddhist monks in Ceylon. Dhammakhandha's journey to Burma in 1808 is said to be his second visit to that country.

After the cession of the Sinhalese Kingdom of Kandy to the British in A.D. 1815, Dhammakhandha Thera came in contact with the Wesleyan missionaries. In December 1815, he was baptized by the names George Benjamin Park – George after the name of Rev. G. Bisset who was the first sponsor in the baptismal service, Benjamin after the first name of Rev. Clongh

and Park after the name of Mrs. Harward's father. (See W. M. Harward: *A Narrative of the Establishment and Progress of the Mission to Ceylon and India*, London, 1823, pp. 269-273; 282-283.) But Nadoris appears to have used only the first Christian name, George, and retained his own names received at birth and titles he later acquired. Between 1816-1818 Nadoris assisted the British in their exploits against the Kandyans and obtained rewards (P. E. Pieris: *Sinhale and the Patriots*, 1815-1818, Colombo, 1950).

Later on towards the end of his career Nadoris was known as George Nadoris de Zylva Samaranaike (°nāyaka) Mohotty Mudliar of the Mahabaddha, Mudliar of Mutwal and Wellisera (Vālisara) Districts. His name occurs as such in Ceylon Calendars (Almanacs) under Mahabadde Headmen. Nadoris died in Colombo on October 19, 1843, aged 72. (*Jubilee Memorials of the Wesleyan Mission, South Ceylon*, 1814-1864, Colombo, 1864, pp. 73-79.) - See also pp. LXIII f.

One of the extant works of Dhammakhandha which shows his erudition in the Vinaya is *Kathinaviniścaya* (note the Burmese way of spelling the word 'Kathina' with a 'th' for the usual 'ih'), a manual in Sinhalese on certain points of discipline for Bhikkhus. This is dated A.D. 1812,

and in the Pali colophon to it there is a praise of Śrīvikramarajāsīṃha and also an account of the honours the author received in Burma:

mahāpañño mahāpuñño mahātejo mahāyaso  
mahābalo mahāvīro mahājūti mahuttamo  
mahāseno mahāsūro anantabalavāhano  
sirivikkamarājasīho iti nāmena vissuto  
yo rājā dasadhammena rāvaṇārājadhāniyaṃ  
yadā rajjaṃ pakāresi tadā 'marapuram gato  
kappāsagāmanāmena dhammakhandho ti

pākaṭo

yo thero amarapure dhammarājādhi-m-uttamo  
yo rājā tena dinnena rājalaṃchena saṃsito  
saddhammavaṃsapālādi nāmako yatipumgavo  
sammāsambuddhavassena pañcapaññāsam uttare  
tisate dvisahassamhi phaggunassa site dine  
juṇhapakkhe pāṭipade pubbaṇhasamaye m-idaṃ  
vinicchayaṃ karitvāna niṭṭhāpesi anākulaṃ  
niṭṭhāpetvā hitatthāya dīpavasīnam uttamaṃ  
idaṃ vinicchayaṃ sammā likhāpetvā ṭhapesi so

*Kathinaviniścaya*, Colophon, vv. 3-6.

The panegyric described in the present article may also be dated about the same time as this manual. An account of the life of Kapugama Dhammakhandha Mahāsāmi is found in Polvattē Buddhadatta Mahāthera's *Samīpātīyehi Buddhācāryayō*, Koṭahena, 1950.

## GRAMMAR, LEXICOGRAPHY

### Payogasiddhi-sanne.

PAS (Sinh.) 20 (Cod. Pal. XLVII: *Muṅgalan-vyākaraṇa*).

Palm-leaf, 89 foll., numbered *ka-cū*, 27 × 5 cm., seven or eight lines to a page, 24 cm. long. A rough folio after *ku* with five lines on each side, to fill in an omission. Also an extra folio *kū*, with a mark, being a rejected folio, as most

of its contents are found in the next folio, i. e. *kr*. Another rough folio, written three lines on one side only, also to supply an omission. Rather cursive hand, and script shows archaic features, but the copying is done with care, as is evident from the many corrections made, and omissions supplied. (See Plate 22 for fol. *ka r.*, i. e. first page of the MS.) The leaves are

mature and of somewhat poor quality. The MS is secured in plain Ceylon-made wooden boards, on the upper of which is written in Rask's hand, 'Muḅgalam vyākarana liyana-sanne (y)'.

*Payogasiddhi-sanne*, is the Sinhalese word for word translation of the Pali grammatical treatise, *Payogasiddhi*, described under PA (Sinh.) 52.

It is not known who the author of this sannaya is, nor is there anything stated anywhere by which we can judge its date. We can however safely say,—like translations and commentaries of most grammatical works and poems of the twelfth and thirteenth centuries—, that the *Payogasiddhisannaya* was also written by the author himself, or a contemporary of his, possibly a pupil who read the text with him.

The MS under discussion presents all the characteristics of a copy made from a very old prototype, and it is even free from interpolations which can be dated in the period of literary revival in the eighteenth century. The suttas are given fully in the sanne. Occasionally explanations extracted from the *Vutti* are also incorporated in the translation.

The text begins after the adoration with the first rule of Moggallāyana, followed by its Sinhalese translation: *a-ādayo*, akārayā ādikoṭa niggahitāntava siṭṭiyāvū; *tītālīsā*, tesālisdēna; *vaṇṇā*, varṇṇaya yana saṃjñā āttāhu nam vet. movun tesālīs dena karaṇakoṭāgena arthavarṇṇanā keretnuyi varṇṇayo nam vet. sithiladhāṇṭādī akṣarayangē vipattiya karaṇakoṭāgena arthayan nodākmaṭa hētuvēda eheyin nuvaṇṭi paṇḍita-purṣa teme gurun svamīpayaṭa sata-tayen eḷaṃba akṣarayehi dakṣabavaṭa pāmi-ṇeṇṭa utsāha vaḍannēyi (l. 6: Then follows a discussion to justify the inclusion of forty three akṣaras by Moggallāyana as against the forty

one of Kaccāyana. The argument ends on *kā r.* l. 1. *kā r.* l. 2: ā-ādayo ti vattate yāva bindu niggahitaṃ, followed by an explanation in Sinhalese of the application of this rule. l. 3: *dasādo sarā*: Mog. 2. followed by its sanne . . . The sections end as shown below. They are compared with the pages of Trenckner's copy of *Payogasiddhi*, PA (Sinh.) 52 (= T).

- (1) saṃjñāvidhiyi, *ki v.* l. 1 (= T. p. 3).
- (2) svarasandhiyi, *ku r.* l. 2 (= T. p. 8).
- (3) svarapratishedhayi, *ku r.* l. 5 (= T. p. 9).
- (4) sarabyañjana sandhi, sarabyañja(na)-saṃhitāyi, *ku v.* l. 6 (= T. p. 13).
- (5) (byañjanasandhi . . . T. 14).
1. (6) niggahitasamhitāyi, saṃhitākāṇḍayi, *ku v.* l. 7-(*ku r.* l. 1 (T. p. 18). (1) akārāntapullīṅguyi, *kām v.* l. 7 (= T. p. 33). (2) ākārāntapullīṅguyi, *kaḥ r.* l. 5 (= T. p. 34). (3) ikārāntapullīṅguyi, *kha r.* l. 5 (= T. p. 36). (4) ikārāntapullīṅguyi, *kha v.* l. 7 (= T. p. 37). (5) ukārāntapullīṅguyi, *khi v.* l. 8 (= T. p. 41). (6) (ūkārānta- T. p. 42). (7) pullīṅguyi, *khī v.* l. 3 (= T. p. 43). (8) strīṅguyi, *khu v.* l. 6 (= T. p. 47). (9) napuṃsakaliṅguyi, *khū r.* l. 7 (= T. p. 49).
2. (nāmakaṇḍo . . . *khau v.* after l. 7 = T. p. 76).
3. kārakayi, *ga v.* l. 2 (= T. p. 97). (1) abyāyi-bhāvayī [sic], *gi r.* l. 2. (2) visēsanasamāsaiyi, *gu r.* l. 4. (3) anyārthasamāsaiyi, *gu v.* l. 6.
4. (4) samāsaiyi, *gl r.* l. 7 (= T. p. 128).
5. nipātataddhitayai, ṇādikaṇḍo, *ghu r.* l. 2 (= T. p. 154).
6. bhāvādinayai, tyādikaṇḍo, *ṇṛ r.* l. 5 (= T. p. 193).
7. khādikaṇḍo, *cū v.* l. 7 (= T. p. 221).

The end of the text is as follows (*cū r.* l. 4): *asaṃkhehi sabbāsaṃ* (Mog. II, 121<sup>1</sup>, Devamitta, p. 22): me tumādi asaṃkhabāvin e upasargga-nipātayan keren; *sabbāsaṃ*, lopve prathama-

dvitīyādi siyalu vibhaktīnta; *manānaṃ niggaḥītaṃ* (Mog. V, 97 = D<sup>2</sup>. p. 73), *paṭisedhe laṃ khalūnaṃ tūnaktūna katvā vā* (Mog. V, 63 = D. p. 70: °°tūnaktvāna°°). *alaṃ-khalūnaṃ*, alaṃ ya khalu ya yana me arthayange; *paṭisedhe*, pratisedhayehi; *vā*, vikalpayen; *tūnaktvānaktvā*, bhāvayehi (cū v. l. 1) tūna-ya-ktvāna-ya-ktvāya yana pratyayo vet. *pubbekakattukānaṃ* (Mog. V, 64). *ekakattukānaṃ*, yam vyāpārakenek ādda ekakatrukavū dedenek'haṭa; *pubbe*, tūna-ya-ktvāna-ya-ktvāya yana pratyayo vet. e ekakatrukavū dedenāhaṭa pūrvayehi bhāvayehi; *pyo vā tvāssa samāse* (Mog. V, 164 = D. p. 78). *samāse*, samāsayehi; *tvāssa*, tvā-pratyahaṭa; *vā*, vikalpayen; *pyo*, pya-yanādesa ve. *pye sissā* (Mog. V. 89 = D. p. 72). *pye*, pya-yanādesakaḷa-kalhi; *sissā*, si vibhaktiyahaṭa; *ā*, ākārādeśa ve. *tuṃ yānā* (Mog. V, 166 = D. p. 79). *tuṃ yānā*<sup>3</sup>, samāsayehi kisitānek'hi tvā-pratyayahaṭa vikalpayen tuṃ ya yāna ya yanādeśayo vet. *pucchādīto* (Mog. V. 144 = D. p. 77). *pucchādīto*, ta-pratyayahaṭa ṭhakārādeśa ve pucchādīn keren. khādikhāṇḍo.

¶ <sup>1</sup> The numbers of the suttas of Moggallāyana above are according to Helmer Smith, *Saddanīti*, IV. 'Index Aphorismorum'. — <sup>2</sup> D = Devamitta's edition of *Moggallāyanavyākaraṇa*. — <sup>3</sup> Repeated.

**(1) Dhātupāṭha, (2) Dhātupāṭha-sanne, (3) Dhātumañjūsā.**

PAS (Sinh.) 21 (Cod. Pal. LV).

Palm-leaf; 20 foll., numbered (*svasti siddham*) *ka-khī*, 43 × 6 cm.; seven lines to a page, 38.2 cm. long. The codex contains three texts (1) *ka-kī*, 4 foll.; (2) *ku-kām* r. l. 1; (3) *kām* r. l. 1—*khī*. Secured inside plain Ceylon-made wooden boards

(1) The *Dhātupāṭha* 'The Text of Radicals' or 'Root Readings' is a collection of verb-roots of the Pali language, listed after the *Moggallānavyākaraṇa*, which follows the Sanskrit grammatical system of Candrar. According to Vaskaḍuvē Subhūti Thera (*Nāmamālā*, pp. xciv–xcvi) this text is older than the *Dhātumañjūsā* (see PA (Sinh.) 42).

For an account of the *Dhātupāṭha* the reader may consult R. Otto Franke's writings referred to under *Dhātumañjūsā*. The present MS has been utilized by Dines Andersen and Helmer Smith for their edition of *The Pāli Dhātupāṭha and the Dhātumañjūsā* (AS). (See under PAS (Sinh.) 21).

The text is as given in AS. pp. 11–23. At *kī* r. l. 3; bhuvādayo luttavikarane (= AS. p. 17 l. 9 °luttavikaraṇā). The *lacuna* on AS. p. 22 (nos. 574–594) is between *kī* r. l. 7 and l. 8. The text ends as in AS: curādayo, but the superscription giving the title of the text is in Sinhalese: 'dhātupāṭhaya'.

(2) This portion of the MS contains the Sinhalese interpretation of the Pali roots enumerated in (1). The *Sanne* begins at *ku* r. l. 1: *bhū* bhūyana dhātu *sattāyaṃ* vimehi vāṭe. *ku* ku-yana dhātu *sadde* śabdakirīmehi vāṭe . . . and ends at *kau* v. l. 5: *pīla* [AS. 636: *pīḷa*] yana dhātu *bādhāyaṃ* pelīmehi [sic] vāṭe. *hīla* [°ḷa] yana dhātu *nindāyaṃ* nindākirīmehi vāṭe. *tala* [°ḷa] yana dhātu *aghāte* gāsīmehi hevat tālīmehi [sic] vāṭe. *lala* [°ḷa] yana dhātu *upasevāyaṃ* nālavīmehi [sic] vāṭe. *anto* kelavaravū (*aṃ a*); (*between lines 7 and 8*: lakāra tema *uccāranattho* sukhocāraṇaya kelavarakoṭa āttēyi. *dhātvatthā*, dhātūnta kī arthayo; *sesā*, seṣa sahitayo yi hevat ema) dhātūnta kī arthā hāra nokivāvu boho arthayo āttāyayi yu tāni. *cara* yaṇa dhātu ādikōṭa āti dhātuhuyi. sa(m)khepāharuvamin (?)

*jīnakhyapathaṃ* [jīna°] *nissayā*, buduvacanaya āsiru kalāvū [sic] boho dhātūhu hevat kriyāva prakāśakarannāvū prakratihu [°kr°]; *vuttā* kiyanaladdāvū; *etesaṃ*, me dhātungē; *ganthappamāna* [AS. °ṇaṃ], saṃkhyāva; *ekaṃ satan* [sic] *vibhāvaye* (*kām* r. 1. 1), ekama siyayekāyi prakāśakaranneyi.

(3) *Dhātumañjūsā* same text as PA (Sinh.) 42.

This MS also has been used by Dines Andersen and Helmer Smith for their edition of the text. It is marked C<sup>b</sup> in AS.

### **Bālāvatāra-mahasannaya (Gaḍalādeṇi-sannaya).**

PAS (Sinh.) 22 (Cod. Pal. XLII).

Palm-leaf, 91 foll., numbered (*sva*) *ka-ce* with *svasti siddha(m)* and *ka* on the reverse of the first folio. 51.5 × 5.8 cm. nine to twelve lines to a page, 45 cm. long, the writing varying in different folios. *ka* r. blank. *ka* v. ten lines of writing, 16.5 cm. long. On the last folio *ce* r. 17.5 cm. of writing, *ce* v. blank. On *khaḥ* v. six lines of writing only, with the second half of the last line filled with omission marks, perhaps to conform to a master copy. The absence of uniformity of writing also may be due to the same reason. The manuscript is secured by plain Ceylon-made wooden boards.

*Bālāvatāra-mahasannaya*, 'the Great or Old Commentarial Translation of the *Bālāvatāra*', is the word for word Sinhalese interpretation and commentary on the grammatical treatise by that title described under PA (Sinh.) 39. This *sannaya* was written by Jayabāhu Devarakṣita Dharmakīrti of Gaḍalādeṇiya in the fourteenth century A.D. From that time onwards up to the present day it is widely used as a text-book by beginners of Pali in Ceylon and is popularly

known after the school of its author as *Gaḍalādeṇisannaya*. Mention of the *Bālāvatāra* is made among his literary works by Dharmakīrti in the colophon to his largest work, the *Saddharmā-lāṅkāraya* (ES (Sinh.) 16, as follows:

say' eva saṅkhepanikāyasaṅghaṃ  
tath' eva *bālādyavatārasaññakaṃ*

jīnādibodhāvali-nāma-vandanam

akāsi hārāvalisannibham subham

In this stanza *-saññakaṃ* may first be taken as a Pali form of the Sinhalese word *sannaya*, in which case the text under discussion is meant. The compound 'bālādyavatāra-saññakaṃ' also may mean '(a book) by the title (saññakaṃ) *Bālāvatāra*' and if that is so, the original Pali text also must be ascribed to the same author (see under PA (Sinh.) 39).

This *sannaya* was edited under the title 'Bālāvatārayehi purāṇa-vyākhyānaya' by Hikkaḍuvē Sumaṅgala (Colombo, 1877, 2nd. ed. 1907). Sumaṅgala's *Subodhikā*, *Bālāvatāra-ṭīkā* is largely based on the *Gaḍalādeṇi-sannaya*. Among other editions are: (1) Colombo, 1917 by P. J. Karuṇādhāra, (2) Weligama, 1930, by M. Paññātissa (MP).

The MS begins as the text of the *Bālāvatāra* (PA (Sinh.) 39), followed by its Sinhalese *sannaya*: *buddhambujavilocanaṃ*, *buddham*, *prabuddhavu*, *ambujaṃ*, *piyum haṅdu-vū*, *vilocanaṃ*, *ās āti*, *buddham*, *sarvajñayā*; *tīdhā*, *kayin vacasin manasin yayi tun paridden*; *abhivanditvā*, *vāṅda*; *bālānaṃ*, *avyutpannabālaajanayangē*; *buddhivuddhiyā*, *prajñā vaḍanaṃ pinisa* [sic]; *bālāvatāraṃ*, *bālāvatāra ṇam* [sic] *prakaraṇayak*; *bhāsissaṃ*, *kiyam*.

Ch. 1 ends: *kr* r. 1. 3 (= MP. p. 20): *vom(issa)-kasandhi*, *svarabyañjananiggahitayen miśravū saṃhitāvayī*.

Ch. 2 ends: *kh* r. 11. 2-3 (= MP. p. 71):



*nāmikaṃ*, *nāma-padayayi nāmam eva nāmikaṃ*, *svārtthayehi yena yanādiyehi vāgrahaṇayen nika ve*.

Ch. 3 ends: *ga r. l. 8* (= MP. p. 97): *samāso*, *samāsa nimi*

Ch. 4 ends: *gḷ v. l. 10* (= MP. p. 120): *taddhito*, *taddhita nimi*.

Ch. 5 ends: *ghu r. l. 8* (= MP. p. 151): *ākhyātam*, *ākhyāta nimi*.

Ch. 6 ends: *ghau r. l. 3* (= MP. p. 176): *kitako*, *kitakaya tema*, *vutto*, *kiyana-ladi*.

Ch. 7 ends: *ce r. l. 2 ff.* (= MP. p. 256): . . . *maṇḍi . . . pe . . . maṇḍito*, *maṇḍita nam*; *pasanno*, *prasannaya*; *ussukko*, *ussukka nam*; *ihā-yutto*, *i(r)syāven yuktaya*; *maṇḍito*, *prasannayā da*; *ussukka ihāven yuktayā da* *prayujjamāna-kalhi*; *tatiyā tritīyāva da*; *sattamī ca*, *saptamī da ve*. *ñāṇena*, *ñāṇayehi*; *pasīdino*, *pahiṇi*, *ñāṇena vā ñāṇe pasīdito* *yi kiyā ho arttha he mā yi*. *ñāṇena pasī[dito]* *ñāṇena ussukko ihā yuktayi*. *ñāṇe va ñāṇa-ussukkaṃ* *yi kiyā ho ve*.

End of the work: (l. 7) Scribe's wishes:  
likkhittena mayā etaṃ yaṃ puññaṃ pasutaṃ  
subhaṃ  
tena puññaṇa pappontu sabbasatte sukhī siyā  
siddhiṃ. *bālāvatāra ṇam* [sic] *prakaraṇayehi*  
*maha-sannayayi*. *me livū piṇiṃ lovu-turā*  
*budu vemvā*. *siddhir astu*, *subham astu*, *ārogyam astu*.

### **Bālāvatāra-kiyana-sannaya.**

PAS (Sinh.) 23 (Cod. Pal. XLIII).

Palm-leaf; 105 foll., numbered *svasti siddham*, *ka-chū*; the number *akṣaras* from *ka-kū* (that is, the signatures on foll. 2-6) broken off with the margins; *ṇe* and *ṇai* are repeated. 43 × 5.8 cm.; eight lines to a page, 39 cm. long. Only the inside of the first leaf written on, 15 cm. of writing

only, with broad margins decorated with *kuṇḍali* signs. One blank leaf at the beginning and one at the end. The MS is in a bad state of preservation. The left end of it is eaten by white ants. Parts of the numbering letters are broken off and most of them missing after *gha*. The names of two owners are given at the end of the MS (see below). Secured within plain Ceylon-made wooden boards.

MSS of this Sannaya are rare, none found at the Colombo Museum Library, and no printed edition of the book is known.

*Bālāvatāra-kiyana-sannaya*, 'the Student's Translation of the *Bālāvatāra*' (lit. 'Sanne for Reading'), meaning the interpretation of the suttas and vuttis as taught orally in Sinhalese. The author's name is not known. The title of the book has been originally copied *Liyana-sannaya* and corrected to *Kiyana*°. This work, as the one which follows, (PAS (Sinh.) 24) is probably the work of a bhikkhu of the School of Vāliviṭṭa Saraṇaṅkara and belongs to the eighteenth century<sup>1</sup>.

The special feature of this Sannaya is that the syntactical arrangement of words in the Pali are commented on and explained in detail.

The text begins after the usual adoration of the Buddha in Pali, with the Pali stanza cited under PA (Sinh.) 39, followed by its Sinhalese Sannaya thus:

'buddhaṃ abhivanditvā bālāvatāraṃ<sup>2</sup>

bhāsissam'

yanu mehi kriyākāraka-padasambandhayi. *buddhaṃ*, *sarvajñayā*; *abhivanditvā*, *manākoṭa vāṇda*; *bālāvatāraṃ*, *bālāvatāra ṇam vū prakaraṇayak*; *bhāsissam*, *kiyam*. 'kena viṣiṭṭhaṃ buddhaṃ kena pakārena vanditvā kimatthaṃ bālāvatāraṃ bhāsissasi' yanu mehi codanāpada-sambandhayi.

The exposition of each of the seven chapters ends as follows:

1. *kī* r. l. 2: . . . *sannidhi*, laṃvīmayi hevat ekkoṭṭa kīmayi. *vomissaka-sandhi*.
2. *gi* v. l. 7: *nāmikam*, nāmaya kiyā samāptayī.
3. *go* r. l. 5: *samāso*, samāsaya kiyā nimavana-ladi.
4. *ghu* v. l. 6: *taddhito*, taddhita kiyā nimavana-ladi.
5. *ñā* r. l. 1: *ākhyātam*, ākkhyātaya kiyā nimavana-ladi.
6. *ñai*(1) r. l. 1: *kitako vutto*, *kitako*, kitakaya tema, *vutto*, kiyana-ladi.
7. and end of text: *chū* r. l. 6: . . . *ñāṇena*, ñāṇayen; *ussukko*, utsāha-ātteyi; *vā*, nohot; *ñāṇasmim*, nuvaṇehi; *ussukko*, utsāha-ātteyi, arttha hemāyi. *ñāṇena*, ñāṇayen; *ussukko*, ihāyen yuktayī; *ñāne vā ñāṇe ussukko* yī kiyā ho ve.

sandhi nāmaṃ samāso ca taddhitakhyātikam  
tathā  
kitakam kārikam kaṇḍā satta bālāvatara' ime.  
*sandhi* . . . *ime satta*, mē sapta-kāṇḍaya; *bālāvataram*, bālāvatāraya piṇisa dakvanaladi.  
sa sātirekacattāribhāṇavārehi niṭṭhito bālāvatāro janatā-buddhivuddhiṃ karotu hi.  
*sā sātireka*, atirekayak sahita vū hevat tunsiyayak adhika-koṭṭa āti; *cattāribhāṇavārehi*, satarabana-varakin; *niṭṭhito*, nimiyā-vū, *bālāvatāro*, bālāvatara nam vū prakaraṇaya tema; *janatā*, aj-ñāṇajanayangē; *buddhi-vuddhiṃ*, ñāṇābhivradhiya piṇisa; *karotu hi*, karaṇa-ladi.  
bālāvatāraya nimi. siddhir astu subham astu, ārogyam astu.

Owner's name: payiyāgala dhammapāla namagē kiyana-sannē<sup>3</sup> potayī. 'This is the book, *Kiyana-sanne*, belonging to the monk Dhammapāla of Payiyāgala'.

Another name, perhaps of the monk who got the

book copied: godagedara sunanda bhikṣu visin barapān dilā gattu potaya. 'This is the book bought by the Bhikkhu Sunanda of Godagedara, having paid the fee for copying'.

¶ <sup>1</sup> See *Sinhalese Literature*, p. 318. – <sup>2</sup> °tārambhā°, *mbhā* written as a combination. – <sup>3</sup> °liyana°, corrected to 'kiyana'.

### **Bālāvatāra-liyanasannaya (Okaṇḍapola-sannaya).**

PAS (Sinh.) 24 (Cod. Pal. XLIV).

Palm-leaf, 82 foll., numbered *ka-ca*, *ghau* occurs twice. 43.6 × 5.5 cm.; eight lines to a page, 40.5 cm. long. *ka* r. writing in the centre only 16 cm. long; *ca* v. similar, 15 cm. long. Secured within plain Ceylon-made wooden boards.

*Bālāvatāra-liyana-sannaya* means 'the Scribe's Translation of the *Bālāvatāra*' or literally 'the sannaya for writing'. The morphological formation of examples cited in the grammar are explained here, with reference to the relevant rules or suttas. As may be expected the work covers only the first six chapters, up to the end of Kitaka, as Kārakas have no significance here. As the introductory passage of the Sannaya itself states, the author of the book is Dhammajoti Thera of the Okaṇḍapola-vihāra, a pupil of Vāliṇṭa Saraṇāṅkara Saṅgharāja. This translation is generally known as the *Okaṇḍapola-Sannaya* after the name of the monastery in which the author lived<sup>1</sup>. The work should be dated in the eighteenth century.

There is a printed edition of the book, prepared by Baddegama Kirti Śrī Dharmaratana, Vāligama, 1927. (D.).

The text begins after the usual adoration of

the Buddha in Pali, with the Pali stanza cited under PA (Sinh.) 39, followed by a passage giving the nature of the work undertaken and the name of the author:

yana me grantha-pramukhavū bālāvatāra ṇam vū prakaraṇayāge lokaggo buddho yanādi padasiddhi-kramaya śāsanābhivradhivarddhaṇayehi tatparaśrarddhabuddhisampannāśeṣaśāstrābhilāsi-kalyāṇa-janayaṇṭa nirāyāśayen dānaganā pinisa svadesāntara<sup>2</sup> prasiddha śīlācāraguṇaṇaṅgasaṅgata-chandas nighaṅḍu vyākaraṇadharmavinayādyartthayan manākoṭa dannāvū vāliṇiṭṭa piṇḍapātika saraṇaṃkarāvha-pratīta saṃgharājasthāntaraprāpta yatiśvarayanvahansege sisya-vū okoṇḍapola ārāmvāsi-vū dharmajoti nam bhikṣu-kenekun visin sandhikappārūpasiddhikramayada vīmasā balā śabda-śāstrānukūlakoṭa mema vyakkhyāṇaya kirīmaṭa prārambha-kalo.

The six chapters end thus:

1. *kḷ* r. l. 1 (= D. p. 11): vomissaka-sandhiyī.
2. *ghā* v. l. 3 (= D. p. 67): nāmakāṇḍaya nīmī.
3. *ghau* v. l. 1 (= D. p. 81): samāsaya nīmī.
4. *nā* v. l. 10 (= D. p. 95): taddhita nīmī.
5. *ṇe* v. l. 2 (= D. p. 106): ākhyāta nīmī.
6. *ca* v. last line (= D. p. 116): kitaka nīmī. siddhir astu<sup>3</sup>.

¶ <sup>1</sup> A thera by the name of Diyasunnata Dhammajoti, also a pupil of Saraṇaṅkara, is also credited with a *Liyana-sannaya* to *Bālāvatāra* (see *Sinhalese Literature*, p. 318). Perhaps, Dhammajoti came from the village of Diyasunnata, and lived in the vihāra of Okaṇḍapola. This is also the significance of the relevant passage of the *Saṅgharājasadhucariyāva*. — <sup>2</sup> D. svadeśa-deśāntara. — <sup>3</sup> D. *adds* bālāvatāra-liyana-sannayanīmī.

### Sōḍisanne (or Mūlākṣaravikāsinī)

PAS (Sinh.) 25 (Cod. Pal. LVI).

Palm-leaf, 17 foll., numbered (*sva*) *ka-kha*. 38.2 × 5.8 cm. Eight lines to a page, 33.3 cm. of writing. MS ends with the wishes of the copyist. Secured within European-made wooden boards.

(1) *ka-ku* r.

*Mūlākṣaravikāsinī*<sup>1</sup>, 'the Illuminator of the Basic Syllables', commonly known as the *Sōḍisanne* or *Hōḍisannaya*, 'the Explanatory Translation of the Syllabary' is a short treatise dealing with the phonetical analysis of the Pali syllabary or alphabet as represented by Sinhalese characters. The text consists of ten<sup>2</sup> Pali stanzas and their Sinhalese sannaya. The first of these stanzas gives the origin of the syllabary. The second explains the meaning of the words 'sōḍi' and 'akkhara' relying on the traditional methods of etymological exposition. The third is a commentary on the words 'svasti siddham' which introduces the syllabary. The fourth deals with the divisions of the syllabary into vowels, consonant-groups, semi-vowels and sibilants. The sixth, seventh and eighth describe the various combinations of vowels and consonants and give an account of their numbers. The ninth declares, that the syllabary is capable of expressing all meanings. The tenth and the final stanza states why the name of *Mulakkharavikāsinī* has been given to this treatise.

The second stanza of the colophon gives the name of the author (See below).

The text has been printed under the title: *Mūlākṣaravikāsinī nam vū Hōḍisannaya*, edited by Heṭṭimullē Dhammapāla, (printed 1928). [H.D.]

MS begins:  
namo buddhāya



**Sōḍisanne.**

PAS (Sinh.) 26 (Cod. Pal. LVII).

■ Palm-leaf, 9 foll., numbered (*svasti siddham*) *ka-kī*; 30 × 5.4 cm.; seven lines to a page. First page five and a half lines only. Only the obverse of the last page written on. The letters, though not well rounded, are clearly written in a large hand. The orthography and spelling are better when compared with PAS (Sinh.) 25. Secured within European-made wooden boards.

One extra leaf at the beginning and two at the end. On the extra leaf in front the title of the text and its contents are given thus: *Hōḍisanne*, hoḍiyē akuruvala-abhiprāya, 'the Commentary on the Syllabary', which explains the meaning and purpose of the letters of the Alphabet'.

Of the four extra leaves at the end, found unblackened, three are blank, the fourth consists of the introductory portion of *Sigālovādasutta-vaṇṇanā* or *Gihivinaya* (*Sumaṅgalavilāsini*, No. 31, PA (Sinh.) 5 (a) (b)<sup>1</sup>.

The MS begins with the adoration of the Buddha in Sanskrit: namaḥ śrīghanāya, followed by:

soḍi kena kadā kesam kim atthāya ca bhāsītā  
vuttādikappikenāya hitattham pāṇinam tadā

MS ends. *kī* r. 1. 2: mūlākṣaraprabhedaparidī-  
panaya pinisa karaṇalada mūlākṣaravikāsinī-  
padārthayi.

Ll. 3-4 give the name of the author:  
vasatā nāgasenena thereṇa ravitālaye [sic]<sup>2</sup>  
nāge hitāya pāṇinam dhimatā racitā imā  
mūlākṣaravikāsiṇīpadārthayi.

sōḍisanyayayi.  
kalyāṇam astu kamalābhimukhinam astu  
dīrghāyur astu dhanadhānyasamurdhir astu

ārogyam astu vijayo stu ripukṣaya stu  
bhadrāstu mastu [sic] sugatesvarabhaktir astu.

¶ <sup>1</sup> P.T.S. ed. Part III (1932), pp. 941-959 = *Sigālakasutta-vaṇṇanā*. — <sup>2</sup> rajitālaye' in PAS (Sinh.) 25 for 'rajatālaye'.

**Abhidhānappadīpikāsanne,  
Tunliṅgurūpamālāva.**

PAS (Sinh.) 27 (Cod. Pal. LII).

Palm-leaf, 139 foll., numbered *ka-jhe*; 45.2 × 6.4 cm.; (1) *ka-jhu* r. 133 foll. *Abhidhānappadīpikā-sanne*, eight lines to a page, 40 cm. *ka* r. blank, *ka* v. 16.3 cm. of writing in the centre only, eight lines. (b) *jhū-jhe*: 6 foll. *Rūpamālāva*, ten lines to a page, 39.5 cm. long; *jhe*, eight lines only.

Writing spaced on fol. *ghi*, spaced writing beginning on *ghā* v. Again writing spaced on *nū* v., and on the last page of (1). *jhu* r.

Secured within plain Ceylon-made wooden boards.

(1) *Abhidhānappadīpikā-sanne*, 'The Sinhalese commentarial translation of *Abhidhānappadīpikā* (PA (Sinh.) 45)'. The *sanne* is very old, and may go back to the time of the author of the text, Moggallāna, himself. This translation is generally known as *Nighaṇḍu-sanne*, the *sanne* of the Lexicon, meaning the one and only lexicon of the Pali language. There is a printed version of the text published under the title: *Abhidhānapradīpikā-sannaya* or *Pāli-nighaṇḍu-sannaya*, ed. Toṭagamuvē Paññāmolitissa, 1895 (P).

The *sannaya* begins, with the first *gāthā* as given under PA (Sinh.) 45, followed by its *sannaya* thus: *karuṇākaro*, karuṇāvaṭṭa ākaravū; *yo tathāgato*, yam samyaksambuddhayek tema;

*karopayātaṃ*, hastaprāptavū; *sukhappadaṃ*, lokottarasukhadāyakavū; *padaṃ*, nirvāṇapadaya; *osajja*, hāra; *kalisambhave*, kiliṭṭauppattisthānavū; *bhave*, saṃsārayehi; *kevaladukkaraṃ*, siyalu duṣkarakriyā; *karaṃ*; *karannē*; *paratthaṃ akā*, paravāḍa keleda; *taṃ*, e tathāgathayā; *namāmi*, vañdim. — The sanne of the introductory stanzas continues up to *ki* v. l. 5. Then follows the sanne of the stanzas giving the synonyms for the Buddha (P. 6): *buddhaya*, *dasabalaya*, *sathuya*, *sabbaññuya*, *dipaduttamaya*, *munindaya*, *bhagavantuya*, *nāthāya*, *cakkhumantuya*, *aṅgīrasaya*, *muniya* . . . (thus each stanza followed by its sannaya).

The sections end as follows:

1. *khṛ* v. l. 6: *saggakhaṇḍo paṭhamo*.
2. *ño* v. l. 5: *bhūkhaṇḍo dutiyo*.
3. *jhī* v. l. 1: *sāmaññakaṇḍo tatiyo*.

Then follows the sanne of the colophon: *saggakaṇḍo*, *tidive* . . . (l. 2). *parakkamabhujō nāma* . . . (l. 4). *viḅhinnaṃ* . . . (l. 6). *yena laṃkāvihārehi* . . . (l. 9). *yassā sādḥāraṇaṃ patvā* . . . (l. 10). *kārite tena* . . . (*jhu* r. l. 2); *mahājetavanākhyaṃhi* . . . (*jhu* r. l. 3). The sanne of the last stanza of the colophon (*jhu* r. ll. 5–8): *saddhammaṭṭhitikāmena*, *sadaham siṭuvanū kāmāti*; *dhīmatā*, *nuvaṇāti*; *moggallānattherena*, *mautgalyāyanasthavirayan visin*; *esā abhidhānappadīpikā*, *mē abhidhānapradīpikā nam-vū nighaṇḍuśāstraya*; *racitā*, *karaṇaladī*. The text ends with its title: *abhidhānapradīpikāsannayayi*, and the Pali stanza consisting of the scribe's wishes as in PAS (Sinh.) 25, giving no Sinhalese sanne to it. Finally: *siddhir astu*.

(2) The second part of the codex opens with a short grammatical text of six lines only (*jhū* r. ll. 1–6) in Sinhalese giving examples for the syntax of Pali cases (*kāraka*). It is as follows: *namo buddhāya*. *karmakārayaṭa udāharaṇa kiyānu*

*lābe*: *kaṭam karoti*, *devadatto taṇḍulaṃ pacati*, *devadatto devadatto yanū*, *karttu*, *devadatto karttuyi*, *kaṭam yanū karmmayi*, *taṇḍulaṃ yanū karmmayi*, *karoti yanū kriyāvayī*, *pacati yanū kriyāvayī*, *me tivvartti-karmmayayī*, *me vikrati-karmmayayī*, *ādicca(ṃ) passati*, *devadatto yanū karttuyi*, *ādiccaṃ yanū karmmayi*, *passati yanū kriyāvayī*, *me prāptikakarmmayayī*, *me karmma-kārayaṭa udāharaṇayī*. *sampadānakārayaṭa udāharaṇa kiyānu lābe*: *bhikkhussa guṇavā bhattaṃ deti yanū anumantrayī*, *bodhirukkassa jalaṃ deti yanū aniruktayī*, *yācakassa dhanam deti . . . yanū ajjhesakayī*, *sammā padīyate yassa taṃ sampadānaṃ*, *mē sampadānakārayayī*. *avadhikārayaṭa udāharaṇa kiyānu lābe*: *gāmā apenti munayo yanū niscalāvadhīyayī*, *yāvatā tassa puriso sampatti yanū calāvadhīyayī*, *avadhikālādhikārayayī*. *ādhārayaṭa udāharaṇa kiyānu lābe*: *ādhārayaṭa sataravādārum ve*. *vyāpikādhārayayī*: *tilesu telaṃ udāharaṇayī*. *opassilesikādhārayayī*: *kaṭe ti di [sic]<sup>1</sup> devadatto yanū udāharaṇayī*. *sāmpikādhāraya*: *ganāyam<sup>2</sup> vajo udāharaṇayī*. *viṣayādhārayayī*: *ākāse sakunā (ga)cchanti yanū udāharaṇayī*. *vyāpiko tilakhīrādī* *ṭo<sup>3</sup> opassilesiko sāmiko tu gaṅgāyam ākāse viṣaye mato me ādhārayaṭa udāharaṇayī*.

On *jhū* r. l. 7, without any mark to introduce a new text, begins the *Tunliṅgurūpamālāva* and its sanne. The title of the text means 'Garland of Word-forms Belonging to the Three Genders'. In this text are given the Sinhalese meanings of the Pali nouns enumerated in the *Nāmaṅgilla* PA (Sinh.) 40.

It begins: *surā*, *deviyo-yi*, *asurā*, *asurayo-yi*, *narā*, *manuṣyayo-yi*, *uragā*, *sarppayo-yi* . . . and ends (*jhe* v.l. 2 . . .): *atha*, *ikbitten*, *aṭṭhi*, (*aṭṭhi*-) *śabdayāda*, *sukhakāraṇ ca*, *sukhakāra-śabdayāda*, *āyu*, *āyu-śabdayāda*, *gotrabhū*, *gotrabhū-śabda-*

yāda, *cittabhū*, *cittabhu*, *cittabhu-śabdaya*, *dhammaññu-śabdaya* yana me ādi śabdayo napuṃsakaliṅguyehi saṃgraha śabdayā meni. (Title of the text): tunliṅguyehi rūpamālāva kiyā nimavanaladī (l. 4). Scribe's wishes: tikkhapaññahetu [sic], siddhir astu.

(3) Then follows a Pali text, in fragment, and faulty orthography, discussing the behaviour of

the gender of Pali nouns in certain classes of compounds (*visesana-samāsa*).

It begins (*jhe* v. l. 4):

uttarassa padassattho 'padānaṃ liṅgam assa ca dutiyantādipade 'katthe bahudhānaṃ vibhajjate.

...

¶ <sup>1</sup> for 'nisīdi'. – <sup>2</sup> *goṇāyaṃ?* – <sup>3</sup> ? not clear.

SANSKRIT



## LEXICOGRAPHY, ETC.

### Amarakoṣa<sup>1</sup>.

SA (Sinh.) 1 (Cod. Sans. XXVIII).

Palm-leaf, 54 foll., numbered (*sva*) *ka-ghū*. 45.5 × 5.5 cm. Seven or eight lines to a page. 39.5 cm. long. Secured within plain Ceylon-made wooden boards.

*Amarakoṣa*, 'the Lexicon of Amara(*siṃha*)', is the common title of the oldest Sanskrit dictionary of nouns, more properly called *Nāmalīṅgānuśāsana*, 'Instructions relating to Nouns and their Gender'. The author, Amarasimha, was a Buddhist and reputed as a poet. Traditionally, he is asserted to have been one of the nine gems of the court of Vikramāditya (see: SAS (Sinh.) 6). On the internal evidence of his work, however, he may be placed about the eighth century<sup>2</sup>. The synonymns are arranged in three books, according to subjects, and the last of these books contains an appendix on homonymns, indeclinables, and genders.

The Sanskrit text, with abstracts from the ancient Sinhalese sannaya to this work, which is contained in the present manuscript, was edited by Ācārya Devarakṣita (Baṭuvantuḍāvē) and printed at Colombo in 1880 [B]. The editor gives all three titles of the book in their Sinhalese form, and mentions the name of the author also: *Nāmalīṅgānuśāsana*, Ācārya Amarasimhayana visin kaḷaheyin *Amarakoṣaya- Amarasimhaya* yi da vyavahārayi.

The present MS, has no Sinhalese sannaya. It contains only the Sanskrit stanzas, with concluding titles at the end of some 'sections' (*varga*) and 'books' (*kāṇḍa*). The present text is similar to the edition of the *Amarakoṣa* by A. Loiseleur Deslongchamps, Paris, 1839, (D)<sup>3</sup> and the books and section-divisions correspond to

those in this edition. There are, however, no chapter divisions. Titles at the end of several *vargas*, appearing in the present MS are not found in B or D. Some of these are, nevertheless, found in the edition by Satis Chandra Vidyābhūṣaṇa, Calcutta, 1911 (V)<sup>4</sup>, There is also an additional colophon. The MS presents several variant readings when compared with B, D and V.

Beginning:

namas tasmai bhagavater arhate samyak sambuddhāya  
yasya jñānadayāsindhor agādhasyānaghā guṇāḥ  
sevyatām akṣayo dhīrās

sa śriye ca<sup>5</sup> mratāya<sup>5</sup> ca (*ka* r. l. 1).

End of Book I *ke* r. l. 4 = B. p. 21 = D. p. 66 = V. p. 71.

pātālavarggaḥ<sup>6,7</sup>, saṃgrahaslokaḥ<sup>6</sup>, ityāmarasim-  
hakratau nāmaliṅgānuśāsane svarādīḥ pratha-  
maḥ kāṇḍas sāṅga eva samarthitaḥ<sup>7</sup>.

End of Book II *gu* r. l. 4 = B. p. 85 = D. p. 239 = V. p. 259.

śūdravarggaḥ<sup>8</sup>. ityāmarasimha-kratau nāmaliṅ-  
gānuśāsane bhūkaṇḍo nāma dvitīyassāṅgopāṅ-  
gas samarthitaḥ<sup>8</sup>.

End of Book III *ghū* r. l. 3 = B. p. 203 = D. p. 374 = V. p. 383.

saṭsajñakāstriṣu<sup>9</sup> samā

yuṣmadasmantiṅavyayam<sup>10</sup>

param virodho<sup>11</sup> śeṣan tu

jñeyam śiṣṭaprayogataḥ

liṅgādīsaṅgrahavarggaḥ<sup>12</sup>.

ityāmarasimha-kratau nāmaliṅgānuśāsane sā-  
mānyakāṇḍas tritīyas saṅgopāṅgas samāpitaḥ<sup>13</sup>.

The MS has in addition to D and V:

(*ghū* r. l. 5): samāptaṅ cedan nāmaliṅgānuśāsa-  
nam mahākaver amarasimhasya kratīḥ. grantha  
parimāṇataḥ pañcasathādhikasahaśram.

padmāni bodhayatyarkkaḥ  
 tat saurabhan nabhasvantas  
 kaver amarasiṃhasya  
 ā candratārakāṃ stheyāṃ  
 jñātas tena samastaśāstra viśayas  
 śabdajñāpamahodadher upataṣan tenā  
 kāvyam karttum alam maṇer amasau  
 yeṇaivāmarakoṣa esa<sup>15</sup> paṭhataś  
 siddhir astu, subham astu

¶ <sup>1</sup> Westergaard: *Amarasiṃha*, the usual title by which the work is known in Ceylon. — <sup>2</sup> Keith, A. B.: *A History of Sanskrit Literature*, pp. 413–414. — <sup>3</sup> *Amarakocha ou Vocabulaire d'Amarasinha* publié en Sanskrit avec une traduction Française, des notes et un index par A. Loiseleur Deslongchamps, Paris 1839. — <sup>4</sup> With the Tibetan text, 'Bibliotheca Indica', New Series, No. 1294. — <sup>5</sup> cā mṛtāya. — <sup>6</sup> not in A or D. — <sup>7</sup> found in V. — <sup>8</sup> not in A or D (a) V. °dvtīya-kāṇḍaḥ samāptaḥ. — <sup>9</sup> D.V. ṣat. — <sup>10</sup> D.V. °mattiṅ°. — <sup>11</sup> D.V. virodhe. — <sup>12</sup> not in D or V. — <sup>13</sup> D.V. sāṅga eva samarthitaḥ. — <sup>14</sup> for °pañcasatādhika-sahasram. — <sup>15</sup> for 'yenaiva°'.

**Vāsudēvanig(h)aṇḍu.**

SA (Sinh.) 2 (Cod. Pal. U.B. 14).

Palm-leaf, 54 foll., numbered in Arabic figures 1–54. Writing generally 9 lines to a page 25 cm. long. Lesser number of lines in some pages.

P. 32r., six lines only, with larger akṣaras, on 32v. eight lines. The date of the copy is given on 54v. as 1863, evidently A.D. Name of a former owner written in Sinhalese at the end of the text in very tiny letters: kinnara senērisgē (?) nighaṇḍuvayi. Given by Oberst Hoffmeyer to V. Fausbøll on 20 January 1871.

*Vāsudeva-nigaṇḍu*<sup>1</sup>, 'the Lexicon of Vāsudeva', is a glossary of Sanskrit names of medicinal plants and other *materia medica* with their Sinhalese equivalents. The material is arranged in groups. Some of these sections are as follows: Ending on page 11r. l. 6: iti bhadravrakṣavarggaḥ prathamah; ending on p. 15v. l. 8: iti kṣupa-varggaḥ; ending on 27v. l. 9: iti upalavarggaḥ; ending on p. 37v. l. 5: iti gandhavarggaḥ.

The MS begins after the adoration of the Buddha: namo buddhāya, with the stanza

trasissire bhūṣanapādapadmam  
 nānāsvarūpam triguṇāntasarvam  
 mando trilokīpatibindumolim  
 dīrghājāgarthi surāsuramunivaradharaṇi-  
 śvarādigham  
 sevyam auśadhajātīm vakṣye jīvitayunā-  
 virogidāyi  
 paryāyabodhahīnāprajñāpihīnāmātī  
 mūyanti<sup>2</sup> auśadhātī  
 gaṇḍurosaḥ proktum śrīvāsudevena.

The text ends at fol. 53r. ll. 4–5:  
 ullāgo muktarośyāt kalyo mārto nirāmayah  
 ārogyās samadosas<sup>3</sup> ca nirogasvastha iśyatē<sup>4</sup>.  
 śrī vāsudevanighaṇḍu samāptam.

¶ <sup>1</sup> Skt. °nighaṇṭu. — <sup>2</sup> for 'mūyanti'. — <sup>3</sup> °doṣas. — <sup>4</sup> iśyate.

**Lord's Prayer in Sanskrit.**

SA (Sinh.) 3 (Ny kgl. Samling No. 149c, 4°, 84, page 28).

For description see ES (Sinh.) 58.

A version of the Lord's prayer in Sanskrit written in Sinhalese character among Rask's notes.

This text is after a translation made in Serampore in A.D. 1818.

he svargasthāsmanpitas tava nāma pūyatām,  
tava rājyam āgacchatu. yathā svarge tathā  
prthivyam taveṣṭam kriyate-asmākam jīvanār-  
ham bhakṣyam asmabhyam adya dehi. asmā-  
kam ṛṇāny-asmān kṣamasva. yathā vyaṃ svā-  
dhamarṇān kṣamemeti. asmān parikṣāryān mā  
nayaśmāmsn (?) avamaṅgalān mocaya. yato  
rājyam parākramo mātmyaṅ ca sarvādā  
tavaiva. āmin.

**Nakṣatra.**

SA (Sinh.) 4 (One leaf attached at the end of  
PA (Sinh.) 45).

Palm-leaf, one folio, written on both sides.

On one side the names of the twelve zodiacal signs: meṣa, vṛṣabha, etc., the names of the 27 asterisms: assuda (asvida), beraṇa, etc., and some stanzas in corrupt Sanskrit. On the other side figures used in astrology. Some of them are sometimes used for purposes like numbering pages of books.

**Nakṣatra.**

SA (Sinh.) 5 (Prip-Møller 2).

One palm-leaf, 31 × 5.6 cm.; nine lines to a page 26.5 cm.

This forms a fragment of a text on astrology written in corrupt Sanskrit.

**Daḍadā-stuti**

see PAS (Sinh.) 15 (5 a), p. 102, Col. II, ll. 28-36.

# SANSKRIT-SINHALESE

## POETRY, POETICS, METRICS

### Vyāsaśataka.

SAS (Sinh.) 1 (Cod. Sans. XIV).

Palm-leaf, 23 foll., numbered (*svasti si*) *ka-khṛ*. 33.5 × 4.7 cm., writing seven lines to a page 30.2 cm.; one extra leaf at the beginning and one at the end.

Secured within plain Ceylon-made wooden boards.

*Vyāsaśataka*, 'the Hundred Stanzas of Vyāsa'. This is an anthology of one hundred and one Sanskrit stanzas (the first being an introduction), making pithy observations on life and morals, collected from various Sanskrit moralists, but attributed to Vyāsa of *Mahābhārata* fame. This century of verses or śataka is usually called *Vyāsakāraya*, 'the Composition of Vyāsa' or *Vyāsakāra-śatakaya*, and it is used as a reading book in the ancient Sinhalese schools. The stanzas are accompanied by a padārtha-sannaya or interverbal translation into Sinhalese written by an anonymous author, possibly belonging to the literary revival in Kandy during the eighteenth century.

The MS begins after the usual adoration of the Buddha: namaś śākyasiṃhāya, and its Sinhalese translation, *śākyasiṃhāya*, sarvajñayāhaṭa; *ṇamaḥ*<sup>1</sup>, namaskāraya; *astu*, vēvā, with the Sanskrit stanza:

ajñānatimirāndhānaṃ vibhrāntānāṃ kudr-  
 ṣṭhibhiḥ  
 jñānāñjanasālākābhīr vyāsenommilitāñ jagat,  
 followed by its translation and commentary:  
*ajñāna*, nunuvana nāmati; *timira*, andhakārayen;  
*aṃdhānām*, kisivak nodākka hennāvū; *kudr-  
 ṣṭhibhiḥ*, mithyādriṣṭiyen, hevat āti sāṭiyē tabā  
 varadavā gānmen; *vibhrāntānām*. ē vēdo hoyi  
 novēdō hoyi śaka ātīva mulāve āvidina satva-

yaṅta; *vyāseṇa*, vyāsa nam irsihu visin; *jagat*,  
 lōkayehi; *kalamanā nokalamanā kaṭayutu*; *ñā-  
 nāñjanasālākābhīḥ*, nuvaṇa nāmati behet aṅḍun  
 vādīmen, *ummilitaṃ*, prakāsa-koṭa dakvana-  
 ladī.

MS ends (*khṛ* r. l. 5-v. l. 4):

satesu jāyatē sūraḥ sahaśresu ca paṇḍitaḥ  
 vyaktā satasahaśresu dātā bhavati durllabhāḥ<sup>2</sup>  
*satesu*, siyak denā kerehi; *sūraḥ*, saura-vīrya-āti  
 purṣayek; *jāyate*, upadanēya; *sahaśresu* ca, da-  
 hasak denā kerenda; *paṇḍitaḥ*, ekek paṇḍita-  
 vannēya; *satasahaśresu*, lakṣayak denā kerenda;  
*vyaktā*, kīmehi binīmehi ekek dakṣa vannēya;  
*dātā*, tyāgi ekek; *bhavati*, jagatrayehi; *durlla-  
 bhāḥ*, durllabha-vannēya hevat nolabannēyi-  
 . . . *vyāsakārasatam prāpya*.

siddhir astu, subham astu, ārogyam astu,  
 iṣṭārtham astu.

This work, according to Wickremasinghe<sup>3</sup>, seems to be known only in Ceylon, and it has been several times printed in Ceylon<sup>4</sup> together with the sannaya. The sannaya in the MS presents a number of verbal variations when compared with the printed version (VH). The Sanskrit text itself shows some differences. Stanzas, with their sannaya, 49 (*kōkilānaṃ*), 50 (*rāgo nāma*), 51 (*rūpayauvana-*), 52 (*asantuṣṭo*), 53 (*kṛtasya karaṇaṃ*)<sup>5</sup>, of VH interchanged in the order 49, 52, 50, 51, and 53 in the MS. The following stanza and its sannaya are found between VH 58 (*vidhvatvañ ca*) and VH 59 (*yaḥ karoti*)<sup>6</sup>, (*ko* v. ll. 3-6):

praty aham pratyavekṣeṇa dhimatātmani  
 veṣṭitāṃ  
 kin nu cet pasubhis tulyan kin nu satpurṣair api  
*dhimatā*, nuvanāttē; *ātmani veṣṭitaṃ*; tamā kerehi  
 pāvati kaṭayutu; *praty aham*, davasa davasa;

*pratyavekṣaṇē*<sup>7</sup>, yahapat dohoyi napura do hoyi parikṣā-karannēyi. kesēda yat, *pasubhi(h)*, tirisannun hā, *tulyam kin nu cet*, tamā karaṇa kaṭayutta sari dohoyi, *kin nu satpurṣair apī*, satpurṣayangē kaṭayutta saridohoyi nirantarayen-mama<sup>8</sup> parikṣā-karannēyi.

On foll. *khī* v. stanzas 90 (nodayāya) and 91 (utsāho) of VH are missing between 89 (satām) and 93 (bālastrī-) of VH, while stanza No. 92 (varam taskarasambandhaḥ. VH.) appears after VH. 99 (maraṇān na param):

(*khū* v.)

varam taskarasambandhā sādhubhis saha  
saṅgamān  
tastaro<sup>9</sup> pi harantyarthaṃ sādhu  
svahradayan<sup>10</sup> haret<sup>11</sup>. . .  
followed by the sannaya.

¶ <sup>1</sup> For 'namaḥ'. – <sup>2</sup> Cf. *Subhāṣitārṇava*, No. 163, No. 285. – <sup>3</sup> *MSS Cat.*, p. 102. – <sup>4</sup> Vyāsakaraya and Hitopadēśayehi ābhāṣā-paricchedaya, 'Vyāsakāra and the Introductory Verses of the *Hitopadēśa*', first published in 1866, ed. by Pandit Baṭuvantuḍāve and several reprints under the title *Vyāsakāraya saha Hitopadēśaya* (VH). – <sup>5</sup> MS krataśya karaṇam. – <sup>6</sup> This extra stanza is found in the same position in The British Museum MS (Wickremasinghe: *MSS Cat.*, No. 90). – <sup>7</sup> for pratyavekṣeṇa of the stanza. – <sup>8</sup> for nirantarayen. – <sup>9</sup> for taskaro. – <sup>10</sup> for hṛdayam. – <sup>11</sup> lacuna.

### Vyāsasataka.

SAS (Sinh.) 2 (Cod. Sans. XV).

Palm-leaf, 18 foll., numbered in Arabic numerals, 49.5 × 6 cm., six to seven lines to a page, two lines only on 18r., 18v. blank.

Secured within plain Ceylon-made wooden boards.

Same as SAS (Sinh.) 1. Spelling and orthography better preserved.

Beginning: namas sākyasiṃhāya. *sākyasiṃhāya*, sarvajñarājayāhaṭa; *namaḥ*, namaskāraya; *astu*, vēvā.

End (10r. ll. 1–2):

. . . *sahasreṣu*, siyadahas denā kerehi; *paṇḍitaḥ*, ekek paṇḍita vannēyā; *satasahasēsu*, lakṣayak denā kerehi ekek; *vyaktā*, kīmehi binīmehi dakṣa vannēya *yadā*<sup>1</sup>, tyāgyavū; ekek; *bhavati*, jagatrayehi; *durlabhāḥ*, durlabhavannēyi. siddhir astu.

The present MS is rather defective, when compared with the former one (SAS (Sinh.) 1), and the printed version (VH). Stanzas 47 (jñānavṛddhā) and 48 (mātṛvat) with their sannayas are missing. On foll. 11v. and 12r. VH. 63 and sannayas of VH 63 and 64 are mixed, and appear as follows:

saṃsāravisavrakṣāśya<sup>2</sup>

dvyam eva mratam phalam (jalām? MS)  
subhāsitarasasvādas<sup>3</sup>

sarjjanaiḥ<sup>4</sup> saha saṅgamaḥ  
*saṃsāra-visa-vrakṣāśya*, saṃsāra nāmāti vrakṣayāgē; *amratam phalam*, amā phalaya; *dvayam eva*, dekekmaya; ē kavara dekek-da yat: *sva*<sup>5</sup> *bhāsitarasasvāda*, saddharmmavacanayāgē rasa viṇḍa-gāmma da; *sarjjanaiḥ saha saṅgamaḥ*, satpurṣayan hā ekvīma da; *tyaja*, hāra; *sādhu samāgamam*, satpurṣayangē ekvīma sēvanaya kara; *ahorātrau*; rā-dāval dek'hi, *punyam*<sup>6</sup> *kuru*, pin karava; *anityatām*, siyalu saṅgiskāradharmmayangē anitya bava nirantarayen; *smarati*, sihikarava.

VH. No. 80 and sannaya (agniṃ pradīpaṃ) is missing in the MS. The order of VH 95 (pakṣinām), 96 (utpalasya), 97 (mahatām āśrayam), 98 (anabhyāse), 99 (maraṇān na param) is 95, 99, 96, 97, and 98 in the MS. The MS also does

not contain VH 100 (svabhāvo yādṛṣo) and its sannaya.

See also SA (Sinh.) 7 (e).

¶ <sup>1</sup> But the Sanskrit stanza has: dātā. – <sup>2</sup> °vi-  
ṣavṛkṣasya. – <sup>3</sup> subhāṣita. – <sup>4</sup> sajjanaiḥ. – <sup>5</sup> sic.  
in MS. – <sup>6</sup> puṇyaṃ.

### Vyāsaśataka and Hitopadeśa.

SAS (Sinh.) 3 (National Museum D 1023).

Palm-leaf, fragmentary, leaves mixed, 33 foll., numbering in European Arabic figures visible in some of the folios, (*svasti-siddham*)ka on the margin of the folio page which begins the *Hitopadeśa*. 30.7 × 6.0 cm. Five lines to a page, 28.0 cm. long. Large size writing, each character 0.5 cm. high. Writing on the recto of the first existing folio not visible.

For *Vyāsaśataka* see the descriptions of the two preceding MSS. The text by the title of *Hitopadeśa* found with the *Vyāsaśataka* is only a selection of thirty five stanzas from the well-known Sanskrit didactic work of Viṣṇu Śarman. The stanzas of both *Vyāsaśataka* and *Hitopadeśa* are accompanied by their Sinhalese sannaya.

Fol. 1v begins with a part of the sannaya of stanza No. 23 of *Vyāsaśatakaya*; . . . yana pañca-kāmayehi; *mṛnām* [sic], minisunge; *ratih*, ālaya; *sasyesu* [sic], goyamehi; . . . This is followed by śloka 24 and its sannaya, etc., Some of the ślokas are numbered at the beginning of each, and these numbers agree with those in the printed text (published by P. J. Karuṇādhāra of Pāṇadurē, no date).

On fol. 33v., which is numbered (*svasti-siddham*)ka, begins the text of the *Hitopadeśa* thus: namo buddhāya, vande munindraṃ [sic]

vidhvastamohadhvāntaṃ vikalmasaṃ, savite vā-ravindaṃ yo man manaḥ samprabodhate.  
*siddhiḥ sādhye satām astu* . . . yamekuge sañda-kalāva . . . Thus a few stanzas with their sannaya.

### Nāmāṣṭaśataka<sup>1</sup>.

SAS (Sinh.) 4 (Cod. Sans. XVI).

Palm-leaf, 4 foll., 50.2 × 6 cm., numbered in Arabic figures 1–4. Six lines to a page, 47 cm. long. 17 stanzas and their Sinhalese translation.

Secured within plain Ceylon-made wooden boards.

*Nāmāṣṭaśataka*, 'the One Hundred and Eight Names', is an eulogy of the Gautama Buddha, in 18 Sanskrit ślokas, under 108 names used for him. The stanzas are accompanied by a Sinhalese sannaya, written by an anonymous author, possibly a scholar of the school of Vāliviṭṭa Saraṇaṅkara, in the eighteenth century. This text, like the *Vyāsa-śatakaya*, is used as a reader in the ancient Sinhalese schools.

The work begins with an adoration of the Buddha in Sanskrit; namo buddhāya, and the Sanskrit śloka:

sambuddhaṃ puṇḍarikākṣaṃ

sarvajñāṃ karuṇāspadam<sup>2</sup>

samantabhadhraṃ<sup>3</sup> śāstāram<sup>4</sup>

śākyasiṃham<sup>4</sup> namāmy aham.

followed by its sannaya:

*sambuddhaṃ*, sarvadharmmayan aparimita koṭa dannāvū; *puṇḍarikākṣaṃ*, pubudu hela piyuma-kaṭa baṇḍu vū ās āti; *sarvajñam*, siyalla dat-tāvū; *karuṇāspadan*, dayāvaṭa pihitiyāvū; *samanta bhadhram*, sarvaprakārayen yahapat vū; *śāsthāram* [sic], devi-minisunṭa anuśāṣanā karannāvū; *śākyasiṃham*, sākyavañśayaṭa utum vū budurajānan-vahansēṭa; *aham*, mama; *namāmi*, vaṇḍim.

MS ends. (4r. l. 4 – P. v. 18):

āyurārogyasampattis<sup>5</sup> sarvaisvaryasamanvitaḥ  
medhāvī kulajo vāgni<sup>6</sup> jāyate janmajanmani<sup>7</sup>  
*janma janmani*<sup>7</sup>, jātiyak jātiyak pāsā, āyurāro-  
gyasampatti, digā-nirogi bāvin samanvita-vū;  
*sarvaisvaryayen*<sup>8</sup> samanvita-vū; *vedāvino*<sup>9</sup>, cita-  
prajñāvū; *kulajo*, mahat kula ātīva; *vākmī*,  
vākpaṭutvaya ātuva; *jāyate*, upadanēyi. nāmā-  
ṣṭasatakam samāptam siddhir astu.

It will be seen from the above excerpts that the sannaya does not always give the same Sanskrit word as found in the text of the stanza. Similar differences are found right through the MS. The copyists were evidently ignorant of Sanskrit, and they have not compared the original Sanskrit stanzas with the translation.

The text was printed at Colombo in 1866, with the *Navaratnaya* and it has been re-printed several times. Compared with the printed edition [P], the present MS does not contain verse No. 17<sup>10</sup> of the former.

Verse 16 and its sannaya, beginning on 3v. l. 6, is as follows:

bhaktedayah paṭet [sic?] nityam  
prātar uktāya<sup>11</sup> mānavaḥ  
nāmāṣṭasatakam puṇyam pavistram  
pāpavināsanam<sup>12</sup>

(4r.) *yaḥ mānavaḥ*, yam manuśyayek tema; *prātaḥ*, udāsana; *utthāya*, nāgi siṣa; *nityam*, satatayen; *puṇyam*, kusala-cētanāva upadavan-nā-vū; *pavistram*, suddha-vū; *pāpa-vināsanam*, pavu nasannā vū; *idam nāmāṣṭasatakam*, mē ek-siya aṣṭak nam āttāvū nāmāṣṭasatakaya; *bhaktiyā*, ādarayen dāriya yuttēyi.

This is followed by the last stanza, P. No. 18 (MS No. 17) cited above.

The MS is full of orthographical errors. A few are cited here:

1v. l. 6. v. 6. vijjācaraṇa for vidyācaraṇa

2v. l. 1. v. 9. kalankamuktim for kalaṅka-  
muktam, kāntimuktin for kāntamuttim

2v. l. 4. v. 10. paramārttiṃ for paramārtham

3r. l. 1. v. 12. ādhyam for ādyam

See also SAS (Sinh.) 7 (b).

The author of the *Nāmāṣṭasataka* is Guruḷugomī. (See Addenda).

¶<sup>1</sup> Westergaard: Nāmāṣṭaka. – <sup>2</sup> for karuṇā°. – <sup>3</sup> for °bhadram. – <sup>4</sup> for °am. – <sup>5</sup> P. sampannas. – <sup>6</sup> P. vāgmī. – <sup>7</sup> for janmani. – <sup>8</sup> Sanskrit of the text and Sinhalese of sannaya mixed up. – <sup>9</sup> for 'medhāvī' in text. – <sup>10</sup> P. No. 17:

sa labhate mitān bhōgān bhaumān  
svargodbhavāṃs tathā  
vyādhasyaṃ tam na bādhanṭe duḥsvapnaṃ  
tasya naśyati

<sup>11</sup> See next note. – <sup>12</sup> P. No. 16:

bhaktiyedaṃ yaḥ paṭhet nityaṃ prātar  
utthāya mānavaḥ  
nāmāṣṭasatakam puṇyam pavitraṃ  
pāpanāśanam

### Bauddhaśataka<sup>1</sup> (Bhaktiśataka).

SAS (Sinh.) 5 (Cod. Sans. XVII).

European paper, 107 foll., 106 numbered, 1–9 unmarked. Ruled in pencil and written in ink. 13–16 lines to a page. Three extra leaves at the end of which the last is ruled.

*Bauddhaśataka*, 'the Century dedicated to the Buddha' or *Bhaktiśataka*, 'the Century of Devotion' is a Sanskrit poem, in 107 stanzas, composed as an eulogy of the Buddha, and also to show his bhakti or devotion to the Buddha (hence the alternate title of the poem), by Rāmacandra Bhārati (afterwards called also 'Bauddhāgama Cakravartī') a Bengal Brahmin converted to



Buddhism, and pupil of Śrī Rāhula Mahāsthavira of Toṭagamuva. There is also an author's colophon of three stanzas. The stanzas are accompanied by a Sinhalese interverbal translation by Sumaṅgala Thera, another pupil of Śrī Rāhula. This translation, which is called *Munīndrabhaktiśataka-vyākhyānaya*, also contains a colophon of three Sanskrit stanzas, giving the title of the commentary and details of its author. The *Bauddha-śatakaya* is used as a reader in the indigenous Sinhalese schools by fairly advanced pupils.

The MS begins with the title *Bauddhasatakaya* followed by an adoration of the Buddha in Sanskrit: *namas tasmai bhagavate 'rhate samyak-saṃbuddhāya*. This is followed by an introductory passage by the commentator<sup>2</sup>: *śrīmat jaṃbudvīpayehi sakala-vidyā-nidhānavū gauḍadesayen śrī-lamkādvīpayaya pāmiṇi tarka-vyākaraṇa-kāvya-nāṭakādī samastasāstrayehi nipuna vū kātyāyana-gōtrasambhūta vū śrī-rāmacandra-bhāratī nam brāhmaṇa paṇḍitottama kenek śrī-saṃghabodhi-vijayabāhu-parivenādhīpati tripiṭakavāgīśvarācārya śrī-rāhula-sthavirapādayānavahansē keren tripiṭaka-dharmmaya asā igena ratnatraya-saraṇa parāyana va śāsanābhīprasanna [citta]<sup>3</sup> ātīva paramaviśuddhaśradhātīsayā bhaktiyen bhaktisataka nam-vū buddhastotrakaraṇayak karannākhū *jñānaṃ yasya samastavastuvisayaṃ*<sup>4</sup> yanādīn slokayan racanā koḷō. 'A learned noble Brahman, proficient in all arts and sciences, such as logic, grammar, poetics and drama, born of the Kātyāyana gotra, by name Śrī Rāmacandra Bhāratī, who came to the island of Śrī-lankā from the Gauḍa country, which is the store-house in the prosperous Jambudvīpa for all learning, studied the doctrine contained in the Tripiṭaka under the great Elder Śrī Rāhula, the Principal of the monastic college*

Śrī Sanghabōdhi Śrī Vijayabāhu. Thereupon, he took the refuge of the Triple Gem, and (with a mind) full of pleasure in the Buddhist religion, and with devotion which was overwhelmed with the highest confidence, he composed a poem, a panegyric of the Buddha called the *Bhakti-śataka*, beginning the same with the stanza, *jñānaṃ yasya samasta-vastu-viṣayaṃ*'.

The author's name, and the title of his patron, are mentioned in the author's colophon, which ends with the following stanza and the prose passage:

bhāsvat bhānukulāmbumihire rājādhirājesvare  
śrīlamkādhīpatau parākramabhūje nityā(m)  
mahimṃ sāsati<sup>5</sup>  
satgauḍaḥ<sup>6</sup> kavibhāratikṣītisuraḥ

śrīrāmacandraḥ sudhī  
śrotrūnām<sup>7</sup> akarot sa bhaktisatakam<sup>8</sup>

dharmmārtthamokṣapradam<sup>9</sup>  
followed by the Sinhalese sannaya, and: *iti śrī sākya-muner<sup>10</sup> bbhagavatas sarvajñasya paramopāsakena gauḍadesīya<sup>11</sup>-śrībauddhāgama-cakravartinā bhūsureṇa<sup>12</sup> mahāpaṇḍitena<sup>12</sup> viracitam bhaktiśatakam samāptam*

followed by the Sinhalese sannaya.

There are two additional stanzas<sup>13</sup>, perhaps additions by the author after the king, his patron, Śrī Parākramabāhu VI (A.D. 1410-1468), accepted the poem with the highest favour. The first of these says that the king conferred on Rāmacandra Bhāratī, the title of Bauddhāgama-cakravarti:

nrapaḥ<sup>14</sup> parākṛāntibhujo mahībhujām  
siromaniḥ<sup>15</sup> paṇḍita-maṇḍalī-sakhaḥ<sup>16</sup>  
sa rāmacandraḥ<sup>17</sup> kavibhāratī dvijam  
cakāra bauddhāgama-cakravartinām<sup>18</sup>

followed by the Sinhalese sannaya.

The other stanza in the Śārdūlavikrīḍita metre expresses the author's wish for the firm

establishment of the Triple Gem and the prosperity of the kings of Ceylon and their subjects. This too is followed by its Sinhalese sannaya.

The commentator's colophon consists of three Sanskrit stanzas, without a Sinhalese sannaya. tirtthagṛāmapates' sathes<sup>19</sup> tripiṭakādhārasya<sup>20</sup>

bhūpānvayā-  
cāryasy'eha muṇisvarasya<sup>21</sup> sugira(h)

śrīrāhula-svāmināḥ  
sisyo yo varajasya maṅgalamunir dhīmāś

vayā bhāṣayā<sup>22</sup>  
kārunyena<sup>23</sup> munīndrabhaktisatakam<sup>24</sup>

vyākhyānam ākkhātavān<sup>25</sup>  
namo buddhāya guruve<sup>26</sup> namo dharmāya

thāyine<sup>27</sup>  
namas saṃghāya mahate tribhyo pi satatan

namaḥ  
uppattis suddhavaṃse<sup>28</sup> varapuruṣapadaṃprār-

tthanā-bodhibauddhyāḥ<sup>29</sup>  
dīrghhāyus suddhabuddhiḥ dasagajabalavān

vajrakāyasya kīrtim<sup>30</sup>  
dharmmāsokasya tejo danajadhanapatiḥ

kāmadevaśya rūpaṃ  
dānaṃ vaisyantarātmā<sup>31</sup> mama bhavatu sadā

bōdhiparyyaṃkalābhāḥ.  
siddhir astu, subham astu.

The *Bhaktiśataka* or *Bauddhaśataka* with its interverbal translation into Sinhalese entitled *Munīndrabhaktiśataka-vyākhyānaya* was edited by Baṭuvantūḍāvē Paṇḍit and printed at Colombo in 1868. We compare the present MS with the thirteenth reprint of the book in 1927 [B].

It is evident that our MS is a transcription from a copy where the leaves had been mixed (or from a copy which had been transcribed from such a one). The analysis shows the proper order in comparison with the printed version.

On foll. 32-33, the sanne of v. 26 (svarge vā), is mixed with the sanne of v. 28 (pitā mātā) as

follows: *karṇāmratasyaṇḍinaḥ*, asannavungē kanaṭa amā (B. p. 11, line 24), followed by . . . maṭa; *aisvaryyam*, pohosat namut<sup>32</sup> vana-sēka (B. p. 12, l. 18).

On foll. 34-35, verse 30 (anātmanya) to the end of the sanne of the same verse: *prasīda*, pāhādavadāla mānava (B. p. 13, l. 8), followed by part of the sanne of v. 26. (B. p. 11, l. 24) (a)mā ṅnāk vāni vū; *nispāpān*, rāgādi pavu rahita-vū . . . Then on fol. 35, v. 27 (tavaivāhan dāso) and the sanne of the same, followed by v. 28 (pitā mātā) and its sanne. This is followed by v. 31 (praśideśa) and its sanne. On foll. 39-40, v. 34 (dhanajavibhavā) and sanne. On fol. 40, line 8, mama, ē māge, *krapā*<sup>33</sup>, paradukkhā-parāṇam<sup>34</sup> (B. p. 14, l. 20), follows fol. 40, l. 9 (= B. p. 16, l. 3): *mā stapayā*, pavitra koṭa vadāla mānavi; *mama*<sup>35</sup> maṭa; *iyatā*, mē karuṇā-snāna-mātrayakin<sup>36</sup>, *alam*, atyarthayen; *sukhī*, suvapat vemi, . . . up to v. 44, and fol. 44, l. 1. = B 17, l. 24 (*kam api*, kisivak'hu; *nehe*, no patami).

Then followed by the continuation of the sanne of v. 34: (*muditā*), parasampatti pramōdanā nam vū muditā toma, and then 35-39. Then on fol. 47, 16, v. 45 (sadisi sadisi) onwards up to the end.

It is noticed that the foot-note on p. 31, is found in the MS (fol. 7, ll. 3-10).

¶ <sup>1</sup> Westergaard: *Buddhaśataka*, and popularly called thus. — <sup>2</sup> This excerpt is translated after the transcription for the sake of its subject matter. — <sup>3</sup> not in MS. — <sup>4</sup> viṣayaṃ. — <sup>5</sup> for śāsati. — <sup>6</sup> sad-gauḍaḥ. — <sup>7</sup> śrotṛnām. — <sup>8</sup> śatakam. — <sup>9</sup> B. v. 107. — <sup>10</sup> śākya. — <sup>11</sup> °deśiya. — <sup>12</sup> B. bhūsureṇācārya-mahā°. — <sup>13</sup> unnumbered in B. — <sup>14</sup> nṛpaḥ. — <sup>15</sup> śīromaṇiḥ. — <sup>16</sup> °sakhā. — <sup>17</sup> °candram. — <sup>18</sup> °nam. — <sup>19</sup> for °pater yater. — <sup>22</sup> for B. ācāryh-asya. — <sup>21</sup> B muniśvarasya. — <sup>22</sup> for: śiṣyo yo varajas

sumaṅgalamunīr dhīmān svāyā bhāṣayā. — <sup>23</sup> °ṅy°  
 — <sup>24</sup> °śataka-. — <sup>25</sup> ākhyātavān. — <sup>26</sup> B. gurave. —  
<sup>27</sup> thāśine. — <sup>28</sup> śuddhavaṃśe for other palatal  
 śa's or *vice versa*. — <sup>29</sup> °bauddhaṃ. — <sup>30</sup> B. kīrtiḥ.  
 — <sup>31</sup> B. vaiśvantaratvaṃ. — <sup>32</sup> B. havat. — <sup>33</sup> kṛpā.  
<sup>34</sup> °panayana. — <sup>35-36</sup> B. ahaṃ, mama; *iha tayā*,  
 ē karuṇā-sthāna°.

### Navaratna.

SAS (Sinh.) 6 (Cod. Sans. XXVI).

Palm-leaf, 6 foll., 28.3 × 6 cm., numbered *ka-kū*. Seven lines to a page. 25 cm. long. The title of the book *Navaratna* marked.

*Navaratna*, 'the Nine Gems'<sup>1</sup>, a didactic poem in nine Sanskrit verses, said to have been recited by the nine paṇḍits, such as *Dhanvantari* who belonged to the court of the Śaka satrap Vikrama<sup>2</sup>. There are two introductory stanzas. The first, in the Vasantatilakā metre gives the names of the nine poets, and scholars in Vikrama's court, Dhanvantari, Kṣapaṇaka, Amarasimha, Śaṅku, Vetāla-bhaṭṭa, Ghaṭakarpara, Kālidāsa, Varāhamihira, and Vararuci. The next stanza, in the Pathyāvakra metre, gives the first word of each of the nine gems, perhaps intended as a memory aid. The first of the nine 'gems', and then the fifth, seventh, eighth and ninth are in the Śār-dūlavikrīḍita metre. The fourth and sixth are in the Sragdharā metre. The stanzas are accompanied by an anonymous Sinhalese sannaya, possibly a work of the 18th century.

The text was printed at Colombo with *Nāmā-śaśataka* (SAS (Sinh.) 4), in 1866, and it has been followed by a number of similar reprints. (P). The book is used as a reader in the indigenous Sinhalese schools.

MS begins with an adoration of the Buddha in Sanskrit; nama(h) śrī-ghanāya, untranslated.

This is followed by the two introductory stanzas, which also have no Sinhalese sannaya following them.

dhanvantari-kṣapanakāmarasimha-śyaṃku<sup>3</sup>  
 vetālaghaṭṭa<sup>4</sup> ghaṭakarppara-kālidāsaḥ<sup>5</sup>  
 khyāto varāmihiro<sup>6</sup> nerppatekṣahāyam<sup>7</sup>  
 ratnāni vai vararucir ṇava vikramasyāt<sup>8</sup>  
 mitramartti-tathā-nītiḥ dharmmakārppanya-  
 murktanah<sup>9</sup>  
 istrinām vidvānatokkhyātām

navaratnāni vai kramāt

Then follow the first stanza and its sannaya:  
 (ka r. 1. 3)

mitraṃ svacchatayāri punar nṇayabaler  
 lubdhaṃ dhanasirīsvaraḥ  
 kāryyena dvajam ādhareṇa yuvatim premnā  
 sanair-bbāndhavaḥ  
 athyugraḥ sthūtibhiḥ gurum pranatibhiḥ  
 mūrkhāṃ katābhir bbhūdhaiḥ  
 vidyābhiḥ rasikaṃ rasena sakalaṃ silena  
 kuryāt vasam<sup>10</sup>.

*svacchatayā*, vañcā-rahitavū svabhāva-nermmala-cittayen; *mitraṃ*, mitrayā dha<sup>11</sup> (ka r. 1. 6 . . . ka v. 1. 6-7) *sakalaṃ*, me kī siyallavunda anikut siyalu-satvayanda, *vasan kuryāt*, vasaṅga karēyi<sup>12</sup>.

MS ends with stanza number eight of the printed edition.

(ku v. 1. 5):

vidvān sansadi pākṣikaḥ paravaśo mānī  
 dharidho grahi  
 dravyādhyah krapanaḥ sukhi-paravaśo  
 vraddho n-na tirttāṣu yah  
 rājā dussacivapriyaḥ kulabavo mūrkhah  
 pramāstrijito  
 vetāntiḥ hatasatkriyaḥ kim aparam  
 hāsyāt padam bhūtale<sup>13</sup>  
 . . . *hata satkriyaḥ*, nāṭuvā<sup>14</sup> vū sobhaṇa kriyā  
 āti; *vedāntiḥ*, vēdāntiya yan mohu āra; *aparam*,

an kavarek; *bhūtalē*, manuṣya-lōkayehi; *hāsyāt padam*<sup>15</sup>, sināvaṭa kāranayi, mohu siyallama bhāgyaṭa<sup>16</sup> yōgyahayi sēyi.

See also next article.

¶<sup>1</sup> 'This is the same as the one printed in Haebelin's *Kāvyaśaṅgraha*, Wickremasinghe: *Catalogue of the Sinhalese Printed Books in the Library of the British Museum*, London 1901. — <sup>2</sup> Vikramāditya. — <sup>3</sup> P. śaṅku. — <sup>4</sup> P. °bhaṭṭa. — <sup>5</sup> P. kāli-dāsāḥ. — <sup>6</sup> P. varāha. — <sup>7</sup> P. nṛpateḥ saḥāyām. — <sup>8</sup> P. navavikramasya.

— <sup>9</sup> P. mitramarthī tathā nītir dharmma-  
kārpaṇya-mūrkhaḥ  
striṇām vidvān athotkhātān navaratnam  
idaṃ kramāt.

— <sup>10</sup> P. mitraṃ svacchatayā ripuṃ nayabalair  
lubdhaṃ dhanair iśvaraṃ  
kāryeṇa dvijam ādarena yuvatim preṃṇā  
śanair bāndhavān  
atyugraṃ stutibhir guruṃ praṇatibhir  
mūrkhaṃ kathābhir budhaṃ  
vidyābhiḥ rasikaṃ rasena sakalaṃ śilena  
kuryād vaśam.

— <sup>11</sup> for da. — <sup>12</sup> words in the Sinhalese sannaya differ in P.

— <sup>13</sup> P. vidvān saṃsadi pākṣikaḥ paravaśo  
māni daridro gṛhī  
dravyāḍhya kṛpaṇaḥ sukhī paravaśo vṛddho  
na tīrthāśrayaḥ  
rājā dussaciva [duḥ°]-priyaḥ kulabhavo mūrkhaḥ  
pumān strijito  
vedāntī hatasatkriyaḥ kim aparaṃ hāsyāt  
padam[hāsyāspadam] bhūtale.

— <sup>14</sup> P. naṭuvā. — <sup>15</sup> P. sināvaṭa.

**Sakaskaḍaya**, etc.

SAS (Sinh.) 7 (Hammerich).

Palm-leaf, 37 foll., The numbering in ink, done in Europe<sup>1</sup> 1–22, blank and 1–15. 30 × 6 cm. Four to five lines to a page; large letters, some 1 cm. high, and carelessly formed, by an inexperienced hand. The leaves are rough, and are the matured dried leaf of the talipot palm, called *tal-kola* in Sinhalese usually taken for practice in writing. Secured in plain Ceylon-made wooden boards.

Presented to the Royal Library by Professor L. L. Hammerich on 7th December, 1957.

(a) *ka r.* 5. lines, forming the final portion of the *Mahābhīnikman-Sakaskaḍa*, 'the well-pronounced-words relating to the Great Renunciation', a text dealing with the story of the Bodhisattva's final escape from home-life, composed with a good intermixture of loan-words from Sanskrit, used by children in the old temple schools in Ceylon, chiefly for the purpose of learning the correct pronunciation of syllables. This text is said to have been composed in the eighteenth century by Attaragama Rājaguru Baṇḍāra, and it should be distinguished from *Ānavum-sakaskaḍa* mentioned in the *Vadankavipota* attributed to the same author.

The present fragment ends: (sarvit narāyavāra) mahābhīnikman-sakaskaḍa nimi. siddhir astu. subham astu.

(b) Foll. 1–12. *Nāmāṣṭaśatakaya* (SAS (Sinh.) 4), with Sinhalese *sannaya*.

(c) Foll. 12 v. l. 3–22. *Navaratnaya* (SAS (Sinh.) 6), with Sinhalese *sannaya*. Incomplete.

(d) One foll. written on one side only. A portion of *Suriyaparitta*.

... gāthāya ajjhabhāsi  
tathāgatam arahantaṃ suriyo saraṇaṃ gato

rāhu suriyaṃ pamuccassu buddhā lokānu-  
 kampakā ti  
 yo andhakāre tamasī pabhaṅkaro verocano  
 maṇḍaliuggatejo  
 mā rāhu gilī caraṃ antalikkhe pajaṃ mama  
 Rāhu pamuñca suriyan ti  
 atha kho rāhu asurindo suriyaṃ devaputtam  
 muñcivā taramānarūpo yena vepacitti-asurindo  
 ten' upasaṃkami upasaṃkamitvā saṃviggo lo-  
 mahaṭṭhajāto ekamantaṃ aṭṭhāsī. ekamantaṃ  
 ṭhitaṃ kho rāhuṃ . . .

(e) Foll. 1–15. *Vyāsa-śatakaya* (SAS (Sinh.)  
 1–2) with Sinhalese translation. Incomplete.

¶<sup>1</sup> By Helmer Smith according to Professor  
 Hammerich.

### Vṛttaratnākara.

SAS (Sinh.) 8 (Cod. Elu. Sin. XL).

European paper, 69 pages (four leaves in one  
 folio, numbered 2–9), 16–18 lines to a page,  
 12 lines only on the last page. The first four  
 leaves were missing, and found separately, iden-  
 tified by Helmer Smith as Kedārabhaṭṭa's *Vṛt-  
 taratnākara* with Sinhalese Sannaya.

*Vṛttaratnākara*, 'the Gem Mine of Metrics' is a  
 Sanskrit treatise describing 136 metres composed  
 in verse by Kedāra Bhaṭṭa, before the fifteenth  
 century<sup>1</sup>. The Sanskrit stanzas are accompanied by  
 a Sinhalese translation well known as *Vṛttaratnā-  
 kara-sannaya* or the *Chandas-pota-sanna*, written  
 by an anonymous author in about the 14th cen-  
 tury. The Sinhalese text has been printed in 1887.

The text begins as usual with an adoration of  
 the Buddha, in Sanskrit in this case, followed by  
 three stanzas of the original and their translation:  
 namas tasmai bhagavate 'rhate samyak-sam-  
 buddhāya . . . sadācāraparipālanaya saṅdahā

da vighonopasamanaya pinisada granthāram-  
 bhayehi iṣṭadēvatānamaskāra koṭa śāstrakratu<sup>2</sup>  
 sandarśanaya hā samaga abhidhānābhidheyya-  
 prayojanasambandhakathanaya kaṭaṭiva *sukha-  
 santānasiddhyārtham*<sup>3</sup> yanādi padārthaya kiya-  
 naladī . . .

sukhasantānasiddhyarthan natvā (*Vṛtt.* I. 1–3)  
 bālānān<sup>4</sup> sukhabuddhaye . . .

'saṃkaraṃ natvā lokaśaṃkaraṃ chandaḥ kriyate  
 yanu kriyākārapadasambandhayi.

MS ends:

madhayayehi eka-laghu ādi vrattayo ketekdāyi  
 vrattayan datamanā kalhi madhyavratyakṣara  
 vana bāvin eka adhika koṭa satara *ruñcak*<sup>5</sup> ma-  
 tumattehi tabā siṭi rūpa no nasā ādivana saṃ-  
 khyāvan devana saṃkhyāvehi bahālā devana  
 saṃkhyāva tumveni saṃkhyāvehi bahālā upān-  
 tayā keren tryakṣaravratayāgē samavratasaṃ-  
 khyāva aṭek aṭa diyunu kala-kalhi solasek vē.  
 solasin ekak hāra vrattavalin pasaḷos aṅgulak  
 pramānabhūmiyek vanāyi datayutuyi. prasthāra-  
 yaṭa bhūmiyagē āyāma akṣara-saṃkhyā heyin  
 datayutuyi. madhyāva yana pādayehi akṣarayō  
 doḷaseki. doḷasa diyunu kalakalhi sūvisi aṅgu-  
 leki. eyin ekak hāra tevisi aṅgulak pramāna  
 avayavyek viya-yutuyayi datayutu vē – chan-  
 das-pota nimi.

¶<sup>1</sup> See Keith, A. B.: *A History of Sanskrit Litera-  
 ture*, p. 417. – <sup>2</sup> for kartṛ. – <sup>3</sup> 'artham' in Sans-  
 krit text. ed. Seelaskandha Mahāsthavira, Bom-  
 bay, 1926. – <sup>4</sup> M. °naṃ. – <sup>5</sup> for ruvak (*ñca = va*).

### Vṛttaratnākarādhyāya (Kavikaṇṭhapāsa).

SAS (Sinh.) 9 (Cod. Sans. XXX).

Palm-leaf, 13 foll., numbered *ka-ko*; 37.8 ×  
 5.8 cm.; eight lines to a page of writing, 33.6 cm.  
 long. *ka* v. only written on, *ko* r., 4 lines, 13.5 cm.

in centre only. The name of the owner of the MS is given in a Pali stanza after the colophon. (See below). According to this Pali verse the owner was a sāmaṇera by the name of Medhañkara, who was born in a village the name of which has been rendered into Pali as Ṭhāṇaṅgaṇa (possibly Sinhalese: Ṭāṅgaṇe).

*Vṛttaratnākarādhyāya*, an additional chapter to *Vṛttaratnākara* or *Kavikaṇṭhapāśa*, 'the Noose round the Necks of Poets'. A work on poetics, in 70 Sanskrit stanzas, chiefly dealing with prohibitions in the use of certain kinds of composition, purporting to be an appendix to Kēdāra-Bhaṭṭa's *Vṛttaratnākara*, written before the 15th century. The Sanskrit text is accompanied by a Sinhalese translation, the date and author of which are not known. There is a printed edition, with six additional stanzas on metre and their Sinhalese commentary, by A. de Abrew Vijayasimha, Colombo, Buddhist Era 2433 (A.D. 1889).

The MS begins, after an adoration of the Buddha: nama(h) śrīghaṇāya, with the Sanskrit stanza:

atha bhuvane purṣānām subhāsubhadalakṣaṇam  
vakṣe gaṇavarṇṇādibhedai(h)

kumbhajamuṇiṇeṣ tam avalokyam  
atha, vrattavibhāgasandarṣaṇayaṭa ikbitiva; *bhuvane*, lo-vāsivū; *purṣānām*, kāvyanāyaka-kāvya-katrū purṣayanṭa; *gaṇavarṇṇādibhedai*, bhaganādi gaṇavibhāgaya; *cāturvarṇṇādīvañśa-vibhāgaya*, asvinādinakṣatrabhāgaya, yana me ādiyen yukta koṭa; *kumbhajamuṇiṇaṃ*, agastimahārīrṣihu\* visin; *uktam*, kiyaṇa-lada lakṣaṇaya; *avalokya*, vāda balā; *śubhā-subhada-lakṣaṇam*, kavikāvyaṅgē iṣṭaniṣṭabava prakāsarannāvū śāstraya; *vakṣe*, kiyam.

End. *kai* v. 1. 6:

iti kedārabhaṭṭaviracite vrattaratnākaracchandaparapaṣṭam nāma vrattālaṃkāradhyāyaḥ.

vañśotbhuktaśya prakāṭagaṇaṇaś  
śaivasirddhāntavettā<sup>1</sup>  
vipraḥ pauveka-nāmo vimalataramati(r)  
saisiddhāvabodhai<sup>2</sup>  
kedāras tasya putras sivasaraṇayugā-<sup>3</sup>  
rādhanaikāgracittac<sup>4</sup>  
chandēs tenābhirāmam praviracitam idam  
vrattaratnākarābhyam<sup>5</sup>.  
kalyānyāstrī guru kṣites trīlaghutas  
saubhāgyada svarggaṇaś  
candrasaudigurusya saukhya kradapā  
malasvādirārthapradabhānor  
mmaddhyāgururddham padākralatalasyāntar  
laghuślokalō  
gurḍḍhitto bhramadoni laḥsau nabhaso  
laghvāntako nāsakrat.  
iti kavikaṇṭhapāśato<sup>6</sup> pariāyāc chandapariṣṭam  
samāptam.

Owner's name (see above)

ṭhāṇaṅgaṇakkhe paramamhi gāme jāto  
dayāsīlaguṇehi yutto  
yo āsi medhamkara-sāmanero tasseva  
maññantu vidantu<sup>7</sup> viññū  
siddhir astu.

¶ <sup>1</sup> for siddhānta°. - <sup>2</sup> śaiva°. - <sup>3</sup> śiva°. - <sup>4</sup> cittaś. -  
<sup>5</sup> ākhyam. - <sup>6</sup> pāśato. - \* ? for ṛṣihu. - <sup>7</sup> MS  
midanti.

### Kāvyaḍarśa.

SAS (Sinh.) 10 (Cod. Sans. XXXI).

Palm-leaf, 40 foll., 51.5 × 6 cm., numbered (perhaps at a later date than the writing) in European Arabic numerals 1-16 and 30-53. At the beginning the writing is in a beautiful Sinhalese hand, 15 mm. high. Later this changes. Again the good hand reappears after leaf 30. The date of the MS is given after the author's colophon in Sinhalese 'letter-numerals' (kaṭa-

pa-yādi gaṇan)<sup>1</sup> as: śakābdam *yajñasīlyam*, which is interpreted as Śaka Era, 1701, that is A.D. 1779. This is followed by two lines of Pali. atisayena sījjhīyati ti abhisiddham, buddho tena abhisiddham sambuddho . . .

The first and the last leaves are in a bad state of preservation, slightly broken at the edges. The MS is secured within plain Ceylon-made wooden boards.

*Kāvyaḍarśa*, 'the Mirror of Poetry', is a text book on Sanskrit poetical theory composed by Daṇḍin, the author of *Daśakumāracarita*. Full details of the treatise are given in Keith's *A History of Sanskrit Literature*, pp. 375-382.

The treatise of Daṇḍin has been well-known in Ceylon among Sinhalese poets, and it has been translated or rather adapted into Sinhalese verse under the title *Siyabasalakara*, (ES (Sinh.) 51)<sup>2</sup>. The present MS contains the sannaya or interverbal translation of *Kāvyaḍarśa*, which is generally known in Ceylon as *Daṇḍyālaṅkārasanne*. This sanne, which may be dated about the twelfth century, contains illustrative examples which are not met with in the well-known Sanskrit commentaries of the *Kāvyaḍarśa*, and some of these citations are from Buddhist writers.

The *Kāvyaḍarśa* has been edited with the old Sinhalese sannaya by Dharmārāma Sthavira and printed in 1925 (D).

The MS begins with an adoration of the Buddha in Sanskrit: namas tasmai bhagavater 'hate samyak sambuddhāya.

This is followed by the following stanza and its Sinhalese sannaya:

caturmukhamukhāmbhojavanahaṃsavadhūr  
mama  
mānase ramatām nityam sarvasuklā sarasvatī<sup>3</sup>  
*caturmukha*, brahmayāge; *mukha*, mukha nāmati;  
*ambhojavanam*, padmavanayehi; *haṃsavadhūḥ*,

haṃsiyaka baṇḍuvū, (*sarvasuklā*); sarvāṅga dha-  
vala-vū, ajñānādi malāpagamaya hoyā sarva pra-  
kārayen śuddha-vū nohot doṣaleṣayakin udu  
sphaṛṣa nokaraṇa-lada bāvin niravadya vū;  
*sarasvatī*<sup>3</sup>, mūrttimat-vū sakalajanānandakara-  
vāgmaya<sup>4</sup> lakṣaṇa-vū, sarasvatī tomo; *mama*,  
māgē; *mānasē*, si'hi dōhō nohot mānasa nam  
vilhi; *nityam*, dīghakālayak; *ramatām* āleva<sup>5</sup>.

End of first chapter, fol. 12r. l. 2 = D. p. 27.  
ityacāryadaṇḍinaḥ kratau vū kāvyadhaṣe mār-  
ggavibāgo nāma pratamaḥ paricchedhayaḥ<sup>6</sup>.

In the second chapter corresponding to foll. 17-29 of the MS (= D. p. 38, l. 2-p. 99, sannaya, l. 8), the portion from II, v. 42 b, to v. 299 and their sannaya, except a portion of v. 299 are missing. The last part of the sannaya of v. 299 preserved reads: (piṇi)sa; *etat ghaṇagarjītam*; mē mēghadhvaniya; *udīrṇam*, pahala vī; *dī-  
ṣṭyā*, yehēki. mehi mānanirākarana-rūpa vū  
kārya tema prārabdhaya. ehi da vibalāyen anya-  
sādhānavū ghaṇagarjītaya prāptayi.

The second chapter ends at fol. 36r. l. 3  
(= D. p. 118)

ityacāryadaṇḍinaḥ kratau kāvyādarśe alaṅkāra-  
vibhāgo nāma dvitīyaḥ paricchedaḥ.

The third chapter: After section 2, v. 33  
(indupādāśīśīrāḥ) fol. 52v. l. 10 = D. p. 173,  
there is no sannaya. There are, however, brief  
comments in Sinhalese. In place of D. III, 2,  
v. 34, kamena bāṇā nīsitā vimuktā, we have  
(fol. 53r. l. 3): yathā śāstraviruddho gurur yaś  
vinitte theṃ (?) katham tasya bhāvaḥ ayathā  
gurutvaṃ. arthaya suṅgamayi<sup>7</sup>.

The third chapter, that is, the book ends, fol.  
53v. l. 4:

vyutpannabuddhir amunā vidhidarśitena  
mārggena (doṣa) gunayor visavarttinibhiḥ<sup>8</sup>  
vāgbhiḥ kratābhisaraṇe madirekṣanātibhir  
dhanyo yuveva ramate labhate ca kīrtim.

iti śrīdaṇḍīnaḥ kratau<sup>9</sup> kāvyādarśe duṣkara-  
vibhāgo nāma tritīyaḥ paricchedaḥ<sup>10</sup>  
siddhir astu. followed by date as given above.

¶<sup>1</sup> See A. M. Gunasekara: *Granthārṇava*, p. 10,  
and James D'Alwis: *Sidatsangarawa*, plate IV. —  
<sup>2</sup> The Pali treatise on poetics, the *Subodhālaṅkāra*  
is not a direct borrowal from the *Kāvyaḍarśa*.  
The old sannaya of *Subodhālaṅkāra*, however,

contains some passages adapted from the work  
of Daṇḍin. — <sup>3</sup> for °ti. — <sup>4</sup> D. vānmaya. — <sup>5</sup> D.  
ālevā. — <sup>6</sup> The Sanskrit text here is influenced  
by Sinhalese. It should read: ityācaryadaṇḍīnaḥ  
kṛtau kāvyādarśe mārgavibhāgo nāma pratha-  
maḥ paricchedaḥ. — <sup>7</sup> for sugamayi: 'the mea-  
ning is clear'. — <sup>8</sup> D. mārgena doṣa-guṇayor  
vaśvartinibhiḥ. — <sup>9</sup> for kṛtau. — <sup>10</sup> The text be-  
tween asterisks not found in D.

## MEDICINE AND ASTROLOGY

### Yogaśataka.

SAS (Sinh.) 11 (Cod. Sans. XXXIV).

Palm-leaf, 26 foll., numbered 1-26 in Arabic  
figures, 39 × 5 cm.; seven to eight lines to a page,  
34 cm. long, well-formed letters.

The MS has been completed on 28th August,  
182 (probably 1782).

Secured within plain Ceylon-made wooden  
boards. The upper board is marked in Rask's  
hand '26'.

*Yogaśataka*, 'the Century of Prescriptions', is  
a treatise on the application of remedies to dis-  
eases in 101 Sanskrit stanzas. The text has been  
edited with a Sinhalese sannaya, by Don A. de  
S. Devarakṣita Baṭuvantuḍāvē, and published  
from a previous edition by M. P. Perera, with a  
prefatory note by him. Fourth edition, Colombo,  
1887. The eighth edition has been brought out by  
Robert Baṭuvantudāvē, in 1927 [B]. The pre-  
faces to all these editions state that this is an old  
work founded upon *Suśruta* and other Sanskrit  
authorities.

The present MS agrees with the printed text,  
except for few verbal variations in the sannaya.  
The metre of each stanza is given after the San-

skrit text and before the sannaya, and not before  
the Sanskrit text as in the printed edition.

The MS begins with an adoration of the  
Buddha: namas samantabhadrāya, followed by  
the first stanza and its sannaya:

kratasya<sup>1</sup> tantraśya<sup>2</sup> grahīthāmnāḥ  
cikitsitā viprasutaśya<sup>2</sup> dūram  
vidagdhavaidyapratipūjitaśya<sup>2</sup>  
kariśyate<sup>3</sup> yogasataśya [sic] bandhaḥ  
mē vrattaya upajāta namī, *kratasya<sup>1</sup> tantrasya,*  
*siyalu āyurvēda śāstrayāgē; grahīthāmnāḥ,*  
*gannā lada śāra āti; cikitsitāt, piliyamin; dūram,*  
*duraṭa; viprasutasya, patalā-vū; vidagdhavaidya-*  
*pratipūjitaśya, paṇḍita-vedahu visin pudana-*  
*lada; yogasataśya, yogasatakayāgē; bandhaḥ,*  
*bāñdīma; kariśyate, karanu lābē.*

MS ends: 26v. 1. 3:

kaphaprakope vamaśyam va  
virecaṇam pīttabhave vikāre  
vātātmake vastim upayanti<sup>4</sup> roge  
saṃsarggaje pi vyatimiśram etat  
*kaphaprakope, ślesmā prakupita vimēhi; vama-*  
*naṃ, vama kirīma da; pīttabhave vikāre, pītin*  
*vū vikārayehi; virecaṇam, virecana kirīma da;*  
*vātātmake roge, vātma vū rogayehi; vastim,*



vasti kirīma da ; *upasanti*<sup>6</sup>, kiyati ; *saṃsarggaje pi*, dedeneku visin vū sannipāta-vyādhiya, metek me yathokta kriyāvvyādhi miśravanne. yogasataka-samāptam.

siddhir astu. followed by the date of transcription (see above)

varsa 182<sup>6</sup> agostu masa 28 venidā yōgasatakaya.

¶ <sup>1</sup> B. kṛtsnasya. – <sup>2</sup> °sya. – <sup>3</sup> °syate. – <sup>4</sup> B. uṣanti. – <sup>5</sup> different from the stanza. – <sup>6</sup> probably for 1782.

### Sārasaṅkṣēpaya<sup>1</sup>.

SAS (Sinh.) 12 (Cod. Elu. Sin. XLI).

Palm-leaf, 242 foll., numbered (*sva*) *ka-ta*. An extra leaf at the end, the margin of which is broken and no number seen. One blank leaf at the beginning. 34.5 × 5.5 cm.; eight to ten lines to a page, each line 32 cm. long. Seven lines to a page only on a few leaves. In *dḥ* r. & v., space has been left blank. *ḥḥ* r., five lines, *ḥḥ* v., six lines. Space between letters. The leaf contains the prescription for a 'cūrṇaya'. In some pages the subject matter is indicated on the margin. The MS is secured with binding cover-leaves made of palmleaf. On the upper cover leaf is written in Rask's hand 'Sāra-samxépé'.

The title of the work is given on the front palm-leaf board as 'Sārasaṃsēpē potayi'. On the unmarked leaf in front the number of leaves is given in old Sinhalese figures. Illegible, 242?

From the transcriber's colophon we learn that this copy of the *Sārasaṅkṣēpa* was completed during the forenoon on Saturday, the second day of the waxing moon, in the month of Nikini (Śrāvaṇa) in the year 1700 of the Śaka Era (August 27th. A.D. 1778). The number of folios is given as 242.

The transcriber's colophon reads:

sakavaṛṣa ekvādahas satsiyayak-vū mema var-  
ṣayehi nikini masa puradiyavak lat śanidina  
pūrvabhāgayehi liyā nima karaṇa lada sāra-  
saṅkṣēpa nam vū prakaraṇaya yi

desiya satalis-dekayi iru

On the inner side of the back binding leaf the number of leaves in Sinhalese figures. The date in Sinhalese figures and some writing. On the back of this binding also the title of the book, and the number of leaves, again in Sinhalese figures written twice.

*Sārasaṅkṣēpaya*, 'the Abridgment of the Essence', is a manual of medicine, which purports to give in a nutshell the essence or the most essential knowledge relating to diagnosis of sicknesses and medicines and other treatments for their cure. The present text is the translation of a Sanskrit original, where the Sanskrit version also is given with the Sinhalese. The work may properly be called *Sārasaṅkṣēpa-sannaya*. The author of the Sanskrit original, according to the colophon, was a scholar reputed by the name and title of 'Rājagura Bhūsura Śrī Candra'. The translator of the old Sinhalese sannaya is not known.

There is a printed version of the *Sārasaṅkṣēpa* with a Sinhalese sanne and parts are available corresponding to chapters I–XXIV of the present MS. The first part of the work going up to chapter IV, verse 12, was edited by Don Philip da Silva Āpā Appuhāmi, Don Harmanis Appuhāmi (and four others) in 1865. [A1]. This part contains 96 pages. The second part, pages 97–192, consisting of the portion Ch. IV, v. 13 to Ch. XVI, v. 22, was edited by Don Philip da Silva Āpā Appuhāmi in 1869 [A2]. The third part, which starts at Ch. XVI, v. 16, and ends at Granthickitsā, v. 12 (Ch. XXIV of MS), was edited by Don Harmanis Samarasimha Kaviratna, 1887;

pages 193–288 [A3]. It is not known whether the whole text was edited, (translated) and printed.

The text as contained in the printed version differs greatly from that of our MS. It is not known whether the Sinhalese editors or translators consulted the old sanne or whether they made their own translation of the Sanskrit original. The printed text gives the Sanskrit stanzas containing the adoration of Brahma and Śiva, with their Sinhalese translation, while the older version as represented in the present MS, has a worship of the Buddha in its place. The beginning of the text also differs from each other in the two versions.

Even the list of chapters gives different names for chapter headings.

Beginning of the MS:

namas tasmai bhagavate 'rhatas samyak śambuddhāya<sup>2</sup>  
 ṛtuvaḥ paramam po(?) naravāmana sagoma chedadyātvijayam ārogyaṃ cirāsur mmaṅgalaṃ sadā<sup>3</sup> yanuheyin āyurnna-vēdārnavayehi kī noyek vaidyāṅga balā sāraṣadharatnayangen karaṇalada sārasaṃkṣēpa nam vū prakaraṇaya karannā vū mā visin mula kiyana lada nidānavarrgādī granthayan hāra vījakatrūṅgē abhiprānukūla vū paridden cikitsāmātrayakaṭa arthavyākhyānāya karanu lābē, mehi roganukrama nam, jvaracikitsāya, atisāracikitsāya . . . (up to ka v. ll. 2–4) . . . vājikaraṇa-cikitsāya yi kiyanalada satalisak pamaṇa ādyantayehi kī vyādhīn hāmaṭa jvaraya pradhāna heyin me tānhi jvaracikitsā palamu-koṭa kiyanu lābē.

Following is an analysis of the MS, with references to the printed version so far as possible, and the corresponding sections of the *Varayōgasārāya* (V).

1. Jvaracikitsā ends at *khām* v. l. 5 = A1. p. 59 (V. 11).

2. Atisāra-cikitsā, *gṛ* r. l. 5 = A1. p. 73 (V. 12).
3. Grahani-cikitsā, *gl* v. l. 1 = A1. p. 76 (V. 12).
4. Mandāgni-visūcikā-cikitsā, *ghi* v. l. 3 = A1. p. 91 (V. 22).
5. Raktapitta-mūrchā-cikitsā, *ghṛ* r. l. 6 = A2. p. 101 (V. 13).
6. Mesē svāsayata piliyam dakvana-ladi. hikkā-cikitsā (Sanskrit: kāsa śvāsa-hikkā-cikitsā), *gho* v. l. 3 = A2. p. 118 (V. 17).
7. Kṣayaroga-cikitsā, *nī* v. l. 7 = A2. p. 128 (V. 14).
8. Madanya-cikitsā, *nū* v. l. 1 = A2. p. 131 (V. 16).
9. Harucipraseka-cikitsā, *nī* v. l. 7 = A2. p. 138 (aruci praśeka-tṛṣṇā-cikitsā), (V. 20).
10. Chardihṛdroga-cikitsā<sup>4</sup>, *nau* v. l. 7 = A2. p. 148 (V. 21).
11. Harṣomūla-udāvarta-cikitsā, *cī* v. l. 8 = A2. p. 160 (arśomūlavayādhudāvarta-cikitsā) (V. 32).
12. Mūtrakricchra-cikitsā *cṛ* r. l. 1 = A2. p. 168 (V. 28).
13. Prameha-cikitsā, *ce* r. l. 2 = A2. p. 177 (V. 27).
14. Vidradhi-cikitsā, *cai* r. l. 7 = A2. p. 184 (V. 23).
15. Vraddhiroga-cikitsā, *co* r. l. 5 = A2. p. 188 (V. 30).
16. Gulma-cikitsā, *chu* r. l. 3 = A3. p. 204 (V. 25).
17. Sūla-cikitsā (śūla°), *chṛ* v. l. 7 = A3. p. 111 (V. 44).
18. Udara-cikitsā<sup>5</sup>, *chai* r. l. 5 = A3. p. 224 (V. 26).
19. Sothasīpada-cikitsā<sup>5</sup> (śoṭha°-), *jā* r. l. 2 = A3. p. 230 (V. 37).
20. Kāmīlā-pāṇḍuroga-cikitsā, *jū* v. l. 10 = A3. p. 242 (V. 34).
21. Visarpa-cikitsā, *jṛ* v. l. 10 = A3. p. 248 (V. 24).

22. Kuṣṭha-cikitsā, *jau* v. l. 3 = A3. p. 262 (V. 24).  
 23. Krimi- (Kṛmi-) cikitsā, *jaḥ* v. l. 4 = A3. p. 267.  
 24. \*Vraṇa-(vṛṇa-)bhagandara-grandhyādi-(granthyādi) cikitsā, *jhḷ* r. l. 8 = A3. p. 288.  
 25. Kṣudraroga-cikitsā, *jho* r. l. 8.  
 26. Upadaṃsa-(śa)-cikitsā, *jhau* r. l. 6.  
 27. Aśrakdara-asthīśrava- (asṛkdhara-asthisra-  
 va-cikitsā), *ñi* r. l. 7 (V. 35).  
 28. Vātaroga-cikitsā, *ṭe* r. l. 7 (V. 33).  
 29. Vātaśronīta-cikitsā, *ṭah* r. l. 4 (V. 36).  
 30. Garbhaśūla-garbhbāśrava-mūḍhagarbha-mar-  
 kasūla-cikitsā<sup>6</sup>, *ṭhu* v. l. 7 (V. 40).  
 31. Kumāraroga-bālagraha-cikitsā, *ṭho* r. l. 4 (V.  
 5).  
 32. Unmāda-apasmāra-cikitsā, *ṭhām* r. l. 1 (V.  
 15).  
 33. Akṣi-roga<sup>7</sup>-cikitsā, *ḍo* v. l. 4 (V. 7).  
 34. Karṇa-roga-cikitsā, *ḍha* r. l. 5 (V. 8).  
 35. Nāsāroga-cikitsā, *ḍhā* v. l. 5 (V. 9).  
 36. Mukharoga-cikitsā, *ḍhṛ* r. l. 2 (V. 10).  
 37. Śiro<sup>8</sup>-roga-cikitsā, *ṇṛ* r. l. 1 (V. 6).  
 38. Viṣa<sup>9</sup>-cikitsā, *ṇo* r. l. 2 (V. 47).  
 39. Rasāyanādhyāyaḥ<sup>10</sup>, *ṇaḥ* r. l. 7 (V. 48).  
 40. Vyājikaraṇādhyāyaḥ, *ta* r. l. 7 (V. 48).

MS ends (*ta* r. l. 8):

mesē vyājikaraṇa-cikitsāyen<sup>11</sup> lōkārtha dakvā  
 nimavana ladī. iti rājagurunā bhūsurā-śrī-can-  
 dreṇa kratam idam sārasmkṣepam samāptam-  
 (*ta* v. 4 lines). yanu heyin mesē rājaguru ṇam-vū  
 bhūsurā-śrī-candrayan visin karaṇa-lada sāra-  
 smkṣepa nam vū prakaraṇaya samāpta-karaṇa-  
 ladī. siddhir astū, subham astu, ārogyam astu.  
 subhasiddhir astu, followed by the date of the  
 copy.

(a). Prescriptions for *mūtrā-aḍassi*, and *atīsāra*,  
 that is, 'stone in the bladder' and dysentery.

Last leaf of the MS, no number, perhaps an  
 extra leaf used to help the binding, contains six  
 lines of writing in a different hand.

The page contains three prescriptions for  
*mūtrā aḍassi* and one for *atīsāra*.

kākiri geḍiyak āssa gasā gurulaṭada ē geḍiya  
 tula damā piyana vasā unaluven taṃbā yusa  
 ṭāda puskara-cūrṇṇa damā bona laddē mūtrā  
 aḍassi hārē. siyaṃbalā kola taṃbā yusa gena  
 svarṇṇākṣira ekatu kara pānaya-karana laddē  
 mūtrā-aḍassi vahā piyagannēyi. nīrimulli pu-  
 lussā alu gena unupānin denuva sēma guna vē.  
 tippili ema mul ga . . . (manuscript defective)  
 (ti)ippili siritēkku sīnmāḍahaṅgu ātivuḍayan  
 siddhiṅguru kelinda perumkāyaṃ kasākoṭṭaṃ  
 yana meyin kakāla kasāya denu. siyalu atīsāra  
 nasā.

¶ <sup>1</sup> This book should really be called *Sārasmkṣepa-sannaya*. – <sup>2</sup> for sambuddhāya. – <sup>3</sup> the  
 passage is corrupt. – <sup>4</sup> MS jarrda-hradroga°. –  
<sup>5</sup> In the printed text these two chapters are taken  
 together as one. – \* This chapter is divided into  
 four in the printed text; taking a chapter for  
 each subject. – <sup>6</sup> Spelt: garbbhasūla-garbbhā-  
 śrava-mūḍa-garbbha-markkasūla-. – <sup>7</sup> Wester-  
 gaard: netra°. – <sup>8</sup> MS siro-. – <sup>9</sup> MS visa. – <sup>10</sup> We-  
 stergaard: Rasāyana-cikitsā. – <sup>11</sup> Westergaard:  
 Vyājikarana-cikitsā.

### Varayogasāraya<sup>1</sup>.

SAS (Sinh.) 13 (Cod. Elu. Sin. XLII).

Palm-leaf, 143 foll., numbered (*svasti siddham*)  
*ka-jhām*, seven to ten lines of writing to a page;  
 seven lines in a very few pages only. On the  
 right half of the leaves two holes up to *nū*.  
 Secured within plain Ceylon-made wooden board.  
 On the upper board is written in Rask's hand  
 'Vara yoga sāraya ?'.

*Varayogasāraya*, 'Essence of the Best Mixtures'  
 is a text book on medicine, written in Sanskrit.

Its author and date are not mentioned. It, however, contains material very similar to *Sārasaṅkṣepa*, described under the last article. The manuscript now described should be called correctly, *Varayōgasārasannaya*, as it contains the full interverbal paraphrase or translation of the Sanskrit original, and the chief content of the work is the sannaya and not the Sanskrit text. The printed edition of the text, edited by G. T. S. Vaidyaśekhara, part 1, consisting of 80 pages covers only the first five chapters. In the summary given below, the references to corresponding sections of the *Sārasaṅkṣepa* are given, where applicable.

The MS begins with an adoration of the Buddha in Sanskrit followed by a Pali stanza indicating the title of the book and its sources. The stanza is followed by its sannaya: *namas samantabhadrāya.*

*natvā munindacaraṇaṃ tibhavekaseṭṭhaṃ  
sathā suvutta-vividhaṃ subhatanta-santato<sup>2</sup>  
atthā bhisajjakusalena samuddha-atthaṃ  
vakkhāmi saṃgahaṃ idaṃ varayogasāraṃ<sup>3</sup>  
tibhavekaseṭṭhaṃ, kāmaloka-rūpaloka-arūpa-loka  
yana lokatrayaṭa śreṣṭha-vū; munindacaraṇaṃ,  
samyaksambuddhayāgē śrīpāda-padma; natvā  
bhaya lobha-kulācāraya vinā sakasā vāṇḍa . . .  
varayogasāraṃ, varayogasāra ṇam me prakaraṇa  
ya; ahaṃ, mama; vakkhāmi, kiyam.*

At the end of each chapter the title is given in Sanskrit, followed by its Sinhalese translation. Thus we have at the end of the first chapter:

1. iti varayogasāre bhisaṅ lakṣaṇādhyāyaḥ<sup>4</sup> prathamah, mesē bhisaṅga-śāstrayaṭa ārambhakaraṇṇā-vū . . . palamuvana vū bhisaṅga ya. *ku* r. l. 8 = P. 12.
2. Dravyagaṇādhyāyaḥ, *kḷ* r. l. 4 = P. p. 26.
3. Anyapāna, *kām* v. l. 1 = P. ?

4. Pratisandhi-garbha-prasava-pprasucikāyan cikitsā, *khu* r. l. 1 = P. p. 54.
5. Kumārī<sup>5</sup> cikitsādhyāyaḥ, *khai* r. l. 2 = P. p. 76 (Kumāra-rakṣāven) (S. 31).
6. Siroroga-cikitsā (śiro-), *khai* r. l. 7 (S. 37).
7. Akṣiroga-cikitsā, *gā* v. l. 4 (S. 33).
8. Karṇaroga<sup>6</sup>-cikitsā, *gi* v. l. 6 (S. 34).
9. Ghrāṇaroga<sup>7</sup>-cikitsā, *go* v. l. 4 (S. 35).
10. Mukharoga-cikitsā, *gr* r. l. 6 (S. 36).
11. Jvara-cikitsā, *gḷ* v. l. 7 (S. 1).
12. Grahani-atisārādhyāyaḥ<sup>8</sup>, *go* v. l. 8 (S. 2, 3).
13. Raktapitta-cikitsā, *gau* v. l. 7 (S. 5).
14. Kṣayaroga-cikitsā, *gaḥ* r. l. 2 (S. 7).
15. Unmāda-apasmāra-cikitsā, *ghā* r. l. 1 (S. 32).
16. Mūrchā-madanya-cikitsā, *ghi* r. l. 3 (S. 8).
17. Hikkā-svāsa-cikitsā, *ghu* r. l. 5 (S. 6).
18. Pañcakāsa-svarabheda-cikitsā, *ghr* r. l. 4 (S. 6).
19. Slesmārogāddhyāyaḥ<sup>9</sup>, *ghr* v. l. 7.
20. Charditṛṣṇābhāruci-cikitsā, *ghl* r. l. 3 (S. 9).
21. Hṛdroga-anāha-cikitsā, *ghe* r. l. 6 (S. 10).
22. Āmāgnimanda-cikitsā, *ghai* r. l. 7 (S. 4).
23. Vidradhi<sup>10</sup>-cikitsā, *ghau* r. l. 5 (S. 14).
24. Kuṣṭavisarpa-cikitsā, *nā* r. l. 7 (S. 21-22).
25. Gulmādi-kṛmi<sup>11</sup>-cikitsā, *nū* r. l. 8 (S. 16).
26. Udaracikitsā, *nḷ* r. l. 3 (S. 16).
27. Prameha-cikitsā, *nau* r. l. 6 (S. 13).
28. Mūtrakṛchra<sup>12</sup>-cikitsā, *cī* r. l. 3 (S. 12).
29. Upadanśa-cikitsā, *cī* r. l. 4 (S. 26).
30. Vṛddhi-cikitsā, *cū* r. l. 7 (S. 15).
31. Bhagandara-cikitsā, *cr* v. l. 7 (S. 24).
32. Harṣomūla-vyādhi cikitsā, *cē* r. l. 5 (S. 11).
33. Vātavyādhi-udāvarta<sup>13</sup>-cikitsā, *cha* r. l. 8 (S. 28).
34. Kāmilā-pāṇḍuroga-cikitsā, *chī* r. l. 2 (S. 20).
35. Śroṇita<sup>14</sup>-cikitsā, *chī* v. l. 5 (S. 27).
36. Vātarakta-cikitsā, *chu* v. l. 4 (S. 29).

[*chṛ* r. l. 8 begins a *mantra*, see p. 147: SAS (Sinh.) 15.]

37. No sanskrit subscript, but the Sinhalese subscript and the enunciation of the following chapter reads: *mesē sīpada-cikitsāven lōkārtha dakvā anantarava ik-sudu cikitsāva kiyat.* (S. 19).
38. *Kṣudra-vyādhi-cikitsā, chau* v. l. 7 (S. 25).
39. *Vraṇarogabhinna-cikitsā, jha* v. l. 9 (S. 24).
40. *Strīroga-cikitsā, ji* v. l. 2 (S. 30).
41. *Sāmānya*<sup>15</sup>-*vidhi-cikitsā, jhṛ* v. l. 4.
42. *Sneha*<sup>16</sup>-*vidhi-cikitsā, jau* v. l. 2.
43. *Aṣṭakarman-cikitsā, jhu* r. l. 3.
44. *Śalyādhirasavidhi-cikitsā, jhṛ* v. l. 8 (S. 17).
45. *Suddhavidhi*<sup>17</sup>-*cikitsā, jhḷ* v. l. 1.
46. *Prativiṣa*<sup>18</sup>-*vidhi-cikitsa, jhe* r. l. 4.
47. *Viṣa*<sup>19</sup>-*vidhi-cikitsā, jhē* v. l. 4 (S. 38).

MS ends:

48. *iti varayogasāre rasāyana-vyājikaraṇa-cikitsādhyaḥ aṣṭacatvariṅśatiḥ. mesē rāsāyana-vyājikaraṇa-cikitsāven antakara dākvūhu.* (*jhām* v. l. 3).
- varayogasāram samāptam. sarvārthasiddhir astu. sarvārthasiddhim bhavatu mē. cirajivam astu. siddhim.*

¶<sup>1</sup> Or *Varayogasāra-sannaya*. –<sup>2</sup> P. *santehi vuttavividhaṃ subhatanta-satthe*. –<sup>3</sup> *atthā bhisakkakusalehi samuddharitvā vakkhāmi saṃgaham imaṃ varayogasāraṃ*. –<sup>4</sup> MS *bhisāṅgalakṣanodhyaḥ*. –<sup>5</sup> Westergaard: *kumāra*°. –<sup>6</sup> MS *karnna*-. –<sup>7</sup> MS. *grāna*-. –<sup>8</sup> Westergaard: *grahaṇi-atisāra-cikitsā*. –<sup>9</sup> Westergaard: *śleṣmarogacikitsā*. –<sup>10</sup> MS *vidradi*-. –<sup>11</sup> MS *-krimi*-. –<sup>12</sup> MS *mutrakricchā*-. –<sup>13</sup> MS *vātavyādiudāvaritta*-. –<sup>14</sup> MS *°ni*°. –<sup>15</sup> Westergaard: *Skt., Sa*°. –<sup>16</sup> MS *Ś*°. –<sup>17</sup> Westergaard: *sudhā*-. –<sup>18</sup> MS *-visa*-. –<sup>19</sup> MS *visa*-.

### Nakṣatra-śāstra.

SAS (Sinh.) 14 (Cod. Sans. XXXIII).

Palm-leaf, 10 foll., numbered 1–10 in Arabic figures; 44 × 5.5 cm.; eight to nine lines to a page, 40 cm. long. Five lines only on 2v. Well-formed tiny round letters right through the MS. Secured within plain Ceylon-made wooden boards. On the upper board is written in Rask's hand 'Nákṣastra Sánskr. 34'.

This is a short treatise on astrology, *Nakṣatra-śāstra*, written in Sanskrit accompanied by a Sinhalese translation, and in Eḷu or Sinhalese. Both prose and verse are employed, and the text is meant to be a manual for the practising astrologer, the verse portions meant as aids to the memory. The text may be dated to the seventeenth or the eighteenth century. Various elementary subjects in astrology are dealt with. Foll. 1–2 are in Sanskrit, with the subject matter indicated in Sinhalese. Here the results of various combination of planets at one's birth, such as 'sunapāyōga' and 'anapāyoga' are dealt with. Foll. 3 and 4r., in Sanskrit and Sinhalese, are devoted to the results of the ruling planets at the subject's birth (*daśā-phala*). At the end of fol. 4r., the lengths of each *daśā* and the names of their asterism are given.

On foll. 4v.–6v. we have the results of the various *rāśi*, *lagna* and *nakṣatra*, according to the position of the planets in relation to them at the subject's birth. On foll. 6v., ll. 4–8, 7r. and part of 7v., there are 11 *sivupada*-verses, which give the result of the position of each planet in the various houses of the subject's horoscope. Foll. 7v.–10v. Sanskrit and Sinhalese: The position of exaltation and debilitation of planets, the friendship or affinity, and the opposite, enmity or opposition of planets to each other, the position of planets in relation to each other, at the sub-

ject's birth, the effect of such positions, the combination of planets in different houses, and their results. The text ends abruptly.

The MS begins with an adoration of the Buddha in Sanskrit: nama(h) śrīghaṇāya, and sunapāvanapādhuradhurākramena yogā

bhavanti ravirahitai(h)

cittānto bhayas sagisthai nisākaro

nalpiyogaye phalam<sup>1</sup>.

Ends, 10v. l. 5: Sinhalese lines  
 sāmagrahayo eka lagnēṭa yedunu saṅda  
 golayoga veyi dānaganna nivarada  
 devannē siṭiya khedāra yogada  
 pastānaka siṭiya ṛṣi yoga vē soṅda  
 satāneka siṭi saṅdā manī yoga ve soṅda  
 sat tāna siṭiyo nam vīnāyōga vēda  
 alpa āyu vastu nāti vīmada . . . (line 8).  
 pāpayōgayen upanot utsahaya vastu upadavayi  
 nānavat veyi danuya, rajugen yasa labayi gihi  
 geṭa kamāti vē.

¶ <sup>1</sup> The language is corrupt, being much influenced by Sinhalese.

**Mantra.**

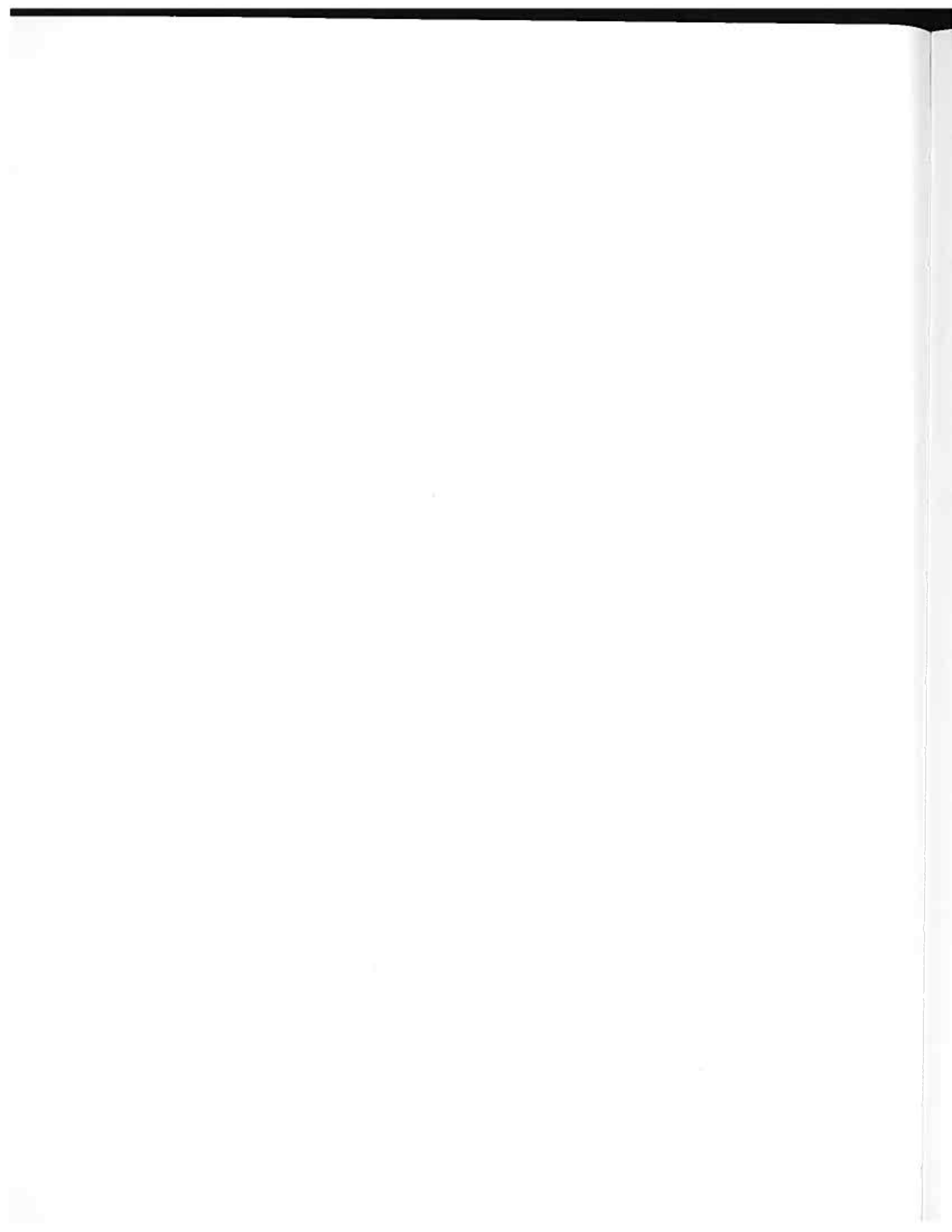
SAS (Sinh.) 15 (from Cod. Elu. Sin. XLII).

– See p. 146, col. I top, under SAS (Sinh.) 13.

Charms and occult rites to counter-act certain ailments, in corrupt Sanskrit followed by Sinhalese:

Fol. *chṛ* r. l. 8: ē vāta-pitta-slesmā āgantukayayi. eyin vāta sva [suva] koros veyi. rajaman āti veyi.

Fol. *chṛ* v. l. 1. *some incantations*: kārya kara karam svāhā . . . . ugannā viṭa huya matuṭa aṅgra [sic] mārukara-pāsa māpaṭa-āṅgilla baṅdinu. valakī . . . followed by a treatment for *baravā* (elephantiasis).



ELU AND SINHALESE



## MONASTIC DISCIPLINE

### Prātimōkṣapuñcisanne.

ES (Sinh.) 1 (Cod. Elu Sin. III).

Palm-leaf, 41 × 5.2 cm., writing on 37.4 × 4.1 cm., 14 foll., numbered *khaḥ-go* (which means that these leaves have been excerpted from a larger volume of MSS). Eight lines to a page. There are only three lines on the last page. Two blank leaves, one on either side of MS. Letters well-formed; average height of letters 3 mm. On the first page written in a different hand in smaller letters: *prātimōkṣa puñci-sanne, mahanunānsēlāṭa kaḷa desiya visihate ājñāval.* 'Two Hundred and Twenty-seven Rules for Buddhist Monks'. The language here clearly shows that the note has been made by a non-Buddhist, evidently a Christian missionary-teacher. Also in Roman script, in ink, 32, *Prātimokṣa-puñci-sanne.* A tag of palm-leaf, attached to the binding cord, which has a turner-made wooden button at its base reads: *patāga ha(ta)rayi* 'four pieces of silver' meaning the cost of the manuscript.

*Prātimōkṣapuñcisanne*, 'the Abridged Translation of the *Prātimōkṣa*' is a brief exposition of the Pali *Pātimokkha* in Sinhalese. (For *Pātimokkha*, Geiger, W.: *Pali Literature*, ch. 7, and P.T.S. *Pali-English Dictionary*, s. v. *Pātimokkha*.)

There is a printed *Prātimokṣa-sanne* (ed. 1924), but the text there is not identical with the present MS, an analysis of which follows: MS starts at *khaḥ r.*, after the usual adoration of the Buddha in Pali, *namo tassa bhagavato arahato sammā-sambuddhassa*, with an enumeration of the four *pārājikas*. This is followed by a list of the fourteen *saṅghādhisesa* offences.

- I. *ga r.* ll. 6–7. *teḷes saṅgaveses nimi*
- II. *ga r.* l. 7. *two aniyatāpatti*
- III. *ga v.* l. 2. *thirty nisagi-paciti*

1. *gi r.* l. 1. *paḷamuvana sivuru-vagayi*
2. *gi v.* l. 4. *devana eḷulom-vagayi*
3. *gī v.* l. 4. *tunvana pātra-vagayi*
- IV. *nisagi-paciti nimi*
1. *gu r.* l. 2. *paḷamuvana musāvāda-vagayi*
2. *gu v.* l. 8. *devana bhūtagāma-vagayi*
3. *gū r.* l. 8. *tunvana bhikṣuṇī ōvāda vagayi*
4. *gṛ r.* l. 4. *sataravana bojun vagayi*
5. *gṛ v.* l. 8. *pasvana acēlaka vagayi*
6. *gṛ r.* l. 7. *savana surāpāna vagayi*
7. *gḷ r.* l. 5. *śatvana sappānaka vagayi*
8. *gḷ r.* l. 2. *aṭavana sahadhammika vagayi*
9. *gḷ v.* l. 5. *navavana ratana vagayi*
- V. *ge r.* l. 6. *satara pāṭidēsāniyāpattihu*
- VI. *ge v.* l. 2–*go v.* l. 1. Enumeration of 75 rules for training (*śaikṣakadharmayo*), in seven groups (*vaga*) of ten and five more.

MS ends: (*go r.* l. 7): *paribhoga āti diyehi nogilanva mala-kisa hō vaṭan-kisa hō keḷa hō nokeremi yi yana sikṣā toma kaṭayuttī yi. pasvana. (go v. l. 1): śaikṣakadharmayo yi.*

This is followed by an enumeration of the fourteen *saṅghādhisesa* offences, in Pali: . . . Scribe's colophon: The wish of the scribe to become a disciple in the time of a future Buddha and observe the precepts, is expressed in an Eḷu-silō: *me liv kusalayen mam siv apāyē nohīmen muniṇḍu matu dākīmen ē budungē sasunhi puruduva pilivet dam sav pirimen nimal sē nobiṇḍa sikaḷadat<sup>1</sup> sav jīvite men<sup>2</sup> rakimvā*

The term *sanne* is used in the title of this book in the sense that it is a Sinhalese [Eḷu] version of a Pali text, and not in the sense that it is a word for word translation (see: Glossary, s. v. *Sannaya*). We may compare the use in such examples as: *Attanagalumaṃsa-sanne* and *Eḷu-attanagalumaṃśaya*.

¶ <sup>1</sup> Perhaps for °padan. – <sup>2</sup> 'met' in MS.

## RELIGIOUS STORIES, EXPOSITIONS OF THE DOCTRINE, ETC.

**Jātaka-pota.**

ES (Sinh.) 2 (Cod. Elu. Sin. I, II.).

Palm-leaf. MS is in two volumes, both separately secured by plain Ceylon-made wooden boards. Both volumes are of similar dimensions. 63 × 6.1 cm., eight lines to a page, a line 54.5 cm. long.

(I) 634 foll., numbered (*svasti siddham*) *ka-2 cī*. There are two blank leaves at the beginning and one at the end. First leaf *ka* written on one side only, in the centre, eight lines 21 cm. long.

(II) 687 foll., numbered *2 cī-3 ñai*. On *3 ñai v.*, 24.5 cm. length of writing, eight lines in the centre only. Date written on right margin.

The date of completion of the copying of the MS is Tuesday, the second day of the waning moon in the month of Navam (Māgha) in the Śaka Era 1734 or Buddha Era 2355 (February 16th, A.D. 1813). – The date is given, first in the Śaka Era and then repeated in the Buddha Era (see below).

Since the pages are numbered consecutively, the two volumes are treated together below.

Date of the manuscripts is given on the right margin of *3 ñai v.*

*Śaka Era*: sakavarṣa-ekvādaḥas-satsiya-tishatarak-vū navan masa ava-deveni añgharuvādā liyā nimavū jātaka pot-vahansē.

*Buddhist Era*: śrī-buddhavarṣayen dedās tunsiya-panas-pas-vanna-pāmini navan-māse ava-deveni añgharuvādā liyā nimavū jātakapotvahansē.

At the end of the Ekanipāta (*nī v. 1. 8 = PPJ 301-302*), the following Jātakas which are included in the Mahā-ummaggajātakaya, are mentioned by name: Gadrabha-jātakaya, Jannu-

patha-jātakaya, Amarādēvi-jātakaya, Sirikāla-kannijātakaya.

The language of the Jātaka Book is not of one style. It differs in various parts and stories. The reason for this is that the compilers of the complete work have incorporated independent versions of single jātakas, such as the *Nimi-jātakaya* (ES (Sinh.) 3) that had been paraphrased or translated earlier.

MSS of the *Jātaka-pota* are found in the temple libraries all over Ceylon. See also Wickremasinghe: *MSS Cat.*, Nos. 110-112. De Silva: *MSS Cat.*, No. 457.

*Pansiyapanasjātakapota*, 'the Book of Five Hundred and Fifty Birth-Stories (of the Bodhi-sattva)' is the Sinhalese version of the Pali *Jātakatthavaṇṇanā* (PA (Sinh.) 22). The collection was possibly begun in the reign of Parākramabāhu IV of Kurunāgala (A.D. 1303-1333) and continued during the next one hundred years. For a further account of the Sinhalese Jātaka collection, and the date of their translations, see *Sinhalese Literature*, pp. 98-101.

The MS (as do all other MSS of this work) does not contain the *Nidānakathā* found in the Pali version. The printed *Jātaka-pota* (PPJ, published by Munasiṃha, Colombo, 1924 ff.), however, has supplied the twenty four vivaraṇas, the *Nidānakathā*, and also the *Ummadanti-jātaka* which are missing in the MSS. D. B. Jayatilaka's edition (part I, 1932), follows the MSS and starts with the short introduction and comes directly to the *Apaṇṇaka-jātaka*, the first story, but the printed part contains only sixty six stories and stops at the end of *Mudulakkha-ṇajātaka*.

MS begins: sākyakulatilaka-vū paradukkha-  
dukkhīta-vū karuṇānidhāna-vū asaraṇasarāṇa-  
vū samantabhadra-vū tilōguru-samyaksambudu-  
rajānanvahansē . . .

*kā* v. l. 5: mentions the names of two ministers  
Vīrasimha-patirāja and Parākrama who insti-  
gated the work (see *SL* p. 100).

*kṛ* v. l. 8: The end of the first story and the  
beginning of the second: . . . tamanvahansē  
dakvā vadāḷasēka. apannakajātakayayi (*kṛ* r. l. 1)  
tavada ek-samayek'hi buduhu . . .

1. End of Eka-nipāta vaṇṇanā *ṇṛ* v. l. 8 =  
*PPJ*. p. 302.
2. End of Duka-nipāta, *pī* v. l. 5 = *PPJ*. 431.  
(The end of the nipāta not marked in *PPJ*,  
but the MS reads, similar to other section  
endings, dukanipāta nimi).
3. End of Tika-nipāta varṇanāva *mi* r. l. 7 =  
*PPJ* 515.
4. End of Sataravana nipātaya *vī* v. l. 8 = *PPJ*  
599.
5. End of Pañcanipātayehi jātaka *śau* r. l. 4 =  
*PPJ* 633.
6. End of Saveni nipātaya *sū* v. l. 6 = *PPJ* 667.
7. End of Satveni nipātaya *ḷe* r. l. 7 = *PPJ* 711.
8. End of Eighth Nipāta (aṣṭanipātavaṇṇanā  
niṭṭhitā) 2 *ko* r. l. 2 = *PPJ* 736. (2 *ko* = *dvā ko*).
9. End of Navavāni nipātaya 2 *gām* r. l. 8 =  
*PPJ* 778.
10. End of Dasavana nipātaya 2 *gho* r. l. 8 =  
*PPJ* 820.
11. End of Ekoḷosvana nipātaya 2 *chī* r. l. 5 =  
*PPJ* 852.
12. End of Doḷosvana nipātaya 2 *jī* v. l. 2 =  
*PPJ* 879.
13. End of Terasa nipātaya 2 *ñō* r. l. 8 = *PPJ*  
929.
14. End of Pakinna nipātaya 2 *ḍe* v. l. 3 =  
*PPJ* 986.

15. End of Visati nipāta 2 *thī* v. l. 3 = *PPJ* 1064.
16. End of Timsa nipāta 2 *ni* r. l. 3 = *PPJ* 1122.
17. End of Cattālisa nipāta 2 *phī* r. l. 1 = *PPJ*  
1169.
18. End of Saṭṭhi nipāta 2 *be* v. l. 6 = *PPJ* 1192.
19. End of Sattati-nipāta-varṇanā 2 *mī* v. l. 6 =  
*PPJ* 1228.
20. End of Asīti-nipāta-varṇanā 2 *vau* r. l. 7 =  
*PPJ* 1335.

MS ends 3 (= *tri*) *ṇai* v. 8 (= *PPJ* 1758) . . .  
tamanvahansē dakvā vadāḷa-sēka. . . vessan-  
tarajātakayayi.

Then follows the usual wishes of the scribe  
in Pali verse:

bahussuto va ānando . . .

Here we add a full analysis of the two *codices*  
with the titles of the individual Jātakas, and  
the line each ends in. The spelling is according  
to what appears in the manuscript, except for  
slight alterations for uniformity of transliteration<sup>1</sup>,  
as explained in the introduction. The numbering  
follows Fausbøll's edition of the Pali *Jātaka*.

#### I. Ekanipātaya.

1. Apannakajātakaya, *kṛ* r. l. 1.
2. Vaṇṇupatha°, *kī* r. l. 7.
3. Sērivānija°, *kai* r. l. 6.
4. Cullasetṭhi°, *khā* r. l. 7.
5. Taṇḍulanāli°, *khī* v. l. 5.
6. Dēvadharma°, *khī* r. l. 1.
7. Kaṭṭhahāri°, *khī* v. l. 1.
8. Gāmini°, *khī* r. l. 1.
9. Makhādeva°, *khe* r. l. 5.
10. Sukhavihāri°, *khai* v. l. 7.
11. Lakṣaṇamṛga°, *khau* v. l. 3.
12. Nigrodhamṛga°, *gī* v. l. 6.
13. Kaṇḍina°, *gu* r. l. 3.
14. Vātamiga°, *gī* r. l. 4.
15. Kharādiya°, *gī* v. l. 7.

16. Tippalathamiga°, *ge* r. 8.  
 17. Māluta°, *gai* r. 4.  
 18. Matakabhakta°, *go* v. 5.  
 19. Āyācitabhakta°, *gau* r. 7.  
 20. Nalapāṇa°, *gām* v. 8.  
 21. Kuruṅgamṛga°, *gaḥ* v. 8.  
 22. Kukkura°, *ghā* v. 8.  
 23. Bhōjājāniya°, *ghī* v. 7.  
 24. Ājāñña°, *ghu* v. 1.  
 25. Tirtha°, *ghṛ* v. 6.  
 26. Mahilāmukha°, *ghḷ* v. 6.  
 27. Abhiṇḥa°, *ghe* r. 3.  
 28. Nandivīsāla°, *ghai* v. 5.  
 29. Kaṇḥa°, *ghau* r. 4.  
 30. Muṇika°, *ghām* r. 2.  
 31. Kulāvaka°, *ñi* v. 3.  
 32. Nacca°, *ñī* v. 4.  
 33. Sammodamāṇa°, *ñu* v. 8.  
 34. Matsya°, *ñu* v. 6.  
 35. Vaṭṭaka°, *ñṛ* v. 3.  
 36. Sakuṇa°, *ñḷ* v. 3.  
 37. Tittira°, *ñai* r. 1.  
 38. Baka°, *ñau* r. 8.  
 39. Nanda°, *ñām* v. 8.  
 40. Khadiramgāra°, *cu* v. 1.  
 41. Losaka°, *cḷ* v. 4.  
 42. Kapota°, *cai* r. 8.  
 43. Veluka°, *co* r. 8.  
 44. Makasa°, *cau* r. 8.  
 45. Rohinī°, *cām* r. 2.  
 46. Ārāmadūsaka°, *caḥ* r. 3.  
 47. Vāruṇī°, *cha* r. 1.  
 48. Vedabbha°, *chi* r. 6.  
 49. Nakṣatra°, *chi* v. 2.  
 50. Dummedha°, *chū* r. 2.  
 51. Mahāsīlava°, *chḷ* v. 8.  
 52. Cūḷajanaka°, *chḷ* r. 4.  
 53. Punnapāṇi°, *chḷ* r. 6.  
 54. Phala°, *chai* v. 2.  
 55. Pañcāyudha°, *chām* r. 8.  
 56. Kañcanakkhandha°, *chām* v. 8.  
 57. Vānarinda°, *ja* r. 4.  
 58. Tayodharma°, *jā* v. 1.  
 59. Bherivāda, *ji* r. 3.  
 60. Saṃkhadhamana°, *ji* v. 1.  
 61. Asātamanta°, *jū* r. 2.  
 62. Aṇḍabhūta°, *jḷ* v. 1.  
 63. Tarka°, *je* v. 5.  
 64. Durā(jā)na°, *jo* r. 2.  
 65. Anabhirati°, *jo* v. 8.  
 66. Mudulakkhaṇa°, *jaḥ* v. 2.  
 67. Ucchaṅga°, *jha* v. 5.  
 68. Sāketa°, *jhā* v. 2.  
 69. Viṣavanta°, *jhi* v. 1.  
 70. Khuddāḷa°, *jhu* v. 5.  
 71. Varaṇa°, *jhṛ* v. 7.  
 72. Sīlavanāgarāja°, *jhḷ* v. 4.  
 73. Saccamkīra°, *jai* v. 1.  
 74. Rukkhadharma°, *jho* v. 2.  
 75. Maccha°, *jhām* v. 5.  
 76. Asamkiya°, *jaḥ* r. 8.  
 77. Mahāsupiṇa°, *ñṛ* v. 7.  
 78. Illīsa°, *ño* v. 6.  
 79. Kharassara°, *ñah* r. 8.  
 80. Bhīmasena°, *ñah* v. 5.  
 81. Surāpāṇa°, *ṭā* r. 8.  
 82. [Mittavinda° *not found*].  
 83. Kāḷakanni°, *ṭi* v. 1.  
 84. Atthassadvāra°, *ṭī* v. 1.  
 85. Kimpakva°, *ṭu* r. 6.  
 86. Sīlavimamsa°, *ṭṛ* r. 4.  
 87. Maṅgaḷa°, *ṭḷ* r. 8.  
 88. Sārambha°, *ṭḷ* v. 8.  
 89. Kuhaka°, *ṭe* r. 4.  
 90. Akataññu°, *ṭai* r. 7.

91. Litta°, *fo* r. 7.  
 92. Mahāsāra°, *thā* v. 8.  
 93. Visvāsabhojana°, *thī* r. 4.  
 94. Lomahaṃṣa°, *thu* v. 5.  
 95. Mahāsudassana°, *thū* v. 6.  
 96. Telapatta°, *thl* v. 5.  
 97. Nāmasiddhi°, *the* v. 8.  
 98. Kūṭavāṇija°, *tho* r. 3.  
 99. Parosahassa°, *thau* r. 3.  
 100. Asātarūpa (Aghātarūpa°), *thām* v. 7.  
 101. Parohassa°, *thah* r. 4.  
 102. Paṇṇika°, *da* r. 4.  
 103. Veri°, *da* v. 4.  
 104. Mittavindaka°, *da* r. 4.  
 105. Durvaḷakaṭṭha°, *dī* r. 1.  
 106. Udaṃcani°, *dī* r. 1.  
 107. Sālika°, *du* v. 6.  
 108. Bāhya°, *dṛ* v. 7.  
 109. Kuḍakapūva°, *dṛ* v. 6.  
 [110–112 not found].  
 113. Siṅgāḷa°, *dl* v. 2.  
 114. Mitracinti°, *dl* r. 4.  
 115. Sakuṇa°, *dl* v. 7.  
 116. Dubbaca°, *de* r. 4.  
 117. Tittira°, *de* v. 4.  
 118. Vaṭṭaka°, *dai* v. 4.  
 119. Akāḷarāvi°, *do* r. 6.  
 120. Bandhanamokkha°, *dau* v. 4.  
 121. Kusanāli°, *dām* r. 6.  
 122. Dummedha°, *dah* r. 7.  
 123. Naṅgulisa°, *dha* r. 5.  
 124. Amba°, *dhā* r. 2.  
 125. Kaṭṭha°, *dhi* v. 1.  
 126. Asilakkhaṇa°, *dhī* v. 4.  
 127. Kaḷaṇḍuka°, *dhu* r. 4.  
 128. Bilāra°, *dhu* v. 7.  
 129. Aggidatta°, *dhū* r. 6.  
 130. Kosiya°, *dhr* r. 3.

131. Asampadāṇa°, *dhf* r. 7.  
 132. Paṃcagaru°, *dhl* r. 3.  
 133. Ghasana°, *dhl* v. 3.  
 134. Jhānasocana°, *dhl* r. 1.  
 135. Candābhaya°, *ib* 5.  
 136. Svarṇahaṃsa°, *dhe* r. 5.  
 137. Babbu°, *dhai* v. 7.  
 138. Godha°, *dho* v. 2.  
 139. Ubhayabhraṣṭa°, *dhau* r. 6.  
 140. Kāka°, *dhām* r. 7.  
 141. Godha°, *dhām* v. 8.  
 142. Siṅgāḷa°, *dhaḥ* v. 1.  
 143. Virocana°, *ṇa* v. 8.  
 144. Naṅguṭṭha°, *ṇā* v. 2.  
 145. Rādha°, *ṇi* r. 4.  
 146. Kāka°, *ṇī* r. 2.  
 147. Puppharatta°, *ṇī* v. 5.  
 148. Siṅgāḷa°, *ṇu* v. 8.  
 149. Ekapaṇṇa°, *ṇṛ* v. 1.  
 150. Saṃjīva°, *ṇṛ* v. 8.

## II. Dukanipātaya

151. Rājovāda°, *ṇl* r. 4.  
 152. Siṅgāḷa°, *ṇe* r. 8.  
 153. Sūkara°, *ṇai* v. 2.  
 154. Uraṅga°, *ṇo* v. 1.  
 155. Gagga°, *ṇau* v. 3.  
 156. Alīnacitta°, *ṇah* r. 2.  
 157. Guṇa°, *tī* r. 4.  
 158. Suhanu°, *tī* r. 4.  
 159. Svapṇamayūra°, *tū* v. 5.  
 160. Vinila°, *tṛ* v. 3.  
 161. Indagutta°, *tṛ* r. 5.  
 162. Santha°, *tṛ* v. 6.  
 163. Susīma°, *tḷ* v. 2.  
 164. Gijjha°, *te* v. 1.  
 165. Nakula°, *tai* r. 1.  
 166. Upasālhaka°, *tai* v. 5.

167. Samiddhi°, *to* r. 6.  
 168. Sakuṇagghika°, *tau* r. 1.  
 169. Araka°, *tau* v. 4.  
 [170. missing].
171. Kalyāṇa°, *tām* v. 4.  
 172. Daddara°, *taḥ* r. 8.  
 173. Makkaṭṭa°, *tha* r. 2.  
 174. Dutiyamakkaṭṭa°, *tha* v. 4.  
 175. Ādiccupaṭṭhāṇa°, *thā* r. 6.  
 176. Kalāhamuṭṭhi°, *thi* r. 2.  
 177. Tinduka°, *thī* r. 1.  
 178. Kacchapa°, *thī* v. 7.  
 179. Santadharmā°, *thu* v. 5.  
 180. Dudda°, *thū* r. 3.
181. Asadṛsa°, *thṛ* r. 8.  
 182. Saṃgamavacara°, *thḷ* r. 6.  
 183. Vāloḍa°, *thḷ* r. 3.  
 184. Giridatta°, *thḷ* v. 2.  
 185. Anabhirata°, *the* r. 2.  
 186. Dadhivāhaṇa°, *tho* r. 7.  
 187. Catumaṭṭa°, *tho* v. 8.  
 [188.]
189. Siṃhacamma°, *thau* r. 8.  
 190. Sīlānisamaṣā°, *thām* r. 7.
191. Ruhaka°, *thaḥ* r. 1.  
 192. Sirikālakanni°, *ib* 2.  
 193. Cullapaduma°, *dā* r. 5.  
 194. Maṇicora°, *dī* v. 3.  
 195. Parvatūpattha° (Parvatuttha), *dī* r. 7.  
 196. Valāhaka (Mittāmitta), *du* v. 2.  
 197. Mittā-amitta°, *dū* r. 3.  
 198. Rādha(giravā)°, *dū* v. 6.  
 199. Gṛhapati°, *dṛ* r. 7.  
 200. Śādhusīla°, *dṛ* v. 6.
201. Bandhanāgāra°, *dṛ* v. 5.  
 202. Kelisīla°, *dḷ* v. 5.  
 203. Kandhakavatta°, *de* r. 2.
204. Vira°, *de* v. 5.  
 205. Gaṃgāṇam°, *dai* r. 5.  
 206. Kuruṃgamiga°, *do* r. 4.  
 207. Assaka°, *dau* r. 6.  
 208. Suṃsumāra°, *dām* r. 3.  
 209. Kakkara°, *dām* v. 4.  
 210. Kandagala°, *daḥ* r. 5.
211. Somadatta°, *dha* r. 6.  
 212. Uccīṭṭhabhatta°, *dha* v. 8.  
 213. Bharuta°, *dhi* r. 3.  
 214. Puṇṇanadī°, *dhī* r. 2.  
 215. Kacchapa°, *dhī* v. 6.  
 216. Macchaka°, *dhu* r. 4.  
 217. Seggu°, *dhu* v. 3.  
 218. Kūṭavānija°, *dhū* v. 6.  
 219. Garahita°, *dhṛ* v. 2.  
 220. Dharmadhvaja°, *dhai* v. 3.
221. Kāṣāva°, *dho* v. 2.  
 222. Cullananda°, *dhām* r. 1.  
 223. Puṭabhakta°, *dhaḥ* r. 8.  
 224. Kumbila°, *ib*.  
 225. Khantivaṇṇa°, *dhaḥ* v. 6.  
 226. Kosiya°, *na* r. 2.  
 227. Gūthapāṇi°, *nā* r. 2.  
 228. Kāmaniya°, *nī* r. 7.  
 229. Palāsa°, *nī* r. 1.  
 230. (Dvitiya-)palāsa°, *nī* v. 1.
231. Upāhaṇa°, *nu* r. 8.  
 232. Veṇṇuthūna°, *nū* r. 7.  
 233. Vikāṇṇava°, *nū* v. 8.  
 234. Ahitābu°, *nṛ* v. 5.  
 235. Vacchaṇakha°, *nṛ* r. 6.  
 236. Baka°, *nṛ* v. 6.  
 237. Sāketa°, *nḷ* v. 1.  
 238. Ekapāda°, *ib*. 8.  
 239. Arītamṛta, *nḷ* r. 1.  
 240. Mahāpiṅgaḷa°, *nḷ* v. 7.

241. Sabbadāṭṭha-nam°, *nai* r. 2.  
 242. Supakha°, *nai* v. 4.  
 243. Guttila°, *nām* v. 7.  
 244. Vītivaccha°, *naḥ* v. 2.  
 245. Mūlapariyāya°, *pa* r. 7.  
 246. Telovāda°, *pa* v. 6.  
 247. Pādāñjali°, *pā* r. 8.  
 248. Kimsugokāma°, *pi* r. 6.  
 249. Sāḷa°, *pī* r. 2.  
 250. Kapi°, *pī* v. 5.

## III. Tikanipātaya

251. Saṃkappa°, *pī* r. 1.  
 252. Tilamuṭṭhi°, *pī* v. 1.  
 253. Maṇikaṇṭha°, *po* v. 7.  
 254. Kuccakakkucchisindhava°, *pai* v. 3.  
 255. Suva°, *po* r. 6.  
 256. Jaradapāna°, *po* v. 8.  
 257. Gāmaṇicaṇḍa°, *phā* v. 2.  
 258. Mahāmandhātu°, *phi* v. 6.  
 259. Kirīṭavaccha°, *phī* v. 6.  
 260. Dūta°, *phu* v. 1.  
 261. Paduma°, *phū* r. 3.  
 262. Mudupāṇi°, *phṛ* r. 4.  
 263. Cullapalobhaṇa°, *phī* v. 2.  
 264. Mahāpanāda°, *phī* v. 6.  
 265. Kuragga°, *phī* r. 7.  
 266. Vātasavindhava°, *phe* v. 1.  
 267. Karkaṭaka°, *pho* r. 1.  
 268. Ārāmadūṣaka°, *pho* v. 7.  
 269. Śujāta°, *phām* r. 3.  
 270. Kākauḷūka°, *phām* v. 7.  
 271. Udapāṇa°, *phaḥ* r. 8.  
 272. Vyāgghra°, *ba* r. 7.  
 273. Kacchapa°, *ba* v. 8.  
 274. Lola°, *bi* r. 1.  
 275. Dulusi°, *ib.* 2.  
 276. Kurudharma°, *be* r. 4.  
 277. Roma°, *bai* r. 1.

278. Mahiṣa, *bai* v. 3.  
 279. Satapatra°, *bo* v. 2.  
 280. Kūṭasāka°, *bau* r. 2.  
 281. Abbhyantara°, *baḥ* v. 7.  
 282. Seyyaṃsa°, *bhā* r. 1.  
 283. Vaḍḍhasūkara°, *bhī* r. 3.  
 284. Siri°, *bhū* v. 4.  
 285. Manisūkara°, *bhī* r. 7.  
 286. Sāloka°, *bhī* r. 1.  
 287. Lābhagaru°, *ib.* 8.  
 288. Macchadvāra°, *bhī* r. 7.  
 289. Nānācchanda°, *bhe* v. 1.  
 290. Silavīmaṃsa°, *bhai* r. 2.  
 291. Bhaddaghaṭa°, *bhai* v. 5.  
 292. Supatta-nam°, *bhau* r. 4.  
 293. Kāyavicchanda°, *bhām* r. 1.  
 294. Jambukhāda°, *bhām* v. 3.  
 295. Anta°, *bhaḥ* r. 2.  
 296. Samudra°, *bhaḥ* v. 2.  
 297. Kāmavilopana°, *ib.* 8.  
 298. Udumbara°, *ma* v. 7.  
 299. Kumārapatta°, *mā* v. 3.  
 300. Baka-nam°, *mi* r. 7.

## IV. Sataravana nipātaya

301. Cullakāḷiṅga°, *mī* v. 2.  
 302. Mahāasvārohaṇa°, *mī* v. 8.  
 303. (After 316. Ekarāja°).  
 304. (After 316. Daddara°).  
 305. Silavīmaṃsa°, *me* r. 7.  
 306. Sujāta°, *mai* v. 5.  
 307. Phalāsa°, *mo* v. 8.  
 308. Javanasakuṇa°, *mau* v. 5.  
 309. Java°, *maḥ* r. 4.  
 310. Sayha°, *yā* r. 2.  
 vīravaggo paṭṭhamo  
 311. Putimanda°, *yi* r. 6.  
 312. Kassapamandi°, *yu* r. 3.

313. Kṣāntivāda°, *yū* v. 4.  
 314. Lohakumbhi°, *y!* v. 3.  
 315. Māṃsa°, *y!* v. 8.  
 316. Sasa°, *yo* r. 4.  
 [303. Ekarāja°, *yo* v. 8].  
 [304. Daddara°, *yau* v. 7].  
 317. Matarodana°, *yaḥ* r. 8.  
 318. Kaṇavēra°, *ri* r. 1.  
 319. Tittira°, *rī* v. 7.  
 320. Subbaja°, *rṣ* r. 2.  
 321. Kuṭṭidūṣaka°, *r!* v. 8.  
 322. Daddabha°, *re* r. 6.  
 323. Brahmadata°, *rai* v. 1.  
 324. Cammacāṭaka°, *ro* r. 3.  
 325. Godha°, *ro* v. 7.  
 326. Kakkāru°, *rām* r. 5.  
 327. Kāka°, *raḥ* r. 2.  
 328. Ananusociya°, *la* v. 6.  
 329. Kālabāhu°, *li* v. 1.  
 330. Silavimaṃsa°, *lī* r. 3.  
 [331. —].  
 332. Rathalaṭṭhi°, *lī* v. 8.  
 [333. —].  
 [334. —].  
 335. Jambuka°, *lu* v. 7.  
 336. Brahatchatta, *lṛ* r. 8.  
 337. Piṭha°, *lṛ* r. 7.  
 338. Tuṣa°, *l!* v. 1.  
 339. Bāveru°, *le* r. 5.  
 340. Visayha°, *lai* v. 4.  
 341. Kaṇḍari°, *ib*.  
 342. Vāṇara°, *lo* v. 1.  
 343. Kuntāni°, *lau* v. 2.  
 344. Ambacora°, *lām* v. 1.  
 345. Gajakumbha°, *laḥ* r. 4.  
 346. Kesava°, *vā* r. 2.  
 347. Ayakūṭa°, *vi* r. 1.  
 348. Arañña°, *vi* v. 3.

349. Sandhibheda°, *vī* v. 8.  
 [350. —].

## V. Pañca-nipātaya

351. Maṇikuṇḍala°, *vu* v. 6.  
 352. Sujāta°, *vū* v. 5.  
 353. Dhotasākha°, *vṛ* r. 6.  
 354. Uraṅga°, *v!* r. 8.  
 355. Ghata°, *ve* r. 8.  
 356. Kāraṇḍika°, *vai* r. 7.  
 357. Laṭukika°, *vo* v. 4.  
 358. Culladhammapāla°, *vām* r. 5.  
 359. Svarṇamṛga°, *śa* r. 4.  
 360. Sussondiya°, *śā* r. 4.  
 361. Varṇaroha°, *śi* r. 8.  
 362. Silaparikkha°, *śī* r. 7.  
 363. Hiri°, *śu* r. 7.  
 [364. —].  
 365. Ahigundika° [sic], *śū* r. 4.  
 366. Gumbiya°, *śū* v. 5.  
 367. Sāliya°, *śṛ* r. 7.  
 368. Navasāra°, *śṛ* r. 1.  
 369. Mittavindaka°, *ib*. 8.  
 370. Palāsa°, *ś!* r. 3.  
 371. Dighakosaḷa°, *ś!* v. 4.  
 372. Muvapotaka°, *ś!* r. 6.  
 373. Mūsika°, *śe* v. 6.  
 374. Culladhanurddhara°, *śo* r. 5.  
 375. Kapota°, *śau* r. 4.

## VI. Savani-nipātaya

376. Āvāri°, *śām* r. 7.  
 377. Svetaketa°, *śaḥ* v. 5.  
 378. Darimukha°, *śi* r. 7.  
 379. Neru°, *śī* r. 4.  
 380. Āsaṃkhavatī°, *śū* r. 4.  
 381. Migālopa°, *śū* v. 6.  
 382. Śrīkālakanni°, *śṛ* v. 7.  
 383. Biḷāla°, *ś!* v. 2.



384. Dharmadhvaja°, *ṣḷ* r. 4.  
 385. Nandiyamrga°, *ṣe* v. 1.  
 386. Karaputta°, *ṣo* v. 8.  
 387. Suci°, *ṣām* r. 6.  
 388. Tuṇḍila°, *ṣaḥ* v. 6.  
 389. Svarṇakarkaṭaka°, *sā* r. 3.  
 390. Mayha, *si* r. 4.  
 391. Dhajaviheṭṭha°, *si* r. 8.  
 392. Puṣphagandha°, *su* r. 4.  
 393. Vighāta°, *su* v. 7.  
 394. Vaṭṭaka°, *sū* r. 7.  
 395. Kāka°, *sū* v. 6.

## VII. Satveni nipātaya

396. Kukku°, *sṛ* v. 7.  
 397. Maṇoja°, *sḷ* r. 7.  
 398. Sutaṇu°, *se* v. 3.  
 399. Gijjha°, *sai* r. 8.  
 400. Dabbapuppha°, *so* v. 4.  
 401. Dasannaka°, *sām* v. 6.  
 402. Sattubhatta°, *hi* r. 1.  
 403. Aṭṭhisena°, *hi* v. 8.  
 404. Kapi°, *hu* r. 7.  
 405. Bakabrahma°, *hū* v. 7.  
 406. Gandhāra°, *hṛ* v. 1.  
 407. Mahākapi°, *hḷ* r. 8.  
 408. Kumbhakāra°, *ho* v. 2.  
 409. Daḷhadhamma°, *hām* v. 2.  
 410. Somadatta°, *haḥ* v. 2.  
 411. Susīma°, *ḷa* v. 8.  
 412. Koṭṭisimbaḷi°, *ḷā* v. 2.  
 413. Dhūmakāri°, *ḷi* v. 8.  
 414. Jāgara°, *ḷi* v. 7.  
 415. Kummāsapiṇḍi°, *ḷṛ* v. 2.  
 416. Parantapa°, *ḷe* r. 7.

## VIII. Aṣṭa-nipātaya

417. Kaccānī°, *ḷo* r. 4.  
 418. Aṭṭhaśabda°, *ḷām* r. 3.  
 419. Sulasa°, *ḷaḥ* v. 1.

420. Sumaṅgala°, *2 ka* v. 6.  
 421. Gaṅgamāla°, *2 ku* r. 8.  
 422. Cetiya°, *2 kṛ* r. 5.  
 423. Indriya°, *2 kḷ* r. 6.  
 424. Āditya°, *2 kai* r. 2.  
 [425. —].  
 426. Dīpi°, *2 ko* r. 2.

## IX. Navavāni-nipātaya

427. Gijjha°, *2 kau* r. 2.  
 428. Kosamba°, *2 khi* r. 7.  
 429. Mahagirā-dā<sup>2</sup>, *2 khu* r. 1.  
 430. Sulusuva-dā<sup>3</sup>, *2 khū* v. 5.  
 431. Hārita°, *2 khḷ* r. 8.  
 Rajovāda°, *2 khḷ* r. 8.  
 432. Padamānavaka°, *2 khām* r. 7.  
 433. Lomakāśyapa°, *2 gā* r. 2.  
 434. Sakvā-dā<sup>4</sup>, *2 gi* v. 5.  
 435. Haliddiya°, *2 gu* v. 1.  
 436. Samugga°, *2 gṛ* r. 7.  
 437. Pūtimāṃśa°, *2 gḷ* v. 6.  
 438. Titvaṭu-dā<sup>5</sup>, *2 gām* r. 8.

## X. Dasavana nipātaya

439. Catudvāra°, *2 gha* r. 7.  
 440. Kṛṣṇa°, *2 ghī* v. 1.  
 441. Catuposatha°, *ib.* 2.  
 442. Saṃkha°, *2 ghu* r. 6.  
 443. Cullabodhi°, *2 ghṛ* v. 6.  
 444. Kaṇhadipāyana°, *2 ghḷ* r. 4.  
 445. Nigrodha°, *2 gho* v. 2.  
 446. Takkāḷa°, *2 ghām* v. 4.  
 447. Mahādharmapāḷa°, *2 ṇa* v. 2.  
 448. Kukkuha°, *2 ṇi* r. 4.  
 449. Maṭṭakuṇḍaḷa°, *2 ṇī* r. 4.  
 450. Biḷāra-kosiya°, *2 ṇṛ* r. 8.  
 451. Cakkavāka°, *2 ṇṛ* r. 1.  
 [452. —].  
 453. Mahāmaṅgala°, *2 ṇḷ* v. 7.  
 454. Ghata°, *ṇo* r. 8.

## XI. Ekolosvana-nipātaya

455. Mātiposaka°, 2 *nām* v. 5.  
 456. Juṇha°, 2 *cā* r. 1.  
 457. Dharma°, 2 *ci* r. 7.  
 458. Udayabhadda°, 2 *cr* r. 3.  
 459. Pāṇiya°, 2 *cī* r. 1.  
 460. Yudhajjaya°, 2 *ce* v. 8.  
 461. Dasaratha°, 2 *cām* r. 3.  
 462. Saṃvara°, 2 *cha* v. 4.  
 463. Suppāra, 2 *chī* r. 4.  
 464. Cullakuṇāla°, *ib.*

[tavada cullakuṇāljātakaya mahākuṇāla-  
 jātakayehi penennēya, ll. 4-5].

## XII. Dolosvana nipātaya

465. Bhaddasāla°, 2 *chī* r. 8.  
 466. Samuddavānija°, 2 *chai* v. 2.  
 467. Kāma°, 2 *chaḥ* r. 6.  
 468. Jaṇasanthava°, 2 *ja* v. 7.  
 469. Mahākaṇha°, 2 *ji* v. 6.  
 [470. Kosiya°, *ib.*<sup>6</sup>  
 471. Meṇḍakaprasṇa°, *ib.* 7<sup>7</sup>].  
 472. Mahāpaduma°, 2 *jī* r. 8.  
 473. Mittāmitta°, 2 *jī* v. 2.

## XIII. Terasa Nipātaya

474. Amba°, 2 *je* v. 7.  
 475. Phandana°, 2 *jo* v. 2.  
 476. Javanahaṃsa°, 2 *jha* r. 6.  
 477. Cullanārada°, 2 *jhi* v. 8.  
 478. Dūta°, 2 *jhu* v. 5.  
 479. Kāliṅgabodhi°, 2 *jhī* r. 7.  
 480. Akīrti°, 2 *jho* v. 7.  
 481. Takkāri°, 2 *ñī* r. 3.  
 482. Rūrūmrga°, 2 *ñī* v. 8.  
 483. Sarabhamiga°, 2 *ñau* r. 8.

## XIV. Visati-nipātaya

484. Sālikedāra°, 2 *ṭa* r. 3.  
 485. Candrakinnara°, 2 *ṭu* v. 6.  
 486. Mahā-ukkusa°, 2 *ḥ* v. 2.

487. Uddāḷa°, 2 *ṭai* v. 6.

488. Bhisā<sup>8</sup>, 2 *ṭha* v. 4.

489. Suruci°, 2 *ṭhū* v. 7.

490. Pañcuposatha°, 2 *ṭhī* v. 4.

491. Mahāmayūra°, 2 *ṭhām* v. 1.

492. Tachasūkara°, 2 *ḍi* r. 2.

493. Mahāvānija°, 2 *ḍī* v. 1.

494. Sādhīna°, 2 *ḍī* r. 2.

495. Dasabrāhmaṇa°, 2 *ḍī* r. 7.

496. Bhikkhāparamparā°, 2 *ḍe* v. 3.

(End of Pakiṇṇa-nipātaya).

497.<sup>9</sup> Mātāṅga°, 2 *ḍhi* r. 7.

498. Sambhūta°, 2 *ḍhī* r. 1.

499. Sivi°, 2 *ḍho* v. 5.

[500. Sirimanda°].

501. Rohantamrga°, 2 *ṇi* r. 5.

502. Haṃsa°, 2 *ṇī* r. 1.

503. Sattigumba°, 2 *ṇī* v. 1.

504. Bhallāṭṭiya°, 2 *ṇo* r. 6.

505. Somanassa°, 2 *tā* v. 2.

506. Campeyya°, 2 *tī* r. 1.

507. Mahāpalobhana°, 2 *tai* r. 7.

[508. —].

509. Hasthipāḷa°, 2 *thī* v. 3.

510. Ayoghara°, 2 *thī* v. 2.

## XV. Tiṃsa-nipātaya

511.<sup>10</sup> Kimchanda°, 2 *tho* r. 8.

512. Kumbha° (II), 2 *da* v. 4.

513. Jayaddisa°, 2 *dī* r. 2.

514. Chaddanta°, 2 *dau* v. 8.

515. Sambhava°, 2 *dhi* r. 1.

516. Mahākapi°, 2 *dhū* r. 1.

[517. —].

518. Paṇḍaranāga°, 2 *dhī* r. 8.

519. Sambulā°, 2 *dhām* r. 7.

520. Gaṇḍatindu°, 2 *ni* r. 3.

## XVI. Cattālisa-nipātaya

521. Tesakuṇa°, 2 *ne* v. 8.

522. Sarabhaṅga°, 2 *ph̄* v. 7.  
 523. Alambusa°, 2 *po* r. 1.  
 524. Samkhapāla°, 2 *phī* r. 7.  
 525. Cullasutasoma°, 2 *ph̄* v. 8.

## XVII. [Paññāsa-nipātaya]

526. Naḷiṇī°, 2 *phaḥ* r. 6.  
 [527. —  
 528. —].

## XVIII. Saṭṭhi Nipātaya

529. Sonaka°, 2 *bū* r. 2.  
 530. Saṃkicca°, 2 *be* v. 6.

## XIX. [Sattati nipātaya]

531. Kusa°, 2 *bho* v. 4.  
 532. Soṇananda°, 2 *mī* v. 6.

## XX. Asīti nipātaya

533. Cullahaṃsa°, 2 *mo* r. 4.  
 534. Mahāhaṃsa°, 2 *yū* v. 6.  
 535. Sudhābhojana°, 2 *rā* r. 4.  
 536. Kuṇāḷa°, 2 *lū* v. 1.  
 537. Sutasoma°, 2 *vau* r. 7.

## XXI [Mahā nipāta]

538. Mūgapakkha°, 2 *śe* v. 4.  
 539. Mahajāṇaka°, 2 *ṣu* r. 1.  
 540. Sāma°, 2 *ṣṛ* v. 5.  
 541. Nimi°, 2 *ṣṛ* v. 2.  
 542. Khaṇḍahāla°, 2 *bhaḥ* r. 2.  
 543.<sup>11</sup> Mahānāradakassapa°, 3 *kḥ* v. 8.  
 544.<sup>11</sup> Bhūridatta°, 3 *gḷ* v. 8. (3 *gḷ* = *tri gḷ*).  
 545. Vidhura°, 3 *cai* v. 1.  
 546. Ummagga°, 3 *ḍha* r. 1.  
 547. Vessantara°, 3 *ṇai* v. 4.

¶ <sup>1</sup> *ra* in combination where it stands for *r*, e.g. *mraḡa*, has been transliterated *mṛga*. — Semi-nasals, when necessary, are taken as full nasals. — Double consonant after a *repha* is represented by a single one. — *yi* when it stands for *y*, has been so transcribed, e.g. 'sayha' for 'sayiha'

in Nos. 310, 340. —<sup>2</sup> Reads: mahagirādā nimi. —<sup>3</sup> Reads: suḷusuvadā nimi. —<sup>4</sup> Reads: sakvādā nimi. —<sup>5</sup> Reads: titvaṭudā nimi. —<sup>6</sup> Reference to Sudhābhojana°. —<sup>7</sup> Reference to Ummagga°. —<sup>8</sup> *PPJ* II. p. 947: Mahisa. —<sup>9</sup> Visati-nipāta begins with this Jātaka in the Sinhalese version. —<sup>11</sup> *PPJ* II. p. 1064: Chanda. —<sup>11</sup> Order in F. interchanged.

**Nimijātaka.**

ES (Sinh.) 3 (Cod. Elu. Sin. VI).

Palm-leaf, 96 foll., numbered *svasti siddham*, *ka* to *cām*. 42.5 × 5.8 cm., actual writing 36.5 cm. long, 6 to 7 lines to a page. Only centre of first page written on, with 7 lines 15 cm. long each. Larger letters than usual, about 4 mm. in height, not very well formed. There is one blank leaf at the beginning. All secured with a pair of lacquered wooden boards made in Ceylon. On the boards are floral designs. The MS is one of the oldest in the collection. It may be dated early seventeenth century.

The MS is in a bad state of preservation. A length of 12 cm. at the right top is decayed.

The price paid for the MS, as stated in a palm-leaf tag attached to the binding is fifteen *patāgas*.

The *Nimijātakaya* is a Sinhalese version, with extra introductory material, of No. 541 in Fausbøll's edition of the Pali Jātakas. The present text belongs to the twelfth century. Its author is Atthadassi Thera, a pupil of Mahāthera Kassapa, possibly Mahākassapa of Diṃbulāgala who flourished during the reign of King Parākramabāhu I (A.D. 1153–1186).

The *Nimijātakaya*, contained in the *Jātakapota*<sup>1</sup> (ES (Sinh.) 2), begins differently from the present text, but as the story proceeds the two



eight to nine lines (generally nine) to a page. At the end there are two leaves, the four pages of which are used for the index of 264 subjects (introduction to the book and 263 stories). Arabic numerals are used in giving the numbers of the stories. Below are noted the titles of 38 stories which have not been noticed in the index. This makes a total of 301.

The MS should be dated in A.D. 1796 or earlier, as it is stated in the colophon that on Sunday, the thirteenth day of the waxing moon, in the month of Vesak (Vaiśākha) of the Śaka Era 1718 (May 12th., A.D. 1796). Bhikkhu Sīlanimala of Ahaṅgama bought this copy of the *Ratnāvaliya* at the Vāligama Vihāra for fifty patāgas.

*Saddharmaratnāvaliya*, 'the Garland of Jewels of The Good Dharma' was written by the Yatis-sara (Great Thera) Dharmasena in about the 12th or 13th century. For an account of the book see *Sinhalese Literature*, Ch. IX.

The text has been edited by D. B. Jayatilaka, 1928 ff. (J). The beginning and end of our MS agree with Jayatilaka's edition. The following two lines from the Pali colophon give the title of the book and the name of its author.

... saddhammaṭṭhitum icchanto

dharmasena-yatissaro

akāsi pavaram etam

saddhammaratanāvalim.

The name of the author and the title of the book are repeated in another Pali stanza.

The following are the stories not named in the index, with their page and line, and corresponding reference in J. Very often in the present MS the word *kathāva* is used for 'story' instead of *vastuva*.

*kaḥ* v. l. 4—*khe* v. l. 8, Cakkhupāla-kathāva = J. No. 1.

*ghṛ* v. l. 4—*ñī* r. l. 4, Mahākāḷa = J. No. 7.

*ñī* r. l. 4 . . . Dhammika upāsakayangē = J. No. 12.  
denamakagē vastuva.

*jā* r. l. 9, Kumbhaghōṣaka kathāva = J. No. 17:  
Ghōṣakasiṭṭhānangē kathāva.

*jhu* r. l. 8, Chullapanthaka = J. No. 23.

*jho* r. l. 9, Digsañgi-aṭuvāvehi-kathāvaka = J. No. 25.

*jhām* v. l. 4, Anitthigandhakumārayāgē = J. No. 26.

*ñō* r. l. 8, Mēghiyaterunvahansēgē = J. No. 32.

*ñō* v. l. 9, Ektarā bhikṣu° = J. No. 33.

*ḥa* r. l. 2, Ek bhikṣu = J. No. 34.

*ḥā* r. l. 1, Bhāḡineyya Saṅgharakṣita = J. No. 35.

*ḥī* r. l. 9, Cittahattha° (MS °hastha) = J. No. 36.

*ḥṛ* r. l. 9, Pūtigatta-tissa = J. No. 38.

*ḥai* v. l. 7, Miriṅgukamaṭṭahan . . . J. No. 42.

*ḥaḥ* v. l. 1, Vañcābhikṣuhugē = J. No. 54, under different title J. No. 64 and J. No. 65, Ahiprēta and Kākaprēta, given together in MS.

*thām* v. l. 3, Kāṇamātā = J. No. 75.

*ni* r. l. 5, Saṃkiccasāmaṇera = J. No. 100.

*pr* r. l. 3, Anāthapiṇḍika = J. No. 109.

*pl* v. l. 3, Biḷālapādaka = J. No. 111.

*pai* r. l. 7, Kukkuṭamitta = J. No. 113.

*pām* v. l. 1, Kōka-nam balavāddahugē = J. No. 114.

*paḥ* v. l. 8, Maṇikārakulūpaga-Tissa = J. No. 115.

*phī* v. l. 1, Suppabuddha-Sākyā = J. No. 117.

*phū* v. l. 4, Bohōkumāraravārunḡē = J. No. 119.

*phl* r. l. 8, Ajagara-prēta = J. No. 122.

*mā* v. l. 2, Pansiyayakdenāvahansēgē = J. No. 147.

*mī* v. l. 1, Aṅgulmal = J. No. 150.

*vḷ* r. l. 1, Varada soyana terunvahansēgē = J. No. 201.

*vḷ* r. l. 8, Subhadda-paribrājakayangē = J. No. 201.

*ve* v. l. 3, Savagavahandāḡē = J. No. 203.

*ṣū* v. l. 2, Sundarī-paribrājikā = J. No. 230.

- ṣau v. l. 2, Nivaṭṭungē = J. No. 237.  
 ṣai r. l. 3, Hastiṣilpayehi dakṣa-kenakun = J. No. 240.  
 hī r. l. 7, Kōkālīka = J. No. 261.  
 ḷī v. l. 7, Bohōvahanḍāgē – J. No. 272.  
 ḷaḥ r. l. 8, Mahāpanthaka = J. No. 293.  
 2 kā r. l. 2, Revata = J. No. 297.  
 2 khi v. l. 7, Aṅgulmal = J. No. 303.

In respect to the stories, the other differences noticeable between our MS and J. may be briefly stated. (1). Stories Nos. 17 to 21 of J., viz. Goṣaka, Sāmāvati, Vāsuladattā, Māgandī, Sāmāvati-maraṇaparidīpana, are all included in Udeni (J. No. 16). (2) J. p. 164, lines 20–37 are different, including the title of the following story. The passage in the MS ends thus: paryāptidharava bahuśrutavīmaṭṭa vaḍā pratipatti purā saṃsārayen miṇḍima utum niyāva haṅgavaṇṭa dvesahāyabhikṣuṅge vata dakvamū. (3) J. No. 65. Kākapretavata is included in Ahipretavata. (4) In place of Jivakayangē vata (J. No. 80) we have Ektarā striyakagē kathāva. From here, up to J. No. 100, there are slight variations in the titles of stories when compared with J. (5) Between nos. 131–132, J. does not mention Vahanḍāgē kathāva. (6) J. No. 141. The MS calls this by two titles, Devadatta-kathāva as well as Saṅghabheda-kathāva. (7) The order of the stories is changed after J. No. 220, that is, Pāṭṭācārāvaṅgē vastuva, which ends at MS ṣī r. l. 7 = J. p. 803, l. 24 with the words: -utsāha kaṭayatu. The MS, then continues on the same line: tavada pāpayehi = J. p. 813, l. 27. MS ṣo v. l. 9 = J. p. 819 l. 33, and it reads: saddharmaratnāvaliyehi bhaddiya terunvahanṣēgē vatayī, which is not found in J. in this context. The MS then begins on the same line: tavada sthānayehi karana-lada = J. p. 803, l. 25, which is the beginning of Gaṅgārohaṇavastuva, No. 221.

The other differences from J. are slight and scribal only. See also Addenda.

The text ends with a Pali stanza which repeats the name of the author and the title of the book, and the text of it agrees with J.:

dhammasena vato 'tha vā yasavato  
 dhammena dhammaddhajo  
 puṇṇindujjuti dhammasena iti  
 yo thero mahā vissuto  
 jetam yo suciram tipeṭakadharo  
 sādḥūhi sambhāvito  
 yen'esā ratanāvalī viracitā

saddhammavaṃsubbhavā

Then follow the date of the MS, its owner's name and the price paid for it: sakavarusa ekvādahasatsiya dahaṭṭak vū vesak-masa pura-tesvak-dā rividina vāligama vihāredi ahan-gama sīlanimala bhikṣūnvahanṣē [sic] visin patāga panahak gevā gat ratnāvaliyē potvahanṣeya.

### Vimānavastuprakaraṇaya.

ES (Sinh.) 5 (Cod. Elu. Sin. V).

Palm-leaf, 200 foll., 40.5 × 6 cm., 7 to 8 lines to a page, each line 35 cm. long. Leaves numbered (*svasti*) *ka-dr*. Obverse of *ka* blank, and only the centre of *ka* v. written on with seven lines each line 12.8 cm. long. Illustrated margin, containing a drawing of a devatā in a vimāna. First leaf reproduced fully [Plate 15]. Secured within European-made boards.

Rask paid eight dollars for this MS on 13th May, 1822; and to supplement the book he paid another six dollars on 28th May. He got it blackened with *Rājāvaliyā* on 3rd June, paying 2 dollars.

The *Vimānavastuprakaraṇaya* (VVP), 'the Collection of Stories Relating to the Vimānas or Divine Mansions', is appended also with a short

composition entitled the *Śāsanōpakārasaṅgrahavastuwa* (ŚSV)\*; 'the Story of the Support of the Religion'. The *VVP* relates the stories of the vimānas attained by beings for their good deeds, and the source of these stories is the *Vimānavatthu* of the *Khuddakanikāya* of the Pali Sutta-piṭaka, and its commentary the *Paramatthajotikā*. ŚSV is a brief history of the Buddhist Church culminating with the religious work of King Kīrti Śrī Rājasimha of Kandy, the author's patron. The author is Gammullē Ratanapāla Thera, at the invitation of Galagedara Indajoti Thera. The book was (or books were) completed in the Śaka year 1682 (A.D. 1760). For an account of the book see *Sinhalese Literature*, pp. 103 f.

The MS at the British Museum, number Or. 6603 (20), agrees with our MS. There are two complete editions of the text, one edited by Telvattē Silānanda, 1892 (B.E. 2445); and the other published by G. P. David Silva of Kandy, 1926. The references below are to the pages of the latter edition. (P).

In the introductory passage of the book, Ratanapāla says that the *VVP* is based on the commentary to the *Vimānavatthu* written by Dhammapāla. The commentary itself is called *Vimānavastuprakaraṇaya* by Ratanapāla.

The MS begins:  
mahākāruṇikaṃ nāthaṃ ñeyiyasāgarapāragum<sup>1</sup>  
vandhe<sup>2</sup> nipunagambhiraṃ<sup>3</sup> vicitrana yadesanaṃ  
– yanuheyin mē vimānavastuprakaraṇaya karanā  
vū mahāvihāravāsi – tripiṭakadhāri-dharmma-  
pāla nam mahāsthavirayan visin prakaraṇāram-  
bhayaṭa<sup>4</sup> palamuvana<sup>5</sup> iṣṭadēvatā namaskāra-  
vasayen bhāgyavat samyak-sambuddharājōtta-  
mayānanvahanṣēgē<sup>6</sup> śrīpādadvandayaṭa nama-  
skāra pinisa<sup>7</sup> . . .

An analysis of the MS is as follows:—

The introduction ends at *ku* r. 1. 3 (= P. p. 8, l. 12).

1. Piṭhavarggaya starts at *ku* r. 1. 4 and ends at *g!* v. 1. 4 (= P. p. 38 l. 10).

2. Citralatāvarggaya ends at *gh!* v. 1. 3 (= P. end of p. 53).

After the first two chapters the stories are abridged by the omission of descriptions such as of parks.

3. Pāricchattakavarggaya ends at *ca* r. 1. 7 (= P. end of p. 73).

4. Māñjiṣṭhavarggaya<sup>8</sup> ends at *chī* r. 1. 1 (= P. end of p. 90).

5. Mahārathavarggaya ends at *jh!* v. 1. 5 (= P. end of p. 126).

6. Pāyāsivarggaya ends at *ṭa* r. 1. 8 (= P. p. 159, l. 5).

7. Sunikkhittavarggaya ends at *ṭhām* v. 1. 1 (= P. end of p. 197). Here we read: paramārtthajōtikā nam-vū khuddakaṭṭhakathā-vehi satveni sunikkhittavarggaya nimi (*ṭhām* v. 1. 1).

Then begins the ŚSV: tavada mē vimānavastuprakaraṇayehi sihālabhāṣākartīn<sup>8a</sup> visin saṅgrahakaraṇalada śāsanōpakārasaṅgrahavastuwa nam kavara yat. The Sinhalese writer, Gammullē Ratanapāla, now says that he, in his narrative of the Vimāna stories did not literally follow the Pali source, but he only paraphrased the stories included in those seven groups (varga). He was therefore making a summary of history in order to show that the Buddhist religion which was in recent days in a state of neglect was now once more well established, and he wished to proclaim the fame and glory of those noble ones who were conducting themselves according to the teachings of the Buddha. This short history culminates with an account of the revival of the Buddhist order at Kandy by Saraṇāṅkara Saṅ-

gharāja who was helped in the endeavour by King Kīrti Śrī Rājasimha.

The text ends with a colophon in Pali verse and Sinhalese prose which gives the name and description of the author, the name of the sponsor, the purpose of writing the Sinhalese version of the *Vimānavatthu*, the size of the book and the date of composition. The final Pali stanzas contain the wishes of the author. In one of the stanzas it is said that Kīrti Śrī Rājasimha heard the stories of the vimānas and was exceedingly pleased:

saṅgharājassa sisso yo thero sūro ca pākaṭo  
silādiguṇasampanno dhammarakkhitanāmako  
tassa sissenā sambuddhasūnubhūtena sādhanā  
ratanapālena therena saddasatthādiviññunā  
indajotissa therassa saddhammaṭṭhitikāmino  
ārādhanam paṭiggayha viññāṇatthañ<sup>9</sup> ca āyatim  
āgatā mūlabhāsāya vimānavatthudēsanā  
vihāya mūlabhāsattham sakabhāsāya vannitam<sup>10</sup>  
...

saṅgharājasvāmīngē sisvavū<sup>11</sup>... upōsathārāma-  
vihārayehi nāyakadhurandharayehi pihitā ...  
kīrti-śrī āti dharmmarakṣitasthavirayanvahan-  
sēgē sisvavū<sup>11</sup> – mātula nam danavvehi asgiri-  
kōralaya<sup>12</sup> baṇḍa vaggulilena [sic] svamīpayehi  
vū gammulla nam piyasa grahapativañśōdbhūta<sup>13</sup>  
... ratnapālasthanvirayanvahansē visin – maha-  
rajatuman denalada siv<sup>14</sup>-pasaya valañdamin  
puṣpārāmahāvihārayehi vasamin ... galagedara  
indajōtiterunvahansēgē ārādhanāva piligena ma-  
tu ena davasa pāli-arttha peralā baṇa kīmechi  
asamartthavū sarddhavantatpurṣayanṭa<sup>15</sup> vāḍa  
pinisa grantha ekṣiyapansāttāvaka adhikakoṭa āti  
aṭalos baṇavarakin hā sārādās sasiya pansāttā-  
vak granthayen hā ekalakṣasatalisnavadāssasi-  
yayak<sup>16</sup> pamana akṣarasamkhyāvaka adhikakoṭa  
āti mē vimānavastuprakaranāya śrī suddhaśa-  
karājavārṣayen ek-vā-dahas sasiyadesānūvana

varṣayehi dī koṭa nimavanaladī (*dr* v. l. 2) ...  
After eleven Pali lines, expressive of the author's  
wishes, we read:

kittissirirājasīharājā ravikuladdhajo  
pasanno vimānavatthumhi dhammaṃ sutvā  
anekadā

The author's wishes are continued in six more stanzas.

The MSS of this text are found in the temple libraries of Kandy district in Ceylon.

¶ <sup>1</sup> ñeyya ... gum. – <sup>2</sup> vande. – <sup>3</sup> nipuṇa°. –  
<sup>4</sup> °ṇā°. – <sup>5</sup> °ḷa°. – <sup>6</sup> ṇan ... sēgē. – <sup>7</sup> piṇisa. –  
<sup>8</sup> P. mañjiṣṭha°. – <sup>8a</sup> MS °katrūn. – <sup>9</sup> P. (p. 206)  
viññāta°. – <sup>10</sup> P. vaṇṇitā. – <sup>11</sup> P. śiṣya°. – <sup>12</sup> P.  
°ḷa°. – <sup>13</sup> P. grha°. – <sup>14</sup> for sivu-. – <sup>15</sup> sarddhā°. –  
<sup>16</sup> MS sātyā°. – \* See Addenda for trsn. of ŚSV.

### Butsaraṇa.

ES (Sinh.) 6 (Cod. Elu. Sin. VII).

Palm-leaf, 236 foll., numbered (*sva*)ka-ṇai. 51.3 × 5.5 cm. Seven lines 47 cm. long of writing to a page. There are eight lines to a page in a few leaves, for example cē ff. Writing rather larger than usual, about 35 mm. in height. Very often *m* is written for *n*. There is one blank leaf at the beginning. There are only three lines of writing in *nai* r., and *nai* v. is blank. Another leaf at the end marked *ṇe* with seven lines on obverse (r.) and 2 lines on the reverse (v.). This was left unblackened, used as an extra leaf. Perhaps it was a spoilt leaf. (See below).

The MS is fairly old, and must be dated at least at the beginning of the seventeenth century. Secured within Ceylon-made wooden boards decorated with simple carved ornaments. A Chinese coin used as cord-button.

The *Butsaraṇa*, 'the Refuge of the Buddha' is the first part of the group of three books col-



lectively known as the *Amṛtāvaha* 'the Flood of Nectar' or *Tunsaraṇa* 'the Threefold Refuge'. The present part deals with the advantages of taking the refuge of the Buddha or going to the Buddha for refuge. For a full account of the book see *Sinhalese Literature* pp. 73-76. The authorship of the book is attributed to Vidyācakravartī (12th. century), possibly the same author as of the *Thūpavaṃśaya* (Cod. Elu. Sin. XVIII = ES (Sinh.) 30).

There are two editions of the *Butsaraṇa*, *editio princeps*, by Mādōviṭa Nānānanda, 1929, and by Vāliṅṅiyē Sorata, 1931. Both these editions contain the *Vessantarajātaka* in full at the end, but it is somewhat out of place there. The same version of the *Vessantarajātaka* is found also at the end of the *Dahamsaraṇa*, the second part of the *Amṛtāvaha*. The present MS does not contain the *Vessantarajātaka*, and this increases the doubt one could have had as to appending this story at the end of *Butsaraṇa*. This *Jātaka* may have been first appended to the *Dahamsaraṇa* and later some copyist added it at the end of *Butsaraṇa* also, but the family to which our MS belongs did not accept it.

MS begins: *suvayehi mihira dannā duk' hi dāḍḍikama dannā sadevulevuhī sāpat ayatnayan viṇḍinā kāmāti . . . (ka r. l. 1).*

MS ends (at *ṇe v. l. 7*):  
*tava tava ādī kalpayehi kuḍu hā to nāti hāl karal sē boru nāti vū kalamka nātivū suddhavū daham lovaṭa davasa davasa pāvātvū budu pasē budu viyatun kaḷa kaḷa deyak mut in piṭat deyak kalahayi nokiyavū budun sarana yemi butsarana yā yutu.*

Extra page at the end with variant readings:—  
*ṇe r. l. 1 = cai r. l. 1 (of Text) ehi uruvela kāśyapayō (ṇe v. l. 1 = cai v. l. 1) upadravayak keḷē napurāyi dānviya.* Then *ṇe v. l. 1* continues:

*ē asā svāmidaruvānō nayige balat tamanvahan-sēgē balat tamanvahasēṭama hāṅgena heyin ē nayige pavat piṭikana eva devana maṭat . . .*

### **Pūjāvaliya.**

ES (Sinh.) 7 (Cod. Elu. Sin. VIII).

Palm-leaf, 493 foll., numbered (*svasti siddham*) *ka-ṣau*. Foll. between *ghṛ-ghaḥ* with no signatures, and only 6 for the 8 foll. (*ghṛ-ghām*); *ṇū* is repeated. 57.2 × 6 cm.; seven to eight lines 51.7 cm. long to a page. Secured in wooden boards made in Ceylon, with lacquer designs.

The *Pūjāvaliya*, the 'History of Offerings' paid to the Buddha, contains a number of stories to illustrate the honours paid to him in his presence or otherwise. It also gives a sketch of the life of the Buddha and many of his disciples, and ends with an account of the honours done in the Buddha's name by the kings of Ceylon culminating in Parākramabāhu II of Daṃbadeṇiya (A.D. 1236-1271). The book was written by the chief Thera of Mayūrapāda who is referred to also as Buddhaputra<sup>1</sup> at the invitation of Patirāja Deva.

The book is written in a very easy style and it has been the guide for similar works written in later centuries. It is very popular among the Sinhalese, and MSS of it are easy to find. The following printed editions are available to-day.

(1) ed. by Bentoṭa Saddhātissa Thero, Pāṇadura, 1930 (S).

(2). ed. by Valānē Śrī Siddhārtha Dhammānanda, 1951 (V).

After the usual adoration of the Buddha, the text begins with the formula enumerating the ninefold attributes of the Buddha in Pāli as transcribed below:

*īti pi sō bhagavā arahaṃ sammāsaṃbuddho vijjācaraṇasampanno sugato lokavidū anuttaro*

purisadammāsāriti [sic]<sup>2</sup> satthā devamanussā-  
naṃ buddhō bhagavā ti, followed by its Sinha-  
lese translation thus: *sō bhagavā buddhō, ē*  
*bhāgyavat vū budurajāṇanvahansē; iti pi, mulu*  
*lō väsiyaṇ viṣiṇ karaṇalada āmisapūjāpratipatti-*  
*pūjāvaṇa sudusu heyin dha [sic]<sup>3</sup> taman rahasat*  
*pavu ṇokarana heyin da . . .*

The work contains thirty four chapters and  
each chapter ends with the Pali stanza:

pūjāvisēsaṃ saha paccayēhi  
yasmā ayaṃ arahati lōkanāto [°nātho]  
atthānurūphaṇ [°rūpaṃ] arahan ti lōkē  
tasmā jinō arahati nāmam ētam yi

(*kī* v. ll. 5-6).

The superscriptions at the end of chapters are  
as follows:-

1. ends with the statement: *mē pūjāvaliyehi apa*  
*budun lada pūjāsaṅgrahakathāva<sup>4</sup> nam vū*  
*palamuvaṇa paricchodaya nimī: 'Thus ends*  
*the first chapter of this Pūjāvaliya, entitled*  
*the introductory discourse about the offerings*  
*which our Buddha received'. *kī* v. l. 6 =*  
*S. p. 16.*
2. *apa budun aṣṭāṅgadharmmayeṇ lada abhi-*  
*ñihāramaṅgul-pūjā-kathā: 'The discourse*  
*relating to the offerings received through re-*  
*ligious life derived from the eightfold virtues'.  
*khā* r. l. 4 = S. p. 27.*
3. *apa budun sāmānyadharmmayeṇ laddā vū*  
*vivaraṇa-maṅgul-pūjā-kathā: 'the discourse*  
*relating to the offerings received through the*  
*declarations of Buddhahood (vivarāṇa)*  
*which our Buddha received by his general*  
*virtues'. *khau* r. l. 2 = S. p. 45.*
4. *apa budun pāramitābelen lada [balayeṇ*  
*suva vida<sup>5</sup>] bodhisambhārapūjā-kathā: 'The*  
*discourse relating to the offerings received*  
*through the power of the perfections (pāra-*  
*mitā), namely the good deeds pertaining to*  
*the accumulation of wisdom'. *gī* r. l. 7 =*  
*S. p. 61.*
5. *palamuvanajātibhedapūjākathā: 'the first dis-*  
*course on the offerings received during pre-*  
*vious births'. (*ghī*) r. l. 5 = S. p. 81.*
6. *apa budun samsāragatava lada dvitiya-jāti-*  
*bēdapūjākathā [sic]: 'the second discourse on*  
*the offerings received during previous births'.  
*ñū* r. l. 1 = S. p. 99.*
7. *budun pañcamahāvilōkanāvasānayehi dī lada*  
*sādhunādhapūjākathā: 'the discourse relat-*  
*ing to the offerings of praise which the Bu-*  
*ddha received when he took the five per-*  
*spective views'. *cū* r. l. 8 = S. p. 122. (The title*  
*is given wrong, repeating the title of Ch. 6).*
8. *apa budun paścima-ātmabhāvevidī lada pra-*  
*tisandipūjākathā: 'the discourse relating to*  
*the offerings received at the conception'.  
*cī* r. l. 7 = S. p. 127.*
9. *apa budun luṃbiṇī nam vanodyānayehi dī*  
*lada prasavamaṅgala-pūjā-kathā: 'the dis-*  
*course relating to the offering received at his*  
*birth, by the Buddha, at the park-garden of*  
*Lumbini'. *co* v. l. 7 = S. p. 132.*
10. *mahabhiṇikmaṇ pūjākathā: 'the offerings at*  
*the great renunciation'. *chaḥ* v. l. 2 = S. p.*  
*157.*
11. *bōdhimaṅḍala-pūjā-kathā: 'the offerings re-*  
*ceived at the foot of the Bodhi tree'. *jhu* v.*  
*l. 6 = S. p. 184.*
12. *sādhunāda pūjākathā: 'the offerings of*  
*thanks (by the Brahmā)'. *jhām* v. l. 2 = S.*  
*p. 200.*
13. *isipatanārāmapūjākathā: 'the offering of the*  
*Isipatanārāma'. *ñī* v. l. 7 = S. p. 212.*
14. *veluvanārāmapūjākathā: 'the offering of the*  
*Veluvanārāma'. *ḷaḥ* v. l. 5 = S. p. 248.*
15. *nigrodhārāmapūjākathā: 'the offering of the*  
*Nigrōdhārāma'. *ḍu* r. l. 1 = S. p. 275.*

16. atbhutapūjā: 'the miraculous offerings or the unprecedented honours'. *dhām* v. 1. 2 = S. p. 314. In this chapter are included the *Narasīhagāthā* at *dhṛ* v. 1. 4—*dhṛ* r. 1. 2.
17. jētavanārāma pūjākathā: 'the offering of Jetavanārāma'. *ṇū* 2 v. 1. 8 = S. p. 326.
18. purbbarāmāpūjākathā: 'the offering of Pūrvārāma'. *tr* v. 1. 3 = S. p. 350.
19. daharabhikṣupratipattipūjākathā: 'the offerings through good behaviour'. *thu* v. 1. 6 = S. p. 371.
20. aśadriśamahādānapūjākathā: 'the offering of incomparable gifts'. *de* v. 1. 4 = S. p. 408.
21. gaṃgārohana [ṇa]pūjākathā: 'the offerings made when the Buddha had got on to the boats (to go to Visālā)'. *dhu* v. 1. 5 = S. p. 426.
22. divyarājapūjākathā: 'the offerings received from the king of gods'. *nī* r. 1. 2 = S. p. 448 (begins as: pāṇḍukambalāsanapūjākathā).
23. yamakaprātihāryyapūjākathā: 'the offerings received when the Buddha performed the 'twin-miracle''. *pī* v. 1. 7 = S. p. 476.
24. pāṇḍukambalaśailāsanapūjākathā: 'the discourse on the offering of the 'stone seat with the white-blanket (by Śakra)'. *pha* r. 1. 5 = S. p. 494.
25. devōrōhanapūjākathā: 'the discourse on the honours paid to the Buddha at his departure from Śakra's heaven'. *phl* v. 1. 2 = S. p. 507.
26. bhikṣuṇīśāsanōtpattipratipattipūjākathā: 'discourse on the honours through good conduct towards the Buddha at the origin of the order of nuns'. *bu* v. 1. 5 = S. p. 526.
27. bhikṣuni [sic]- pratipattipūjā-kathā: 'the discourse on the honours paid to the Buddha by the nuns through their good conduct'. *bhi* r. 1. 8 = S. p. 549. (The chapter starts as: paḷamuvana ādāhanapūjā-kathā. agreeing with the British Museum MS).
28. jivakārāmapūjākathā: 'the discourse on the offering of the grove by Jivaka, the physician'. *mū* v. 1. 4 = S. p. 577.
29. samamēpūjākathā: 'the discourse on the honours received through his equanimity towards all (in various births)'. *r* v. 1. 2 = S. p. 619.
30. ajāsatraja kalāvū jivitapūjākathā: 'the discourse on the honours such as the offering of (his own) life (by king Ajātasattu)'. *rṣ* v. 1. 3 = S. p. 631.
31. mahāyasodharāsthavirīngen lada pratipattipūjākathā: 'the discourse on the honours through the good conduct (of Yasōdharā)'. *lām* r. 1. 8 = S. p. 672.
32. uddesikapūjākathā: 'the discourse on the honours paid in the Buddha's name after his parinirvāṇa'. *vām* r. 1. 8 = S. p. 698.
33. mihidumāhimiyangen lada pratipattipūjākathā: 'the discourse on the offerings of good conduct which the Buddha received from the great Thera Mahinda'. *śe* v. 1. 7 = S. p. 719.
34. budun śrilaṃkādvipayehi hāma rajungen lada uddesikapūjākathā: 'the discourse on the honours paid in the Buddha's name by all kings of Ceylon'. *ṣo* v. 1. 9 = S. p. 757.

MS ends (*ṣo* v. 1. 8): me pūjāvalidesanāvāsānāyehi apa budun śrī laṅkādvipayehi hāmarajungen lada uddesikapūjākathā nam vū sūtisvāna paricchēdaya nīmī. mayūrapādaparivēśānādīpati<sup>6</sup> buddhaputrayan visin parānugrahayen pahalakaraṇalada pūjāvaliyayi.

This is followed by the scribe's wishes in Pali and Sinhalese.

It would be noted from the passages and superscriptions quoted, that the orthography employed by the scribe is irregular. The text in this MS, however, is well preserved.

¶ <sup>1</sup> For an account of the author and his other writings see *Sinhalese Literature*, pp. 61-66 and pp. 333-335. — <sup>2</sup> For °sārathī. — <sup>3</sup> 'ndha' written together as one akṣara. — <sup>4</sup> S. kathā. — <sup>5</sup> at the beginning of the chapter. — <sup>6</sup> For pariveṇā-dhipati in S.

### Pūjāvaliya.

ES (Sinh.) 8 (National Museum D 2196).

Palm-leaf, 446 foll., numbered (*svasti siddham*) *ka-lau*. 53.4 × 5.8 cm., writing eight lines, 47 cm. long, to a page. (Less lines in some pages: *ṇā* r. 7 lines, *ṇā* v. 6 lines, *ṇi* r. 6 lines, *ṇi* v. 5 lines, *ṇṇ* r. 7 lines, *nṇ* v. 4 lines, *nḷ* r. 4 lines, larger letters in the last two leaves). The number, (*svasti siddham*) *ka*, only on the obverse of the first fol. Text begins on the reverse. Eight lines, 18 cm. long, leaving large margins. The drawing of a stūpa on each margin which is decorated with Kuṇḍali signs.

Secured in wooden boards made in Ceylon, with lacquer designs.

The following is an analysis of the MS. (The titles correspond to those in the preceding MS).

Ch.	Ch.
1. ends <i>kḷ</i> v. 1. 2.	14. ends <i>jhe</i> r. 1. 8.
2. — <i>kām</i> v. 1. 8.	15. — <i>ṇai</i> v. 1. 3.
3. — <i>khḷ</i> r. 1. 8.	16. — <i>ṭhi</i> r. 1. 2.
4. — <i>ga</i> v. 1. 8.	17. — <i>ṭhḷ</i> r. 1. 8.
5. — <i>gai</i> r. 1. 1.	18. — <i>ḍḷ</i> r. 1. 5.
6. — <i>ghu</i> r. 1. 1.	19. — <i>ḍhṛ</i> r. 1. 2.
7. — <i>ṇā</i> r. 1. 1.	20. — <i>ta</i> r. 1. 1.
8. — <i>ṇu</i> r. 1. 2.	21. — <i>ṭḷ</i> v. 1. 1.
9. — <i>ṇṇ</i> v. 1. 2.	22. — <i>thū</i> v. 1. 5.
10. — <i>ḥṛ</i> v. 1. 1.	23. — <i>dū</i> v. 1. 5.
11. — <i>chu</i> v. 1. 8.	24. — <i>dha</i> r. 1. 2.
12. — <i>cho</i> v. 1. 6.	25. — <i>dhṛ</i> r. 1. 4.
13. — <i>ju</i> r. 1. 5.	26. — <i>nā</i> v. 1. 4.

Ch.	Ch.
27. ends <i>nām</i> v. 1. 1.	31. ends <i>mḷ</i> v. 1. 4.
28. — <i>pām</i> r. 1. 6.	32. — <i>yḷ</i> r. 1. 5.
29. — <i>bḷ</i> r. 1. 4.	33. — <i>ru</i> v. 1. 4.
30. — <i>bām</i> r. 1. 8.	34. — <i>lau</i> r. 1. 1.

MS ends:

mayūrapādaparivēṇādhipati-buddhaputrayan vi-  
sin parānugrahayen pahaḷakaraṇalada pūjāvaliya  
nimām vī  
(*lau* v. 1. 4). pūjāvalipotvahansē nimi.

### Pūjāvaliya.

ES (Sinh.) 9 (Cod. Elu. Sin. IX).

European paper, 260 pages, numbers 1 to 6 marked in ink on the first six leaves; thereafter pages 1-248 marked in pencil. Size of MS 20.5 × 15.9 cm., actual writing 17.5 cm. long, 12 to 16 lines to a page. Margin of 5 cm. on the unbound end. Bound in European card-board covers.

Writing in ink, average height of letters 2.5 mm.

The MS is incomplete.

Analysis of the MS:

Ch. 1. ends at p. 39, l. 7.
2. — — p. 74, l. 4.
3. — — p. 123, l. 12.
4. — — p. 171, l. 9.
5. — — p. 229, l. 4.

Part of Ch. 6 ending at: (= Valānē, p. 79, l. 33)  
tavada sutanu-jātakayehi sutanu nam kumārava  
diliṇḍu-vū kulayaka ipida vāndaṃbu māṇiyaṇṭa  
mehekoṭa . . . (*v. l.* in Valānē: mēkoṭa).

### Dharmānisamsaya or Dharmadānānisamsaya.

ES (Sinh.) 10(a) (Cod. Elu. Sin. XI (b)).  
For XI (a) see Pali section: *Jayamaṅgalagāthā*,  
PA (Sinh.) 34.

Palm-leaf, 6 foll., numbered *ka-kū*. 38 × 5.4 cm.,  
eight lines to a page, a line 32.5 cm. long. Writing

unusually small. The numbering of the leaves may have been done after the MS. became fragmentary. The first leaf *ka* begins at the middle of a paragraph or full statement. Secured within plain European-made wooden boards.

The fragment is from a book of sermons dealing with the advantages of distributing or preaching the Dharma or the teachings of the Buddha. This class of sermon book is called *Dharmadānānisamsaya*, 'the Advantages of the Gifts of the Dharma', and they may have been originally composed in the thirteenth century, but most of the existing copies are those edited or rewritten in the eighteenth century after the revival of Buddhism under Vāliiviṭṭa Saraṇaṅkara and his pupils. No standard edition of these sermon books is available.

The MS begins without the usual *namaskāra*. mesē kapkelaganan pāramitā pirū katādhikāra-vū mahōttamayanta pavā sattvayangē sit hāñdina abhipprānukūla-vū lesa bana<sup>1</sup> kiyā pahadavanṭa da nebbhītava<sup>2</sup> baṇa kiyanṭada nopilivankala divas nāti parasit no dannā mandabhāgyādhika prathujjana prajñayan visin satvayangē sit hāñdina sarvākārayen pahadavā bana<sup>1</sup> kīmada asambhītajñāṇayen yedī baṇa kīmada kālama nopilivana hevat atisayin ma no pilivannemāyi.

MS ends abruptly (*kū* v. ll. 7-8): mesē anantagūṇa āti dharmmadānaya nam āmisadānayaṭa vaḍā mahat vipāka āttēya yi āsuvā vū duṭṭu-gāmuṇu maharājānō . . .

¶ <sup>1</sup> for baṇa. – <sup>2</sup> nir°.

#### **Dharmānisamsaya or Dharmasravanānisamsaya.**

ES (Sinh.) 10(b). (Cod. Elu. Sin. XI (c)).

Palm-leaf, 9 foll., numbered (*svasti*)*ka-kḷ*,

38 × 5.4 cm.; writing 36.5 cms., five to seven lines to a page. Fragment.

*Dharmasravanānisamsaya* means 'the Advantages of Hearing the Dharma'. For the date and contents of the MS see under ES (Sinh.) 10(a).

MS begins with the adoration: namo buddhāya – and continues: tavada saddharmāmrata-mahā-gaṅgāpravāha-vū tilōgurusamyaksambuddha-sarvajña-rājōttamayāṇanvahansēgē asadisa atimanōhara-vū dēsanā-vilāsaya duṭṭu mahāprajāpatī ṇam vū buduṇ-gē kuḍāmāniyanvahasē visin mesē stuti karana-ladī, kesēda yat

(*kā* r. l. 6. 'bahunnaṇ vata atthāya māyā

janayi gotamaṇ

vyādhimaraṇatunnānaṇ dukkhakkhandha(ṇ)

vyapānudi' yi)

*kū* r. l. 3: At the middle of a sentence ending in: ātiheyin, we read siddhir astu, and begins again namo buddhāya, and here we read the well-known story of Kaḷubuddharakṣita Thera and King Saddhātissa.

MS ends at *kḷ* r. 3: mesēyin mē śrī saddharmaya rajūṅgē rājyaya pudavā gaṇṇa-taram mahat-vū mahima āttēmāyi. siddhir astu. tavada mē dharmaya nam . . . ends abruptly.

#### **Dharmānisamsaya or Dharmasravanānisamsaya.**

ES (Sinh.) 10(c). (Cod. Elu Sin. XI (d)).

Palm-leaf, 2 foll., numbered *ka-kā*; 38 × 5.4 cm.; writing lines 31.5 cm. long, *ka* r. eight lines, *ka* v., *kā* r. seven lines each, *kā* v., five lines. Fragment.

*Dharmasravanānisamsaya* or 'the Advantages of Hearing the Dharma'. See ES (Sinh.) 10(a) and (b).

MS begins (with the end of (b)): kiyanaladumāyi:

dhammo pan'eso sugatappasattho  
 taraṃ ca saṃsāramahannavassa<sup>1</sup>  
 brahmāsuraḍihi namassanīyyo  
 raso rasānaṃ paramo ti loke  
 mahāgado maccujarāpahāno  
 sabbitināsāya visesamanto  
 sabbatthadānena ca kapparukkho  
 cintāmani<sup>2</sup> bhaddasakhā ca dhammo  
 dhammā vinā natthi pitā ca mātā  
 tam eva tānaṃ<sup>3</sup> saraṇaṃ patiṭṭhā  
 tasmā hi bho kīccam aññam pahāya sunātha  
 dhāretha carātha dhamme  
 mesē ananta guṇa āti dharmadānaya nam āmisa-  
 dānayaṭa vaḍā mahat vipāka āttēyayi āsuvāvū  
 duṭṭugāmuṇu maharajānō:  
 dhammadānaṃ mahan ti sutvā āmisa dānato  
 lohapaśādake heṭṭhā saṃghamaṃjjhamhi

āsane  
 yanādīn mahāvaṃsayehi<sup>4</sup> kiyana paridden bana  
 kiyaṇṭayayi mahasaṃghayā vahansē da nuvara-  
 vāssanda rās karavā lōvāmahāprasādayāge yaṭi-  
 mālehi dharmmāsanārūḍhava . . .

MS ends. *kā* v. ll. 1-5:  
 mesē sivupilisiṃbiyā pat maharahatanvahan-  
 sēgen bana asā rāṃjyayen pūjā-kirīmaṭa vaḍā  
 abuddhōtpāda-kālayehi tīrisanungen bana asā  
 rāṃjyayen pidū bava āscarya vannēya. he kesēda  
 yat. sarvalōkaikadīpāyamānavū apa mahabō-  
 satāno svarṇṇamayūra-jātakayehi pera bohō  
 kālyak mulullehi rakṣā kalāvū silapāramitānu-  
 bhāvayen kasun piḍak baṇḍu vū ran van śarīra  
 ladin himālavenehi sataraveni daṇḍakī-hirañña  
 nam parva(ta)yehi brahmacaryāven vāsaya-  
 karana sēka.

(Ends abruptly).

¶ <sup>1</sup> °ṇṇ°. — <sup>2</sup> ṇī. — <sup>3</sup> tānaṃ. — <sup>4</sup> *Mhv.* ch 32, v. 42.

### Saraṇasīlasaṃvibhāgaya.

ES (Sinh.) 11 (National Museum, D 2316).

Palm-leaf, 3 foll., numbered *ka-ki*, 31 × 4.5 cm.  
 seven lines of writing to a page, 28.5 cm. long.  
 Writing well-formed.

The *Saraṇasīlasaṃvibhāgaya*, 'the Analysis or the Exposition of the Refuges and Precepts' is a sermon book like the *Dharmānisamsaya* (Cod. XI), and it defines what the 'Saraṇa' or Refuge of the Buddha, Dhamma and the Sangha is, and what the 'sīla' or the precepts are. Our text is fragmentary, but it contains the beginning which explains why the Buddha, his Doctrine and the Community of Monks are considered as a refuge or help. They are a refuge because this Triple Gem is the cause to remove all fear of saṃsāra, agitation of the mind, the disagreeable pains of the body and the sorrows of the four hells. The commencement of the MS, after the usual adoration of the Buddha in Pali reads thus: saraṇasīlasaṃvibhāgaya matu kiyana ākārāyena data yutu. ehi siyalu saṃsārabhaya da citta-trāsaya da kāyikadukkhavēdanā da satara-apāyehi. dukkha da nasana heyin buddhādirat-natrayaṭa saraṇayayi yanu nameka.

MS ends (*kā* r. l. 3) with the following Pali passage:

ajjādikaṃ katvā ahaṃ attānaṃ buddhassa niyyātemi, ajjādiṃ katvā ahaṃ attānaṃ dhammassa niyyātemi ajjādiṃ katvā ahaṃ saṃghassa niyyātemi.

Sermon books and explanatory manuals on subjects relating to Buddhist teachings were written in prose during about the thirteenth century and they were revised or rewritten after the revival of the religion and learning in the eighteenth century.

**Paricchēda-pota** (Avavāda-paricchēdaya, Dāna-pa°, Saraṇasīla°)  
ES (Sinh.) 12 (Wilhjelm).

Palm-leaf, 202 foll., numbered *ka-df̄* v. 26.1 × 5.5 cm., six to eight lines to a page, 22.5 cm. long.

Secured in wooden boards painted with lotus ornaments in the edges, in red, yellow and black, on the central fields of both the cover boards ornamented (punched) copper plates are mounted. The cord, which is the original one, ends in a bone button.

The MS contains some peculiar forms of orthography, such as the *akṣara* for initial *ī* in the last line of *ṭhaḥ* v.

The MS belongs to Miss B. Wilhjelm, and a microfilm is available in the library.

*Paricchēdapota*<sup>1</sup>, 'Book of Chapters', meaning 'Sections consisting of Sermons on Various Topics of the Dharma', is a book containing discourses on important subjects relating to Buddhist moral discipline. The four chapters which constitute the *Paricchēda-satara*<sup>2</sup>, consist of *Avavāda-Paricchēdaya*, 'the Chapter of Good Counsel', *Dāna-paricchēdaya*, 'the Chapter on Charity', *Sīla-paricchēdaya*, 'the Chapter on Virtue' (also called *Saraṇa-sīla-saṃvibhāgaya*, 'the exposition of the advantages of taking the refuge of the Buddha, Dhamma and the Saṅgha, and following the path of good conduct') and *Bhāvanā-Paricchēdaya*, 'the Chapter on Meditation'. The authorship of these 'four chapters' is attributed to Āgama-cakravartī who flourished in the thirteenth century A.D. The different printed versions and the MSS of 'the Chapters' vary from each other, and this is obviously due to later redaction in the hands of preachers and writers. Tibbaṭṭavāvē Buddhārakkhita Thera, in the eighteenth century, has incorporated a great deal of material from 'the Chapters' in to his *Avavāda saṅgraha*.

The present MS begins after the adoration, like DS, with the Pali stanza:

natvā 'haṃ bhavakantāraṃ<sup>3</sup> taraṇaṃ  
ratanattayaṃ  
pakāsessāmi bhāṣāya<sup>4</sup> saddhammaṃ dīpa-  
vāsinaṃ  
sakalāsatvayā kerehi pātala karuṇāven . . .

End of *Dānaparicchēdaya*; *ṭī* r. . . matu maītrī budun dāka nīvan dakinā<sup>5</sup> pariddhen utsāha<sup>6</sup> kaṭayutu. dānaparicchēdaya-yi.<sup>6</sup>

*ṭī* v. blank, *ṭur.* begins: *Saraṇasīlasaṃvibhāgaya* after the usual adoration, with the Pali stanza:  
apāratarasāmsāra-pārāvārassa pārāgaṃ  
sadā vande satāṃ saṭṭhi dhamma . . . jinaṃ  
mesē dānaparicchēdayen lōvāda dakvā sara-  
ṇasīlasaṃvibhāga-kathanāyena da lōkārthaya  
dakvamha.

End of MS *df̄* v.:

. . . (mavagē) divi raknā nisā anīkak-hugē divi nāsīmaṭa sudusu novannēya. to vanāntarayehi sāvun hā samaṅga tana ādiya anubhava-keremin sāpasē vāsaya-karavayī kiyā hāra geṭa āyēya. ohugē mā tema . . .

¶ <sup>1</sup> *Sinhalese Literature*, pp. 77–79. — <sup>2</sup> Ed. Kusvala Sumanatissa Thera, Colombo 1930, [KS], also ed. separately by G. P. David Silva, Colombo, 1916 [DS]. — <sup>3</sup> DS 'kantāra-. — <sup>4</sup> for bhāṣāya. — <sup>5</sup> DS. daknā. — <sup>6</sup> DS. omits.

**Saddharmaratnākara** (Miliṅdu-Kathāva).

ES (Sinh.) 13 (Cod. Elu. Sin. XII).

Palm-leaf, 46 foll., numbered *svastī*, *ka-go* (*svastī* on the first fol., and then *ka-go*); 37 × 5.4 cm., 8 lines to a page, 32.5 cm. long. Two extra leaves at the beginning and two at the end.

The title and contents of the MS are written on the first extra leaf (R) as follows:

miliñdu-kathāva, miliñdu-rajugē da nāgasēna unnānsēgē da kāraṇā. The language here shows that this addition is by a Christian. The name of the owner of the MS as given at the end is: Muvamvällē Sunanda Bhikṣu.

Secured within Ceylon-made plain wooden boards. On the upper board is written in Rask's hand 'Milinda-kathāva f'. On a small palm-leaf tag attached to the cord is written the price of the MS, patāga aṭayi (eight pagodas). A bamboo-joint is used as a button at the end of the cord.

This 'Story of Milinda', is the seventh chapter of *Saddharmaratnākaraya*, 'the Mine of the Gems of the Good Law', written by Vimalakīrti<sup>1</sup>, pupil of Jayabāhu Dharmakīrti (see ES (Sinh.) 16), and completed in the year A.D. 1417. The extract corresponds to pages 154–195 of the printed text of *Saddharmaratnākaraya*, ed. by Kosgoḍa Ñānavimala, (1931). For an account of *Saddharmaratnākaraya* see *Sinhalese Literature*, pp. 94–97. A Sinhalese version of the story of Milinda and Nāgasena is also found in *Saddharmaratnāvaliya* (ed. D. B. Jayatilaka, pp. 57–81) under the title 'Nāgasena-vastuva'.

The text of our MS begins:

tavada mē saddharmaratnākarayehi miliñdu-kathāva nam kavarahayat . . .

MS ends: metekin me saddharmaratnākarayehi devana-buddhātthakriyāsaṃgraha-milinda-pprasna-kathāva nam-vū satvana-paricchēdaya kiyā nimavana ladi . . . The copyist's wishes ending with: nāgasena sthāviraṇa men prasna visadaṇṭa hetu vēvā . . . nāgāsēnakathāvastuvayi. The owner's name: muvamvälle sunanda-bhikṣu nam māge potayi.

¶ <sup>1</sup> Dhammadinnācariya Vimalakitti Mahāthera.

### (Dharma)pradīpikāva.

ES (Sinh.) 14 (Cod. Elu. Sin. XIII).

Palm-leaf, 201 foll., numbered, –, *ka-dhṛ*, 52 × 5.4 cm., first leaf unmarked, written on the verso only, 18 cm. in the centre, seven lines, then on the numbered foll, writing seven to eight lines to a page, a line 46.3 cm. long.

First leaf broken in pieces; foll. *ka* and *kā* in a bad state of preservation. Secured within undecorated lacquered red wooden boards. A copper button with unidentified ornaments attached to the end of the cord.

The full title of the book is *Dharmapradīpikā*, 'the Lamp of the Doctrine', and its author is Guruḷugōmī (11th century A.D.?). For a full account of the author and his date see *Sinhalese Literature*, pp. 46–51.

The book has been edited by Dharmārāma, and the pages cited below are from the sixth edition of 1951 (D).

MS begins: apa budun sārāsaṃkhyā<sup>1</sup>-kapsuvahas matuyehi . . .

Following is an analysis of the MS, with the corresponding pages of D.

1. *ṭhai* r. 1. 3. Dasabalapariniḃbāna-kathā = D. p. 314.
2. *ṭhau* v. 1. 3. Paṭṭhasaṃgīti-kathā = D. p. 318.
3. *ḍa* r. 1. 7. Dutiyasaṃgīti-kathā = D. p. 323.
4. *ḍi* v. 1. 6. Tatiyasaṃgīti-kathā = D. p. 336.
5. *ḍe* v. 1. 3. Laṃkāvataraṇa-kathā = D. p. 338.
6. *ḍau* v. 1. 2. [Nagarappavesana-kathā]<sup>2</sup> = D. p. 340.
7. *ḍhā* r. 1. 3. Mahāvihārapaṭṭigghana-kathā = D. p. 347.
8. *ḍhā* r. 1. 7. Cetiyaḡiripaṭṭigghana-kathā = D. p. 347.
9. *ḍhā* v. 1. 7. Dhātvāgamana-kathā = D. p. 348.
10. *ḍhū* r. 1. 1. [Dumindāgamana-kathā]<sup>2</sup> = D. p. 352.



MS ends. *dhū* v. l. 7 in the Sanskrit śloka:  
prakāśayanti saddharmaṃ

dīpayanti ca satpathaṃ  
vibhātu bhānuvad bhānor-

iyaṃ dharmapradīpikā<sup>3</sup>.

Then the wishes of the author in a Pali stanza  
anena puññaena bhavābhavē' haṃ . . .

*dhṛ* r. l. 1. guruḷugōmīn visin karaṇa-lada  
dharmmapradīpikā nam bodhivaṃsa<sup>4</sup>-pari-  
kathā nimi

The scribe's wishes follow.

As compared with the printed edition (D) we  
find sec. 173, (p. 321), lines 5–10 (MS *thaḥ* r.  
l. 3) omitted and written between two lines.  
Lines 4 and 5 not clear.

¶ <sup>1</sup> Agrees with *v.l.* in D. – <sup>2</sup> Not marked in MS.  
– <sup>3</sup> MS °riyandharmma°. – <sup>4</sup> MS °vaṃsa.

### Amāvaturu.

ES (Sinh.) 15 (Cod. Elu. Sin. XIV).

Palm-leaf, 115 foll., numbered (*svasti siddham*)  
*ka* to *ji*. 59 × 6 cm. Eight lines, each 52 cm. long  
to a page up to *ghī*. From *ghṛ* to *ghṛ* r., seven  
lines only, and on *ghṛ* v., five lines only, possibly  
to make the pages agree with those of a master  
copy. Eight lines to a page up to *ji* r., and seven  
on *ji* v. The letters on leaves after *ghī* are, how-  
ever, larger. [See Plate 28]. One blank leaf at  
the beginning. A tag of palm leaf on the binding  
knob, giving the name of the book, the contents,  
author, language and price (28 *patāgas*). The  
Sinhalese text on the tag is: amāvature potayi.  
purisadhammapade<sup>1</sup> varṇṇanāva, guruḷugōtamī<sup>2</sup>  
visin, mahasiṃhala, *patāga* 28. Secured within  
plain Ceylon-made wooden boards. On the  
upper board is written in Rask's hand, 'Amā-  
vatura b'.

The title of the work *Amāvaturu* as found in  
the MS means 'the Flood of Nectar'. (In printed  
editions the singular form *Amāvatura*, appears).  
The work is a commentary on the epithet: *purisa-*  
*dammaśārathī*, 'the Charioteer To Tame Men' as  
applied to the Buddha, being one of his nine cha-  
racteristic virtues, and was written by Guruḷugōmī  
in about the eleventh century. [See Introduction].  
Helmer Smith traces the contents of *Amāvaturu*  
to their Pali sources in his Epilegomena to Vol. I  
of *C.P.D.*, p. 97\*.

An account of the book is given in *Sinhalese*  
*Literature*, pp. 56–61. The book has been edited  
by H. Jayatilaka in 1887 (J). This printed  
edition does not contain the colophon cited be-  
low. There is another edition of the text, by  
Richard de Silva Mahānāma, 1922 (M).<sup>3</sup> The  
present MS agrees, in respect of *varia lecta*  
with the edition of Mahānāma; but the latter  
has a verse at the end which is not found in our  
MS. The verse is as follows:–

buduguṇa mut tepul met bahāvun mut sit  
novevā kenek-hi du paravāḍa mut piyō mā.

This verse may perhaps be the composition  
of a scribe.

MS begins:

iti pi so bhagavā arahaṃ sammāsambuddho  
vijjācaraṇasampanno sugato lokavidu anuttaro  
purisadammasārathī satthā devamanussānaṃ  
buddho bhagavā (ti) yanu vistara karat budu-  
guna anantavana bāvin navaguṇa hāma kiyat  
nopīḷivaṇin ehi purisadammasārathī yana pa-  
daya gena . . .

MS ends: guruḷugōmīn visin karaṇalada amā-  
vaturu nam purisadhammasārathī<sup>4</sup> yana pada-  
varṇṇanā nimi. subham astu. ārogyam astu,  
kalyanam astu. śriyam astu.

Following is an analysis of the MS, with cor-  
responding page numbers in the printed text (J).

1. Durdāntadamanā<sup>5</sup> 'the Taming of the Intractable'. MS ends *ki* v. l. 4 = J. pp. 1-5.
2. Svasantānadamanā 'the Taming of the Self'. MS ends *ke* v. l. 6 = J. I. pp. 6-20.
3. Parasantānadamanā 'the Taming of Others'. MS ends *khā* r. l. 8 = J. I. pp. 21-32.
4. Gṛhapatidamanā 'the Taming of Householders'. MS ends *ga* v. l. 5 = J. I. pp. 32-58.
5. Brāhmanadamanā 'the Taming of the Brahmins'. MS ends *gṛ* v. l. 3 = J. II. pp. 1-12.
6. Rājadamanā 'the Taming of Kings'. MS ends *gau* r. l. 5 = J. II. pp. 12-25.
7. Aṅgulmaldamanā 'the Taming of Angulimāla'. MS ends *ghī* r. l. 4 = J. II. pp. 25-34.
8. Parivrājakadamanā 'the Taming of the Wandering Ascetics. MS ends *ghu* v. l. 2 = J. II. pp. 34-38.
9. Māṇavakadamanā 'the Taming of the Māṇavakas'. MS ends *ghām* r. l. 3 = J. II. pp. 38-54.
10. Digambaradamanā 'the Taming of Digambara Ascetics'. MS ends *ṅu* r. l. 3 = J. II. pp. 54-64.
11. Jaṭiladamanā 'the Taming of Jaṭila ascetics'. MS ends *ṅṛ* r. l. 1 = J. III. pp. 1-5.
12. Tāpasadamanā 'the Taming of Hermits'. MS ends *ṅau* v. l. 8 = J. III. pp. 6-16.
13. Bhikkhudamanā 'the Taming of Bhikkhus'. MS ends *cu* r. l. 3 = J. III. pp. 16-26.
14. Nāgadamanā 'the Taming of Elephants and Cobras'. MS ends *cī* r. l. 3 = J. III. pp. 27-33.
15. Yakṣadamanā 'the Taming of Yakṣas'. MS ends *cām* v. l. 2 = J. III. pp. 33-43.
16. Asuradamanā 'the Taming of Asuras'. MS ends *chi* r. l. 2 = J. III. pp. 43-48.
17. Devadamanā 'the Taming of Devas'. MS ends *chaḥ* v. l. 2 = J. III. pp. 48-69.
18. Brahmadamanā 'the Taming of Brahmas'. MS ends *ji* r. l. 6 = J. III. pp. 69-75.

¶ <sup>1</sup> Should be °damma°. – <sup>2</sup> Should be °gōmī. – <sup>3</sup> In printed editions the book is known as *Amāvatura*. Edition by Sorata Thera, Colombo 1948, contains many interpolations. – <sup>4</sup> Should be °dammasārathī. – <sup>5</sup> Should be °damana.

### Saddharmālaṅkāraya.

ES (Sinh.) 16 (Cod. Elu. Sin. XV).

Palm-leaf, 466 foll., numbered (*svasti siddham*) *ka-vām*. 2 blank leaves at the beginning and one at the end; 54 × 6 cm.; eight lines to a page, 47.5 cm. long. *ka* written only on the verso, eight lines 17.7 cm. long; *vām* written on one side, recto only, 5 lines, longest 16.5 cm. Colophon on the right hand margin. Leaves *cū*, *bho* and *yī* repeated. This may be for keeping the pages in agreement with the copy from which the MS was transcribed. A leaf 60 × 5.8 cm., written on both sides attached at the end. This contains the index to the stories, giving the letter-number of the page where the story begins. The date of the MS according to the colophon is 2350 of the Buddhist Era, that is A.D. 1807, and it gives the date in the Śaka Era also as Friday, the thirteenth day of the waxing moon in the month of Durutu (Pauṣa = Tiṣya) in the year 1739 of the Śaka Era, that is, 3rd January, A.D. 1817. The two dates do not agree one being ten years later than the other. The explanation is that the first is the date of the master copy, and the second of the present MS. The person who had the book copied is a bhikkhu by the name of Sīlanimala of Ahaṅgama resident at the Vāligangane vihāra. The colophon reads thus: buddhavarṣayen de-dāstunsiya panahayī. sakavarṣayen eddāssatsiya-tisnamayak-vū durutu-masa pura-teḷesvak lat sikurādā vāliganganē vihārasthānayehi ahaṅgama sīlanimala bhikṣūnvahansē visin liyavā

nimevu saddhammāḷḅkāre potvahansē. mē liyevu pinpurā . . .

Secured within plain Ceylon-made wooden boards. On the upper of the boards is written in Rask's hand, 'Sad-dharmalankare'.

The title of this *Dharmavyākyaṅa* or 'the Exposition of the Law' is *Saddharmāḷḅkāraya*, 'the Ornament of the Good Law'. It is usually abridged as *Alaḅkāraya*. It was written in the second half of the fourteenth century A.D. by Devarakṣita Jayabāhu Dharmakīrti Mahāthera of Gaḅalādeṅiya at the request of a fellow bhikkhu by the name of Priyadarśin. The work is divided into twenty four chapters. The first three chapters contain introductory discourses, (1) the benefits of listening to the preaching of the Dharma, (2) the 'nidāna' or introductory stories relating to the past before the advent of Gotama Buddha, (3) the declarations or vivaraṅas to Gotama Buddha by previous Buddhas, accompanied by an account of each of them. The remaining twenty-one chapters, are composed of the one hundred and three stories contained in the *Rasavāhinī* PA (Sinh.) 32 written by Vedeha Thera in Pali, and two other stories, namely Padmāvati-vastuva, (varga V, story 5), and Metteyya-vastuva, called also Anāgatavaṅsa-dēsanāva (varga XXIV, story 5). The stories are arranged in groups of five, and differently from the order in the *Rasavāhinī*. The stories pertain to India and Ceylon, and are arranged accordingly. For a fuller account of the book see *Sinhalese Literature*, pp. 89-93. There is a printed edition by Śrī Jñāneśvara Saṅghanāyaka-Sthavira, Colombo, 1914, (J), and some other editions.

A complete list of stories is given below for comparison with *Rasavāhinī* (R).

I. Dharmasaṅgrahavargaya, ends *khi* v. 1. 4 = J. p. 31.

II. Nidānavargaya, *gī* v. 1. 8 = J. p. 59.

III. Abhinihāravargaya, *ghu* v. 1. 8 = J. p. 83.

(IV. Dharmasoṅḅakavargaya (Dahamsoṅḅavarga), *ṅḅ* v. 1. 7 = S. p. 124).

1. Dharmasoṅḅaka-vastuva, *gho* r. 1. 4 (r. I. 1) = J. p. 96.

2. Vessamittā-vastuva, *ṅa* v. 1. 3 (R. I. 7) = J. p. 104.

3. Migaluddaka-, *ṅū* r. 1. 5 (R. I. 2) = J. p. 112.

4. Saraṅasthavira-, *ṅī* r. 1. 8 (R. I. 6) = J. p. 119.

5. Buddhavamma-, *ṅo* v. 1. 7 (R. I. 9) = J. p. 124.

(V. Mahāmandhātuvargaya *chī* r. 1. 6 = J. p. 172).

1. Mahāmandhātu-vastuva, *cu* r. 1. 7 (R. I. 8) = J. p. 136.

2. Cōraghātaka-, *cī* r. 1. 7 (R. III, 6) = J. p. 141.

3. Sīvalī-, *cai* v. 1. 5 (R. III, 10) = J. p. 150.

4. Saddheyya-, *caṅ* v. 1. 1 (R. III, 7) = J. p. 156.

5. Padmāvati- (not in R.), *chī* r. 1. 6 = J. p. 172.

(VI. Nandirāja-vargaya, *jhi* v. 1. 4 = J. p. 212).

1. Nandirāja-vastuva, *jā* v. 1. 5 (R. II, 1) = J. p. 187.

2. Uttarasāmaṅera-, *jī* v. 1. 2 (R. III, 4) = J. p. 194.

3. Śākhamāla-, *jō* v. 1. 7 (R. IV, 5) = J. p. 203.

4. Kapaṅā-, *jha* r. 1. 2 (R. IV, 3) = J. p. 208.

5. Kaṅcanadēvi-, *jhi* v. 1. 3 (R. II, 4) = J. p. 212.

(VII. Yakkhavaṅcita-vargaya, *ṅā* v. 1. 8 = J. p. 235).

1. Yakkhavaṅcita-vastuva, *jhū* r. 1. 4 = (R. III, 1) = J. p. 216.

2. Mithyādrṣṭika-, *jhi* r. 1. 8 (R. III, 2) = J. p. 221.

3. Ahiguṅṭika-, *jhe* v. 1. 1 (R. I, 5) = J. p. 224.

4. Pādapiṭhikā-, *jhaḅ* r. 1. 8 (R. III, 3) = J. p. 231.

5. Kāvīrapaṭṭana-, *ṅā* v. 1. 7 (R. III, 5) = J. p. 235.

(VIII. Tunyahalu-vargaya, *ñi* v. l. 5 = J. p. 262).

1. Tunyahalu-vastuva, *ñi* r. l. 8 (R. I, 3) = J. p. 243.
2. Vyāghra-, *ñe* r. l. 2 (R. II, 5) = J. p. 247.
3. Phalakhañḍadinna-, *ño* v. l. 4 (R. II, 6) = J. p. 251.
4. Caura-mitra-, *ñā* r. l. 4 (R. II, 7) = J. p. 257.
5. Pāñiya-, *ñi* v. l. 5 (R. II, 9) = J. p. 261.

(IX. Brāhmaṇa-vargaya, *ñah* v. l. 4 = J. p. 280).

1. Maruttabrāhmaṇa-vastuva, *ñū* r. l. 6 (R. II, 8) = J. p. 264.
2. Somabrāhmaṇa<sup>1</sup>-, *ñi* r. l. 3 (R. II, 10<sup>1</sup>) = J. p. 268.
3. Moriyabrāhmaṇa-, *ñe* v. l. 2 (R. IV, 6) = J. p. 272.
4. Duggatavastuva, *ño* v. l. 8 (R. III, 8) = J. p. 276.
5. Devasthavira<sup>2</sup>-, *ñah* v. l. 4 (R. III, 9) = J. p. 280.

(X. Mahāsena-vargaya, *ñu* v. l. 2 = J. p. 311).

1. Mahāsena-vastuva, *ñhā* v. l. 6 (R. IV, 1) = J. p. 283.
2. Anyataramaṇya-, *ñhī* r. l. 7 (R. II, 2) = J. p. 286.
3. Rūpadēvi-, *ñhī* v. l. 5 (R. I, 10) = J. p. 293.
4. Viṣamalōma-, *ñhai* r. l. 8 (R. II, 3) = J. p. 298.
5. Indagutta-, *ñu* v. l. 2 (R. IV, 4) = J. p. 311.

(XI. Tēbhātika-vargaya, *ñai* r. l. 7 = J. p. 373).

1. Tēbhātika-vastuva, *ñhau* v. l. 1 (R. IV, 8) = J. p. 352.
2. Dēvaputra-, *ñhah* v. l. 2 (R. IV, 7) = J. p. 355 (Devana-putra-).
3. Svarṇatilakā-, *ñū* v. l. 1 (R. IV, 2) = J. p. 364.
4. Buddhēñiyā-, *ñi* v. l. 2 (R. I, 4) = J. p. 369 (Buddhēñi).
5. Kuṇḍalī-, *ñai* r. l. 7 (R. IIV, 0) = J. p. 373.

(XII. Bōdhirāja-vargaya, *tau* v. l. 8 = J. p. 404.)

1. Bōdhirāja-vastuva, *ñām* v. l. 4 (R. IV, 9) = J. p. 379.

2. Saddhāsumanā-, *ñi* r. l. 7 (R. VI, 10) = J. p. 395 (Śraddhā°)

3. Dhammasavaṇopāsikā-, *te* v. l. 1. (R. V, 2) = J. p. 398

4. Kuḍḍarajja-, *tō* r. l. 4 (R. V, 3) = J. p. 401.

5. Migapōtaka-, *tau* v. l. 8 (R. V, 1) = J. p. 404

(XIII. Āraññaka-vargaya, *thām* v. l. 5 = J. p. 432)

1. Āraññaka-abhyasthavira-vastuva, *tha* v. l. 2. (R. V, 4) = J. p. 408.

2. Samaṇagāma-, *thu* v. l. 7 (R. V, 7) = J. p. 415.

3. Nāga-vastuva, *thi* r. l. 7 (R. V, 9) = J. p. 423.

4. Uttarōliya-, *thai* v. l. 7 (R. VI, 1) = J. p. 427.

5. Pūvapabbatavāsī-Tissasthavira, *thām* v. l. 5 (R. VI, 3) = J. p. 432.

(XIV. Kākavarṇa-vargaya, *ñi* r. l. 8 = J. p. 489)

1. Kākavarṇavastuva, *dū* v. l. 6 (R. VII, 2) = J. p. 443.

2. Duṣṭagāmañi-, *dhai* r. l. 3 (R. VII, 3) = J. p. 476.

3. Nandimitra-, *dhām* r. l. 2 (R. VII, 4) = J. p. 482.

4. Suranimala-, *nā* r. l. 5. (R. VII, 5) = J. p. 487.

5. Mahāsōṇa-, *ñi* r. l. 8. (R. VII, 6) = J. p. 489.

(XV. Gōṭaimbara-vargaya ends in printed ed. J. p. 510)

1. Gōṭaimbara-vastuva, *ñi* v. l. 5 (R. VII, 7) = J. p. 500.

2. Thēraputtābhaya, (R. VII, 8). \* Incomplete. The scribe has omitted: XV, 3 – XVI, 2.

3. Mahābharaṇa (R. VII, 9) = J. p. 506.

4. Veḷusumana (R. VII, 10) = J. p. 509.

5. Khañjadeva (R. VIII, 1) = J. p. 510.

XVI, 1: Phussadeva-vastuva (R. VIII, 2) = J. p. 514.

2. Labhiyavasabha (R. VIII, 3) = J. p. 516.

(XVI. Phussadēva-vargaya, *pu* v. l. 5 = J. p. 536)

3. Dāṭhāsenavastuva, *naḥ* v. l. 3 (R. VIII, 4) = J. p. 527.

4. Mahānela-, *pi* v. l. 2 (R. VIII, 5) = J. p. 532.

5. Cūlatissa-, *pu* v. l. 5 (R. VI, 4) = J. p. 536.

(XVII. Sālrājāvargaya, *phū* v. l. 5 = J. p. 561).

1. Sālrāja-vastuva, *po* v. l. 1 (R VIII, 6) = J. p. 549.
2. Nakula-, *pām* r. l. 7 (R. IX, 6) = J. p. 552.
3. Saddātissāmātya-, *pha* r. l. 6 (R. V, 6) = J. p. 555.
4. Tissā-vastuva, *phī* r. l. 1 (R VI, 5) = J. p. 559.
5. Cūlanāgasthavira-, *phū* v. l. 5 (R VIII, 7) = J. p. 564.

(XVIII. Tambasumanavargaya, *bū* r. l. 5 = J. p. 590).

1. Tambasumana-vastuva, *phl* v. l. 7 (R, VI, 2) = J. p. 567.
2. Vatthulapabbata-, *phe* r. l. 1 (R V, 10) = J. p. 571.
3. Meghavarṇa-, *pho* v. l. 5 (R, VIII, 8) = J. p. 576.
4. Kāka-vastuva, *phām* r. l. 6 (R VII, 1) = J. p. 578.
5. Riyahal<sup>3</sup>, *bū* r. l. 5 (R. VI, 6) = J. p. 590.

(XIX. Abhayatthera-vargaya, *bhi* v. l. 2 = J. p. 611).

1. Abhayatthera-vastuva, *bl* r. l. 1 (R. V, 8) = J. p. 591.
2. Dhammadinnatthera-, *bē* r. l. 1. (R. VIII, 9) = J. p. 597.
3. Gāmadārikā-, *bai* v. l. 8 (R. VI, 7) = J. p. 600.
4. Dhammāya-, *bām* r. l. 7 (R. VI, 8) = J. p. 604.
5. Kiñcisaṅghā-, *bhi* v. l. 2 (R. VI, 9) = J. p. 611.

(XX. Saṅghadatta-vargaya, *bhau* r. l. 8 = J. p. 629).

1. Saṅghadatta-vastuva, *bhū* r. l. 4 (R. X, 8) = J. p. 615.
2. Raṭṭhika-putta-, *bhr* v. l. 1 (R. VIII, 10) = J. p. 617.
3. Nēsāda-, *bhl* v. l. 7 (R. IX, 2) = J. p. 622.
4. Silutta-, *bhai* r. l. 2 (R. IX, 1) = J. p. 621.
5. Hēmavati-, *bhau* r. l. 8 (R. IX, 3) = J. p. 629 (Hēmā-vastuva).

(XXI. Sirināga-vargaya, *mau* r. l. 2 = J. p. 653).

1. Sirināga-vastuva, *bhaḥ* v. l. 8 (R. V, 5) = J. p. 633.
2. Ambaamātya-, *mā* v. l. 8 (R. IX, 7) = J. p. 636.
3. Kānasiṅgāla-, *mī* v. l. 2 (R. IX, 4) = J. p. 638.
4. Vānara-, *mū* r. l. 2 (R. IX, 8) = J. p. 641.
5. Jayampatikā-, *mau* r. l. 2 (R. IX, 9) = J. p. 653.

(XXII. Nandivānija-vargaya, *yai* v. l. 2 = J. p. 677).

1. Nandivānija-vastuva, *yi* r. l. 5 (R. IX, 5) = J. p. 662.
2. Dutiyajayampatikā-, *yū* v. l. 4 (R. X, 7) = J. p. 667.
3. Rukkhadēvatā-, *yṛ* r. l. 7 (R. IX, 10) = J. p. 670.
4. Paṇḍaraṅga-, *yḷ* v. l. 3 (R. X, 2) = J. p. 674.
5. Dubbiṭṭhi-tissa-, *yai* v. l. 2 = J. p. 677 = Dubbiṭṭhi-mahā-tissa-, so in B. M. MS.

(XXIII. Cūlagallavargaya, *rām* r. l. 3 = J. p. 711).

1. Cūlagalla- or Sulugalu-vastuva, *rī* r. l. 5 (R. X, 1) = J. p. 694.
2. Tissasāmaṇera-, *rṛ* v. l. 4 (R. X, 4) = J. p. 699.
3. Gōḷa-upāsaka-, *rḷ* v. l. 5 (R. X, 10.5) = J. p. 704.
4. Puṭabhaddāyikā-, *rai* v. l. 3 (R. X, 6) = J. p. 707.
5. Aññatarakumārikā-, *rām* r. l. 2 (R. X, 9) = J. p. 711.

(XXIV. Tissanāgavargaya, *vo* v. l. 3 = J. p. 756).

1. Tissanāga-vastuva, *la* r. l. 4 (R. X, 10) = J. p. 714.
2. Mahallikā-, *li* r. l. 4 (R. XI, 1) = J. p. 717.
3. Pañcasata-bhikṣu-, *lu* r. l. 2 (R. XI, 2) = J. p. 720.

4. Danta-kuṣumbika, *l̥* r. l. 7 (R. XI, 3) = J. p. 724.

5. Metteyyavastuva, *vo* v. l. 3 = J. p. 756.  
 . . . *Lacuna* in chapters XV and XVI is as follows.  
 J. p. 500, line 23. ikbitten ohaṭa demopiyo<sup>4</sup>  
 rajjuruvange namin gōṭābhaya<sup>5</sup> nam tābūha . . .  
 (missing up to) J. p. 517. line 14. (in Dāṭhā-  
 sēna-vastuva) . . . mema laṅkādvīpayehi ruhuṇu  
 raṭa kububan<sup>6</sup> nam game. The index also omits  
 the five stories. It has:

*n̥*: thēraputtā abhaya kathāva yi

*ne*: dhāṭasena kathāvayi<sup>7</sup>

The MS begins after the usual adoration, with the Pali stanza, the first stanza of *Rasavāhinī*:  
 sathhuppasathhacaraṇaṃ saraṇaṃ janānaṃ  
 brahmādimōlimaniraṃsisamāvahantaṃ  
 paṃkeruhābhamudukomalacāruvaṇṇaṃ  
 vandāmi cakkavaralakkhaṇaṃ ādadhānaṃ  
 yana mē gāthāva sakalalakṣaṇasampannaṅga-  
 ṅaṇādhārajaḡadiśvara śāstruvū sarvajñayanva-  
 hansēgē śrīpādayugmayaṭa namaskāra pinisa  
 dakvanaladī.

Ends of stories are marked.

*gho* r. l. 4 (= J. p. 96–97): kiyanaladuyē māyi  
 itī amitasiriṃ vā jīvitam vā pi santo  
 na sumariya pasattham dhammam evācaranti  
 tanutaravibhavanaṃ appamāyūnam ambho  
 iha kusalapamādo ko nu tumhādisānaṃ  
 metekin me dahamsoṇḍavaga palamuvana  
 dharmmasoṇḍakavastuva kiyā nimavana ladī.  
 (p. 97) tavada mē dahamsoṇḍavaga devana ves-  
 samittāvastuva nam kavariyat

Ends of vargas are marked.

*ño* v. l. 7 (= J. pp. 124–125). metekin mē da-  
 hamsoṇḍavaga pasvana buddhavammavastuva  
 kiyā nimavana ladī.

metekin mē saddharmmālaṃkārayehi dharm-  
 masoṇḍakavargga nam vū sataravana paricchē-  
 daya nimi.

(J. p. 125 =) tavada mē saddharmmālaṃ-  
 kārayehi mahāmandhātuvarggaya nam kavara  
 yat. metānhi matu kiyannē ehi palamuvana ma-  
 hāmandhātu-vastuvaya hē kesēda yat.

At *vo* v. chapter XXIV ends, and then follows  
 the colophon in Pali verse; the substance of  
 which is as follows: –

‘During the reign of Bhuvaneka-bhuja (Bhu-  
 vanekabāhu) there flourished a Mahāthera by the  
 name of Dhammakitti, who belonged to the  
 fraternity of Puṭabhattasēla (Sinh.: Paḷābatgala).  
 His pupil, also named Dhammakitti, composed  
 such works as *Janānurāḡacarita* and *Pāramī-  
 mahāsataka* in Pali verse. He also built the  
 great vihāra at Gaḡalādeṇiya. The pupil of this  
 Mahāthera, who bore the same name of Dham-  
 makitti wrote this *Saddharmālaṅkāraya*. Verses  
 12 and 13 of the colophon we quote:

yo dhammakittiritasaṅgharājo  
 sadesadese pi bahū vihāre  
 katvā gaḡalādeṇināmadheyye  
 mahāvihāre suciraṃ vihāsi.  
 tassānujo sissasuto sudhīro  
 tan-nāma-tass’anvaya-saṅgharājo  
 atthāya atta’ttha par’attha siddhyā  
 saddhammalāṅkāram akāsim etaṃ.

Verse 14 continues to describe the same work,  
 and in verse 15 the author’s other works are  
 mentioned. (See PA (Sinh.) 39, *Bālāvatāra*).

According to this verse, Dhammakitti, the au-  
 thor of *Alaṅkāraya*, wrote also *Nikāyasaṅgraha*,  
 a *sanne* to *Bālāvatārā*<sup>8</sup>, and a pilgrim’s poem  
 called *Jinabodhāvalī*.

Then follow five stanzas (nos. 16–20) which  
 express the wishes (prārthanā) of the author.  
 Text ends:

Anāgatavaṃsadēsanāva nimi.

and another stanza:

imaṃ likhitapuññaṃ metteyyaṃ upasaṅkame

patiṭṭhahitvā sarane suppatiṭṭhāmi sāsane.  
siddhir astu.

Then follows the transcriber's colophon on the right hand column.

A full description of another copy is given by Wickremasinghe: *MSS Catalogue*, No. 123.

¶ <sup>1</sup> R. = sahāyassa pariccatta jīvitakassa vattum. – <sup>2</sup> So in B.M. manuscript, but Devaputra- in J. – <sup>3</sup> B.M. MS Rihal or Eriyahal-tissa. – <sup>4</sup> J. demavpiyo. – <sup>5</sup> for °ḷha°. – <sup>6</sup> J. kububanna. – <sup>7</sup> Should be dāḷhasena. – <sup>8</sup> or *Bālāvatāra*, the text itself. See under *op. cit.* for alternative renderings of the phrase: *bālādyavatārasaññakam* (p. 117 B).

#### **Kōsalabimbavarṇanāva.**

ES (Sinh.) 17 (Cod. Elu. Sin. XX).

Palm-leaf, 7 foll., numbered in *lit-ilakkam*, on the obverse of the right margin. 37.2 × 5 cm. On the first five leaves and the obverse of the sixth, eight lines to a page, with narrow margin. On the reverse of sixth and obverse of seventh seven lines in each page. Five lines only on the reverse of the seventh leaf. Writing 3 cm. high. Letters on the last page are larger.

Extra page with two lines of Pali writing attached at the end.

*Kōsalabimbavarṇanāva*, 'the Description of the Statue made by a King of Kosala'<sup>1</sup>, gives an account of a sandal-wood statue of Gotama Buddha, made with his consent by a king of Kosala, for the purpose of worshipping it in the absence of Gotama. It also deals with the benefits obtained from making statues of the Buddha and from the writing down of the Dharma. The author of the text is not known, and its date is uncertain. In any event it must be dated after

the thirteenth and before the seventeenth century A.D. The material is akin to the Pali version of the same story called *Bimbavarṇanā*.

The text contained in our MS differs in places from the MS in the British Museum described by Wickremasinghe<sup>2</sup>, and also from the printed edition by Sudharmā Karuṇātilaka, printed at the Vidyākālpa Press, Kāgalla, (sixth impression) 1939(K). The differences in the text are apparently due to different redactors writing the story in various ways. The main story is the same.

Our MS begins after the usual adoration of the Buddha:

tavada ek-samayek'hi lokasvāmi-vū apa sarvajñarājōttamayānan-vahansē lova balā vadārā hetu sampanna satvayan nivan dakvanu piṇisa gam-niyamgam-rājadhāni-pilivelin śarisarā vāḍisēka. e-velehi pasēnādhi-<sup>3</sup> kosol-rajjuruvo mahaperaharin nuvarin nikma devuran-veheraṭa gos budun nodaka aṇe vehera sisva giyeya. ekva giya danayā budun no-dāka mahahaḍḍin haḍḍā eka-pāhāra kiyannāhu aṇe lova mululla sisva giyeya lovaṭa piṭivahalak nātiva giyeya yi kiyā geṇa giya gaṇḍa-dun-mal-pahan ādin budun rajānanvahansege dharmmasālāve puḍā piyā nuvaraṭa giyāha.

The British Museum manuscript and the printed version begin differently, but they come to the narrative of the same incident.

The materials which are to be used for making statues of the Buddha are given as follows: maharaja tamahaṭa vāḍa kāmati dharmmiṣṭa-vū pudgalayak'hu visin daṇḍakin vat uluyen vat ridiyen vat māṭiyen vat ratranin vat lokaḍin vat taṃbiṃ<sup>4</sup> vat galin vat me ādi vū kisiyam deyakin budun-vāni pratimā rūpayak karaviya yutuya.

MS ends: ebavin satpurṣayan visin me vū li kali budun saṇḍaviye karavū pilimaya bāvin vipāka dennēya yi no sitā satpurṣayeni lokaḍin

vat taṃbin vat masādiyen vat galin vat iṭṭiyen  
vat māṭiyen vat daṇḍakin vat ridiyen vat rattran-  
nin vat budun vāṇi rūpayak budun usa veva  
yiyāṭat<sup>5</sup> vasayen viyāṭak pramāṇa veva yi śakti  
pamaṇin piḷima karavā vevayi banapot liyavā  
vevayi danitot tamā atin liyā vevayi ṇohot  
danna kenakunṭa mila dī liyavā vevayi dunnot  
pandahasak avurudu pavatina baṇa pot liyavā  
baṇa asā pūjā-satkāra koṭa ema iṣṭavipākayen  
tamā liyavū pota akurugaṇanē cakravarttisampat  
valaṇḍā kelavara amāmahaṇivan daknāhuya  
... kōsalabimbavarṇanāva yi.

Wickremasinghe<sup>6</sup> thinks that the present copy of *Kōsalabimbavarṇanāva* seems to be a fragment, as well as the copy described by him. They are not fragments. The variations in the language and the narrative will be understood, if these popular Sinhalese religious tracts are viewed in their historical perspective, namely, that they were not handed down verbatim by copyists; it was only the story that was considered important, and not the exact words. Each copyist has introduced new words and phrases. For example, in the last passage cited we have: 'budun saṇḍa-viya karavū', 'done during the life time of the Buddha'. The word *saṇḍa-viya* 'life time?', is rare and archaic. In the printed edition (K), it is *budun vāḍa-siṭṭiya dī* 'while the Buddha was alive', using a later expression. In Wickremasinghe's MS it is *budun sādhrissya (sādrīsyā)*, 'in the likeness of the Buddha'. The copyist evidently did not understand the word *saṇḍaviya* and he substituted a word with a different meaning.

Copies of the *Kōsalabimbavarṇanāva* are common in the southern and central districts of Ceylon, but they differ from one another.

To this MS is added a single leaf containing *Mettābhāvanā* (see PAS (Sinh.) 16).

¶ <sup>1</sup> See *Sinhalese Literature*, p. 80. A Pali version of the text: *Kosalabimbavarṇanā* is included in the *Saddhammasaṅgaha*, Ch. X. — <sup>2</sup> *MSS Catalogue*, No. 126, III. — <sup>3</sup> for 'pasēnadi'. — <sup>4</sup> for 'taṃbin'. — <sup>5</sup> *vīyāṭak*. — <sup>6</sup> *MSS Cat.*, p. 132 A. — <sup>7</sup> Cf. at *Parevisandēśaya* (ed. Wijayawardhana, 1925) v. 63. In some parts of Ceylon the word is still used in the phrase *upan haṇḍaviya*.

[**Baṇapota**] (Buddhist stories).

ES (Sinh.) 18 (Cod. Pal. U.B. 15).

Palm-leaf, 149 foll., numbered *ka-ñī*. (The first folio (*ka*) is broken at the left end and hence numbering exists from *kā*). Foll. *ji* and *jī* are missing. Two leaves after *ñī* unmarked. On the first the name of the devotee who encouraged the writing of the book, the name of the scribe and the date; on the second a table of contents. One blank leaf at the end. 43 × 4.5 cm. Seven lines of writing to a page, 39.2 cm. long. First page being broken off at the left end only 29.3 cm. of writing left. Top line out of the seven lines also partly broken. The MS is in a bad state of preservation. At the beginning and at the end, the leaves are very fragile and partly broken. Secured within Ceylon-made wooden boards, with plain carved line decorations. A label pasted on the front board reads: *kathāvastupotak*, 'a book of stories'.

According to the table of contents the stories included in the codex, giving them in the same spelling, are: (1) *ka*: Mahābhīnikman-jātakaya, (2) *khr*: Buddhavaṃsadeśanāva, (3) *gū*: Anāgatavaṃsadeśanāva, (4) *ghṛ*: Kōsalabimbavarṇanāva, (5) *ghḷ*: Kuśalaśūtraya, (6) *ne*: Gīrīmānandhakathāvastuva, (7) *ṇaḥ*: Matasūkara-jātakaya, (8) *cū*: Dhamsakpāvatun sūtraya,<sup>1</sup> (9) *cau*: Kiñcisaṅgakumārikā-vastuva, (10) *chi*:



Mahāsupinajātakaya, (11) *jī*: Sērivānījātakaya<sup>2</sup> (12) *jī*: Sāmajātakaya, (13) *jē*: Uragajātakaya, (14) *jām*: Dharmapāla-jātakaya, (15) *jhṛ*: Magamānavakajātakaya.

The beginning of no. 1 is missing. No. 2 and nos. 4–16 all begin as a separate text with the usual adoration of the Buddha in Pali: namo tassa bhagavato arahato sammāsambuddhassa.

The MS was originally in the University Library, having been donated by V. Fausbøll.

The codex contains sixteen stories and one sannaya. The majority of the stories are excerpted from the *Jātaka-pota* (ES (Sinh.) 2), *Pūjāvaliya* (ES (Sinh.) 7 and 9), *Saddharmaratnāvaliya* (ES (Sinh.) 4), *Saddharmālaṅkāraya* (ES (Sinh.) 16). No. 4, the *Kosalabhiṅṅbavarāṇāva* is the same as ES (Sinh.) 17. The original source of no. 6 is the *Theragāthā* Commentary. The sources of two are not traced.

The MS is dated 2250 of the Buddhist Era, that is, A.D. 1707. A devotee by the name of Valpiṭa Rājapakṣa-āraccilagē Bālarāla had it written by a scribe called Eraṁbēgoḍa-Kuḍānākatiguruvarayā, an astrologer by profession. (See colophon at end).

#### *Orthography.*

The MS presents a number of orthographical peculiarities. The vowel *ä* is much in use. A very peculiar character for the initial *ī* is found for example the first letter of fol. *na* r. l. 6. Sometimes a dental *n* before a consonant of the guttural group is written as *ñg*. e.g. *ñah* v. l. 3: *pāramitāvaṅṅkuluganvā*, *ṇa* is used indiscriminately. The special character for the dental *lu* as written to-day is occasionally found, but it appears where a *ḷu* is required as in *kulu ganvā* cited above. Obsolete and old forms of *ṇa*, *nu*, *rā*, *ru* and *hu* appear. Aspirates of consonants are used where they are not wanted, e. gg.

*bhudun* or *budhun* or *budun*; *dhandhī* for *dan dī*, etc. etc. Similarly a non-aspirate is written where an aspirate is wanted, e.g. *bāryāvō*. These orthographical peculiarities are not noted in footnotes except when a word cannot be clearly understood.

(1)

Foll. *ka-khṛ*

*Mahābhīnikman-jātakaya*, 'The Jātaka of the Great Renunciation' is the life-story of the Gautama Buddha, in his final birth as Prince Siddhārtha, leading up to his abandonment of the house-hold life and the attainment of Buddhahood. The story is based on the *Nidānakathā* of the *Jātaka*<sup>3</sup>, and it begins with the 'Pañcamahāvīlokana', the five-fold inquiries which the Bodhisattva made before he took conception as a human being, namely the choice of the continent (*dvīpa*), the country (*deśa*), the city (*pura*), the family (*kula*) and the mother (*mātrī*).

The beginning of the text, as stated above, is fragmentary, and it ends: *ē ē sthānayeḥi dī vadālā-vū svāsū dahaśak dharmmaskandayehi svisi asaṁkhyayak satvayin amāhanivan dakkvā vadāḷa-sēkā. mē dharmmadēśanāva āsū satvayō ena mettē mairtta budun dhākā nīvan dakinḍa utsā kaṭa-yutu. mē mahābhīnikman jātakayayī.*

For descriptions of similar MSS see Wickremasinghe: *MSS Cat.*, Nos. 32, 126 II, 136 IV.

(2–3)

Foll. *khṛ-gū*

*Buddhavaṁśadeśanāva*, 'the Sermon on the History of the Buddhas', and the *Anāgatavaṁśadeśanāva*, 'the Sermon on the Story of the Future Buddha'. This is chapter 15 of the *Pūjāvaliya* 'Nigrodhārāmapūjā-kathā', (ed. Valāne Śri Siddhārtha Dharmānanda Sthavira, 1951, pp.

230–255). *Buddhavaṃsa-deśanāva* ends at fol. *gh̄* v. l. 6, corresponding to *Pūjāvaliya*, p. 244, l. 30. In some parts the text does not entirely correspond to the *Pūjāvaliya*, and there are a few literal modifications.

The section begins, after the adoration, on *kh̄* r. l. 6, with: *tavada apa budun bandu-samāgamayehi dī lada nigrōdhārāmapūjāva nam kavaraḥa yat . . .*

The section ends, with the *gāthā* found at the end of chapters in the *Pūjāvaliya*, (see ES (Sinh.) 7) followed by: *buddhavaṃsa-anāgata-vaṃsa nimiyi. (gh̄* r. l. 2).

For a similar MS, see Wickremasinghe: *MSS. Cat.*, No. 132.

(4)

Foll. *ghā-gh̄*

*Kōsalabimbavarāṇanāva*. See ES (Sinh.) 17.

The text begins on *gh̄* r. l. 3, after the usual adoration of the Buddha in Pali, followed by the Pali stanza, very corrupt with regard to its spelling: –

sabbadāṇam dharmmadhāṇam jhināti

sabbarasō dharmarasō jhināti

sabbaṃ ratiṃ dhammaṃ ratiṃ jhināti

taṃhakkhayaō sabbadukkaṃ jināti,  
eksamayek'hi lōkasvāmivū apagē sarbbajñā-  
rājōtthamayānam-vahansē sāvat-nuvara anēpi-  
ḍumahasitāṇan visin piliganvaṇalada jhētavana-  
vihārayehi vāḍavasana-samayhi . . .

The text ends: (*gh̄* r. l. 6–v. l. 1): . . . *bana pot liyavā vēvai nohot dannā kenakun lavā liyavā vēvai pūjākaḥhot pandāsak pavatinā baṇapot liyavā baṇa asā pūjāsatkāra-koṭā (i)ṣṭa-vipā-kayen tamā liyavū potē akuru ganane śakkra sampat valaṇda keḷavara ajaravū arthārtha keravū amāmā nivan daknāhu yā. kōśaḷabiṃ-bīvarṇṇāvayī.*

(5)

Foll. *gh̄-ñr*

*Kuśalasūtradēśanāva*, 'the Sermon on the Kuśalasutta', also called *Kosaṃbā-vata*, 'the story relating to Kosambi', deals with the merit of various good actions. A similar MS has been described by Wickremasinghe in *MSS Catalogue*, No. 134, XV. (p. 158 A).

The text begins at *gh̄* v. l. 2, after the adoration of the Buddha in Pali: *siyalu satvāyan kerehi karāṇi [sic] lada mahākaranūyen saṃsārasāgha-rayāṭa vāda edavas edhavas<sup>4</sup> ē divaguru sarbbaj-ñāṇamvahansēgē sāsanayehi nirāsayaśayen mahānavā rahatvā amratamahānerbbāṇasamphatthiya sādihā ē sarbbajñāṇanvahansē ma lovturā buduva siyalu satvayan saṃsārasāgarayen galavā amratamahānerbbāṇa sā(pa) lābēmāyī sitā . . .*

The text ends at the end of fol. *ñr* v.

*mē dēsanāvāsāsāsanayēhi bohō janāhūda divya-brahmayō da svāsu dahaśak dena amā mā nivan dāka saṃsārasāgarayen goḍanāṃgāhuya. ē āsū dahaśak bikṣuṃ-vahaṃsē buduṃ<sup>5</sup> vāṇda śamugeṇa kramayen siṅgā valadhā gos kosa-byānuvaraṭa vāḍisēkā. ē āsū dahaśak bhīṣuṇ-vahan(sē) upāsakajaṇayanṭha budun vadāla lesā mē mē dhānayēhi duṃ satvayō mē mē kuśalānubhāvayen mesē mesē divyasamphat viṇda keḷavara amāmahanivan daknāhuyayī dharmmadēsanā koṭa vadāla-sēka. ē āsū satvayō dhānādhi pin koṭa kuśalānurūpayen divyalōkayaṭā giyāhuyayī dāna tama tamāhaṭa sakti. pamanin dāṇamānādhi vū sutarita koṭa divyalōka-manuṣyalōka-samphat valadhā kela-vara amāmahanivan dhakinṭha utsā kaṭayutu . . . kuśalaśutradēśanāva nimi.*

(6)

Foll. *ñe-ñah*

*Girimānanda<sup>6</sup>-kathāvastuva*, 'the Story of Gīrimānanda'. This is the story of Gīrimānanda

which is taken from the Commentary of the *Theragāthā*<sup>7</sup>. The beginning of the text and its end show that the tale is excerpted from some volume of stories, and the style of narrative resembles that of the *Saddharmaratnāvaliya*.

Beginning: After the adoration in Pali: tavada teragāthāvehi dhakvaṇa-lada āyusmat-vū girimānandha nam mahaterunvahansēgē kathāvastuva nam kavaraḥa yat: girimānandha terunvahansē yaṭagiya davasa atitakālayēhi peradavasa buddhōtpādhavaladī kuṣal mulvā ātiheyin . . . (ñe r. ll. 1-2).

End (*ñāḥ* r.): ikbīti mahaterunvahansē rahatvū bāvu dāna satuṭu domnasin deviyō vāsivaśśannāhu meḥē kiyat. (Here follows the verses ascribed to Girimānanda Thera in the *Theragāthā*, P.T.S. ed. p. 38, vv. 325-329) vassavalāhakadeviput mē gāthā pasa kiyā aśuru gasā uḍā bālū-kalhī satara gau vaṭa āti vāsī mukhayen vasṇaṭa (gena) paṭaṇ valagoḍa purā varṣā vasnēya . . . metekīn mehi dakvana-lada girimānandhaterunvahansēgē kathāva kiyā nimavana-ladī.

(7)

Foll. *ñāḥ-cī*

*Matasūkara-jātakaya*, 'the Jātaka-story of the Dead Hog', although this story is called a *Jātaka*, it is not from the collection of Jātakas contained in the *Jātaka-pota*, nor is it presented like a *Jātaka*. Evidently at the time of compilation of the present collection of stories, it was customary at times to refer to any Buddhist story as a *Jātaka*. The 'Story of the Dead Hog' given here illustrates the evil of covetousness. Wickremasinghe describes a MS called the *Matasūkarakathāva*, (*MSS Catalogue*, no. 133, viii) and it is the same story, although the end of the text is different: the story begins, after the adoration of the Buddha in Pali: tavada apa bhudun budu-bava patā bōdhisaptasampāsta-vū būmi-

yēhi kōṭhiprāpta trividhacaritayō yē(?) hi pāmīna noyek jātikōḥhisahasrayēhi samārthasatpāramitāvan purā veṣaturu ātmabhāvayaṭa pāmīna satvareka mahapolova gugurā pūtrudhārāvan dan dhī . . .

It ends, differently from Wickremasinghe's MS, at *cī* v. l. 6-7: anuṇṭha mānē koṭa malāvūṇim vaṇḍurāva upadhanāhuyayi un hāma sita tabāgeṇa evēlehi nobādhi mē asā sita tabā gena kisiyam deyakaṭha ālmak nokoṭa dānasilādhi dasapinkirivat purā keḷavara amā mānivan dakinṭha utsā kaṭhayutu. matasūkara-jātakaya yi.

(8)

Foll. *cu-co*

(i) *Rāhudamanaya*, 'The Taming of Rāhu'. The story is excerpted from chapter XIX of the *Pūjāvaliya*<sup>8</sup>, but it begins with the same introductory sentence as in the original: tavada apa budun pubbārāmapūjākathāyehi dī rāhuasurendhraśumannerayadīngen<sup>9</sup> namaskārabhikṣuppratipattipūjākathāva. e kavaraḥa yat.

The section ends at *cī* v. l. 2. dēvātīdēvavū śakkrātisakkraṇvū brahmātībrahmavū māgē svāmīdaruvānō arhat ṇam vana sēkā. rāhudhamanaya<sup>10</sup> yi

(ii) *Dhamsakpavatvanasūtraya*, 'the (Story of) Preaching the Dhammacakka<sup>11</sup>' (the first sermon of the Buddha). This is the thirteenth chapter of the *Pūjāvaliya*<sup>12</sup>, called 'Isipatanārāmapūjākathā'. The section begins, after the adoration, at *cī* v. l. 3 tavada apa budun dhamsakpavatvanasūtradēsanāvē dhī lada isipatanārāma-pūjākathāva nam kavaraḥa yat . . .

It ends at *cō* v. ll. 3-6, eṣē heyin kiyana ladī. (The gāthā found at the end of chapters of the *Pūjāvaliya*). mē pūjāvaliyehi apa budun paḷamuvana dhamsak pavatvaṇa-sūtradēsanāvēdī lada isipataṇa-pūjākathāva ṇam vū teḷesvaṇa pariccēdhaya nimavaṇaladī.

(9.i)

Foll. *cau-chā*

*Kiñcisaṅghāvastuva*, 'the Story of Kiñcisaṅghā'. This story is taken from the *Saddharmālaṅkāraya*, vagga XIX, fifth story. The beginning and end give the context of the story with reference to the main work from which it is taken. It, however, omits the exhortatory stanza in Pali at the end. The beginning: After the adoration: tavada mehi pasvaṇa kiñcisaṅga-vastuva ṇam kavaraḥa yat. mesē dhata-yutu. kesēdha yat. mema lamkhādvīpayēhi kalekadōvatissa ṇan rajjuruvan rājījaya-karaṇa-kalhi anurādhapura-nuvara saṃga ṇaṃ amāptayek viya.

It ends at *chā* v. ll. 1-3. mē satvayō dhānaya dun nisāma sadevulova divya samphat labatī, ema dhānaya kuśalayen minislova cakravartthi śamphat ādhivū [rśa] śamphat vidhitī, ēma dhānaya nisā brahmasamphat viditī. tavada ema dhānayama kuśalayā hētūven nivan da śamphat viditī. esē heyin śatpurṣa-strī-purṣayan visin dham pin kirīmeḥi śatatayen uśśahakaḷa-māṇaviya-yutu. siyalu dukin midī. mehi pasvaṇa kiñcisaṅghakumārikā vastuvayi.

(9.ii)

Foll. *chā* v.--(*chī* v.)

Fragment of a *Pratītyasamutpādasanne*, a translation of the 'Law of arising by relativity'. It begins, after the adoration, with the Pali formula avijjā saṃkhāra<sup>13</sup>, . . . jarā-maraṇa mē hētu dharmma sōloseka . . . jāti nam kesēda yat. kes lom niya dat . . . mukunu-śada-midhuḷu mutta. (*chā* ends here, and *chī*, *chī* are missing).

(10)

Foll. *chī*<sup>14</sup>-*ja*

*Mahāsupinajātakaya* is *Jātaka*, No. 77 of *Pansiyapanasjātakapota*<sup>15</sup>.

The beginning of the story corresponding to the first 14 lines and half of the fifteenth are

missing, and it starts: svapṇayakā yi kiha. ē svapṇayē vipākakavarē dā yi vicāla-kalhi . . .

It ends: esamayehi rajjuruvō nam anandha sthavirayōyā. māṇavakayō ṇam śārīpusta sthavirayōyā. ē samayehi tapasvī vūyem tilōguru samyak'hasambhodu-vū mamma vēdāyi tamanvahansē dakvā vadāḷa-sēka. mahāsupiṇi-jātakayī [sic].

(11)

Foll. *ja-jī*

*Serivāṇijātakaya*, is *Jākata*, No. 3<sup>16</sup>.

The text begins, on *ja* r. l. 4, after the adoration: tavada eksamayek' hi sakalaguṇanidhānavū tiloguru budhurajāṇan-vahansē sāvāt-nuvarajētavanarāmayē vāḍavasasēsēk pasubhaṭa vi-ryya āti ek bhikṣukeṇakun-vahansē arabhayā mē jātakaya dakvā vadāḷa-sēka.

It ends, at *jī* r. ll. 3-4: ē samayēhi ajñānaveladhāṇan mē samayēhi dēvadastaviraya<sup>17</sup>. esamayē nuvanāti veladhā nam tilōguru budu vū mē mamma vēdāyi tamanvahansē dakvā vadāḷa-sēkā. sērivāṇijātakayayī [sic].

(12)

Foll. *ji-jī*

*Sāmajātakaya*, is *Jātaka*, Fausbøll, No. 531 and 540 of the *Pansiyapanas-jātakapota*<sup>18</sup>. The text omits the vattamānakathā of the *Jātaka* and begins the atītavatthu at the conception of the bōdhisattva, omitting also the introductory part of the story consisting of the invitation of Śakra to the ascetics Dukūla and Pārikā to have a son. The beginning of the text corresponds to paragraph 2 on page 1373 of the *PPJ*, with the necessary modification for a new story.

The story begins, after the adoration of the Buddha: tavada eksamayek'hī puraṇalada bōdhisambhāra āti apa mahabōsatānō sakdevu-rajahugē niyōgayen devu-lova siṭa avut . . .

The text ends at the conclusion of the atīta-vatthu corresponding to page 1377, line 35 of *PPJ*: kam vū paridden brahmalōkayē upanha. There is no sandhāna, but there is an exhortation to attend on one's parents: esē heyin mē bhāṇa āsū satvayō siyallamā demavupiyān dedenāṭa budun duṭuvak men ādara sambhāvanā ātivā upasthāṇa ātī koṭa keḷavara amāmānivan da-kinṭha utsā kaṭayutu. sāmajātakayayī. Then follows the scribe's wishes in a Pali stanza, possibly copied from an older text.

(13)

Foll. *je-jau*

*Uragajātakaya*, is *Jātaka*, No. 353 of the *PPJ*<sup>19</sup>, and Fausbøll no. 354.

The text agrees, except for scribal peculiarities with the text in the *Jātakapota*.

(14)

Foll. *jau-jhū*

*Dharmapāla-kathāvastuva*, 'the Story of Dharmapāla'<sup>20</sup>. This is not a *Jātaka* story although there are two *Jātakas*, the *Culladharmapāla-jātakaya* (no. 357) and the *Mahādharmapāla-jātakaya* (no. 445) by similar names. The present text contains a sermon on the merits of the preaching of the Dharma and hearing the same. The words are put into the mouth of Dharmapāla, a youth of Banaras, who became a monk under Sāriputta Thera during the time of Gotama Buddha.

The text begins after the usual adoration of the Buddha in Pali, followed by other Pali stanzas of worship to the Buddha, Dharma and the Saṅgha, with their Sinhalese translation. The text of the stanzas is corrupt.

The story ends at *jhū v.*, with an exposition of the Pali stanza:

sabbadānaṃ dhammadānaṃ jināti

sabbaṃ rasaṃ dhamma(ṃ)-raso jināti

sabbaṃ ratiṃ dhamma(ṃ)-ratī jināti

taṃhakkhayo sabbadukkhaṃ jināti

...

c vēlēhi budurajāṇan-vahansē vadāraṇa-sēk siyalu dhāṇayama<sup>21</sup> vaḍā dharmmadhāṇayā utumāyi siyalu rasamayāṭa<sup>22</sup> vaḍā dharmmarasaya utumā siyaluma ratiyen dharmmaratiya utumā āsāva nāsīma utumāyi vadāḷa-sēkā. dharmapālakathāvastuva yi.

(15)

Foll. *jhṛ-ñā*

*Magamāṇavaka-kathāvastuva*, 'the Story of Magamāṇavaka' also called *Mahāliprasnavastuva*, the Story of Mahāli's questions, relates the good deeds done by the youth Magamāṇavaka, by the merit of which he attained the position of God Śakra. The tale is taken from the *Saddharmaratnāvaliya*<sup>23</sup>. It begins with the same introductory sentence as in the above, but omits the account of the circumstances under which the Buddha narrated the story, namely the questions of Mahāli, the Licchavi.

The text begins, after the adoration of the Buddha in Pali: tavada kuśalākuśalhi<sup>24</sup> nophamāvanu saṇḍa(hā) magamāna(va)kayan lat śakrasamphat kiyā satvayanṭha kuśalhi haṣuruvana pinisa mahalipāsnavastuva kiyamu. hē kesēda yat: yaṭagiya davasa maghada raṭa macaḷa<sup>25</sup> ṇam ladaruvānakenek. . . .

The story ends at *ñā r. ll. 1-2*. esē heyin nuvanāttavun visin maghamānavakayan gammudaliyā kumak kivat akuśalayaṭa nonāmī kuśalhi nohāsira<sup>26</sup> devusāpat siddhakalāsē akusalin duruvā kusalhi pihiṭṭā siddha kaṭayutu.

magamānavajātakaya ṇimi.

(16)

Foll. *ñā-ñi*

*Mahāsenavastuva*, 'the Story of Mahāsena'. This is the first story of the tenth varga of the

*Saddharmālaṅkāraya*. The beginning is the same as in the volume, including the introductory sentence to the chapter. *tavada saddharmālaṅkārayehi dasavana mahasena varggaya nam kavaraḥa yat . . .*

It ends with the admonitory stanza as found in the original.

*ñi v*. The wishes of the scribe.

On the unmarked leaf, before the table of contents we have the name of the sponsor, the circumstances under which the volume of stories was copied, the name of the scribe, the date of writing in the Buddhist Era, and the wishes of the sponsor. The relevant portion of this colophon is cited here, in the same spelling:

saddharmmavaracakravartthi gautama apa samyak-sambuddhasarbbajñarājottama(yāna)n - vahansēṭa buddhavarṣayen dedās desiya panas-varṣayēdī śrāddhabuddhisamphanna<sup>27</sup> . . . val-piṭarājapakṣaāraccilagē bālarālada mema ayage nandhaṇa<sup>28</sup>-vū gonnahavavattḥē<sup>29</sup> nayidhappu vē tamut mal-bā bāryāvō anikut bandhu samāgama da putra-mitra kaḷatrayan ātuluva budhungē saddharmaya asā gātāmātrayak pamaṇa liyavami sitā<sup>30</sup> . . . eraṁbēgoḍa kuḍānākati guruvarayāhaṭa panhit potgeḍi<sup>31</sup> . . . siyallen saṁgrahakoṭa mē baṇapotvahansē liyavū kuṣālānubhāvayen<sup>32</sup> . . . satara agatiyaṭa nopāmiṇa<sup>33</sup> . . . yaṭa kiyaṇalada rājapaksa bālarāla nayidhappu tamun malbyā<sup>34</sup> bhārryāvō anikut putramitra sahōdhara-bandhusamūhayat mē potvahansē ekka loku kuḍā aya mayirtha-budhungē vam<sup>36</sup> . . . gos dhakunu-savuvē debaṇa asā keḷavara rahatva amāmā nivan dhakitvā nivan dhakitvā.

¶ <sup>1</sup> 'Rāhudamanaya' is not included in the table of contents; so are 'Pratityasamutpāda-sanne', after 9, and 'Mahāsena-vastuva', no. 16. -

<sup>2</sup> for Sērivāṇija°. - <sup>3</sup> Compare also: *Pūjāvāliya*, chs. 8-9. - <sup>4</sup> possibly struck off. - <sup>5</sup> m written below the line. - <sup>6</sup> spelt °dha in MS. - <sup>7</sup> Pañcanipāta, No. 3. (P.T.S. ed., p. 38, vv. 325-329), *Paramatthadīpanī (Theragāthā Commentary)*, P.T.S. ed. vol. II p. 138 f. <sup>8</sup> Pp. 324-326 of Valānē Dhārmānanda Thera's edition cited above. - <sup>9</sup> For: śumanasāmaṇērādīngen, ra, struck off, evidently scribe not understanding the meaning of the passage. - <sup>10</sup> ° for °damanaya. - <sup>11</sup> *Aṅguttaranikāya*. - <sup>12</sup> Valānē Dhārmānanda Thera's edition, pp. 186-197. - <sup>13</sup> MS reads: avijjhā śaṁkāra. The spelling of the whole formula is exceedingly corrupt. - <sup>14</sup> *Chi* is missing, but considering the lost portion, it is possible to assume the story started on this folio. - <sup>15</sup> 4th reprint of 1942, pp. 177-187. - <sup>16</sup> *PPJ*, pp. 11-13. - <sup>17</sup> For devadatta-sthāvira. (sthāvira-ya in *PPJ*). - <sup>18</sup> 4th re-print. pp. 1367-1378. - <sup>19</sup> Pp. 604-606 of the printed text (4th edition). - <sup>20</sup> Title as found at the end of the text. - <sup>21</sup> dānayaṭa. - <sup>22</sup> for rasayaṭa ma. - <sup>23</sup> Ed. Jayatilaka, pp. 255-265. (J). - <sup>24</sup> Kusalhi, in J. - <sup>25</sup> J. macchala. - <sup>26</sup> J. hāsira. - <sup>27</sup> Epithets qualifying the sponsor. - <sup>28</sup> for nandana. - <sup>29</sup> vattē. - <sup>30</sup> The merit of writing down the Dharma. - <sup>31</sup> The gifts offered to the scribe. - <sup>32</sup> The four evil abodes. - <sup>33</sup> The wishes of the sponsor are enumerated here. - <sup>34</sup> = °bā. - <sup>35</sup> = maitrī. - <sup>36</sup> MS defective.

### [Kathāvastu] Buddhist Stories.

ES (Sinh.) 19 (Bl. 10).

Palm leaf, 138 foll., numbered (*svasti siddham*) *ka-jhai*. *ka-khaḥ* marked 1-32 also; *jām-jhai* which forms a separate book had been marked *ka-kau* and now scored off. The new numbering is written below or above the old. On *jām r.*, *ka* and

*svasti* have been struck off. On *jām* v., *ka* remains. It is apparent that *jām-jhai* had formed a separate book, and had been later added to the codex. *ge* v. written on and struck off. One line at the bottom of *gai* also struck off. 46 × 6.4 cm., writing seven lines to a page, 39.5 cm. long. Six lines in a few pages. The MS may be dated in the early part of the 18th century. It belongs to a miscellaneous collection marked Bl. 10, with the caption 'Pūjāvaliya'. Secured within yellow lacquered boards decorated with floral designs.

The codex contains sixteen Buddhist stories excerpted from or derived from such works as the *Pūjāvaliya*, *Jātakapota*, *Saddharmāḷankāraya*, *Saddharmaratnāvaliya* and others. One story which goes as a *jātaka* has not been identified. The details of the stories are given below.

(1) Foll. *ka-ke* r.

*Dharmadhvajātakaya*, is the Sinhalese version of Fausbøll's *Jātaka* No. 220 (See: *PPJ*, No. 213 = pp. 390-396).

(2) Foll. *ke* v.-*khṛ* v.

*Maghādevajātakaya*. Although the story is called a *Jātakaya*, it is not found under the same name or a similar name in the *Jātaka-pota*. The story, however, corresponds to *Jātaka*, No. 9 (*Makhādevajātaka*).

The text begins.

tavada maghādeva nam maharaja delakṣa-depanas-dahasak havurudu āyusūri valaṅḍā mi-yuḷu-nuvara rājyaya-karaṇa kalhi ē rajahugē ē siyayak bisovarun aturen amittā nam bisō kenakun agamehesun kalāha.

The text ends:

mahābodhisattvayo dasarājadharmmayen rājyaya-koṭa palamuva narakes dāka kapuvāhaṭa gamvarayak dī satuḷukoṭa putrayāhaṭa rājyaya pāvādī ema uyanhi ma svasūdahasak havurudu

tapaskoṭa dhyāna upadavā baṁbalovaṭa giyā-hayi vadārā me maghādevajātakaya nimavā vadālasēka.

maghādevajātakayayi-siddhir astu.

(3) Foll. *khṛ* r.-*gṛ* v.

*Dahamsoḷḍavastuva*. This is the first story of the first section of *Saddharmāḷankāraya*. (ES (Sinh.) 16). (4) Foll. *gṛ* r.-*ghu* v.

*Apurindamavastuva*, perhaps stands for Arindama°. The story appears to have been derived from the *Saddharmaratnāvaliya*. See ES (Sinh.) 4.

The text begins.

tavada apa mahāgautama sarvajñarājōttamayānanvahansē mahāśrāvakaganayā pirivarā gam-niyamgam-rājadhāni gepilivelin danavu śarisarā vaḍināsēk rajagahā-nuvaraṭa vāḍisēka. esamayehi jaṭiladahasaṭa agatānpatvū āyusmat lakṣana mahaterunvahansēda mesēma āyusmatvū mugalan mahaterunvahansēda sāvaviharaṇa piṇisa gijulihiniyaṇṭa vāsasthāna vū gijukulupavven peravarubhāgayehi pāsivuru gena . . .

The story ends:

mē buddhōtpādayehi upaṇṇāvū embā satpurṣayeṇi ē rajadaruvan men topagē kavara aisvaryyayak ālē āra gata ṇehākkēda ē bāvin dukkhadāyaka-vū mē grahavāsaya hāra kaya-viveka cittavivekayaṭa nopāmiṇa pinkaṭayutu.

apurindamavastuvaya.

(5) Foll. *ghu* r.-*ghai* r. 1. 1.

*Meghavarṇavastuva*. This is the third story of the eighteenth section (Tambasumanavargaya) of the *Saddharmāḷankāraya*.

(6) Foll. *ghai* r. 1. 2-*ṇa* v. 4.

*Matasūkarakathāva*, see ES (Sinh.) 21 (a) 7.

The present text is the same as the one described in the previous article, and it ends: matasūkarakāthāvayī.

(7) Foll. *ṇa* v. 1. 4-*ṇe* r.

*Kosaṁbāvata*. See ES (Sinh.) 21 (a) 5.

The contents of this story are found in the *Kuśalasūtradēśanāva*, described in the previous article. The text begins with the Pali stanza:

dullabhañ ca manussattam buddhuppādo  
ca dullabhā  
dullabha khanasampatti  
saddhammā paramedullabhā

and,

tavada apagē budurajānanvahansē jētavanārā-  
mayehi vāḍavasanasamayehi tundahasak bhik-  
ṣūnavahansē kosambānuvaravāḍavasanasamaye-  
hi . . .

and ends:

vadālāvū mē dānāyehi anusas nuvanāttāvū sat-  
purṣayan visin asā sita tabā nopamāva pinkaṃ  
koṭa hāma satvayan visin nivan dakinṭa utsāha-  
kaṭayutu. kosambāvatiyi.

ñe v. blank.

(8) Foll. *ñai* r.-*cī* r.

*Suvarṇakarkaṭaka-jātakaya*. This is *PPJ*, No. 387, pp. 658-659, and it is the Sinhalese translation of Fausbøll, *Jātaka*, No. 389.

(9) Foll. *ñām* r.-*cī* r.

*Dadhivāhanajātakaya*. *PPJ*, No. 181, pp. 349-354. (Translation of Fausbøll, *Jātaka* No. 186).

(10) Foll. *cī* v.-*caṭ* r. l. 2.

*Maṇḍuka nam Divyaputrayāgē kathāva*, 'the story of the Deva called Maṇḍuka'. The story is from the *Pūjāvaliya*.

(11) Foll. *caṭ* r. l. 2-*cai* v.

*Uttarāvata* 'the story of Uttarā'. The story is derived from the *Saddharmaratnāvaliya*. (Jayatilaka's edition pp. 740-748).

(12) Foll. *co* r.-*caḥ* r. l. 1.

*Utpalagandhavata*, 'The story of Utpalagandha'. The story is derived from the *Pūjāvaliya*, chapter XX.

(13) Foll. *caḥ* r. l. 2-*chaḥ* r.

*Mahājanakajātakaya*. This is *Jātaka*, No. 530

of the *PPJ*, pp. 1355-1367. (Sinhalese translation of Fausbøll, *Jātaka*, No. 539).

(14) Foll. *ja* r.-*jaṭ* v.

*Telapattajātakaya*. *Jātaka*, No. 95 of the *PPJ*, pp. 229-333. (= Translation of Fausbøll, No. 96).

(15) *jḷ* r.-*jau* v.

*Susīmajātakaya* = *Jātaka*, No. 159 of the *PPJ*, pp. 322-324. (= Translation of Fausbøll, No. 163). The 'present story' has been expanded.

(16) Foll. *jām*-*jhai*.

*Anāgatavaṃsadesanāva*. This is excerpted from the *Pūjāvaliya*.

### Kathāvastu.

ES (Sinh.) 20 (Lind 3).

(A) Palm-leaf, 13 foll., numbered *ka-ko*; 47.5 × 5.5 cm.; eight lines to a page, 40 cm. long; very well-formed hand. First leaf written fully on r. On folio *ko* writing in the centre of r. only. Supplied with lacquered boards with floral designs. The MS may be placed at the beginning of the eighteenth century.

The MS contains the Sinhalese prose text of *Dēvadūtasūtradharmadēsanāva*, 'Sermon on the Devadūtasutta'<sup>1</sup>, introduced by past stories of the births of our Bodhisatta unknown in orthodox Buddhist texts in Pali. Here the Dūrenidānakathā (the Remote past story) is taken back to the time of the Buddha Purāṇa-Dīpaṅkara, when our Bodhisatta was born, as the younger sister of this Buddha, in a female birth, considered to be unlucky and low. Paṇḍita-Dīpaṅkara, (namely the Bodhisatta who was destined to be Buddha Dīpaṅkara) was a bhikkhu in the order of Purāṇa-Dīpaṅkara. Now Paṇḍita Dīpaṅkara was making an offering of thousands of lights for the Buddha, and one evening not having sufficient oil for some lamps went in



search of oil. At that time the Buddha's sister (our Bodhisatta), saw the Bhikkhu from afar, and being told of his need for oil, offered him a pot of *Siddhārtha* (mustard) oil, pouring it until the bhikkhu's bowl overflowed. Now the lady wanted to know whether by that amount of merit she could be born as a male in the future. The bhikkhu said he could not tell that for certain, but that he would have to consult the Buddha (*ka v.*). Now the Buddha Purāṇa Dīpaṅkara told the Bodhisatta Paṇḍita Dīpaṅkara, 'You will be a Buddha after twenty asaṅkhyas of kalpas from now', and will be known as Buddha Dīpaṅkara; and my sister will then be born as the ascetic Sumedha'. The lady wanted to offer her body as an offering of light to the Buddha, and she having wrapped herself in silk-cloth, and soaking them with oil set herself on fire. But the Buddha by his super-normal power prevented her body from being injured, as he saw that the sacrifice would not have brought any fruit (*kā r.*). Later she served a cowherd of a Setṭhi, even to become a male like him. The cowherd prospered, a plot of land of the Setṭhi on which he sowed grain bearing him gold. The cowherd gets the office of Setṭhi, and the Setṭhi becomes cowherd. She goes on serving the man, even to the extent of licking a sore of his (*kā v.*). The man wanted to know why she did all this, and she said that it was only to be born as a male. Thereafter she was born in heaven (not clear whether as a male or female) from where she came down to earth to be born in the royal family of Amarāvati in India. Now the Bodhisatta has the birth as male, he gives away the wealth accumulated by his ancestors, and having renunciated worldly life becomes an ascetic<sup>2</sup>. [Some confusion here, *ka v.* l. 6: that our Bodhisatta was born as Dīpaṅkara

Buddha]. From *ki r.*, the usual story of Sumedha, followed by the rest of the nidānakathā. The brief life-story of the Buddha ends on fol. *ku r.* l. 1, with the parinirvāṇa.

On *ku r.* begins the *Dēvadūtasūtradharmadēsanāva*, wherein are enumerated the ten classes of deeds (*dasa-kusala*) preached to Mahābrahmā, and the ten evil deeds (*dasa-akusala kū r.* l. 7) as preached to Dhṛtarāṣṭra. On *kḷ v.* 5 ends this sermon: *dēvadūtasūtradharmadēsanāvayī*.

The text begins after the usual adoration in Pali, with the stanza:

buddho pi buddhassa bhaṇeyya<sup>3</sup> vaṇṇaṃ<sup>4</sup> . . .  
followed by: tavada mahākalpa visi asanka  
kalpa-lakṣayakin yaṭagiya-davasa puraṇa<sup>5</sup>-dī-  
paṅkara-ṇam budun buduva lovāḍa karaṇa  
samayaṭa apa mahā bosatāno ebudunṭa nañ-  
ganiyo va ipida satmalprāsādayehi vāḍavāsaya  
karaṇasēka.

After the end of the *sūtradēsanāva* (*kḷ v.* l. 5) there is a discourse on good deeds, such as sweeping the grounds of sacred places, offering of lights, etc. and their results. On *kai r.* l. 1. the *Pañcāyudha-jātaka* is alluded to.

The text ends on *ko r.*: e āsū bhikṣu-bhikṣuṇī-  
vahaṅse budun vāṇda samugena kramayen  
siṅgā valaṇḍā kosaṁbā-nuvaraṭa vāḍisēka. e āsu  
upāsakavaru budun vadāḷa lesa me me dānaya  
dunnāvū satvayo me me kusalayen mese divy-  
asampat viṇda kelavara amāmanivan dāknā-  
vūyayī dharmma-dēsanā koṭa vadāḷasēka. mema  
dharmaya āsū satvayo dānādī pinkan koṭa  
e-kusalānubhāvayen divya-manusya-sampat viṇ-  
da utun ū nervāna-sampat valaṇḍā vadāḷa-sēka.

The composition of this text may be assigned to the end of the seventeenth century, or the beginning of the eighteenth, the period of writing *Kathāvastu-pot* [see Introduction p. XXXVI].

The subject matter of the present discourse is

different from that of the 'Devadūtasutta', *Majjhimanikāya*, No. 130, or its commentary. The present text possibly, as its title indicates, is a sermon based on the *Devadūta-sutta*.

(B) Fourteen foll., numbered (*sva*)*ka-kau*. 41.5 × 5 cm.; five lines to a page, 36 cm.; *ka r.*, 16 cm. in centre. The text ends on line 1. *kau r.*, but later writing added. Two seals on the margins of *ka r.*

Secured within the boards of A. The leaves are older than those of A, and of poorer quality.

The MS contains the text of the *Dēvadūta-sūtradharmadēsanāva*, without the introductory *nidānakathā* as found in A. The text begins after the usual adoration in Pali with the Pali stanza: *pubbe va sannivāseṇa paccuppannahitena vā . . .*

The sūtra begins on *ka r.* 3 (corresponding to *ku r.* 6 of A): *tavada apa tiloguru budurajānan-vahansē vēluvanārāmayehi vāḍavasana samayehi tautisā<sup>6</sup>-bhavanayehi vasana tistunkoṭiyak devīyan<sup>7</sup> hā<sup>7</sup> mahābrahmayā sātāgira<sup>8</sup> nan<sup>8</sup> yakṣarajaya [sic] ātulu vu<sup>9</sup> kela lakṣayak yakun hā samaga budun karā avut ekat-pasva siṭiyāha<sup>10</sup>.*

B preserves an older text, although in the unsystematic orthography, and with scribal errors. (A) shows the attempt at correction and edition.

(B) ends (*ko v. l. 4*) . . . *nānāprakārastraḍīn mesē anēka-prakāra śrī-sampat viṇḍa ektis kalpayak mulullē śapa vida kelavara tuntarā bodhiyen ektarā bodhiyakaṭa pāmina nivan dakiti vadāla sēka. siddhir astu, subham astu.*

End of the sūtra in (A) *k! v. 3-5*: . . . *nānāprakārastrasamūhajātiyen mesē anekapparakāra śrī sampatī ekatis kalpayak mulullehi śapa viṇḍa nivan dakiti nātha deviyani vadāla sēka.* We find god Nātha introduced in A. On the whole one notices the work of a learned hand in (A).

In vacant spaces of *kau r.*, and on *kau v.*, the Pali stanza: 'lābho alābho ayoso yaso ca . . .' has been copied, in the orthography of one ignorant of Pali, with its Sinhalese interpretation. This was the usual habit of the period, that the devout Buddhists made use of the few books they possessed to serve as their library, and wrote their notes also in whatever little space they could find on their books.

(C) Three foll. numbered *ka-ki* (originally numbered in *lit-ilakkam*) and figures 1-3 are also written. 39 × 5 cm. Seven lines, 36.2 cm. Secured within the boards of A.

This is an abridged version of the *Sākhāmāla Vastuva* of *Saddharmālaṅkāraya* [ES, (Sinh.) 16], chapter VI, story 3<sup>11</sup>. The text begins: *tavada apa bhāgyavat budurajānan-vahanṣege śarīradhātunvahanṣeṭa ek-striyak satuṭṣitin kāla mal tunak pūjā keleya . . .*

Ends: (*ki r.*): Pali verse as in the original, 'evaṃ hi . . . sādhum' yi, copied with few errors of orthography, followed by: *metekin me nandirājavaga tunvana sākhamālavastuva kiyā nimavana-ladī. tunvana nandirājavarggaya kiyā nimavana ladī. kāla-mal tuna pūjākala divyastryage kathāvastuva kiyā nimavanalada. siddhir astu, subham astu.*

(D) Palm-leaf. 7 foll., faintly numbered in *lit-ilakkham*, later marked in Arabic numerals; 41.5 × 5.2 cm.; five lines to a page, 36 cm. long. Large letters, written by a careful scribe. Poor quality leaf. Secured with volume A, within the same boards. fol. 7v. blank.

*Cullanandajātakaya* = PPJ., pp. 398-400.

End: *Cullananda-nam-jātakayayi.*

The name of the owner given as a monk *Dhammarakkhita*: 'dhammarakkhita-unnān-ṣēgē pot. vahansē'.

Note E and F. *ka-kr* though numbered con-

secutively, really belong to manuscripts of two texts.

(E) Three foll. *ka-ki*. 43.5 × 5.5 cm. Leaves damaged. Seven lines, 39.5 cm. Secured within boards of A.

An abridged version of *Sāmajātakāya*, (*PPJ.*, pp. 1367–1378), incomplete at the end. Text begins: *tavada eksamayek'hi purāṇa lada bodhisambhāra āti apa maha bo-satāno sakdevirajahuge . . .* (cf. *PPJ.*, p. 1378, l. 10).

Ends [*ki v. l. 7*]: . . . *maṭa meveni saturuva iṇḍi nonāvata. ese vū māgē minī-masin prayō- janayakut nātiya vidalā kumaṭa śaṅgavunavuda maṭa me . . .* (cf. *PPJ.*, p. 1375, l. 20).

(F) Four foll. numbered *kī-kr*. 43 × 5.5 cm.; seven lines to a page, 40 cm.; leaves damaged. *kr v.* blank. (E) and (F), although numbered consecutively, are not leaves of one text. This shows that the numbering by letters had been done at a later date.

The folios contain the text of the *Kaṭṭhahāri-jātaka* (Fausbøll, No. 7); but the version is longer and more detailed than that found in *PPJ.* (*Kaṭṭhahāri-jātakaya*, pp. 28–29).

The fragment begins on *kī r. l. 1*: . . . *bolaṇḍa tepul suratal bana asā samādiva giyēya . . .*

The text ends: *kr r. 3 . . . : soṇḍuruvū ladaruvā kiri-tuḍin bana kiyā devi baṁba-āḍiṅgen sādhuḱāra-istuti-pūjāven da rājamaha-āmatīṅgen da rajja śrī-ādi raṁ ruvan vastrābharaṇādin pūjā labanṭa samarttha vū dharmmayak buduruvan put saṅguruvan banakiyana kala itā utun vu dharmmaya sādḱāra-sitīn sādhuḱāra istuti pūjāvenda sādhuḱāra di di saddharma śravanārtthaya kala-mānavi. kaṣṭāri-jātakaya nimi. siddhir astu. ārogyam astu.*

(G) One leaf. 39 × 5 cm. 5 lines on one side only. Pali verses in praise of the Buddha, ending: *trividharatnayaṭa namaskāra keremi.*

(H) One leaf, 37 × 5 cm. 4 lines on each side, large letters. On one side the titles of four stories from the *Pretavastu* are given:

(1) *Danapālakatāva*<sup>12</sup>, (2) *Māttā nam pretige vata*, (3) *Vimāna-prētige vata*, (4) *Darupasdēna vadā kana prētige vastuva.*

On the other side the beginning of a story.

¶ <sup>1</sup> For text of the sutta see under (B). – <sup>2</sup> The story of the Bodhisatta's birth as a female is given in greater detail in the ballad called the *Itibisōjātaka-kavi*, see Hugh Nevill: *Sinhala Verse*, vol. I, No. 172. – <sup>3</sup> MS *bhaneyya*. – <sup>4</sup> *vantaṁ*. – <sup>5</sup> for *purāṇa*. – <sup>6</sup> (A) *tavu°*. – <sup>7</sup> (A) *deviyo*. – <sup>8</sup> (A) *sātāgrī nam*. – <sup>9</sup> (A) *adds tavada*. – <sup>10</sup> (A) *siṭṭiyēya*. – <sup>11</sup> Ed. Kiriālle, 1948, pp. 213–222. – <sup>12</sup> *Dhanapāla*.

### Kappinakathāva.

ES (Sinh.) 21 (Cod. Elu. Sin. XXI).

Palm-leaf, 33 foll., numbered (*sva*)*ka-ga*. 37 × 5 cm., some pages wrongly numbered, for example, after *kī v.*, it should be *kū v.* Pages are wrongly placed and later numbered. MS is fragmentary.

Secured within plain Ceylon-made wooden boards. On the upper board is written in Rask's hand, 'Kappinas Historie δ' (the story of K.).

*Kappinakathāva*, 'the Story of Kappina', is an excerpt from 'Mahākappina-terunvahansēgē vata', contained in Dharmasena's *Saddharmaratnāvaliya* (ES (Sinh.) 4), corresponding to Jayatilaka's edition, (1945 ff.), no. 72, pp. 436 ff.

MS begins after the usual adoration of the Buddha:

*tavada kusalayehi anusas dakvā satun pinehi ma yodanu nisā mahākappina-terunvahansēgē vata dakvamu.*

Many variant readings are noticeable when compared with Jayatilaka's edition (J), for example, foot-note no. 1 of (J), 'astakarmaya', agrees with the reading in this MS.

Just as it was the practice to copy down or translate the Jātaka-stories separately, other Buddhist stories, such as those contained in such works as the *Ratnāvaliya*, *Alaṅkāraya*, and *Ratnākaraya* have come down independently. See also ES (Sinh.) 3 & 13.

#### **Aṭapirikara-kathāvastuva.**

ES (Sinh.) 22 (Cod. Pal. XXIV (4)).

Palm-leaf, 18 foll., (*svasti*)ka-khā. The foll. are numbered on the verso. Larger writing than in the rest of the codex. Less than two akṣaras to a cm. For other details of the codex see PAS (Sinh.) 1. The name of the scribe of this part of the codex is given as the devotee of the village of Viragoḍa (Viragoḍa Sillat-tāna, see below).

*Aṭapirikara-kathāvastuva*, 'the Story of the Eight-fold Requisites', deals with the merit of offering the necessary eight requisites, such as robes, food, etc., to Buddhist monks. The larger portion of the text is written after chapter 18 of the *Pūjāvaliya*, which relates the gift of Pubbārama to the Buddha by Visākhā.

The text begins after the usual adoration of the Buddha in Pali, and the Pali stanza found at the beginning of *Rasavāhinī* and *Saddharmālaṅkāraya* in honour of the Buddha:

Satthuppasattha caraṇaṃ saraṇaṃ janānaṃ . . . followed by:

tavada puraṇalada pāramitā āti apa mahabodhisatvayan-vahansē dīpaṃkara-samyaksaṃbuddhayan-vahansēge śrīpādamūlayehidī catuṣpadika gātāmātrāvaka asā rahatvaṇṭa sudusuvū upaniśraya ātīva . . .

The text ends at *kha r.*:

ese heyin me dharmaya āsū sarddhāvanta strīpurṣayan visin puluvan dānasilādi kusala-dharmmayan koṭa deviminissāpat valaṅḍā kelavara ajaravū amaravū śāntavū dāntavū amā-mahanivan dakiṇṭa utsāhakaṭayutu. aṭapirikara-kathāvastuvayi.

The scribe's wishes and his name:  
siddhir astu. subham astu. me dharmmaya livū anusasin mekī mekī prajñāva hā noyek aiśvarya-yaya viiḍa lovuturā buddhatvaya siddha vēvā. vīragoḍa sillat tāna livū potayi.

#### **Skandhādīngē Vibhāgaya.**

ES (Sinh.) 23 (Cod. Pal. XXIII (3)).

Palm-leaf, 17 foll., *kī-gī* (See details under PAS (Sinh.) 13).

*Skandhādīngē Vibhāgaya*, 'Analysis of Skandhas and other Categories'. The treatise analyses and explains numerical categories in Buddhist teachings, beginning with 'pañcaskandha', the five-fold categories. This is followed by the twelve āyatanas, the five 'hetuphala', 'pañcamaḥāgati', 'caturvidhayoni', 'navasattāvāsa', 'sattabojjhaṅga', etc., etc. The work serves as a dictionary of numerical categories in Buddhism.

The text begins after the usual adoration with the Pali stanza:

yo sabbalokamahito karuṇādhivāso  
mokkhākarō ravikulam̃barapunnacando [sic]  
neyyodadhiṃ suvipulaṃ sakalaṃ vibuddho<sup>1</sup>  
lokuttamaṃ namata<sup>2</sup> thaṃ<sup>3</sup> siraśā munindaṃ,  
followed by Sinhalese prose:

mekī guṇa āttāvū . . . samyaksambuddhayan-vahansē devibaṃbun ādivū minis satvayaṇṭa . . . caturvidhākārayen gambhīravū nairyānika-vū dharmmayan śotrāvadhāna-koṭa śratamayajñā-nayen dāna . . . vadāḷāvū dharmmayan asā ekadeśamātrayakin sihi nāmāti sārayaṇi vahalkoṭa aneka mukhayen vibhāga-kaḷāvū skan-

dhadhātu-āyatanayan ādivū dharmmayangē vibhāga sākhevin dakvanu lābē. pañcaskandhayo kavaraḥa yat. . .

The text ends on *gī r.*:

pilisiṃbiyāyehi arthasaṅgrahakaḷa tun gayayi.  
ñāṇadiṭṭhiṃ ca assāsa indriyacakkena

pañcamam

gaticammavipallāso maggo daṇḍena te dasa

. . . satipaṭṭhānavipassanāmātiyā ekādasāti.

kāḷo ghasati bhūtāni sakena ca saḥattanā

yo ca kālaghaso bhūto sa bhūta pacitīm pati

Scribe's wishes:

nuvanāttan kerehi agravemvā – siddhir astu.

The book was printed in 1889, together with the *Nava-arahādībuduḡaṇavibhāgaya* and *Vimuktisaṅgraha* edited by Talahēnē Amaramoli.

¶ <sup>1</sup> for 'vibuddham'. – <sup>2-3</sup> for 'namatha tam'.

### **Buduḡaṇasannaya or Navaguṇasannaya.**

ES (Sinh.) 24 (Cod. Pal. XXIII (4)).

36 foll., *gī-ṅṛ* (for details see PAS (Sinh.) 13). The name at the end of the book may be that of its owner. (See below).

*Nava-arahādī-Buduḡaṇasannaya*, 'the Commentary on the Nine-fold Virtues of the Buddha, such as *arahaṃ*, the 'Worthy One'.' The treatise is also known shortly as *Buduḡaṇasannaya*, 'the Commentary on the Virtues of the Buddha' or *Navaguṇasannaya*, 'the Commentary on the Nine-fold Virtues', and it contains detailed analyses of the nine-fold virtues of the Buddha expressed in the formula: *iti pi so bhagavā arahaṃ sammā-sambuddho vijjācarapasampanno sugato loka-vidū anuttaro purisadammasārathī sathā deva-manussānaṃ buddho bhagavā ti*.

The text begins, after the usual adoration in Pali: *ārakattā hatattā ca kilesārīna so muni . . . yanu heyin buduyin buduhu kelesun keren itā*

*dura siṭi heyin arhat nam vana sēki. kesē dura siṭi sēkadāyi yata hot.*

The text ends at *ṅṛ v.*: *garu iti sanarāmaralōkayā visin pāṣāṇacchatrayak men garukaṭayutu bāvin garunuyi kiyāda, bhāgyavā iti, dānasilādi pāramitāsāgarayehi pāraprāptabāvin kōṭiprāpta vū bhāgya āttenuyi kiyāda, bahūhi ṅāyehi, kāyabhāvanādi boho bhāvanā kramayen, subhāvitattato, manākoṭa vaḍanā-lada sit āti, bhavantago, siyalu satvayange kelavara-yayi ki(ya)na lada nirvāṇayaṭa giyāvū, so, ē guru tema, bhagavā ti vuccati, bhagavā ya yi kiyanu lābe. Nava-arahādī buduḡaṇasannayayi.*

Owner's name follows, but the passage is corrupt: *holuvē baṇḍāragē pas-saveni munuburu-vū brahmājōtigē . . . Brahmajōtīge . . . the fifth or the sixth descendent of Hoḷuvē Baṇḍāra.*

This treatise was printed, together with the *Skandhādingē-vibhāgaya*, under the title *Navarahādī buduḡaṇavibhāgaya sahita vimuktisaṅgraha*, ed. by Talahēnē Amaramoli, 1889. The contents of the *Vimuktisaṅgraha* are also found in the present MS, although the title is not there. No author of either part is mentioned<sup>1</sup>.

¶ <sup>1</sup> According to the printed edition, also cited by Wickremasinghe (*Catalogue of Printed Books*, p. 208), the *Vimuktisaṅgraha* was compiled in the 18th year of the reign of King Vikramabāhu III of Pēraḍeniya (A.D. 1369–1375) by the chief monk of the Laṅkāsenevirat Pirivena.

### **Buduḡaṇa-sannaya.<sup>1</sup>**

ES (Sinh.) 25 (Cod. Pal., XXI (3)).

42 foll., *ghaḥ-chḷ*. For description see PAS (Sinh.) 9. The text follows *Upasathasūtra-arthavyākhyānaya*.

This section of the MS has no title at the beginning, nor at the end. The name *Buduḡaṇasannaya*

*naya*, 'the Commentary on Buddha's Virtues' has been supplied in view of the contents. The composition begins with the advantages of Tisarāṇa or the Refuge of the Buddha, Dhamma and the Community, of noble monks. It defines and describes the eight-fold precepts, and gives a number of stories to illustrate the value of a good life, and devotion to the Buddha, his teachings, and his disciples. The first story deals with a previous life of the Buddha (*ñā*). Among the other stories are the 'Gaṅgārohaṇapūjā-kathā' (*ñṛ*). 'The story of the Weaver's Daughter' (*ñl*). 'Dharmapāla-jātakaya'<sup>2</sup> (*ñah*). The concluding portion is a commentary on the nine epithets of the Master.

Some passages here are borrowed from the *Pūjāvaliya* (e.g. definition of Arhat) and *Pradīpikāva* (e.g. definition of perabatkisa: *chū*).

The text begins: *mesē aṣṭāṅgasīlayen sadivya-lōkayehi upannāvū deviyange aisvarya kīmehi pamaṇak nāti nisā buduhu āyuṣaya pamaṇak vadālasēka*<sup>3</sup>.

Subjects dealt with in the text include: *ghaḥ*: An exposition of the *aṣṭāṅgasīla*, *ñṛ* r.: The story of the Licchavis, Gaṅgārohaṇapūjā, after the *Butsaraṇa*, cited to show that the Buddha deserved the epithet Arahāt.

*ñah* v. 1. 2: *Dharmapāla-jātakaya* (Fausbøll, No. 447) *PPJ.*, No. 445, pp. 801-803 (Mahādharma-pāla-jātakaya).

*chū* r.: *perabatkisa*, after *Dharmapradīpikā*, sec. 3, (p. 43 ff.).

MS ends *chl* v. ll. 1-3: With *navaguṇavarṇanā* ... *buddho*, *kālatrayehi ma vannāvū siyalu dānagatayutu deya kṣaṇayakin dānagannā heyin buddha nam vana sēka. bhagavā eki eki kālayaṭa tis-saya tis-sa(ya) bāgin kālatrayaṭa ekṣiya-aṭak triṣṇā ātuluva lakṣa-gaṇan kleṣayan biṇḍi-heyin-da pañcamārayan jayagāt heyin-da detismahā-*

*purṣalakṣaṇa-asīty-anuvyañjanayen hā byāma-prabhāketumālālamkārāyēn babalannāvū rūpa-kāyasampattiyak ātiheyin-da bhagavat nam vana sēka.*

¶<sup>1</sup> There is no title in the MS. - <sup>2</sup> *Mahādhamma-pāla-jātakaya*, Fausbøll, No. 447, *PPJ.*, No. 445 (pp. 801-803). - <sup>3</sup> It is apparent that this is not the beginning of an original text. This explains why the title is missing.

### Buduguṇa.

ES (Sinh.) 26 (Cod. Pal. XXIV (3)).

Two foll., after *ke* between two blank leaves. Very tiny handwriting (i) r. 10 lines, v. five lines. (ii) r. 10 lines, v. 2 lines. Same hand.

(i) Beginning of some work on *Buduguṇa* 'Buddha's virtues'.

(ii) End of same prose work, dealing with the Dharma, where the author or the copyist offers merit to his teachers, among whom is his chief tutor or preceptor. An extract from the writing is cited below.

*tavada ubhaya-lōkārthasiddhiyaṭa mārggaya dakvamin avāḍavana jaḍaguna māḍa vāḍa va-ḍana sarvakāryyayehi vīrya upayā dena ācaryya gurottamayo tamange sisayā hīkmavannāha . . . eheyin me lol vaḍana silhī ālma kara kal yavana . . . apage guruntumānan-vahansēṭa da.*

### Anumōdanāva.

ES (Sinh.) 27 (Cod. Pal. XXVII (14 a)).

For discription of MS see PAS (Sinh.) 16, p. 101 and p. 105.

*dū* v. 1. 3: *Maitrībhāvanāva* ends and the wishes of a donor are written down on the extra space in four lines possibly at a later date. The scratching is very tiny and somewhat cursive. This was blackened on August 31, 1956.

(i) The passage which may be called an *Anumōdanāva*, 'A Sharing of Merit' mentions a teacher by the name of Moratoṭa, and an anonymous Sinhalese queen evidently of Kandy, who made a gift of a garden of jak-trees to the Buddhist monks. It further mentions the Ruvanvāli-dāgāba, speaks of sharing merits with the goddess Bhadrakālī, and names goddess Sarasvatī. The text is also linguistically interesting, and therefore it is reproduced in full here:

moratoṭa gurunnasse ātuluva siyalu saṃghayāṭa daṃ valaṇḍaṇṭa kosvatta tibba bisavunvahaṃsegē multemgēm batpātrayak kaṭayutu karala paspanaskāvili sahita multāṃ gāvā pihanarālāla hiṭagana gamaṃ karavāpu piṃ-patra kāliam-māda patrakālīda<sup>1</sup> patrakālīdevīnvahaṃsēda piṃ anumodaṃ velā siyalu saṃghayā rakṣā-karaṇṭa viyayutu. ruvaṃvālidāgopvahaṃse gāvāṭa sayā-nūkelak maharahatunvahaṃsēlā vāḍiya rājjaṃval balā vī-pātrāda hāl-pātrāda vaṭāpatda gennā denṭa viyayutu. sarasvatī siddham.

(ii) Another shorter passage, *ibid. daḥ v.*

me . . . pota<sup>2</sup> kalu mādapu piṃ tumpiṭakeṭa adhigrahitavū vakraṣadevatāvō da sarasvatī da piṃ anumodaṃ velā siyalu saṃghayā rakṣā-karavadāraṇṭa viya yutu. candrasiddham.

¶ <sup>1</sup> for bhadrā°. – <sup>2</sup> Refers to the Index.

#### Danvaṭṭōruva (fragment).

ES (Sinh.) 28 (Lind 1).

Palm-leaf, one folio, numbered *jhai* 56.5 × 6 cm.

A text dealing with the proper manner of giving the requisites to the monks.

Text begins:

. . . veti sivuru peravi kala duruvana sīta piḍā ādi duk senasnaṭa van kala da duruvana heyin u-du . . .

A Pali stanza cited on *jhai v.*

idaṃ vo ñātināṃ hotu sukhitā hontu ñātayo . . .

Ends: meveni upāsakavarun visin satatayen nuvanin yedī silvat vakaka kisavu kāyavāk prayoga durukoṭa rājabhavanādī e sthānayehi.

#### Suddhaliyavili<sup>1</sup> and Dahamsoṇḍavastuva

(Selections from Christian Scriptures, etc.).

ES (Sinh.) 29 (Ny kgl. Samling 149c-4°, 82).

18 foll., 17 × 21 cm., bound in card-board. Inner covers and foll. 1-2 European paper; foll. 3-4 Oriental paper; foll. 5-18 European paper.

Sinhalese written in Roman transliteration, employing characters such as are used in the transcription of north European languages. Copied by Rasmus Rask, in Ceylon. Rask's notes on the margins.

The title on the cover and inner cover of the MS is in Danish: RASKS PRØVER AF CINGALESISK, 'Rask's Specimens of Sinhalese'.

(1) Transcription in Roman letters of the following passages from the Sinhalese translations of the Bible. They are copied from printed texts. The texts are, however, interesting for the system of transliteration adopted at the time.

(a) Foll. 1-3. St. Matthew. Ch. 5. v. 3-Ch. 6. v. 23 from a version printed in Colombo 1817.

(b) Fol. 4 blank. Foll. 5-6. St. Luke, Ch. 15.

(c) Foll. 7-9r. St. Luke. Ch. 10. An extract entitled 'Pasveni Dēsanāva'.

(d) Foll. 9v.-10 blank. Foll. 11-13v.: The Book of Genesis, Ch. 1.

(e) 13v.-14. A Psalm of David, with the caption; Gītikāpostakaya, Gītikāvaya 1, Gītikāvaya 2.

(2) Foll. 15. Beginning of 'Dahamsoṇḍavastuva' of the *Saddharmālaṅkāraya*.

¶ <sup>1</sup> Title supplied.

## HISTORICAL LITERATURE

**Thūpavaṃśaya.**

ES (Sinh.) 30 (Cod. Elu. Sin. XVIII).

Palm-leaf, 103 foll., numbered (*svasti*)*ka-chṛ*; 58 × 5.5 cm., *ka* v. writing only on one side, eight lines, 20 cm. long. The two broad margins decorated with lotus petal and foliage design. In other pages the writing extends 53 cm., eight lines to a page. In *chṛ* only obverse written on. An extra leaf at the beginning of the volume, with the same beginning as the text of *Thūpavaṃśaya*, also marked *svasti(ka)*, evidently a page considered to have been spoilt. Blank leaf at the end. Secured with plain Ceylon-made wooden boards. On the upper board is written in Rask's hand '26. Thupavamso'.

There is a transcriber's colophon in Pali, Sanskrit (corrupt) and Sinhalese (Eḷu-silō). The language of this colophon shows that the text was copied in the eighteenth century A.D. The special interest of this colophon, both to its subject matter indicative of the religious beliefs of the period, and its language demands our reproducing the Eḷu portion in full:

pirisidu lesa sit sē

pin belen mā kalā vū

no dāka gora ṇirā<sup>1</sup> mam<sup>2</sup>

sīvu-apāyē nohīmen

siribara kulavat vū

mavupiyamgen utum vū

siri-laka upadimvā

dhīravat rājavamṃśē.

me kuśala balayen mam

sīvu apāyē nohīmen

tidaśapuravarē met

bōsatāṇan dakimvā

surasiri viṇḍa in gos

kētumatyā-purē dī

duru kāra kelesun mok

met-budungen labam set.

Thūpavaṃśa nimi. siddhir astu. śubham astu. ārōgyam astu. jayam astu.

A tag attached to the binding cord reads: lankāvē sāma dāgopvala kāraṇā. patāgam visipahayi, 'Information regarding all the dāgobas of Ceylon. (Price) twenty-five *patāga*.'

The main purpose of this book is to describe the building of the Great Thūpa, the Mahāthūpa of the Ruvanvālidāgāba (Pali: Ratanamālicetiya). Hence the full title of the work is *Mahāthūpavaṃśaya*<sup>1</sup>, 'the History of the Great Thūpa'. It is also called *Ruvanvālidāgābvarṇanāva*, 'the Description of the Ruvanvālidāgāba'. The work, however, gives an account of the life of the Buddha, the origin of the practice of building thūpas, and accounts of thūpas in India, an account of the bringing of the sacred bodhi-tree, the stories relating to king Duṭṭugāmuṇu and his chief warriors, as all this forms the preliminary introduction to the building of the Mahāthūpa.

The following is an analysis of the MS, with the corresponding pages of the printed edition by Dharmakīrti Śrī Dharmānanda, Nugēgoḍa, 1950 (D)<sup>2</sup>. (See also ES (Sinh.) 31).

1. The twenty four vivaraṇas, called in the Pali version *abhinīhāarakathā*. The section ends: sādhujanayangē sit pahadanā piṇisa mē thūpavaṃsayehi vidyamānavū thūpayangē (D = buduvarayangē) dāgap-kathāva-da siyalu-buduvarayangen apagē svāmīdaruvānanvahansē vivaraṇa-lat niyāvada kiyā nīmavana ladi (MS *k* v. 1. 4 = D. p. 20).
2. Bodhisattva Siddhartha's life, the 'Great renunciation' (Mahābhiniṣkramaṇaya), the en-



shrining of the hair which was shorn off his head on his assuming the ascetic life, and the enshrining of his garments. This section is marked out as 'siḷumiṇi-saḷumiṇi dāgāb' in D. pp. 33-34, corresponding to MS *kaḷi* r. 1. 7.

3. The Buddha's death and cremation, the distribution of the relics, the erection of the ten dāgobas (dasathūpakathā, *gai* v. 1. 8) and the ceremony of enshrining the relics by King Ajātasatṛ. The section ends with the sentence: ajāsat-rajjuruvan visin karaṇalada dhātuni-dhānapūjākathāva mesē datayutu. (MS *gau* r. 1. 5 = D. p. 97).
4. The planting of the Bō-tree (See below for variants in the texts). *ghḷ* v. 1. 3 = D. p. 123.
5. The building of a large number of thūpas by King Asoka, a thūpa at each yojana, and prophecy regarding the future dāgobas: yōjana-thūpa-kathā nimi, *ghe* r. 1. 3 = D. p. 124.

Then follow the stories of king Duṭṭagāmuṇu, and his chief warriors, (1) Nandimitra (*gham* r. 1. 8), (2) Suranimila (*ghaḷ* v. 1. 3), (3) Mahāsōna (*ghaḷ* v. 1. 5), (4) Goṭimbara (*ṅa* r. 1. 1), (5) Thēraputtābhaya (*ṅa* r. 1. 8), (6) Mahābharaṇa (*ṅa* v. 1. 1), (7) Vēlusumaṇa (*ṅa* v. 1. 7), (8) Khañjadēva (*ṅā* r. 1. 1), (9) Unmāda-Phussadēva (*ṅā* r. 1. 5), (10) Labhiyavasabha (*ṅā* r. 1. 7).

6. The story of the Mahiyaṅgaṇa-dāgāba: miyuṅguṇu dāgap-kathāva nimi (*ṅū* r. 1. 7 = D. p. 150).
7. The story of the Mirisavāṭivihāra: mirisaviṭi-  
[sic] vihāra-kathāva nimi (*ṅe* v. 1. 4 = D. p. 161 reads: mirisavāṭi°).
8. The story of the 'Brazen Palace': lōvāmaha-pākathāva nimi (*ṅai* v. 1. 7 = D. p. 164).
9. The building of the (Great) thūpa: thūpasā-dhanakathā nimi (*ṅau* v. 1. 2 = D. p. 168 =

thūpasādhana-lābhakathā). This section deals with the obtaining of materials for the building of the Great thūpa.

10. The progress of building the thūpa: thūpā-rambha-kathāva ṇimi; (*ca* v. 1. 7 = D. p. 175).
11. A description of the relic chamber: dhātugarbhavarṇṇanāyi (*ce* v. 1. 2 = D. p. 195).

MS begins after the usual adoration and the Pali stanza:

sabbapāpassa akaraṇam-kusalassa-upasampadā . . . etc.

anantakarūṇāven hā saṭ-asādhāraṇajñānayenda jñānavanta-vū catur-vaissāradya jñānayenda aṣṭapratipattiakampajñānayenda yanādi jñānayen jñānavanta-vū . . .

The Text ends:

mesē mohu hāmadenama māhāṅgi-koṭa karaṇalada pinkam āttāhuya. ē maitṛi budungen baṇa asā sivupilisiṃbiyāpat rahat-bava lāba kelavara ṇirupadhiṣṣanirvāṇadhātuyen nivanpura vadānāha. mesē sakala-vidyāmāṇa<sup>3</sup>-cakravartti-parākrama-paṇḍitayan visin karaṇa-lada thūpavaṃśa-kathāva melesin kiyā nimavana ladī.

According to the above colophon the author of the Sinhalese *Thūpavaṃśaya* is a writer by the name of Parākrama-panḍita, who bore the title of 'Sakalavidyācakravartti' meaning 'the Wheel-bearing Monarch of all Sciences and Arts'. He may be placed in the early 13th century A.D.<sup>4</sup>

The Sinhalese *Thūpavaṃśaya* is not a verbal translation or paraphrase of the Pali *Thūpavaṃsa* of Vācissara. It contains material from an older Sinhalese tradition, and some extra material as well.

The present MS contains interpolations which are decidedly of a later date. We note at the end of the Bōdhiāgamana-kathā (MS *ghḷ* v.

l. 3 = D. p. 123 = W. p. 98) a passage which must have been written after Anurādhapura fell into forest and was infested by wild animals. At the end of the story of the planting of the Bō-tree there is a prophecy regarding the time when the forest will grow over the city of Anurādhapura, and a statement about the precautions taken by king Devānampiyatissa when he planted the Bō-tree to prevent wild elephants pulling down its branches. We may compare the passage from the MS, and two of the printed editions to see how much is interpolated.

D. p. 123 = W 98:

ē rājōdyānayeḥi doraṭu vū sthānayeḥi bōdhīnvahansē piḥiṭuvālūha.

MS *gh* v. l. 1-3:

rājōdyānayaṭa doraṭu-vū sthānayeḥi śrīmaha-bōdhīnvahansē ahasa prātihārya-koṭa sat-riyanak pamaṇa usa vāḍa siṭisēka. eviṭa rajjuruvō bimaṭa vaḍiṇṭa ārādhanā-kalāhuya. bimaṭa novāḍisēka. rajjuruvō rahatunvahansēlā atin vicāḷaha. ovunvahansēlā vadāraṇa-sēk maharaja idiri ena davasa mē nuvara pāḷuvanāntarayaṭa giya kala val-āttu bōdhīnvahansēgē kaṇḍa-patrasākhā alvana nisā bimaṭa novāḍisēkāyi vadālasēka. eviṭa rajjuruvō mē nuvara pāḷuvēdayi<sup>5</sup> kiha. maharaja pāḷuveyi vadālasēka. rajjuruvō kampāva hat ruvan-kaṭāra aḍukku-koṭa mahabōdhīnvahansē piḥiṭuvā vadālasēka.

The date of the foregoing interpolation may be about the 17th or 18th century A.D., the period of renaissance of Sinhalese literary activity. In any case it should be after the 14th century, the time Anurādhapura began to be neglected.

Most MSS of *Thūpavaṃśaya* are known to contain interpolations of some sort or the other. Some contain interpolations serving as an introduction.

A MS of the *Thūpavaṃśaya* has been described by Wickremasinghe: *MSS Catalogue*, No. 128.

¶ <sup>1</sup> The hybrid form of the word: Pali 'thūpa' and Sanskrit 'vaṃśa' may be noted. — <sup>2</sup> *Editio Princeps* by W. Dhammaratana (1889), two parts (D 1), another edition by C. A. Wijēsēkara, Colombo, 1946 (W.). — <sup>3</sup> for vidyā°. — <sup>4</sup> For a further account of *Siṃhala-Thūpavaṃśaya* its author and date, see *Sinhalese Literature*, pp. 107-110. — <sup>5</sup> MS pāḷu° (See Technical Data p. LV).

### Ruvanvālidāgob-kathāva; Devadūtasūtraya.

ES (Sinh.) 31 (Lind 4).

Palm-leaf, 17 foll., numbered *ka-kaḥ*, but unlike the usual manner between *kau* and *kaḥ* two leaves, one numbered *kā* and the next *mi*; evidently reading *kām* as *kā mi*, splitting it into two syllables. 54 × 6 cm.; 7 lines to a page, 49 cm. *ka r.* blank, v. writing in centre six lines 17 cm. *kaḥ v.* blank. Secured in plain wooden boards, partly broken. The string is buttoned with a Dutch VOC coin dated 1737.

(1) *ka v.-kḷ v.*, 9 foll.

*Ruvanvālidāgobkathāva*, 'the Story of the Ruvanvālicētiya'. The text describes the festivities arranged by king Duṭugāmuṇu for the enshrinement of relics at the Mahāthūpa (see *Thūpavaṃśaya*, PAS (Sinh.) 14); and the bringing of the Buddha-relics from the Nāga world by the Thera Soṇuttara. The narrative begins with an enumeration of the great monks who gathered together for the relic festival from various countries. It contains a description of the relic-chamber as found in the *Mahāvāṃsa*, chs. xxx-xxxī. The story ends with the foretelling of the future lives of the chief characters of the present story, giving the positions they would

attain to in the time of the Buddha Metteyya. This story must have come down independent of the *Thūpavaṃsaya*, although derived from the same source, and the present text appears to be a version of about the seventeenth century. It begins after the usual adoration of the Buddha in Pali: *evechi noyek rañin boho saṅghayā-vahanṣe vāḍisēk-da yat. rajagahanuvara-svamī-payehi vasana indagutta-nam mahaterun-vahanṣe asudahasak rahatan-vahansēlā pirivarā ākāsayan vāḍa-vadāla-sēka . . .*

In order to show the vocabulary of the period a passage giving the names of various delicacies which were found at Anurādhapura during the relic-festival may be extracted here: *kā v. ll. 5-6: pasgorasa sahita atirasa-śadi-kāvun panā-kāvun mun-kāvun tala-kāvun vāla-kāvun tal-devudā dopāsi-kabalu uñdu-lālu mun-lālu rana-lālu pan-lālu pulubbadana vellavāsun tebhappaṃ koma-lavaṭaṃ ālaṅgā vilavaṭaśalapu ginipu pānivargga kāñda avulupālata batmālu yuktavū rasamasavulen hā . . .*

Text ends: *kḷ v. l. 4: ikbiti tissa-kumārayo ruvanvāliśāya aḍāla karmānta karavā oḷunu pālañda noyek noyek dānasilabhāvanāya yana dharmmayāṭa ātulatva ema lesa piṃ rās koṭa divyalokayāṭa giyāhā. tavada me bana livu ayada āsu ayada bana vistara-kara ayada ena mete budunge bana asā sāsanayehi mahanava rahatva amā-mahanivan dakinā bava data-yutu. Followed by an EḶu-silō (cf. PAS (Sinh.) 14) sasara asara sindā savu-keles maṃ pasindā maru sīta eḍi bindā daṃ kusuṃ lo palandā guṇa-kañda sañda āndā men kālun sit pasindā maru hāra emunindā maṃ vadim<sup>1</sup> e munindā. ruvanvālidāgob-kathāva nimi.\**

(2) *kḷ-kah*, see under III, 8 leaves.

*Devadūtadharmadesanāva*. (See ES (Sinh.) 20 (A, B)). The text is similar to A of ES (Sinh.)

20. At *kḷ r. 4* the title is given as 'Devasūtra-dharmadēsanāva' clearly an omission of the syllables 'dūta', as the reading at *kā*, i. e. *kām r. ll. 7-8* is 'Devadūtasūtraya' nimi. This discourse is continued after this with the words of adoration repeated. The text here differs from the supplementary part in ES (Sinh.) 20 (A). Here is a description of Metteyya Bodhisatta, with all his splendour in heaven. He comes to Maliyadeva Thera and asks him whether people in the Jambudīpa think of him. The therā replies 'they are constantly thinking of you', and adds they are looking forward to your message and to obtain the peace of nirvāṇa when you attain to Buddhahood'. Metteyya then promises to release the world from the bonds of saṃsāra, and says, 'I shall even release the beings born in the hells. I shall release the beings who are enveloped in ignorance, lust and folly, and lead them to Release. I shall heal the sufferings of the bodies and minds of people'. The text ends (*kaḷ r.*):

lokaṃ apāyabandhan<sup>2</sup> taṃ

attānaṃ taṃ parāyanaṃ

apāyā addharitvāna<sup>3</sup>

dassayissāmi parāyanan ti.

tavada apāyakin bādi giyāvu ātmasvarūpa āti satvayan e apāya-dukim goḍa nagā nervāna-sampattiyāṭa pamunuvami yana vacanaya matu anāgatakālayehi sarvajñatāñānayaṭa pāmīni sīyalu satva-samūhayam amrata-mahanirvāna-sampattiyāṭa pamunuvanta yogyavu e maitribōsatāno maliyadēva mahaterun-vahanṣeṭa dakvā namaskāra-koṭa taman-vahanṣege pirivara divyarāja-sēnāva samaga tusita-divya-lōkayaṭa vāḍisēka. siddhir astu . . .

¶ <sup>1</sup> vañdim. — <sup>2</sup> bandhanaṃ, *m. c.* — <sup>3</sup> uddharitvāna. — \* See Addenda.

**Daḷadāpūjāvaliya.**

ES (Sinh.) 32 (Cod. Elu. Sin. X).

Palm-leaf, 38 foll., numbered (*svasti*)*ka-gr*, *gī* (the last two letter numbers on the same page); 37.8 × 4.9 cm.; writing 7 lines 33 cm. to a page; the MS may be dated in about the 17th century. Secured between plain Ceylon-made wooden boards. On a slip of paper on the upper board is written, partly in Rask's hand, '25. Dalā-da-Pujāvalliā (m.)'

*Daḷadāpūjāvaliya*, 'the History of Offerings to the Tooth-Relic'. The name of the author is not mentioned. Three ministers of Bhuvanēkabāhu V of Gampoḷa (A.D. 1360–1391), Sēnāratna(?), Aḷagakkōṇāra and Jayasiṃha Patirāja as sponsors of the work. The book, however, deals in detail with the meritorious work of Parākramabāhu IV of Kuruṇāgaḷa (A.D. 1303–1333) in connection with this Holy Relic, and the work must have been begun during his reign.

The text ed. by K. M. Prērā, and published at the Vidyāsāgara Press, Brāṇḍiyavatta, 1893 (P), has an introduction, which gives the story of Siṃhabāhu and the coming of Vijaya to Ceylon, related in Sinhalese prose, with an intermixture of Pali quotations from such works as the *Mahāvamsa* and their Sinhalese translations. It then comes to the passage which gives the names of three ministers who may have encouraged the author in the composition of the book. The text begins:

svasti-śrī navaratna śrī virājita laṃkātalarājja-dhurandhara . . . bhuvana-hitakarabhuvanaika-bāhu manuśāsita rājadhurandhara . . . sēnatarāmāptada<sup>1</sup> aḷagakkōṇāra jayasihappratirājas-mīrita<sup>2</sup> nāma prasiddha aggrāmatyayan tunde-nāhāṭa sañjanita puṇyasambhāra pradhānakōṭa kiyaṇuya<sup>3</sup>.

MS ends: me daḷadāpūjā piḷivelin asā dāna

dānuda ena davasada laka pāmiṇi rājarāja-mahāmātyādīn visin sarddhābuddhisampannava delovin hitasāpat sādhdānāvū mē sucaritaya satuṭu sitin pāvātviya yutu  
rājadhammam akopento rañjayantā mahājanam rājāno pi ciraṃ sam(mā)pālayantu vasundharam.  
daḷadāpūjāvaliyayi<sup>4</sup>.

A second printed edition of the text, ed. T. Sugatapāla, printed Vidyādarśa Press, Colombo, 1929 (S), omits the introductory passages, cited above, as they were not found in two MSS which the editor had, one from Poḷonnaruva and the other from Mihintalē. But the MS in the British Museum (Nevill Collection) contains the passage. Sugatapāla's edition differs materially from our MS, and it is divided into twelve chapters, with an introduction of the subject matter of each chapter, and a lengthy chapter title, indicating the subject matter at the end.

An account of the contents of the *Daḷadāpūjāvaliya* is found in *Sinhalese Literature*, pp. 114–115. The couplet cited here at footnote 2, p. 115, is found in the MS (*gu* v., l. 1–2) as:  
bāṇḍimehi gaṃ vāvu sirilak'hi set karavā  
sihil diyakaṇḍa raṇḍavā pārakumbā niriṇḍu

keḷe mē

The Sinhalese prose of this text is often replete with borrowed Sanskrit words. Yet there are passages written in a simpler language. Proper names are given in their Sanskrit, Pali or Eḷu form following what was most popular with the writers of the day. It is, however, interesting to note the Eḷu form of Kalyānavatī in the following passage: tavada paṇḍita vijayabāhu niśśaṃkha<sup>4a</sup> āṇiyaṅga<sup>5</sup> dhammāsōka<sup>6</sup> lilāvati kāḷanivati<sup>7</sup> māgharajaya yana melaka<sup>8</sup> raja pāmiṇiyavun visin tamangē śaktipramāṇayen śrīdantadhātūnvahansēṭa pūjāsatkāra pāvāt-vūha<sup>9</sup>. (*gū* r. l. 7–v. l. 1).

In the concluding portion of the text is a summary of King Parākramabāhu IV's good work for the Buddhist religion and among these is the fact of his getting the Jātaka stories written down in Sinhalese.

Copies of this text are for the most part now found in the Kandy, Kurunāgala and Anurādhapura districts.

¶ <sup>1</sup> P: senantarāmātya. — <sup>2</sup> P: samirita. — <sup>3</sup> P: p. 2. ll. 12–18. — <sup>4</sup> P: p. 38 ll. 13–19. — <sup>4a</sup> °ka. — <sup>5</sup> āniyañga. — <sup>6</sup> dharmāśoka. — <sup>7</sup> kalyānavatī. — <sup>8</sup> me sirilaka. cf. S, p. 50. This passage is not found. — <sup>9</sup> P: p. 37 ll. 10–13.

### Rājāvaliya.

ES (Sinh.) 33 (Cod. Elu. Sin. XVI).

Palm-leaf, 79 foll., numbered (*svasti*)*ka-ñau*, 39.5 × 5.4 cm. First page marked *ka* and *svasti*, and written on one side (recto) in the centre only. It contains six lines of 12.7 cm. length with broad margins of 13.4 cm. The reverse is blank. From the second leaf the numbers run from *kā* to *ñau* and again from *ña* to *ñau*. There are two leaves with the letter pagination *khau*. On the obverse side (recto) of the first page numbered *ñau* there are only one and a half lines of writing and the reverse (verso) is blank. The sentence left incomplete in *ñau* is carried on in the first line of *ñām*. From *kā* to *gr* the letters are well-formed, but their size vary from 2 cm. to 1–2 cm. and consequently the number of lines to the page varies from six to seven. The formation of the letters changes from *gau* and the letters are often very carelessly incized. For example, the final, i. e. the seventh line of *gau* v. is written with the letters spaced. On *gām* r. there are only four lines. Letters are incized very close to each other on *ño* r. and there are seven lines on that page.

They are still closer on *ño* v. and there are eight lines here. There are only one and a half lines of writing on *ñau* r., *nau* v. is blank and the handwriting changes at *ñām* r. One notices that the archetype of the MS used was broken in two for quick copying. The scribe of the first part evidently tried to finish his part of the MS at the end of *ño* v., but having failed to do this, he had to use an extra leaf, though it was only to write one and a half lines. After the gap, *ñām* does not begin a new sentence. This fact and the repetition of the letters for pagination point out to the above described process.

The MS is dated 2nd April 1822. It was evidently copied for Rask. According to the transcriber's colophon which reads: 1822 aprē[1] māsē devini dina māta[ra] disāvē vāsliyan misi-yōnāris pallivala igānnunkārayā vana don dāvit prērā vāligama palliyē gurunnānsē visin liyavā dun pota: this book was copied under the supervision of Don Dāvit Prērā, Vāligama-palliyē Gurunnānsē, the teacher in the Wesleyan Missionary Society's schools of the District of Mātara (in South Ceylon).

In Rask's account book it is stated that he got a *Rājāvaliya* blackened on 3rd June 1822 with the *Vimānavastuva* paying two Rix dollars.

The full title of the book is *Mahārājāvaliya*, 'the Great Lineage of Kings' or 'the Lineage of Great Kings'. In the colophon the title is spelt as *Mahārājavalliya*, where the reduplication of the syllable 'l' is due to linguistic reasons<sup>1</sup>. The work gives an account of the kings of Ceylon from the first Āryan king Vijaya to Viraparākrama-narendrasimha (accession A.D. 1707). It also takes the story of Vijaya back to the Great lineage of kings in India, leading up to Mahāsammata, the first elected king of the human race. It also gives an account of the origin of the Sākya

dynasty and their connection with the royal family of Banaras.

Several anecdotes not found in the *Mahāvamsa* are to be found in this text. Examples of such are the story of King Paṇḍuvāsa and the invitation to King Mala to cure him of his mental ailments, and the exploits of King Gajabāhu and Giant Nila and the introduction of the Pattini cult to Ceylon.

In our text the narrative is defective for the 14 and 15th centuries A.D., there being a gap between king Parākramabāhu II of Daṁbadeṇiya (A.D. 1236–1271) and Parākramabāhu VI of Kōṭṭē (A.D. 1410–1468). The period is taken up by obscure historical notices such as the deportation of a king by the name of Vijayabāhu to China, the adventures of the Alakēśvaras, etc.

The date of the original composition of the *Rājāvaliya* texts may be attributed to this period.

There are various texts that go by the common name of 'Rājāvaliya', and our MS agrees to some extent with the printed edition by B. Gunasekera, Colombo, 1899 (G); translation 1900.

Our text of the *Rājāvaliya* opens with a description of the universe<sup>2</sup>: anantā parimāna sakvalada<sup>3</sup> iṭa utumvū kelalakṣayak sakvalada iṭa utum vū dasalakṣayak sakvala da . . . this is followed by a description of Jambudīpa and its various countries and towns. Then it comes to the stories of Mahāsammata, Siṁhabāhu, the Okkāka kings and the origin of the Sākyans. The Buddha's visits to Ceylon are related briefly. Then follows the coming of Vijaya.

The summary of the reigns of the kings of Ceylon up to Parākramabāhu II is not entirely based on the *Mahāvamsa*. Wickremasinghe<sup>4</sup> says that it follows the *Pūjāvaliya*. This itself is not quite the position. One notices that the compilers of this list of kings have followed a number of

independent traditions. For example, the Rājāvaliyas mention a king by the name of Gaṇatissa between Paṇḍukābhaya and Muṭatissa (Muṭasiva). A king of this name does not appear in the *Mahāvamsa* or the *Pūjāvaliya*, but the name is found in the *Mahābodhivamsa*. When we come to the story of Duṭugāmuṇu, his heroes and the campaign against the Tamil king, too we find divergencies in the narrative.

The portions dealing with the Kings of Kōṭṭē, Sītāvaka and Kandy and their dealings with the Portuguese and the Dutch appear to have been written from contemporary records.

In this portion our MS differs materially from Gunasekera's edition.

The MS ends: (kaluvālle un pratikānun allā marā luhubāṇḍavā) vaḍunnāvē mōderadī pratikānunṭa koṭā yuddhakara jayagena kolaṁbaṭat vaṭakara puraraṇḍa gosin olandēsi kolaṁbaṭa pānalā parājaya unuviṭa devanuva rājasimpha- raja raggahāvattaṭa vāḍama mavālā vāḍa siṭa- gana olandēsi janarālat nāsilā navamasak aḍassi karagena iṇḍinā kala kolaṁba koṭuva olandē- sīnṭa bārakara dī gōvēṭa giyāha. sakavarṣa ekvādahasatsiya-dahasa(ya)kin pirihi siṭi kala rajasimpha raja ukutvū viṭa tun avurudu pasu- giyakala ekdahas asūekin hatraṭa pātaḱṭṭuva kōṭṭe rajjuruvo pratikānunṭa atkara dun raṭa pratikānō sakavarṣa ekvādahas-hasiyakin āra pātarāṭa olandēsīnṭa atkara dunnāya dānaga- tayutu yi. in pasu vimaladahamsūrya-maharaja dharṁmayāṭa yedī dasadharmayen rājjaya kara ukut unāha. in pasu vīraparākrama-narēndra- siṁha dēvēndra namin rājjaya karana-saṇḍa dānagata yutu yi. mahārājavalliyayī. siddhir astu. subham astu. ārogyam astu.

Then follows the transcriber's colophon which appears below. These passages are given below for comparison with the next MS and G.

1. *kha* v. last line = G. p. 16 ll. 9 ff.:

pañḍuvas raja tis-dekak avurudu rājaya  
kala saṅḍa ohu put abayaraja visi-dekak  
avurudu rājaya kalāha. ohu (*khā* r.) nam  
tama mayil kumāra kere pañḍubaya kumā-  
rayā vāduvāha, e kumārayā vāḍiviya pāmiṇi-  
viṭa āvāssa mayil nava deneku marā damā  
harikuṇḍarajuge duva pallavati nam bisava  
geṇa avuruddak rājaya kelēya. ohu put baya  
rajakarāṇa avadhiyaṭa digin satara-gavuvak  
palalin satara gavuvak mul udurā vīdi ādivu  
siyallama karavā aṭalos gavuvak pahuru ka-  
ravā siṃhalakunu koṭavā tissa vāva baṅḍavā  
nuvara vāva baṅḍavā siṃhayāge ākāra koṭā  
gal-ṭāmba siṭuvā sāttā avuruddak rājya kelēya.  
ohu put gaṇapatissa-raja satalis avuruddak  
rājaya kelēya, ohu put moṭātissa raja mahamē  
uyana karavā śaṭa avuruddak rājaya-keleya.

2. *nā* r. last line—*nā* v. 1st line = G. p. 48, lines  
31–32:

śrī prākkamabāhu raja panasdekek avurudu  
raja kara e rajuge duvanī uṅḍakulaya-dēvigē  
putrayāṭa vīraprākkambāhu nam tabā siṃ-  
hāsana-prāpta koṭa devulova giyāha.

*ṅu* v. = G. p. 51. paragraph 2:

sakvala daṅbadiya jambudvīpayen pratikāl-  
dēsāyēn nāvaka piṭatva apagē svāmi-vū kristu-  
varṣāyēn ekvā dahas tunsiyavisidekak-vū de-  
veni vahāgayēn(?) āntrāsamurdhayachi kisi  
upadravayak nātiva koḷontoṭaṭa goḍabāsa iṅ-  
dīnasaṅḍa toṭē siṭinā aya āvit prākkama-  
bāhu rajahaṭa mesē sālakalōya.

The *Rājāvaliya* must have been known to  
Europeans before A.D. 1726, in which year  
Valentyn, in his great work on the East Indies,  
'*Oud en Nieuw Oost-Indien*', published an ac-  
count of Ceylon containing material which must  
have been derived from this work.

In an article on 'Singhala, or Ceylon', in

*Asiatic Researches* for 1801 (vol.VII, pp. 32–56),  
Captain Mahony gives a translation of an extract,  
referring to Vijayo, from 'the Maha Raja Wallieh,  
a Singhalais History'. Since this period writers  
on Ceylon have from time to time quoted pas-  
sages from its pages. In 1833, Edward Upham,  
in his 'Sacred and Historical Books of Ceylon',  
gave out an imperfect English translation of this  
work. According to the statement in Sir J. Emer-  
son Tennent's *Ceylon*, vol. 1, p. 316, note 1, the  
translation was made for Sir Alexander John-  
stone whilst he was Chief Justice of Ceylon  
(1811–1820) by 'Dionysius Lambertus Pereira,  
who was then Interpreter-Moodliar to the Cut-  
chery at Matura'. In 1853, copious extracts from  
the *Rājāvaliya* were published in the *Heladi-  
rajaniya*, a valuable history of Ceylon in Sin-  
halese prose compiled by John Pereira (Wickre-  
masinghe: *MSS Cat.*, p. 77A).

De Zoysa speaks of the *Rājāvaliya* as 'the  
only historical work yet discovered which gives  
an account of the Chinese invasion of Ceylon in  
the 15th century A.D.'<sup>5</sup>

Geiger (W.) and Jayatilaka (D.B.)<sup>6</sup> write thus  
of this work: 'We mean by this name a work  
which gives a connected history of Ceylon be-  
ginning from mythical times and founded in its  
earlier parts on works like *Pūjāvaliya* or *Rājara-  
tnākaraya*. But different copies of the work  
which exist in Ceylon end with different years,  
a fact which perhaps can be explained by the  
intention of the copyists to continue the narra-  
tive up to their own time. It must also be noted  
that there are various *Rājāvaliyas*, such as  
*Maha-Rājāvaliya*, *Suḷu-Rājāvaliya*, *Rāvaṇa-  
Vijaya*, *Vanni-Rājāvaliya*, etc., which differ con-  
siderably in their contents'.

All these authorities have taken the *Rājāvaliya*  
as one work, and have tried to explain the

differences as due to copyists. A recent study of the Sinhalese chronicles, and other historical writings of Ceylon, however, has shown the present writer that the independent Rājāvaliyas grew up separately in various districts of Ceylon, or even in various families, and if at all, an attempt at unification has been done later.

The original date of the Rājāvaliyas being about the 14th century, it is not possible for these texts to have borrowed material from *Rājaratnākaraya*, which was written about A.D. 1543. The *Rājāvaliya* texts and the *Rājaratnākaraya* possibly went to the same source for some of the material<sup>7</sup>.

Manuscripts of Rājāvaliyas are abundant in Ceylon, particularly in the Kandy and Kurunāgala Districts. Wickremasinghe has described four MSS of the *Rājāvaliya* (Nos. 69, iv, 70, 70A and 71, *MSS Catalogue*) found in the British Museum. Several others have come to the British Museum through the Nevill Collection, (Or. 6606: 73, 78, 79, etc.). Copies are also found in the University Library of Cambridge, the library of the Royal Asiatic Society, and the library of the School of Oriental and African Studies, London. The final portion of the present MS agrees with Wickremasinghe's 70 A.

*Language.* The *Rājāvaliya* is written in popular Sinhalese prose, bordering the colloquial form of the speech rather than the literary form. Yet an attempt has been made to appear to be learned, as if it were, by writing the literary forms of verbs and employing literary case-syntax. In this respect mistakes are common. The spelling and orthography also are influenced by the popular speech and the pronunciation of the illiterate people.

¶ <sup>1</sup> To preserve the syllable *la*. – <sup>2</sup> Another version, edited by Vatuvattē Pēmānanda, 1926, has before

this an account of the origin of the world-cycle and living beings. This story, usually called *Baṃba-upatu* 'Origin of Brahmas' is based on the *Aggaññasuttanta* and the *Cakkavattisihanādasuttanta* of the *Dīghanikāya* and their commentaries in the *Sumaṅgalavilāsini*. – <sup>3</sup> G sakvalaṭa utum vū (ES (Sinh.) 34). – <sup>4</sup> *MSS Cat.*, p. 76. – <sup>5</sup> *Catalogue of Pali, Sinhalese and Sanskrit MSS*, 1876, p. 19. – <sup>6</sup> *A Dictionary of the Sinhalese Language*, vol. I, part 1, p. xxxvii. – <sup>7</sup> See p. XXXVII.

### Rājāvaliya.

ES (Sinh.) 34 (Cod. Elu. Sin. XVII).

European paper, 102 foll., 15.5 × 19.8 cm.; written in ink, in lines 9 cm. long, from 16 to 18 lines to a page. A margin of about 1.5 cm. for binding and another margin of 5 cm. on the unbound side. Leaves numbered in Arabic numerals, in pencil, at the top corner of the unbound side. Letters well-formed, round, average height 3 to 4 cm.

The water-mark of the paper is dated 1819. Johannes copied a *Rājāvaliya* beginning from 2nd August, 1822 (cf. Rask's diary).

Although the title does not occur in the MS, this text also belongs to the group of Rājāvaliyas called the *Maharājāvaliya*. The narrative is taken up to the death of king Rājasinpha II (A.D. 1692)<sup>1</sup>. There are several variations in the readings of the text, when compared to ES (Sinh.) 33; but both texts appear to have sprung from the same source.

MS begins: anantāparimāna sakvalaṭa<sup>2</sup> utum vū kela-lakṣayak sakvalada utum vū dasadahasak sakvalada.

MS ends: 101r., l. 17 ff.: ē siṭi nobō dāvakaṭa pasu olandēsi koḷaṃba gaṇḍa<sup>3</sup> gos kaḷuvāllē un pratikānun allāgana ḷunāmōdaradi



pratikānuṇḍa koṭā jayagena koḷaṃbat vaṭakara aravaṇḍa gos pānalā ōlandēsi parāja-vū viṭa devanu deva rājasimha raja raggahavattaṭa vāḍa-mavā iṇḍa ōlandēsinnē janarālat vāṭilā samasak kolaṃba aḍassi-karagana innā vēlāvaṭa pratikānō kolaṃba koṭuva ōlandēsīṇḍa bhāarakara dī pratikānō gōvēṭa giyāha. sakavarṣa dahahatin piri siṭi kala rajasimha raja ukut vū viṭa tun avuruddak giya kala pāta kaṭṭuva kōṭṭē rajjuruvan visin pratikānuṇḍa atkara dun raṭa pratikānō sakavarṣa hāttā-aṭin āri ōlandēsīṇḍa pātarāṭa at unayi dānagata-yutuyi. . . siddham . . . subham.

The readings corresponding to the three passages extracted from ES (Sinh.) 33, are as follows:

1. (22v. ll. 7 ff.): paṇḍuvas-raja tisdekak avurudu rājyaya kalasaṇḍa ohu put aṃbaraja visidekak avurudu rājyaya kelēya. ohu nam tama mayila-kumārayā vāḍiviya pāmīna āvissa<sup>4</sup> mayil nama denaku marā damā hāriya kuṇḍarajugē duva pallavati bisava gena tis-avruddak rājyaya kelēya. ohu put paṇḍūbhaya raja karaṇa samayehi digin satara gauvak palalin satara gauvak mul udurā dan dī noyek siyalla karavā aṭalos gauvak pahura karavā siṃhaḷa lakunu koṭā tisā-vāva baṇḍavā siṃhayāgē akuru koṭā galṭāṃba iṇḍuvā śattā avruddak rājyaya-kelēya. ohu put ganapatissa raja satalis avruddak rājyaya kelēya. ohu put muṭatissa raja mahamē uyana karavā hāṭa avruddak rājyaya kelēya.

2. (66r. ll. 4–8): śrī parākramabāhu raja panas dekek avurudu rājyaya kara erajugē dōnī vū ulakkuḍa-dēvigē putrayāṭa viraparākramabāhu nan tibā siṃhāsana prāpta koṭa devlova giyāha.

3. (69r.): sakala daṃbadiva pratikāldēsayen nāvakin piṭatva apagē svāmivū yēsus kristu-varṣayen ekvādahas ekasiya-hatak-vū devanu . . . atara samudraya nātuva ātuva kolon-

toṭaṭa goḍa bāsa siṭina-kala toṭē siṭi aya āvit parākramabāhu rajahaṭa mesē śalakaḷō da kīvo.

The present MS, at its conclusion, is similar to No. 71 described by Wickramasinghe.

¶<sup>1</sup> or A.D. 1684, or A.D. 1687 according to other sources. – <sup>2</sup> agrees with G. – <sup>3</sup> for: ganṭa. – <sup>4</sup> āvassa.

### Rājāvali (translation).

ES (Sinh.) 35 (Ny kgl. Samling 149 c-4<sup>o</sup>, 83).

European paper, 42 foll., 21 × 17 cm. Average writing space 13 × 17 cm. Covers of grayish oriental paper. Bound with some other papers and notes of Rasmus Rask. Card-board binding with marble paper.

Label on front cover 'Translation of the Cinghalese book called Rajavali, the History of Ceylon'.

Title on the inside cover. 'Translation of the Cinghalese Book called Rajavali, a history of Ceylon, compiled from the Historiographic Records of the Kingdom, communicated by Sir Alexander Johnston, Knt, late chief justice of that island'.

The manuscript contains an account in English of the contents of the Rājāvali texts, from the early legendary times up to the establishment of Buddhism in Ceylon.

Within the pages of the Rājāvaliya translation are bound four leaves 16 × 10.5 cm., giving a list of Rask's manuscripts (see ES (Sinh.) 45). – See p. 239.

### Pāpiliyānasannasa.

ES (Sinh.) 36 (Cod. Elu. Sin. XIX): Senkhaṇḍanagara-varṇanāva.

Palm-leaf, 8 foll., numbered *svasti siddham* (*ka-kṛ*), 38.5 × 6.2 cm. Title on *ka r*. Text

begins on *ka* v., with nine lines of writing each 23.4 cm. long, allowing broad margins which are decorated with *kuṇḍali* signs. On fol. *kā* nine lines of writing, 32.7 cm. long on each side. The letters are well formed and tiny, 2.5 mm. each in height. Foll. *ki-ku*, also seven lines to a page, but larger script, each letter 4 mm. in height. Fol. *kū* r.: eight lines; *kū* v.: six lines. *kṛ*, seven lines on each side. Fol. *kṛ* r.: still larger letters, each 5 mm. in height, six lines of writing only. *kṛ* v. smaller letters, and ends with the sixth line.

The manuscript is secured by running the cord through one hole only. This cord-hole is found 16.2 cm. from the left end of the leaves. Provided with European-made boards.

The title is written on the front blank page (*ka* r.) 'Semkhaṇḍanagaravarṇanāva'. This has been later transliterated into Roman script. Westergaard has catalogued the MS under this title. The following note in Swedish made by Helmer Smith has been added to the copy of Westergaard's Catalogue placed in the 'Orientalisk Afdeling' of the Kgl. Bibliotek: 'Codex Singh. XIX. Senkhaṇḍanagara-varṇanāva' is a copy of Parākramabāhu VI's Pāpiliyāna inscription (cf. Edw. Müller: *Ancient Inscriptions in Ceylon* (1883) p. 106. No. 160, and also H. C. P. Bell: *Report on the Kēgalla District*, 1904, pp. 81-85. B. Guṇasēkara: *Journal of the Royal Asiatic Society* (Ceylon Branch), vol. VII, No. 25, 1882, pp. 186-207) with Sinhalese *Sanne* to Sanskrit lines'.

The *Pāpiliyānasannasa*, 'the Royal Grant (Sannasa) pertaining to the Vihāra at Pāpiliyāna' was promulgated by king Parākramabāhu VI of Kōṭṭē (A.D. 1410<sup>1</sup>-1468) to record the gift of certain lands and other benefits to the Buddhist temple at Pāpiliyāna<sup>2</sup>, which the king had caused

to be built in honour of his mother, queen Sunetrā.

The grant begins with a worship of the Buddha in Sanskrit, and two Sanskrit stanzas in the Śārdūlavikrīḍita metre in which king Parākramabāhu briefly states the purpose of the inscription and asks the future kings of Śrī Lankā to protect his gifts, and see that his order is carried out.

MS begins: namo buddhāya śrīlaṃkādhīpatiḥ parākramabhujāḥ (sū)<sup>3</sup>ryyānvayālaṃkraṭiḥ<sup>4</sup> yi śrīlaṃkādhīpatiḥ parākramabhujas

sūryyānvayālaṃkratir<sup>4</sup>

yāce 'haṃ bhavato vacasruṇata<sup>5</sup> me

bhūmiśvarā bhāvinaḥ

dharmmo yam<sup>6</sup> sadrisaḥ<sup>7</sup> samastajagatām

satyam bhavatbhiḥ<sup>8</sup> sadā

rakṣo<sup>3</sup> sau<sup>3</sup> mai<sup>9</sup> jātahaṣakripaya<sup>10</sup>

punya<sup>11</sup> tathā bhujyatām.

śrī laṃkādhīpatiḥ, śrīmat-vū samastalaṃkārajyayaṭa adhipativū; sūryyanvayālaṃkraṭiḥ, sūryyavañśayaṭa kriṭābharaṇayak vānivū; parākramabhujāḥ, svarṇnābhīśekavasayen parākramanam vū; ahaṃ, mama; (*ka* r. l. 4).

*kā* v. l. 4 begins the second Sanskrit stanza, but there is no *sanne* to it. The Sinhalese text of the grant begins in line 5, with the date of accession of the king in the Buddhist Era:

śrī-buddhavarṣayen ekdahas navasiya aṭapanas avuruddak pirunu saṅḍa sirilaka raja pāmīni mahāsammataparamparānuyāta sūryyavañśābhijāta - mahārājādhirāja - śrīsaṃghabōdhi śrī parākramabāhu cakravartīsvāmīnvahansēṭa ekunsālisvanu māḍindina pura-pasalosvak dāvas jayavarddhanakoṭṭappurapravarayehi (l. 7) sumaṅgalaprāsādābhīmukhacitramaṇḍapayehi..

Thus the date of our grant is Buddhist-Era 1997, the full-moon day of Māḍin (Phālaguna), that is, Tuesday, March 8th, A.D. 1455.

The name of the superintendent of works, who supervised the building of the vihāra is mentioned. He is Sikurā Mudalpot (*kā* r. l. 9). This is followed by a description of the buildings (*kā* r. l. 9–*kā* v. l. 1). The lands granted, their extent and other benefits are given in lines *kā* v. ll. 1–8.

The chief of the Sunētrādēvī-pirivena at the time was Galaturumula Medhamkara mahātera-sāmīnvahansē (*kā* v. 9–*ki* r. l. 1).

The rules for the conducting of the festivals of the vihāra, and those special ones in honour of the mother queen are laid down (up to *kū* r. l. 4).

Then follows the usual warning to those who violate the conditions of the grant or unlawfully appropriate to themselves the benefits from the pious gift, followed by the enumeration of advantages of giving gifts and of preserving and protecting what is given, (*kṛ* v. l. 7–*kṛ* r. l. 6).

The text of the grant ends at *kṛ* r. ll. 2–6: me kiyana vihāra-varadhanakirimehi abhilāsa ātiva ema kusalānubhāvayen maitrī sarvajñarā-jōttamayānan-vahansē dāka bana asā kelavara budu-pasēbudu mahārahatunvahansē visin pasak kalāvū śānta vū dānta vū ajara vū amara vū kṣema vū amrata-mahānirvāṇapura-prāptiyaṭa utsāha-kaṭayutu . . . siddhim.

On the final line of *kṛ* r. begins a supplement added to the text of the grant during the time of the kings of Kandy. The addition seems to imply that the heathen enemies, – presumably the Roman Catholic Christians under the Portuguese – were not able to do any harm to the vihāra at Pāpiliyāna, because of favours received from the court of Kandy. Some one at Pāpiliyāna also is said to have received a high title from the court. The title of the present copy was no doubt prompted by the opening word of this addi-

tional text on fol. *kṛ* r. l. 6. As the real sense of this passage is not clear, it is reproduced in full below.

*kṛ* r. l. 6: semkhanḍanaṅgarā (*kṛ* v.) kāsagata mantisvara pamāti tārakānurañjītacandramañ-ḍalayak seyin patala pātarāṭa nāmāti sarasīyehi kumuṇḍuvana supipi men buddhāgamayehi pihiṭi sakalajana-sit mudunpatvīmen mithyādri-ṣṭīṇṭa malānika padma heyin da rivi duṭu kañ-dopāni seyinda niṣprabhā-kara durahāriya vira-vikramaikatejābhirāma utum mahavāsalin loka-prasiddha nāmayaḷ lābīmen ājñātejānubhāva diyunu tiyunu vīmaṭa pat jayavardhanapurayaṭa dakunudiga pāpiliyāna yana grāmayehi pihiṭi vihāra nāmāti trimada galin (galita) hastirājayā keren bhayapatva abhayapura pāmīna abhīta kesarindrāyamāna, utum, mahāvāsalaṭa mu(vā) vahav.

This grant has been edited by D. B. Jayatilaka in his *Katikāvatsaṅgarā* 1922, pp. 43–46, (Appendix, no. 4). Jayatilaka's text does not contain at its beginning the adoration or the sanne of the first Sanskrit stanza. It ends at *kū* r. l. 2 of our MS reading instead of 'pavatnā lesa salas-vā' . . . pavatvāliya yutu.

The two versions, our MS and Jayatilaka's text differ appreciably as to several readings also. It is possible that the present version is later than Jayatilaka's text.

The slab-inscription at Pāpiliyāna was broken into pieces later on. Pieces of it have now been put together and set up at the premises of a temple which is built at one of the old sites. – See Plates 32–33.

¶ <sup>1</sup> This grant and other works, such as the *Kāvyaśēkharaya* (I,6) give the date of this king's accession to the throne as 1958 of the Buddhist Era. This is the year of his coronation at

Kōṭṭē or Jayavardhanapura. — <sup>2</sup> Pāpiliyāna: a village about 3 miles to the south of the city of Kōṭṭē. — <sup>3</sup> Missing in MS. — <sup>4</sup> °kṛtiḥ. — <sup>5</sup> vacaś śṛṇata. — <sup>6</sup> yaṃ. — <sup>7</sup> sadṛsaḥ. — <sup>8</sup> bhavadbhik. — <sup>9</sup> mayi. — <sup>10</sup> kṛpayā. — <sup>11</sup> puṇyaṃ.

### Uparāja-stuti.

ES (Sinh.) 37 (Prip-Møller 1).

One palm-leaf, 35 × 6 cm., r. eight lines, 30.5 cm.; v. ten lines 32.5 cm.

An occult composition in a mixture of styles and language, beginning with Sinhalese prose in rhythmic Sanskrit vocabulary with *prāsa* (alliteration), followed by Pali verse, and again Sinhalese prose of usual literary style with few Sanskrit words.

The district of Satara-koraḷe (Cattāri-korala) finds mention in the Pali stanza. It may be possible that the composer of the text was a Buddhist monk of this district. The title of *uparāja* was applied in Kandyan times (17th, 18th centuries) to the Prime Minister. The text must be dated before A.D. 1815 February 3rd., when the Sinhalese Kingdom ended, or at least before A.D. 1818 if the term *uparāja* here is applied to Āhālēpola who went by that title until his capture and deportation by the British.

On the left margin r. is written *svastisiddham*.

The text begins: trijagaditamragitamrata-krata-sukrata-vrata-carita . . . (line 6): . . . surendra-lilābhirāṃavū utum (l. 7-8): Pali stanza:  
 sambuddharājavaradhātughare patiṭṭhe  
 nānābhivaṇṇalalanākulakelituṭṭhe  
 sañjātapemaratikāmaguṇe gahaṭṭhe  
 mayābhirāṃavitate pavarābhiraṭṭhe  
 sattālipālimananandanāsārasāhe  
 mettābhiputtamunisevitapannasāle

suttābhidhammavinayatthadhare susīle

cattārikoralabhināmatāre visāle.

The Pali text continues in v. l. 1 and then begins: yanu heyin . . . up to line 9: . . . apa uparājottamayānan vahanṣeṭa ihātmabhāvayehi vannāvū sakalāntarā sarvopaddravayan durin dura hāra . . .

### Dāṭhāvamsapradīpē (Dāṭagotpadīpaya — Dāṭhāgōtrapradīpaya, Dāṭhāvamsakavi)<sup>1</sup>.

ES (Sinh.) 38 (National Museum, D 1024).

Palm-leaf, 55 foll., numbered (*sva*)ka-ghṛ. First 14 foll. are mixed and appear in this order ka-ku, kṛ, kṛ, ke-ko, kū, kṛ, kau, 27.1 × 3.8 cm. Three to five quatrains to a page. A total of 434 verses of different metres, hence of varied lengths. The number of verses according to the colophon is 437. It is evident that either the author has not counted correctly the number of quatrains in his work, or a later copyist has omitted three of them perhaps three stanzas after the fifth inadvertently as shown below.

At the end of the MS, after the colophon on fol. ghṛ, v. the name of the owner of the MS is given as 'the young monk<sup>2</sup> of Paranatala' (paranatala piṃci-unnānse). The number of foll. in the MS is given correctly as 55 (see below). There is also some scribbling in larger letters which is illegible.

*Dāṭhāvamsapradīpe* (°paya), 'The Mirror of the History of the Tooth Relic', is a poem in 434 stanzas composed to relate the story of this sacred object of worship of the Buddhists from the very beginning of its history up to 1819 A.D. (Śaka 1741), that is the fourth year of the British rule in Kandy.

*Dāṭhāvamsapradīpaya* is the name given in the colophon. At the beginning of the text itself

(verse 7) the title of *Dāṭāgotpadīpaya* (= *Dāṭhā-gōtrapradīpaya*).

The author of this historical poem is Vāligala Kavisundara, whose other known poems are the *Imḡirisihāṭana* and the *Vaḍigahaṭana*. The poem was printed in 1947. There is another MS of it in the British Museum, and this bears the title *Dāṭhāvaṃsakavi* (Or. 6606, 129). – See also *Sinhalese Literature*, p. 267.

The text begins in the usual method of verse compositions of the period with three stanzas in adoration of the Buddha, Dhamma and Saṅgha, the fourth an invocation of blessings of the gods, and fifth a summing up of the above.

The first quatrain is as follows:

peragira pārum dasa  
 matin nāṅga dam-ōbasa  
 pādiṭu tama lū pisa  
 vadin (= °m) naradamśari (= °sāri) tilo-āsa,

The purpose of the poem and its title are given in quatrains 6 and 7:

saraṅgavāsi vidiliya  
 dasanadāgota vipuliya  
 kavikarava nomāliya  
 kiyā ārādanā karaliya  
 bāvin bava-tāpaya  
 nasanaṭa dur' āra pāpaya  
 savanaṭa mānapaya  
 kiyam (= °m) dāṭāgotpadīpaya.

It appears that there is something missing between verses 5 and 6, and obviously this is the name and description of the person who invited the author to write the poem. The three verses missing when the actual number of verses found in the book is compared with that given in the colophon, as described above, may have been at this place.

The story of the Holy Relic is based on the *Daḷadāsīrita*, *Daḷadāvamsaya*, etc. (see *Sinhalese*

*Literature*, pp. 111–116)<sup>1</sup>. The narrative begins at *ka r.*, verse 2, with the Bodhisatta's obtaining of the revelation of enlightenment from the previous Buddhas (*vivaraṇa*).

Fol. *ki r.* verse 3 begins the final life of the Bodhisatta as son of Suddhodana and Māyā.

Fol. *ku r.*, verse 2: The attainment of Buddhahood. Fol. *kṛ r.*, verse 1: The death of the Buddha.

Fol. *kṛ v.*, verse 3: The Tooth Relic is taken to Kāliṅga. Foll. *kau r.-khai*: Attempts to destroy the Tooth Relic by Paṅḍu, the king of Pāṭaliputta (Sinh. Pāḷalup).

The following variations or orthographical renderings of proper names may be noted:

At *kau r.* verse 3: King Paṅḍu is called Paṅḍuvas.

At *kho r.* verse 1: kiridara; *ibid.*, verse 3: kiridarā for khīradhāra.

Fol. *ga r.* verse 1: Sending of the Relic to Laṅkā. Arrival of the Relic at Mēgagiri-vehera at Anurādhapura (*gḷ r.* verse 3). *gau v.*, verse 3: King Parākramabāhu of Poḷonnaruva had the Tooth Relic buried by the bank of the river Mahavāli-gaṅga for fear of enemies:

polonnarupurehi agarajavū pabada  
 utun mahalu pāraḱumbā-niriṅḍu sada (= saṅḍa)  
 rupun ganitiyāyi pera ṅiridun [sic] kalada  
 nidan kara tibū māvāli-gaṅga 'sa soda (= soṅḍa)  
 Fol. *ghā r.* verse 1: Śrī-vikumrajasimha is followed by the English (British).

*Ibid.*, verses 2–3, The British Governor and the Resident John Doyle:

From *ghā r.* verse 3 to *ghi r.* verse 2 ((11 verses) contain a praise of John Doyle and his devotion to the Buddhist faith:

garutara e-gōrendaru utumā viṣiṇa  
 siribara melaka levu-sāsana rakina meṇa  
 sihikara balā iṅgrisi āmāti atureṇa  
 tīrasara nānin maha-osu paṅḍihu sariveṇa.

nan yutu resi(da)nta joṅḍoyil kiyana  
pin yutu niriṅduhaṭa raṭa tuna vevu tana  
man lesa(p)era-radun daladā-himi pudana  
men kaḍa nokara pudavat salasiya nitina.

The verses eulogizing the British Resident are followed by an admonition to the Buddhist people to continue their devotions to the Holy Relic.

The poem ends thus:

Fol. *gha* r. verse 4:

sakavarṣa n-ek-dahas

satsiyasataliseka vas

dāṭāgot veses

kalē kavi sivisiyahatak tis.

*gha* v.:

sirilaka vāvēvā

dubik duruvēvā

siyal siri vēvā

rajuṭa diyavāḍamaṅgul vēvā.

sarasavi muvamāṅdura

orādi vāligala kiviya

dāgotpadīpa kara

nimiya danu sataṭa met kara.

lōkartthacaryāva nisā karapu dāṭhāvamsapradīpē  
kavibanapotayi.

siddhir astu, subham astu, ārogyam astu.

me pota paranatala piṅci-unnānsēgēya,

me pote pat-iru panas-5.

Several orthographical peculiarities belonging to the late 18th and early 19th centuries are noticeable in the MS. Sanskrit loan words appear now and then, e. g. *varṣa*, *ki* r., verse 3; *khu* r. verse 4. At *ga* v. verse 1: *svāsū* is spelt *svāsū*. At *gai* r., verse 3: *pūrva* has to be read *pūruva*, *metri causa*. Palatal *śa* takes the place of *sā* as usual. The *niggahīta* (*m*) is written over the line (*go* r., v. 3: *tāvasiṃsehi*). For peculiar forms of syllable *bō* see *go* r., verse 1: *bōma* and *go* v., verse 3: *siribō*.

¶<sup>1</sup> See also *Daḷadāpūjāvaliya*, ES (Sinh.) 32. –  
<sup>2</sup> = novice (*sāmaṇera*).

## RELIGIOUS POETRY, PANEGYRICS, WAR-BALLADS, EULOGIES, LOVE POETRY, DIDACTIC VERSE, ETC.

### **Kavminikoṅḍola.**

ES (Sinh.) 39 (Cod. Elu. Sin. XXIII).

European paper, 17 × 21 cm. 148 pages numbered in Arabic figures; five foll. blank at the end. Thin paper cover. Pages ruled in pencil. Five quatrains to a page. Title and three quatrains on the first page. One quatrain only on the last page. Title is given as: *Kāyvapostakaya nohot Kauminikoṅḍola*<sup>2</sup>. The quatrains are numbered on the margin; 725 in all.

The *Kavminikoṅḍola*, 'the Ear-Drop of Poetical Gems', was composed by Samarajīva Pattāyamē Liyana-āracci, at the request of Abhaya-sirivardhana Ilaṅgakōn Mudali, during the reign of Kīrti Śrī Rājasimha of Kandy (A.D. 1747–

1782). The subject matter is based on *Jayaddisajātaka* (Fausbøll, No. 505), but the introductory portion contains extra material such as description of the city of Mātara and a panegyric of the sponsor, Ilaṅgakōn<sup>2</sup>.

There is a printed edition by Vālipaṭanvila Dīpaṅkara, (1905) (D.) together with a Sanne, and it contains 724 stanzas, one more than the number in the MS although the last verse in the latter is numbered 725 (see below).

The poem begins:

v. 1. piri neka vana nisala

savuturu sevuna mahasala

ruvanidu iṅdu-vasala

vaṅdim muṇi[sic]-raja sunera nikasala.



After MS 593 (D. 592): mē pādamadyāntayama-  
ka-avyapetayi

After MS 594 (D. 593): mē pādamadhyāntaya-  
maka-avyapetayi

After MS 595 (D. 594): mē pādamadhyānta-  
yamaka-avyapētayi

In the account book of Rask (Ny kgl. Saml. 2085 h. 4°, vol. II) there is a note to say, that he paid two Rix dollars for George's copy of *Kavmiṇikoṅḍola* on 25th May, 1822.

¶ <sup>1</sup> Should be *kavmiṇi*° (*ḍa* or *ḍo*). – <sup>2</sup> *Sinhalese Literature*, pp. 162–163. – <sup>3</sup> See below. – <sup>4</sup> Not reckoning the final stanza which serves as a colophon, the text contains 723 stanzas.

### Bārasakāvya.

ES (Sinh.) 40 (Cod. Elu. Sin. XXVIII).

Palm-leaf, 7 foll., originally numbered in *lit-ilakkam*. The first folio is marked on the obverse with *svasti-siddham*. There has been an attempt to number the foll. in Arabic figures, but as the foll. were in wrong order, the numbering has been confused. On the recto of the first folio, written in columns from left to right are: (1) the name of the author, (2) the *garbha-cakra* or the diagram containing the letters which read the twelve stanzas with its title on the right side, (3) the two stanzas which form a sort of colophon to the poem contained in the diagram. Each side of the remaining six foll. is also divided into two columns, and in the left column (6.5 × 2.5 cm.) is a stanza of four lines, and in the right column (22 × 5 cm.) the sannaya of the stanza in eight lines.

*Bārasakāvya*, 'the Poem of Twelve Stanzas', is the title of the panegyric of the Buddha con-

tained in the *Baranamagabasaka*, 'the diagram of the twelve eulogical verses' composed by Karatoṭa Dharmārāma Thera (A.D. 1737–1827<sup>1</sup>). The *cakra* (*saka*) can be read in twelve different ways, from left to right, and *vice versa*, top to bottom, and *vice versa* as illustrated at page 215. See Plate 19 also. Each time we then read a verse in praise of the Buddha. It is said that Karatoṭa Thera was kept a prisoner in a village close to Kandy, through the machinations of jealous rivals, and there he performed this verbal feat and sent it to the King Rājādhīrājasimha (A.D. 1780–1798), who himself was a great poet, as a means of getting an audience with him<sup>2</sup>. The effort was successful. The two stanzas which follow the *cakra* (see below) say that the king was highly delighted at the literary skill of the Thera and bestowed on him a gift of lands. This was in Śaka Era 1708 (A.D. 1786) which was the sixth year of King Rājādhīrājasimha's reign<sup>3</sup>.

James D'Alwis, in his Introduction to *Sidat-sangarawa* has reproduced the *cakra* and the twelve stanzas with their English translation (Alwis). Among the several printed editions of this panegyric, the one by Nāpāgoda Dharmakīrti Śrī Sīlaratana, 1938, has a glossary of words occurring both in the stanzas and their sanne, arranged in alphabetical order.

The first folio, which is reproduced on Plate 19, reads as follows: Column 1. The author's name and position: pātaraṭa padaviya karavana karatoṭa kīrtiśrīdharmārāma nāyaka-unvahansē vamha: 'The High Priest Kīrti Śrī Dharmārāma of Karatoṭa who holds the office of the chief of Buddhist priests in the low-country'.

Column 2. The *cakra* and title of the poem: bārasakāvya garbha nāmacakrayayi.

Column 3. The two stanzas forming the colophon:



sakavasīn-ekdahassatisiyadesiv vaṇa  
laka sirirajadirajasimha-niriṇḍuṭa savaṇa  
tika rajagurugōla damram yatiruvana  
saka keḷe me barakavgāp nam amutu vaṇa  
meniriṇḍu me saka naraṁbā siya sakin-iṇḍurā  
ne viriṇḍu kiviṇḍukāla-gele ban<sup>4</sup> pāsa yurā  
pirisiṇḍu menen<sup>5</sup> pallebādda gamvarā  
me yatiṇḍuhaṭa pidu mihi pavatinā turā.

The twelve stanzas read thus:

1. sisisidayala nini nini niraja la la la la  
sirivaladiyana vasavamu sinada kusakala  
siṇḍi<sup>6</sup> bavagimana raṅganagamiṇa palunasala  
sirigana nirata namadimi navana nuvatala
2. navarada navasa siri pata lamaṇi mana raka  
naramana natana vasu lava namasu pasasaka  
nana-saṇḍa<sup>7</sup> damana nanasani risiru nada  
pika  
navanusu nadapu raṇarasu namadu vinayaka
3. gata yadi satosa daga nuta davani damanada  
garupisu vaṇḍuva narasana navaga natamada  
gaṇa nada na kala napiyasi haraṇa napa pada  
gaga gaga narati sasa sasa najara dada dada
4. la la la la vidasi ka ka ka ka nagana dada dada  
laka sata durama rasa piya bidama nama pada  
lasa nava saṇḍa se nasa dana savana mata  
pada  
la kuḷuṇu-nidi samapana vikasana dana nada
5. nimugami damana tavanisu darisi taṇa sisa  
nivana diyadada palasara dana tinu sayaka  
nisaṅgama rahasi risulana vaduva gara pisa  
nivarana nimada sivana ranavasa dana nasa
6. silavana gana nadana dasa tapanidi sudaga  
sivabaga napuna ramasanu vaduva yapinaga  
siri diri sarasa varana varadava tarunaga  
sisi sisi nadana nana nana dumida gaga gaga
7. dada dada rajana sasa sasa tira naga gagaga  
dapapana naraha siyapina lakana dananaga  
tamatana gavana nasarana vaṇḍuva supi ruga  
danamada nivada tanugada satosa diyataga

8. kayana vidumana suranara pudana sanuvana  
kapidana rusiri nisalana namada dasanana  
kasasapa sumana valasuva natana namarana  
karanama nimala taparisi savana dara vana
9. la tavanu tavana midimana araninaga risi  
lasanalu panami ganaṅgaranamagiva badisi  
lakasaku danasi muvasavana yadi lava risi  
lala lala jarani nini nini layada sisi sisi
10. gaga gaga damiṇḍu<sup>8</sup> nana nana nadana  
sisi sisi  
ganaruta vadana vana rava sarasa ridi risi  
gana piya vaduva nusamara na puna gaba-  
vasi  
gada sudi nipata sada nada nanaga navalasi
11. sananada savana ranavasi damani naravani  
sapiraga vaduva nalasu risi hara magasani  
sayasa nuti nada rasa lapa dada yadi navani  
sasinata sirida sunivata nama dami gamuni
12. dana nada nakasa vinapama sadini nulu  
kala  
dapatama navasa nadasana seda savana sala  
dapamana mada biya pisara maraduta  
sakala

dada dada nagana kaka kaka sidavi lalalala  
John Davy, says as follows of a Sinhalese poem,  
and it must be without doubt the *Bārasakāvya*:  
'They are extremely fond of intricacies of style,  
the more artificial, the more it is admired: I have  
heard a poem spoken of with delight as an  
extraordinary effort of genius, the peculiar merit  
of which was, that it admitted a great variety of  
readings, from the left to the right, up and down,  
and in many other ways, each way making sense.'  
*An account of the Interior of Ceylon . . .*, p. 239.

¶ <sup>1</sup> (Śaka 1749 = AD 1827). Rasmus Rask met  
Karatoṭa Dharmārāma Thera and had a discus-  
sion with him. (See Introduction, p. XLIV and  
P. LX). — <sup>2</sup> For details of Karatoṭa Thera's life,

6.				5.				4.													
4	3	2	1	4	3	2	1	4	3	2	1										
1. 1	si	si	si	si	da	ya	la	ni	ni	ni	ni	ni	ra	ja	la	la	la	la	4		
2	si	ri	va	la	di	ya	na	va	sa	va	mu	si	na	da	ku	sa	ka	la	3		
3	si	di	ba	va	gi	ma	na	ra	ṅga	na	ga	mi	na	pa	ḷu	na	sa	la	2		
4	si	ri	ga	na	ni	ra	ta	na	ma	di	mi	na	va	na	nu	va	ta	la	1 9.		
	na	sa	na	ga	BARA			ni	ra	ya	da	NAMA			ni	sa	du	vi			
	da	ra	pu	na				ma	ha	da	ma				di	da	ra	da			
	na	sa	na	na				da	si	da	na				sa	se	ma	si			
2. 1	na	va	ra	da	na	va	sa	si	ri	pa	ta	la	ma	ni	ma	na	ra	ka	4		
2	na	ra	ma	na	na	ta	na	va	su	la	va	na	ma	su	pa	sa	sa	ka	3		
3	na	na	sa	ṅda	da	ma	na	na	la	sa	ni	ri	si	ru	na	da	pi	ka	2		
4	na	va	nu	sa	na	da	pu	ra	na	ra	su	na	ma	du	vi	na	ya	ka	1 8.		
	du	na	va	ta	GABA			na	va	da	da	SAKA			sa	sa	bi	na			
	mi	da	du	pa				va	du	na	ri				ka	va	da	ga			
	da	va	va	ni				sa	va	ti	si				na	na	ma	na			
3. 1	ga	ta	ya	di	sa	to	sa	da	ga	nu	ta	da	va	ni	da	ma	na	da	4		
2	ga	ru	pi	su	va	ṅdu	va	na	ra	sa	na	na	va	ga	na	ta	ma	da	3		
3	ga	na	na	da	na	ka	la	na	pi	ya	si	ha	ra	na	na	pa	pa	da	2		
4	ga	ga	ga	ga	na	ra	ti	sa	sa	sa	sa	na	ja	ra	da	da	da	da	1 7.		
	1	2	3	4					1	2	3	4					1	2	3	4	
	10.								11.								12.				

see *Orientalist*, vol. III (1888-1889), pp. 204-207.  
 - <sup>3</sup> See *Sinhalese Literature*, pp. 248-252. - <sup>4</sup> Al-  
 wis: van. - <sup>5</sup> Alwis: me namudu lat. - <sup>6</sup> siṅdi =  
 sidi. - <sup>7</sup> saṅda = sada. - <sup>8</sup> ṅdu = du. See  
 Plate 19 also.

### Pirinivanjātakaya.

ES (Sinh.) 41 (Cod. Elu. Sin. XXIV).

Palm-leaf, 33 foll., numbered (*svasti*) *ka-ga*  
 (an incomplete stanza in *kām* v.<sup>1</sup>, *khi* written on  
 one side only. Letters 3 cm. high. One blank  
 leaf at the beginning. Three to six *sivupadas*  
 (= stanzas of four lines each) to a page. 256

*sivupadas* in all. Secured within European-made  
 wooden boards.

*Pirinivanjātakaya*, 'the Story of the Parinir-  
 vāṇa' is a poem in 256 *sivupadas* relating the  
 life-story of the Buddha. The word 'Jātakaya' is  
 not used here in its usual meaning, of a past  
 birth story of the Buddha. It simply means a  
 story. Although the event of the Parinirvāṇa is  
 emphasized in the title, the composition was  
 meant to relate other events in the life of the  
 Bodhisatta as well. A version of this poem  
 consisting of 234 *sivupadas* has been printed in  
 Galle (1885), by S. A. Z. Sirivardhana (S).

MS begins:

siripā piyum piṭa  
sakasā vaḍina<sup>2</sup> hāma-viṭa  
maga pā<sup>3</sup> mok-puraṭa  
nitara pinipā kerem muniñduṭa

This is followed by two stanzas for the worship of the Dhamma and the Saṅgha and one invoking the protection of the gods.

<sup>4</sup>v. 5:

piri vikumen pavara  
pahaḷava maṇḍak nāna sara  
pahakara dun sasara  
kiyan<sup>5</sup> muni-saṇḍa dahan<sup>5</sup> kavi kara

<sup>6</sup>v. 6:

no kihāki pamana dāka  
guṇa-nāna vikum anasaka  
gavtama muni kaleka  
kiyan<sup>5</sup> pā<sup>7</sup> pirinivan<sup>7</sup> jāta

This is followed by an account of Prince Siddhattha's birth. His father's name is given as Sudasun (= Pali: Sudassana).

*kā* r. v. 3 = S. 10:

daṁbadiṅṅala sugat  
biju pera siṭama aṭagat<sup>8</sup>  
māda desa<sup>9</sup> kiṁbulvat  
purehi sudasun rajūṭa agapat

The Prince grows up in the palace, and at the age of sixteen marries Yasōdharā. In his twenty-ninth year he renounces his royal life and becomes an ascetic. The story is continued after the *Nidānakathā*, and we come to a description of the temptation by the daughters of Māra. The fourteen stanzas which relate the efforts of the daughters of Māra to captivate the Bodhisatta (MS *kī* v. 4 ff. = S. 48-67) present a reminiscence of the scene of dancing by the apsaras in the *Guttīlaya* (vv. 309-313). One of these may be cited:

(*kū* r. v. 3 = S. 52):

dī mevan rasa musu tepul maṇḍa  
maṇḍa-hasin kara muvaraṇḍē  
lū bālun pamanin nagā bāma  
sāv-nuvan sāra viṇḍa viṇḍē<sup>10</sup>  
rāgamamata van<sup>11</sup> nurā-tana rana-hasun  
pennā soṇḍē  
bōsatun dāka māra tun laṇḍa kī noyek  
anadara tadē

Buddhahood is attained, and the Master lives in Jetavana. A woman who was in the habit of giving constant alms to Mahasup (Mahākassapa) therā, mistakes the Buddha for him, and gives the Buddha the food that was meant for the therā. Realising her mistake the woman takes the food back from the Buddha. The therā decides to leave the locality in order that such an incident may not take place in the future. This anecdote has been introduced in order to speak of the signs which Mahākassapa noticed at the parinibbāna of the Buddha. The Master takes his last meal at Pāvā and goes to Kusināra, to the Sāla grove called Upvattana (Sinhalese: upavana nam sal-uyanaṭa. S. 115). The Buddha admonishes the monks to preserve his teachings and advises them to build dāgobas. The Buddha passes away and Ānanda's lament begins at *kā* r. (S. 130).

*khi* r. v. 4 (= S. 162):

sārāsankaya nārā  
vatpīlīvet kara mīrā  
etana siṭama atnārā  
dān mā kāṭada bārā,

after this *khi* v. is blank, and *khi* r., has:

sārāsankēyīyak itin<sup>12</sup>

pīrā<sup>13</sup> sasarīn pā vikun.

(Thus there is nothing missing in the MS, in spite of the blank page. It is just the oversight of the copyist).

The beasts of the forest and the birds of the

air join Ānanda in his lament. The poem concludes with an account of the cremation of the Master, and the erection of eight dāgobas over his relics.

The last verse:

<sup>14</sup>me kī daham-pada  
asā me deviyō ada  
pin gena sit pāhāda  
levan sata hāma rakiv hāmasaṇḍa.

The scribe's wishes as usual:

mē lī pin purā . . . etc.

Nevill gives a brief description of another copy: *Sinhala Verse*, No. 92.

There is an incomplete copy of this poem in the Royal Library at Stockholm, following the poetic versions of the *Muvajātakaya* and the *Saddantajātakaya*. Although the text ends abruptly, it is clear that it represents a portion of an older and fuller poem. The last stanza of the fragment is:

vida tada nohāra śiya met vidina duk-pat  
vida tada giman hāra kara nohāra pillivet  
soṇda budu-rajugē śrīpāmulaya śiṭa-gāt  
vāṇḍa vāṇḍa anada āṇḍuva<sup>15</sup> iśa tabā at.

Up to this point there are 228 stanzas in the fragment corresponding to 175 only in our manuscript. Our manuscript shows the attempt of a scribe to copy from an older version, which he did making his own corrections and omitting passages that were not clear to him. A comparison of the same verse (*khṛ* r. verse 4) from our copy will illustrate the process:

vīne nada nohāra siri viṇḍa iṇḍiya duppat  
vīna nada giman nomahāra nohāra silpat  
soṇda budu-rajunnē siripā mulā sit  
pada vāṇḍa anada āṇḍuvō isa tabā at

¶ <sup>1</sup> *kām* v. No. 4 ran ruva men edā, sātapuni badā muniṇḍā, siripāmula iṇḍā . . . - <sup>2</sup> S. satapā

vaṇḍdim. - <sup>3</sup> S. pā. - <sup>4</sup> Not in S. - <sup>5</sup> Should be °m. - <sup>6</sup> S = No. 5. - <sup>7</sup> S. pirinivan pā. - <sup>8</sup> S. haḷahat. - <sup>9</sup> S. deśa. - <sup>10</sup> S. sav-nuvan viṇḍa viṇḍa soṇḍē. - <sup>11</sup> S. vena. - <sup>12</sup> S. nārā in. - <sup>13</sup> S. pīnā. - <sup>14</sup> Not in S. - <sup>15</sup> For āṇḍuvayī.

### Mahabhinikman-kavi.

ES (Sinh.) 42 (Lind 2).

Palm-leaf. 52 foll., numbered (*svasti siddham*) *ka-ghī*. 19.2 × 5.2 cm.; 385 quatrains in all, one to six quatrains written on each page, four on the majority of pages. No boards; folios secured by a string. The leaves were found unarranged, for example, *ke*, *ko* between *gi* and *gī*. Arranged on 19.4.1958.

*Mahabhinikman-kavi*, 'Verses of the Great Renunciation' a ballad which relates the life of the Bodhisatta up to his enlightenment and attainment of Buddhahood, was composed by Seṭṭipala Māti, somewhere about the early eighteenth century or the last decades of the seventeenth. The subject matter is derived from the *Nidānakathā*. The present text, the narrative of which is complete in itself, contains three hundred and eighty five stanzas. There are various recensions of this ballad, which at one time was very popular with the devout Buddhists. Hugh Nevill (*Sinhala Verse*, 'Colombo National Museums Manuscript Series, Vol. IV, 1954' No. 121) describes longer versions belonging to four categories. Nevill says that the texts which bear the name of Heṭṭipola Paṇḍita Mātiṇḍu may be safely regarded as the oldest. The longest version known to Nevill contains 1166 verses and the shortest 601. The present copy, as stated before, has only 385 stanzas, but it can be regarded as an old version round which, as Nevill himself says, interpolations, chiefly of further descrip-

tions of miraculous signs, have grown up. It is possible a few stanzas belonging to the original ballad are also missing in our copy. The verse cited by Nevill as an example (p. 139):

ada kal bōsat taniva vaḍinnē  
siṭimin as-raju dukin tāvennē  
aṅḍamin net-konakinda balannē  
as-kaṅḍa pälemin diviva upannē

is not traced in these leaves. The orthography shows the usual peculiarities, some pages are written in a very fine round hand, and others cursively, but it is the same hand, manifesting weariness at times. An example of such a page is *khu* r. As for peculiarities of spelling, *kili* for *kiri* on *kau* r. v. 4. may be noted.

*ka* r. blank and text begins on *ka* v. with 'budun saraṇa yemi' on the left margin. The page is numbered with 'svasti siddham' and 'ka' on both margins. One verse written in the centre:

pīn saraṇe adahāvu muniṅduhaṭa  
dan-saraṇe guṇa pavasan hāmaviṭa  
dān-saraṇe saṅga-pilivela sahatuṭa  
tun-saraṇe mama namadin hāmaviṭa  
*kā* r. (4 quatrains):

1. set dena muni guṇa dānagaṇa pavatimu  
sit satoṣin vadahala dam pavasamu  
sit met muni guṇa saṅga guṇa dāna emu  
met dānagaṇa api tisaraṇa namadimu.

On *ghi* v., appears the verse which states the name of the poet:

kiṭṭukaragat taman budubava mahana-  
vannaṭa kalayi ikman  
duṣṭakaragat napuru vasavatu kale bādā  
ohu noyikman  
iṣṭakaragat taman rāhula-kumaru āralā  
giyayi ikman  
seṭṭipala bat mātidu paṅḍita tamayi kivve  
mahabhinikman.

followed by

āta apamana budun buduvunu niyamayak  
nāta hāma siyallē  
māta pasnama budu unā dān kiyati me kalpaya  
muḷullē  
jāta bōmula nohāra vāḍa iṅḍa eḍā budu  
unu lesaṭa lollē  
dātu parinervāna siduveyi māvi kaya  
tun pāya āsillē

*ghī* r. (3 quatrains)

*ghī* v.

me livu pin purā . . .  
balī me kala pin balayen sēma balē  
dilī e ran vimaneka ipaduni kusalē  
yalī metē muni raja pahala vū kalē  
tilī nivi śatapemi mok amāvilē

(a) **Lōkōpakāraya**, (b) **Lōvādasāṅgarāva**,

(c) miscellaneous didactic verses,

(d) **Vadankavipota**.

ES (Sinh.) 43 (Cod. Elu. Sin. XXVI).

European paper, 36 foll., numbered 1-72 in Arabic figures. 17×21 cm.; ruled; text written leaving broad margins on the right hand side. On the inner side of the front-cover five quatrains written, the page taken upside down.

(a) Foll. 1-11. *Lōkōpakāraya*, 'the Help of the World'<sup>1</sup> of Raṇasgallē Thera is a Sinhalese didactic poem composed in the *gī* metre. The author came from the well-known Toṭagamuvavihāra, and the work, according to final couplet, was completed in the Śaka Year, 1721, that is A.D. 1799.

There is a printed version of the work by an anonymous editor and published by P. J. Karuṇādhāra (K). Fifth reprint, 1924; 8th re-print 1948. The text contains 238 *gī* couplets.

The water-mark of the paper bears the date



bōvāḍa mantare sasaraṭa aya noyeka  
mē vāḍa kam kala sata hāma novī sāka  
ē vāḍa utum muni raju dāka nivan dāka  
lōvāḍasaṅgare kavi ek-siya-ṣi-dekaka.

According to this verse the *Lovāḍa-saṅgare* (for °saṅgarāva) contains 122 kavi. This number has been arrived at counting the gāthā quoted above and this final verse consisting of the copyist's colophon also.

(b. 1) Back of the front cover. Five stanzas from the *Lōvāḍasaṅgarāva* repeated in this order M. 133, 130, 132, 134, 131.

(c) Foll. 26–29 (page numbers 27–34).

[*Budu-guṇa* or *Upamā-kavi*]. Miscellaneous stanzas dealing with religious topics, written in the same spirit as the previous text, and continuously with it. Thirty five stanzas in all, 33 in Padaka, and 2 short Sivupada.

Begins:

\*puravā sat-ruvanin muluderaṇaya  
karavā pāyak baṁba-lō samanaya  
baṁdavā randada lā manitoraṇaya  
denavāṭa-t vāḍi pin butsaraṇaya.

Ends:

sasagaya da baṁba-pura  
nayi gurulu yak bū nara  
asurayan saha pirivara  
sāvoma mē pin anumōdanā kara  
nidukin nirōgava  
vayira nova ovunovun ekaṅgava  
satatin suva pat va  
metē muni dāka nivan dakimuva

Copyist's colophon:

mē lī pin purā . . .

(d) Foll. 30–35 (page numbers 35–46).

Four stanzas on the first page, 5 on each of the remaining eleven pages. 59 stanzas in all.

*Vadankavipota*, 'the Verse Reading Book'<sup>24</sup>, dealing with phonetics and grammar, and con-

taining didactic verses chiefly on the value of learning, and verses in praise of Gaṇadevi, the God of Learning, composed by Attaragama Rājaguru Baṅḍāra in the eighteenth century.

The *Vadankavipota* has been printed several times along with the *Gaṇadevihālla*, a ballad on Gaṇadevi. This version (RV) has 74 stanzas. The poem is also included in A. M. Gunasekara's *Granthārṇavaya* pp. 25–29 (AMG). It contains the same number of stanzas. Our MS is fragmentary, and it is materially different from the common work known under the name. The present text contains 45 stanzas which are common to RV, and omits 29 stanzas that are found in RV. At the same time it has 14 stanzas which are not met with in RV, including both the beginning and end. The third verse of the MS is v. 39 of the *Gaṇdevihālla*<sup>25</sup>.

The text begins:

utum budu ruvanē  
lovuturu daham saraṇē  
samaga saṅguruvanē  
sadā namadim me tum-saranē

Ending:

vesesa sav-sip satara-samudura ctaravana lesa  
neka danāhaṭa  
melesa oba suraguru ayada siṭa latara-vana  
tāna tuva [ruva] lābimaṭa  
satosa vana kivi hasara hasapada delovama  
dāna dinīmaṭa  
alasa nova kiyamin vadankavi me pota  
nimavū (°vuva) kuru dānīmaṭa

The following is a comparison between the present MS and RV.

MS	RV
v. 1	wanting
v. 2	= v. 1
v. 3	= Gaṇadevihālla, 39
vv. 4–9	wanting

MS	RV
vv. 10-16	= vv. 3-9
v. 17	= v. 13
v. 18	= v. 15
v. 19	= v. 17
v. 20	= v. 39
v. 21	= v. 54
v. 22	= v. 45
v. 23	wanting
v. 24	= v. 50
v. 25	= v. 46
vv. 26-28	= vv. 51-53
v. 29	= v. 59
v. 30	= v. 58
vv. 31-32	= vv. 47-48
vv. 33-34	wanting
v. 35	= v. 72
v. 36	= v. 65
v. 37	= v. 61
v. 38	wanting
v. 39	= v. 32 (but lines differently arranged)
vv. 40-41	= vv. 40-41
v. 42	= v. 43
v. 43	= v. 60
v. 44	= v. 33
v. 45	wanting
vv. 46-48	= vv. 34-36
v. 49	= v. 55
v. 50	wanting
v. 51	= v. 66
v. 52	= v. 62
v. 53	= v. 63
v. 54	= v. 73
vv. 55-56	= vv. 67-68
v. 57	= v. 71
v. 58	= v. 69
v. 59	wanting

The verses wanting in RV, but found in the MS in addition to the first and the last stanzas, are given below:

(1) MS verse 1. Given above.

(2-7) vv. 4-9.

asan deviyannē  
puvatāki mama kiyanṇē  
varada ivasannē  
duṭat varadak kṣamā-vannē  
gaṇa-devi suran vāṇḍa  
guruvara pāt bāsa vāṇḍa  
degurun nāmī vāṇḍa  
iṇḍuva vanapot dī potaṭa vāṇḍa  
gaṇadevi nuvana den  
deviyō maṭa digā den  
yāsasiri vaḍā den  
ugura danu dī maṭa nuvana den  
siripā piyūm piṭa  
satapā vaḍina hāmaviṭa  
maga pā mokpuraṭa  
nīlara pinipā keremi muniduṭa  
guṇa-nuvana dennē  
nīti puda mal labannē  
varada ivasannē  
sarasvatī maṭa nuvana dennē  
deguruvara-saraṇin  
guruvara dun upadesin  
gaṇadevi dun nānin  
akuru kīmaṭa paṭanganimin

(8) v. 23.

aḍasaṇḍa vilasin dala neka so-lu  
laṃba raṃba-kaṇḍa men soṇḍakin bābalu  
nilaturu namadim pudamin avulu  
den maṭa nuvanak ganapati yehelu

(9-10). vv. 33-34.

pudā ālaṃgā<sup>26</sup>  
situsē kereyi aṃgā<sup>26</sup>  
mavu umājaṃgā<sup>26</sup>  
vadin ganadevi dōt naṃgā<sup>26</sup>





stanzas, but the last is numbered 58 as No. 6 has been left unnumbered. After this stanza every verse is numbered one number short of ES (Sinh.) 43 (d).

This copy is by a less educated copyist, than the one who made the copy described earlier, and therefore, it contains far more orthographical errors. For example, in verse no. 2, *budun* is spelt as *budhum*.

The variant readings found in the two MSS, when compared with the printed version (PV), are given below. The two MSS agree, except for few orthographical variations, and the numbering stated above. The numbers within brackets refer to the printed edition (PV) with the *Gaṇa-devihālla* (Gh).

- 3 (Gh. 39). i. ganadevi  
 10 (3) iv. tisaraṇā vadanīm  
 14 (7) i. irukula, ii. isanisākala, iii. umā vādū  
 put, iv. manōhāra  
 15 (8) iii. santāti kiraṇā  
 18 (15-16) iii = PV 16, i. iv = PV 15, iii.  
 19 (17) iii. ovunovuvalaṭā  
 20 (39) iii. orthographical peculiarity akṣunu  
 for aksunu  
 22 (45). i. gajamutu  
 24 (50) i. tun mada gajamukavana, iii. nan kala,  
 iv. den dān nuvanak samudura men kala  
 25 (46) ii. data (for daḷa)  
 26 (51) ii. cāmara-karṇa-vilambita-sūtram  
 27 (52) ii. ghaṭanaṭa, iii, kararuva  
 28 (53). iv. vaḥnidrisaṃganānāthasvarūpan  
 30 (58). iii. mage (for ape)  
 31 (47) iii. niti (for gena), iv. ganapati  
 32 (48) purudu karaṇa savsitaṭama purudu  
 paṣiṇduva nuvanak lābumaṭa nomadu  
 niriṇdu sirimē isuruṭa kara vāradu  
 ganiṇduge siripada namadin purudu.

- 35 (72) iii. nilut ratāti sudu dādilena rankot-  
 kulu vāni hāma viṭa  
 37 (61) i. kitul iṇdikān menā  
 39 (32), i = PV.iii, ii = PV.ii, iii = PV. i, iv =  
 PV.iv.  
 41 (41). iii. gena (for goma)  
 42 (43). i. soṇdin bābalu dala gajamūnaka  
 patmē  
 43 (60). i. mūdu (for muhudu)  
 44 (3) i-ii. vēvāl-kosu rāna nāran siyaṃbalā atu  
 neṭul pol-iraṭa kirivāl kasāmbilī atu  
 46 (34). i. pol-iraṭe rasa tada-kara utummā  
 47 (35) ammeyi kiyā eti akuraṭa gurun geṭa  
 ammeyi kiyā gā siyalaṅga tel-ruvaṭa  
 bammeyi kiyā tepalat bas viṭin viṭa  
 ammeyi kiyā kivat piṭaṭa deti bāṭa  
 48 (36). i. vayasa dāḍī, ii. usulāya  
 49 (55). i. °giri-siraseni  
 51 (66). i. yeti (for eti). iii. vadiranē (for kadi-  
 ranē, iv. kadiranē devi utumanē savsiri denē  
 mā raku dānē  
 52 (62). ii. yuda alalū kara tējanē  
 53 (63). i. . . . tuṅgu pāhā buja belenunē.  
 ii. . . . dapa oda vāḍi siṃharājanē  
 54 (73) lines i and iii interchanged.  
 55 (67). iii. māligāvaka  
 56 (68). i. kadirāpurādīpa, purāhidīpa, same  
 corrected in ES (Sinh.) 43 (d). Cf. reading  
 with the printed edition. The present reading  
 is preferable.  
 The whole stanza reads as follows:  
 rūnuraṭa kadirāpurādīpa mūnusaya āti  
 devirājāneni  
 ānubhāven sakala silpaya memaṭa hāra dun  
 samudurāneni  
 bāhu tedabala savsatunhaṭa eliya karavū  
 piviturāneni  
 dīnu urasiri dinen dina van kataragama-pura  
 devirājāneni.

(*Śrīnāma-kavi*), panegyrics love songs, didactic verses<sup>1</sup>, etc.

ES (Sinh.) 45 (Cod. Elu. Sin. XXX, XXXI).

Palm-leaf; ES (Sinh.) 45(1): 99 foll., 40.3 × 3.5 cm., numbered (*sva*)*ka-ju* (no *cau*, but text correctly continued). Also 1-99; 99v. blank; also 100-101 blank.

ES (Sinh.) 45 (2): 125 foll., numbered *jū-ṇā*. Also 102-26; Arabic numbers 129-146 should be reversed as 146-129, then 147, 161-165 also reversed.

(a) ES (Sinh.) 45. (1). Foll. *ka-kām* r. (*kām* v. blank). Arabic numbers 1-15. A panegyric. Foll. *ka-kḷ* contain 63 *sivupadas*, and each of the eleven remaining pages contains a song (*sindu*) written in prose style introduced by its tune. Eleven *sindus* in all.

(*Paraṃgi-haṭṭaṇa*, 'the battle of the Portuguese')\*.

*Śrīnāme* (*°nāmaya*), 'the Worthy Name' is the general title of any panegyric or *praśasti* on a great personage. The implication is that it is the great or good name of the hero that is praised, this being the conception among Buddhist writers<sup>2</sup>. Some of the verses included in the present MS are printed under the title of *Śrīnāmē*, (ed. Piyadāsa Sirisena). A large proportion of it is included in the MS *Pavana* described by Wickremasinghe<sup>3</sup>. The nearest collection to the one in this MS is that contained in the printed text called the *Paraṃgihaṭṭana*<sup>4</sup> (ed. D. P. de Alwis, 1923). (A) These verses consist of an anonymous collection of quatrains and songs in praise of King Rājasimha II of Kandy (A.D. 1635-1687), written in various metres, some being adapted for singing purposes. Some of the stanzas treat of Rājasimha's victories over the Portuguese, whilst others express erotic sentiments, and are

written as if they had been sung at the king's assembly by dancers or nautch girls. In some of the verses the language is mixed with words borrowed from Sanskrit, and the style is bombastic, and peculiar to this kind of literature.

The text is in a fairly good state of preservation, not as corrupt as in many other manuscripts of similar collections. It begins:  
potat nilagele nābasara<sup>5</sup> saranata  
kotat kālakara himakara kiranata  
digatpāla hāma sura saha mesugata  
dimut rājasimha naraniṇdu rāka deta.

The panegyric ends (*kām* r.):

uraṇā ripu rajavaraṇā kubu<sup>6</sup> biṇḍa-harinā  
laka siri rājasinhā-būpā<sup>7</sup> lak-dīpā agapati kiranā  
kula dīpā śrīrājasimha śrī-lankādīpatī dīpā rāka  
den - gōvē pratikāl kocchiya bankālē malayālē  
nan-rupuyā āvē ābala pāvē rūpumaya nūvē pasu  
lakayen kala vikramen sarisak men agapatiye-  
kiranā-kula dīpā rajasimha sirilankā-dī dipa  
naranā narasimhā avatāraya gat men bala pālā  
rupu raja vikmen dura-lālā kustantīnu da sā  
janaradā saha pratikal rupu alvā nohārama belen  
sipata laka catra kalamē kiranā kula dīpā śrī  
rājasimha śrīrājasimha śrilankādīdīpā rāka den.

The emphasis in the panegyrics of king Rājasimha II is on his prowess in battle, the sentiment being heroic (*vīrarasa*).

¶ \* (The titles by which Rask knew these poems are found in some papers bound with Ny kgl. Sml. 4°, no. 149 c. 83 Rājāvali Translation). - <sup>1</sup> *Carmina Sinhalensia* of Westergaard. - <sup>2</sup> Cf. *bāṇḍi tama nama nisā kiviya kiyana vesesā, Guttilaya*, v. 274. See 'nāma nidos' 'of faultless name' in the colophon of ES (Sinh.) 45 (5) in the present codex. Compare also the title of the twelve stanzas in praise of the Buddha, *Baranamagabasaka*. ES (Sinh.) 40. - <sup>3</sup> *MSS. Cat.*,

No. 96. — <sup>4</sup> See *Sinhalese Literature*, p. 232. —  
<sup>5</sup> Agrees with Wickramasinghe, but A has  
 'nāba siri'. — <sup>6</sup> kuṃbu. — <sup>7</sup> -bhūpā.

(b) ES (Sinh.) 45 (2). Foll. (*sva*) *kaḥ-ghi* (16-51);  
*kaḥ* begins with *sva* (for *svasti*). 150 sivupadas  
 and 20 sindus, the latter written as prose, some  
 of the sindus are very long, and one of them runs  
 to five pages and two lines (*gai r.-go v.*, two  
 lines only on the last page).

(*Narendra-pavana*, 'the Eulogy of Narendra')\*

*Viraparākramanarēndrasimharājastuti*, 'the Eu-  
 logy of King Viraparākramanarēndrasimha'. This  
 is a collection of poems and songs, composed by  
 contemporary anonymous poets in praise of king  
 Narendrasimha of Kandy (A.D. 1707-1739). This  
 king is said to have had an assembly of poets  
 called the 'Kavikāramaḍuva', the members of  
 which vied with each other to sing the praises  
 of the king. Some of the kavi and sindu contained  
 in this collection can possibly be the work of  
 these poets. The language of the verses is pro-  
 fusely mixed with words borrowed from San-  
 skrit, and some verses are indeed composed in  
 a sort of Sinhalese-Sanskrit. The style is very  
 bombastic even more than that of the preceding  
 collection. The verses are in various metres,  
 which are capable of being adapted for musical  
 purposes. Many of them express erotic sentiments,  
 and are composed as if they are put into the  
 mouths of the nautch girls of the king's court.  
 Various collections of eulogies of King Naren-  
 drasimha exist, but they are different from the  
 present one. One such collection is *Narēndra-  
 simharājastuti*, described by Wickremasinghe<sup>1</sup>  
 (W). Printed collections of Eulogies of this king  
 are: *Narendrasimha-śṛṅgārālaṅkāraya* ed. P. D. P.  
 Senerviratna, 1896 (S), '*Śṛṅgārālaṅkāraya*', ed.

M. D. D. Karuṇātilaka, 1926 (K). The last two  
 collections contain verses common to each other<sup>2</sup>.

The present collection begins:

patmārūḍavidih<sup>3</sup> trivikramasivātridasādīpā-

śrīdayaḥ

sēnānigajavaktrāktasasalaṃruddhrātivāgīsvarā  
 ētē terjjaramitthapuritadasān kurvantu

āyusriyan

vīrō prārkramanarēndrasimhanrepatī rakṣantu

sat-vatsaram

Four more similar stanzas are in Sinhalese-  
 Sanskrit, and the sixth stanza is in Sinhalese:<sup>4</sup>

The first Sinhalese stanza:

pāraṇa harihara umayaga siriyaḍa  
 tāraṇa dinarada suravara baṃbasada  
 vīraprarkramanarendrasimharada  
 nāra rakin mē suravara hāma-saṇḍa

4th stanza (*kha r. 1*):

giridu pavara guna yasa piriniṃdu  
 suriṇḍu isuru tada tedaga dinindu  
 pasiṇḍu narendrasimha naranindu  
 mebaṇḍu sirin dina himva girindu.

The panegyric ends (*ghi r.* divided into two  
 panels, first panel 3 lines, each 4 cm. long):

mittra tunu-rūpa sōbanī-

laṇḍē nuba-

vistra nilipul nayanī -

Second panel, 4 lines, 37 cm., 25.4 cm., 32.2  
 cm., 29.8 cm. respectively.

lēnā neka hasta-mal-dam kikinī, nada dena  
 cittaparakovulat<sup>4a</sup> haṇḍinī. mevena melaka sari  
 novēnī salelu, nalala titi<sup>5</sup> tilaka soṇḍara titi<sup>5</sup> tulla  
 ratu pulla lavanā ratadara bella sikiniṇḍu pelenā,  
 tulla ratagilla dasanā, mutupela tella āṇḍivū ka-  
 radanā, nenā biliṇḍu gaṃ pragamanā (pa<sup>o</sup>?) di-  
 yasē puradaranā, dilēnā veta kiranā. arāla mada  
 kākulu ena piyayurā, kanaka-ruvalu ranagira  
 tuḍase babalu soṇḍa nurā vayasa salelu lobalu  
 mekala dāka siyalu samaga ratī keliḷu purudu

neka siyalu. tade viyo vadinē mañda-yudē bā-riya iñdinē sirisañde sihiva medinē saki tani āndē pēva iñdinē iñdinē pēva oba saranē adaha ada vañdinē narendra himi-tumanē.

In the eulogies of King Narendrasimha there is emphasis on his physical attractions, particularly his attraction to the court women, and very little reference to his valour and prowess in battle. The sentiments is śṛṅgāra-rasa (erotic), and for this reason these panegyrics are called 'Śṛṅgārāṅkāra'.

¶ <sup>1</sup> MSS Cat., No. 97. – <sup>2</sup> See also *Sinhalese Literature*, pp. 236–239. – <sup>3</sup> °rūdhavidhiḥ, similar orthographical errors easily discovered by the Sanskritist. – <sup>4</sup> The arrangement is similar in K, but the stanzas are different. – <sup>4a</sup> citra°. – <sup>5</sup> niti (?). \* Rask's title.

(c) ES (Sinh.) 45 (3). Foll. (*sva*) *ghīr-ghām* r. (52–63r.) two to six quatrains (sivupada) to a page, according to the length of the lines, ninety seven sivupadas in all.

*Viyōgamālaya*, 'the Garland of Separation', consists of stanzas expressing the pangs of separation from a beloved woman which a lover experiences. They are put into the mouth of a man who has been in love with a woman from their youth, and now the woman has deserted him. The poem is mentioned by D'Alwis<sup>1</sup>. This type of composition was very popular with Sinhalese poets in the eighteenth and early nineteenth centuries.

The poem begins with a stanza in Sanskrit, with orthographical errors:

pranammya śrīghanam śrēṣṭham  
sarvalokaikanāyakam  
viyogamālam viṣpaṣṭham  
karomi suddhadāyakam<sup>2</sup>.

The first three sivupada form an introduction to the poem:

sata ata tisulat sañda kara-taṃbarā  
naṅgulata aṭa-at kuja-guru ayurā  
gahanata piyumat buda-guru pavarā  
rāka deta hāma sat mē sura nitarā

kapaṭa madana kala yudayen pāraduna  
dukaṭa pāmiṇa vilapina bas melesina  
soñdaṭa satura viharana dat viyatina  
kumaṭa arut-pada vimasanu vesesina

kasun ruvase disi tunu hāma vēle  
hasun yugevu ena piyayuru nāle  
pasan clañdagen viratava bāle  
asan kiyana kavi viyogamāle

These verses are followed by a detailed anatomical description of the woman from the hair of her head to her feet. It is moonlight and the man recalls his enjoyments with the woman and laments the separation. The song of the cuckoo, combined with the moonlight reminds the man of his former enjoyments with the woman. Then begins the man's lament at *gh!* r. His love ridden monologue is addressed to the woman.

The poem ends with an expression of blessings on the woman: *ghām* r.

katun siyalu daladun tilakevu dimutu  
satun taruna loba vana ruva lāba amutu  
utun gunāti piyōbañde tumula ma [mā] situ  
detun siyak avurudu śapasē pavatu

sarā-saṅdak samavan vatāti mananañda  
nurā tātāk [n°] aṅganam amutu ba(?) soñda  
virāja un dunuvan ruvati himisañda  
tirākakalav pavatū isuru śapaviñda

According to the last two stanzas the author of the poem is Rājakuru Ānanda Paṇḍita-mudaliñdu, and the year of composition is 1646 of the Śaka Era, that is A.D. 1724. The stanza reads thus: –



subaya-siri sarana sevanehi nī tara rāñdu  
abayakon vijayasundara mudali-sañdu.

para-narapati kirulu sādu yuru ratna  
sarasiri sapiri samiñduṭa kula dina-ratna  
siri lesa asiri saha dena lesa dasaratna  
kara tuti himi-sañduṭa vasnā-kara ratna

sakavasin ek-dahas sata sāḍa sāṭa yuvala  
eka' rudu puru durutu kivi-dina udaya-kala  
satakara-himi sañduḍe vāladesa pada-kamala  
makarata me kivi pada kara situ kela lola

The first verse of the colophon gives the name of the author Abayakōn Vijayasundara Mudali, and we see from it that he was in the employ of the hero of the poem. From the second verse we know that the hero was a king, but no name is given. It is very difficult to interpret the third. It is said that the poem was completed in the morning of a Tuesday in the first fortnight of a lunar month of Durutu, i. e. December-January (pura durutu). It is not possible to get the meaning of the first line which gives the year in the Śaka Era.

MS ends with: siddhir astu subam astu.

¶ <sup>1</sup> In *Sinhalese Literature*, p. 237, the poem has been taken as one referring to King Narēndrasimha, by reading it in a defective photostat copy.

(e) ES (Sinh.) 45 (5). Foll. (*sva*) *cām-jī, jī* missing (78-82). Three to four sivupadas to a page. Thirty seven quatrains in all.

*Koṇḍamāle*. An eulogy of a certain Basnāyaka<sup>1</sup> or the chief of a temple. The verses are in the form of dialogue between a daughter and mother. The girl has been associating with some man, and her mother questions her about her conduct. After some evasive replies the girl says that it was with this great chieftain that she was in

union, and not with a person of mean status. The eulogy of the chieftain is thus put into the girl's mouth. This type of eulogy was known to Kandyan poets too, and we have an example in the *Dunuvilahaṭana*<sup>2</sup>. No author's name is given, and there is no date; but we can place it in the second half of the eighteenth century or the first two decades of the nineteenth.

Beginning *cām r.*:

punañḍa-kān vilasin salelun mana nandana  
dun koṇḍasē  
ran-pata men disi aṅga-pasin<sup>3</sup> tana ran tisarun  
vilasē  
sindu-kālun vilasin rusiren rati-kam-matayen  
vesesē  
un komalaṅga(na)n vat samahan bava dān  
pavasan sitasē

mādala-yonyuda bāri pasinda madu sobaman  
lañḍunē  
mēkala kaṇṭanilā gele van gata nila ivat sobanē  
pā dula kunda sāru kusumen digu mula mē  
dān inunē  
ē nolasin pavasāla kumanda sitē duka sindaminē

sē denuvan vaṭa bo senchin vāḍi māni pasan  
sunimal  
bā vemin sāka pēma sitin asa mē subavat me  
tepul  
bo kusuman sādi mālapaṭin bāñḍi muhula  
sugandava lol  
nēka bigun vāda sēvanayen midunāya mudun  
mevaral

Poem ends: (*jī v.*):

mā sita yan amanāpa pasindana dū supasan  
lañḍinē  
ñāna tisankara-sūnu lesin guna pīta sasara sīnē  
rāga-matīn tunu rūpa alankrata pāsura van sirinē  
ē mātiñḍun samagīva tiranjīva bova sirin iñḍinē

śamadigas<sup>4</sup> santāpa devan nava rūpa veses gatinē  
soma erāsvan nēka satan sidu ōrasavan lasava-  
minē  
nāma nidos basnāyanēka tuman veta vū  
adahas lesinē  
bōma ayus santōsa sitin pavatuva dahas vasinē.

¶ <sup>1</sup> *Basnāyaka-vāṇuma*, a title supplied for this catalogue. — <sup>2</sup> See *Sinhalese Literature*, pp. 262–263. — <sup>3</sup> for 'pasaṅgin'. — <sup>4</sup> for sāma<sup>o</sup>.

(f) ES (Sinh.) 45 (6). Foll. (*sva*) *chu-ju* (letters misplaced?); but numbers 83–99. Seventeen leaves. Three to five quatrains to a page. 139 stanzas in all.

*Viyavagaratnamālaya*, 'the Gem Garland of Verses of Separation', is a love poem by Samarajīva Pattāyamē Lēkama, composed in the guise of words spoken by a love-lorn man at the separation from his beloved woman<sup>1</sup>. A characteristic of this poem, like in the *Kavmiṇikoṅḍola* (ES (Sinh.) 39), is that it has double rhyme at the end. The date of the poem, according to the author's colophon preserved in this MS, is 1690 of the Śaka Era, that is 1768 A.D., which brings it within the reign of Kīrti Śrī Rājasiṅha (A.D. 1747–1782). There is a printed version of the poem (D.)<sup>2</sup> containing 131 stanzas. The present MS agrees with the printed version (D.) up to v. 48. There are eight extra stanzas between D. 48 and D. 49 (see below), while D. 67 and D. 78 are missing in the MS. D. 78 appears between D. 59 and D. 60.

Beginning. *chu* r. 1.

sisirakara sakata hiru dita gurā gurā  
satara vata anata venu tena-harā harā  
mesura kara susita<sup>3</sup> devamini tirā tirā  
nītara apa rakita jaya-siri-sarā sarā.

The second stanza gives the name of the poem:  
disi rana liyaka lilaya soṅḍuru lada lada  
karamini masita ālaya pahasa viṅḍa ida (= iṅḍa)  
virataṭa pāmīni kālaya dukini hada tada  
viyavagaratnamālaya kiyami pada bāda  
(= bāṅḍa).

End of the poem after at fol. 98 D. 128:  
dimutu dalādi tilakevu tarata gana mena  
amutu lāba rusiru sata nayana pinavana  
masitu sahatosaya kala piyaṁba dina dina  
pavatu bōkalak viṅḍa sāpata mana mena

pūjita tidās-sara yuru ruvāti soṅḍa leda  
vī sita satos lābagana amutu lada lada  
mā yuta yasas guna dāru mahimi-saṅḍa nada  
vāsata dahas pavatin sāpata viṅḍa-viṅḍa

Author's colophon: (*ju* r. vv. 4–5).  
vasin eka-solos siya yanu vatā nutā  
masin bagava dasaveni somitenā dinā  
visin samarajīva lipisuru gunā tānā  
rasin yutu me kavi kele ama menā manā  
sirigana basin dun lesa suriṅḍu vara pera  
sirilaka sasun rāka vājabi meta kara tara  
siripati saman kaṅḍa vibusana mesuravara  
sirisalamin niti apa rakita tīrasara.  
*ju* (99) v. siddhir astu, subham astu.

The eight stanzas between D. 48 and D. 49.

*ch!* (88) v. verse. 4.

sāṭi suraṁba rusiren pinavanā dānā  
aṭi vaḍana ma piyaṁba nolagunā inā  
gāṭi taniva un mā dakiminā manā  
nāṭi anaga kiyamin pāna ḍenā ḍenā

*che* r.

dāsaman tula yahana vāsa perakalā lolā  
nomadin rasa pahasa viṅḍa ven velā kalā  
minayon vidina sāra viṅḍa sihi mulā velā  
viyovin iṅḍimi sata me duk-usulā balā



sañda-kiranā vadi gata rivi-rāsē lesē  
koñda-turanā sata avimuna lesē pasē  
mañda-naranā lesa viñdi śara pasē lesē  
tada meranā viñdinami mivulasē kesē

satosin pera dedena vāsa eka samāgamā  
sibimin uvana bī yugadara amā semā  
samahan sāpata viñdi lesa sihava<sup>4</sup> mā hāmā  
sānasum bāriya lañde nuba āra memā lamā

sañda gimanē viya karayuga nagā<sup>5</sup> nigā  
mañda rosinē sāra vida bāna migā ragā  
eti sitinē medukaṭa komalagā lagā  
tani yahanē iñdinemi maga magā magā

che v.

nimal sañdase vata siñba situ nadē ledē (de)<sup>6</sup>  
lavul hāra avala kela mañdan' odē biñdē  
turul velā perasavasada ledē iñdē  
mekal sarosa una bava kima lañdē tadē

ādurā matañga nāga tama piya lesā rosā  
nudurāvama yudaṭa vani hiya pasā lasā  
soñdurā me nuba lābunot ada tosā lesā  
udurā ganimi uge mal-sāra-pasā gasā

sāma ruvin surabevu nokiliṭi śaṭi  
sāra venin viratava sita gāṭi vāṭi  
yānata un mā dāka dala aṭi duṭi  
dōmi dōmiñdā kiyamin nāṭi aṭi

¶ <sup>1</sup> For details see *Sinhalese Literature*, pp. 255–256. – <sup>2</sup> Ed. T. S. Dharmabandhu, 1948 (D.). – <sup>3</sup> D. sāpata. – <sup>4</sup> for 'sihiva'. – <sup>5</sup> nṛgā MS. – <sup>6</sup> 'de' repeated in MS.

(g) ES (Sinh.) 45 (7). Foll. (*sva*) jū-cha? (102–113). Three to five sivupadas to a page, 81 in all.

*Vayantimālaya*, 'the Garland of Vayanti'<sup>1</sup> relates the early portion of the story of Pattini,

which deals with the illicit love of her husband, Kōvalan, for the dancing girl. Kōvalan is journeying on trade, sees the beautiful Mādēvi dance at the court of the Cōlian king and falls in love with her. In her company he squanders all his wealth. After some time, annoyed with the girl, because she made sidelong looks of love at the king during her dancing, he returns to his wife.

There is a printed version of the *Vayantimālaya*\* published by G. Prēmācandra Appuhāmi at the Vidyākālpa Press, Kāgalla, 1925 (P.) containing 119 stanzas. The present MS omits the first six stanzas which are in short kavi. According to the fifth stanza of P., the author of the poem is Trisiṃhala Kavitiḷaka of Vidāgama. The one but the last stanza of this MS corresponds to verse 89 of P. and the last stanza of the MS is not found in P. Thus our MS more or less corresponds to verses 2–89 of the printed edition, with certain variations. All MSS of this poem differ from each other in respect of their length. Nevill (*Sinhala Verse*, No. 151), describes three MSS, one containing 122 verses, another 115, and yet another 55 only. Although Nevill places the poem in the 14th or the 15th century, I think it should belong to about the 17th or the 18th century in its present form.

MS begins:

sobanā<sup>2</sup> sirinā sādi mera-giragē  
viñdinā nitinā sirisara samagē  
ruvinā sobanā suraṅgana samagē  
rañdanā sirinā<sup>3</sup> keliyaṭa<sup>4</sup> meragē<sup>5</sup> (P. 7).

ganaran navamini pāhārat nadinē  
sobaman piṛisidu sivuvē madine<sup>6</sup>  
surasen piṛivaramin novalasine<sup>7</sup>  
nagimin suravara iñdu yata siñdinē<sup>8</sup> (P. 8).

MS ends:

ena peraṭuva arunalu hāra  
ratukara turuluva kara pera<sup>9</sup>  
nadakara siya nītara taṁbara<sup>10</sup>  
dinakara vani<sup>11</sup> dina<sup>11</sup> heli-kara (= P. 88)

himi varaturu desimi<sup>12</sup> soṅḍē  
supipeta<sup>13</sup> mulu-ronehi<sup>14</sup> vādē  
vihāena mada pavan viṅḍē<sup>15</sup>  
e dedena nagisiṭa esaṅḍē (= P. 89)

rāgava siṭi ekomalaṅḍē  
rūbara mē dukāṭa soṅḍē  
siyapiri kālumen esaṅḍē  
piyakara kāvēri nadē<sup>16</sup> (not in P.)  
siddhir astu, subham astu.

¶ <sup>1</sup> *Sinhalese Literature*, pp. 282–283. — <sup>2</sup> P. no-minā. — <sup>3-5</sup> P. suranā keḷiyaṭa vesagē. — <sup>6</sup> P. . . . sire sudasun vē mādinē. — <sup>7</sup> P. mananadinē. — <sup>8</sup> P. nāgemīn suravaraṅḍu yana saṅḍinē. — <sup>9</sup> P. turuliya kolatura. — <sup>10</sup> P. siya taṁbara nikara. — <sup>11</sup> P. eta lova. <sup>12</sup> P. nanaturu deyini. — <sup>13</sup> P. °na. — <sup>14</sup> P. malronaṭa. — <sup>15</sup> defective in MS. P. vādē. — <sup>16</sup> tade? — \* See ES (Sinh.) 46 and Addenda.

(h) ES (Sinh.) 45 (8). Foll. (*sva*) *chā-chaḥ*\* (114–128). Fifteen leaves. Four quatrains to a page in the first fourteen leaves (*jā?*, *jaḥ* i. e. 114–128) and two quatrains on *chaḥ* r., making 114 quatrains in all; a *sindu* on *chaḥ* v.

*Upamātarāṅgamālē*, 'the Wave-Garland of Proverbs' is a poem composed in the form of an imaginary dialogue between a man and the woman he had loved. The two had been separated and have been united again. Words of wisdom, even from the teachings of the Buddha are drawn out as illustrations in their conversation, and so the work gets its name. Some of these sayings of wisdom are given below. The

name of a nobleman by the name of Jayasēkara is mentioned in the last *sindu*. It is possible that the poem was composed as an eulogy of this Jayasēkara, who no doubt must have been some important personage at the time. The poem belongs to the eighteenth century or the first two decades of the nineteenth. The poem possibly belongs to the Southern Province, the District of Matara. Considering the rarity of the book, a full analysis of it is given below.

Beginning: (*jā* r.)

divasara sadisi aṅganeka rāgena bālē  
avayaṭa purudu-kara vāsa noyeka kālē  
pava-pina [nodāna] (nedana MS) ata-āri bāvini ālē  
pavasami asava upamātarāṅgamālē

darana kivilaka [ba]ra (ba?) kivitumeni danumāti  
parana purudu dedenek venva āti bāti  
porana viṅḍapu śapa yali nītara siti siti  
karana mepadayen varadak nogata-yuti

*jī* v. There is a discourse on friendship. Friendship is a vehicle to go to heaven. Here is cited the simile that friends do not turn away, and they are like the painting on a wall. (*che*) The wife begs the husband not to shun those who are loyal to him. (*chai*). The similes and figures of speech are continued. (*chau* v.). How a man can keep a woman's love and how a woman should keep the affections of her man. They curse those who caused their separation. The two eulogize each other describing the various members of their bodies in turn. The wife wishes prosperity for the husband. They speak of the results of good and evil. Among these verses we read at *jī* (121) v.<sup>1</sup>:

galeka samudureka ahaseka mihitaleka  
geyaka śagavunat<sup>2</sup> ē yaturu agulaka  
asaka novī kala pavu-pinama śapa deka<sup>3</sup>  
nisaka siduvēya vadahala tilōsaka

The man wishes blessings on the woman, and his words are concluded thus (*jaḥ*):  
 man gata neta savana mukayada ga(ha)natina  
 in kala deyak ātimut dāna nodāna mana  
 van dosa durāra ivasāganama pavasana  
 pin kala laṅduni lābagan mok-pura sarana

The work ends in a *sindu* on *jaḥ* v., the last lines of which, where the name of the patron occurs, read thus: . . . raṅdana pihiti tura puravi puravi kirana śadi bamana monara śalalihini devana sara nadaṭa van guna nova tosa (pe) suva haṅḍevu men vana guna somi hiru bara mēkata me viyodaja iṅḍiti jayasēkara mātiṅdu saṅda veta kima nēnu. . . .

Fol. *jha* blank.

¶ \* For *ja-jaḥ*. – <sup>1</sup> Cf.

na antalikkhe na samuddamajjhe  
 na pabbatānaṃ vivaraṃ pavissa  
 na vijjati so jatitippadeso  
 yattha tṭhito muñceyya pāpakammā.

*Dhammapada*, X, 12

– <sup>2</sup> for 'sāṅgavunat'. – <sup>3</sup> duka?

(i) ES (Sinh.) 45 (9). Foll. (*sva*) *jhā\**–*jhe* (142 v.) (Arabic figures misplaced in this section). Ten leaves. 82 *sivupadas* and one *sindus*, and short prose passages.

*Suvirāgamālaya*, 'the Good Garland of Separation', is a poem expressing the pangs of separation endured by lovers. Its author is a poet who bore the simple name of Vattuhāmi and the sponsor of the work is a nobleman of Matara, named Abhayaratna Sirivardhana. (In other words the poem is dedicated to the latter.) This poem also belongs to the same period as the preceding one. As no other MSS of this poem are known, a full summary of the work is given with quotations:

Beginning: (*jhā* r.)

piri guna mahasayuru  
 timira pau<sup>1</sup> bun divayuru  
 mok śapa dena maharu  
 vaṅḍin apa munisaṅda tilōguru

Then after the worship of the Dharma, Saṅgha and the invocation of the gods, we come to a description of the city of Mātara.

v. 5.

muni-sāsunada pavara  
 supihiti dimut hāmavara  
 sirilankā atara  
 susādi purayak vī nam mātara

The description of the city is continued in the next two verses.

*jhō* v. v. 2. The name of the sponsor occurs in this verse:

ubayagot kumudu nadakala supunsaṅda  
 lābaya kitrāja kuḷunabaraṇa pālaṅda  
 sabaya matavarana kuṃbu maḍina migarada  
 abayarat mesirivardhana mātiṅdu soṅda

The title of the poem is given in verse 4 on the same page:

soṅda leda rusiru digunet tarunukālaya  
 madarada pasāra biṅda nova sitaṭa kōlaya  
 viṅda iṅḍa pahasa viyogin vasana lilaya  
 pada bāṅda kiyami in suvirāgamālaya

(*jhi*). There is an anatomical description of the woman, and our poet indulges in descriptions which no other poet has done. We quote but one example:

ukula riyasak raṅga  
 ran fān men vaṭora yuga  
 disi sapiri daṇa yuga  
 e ran-kavaḍiya se upatmaga.

*jhī* r. The woman mourns that her youthful years are passing away without sexual enjoyment. The two individually mourn their separation, and the woman blames her parents for this.

*jhū* r. Short prose passages are now introduced. The woman continues her tale of woe. The two meet and embrace each other. The union continues for long during the night. It is morning. The description of the morning is introduced by a prose passage.

*jhṛ* v. -*jh!*. The description of the morning. The man goes away again, and the woman begins her lamentation. Sindus and kavis of varying length up to one of thirty mātrās are employed to allow the woman to express her grief.

*jhe* v. The two bless each other.

The author's colophon:

*jhe* v. verses 3 and 4:

savupura hisa kiruḷu minipā desana vana  
levusata veta patala gunayen duk nivana  
sivu mara rupun jaya gat murugana balena  
kavkala dos durāra set vēvā soṇḍina

pemavana pasaṅga kālaya anata tat dara  
sāma pada baran dāna gana desaya at mura  
ama guna vattuhāmī namāti kivivara  
nimaviya suvirāgamālāva kavikara

¶ \* No Arabic figure is visible on this page. -  
<sup>1</sup> For 'pav'.

(j) ES (Sinh.) 45 (10). Foll. *jho-ñe* (?-155). Fifteen leaves. 93 kavi, silō and sindu.

*Navaratna-pavana*, 'Eulogy of Navaratna' or *Vijayasundara-Navaratna-Varṇanāva*, 'the Eulogy of Vijayasundara Navaratna'. The poem describes the visit of a king by name Dharmapāla of Jayavardhanapura to Kōṭṭē. At the same time there is a descriptive narrative of a king by the name of Navaratna going in state in the city of Mātara. From a passage at *ñu* v. (see below) we infer that the nobleman Vijayasundara Navaratna is likened to a king of Mātara, and further to king

Dahanpāla (Dharmapāla) of Jayavardhanapura of whom the poet had evidently heard.

Beginning: (*jho*)

tineta baṁba tevikun rivisak

savata gajavat samagin

anata śrī sanpanna tējavirasālavū

navaratnajun man men rāka den varan

patma mituru piṇipā metini āti

nittakal atibōga labamin

cittajaya visāla-navaratna-būpālanē<sup>1</sup>

lakṣumivāsavijayī bhava

tilaka-vanitāvaṭa

tilakayak men man tuṭa

noyeka sirisara iṭa

pureki jayavarddha(na) nam epuraṭa

himi niriṇḍun atara

nomini rajasiri sama dura

memini rangira yura

pāmīni edahanpāla-naravara.

Followed by an eulogy of King Dahanpāla and a description of the city.

*jhau*. The king goes in state. The royal procession described. (*jhām*) He comes to Mātoṭa, and the women of Mātoṭa sing the praise of the king in sentimental language.

A passage at *ñu* v. 4 says that the nobleman Vijayasundara Navaratna of Mātara is eulogized as if he were King Dahanpāla of Jayavardhanapura who has come to Mātara. Then at *nū* r. begins a description of Mātoṭa with women sporting in the Nilvalāgaṅga. *ñ!* r.: A king by the name of Navaratna goes in state in the city. He resembles a god, and the people keep on wondering and arguing which god it is.

Ends *ñe* v.

men valākula kesa śama sugandha lā bāṇḍalā  
opat maṇḍa san lesa kundā

man lolā rama rūpa nandana van liyevu dāru  
 eragin<sup>2</sup> sārasī loba bandā  
 mandulā guṇa vijayasundara navaratna  
 māti-tuman enaturu vesamindā  
 man balā pera nilapankajavan vilōcana-  
 rattaviya nelunpula mendā  
 sesu rangini aṣṭadīrgga aṁbanētra rūpa yut  
 mada san lesa kundā  
 ū yudat rupu hasti-kumba sinhalalita  
 bastanāya<sup>3</sup> tedin oda bindā  
 ēka dat nānavanta vijayasundra  
 navaratna mē utuman guṇa nandā  
 mē kapat āti-tekma candramaṇḍalaya vī  
 sirin pavatin rivi men dā.

¶ <sup>1</sup> For 'bhū'. – <sup>2</sup> For 'eraṅgin'. – <sup>3</sup> For 'basnā'.

(k) ES (Sinh.) 45 (11). Foll. (*sva*) *ñō-ṭai* (157–172): Sixteen leaves. 137, gī, silō and sivupada. The majority are sivupada. Some in corrupt Sinhalese-Sanskrit.

*Sāntiratnamālaya* (*Setruvanmala*), 'the Golden Garland of Blessing', is a poem containing invocations for prosperity and protection on a certain unnamed king of Ceylon, by relying on the powers of the Buddha. Incidents from the life of the Buddha are recalled, and by the efficacy of his good life, blessings are called upon the king. Blessings are also invoked by the power of the sixteen holy places of Ceylon, namely Mahiyaṅgana, Nāgadīpa, Kālaṇīya, Dīghavāpi, Mutiyaṅgana, Tissamahārāma, Mirisavāṭiya, Ruvanvālisāya, Thūpārāma, Abhayagiriya, Sēlacētiya, etc. (The names of the places are not correctly spelt in the relevant stanza on fol. *ṭi v.*) Invocations are also made for the removal of 'divi-dos', (– a curse which Sinhalese kings had

inherited from their first king Vijaya, who broke his vow to Kuvēṇī, the Yakkha princess). Two MSS by the titles of *Setruvanmālē* and *Setruvanmal*, containing respectively 132 and 79 stanzas, are described by Nevill (*Sinhala Verse*, nos. 214 and 375) these contain material similar to the present MS.

Beginning:

pirimahakulunen sat set keremen<sup>1</sup> satos-vū  
 sirisaranasahaspat devibaṁbungē mudun dun  
 muniraja utumāge met belen set salasvā  
 uvaduru duralīmen setruvanmala kiyan dam [sic]

pivituru nāna kiranin udu siniṅḍu  
 diyaturu mohuṅḍuru<sup>2</sup> hāra set susādu  
 visituru satsiyapat kala pubudu  
 nilaturu<sup>3</sup> namadin muniraja dinidu.

Ending [*ai r.* verse 3]:

mituran satosvā  
 naran durāra gasvā  
 sunera vāsi vasvā  
 niriṅḍu saṅḍa raki dahas pa(svā)

iṣṭārthasiddhir astu  
 sāntiratnamālaya yi  
 siddhir astu.

Copyist's colophon:

grahapisasungen  
 vasavisada kaṭupahanin  
 rōduk saha meyin  
 novē napurak melivu susirin

sorun saturangen  
 vagun gahamihivungen  
 vanavisa-satungen  
 novē napurak mekivungen.

¶ <sup>1</sup> Read *m.c.* 'kerīmen'. – <sup>2</sup> For 'mohaṅḍuru'.  
 – <sup>3</sup> For 'niraturu'.

(I) ES (Sinh.) 45 (12). Foll. (*sva*) *ṭo-ḍi* (173-149), Seven leaves. First leaf in a different writing than the rest of the codex. Letters are larger than these in the other pages. At *ṭau* the smaller size is resumed. Yet smaller hand at *ṭaḥ* v. and larger again at *ṭha* r. Forty-four stanzas.

*Subavidiratnamālē*, 'the Golden Garland of Beneficial Rites'. This is another book of incantations, some in corrupt Sinhalese-Sanskrit. At the beginning of the text (*ṭo* v. 1) it is said that the work is composed to bring about prosperity on Laṅkā. Later on (*ṭaḥ* v. 1) a nobleman, however, is mentioned, as the patient who is in need of the cure, and protection.

MS begins:

tit āduru divayuru  
sagamok-sāpaṭa sesaturu [°kuru]  
pāhādu guna nisayuru  
vañdin muni-raja sāsi tiloguru

It is a work to invoke blessings on Laṅka:  
(*ṭo* v., 1).

duka durukara noyeka  
sakapasa yasasa vānumeka  
ma karana me pada neka  
laka-sataṭa seta karana siriteka<sup>1</sup>.

The name of the work is given in the following stanza:

(*ṭo* v. 3)

vadan suba-āle  
kusun vī ran nūle  
getun kara lile  
vanan subavidiratnamāle

A reference to the patient occurs in the first stanza at *ṭaḥ* v.:

nanda kunkuma-gātra lepaṣuganda hārādarā-  
virājita(a)  
braṅgasāramadurajankaranādagitika-  
kataprivata  
nantaraṅgaṇamārā dēnutrijentakukundirtālata

raṅgadrityākūrya buddha-śrīrāja rakṣatu mantri  
pūjita

Ending: (*ṭhi* v. 3)

rudrōmagōragarjjata-girimēkalā ṇāma maha(ta)  
... m

matyārimōrādi sattakamaṅgāturtta(ta)  
sēnāvivaḥ(ta) ... m

bōdhimaṅḍata te mēsa tithi tirdhātaraḥ kāra  
tējō pratāpēm

pratyātgaḥ tadayo tu buddha satate kurvantu  
āyus priyam<sup>2</sup>

¶ <sup>1</sup> °neka? - <sup>2</sup> No attempt has been made to correct the orthography of this peculiar Sanskrit.

(m) ES (Sinh.) 45 (13). Foll. (*sva*) *ṭhu-ḍi* (181-195). Fifteen leaves. In *ṭhṭ-ṭhai* the writing is different from the rest of the MS. The text consists of 101 sivupadas.

*Isvaramālē*<sup>3</sup>, 'the Garland of Isvara', is a poem on the theme of the love life of God Śiva and his consort Umā. Anaṅga, the God of Love, at the behest of the Gods, carries on an amorous dalliance with Umā, unknown to Śiva. All the time Anaṅga is hiding in the head-dress of the Goddess. Once the three of them go to the Buddha, and after the sermon the Master pronounces a benediction on the three persons. Suspicions are aroused in Śiva, and he sets himself to inquire into matters and finds out the truth. Anaṅga takes the form of a bee and escapes, and Śiva in his wrath reduces Umā to ashes and throws the ashes into the sea. Later Śiva repents his action, and commands the Goddess of the Ocean, Maṇimekhalā, to restore Umā to life. The goddess at the start does not completely fulfil the command of the god, but ultimately she obeys him and restores Umā to life in her true form and hands her over to her husband.

There is another copy of the work in 75 stanzas, somewhat fragmentary, with the introductory portion of 23 stanzas, and the colophon at the end missing (see ES (Sinh.) 48). A full summary of the story will be given under that number. A MS of the same work which is described by Nevill<sup>1</sup> contains only 65 stanzas; but the story appears to be complete here also.

The present work is important in the history of Sinhalese literature as well as in the history of Buddhist thought in Ceylon as it shows the mixture of Buddhist elements in a Śaivite story. The poem may be placed between the 16th and the 17th century when Śaivism was very dominant in the island. The name of the author is not known.

Beginning: (*thu* r. 1)

ganita guruvara hāma  
āsvot me pada kara pema  
me pavat gurun hāma  
rakit deviyō soñdin nitarama

ibid. 4.

amārasa visa vimatē  
umā-isuruge puvatē  
pema [sic] kara āsu savanatē  
amā mok śapa viñditi niyatē.

Verse number 25 (*thṛ* r. 1) gives the name of the poem:

niyama kiyati poranun bas ligitena  
niyama basin pera sivupada satosina  
soyā madak sinen duṭu pamanina  
kiyami isvaramālaya kaviyena.

End: (*ḍi* r.)

abayasurapura liyak vilasin umā agapat kara toṣē  
ubayakula sañdamañḍala vilasin jaṭāvē  
bāñdagana isē

pabaya kara yahanatē gos vāda dedena  
samagava ekabasē  
lobaya vaḍamin sarana pāsī iñḍiti kela kela  
pera lesē.<sup>2</sup>

udak parasidu pasiñdu vararada vikun pāvayi  
pasañdarā  
sañdakṣē<sup>3</sup> soñda umā-bisaun<sup>4</sup> ohuṭa agamehesun  
karā  
udakṣē<sup>5</sup> malaviyā e-bisava saranagat rañga dāka  
sorā  
mañdak isvaramāle yantan kimi nimavā kavi  
karā.

¶ \* Skt. *Īsvara* = *Śiva*. — <sup>1</sup> *Sinhalese Verse*, No. 288. — <sup>2</sup> Cf. end of ES (Sinh.) 48. — <sup>3</sup> for 'sañdak sē'. — <sup>4</sup> for 'bisavun'. — <sup>5</sup> for 'udak sē'. — <sup>3, 5</sup> *kṣē* written as a ligature.

(n) ES (Sinh.) 45 (14). Foll. (*sva*) *ḍi-dau* (196–205). Ten leaves. All the leaves of this section of the codex have turned brown, palm-leaves being too mature. There are 107 sivupadas.

*Kōlan-kavipota*, 'Poems on *Kōlan*'. *Kōlan-upata*, 'the Origin of *Kōlan* or Masked Dances'. The work relates the story of the first performance of the popular Sinhalese masked plays called '*Kōlan*' which literally means 'fun' or 'frolic'. It is a kind of popular performance in which the actors appear in the arena in masks representing various characters. According to the present version this play was acted for the first time in a city by the name of Purandara in India during the reign of a king called Mahāsammata. The actors assume various roles, such as Brahmas, Śakra and other gods, Rākṣasas, Hollanders, Āñḍis (Telugu people), old men, hunters; animals such as elephants, lions, tigers, bears, cattle; birds such as cranes; and kinnaras, nāgas, garuḍas, etc.

The king is informed about the preparations, and a shed erected for the actors. The dance hall is described. The king is greatly pleased at the performances and the masks, and gives the actors valuable gifts (*dṛ* r. 1). Each individual actor is described. (1) Māra, in 13 stanzas, ending at *dṛ* v. 2. (2) The two lions, in 12 stanzas, ending at *dṛ* r. 1. (3) The bears, in 13 stanzas, ending at *de* v. 1. (4) The leopard, in 13 stanzas, ending at *dai* v. 4. (5) the forest deity has only one stanza (*do* r. 5). (6) The old pair, in 11 stanzas, *do* v. 2.

This MS is fragmentary. Two printed versions of *Kōlan* are known. One is *Kōlam-nāṭuma saha Garāyakpelapāliya* (A) ed. by Don Juvānis Ap-puhāmi, 1928, and *Kōlan-kavi-pota* (B) printed at the Granthālankāra Press, 1929. Both versions are fuller and longer than the present MS, and the story differs in some particulars. The performance is ordered by a king of Ceylon, to please his pregnant wife. Some verses are common to all versions. It will be noticed that the present MS contains decidedly better readings than the printed version.

Beginning: (*dṛ* r. 1-2 = A 29-30 = B 68-69)

tit<sup>1</sup>-mataṅga miṅgiḍu  
 guṇa-miṇi sapiri muhudu  
 keles' aṅduru<sup>2</sup> dinidu  
 vaṅdin<sup>3</sup> satatin<sup>4</sup> sarana<sup>5</sup> muniṅdu  
 samatis perun soṅda  
 sapurā buduva maru biṅda  
 palakala daham-kaṅda  
 vadin<sup>5</sup> adarin muniṅdu dili bāṅda'

The subject matter is indicated in the fifth stanza:

pavatina mulu digata  
 danan tosa (vaḍa) vana sita

kōlanvala upata  
 asavu viyatuni namā savanata.

...

The work ends with a verse belonging to the part of the old man:

maṅda vilasin pera tunu-siri dulē  
 soṅda aṅganan sit mā veta hālē  
 laṅda viya gos mahaluva giya kalē  
 maṅdakut no karati mā veta lolē.

The MS ends here abruptly. (*dau* blank).

¶<sup>1</sup> A. B. sit-. -<sup>2</sup> A duka, B guṇa. -<sup>3</sup> for 'vaṅdim'.  
 -<sup>4</sup> A B adarin. -<sup>5</sup> A B sarana.

(o) ES (Sinh.) 45 (15). Foll. (*sva*) *dām-ṅā* (207-226). Twenty leaves. The last five leaves (221-226) have become brown being of mature palm-leaf. There are only 135 sivupada, although the colophon says that there are 143.

*Yakaduruvasaya*<sup>1</sup> [Rask: *Yakdehivim*], 'the Community of Devil Priests' is a work written to condemn the practice of resorting to the propitiation of yakṣas or demons, and to show that 'actions of truth' performed with reliance on the powers of the Buddha arising out of his virtuous and good life alone will prevail. The manifold cunning of the yakadurā or the devil-priest is dwelt on. They become rich by their craft. They fatten on the poor people who fall ill or are given over to fears. Only the virtues of the Buddha are to be relied on. Even the demons feared and worshipped him. The wickedness of the devil-priests is further dwelt on. When a yakadura's help is sought to effect a cure for a sick man he keeps on postponing the visit, making excuses about the inauspiciousness of the time and the like. He ultimately comes late and ties a yellow thread on the patient's (*āturayā*) hand. Even







gathered in the park of the Pāṇḍya king to shoot the mango. The Agampoḍis were well-known in the Gampola period of kings<sup>2</sup>, and Aṭabāge is a village near Gampola, given over to the fighting men.

Beginning:

sata veta maha-kulunen siṭa<sup>3</sup> nitorā  
seta dena palakara<sup>4</sup> maṅga-pala satarā  
mata<sup>5</sup> diyateyi<sup>5</sup> pirisidu guṇa gāmburā  
sita satoṣin vaṇḍimin<sup>6</sup> muni pavarā.

Verses 5–6 (*ka* v.–*kā* r.) giving the name of the author, the title of the work, etc.:

set pura palakara e tum munidun  
sit tosa vaḍavana desu dan utuman  
met-mahanet-pāmula-mahateriṇḍun  
sit lesa namadin bāti pen adarin  
pirisiṇḍa manlova elikara diṅgubita  
hāmasaṇḍa vājam̄bena sivumuva siyapata  
pirisiṇḍa dānagat kavṇalu padaruta  
mananaṇḍa siṃhala kaviraṅga paṇḍita<sup>7</sup>

*kā* v. 1–2

rankala vatkala siṃhatel sapiru  
bun mola kivi-gaja kesariṇḍu vā(-)ru  
gampala raṭa vāḍi śapatin soṇḍuru  
siṃhala kaviraja paṇḍita āduru

tada teda pattini bala pā vesesiṇa  
oda biṇḍa paṇḍiniriṇḍuṭa kala avamaṇa  
pada bāṇḍa niti kī lesa aṃbavidamaṇa  
ada nada kara asa nama tama desavaṇa

...

Ending: An invocation to Pattini and the last stanza reads: (*khā* v.)

me mā kī kaviyeni  
varadak ātat kaviyeni  
sivvaram deviyeni  
me mā rāka den patini-deviyani  
siddhir astu, subham astu,  
ārogyam astu, jayo 'stu,  
aṃbavidamana nimi.

¶ \* See *Sinhalese Literature*, pp. 281–285. –  
<sup>1</sup> Sinhalese, 'oruva' = boat. – <sup>2</sup> See *Mayūra-sandēśa* (in 'Sandēśāvali') v. 156. – <sup>3</sup> A. sita. – <sup>4</sup> A. °kala. – <sup>5</sup> A. patara diyata. – <sup>6</sup> A. namadim. – <sup>7</sup> Cf. *Vayantimālaya*, v. 5 (P) – see p. 230.

### Saraṅgadarakatāvata.

ES (Sinh.) 47 (Cod. Elu. Sin. XXII).

Palm-leaf, 28 foll., numbered *svasti*, *ka-khe*. 44.5 × 3.5 cm. First leaf marked *svasti*, second, *ka* and then up to *khe* (the last written on one side only). Two blank leaves at the beginning and one blank at the end. The contents are in Sinhalese verse, and there are 255 four-lined stanzas (*sivupadas*) of varying lengths, from nine syllables to twenty-two. The number of stanzas is 275 according to an insertion between the lines of the last verse. (This number is written in black ink in a different hand. Evidently this informant has not checked the MS correctly). The MS is secured within Ceylon-made wooden boards, decorated with carved line ornaments.

*Saraṅgadarakatāvata*, 'the Story of Saraṅgadura', is a Sinhalese poem by Tennakōn (junior) of Pusvālla, and the date of the poem as given in the colophon is Sunday, the third lunar day<sup>1</sup> of Meṣa-rāśi Śaka Year 1668 (April 27th, A.D. 1746). The author says of himself that he was son of Tennakōn Mudali of the village of Pusvālla, a physician who hailed from a family of Brahmin origin.

According to the text itself, the story is of Śaivite origin and is taken from a Tamil source; but the poem begins with the traditional worship of the Buddha, Dhamma, the Saṅgha and the invocation of the deities:

## Verse 1

susiri taraṅgin udu  
 siyaguṇa min-kālan vidu  
 baṁbasara-raṅgin rudu  
 vaṅdim dasaṁbul pavara kirisidu.

...

The fifth verse says that the story is taken from a Tamil source:

pera basa rādi demaḷa  
 tibunu puvataki sunimaḷa  
 in pāhāra geṇa yaḷa  
 sarā nisi lesa basin sihaḷa.

Verse 8 begins a description of the city of Vijayarāgava (Tanjore), and this account is continued up to verse 33.

V. 33 (*ki* r.) to v. 43 (*kī* r.) give an eulogy of King Narendra. V. 44 (*kī* r.) to v. 63 (*ku* v.) are devoted to the description of the chief queen. V. 71 (*kū* v.): A son is born to King Narendra and his chief queen and he is named Sāraṅgadara<sup>2</sup> (v. 73). The prince attains his sixteenth year (v. 74).

V. 93 (*kḷ* v.) to v. 112 (*ke* v.): an account of a dancing scene at the court. This is followed by a description of duels (*mallava-pora*). V. 126: the king leaves Prince Sāraṅgadara in the care of his Prime Minister, Sumuttiya, and goes to free the country from wild beasts. Here follows a description of the forest. V. 146: The prince and the Prime Minister sport with two doves; the Prince's dove flies off, and men are sent in search of the bird, and when they are unable to find it, women are despatched. They find the dove in the house of a woman of the harem called Sātanangiya (v. 157: *kaḷ* v.), and inform the Prince, who suggests to the Prime Minister that they should go to fetch the dove. The Prime Minister, however, as he felt that some harm may befall the Prince, disagrees to the proposal.

The Prince disobeys the Prime Minister and goes to fetch the dove (v. 167: *khā* r.). When the prince enters her abode, Sātanangiya makes amorous advances to him, but the Prince rejects her proposals and comes back to the palace.

The king returns from his expedition (v. 181: *khi* v.) and Sātanangiya makes a false report, and cites a maid by name Pōloya as her witness (v. 199: *khī* v.), who testifies against the Prince. On the advice of his Brahman chaplain, the king decides that the Prince was guilty and orders his executioner to take him to the forest and cut off one foot and one hand. This is followed by the lament of the mother (vv. 210 ff.: *khu* v. ff.). The mother picks up the hand and the foot, and prays to the gods to restore her son whole. God Śīva appears, and questions the queen whether she has gone on pilgrimage to holy rivers such as Kāverī. (A number of rivers are mentioned here). She was able to answer 'yes', as she had done so. The God then restores the son unscathed.

Prince Saraṅgadara returns to his father and relates the story (v. 233: *khṛ* v.). The king sends for Sātanangiya, orders her nose to be cut off and gets her thrown into a ditch (v. 242: *khḷ* v.). Thereafter, King Narendra, his queen, Ratananpiya, and Prince Saraṅgadara live happily for a long time.

The poem ends with verses 252–255, which form the colophon giving the author's name and the date of the work.

v. 252 on *khḷ* v. 2.  
 turu-liya-pelin lelū  
 valahā rivikiraṇa ralū  
 bāṅḍi ganasā-maṅḍulū  
 soṅḍuru pusvāli-namin sulakulū  
 v. 253.  
 me piyasa himi pabaṅḍa  
 veda-satara dat pirisiṅḍa



of them continue to enjoy sexual pleasures in the very headdress of Śiva for twelve years.

After the attainment of enlightenment by the Buddha, Īśvara was to go to hear the Abhidharma in the assembly of the gods, and Umā bids Malaviya to accompany her. She adds, 'It is by the fruits of our good deeds that we are united here, let us now go and listen to the preaching of the Dharma and realise release from Saṃsāra'. Malaviya promises to accompany her, but warns her that the Buddha with his eye free from obstacles will see the three of them, and at the end of the preaching pronounce his blessing on the three, and then Śiva will discover their affair and destroy them. Umā bids Malaviya not to fear such dangers, and made Śiva bind his head-gear with the two of them in it, Śiva goes to the Buddha, sits at his feet and hears the Dharma, and at the end of the sermon the Buddha pronounces his benediction on the three of them. Śiva discovers the wife's infidelity. Malaviya is in terror and blames Umā for not heeding his warning. Śiva questiones Umā as to why the Buddha 'bestowed the merit' on three persons. She admits the truth, loosens her head-dress, and lets Malaviya escape. As the bee sets out, Śiva shoots forth a flame of fire, which burns only the hind portion of the bee, as Malaviya was able to put out the fire. Īśvara, thereupon, burns Umā, and throws her ashes into the ocean. Then when he is lonely in bed, he feels sorry over Umā and laments (*ko* v. 1):

ninda vena aṃbalan ruppā ādda<sup>3</sup> ekakuṭa tīruvē  
bānda vāv-pā amunu peramaga ādda ekakuṭa  
tīruvē

ninda vena oru-pāru gantoṭa ādda ekakuṭa tīruvē  
manda marigon mōḍa-isivara metatu maṇḍakut  
nobāluvē,

and he decides to dry up the ocean and take

back Umā. Śiva summons Ananta (Paniṇḍu) and Maṇimekhalā, the Goddess of the Sea. When the latter answers his summons, the god commands her to restore his wife. Maṇimekhalā replies, 'Oh Śiva, you are a fool, you have burnt your consort, how can I now restore her?' Śiva is furious and threatens to dry up the ocean. She retorts, 'Neither Śakra nor the Earth Goddess can restore Umā, how can I?' Īśvara continued his threats and finally sucked up the waters of the ocean. Maṇimekhalā then sees the ashes of Umā and tells Śiva that she will restore Umā to him, if he refills up her ocean again. Śiva consents to do so. As Śiva begins to refill the ocean with water, Maṇimekhalā has a portion of the ocean screened off against the rush of water, and by the power of her will, pours a little water over the ashes, brings back Umā to life and hands her over to Śiva. The god perceives that the recreated form is not pretty like his Umā, and tells Maṇimekhalā, 'This woman is not worth the small toe of the left foot of Umā' (*kaḥ* v. 2, iii):

me laṇḍa umayaṅganā bisavage vanpayē sula-  
gilla novaṭina.

Īśvara then takes the ashes from a pot and drew Umā's form on a plantain leaf. Śakra sees Īśvara's grief and coming there restores the beauty of Umā. Now Umā tells Śiva: 'What love is there between you and me when you have burnt me in your fury?' The dialogue proceeds, Śiva pleads with Umā and ultimately there is a reconciliation. The MS ends (*khi* r. 2):

abayasurapura liyak vilasin unim mā apa kara  
tosē  
ubaya-kula saṇḍamaṇḍala vilasin jaṭavē  
bāṇḍagana isē



māravijaya kala muniraja vilasaya  
rāvana yuda kala rāmaya vilasaya  
tomarayan bāṭa kāpī elālaya  
rāja manoratha piri itiragiya.

¶ <sup>1</sup> Popular form for Rāvaṇa.

### Sandēśa.

ES (Sinh.) 50 (Cod. Elu. Sin. XXV).

Palm-leaf, 211 foll., numbered (*sva*) *ka-ḍhi*. The first fol. also marked on the margin *mula*, 'the beginning' (only the obverse of *ḍhi* written on). 45 × 3.1 cm. Four to five quatrains to a page.

Palm-leaf tag attached to the binding giving the titles of the nine sandēśa poems included in the codex. The names are not arranged in any chronological order, and they are given in their colloquial form:

(a) *Haṃsasandēsē*, (b) *Nīlakobōsandēsē*, (c) *Gīrasandēsē*, (d) *Paravisandēsē*, (e) *Sālahihini-sandēsē*, (f) *Tisarasandēsē*, (g) *Kovulsandēsē*, (h) *Kahakurulusandēsē*, (i) *Sāvulsandēsē*.

(a) Foll. *ka r.*—*khai r.* *khai v.* (blank).

*Haṃsasandēsaya*<sup>2</sup>, 'the Goose Message', is a poem of about 810 lines, composed by an anonymous author, in the form of a prayer to Vanaratana Saṅgharāja of Kāragala, soliciting him to invoke the blessings of the gods on King Śrī Parākramabāhu VI of Kōṭṭe (A.D. 1410–1468). The poem covers a description of the journey from Kōṭṭe or Jayavardhanapura to Kāragala, through such places as Kālaṇiya and Hēnēgama.

The *editio princeps* of the poem was made by Dharmārāma Thera. Due to the defective nature of the MSS, the learned editor, according to the practice of his day, made several interpolations. In 1953 the present writer collated a number of MSS and brought out an edition of the poem (G)<sup>3</sup>. Certain passages, however, for example in

the ballad No. 185 remain unsolved. The present MS also has the same defects, and it has not contributed to the solution of the doubtful passages. Our MS belongs to the same group as No. 2198 of Colombo Museum, MS belonging to Kuḍāvihāra at Taṃgalla and the MS belonging to Sirivaḍḍhanārāma of Dēvagoḍa, denoted by the letters M, K and S in the edition under discussion<sup>4</sup>. The following points in the text of the MS are noted. It omits G 95, lines 1–6 and as most other MSS of Sandēśa-poems transcribes sāhāllas and some gī as if they were fourlined verses with rhyme, introducing akṣaras for this purpose:

Beginning: *mula. sva. ka*

*ka r.*

(gī)

sarada hasa rada-saṅda punsaṅda pahan piriṣi<sup>5</sup>  
piyakaru-piyan piri piyavuru lesin hobanā  
(sāhālla)

śapaveyi lovaṭa to<sup>6</sup> tepalakin hasaradaya

topa tuḍa tulaṭa kirirasa diya hāra vādiya  
topa piṭa pihita kara baṃba tediya āvidiya

topa ruva lat hasat sat sāpata rāka deya

topa un ṭāmbaṭa piṭa dī vidi sāra satara  
topagen<sup>7</sup> eti yeti diva bima hena atara

topa nama idiri kala namaṭat utuma yeti  
topa kula pāmīni mahasat'hu da hiru dinati  
topa śāti rāgena siṭi tānaṭat kereti ruti  
topa veta mitura in apa sita vāveyi<sup>8</sup> bāti

*ka v.*

(sivupada)

vanakala goduru marakatamini miyuru lesa  
bonakala pokuru mī iṅda pipi-piyum hisa  
yanakala gaman rivi-saṅda pasukara ahasa  
manakala mituru topa yasa pavasmi kelesa



End:

anasaka patala kela suvahasak sakvalaṭa  
ruvan-pantiyē gunakala veses koṭa  
ruvan-suturu pīrivā siyadahas viṭa  
nohāra kīkaru kara hāma suran tamahaṭa  
satata lovaṭa seta dena ē yatiñduhaṭa  
nāvata nāmada melesin sālakarava siṭa

(= (G. 201, ll. 1-6).  
siddhir astu

¶ <sup>1</sup> For full accounts of all these poems see *Sinhalese Literature*, chapter XVI. — <sup>2</sup> Spelt Haṃṣa°. — <sup>3</sup> Published by the Colombo Apothecaries Co. Ltd. — <sup>4</sup> See C. E. Godakumbura, *Haṃsasandēśaya* (G), Introduction, p. xxix. — <sup>5</sup> G. pīrisidu. — <sup>6</sup> G. topa. — <sup>7</sup> G. gena, but °gen agrees with three MSS, consulted by G. — <sup>8</sup> G. vāḍeyi, the present reading 'vāveyi', not given as a variant reading by G. (Only important *varia lecta* are noticed here.)

(b) Foll. *kho r.*—*gau r.* (*gau v.* blank).

*Nilakobōsandēśaya*, 'the Blue Dove's Message' was composed by Baraṇa Gaṇitayā, to convey a prayer to God Mahasen of Kataragama, beseeching the God to cure him of some illness which afflicted him.

The journey is from Siṭināmaluva, the poet's village, to Kataragama.

There is a printed edition of the poem containing 148 stanzas, and 7 prose passages, with a *Sanne* by P. Y. Āryasēna and H. B. E. Jinadāsa, Ambalangoḍa, 1915 (AJ). The present MS is fragmentary, and it begins with lines 5-6 of the ten-lined *sāhalla* of AJ:

seda vida saṇḍa sē vāda yana gagana ture  
hada nadana kaḷōda leda baṇḍanā ogaḷē<sup>1</sup>

End:

rudā saha sandivala rāñḍi siyalu leḍā<sup>2</sup>  
siñḍā hāra-lamin dī oḥuṭa kaṭahañḍā<sup>3</sup>  
yodā evu hasuna saha<sup>3</sup> mē paṇḍuru diḍā<sup>2</sup>  
nadā siṭin piligata mānava<sup>4</sup> nanasaḍā<sup>3</sup>  
(= AJ. 145)

AJ has three further stanzas.

The present MS contains only 123 numbers including the *gī* and the prose passages. The opening *gī* of the *Nilakobōsandēśaya* in the printed edition is:

sārada sarasavijaya-savaṇev kalaṇa kaḷa nada  
sarada dadarada leda-suvalēda nilakobōsaṇḍa.

It ends:

ebōtuḷa tedāti savatiñḍugen pēma  
lābōkala sāma suba-āsiri bōma  
kobōnila mitura samagiva siyasāma  
to bōkala yehen pavatuva situ sēma.

Bharaṇa flourished during the reign of Rājā-dhirājasimha of Kandy (A.D. 1780-1798) and he was astronomer (*Gaṇitayā*) at the king's court. He is reputed as a composer of occult verses.

¶ <sup>1</sup> AJ:

sida vida saṇḍa seda vāda yana guvantalē  
hada nada nokoḷoda leda bāñḍageṇa tagelē.  
— <sup>2</sup> AJ: ḍa. — <sup>3</sup> AJ nam. — <sup>4</sup> AJ °vi.

(c) Foll. *gaṃ* to *nā* (one stanza only on *nā v.*).

*Girāsandēśaya*, 'the Parrot's Message' is a poem of about 1000 lines composed by an anonymous author, in the form of an entreaty addressed to Śrī Rāhula of Toṭagamuva beseeching him to pray to God Nātha for the protection of King Śrī-Parākramabāhu VI of Kōṭṭe and the safety of the Buddhist religion. The journey covered is from Kōṭṭe (Jayavardhanapura) to Toṭagamuva through places like Pāpiliyāna, Pāṇadurē and

Välitoṭa. The description of the *ambalama* (Resting Hall) at Välitoṭa where travellers from various directions meet, and converse on the greatness and virtue of the king is a special feature of this poem and it contains material of considerable historical interest.

The earliest known edition of this poem is that by H. Jayatilaka, 1883 (J). The editor says he consulted two MSS from Mātara, two from Galle, two from Uḍaraṭa (Kandyan Provinces), and one from the library of the Vidyodaya Pirivena in Colombo. He has, however, not indicated any variant readings. This edition contains 237 stanzas. Another edition by T. Sugatadāsa, 1920, contains 242 stanzas. The edition by Dehigaspē Paññāsāra and Palannoruvē Vimaladhamma, 1933 (PV) contains 243 stanzas, but the last stanza is the same. This poem is No. 3 of the *Sandē-sāvāliya* of Hittatiye Udita, 1949, and contains 254 stanzas and prose portions (H). There is also an edition of the poem by N. D. Wijesekera, 1949 (W). All these editions differ from each other not only with regard to the number of verses and also prose passages, but in the material itself. Our MS although defective in some places with regard to the text, appears to contain a good tradition. We compare it here with the editions of Udita and Wijesekera, and with any other when necessary.

Begins:

saradē kīrarada<sup>1</sup> nan van ruvan rūvan  
sahaku miyuru tepalin levsataṃ aṅdanā<sup>2</sup>

iṅdu-dunu päha dinu sirin<sup>3</sup>-udula mamitura

laṅda soṅda adara väni tage tele tuḍa duṭuva  
loba baṅda adara nokarati kavuru satuṭuva

vana vanapatiturehi pura purapatin māṅdurehi

nadava nitara laba piya-liya kara pahasa  
raṅdava pavara keli kela-kela häma-davasa

disi diya-kusa häma siyatunagen<sup>4</sup> guruva  
nisi yasa rusi<sup>5</sup> kipamana<sup>5</sup> nuvanin suruva  
isivara lesa nisi<sup>6</sup> panivāyen duruva  
risi pala viṅda rasa<sup>7</sup> satosin davasaruva

H 12: It is a prose passage, similar to the foot-note for J. 11. The gī numbers 12, 40, 49, 62, 72, 97, 186, 199 of W. are not found in the MS.

The sähallas 56, 65, 69, etc. are written as four lined stanzas, with some lines omitted. The five stanzas given as a foot-note, perhaps taking them to be spurious, are given in the MS after asiri situvam dākvā pararā . . . (W 87). The portion devoted to the description of the *ambalama* at Välitoṭa consists of 55 stanzas (W has 53, PV and H 54). W 217, l. 7 to 232 are missing in the MS.

Ends:

pavara muni vadahala pilivet nohära davasana<sup>8</sup>  
sasaga pavaga<sup>9</sup> śapa śabavin sidukarana  
samaga mahaṅgu mahasaṅgagana mehevarina  
mululovaṭa vāḍavana tepalaki memā pavasana<sup>10</sup>  
(= H. sähalla 250, lines 1-4, written as a sivupada).

MS ends abruptly.

¶<sup>1</sup> H. kiraradasaṅda. – <sup>2</sup> H. savlev hadan hadanā. – <sup>3</sup> H. tunusirin. – <sup>4</sup> H. °gē. – <sup>5</sup> H. räsa kiyavana. – <sup>6</sup> H. niti. – <sup>7</sup> H. palarasaviṅda. – <sup>8</sup> H. no härama vasana. – <sup>9</sup> pavara. – <sup>10</sup> The order of lines here, while it differs from W 236, agrees with the text in Kumāraṇatunga's *Girāsandēśa-vivaraṇaya* (Buddhist Era, 2495).

(d) Foll. *nā r.-nām v.*

*Paravisandēśaya*, 'the Dove's Message' is a poem composed by Śrī Rāhula, purporting to carry a message from Kōṭṭe to God Upulvan of Devinuvara (Dondra), praying him for a suitable husband for Princess Candravatī, the daughter of Śrī Parākramabāhu, and a son destined to be

king of Ceylon. Our MS is fragmentary and omits the portion containing the description of the journey (see below).

There are printed editions of the text (1) W. R. Wijayawardhana, 1925 (W), (2) W. A. F. Dharmawardhana, 1949 (DH), (3) H. Udita, No. 6 of *Sandēśāvaliya*. There is also an earlier edition by Siridiyas da Silva, 1873.

Beginning:

sārada paraviṇḍu saṇḍa paṇḍuvan surat saranin  
pahala kirimuhudin sahapabala pala sak van  
Foll. *ṇā* r., verse 1–*ṇai* v., verse 2 = DH 1–27.  
Foll. *ṇai* v. verse 3–*ṇām* v. verse 1 = DH. 181–  
196. (On *ṇo* v., DH 191–194 had been written,  
and crossed out).

Foll. *ṇi* r. = DH 197–198.

Foll. *ṇām* v. verses 2–5 = DH 199–202.

MS end:

kaṇḍavuru kulu<sup>1</sup> upan rādi toṭa(ga)mu-pi(ya)sa  
soṇḍa<sup>2</sup> dat siyat heḷu naḷu magata<sup>3</sup> sakubasa  
kaṇḍasuriṇḍun vara lāba pa(sa)los vayasa  
vadahala rahal vāḍitān kala rāv saṇḍesa.

In this MS the eulogy of King Parākramabāhu is merged with the account of God Upulvan, thus leaving out the bulk of the poem. The same feature has been noticed in certain MSS of the poem obtained from the southern province of Ceylon.

Although the manuscript is fragmentary, unlike in most other copies of *Sandēśa*, the first sāhalla of ten lines in this copy is written correctly.

¶ <sup>1</sup> DH kula. – <sup>2</sup> DH seda. – <sup>3</sup> DH kav-naḷu-magada.

(e) Foll. *ca* to *caḷ*.

*Sāḷalihīṇisandēśaya*, 'the Starling's Message', is a poem by Śrī Rāhula, containing a prayer to God Vibhīṣaṇa of Kālaṇiya from the chieftain Nal-

lūrutunayan, the Keeper of Rolls of Śrī Parākramabāhu VI, entreating the god for a son for Princess Candravatī then called Lokanāthā or Ulakuḍayadēvī. According to the colophon, the poem was composed in A.D. 1450. There is a sanne to the poem, written probably by a contemporary of Śrī Rāhula.

But of the many printed versions of the text the best edition is that by Dharmārāma, (D). Fifth Reprint, 1948. The text was edited with Sinhalese paraphrase, English translation and glossary by W. C. Maccready, printed at the Wesleyan Methodist Press, Kollupitiya, 1865.

The present MS contains the verses and the introductory prose portions for sections of the poem taken from the old sanne. It omits the opening gī and starts with the first sāhalla, verse no. 2 in the printed editions:

pulmal kesuru<sup>1</sup> men ran vani tela saraṇa yura<sup>2</sup>

Prose passage between D. 4 and D. 5, D. 6 and D. 7 and other prose introductions of the old sanne given.

MS omits D. 10 (duvanabaṇḍakikiṇi hayakura pahara nada . . .).

MS ends with the last verse of the colophon as found in the printed editions:

kaṇḍavuru kulamāṇḍura mini-pahanevu susādi  
nānaguru sabasa samayada dānumehi orādi  
raḷaguru vijayabā piriven-himi pāhādi  
me miyuru padāti sālalihiniya asna yedi  
siddhir astu subam astu

¶ <sup>1</sup> D. kesaru. – <sup>2</sup> D. yuga, *yura* written to rhyme with the next three lines.

(f) Foll. *caḷ-jū* (*ju* v. blank).

*Tisarasandēśaya*, 'the Swan's Message', is a poem by an anonymous author, purporting to convey a report from a monk residing at Devinu-

vara to a king by name Parākramabāhu who had his court at Dādigama<sup>1</sup>, that the former was engaged in prayer to God Upulvan for the protection and welfare of his sovereign Lord, the king, the royal family and the ministers of state. The journey covered by the messenger is a long one, but our MS is a mixture of the text of the *Tisarasantēśaya* with portions of the *Haṃsa* and *Parevi* sandēśayas. This MS resembles the two similar manuscripts, one from the Vajirārāmaya of Colombo and the other from Sirivaḍḍhanārāmaya of Dēvagoḍa which the present writer came across while consulting manuscripts for his edition of the *Haṃsasandēśaya*<sup>2</sup> (The manuscripts A and B).

This poem was published with a Sinhalese *sanne* by D. B. Jayatilaka, 1935 (D) and later by Panamvala Jinaratana, 1948 (P). Each of these gives 182 stanzas, without numbering the prose-pieces. In the *Sandēśāvaliya*, no. 8 (H), the number is 190, including the prose passages.

Beginning:

sarada tisariṅdu saṅda saṅdavan sarāsin aṅda  
naṅda-net soṅduru vilasin . . . pinavamina<sup>3</sup>

The differences which this MS show when compared with D and P are given below.

After P 75 (raṅgā danan . . . j! v. 4) it reads P. 79 (leḷa raḷa . . . j! v. 1).

Then it has P. 76. Then with several interchanges in the order of the stanzas, it comes P. 114 ending with the line:

keḷanā vānī vālaṅda himi vanadevaṃbuvana  
(jām v. 2)

Then it reads: P. 114 (= D.) lines 5–6  
laṃba dena lakal akapaṭa amapiḍev gata  
nuṃbagaṅga sunil hasavāla āta esiri gata.

Then follows at *chaḷ* v.:

*Haṃsa*<sup>o</sup> (G) 92. (suraṅgana sura samaga. . . )  
up to *ibid.* 96 (. . . pāhādula rivimaṅḍala saki  
peneya tanetaṭa.)

(The same lines are repeated at *ko* r. 1–ff. where *Haṃsa*<sup>o</sup> 94 and 95 lines 1–6 are only omitted).

Then follow *Parevi*<sup>o</sup> 133–143,  
(pulā kamala muvarada pinisa vāḍi dinā . . .  
nuba vadanē paḷamuvē veherataṭa).

Then at *jā* r. 1. *Haṃsa*<sup>o</sup> (G.) 129–139.  
(pātirena gaṅgulālī . . .

. . . bala yana girā-pela sita purā).

Then *Haṃsa*<sup>o</sup> 97–101  
(digatura pātira basnā tamba-vatura meni.

. . .

koṅda vana pipena raṅga bala hāmatāna  
sabaṅda)

Then *Haṃsa*<sup>o</sup> 103–113 (*jī-ju* v. 3)  
(ruvan yovunnē<sup>4</sup> uvanata kipi sisirakara

. . .

nada piyakara tepulen melesa sālakara).

Foll. *ju* v. 4 begins at *Tisara*<sup>o</sup> 180, line 7  
somituru bisōsaṅda dāka kulunāsin udu.

Then continues, *Tisara*<sup>o</sup> 181, 182, ending as  
in the printed editions.

. . .

ruti lesa vāsa siyanā samaga pema yutu  
niti tosa siri viṅda tisariṅdu-saṅda pavatu.

*Tisarasantēśa-samāptam.*

¶ <sup>1</sup> D. B. Jayatilaka takes this king to be Parākramabāhu V (A.D. 1348–1360). In my *Sinhalese Literature*, I have followed Jayatilaka.\* – <sup>2</sup> *Op. cit.* Introduction, p. xxix, lines 12–15, and p. xxxi, lines 23–24. The verses from the *Haṃsa*<sup>o</sup> mixed with the present MS, differ considerably, while some are common. – <sup>3</sup> J. pinavamin. – <sup>4</sup> ruva yovunen in Manuscripts A and B of *Haṃsasandēśaya* edition, as against: nava-yovunen of other MSS. – \* See Addenda.

(g) Foll. *jr* to *ñai* r. (*ñai* v. blank).

*Kovulsandēse* or *Kōkilasandēśaya*, 'the Cuckoo's Message', was composed by the chief of the Tilakapirivena. It contains a message to Prince Sapumal who was residing at Yāpāpaṭuna (Jaffna), telling the Prince that the poet was engaged in prayer to god Upulvan for his protection and prosperity. The poem is contemporary with the *Girā-sandēśaya*. This is the longest classical Sandēśa poem in Sinhalese and covers a journey of about three hundred miles from the southernmost point in the island, modern Dondra, along the coast passing through such places as Mātara, Vāligama, Galle, Hikkaḍuva, Toṭagamuva, Bentota, Moraṭuva, Pāpiliyāna, Kōṭṭe, Kālaṇiya, Vattala, Negombo, Mārāvila, Chilaw, Mannar, and then through forest land and unidentified places to Cāvākacceri and Jaffna.

There is an old *sanne* to this poem written by Kaṭuvānē Disānāyaka in A.D. 1773. The text and this *sanne* have been edited by P. S. Perera and printed in 1906. The poem has been prepared with a *vivaraṇaya* (commentary) by W. F. Gunawardhana and printed in 1924. (2nd edition, 1945 (G)). This contains 292 stanzas with the prose passages. The number in the *Sandēśāvaliya* is 291.

Beginning:

sarada kovuliṅdu-saṅda sapirisiri amārasasē  
tunu sirini nilpul tul lāba pul amārasasē.

The poem ends with G. 291, with G. 292 preceding it. Several verses and lines of the poem appear in a different order when compared with the printed editions, and there are also noteworthy variant readings, not appearing in G's footnotes.

Last two stanzas according to the MS.  
usa devinuvara irugalkulaṭa mal  
yasa sirivaḍana girivāsa teriṅdu mal

tosa yuru tilaka piruvan piruvan himi kamal  
rasa kara pāvasu parapuṭu sandēsa kovul.

rasin rāgena mehasun<sup>1</sup> rāgena giya lesē  
veyin sunil rasa danagaya sadisi āsa āsē  
basin diniṅdu kovuliṅdu saṅḍini nokamasē  
tosin pavatu siya siya nā samaga nāsē

The MS ends: kovulsandēśasamārttham<sup>2</sup>,  
siddhir astu.

¶ <sup>1</sup> for mehasun. – <sup>2</sup> for samāptam.

(h) Foll. *ño-thl* (*thl* v. blank, *ll* v. also blank)<sup>1</sup>.

*Kahakurulusandēśaya*, 'the Oriole's Message' was composed during the reign of Viraparākramanarēndrasimha of Kandy (A.D. 1707–1739) purporting to send a message from Galagama or Jalavasnāpura to Kataragama, praying God Mahasen to protect the king, the royal retinue and the Buddhist religion. The author of the poem is a Sāmaṇera of the Kaṅḍavura family.

The poem is No. 2 in Hittaṭṭiyē Udita's *Sandēśāvaliya*, and there it contains 255 stanzas, covering over 1025 lines (H). Our copy is fragmentary, and ends at 230 of H, that is, in the middle of the eulogy of God Mahasen, without the message itself. The beginning is the same, except that the first six lines of a ten lined *sāhalla* are written in 'kavi' form:

Beginning:

sarada kasākuruliṅdu<sup>2</sup> sulakala ruvinā<sup>3</sup>  
pāhada dileyi visituru ran rasa lesinā<sup>4</sup>  
nibaṅda amātepulen kara<sup>5</sup> levu nadanā<sup>5</sup>  
topa guṇa yasa rusiru pāvasiya hāki<sup>6</sup> kavunā<sup>6</sup>

sirisaṅda 'tin gala<sup>7</sup> ran-piyuma yana sitin  
dāka sitabun<sup>8</sup> topaladiyo da<sup>9</sup> unumatin

End:

sirisaṅḍa (ni)tin vasanā ran mādura yuru  
pulumura-maṅḍala ranagalatala esura-yuru<sup>10</sup>  
komala kamala vāni pāhāpat vū soṅḍuru  
kākulu-siḷaṭa samakoṭa pavasati kavuru  
kahakurusandēsaya nimi.

¶ <sup>1</sup> There is no *lacuna*, || r. ends with H. 115, line 4 and *ṭe* r. begins with H. 116, line 1. –  
<sup>2</sup> H. kahakuruliṅḍu. – <sup>3</sup> H. ruvan ruvatā. –  
<sup>4</sup> H. lesina. – <sup>5</sup> H. veyi. – <sup>6</sup> H. hāki da kavurun.  
– <sup>7</sup> H. haḷa. – <sup>8</sup> H. sidaṁbun. – <sup>9</sup> H. no pāḷaṅḍi-  
diyō da. – <sup>10</sup> H. °viru.

(i) Foll. *ṭhe* r.–*ḍhi* r. (*ḍhi* v. blank).

*Sāvulsandēsaya*, 'the Cock's Message', was composed by Alagiyavanna Mukaveṭi, in the semblance of conveying a prayer from Sītāvaka through a cockbird to God Sumana of Saparapura for the protection of King Rājasimha (A.D. 1581–1592) and his army. Among the places the bird was to visit on the way was the Vihāra at Delgamuva where at the time rested the Holy Tooth Relic of the Buddha.

The printed edition of the *Sāvulsandēsaya*, by W. N. Wijayawardhana and J. R. Weerasekara 1929 (W) contains 203 stanzas, the prose passages being unnumbered. The number is 207 including the prose passage in the text as found in *Sandēsāvāliya* of Hittaṭṭiyē Udita (H), 1949.

Beginning:

sarada sāvuliṅḍu-saṅḍa ratamina sadisi silu yut  
dimutu palakala sevu pala hela piyapatara sādi

The order of stanzas differs from W and H. The stanzas run as follows. W 1–12, then 20, resumes 13, 15, 17, 14–15, 21–27, 29–75, 77–91. Between 91 and 92:

nitara davana hara bali diyata uviṅḍuda  
asura yuda ahā baṁba-lova vanavasada  
patara deranatata baradarata tataṅḍada  
adara sitin pudakara ganisuru<sup>1</sup> nāmada

Then W. 92–W. 115 (W. 116 = H. 118 not found in this MS) W. 117–143. Between W. 143 and W. 144 MS has:

maṅḍahasa panada manarā tepala satkara  
piyayuruvala visā pas naṅgamin patara  
bāma sāvu net-sāren vida salelu muva hāra  
purasara vanan<sup>2</sup> men saratī pura tura

(= H. 146)

Then W. 114–170 (l. 6: piḷivet sarū . . . *ḍam* r. 5, W. 176–193.

W. 194 = H. 197. Not in MS.

Then W. 195–197.

Then begins at l. 7 W. 170 (H. 173: dahan maga sayura . . .) up to end of W. 172 (H. 175: . . . siṭikala sabakiraṇa oda kara tariṅḍu leda).

Then W. 175, 174, 173; then follow W. 200, 202.

End = W. 203 (= H. 207):

gāburu<sup>3</sup> saku magada kav-naḷu siṅḍu kimidi<sup>4</sup>  
mituru novana kivi gaja sī-sirin<sup>5</sup> biṅḍi<sup>4</sup>  
soṅḍuru alagivan mukaveṭṭi māti<sup>6</sup> sudī<sup>4</sup>  
miyuru pada rasāti me sāvul asun yedi<sup>4</sup>  
siddhir astu subam astu.

¶ <sup>1</sup> for ganisuru. – <sup>2</sup> H. vanasaran. – <sup>3</sup> H., W.: gāṁburu. – <sup>4</sup> di. – <sup>5</sup> H., W. siha-. – <sup>6</sup> H., W.: mukaveṭṭi māti.

## PROSODY, GRAMMAR, LEXICOGRAPHY, GLOSSARIES

**Siyabaslakara-sanne.**

ES (Sinh.) 51 (Cod. Pal. U.B. 33).

Palm-leaf, 47 foll., numbered 2 (*svasti*) *ka-gau* with *go* missing. The first two foll., [*ka* (*svasti*) written on one side only] and *kā*, taken out, and two new leaves written and bound with the old text, the original *ka* and *kā* also left in front. Letters on the two new leaves finer than those of the original, and the new *ka* v. with broad margins, 7 cm. long, decorated on both sides with a floral design. 46 × 5.4 cm. Seven to nine lines to a page, 41.5 cm., generally eight lines, with very well formed writing.

Provided with plain Ceylon-made wooden boards. On the obverse of the front board is written (in Danish) 'This manuscript was gifted to the University Library, Copenhagen by George Lenox Conyngham, Chief Clerk to the Foreign Office, London, and brought by V. Fausbøll in the year 1860.' The note is written in Fausbøll's hand.

On the back of the same board is written '45 pages', obviously omitting the extra folio from the old text.

*Siyabaslakara-sannaya* is the word for word translation of the Eḷu treatise on poetics.

*Siyabaslakara*, 'the Ornaments of the Indigenous Language' or 'the Poetics of Sinhalese' is the title of the Sinhalese *gī* version of Daṇḍin's *Kāvyaḍarśa* (see SAS (Sinh.) 10). For an account of the book, its date and authorship the reader may consult *Sinhalese Literature*, pp. 328-330. The text in its present form may be dated about the twelfth century A.D.

In the present MS the words of the *gī* are accompanied by its *sannaya*, the word-for word translation in Sinhalese prose which is replete

with a heavy admixture of Sanskrit loan-words. The first *gī* only is given fully before the *sannaya*.

There is an edition of the text with *The sannaya*, by H. Jayatilaka, 1901 (J).

Like the *Kāvyaḍarśa*, the *Siyabaslakara* also is divided into three chapters (Sanskrit: *sarga* = Sinhalese: *saga*):

1 = Types of Poetry

2 = Figures of Speech (*Arthālaṅkāra*)

3 = Verbal Devices in Composition (*Yamaka*).

The MS begins: *namaḥ śrīghaṇāya*<sup>1</sup>

*sadavā muvataṁbara venen-ada sivumuvā sarasaviya hasa sav-sudu kivi sit pul-mudevīl*<sup>2</sup> followed by the *sanne*: *savsudu*, *sarva-śukla-vū*; *sarasaviya-hasa*, *sarasvati saṁkhyāta-haṁsadhenu-tomō*; *siv-muvā*, *catur-mukhayāgē* . . .

End of chapter I: *kḷ* r. ll. 6-8: *tepul*, *vacanayama atisaya-paridi-da*, *lakunu* [sic] *pana* [sic] *tubū sē*, *kāvyalakṣaṇa hā prāṇa tubū paridi-da*; *manā mē rum maga*, *san mārgga an*<sup>3</sup>*-mārgga deka-da*; *kivū-yu*, *kathanaya-kalā vū*; *mē paḷa-muvana saṅga*<sup>4</sup>, *mē prathama-sarggaya*; *giyo*<sup>5</sup>, *samāptayi palamuvana saṅga*<sup>4</sup> *nimi*.

Then begins chapter II: *kavu siri araṇa*, *kāvayehi siri elavannāvū*; *at-lakarahu*, *arthālaṅkārayen* . . .

Ends *gī* v. ll. 2-3: *pasaturu tislakarin* . . ., *lakala* . . ., *atni vitara*, . . ., *piḷi* . . ., *muḷu kavu suranuvava maga*, . . . *me medun saṅga*<sup>4</sup> *giyo*<sup>5</sup>, *me madhyama sarggaya atikrānta vī* . . . *devana saga nimi*.

Chapter III begins: *me se dasa prāṇaya-da*, *alaṁkāra(-panti)sada dakvā ikbiti yamaka-bandhana svarūpa dakvannāhu* 'kāra duru nuduru' *yanādī kiḥu*.

End *gau* v. ll. 3-5: *mahakav*, *mahākāvayehi*; *vasampalaga*, *viṣamabandhanapramāṇayāgē*; *deśak āṇḍimmeḥi*, *deśayak āṇḍinagāmmehi*; *laga*,

laṅṅa-vū; *pāna sasaga lada, prajñā samsargga-laddāvū; danahaṭa, ajanayahaṭa*<sup>6</sup> hevat vijñāyahaṭa; *wavū me svasam saga, me viṣama-sarggayayi. yamadādi tunvana sagayi.*

Then follows: *lakunu . . ., paṇa . . ., at . . . sañda . . ., lakara . . . yana meyin ek des . . . osala, avatirṇṇavū; tamā bolañda mevadnudu, māgē mugdhavū mē vacanaya da; hudu paravāḍa heyin, kevala parābhivradddhiya piṇisa, vēvā pavatīvā . . . maha tema*<sup>7</sup> mahatmayo . . . and MS ends abruptly.

¶ <sup>1</sup> In the new copy: namav sirigaṅa-saraṅa-siyapata. — <sup>2</sup> J. madovu-vil. — <sup>3</sup> J. asan. — <sup>4</sup> J. saga. — <sup>5</sup> J. giye. — <sup>6</sup> J. janayāhaṭa. — <sup>7</sup> — J. 398: mahatmo.

### Lakuṅusara.

ES (Sinh.) 52 (Cod. Elu. Sin. XXXVIII).

Palm-leaf, 9 foll., numbered *g!-ghā*; one blank leaf at the beginning and three at the end, 40 × 4.4 cm.; seven lines to a page, each line 34.8 cm. long; six lines only on the last page. Letters well formed, even and about 2.5 mm. high.

*Lakuṅusara*, 'the Essence of Rules on Prosody', is a treatise in 58 distichs on the art of poetry. The present text contains an interverbal paraphrase or a *sannaya*. The date and author of the work are not known, but it may be placed in about the 14–15th century. It is not quite certain whether the *sannaya* belongs to the same period as the couplets, but it can be assumed to be so without a great chance of error.

The *Lakuṅusara* is perhaps the oldest of the Sinhalese text books on poetics which deal with auspicious and inauspicious signs occurring in the composition of Sinhalese verse. The occult

element had been introduced already into Sinhalese versification by the time the treatise was composed. The treatise deals with the four lucky gaṅas and the four unlucky ones, lucky words to be employed in the composition and unlucky words to be avoided, good and evil objects to be mentioned at the beginning and end of lines. The faults it enumerates are more on the side of occultism than that of language. The use of the akṣaras *ya, va, ha* and *n* alone, without another akṣara preceding it also forming a rhyme, to make 'eli' or rhyme is forbidden. It recommends only the use of a surd or sonant as 'eli'. At the same time, following the older works, the *Lakuṅusara* deals with a few verbal defects and defects of style in poetry and also the use of similes and a few other figures of speech.

The earliest printed edition available was published in Colombo in 1883. The text alone, without the *sannaya*, is also found in A. M. Guṇasekara's *Granthārṇavaya*, pp. 90–91. We cite below from the edition with the old *sannaya* by P. C. Guṇasekara, 1898 (G).

MS begins: (*g!* lines 1–5)<sup>1</sup>

namau<sup>2</sup> muni-saraṅa

namau<sup>2</sup> satvaga kāra<sup>3</sup> kulūṇen tamā ekanama<sup>4</sup>  
dudasun nivan dākvū sāsi lo-eka saraṅa<sup>5</sup>  
*satvaga*, samasta-satva-varḡgayā; *kulūṇen*, ka-  
ruṇāven; *tamā eka-nama kara*, tamā hā ekāt-  
mika-koṭa<sup>4</sup>; *dudasun*, durddarśanin; *nivan dākvū*,  
nirvāṇa-pura praviṣṭakaḷāvū; *lo eka-saraṅa*, lo-  
vaṭa asahāya saraṅavū, *sāsi*, śākya-siṃha-vū ē  
sarbbajñayanṭa<sup>6</sup>; *namau*<sup>2</sup>, namaskāra karavu<sup>6</sup>

MS ends: (*gha* v. ll. 3–6).

kaḷa lehi nadan me lakunumiṇi yut viyat'haṭa  
sīnen-udu diliṇḍu bāv noma vē viyat bāvū<sup>7</sup>  
*me lakuṅu-miṇi*, mē lakṣaṅa nāmāti māṇikyaya;  
*lehi*, hridayehi; *nadan kaḷa*, nidhāna-kaḷāvū; *yut*  
*viyat'haṭa*, yukta-vyaktayahāṭa; *diliṇḍu bāvū*<sup>7</sup>,



dāridrabhāvayek; *sihinen udu no vē*, svapnayenut novannēya; *viyat būvu<sup>7</sup> vē* vyaktabhāvayaṭa<sup>8</sup> vannēyi.

Lakuṇusara<sup>9</sup> nimi, siddhir astu, subham astu.

¶<sup>1</sup> The *gī* couplets written continuously as prose, but transcribed here in lines. — <sup>2</sup> G. namav. — <sup>3</sup> G. kara. — <sup>4</sup> G. ekatma tamā, tamā ekatma kara. — <sup>5</sup> G. sarapā. — <sup>6</sup> G. karav. — <sup>7</sup> G. bāv. — <sup>8</sup> G. °ma. — <sup>9</sup> °sāra' in MS. — \* = sarva°.

### Sidatsaṅgarā.

ES (Sinh.) 53 (Cod. Elu. Sin. XXXIV).

Palm-leaf, 19 foll., numbered, *sva*, *ka-khā* (*khā* v. blank), one blank leaf at the beginning, 33 × 5.2 cm. Generally eight lines to a page, 29 cm long. On the first page 10.2 cm. length of writing (8 lines) in the centre only. *ki* v. *-kī* v. seven lines to a page. Again eight lines to a page up to *ku* r. Then varying between seven to eight lines until the end. Last page (*khā* r.): writing in the centre only, as in the first page. Concentric patterns on the broad margins. Decorated, four figures of fishes touching each other.

Written on the left corner of *khā* v. some note about certain foll. of a manuscript, and bills, perhaps for the copying of books, forwarded to Colombo: *ka-gu pat-iru kolaṃbaṭa dun bil . . . tava koṭa pota*.

*Sidatsaṅgarā*, 'the Compendium of (Grammatical) Rules', is the oldest classical grammar of Sinhalese and it was composed by the Mahāsthavira Anavamadarśin (Pali: Mahāthera Anomadassī), in the thirteenth century. The treatise was written at the request of Patirāja Dēva, viceroy<sup>1</sup> of King Parākramabāhu II of Daṃbadeṇiya (A.D. 1236–1271). The author was the chief of the Patirāja-Pirivena, a monastic foundation

established by Patirāja Deva himself. The final stanza of the author's colophon, which contains a 'cakrabandhana', or 'kartṛnāma-śāstranāmagarbha-cakra', a puzzle including in a diagram the author's name and the title of the work, reads: patiraja-piruvanage Sidata, 'the Sidata of the Chief of the Patirāja College' (see below). The final verse of the fourth chapter, the section on case, also states that this grammar was the work of the same scholar (see below). Some identify the author with Vedēha Thera, the author of the *Rasavāhinī*, who belonged to the same school as Anomadassī\*. An analysis of the Grammar will be given in this article.

This Grammar was translated into English by James D'Alwis in 1852 and published in Colombo. A full account of the Grammar is given in the copious introduction to this translation. It is also described in D'Alwis's *Descriptive Catalogue of Sanskrit, Pali and Sinhalese Literary Works*, Colombo 1870, pp. 221–225, De Zoysa's *Catalogue of Pali Sinhalese and Sanskrit Manuscripts*, Colombo 1885, p. 28, and the present author's *Sinhalese Literature*, Colombo 1955, pp. 318–320. Several editions of the text have appeared in Ceylon from time to time, and the most reliable one is by Baṭuvantuḍāvē (printed several times from about 1800). The old Sannaya or paraphrase of the text also was edited by Batuvantuḍāvē and printed in 1877 (reprint 1915)<sup>2</sup>. There are several modern commentaries of the work, and of these mention should be made of *Sidatsaṅgarāvistarāsannaya*, by Dharmārāma Mahāsthavira, (4th edition, 1931). (D).

Beginning:

mahada gaṇḍakili kara savnē gevā dat-haṭa  
duhunan dānum saṇḍahā karanem

sidatsaṅgarā



authorities, and among them is the *Sidatsaṅgarāva* (see below). The Pali verses at the beginning speak of the Saṅgharāja as the revered teacher of the author:

jinendrasihaṃ abhivandiyāhaṃ  
 janendramattebhasirappabhinnaṃ  
 ravaṃ ravantaṃ bhuvane susāraṃ  
 paraṃ paraṃtāpanabhūritejaṃ  
 yaṭindrarājaṃ saraṇaṃkaraṃ karaṃ  
 ciraṃ paratthāya paraṃ parakkamaṃ  
 aho mahākhedagataṃ garuṃ garuṃ

likhissamākhyātapadaṃ padañ ca tam  
 The *Sidatsaṅgarā*, for example, is cited at *kl r.*:  
 iṣṭavū asamprāpta-vū arthayāge hevat nolat  
 śapatek lābevayi pātīm saṃkhyāta āsiṃsanār-  
 thayehi da mema dakvana piṇisa sidatsaṅgarā-  
 yehi: iṭu nonosapat<sup>2</sup> tesada-baṇḍa anā-arut pā-  
 tum āsī (na)m. . . .

The treatise ends:

dhammena dhammādhipatindasāsanaṃ  
 lokañ ca pārentu vasundharādhipā  
 bhadraṃ sadā bhavatu dhammikabhūbhujānaṃ  
 saṃgho tathāgatasuto satatam samaggo  
 siddhir astu. ākkhyātapadayayi

Copyist's colophon gives the identification of the scribe as a teacher, possibly a Buddhist monk, from Tangalla in the Rohaṇa district and it also states, in a Pali stanza, that the book was copied at the request of Professor Rask.

rohanajanapadavāsinaṃ taṃgallābhidhānācari-  
 yena likhitvā niṭṭhitam idan ti. sugatasamā vīta-  
 guru. phussamāse kālapakkhe catutthiyaṃ sita-  
 vāre sandhāyaṃ niṭṭhitan ti veditabbam.  
 prophesor raskanāmena paṇḍitenābhiyācīto  
 padaṃ ākkhyātikaṃ etaṃ alikhyāhaṃ

manoraman ti.

According to the above colophon the text was copied at the request of Professor Rask by a teacher called Tangalla (after the place), a native

from Rohaṇa kingdom. The copying was completed on the evening of a Monday, the fourth day of the dark fortnight of the month of Phussa in the Buddha Year 2364. (*Vītaguru* in the colophon cited stands for 2364. See R. Rask, *Singalesisk Skrifflære*, Kolombo, 1821, sec. 31. pp. 9-10).

There is an edition of the text by Doḍam-pahala Sumaṅgala Thera, printed, Colombo 1889, the colophon of which has the following additional stanzas:

dhammarājassa dhammena saddhammodaya-  
 kārīnā  
 dharmakkhandhābhidhānena dhammakkan-  
 dhatthavedinā

sissatrajenatrabhūtāsamassa(?)  
 yasassino tena ārādhitehi  
 vaggatthale<sup>3</sup> aggahāre tapassi  
 aggan likhākkhyātapadaṃ idan ti

According to this colophon Dhammakkan-dha Thera was the sponsor of the work. This evidently is Moratoṭa Dhammakkhandha (See Introduction p. XL).

¶ <sup>1</sup> See colophon of printed edition cited above. —

<sup>2</sup> Sidat: nopat. — <sup>3</sup> *Vaggatthala* is the Pali rendering of Sinhalese Vagegoḍa.

### Sinhalese Verbs (**Kriyāmālāva**).

ES (Sinh.) 55 (Cod. Elu. Sin. XXXVI (b)).

Oriental paper, 12 foll., 24.3 × 18.5 cm., bound in the centre, unnumbered. Written on one side only. From the collection of Rasmus Rask's papers<sup>1</sup>.

The MS contains a list of Sinhalese verbs arranged in three classes in their alphabetical order, according to the order of Sinhalese akṣaras.

The principal parts of the verbs are arranged in four columns, under English headings: The Present Tense, Perfect Tense. Passive and Thing Produced (the verbal noun). The meaning of the present tense is given in English. It is interesting to note that no future tense has been given.

Examples from the collection of verbs are as follows:

<i>Present tense,</i>	<i>Perfect tense,</i>
ivasanavā, to suffer,	ivasuvā,
ukanavā, to collect together,	ikuvā,
unanavā, to untie,	inuvā,
uturanavā, to overboil,	ituruvā,
<i>Passive,</i>	<i>Thing Produced.</i>
...	iva-sīma
...	ikīma
inenavā,	inīma, inuma
itireṇavā,	itirīma, ituruma.

In each class the verbs have been classified as regular and irregular, according to the vowel changes they undergo in forming the Perfect tense. Exceptions and irregularities have been noted. There is a list of Defective Verbs and Obscure Verbs.

The MS ends:

saṁbavenavā, to find, saṁbavunā, saṁbavīma.  
siddavenā, to happen, siddavunā, siddāvīma.  
susumlanavā, to sigh, susumlāvā, susumlāma.  
hā-karanavā, to join together, hākalā, hāvenavā,  
hākerīma.

¶<sup>1</sup> Rask in his diary for 5th June, 1822, commends Limmerick's collection of Sinhalese Grammatical material.

### Sinhalese Grammar (*Vyākaraṇa*).

ES (Sinh.) 56 (Ny kgl. Samling 149c-4°, 79A).

European and oriental paper, 16 × 21.1 cm. 26 leaves. Leaves 17, 25-26 blank. Greyish blue cover paper; bound in card board.

The title in Danish is 'Optegnelser til en Singalesisk Sproglære' *Notes for a Sinhalese Grammar*. This MS contains the material collected by Rasmus Rask for the compilation of a Sinhalese Grammar during the year 1822, after he was shipwrecked off Galle and he had to wait for another boat in August.

Two pages from the MS, showing the declension of nouns and personal pronouns are reproduced (Plate 44).

### Sinhalese grammar and literature.

ES (Sinh.) 57 (Ny kgl. Samling 149c-4°, 78).

Paper, mixed, 35 leaves, 21 × 17 cm., Bound in boards finished outside with marble paper.

The volume contains Rask's notes on Sinhalese grammar and literature.

### Indo-Roman Orthography and *Lord's Prayer in Sinhalese*.

ES (Sinh.) 58 (Ny Kgl. Samling, 149c-4°, 84).

Paper, mixed, 38 leaves, 21 × 16.7 cm. First twelve foll. light blue paper. Rest mixed and varying in size and thickness.

The volume contains Rask's notes on the transliteration of Indian languages in Roman script.

Two versions of the *Lord's Prayer* in Sinhalese written on thin paper, are found inserted between (a) pages 25 and 26, and (b) pages 27 and 28. The texts apparently are copied from Dutch printed books.

(a) e bävin mē prakārayaṭa yājña veyallāya...  
maknisāda rājJayat vallabakamut mokṣayat sa-  
dākālēṭa ma tamunvahansēgē nisāya. āmen.

(b) eheyin topi mesē yājñā karav... makni-  
sāda rājJayat parākramayat mahimatāvat sadā-  
kalhi ma obavahansēge maya. āmen.

### EḶu-akārādiya.

ES (Sinh.) 59 (Cod. Elu. Sin. XXXV).

Palm-leaf, 44 foll., numbered (*sva*) *ka-go*,  
46 × 5.4 cm. Seven lines to a page, each page  
divided into five or six columns. Last page  
written on one side only. Letters not well-formed,  
3 mm. high. An ola tag attached to the binding  
states that the price of the MS is three and a half  
patāgas (patāga tuna hamārayi). Secured within  
plain Ceylon-made wooden boards. On the up-  
per board written in Rask's hand, '38. Elu  
axarādiya ε.'

*EḶu-akārādiya*, 'Sinhalese Word-Book' is a  
vocabulary of EḶu words, with their meanings in  
Sinhalese given in the dative case, as in the old  
sannay as to Dhātupāṭhas, etc. The words are ar-  
ranged in their alphabetical order up to the first let-  
ter. The words included in this word-book or lexi-  
con are almost nearly all found in such *nighaṇṭu*  
works like the *Nāmāvaliya*, *Navanāmāvaliya* and  
the *Heḷadivabidānavata*<sup>1</sup>. No title is given in the  
MS, but Westergaard has supplied it. It is possible  
that H. Jayatilaka had works like the present one  
as the basis of his *Śuddhasiṃhala-akārādiya*<sup>2</sup>.

Beginning:

amāduru, budunṭayi  
amāduru, budunṭayi  
aṭanet, brahmayāṭayi  
amara, deviya(nṭayi)  
anaṅga, anaṅgayāṭayi  
asirirupum, anaṅgayāṭayi

End (column 3, *go r.*).

hoṭalu, kuḍa gevalaṭayi  
horata, ratmal gasaṭayi  
hopalu, hopalu gasaṭayi  
horu, ūranṭayi  
hovili, dōlāvaṭayi

Copyist's colophon:

siddhir astu, subham astu  
āyurārōgyam astu  
sakalavijayostu  
cirañjivam astu  
jayastu munindraśāsanam.

¶<sup>1</sup> See: *Sinhalese Literature*, Ch. XXV. — <sup>2</sup> Pub-  
lished by R. A. Kurē (Cooray), Sudarśana Press,  
Colombo, 1905.

### Akṣarādiya.

ES (Sinh.) 60 (Cod. Elu. Sin. XXXVI).

European paper, 15 × 20 cm., 141 pages. Page  
numbers marked in pencil, pages 28–35 and  
38–47 not marked. Pages ruled in pencil and  
written with black ink. 23 lines to a page, only  
seven lines on page 141. Three ruled pages left  
over. Each page divided into three columns, for  
EḶu, Sinhalese and English. There are only 17  
lines on page 137, where the lexicon ends;  
page 138 is blank. The bilingual title page faces  
page 1. It reads: Akṣarādiya or an EḶu [sic] and  
Cingalese Dictionary, copied for Professor Rask,  
April, 1822<sup>1</sup>.

*Akṣarādiya* means 'Syllables or letters, etc.', but  
evidently the word is used only as a falsely-  
sanskritized form of 'akārādiya'. The arrange-  
ment of the words and the material of the book  
are similar to that contained in the previous MS,  
the only extra feature is the English equivalent  
of the word. It is possible that the present work

is based on a text described in the previous article, and the English equivalents were inserted for Professor Rask's benefit by some copyist.

Beginning:

amāāduru budunṭa, Budu.

amāduru

aṭanet, brahmayāṭa, Brahmayā

amara, deviyāṭa, gods.

anaṅga, anaṅgayāṭa, a deity (*kamus*)

asirurū, anaṅgayāṭa, a deity.

End: on p. 137, lines 14-18:

hōnā, sātapīmaṭa

hōvinā, śatapīmaṭa to sleep.

hōhaṅga

hōhana viyaliyavīmaṭa, dry

Omissions in copying are written out in the last pages, 139-141. It is noticeable from the text that the scribe did not understand some of the words he copied. In spite of the addenda, there are quite a number of omissions in the paper manuscript when compared with the palm leaf one (ES (Sinh.) 59). Among these there are 146 words beginning with *na* and *nā*.

¶<sup>1</sup> In his diaries Rask speaks of an 'Elu-aksharādiya' supplied to him by Callaway on 14th May, 1822.

### Hīṅgalat-Ingrīs, etc.

ES (Sinh.) 61 (Cod. Elu. Sin. XXXVI (a)).

European paper (English), 11 leaves, 16 × 20 cm., bluish cover paper. Oriental paper, 24 leaves, 14 × 19.5 cm.

*Hīṅgalat-Ingrīs*, 'Sinhalese and English' is a vocabulary of Sinhalese and English either compiled or copied out by Rasmus Rask. The words are written without any order, perhaps as the compiler came across the words in his studies.

It begins:

deviyā: god

devīpiyānō: God the father

māvīma: creation

ānju: angel. . .

The word is written in the Sinhalese script, and it is followed by the transliteration and meaning.

The title and date of the MS are given on the inner cover in English as 'A Collection of Animate and Inanimate Nouns in the Sinhalese language'. The words are arranged in their alphabetical order in two sections, 1. Animate Nouns, 2. Inanimate nouns. Each word is accompanied by its meaning in English, but there is no transliteration.

Examples from Section 1 are:

akkā: an elder sister

aṅgana: a woman

aṅguluvā: a fish so called

aṭumānā: a bird so called.

Examples from Section 2 are:

akkāran: the fur on the tongue

akmāva: a kidney

akṣare: a letter of the alphabet

akṣiya: an eye.

### Nāmāvaliya.

ES (Sinh.) 62 (Cod. Elu. Sin. XXXVII).

Palm-leaf, 47 foll., numbered 1 to 48, both figures 2 and 3 on the same leaf. Four lines to a page; 285 stanzas in all.

*Nāmāvaliya*, 'the History of Nouns'<sup>1</sup>, is a poetical vocabulary of Sinhalese synonymns composed in the style of the Sanskrit book of synonyms, the *Amarakoṣa* or the Pali work, *Abhidhānappadīpikā*. It is the oldest lexicographical poem written in sivupada stanzas, and is

generally referred to as the *Purāṇanāmāvaliya*, that is 'the old nāmāvaliya', to distinguish it from later compositions of similar style like the *Navanāmāvaliya*, of Ratana Thera (A.D. 1778) and *Heḷadivabidānavata* of Saraṇapāla Thera (A.D. 1838). The author of the *Purāṇanāmāvaliya* is Miṇisanhas Nallūrutunayan, a minister of King Śrī Parākramabāhu VI of Kōṭṭē (A.D. 1410–1468), in the tenth year of the king, which according to the author's colophon fell in the Śaka Year 1343 (A.D. 1421)<sup>2</sup>. The author may be identified with the Keeper of Rolls of the king mentioned in the *Sālalihīṇi-sandēśaya*. The *editio princeps* of this important lexicographical text was made by C. Alwis as early as 1858. There is also a reliable text edited by H. Jayatilaka, Colombo, 1888, reprint 1923 (J). A very recent edition has been brought out by D. B. Vettasimha, 1951 (V). All these printed editions follow one tradition, and our MS contains a number of readings which differ considerably from those found in the printed editions.

Beginning:

v. 1.

tilovaṭa pabada vāḍa-kala apa muniṇḍu saṇḍa  
saga-mok isuru dena amayuru daham-kaṇḍa  
somiguna supun saṇḍa yuru mahasaṅgaganada  
namadim tunuruvan niṭi adarin nomada

...

v. 3.

lōvāḍa pinisa poranāduran matin kala  
nam pāliyen yut bāvin-udu kavī nokala  
vanapot kara viyat bāv vana lesa lakala  
pada bāṇḍa kiyami nāmāvaliya siṃhala

Ends: 284.<sup>3</sup>

saksada, samūha sēnā net sak sak-avida  
atsada, mekī deyaṭa veyi dāna-gannē saksada  
satsada, siruraṭa ataṭa ātulaṭa ātsada  
veti niyamava dānagan sabada mananaṇḍa

Author's colophon.

saka vasin-ek dahas tun-siya tesāliṣa  
neka saṇḍakirana van yasa patala dasadesa  
siripā-piyum pilimal raja nāmū hisa  
pārakumbā niriṇḍu dasavana vesak-masa

MS ends here.

The following verse is missing in the copy, but it is found in the printed editions:

mema naraniṇḍun situ lesa davasarina saṇḍa  
nallurutun miṇisanhas mātiṇḍu saṇḍa  
paravāḍa yedī teruvan mudunata pālaṇḍa  
kaviyen keḷē nāmāvaliya mananada.

¶ <sup>1</sup> See *Sinhalese Literature*, pp. 323–324. –

<sup>2</sup> The poem was completed in the month of Vesak, in the tenth year of the reign of Śrī Parākramabāhu. – <sup>3</sup> Different from J.

#### **Kāvyaśekhara\*-gāṭapadaya.**

ES (Sinh.) 63 (Cod. Elu. Sin. XXXIX).

Palm-leaf, 9 foll., numbered (*sva*) *ka-ki* (omissions in *ku* v. written in tiny characters, between the lines). 31 × 5 cm.; writing seven lines to a page, 25.6 cm. long. Small well-shaped writing about 2 mm. in height.

Secured within European made wooden boards.

This is a glossary (*gāṭapadaya*) to Śrī Rāhula's Mahākāvya, the *Kāvyaśekhara*. Its author is known from the text only by his title 'Ṣaḍbhāṣāparamēśvarayā', 'the unrivalled master of six languages', a title which Śrī Rāhula himself had. This glossary writer is said to have been a tutor of King Parākramabāhu VI, and in that case one can assume that the title was granted by the king. The title given by its author to the glossary is *Katipayapadārthaprakāśa*, 'the Illuminator of the Meaning of Some Words'. It certainly is brief, and it discusses only a few

words. It gives the paraphrase or the sannaya of the first three stanzas of adoration, explaining all the śleṣas or *double entendres*. Thereafter only an occasional difficult word is taken up for explanation. In the midst of this one comes across the full sannaya of some verse. The work appears like the note book of a student who read the *Kāvyaśēkharaya*.

There is a printed edition of the text under the title of *Kāvyaśēkare Gāṭapada-sannaya*, printed with a glossary of *Guttila-kāvya* following it. (Welikaḍa, 1859 – W). Two MSS of the text are described by W. A. De Silva in his *Catalogue of Palm leaf MSS*, vol. I. (Nos. 481, 1003).

Beginning:

namo buddhāya. paramavicitra madhura-mahākāvyalakṣanayen yukta-vū kāvyāśēkara nam bodhisatva-caritayehi granthavivarāṇa karaṇu lābe. *sarasaviya rasa*, vimukti-rasayen eka-rasa-vū vacana-madhura-yen, *piri*, sampurṇa-vū, *sarasaviya*, sarasvatigaṅgāvehi, *piri*, pravā-hayen yukta-vū; *suba*, sōbhana-vū; *taraṅga*, rasmīn yut aṅgayak āttā-vū; *minrāsa*, prajñā-rāsi āttā-vū nohot; *suba*, subha-vū, *taraṅga*, tarala-āttāvū; *nata*, anantayā hā, *min rāsa*,

ratna-rāsiyen yukta-vū, nohot, matsya-rāsiyen yukta-vū; *ranvan*, pītavū<sup>1</sup> varṇavū; *aṁbara*, vastraya, hevat cīvaraya; *nivesa*, nivāsanaya karannā-vū, nohot, *ranvaṇabara*, pītāṁbarahaṭa hevat viṣṇuhaṭa; *nivesa*, nivāsa-sthāna-vū; *muṇi-  
raja*, sarvvajña nāmāti; *sayura* samuddraya; *sahatosa* cittra-pritiyen<sup>2</sup> *vaṇḍin*<sup>3</sup>, namaskāra kerem. (kā r. ll. 1–6).

MS ends. (kḷ r. ll. 4–7)

jayavardhanapuravarādivāsivū<sup>4</sup> śrī parākkra-mabāhu maharājānaṅṅa guruva vāḍa-siṭi piṭa-katradhara-kavirājavādivaravāraṇakaṅṅhira-vāg-mivāpīdīpa ma bānala<sup>5</sup> gamana taraṅga vajrā-dhaṇa samastaśāstrāpratiṣṭhācārī ṣaṭbhāṣāpara-mēsvarayā visin kathipayapadārthaprakāśa nam gāṭapadaya kiyā sampūrṇakaraṇa-ladī.

siddhir astu, subham astu, ārōgyam astu. iṣṭārthasiddhir astu.

¶ \* for °śekhara. – <sup>1</sup> Read: pītavarṇa-vū. – <sup>2</sup> Read citta°. – <sup>3</sup> Read: vaṇḍim. – <sup>4</sup> °dhi°. – <sup>5</sup> (va)ḍabānala.

**Vṛttaratnākarasanne** (Chandas-pota-sanne).

See SAS (Sinh.) 8 (Cod. Elu. Sin. XL).

## COOKERY

### Sūpaśāstraya.

ES (Sinh.) 64 (Cod. Elu. Sin. XXIX).

European paper, 28 foll., (= 56 pages), unnumbered. 16 × 20.5 cm. Paper ruled in pencil and letters written in ink. Small and well-formed letters, about 15 mm. high at the beginning, but in the middle of the MS, the size of the characters varies and some pages written in a larger hand, but by the same scribe. The whole book is in sivupada verse, 350 stanzas, but some incomplete. The watermark of the paper is dated 1819.

*Sūpaśāstraya* means the 'Science of Cookery' and the book contains instructions for cooking food for kings and royalty. The book has been written possibly during the time of the last kings of Kandy.

It is not known whether this particular work has been printed in Ceylon. The work begins with the worship of the Three Gems, Buddha, Dhamma and the Saṅgha. In the second verse blessings of gods are invoked on Śrīlaṅkā (Ceylon).



Beginning:

sugatiñdu guṇa nimala  
sadaḥam piri amāvila  
saṅgagaṇa guṇa vipula  
namin teruvan setaṭa kara mula

purañduru baṃba-isuru  
navagaha siv-varam maru  
āra siyalu uvaduru  
rakit sirilaka setin niraturu

The third verse says that food is the chief sustenance of life for all, for gods, for Buddha, for kings who are the rulers of the world, and for all other living beings:

deviyan budunṭat  
lova agapat rajunṭat  
an savsatunṭat  
ahara mul vē pana rākenṭat.

Fourth verse declares the purpose of the author in writing this book:

valaṇḍa gōttara  
ātivana lesa gāttara  
me supā me satara  
kiyamu pisaman nisi niruttara.

From the following stanza which speaks of the royal family we know that the book was written during the time of Sinhalese kings:

mē āma guṇa anata  
nidukin rakina lova sata  
raja-kula vanata hota  
anata mut lova kiviñdu ke samata

The instructions in the book are chiefly concerning the meals of kings, males of pure conduct must cook the food. At the fire-place the cook should face the east. Such minor instructions of a superstitious nature also are mixed with the methods of achieving good results in cooking. The choice rice for boiling, the good fire-wood, the amount of water to be taken for the boiling are all enumerated. The wood of poisonous trees is to be avoided. The methods of detecting poisoned rice are given. The effect of poisoned rice on various birds is described. Antedotes to poisons and treatment of persons who have taken poisoned food form the subject of one section. Another section deals with different herbs, etc., which act as cures for various ailments of the body. Among the various dishes described, sweet dishes predominate.

Last stanza.

diya maṇḍa koṭa lā  
ātikoṭama ela-kiri lā  
sāl avulā lā  
kī lesa pisanu me mana kalā  
On the last page we have:  
sūpaśāstraya nimi. siddhir astu.

## CHARMS, MEDICINE, ETC.

### Kuvēni-asna.

ES (Sinh.) 65.

(a) Palm-leaf, one fol., 38.5 × 4.8 cm. Seven lines on each side, 35 cm. long. Numbered *k*<sup>1</sup>, and 9 in ink later. The leaf, however, starts with the beginning of a text.

The MS was in the possession of Candidate Pharmacy O. B. Snell, Copenhagen, and was presented to the Royal Library in December, 1957.

This MS contains the beginning of a recital used in a magico-occult ceremony. The story opens with the meeting of god Upulvan and

prince Vijaya as the latter landed in Ceylon on the day of Buddha's parinirvaṇa. The composition is in a language of mixed styles. Some portions are composed in a vocabulary of Sanskrit borrowed (*tatsama*) words, others in pure Eḷu (*tadbhava*) words, and a third class in a mixed vocabulary. The whole is composed in rhythmic prose, called *vṛttagandhi*, in the variety which has five *mātrā* (syllabic units) to a foot.

The present fragment corresponds to the introductory portion of a text called the *Kuveniasna* or *Mahakuveni-asna*, 'the Great Ritual of Kuveni', the composition of which is attributed to Uttaramūla Mahāthera, the master of occult lore, who may be either Śrī Rāhula of Toṭagamuva or his grand uncle<sup>1</sup>. The book has to be dated in the reign of Śrī Parākramabāhu VI of Kōṭṭe (A.D. 1410-1467).

The whole of the text, as found in the leaf is reproduced below, with the orthographical errors such as the use of non-aspirate stops for aspirates, and *vice-versa*, the indiscriminate use of *ṇa* for *na*, *ḷa* for *la*, and *vice-versa*, and also other peculiarities of spelling and writing of the period to which the MS belongs, that is about the eighteenth century. A few variants only, in places where the text is obscure, have been given.

The full text of the fragment is as follows: -

*kḷ* r. l. 1. namaḥ śrighanāya. svasti. varatribhuvanādhāragunaratanavārākārodārādhūrvāra - saraghōra<sup>2</sup> mārārihaṃkārahārahātāraghanasārakalhāraḍimdhīrasatakṣīramratasāra- [2] savisēsavathorṣa<sup>3</sup>raṅgadveṣadhārahakīrtiparivēṣayen sēṣakala-sēsatribhuvanabhavana-kuhara āti, jagat-guru sugat muni tumānan vivida-madu vikacasataprayen citra-aravinda-indī-[3] varakunda-makaranda-maduvranda-madagandayehi [sic] lubdha āti mugdha ṣatpādayan nāda di calitajalabharita gaṃbīra-uttuṅgapradvāraṣpha-

ḷikamaṇikaḍgabikṭi [sic]- stham- [4] bhagopuradvāraprākārahimadharanidharasikharapratī - bhamaṇimandīrorjja(m̄ba)<sup>4</sup> śrīṅgaramadapaṅka-jaḷa raṅgakala<sup>5</sup> bhaṅgaraṇa-śrīṅgalitanāṅgaraṇa<sup>6</sup> raṅgaripu bhaṅga kaḷa [5] bhaṅgakula<sup>7</sup>-tuṅgamataṅga-tungatturaṅgādī caturaṅgasēnāsamurddhyādiyen, asirimat sasiribara e-kusinārā-nuvara tullabujamūllasita-pullasara<sup>8</sup> [6] sijavadana-mallarājayange pallavitha-vrurthvavaṭha-ṽiṭhapamadumatthakōkiladvaniyuktagīriramṅganertthasikhipiṅjarāvartthayen vāktakalavarthupavarttha nam sāla-uddhyānayaṭa nikma mu- [7] nī yugmasālayange maddhayehi suddhavy sayanayehi sayitakara nivanpura vadina dina (dina<sup>9</sup>) pravartataratumulabhala-baddhra-sam - patti āti tuṅga bhāhuven rupun man dhahā<sup>10</sup> bhānukara sannibhā [v. l. 1]. tejasin nam pabhā durāra rana ran ibhāven pasiṅdu ven subhāven derana in subhāven dāru sinhabā nam rajugē putra-vū nija yasasa siri mratakara vijayasiri bhajana ura rajaya kala keṣarapura [v. l. 2] vijayarajakumaravara samara-bhaṭa timiraghanapaṭhalapuṭapātanādīta taruṇa aruṇakarakerana yuru tējasin rōdhavararodha yut yoda satsiyak geṇa daṃbadivin nāvu nāgī pabalagaṇapava- [v. l. 3] na bala lulita jvala-jvalita saṅgāta sambhūta maṇi-saṅgara-labhaṅgasaṅgaṭhitottuṅga-gīrikaṭakatata-luṭita sīkarākārayen gaṃbīravū caṇḍa vērtāṇḍa-suṅḍākāraḷaṇḍaḷi- [v. l. 4] nī<sup>11</sup> vāhni-svāha dhūmāvalī-kiccavaḍaṃbanala-muhudududharayen nikma divana sāḍa vaḍadiyen nolakvama me lakdiva pāmīni jalahelapuvāla<sup>12</sup> lakāla dala pabalavāla [v. l. 5] taralajalin ipilapila kelimin vāli gaha laba ṣala sakpeḷin udula tarala rala visula lela verala taṭa-nikaṭa vaṭavikaṭayen prakāṭayen tritiṭa madaga- [v. l. 6] ndhasaṃbrahma-bhramat bramaraṅgaṇāmrada-rajamkārahārahālayen maṇḍitāpīṇagaṇagaṇḍa-stalīvantamadadantapantiyen rutbhinna-taruvi-

ṭapa sancaṇḍa<sup>13</sup> tammāna āra- [v.l. 7]nna āsan-  
navū tāneka nuga rukeka muḷa vipul-teda kol-  
kara<sup>14</sup> supulvana upulrasin upulvana upulvan  
suriṇḍu surapuren bāsa pāsāsmuni tavusves  
vilas dakva<sup>15</sup> . . .

(b) Palm-leaf. One fol., signed *ke*, same  
dimensions as above, but 8 lines to a page.  
Acquired from Mr. Gustav Rask Hasle, Copen-  
hagen. The text which is another fragment of  
the above begins:

(*ke* r. l. 1) . . . (min) uspalasnehi pivisa iṇḍa  
sarās rās piris sahas-ās sālāsmeṇ pāmīna veta  
vijayarajakumaravara pirit-pān sirit lesa de-  
min . . .

*ke* v. l. 7-8: . . . vijayasiri bajana-kala vijaya-  
rajakumaravara vṛakṣagiri kakṣānen gahana  
tammāna ārantaraṇa deraṇaspaṭikamanisaṇ-  
gala-uttuṅgaprakārapadvāraparasādeptamāla -  
yōdhyānasurasiddhavidhyādarōraṅga niṃvā . . .

The leaves were brought to Denmark by  
Rasmus Rask, and were kept within his family  
down to the present time.

¶ <sup>1</sup> *Sinhalese Literature*, pp. 290-291. — <sup>2</sup> P.  
durvāratara°. — <sup>3</sup> P. aviseṣasadghoṣa°. — <sup>4</sup> P.  
pratibhāgamandirojṛmbha°. — <sup>5</sup> P. bhṛṅgajaṇa  
(°ghana). — <sup>6</sup> P. °nanga. — <sup>7</sup> P. bhṛṅga°. —  
<sup>8</sup> for thullabhujā-ullasita-phulla°. — <sup>9</sup> Repeated. —  
<sup>10</sup> P. obā. — <sup>11</sup> P. °nibha. — <sup>12</sup> for pala°. — <sup>13</sup> P.  
sañchanna. — <sup>14</sup> P. kopul-kara. — <sup>15</sup> P. vilas gena.

### Siribora°-Silboriyantraya, Samayan- avatāraya.

ES (Sinh.) 66 (National Museum, Da 195).

Palm-leaf, 12 foll., 29 × 9 cm., stiched together  
at ends into one folio. On the obverse of the  
first eleven folios is a charm. Charms and stan-  
zas on the reverse of leaves 4-8.

The charm is called the *Siribora(Silbori)-  
yantraya\** and *Samayan-Avatāraya*, the 'Spell  
Siribora(Silbori)' and the 'Appearance of Sa-  
mayan'. The charm claims efficacy against the  
dangers of the seas, sharks, crocodiles, head-  
aches, ear-aches, spells, anger of kings, for  
favour of society, luck in sports, against eighty  
kinds of serpents, yakkhas, elephants, wild boar,  
cattle, dogs, women, children, poison. It gives a  
good complexion, turns enemies into friends,  
and gives other benefits. It must be used with  
care and not be sullied.

The full text is as follows:

4th. folio v.:

1. ṍṃ namo kōṇḍa-malale suramvalalavadannā
2. sūryāya, piliya-kaṭu-pūṭṭu esvaḥ. ṍṃ śrī hri  
pralayannosvaḥ angan sun sun paṭa paṭa
3. pralayan . . . svahaḥ, ṍṃ grīn grīn svaḥ śiva  
śiva katiguru mahan han hanumanta
4. kaṭi guru pralaye svahaḥ.
5. kaṭi-puṭu pule pule svahaḥ

5th. folio v. *Silboriyantrayayi, Samayanavatāra-  
yayi.*

kagapata lelavā surat balannē  
sūvisi-bālumak āta deviyannē  
ē tada yakuhaṭa āsa peralannē  
dahas ganān yaku vāda peralennē  
yakunḍa agaraja vesamuni vānnē  
būta yakungē oda pal-vannē  
siva samayan dasa-aṭa(ma) biṇḍennē  
kiriru yakungen vāḍa karavannē

6th folio v.

samuduraṭa-da dātimōrāṭa da kiṃbulāṭa da  
yahapati. isēradēṭa-da kan-kākkum-leḍaṭa-da sa-  
mayan leḍaṭa-da rāja-udahas nātivimaṭa-da ya-  
hapati. sabēṭa yahapati, keliyaṭa yahapati. ūrāṭa-  
da harakāṭa-da, gāṇiṭada, lamayāṭa-da, yahapati,  
dāna pāvīcci-karanu, kilikuṇu nokaraṇu.

7th folio v.

sūniyan bat-bulat kāvāṭa-da elesa visinu.

kagapata lelavā avaṭa duvannē  
yakugē hradaya iṭi men unuvennē  
ällū tāna gini-jali bandannē  
silbori mēlesa dāna teda unnē  
candramaṇḍala meni niti sārasennē  
indranila meni net deka babalannē  
ganaran-kāṭa meni detana-dekinnē  
manaran rūsiru siyagata babalannē

8th folio v.

dasa-aṭa sanniya tada nokarannē  
āṅgayaṭa tundos ēru novannē  
kōlan vipirita dosa āra-yannē  
silborigē anuhasa dāna-gannē

asūkulē sarppayanṭa-da siyalu yakunḍa da  
āsvahayaṭa-da āṅgan<sup>1</sup> sūniyan novadīmaṭa da  
ātāṭa da aliyaṭa da rajun dākīmaṭa da siriyā-  
vaṭa da yahapati. saturo mituro vet. siyalu  
vasavisa de kāvāṭa da baḍa pisadamanu dāyeyi.

¶ <sup>1</sup> = angan. — \* See Nevill, no. 184: *Silambari  
achcharom*.

### Mantra-pot (notes on).

ES (Sinh.) 67 (Cod. Pal. XXVII (17b)).

Written on the blank spaces between the  
different texts in PAS (Sinh.) 16 (17b) at p. 107,  
col. I.

(1). Fol. *ṇām* v. Originally blank. Written in  
a new hand, different from the rest of the MS.  
The passage refers to a book of charms called  
*Mahabodhimaṇḍala Mantrapota* which the writer  
of this addition copied from some Siamese  
monks. He speaks of two other copies which  
were deposited with two Buddhist monks from  
Ällēpola. The MSS are to be known from the  
substance with which they had been darkened.  
The text, with the omission of part of the charm

is as follows: namo buddhāya. nakāro kaku-  
sandho mokāro konāgamano bukāro kassapo  
buddho dhakāro sirisākyamuni . . . mē gāthā  
tibena pot dekak ällepola loku unnasse laṅgada  
ällepola kuḍā unnasse laṅgada tibbā āti. eka  
potak dālitel-olin kalumāṅdalā āti. ekak kaha-  
olin kalumāṅdalā āti. viṣṇudeviyanṭat sarasvatī  
kiyana dēvatāvīṭat ēttuvēvā. siyamrājje müdem  
etara saccabandhana-kūṭe mudunē parbbata-  
mudunē śrīpāde tēvava karaṇa saṃghayā tiśnama  
śrīlaṃkādvīpeṭa vāḍiya vēlāve liyāgattu maha-  
bodhimaṇḍale mantrapota vahala gāvā āti. si-  
ddhir astu. śubham astu.

(2). Last page, originally blank. See p. 107.

A mantra and a reference to god Śakra's visit  
to Alivihāra (= Alu°) and his offering of a  
crystal stylus to a writer of commentaries on the  
Buddhist scriptures. A wish for the restoration  
of all neglected shrines in Ceylon such as Alu-  
vihāra is given expression to. The rest is similar  
to no. 1.

The text: two lines of mantra followed by:  
śakradivyaṛājyainvahaṃse alivihāreṭa vāḍa-ma  
vālā vidurupanhiṅdak aṭuvācārinvahaṃseṭa pū-  
jākarapu piṃ viṣṇun-vahaṃseda sarasvatī kiyana  
devatāvīda piṃ anumōdaṃ velā alilena ādivū  
siyalu veheravihāraṅgal jarāvāsa (vāsa) aravā  
vadāraṅga yahapati. sarasvatī siddham, ravi -  
candra - kuja - buda - guru - śukra - śani -  
rāhu - kētu - nāga - gaṅgā - manimekhalā  
siddham. (The charm is continued and then).  
siyam-rājje saccabaḍḍhanakūṭaparbbate mudune  
śrīpāde tevāva karaṇa saṃghayā tiśnamak śrī-  
laṃkādvīpeṭa vāḍiya vēlāve liyāgattu mahabō-  
dhimaṇḍalayē mantrapotē gāthāvayi ällepola lo-  
ku unnasselāda kuḍā unnasselāda liyāgattu pot  
dekak āti. ekak dāliolin kalumāṅdalā ekak ka-  
haolin kalumāṅdalā āti. vrakṣadēvatāvuni ēttu-  
vēva. namo buddhāya namo buddhāya. siddhi.

**Nāḍilakṣaṇa.**

ES (Sinh.) 68.

See Rājāvali translation, ES (Sinh.) 35, p. 206.

With the Rājāvali translation are bound two folios of thin oriental paper, on which are copied eight *śivpada* (four-line) stanzas, four on each, with their English translation side by side, dealing with the signs of pulse in Sinhalese medical lore. According to Rask's note the English translation is by Rev. Mr. B. Clough.

The Sinhalese verses are written very carefully in a clear hand. It is quite obvious that this is the Sinhalese writing of Rask himself.

We give the full text of the eight quatrains:

aṅguṭa mulaṭa āralā aṅgulak pamana  
subaṭa balā tunagul allā soḍdina  
digaṭa āṅgili helanā vīnā bāvina  
raṅgaṭa balā pavasan nāḍi-lakṣana

tarjjaniyē gāsenā nāḍi vātana  
mādagiliyē gāsenā nāḍi pittana  
vedagiliyē gāsenā nāḍi selesmana  
me tuna balā pavasan nāḍi lakṣana

vāta nāḍi duṭi-nan gata lakunu sāṭi  
gāta satara rada gena isaradada vāṭi  
sīta karana baḍapipumut vamin siṭi  
bita jala-malada asurā karayi kāṭi

pīṭ nāḍiya duṭa yamakuge gata lakunū  
tittaya mukaya vēli rasnayada vanū  
nitta yuga netada isa karakavayi yanū  
satta varjjita va āṅga vevulayi kasāvanū

sennāḍiya duṭa yamakuge gata lakunū  
sīn-dāḍiyada mūnen dā hevanū  
saṅgala mukaya pānirasa viyalīma vanu  
maṇḍiva jalaya siggaruva vāhenu yanū

vāta-nāḍi tadayen gāsenā satahaṭa  
sīta kāsida savasava ganiya atpiṭa  
būtasannivātaya kiyava danahaṭa  
būta-bayak āta dānagan niyama-koṭa

yamakuṭa nāḍi tuna ekasāra vāṭē nam  
pemakoṭa sannipātaya kiyava ehenam  
samakoṭa dekak vāṭenā nāḍi duṭi nam  
pemakoṭa kiyam gunaveyi rusivaru ehenam

āsalamasa koḍiya bāṅdalā ārapu kalā  
nisalava balā siṭinā-kalā bala numulā  
sasalava carita kara duvanā raṅgaṭa balā  
mūlarasna arisas-vātaya kipilā.

**'Veda-pota'.**

ES (Sinh.) 69.

Palm-leaf, 58 foll., fragmentary, numbered as follows:

*khṛ-khaḥ* = 10

*ga-gaḥ* = 16 (with an extra *gā* and no *gr*)

*gha-ghau* = 15 (with two foll. signed *ghl*)

*gā<sup>1</sup>, m, gaḥ* = 3

*ṅa-ṅau* = 14 (two foll. with signature *ṅa*, but no *ṅi*.)

21 × 5 cm., six lines to a page, 17 cm. Leaves from more than one codex mixed. Handwriting formed poorly, yet presenting some interesting and peculiar forms. Two rough wooden boards.

The folios are from Sinhalese medicinal texts, written in prose and verse. Foll. *khṛ*, *khe* v., *gā* v., *gaḥ*, *gha* v.-*ghī* v. are in verse, and the rest is in prose. On a few margins are given the names of the prescriptions.

**Q**<sup>1</sup> *gā, m* stand for *gām* taken separately as two akṣaras.

# INDICES



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D 2195	PA (Sinh.) 9	Da 195	ES (Sinh.) 66
D 2196	ES (Sinh.) 8	C 6124	ES (Sinh.) 49

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		Cod. Elu. Sin. XV	ES (Sinh.) 16
Bl. 1	PAS (Sinh.) 2	Cod. Elu. Sin. XVI	ES (Sinh.) 33
Bl. 2	PAS (Sinh.) 3	Cod. Elu. Sin. XVII	ES (Sinh.) 34
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Cod. Elu. Sin. IV	ES (Sinh.) 4	Cod. Elu. Sin. XXV	ES (Sinh.) 50
Cod. Elu. Sin. V	ES (Sinh.) 5	Cod. Elu. Sin. XXVI	ES (Sinh.) 43
Cod. Elu. Sin. VI	ES (Sinh.) 3	Cod. Elu. Sin. XXVII	ES (Sinh.) 44
Cod. Elu. Sin. VII	ES (Sinh.) 6	Cod. Elu. Sin. XXVIII	ES (Sinh.) 40
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Cod. Elu. Sin. XXXIX	ES (Sinh.) 63	Cod. Pal. XXXII	PA (Sinh.) 31
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Cod. Elu. Sin. XLI	SAS (Sinh.) 12	Cod. Pal. XXXIV	PA (Sinh.) 28
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PAS (Sinh.) 4	85	SAS (Sinh.) 4	132
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PAS (Sinh.) 6	89	SAS (Sinh.) 6	136
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Those described in this catalogue are marked with an asterisk (\*). The Sinhalese order of the alphabet is followed, as in *Sinhalese Literature*. As titles of books in three languages: Pali, Sanskrit and Sinhalese are included, – and since there is also the impact of Burmese-Pali writing, absolute consistency and uniformity in orthography have not been possible without extending the length of the indexes. Thus one will find *ś* and *s* alternately, e. gg. *-dēsanāva*, *-desanāva*; *-vaṃśaya*, *-vaṃsaya*. An unaspirate takes the place of an aspirate, e.g. *-kathāva*, *kaṭāva*. Cerebrals and dentals sometimes alternate: *aṭṭha*, *attha*; *kaṭhina*, *kathina*. The Sanskrit *-sūtra* and Pali *-sutta* are also used according to the context. Inconsistent are also uses of *e*: *ē*, *o*: *ō*, and *e* ~ *ē* replaces *aya*.

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paricchada, chapter, section

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basnāyaka, the chief of a temple 228

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mañjūsā, basket, e.gg. *Dhātu*-, *Sārattha-*  
*maḍama*, garland of flowers XLII, e.gg. *Kavla-*  
*kuṇṇiṇi*-, *Siyavas-*

mahākāvya, ornate poem XXV

mālaya(<sup>o</sup>lē), garland, e.gg. *Anurāga*-, *Viyoga-*

mālāva = mālaya, garland, necklace, e.g. *Suvirā-*  
*ga-*

mātrā 263 syllabic instant, metric unit

yakadurā, devil-priest 237

yakā = yakkha = yakṣa 23

yamaka, verbal devise of repeating the same  
syllable(s) 212, 252

ya-va-ha-n, the use of these syllables at the  
end of lines 253

yugmaprāsa, repetition of double syllables 212

Rājaguru, the teacher of royalty, a title XLIII

lit-ilakkam, a system of employing syllables for  
numerals as in ancient calendars, etc. 71,  
180, 191

lokavināsaya, destruction of the world

vagga = varga, section of a book

vaṇṇanā, detailed explanations, e.gg. *Attha*-,  
*Sutta*-, *Jinālaṅkāra*-

vata, Pali vatthu, Skt. vastu, story, tale, e.g. *Ko-*  
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 saṅgarā, Pali saṅgaha, Skt. saṅgraha, e.gg. *Sidat-*,  
*Sārārtha-*, *Dhamma-*  
 saṅgraha = saṅgarā  
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*na-*  
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 sāsaṇa, the Buddhist religion and order of monks  
 XL  
 sāhālla, a verse composition, e.g. *Dasapada-* 245  
 sindhu, a type of song 225, 233  
 silvat-tāna, a layman who observes the ten pre-  
 cepts 9  
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 sivupada, four lined stanzas, quatrains XLVI,  
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- haṭana, battle ballad, story, tale, incident XXXV,  
 224, e.gg. *Iṃḡirisi-*, *Paraṃḡi-*, *Dunuvila-*  
 hālla, tale, story, e.g. *Gaṇadevi-*

## ADDENDA

by

C. E. Godakumbura

P. 9

The year 1785 is evidently in the Śaka era, and it will be AD 1863. The month and the day are uncertain as the sun in *tulā* (Libra) does not coincide with *ava-mādin*, the dark half of Phālguna, when the sun should be in Pisces or Aries.

P. 27 (col. 2, l. 5)

For Hun, Ferand read Hû, Fernand.

Pp. 49–50

There is a *ṭikā* to the *Milindapañha* in the Cambodian script. (See *COMDC* II, 1: PA (Camb.) 35). PTS edition, London 1961. Reference also should be made to the Sinhalese *Milindaprasānaya*, p. xxxix; printed editions: Colombo 1915, 1959.

P. 56

The *Upāsakajanālaṅkāra* has been published by the PTS, London 1965, after the compilation of this Catalogue. Use has been made of the present MS.

Pp. 57 ff.

*Rasavāhinī*. A comparison with the stories of the *Alaṅkāraya* is given in pp. 176 ff.

P. 64, n. 1.

S. Paranavitana has published a paper entitled "Mahānāma, the Author of the Mahāvamsa" in the *University of Ceylon Review*, vol. xx, no. 2, Oct. 1962. "The Mahāvamsa, Pali text together

with some later additions" is edited by A. P. Buddhadatta Mahāthera, in Sinhalese script. Colombo 1959.

Pp. 78–79

An edition of *Payogasiddhi*, in Sinhalese script, by Kodāgoḍa Siri Nāpāloka Mahāthera is now published by the Cultural Council of Śri Lanka, Colombo 1974. The MS of *P<sup>o</sup>-sanne*, PAS (Sinh.) 20 was also consulted.

P. 101

The *Namaskāra-sannaya* may be related to the *Navaguṇa-sannaya*. An early exegetical work in Sinhalese is mentioned in the *Mhv<sup>o</sup>-ṭikā*. See *Sinh. Lit.* pp. 354–355.

P. 109 (col. 1, l. 1)

For Paṭīccasamuppādasannaya read Paṭīccasamuppādasannaya.

P. 113 (col. 2, l. 38)

For Clongh read Clough.

P. 121, n. 14

One cannot be certain of this date. It appears that the title of the *gāthā* stanzas is *Mūlakkhapavikāsini*, and these had come down in oral tradition, and possibly in written form also. The colophon ascribing the Pali verses to Nāgasena should belong to that period. The *sanne*-translation is later and may be contemporary with the *Vadankavi* (18th century).

P. 121, n. 17

kaṅṭhaja-oṭṭhaja o-kuru vadanim  
dantaja-oṭṭhaja vō-kuru vadanim.

*Vadankavi*, v. 16,11.3-4.

P. 133

The authority for this statement is S. Paranavitana.

P. 163

*Ratnāvaliya*. The different prints of Jayatilaka's edition have not maintained the same paging. The total number of stories in J. is 308. There was an earlier edition by Weragama Puñci-Baṅḍāra, 1887 (and reprinted more than once), and this had less arbitrary readings.

Pp. 164-165

An abridged translation of the *Śsv* was presented to the Ceylon Branch of the R.A.S. by P. E. Pieris on March 9, 1903 under the title "An Account of King Kirti Śrī's Embassy to Siam in Saka 1672 (1750 A.D.)". See *JCBRAS* vol. x, no. 54 (1903), pp. 17-44. The translation had been with the papers of E. R. Gooneratna of Galle, and no literary accuracy is claimed.

Pp. 180-181, 183

*Kosalabimbavarṇanāva*. For a Northern Buddhist story similar to this consult the Story of Udayana (Vatsa-rāja) whose capital was Kauśāmbi (Pali: Kosambi, Sinh.: Kosaṃbā-). For texts see: E. Leumann and Mann Leumann, *Das nordarische (sakische) Lehrgedicht des Buddhismus*, Leipzig 1933-1934, ch. 24, pp. 291-311; R. E. Emmerick, *The Book of Zambasta*, Oxford University Press 1968, ch. 23 with English translation, pp. 343-367. [The references were kindly supplied by Professor H. W. Bailey of Cambridge]. The Kosala statue sermon in Sinhalese is from some source other than Pali.

Pp. 199-200

*Ruvanvālidāgob-kathāva*. The MS described under the same title by Wickremasinghe (*MSS. Cat.* p. 162) is different. A printed copy similar to our MS was seen by me at the library of the Ruvanvelisāya temple, but it was missing later.

P. 202, p. 205, n. 6-7

*Maharājāvaliya*. The contents show that this is the version of the *Rājāvaliya* that was in the Royal Palace Library at Kotte. Gunasekara's edition is apparently based on this. Pemānanda has altered his text to suit the *Mahāvamsa*. See my "Book Review" in *JCBRAS* (NS), vol. xviii, 1974, pp. 76-78, particularly n. 2 on p. 78.

P. 220

The title *Upamā-kavi* is supplied; they may be called *Baṇa-kavi* as well. Was there a *kavi* work by the name of *Butsaraṇa*? The verse at the beginning (*puravā...*) resembles very closely some of the *sivupadas* of the *Tunsaraṇaya*. See *Sinh. Lit.* p. 252 f.

P. 227, n. 6

Without the lunar day (*tithi, vaka*) of the fortnight it is not possible to reckon the exact day of the month. Even with regard to the year, Śaka 1646, it was arrived at as follows:

<i>ekadahās</i>	=	1.000
<i>tun-desiya</i>	=	three
times two hundred,		
3 × 200	=	600
<i>satalis</i>	=	40
<i>deka-tunak</i>	=	twice
three, 2 × 3	=	6

1.646 which is AD 1724.

If *dek-tunak* is taken with *vaka* it can mean the sixth lunar day, but the construction of the lines

favours what is given above. However, the latter interpretation also deserves consideration and then the year is Śaka 1.640 (AD 1718). The doubtful reading *avanā* has been taken as *ava* to mean the dark (waxing) fortnight of the lunar month. The month Vesaṅga is Vesak (Skt. Vaiśākha). If *rikaya* is Skt. *riktā* (Sinh. *riṭṭā*) it is the fourth, ninth or the fourteenth day of the lunar fortnight, waxing or waning. The *riṭṭā* days are considered unlucky, and a poet would not have generally recorded that he completed his piece on such a day. The contents of the poem, however, justifies a date in the eighteenth century AD.

Pp. 230–231

*Vayantimālaya*. For ballads of the Pattini cycle see *Sinh. Lit.* pp. 281–285. *Vayanti-mālaya* means the garland or the necklace *vayanti*. This last word can be connected with the Tamil *vayatam*, 'a pendant in front of a head-ornament worn by a woman'. Nevill's entry is "Mā devi upata (Wāyanti Māla)". The Pattini cult may have come to Ceylon with the Colians (12th century). A Pattini temple is mentioned in the *Kokilasandēśaya* (15th century) v. 117. — See Pertold, Otakar, "Die Ceylonische Göttin Pattini" in *Archiv Orientalni*, Jg. 13, Nr. 3–4.

Pp. 235–236

*Isvaramale*, see next note.

Pp. 240–242

The story of Saraṅgadara is similar to common Saivite tales of virtue and chastity; but my efforts at finding a particular original source have not been successful, even after discussion with persons of various grades of education in South India.

P. 249, n. 1.

I have discussed fully the date of the *Tisara-s°* in the *Sāhityaya*, 1972, pp. 12–26. Dept. of Cultural Affairs, Colombo. Internal historical evidence alone justifies the date adopted by me.

Pp. 254–255

The identification of the Patirāja Deva and the monastic college founded in his name (Patirada-dev-pirivena) has to be revised. The Patirāja of the *Sidat.* is Dev-himi (Deva-svāmi) of the *Mayūra-sandēśa* (*Sinh. Lit.* pp. 187 f). The College was at Rayigama near modern Horana. The material from the *Sidat.* and the *Mayūra-s°* has been carefully examined by me. See *Sāhityaya* (vol. in print). No attempt was made to alter the article on the grammatical treatise written in 1956. The *Sidat.* should be attributed to the fourteenth century.