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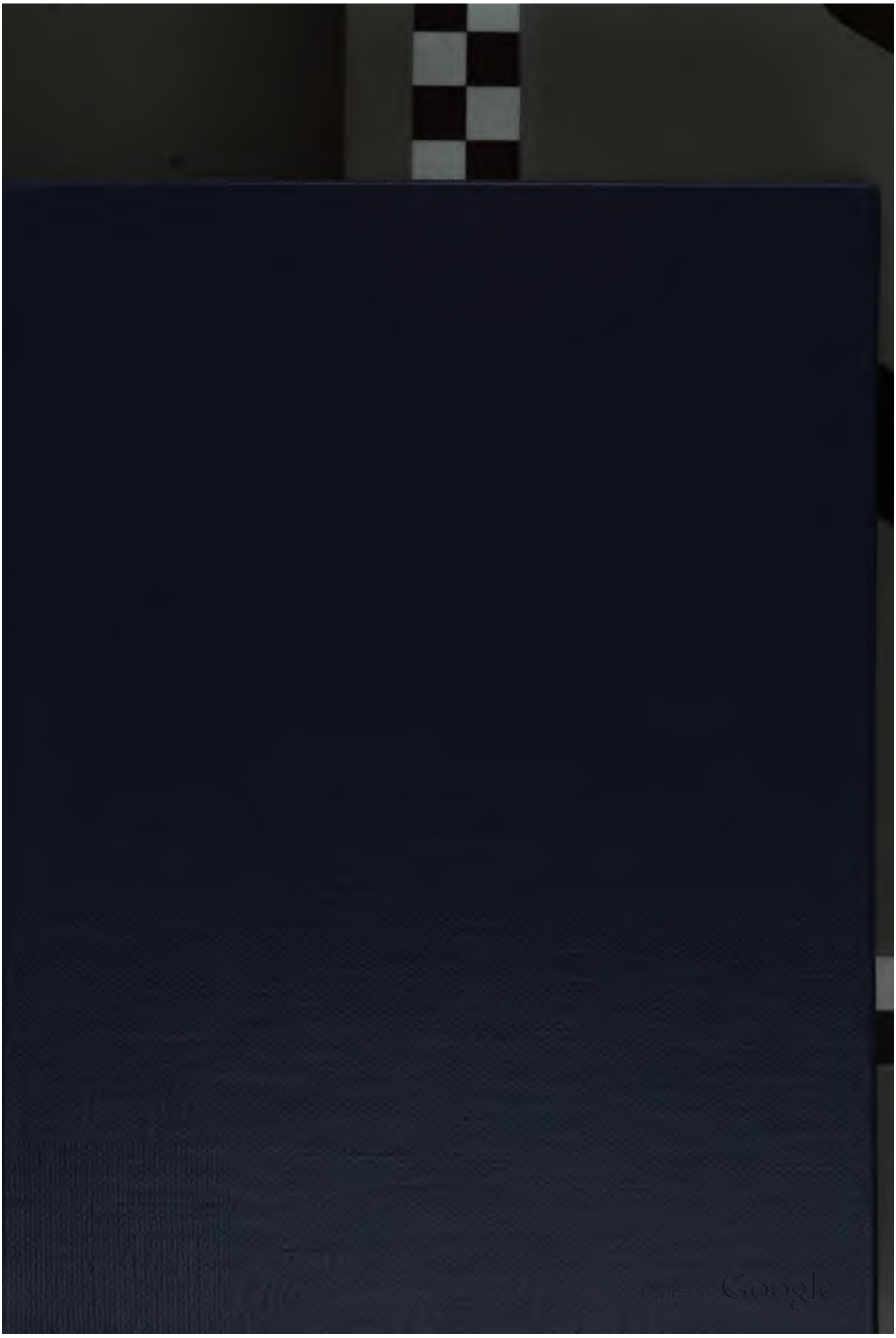
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Sir Jules Mohl, Vingt-sept ans d'histoire des Études orientales, 2. 204 — 205

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ಶಾಂಖಾಬ್ಧಿನಿಂಗಿಜ್ಯಯಿನಾಕ್ಷಿಮಾಖ,
ಶಾಕೆಲಿಖಿಶೈಸಿಪಕ್ಷಿಲೆಖೆ ।

> the foot of the foe of Mura, the fortunate Satànanda pro-
> enefit of students, the Bhàswatì in the Saca Year 1021.'"

d to the Lotus-foot of the foe of Mura, the illustrious Satà-
nded, for the benefit of students, the Bhàswatì after the lapse
ness-one in the Saka era."

) 1

s 'moon' 'bird' 'vacuum' and 'one' stand for the nume-
titute the date of Satànanda's work. Hence, as there is but
cates 1; as a *bird* is oviparous, and *oviparous* creatures receive
of *dwija* or 'twice-born,' 'bird' represents the numeral
um' indicates nothingness, it properly represents a zero;
for the numeral which it plainly indicates. Thus collecting
0, and 1, and reading them from the right we obtain 1021.

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'Having bowed t
pounds, for the b
Literally:
"Having bowe
nanda has propo
of *Moon-bird-vac*
1 2
Here the word
rals which cons
one *moon*, it indi
the appellation
2; since 'vacu
and 'one' stand
the figures 1, 2.

THE

SIDATH SANGARAWA,

A GRAMMAR OF THE

SINGHALESE LANGUAGE,

TRANSLATED INTO ENGLISH,

WITH

INTRODUCTION, NOTES, AND APPENDICES.

BY

JAMES DE ALWIS,

MEMBER OF THE CEYLON BRANCH OF THE ROYAL ASIATIC SOCIETY.

සකලාසත්‍රමඛියාතානාවිදහාවභාත්‍රණිගවයං —*Su'sruta.*

"Omnes artes, quæ ad humanitatem pertinent, habent quoddam commune vinculum; et quasi cognatione quadam inter se contiuentur."—*Cicero.*

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TO HIS EXCELLENCY

SIR GEORGE WILLIAM ANDERSON, K. C. B.,

GOVERNOR OF CEYLON, ETC. ETC.

SIR,

The constitution of the native society in this Island, the habits and feelings of the Singhalese, their wants and grievances, their domestic and social relations, their traditions and customs, and their all-concentrating religion, are very imperfectly known; and these, which constitute their national character, can be understood but little, without a competent knowledge of the medium through which they are perpetuated—*the Singhalese* or *Elu* language. This, I conceive, is the reason which has rendered an acquaintance with the native languages a *sine quâ non* in the requisite qualifications of those who enter the public service of this Island.

However stringent the rule referred to, I may perhaps be permitted to state, the practice has nevertheless been very lax. Such a state of things, it is presumed, can neither be advantageous to those who govern, nor at all beneficial to the governed.

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During the proceedings in one of the state prosecutions in 1848, it was elicited in evidence, that there were, in this comparatively small Island, many natives who had never seen an Englishman. This, doubtless, is to the people a source of regret, and may, under peculiar circumstances, prove to be a serious grievance: but how much greater must be the vexation and annoyance to thousands to know, that the majority of those whom they *do* see, and with whom they hold official intercourse, do not understand the Singhalese, and cannot correctly interpret the language of their complaints, or the expression of their grievances?—and how often, indeed, does an ignorance of the native character, the habits and feelings of the people (all which spring as it were from their language), induce Europeans to act in a manner hostile to the general interests of this Island?

To encourage therefore the study of Singhalese, amongst at least the European portion of the inhabitants of Ceylon, will not only be, it is confidently hoped, one of Your Excellency's first endeavours; but, it is respectfully submitted, becomes a duty which cannot perhaps be too strongly impressed upon your attention.

Under such circumstances, the following work, perhaps the first of the kind that has emanated from a native, and which has for its end the dissemination of the Singhalese language amongst Europeans, is inscribed to Your Excellency: and if, by the authority of your official position in this Island, the weight of your name, and the influence of

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those distinguished merits which have placed Your Excellency over the Government of Ceylon at a critical period of its political history, any additional support be derived from the public; it will add not a little to the deep sense of the obligations which the translator already feels, at being permitted, consistently with ancient usage, to dedicate this Grammar of the Singhalese language to the Ruler of the Island in the person of Your Excellency—

And to subscribe himself,

With due deference,

SIR,

Your Excellency's

Very obedient and humble Servant,

JAMES ALWIS.

Silver Smith Street
June 12, 1851.

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INTRODUCTION.*

FEW studies have more attraction, excite greater curiosity, or are more instructive, than that of languages. Whether we pursue it with a view to philosophic comparison of different tongues, with the object of throwing light on man's social progress, or with the design of ascertaining the changes which one single language has undergone in progressing through a vista of ages, the interest which attaches to it is equally great.

Led by curiosity, or invited by the allurements of science, Europeans have, during the past half-century, devoted not a little of their time to the task of unlocking the rich stores of Oriental literature. Not only those whose lot has been cast in the far East, but those also who have never rounded the Cape, have made Oriental languages the subject of deep study. England, Germany, and France have each rivalled Hindostan: whilst a Jones, a Colebrooke, a Wilson, a Wilkins, an Adelung, a Bopp, a Burnout, and other deservedly celebrated scholars, have, by their thorough researches into Oriental literature, cast into dim shade a *Kalidàsha*, a *Panninni*, a *Cattyāna*, and a *Yopadèwa*, in India; and, in our own country, a *Totagamuwa*, and a *Weedāgama*.

Apart from the instructions which philological inquiries in general convey, as auxiliaries to the elucidation of science; when extended to *Asiatic* languages, they afford, (from the reflection that the Eastern hemisphere was at one time the seat of the primeval language of the human

* A paper, being "A brief sketch of the history of the Singhalese language," read before the Ceylon Branch of the Royal Asiatic Society on the 13th August, 1850.

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species,) matter of additional interest to the student. Not the less engaging or instructive, however, are such studies when they are confined to his *national language*—a language too, which had its origin in the East; for then he feels a zest beyond the interest inherent in the subject.

Reflections such as these have led me to take advantage of the means afforded by the Ceylon Branch of the Royal Asiatic Society, in devoting a portion of my leisure hours to an inquiry, the result of which I hope may not be without interest to the general reader in Ceylon.—That result is "*A brief sketch of the history of the Singhalese language.*"

In entering upon this investigation, I must not omit to premise, that however engaging the subject, the inquiry is not the less tedious, nor are its results perfectly satisfactory. The farther we extend our inquiries, the deeper are we shrouded in the darkness of the fabulous accounts of our forefathers; and, perhaps, of no country is this more true than of Ceylon.

I am sensible that I have, for obvious reasons, entered upon a subject which I know myself unable to discuss to the full extent of my design. Indeed, in the words of Doctor Johnson, this is one of those "works of human industry, which, to begin and finish, is hardly granted to the same man. Yet his labours, though deficient, may be useful, and, with the hope of this inferior praise, he must incite his activity and solace his weariness."

Under such circumstances, our investigations must necessarily partake much of the character of *theories;* in our inquiries probabilities must take the place of *positive facts;* and the authority of eminent scholars can only add weight to our conclusions. More, perhaps, we cannot accomplish; less, indeed, may be expected.

The known history of this Island commences from the period of its invasion by Wijeya, 543 B. C. As the *English* nation and the then (Anglo-Saxon) language were called

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after the *Angles*, a leading branch of the Saxons, so the natives of this Island, as well as their language, received the appellation of *Sinhala*, from the *Sinha* (lion) race of kings who commenced to govern Lanka at the period above given. That upon the arrival of Wijeya he found in this Island a native tongue (we say "native" in order to distinguish it from the language which afterwards received the appellation of the invaders) there can exist, perhaps, but little doubt.

With a view, therefore, to ascertain the correctness of the above hypothesis, it is necessary to consider several questions, all which are intimately connected with each other, and which we have reduced to the following order: 1st, Whether the Island itself was inhabited before the æra to which we have alluded? 2ndly, If so, whether the aborigines became totally extinct upon Wijeya's arrival? 3dly, If the language of the conqueror be either purely or in part the basis of the present Singhalese? and, 4thly, Whether the language now denominated the *Singhalese*, was the language of the original inhabitants of Lanka?

To the consideration of each of these questions, we shall now apply ourselves; and

1st, *Whether the Island itself was inhabited before the Wijeyan æra?*

Sir William Jones, the eminent Orientalist, states, that Rama *conquered* Silan, 1810 B. C. If this were so, doubtless this Island was peopled at a very early period of the world. But the evidence relied on by Sir William Jones was, probably, that of the *Ramayana*,* an epic poem embodying the Hindu Mythology—a book which is of no authority† except

* *Ramayana*, or The adventures of Rama, is an epic poem in seven books, with notes in the Dêva Nagara character. There are several works bearing the same title, and the appellation of Baharatta; but the one written by Valmic is the most esteemed.

† The following occurs in the *Kaviasdara*: රමායණාඛ්‍යන...අපූ
ර්වදුම්මුද්‍රණ...ඤ්ඡත්ඛණ්ඩිත...සුතඥදඥකිත්දඤ්ඩිය

so far as the matters therein stated are supported by extrinsic testimony. This account is, therefore, only rendered *probable*, by considering the age at which the *Ramayana* was written,* and by coupling that circumstance with the existence of the Island itself to which allusion is made.

There is, however, one reason, and, we confess, a strong one, to induce us to believe that this Island was inhabited, if not at the time to which the *Ramayana* refers, at a later period—at all events before the arrival in it of Wijeya, 543 B. C. Situated at no great distance from the *Indian* Peninsula, probably joined to it by an isthmus which has been washed away; and invited by the advantages which it possessed, amongst which were its Elephants and Pearls, not to mention the fertility of its soil, the salubrity of its climate, and the richness of its natural productions; it is but reasonable to suppose that the Indians (unquestionably a very ancient race of people) had settled in Ceylon before the period referred to; if indeed their settlement was not coëval with their occupation of India.

The same eminent scholar to whom we have already referred, in his Essay "On the history, Civil and Natural, the antiquities, arts, sciences and literature of the borderers, mountaineers, and islanders of Asia," states the result of his valuable investigations in the following terms:

"We come back to the Indian islands and hasten to those which lie to the south-east of *Silan* or *Taprobane;* for Silan itself, as we know from the language, letters, religion, and old monuments of its various inhabitants, was peopled by the *Hindu* race, and formerly, perhaps, extended much farther to the west and south, so as to include *Lanca* or the *Equinoctial point of the Indian Astronomers.*" †

ඇඟ. *O wise! know ye that all vain talk, including the nonsense of the Ramayana and Bâratha is compounded of two ingredients.*

* The precise date is perhaps not known; according to native chronicles it was composed 2387 B. C., but at all events before the Wijeyan æra.

† Sir W. Jones's works, vol. I. p. 120.

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Our own history of the Island, though presenting a void before the arrival of Wijeya, and also enveloped in the clouds of fable, may yet be relied upon as to the naked fact that "Lanka was *conquered* by Wijeya" at the date above given, if not at a considerably subsequent period.*

That erudite Pali scholar, the Hon'ble G. Turnour Esq. of the Ceylon Civil Service, in his Introduction to the Mahawanso, p. xliv. in referring to a period immediately preceding the epoch above given, says—

"It would appear that the prevailing religion in Lanka, at that period, was the Demon or Yakko worship. Budhists have thence thought it proper to represent that *the inhabitants* were Yakhos or Demons themselves, and possessed of supernatural powers. Divested of the false colouring which is imparted to the whole of the early portion of the history of Lanka in the *Mahawanso*, by this fiction, the facts embodied in the narrative are perfectly consistent, and sustained by external evidence, as well as by surviving remnants of antiquity. No train of events can possibly bear a greater semblance of probability than that Wijeyo, at his landing, should have connected himself with the daughter of some Provincial Chieftain or Prince; by whose means he succeeded in overcoming the ruling powers of this Island;—and that he should have repudiated her, and allied himself with the Sovereigns of Southern India, after his power was fully established in the Island."

The following passage from Major Forbes' "Eleven years in Ceylon," throws still further light on this subject. He says (see vol. II. p. 83), "To brighten the fame or palliate the aggressions of a conqueror, whose race gave a new name

* We are fully impressed with the belief, almost amounting to a conviction in our minds, that the date of Wijeyo's arrival in Lanka "is *antedated* by a considerable term, for the purpose of supporting a pretended revelation or command of Budha."—*Vide* Turnour's reasons for this belief in his *Introduction to the Mahawanso*, p. xliii.

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to Lanka, the Cinghalese have denounced the yakkos whom he attacked as identical with demons which they worshipped. These writers, however, do not conceal the fact, that, in the contentions for sovereign power that arose amongst the immediate successors of Vijeya, the assistance of the yakkos was eagerly sought for and duly rewarded."

Hence it will be perceived, that nearly all the writers on the early history of Ceylon are agreed, that this Island was inhabited before the Wijeyan æra.*

* If these pages were intended solely for the European, it would indeed seem highly preposterous to notice here a very strong belief entertained by the majority of the Budhist Schoolmen, out of respect for every thing which has emanated from their forefathers, 'that the Yakhos, to whom we have alluded, were no other than *demons*.' But, since it is hoped that our labours may prove as acceptable to the Native as to the European, the following remarks, exclusively intended for the former, may not be out of place here.

It is then said by the natives, that these inhabitants were yakhos or devils. Now, the authority for such a belief is not contained in any Budhistical Scriptures, (in which case we could not legitimately confute the doctrine without establishing the unsoundness of their faith), but is to be found in the native historical records.

Mahanámo, the compiler of the Mahawanso says, (see Turnour's translation), that on the arrival of Wijeya, Lanka was the abode of *Yakhos* or *devils*. Now, assuming this to be his opinion,—for we cannot of course receive it as a *fact*—let us inquire if he be borne out in that opinion by the circumstances related of these *Yakhos*.

We may, in the first place, refer our readers to the absurdity involved in the considerations—'that one of the Yakhos, (supposing them a race other than *human*,) could by her connexion with Wijeya bear him children, a son, *Jiwahatto*, and a daughter, *Disala*'—that 'the last was married to the former'—that 'they settled in the neighbourhood of mount Sumanta' (Adam's Peak), 'became numerous by their sons and daughters'—'were under the protection of Wijeya'—'and retained the attributes of the Yakhos.' Further, could they have been 'inhuman beings' in whose 'vestments Wijeya and his followers dressed themselves'? Still supposing that they were 'inhuman invisible beings' (according to the historian), how, we inquire, came one of their number, *Kuâne*, to be 'so *terrified* as to implore of Wijeya that her life might be spared'? 'to render unto him the favors of her sex'? and to 'partake of the residue of the meal bestowed on her by the Prince'? Even a Budhist, dispas-

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Without dwelling farther upon this part of the subject, to shew that the facts related of these Yakhos indubitably prove them to have been no spiritual beings; we may, in addition to the testimony contained upon this point in the several passages already selected from Turnour and Forbes, refer our readers to the opinion of the Rev. B. Clough (*vide* his Dictionary, vol. II. p. 2), who says, "By these sanguinary demons we are unquestionably to understand the ancient Hindoo inhabitants, who first peopled the Island from the nearest shores of the Indian peninsula, and who professed the Brahminical religion, the cruel practices, and sacrificial rites of which, were sufficient to entail upon them the stigma of *Rhakshos** from a Teacher who held the effusion of blood in perfect abhorrence."

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sionately considering the subject, must admit that it is impossible, consistently with the doctrines of the creed common to him and the historian, to believe that Kuáne, who was a Yakkinni, and therefore was invisible and possessed of supernatural powers, was *terrified*; or, that a 'Yakkinni named Chetiya (the widow of Jutindaro a Yakho), seeing Mahindo approach from behind. *lost her presence of mind through fear*,' unless he be prepared to divest the *Yakkinni* in either case of the spiritual character given her by the historian. We say it is impossible to believe that these were *Yakkos*, because, apart from other facts, "*the fear*" attributed to two of them, as above shewn, proves them to have been *human beings*. For, in the creed of the Budhist, *a Yakho has no fear*. Without multiplying authorities upon a matter on which we apprehend no difference of opinion, we may give the following passage from the *Oumandawa*.

The Pandit (Mahasada) then inquired of those who were there assembled, 'are mother's hearts tender towards children? Is the mother she who has the child in her arms? or is it she who has let go her hands?' They replied, 'Lord, we do not know.' He then said, 'Thou art a she-demon (Yakkinni), thou hast taken the boy for the purpose of eating him.' She inquired 'Lord, how hast thou known the fact?' He replied, 'Because thou dost not wink—thou art *fearless*—and possessest no affections: for these reasons do I know it'—and inquired of her, 'What art thou?' She answered, 'Lord, I am a Yakkinni.' 'Why hast thou seized (the child)?' inquired the Pandit. 'For the purpose of eating him, my Lord'—confessed the Yakkinni.

* 'Rhakaho'—is another term for *Yaksha*, derived from ධක්ෂ 'to worship;' although some writers derive the name from ඛාද 'to eat.'

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The character of the *Yakhos* thus ascertained, we turn next to inquire

2ndly, *Whether they became totally extinct upon Wijeyo's arrival?*

"Wijeyo left the Yakho city, and after the arrival of a Princess, Kuàni is said to have exclaimed, 'On thy account, having murdered Yakhos, I dread these Yakhos: now *I am discarded* by both parties, whither can I betake myself!' She, in the character of an *inhuman* being wandered to that very city *Lankapura*, of inhuman inhabitants." We next read of the existence of an uncle of this being, who assumed an *inhuman* character; of her murder by a Yakho; and generally of the existence of Yakhos:—"Your mother is murdered: if ye should be seen here they would murder you also; fly quickly."—*Mahawanso.*

At page 63 of the same work occurs the following passage—"A certain Yakinni named Chetiya (the widow of Jutindharo, a Yakho, who was killed in a battle at Siriwattupura), having the form and countenance of a mare, dwelt near the marsh of Tumbaringoinna, at the Dhumarakkho mountain." 442 B. C.

Again at p. 106, "A thero repairing in the direction of the Thuparamo Chetiyo to an edifice of many apartments (built for the Yakho Pamojjo,) halted at the spot where the branch of the Bô tree was afterward planted." 307. B. C.

The latest mention made of these aborigines is in the *Sooloo Raja-Ratna-Cara*, where it is stated, that in the reign of *Maha Sen*, A. D. 275, "A certain tank called *Mini-*

සොඳ equivalent to සංස්, *Sanscrit*, is also a term for *Yaksha*. Hence the language *Paisachi*, said to have been 'spoken by wicked demons.' Mr. Turnour, in his Glossary appended to the Mahawanso, says under the head of "*Yakho*—the worshippers of these demons are also called Yakkhos and Yakkhinis." If there be for this assertion a more solid foundation than probability, we shall not want much reasoning to convince the Budhist schoolmen of the error of their belief.

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giri wewa was formed by the instrumentality of *Yakhos* and men."

Major Forbes upon similar, but weaker evidence, and immediately after alluding to Pandukabayo, who, 437 B. C. permitted his confederates the Yakho chiefs *Kalawelo* and *Chitto* to exercise great authority—the latter of whom, on days of public festivity sat on a throne of equal height with the monarch's, says, "This fact is sufficient evidence that it was necessary to conciliate the Yakho chiefs; that they were still powerful; their followers numerous; and that the race then retained its separate character, although it appears to have merged soon after in a general appellation derived from the *Singha* conquerors."

Hence it is by no means improbable, nor therefore unreasonable, to suppose that the limited number of Wijeyo's followers, by intermarriage with the more favoured (Yakho) natives, became united into one nation, whilst the less favoured betook themselves to the utmost recesses of the jungle, where they settled themselves as a distinct tribe of the *Singhalese*, now known as the Veddas.* For without tracing the Veddas to the descendants of the natural children of Wijeyo, or to a very small portion of the Yakho aborigines of this Island, it is difficult to assign them an origin common with the amalgamated race of the *Singhalese*. History sufficiently proves the comparative civilization which the Yakhos had attained before the general confusion of the Sinha conquerors with the Yakhos, in one common appellation of the *Singhalese;* and the monuments of a very remote date alike testify to the early greatness of the *Singhalese*. If therefore the Veddas were the *entire nation* which

* වැද්ද *Veddu* means *Archer*, from වදී 'to shoot with an arrow.' The proper form of the word seems to be වෙදී—see Grammar, § 57 *b*. It is however, not to be forgotten, that some trace this word to වැදෑ *Jungle*, thence වැද්ද or වෑද්ද 'one of the Jungle'; and think that the difference in the sound of the first letter has arisen from the weakening and abrasion of the sound ව into ව.

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we may denominate the *Yakhos*, or a portion of the Sinha conquerors, we should indeed believe—what is contrary to the common course of events in the world, and the experience of ages—that a nation, revelling in the luxuries of comparative civilization, chose by preference a savage life; or that the feelings of an Oriental nation, too much attached to self, were suddenly estranged from their brethren; or that they were altogether cut off from the privileges of an infant state, to the safety of which we have already seen Pandukabayo had deemed it right and politic to 'conciliate them.'* If it be inquired, Wherefore a portion only of the aborigines is traced to the Veddas, and not the whole *èn masse*? our answer is, Because such a supposition will place us in this difficulty, that we must without adequate reason assign *falsehood* to 'the most authentic native historian,' who represents Yakhos as enjoying in common with the followers of Wijeyo, and at comparatively a later period of time, the comforts of civilized life; a state of things inconsistent with the belief that *all* the aborigines were turned out by the conquerors into the woods of Ceylon. Again, to suppose that the Singhalese forms no portion of the aboriginal Yakho inhabitants of Ceylon, is to suppose, first, that our language, the Singhalese, had its origin from the Sinha conquerors, a supposition without foundation, as we shall hereafter see; and secondly, that the conquerors without necessity (for there was none, if they did not amalgamate themselves with the aborogines) abandoned their own, and adopted a foreign tongue, the language of the Veddas. For we learn, upon the authority of the Rev. R. Stott of the Wesleyan Mission, a gentleman who has devoted no small degree of pains to bring a portion of these wild people under the influence of Christian instruction—"that their language

* Vide ante p. xvii. and Mahawanso, p. 66.

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is Singhalese, varying but little from that which is spoken in the more civilized districts."*

We shall therefore now turn our attention to the other inquiry:

3dly, *If the language of the conquerors be either purely or in part the basis of the present Singhalese?*

If we suppose that Wijeyo brought with him the *Singhalese* language into Ceylon, it is very probable that he brought over *his own* language. It is then also reasonable to suppose, that remnants of the Singhalese (even if it has since become a dead language in India) must be met with in some parts of the Peninsula; since, almost from the arrival of Wijeyo, frequent intercours ewas carried on by the Singhalese kings with the mother country. But such a supposition is without foundation, because there are no traces whatever left of the former existence of the Singhalese language in continental India; and because also, the record of the correspondence between the Singhalese and Indian kings appears to be in the Pali language.† Again, Wijeya, a prince of Lala (a subdivision of Magadhi), and a relation of Gow'tama Budha, it is but too probable spoke the Maghadhi or Pali.‡ This is also further attested by the fact, that the Pali language was cultivated in this Island at a very early period of its known history, and that Budhism was originally introduced into it by means of doctrines embodied in that language. And although this last hypothesis

* Vide Journal C. B. R. A. Society, p. 100.

† See several instances of this in Mahawanso. The European reader is referred to the "Epitome of the History of Ceylon," published by Mr. Turnour in the Ceylon Almanac for 1833, p. 255.

‡ "Their son Sinhabahu put his own father to death, and established himself in Lanka, a subdivision of Magadha, the capital of which was *Sinhapura*, probably the modern *Singhaya* on the Gunduck river; (*in the vicinity of which the remains of Budhistical edifices are still to be found*); and that his son Wijeyo with seven hundred followers landed in Lanka." —*Turnour's Introduction to the Mahawanso*, p. xliii.

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is apparently inconsistent with the fact, that the Singhalese was the medium of regal and official intercourse shortly after the Wijeyan æra, yet, considering the facility with which languages from the same source and of the same genius may be acquired, there seems to be no radical objection to our conclusion, that the language of Wijeya was the Pali; for, on reference to the Mahawanso and other historical records, we frequently find that Brahmins from India, after a short stay in Ceylon, became masters of the Singhalese language. Thus, *Mahinda*, who propounded the doctrines of Budhism in the language of the land, 306 B. C., and a Kalidasha, who wrote beautiful Singhalese rhymes, 515 A. D., are instances of this facility. In farther support of this subject, we may also allude to the facility with which the natives have always learned the Sanscrit and Pali, even after the Singhalese had become the *universal* language of the land. Of this the *Mahawanso* of Mahanama, the *Sarasangraha* of Budha Dàsa, and the works of *Totagamuwa* and a host of others, are sufficient proof.

If then Pali was the language of the conquerors, it may be inquired, Whether that was not, in fact, the basis of the Singhalese? If it were, it would follow that the latter was a dialect of the former; but that this was not the case we propose to shew hereafter (*vide post*, Essay on the Elu language). It may, however, be stated here, that considering the antiquity of the Hindu nation that inhabited Lanka; the affinity which the Singhalese bears to the Sanscrit and Pali, themselves two kindred languages; the impossibility involved in the conjecture, that in the brief space of 237 years * the conquer-

* This is the period of time which elapsed between the arrival of Wijeya, 543 B. C., and the propounding of the doctrines of Budhism by Mihindo in Singhalese, 307 B. C. *Vide Mahawanso*, p. xxix. And if, according to another passage, the Singhalese was the "language of the land" at this time, there remains but little doubt that the Singhalese had been in progress for a considerable time before that date. In fact Maha-

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ors set aside a rich language, such as the Pali* or Sanscrit, and substituted for it a less perfect dialect, the Singhalese; and also the direct testimony contained in the Mahawanso, that the *Singhalese* was "the language of the land;" it appears by no means unreasonable to suppose, that the original inhabitants of Ceylon had derived their language (now denominated the Singhalese) from the same source whence the Sanscrit and the Pali have been derived; and that the conquerors, finding no difficulty in adopting the same, and permitting its universal use, rendered it "the language of the land."

And that the Singhalese was not the language of the conquerors, may further appear on considering our remaining inquiry:

4thly, *Whether the language now denominated the Singhalese was the language of the original inhabitants of the Island?*

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wanso refers to numerous "ancient authors in the *Singhalese* language;" for he says (vide Turnour's Introduction, p. xxxii.), "In case it should be asked in this particular place 'Why, while there are Mahawansos composed by ancient authors in the Singhalese language, this author has written this Palapadoru-wanso? In refutation of such an unmeaning objection, I thus explain" &c. Add to this the probable fact that the Wijeyan æra is antedated; and we find the interval of time much less than we have stated in the text. But assuming that the interval was only 307 years, that period (to use the language of the Rev. S. Hardy) "was too short in the then state of the country, to have allowed of the formation of a language from crude materials of dissimilar origin, sufficiently copious in its terms and regular in its structure to have been capable of the enunciation in it of discourses so varied and abstract as the *Atwoas*."

* Indeed the Mahawanso furnishes us with evidence to the contrary, viz., that the attempt of the conquerors was to set aside the pre-existing *Singhalese* language. "For," says the author of Mahawanso (see Turnour's Introduction p. xxxi.), "in this work the object aimed at, *is setting aside the Singhalese language*, in which the former history is composed, that I should sign in the Magadhi. Whatever the matters may be, which were contained in the Atthakatha, without suppressing any part thereof, *rejecting the dialect only*, I compose my work in the supreme Magadhi, which is thoroughly purified from all imperfections."

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If it were not, and if, further, the Pali was the language of the conquerors, then how the Singhalese tongue started into existence, especially in so short a period after the Wijeyan æra, is a matter which we cannot satisfactorily account for. Indeed the Mahawanso speaks of the Singhalese as '*the language of the land*' (*Lanka*) in contra-distinction to the Pali; and at a time, too, when the Yakhos had not merged into one people with their conquerors, under the general appellation of the *Singhalese*—a circumstance which establishes our hypothesis.

"This thero (Mahindo), by having propounded the doctrines (of Budhism) in the language of the land, at two of the places rendered sacred by the presence of Budha, insured for the inhabitants of Lanka (the attainment of the termination of transmigration) within the period of seven kappos (by their having arrived at the first stage of salvation.) *Mahawanso*, p. 83.

"Réwato théro then observing that he (Buddhaghòsò) was desirous of undertaking the compilation of a "Parittatthakathan," (a general commentary on the Pitakattaya), thus addressed him: 'The text (of the Pitakattaya) has been preserved in this land: the Atthakathá are not extant here, nor is there any version to be found of the wádá (schisms) complete. The Singhalese atthakathá are genuine. They were composed in the Singhalese language by the inspired and profoundly wise Mahindo, who had previously consulted the discourses of Budha, authenticated at the convocations, and the dissertations and arguments of Sáriputto and others, and they are extant among the Singhalese. Repairing thither, *and studying the same*,* translate (them) according to the rules of the grammar of the Mágadhas. It will be an act conducive to the welfare of the whole world.

* This passage may also support the belief that Singhalese was not in existence in India.

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"Having been thus advised, this eminently wise personage, rejoicing therein, departed from thence, and visited this Island in the reign of this monarch (Mahanámo.)

"Thereupon, paying reverential respect to the priesthood, he thus petitioned; 'I am desirous of translating the atthakathá, give me access to all your books.' The priesthood, for the purpose of testing his qualifications, gave only two gáthá, saying 'Hence prove thy qualifications; having satisfied ourselves on this point, we will then let thee have all our books.' From these (taking these gáthá for his text) and consulting the Pitakattaya, together with the Atthakathá, and condensing them into an abridged form, he composed the commentary called the 'Wihiuddsmaggan.'

"Thereupon the priesthood, rejoicing, again and again fervently shouted forth, saying, 'Most assuredly this is Metteyyo(Budha) himself,' and made over to him the books in which the Pitakattaya were recorded, together with the Atthakathá. Taking up his residence in the secluded Ganthákaro wiharo at Anurádapura, he translated according to the grammatical rules of the Magadhas, which is the root of all languages spoken by the human race."—*Mahawanso*, p. p. 251-3.

Again, supposing that the *Pali* was the language of the conqueror, (for all the reasoning on the subject favours such a supposition in preference to one that it was the *Sanscrit*), it is not a little startling to find, that the chief ingredient in the constitution of the Singhalese language as we now find it, is the *Sanscrit*, and not *Pali*. This would render a belief that the Singhalese language is a dialect of the Sanscrit, reasonable. But this is not the case, for we shall find that the farther in point of time we go back in search of the Singhalese, the purer the language is, without that amalgamation with the Sanscrit which we perceive at the present day; a state of things which certainly supports

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us in the belief that the Singhalese language is not that of the conquerors.

Whilst therefore, on the one hand, our theory establishes the fact, that the natives of Ceylon whom Wijeyo conquered had a language of their own; the language of the Singhalese, from its radical difference from that of the conquering nation (supposing the latter to be either the Sanscrit or Pali), proves, on the other hand, the correctness of our hypothesis—that the language now denominated the *Singhalese* was the language of the aborigines. And that we are not singular in this belief appears from the following passage in a paper read before the Ceylon Branch of the Royal Asiatic Society by the Rev. Spence Hardy of the Wesleyan Mission. He says; "I have stated the probability that the Singhalese language was spoken long before the arrival of Wijeya. Either this Prince imposed his own language upon the people whom he conquered, or his descendants adopted the language previously spoken in the Island, or there was an amalgamation of the two languages in the course of time. The first supposition is the most improbable, as history furnishes us with no similar example; and if the third be correct, there must originally have been a great resemblance between the two languages, as the mere fact that nine-tenths of the words composing the Singhalese can be traced to one common origin, is itself a proof that, as a dialect, it is singularly uniform in the character of its etymology. The second of these hypotheses seems to be the most probable, as I am far from thinking that the ancient race of the Island was so rude and ignorant as it is generally regarded."

From the conquest of Lanka by Wijeyo, it is reasonable to believe, the name of the Island itself underwent a change with the received appellation of the original language, by the adoption of the designation given to the conquering hero, a *Sinhala*. For, says Gurulugomè, the celebrated author of the *Pradeepikàwa;*

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සිහලභාසායඤ්ච, සිංහලභාෂාණම්කෙරයන්—සිහ බාහුනාරින්දෙසා සිහමාදිනාවාහුති සිහළොතෙණ සඹින් බාහු සබෙබපිසිහළා—යූබැවින්, කාලිඞ්ගචක්‍රවර්තීහුගේ අඹයෙහිඋපන් රජකඤ්ඤාවඹවහොත් සිංහයාහට දුසිංහබාහු නාම් රජකුමරසිංහසාඛේළාඤ්ච ආදුණෙළේනුයි ඊංහල භාම්විය—යම්සේ, සමයොමහා විහගිරථාණ, යඤ්ඤහි භගිරථඤ්ඤයෙන් භගිරථඤ්ඤගේඅඹයෙහිවු කපිලවස්තුපුර වාසි රජදරුවෝකියඤ්ඤාලදහුද, එසෙසින් ඓසිංහලසෘයින් යඤ්ඤමථඤ්ඤයකොට ලක්දිව්ගත් විජයරජහුදඹදිවුම්ල් සිංහපුර යෙහි රජකලසුම්ත් රජදඔහුපිත් සිංහපුරයෙන් අවුදුලක් දිව් රජවු පඬුවස් දෙව්රජදඔහුම දරුමුනුබුරුහුද සිංහලදේහි —යම්සේ ශත්‍රුයාහට නිවාසභූතදුරය ශත්‍රුපුරඤ්ච්‍රිද එසෙසින්ම සිංහලයනාවහිවාසභූතවිපය සිංහළවිපඤ්ච්— යම්සේ මූලසථවුපණාෂ් මූලශබ්දයෙන් කියත්‍රුලාබෙද්ද, එසෙසින් ඓසිංහලදේසසථවුජඤ්ඤයෝ සිංහළශබ්දයෙන්කිය තුලුබෙන්, ඔවුන්ගේභාෂා සිංහළභාෂාණම්වේ—

"At the place where mention is made of the *Sinhala language*, what can 'Sinhala language' mean? As it is said (in one of the *Atoovas*) සිහබාහුනාරින්දෙසා සිහමාදිනාවාහුති සිහළොතෙණසඹින්ධා ආහුසබෙබපිසිහළා *'since King Sinhabahu took the Sinha (lion) captive, he was (called) Sinhala; and his descendants were (thence also called) Sinhala:'* so (therefore) the name *Sinhala* is derived from the circumstance of the lion's being taken captive by Sinhabahu—who was begotten by a lion, and was conceived in the womb of a Royal Princess, the daughter of Kalinga Chakrawartee. As in the passage (in the *Sanyoot Sangiya*) සමඤ්ඤාමහාවිර භගිරථඤ්ඤං *'O powerful! the time of the Bagèèrathas'*—the expression 'Bageerathas' means the Royal offspring begotten in the family of *Bagèè-ratha*, who were resident in the City of Kapilawasthoo; so likewise king Wijeyo, the son of the *Sinhala* (lion-taker), who having subdued the Yakhos took Lanka, his brother king Sumith, who reigned in Sinhapura; his son Panduwas Dawu, who having left Sinhapura, became king of Lanka; and his

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children and grand-children, are also named *Sinhala.* As (again) the city in which *Sakkra* (Indra) dwells is called the city of *Sakkra*, so likewise the island in which the *Sinhala* (Singhalese) dwell, is called *the Island of Sinhala.* As (also) people who are natives (of a place) speak in their *native* tongue, so likewise the people of this *Sinhala* country make use of the *Sinhala* speech—their language is called, *the Sinhala language.*"

Thus the *Singhalese* language, which is the *Elu*, perhaps much neglected at the invasion of this Island by the Singha race, has been since enriched by accessions from the invaluable treasures of Pali and Sanscrit literature; and it is but reasonable and just to suppose, that during the Malabar dynasty, which commenced at a very early period, its richness was further increased from the stores of the Tamil and the *Telingoo.*

The origin of the Singhalese language thus ascertained, so far as the antiquity of the subject will permit of it, we would, before proceeding to give the reader a brief history of that language, beg to call his attention to a few observations ON THE ELU LANGUAGE, ITS POETRY AND POETS.*

There is nothing which has tended more to embarrass the Singhalese student at every stage of his studies, than a misapprehension of the terms *Elu* and *Singhalese.* "One of the difficulties," says Mr. Knighton, the late Secretary of the Ceylon Branch of the Royal Asiatic Society,† "which present themselves to the student of Ceylonese literature, is the variety of languages in which the various works have

* An Essay read before the Ceylon Branch of the Royal Asiatic Society, on the 23rd February 1850; and which has since received certain emendations, at the hands of the Writer.

† See his essay on the translated Ceylonese literature in the Society's Journal, No. 1. p. 30.

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been composed. A knowledge of the Singhalese tongue alone, does not unlock the treasures of their literature. Thus, if I mistake not, their scientific works are generally to be found in Sanscrit, their religious writings in Pali, *whilst their poetry is in a dialect of its own—the Elu,*" &c. The Rev. Spence Hardy, than whom perhaps few Europeans have devoted greater attention to an exclusive study of the Singhalese, says, "The dialect in which the Singhalese works are written is called Elu, and differs considerably from the colloquial dialect both in structure and in the words that are used: but the native authorities whom I have examined upon the subject, are not agreed as to the meaning of the word Elu, nor has the difference between Elu and Singhalese been very well defined."*

In view of these difficulties, a question has been very frequently proposed, but never yet, I believe, satisfactorily answered—"*What is the Elu language? Is it a dialect of the Sanscrit?*"

A critical knowledge of the Singhalese cannnot but convince our readers, that *Elu* is a different term for the *Singhalese*, and that they are but two appellations for one and the same language, *the vernacular Singhalese.* Nor is the prevalence of two names for the same language an argument against this belief. For, the Magadha is also called *Pali*, and the Sanscrit *Dew'wadana.* But, it is said, that "the Elu is different from the Singhalese." If by this, therefore, it were meant that the Elu "was the ancient language of the Singhalese;"† much reasoning is unnecessary to shew the error of this dictum.

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* See his essay on the Singhalese literature, in the Society's Journal, No. II. p. 102.

† The Rev. B. Clough in his Dictionary, Vol. II. p. 799, gives the following definition "ඵඟ්ඒ the ancient language of the Singhalese."

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The *Sidath' Sangarawa*, an *Elu* work (assuming that the remoteness of its date is the criterion which should decide the question)—a work indeed written in the most concise ancient style—designates the language of which it treats, "the colloquial Singhalese," විහරවි සුහුසියබස; and නාමාවලිය (which is a vocabulary of terms contained in all confessedly *Elu* works), calls the language of which it is a dictionary—the *Singhalese.*

පදබැඳකියම්නාමාවලිසිංහල

"In rhyme I sing Namawalia *Singhalese.*"

Now, those who maintain that an ancient obsolete dialect was the Elu, different from the සිංහල, will not deny that the two books above quoted are in that so-called dialect.* How then will they, who give the two words *different meanings*, reconcile their opinion with the positive assertion of the learned writers themselves, as above cited; both of whom designate the language in which they wrote, the *Singhalese?*

Some writers have also defined the word ළුණු, to be "that dialect in which the poetical works of the Singhalese are written:"† doubtless intending to draw a distinction between the poets of old and those of a comparatively recent date. This is incorrect also. Any one who will be at the trouble to compare together the poetical works of the Singhalese, will find that they are all written (with the exception of a few in *blank* verse) in the same poetical style now used amongst the literary Singhalese, and that there is no real difference, approaching to anything like a *dialect* between any two of them. Indeed we fail to perceive any difference of

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* "සිදත්සඟරාව or සිඛාණ්තසංග්‍රහය—a Grammar of the *Elu* or ancient language of Ceylon."—*Clough's Dictionary*, Vol. II. p. XIX.

"At a much later stage of my proceedings another native production came into my possession, the නාමාවලිය, a Vocabulary of *Elu* nouns," &c.—*ib.*

† "The *Elu* අකාරාදිය had been composed to facilitate the study of the *purest Elu* authors, *especially the poets.*"—*ib.*

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dialect, between Totagamuwa, the father of Poetry after the destruction to which allusion has already been made, and the celebrated *Meeripenna* of the present day. It is however true, that, as in the Shen Tamil when compared with the modern, many words which occur in the old Elu works are no longer in use. Again, the opinion that the *Elu* is the dialect in which the poetical works of the Singhalese are written, or that our "poetry is in a dialect of its own," the *Elu*, is, we apprehend, founded upon the imperfect observation of Europeans, who find the great bulk of the Elu works to be in *poetry;* a species of composition, which, as in the ancient Greek and Latin languages, admits of so many poetical licenses unknown in prose, that the remark has been but an echo of what Cicero says in his *De Oratore, lib.* 2, *Cap.* 14, "the Poets spoke in some foreign tongue." This, therefore, is not a sufficient reason to justify the conclusion, that the so-called old dialect was not the *Singhalese.* For, otherwise, we may with equal propriety say, that Milton and Shakespeare were not *English* poets. Yet the difference between the ancient and the modern Singhalese presents no peculiarity of grammatical forms. In the former (to adopt the language of Professor Wilson* in respect of the Sanscrit and the language of the ancient Vedas) "the predominating construction is precisely the same as that of ordinary grammar, and we have, for the far greater part, the same modes of inflexion, derivation, and composition, as are found in more modern writing."

But we trust the question may be satisfactorily disposed of, by an inquiry into what the Poets themselves called the language or dialect in which they wrote. For, if (as it is supposed) there be a difference between Elu and Singhalese; and moreover, if the first be an obsolete dialect succeeded by the second, the old writers alone could have designated that which they wrote, *the Elu.* This, however, is far from being the

* On the Gram: of the Vedas: p.p. 449, 450.

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case, as some of the old writers have called the language in which they sang, the Singhalese, and some of the modern have designated it the Elu; and very often the same writer has given *both* the appellations. A reference to books will shew, that Singhalese and Elu are synonymous terms, and have always been used as such. This appears very clearly from the following passage, extracted from the *SuluRajha' Ratnacara*, p. කෑ, where the words සිංහල and ඉළු are used as convertible terms. පණ්ඩිතපරක්‍රමබාහුමහරජ * * * අවුවා අසාඅහෙණපාලිභාසාව පෙරලාකුමයෙන් සිංහලභාසාවිවනහා ඉඳුරුතකපොත මේධංකරඅ.ම් මහසඵවිරයෙනොකුන්ව*** භාරකොරම්න් * * * බොහොසංඝනොපකාරකෙලේස "The great king Pandita Parakkramabahu having heard and learned the commentaries, and having gradually translated (the Jatakas) from the Pali language into the *Singhalese* language, and having entrusted the (same) *Elu* version of the Jatakas to a Chief Priest, of the name of *Mádankara*, greatly patronised the religion."

We quote a few passages in addition to the two extracts already given.

1. ෙපලිනවිලින්ඉළුදන්නේ—ලකුණුසර.
   Thus is the *Elu* to be known—before A. D. 1415.
   සිසබස්ගිවනුහේමෙහේ—Id. Probable date.
   They thus occur in the *Singhalese*.
2. කිඃම්ඉළුවන්මදක්පදබැඳ—කාව්‍යසේඛරේ
   I sing a little in the *Elu*—A. D. 1415.
3. මබැවින්ඉළුවෙන්කිවිඝිණදර—ඉලිවැඩ සංඥකව.
   That I have sung in *Elu*, &c.—A. D. 1472.
4. ඉජරමරණමොක්ෂනිස සිංහලබසින් කවිකලෙ මෙකුසද,
   With a view to Niwana, devoid of death and decrepitude, I have composed *Kusa'tha* in the *Singhalese* language.—A. D. 1610.
5. සිංහලබසින් සැකවින්කියම්පදබැඳ—සුබාසිතේ.
   In *Singhalese* rhyme do I sing, &c.—A. D. 1612.

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6. මහරද්දජහම්න්කිළුළුපදඅමුතු—මහරද්දජ
Elu stanzas by the name of *Maharad'dhadja*—A. D. 1768.

7. ළුළුබසනහාරසකර—කවිමිණිකොඩොල
The *Elu* language sweetly rhymed.—A. D. 1771.

8. හහරුපුදයකවිකලෙහෙළුබසින්මනා—නහාරෑහලේ
I have rhymed into *Elu* "the offering in the river"—A. D. 1807.

9. මෙසියබසින්කවිකලෙනෙකවිරිතයුත—සියඹස්මල්දම.
I have rhymed into several tunes in *Singhalese*.—A. D. 1821.

10. සියබසිනි කවිකර—නිකිණිකතා.
Rhymed in the *Singhalese*.—A. D. 1832.

11. ළහම්න්ළුළුබස—කවිමිනි පහන.
Rhymed in *Elu*.—A. D. 1840. *

An inquiry into the derivation of the words ළුළු and සිංහල furnishes us with further proofs in support of the position we have advanced. †

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* Since the above extracts are nearly every one of them from the Singhalese *poets*, and lest the reader may therefore be inclined to the supposition, that *Elu* is the designation for a so-called "*Poetical dialect*;" the following *prose* selection from the Introduction to the *Pansiapanas Jataka*, may not be out of place.

අවුදුරුසාමින් ලී ජනකයරජුනියාව හොවරදවා ළුළුවෙන්ලියවූ ජනකජාතකාවතන්පුරුසවූමනුෂ්‍යයන්විසින් කන්ගොමුසිත්ලා අසියයුතු—

"It is proper that good people, having given their ears, and bent their minds, should hear the *Elu* version of 'the history of Lives' which has been composed without departing from the method of the *Atuwás*."

† The writer of දීපිකාව: whom we have already quoted, says "As people who are *natives* (of a place) speak in (their) *native* tongue: so likewise the people of this *Sinhala* country use the *Sinhala* speech: Their language is called the *Sinhala language*."

The above furnishes us with almost conclusive proof against the position—that the Elu, but not the *Singhalese*, was "the ancient language of the Ceylonese." For, if according to *Gurulugomi*, the writer of *Pradipikawa*, both Wijeya's followers and their language were called *Sinhala* from the period of their landing in Ceylon, it is impossible to maintain that ළුළු, considered as a dialect different from සිංහල, was "the ancient language of the Singhalese."

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The term ෂළු is derived from සිංහල (Singhalese), which changed into සිඟල, සිල, ෙසළු and හෙළු, produce ෂළු. Thus සිංහල by the rule respecting ලොප් or *syncope*, assumes 1st, සිහල, and 2ndly, සිඃ (see § 9); and සිඃල it would seem, by a change of the vowels inherent in ස and ල (see § 10.), next assumes ෙසළු; and the ෙස in the last expression being then changed into ෙහ, and the ෙහ into ෂ (see § 22. and note † at p. 14), we obtain ෂළු.* It is to be remarked, that although warranted by general usage at present, the ෂ was correctly rejected by ancient writers, *vide post*, the selection from the eminent author of the *Wisudhi Margha Sanna.* But scholars are by no means agreed upon this definition. According to some, it may be from ෂ and ළදිව් for ලක්දිව් (ෂලදිව්) †— the word ළදිව් contracted and added to the particle ෂ producing ෂඃ ව් or ෂළු. But හෙළදිව්, or ෂළදිව්, it seems to us, is derived from සිංහල, *Singhalese*, and දිව් *island.* Thus සිංහල, as above, assumes හෙළු, and the same being compounded with දිව්, produces හෙළුදිව් or හෙළදිව්. It would also appear, that in this etymology we are borne out by the learned commentator on the *Sidath' Sangarawa*, who paraphrases හෙළදිවැපල, (see Appendix A. § 6.) සිංහලව්පෙසෙයිප්‍රසිද්ධවූ "*current in the Island of the Singhalese.*" The first of these

* Dr. MacVicar, in his Essay *On the Elements of Voice, &c.*, published in the Journal of the Ceylon Branch of the Royal Asiatic Society, Vol. 1. p. 36, deduces "Ceylon" from the word Elu. He says; "The Sidat Sangara [is] a Grammar of the Elu or Ela or *H*ela or *S*ela or Selan or *Ceylon* language." We are inclined to believe that the derivation of this word, which is here hinted at rather than expressed, is correct: and if, as we have above seen, "Elu" is derived from the word "Singhalese," "Ceylon" can be no other than a modification of the term "Sinhala" or "Sinhala*n*"— the final euphonic *n* merely presenting the phenomenon (to which Bopp refers at § 133 of his Comparative Grammar, and) which is a "prevailing one" not only in many of the languages of India, but also in the Singhalese.

† ෙසසින්නිම්කෙළමිකව්හෙළදිව්බසිනි—කාව්‍ය මුක් කාහාරෙ—"Have I in *Eladiwu* (Singhalese-island) language with pleasure finished my song."

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definitions has not only the support of Grammar, but the authority of the best scholars of the day, and is more correct than the second; and both support the view, that ඵළු and සිංහල are terms for one and the same language, *without a distinction of dialects:* since there is no real difference between the two roots; for the one has reference to the nation සිංහල,* and the other to the island of Lanka ලඞ්ඛාව, which that nation inhabits. Since writing the above, we have heard an opinion broached by a native of respectable acquirements, to the effect, that ඵළු means "colloquial or clear Singhalese." That there is such a notion very generally prevalent, even amongst the learned pandits, may be seen from the following passage in a poetical epistle received by the writer a short time since, in answer to one forwarded by him to a Budhist priest at Galle, requesting his views on a difficult passage in the Sidath' Sangarawa:—

සි ය ඛ සි නා සිද ෙ තශි කි විදු ගර ෙ නෝ
ෙකාෙලසකිනා කි වූ ෙය ද ෙ පර අය ෙනා ද ෙනෝ
ෙහළු කර නා ඤෙ කි නා ෙ තපිරි සිදු ඵ සි ෙන්

"Since it is not known with what (intention) people of ancient times uttered the *Singhalese* passage given as an example in the Sidath' Sangarawa, the same cannot be rendered in *Elu* by translating it."

Here *Elu* is used in contradistinction to the *Singhalese;* and the context intimates that the former is the *colloquial* dialect, into which the passage written in the latter cannot be translated. If this be so (which it is not), the word සිංහල can only apply, and could only have been formerly applied, to an ancient abstruse dialect or phraseology. Now, the earliest work in the history of the Singhalese language is called (not *Singhalese* but) the *Elu* (Atuwa) commentary, to which we have already adverted.

* "The name given to Ceylon subsequent to the landing of Wijeye, from සිංහ lion, and the root ල to destroy."—*Turnour.*

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Having thus shewn that Elu and Singhalese are in reality *synonymous* terms, we may here notice the most weighty argument on the other side, "that the Elu differs considerably from the Singhalese both in structure and in the words that are used." This is easily answered. If Elu and Singhalese are identical, a difference between the ancient and modern writings is a necessary result, common to all the languages of the world. For, to use the language of Professor Bopp, "one and the same word can in the course of time assume various forms for various objects." e. g. බොහොදෙනාඋඩහසවදෙස්කුවිහ "Many people called heaven to *witness*,"* is now generally understood to mean, "Many people uttered *imprecations* to heaven." It is not a little remarkable, however, that between the oldest Singhalese writings found on slabs and rocks at Mihintala, and the modern Singhalese, there is (comparatively speaking) far less difference, than between the first specimen of ancient English given by Dr. Johnson in his history of the English language, and the modern writings of a Brougham or a Macaulay.

In the use of many words, therefore, it is a fact that the ancient differs from the modern Singhalese; and the author of *Swabhasa'lankara*, "Singhalese Rhetoric" says

මබදුපෙරපිසොවක්දුවිදනොහැරඔින්වත්
දිවිවදනෙවියන්යන්පෙරලේදනොමිසියබස.

"Although such tricks (of composition) previously existed, it is improper to attempt them now; for unlike the language of the Gods (Sanscrit), the Singhalese is not without a change from time to time."

The change here alluded to consists in the present disuse of certain words, the introduction of many particles which were anciently omitted in compositions, and in the abundance of certain decorations of style which were formerly avoided. The following will exhibit the difference:

* Literally "many people kept heaven a witness."

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EXAMPLE 1.

පහනැහඹරන්හි බමනා බමර මුළු නම්ඹිවිසෙස්සරණතිමිර බලල්ලා.

This passage, when rendered into the modern, runs as follows:

පහන්වූසාල්හි ඇළුම්මල්වල කැසිරෙන්නාවූ බඹරසමූහය අදුරැනැමති මවුඇසමින් ඇවිදින අන්දකාර පැවියන් වැන්නෝසි. See translation at p. 40.

EXAMPLE 2.

සරණතඹරවරලස සෙවිලවලකර අසියනා: රදුවිපෙරසලවමින් කුසන්ඉදුනොසවෙලේ. See translation at p. 29.

In modern Prose:—

පාදනැමතිඇළුම්මල්වලඇස්සනැමතිසෙවිල්හඬිසාආහරදනා කරන්නාවූ රජදුවිසින්පෙරකලාවූ අවමානයන්කුසරජ්ජුරු විත්වඇන්ස්සල්පනාඇතොලේය.

In the first example, බමනා is the Singhalese for the Sanscrit word භ්‍රමණ which is now used. We have, however, given කැසිරෙනාවූ which is more correct. තිමිර is of less frequent use than අදුර; and බලල්, the substantive form of the adjective බාල, is obsolete, because perhaps the same is used for cats. වලා, as a term of comparison, is now seldom used.

In the second example සරණ "feet," (a word which occurs in the first as the participle for *walking*,) is obsolete except in poetry; වරලස which frequently occurs in poetry is, in common parlance, either an ironical or sarcastic expression— නැමති, a term of comparison, was anciently, and is still omitted in poetry, as in යොවුන්සයුර for යව්වනනැමති සාගරය in prose—"the ocean *of* youth." The decorations of style to which we have alluded, and which consist of particles and honorifics, are the following; කල්හි, මල්වල, වූ, නැමති, විසින්, වඇන්ඉස්, ය, &c.

From the above examples it will be perceived, that the modern prose is much more redundant in its style than the ancient, of which a few passages occur in the *Sidath-*

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Sangarawa, Lakunusera, and several other works. And this most probably arose from the decline of the Singhalese as a language after the general destruction of literary records in the reigns of several Kings, and also from a frequent reference to, and close imitation of, the paraphrases and commentaries —the principal prose remnants of an ancient date, which, *ex-necessitate,* adopt a redundant style; one ill adapted to other species of composition.

These examples may perhaps suffice to shew, that as regards *construction,* there does not exist any the slightest difference between the ancient and the modern Singhalese; whereas in the construction of the English, even the so-called Johnsonian style, of a comparatively modern date, is now generally set aside for another of a different and more recent order. If however, further illustration upon this subject be necessary, the reader will find it in the subjoined paragraph of an inscription of remote date (A. D. 262), and a modern version thereof which follows it:—

සිරිඛරකෑතකුලංකොන්ඔකාවස් රජපරපුරෙන්ඔවකෑතඋස
ඩිඅඔහසිසලමෙවන්මහරජහට ඉරම්කුලෙන් නමජැයිදෙවුහො
න්ඩිසෙවුරජනකුසඉපද අඋපාමඉසාසිරිවිදැපිලිවෙලැසෙසිරජ
වැතුමාසිරින් ලක්දිවුපෂයම්න්සිව සිරිසඔබොසිඅඔහසිමහරජ
හුතුමාසත්ලැඔතුසොලොස්වන හඩුරැදුසෙහි වප්සදුන්මස්ගිද
සපක්දවස්සෙසිගිරි වෙහෙර්ගිඉසා අඔහසිගිරි වෙහෙර්ගිඉසා
වසනමහඩික්සඉහිමියන් මඉසෙන්වාකරසිතුමාබැවත් ගිමිය
න්සෙසිගිරිවෙහෙර්හි පෙරෙතුවුසිරින්නිජඅඔහසිගිරිවෙහෙර්
හි සිරින්නිජරැස්වාහෙනැමෙවෙහෙරව මේසිරින්තුවුවදිවිනි
සියන්ඛාසසැදමෙ වෙහෙරවසන මහඩික්සඔහගිමියනාඋඉසා
කැමියනාව ඉසාදස්නාව ඉසාකවසුතු ඉසාලබතුදියසුතුවාස් ඉසාවි
වරැනෙන් ඔක්සේකොට මේසිරින්නබනුලදි

Modernised thus (A. D, 1830)—

උත්තමස්ත්‍රියාවෙන් භාරවූක්ෂත්‍රියකුලයට කොහක්වැණිඔක්
කාඤවිශාරජපරම්පරාවෙන් පැවතඅවාවූ උතුම් අඛයඅේලණ
මැති මෙබදුමඩුවන්නීනඅැති මේඛවන්නීනාමහරජනාන්ට ඔමමේඛ
වන්නීනාකුලයෙන් සමානජාතිවූ දෙවුහොන්ඇයිකියනලද අගිසේ

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කකරණලද රජමහේසිකාවගේ කුසලෝපද පලමුවැනිකමිපත්
වහිද අනුකුමයෙන් රජකමිපත්ව තමාගේසෙසාඑදින් ෯ං
කාවිපය ප්‍රසන්නාකාරවිමසාසිට ස්‍රීසඟබොධිඅඛයමහරජතෙම ත
මිනිරජකමටපත්වූ සොලොස්වනාඅවුරුද්දෙහි වක්මසපුර දස
වක්දවස්හි වේතියගිරිවිහාරයෙහිද අඛයගිරිවිහාරයෙහිද සඟ
මේවිහාරදෙකේවසන මහාඛිඤ්ඤසංඝයාවහන්සේලා රජ්කර
වානමාගේ සාතුවූ හුරුන්වහන්සේවිසින් වේතියගිරිවිහාර
යෙහිද සඛතියඅඛයගිරිවිහාරයෙහිද පෙරතුබුවාරිතුයන් තමන්
වරුවිවගෙණ මේමාගේවිහාරයවද මෙකිවාරිතුයන්තුබුවහොත්
වටපෝයසිරිවනිසිසිහිතුවණඇති අභිනෂ්ක්‍රමණාසඝමඟ සන්
සන්දනයගෙනාව මෙමවිහාරයෙහි වාසයකරන්නාවූ භික්ෂුසංඝ
යාවහන්සේවද කම්මාන්තකාරකයින්වද දැසයන්ටද තුනුයවල
වද ලාභදුනාදියවද නිසිිවස්තානියඅමතිරිමෙන්සමගොව
මේමතුප්‍රකාසවනා වාරිතුවිධිය ව්‍යවස්තාසථාපනයකරණලද්
දේස

"The great king *Sree Sangabo Abaya* (born unto the great and illustrious King *Abayasla*, a descendant of the dynasty of *Okāka*, which is a pinnacle of the very illustrious royal race of *Keth*, and born in the womb of the installed Queen-Consort *Dewugon* of the same illustrious race) having risen to the first offices of the state, and having in the usual course succeeded to the regal office, and illumined the island of Lanka by the effulgence of his Majesty, hath on [this] 10th day of the growing Moon in the Month of *Wak* [Octr.-Novr.] and in the sixteenth year of his reign, summoned the Clergy of both the temples *Sègira* and *Abayagiri;* and being desirous of instituting with reference to his [new] temple the same rules which were prescribed by his elder brother Sovereign Lord, respecting the Temples *Sègira* and *Abayagiri*—having also consulted competent persons in that behalf—and having further ordained that the said rules should govern the priests of this temple, its labourers, slaves, affairs, receipts, and disbursements, &c. and having thus assimilated the rules [in respect of all

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the three temples] hath perpetuated the hereinafter mentioned rules of practice."*

We have thus seen that the *Elu* is no other than the *Singhalese* language: but the question still remains—"*Is it a dialect of the Sanscrit?*" †

Let us first inquire, What is a dialect? It is defined by several lexicographers thus: "DIALECT, *dialectique* F., *dialectica* L., DIALECTIKE G., is a *manner* of speech peculiar to some part of a country, and differing from the *manner* used in other parts, yet *all using the same radical language as to the substance of it.*" Now those who maintain that the Singhalese is a dialect of the Sanscrit, do so upon the ground that *many* of its words are of Sanscrit origin. But this is no more correct than that the Portuguese, which abounds with Latin terms, and the English with French, are respectively dialects of the language from whence such terms are derived. And, if the premises whence the conclusion under consideration is inferred be correct, we may as reasonably affirm that the Singhalese is also a dialect of the Maghadi or Pali; since words derived from the Pali into Singhalese are as numerous as those from the Sanscrit. Indeed the author of the Sidath' Sangarawa says:

"Words may be divided into three classes: 1st, නිපන් purely *native* Elu words; 2ndly, සමම words common to Elu, Pali, Sanscrit, &c.; and 3rdly, සබඳ, words derived from

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* Since translating the above passage, we have found an English version of the entire Inscription by Mr. Armour: which see in the Ceylon Calendar for 1834. The words within brackets [ ] in the above, as in other translations elsewhere have been supplied by us.

† "The language of Ceylon is distinct and unique, though like most of the Indian languages, it is supposed to be a derivative from the Sanscrit."—*Pridham*, I. p. 272.

"The *Elu* has undoubtedly given birth to the vernacular language of this country. It appears to claim great antiquity; *and being derived from the Sanscrit*, a great proportion of the words may be traced to that source."—*Clough's Preface to the Singhalese Dictionary.*

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the Pali, Sanscrit, &c. but slightly different from the original by their adoption into the Elu." p. 4.

Upon the above process of reasoning, therefore, we must conclude that the Singhalese is a dialect of both the Sanscrit *and* Pali. But this, upon a view of the definition with which we have set out, is absurd. For, since the Elu has roots and words of its own, and words too, which (though bearing some affinity to) are not derived from, the Sanscrit; they cannot be pronounced to be the same radical language as to "the substance of it."

Again, a language and the dialect of that language are one and "the same radical language." *e. g.* The *Attic*, the *Ionic*, the *Doric*, and the *Æolic*, are dialects of the same radical language, the *Greek;* and agree with each other in the general principles of declensions, conjugation, &c.; but, I believe, differ from one another in *spelling* or *pronunciation*, or both; variations, which in the words of our definition, affect merely "the manner of speech," and "the manner used." Now the Singhalese must be considered devoid of this alleged relationship, if some at least of its principal grammatical forms are different from those in the Sanscrit. To this test we shall submit the Singhalese, in order to ascertain if it be derived from the Sanscrit. And how do we find them? Even more different from each other upon substantial points, than is Pali from Sanscrit. For, a great portion of the Singhalese language is not derived from the Sanscrit; the Singhalese has but *two* genders, whereas the Sanscrit has *three* (see Grammar § 24); in the former the verbs are not conjugated as in the latter, nor are the roots the same in both; the changes which words undergo in the Singhalese are altogether upon a process different from, and less certain than, that in the Sanscrit; the declensions are also different in the Singhalese from those in the Sanscrit,—the *dual* being unknown to the former; &c.

If moreover, it be true that the roots of words in a parent language, as well as those in that which is supposed to be its

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dialect, are identically the same, the following examples will shew that this identity is wanting between the Sanscrit and Singhalese roots; although at the same time, it is clear, there is such an affinity between them as to confirm our theory, that they are both the offspring of one common parent. *e. g.* රැකුර 'do,' *Elu,* කර *Sanscrit;* නැඟ 'see,' *Elu,* දෘශ *Sanscrit;* ඔබාජ 'eat' *Elu,* භුජ *Sanscrit.* Without multiplying examples, we may here refer the reader to § 57 of the Grammar, where he will find a number of verbal roots, with which he may easily compare the roots of like signification in the Sanscrit.

The adjectives have not any degrees of comparison, nor indeed is the *relative pronoun* used in the Singhalese. (See Appendix C.)

The formation of cases presents no less a peculiarity in the Singhalese. In the first place, the vocative suffix in Sanscrit is formed from, or rather, is a modification of, the termination proper to the *nominative.* Professor Bopp says in his Comparative Grammar, § 204, "The vocative, in the Sanscrit family of languages, has either no case-sign at all, or is identical with the nominative; the former is the principle, the latter the practical corruption." In the Singhalese no two case-signs are alike in the nominative and the vocative, except ආ; and the use of this very vowel, it is remarkable, presents a peculiarity distinguishable from the Sanscrit, which in general disclaims long vowels in the vocative singular. The fact, however, that there are nine other case-signs in the vocative, totally distinct and different from those proper to the nominative (compare §§ 26 and 37), clearly establishes the want of that particular relationship which is ascribed to the Singhalese and Sanscrit. In the next place, the instrumental and the auxiliary present no difference of case terminations in the Sanscrit and Pali, whereas in the Singhalese, no two signs in those cases are identical, according to the Grammar (compare §§ 28, 29.) Lastly, it is also remarkable, that in the

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Sanscrit, nouns never occur in a sentence except with their proper case-signs; but this is otherwise in the Singhalese, wherein the noun in its radical state is frequently found, and may be correctly put, to represent different cases. (See Grammar § 25.)

Like the genders, *the tenses* in the Singhalese are those only which are natural and familiar. We have but *three* tenses, the past, present and future. Not only in this respect is the Singhalese different from the Sanscrit, which possesses more tenses than *three*, but also in respect of the absence in the former language of what Sanscrit Grammarians call *Parasmai-pada* and *Atmana-pada*. True indeed it is, that these transitive and reflective forms of the verb may be occasionally found, as in වැඳිමි (see § 53), but it is difficult to say that they are of uniform occurrence in the Singhalese.

It is not here necessary to exhibit the difference between the Sanscrit and Singhalese alphabets; that we shall hereafter shew. Suffice it, therefore, to remark, that 30 characters or sounds proper to the Sanscrit and Pali languages, are deficient in the Singhalese, whilst no less than 7 characters or sounds proper to the Singhalese are wanting in the Sanscrit and 5 in the Pali. It is not a little singular also, that the Singhalese, supposing that it is immediately derived from the Sanscrit, does not seem originally to have borrowed the euphonious sounds which belong to the latter language, and which, it is clear, were but very recently introduced into the former.

Professor Bopp* is of opinion, that "when in two languages resemblances which are perfectly evident, or may be recognized through the known laws by which corruptions arise, crowd together into the narrow and confined space of particular classes of words, as in certain cases in the *numerals* and *pronouns*, there we have ground for being convinced of a historical connection between these two families of languages." Now, the affinity in respect of numerals and prepositions

* Comparative Grammar, vol. II. p. 713.

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between the Sanscrit and the Singhalese is obvious. Not so, however, the testimony, which a comparison of those languages presents us with, to warrant the belief that the latter is immediately derived from the former. Indeed, a comparison of the Singhalese with the Sanscrit and Pali, and some of those Indo-European languages which had for centuries been separated from their parent stem, furnishes us with evidence of a more distant relationship between the two first named languages.

In the Sanscrit "the personal pronouns of the first or second person have but one gender." (Wilson p. 405.) This is likewise the case in Pali. "In these pronouns of the first and second persons," says Bopp in his Comp. Gram. II. p. 457, "the genders are not distinguished in any of the Indo-European languages; and all the sister dialects agree with one another surprisingly in this point." In the Singhalese the second person undergoes a change* in the *feminine*, as තිපනාඉස්නමුත් මතුඉමවැන් නාස්නොකරවයි වදුලෙස්ක; "He said, though life may leave *thee* (feminine) do thou not the like hereafter."—*Umandawa.*

The roots of pronouns in the two languages under consideration are also different. ත which stands in Singhalese for *thou*, bears no analogy whatever to the යුෂ්මත් in Sanscrit; nor does the plural nominative ඔහොපි in Singhalese at all resemble යූයං in Sanscrit. The latter bears greater affinity to the English *you*, "the Zend *yûs*, the Latin *vos*, the Gothic *yus*, the Lithuanian *yûs*, and the old Sclavonic *vy*."† So likewise different other forms of the pronouns.

The Sanscrit numerals bear less affinity to the Singhalese than to its other kindred languages. *e. g.* ප්‍රථම in the San-

* It would be a mistake to suppose that this is at variance with the doctrine laid down at p. 22. ත rendered by us, *thou*, is merely the root of the pronoun in the second person. Strictly speaking, it admits of no genders; but when it is inflected, in order to adapt it to the several cases, we obtain a derivative which obtains a different sign in the feminine gender.

† Bopp's Com: Gram. vol. II. p. 473.

scrit, *primus* in Latin, පළමුවෙනි in Singhalese. In like order විසිය *Secundus*, දෙවෙනි; තුන්වෙනි *Tertius*, තුන්වෙනි; ච තුර් *Quatuor*, සතරවෙනි &c. &c.

Idioms too, are slightly different in the two languages. In the familiar expression "come to me," the English presents no difference to the Singhalese මා කරා එව; whilst the Sanscrit expresses the same in two words, the *verb* and the *pronoun*, මාංආගච්ඡ *come me.* Again, මට බෑ, or මට නොහැකි "to me cannot," is expressed in the Sanscrit අහං නශක්නොමි, which in this respect agrees with the English "I cannot;" &c.

Such, briefly, are some of the differences which exist in the grammatical structure of the Sanscrit and the Singhalese,—differences which exhibit the want of that radical identity which exists between a parent language (which has not been lost), and its dialects. If further, it can be shewn that the Singhalese is capable of being written * without an admixture of Pali and Sanscrit terms, (i. e. words immediately derived from those sources) we apprehend there will be no difficulty in establishing our position, viz.—that the Singhalese bears an affinity to the Sanscrit; and that they are both cognate languages, derived from one and the same source, which is, now perhaps, irrecoverably lost.

If what we have once heard maintained, be allowed, that because certain words in one language bear an affinity to others of like signification in another language, that therefore the former must be, and is, a dialect of the latter; we fear we shall be driven to the absurdity of pronouncing the English to be a dialect of the Singhalese, † and the Latin a dialect of the

* The writer's acquaintance with the Sanscrit and Pali is indeed inadequate to illustrate this part of the subject with an example; but upon the authority of the Sidath'Sangarawa, it is to be presumed that a language of which two-thirds are *Nipan* and *Tasama*, is capable of being expressed without a mixture of the Sanscrit, &c.

† e. g. *Lop* 'to chop short,' ලොප්; *door* දොර; *mud* මඩ; *water*

Sanscrit. For, "the Sanscrit language," to quote from Sir William Jones, (vide his works, vol. I. p. 26,) "whatever be its antiquity, is of wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in the roots of verbs and in the forms of grammar, than could possibly have been produced by accident; so strong indeed, that no philologer could examine them all three *without believing them to have sprung from one common source*, which perhaps no longer exists."

The author of the Hindu Pantheon, London, 1834, [in his Oriental Fragments, *See Asiatic Journal for January* 1834, *p. p.* 175-6,] says, "that where there is presumptive or probable evidence of relationship between two people, affinity of language may be appealed to in corroboration of the proof *aliunde*. And when we speak of affinity of languages, *we mean not accidental and often merely apparent resemblance in the sounds of certain words*, but clear indication of similarity in the frame-work and grammatical structure of the tongues, demonstrating that they must have been derived from each other, *or from one common origin*. Identity of sound, in particular words, is almost *nothing in the scale of evidence as to the identity of two languages*, even if that identity could be well established; because, even compound words, and much more simple ones, are frequently traceable to causes which act uniformly amongst different people."

Now the affinity which the Singhalese bears to the Sanscrit is great; and yet in view of the peculiarities to which we have just adverted, the conclusion at which we arrive is (*not*

චතුර් ; *hour* ගොර්‍රා; *serpent* සප්‍පා; *new* නව්; *way* වේ; *name* නාම; *no* නෑ; *sign*, සන්; *crime*, (thence *sin*) කරුම; *thin*, තුණි; *eyes* ඇස්; *bubble* බුබුළු; *rays*, රැස්; *donee*, දෙනි; *man*, මිනිස්; *young* ගොනන්; *hill* හෙළ; *able* [ability] බල; &c. &c.

that the former is a *dialect* of the latter, but) that they had one common origin.

We should not here omit to consider, whether the Singhalese falls under the category of the Southern class of languages, which are of an origin distinct from the Sanscrit. *

Dr. Stephenson, in a paper read before the Royal Asiatic Society, "On the Maharatta language, on its connection with the other spoken dialects of India, and on its derivation from the Sanscrit, Persian, and other sources," says—"It was thought at one time that all the spoken dialects of India were merely corruptions of the Sanscrit; and although many words were found in those dialects which could not be referred to that source, it was supposed that those words had merely crept in by reason of the barbarism and carelessness of the speakers, who introduced them from ignorance of the correct terms. This opinion, however, lost ground as our acquaintance with the native languages increased: and it is now pretty generally admitted, that those of the South of the Peninsula at least, are of origin quite distinct from the Sanscrit, and that they have admitted words of that language, not from a want of native terms, but from the influence of religion; all their orthodox writings being composed in *Sanscrit*."

Dr. Stephenson conceives that the case is the same, though in a less degree, with several other languages of India; that in all of them the Sanscrit is grafted on an aboriginal language; and that proceeding from the North it diminishes in quantity as we go southwards, becoming scarcely any thing in the vernacular Tamil; in the same way as in Europe the influence of the Latin which is

* Professor Wilson says in the preface to his Grammar, p. ix.—"Cultivated languages of local origin are *there* [in the South of India] met with, largely supplied with words which are not of Sanscrit origin—There, however, as in the North, the introduction of the Sanscrit was the *precursor of Civilisation*, and deeply impressed with peculiarities."

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predominant in the South, decreases as one approaches Britain and Germany.

The Singhalese is unquestionably an Indian dialect; and looking merely to the geographical position of Ceylon, it is but natural to conclude that the Singhalese owe their origin to the inhabitants of Southern India, and that their language belongs to the Southern family of languages. To trace therefore the Singhalese to one of the Northern family of languages, and to call it a *dialect* of Sanscrit, is apparently far more difficult than to assign it an origin common with the Telingu, Tamil, and Malayalim, the *Southern* family.

But in view of all the arguments *pro* and *con*, the Singhalese appears to us to be either a kindred language of the Sanscrit, or one of those tongues (as indeed the Singhalese Alphabet, as old as the language itself, testifies, *vide infra*), which falls under the head of the Southern class. Yet upon the whole, we incline to the opinion, that it is the former. For, although Ceylon is on the South of India, yet it may have been peopled by a northern tribe: and although our alphabet is different from that which is regarded as the most appropriate to the Sanscrit, the *Nagari*, it must nevertheless not be forgotten, that the Nagari is to be met with on ancient monuments in different parts of this island. Furthermore, all our investigations to exhibit the difference between the Sanscrit and Singhalese both in their grammatical forms, and in the structure of the two languages, only furnish us with evidence to negative the particular relation ascribed to the Singhalese; viz. that it is derived from the Sanscrit. Still, the similarity in the general frame-work of these two languages (compare the Grammar and the notes); and, above all, the resemblances which the prepositions and numerous particles present (see Appendix C.) are so palpable and striking, that we are compelled to assign them a common origin. *

* And the same reasons preclude the supposition that the Singhalese falls under the denomination of "those languages, which in the interval

On the valuable authority of Professor Bopp we learn that there is a remarkable concurrence of nearly all the individuals of the Sanscrit family of languages in expressing the idea 'to go' by the root i. Now the Singhalese, besides its similarity in this respect,* also possesses what Bopp terms "the one-syllableness of fundamental ideas;"† for the Singhalese for "go" is also යා. Yet we have the high authority of the learned writer of the *Sidath' Sangarawa*, that though the latter word bears an affinity to, it is nevertheless not derived from, the *Sanscrit* (see Grammar § 6.) Numerous instances of this kind prove therefore, that the Singhalese "stands in fraternal connection with the Sanscrit, not in the relation of descent from it; that it is not begotten by it, but sprung from the same source with it."

Apart from these considerations, the utter absence of all traces of the *Singhalese* in India, and the existence in it of many characteristics common to all *primitive* languages, prove it to have been a very ancient one; and it is, therefore, not without reason that we believe it to be an off-shoot of the

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of thousands of years in which they have been separated from the sources whence they arose, have, in a great measure, so altered the forms of words, that it is no longer practicable to refer them to the mother dialect, if it be still existing and known." *Bopp, II. p.* 712.

* e. g. දැයෙන්නෙහි 'unable to go': *vide infra*, the continuation of the Inscription found at Mihintala, clause *Second*.

† Our readers will perceive the existence in the Singhalese language of a great number of words of one syllable. Indeed all the mono-syllabic sounds in the language are full of meaning: e. g. ඔ I. ඕ thou, ආ longevity, ඊ arrow, උ he, ඒ that, ඕ she, ඇ etcetera, කෑ earth, කී said, කෑ eaten, කොට where, තා stanza, තී blank verse, තෑ excrement, ගෙ house, දිය sweat, නා serpent, යා river, ගෝ many, පෑ hour, ඳ root, ධ daughter, ඵල effulgence, පා feet, මා me, මී earth, මු this one, මේ this, මෙම she, යා go, රා lust, රෑ night, රූ form, වැ adze, වා insert, සී wood, ලෙ blood, හී paddy, ලෝ world, වේ way, වා wind, සා branches, සී lion, සූ broth, ඡේ shadow, ඡෝ eat, තා thee, තී thee, (fem.) තො thou, බා arm, බෝ much, බැ cannot, දෑ patronymic, පෑ colour, නෑ no, මෑ this female, හා and, ෂා horns, බී having drunk, &c. See particles in Appendix C.

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same source from whence the Sanscrit and Pali are derived. A resemblance in words and in grammatical structure is indeed common to all languages: but the formation of words from roots is in one of three ways. That by the addition of formative syllables to the root is the system to which Humboldt, Bopp, and Adam Smith have given the precedence in point of date. This it will be perceived is the prevailing ingredient in the Singhalese (vide Chapter VIII.) In this respect, as in that of innumerable objects being expressed by *descriptive terms* [see note (*) at p. 12] the Singhalese has a claim to be considered a *primitive* language.

It is also a fact, that the Singhalese language, as we find it at the present day, contains three primary elements, one bearing a relation to the Pali, another to the Sanscrit, and a third, in all probability, to that tongue from whence the Pali and Sanscrit are themselves derived. To the first belong terms connected with the national religion of the Singhalese; to the second terms of arts and sciences; and to the third native terms expressive of the common wants of mankind before the refined organization of society. And no person can study the Singhalese with any thing like attention, without perceiving that nearly three-fourths of the same may be now traced to the two first sources, leaving but a quarter which is the basis of the Singhalese. Be this, however, as it may; a careful examination of the oldest compositions furnishes us with sufficient evidence to confirm us in the opinion, that the present structure of the Singhalese language is in a great measure the result of a modern refinement.*

* Pridham in his compilation on Ceylon vol: 1. p 273, says—"The language employed in Singhalese books is not identical with that usually spoken, nor is it generally understood; it is properly called Elu, or more commonly High Singhalese, and according to the author of the Singhalese Dictionary, was the language of Lanka prior to the Singhalese conquest, the common Singhalese being supposed to have been introduced by the Singha conqueror. Elu does not bear so near an affinity to Sanscrit, as the colloquial language,

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We may here notice the inquiry which has been frequently made—"Why is it that the Singhalese draw so largely from the Sanscrit rather than from the Pali, the language in which the religious works of the Singhalese are written, and probably the language of the Wijayan dynasty?"

We cannot indeed affirm that the Pali has ever been neglected by the Singhalese.* Our own belief is, that both Pali and Sanscrit were anciently used alike. The existence in the Singhalese alphabet of Pali and Sanscrit characters, added to the fact that natives of the Island have from time to time composed works in both those languages, furnishes us with proof presumptive in support of that belief. But we must observe, that the Singhalese have latterly manifested a greater partiality to the Sanscrit than to the Pali. This perhaps may be explained. Of the two languages the Sanscrit is more euphonious, and as the name itself signifies, more "polished"† than the Pali. The poets and commentators, who composed the majority of the Singhalese literati, at least after the general destruction of the native records, have, it is believed, with a view to "embellish" their language, borrowed freely

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of which nine out of every ten words are derived from Sanscrit or Pali" The reader will perceive, that although we cannot pronounce every part of the above passage to be correct; yet that the latter part of Mr. Pridham's opinion is borne out by the specimens of the oldest writings we have already laid before him.

* The Rev. S. Hardy, in his late publication entitled *Eastern Monachism*, bears testimony to this fact in the following terms: The high state of cultivation to which the Pali language was carried, and the great attention that has been paid to it in Ceylon, may be inferred from the fact, that a list of works in the possession of the Singhalese that I formed during my residence in that Island, includes *thirty-five* works on Pali Grammar, some of them being of considerable extent.—p. p. 191-2.

† "*Sanscrit* is the passive participle of a compound verb, formed by prefixing the preposition *Sam* to the crude verb *cre*, and by interposing the letter *s* when this compound is used in the sense of embellishment. Its literal meaning then is 'adorned;' and when applied to a language it signifies polished."—*Colebrooke's Essays*, vol. II. p. 2.

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from that which was more congenial to their views, the Sanscrit; and have thus laid a foundation for a mixed dialect, which is the one now in use. Even prose writers of a comparatively modern date (of whom there are few, if any at all, deserving of notice), have closely followed the example of the poets and commentators,* by whom alone they could be guided in the absence of the ancient literature of the Singhalese, which had already suffered with their Scriptures. One other reason exists, which accounts for the partiality manifested by the Singhalese towards the Sanscrit. It is, that almost all the arts and sciences known amongst the Singhalese were borrowed from Sanscrit writers. To the above, perhaps, we may add another, contained in a passage translated by Mr. Colebrooke, and which, being furnished by the Brahmins, probably did not fail to give to the Sanscrit a greater claim upon the Singhalese. The passage referred to is the following:

"Language, again, the virtuous have declared to be fourfold, *Sanscrita* [or the polished dialect,] *Pracrita* [or the vul-

* We cannot help remarking, that the Commentators have been the instruments by which a mixed Elu-Sanscrit style has been introduced to this Island. For it will be perceived, that with a view to pedantic exhibition of their learning, and also to make themselves intelligible to the Brahmins from India, ancient commentators invariably adopted a mixed, even where the Singhalese afforded them ample scope for a purely Elu style. All subsequent writers, with their deep veneration for all that had been handed down by their forefathers, have continued in this practice, and the result has been, an adherence to the same style with an unscrupulous tenacity, by the ignorant as well as the learned. As an illustration of this, we may select the very opening address in the Sidath'Sangarawa, and its paraphrase.

The Text. මහදහදකිලිකර සව්ගෙහෙවාදත්හව;
දුහුනන්දැනුම්සදහා කරණෙම්සිදත්සඟරා.

The Paraphrase: සව්ගෙහෙවාදත්හව ,, සකලශෙෂ්‍ය පදාර්ථ සන්පත්ශීන්තකොට අවබෝධකල සඳිශ්‍යාහව, මහද ,, මා ගේහෘදය, හදකිලිපර ,, හන්ධකුවිභාවයෙන්පවුහුවා, දුහුනන් ,, අධ්‍යනයන්ගේ, දැනුම්සදහා ,, පරිශුනයපිනිස, සිදත් සඟරා ,, සිධාන්තසංග්‍රහය, කරණෙම් ,, ආරම්භකරනෙම්හෙයින් පවණ්හන්නෙම්

gar dialect], *Appabransa* [or jargon,] and *Misra* [or mixed.] *Sanscrita* is the speech of the celestials, framed in grammatical institutes. *Pracrita* is similar to it, but manifested as a provincial dialect, and otherwise; and those languages which are ungrammatical are spoken in their respective districts." —*Colebrooke's Essays*, II. p. i.

It will have been observed, that a great portion of the words in the Singhalese is common to both the Sanscrit and Pali. This, while it supports our conjecture that the three languages owe their origin to one common source, renders it difficult to state, with any thing like certainty, whether certain words in the Singhalese, as we find them in modern works, are derivatives from the Sanscrit and Pali, or whether they are primitives, exhibiting merely the casual differences which result from shortenings, weakenings, and abrasions of sounds; alterations that ever exist between the dialects of one common parent language. In illustration of this part of the subject we refer the reader to the following passage from the *Panchika Pradeepa* or the 'Mugallayana Pathi Panchica.'

සකලලෝකඤ්ඤසාසනඤ්චතුත්තිංසත්වරමහපුරිසලක්ඛණා
සීතානුබ්‍යඤ්ජනාසෙන් සමලංකතවූ ආත්මභාවයතෙමෙරුපසා
ණසම්පත්තිනාවිවේ— සබ්බොපකාරසම්පන්නඤ් ඇශ්‍රයො
හවිසයෙන්විවිධවිවේ— මහිදේවදත්තාදී නිත්‍යව්‍රතෙඩිසවිය
ත්සෙරහිදුනිතඤයෙන්හිතාධ්‍යාසයබවිද සොඹුහුණෙදුරන්
අතිසදුපිඨඤවිත්තදින්ගෙණදියපරිපාකකාලාවඤම අප්‍රයාණ
වේ—

1, සකල common to S. P. and E., * means 'all.' There is another Singhalese word, සියළු, derived from either the S. or P., and also a native term of like signification, ඔළු. —2, ලොක 'world,' S. P. and E.; but ලෝ and ලොව are the Singhalese forms of the same word.—3, නයන 'eye,' S. or P.; its equivalent in the E. is නුවණ්; අස E. is pro-

* S stands for *Sanscrit*; P for *Pali*, and E for the Singhalese or Elu.

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bably from අව්වි P.; අක් E. from අක්ඛි S. or අක්ෂි S.; නෙත් E. from නෙතා P. or නෙත්‍ර S.; and සක් E. from චක්ඛු S. or චක්ඛු P.—4, රසායන (vide Clough's Dictionary) S. and P., and its equivalent in the E. is රසකිණ (vide Pradeepikawa).—5, වූ is a native E. particle.—6, වාත්‍රිංශත් 'thirty-two,' purely S. දෙතිස් being its E. form.—7, වර 'supreme,' S. P. E. Purely E. authors have used this without any alteration.—8, මහ 'great,' E., and its equivalents in the S. is මහත් (also used in the E. without alteration); and in the P. මහන්ත.—9, පුරුෂ 'man,' S. But the word used in purely E. authors is පුරිස්, probably derived from the P. පුරිස.—10, ලක්ඛණ 'indication,' S. Its equivalent in the E. being ලකුණ.—11, අසිති 'eighty,' P. Its equivalent in the E. being අසු.—12, අනුව්‍යඤ්ජන 'attendant beauties,' from the P. and S.—යෙන් 'from;' an E. inflexion.—13, සමලංකෘත 'very delightful,' S.—14, ආකම්භාව 'the deportment of the body,' S.—15, ස an E. inflexion.—16, තෙම 'person,' E. [see note (*) at p. 27.]—17, රූප 'form,' S. P. රූ being its equivalent in E.—18, කාය 'body,' S. P. and E.—19, සම්පතති 'possession,' P. සම්පත් E.—20, නාම් is the E. expression of නාම P.—21, වේ the verb substantive E.—22, සති 'being,' S. for සත් E. සතා P.—23, උපකාර 'help,' S. P. E. There is, however, an E. expression for the same found in some books උවාරණ.—24, අස්‍ය 'association,' S. for the E. expression ඇසිරූ.—25, ප්‍රයොග 'device,' S. for පියෝ E.—26, වසයෙන් 'in the mode,' E. for වසාත් S. and වසා P.—27, වී 'two,' S. for දෙ E.—28, විධි 'method,' S. P. for වි දූරුම් E.—29, ඉහි 'therein,' E.—30, ආදී 'etcetera' S. P. for ඇ E.—31, නිත්‍ය 'always,' S. for නි නී E.—32, විරෙධී 'opposed,' P. for විරුද්ධ E.—33, කෙරෙහි 'respecting,' E.—34, ද an E. inflexion.—35, හිත 'friendly,' S. P. E.—36, ආධ්‍යාස 'intention,' S. for අදහස E.—37, බවද 'the fact of,' E.—38, නොමුහුකල 'unripe,' E.—39, ඉදුරන් 'attributes,' E. for ඉන්ද්‍රිය S. and P.—40, ඇති 'inherent,' E. for අසති S. අතථි P.—41, සථවිර 'venerable priest,' S. for ථෙර P. and තෙර E.—42, න්ගේ E. inflexion.—43, පරි

පෝණ 'fully ripe,' S. and P.—44, කාල 'season,' S. P. for කල E.—45, අවක්ඛ 'awaiting,' S. and P. for අවේක්ෂා E.—and 46, අත්ත P. of අත්ථ, which see *supra*.

Before quitting this subject, we may here state that where a language is the derivative of another, it is probable there will be found (as in the Pracrit) Grammatical rules for deducing one from the other. There is, however, not a single book extant amongst us which treats of deducing the Singhalese from the Sanscrit. This also furnishes us to a certain extent with presumptive evidence in support of our theory, that the Singhalese was not immediately derived from the Sanscrit. But we have nevertheless seen that many words are derivatives from that source into the Singhalese, and that the present structure of the language is in a great measure the result of a modern refinement. It may therefore not be without advantage to notice a few philological peculiarities of the Sanscrit as compared with the Singhalese.*

E. G. The Sanscrit ඇ frequently assumes the sound of අ in the Singhalese, as අක්ෂි *Sanscrit* 'eyes,' අස *Singhalese;* අඥ *Sanscrit* 'association,' අසිර *Singhalese;* අධ්‍යාපක *Sanscrit* 'teacher,' අසුර *Singhalese.* †

ඔ is changed into ඉ; as ඔජස්විතා *Sanscrit* 'prosperity,' ඉජාර *Singhalese.*

ණ is sometimes changed into ල in Singhalese, as නිශාකර *Sanscrit* 'night-producer'—*moon*, නිසඳුර in *Singhalese;*

* In deducing words from the Sanscrit, the student should chiefly attend to the alphabets, or the sounds which are peculiar to the two languages; and should avoid the use of those letters which are foreign to the Singhalese.

† These examples, perhaps, exhibit merely the transformation of sounds which words, derived from the same source, have undergone during the lapse of ages; or they present us with those modifications which are the result of their being deduced from the Sanscrit or Pali. In either case attention to the above peculiarities will not be without profit to the student.

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ඝනකාර *Sanscrit*, සහසුරු *Singhalese* 'a small kind of mango;' විකරණ *Pali*, විසරණ *Singhalese* 'grammar;' මුඛ *Sanscrit*, මුව *Singhalese* 'mouth.'

ඝ is often changed into ස or ව; as නාගරී *Sanscrit*, into නිසරී* *Singhalese* 'citizen;' නාගර *Sanscrit*, into නුවර *Singhalese* 'city.'

ඛ is altered into ං; as ගඛනා *Sanscrit*, into ගඟ† *Singhalese* 'river;' තුඛග *Sanscrit*, into තුඟු Singhalese 'high.'

ච is altered in Singhalese into ස, ත, and ද, respectively; as කාඤන *Sanscrit*, into කසුන් *Singhalese* 'gold;' පචාමි *Pali* and *Sanscrit*, into පිසමි *Singhalese* 'I cook.' [Numerous examples may be cited of this change] විචාරෙත්වා *Pāli*, into විතාරා *Singhalese* 'having inquired;' වචන *Sanscrit*, into වදන් *Singhalese* 'words;' මුච *Sanscrit*, into මුද *Singhalese* 'to release.' The copulative ච in compounds is invariably changed into ද in Singhalese.

ජ is frequently changed into ද; as ජන *Sanscrit*, into දන *Singhalese* 'beings;' රාජ *Sanscrit*, into රද *Singhalese* 'king;' දජ *Sanscrit*, into දද *Singhalese* 'flag.' [Numerous examples may be cited of this.]

ඤ is altered into න; as ඤාන *Sanscrit*, into නැණ *Singhalese* 'wisdom.'

ට is sometimes altered into ල; as කිරීට *Sanscrit*, into කිරුල *Singhalese* 'crown;' කූට *Sanscrit*, into කුල *Singhalese* 'mountain top;' ආවාට *Pali*, into වල *Singhalese* 'hole.'

ඩ is frequently changed into ද and ළ respectively; as ජඩ *Sanscrit*, into දද *Singhalese* 'fool;' තඩාග *Sanscrit*, into තළා *Singhalese* 'pond;' දෘඪ *Sanscrit*, into දළ *Singhalese* 'coarse.'

ද is found altered into ඩ, as in උත්තීව *Sanscrit* 'top' into උඩ *Singhalese;* අර්ධ *Sanscrit* 'half,' into අඩ *Singhalese.*

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* See Grammar § 7.

† ඟ This letter is inflected with ං in the Singhalese. See Appendix C.

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ඝ is changed into ඟ; as ඝාත *Sanscrit*, into ඝට *Singhalese* 'sin;' ද්‍වීප *Sanscrit*, into දිව *Singhalese* 'island.'

ඛ is altered into ව; as ඛූ *Sanscrit*, into වූ *Singhalese* 'be;' භවන්ත *Pali*, භවත් *Sanscrit* into වහන්සේ *Singhalese* 'Honor, Excellency.'

All the aspirate characters in Sanscrit are changed into their equivalent unaspirate simple sounds in Singhalese; as අධිප්‍රාය into අදහස 'intention;' විරුද්ධ into විරුදු, 'opposed;' සිධාර්ථ into සිදුහත් 'a proper name;' ථේර *Pali*, into තෙර *Singhalese* 'a high order of priesthood,' &c.*

The above remarks will clearly prove the utility—nay the necessity which we have felt at every stage of our studies—of a correct and accurate knowledge of the Singhalese alphabet. When we speak of the Singhalese 'Alphabet,' we do not mean the 'Hodia,' which every scholar is taught upon his first entrance upon the study of the Singhalese, and which contains both the characters proper to the Singhalese, and the symbols of sounds which exclusively belong to the Sanscrit and Pali languages; but we mean the letters which are peculiar to the *Singhalese* as contradistinguished from those belonging to the cognate languages. The paper on a course of study, inserted in Appendix C., will explain the reasons for the amalgamation of Singhalese with Sanscrit and Maghadi characters.

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* Our limits forbid any further exemplifications of the transformation of the letters in the two cognate languages; but we have laid before the reader sufficient, we trust, to enable him to prosecute the task further. And before we dismiss the subject, we give a few examples shewing the relation which the Singhalese bears to the English, not only in the comparison of detatched words (see note at p. p. xliii, xliv.); but in the striking resemblance which words in those languages present as viewed through their roots, and the laws under which transformations of sounds take place in different languages: e. g. 'eye' ඇහැ; 'nose' (නාස changed into) නාය; 'tooth' දත; 'star' තරු; 'day' (ද changed into) ද; 'light' ඕළස; 'moon' සඳ; 'middle' මැද; 'red' රතු; 'stand' සිටි; 'be' වූ; 'mouth' මුව; 'four' සතර; 'five' පස; 'six' හය; 'eight' අට; 'nine' (නව changed into) නම; &c. &c.

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Although symbols of sounds peculiar to the Sanserit, are found in the Singhalese Alphabet; it is nevertheless true, that, except in its arrangement, it bears no affinity to the alphabet which is regarded as the most appropriate to the Sanscrit, the *Nagari* or *Deva Nagari*. The Singhalese characters appear to have assumed their present circular form, at a very late period in the History of Ceylon; for on reference to the ancient Inscriptions, an impression of one of which is to be seen in the Museum of this society,* we find that the old characters were more angular in their formation, and less perfect in shape.

Major Forbes says, "Two distinct written characters have been employed in Ceylon; one of these has not only been obsolete for generations, but even its alphabet was unknown: this is called the Nagara, and is remarkable for the square or angular form of its letters. The Singhalese character now in use, on the contrary, is equally remarkable for its circularity. The Nagara for many ages has only existed in the numerous stone inscriptions that are scattered over Ceylon, and still remain untranslated; but as the alphabet lately restored by Mr. Prinsep and published in his most valuable journal, appears to be nearly identical with the Ceylon Nagara, there is little doubt that any Pali scholar may now investigate the secret of these writings. This form of letters was probably brought into Ceylon from Patalipura by Mehindoo, B. C. 307."—

It is indeed no less probable that of the "two distinct characters" the Deva Nagara was introduced by the *Sinha* conquerors; and although we are unprepared to discuss the subject with any confidence, we may nevertheless remark that this conjecture is supported by what Mr. Turnour says in his Introduction to the Mahawanso, that Singhapura whence Wijaya came, "is probably the modern Singhaya on

* The Ceylon Branch of the Royal Asiatic Society, before which this essay was read.

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the Gunduck river, *in the vicinity of which the remains of Budhistical edifices are still to be found.*"

Be this however as it may; the Singhalese characters certainly present a great affinity to those of the Southern family of languages which are distinct from the Sanscrit. For, who can look at the Tamil and Singhalese alphabets, without being struck with the sameness of their arrangement, and the resemblance in the formation of a great number of the characters which are found in them. The following examples will exhibit the affinity between the Tamil and the Singhalese Hodia. ෙ=ெ *e;* ු=ு *u;* ේ=ே *ē;* ෝ=ோ ා *ū;* ක=க *k;* ප=ப *p;* ය=ய *y;* ර=ர *r;* න=ந *n; &c.* The vowel-signs too, with which the consonants are inflected, agree in a wonderful manner. e. g. පා=பா pā; පි=பி pi; පී=பீ pī; පු=பு pu; පූ=பூ pū; පෙ=பெ pe; පේ=பே pē; පො=பொ po; පෝ=போ pō; පෞ=பௌ pow; &c. So likewise different other letters.

The *Karnataka* alphabet, one of the Southern family of languages, we are told, bears a resemblance to the Singhalese. The Rev. Mr. Hardy says, "The alphabet which is peculiar to the Singhalese, and not used for any other language, in its general character bears a considerable resemblance to the ancient Karnataka, as seen in the copper-plates of a grant made to the Syrian Church by one of the early native princes, the date of whose reign is not known."

In the *Telingu*, the characters which stand for our ఠ, ఢ, ఛ, ఴ, and ఙ (see Phonology, by Edmund Fry, p. 292); in the *Grantha*, the equivalents of our ഛ, ഠ, ഢ, ഩ, ഺ and ങ, (*id.* p. 102); in a *Pali* alphabet said to be found in certain parts of the north of Java, amongst others, the letter which stands for our ඬ (*id.* p. 16); and in the *Burman*, the letters which represent our ඤ, ඵ, ඹ, ඈ, and ඊ (*id.* p. 132), are strikingly similar: and although our language furnishes us with strong evidence on the one hand against the supposition that it belongs to the Southern class of languages, and on

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the other in favor of the belief that it bears a great affinity to the principal of the Northern class, viz. *the Sanscrit;* yet a comparison of the alphabets to which we have just directed attention, with the Singhalese characters, exhibits a strong relationship between those alphabets and our own: whilst between the Nagari and the Singhalese there is an utter absence of that resemblance, except in the *anuswara* ං, and the *visarga* ඃ, which are the same not only in those two, but in many of the Asiatic alphabets.

To the Singhalese language are (properly speaking) known 10 vowels and 20 consonants. The vowels are subdivided into එහු or ලහු *light* or *short*, and ගුරු *heavy*, or *long*. The short vowels අ, ඉ, උ, එ, and ඔ, are rendered long thus: ආ, ඊ, (or ෛ) ඌ, ඒ, and ඕ: and the latter are considered distinct from the former. Each of the 20 consonants ක, ඛ, ග, ඝ, ඞ, ච, ඡ, ජ, ඣ, ඤ, ට, ඨ, ඩ, ඪ, ණ, * ත, ද, න, ප, බ, භ, ම, ය, ර, ල, ව, ස, හ, ළ, ං, (some of which are otherwise expressed to produce corresponding aspirate sounds, but which being foreign to the Singhalese are not here reckoned), may be so inflected as to produce all the sounds of the vowels both long and short, with the exception of the last. Thus, take e. g. the first consonant ක. It contains the sound of අ. Render it කි and the inherent vowel sound is ඉ—render it කු and it is උ—render it කෙ it is එ—render it කො and it is ඔ. So likewise the five long vowel sounds are produced by rendering ක into කා, කී, කූ කේ, and කෝ.—The other consonants may in like manner be varied. But the last *(Anuswára)* ං, being immutable, and having no vowel sound inherent in it, cannot be uttered without the help of a vowel; and it is therefore usually expressed in the alphabet with

* The general use of this lingual sound (ණ) must here be explained, since there is another න, having the same sound. ණ is used after a ර or හ; as සරණ *feet*, සිරිහණ *Budha*. But where the ර or හ is not in the same syllable with ණ, the dental න is used; as සුර-නර *gods and men*, and අහ-නම *last name*.

the first vowel—thus, අං. The 19 consonants thus produce 10 times 19, or 190 sounds. Add to this number the unchangeable consonant ං, and the 10 vowels, and we then have 201, the total number of sounds which compose the Singhalese alphabet. These, according to the author of the Sidath' Sangarawa, are all the sounds which are necessary for a correct expression of the Singhalese; yet we find two letters or sounds exclusively Singhalese, omitted by the Grammarian in the above number. They are අෘ [having the sound of *a* in '*a*nd'] and its long sound අෲ [as in '*a*nt']; and are the vowels by whose assistance the changeable 19 consonants are rendered කෘ and කෲ; කෟ and කෳ, &c. Thus by adding අෘ and අෲ, and twice 19 consonant sounds, which are formed by their assistance, to the 201 sounds to which we have already directed the reader's attention, we obtain the 241 vocal sounds in the Singhalese language.

All the sounds which are comprehended in the above number are used in the cognate languages, with the exception of ඍ, ඎ, ඏ, ඐ, එ, and ඔ, in the Sanscrit; and ඍ, ඎ, ඏ, and ඐ, in the Pali.

අෘ and අෲ—Dr. MacVicar says, in reference to these vowels, "It must be here remarked, however, that in the Singhalese a vowel sound frequently occurs which must be attended to at the present time, though it will probably vanish, at least in writing, when the people who speak Singhalese rise in taste and intellect. I allude to that ugly guttural sound of *a*, of which ෘ and ෲ are the symbols, which is heard in the bleating of a sheep, and in some measure also when a person with an English accent utters in a melancholy manner, and very lengthened, the word *Mary*." Although it is to be observed that these vowel sounds, with which nouns and verbs were anciently inflected in different cases and moods, are now generally set aside by the substitution of other vowels, as පූජෘ (අෘ) පෙම්ය (see § 34), which is now uttered පූජ (අ), or පූජේ (ඒ) පෙමිය; මරණකෘතා

මින්පැලැ (අ) (see Addenda § 22), which is now written මරඝඬතළමින්පැලැ (අ); yet we do not apprehend the result which Dr. MacVicar thinks is "probable." For these vowel sounds are as much a necessary part of our language as අ and ආ; and hardly can a dozen lines be written in Singhalese without introducing the sounds of ඇ and ඈ. The Rev. B. Clough, in his Dictionary, gives 233 words wherein these vowels are initials. How many more may we not enumerate which he has omitted? How many more in which they occur as finals? and how many more still are there to be found in a language where the (19+4*=) 23 Singhalese consonants, not to mention divers others of a Sanscrit origin, are inflected with these vowels?

Nor indeed are they at all so harsh in sound as Dr. MacVicar imagines. We would have our readers bear in mind, that ඈ does not, any more than the other five long vowels, necessarily and usually produce a "lengthened" "melancholy" sound. For all vowels have three quantities, *short*, *long*, and *prolated;* of which the two first alone are generally used in a language, the last being only found to represent the sounds of animals, as ඖ *Bha!* "the bleating of a sheep;" or in uttering an extraordinary emotion of the mind, as ඖ 'cannot'? [when it would convey a contemptuous mode of reply or inquiry]; or for the sake of sustaining the voice in singing. And the ordinary short ඇ, and long ඈ are frequently met with in the English without producing either a "lengthened" (prolated), or "melancholy" sound; e. g. ඇ in '*a*nd,' '*c*at'; and ඈ in '*a*nt,' '*m*an,' '*st*and,' &c. To suppose, therefore, that ඇ and ඈ in the Singhalese will ere long vanish, is no more probable, than to suppose that their equivalent sounds in the English, will, in process of time, be similarly lost.

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* The four additional consonants here indicated are ඦ, ඨ, ඬ, and ඹ.

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ඓ and ඖ, are confined to the Singhalese. And it is remarkable, that the Nagari possesses the long ඒ and ඕ alone, which, although omitted in the Singhalese alphabet for the reasons mentioned by us elsewhere (see note at p. 15), are yet included in the Sidath'Sangarawa. Professor Bopp in his Comparative Grammar, p. 3, says with reference to these letters, "Among the simple vowels the old Indian alphabet is deficient in the designation of the Greek epsilon and omicron (*e* and *o*), whose sounds, if they existed when the Sanscrit was a living language, yet could only have evolved themselves, subsequently to the fixing of its written character, out of the short *a;* for an alphabet which lends itself to the subtlest gradations of sound would assuredly not have neglected the difference between ă ĕ and ŏ, if the sounds had been forthcoming."

ෙ, is used only in Elu and Pali. According to Professor Wilson, a similar character is found in the ancient Vedas, to which it is peculiar; and this itwould seem partakes of 'l' and 'r.'

ළු, is formed of ළ and ු, as කළු *kalu* 'black.'

There is one other consonant, which, though producing a compound sound, is yet unknown to the Sanscrit. It is

ඬ, exclusively Elu, compounded of ණ and ඩ; as ඳඬ *handa* 'moon.'

The consonants ඟ, ඦ, and ඣ, are common to the Sanscrit, Pali, and Elu; and are respectively formed by a union of two of the characters already given.

ඟ in Elu is sounded differently from Pali and Sanscrit. Thus අඟ. *anga*, 'horn,' Elu, is more soft than ගඟ *gangá*, 'river,' Pali and Sanscrit. This letter is formed in the Elu by a union of ං and ග; and in Pali and Sanscrit by that of the sounds ඇ and ඟ. It is, however, supposed * that its formation in the former is precisely in the same manner as in the latter languages; but this is a mistake, since ඇ is foreign to the Singhalese. Vide Appendix C.

* *Vide* ඡන්දඔප්පු. Elu Prosody, p. 1.

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ඬ is formed of ණ and ඩ; as හඬ *handa*, 'sound,' Elu; හඹ *ganda*, 'fruit,' Pali and Sanscrit. Like the rest of the union-letters here mentioned, the two sounds of which each is a compound, are more fully uttered in Sanscrit and Pali, whilst in the Elu they are so blended together that the first affords but a very faint sound.

ඹ is a compound of ම and බ. In the Elu it has a soft sound as අඹ *amba*, 'mango'; in the Pali and Sanscrit a hard and full, as අඹු *ambu*, 'water.'

The last three, as well as ඳ, are susceptible of the same inflections and variations to which we have directed attention; and thus we get the (4 × 12=48, + 241 + ළු =) 290 sounds for which we have distinct symbols in the Singhalese language.

It must not be forgotten, that some of the consonants have different forms producing corresponding aspirate sounds. They are not used in the Elu, except in expressing words of a foreign origin, and are therefore omitted in the Sidath' Sangarawa. But, since they are essential to a correct expression of the Pali and Sanscrit, (languages which the Singhalese anciently used in common with the Elu), these aspirate letters, with several others which we shall hereafter enumerate, are inserted in the Singhalese *Hōdia*.*

The aspirate letters or sounds are the 10 following:

ඛ, ඝ, ඡ, ඣ, ඵ, ඹ, ථ, ධ, භ, and ඟ—

The Singhalese alphabet also contains 7 Sanscrit vowels, ඍ ඎ ඏ ඐ එ ඔ and the unchangeable (*Visarga*) expressed with the 1st vowel, thus—අඃ. It is by their

* හොඬිය *Hodia* is a noun in the *feminine* gender, derived from the root ඬ; and හ an inseparable preposition, meaning 'well'. The ඬ, being changed into ඳ by the rule at § 14. *a*,, and the ඳ into ඬ by the rule at § 22. *a*., we obtain හොඳි, to which usage has added the expletive ය, under the principles which are laid down at p. 88. The root ඬ means 'flying in the air,' and has reference to 'sound,' which is conveyed in the air upon the utterance of the letters which the Hodia embodies.

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assistance that the Singhalese consonants, which are common to both Pali and Sanscrit, are changed into කු, කූ, කෘ, කෲ, කෟ, කෞ, කෘ, &c. &c.

To the above seventeen characters we may add the 13 following, which do not occur in the Singhalese; viz. ඛ, ඡ, ඤ, ඣ, ඦ, ඪ, ඵ, ඹ, Sanscrit and Pali; ශ, ෂ, ඥ, and ඖ Sanscrit; and ඓ Pali.

ඛ is a guttural nasal. Professor Bopp says that it "is pronounced like the German *n* before gutturals, as in the words *sinken, enge.*"

ඡ, corresponds with the *ch* in 'church.'

ඤ is the nasal which belongs to the palatal class of letters in Sanscrit, just as the other four divisions of gutturals, cerebrals, dentals, and labials have each a nasal sound in ඤ, ණ, න, and ම respectively (see Appendix C.)

ඣ, is compounded of ඤ and ඡ as in ඤ්ඡ *wancha* (Pali and Sanscrit) 'deceit.'

ඦ, The aspirate form of the last. It is less frequently used in Sanscrit, and is compounded of ඤ and ඵ, as in අඦ *ancha*, 'endeavour.'

ඪ is formed by a union of ඨ and ඪ, as in අඪ *attha*, (Pali) 'eight.'

ඬ, is produced by a union of උ and ඛ, as in බුඬ *Budha*, (Pali and Sanscrit) 'Budha.'

ඹ, is a compound of උ and ඓ, as in ඩි *dwi*, (Pali and Sanscrit) 'two.'

ශ and ෂ. The equivalent of ශ in the Nagari, says Professor Wilson, "is less decidedly 'sh' than the second, as in our 'ss' in 'session'; it is a palatal letter: *sha* (ෂ) is a cerebral, as in 'shore': and (ශ) is a dental sibilant, as in *Sanscrit.*"

ඥ is a compound of ඵ and ඤ, as in ප්‍රඥ *prajnha*, 'pundit,' or 'scholar.'

ඖ is a compound of ශ and ං;* as in අඖ *anksha*, 'side.'

ඓ is the reduplication of ඓ, as සඓ *sabba*, 'all.'

* ං, in Elu as in Pali 'corresponds with the French *n* in *mon.*'

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It is perhaps unnecessary to remark, that although they are used by us at present, the Singhalese language recognizes no joint-letters, of which a great number occurs in the Sanscrit and Pali.

A brief elucidation of the so-called "Singhalese alphabet," leads us to a consideration of the prose writings of the Singhalese, which, as is the case in Sanscrit, are neither so numerous, varied, nor recent as their poetical works. Still, there is, happily, sufficient left in the literature of Ceylon, to redeem it from the undeserved detractions of ignorant criticism.

The Rev. Mr. Clough, speaking of the Singhalese, says (see preface to his Dictionary), "This language is copious, and must in former periods have been cultivated to a high degree of perfection; it is regular in its Grammatical construction, and possesses most of the elegancies of style; and from the numerous works which are still extant, it is evident that it is capable of being used in every species of composition."—Mr. Pridham, in his compilation on Ceylon (vol. I. p. 272) also says: "Such is its variety of expression, and so numerous are its synonymes, that it may almost be said to contain three distinct vocabularies—one in addressing Majesty, another in addressing the Ministers of Religion, and a third for familiar intercourse." This picture is not altogether overdrawn; for there are numerous words in the Singhalese which are used towards particular classes of people. E. G. වැඩිකරන්ව 'proceed,' is a term peculiar in its application to the *priesthood*; whereas යහපත්වෙන්ව, of the like signification, is applied to the *nobility*; and යන්ව, පලයන්, පලයන්,* පලයන්ඩි, යන්ඩි, පල to equals, and inferiors of different grades. So likewise, වළඳන්ව 'eat' is applied to priests; සප්පායවෙන්ව to nobles; කන්ව to

* පලපන්, කාපන් are expressions confined to the Kandian Country; and are applied in the same sense that පලයන්ඩි, කාපන්ඩි are used in the Maritime Provinces.

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inferiors; and the last, with different modifications, such as කාපන්, කණවාකෝ, කාපත්, කාපන්බසි, කා, කාසිය to equals, and inferiors.

Here we may also observe, that innumerable Singhalese words, without any alteration in their spelling, are susceptible of various meanings for various objects; and such indeed is the difference in their significations, that what the vulgar may regard as rank nonsense, is nothing short of sterling imagery. Illustrative of this, there is an ancient work called *Dahamgata*, from which we select the following passage:

තම්පලාකඩව්, යුග පිඟිනකොවවිග ව්
තෙල්නසාදුවේ ව්, කඹ බිඳලාතෑ කෙලාම ව්

The plain meaning of the above is," O cousin! Break not Tampala (a pot herb); spread *Heenati* rice after pounding the same; run in search of oil; and laugh not after breaking the pan." But the same stanza also signifies—"O wise! destroy the darkness of ignorance; hasten to reflect that ye are a mass of bones (deformities); avoid lusts; engage yourselves in meditations; and be not sorrowful, but destroy the cravings (powers) of the flesh."

In prose as in poetry, nothing is more to be desired than clearness and elegance of expression. What that clearness and elegance are, in reference to any particular language, can be decided by none but those intimately acquainted with the genius of that language; for that which is elegance in the English is the very opposite in the Singhalese. To enter into a detail of the rules of Composition, would be to write a Commentary on the Sidath' Sangarawa. But since our object is to give the English reader a sketch of the distinguishing features of Singhalese literature; we may call his attention to the *sine-quâ-non* in Singhalese compositions, viz., the necessity for introducing, as much as possible, one's entire thoughts and ideas on a subject into one unbroken sentence. In this respect the Singhalese is as different from, and as much opposed to the English, "whose

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soul is brevity," as any two things can possibly be to each other. If the reader will take the trouble to examine some of the prose authors, he will find a great similarity between their writings, and the superabundantly exact style of an English Conveyancer, or the tedious legal phraseology of an Act of Parliament.

The Singhalese *Prose*, like the Sanscrit, may be divided into *four* species:

The *first*, which we shall call the *common*, is that without ornament; the simple common style of an English scholar. Of this species the following, from the *Rajawalia*, is an example:

සිනඳඹපරසුඳේපුත් ගජබාහුරජ රජසඳකරණසමයෙහි රත්‍රි යේ නුවරඇවිදිනාඳොව මහ්ඳකඳවැන්දුම් ගැණියක් තම් ඳේදෑවන් සොළිරජඅල්වාහෙණගියැව රත්‍රියේහඬනවා ඳ් ගජබාහුරජඅසා මේනුවරඅඹුවක් ඇතෙයිකියා දෙරසුනුගා රජඛාලිගාවවගියාහ ප්‍රජ උදැසනඇමතිසන්හෙන්නවා මේනුවර අඳබුකිම්දැයිකියා ඇමතියන්අතින් අසුපද සුර රජමගුල්ගෙයමෙන් තිබෙන්නේයකියා ඇමතිසැලකලාහ ඇමතියන්වළදහස්වදුරු දෙරසුනුගැහෙයි සත්‍රියහෙන් වා රජඇසුවිව සොළිරජ දෙලොස්දහසක්සිර අල්ලාඳනාවිව මාටත් දරැදෙදෙනකු අල්වාගියාව හැඬුවාඳකියා දුක්පත් සත්‍රියකිසඳ පියරජගැව උදහස්වදුරු සොළිපුරසෙවඳෙමිකියා ඳෙනගඟක්කරහන ඳාපාපවුනාවහොසින් සොළිරජබලඳැ නෙනගිය හෙනහ හෙනොමිකියා සේනාවවඅවසරදි නිලසෝ දැකා වුවිගියේය

"Whilst, during his reign on a certain night, King Gajabahu, son of king *Seenanambapa* was walking in the city, he heard a widow cry for the loss of her children, who were carried away by king Solee; and, thinking that her weeping might be the result of some grievance (injustice) in the city, the king marked the widow's door with chalk, and proceeded to the Royal Palace. Next morning he sent for his ministers, and inquired of the grievances of the city; when they replied that the same was (happy and contented)

just as the feast-house of the king of Gods (Indra.) Having chastised his ministers, the king sent for the woman whose door he had chalked, and made inquiries of her. The distressed woman replied, that she had wept for her children, who were two out of the 12,000 men whom king Solee had taken away captives. Whereupon the king, having expressed displeasure to (the memory of) his father, and saying that he would the next day proceed to the Solee country, collected an army, and with it proceeded to (Yapapatuna) Jaffna; and saying also that he would exhibit his own prowess to king Solee, and bring back the men whom he had taken away; and granting leave to his subjects, king (Gajabahu) went in the company of the great giant *Neela.*"

The above, which is *simple prose,* is called *muctaca* in Sanscrit. This (says Mr. Colebrooke in his essay on Sanscrit and Pracrit Poetry) "is little used in polished compositions; unless in the familiar dialogue of dramas. It must undoubtedly have been the colloquial style at the period when Sanscrit was a spoken language."

Of the *second,* which sparingly admits of compound terms, &c., and which in English may be denominated *the elegant,* and in Sanscrit the *culaca,* the following is a specimen from the Introduction to the *Bawudhasatakà.*

සිමිස් ජඹුවිපයෙහි සකලදෘශ්‍යධානවුගොඩදහසක් සිල්ලං කාවිපයවපැමිණ තකීඃසකරණකාව්‍යනාවසාදි සමස්තශස්ත්‍ර යෙහි නිපුණකාත්‍යගණාගොතුඇඹුන සිරිමවඳුකාරතිනාම බ්‍රාහ්මණපඬිතොතනමකෙනෙක් සිසඟෙවිසිරිවිජයබාහුපරි වේණාධිපති තිපිවකවාගිස්වරවාසී සිරිගුලසුවිර පාදයන්වහන්සේකෙරෙන් තිපිටක ධම්මියඅසාඉහෙණ ශාසනාභිවෘද්ධිගතඇතිව පරවිසුධසඬොතිසහස්තියෙන් සහිතසතකාඬවු බුධ්ගොතුප්‍රණාමයක් කරන්නාහු "ඤාණයඤ්ඤමස්තවස්තුවිසයං" යනාදි සෙලොකයන් රචනාකලෝ

"Srèe Ràmachandrabàrati, an illustrious Bráhmin, born of the family of Kattiya—learned in all the rich sciences of

Logic, Grammar, Poetry, Music, &c.—having arrived in the beautiful Island of Lanka, (Ceylon) from the treasury (seat) of all sciences, *Gowda* * in the prosperous *Jambudweepa*, and having inquired and learnt the *Tripitaka* doctrines from the Reverend and Venerable *Sree Rahulasthavirayo*—supreme Master of the *Tripitaka* doctrines, and Principal of the Temple *Sree Sangabodi Sree Wijayabahu*—and being (also) greatly pleased in mind (delighted) with the religion (or those doctrines)—hath, with supreme, sincere, and greatly devout faith, paraphrased *Yanan Yassiya samastha wasthu wishayan"* † and other stanzas of the book composed by himself in praise of Budha, and called Baktisataka—*a hundred of faith."*

This species has also received, from both Sanscrit and Singhalese writers, the appellation of චූර්ණිකා *churnika.* "It is (says Mr. Colebrooke speaking of the Sanscrit) of course a common style of composition; and when polished, is the most elegant as it is the chastest. But it does not command the admiration of Hindu readers."

The third is what Europeans call the *bombastic:* and so great is the difference of taste between Europeans and the Singhalese on the subject of composition, that we had almost said the rules of English composition may be used with the rule of contraries to attain a good native style. The Singhalese regard the *bombastic* as the best; and it is frequently met with in our best authors. It is perhaps incorrect to say that this species, as in Sanscrit, "exhibits com pounds of inordinate length," because the Singhalese is not susceptible of what the Sanscrit possesses, "a single word exceeding a hundred syllables." But we may pronounce

* *Gowda*, stands for Calcutta, and *Jambudweepa* for one of the four quarters of the Globe, being the *terra cognita* of the Budhists, a part of Asia. The පිටක doctrines embrace nearly the whole of Budha's Sermons.

† This is a part of the first stanza of the work called Bawudashataka, one of the school books of the Singhalese.

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this species, known to the Sanscrit by the designation of *Utcalica praya,* to be an extravagant style of composition adorned with high sounding words. We subjoin an example taken from the *Pradeepikawa.*

එබරපැහැතුවර අතිමනොහර පරිදිකෙසේදයන්—දිලි
සෙනරන්රිදි මිණිතොරණින්දුරවැහිදිසරන් පරයනාපුරය
නන් පහදනාදදහලරියදහසින් ගජනාඇතුන්විසින් කුල්නා
අසුන්විසින් විසිරෙණුපෙදෙසිමුදින් අපොලනායෝඛුලින් ලෙ
නදෙදෙන් තලනබෙරින් ඊසනාවෙනින් නාවනාමන්ත්‍රීන්
විසින්දිලිසෙන රැවන්පහසින් තෙඛුනාමුතුලින් රවනාරන්
රස්සෙන්විසිතුරැ සප්රැකින්සවි සැපවනාඛැවින් අතිමනොහරවි—

"If it be inquired, wherefore is the city of Rajagaha very delightful? [The answer is], by reason [of the existence in it] of porches studded with glittering silver and gems; * by reason of thousands of vehicles in its streets with their up-hoisted flags, which are the delight of its resident women, who emulate the Goddesses; by reason of roaring elephants, neighing horses, scattered companies of country-men (rustics), exulting [hand-clapping] companies of giants, waving-banners, the beating of drums, the playing of violins, young dancing boxers (prize-fighters), buildings of glittering gold, (collections of) pearl-nets (with which they are) surrounded, noisy little gold bells, and beautiful *kalpa* [wish-conferring] trees; and by reason also of its general wealth and prosperity † is this city very delightful."

The fourth species is Prose modulated so as frequently to exhibit portions of verse. It is called *Vrittagandhi* in Sanscrit; and exhibits in the Singhalese so varied a display

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* Annotations:—

——Thick with sparkling oriental gems
The portal shone. *Paradise Lost,* III. 507.

† ——glittering towns, with wealth and splendour crown'd. *Goldsmith.*

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of rhymes, and such a superabundance of ornament, that to the European eye it is like the

> ——————Prismatic glass
> Its gandy colours spread in ev'ry place:
> The face of nature we no more survey—
> All glares alike, without distinction gay.—*Pope.*

Of this species we present the reader with the following from the *Dewadhuta Sutra Sanna.*

පවු ෑපදන ම්දෙර වු අඩළුවා ෑල්ගොදුර ගිමිල්සෙල්විසල්තුල්
පලහෙලලකා ෑසුපපා ෑඇපාපෙලි නුදුල සුවල දලඳලි නුදුලඇ කාපු
ලකින්ි හලනොා මද ේදසුඩි දපබඳකා දලින් බමිනාමන්බමරඇ
ලන්කන්තලි නිදුරඇකා ඳුතුලදලඩි ලරලින්ගාමඟතුතු තුරඟ
පෙලඅසු රබලඟල සුවල ඔබලොලබල මුලින් සුන්සිව්රඟසෙනැගි
න්ගාඇ ව්සිරිඇපිරිපවර කුවේරරදඅලකපුර අසුරඇන්ිත්ජණු
වන්කලඇවන්සුරවෙන් ගිදෙව්රම්වෙගෙරවැඩිසනා බුදුන්වි
සින්ඟඇන්ඇදවා මෙසේවදුරණුලදී.

"At the temple called Jétawana in the city of *Sewat* (like unto the city of *Alaka*, the seat of the powerful king *Kuweera*);* full of prosperity, teeming with the wealthy—and possessed of armies composed of soldiers (foot), horsemen, elephant-men (cavalry), and cars containing men (artillery); numbers of brave and intrepid troops able to withstand the demigods; beautiful fleet horses; splendid elephants of huge double tusks, which with their spreading ears remove swarms of bees that hover over them, invited by the tempting odour of the matter which copiously oozes from their (elephants') cheeks; † splendid rows of beautiful, white, spacious

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* *Kuwéere,* in the Indian Mythology, stands for the Grecian *Plutus.* He is the Lord of wealth and master of nine inestimable treasures. His city called අලකා, is situated on Mount *Cailase* and inhabited by *Yakshos,* demigods.

† *Invited by the tempting odour of the matter which copiously oozes, &c.* Allusion is made to this ichor which exudes from the elephant's head, in several Singhalese and Sanscrit works; and among others which we may cite, are Umandawa, and one of the beautiful verses attributed to the pen of a Singhalese Queen (vide Young Ceylon.) This ichor is supposed to be of an agreeable smell, and so much so, that the very "indus-

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squares of sizes (small and lage); hills as large as the Himalaya; and gates, entries, porticos, towers, batteries, and fortresses: [at the aforesaid city] did Budha presiding speak as follows to the summoned Priests."

There is yet a fifth species, which in Sanscrit bears the name of *champu;* and mixes prose with verse. Mr. Colebrooke compares this style to that in "European literature—*The voyage de Bachaumont et de la Chapelle.*" We select the following from the *Sewulsandàsa:*

ලොව්හැමතැනසැපත්ලබතැනැඋපත්සිටිහත්
සත්නෙත්සිත්රහන්ඳමහත්මෙපුරවරහි,

නව්ද මේපුරවරසිසඑරසමස්තසෘමන්ත භූපාලමණ්ඩලාමෝලිමාලාලංකෘත ශ්‍රීපාදරවිඳුවිසින්ඵැපසෝහිනවූ ශ්‍රීමත්ශ්‍රීරාජසිංහමහාජෙත්තමයානන්වහන්ස්ගේ නිම්මිදවූ කිරීනිද්‍රතාපාදි භූතෛණඳේසයන්තැසුවිතාලංකාරසරණ.

සරතුරැරජවිලසින්යසැකිනොවිතර
නිතිම්භූරජකුලඑන්පවතිනපවර
රැදුපරරජමිතඟජඛිදිකොසරයුර
දිනවරරජසිඟාරනිදුසදමිපුර

***"In this illustrious, extensive, city [Situwak] which has captivated the eyes, and affections of the people; and which concentrates in one focus all the wealth and prosperity of the world:

"And, in thy ear do thou adorn a little of the unblemished renown, the majesty, * and other virtues of His Majesty

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trious bee" in quest of "the flowery fields" is represented by a Poet as having mistaken this odorous ichor for the fragrance of flowers.

හිජිදුන් සත්මදේ, සත්පත්සුසුම් සුවඳේ
නොවහැදිනා අවිදේ බමිං මුළුහිදිවඉසඉඹිදේ

"Unable to distinguish the odorous ichor which exudes from the elephant, from the fragrance of the ECHITES SCHOLARIS, *swarms of bees were greatly fatigued."—Kaviasekhara.*

* The Sanscrit word භූතාප which is here used, means more than majesty. The Amara Cosha gives the following definition—"Majesty, the dignity arising from treasures and forces; and from the power of punishment; the consequent high spirit and impatience of injury."

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the great king Siri Raja Sinha [*First*, A. D. 1581], who is the chief of this illustrious city, and who is possessed of two lotus-like beautiful feet, which are adorned by the gem-studded chaplets of all the neighbouring sovereigns.

"May victory attend the illustrious Sovereign chief, Rajha Sinha of that city—a monarch who in prosperity equals Siva, and the king of stars [moon]; who is a distinguished descendant of the Royal race of Manu; and who is like unto a Lion which subdues the furious elephant-like inimical kings."

Besides the above division of Prose compositions into the *simple* or common, the *elegant*, the *bombastic*, the *extravagant*, and the *mixed;* they are susceptible of another classification, viz. the *pure* and the *barbarous*. The first comprehends the pure native Singhalese, and the second a style compounded of words derived from the Sanscrit and Pali. Of these examples will be found in the preceding pages.

Before we proceed to a consideration of Singhalese poetry, we may here briefly advert to the *popular* literature of the Singhalese. The traveller and the Missionary must have both observed, that frequently after night-fall a group of people assembles around a man who professes to read to them. The writer has not only observed this himself in the villages adjoining towns, but also in the very heart of Matura, Galle, Colombo, and Kandy. The books which are commonly used amongst them are many, and of a different character from those employed by the Hindus. From a notice of the "Popular literature of Bengal" in the Calcutta Review for June 1850, it would seem, that "gross obscenity, dark superstition, an extravagant and horrible marvellousness, and frequent references to idolatry, form the principal ingredients of that seasoning, which alone can render a book palatable to the popular taste of Bengal." This is not exactly the case in Ceylon. Nor have we "pamphlets" in our "Bazaars, written for the express pur-

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pose of reducing bestiality to a systematic theory." But we have a bevy of books consisting of Tales and Religious works; and, although for the most part in verse, they are quite of a character with the great bulk of European novels. In vain have we looked in the Singhalese for any thing more disgusting and revolting than the pictures of libidinous profligacy and voluptuousness pourtrayed by numerous European authors of celebrity; whilst some of the more obscene works of the English and French have not even their equivalents amongst the Singhalese.

The limits which we have prescribed for ourselves do not permit us to give the reader, *seriatim*, an insight into the interesting contents of the Singhalese works referred to. Suffice it to say, that they may be divided into four Classes: viz. Original native Productions, Translations from Indian works both Hindu and Tamil, Translations from European literature, and Religious works.

1. *Original native Productions;* and under this head we may mention සුබාසිත, දැතපුතුමාලේ, මෝඩමාලේ, වෝරමාලේ, සිංවලීඤකාව්, (two versions of this); මානලන් කතාව්, ණකුරු කතාව, විසෝහරත්නමාලේ, රතිරත්නාලංකාරේ, චිරණසෝකමාලේ, අසිමාලේ, අනුරුමාලේ, චියෝගමාලේ, සීලඔහාලේ, ආදරණසම්භාවලේ, සරගමාලේ, උපමානරඤාලේ, ලෝවැඩසංඟුහය &c. &c.

The first named work *(Subásité)*, contains a great number of maxims of a moral, prudential, and political character. It was written by Alagiawanna Mohottala, the celebrated author of [a poetical version of] the *Kusajataka*. The following will suffice as a specimen:

පඤ්ඤාපභාසියහානාඤ්ඤුවිචිවිද
මපඤ්දිඝයිඅළුඅඩිනොවිදිලෙනෙදු
ලොවඅන්සතුන්ගුණපරාරම්න්නිඛද
සුපස්ගුණෙන්විපඔස්සුනොපඛද

"The virtuous live in a delightful manner by promoting the welfare of their fellow-beings in this world, [and with-

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out suffering any diminution of their beneficence], just as a lamp which communicates its light to hundreds of other lamps retains its effulgence without abatement."

2. *Translation from Indian literature* (Tamil inclusive) වේතාළන් කතාව, රාමායන, මල්ලිමාතා කතාව, පත්තිනි හැල්ල, විලඳ කතාව, දිනතර කතාව, සිත්තැවුත්තු කතාව, කාන්චිම ටල, සුඛිවති කතාව, අතුල්ල කතාව, පදිරහජත කෙව්, රාදිනාහැල්ල, වයන්තිමාලෙ, චින්තිඝත, ගරිච්චතුන කතාව &c. &c.

The first of this series, *Wetàlan Katawa*, is identical with the "*Baital Pachisi*," the Hindu version of which is very popular in Bengal. We extract the following abstract of its introduction from the Calcutta Review, No. xxvi. p. p. 271-2.

"The *Baitál Pachisi* (of which the Hindu version is most widely circulated) was written by a man of much greater talent than the *Bátrish Singhásan*; but its tendency is far more immoral. We believe that it has been translated several times into Bengali. The edition, which we have seen, is wretchedly printed; but the versification is not bad. We have not read more than about one-tenth part of the book; the sight of a brick—or rather of the entrance—being quite sufficient to deter us from going over the whole house. As, however, all our readers may not have had occasion to read quite so many Indian stories as we have been obliged to do, we will not withhold the brick from them. The following, then, is an abstract of the introduction to the book:

"In the days of King Vikramáditya, an unpromising looking sanyási made his appearance at the court and received some trifling attentions from the monarch, whom he, in return, presented, on sundry occasions, with some fine specimens of the bêl fruit. For some time, these presents were overlooked, but one being at length accidentally opened, the king found a ruby inside, and on examin-

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ing the rest, their contents proved equally precious. The king now began to think more highly than before of his uncouth visitor; and this worthy, on his part, found it an easy task to convince the monarch that he was possessed of rare acquirements in knowledge; and offered to communicate to him certain important mysteries, if he would, in the dead of the night, accompany or rather follow him to a *smasán* * on the banks of the Godavery river, and there implicitly obey his injunctions. The king consented. The following is, substantially, the description of his adventure given by the Bengali poet:—

VIKRAMADITYA'S VISIT TO THE CEMETERY.

"The sun having set, and night come on, the king went alone, sword in hand. The sanyási was delighted to see him arrive in the cemetery, and invited him to approach. The king made many profound bows to him, and asked him, 'What have I to do? Tell me quickly.' The ascetic replied, 'Behold, O king, this cemetery is two kos in length. In the centre of it stands a sissu tree, on which a corpse hangs; go quickly and fetch that corpse.'

"The king, somewhat frightened, obeyed. It was the time of the new moon; the night was pitch dark; a smart rain was falling, a fierce wind blowing, the sky resounded with thunder, and only now and then a flash of lightning enabled the king to pick his way. He was escorted by crowds of goddesses, some crying out, 'kill him, kill him;' some dancing on one leg; some planting themselves right in his path. All the witches in creation were howling and dancing about the cemetery. The ground itself was shaking, and now and then a funeral pile sent forth its lurid glare. The ghosts were playing at cricket with empty skulls; and dogs and jackals sung the accompaniment. The bewildered monarch proceeded, until he arrived at

* This is the term by which the Hindus describe the place where they burn their dead, and perform the funeral rites. It is usually a disgusting sight, and invariably supposed to be haunted.

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the foot of the tree, which was very high, and full of fruit and flowers. Though feeling somewhat uneasy, he ascended the tree, and obtained a sight of the body. The expression of its countenance was horrible; its long hair perfectly black; the flesh all gone; nothing left but skin and bone. The king laid hold of it and cut the rope, when the body fell to the ground. The king slowly followed; but, on getting below, and attempting to lay hold of the dead man, he escaped, and in a moment was up in the tree again. The king ascended it a second time, and having carried him down on his shoulders, marched off with him. On the way a ghost entered the body, and began to remonstrate with the king; but to no purpose.

"The ghost then, somewhat subdued, related to the king a very indelicate story. * * * * The remaining twenty-four are probably of the same description:" *

3. *Translations from European literature*—are comparatively few. We may mention the following. බර්සොන් පාලෙන්ඩැයිස්කතාව, ඇලෙක්සුකතාව (by the Rev. Jacob De Gonsul) හෙලේනා කතාව, බැලසන්තකතාව, පොලොරෙන්තිකතාව, සුසෙව්කතාව. This last, though Scriptural, is chiefly translated from English sources.

4. *The Religious works* form the smallest portion amongst the popular literature of the Singhalese. We may mention උමන්දුව, සන්ධකාලජාතකය, two of the incarnations of Budha, the first in prose, the second in verse—වෙස්සන්තුජාතකේ, the last incarnation of Budha, in verse—දෙවිදත්වතුන්ගේ, A narrative of the acts of Dewadath, &c.

We now turn to the real domain of Singhalese literature, its *Poetry*—a species of composition cultivated to great perfection, if perfection could indeed be attained in any human performance.

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* The Singhalese version is free from those obscenities which abound in the original; and is slightly different from it.

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The Singhalese, like the Sanscrit, abounds in the most extravagant metaphors, which can only be justified by habits and feelings which belong peculiarly to the East. Though replete with rhetorical adornment, almost approaching to childish extravagancy, its poetry will, nevertheless, not fail to present even the European reader with "genuine poetic power," "a vigorous conception," "a fine imagination," "natural feelings," and "glowing sentiments." It is indeed true, that like most oriental nations, the Singhalese affect "a jingle of words" in their poetry; but if this be a fault, it is one from which the best amongst the English bards are not free, to the highest extent which the English language allows of it; viz. a combination of similar sounds. Addison in his "Critique on Paradise Lost" cites the following from Milton;

'That brought into this *world* a *world* of *woe*.
——— Begirt th' almighty throne,
Beseeching or *besieging* ———
This *tempted* our *attempt* ———
At one flight *bound* high overleap'd all *bound*.'

and adds—"I know there are precedents for this kind of speech; that some of the greatest ancients have adopted it; and that Aristotle himself has given it a place in his Rhetoric, among the beauties of that art; but it is in itself poor and trifling."

That the Singhalese Poets have ever excelled the great and celebrated Hindu authors, is perhaps not true: but that there are a few Singhalese works which equal in merit some of the Sanscrit, can scarcely be denied. The *Selalihini-sandesa* of Srèe Rahulastawirayo, mentioned above, may be cited as one which is by no means inferior, in point of imagery, to the celebrated *Meghaduthe* of Kalidasha,* trans-

* තස්‍යිංශ්චතුර්ගිරිදශනා පඨඩිම්බාධරෝෂති
මධ්‍යෙක්ෂ්‍යාමාවකිතසකි්තප්‍රකෘණාකීර්ණතාභිඃ
ශ්‍රොණිභාරදලඝගමිනා සෙඝාතඛින්නප්‍රතාඝං
යාතඥ්‍යදුඃඛවකිවිඛ යොඋස්ත්‍රිගඋදෙඛඩිතුඃ

The above from the Meghaduthe, p. 88, and the following from Mr. Wilson's

lated into English by Professor Wilson in 1813. But we must not omit to mention, that unlike the Sanscrit, which can be procured from India, the Singhalese works are few in number: owing to the grievous loss sustained from the invasions of the Island by the Malabars, and from the general destruction of literary records during several reigns. At least it is difficult to account for the share of civilization possessed by the Singhalese prior to the age of *Veedagama* and *Tottagamuwe*, much less for the great talent, and learned research displayed by those *literati*, without supposing that many valuable manuscripts which once existed are now lost. But few as the works of these writers are, they are sufficient to prove that they do not deserve to be disparagingly spoken of by Europeans;—the majority of whom, whatever may be said of their superior powers of intellect, can never appreciate those beauties of native style, which one thoroughly acquainted with the native idiom, the genius of the language, and the religion of the Singhalese, finds

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beautiful translation, with his notes, will give the English reader a faint idea of the writings referred to in the text:

———"a beauteous creature stands,
The first best work of the Creator's hands;
Whose slender limbs inadequately bear,
A full orbed bosom, and a weight of care;
Whose teeth like pearls, whose lips like *Bimbas* show,
And fawn-like eyes still tremble as they glow, &c.

"Note.—*The first best work of the Creator's hands*, literally, the first Creator of Brahama, and *first* may refer to time or to degree; it most probably here means best. So Milton speaking of Eve;

"Oh fairest of creation, last and best,
Of all God's works."—*Paradise Lost*, 9,896.

"We now enter upon perhaps the most pleasing part of this elegant little poem—the description of the Yaksha's wife. I may perhaps come under the denomination of those, who, according to the illiberal and arrogant criticism of such a writer as a Mr Pinkerton, prove, 'that the climate of India, while it inflames the imagination, impairs the judgment,' when standing in very little awe of such a poetical censor, I advance an opinion, that we have few specimens either in classical or modern poetry, of more genuine tenderness or delicate feeling.'

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in the Elu works. For, "poetical pleasure," says Dr. Johnson, "must be such as human imagination can at least conceive." And this conception can only be formed when in possession of those qualifications, which Europeans in this country generally do not possess.

By such our prose may be pronounced "insipid;" our poetry "turgid, bombastic, and extravagantly metaphorical;" and both to consist of "verbal quibbles," "excessive and sustained alliteration," and "quaint and capricious comparisons." Admitting this to be true; it is true only as an opinion founded upon *ex-parte* evidence; for those who condemn the Eastern writers, do so with reference to their own particular language, their feelings, and their institutions. But why test the excellence or inferiority of one language in point of rhetorical elegance, by the excellence or inferiority of another? To do so is to assume a superiority in the one, which is not conceded by the other. On this subject we lately had a conversation with a learned priest of the Southern Province; and we give below the substance of what fell from the indignant Pandit. *

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* "It is (said he) hardly fair that Englishmen should thus speak of our language. We have allowed the English Queen to govern us through the English nation; but have never permitted them to judge of our language by the test of their own. If their opinions in respect of our language be just or right; ours, too, in respect of theirs, must be equally so. Who then is to judge between us? I'll illustrate this by an example. A white man, whom I met sometime ago, seemed greatly surprised at the intensity of pain with which a neighbour received the news of the death of his blind and crippled son. Now, similarly, a European might exclaim; 'How can a woman love a dingy black child!' This may be his opinion, and, doubtless a conscientious one. But were he the mother of that child, do you think, Sir, he would love it the less on account of its colour? A parent's feelings are tender towards ugly as well as handsome children; for beauty or deformity is a mere opinion, differing in different men. I for one like a dark man in preference to a white one. It is just so with composition. Europeans must be Singhalese mothers before they can adopt the Singhalese with the affection felt for one's children. Till then they will be strangers to every thing that is good and beautiful in our language and literature."

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Perhaps it is difficult for a European, accustomed from his infancy to the peculiar expressions of his language, the numbers of his poetry, and the national and religious feelings which they convey (all which dispose his ear and bias his judgment to give preference to his own language), to understand what is here attempted to be shewn—the existence in the Singhalese of works which may be compared to those of England, *from the identity of effect which they severally produce upon the minds of the two classes of readers.* Perhaps also, for the same reason, a native is incompetent to form a correct opinion on this subject.* Be this as it may; bearing in mind that the comparison here instituted, is with reference to the idiom of expression, the genius of the language, the habits of nationality, and the peculiarities of the religion of each class of writers; the Singhalese scholar, equally with the English, finds in the writings of his country's poets, the unsurpassed sublimity of a Milton, the flowing gracefulness of a Pope, and the sparkling wit of a Goldsmith: and it cannot be admitted by those capable of entering

* The writer once explained Goldsmith's humorous lines "*On the death of a mad dog*," to several of the most intelligent Singhalese scholars of the present day, and instead of hearing from them, anything equivalent to what Mrs. Barbauld thought of "this specimen of Goldsmith's poetical powers,"—that it "was wonderfully pathetic, and that it was sweet as music, and polished like a gem;" the writer was told by the Pandits that they could not perceive the wit of being informed by a Poet, "that his song could not hold them long if they found it *wond'rous short.*"

In like manner the English reader will probably fail to perceive the gay and smiling imagery, and the smooth and flowing numbers of the two following stanzas, the last composed under circumstances which we shall here briefly detail: A native poet, who was rather deficient in personal beauty, conceived an attachment to a charming young lady. A marriage was proposed, but was not concluded for some time. During the interval one of his friends, wishing to rouse the dormant powers of the enamoured bard, sent him an extract of the following lines from *Kusajataka*, wherein the beautiful Princess *Pábáwatee*, indignant at the deformity of her husband, King *Kusa*, is said to have exclaimed at the eve of her separation from her Royal consort:

into the spirit of both the tongues, that the Elu is a language which should be spoken of disparagingly.

Apart from the mere beauties of composition (which can only be appreciated by an intimate acquaintance with a language), we have occasionally found in the Singhalese books, as in all oriental literature, a vein of thought exactly similar to that of the Western writers. Who, for instance, can read the following, and not be struck with the correspondence of sentiments, if not the exactness of their symbols?

ON CRITICISM.

"One science only will one genius fit."—*Pope.*

'ලොව්කවෙක් ඉසාදේකට වෙසඟමන'*—*Subasita.*

We need not here remind the reader, that to render the English literally into the Singhalese is difficult, if not impossible. The absence of the same pithy expressions in both the languages, and the difference of idiom between the two, must necessarily render a literal translation little less than

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යමෙක්විසුළුවිණුද...පතාණම්රැසිරුණිලද

අඩබම්මිසදනාමද...වැඩක්වූවේඹුවකිසාලද

If one were deformed, and yet longed for a beautiful woman; when did any good result to him but inordinate ill!!

To the above the poet's answer was not only pertinent, but, to use the words of Mrs. Barbauld, it was also "wonderfully pathetic—sweet as music, and polished like a gem." He knew that this was a biting sarcasm upon himself, and therefore was sarcastic in return, without being offensive. He appealed to the sequel of the very *Kusajataka* to prove the *illiberality* of a sentiment expressed in the heat of anger; and, referring to *Pabbawati*, who afterwards, *ex-necessitate* and voluntarily, adored her previously loathsome husband, and also to the alleged circumstance, that their re-union resulted in the loss of the King's deformity by the power of a miracle,—the poet answered:

මකිඛසඛොරැවිය...මහිමිඋදඛසසිදුවිය

සලිලුසුරැඔජ්ජිය...මදුදඹදිවිමගුල්හෙයවිය

(Nay) *That dictum was incorrect; for the* LOVER *consummated his wish, and attained prosperity; and Dambadiwa did on that day present the appearance of a festive House.*

* Literally, 'one in this world will be (clever) qualified for one thing (science.)'

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ridiculous. But if the well conceived and understood idea of an English sentence be conveyed in the Singhalese, suited to the peculiarities to which we have already alluded, the translation thus made will serve the purposes of a literal one. Of this the following will serve as an example:—

ON WOMAN.

රැකිරලිය කි සලෙළුන්පියොවිවිඅ සුව
නැවතෙලෙකි ගොදුනගනා ඉන්ප සුව
පැමිණිඉදු කි තමිගවිවරදින්මු සුව
කුමනාදෙයකි කරසිතකරනිද සුව
වරද සමග අැගැයුන්ජාවැසිඹ ව
නවිද විපිළිසරවිමව හිමියා ව
නොඉදලොවිනොදුනාන්සියැසඹවු ව
වෙන ද අැතිකරැනාමියගාමයතැ ව

" When lovely woman stoops to folly,
And finds too late that men betray;
What charms can soothe her melancholy,
What art can wash her guilt away?

The only art her guilt to cover,
To hide her shame from every eye,
To give repentance to her lover
And wring his bosom, is to die."—*Goldsmith.*

With a view to shew our readers those shades of difference, which ever exist in the same sentiments when clothed in divers languages, we select the following scraps; for some of which we are indebted to a friend: and we subjoin a translation of the same into Singhalese.

GREEK.

Ex Apollonii Rhodii Argonauticorum,

Lib III. l. 756-760.

Ἠελίου ὥς τίς τε δόμος ἐνιπάλλεται αἴγλη
Ὕδατος ἐξανιοῦσα, τὸ δὴ νέον ἠὲ λέβητι
Ἠέ που ἐν γαυλῷ κέχυται ἡ δ' ἔνθα καὶ ἔνθα

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Ὠκείῃ στροφάλιγγι τινάσσεται αἰὲν ἐοῦσα
Ὡς δὲ καὶ ἐν στήθεσσι κέαρ ἐλελίζετο κούρης.*

As from the stream-stor'd vase with dubious ray
The sun-beams dancing from the surface play;
Now here, now there the trembling radiance falls,
Alternate flashing round th' illumin'd walls.
Thus fluttering bounds the trembling virgin's blood.

The Argonautics of Appollonius Rhodius, Book 3.

LATIN.

E. Publii Virgilii Æneidos

Sicut aqux trimulum labris ubi lumen ahenis
Sole repercussum aut radiantis imagine lunx,
Omnia pervolitat late, loca jamque sub auras
Erigitur, summique ferit laquearia tecti.

Libro viii. l. 22—25.

ENGLISH.

So when the sun by day, or moon by night,
Strike on the polish'd brass their trembling light,
The glittering species here and there divide,
And cast their dubious beams from side to side;
Now on the walls, now on the pavement play,
And to the ceiling flash the glaring day.

Dryden's Virgil's Æneis. B. 8.

A thousand thoughts his wavering soul divide,
That turns each way, and points to every side.
So from a brazen vase the trembling stream
Reflects the lunar, or the solar beam:
Swift and elusive of the dazzled eyes,
From wall to wall the dancing glory flies;
Thence to the ceiling shoot the glancing rays,
And o'er the roof the quivering splendor plays.

Pitt's Virgil's Æneis. B. 8.

* "As some one causes to play upon [or vibrate through] the houses the radiance of the solar light springing up from the water which is recently poured into a vase or a bucket; and it [the radiance] dancing quivers in rapid revolution; so did the heart of the virgin flutter in her breast."

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PORTUGUESE.

Qual o reflexo lume de polido
Espelho de Aco ou de crystal fermoso,
Que do rayo solar sendo ferido
Vai ferir n'outra parte luminoso;
E sendo da ociosa maò movido,
Pela casa do moço curioso,
Anda pelas paredes e telhado,
Tremulo aqui e ali dessocegado.

Camoen's Lusiad, Canto 8. st. 87.

SINGHALESE.

බ ද න ක ප ෑ නි න් ති් වි කි ර නි න් නෑ ගි ස ස ල
වි ම න ක වෑ ද ඉ ල ලෙ න ෑ වි ල සි න් කෑ න් මි ඛ ළ
අ ඟ න ක මෙ නි න් වැ ද ම න යො න් ස ර ප්‍ර ව ල
නෑ ගි නෙ ඇ ර ෑ වි න් ඛෑ ඛ ලි නි ම න් ම ත ළ ඉ ල ල

Whilst on the subject of *Translations*, it may perhaps, not be amiss to introduce into these pages a few remarks upon the subject of *the translation of the Holy Scriptures*. It behoves every one who feels assured that the religion of the Bible will in process of time become the universal faith of the Ceylonese, to have the Scriptures translated into correct idiomatic Singhalese, so that this Book of books may prove to the Singhalese scholar, what the English version is to the English, "the best standard of the language." That any of the Singhalese versions now extant are as correct as they may or ought to be, we are not prepared to say. Nor, if called upon to pronounce an opinion with reference to the style adopted, can we hesitate to decide in favour of the *old*, in preference to the so-called new *Cotta-version*. We shall not, however, here pause to consider the disputed question regarding the pronouns ඔහ් and ඔබ ෂන්ඩස්; nor indeed do we blame the pious and learned gentlemen who introduced the innovation, believing, as we do, that they were actuated with the best of intentions. But, that the simplicity so much studied by the new translators after "an elegant English style"

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is opposed to the genius of the Singhalese language, we trust we have already shewn, by exhibiting the difference between English and Singhalese compositions. We admit that long parenthetical clauses, and laboured periods should, if possible, be avoided in the translation of the Scriptures; and that clearness of expression should be the first endeavour of any writer or translator. But we do certainly object to one or more concurrent ideas, which can be well and elegantly expressed in one continuous sentence, being broken into two or three periods, either in writing in, or translating into, the Singhalese.

We here extract a few paragraphs, with slight alteration, from a paper written some time ago.

"It will be perceived that in the English version, the first three verses of our Lord's Sermon on the Mount (Matt. v. 1—4) comprise one period;

1. *And seeing the multitudes, he went up into a mountain: and when he was set, his disciples came unto him:*

2. *And he opened his mouth, and taught them, saying,*

3. *Blessed are the poor in spirit, for theirs is the kingdom of heaven.*

"The Cotta translators have divided the above into *four* complete sentences; and that, too, in a language, whose very elegance consists in the introduction of as much matter as possible into one continuous sentence.

1 පසුව ඔහුසමූහයද සැදැහවතාණන් වහිදුදැතතාක්. ඔහුගේශාස්ත්‍රෝ ඔහුලඟටආවාය.

2. මෙසේ ඔහුගැඹිදේනාහා ඉගේලුගැන්නුවාය, ජනාම

3. සිතින්දිළිදුන්ට භාග්‍යයයඅයිතිනිසා ඔවුන් ආසිරිද ලත්තෝය.

"Such a style, especially in the Bible, is calculated speedily to impoverish the Singhalese as a language; and is unfit for any composition above juvenile books, or tales for little children.

* * * * *

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"Without omitting any of the words above given, the following would be preferable—

1. සමූහයාදැස ඔහුගෙන්දවස්ගැහි ඒකිඳුගෙනත්ගෙන් පසු ඔහු ගේහෝලයෝ ඔහුළඟටආහල 2. සංඩේනහා ඔහුමෙසේ ඉගැන්නුවාය ඒනම් 3. දිලිඳුන්ට සඛගීරූපය අසිනිස්සා ඔවුන් ආඩිවිදුලන්නෙය.

* * * * *

"Nor, as far as we can be guided by the English version, does the above appear to us to be a correct translation. පසුව has no equivalent in English—සමූහය is *singular*, and not multitudes. සමූහයාදැස in the old version is preferable to the above; although rendering the English *literally*, it should be සමූහයන්දැස.—'When he was set,' conveys '*after* he was set;' and the Evangelist evidently wishes us to understand the period *when* the disciples came—'*when he was set*, the disciples came unto him.' The Cotta version, however, does not give one an idea as to *when* the disciples came. According to the distinctly separate periods, into which the above passage is rendered in Singhalese, it is perhaps not unreasonable to suppose that 'the disciples came unto him *before* he was set.' ලඟට is 'near;' but *unto* requires ඒස. A person may come *unto* one, and yet not come *near* him. ආවාය for the 3rd person plural is ungrammatical: it should be ආවෝය, or ආවාහුය (see § 44.) Here we find a change of expression by the translators, who in the controversy regarding *Tô* and *Obawahanse* objected to විහන්ගේ, upon the plausible ground of a violation of the prohibition solemnly given in *Revelation* xxii. For, 'opened his mouth' is rendered සඬේනහා, which means *tuned* or *sounded*. To such a departure we do not positively object; but සඬේනහා is incorrect: it should be සඬදනහා. But wherefore change the English expression, which is in the original, oriental idiom, and foreign to the occidental? මුවඅන්හෙනාබැහා is a common but idiomatic Singhalese expression, and means, 'without abusing by (word

of) mouth.' Why then not render 'opened his mouth,' literally, as in the old version, ළඬයඇර? Or, why not shorten the expression by still keeping to the original words, and idiom මුඛයෙන් (Sanscrit) or මුවමින් (Singhalese)? Budha is said to have '*opened his Lotus-mouth*'—මුවපියුම් පාඛා, and to have '*inquired*' from the priests '*in what conversation they had been engaged.*'

කුමිනාම් පුඛතකි කි
සුකුඛුදුසි විතාලේමුනි—*Guttila.*

"In this respect all the oriental languages are, we believe, agreed. The *Pali* has the following, (vide translation of a portion of the commentary on the *Rupasidhi* by Mr. Turnour in the *Mahawanso*, p. xxvii.) 'Baghawá *opening his sacred mouth* like unto a flower expanding under the genial influence of Suriyo's rays, and pouring forth a stream of eloquence like unto that of Brahamo, *said*' &c.

"මෙසල is not the Singhalese for the first *and* in the second verse: nor was there any necessity, arising out of any supposed difference of idiom, to omit in the Singhalese the pronoun *them* after 'taught.' ඔවුන් අසිහිවදලන්නෝය is, strictly speaking, ungrammatical. According to the *Sidath Sangarawa* it should be ඔවුහු, (see Appendix C.) in *the nominative case.* සිතින්දිලිදුන්ට though not wrong, is yet better expressed සිත්හි දුක්ඇත්තවුන්ට. Thus

සිත්හිදුක්පත්වෙලාඇ—
Being poor in heart (or spirit)—Meeripenné.

"But lest it should be supposed that we have carefully selected the above passage, we shall turn to the very commencement of the new version, where at least, for divers reasons, one expects greater accuracy than in the 'parenthetical clauses of St. Paul.'

COTTA VERSION.

දෙවියන්විසින් පළමුවෙහිදී සැගියත්පොළවත්මැවුවාය
In the beginning God created the heaven and the earth.—
Gen. i. 1.

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"In the first place, the above passage is inelegant in construction. In the Singhalese, as in several Indo-European languages, the governing words generally follow the governed, and the former precede the verb (see note at p. 53.) Take for instance an example from *Sidath' Sangarawa*, 'the only acknowledged Grammar of the language,' 'a book of the highest possible authority,'* and which we shall have to cite hereafter to test the grammatical accuracy of the sentence before us—දැ මිනාරදුවිසැර හුදිසින්දෙසිණි—*The doctrines were preached by Budha* (see p. 71.) Here the governing words are put after the governed, and the verb occurs last in the sentence. Hence, then, the sentence before us should run as follows:—ඇසසන්නපාලවන් දෙවියන් විසින්ම විට ය.

"But the words දෙවියන්විසින්මැවිණ 'created by God' are ungrammatical, and therefore incorrect. If the translators had been conversant with the Singhalese language, they would not only have shortened the sentence by the omission of the particle විසින්, but would also have rendered the English sentence literally, and word for word, into idiomatic and grammatical Singhalese. The word විසින් requires a passive termination in the verb (මැවීක.) as in the example already quoted from the *Sidath' Sangarawa*—දැහැමිනාරදුම් සැරි හුවිසින්දෙසිණි. * * * * *

"That is to say, the sentence 'God created the heaven and the earth,' is at present translated '*by* God the heaven and the earth *created*,' instead of, 'By God the heaven and the earth *were* created.'

* * * *

To return however to the subject of Singhalese poetry. The Singhalese poets abound in pastoral and descriptive poetry, which may be divided into many (nearly 35) heads; in which are comprised the several species of poetry

* The Rev. S. Lambrick, in his Pamphlet on *Tó* and *Obawahansa*, p. 25.

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known to the English. Besides the legitimate Singhalese poetry, there is a species called the *Elu-sloka*, of comparatively modern introduction.

This last named follows the rules of Sanscrit Prosody, and is written in a variety of measures with which that beautiful language abounds: it will suffice to give three examples.

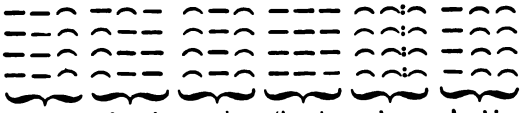
No. I.

On Night.

සඳ කැකීමෙන්ද කන්‌ද නොබෙනුවා රුඹුදිහැසින්ගෙනින්
සොදදැ ත්‌පැසිතින්ත මින්ද මිතුරන්ගොල්වා සපත්වන්සඳින්
සැඩරුන්‌ර න්‌මිනා රන්‌ දා රැසිරන් හැන්මින්දුවන්අතදිලී
තුරැහැන්මිඛදුවනි ඉසිගෙරිදී තුන්වින්දමුනින්සතා.

"When the *Nocturnal* spirit, seeing the goddess of *Evening* sip the honey of the *Moon-beams*, swiftly and indignantly approached (the latter), exposing with her mirth her *flowery* teeth, and waving the iron staff of *Night;* the Evening fled with her scarlet jewel of a *Sun*, and the crimson mantle of a scarlet *Cloud:* the remnants which she left behind, a silver salver, and the honey-drops which it, scattered, (illumined as), produced the *Moon* and the spangled *Stars.*"

The above selection from the *Gangarohane*, is composed in the *Math'thebawikkrida* tune,* and comprises, as in the following illustration, an



anapæst, a dactyl, cretic, tibrach, molossus, bachic, *b* and *l*. †

---

* The rule for the construction of the above, which is the following:—
ඇතරන්‌ඩාලගිරිත්‌තොබොඩෙකේ: ඕතෙන භවිඤ්ඤිතං
is its own exemplification—'An anapæst, a dactyl, a cretic, a tibrach, a molossus and a bachic, ending with two letters, of which the last is a *guru*, and with a pause at the end of the 13th syllable, compose the species called *Math'thebawikkrida.*'

† *b* stands for *brevis* or 'short,' and *l* for *longus* or 'long;' the first is called a *laghu*, and the last a *guru*.

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No. 2.

ON MORNING.

සව්ලව්දුක්නැඟකල්ගිවිත්නිසසරන්හන්මින්තමන්රුස්පිරිස්
...ලෙව්නෙත් මව්තුළනෙන්පෙනෙත්පෙරදිගින්වින්ලන්නෑ
සිසන්බිසෙන්...මව්හුන්අස්දහරන්තැනින් තැනපිනිවූම්ම
හුල්විල්කළුන්...ඉවිටවිනෙන්සුවිහස්ද කින්වඋපුළුන්ගිසෙවි
දිකුම්රුන්බිඵුන්.

"When the spirit (pl:) of *Night* had approached and distressed all the world, the *Sun* with his attendant *Rays* in mercy appeared in the East; through fear of whom the spirit (died) pined away; and the tears which trickled down from his eyes assumed the form of *Dew* at divers places—and to witness his joyful advent the women-like ponds gave birth to millions of eye-like *Lotuses*—and the hum of *Bees* seemed as it were the hymns of victory."

VERSIFIED.

"Beneath Night's iron sceptre, groaning, lay
The world oppressed, and mourn'd his iron sway;
Till, in the kindling East, by pity sped,
Surya his warrior rays, to battle led.
The gloomy tyrant, fill'd with coward fears,
Pines, droops, and melts away, and disappears.
But lo! the tears he shed in death's embrace,
Sprinkled in dew-drops, lie in every place:
The pregnant pools, as soars the God of light,
Bring forth their million-eyes of Lotus bright;
While honey-bees that on their bosoms play,
Raise with united hum the loud triumphant lay."—

J. R. B.

The above Singhalese stanza, for which we are indebted to a native pandit, Don Andris de Silva Batuwantudawe, is composed in the *Sardula Wikkridita* tune,* and comprises, a

* සූර්යශ්වෙවම්භපජාසතාස්සගුරු ශශාඞ්කලවික්‍රීඩිතම්
A molossus, an anapœst, an amphibrach, an anapœst, 2 antibachics, and a *guru*, with a pause at the end of the 7th and 12th syllables, compose this tune.

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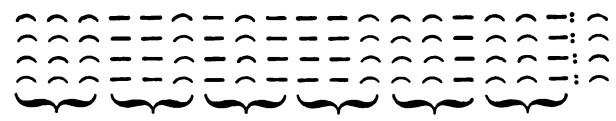


molusses, anapœst, amphibrach, anapœst & 2 antibachics. *l.*

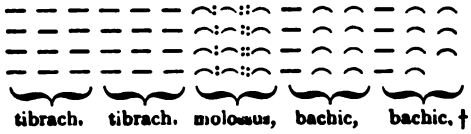
No. 3.

The following, one of the concluding stanzas of a beautiful little poem, which is a critique upon the work from which the first has been selected; is from the pen of a celebrated living author named *Meeripenne.*

ගොදගොදඤපරිදි කව්ගම්සිකියාලාපසාස්මි
ඉදමිදවිරදකණාත් වුවෙයක් දැන්ගොසින්දැසි:
ඳ දහදවැඟෙණාදුල්දැලිසඳප්පත්තිදන්ඩේ
නදනොරඤඩිකිඩිඉඇසිපෙණන්නේගොඇමිද්දෙ

"I do indeed esteem him as a clever writer: but what is there free from fault? Do not you see even in the Lotus (the *nelumbium speciosum*), whose glowing flower is so sweet, that its stalk is full of thorns?"

In this species of Poetry, as in the above stanzas, every line must not only contain the same number of *lagu* and *guru,** but those several sounds must uniformly correspond in all the four lines. Thus each of the lines in the above selection contains 15 syllabic instants, of which 7 are guru, and 8 lagu: and they are uniform.



tibrach. tibrach. molossus, bachic, bachic. †

---

* Prosodially a long letter is equal to an [අල්] silent consonant together with the vowel by whose assistance that *al* letter is sounded—*vide infra.*

† The rule for the construction of the above, which is named *Malinee*, is the following:

නානමය යයුගෙස්යං මාලිනීගොගිලොගෙකෝ

Two *tibrachs*, one *molossus*, and two *bachics*, with a pause after the eighth and fifteenth syllables, comprise the Malinee versification. The very rule serves as an example.

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It must, however, be borne in mind, that in this species of poetry the last sound or syllable must always be a *guru*. This distinguishes the *Elu-sloka* from the real Singhalese poetry, which may end with either a short or long sound, and need only have, except in one or two species, an equal number of syllabic instants: i. e. regarding a long sound or the syllable of an අල් sound as being equal to two short; as in the following selection from the *Buduguna' lankare.*

සමනැ ස් වුන්දු පිරිණිවිස පඬින්ල ද
දෙදහ ස් පසළොසක්අවුරුදු විරුදුස ද
දිසාහාස් පැතිර ධුවනෙකාධිපරිදුස ද
පිරිව ස් තුනෙහි සිරිලක රජබිසේල ද

"Upon the completion of 2015 years from the era of the death of the omniscient, supreme, intelligent (Budha), and 3 years since the installation into regal office, in prosperous Lanka, of King Buwanekabahu of worldly renown:"—

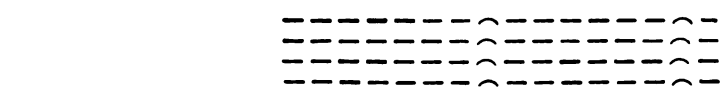
— — ⌒ — — — — — — — — — ⌒ — — = 14 short & 2 long.
— — ⌒ — — — ⌒ ⌒ — — — — — — = 12 —— 3 —
— — ⌒ — — — — — — — — — — — — = 16 —— 1 —
— — ⌒ — — — — — — — — — — ⌒ — — = 14 —— 2 —

We thus get { 14+(2×2)=18 / 12+(3×2)=18 / 16+(1×2)=18 / 14+(2×2)=18 } an equal No of sounds. *

It will be perceived from the above, that a return of the same music in all the lines is not essential to Singhalese Poetry; although it would greatly add to the solemnity of compositions. The writer has been successful in this in the following Elegy to the memory of a friend, who lately met a watery grave:—

සිත බැ සි ම මි තු රු ණ න මි ග බ ලු මි න්න
සත වෙතනොවටතාරු කසැ ප අහ ළු න්න
අත ර ව ඔ භූ ම රු අසලදී වැ ලි පැ න්න
හත මරැ අප සොරු නොදැකම් අපෙහි න්න

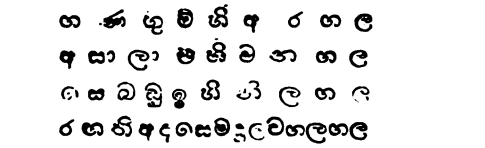
* This class, which is of the 'syllabic metre,' comprises poetry from 2 to 28 feet.



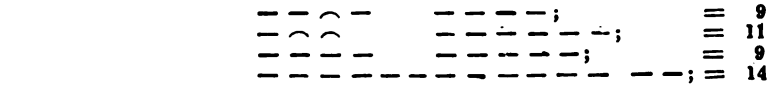
"Whilst watching the return of the friend of my heart, (and) inquiring from people after his health, the angel of death did at Wellipenne snatch him away by stealth, unmindful of our grief!"

We have said that except in one or two species of Poetry, a stanza had an equal number of sounds in all the four lines. Of the exceptions the short common metre is one; but we cannot find any rule for its construction. From observation we have, however, clearly ascertained that the first line consists of 9 syllabic instants, the second 11, the third 9, and the fourth 14.

EXAMPLE.



"The peacocks and their mates in the mountainous forest, hearing the din of tumultuous torrents, and glistening with beauty, freely play about from hill to hill."—*Kawminikondala.*



Although out of place, we may here remark that the above stanza is so composed, as to be used in the following diagram without the repetition of eight of the letters found in all the lines.*

* This is a kind of alliteration, which may be denominated, *the figurative*, as contrasted with *the syllabic* and *the literal*, which we shall hereafter briefly notice. To enter fully into the subject of these puns would be to devote to it more than a fourth part of the space which we have prescribed for the entire work.

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Besides the above species and the blank verse (of which we shall treat hereafter), there are three or four others, as far as we can remember, which have an inequality in the number of sounds or syllabic instants in the four lines; and these we presume are of recent introduction, having only met with a few in two of the modern poets. *Dunuville Gajanayaka Nillame*, and *Kiramba Terunanse* have both adopted them in their works. From the latter we select the following, the tune of which is very pleasing to the ear.

EXAMPLE.

කොමල සුපිසරසදි සා, පද
සුග ල මිලවිරදකුවුකරකොලසා
කිඹ ල කනක පළුවිල සා, දිගු
ලකෙ ල ඇඟිලිපෙළදිලිපදසර සා

"The row of long beautiful toes, like superb gold shells, ornament the feet: and the two feet greatly pleasing to the King of Love, are like the full-blown soft Lotus."

Kirambe Terunanse.

— — — — — — — — — — ⌒ — —; = 12+2
— — — — — — — — — — — — — ⌒ = 16
— — — — — — — — — — ⌒ — —; = 12+2
— — — — — — — — — — — — — ⌒ = 16

The next example has one word split into two, whereas in the preceding the noun is only removed from its adjective. This however is a poetical licence, for which we could hardly find authority; for it will be seen from a few remarks in Appendix C., that even a pause falling in the middle of a simple word renders the poetry inelegant* according to the rules of Prosody.

ගෙල්මැලි සිව්මැදිකොම ලි , මිගි
ම ල්මිගිලොල්ලොඛකලපුල්කම ලි
ඟ ල්සිරිකල් දිතුළක ලි, සැම
ඣ ල්වුදුනත මල්කඩමණ් ඛැඛ ලි

"The fair Princess, like the soft and delicate Lotus, coveted as the full-blown Lotus by the bee-like King; and

---

* "Can any thing give us a more ludicrous idea than the practice of the ancients in sometimes splitting a word at the end of the line and commencing the next line with the latter part of the word? This must have been nearly as ridiculous as the following English verses, in imitation of this absurd practice—

Pyrrhus you tempt a danger high
When you would steal from angry *li-*
Oness her cubs, and soon shall fly
inglorious,
For know the Romans, you shall find
By virtue more and generous *kind-*
Ness than by force or fortune blind,
victorious."—*Francis.*

We also quote: "Gallium Rhenum, horribiles et *ulti-*
Mosque Britannos."—*Catullus*, Od. 11, 12.
"Labitur ripa, Jove non probante, *ui-*
Orious amnis."— *Horace*, Od. 1, 2, 9.

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who surpasses the beautiful Sirikata (Goddess of beauty)—has illumined the heads of all women like a garland of flowers."—*Ib.*

To the last may be added one other species, which has a sort of catch-word at the end of the 1st and 3rd lines, and which are thereby rendered unequal in number to the 2nd and 4th.

EXAMPLE.

ඉණවාහි බොරුවවකරය ත්‍රේ, ඉද
පිණවාසිත උන්සඳජ්වැ ත්‍රේ
දැණවාගද ගිනිවිලෙනොනැවැ ත්‍රේ, ඔබෙ
යණවා දිවිත්සඉයි හිමිම ත්‍රේ

— — ⏜ ⏜ — — — — — — ⏜ ⏜ — — = 16+2,
— — ⏜ — — ⏜ — — ⏜ — ⏜ ⏜ = 16
— — ⏜ — — — — — — — — ⏜ ⏜ — — = 16+2,
— — ⏜ — — — — — — — — ⏜ ⏜ = 16

"Having believed that thou wouldest come, I was brimful of joy: (now that thou hast disappointed me) the very core (field) of my heart continually burns with fire; and on thy account my life shall surely cease."—*Dunuwilla.*

Another species, also of modern introduction into the Singhalese, probably from the Tamil, is to be found in several works of the elegant poet from whom we have already quoted, *Kiramba Terunanse.* This has 11 syllabic instants in the 1st, 2nd, and 4th lines, and 12 in the 3rd; in which, as well as in the rest of the lines, the cæsural pause falling at the end of the 6th syllabic instant, renders the stanza very sweet and elegant. It is also remarkable that in this species the 3rd line does not rhyme with the rest. The following is from the beautiful poem called *Kanchanadewi-katawa,* from the pen of *Kiramba.*

සඝලපනැති : සදලෙ ඉස්
දෙසකිපිනැති : ඔදිහ ඉස්
ද ස බ ල ද ම් : අසනවිල ස
ඔනැත්පත්ව : සිවබෙ ඉස්

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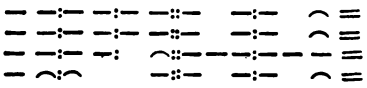
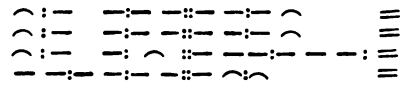
"The female without blemish, like a moon without the hare's shadow, having thus reached the place to hear Budha's doctrines:"—



The following is also from the same writer:—

මෙත්තම්පිරි : යසකමල්
සත්සඟහස : සෙවිනිමල්
සුත්සවණාඤ් : කිරණතරඟ
නැමදිම්බුනි : පියුම්විල්

"I do bow unto Budha, like unto a Lotus pond—full of the water of benevolence, and the renown of Lotuses—frequented (or attended) by Swans,* like unto the purely virtuous priests—and having waves of six-coloured rays"—*Ib.*



Blank verse, which is called *Geè*, although known to the Singhalese—as indeed it was the species of musical composition with which in many nations in the early ages Poetry commenced—is not in use at present, nor are there any correct books to ascertain the rules of its construction. The *Elu Prosody*, the only work of its kind, is found so incor-

* We are indebted to the elegant translator of the *Megha Duta* for the following note, explanatory of the species of birds to which reference is made in the text. "Raja-hansa, is described as a white *gander* with red legs and bill, and together with the common *goose* is a favourite bird in Hindu Poetry: not to shock European prejudice, I have in all cases substituted for these birds, one to which we are rather more accustomed in verse, the *swan;* which however owes its dignity to the idle fable of its musical death: the motion of the goose is supposed by the *Hindus* to resemble the shuffling walk which they esteem graceful in a woman; thus in the *Ritu'Sanhara*, or '*the Seasons*' of our poet, [Kalidasha]

ගංඝසෙ පී තාසුලදිතාගතිරඛිහතාතාම්

"Nor with the goose the smiling fair...In graceful motion can compare."—*Wilson.*

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rect, owing probably to the errors of ignorant copyists, that with the assistance of four copies procured from different parts of the Island, and with the living aid of two Singhalese scholars, we have been unable to obtain the information we desire. But we may venture to state that there are nearly fifteen species of blank verse, each differing in quantity from the other. The number of syllabic instants do not, however, altogether exceed 44. The following are Examples:

සරණපඹරවරලස = 10
සෙවෙලුවිලසර අරියන = 11
රදුවපෙරකලුවමන් = 10
කුසනිරිදුනොසමෙලේ = 10 = 41

"King Kusa forgot the indignities which had been previously offered to him by the Princess, who [now] supplicated at his Lotus-like feet, veiling them with her *sevel*-like* flowing hair."—*Sidat'sangarawa.*

මහදහඳ කිලිසර = 9
සවිනේඛෙවාදන්ඛට = 11
දුහුනන්දනුම්සදහා = 11
සරනෙම්සිදන්සඟරා = 11=42

"Having made my heart a residence for him who knew the end of all things; I shall compose the Sidat'sangarawa in order that the ignorant may be instructed."—*Ib.*

පැලඹි නල්පහස = 9
බඹලොවිනාමහන්හුදු = 11
පිරිහුනුහුසාරපසෙන් = 11
අන්දනනතුරුහාසෙවදන් = 13 = 44

"Even the great beings who came from the Brahama world, have, enticed by the allurements of love, lost all the prosperity of kingdoms: how much more then (can we say of) other people like unto little tender plants?"—*Elu Prosody.*

* The Singhalese Poets have frequently compared the flowing hair of a female to the floating masses in the water called සෙවඩිල් (*vallisnaria octandra*), the *Singhalese* for ශෛවාල Sanscrit.

We have given the above in four lines, but each verse is properly written in two. Thus;

බලතෙක්දෙස්විලස්කිදසිදුවන්වණතණන් ||
පබවතුනොවිලස්ණාපටසම්එසිමේවි—

අයරැසිරැසරණතලතඹරකියරුස්නෙන්||
සිණාගතෙවුතඹරවසියඹවුහුලසපාණා—

අයමනදඟදඟවුවන්විමනැත්වදනා ||
විසොවිගමදුළුකල්සුවලවැවුප්දුවලඟල—

"(They said) Indra alone could (with his thousand eyes) behold, and Anantaya (with his thousand mouths) alone could expatiate upon, even a portion of Pabawatee's deportment. If we attempt to describe the same we should say thus: that the Lotuses of her lovely feet by means of their charms, the nails—constantly smile at the Lotus of her hair, whilst her lovely thin calves emulate the proud (light) of the two lamps lit for the Cupid who entered the habitation of her body."—*Kavu'-Silumina.*

There is also a species of Poetical composition (similar to the English ballads of a former day) called *Wiridu*, and which is sung at festivals, &c., without preparation or previous reflection, and upon a subject selected, often suggested, at the spur of the moment. Of this the following from *Munkotuweralla*, one of the attendants of the late Kandian Minister, *Pillimatallawe*, and the author of a beautiful work called *Sangarajaguna'lankara*, may serve as an example;

1. කි ල ම කි ප ප ල ණ ව ම ම කි මි පි ලි ල බා ඝ ණ්ව
2. ද ල ම පිලිලැබු ණ්මෙවෙ ණ ප ල්ලු ව ණ මි අ දි ණ්ව
3. කොල මගොහා අදිනන්බැරිද ල පි ලි ම කු පිව අ දි ණ්ව
4. පි ල ම කලව්වේණිලම්හෙණ්ලෙඝ්ඩිය ඛ ල ඛ ලා ඉ ණ්ව

"To several chiefs have I sung with a view to obtain clothes; 2. If for my inward coat, I have received coarse cloth; 3. And although leaves may be worn by being woven together, coarse cloth can I not wear outermost; 4. Chief Pillimàtallawe

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will, however, give me (some fine clothes) as a token of remembrance."—*Munkotuweralla.*

In some of the early poets we find a species of Poetry called *Seheli,* which contains a mixture of blank verse, and rhymes—the latter constructed on the syllabic metre. The following, which is selected from the *Parawi Sandese,* exhibits a specimen of this species.

සැරදපෙරළිදු සඳපබුවන්සුරත්සරනින් ‖
පහලකිරි මුහුදින්සහපබලපැලසක්වන්
මිහුරැතුරැසරහණමම් තුරැනැවවසතයුරු—
නුඹිනෙන සඳනැදමිදමිද පවනැලෙලී
ගෙබිදුල්කුමුදු හැඟැනොගතුදතින්ගිලී
සුරගඟිනලනෙළුඳුලිසඳහසනොවෙසපන—
සුදුබුදුනිවසිනෙන තොපදකලෙව්ඵස ද
සුදුබුදුරුස්පිඬිනැසිනොකලෝදපු ද
සඳෙකින්නදනුපනිනොනමලෙකසුරන බේ
සඳෙකින්ලොබින්විලානොදමුදු බේ
නිදුකින්අව්දසකිසද අතරමගනු බේ
ඉතිකින්අපවසැපනම්ද ක්මමසිනු බේ

VERSIFIED

"Hail! beauteous dove, the subject of my lay;
Long may'st thou live through heaven's blue vault to stray!
When on thy sacred mission thou had'st sped,
With plumage white and feet of roseate red;
Like one of those pearl-gleaming shells that rest
On coral stems in *milky ocean's** breast;—
Like the star-spangled, clear, autumnal sky;—
When borne on gentlest breeze thou passed'st by,
Did not the gazers hail a lily given,
Full-blown and bright—a blossom dropt from heaven?
Did'st thou not seem, with thy soft pinion's quiver,
A Lotus-bud from the *Celestial river?* †—

* *Milky Ocean* is one famous in Hindu Mythology. The story of the churning of this Ocean is doubtless familiar to our readers.

† *Celestial River* is a stream which waters Indra's Park.

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Did they not off'rings make, and homage pay,
As unto *Budha's** brightest, purest ray?
Did not e'en goddesses, delighted kiss,
What seemed a flower from *Indra's*† bowers of bliss?
Hast thou unscath'd pursued thy airy flight?
Hail noble friend, dear to our longing sight!"—A. M. F.

LITERAL TRANSLATION.

"Mayest thou O noble Pigeon! live long; My friend! who by reason of thy yellow-white hue, and deeply red feet, art like unto a chank with coral plants produced from the milky-ocean, and unto the clear autumnal sky bespangled with the Sun and the Stars! When thou wast slowly moving in the sky, and in a delightfully gentle breeze, were not (people) deceived in thee for a beautifully full-blown white Lily dropt from (Heaven)? Did they not approach thee under a belief that thou wast a Lotus-bud fallen off from the Celestial River? Did they not make offerings to thee under an impression that thou wast a white ray emitted from Budha's pure court? Did not goddesses kiss thee with delight under the mistaken idea that thou wast a flower from Nandana the Heavenly Park. Hast thou arrived without accident in thy aerial journey? Noble friend, To us thy sight is bliss!"

There are also different kinds of puns by poets soaring high in the immense regions of fancy; and to give even a sketch of these rhetorical figures—very frequently termed by Europeans, "specimens of perverted ingenuity," would exceed the bounds which we have prescribed for ourselves. We may however mention a few. Under the head of *Pun* may

* *Budha's rays* are those represented to have proceeded from him. They are said to have been of exquisite splendour and beauty; and of six colours. It is supposed by Budhists that the same still proceed from the Maligawa at Kandy, which contains the Tooth-relic. See note post, p. cxiv.

† *Indra's* Park is called *Nandana*. It is famous in books for five celestial trees which grow in it, termed *Calpadruma*, *Parijata*, &c. The *Calpadruma* yields as its fruits, every thing which is desired. It is this which we have elsewhere (see p. lxix.) translated, "the wish-conferring tree."

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be included those which are known to the English under the term *Acrostics*. The Singhalese language, however, which has certain sounds with which one cannot commence a line (*e. g.* ළ), is ill-adapted to this species of composition; on which account Acrostics are rare. In the absence therefore, of a suitable specimen which may be selected from books, we here present the reader with a letter forwarded a few months ago to a friend.

සසඳව.

සරද සඳකැනෙවිදිගපතල යසසි නී
සපිරිබුලත්ගම නැණසුත් යතිසඳි නී
දැනකරමෙකවිපදමුල සිවිකුරෙ නී
වරදකැර පොතක්ඉවමැනව කුළුනෙනී

"Rev. Bulatgama of universally esteemed renown, like the moon in autumn; pray, kindly send me a correct book answering to the four first letters of this stanza."

The following from the *Kaviasekare* will present a specimen of syllabic alliteration, viz., a stanza containing the same word repeated several times, but conveying at each repetition a different meaning. "This," says a learned reviewer of Sanscrit Poetry, "was none other than a talent for *alliteration;* by which in Sanscrit literature, is not simply meant, as for the most part with Europeans, an imaginary combination of similar sounds merely, but a style of metrical composition in which the same recurrent sounds convey at each return, a various meaning; so forming what we have already termed a series of *Conundrums*, or enigmas, literally such to the initiated." The above remarks apply equally to Singhalese Poetry; and however much we may lament that the Singhalese have not been employed in more *profitable* pursuits, this at least is clear from compositions such as those under review—that they were never wanting in "skill," "persevering labour," or "capacity." Whole poems are found devoted to alliteration; and whilst we present our readers with but few specimens, we may inform them that we possess nearly all

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the species known to the Sanscrit, and which are given by Dr. Yates in his Essay on Alliteration, appended to a translation of the *Nalo'daya*, at p. 225. *et seq:*

1. ෂලිකියබොණ මිවණදුප් මිදණ
2. පිපිතු ගුවණ මිවණවණ මිවණ
3. ඝගිකිදුරණ මිවණවණ මිවණ
4. රඤ්ඤුවිඃකි මිවණබිල මිවණ

"1. The Paraquet which extracts honey from the sweets of flowers; 2. The bees which entered the wide-spread lofty Mee forest; 3. The wild buffalo which destroys the ground and the forest by its horns; and 4. The rats, daubed with glittering chalk (plumbago), which enter the holes of trees:"

Carrying the last plan a little farther, the author of the *Kaviminikondala* (of whom we may say what Dr. Johnson observes of Milton, that "he was a poet, who attained the whole extension of his language, distinguished all the delicacies of phrase, and all the colours of words, and learned to adjust the different sounds to all the varieties of metrical modulation") has given us one line, which repeated four times, conveys four several meanings.*

1. වණඇදල දෙළඳුලල
2. වණඇදල දෙළඳුලල
3. වණඇදල දෙළඳුලල
4. වණඇදල දෙළඳුලල

"1. The jungle trees became bright with tender foliage; 2. The forest became bright by reason of the assemblage of plantain trees;

---

* The alliterations of Western writers appear to be confined chiefly to letters, whilst those of Eastern poets, including the Singhalese, extend to syllables, words, and even entire lines. The following selection is found in Dr. Yates's *Nalo' daya*. p. 225, illustrative of Western writing.

Inter cuncta micans igniti sidera cœli
Expellit tenebras e toto Phœbus ut orbe;
Sic cœcas removit Ie sus caligi is umbras,
Vivicansque simul vero præcordia motu
Solem justitiæ se se probat esse beatus.

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"3. The eloped wife glistened with (her) streaming tears;
4. The jungle was bent with (the weight of) the dew upon the tender leaves."

The same elegant writer has given us several puns of this kind: of which the reader will observe, the following stanza, consisting of 10 letters in each line, when divided into two, may be read without the second half, by supplying its place with the first half read from the last letter; or, from the end to the beginning, and from the beginning to end, as in the English word *Glenelg*.

සර නිපිටි: පිපිනිරස
සර හංද: දලහරස
සර දලවි: විලදරස
සර ලදස: සදරස

"The Lotus reared in the water of the river was opened; The *Kedatta (cuculus melano leucas)** obtained its great delight, the water; The noise of the birds that received

---

* The කෙදත්තා is a species of the Cuckoo—a bird with a peculiarly plaintive cry. It is supposed by the Singhalese that this bird is begging for water from the clouds, since it cannot allay its thirst otherwise than by swallowing drops of rain-water in the air.—Some suppose that it has a hole or defect in its beak or tongue, which prevents it from sipping water. Professor Wilson has the following note with reference to this bird, at p. 14 of his *Megha' Duta.*

"The *Chataca* is a bird supposed to drink no water but rain water; of course he always makes a prominent figure in the description of wet and cloudy weather; thus in the rainy season of our author's *Ritu' Sanhare* or 'assemblage of seasons.'—

තව්ෂාකුලෛඃ චාතකානා පක්ෂිණාංකුලෛඃ
ප්‍රයාචිතාඃ තොයභෘතාවලම්බිනඃ
ප්‍රයාන්තිඃ නදං නවිවාරි ධාරිණඃ
වලාහකාඃ ශ්‍රොතුමනොහරං සඛනාඃ

The thirsty *Cha'taka* impatient eyes,
The promised waters of the laboring skies;
Where heavy clouds with low but pleasing song,
In slow procession murmuring move along."

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the water echoed, and the moon that emitted rays on all sides lost her (his) brilliancy."

From the same writer, abounding in puns of different kinds, the following is selected as a specimen of a stanza composed of two letters, which are inflected with the ten vowels given in the Sidath Sangarawa.

ෙන් ව ණ ච ව න ව ණ
න ව ච ණා ෙ ණ නි ව ණ
වණෙනා නි ච ඤ ඤු ව ණ
නානණානාවනිවූ ෙන්වණ

"Birds of divers colours entered the forest; the *Na (Mesua Ferrea)* and *Bakmi (nauclia orientalis)* became fresh (with foliage); the unwise eloped wives have received no consolation; (and) the forests became rivers to the bathing elephants."

Illustrative of the decorations of style, which the Singhalese poets make their study, I may also mention the existence in their compositions of what may be termed rhymes *(Prāsa)* in the middle of a stanza. This is very common, except in the short metre. Of this species the following will serve as an example:

අවලොදවිා* පැමිණෙන් ෙන් අැත ඝත ව
නැතපුදුමා වී පෘත න් ෙන් ඝැපතැණව
විදුලිසෙමා අ ත ඤු න් ෙන් ලැඹ ද ණව
මුදලි කු මා ළ තවෙන් ෙන් න ව කු මව

In the translated *Amara Cosha* it appears that the *Cha'taka* is a bird not yet well known; but that it is possibly the same as the *Pipkia*, a kind of Cuckoo—*Cuculus radiatus.*

* It is to be observed, that the Singhalese writings present no space between words; and, as in ancient Greek, there is "an equal continuation of letters, which the reader is obliged to decipher, without any assistance from points or distances." But, in poetry, as in the above stanza, where alliterations occur, a space is left with the view of exhibiting the ingenuity of the Poet.

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"The eight laws of Nature* will alike govern all mankind; and it is no wonder that ills betake (are felt by) those alone who are well (and happy): O illustrious Modliar! wherefore then dost thou still lament, seeing that we are all merely in possession of the souls of others† which are as transitory as lightning."—*Meeripenne.*

The two following verses may be read in one diagram of uniform construction, by the omission of 16 letters.

‡ 1. ලදලලදවිලල දල
2. විසතගහනිලිනිදුල
3. සරසිකැලතොලදිදුල
4. මෙලෙසදිසනෙකසෙදුල

"1. The forest has received bright tender foliage; 2. The heavens (vacuum) became bright with blue rainy clouds; 3. The ponds have received their brightening (element the) water; 4. The world (itself was) thus greatly brightened."

5. ෙදිටුසද පිවිස සල
6. දිදිඤුකැරරහත සල
7. කරනිලදපිළිවි සල
8. ලසිකිලසපිලකි සල

"The young peacocks delighted with the storm, and having ascended the nearest but large mountains, commenced to play about in divers (two) ways, by spreading their wings which were of deep blue."

---

* "The eight laws of Nature" are what are known as "the visitations of Providence." They are enumerated in the following lines of a Pali verse:

ලාබොඅලාබෝ අයසොයසොච්
නින්දපසන්සාච සුඛංචදුක්ඛං
එතෙවධම්මාමනුජස්සනිච්චං

"Profit and loss; fame and disgrace; praise and dispraise; and happiness and sorrow, are the laws which ever govern mankind:"

† This is an allusion to the doctrine of the transmigration of souls in Budhism.

‡ The figures have reference to the lines in the diagram.

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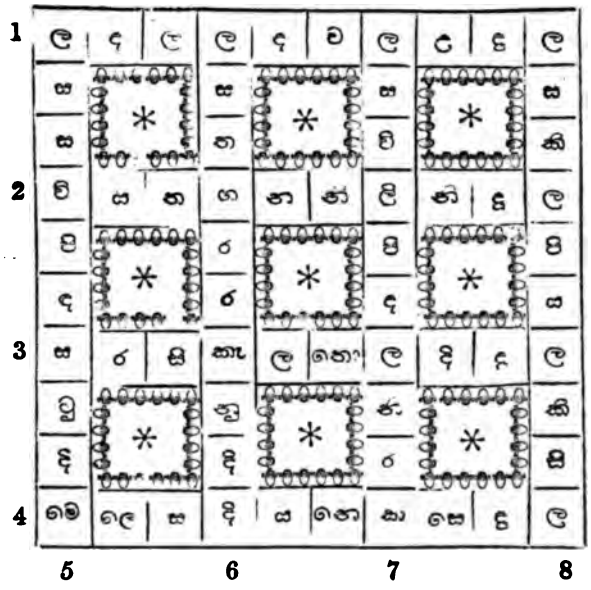
චතුරශ්‍රඵලය.



We cannot resist the temptation of presenting the reader with another specimen of. figurative alliteration, being a diagram called *Baranama-gabasaka.* It is the one in the annexed plate, by *Karatotte Terunanse,* who received a handsome reward from his Sovereign, *Rajahdi Rajasingha,* A. D. 1786,* for the ingenuity and ability displayed by him in introducing into one diagram, twelve expressive,

* The writer has given his name and the date of his composition, &c. in the following stanzas. The *Saka* era (from the date of the reign of a King of that name) is much in use amongst Singhalese scholars. It commences 78 after the Christian era.

ස ක වසිතෙ සක්දහස්සත්සිය ඉදසිව් වන
ල ක සිරිරජ දිරජ සිහ නිරි දු වස වන
කි ක ර ජ ගුරු ඇ ගෙ ල දේරණ් යකිරැ වන
ස ක කොලඹ වෙහෙර කව්හැප්නම්අමුතු වන

Rev. Damma Rama, the disciple of the Preceptor of three Sovereigns hath composed this novel diagram embodying 12 *Stanzas, in the 6th year of the reign of Rajahadi Rajasingha, and in the year of Saka* 1708.

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elegant stanzas, which may be read either from left to right, and *vice versa*, and from top to bottom, and *vice versa*.

I.
1. සිසිඉදුලු නානිණාරජ්ජුල ල
2. සිරිවලදිනා වසඳමුසිනාද කුසසා ල
3. සිදිඛිහිමන රහනාගමින පළිනස ල
4. සිරිහනාරත නමදිමි නාණ ඤුවන ල

"I do bow to the great (Budha) *Sirigana*,* who abstained from idle praise (exaggeration)—3, was firm, renowned and

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මෙණරිදු මෙසකනාරඹා සැසකනාදු ර
නෙවිරිදු කිවිදුකලහෙලවණපාසයු ර
මෙනවු ලත්සල්ලේඛැද්දහම්ව ර
මෙසකිදු හැපිදිමිහිප තිනාතු ර

This King, having with delight seen with his eyes this diagram, like unto a noose in the necks of his (the writer's) rival poets; has made an offering to this Chief Priest, of an estate called Paliebedda (in perpetuity) as long as the earth shall endure.

* There are no less than 26 epithets for Budha. They are embodied in the following six lines from the *Namawalia*.

සවනසතරමරරිපු මොකදුරුවුනි ද
සමිතැස්පසැස්දියඛප්දස බලඤාණි ද
සමන්බදුරු සිරිගනලොව්ගසුගති ද
සරදසිසැරිවිනාදම්රද සුගත්බු ධ
තිලෝගුරු ලව විදුසිු සවනසිරිම ත්
දිසනාතිලෝ වදින නම්ළු සැමසුග ත්

1. සවන of which සච්ඡ is the *Sanscrit*, means "all-wise;"—2. සතර means "master" or "teacher;"—3. මරරිපු means the "enemy of Mara," a God inimical to Budha;—4. මොකදුරු from මොක් and අදුරු means "the teacher of Niwan"—the *summum bonum* of the Budhist—the doctrine of the extinction or annihilation of the human soul;—5. බුණදු compounded of බුදා and ඉදු means "supreme inteligence;"—6. සමතැස් is the Singhalese expression for the Sanscrit සර්ව චක්ඛු "eyes on all sides," *omniscient*;—7. පස ස් "five eyes." having reference to the five powers of sight which his followers attribute to *Budha*. They are *first* මස ස, which means මස්ඇස—"bodily eye." the power whereof was so great. that it is said he could see the distance of 16 miles, just as we can see at the distance of sixteen inches; and that it was composed of five colours; that is to say. the eye-lids were *blue*, their sockets glossy *yellow*, their corners *red*, the whites of the eyes snowy *white*, and

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PLATE, II.

"Spreading the Rythm."

see p. cxxxiii.

1	⏑	First.
2	⏑ –	Second.
3	⏑ – ⏑	Third.
IV.—4—	– – ⏑ –	Fourth.
5	⏑ ⏑ – ⏑	Fifth.
6	⏑ – ⏑ – ⏑	Sixth.
7	⏑ – – – ⏑	
VIII.—8—	– – – – ⏑	
9	⏑ ⏑ – – ⏑	
10	⏑ – ⏑ – ⏑	
11	⏑ – – – ⏑	
12	– – ⏑ – ⏑	
13	⏑ – ⏑ – ⏑	
14	– – – – ⏑	
15	⏑ – – – ⏑	
XVI.—16—	– – – – ⏑	
17	⏑ ⏑ – – ⏑	
18	– – ⏑ – ⏑	
19	⏑ – ⏑ – ⏑	
20	– – ⏑ – ⏑	
21	⏑ ⏑ – – ⏑	
22	– – ⏑ – ⏑	
23	⏑ – ⏑ – ⏑	
24	– – – – ⏑	
LXIV.—64—	– – – – – – – – ⏑	

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like a precious gem; who extinguished the fire of metempsychosis;—2, who was the chief of the world, who was blessed with prosperity, who, when king Kusa,* had the Lion's roar, who (by self-denial) extinguished in himself the allurements of sin and vice, who was gentle (cold) as the moon, benevolent, the saviour of men, and an ocean of river-like wisdom, and who destroyed the weakness of the heart by means thereof."†

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their blacks jet *black; secondly* දිව්‍ය චක්ෂු or දිව්‍යචක්ෂු, 'godly eye," which had the power of seeing that which the මාංසචක්ෂු could not penetrate; *thirdly* පඤ්ඤා චක්ෂු or පඤ්ඤාචක්ෂු, "eye of wisdom," which means in English the mind's eye, capable of an insight into superlative wisdom; *fourthly* බුද්ධචක්ෂු, "Budha's eye," a sight which none possessed but those who became Budha by predestination; and *fifthly* සර්වඥතා ඥාන (*vide supra*), "omniscience." 8. දීඝජප්—from දීඝ and ජප්, "father of the world;"—9. දස බල or දස බුල්, means "ten-fold power," having reference to the ten powers of the body, and the ten powers of the mind, which his followers attribute to Budha;—10. දිනාදු, from දිනා *to conquer* and ඉදු *supreme*, "the supreme conqueror," which means the conqueror of death, මර; the powers of the soul, පඤ්චඉන්ද්‍රිය (*vide Clough's* Dictionary); lust, anger, ignorance, self-confidence, and pride ඉන්ද්‍රිය; merit and demerit අභිසංඛාර; and *Mara* මර, god of that name before-explained:—11. සම්මන්දරට or සම්මාඛගදුරු, from සම්මා තඤ්ච *Sanscrit*, "good in every way;"—12. ස්‍රීඝණ, (the word in the text) from ශ්‍රීඝන *Sanscrit*, "full of prosperity,"—13. ලොවිඟ from ලොකඤ්ඤා *Pali*, which means "chief of the world;"—14. සුගතිදු has different meanings, one of which, according to its plain derivation, means "the chief who is gone to good (niwana)," from සු good, ගත් received, and ඉදු chief;—15. සාර දම්සැරි, "men converting driver;" having reference to the facility with which he converted mankind to his doctines, just as a coachman leads his horse;—16. ඒනා, a term also used for *Ganadevio*, one of the Heathen Gods, and meaning, when applied to Budha, "the chief-less," who has not his like—himself Supreme;—17. ධම්මරද, "King by reason of his righteousness;"—18. සුගත් *vide* සුගතිදු, without the adjunct ඉදු;—19. පුදු, a Pandit; blossoming; or awaking from sleep;—20. තුලෙදේහුරු, "teacher of the three worlds;"—21. ලොව්දු, "chief of the world;"—22. සිදසවිත, "all wisdom acquired by himself;"—23. සිරිමත්, "altogether a beautiful person;"—24. දීඝනා, "chief of the world;"—25. තිලෝනා, "chief of the three worlds;"—and 26. දිනා, "conqueror."

* During one of Budha's incarnations.

† i. e. by meditation, or *Barana*.

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II.
1. නාවරදනවසසිරිපතලමණිමහර ණ
2. නරමනහතනවසුලවනමසුපසස ණ
3. නහසදදමනහාසනිරිසිරනදපි ණ
4. නවතුසනදපුරනරසුහමදවිනය ණ

"4, Bow ye to the superior-less (Budha) of golden rays, who is without pride, and the evil propensities of humanity; 3, whose face was like the moon, who had beauty which pleased all, and a voice like (the notes) of the Indian cuckoo; 2, who was not covetous, was without a thirst for evil desires, unavaricious, five-eyed, and the emancipator of hell; and 1, who was blameless, precious as a gem, was not led away by the allurements of royalty,* and preserved the mind from vacillation."

III.
1. ඝතයදිසතොස දහනුහදවනිදමන ද
2. ගරුපිසුවිදුවනරසනනවගනනම ද
3. ගනනදනසලනපියසිහරනනපප ද
4. ඝගඝඝනිරතිඝසසසනපරදදද ද

"4, Bow ye to the supreme Budha, who was without lust and without decrepitude, and its concomitant ills,† the donor of donors, the admiration of the good, who arrived at the terminus of metempsychosis; 3, who pleased the priesthood, was houseless, a stranger to distress;—2, who was prideless and agreeable, gave consolation to men, and procured Niwana; and 1, who was easily satiated, quick of perception, self-denying, renowned in the world, and (who moreover) granted Brahama's prayer."‡

IV.
1. ලලලවිදසි කකකකකගනදදද ද
2. ලසසතදුරමරසපිඝඩිදමනමප ද
3. ලසනවිඝදසෙ නඝදනසවනමතප ද
4. ලකුළුනුනිදිසමපනවිසකනදනන ද

* Budha when prince Sidharta, the son of King Sudhodana is said to have left a throne for the ascetic's robes.

† For, although he died at the age of eighty, he was nevertheless free from the ills which the flesh is heir to in old age.

‡ Brahama's request to Budha was to preach his doctrines.

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"4, Bow ye to the feet of Budha, who was a treasure of compassion, successful in profound meditation (that which brings its object fully and undisturbedly before the mind), and pleased all men; 3, who was like the new brilliant moon, did not secretly sin, who gave Niwana; 2, who did not love sinful men, who practically carried out his profound doctrines; and 1, who could dive with his into other's minds, who cared not an iota (2½ gr.) for the impure human body which the ignorant regard as a banner."

V.
1. කිඹුගම්දුවිනතවකිදදරීසිතඤසි ස
2. කිවනදියදදපලඝරදනතිඤඝය ස
3. ඤඝමරඝසිරීසුඤනවදුවහරපි ස
4. කිවරණඤමදදිවනරනවඝදනන ස

"4, Bow ye to him who had no impediment to see, who was unintoxicated with vain-glory, who was the chief of Niwana, resident in forests, and who enjoyed the food of meditation; 3, who was not enticed away by desires, who was deserving of offerings, worthy of adoration, and had no lusts; 2, who was the (victorious) banner of the world, who obtained the fruitful Niwana, enjoyed laudable prosperity, subjugated evil concupiscence, and all improper desires, and ceased to perambulate (in the regions of metempsychosis), and who was able to convert men, and was self-denying, and omniscient."

VI.
1. සිලවිනඟනනදනදඝතපඤදිසුද ඝ
2. සිවඛගඤපුනරමඝඤුවිදුවයපිණ ඟ
3. සිරදිරීඝරඝවරණවිණදවිතරඋණ ඟ
4. සිසිසිසිණදනනනනණදුවිදඤඟඟ ඝ

"4, Bow ye to him, who at the foot of the Bò tree, by the subjugation of evil passions, and lusts, attained pre-eminence, who sent many to Niwana, dried the springs of sin, and was in speech as bold as the lion; 3, who was of young and tender body, and of superior mental and bodily accomplishments, who continued in moral merit, and destroyed

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the morbid appetites; 2, who was pre-eminent in merit and happiness, unattached to the female sex, and peculiarly fit for Niwana; 1, and who was steady and uniform in the observance of religious and moral obligations, and wishful of pleasing the priesthood; who acted up to the letter of his doctrines, and was a treasury of penance."

VII.
1. දද දරජ ඝඤඤඝ්‍රනඟඟ ත
2. දපඤ රඟසිඤිනලඝනදනන ඟ
3. දමනඟඩනනඝරණ දුවිවඤුපිරෑ ත
4. දනවිදඤ්ඩිදනඤුඟදඝනොඝදියත ත

"4, Bow ye with pleasure to him who gave Niwana and consolation to people, who had the speech of wisdom, and was the chief of the world; 3, who was very full of *theles-dutanga*, * who revealed to men the hidden treasures of morality, and did not torment or oppress any being; 2, who was the chief of men, who was prideless, and dazzling with the resulting prosperity of hundreds of meritorious acts, and who sinned not; 1, who was sinless and firm as the Mahamera, who was possessed of *chatussattiya*;† and for whom love was begotten in the minds of wise Brahmins."

VIII.
1. ඝයනාවිදූමනසුරනර පුදඝඝඤුව න
2. කුවිදඤරඩිඩිණ්සලනඝමදදඝන න
3. ඨඝසපසුමරාවිලඤුවඨ තඃ නඹර න
4. සරනම්නාලතපරිසඩිනදරව න

"4, Bow ye to Budha, who was pure, and wishful of subjugating the passions and evil desires; 3, who died to die no more, was without desires, fond of the forest, benevolent, and unqualified for the laity; 2, who was robed, handsome, firm, and unintoxicated with vanity, who

* තෙලෙස්දහස are thirteen religious ordinances to be observed by the priesthood; but which, with their minute subdivisons, are too numerous for detail here.

† චතුස්සරස are four articles of belief in Budhism, and are the following. A belief 1st, in the certainty of sorrow; 2d, that it proceeds from sensual desires. 3rd, that the subjugation of both is by Niwana; and 4th, a belief in the means of obtaining that happy state.

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had ten-fold-wisdom; 1, and who possessed six species of intelligence superior to that of all men, was infinite in wisdom, and obtained offerings from gods and men."

IX.
1. ෙතවත්තුනා නමිදිමිනතරනිනගරී සි
2. ෙසනාළුපන්මිගනාහරණමිහිවිබිදී සි
3. ලකසකුදනාවුවඩිනයදිලවිරි සි
4. ලෙලලපරනිනිනිනිලයදපිදිසි සි

1, "I do bow unto him, who had no affliction or sorrow, was wishful of redeeming others, was like unto a ship, (which wafted men over the ocean of metempsychosis) and had no wish to sin; 2, who was of glowing splendour, chief of the priesthood, had no delight in witnessing the fights of beasts and birds, and shunned the allurements of hell; 3, who was the chief of science and of the fine arts, was least wishful of asking (so as to subject himself to ignominy); 4, who with his heart gauged the world, was a master mind, a storehouse of wise designs (whereby and by reason of his ordinances men obtained Niwana), the chief of the wise, and the holiest of the holy."

X.
1. හහහහදවිදු නානානානදනසිසිසි සි
2. හනරෙතවිදනවනරවසරසිරිදිරි සි
3. හනාපියවිදුවඋහමරණපුනාහබව සි
4. හදසුදිගිපතහදනදණහහාලු සි

"3, Bow ye (to Budha) who will be born no more, who was the father of the priesthood; 1, the chiefest of the chief – chief by reason of his moral and religious lectures—who extinguished sorrow, attracted many to himself, whose smile played amidst the rays of his white brilliant teeth; 4, whose word was the theme of the wise, who was not idle, and was the chief of men; 2, whose word had a deep signification, whose voice was sweet, and whose prowess was great."

XI.
1. සානාදසවිනා රනාසිමනාරව හි
2. සසිරහිදුවිනාලසුසිහරෙහස හි
3. සයහඤුතිනාද රසලපදදයදිනාව හි
4. සසිනාහසිරද සුනාවනාහමදමිහවු හි

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"2, Bow ye to him who was of a fully developed body, avoided Anangaya's flowery charms, and was engaged in deep meditation regarding Niwana; 1, who pleased all, resided in the country, was of six colours, * peaceful, and actuated with righteous principles; 4, was worthy of praise, had a fascinating speech, and gave to beggars without objection; 4, who was the chief of the Sakkiya race, great and happy, well-clad, worthy of adoration; and who subjugated the passions."

XII.
1. දනාදනඤ්ඤ විනැපමයදින්නුළුකු ෙ
2. දෘතම්නාවඝ නාදඝණැසෙදඝවනාඝ ෙ
3. දපමනැමද ඛියපිසරම්රදුතඝතා ෙ
4. දදදදනගන කතතතැසිදවිලදෙ ෙ

"1, Bow ye to him who was the delight of men, and devoid of vicious inclinations, was born of an illustrious race, who enjoyed in meditation the fruits of Niwana; 2, which men procured as soon as his words reached their ears; 3, (Bow ye to him) who was moderate in speech, who swept away all fear, and frightened the three daughters of Mara; † 4, who was

* It is here meant to convey that Budha was so brilliant in appearance that he emitted six lustrous rays, each of a different colour. This is the same that we have noticed at p. ci. Dr. Davy remarks, "There is a peculiar phenomenon occasionally seen in the heavens, in the interior, that is deserving of notice. In January 1820, it was witnessed in Kandy, by European gentlemen as well as by natives. One of the former, a most respectable individual, in whose account I could put the firmest reliance, described it to me to be an appearance of rays or beams of light in motion, intersecting one another, faintly resembling the northern lights. It occurred when the atmosphere was clear, in the middle of the day, in mid air, beneath the vault of the sky, unattended by any unusual circumstance of weather that might lead to conjecture respecting its cause and nature. The natives call it *Budu-res* (Boodhoo-rays) and consider it ominous, boding ill in general, and auspicious only when it appears in the month of May. They imagine that it is never witnessed, excepting over a temple of Budhoo, from whence as the name they have given the phenomenon implies, they suppose it to emanate."—*Davy's Ceylon*, p. 71.

† After Mara had been defeated by Budha, three Mara Goddesses, it is said, attempted to win the heart of the ascetic; but without success.

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like unto a banner, who hoisted up the flag of victory in all his actions, who had an insight into things in the earth, the air, and the water; and who was resplendent, and was moreover) pure at heart."*

There is also another species of pun called *U'wala* or *double-meaning* verse, much esteemed by the Singhalese. It is to be found, though sparingly, in several of the best authors, and is constructed upon the same plan as that in the Sanscrit, which abounds with this species. The Calcutta Review for 1845, vol. III. p. 10, has the following definition of this species of rhetorical pun. "Whole poems exist in Sanscrit, composed with such studied ambiguity, that they may be understood as relating to two entirely different and even opposite subjects. Thus the Raghava Pandaviya may at the option of the reader, be interpreted as the history of Rama and other descendants of Dasharatha, or as that of Yudhisthira and the other sons of Pandu: it is in short two distinct stories told in the same words."—In the *Kaviasekare* we find the following:

නත්වරද ලොප් වන
කිරිසඅදියරසත් වන
අදස්සැදගිලි වන
ඔසදතුණයෙන්සදලතුනුවන

Free from many faults—

1. ලොප්ති...නත්...වරද
possessed of previous(ly obtained) merit (and) intelligence,
2. වන.....කිරිසඅදියර.....සත්
imbued with faith;—
3. අදස්..... සැදගිලිවන

* The above, although a free translation, made with the assistance of several Commentaries, is nevertheless—being confined to each line, and therefore without any attempt at arrangement—less elegant than it would otherwise prove. The governing words of each sentence, "Bow ye," or "I bow," will be found placed at the beginning of each line with which the writer has commenced the translation.

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Woman by reason of those qualities is like Grammar.*

4. ඒසඳ.....ගුණයෙන්.....ඒ.....සඳලකුනු

This comparison is explained by the same stanza conveying different ideas as follows:

It is by reason of (the following) properties that

4. ඒ.....ගුණයෙන්.....

she is like the symbols of sound (that is to say)

ඒසඳ.....ස ද ල කු නු

1. "Nath" and "varatha" are produced by elision: †

නාත්.....ීරද...වත .....ලෝප්

2. The verb is in the seventh section: ‡

ක්‍රිය...වන...සත්.....අදිසර

3. The word "Hedahili" is produced by substitution. §

හැදහිලිවන.....අදෙස්

The above conveys both a rule of Grammar, and an eulogium upon the female sex. In either sense it is grammatically correct; in both senses it is elegant; and in neither is it defective in imagery. These lines afford us an opportunity to ascertain the date of the *Sidat'sangarawa*, but we shall, for obvious reasons, notice the subject hereafter.

There are many other double-meaning verses in several books; but it will suffice to make one more selection from the *Yoga ratnakare*, a book no less celebrated for its doctrines on medicine, than esteemed for the elegance of its versification.

පිහිටි ගුණතිර සද ... කලස වි කුලත් පිරිව ර
ඒහිදිරස් මනඅර ...වදිමිසිරි හණහු ණෙරහැම්වි ර

* The word here rendered *Grammar*, is in the Singhalese a compound term, which means the *symbols of sound* සඳකුනු.

† As නාත් and ීරද are produced by the *elision* or lopping of අනාත් and සුරද, (see § 9.) so woman according to the first translation was shewn to be *blameless*, lopped of all her faults.

‡ The *verb*, which is the subject of the *seventh section* of the Grammar, conveys an *act*, as in the agency which is indicated by *previously done* or obtained merit.

§ As by අදෙස්, a term of Grammar for substitution (see § 10.) අැදහිලි becomes හැදහිලි; so the simple, unbelieving, sinful woman, was *imbued* with faith.

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1st translation, taking the subject of the stanza as *Budha.*

Always do I bow to the Mahamera-like Budha (who)

සැමරෙ...වදිමි.....සුමෙර.....සිරසින

surrounded by all castes and races—

සිරිවරකල....සව්..... කුලන්

emitting lovely rays—

විගිදි...මහසර...රැස්

possessed of unchangeable, fruitful, virtues:

පිහිටි.....සිර.....සර.....ගුණ

2nd translation, taking the subject of the stanza as the Mahamera.

Always do I bow to the Budha-like Mahamera, (who)

සැමෙර.....වදිමි.....පර්වත...සුමෙර

encircled by all the hills and rocks,—(and)

සිරිවරකල.....සව්.....කුලන්

resplendent with pleasing lustre,—

විසිදි.....මහසර...රැස්

has firm, substantial qualities.

පිහිටි...සිර...සර.....ගුණ.

We should not omit to add to the above one other species of composition, called *Debas* or *dialogues.* They are generally the language of imagination, wound up at the conclusion with some reality or praise (as the case may be) which the writer wishes to convey: The following from the *Perekumba Siritha* furnishes a good illustration:—

හෙසද කිමවුදක්ම සැහෙවුවෙලා
මෙසක සඟකිස්ප රකුවිරජදිවු
දෙසිහිපිදුන් ඔදුම්දගසරලව
නදුන්කැළඹිසොඹිගුනගුන්පවුරැසැ

The above when rendered into a dialogue, may be read as follows:—

The Ocean:—හෙසද. O Moon!

The Moon:—කිමවුදු. What? O Ocean!

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The Ocean:—කිමස‍ඃ භවෙනුදෙලන. Why dost thou hide thyself behind the skirts of the shore?

The Moon:—මෙමහපගයඅතින් පරකුම්රජදිමුතදෙසිගිපී දුන්, (Because) the enlightened King Parakkrama gives away his (elephants) to those who are in quest of elephants and horses.*

The Ocean:—ඔහුමදහසකරලවනහදුන්කැළු මිසොමිගුණ සුන්පඹුරෑඅඃ. (Nay); the offering of that silver brilliancy (gentleness) of rays, which thou hast emitted is (alone) sufficient to please him (towards thee, and deter him from such an act.)†

Having now given a brief, though, doubtless, an imperfect account of the Singhalese Poetry; we shall next proceed to shew a few rules of Versification, or Prosody.

Quantity, feet, and *pauses* are necessarily constituent parts of all verse; and one great advantage which the Singhalese possess over the Western nations, is the existence in the language of the former, of symbols of long and short sounds indubitably expressed, without reference to usage (very often an uncertain arbiter) for the ascertainment of their quantity. It is for this reason that we have used the word *sound* instead of *letter.* We must, however, not omit to mention that there is a poetical licence, which permits the use of a long letter for a short, or a short for a long letter; but this is very rare indeed in good compositions. The letter ලි in the word පිලි in the following line, is used for the long ලී; e. g. කොලම්හොසාඅදිතන්බැරිදල පිලි මතුපිටඅදින්ට

* This answer conveys to a person well-read in the Mythology of the East greater information than the words themselves impart.—'*I do so, lest* the enlightened King Parakkrama, *who* gives away elephants to those who are in quest of elephants and horses—should also part with *my own elephant, which is my habitation.*'

† The Ocean is here represented to have spoken thus:—'*Nay,* the offering of that silver-brilliancy (gentleness) of rays, which thou hast emitted is *alone* sufficient to please him *towards thee; and to prevent him from giving away thy habitation.*'

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"Even if leaves can be worn by being woven together, coarse cloth can I not wear outermost."

The melody of the Singhalese verse depends *chiefly* upon a proper distribution of short and long sounds; not to mention, what is common to all poetry, the choice of words, the seat of the accent, the pause and the cadence. In Singhalese as in English, the cæsural pause* is not without effect. Of this the following beautiful lines from the celebrated *Guttila* furnish a good illustration.

2 1 2 1 1 2 1 2 — 2 — 1 1 1 2 1 1 1 1 1 2

රූරූසේඅදිනාලෙසේ : අත් : : ලෙලදිදිවිදුලියපබා

2 1 2 2 1 1 1 2 — 2 — 2 1 2 2 1 1 1 2

රන්රසේඅස්වනාලෙසේ : වෙන : : නාදනු පා නබ නබා

2 1 2 1 1 1 1 1 2 — 2 — 1 1 1 2 1 1 2 1 1 2

සම්රසේදෙනෑරලෙසේ : දෙස : : බලබලාගොතගින්සබා

2 1 2 1 1 1 1 1 2 — 2 — 1 1 1 2 2 1 1 1 1 1 2

මන්සෙසේපවසමිඅ සේ : වර : : සුරඳුන්දුන්රඟසුබා

"How can I describe the dance of the goddesses—whose hands move like lightning, and as if intent upon portraying a mass of pictures—whose feet move after the music with the same ease with which gold adheres to mercury—and who look at the company with the corners of their eyes with the sharpness of Cupid's darts?" †

The short sounds or syllabic instants are called *luhu* or *lagu*, 'light' marked in the *Singhalese*, thus — (as will be

* This pause sometimes falls before the middle of a line; but it does not thereby render poetry less sweet.

† The chief accomplishments of the goddesses are here portrayed. Mr. Wilson says at p. 76 of the *Megha Duta*: "It is to the commentators also that I am indebted for the sole occupation of the goddesses being pleasure and dress: the fact is,

——— To sing, to dance,
To dress, and troll the tongue, and roll the eye,

constitutes a very well educated female according to the custom of *Hindostan*." Amongst the Singhalese, however, it is different. Except amongst the inferior classes, all the above so-called "ornaments of nature" save elegance in dress, are looked upon by the Singhalese as unbefitting the female sex.

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seen, the very opposite sign which is employed by the English); and the long sounds, or *al* (silent)* letters, together with their respective vowels, with whose assistance they are pronounced, are called *guru*, 'heavy' marked thus ⌒, being the English short sign upside down. There is a third sound called *puluta* 'prolated' and marked thus ≡; but this is merely distinguished from the *guru* and *lagu* with a view to mark the prolations in singing. The *Wadankaipotta*, a very ancient work (the greater part of which it is difficult to redeem from the inaccuracies that have crept in through the ignorance of copyists) has the following definition of these sounds.

ඒ කාමතඑ ඵුයසිදි නකියම් න්නේ
සුගමතදිඝුයසිහුරුපවඅ න්නේ
වෙනාමතතුනනිත්පුළුතකිය න්නේ
අඩමතදි නඅන්ගසතුරඉ න්නේ

"One instant is 'light' and is called *lagu;* two instants are 'heavy' and are called *guru;* three instants are 'prolated,' and are called *puluta;* and a silent letter is only half of an instant."†

These instants are also illustrated by certain writers by the notes of birds, and cries of animals: e. g.—The note of the chataca represents a *lagu;* the croaking of a raven is represented as being equal to a *guru;* the shrill prolated cry of the peacock is said to be equal to a *puluta;* and the suppressed cry of a weasel to *half-an-instant*, or less than one instant.

---

* An අර්ධ letter is a consonant which cannot be sounded without the help of, and being preceded by, a vowel sound; and which has its inherent vowel sound suppressed by a symbol on the top of the letter, e. g. ත් cannot be sounded without a vowel; this together with its vowel produces one compound sound: and they are therefore reckoned as two short letters or sounds, equal to *one* long sound. Thus මෙ=මේ=මේ්.

† Note that the following letters අ, ඉ, එ, ඔ and උ, are respectively of one syllabic instant in quantity.

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Three of these sounds compose a *foot;* and by a diversity of arrangement these tri-syllables produce *eight* kinds of feet. * Without attending to any particular classification, we shall here enumerate them with their corresponding classical terms.

Quantity.	*Greek.*	*Singhalese.*	*Meaning.*	*Sanscrit.*	
1 — — —	Tibrach	දෙවඟනේ	godly	නාගනේ	T.
2 — — ⏑	Anapæst	වායුගනේ	windy	සඟනේ	A.
3 — ⏑ ⏑	Bacchic	ජලගනේ	water	යගනේ	B.
4 — ⏑ —	Amphibrach	කිරැඟනේ	sun	ජගනේ	S.
5 ⏑ ⏑ ⏑	Molossus	බූමිගනේ	earth	මිගනේ	M.
6 ⏑ ⏑ —	Antibachic	ආකාසගනේ	air	නඟනේ	H.
7 ⏑ — —	Dactyl	චන්ද්‍රගනේ	moon	සඟනේ	D.
8 ⏑ — ⏑	Cretic	ගිණිගනේ	fire	රගනේ	C.

As in all matters emanating from Budhists, poetry is with them attended with its *good* and *bad* effects upon the poets. † But unlike the Sanscrit, Singhalese poetry need be free from bad feet only at the beginning of a stanza. The Singhalese poets have, however, seldom yielded to such a slavish fear, and have, it seems, given greater freedom to the muse, for the sake of elegance of expression.

1. Three short sounds, as in *dominus*, compose a *Tibrach*, and it is esteemed good.

EXAMPLE.

Tibrach.

— — —

දෙවනාඅය අසිකිව ත්
භඔවදනාමුත්හොරසි ත්
පියොතුන්හැතුමු ත්
දෙවනාසිකපදපසඟැසියෙ ත්

"The second institute of religion is said to be compounded of five ingredients; the taking—the deceit—the intent to

* We shall hereafter notice a clever expedient or device, called ප්‍රස්තාරකරණය, *spreading the rythmical feet.* It is borrowed from the Sanscrit, and adapted to the exigencies of the Singhalese versification, *vide post* p. cxxxiii.

† See a few remarks on the subject at p. 75.

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steal—another's property—and the knowledge of the same."*—*Kaviasekare.*

2. When a *guru* is preceded by two short sounds or *lagus*, the rythmical foot is an *Anapæst*, one of the *bad.* The Singhalese have a belief that the author of *Guttille Jatake* suffered *deportation;* a misfortune, the result of his beautiful work having this *foot* at its very commencement. That the first foot in his first stanza is an *anapæst* is true enough;† but whether he at all suffered banishment is not known, except from tradition.

EXAMPLE.

Anapæst

යඝගිමණිරිදු නා
ලාලිසකිඃතනිතියෙ නා
රාරජභවඅසතා නා
මදඝබොදුසතුවිඳුලෙ නා—*ib.*

* This definition of the crime of theft, *furtum*, seems to be more comprehensive than the one in the Institutes—*Furtum est contractatio fraudulosa, lucri faciendi gratia, vel ipsius rei, vel etiam usus ejus, possessionisve;* 3*l.* 4*t.* 1§. The text when freely rendered into English runs thus: "The 2nd Institute of Religion is said to be (the abstaining from) *theft*, which comprehends the fraudulent taking away of *another's property* with intent to steal (*lucri causâ*) knowing that it is the property of another."

† The stanza referred to is the following—

සියපිණිසිරිණඅ රෑ
දෙතිළුකුනොණිවිසිතු රෑ
සෙලෙසුන්සෙරෙන්දු රෑ
වඳිමුනුලුතුමිණිලෝගුරෑ

I bow to (His) intelligent Highness (Budha)—the preceptor of the three worlds, (who), having subjugated all the evil propensities of his nature—embellished with 32 (corporeal) beauties, thrived in the (resulting) prosperity of hundreds of meritorious acts.—Guttille.

Note.—"The subjugation of the evil propensities of human nature" is a doctrine of Budhism, according to which none but a Budha can enter into that holy state, '*without fault or sin;*'—a doctrine too, similar to one of the three doctrinal maxims inculcated in the Eleusinian Mysteries—"the attainment of mental peace by a course of penitential purification."

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"The King of the Nagas who (lost in admiration) listened to the sweet songs complimentary to himself which were oft-repeated by the Naga female—was only interrupted by tears of joy."—*ib.*

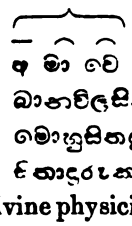
VERSIFIED.

"Sweet songs of praise the Syren sings,
The Serpent King enchanted hears;
The oft-sung strain such pleasure brings,
He interrupts but with his tears."—W. S.

3. When one *lagu* is followed by two *gurus*, the foot is a *Bacchic*, and it is esteemed good.

EXAMPLE.

Bacchic.

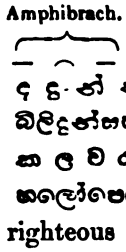


"As the Divine physician by means of his heavenly antidote removes the malignant poison, the Bodisat with an intention to remove the inordinate heaviness of his (Brahmin's) heart —said:"—*ib.*

4. A *guru* preceded and followed by a *lagu*, is an *Amphibrach*, a bad one, productive of sickness.

EXAMPLE.

Amphibrach.



"Ancient righteous monarchs disregarded the faults of fools (the ignorant)—of poets,—and of children,—and of wives."

Kusajataka.

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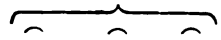
5. Three *gurus*, as in *pictores*, constitute a *Molossus*, which is a good one.

EXAMPLE.

Molossus.



"The (ten) meritorious gifts (alms) are rice, water, garments, beds, flowers, scents, ointments, oil for the lamp, habitation, (lodging) and conveyance."—*Kaviasekare.*

6. When two *gurus* are followed by a *lagu*, the foot is an *Antibachic*, a bad one.

EXAMPLE.

Antibachic.

"Some persons die from (diseases of) *da** the constitutional parts of the body; or *dos*, the functions of life; or *mala*, the excretions of the body;—others die from folly, (excessive) lust, or evil passions;—others from unrighteous acts;—and others again from causes (immediately) proceeding from Kings, thieves, and enemies."—*ib.*

---

* ද, දෙජ්, and මල්, according to the doctrines of the Singhalese books on medicine, are the three constituent parts of the human frame, and whence all distempers result. ද, comprehends 1. taste, 2. blood, 3. flesh, 4. fat, 5. bone. 6. marrow, and 7 semen; දෙජ් comprehends bile, phlegm, and wind: and මල්, are the seven excretions of the seven ද, i. e. 1. phlegm. 2. choler. 3. ear-wax, serum, &c., 4. sweat, 5. nails and hair, 6. excrement; and 7. rheum, sediment.

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7. When two *lagus* are preceded by a *guru* the foot is a *Dactyl*—a good one.

EXAMPLE.

Dactyl.

අල්නාලවිද මණ වැදඝම කිදී දේ
කල්බිහුරුවිරුදී මල් කුරැමැදී දේ
තුල්අතුගහන්බැඝ කිරී දුපැදී දේ
ලොල්සරනරඹා උඝ නා අැවිදී දේ

"The far-famed monarch having descended from his stout elephant, walked with alacrity, inspecting the park, amidst flower trees echoing the buzz of bees, and enjoying the cool air impregnated with (the sweets of) Jasmine (*Jasminum grandiflorum*) and Idde (Oleander) flowers."—*ib.*

8. The last and the most objectionable foot is a *Cretic*, consisting of a *lagu* preceded and followed by a *guru*.

EXAMPLE.

Cretic.

රැරු සේ අදිනාලෙ සේ අත්ලෙලදිදිවිදුලියස බා
රණ්ර සේ ඔක්වනාලෙ සේ වේනාදනුපානඛ බා
කම්ර සේ දෙනාසැරලෙ සේ දෙසබලබලානෙතගිණ්ඝ බා
වම් සෙ සේ පවඝම ඝ සේ වරසුරුදුණේදුන්රඝසු බා *

Besides the avoidance of evil feet, a serious clog in the way of elegant versification, one other difficulty is chiefly attributable to the necessity of avoiding the use of certain letters, which are deemed objectionable by writers of great authority. The *Sidath' Sangarawa* has laid down the following: (see p. 77.)

"Of the alphabet † ඉ, ඤ, ඵ, ඹ, ර, ඵ, අ, ණ, ඏ, ළ and ං are evil characters; උ, ප, ඛ, ඟ, and ඝ are *human* characters; and the rest ඌ, ඓ, ට, ඨ, ඬ, ද, ඖ, ඝ, ළ, are *divine* charac-

* *Vide* translation, *supra.* p. cxix.

† i. e. 5 vowels and 20 consonants, without reference to the long vowels, since they are produced from the short.

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ters; any one of which last should be preferred to the *human* characters, both in the beginning of a stanza as well as before and after the name of any person named therein. The *evil* letters, as being destructive of all prosperity, are to be avoided at those places."

The following, which also occurs in the *Sidath' Sangarawa*, (see p. 77) may be illustrated by a diagram.

අඔගඋඇවගඛණසිවිපිළිවෙළි ණා
යොදුනකුල්මිසුමඝවත්වගඝපු ණා
තුරඟඛිළුටුඩුසරඝණ්දුනයොවෙ ණා
පෙරපසුයොජුබඳුනමයෝනවයොබ ණා

"By dividing the alphabet * into four, so as to produce the letters අ, ඔ, ස, and ළ respectively, in the beginning of each division, the following diagram, consisting of 8 classes of letters, is produced.

Weasel	Buffalo	Owl	Tiger	Serpent	Horse	Raven	Deer
1	2	3	4	5	6	7	8
අ	ආ	ඉ	ඊ	උ	ඌ	ඔ	ඕ
ඖ	ඒ	ඓ	ඈ	ඇ	එ	ඓ	ඍ
ඎ	ඏ	ඐ	එ	ඒ	ඓ	ඔ	ඕ
ඖ	ං	ඃ	඄	අ	ආ	ඇ	ඈ
ඉ	ඊ	උ	ඌ	ඍ	ඎ	ඏ	ඐ

"The 1st class letters called *Weasel*, are inimical or opposed to the 5th, called *serpent;* the 2nd *buffalo* to the 6th, *horse;* the 3rd *owl*, to the 7th called *raven;* and the 4th *tiger*, to the 8th, called *deer*. All the characters opposed to the first letter of a person's name must be avoided, both *before* and *after* that person's name.

* The *Sidath' Sangarawa* confines the Elu alphabet to 10 vowels and 20 consonants; *vide supra*.

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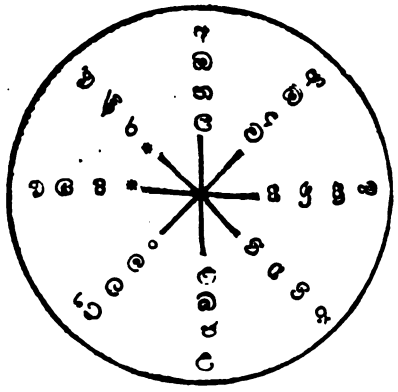
We have been blamed by some Pandits for illustrating this rule by the above, instead of the following diagram.



Not only is it necessary to avoid the evil characters at the places mentioned above, but it is also desirable to use at those places well-meant words such as the following; සුව 'well,' සිරි 'prosperity,' පින් 'merit,' සුබ 'good,' සුසිරි 'happy,' සතුටු 'delight,' අම 'ambrosial,' ඔද 'strength,' දිය වැඩ 'worldly prosperity,' භාදෙන් 'accumulation of wealth,' ඇසිරුම් 'delight,' පිවිතුරු 'pure,' ලස්සන 'beautiful,' සං පත් 'benevolent,' දෙගේ 'live,' දේ 'live,' රැකෙ 'preserve,' පිහිටා 'assist,' ඉවා 'illustrious,' සුවරිතා 'good conduct,' බබු ළු වා 'illumine,' සඳ 'adorn,' ඇසාදු 'good,' පැහැදේ 'clear,' බෙහේ 'attend,' තිරවේ 'may it be steadfast,' වැවේ 'may it be firm,' වේ 'be,' පවතී 'last,' සිරිවත් 'fortunate,' &c. &c.; and to avoid ill-meant words such as the following නුසුබ 'ill,' නොසිරි 'unfortunate,' අකුසල් 'demerit,' පව් 'sin,' දුසිරි 'bad conduct,' නොසතුටු 'displeasing,' හැතුම් 'deprivation,' දෙමිනස් 'sorrow,' අවැඩ 'ill,' පිඩා 'suffering,' මරණ 'death,' දුක් 'sorrow,' නොවේ 'be not,' නොහාවුරු 'unsteadfast,' නොපිහිටා

'unassisted,' කණා 'one-eye-blind,' මොළු 'dumb,' බිහිරි 'deaf,' පිලි 'dwarf,' පිලිකුල් 'loathsome,' කලි 'sin,' දුබ්‌ලි 'weakness,' මිලි 'faded,' සැලවී 'waving,' සෝ 'sorrow,' වෙහැසුම් 'weariness,' හැඬුම් 'cry,' ඝිගුරුම් 'roar,' බැඳුම් 'bind,' බිඳුම් 'break,' වැනසුම් 'destroy,' පහළු 'waste,' නැති 'no,' &c. &c.

The *Lakunusera*, to which we are indebted for the above list of words, also gives us another list of names or matters which illustrate the kinds of words which should be mentioned and avoided at those places in a verse to which we have already referred. Among others the following occur as those that must be mentioned, viz. බඹු, 'Brahama,' උවිදු 'Krishna,' මහෙසුරු 'Siva,' දෙවිදු 'Indra,' බුනි 'Budha,' හුරු 'Brahaspati,' සුරතුරු 'wish-conferring tree,' &c. &c; and the following as those that must be avoided, viz. ගිණි 'fire,' සෙණ 'thunder,' හුවන් 'vacuum,' නරක 'hell,' රකුන් 'Rahaksha,' බූ 'spirit,' පිසස් 'demon,' &c.

It is also laid down as a rule of versification in several books of authority, that it is objectionable to rhyme a stanza with any of the following letters, ස, ව, හ, and ණ්, unless the penultimate letters, or the letters immediately preceding any one of the above characters, be also the same in all the four lines, as in the subjoined examples. We must not omit to remark that this is a rule strictly attended to by all who have the slightest claim to scholarship. Indeed, we have not found a departure from it by any of the *standard writers* amongst us. It is, however, a question of doubt and uncertainty whether the same rule applies when these final letters (ස, ව, හ, and ණ්) are inflected with different vowels; and in this case the rule appears occasionally to have been disregarded. Yet, it is observable that even here great labour seems to have been bestowed (though frequently without success) to rhyme the penultimate letters in accordance with the rule.

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EXAMPLES.

ස

දු ද නා ස ඝ ඨා සය
සැ ම දු ක ව මු ල් ලෙ සය
සු ද නා ත ඝ ඨා සය
ඉසේනොවසැපදෙසි විසේ සය

"Association with the wicked is the primary cause of every species of ill; but the company of the righteous will on the contrary result in prosperity."—*Kawminikondala.*

ව

දු ද නා න් ෙ ග න් දු රැ ව
සු ද නා න් ෙ ක ෙ රෙ සි ම් භු රැ ව
ගු නා සැ නි න් හැ ඹු රැ ව
දි ලෙ ම් වා කු ල වි ම ජ ම් භු රැ ව

"Away from the wicked, attached to the righteous, possessed of deep wisdom, and gentle virtues; may I flourish (like a lamp) in the household of my race."—*Kusajatake.*

ඝ

ර ජ ද ම් නො ෙ ක ො ල සිඝ
ය ස රැ සි න් දි ය ඝු සිඝ
වි කු මැ කි ඉ න ර සිඝ
නා මැ කි වි කි ත් සි ර් ර ජ සිඝ

"Full (unempty) of royal virtues,* replete with the rays of his worldly renown, and of great prowess, was the lion of men, *Keertisshrèe Rajasinha.*"

ණ්.

ෙ ද බැ ම දේ දු ඤ ව ණ්
ප ථ නා ල ත ව ඝ ද වණ්
අ ෙ ග දි ගු ස්ස ත ඝ වණ්
ෙ ක ලෙ නා ර ෘ සි ර ෘ ර ණ ෝ වි ලි ඳ් ණ්

* The ten moral virtues of Kings are here meant; which are, 1, charity or alms-giving; 2, observance of righteous precepts; 3, liberality in presents; 4, uprightness and justice; 5, tenderness; 6, the practising of religious austerities; 7, mildness of temper; 8, compassion and mercy; 9, patience; and 10, peacefulness.

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"Her two brows were like the rainbow; her narrow forehead like the moon in her crescent; and her two long pendent ears like the golden swing of Beauty's goddess, Lakshmi."*—*Kaviasekare.*

We have now gone through a variety of alliterations and some of the most distinguishing characteristics of Singhalese Poetry. We shall next proceed to give a brief account of the laws of Versification, and conclude with an outline of the process to which reference has already been made—"the spreading of the rythm."

The two first hemistichs of a verse are called *Wisama*, and the two last *Sama*. The word *hemistich* would only convey our meaning when the verse is written in two lines, thus;—

පවඬරලිහන්නෙමි : සරහමල් පලන්නෙමි
මිනකාතොගන්නෙමි : නවනෙමිවිස න්නෙමි

"Whose heart shall I not win, when I shall have assumed

---

* "Her *narrow* forehead like the crescent moon;" it would seem, savours much of Oriental imagery. English poets have always considered "an *ample* forehead" or "*a spacious* forehead" as beautiful: here the very reverse is the admiration of the Singhalese poet. But, it must be remarked, that however "ample" or "spacious" the forehead, it does not bear any resemblance to the full orb, but the moon in her *wane*. Hence, although the poet has evinced but little taste by his allusion to "her *narrow* forehead;" he is yet in our opinion, far more correct than many who have compared the forehead to the full moon. Mr. Wilson, in a note to the *Megha' Duta* at p. 106, says, "Comparing a beautiful face to the moon has been supposed peculiar to Oriental poets; instances, however, may be found in *English* verse. Perhaps that passage in Pope, where speaking of an amiable female and the moon, he says.

'Serene in virgin modesty she shines,'

may not be exactly in point, although the general idea is similar. Spencer however is sufficiently precise—

'*Her spacious forehead like the clearest moon,*
Whose full grown orb begins now to be spent,
Largely displayed in native silver shone,
Giving wide room to Beauty's regiment.'"

my habit,* shall have dressed in ambrosial flowers, and shall have both danced and played music?"

The last syllable in ancient Singhalese poetry was common in quantity; but this is now no longer the case, since blank verse is altogether obsolete.

Poetry is of three kinds; first *blank verse*, second *rhymes*, and third *seheli*, a mixture of the two first.

The blank verse consists of different kinds.

Distribution of Syllabic Instants in blank verse. †

1. *Gee*.....9 : + 11, + 11 : + 11=42
2. *Piyum Gee*.....8 : + 11, + 8 : + 14=41
3. *Matwalagee*.....8 : + 8, + 8 : + 13=37
4. *Umatugee*.....9 : + 10, + 9 : + 10=38
5. *Kaw'gee*.....9 : + 10, + 10 : + 11=40
6. *Bamara'gee*.....8 : + 11, + 8 : + 12=37
7. *Yá'gee*.....9 : + 11, + 11 : + 11=42
8. *Du'agagee*.....9 : + 11, + 11 : + 13=44
9. *Yon'gee*.....8 : + 11, + 10 : + 11=40
10. *Karika'gee*.....8 : + 11, + 9 : + 13=41; but note, there should be 25 *b*. and 8 *l*.
11. *Dakunutohalgee* is the same as the last; the difference in the name arises from the repetition of a word at the beginning of the verse, which is peculiar to this species.
12. *Vamtohalgee*. The same as the 10th; but the *last* word being repeated it is called by this name.
13. *Sanda-hata*, known in the Sanscrit as "*sandastaka*" is the same as the 1st; the peculiarity being that each succeeding couplet commences with the final sound of the preceding couplet, e. g.

---

* The habit here referred to is one of cloth made up of frills.

† In this table *l*. stands for *longus* or 'guru'; *b* for *brevis* or 'lagu'; M. for Molossus; B. Bacchus; C. Cretic; A. Anapæst; H. Antibachic or Hyperbachic; A. Amphibrach or Scolius; D. Dactyl; T. Tibrach; and S. I. for Syllabic instant.

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පවවැරළිගන්නෙමි : සරඟමල් පලන්නෙමි
මිනකාකොඟන්නෙමි : නටනෙමි ඉසන්නෙමි

"Whose heart shall I not win, when I shall have assumed

---

* "Her *narrow* forehead like the crescent moon;" it would seem, savours much of Oriental imagery. English poets have always considered "an *ample* forehead" or "*a spacious* forehead" as beautiful: here the very reverse is the admiration of the Singhalese poet. But, it must be remarked, that however "ample" or "spacious" the forehead, it does not bear any resemblance to the full orb, but the moon in her *wane*. Hence, although the poet has evinced but little taste by his allusion to "her *narrow* forehead;" he is yet in our opinion, far more correct than many who have compared the forehead to the full moon. Mr. Wilson, in a note to the *Megha' Duta* at p. 106, says, "Comparing a beautiful face to the moon has been supposed peculiar to Oriental poets; instances, however, may be found in *English* verse. Perhaps that passage in Pope, where speaking of an amiable female and the moon, he says.

'Serene in virgin modesty she shines,'

may not be exactly in point, although the general idea is similar. Spencer however is sufficiently precise—

'*Her spacious forehead like the clearest moon,*
Whose full grown orb begins now to be spent,
Largely displayed in native silver shone,
Giving wide room to Beauty's regiment.'"

my habit,* shall have dressed in ambrosial flowers, and shall have both danced and played music?"

The last syllable in ancient Singhalese poetry was common in quantity; but this is now no longer the case, since blank verse is altogether obsolete.

Poetry is of three kinds; first *blank verse*, second *rhymes*, and third *seheli*, a mixture of the two first.

The blank verse consists of different kinds.

Distribution of Syllabic Instants in blank verse. †

1. *Gee*.....9 : + 11, + 11 : + 11=42
2. *Piyum Gee*.....8 : + 11, + 8 : + 14=41
3. *Matwalagee*.....8 : + 8, + 8 : + 13=37
4. *Umatugee*.....9 : + 10, + 9 : + 10=38
5. *Kaw'gee*.....9 : + 10, + 10 : + 11=40
6. *Bamara'gee*.....8 : + 11, + 8 : + 12=37
7. *Yá'gee*.....9 : + 11, + 11 : + 11=42
8. *Du'agagee*.....9 : + 11, + 11 : + 13=44
9. *Yon'gee*.....8 : + 11, + 10 : + 11=40
10. *Karika'gee*.....8 : + 11, + 9 : + 13=41; but note, there should be 25 *b.* and 8 *l.*
11. *Dakunutohalgee* is the same as the last; the difference in the name arises from the repetition of a word at the beginning of the verse, which is peculiar to this species.
12. *Vamtohalgee.* The same as the 10th; but the *last* word being repeated it is called by this name.
13. *Sanda-hata*, known in the Sanscrit as "*sandastaka*" is the same as the 1st; the peculiarity being that each succeeding couplet commences with the final sound of the preceding couplet, e. g.

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* The habit here referred to is one of cloth made up of frills.

† In this table *l.* stands for *longus* or 'guru'; *b* for *brevis* or 'lagu'; M. for Molossus; B. Bacchus; C. Cretic; A. Anapæst; H. Antibachic or Hyperbachic; A. Amphibrach or Scolius; D. Dactyl; T. Tibrach; and S. I. for Syllabic instant.

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"Her two brows were like the rainbow; her narrow forehead like the moon in her crescent; and her two long pendent ears like the golden swing of Beauty's goddess, Lakshmi."*—*Kaviasekare.*

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මිනඟානොඟන්නෙමි : නවලමිදිස නැතෙමි

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රජපැමිණිබමිසත්
සත්රජු නොඹමැඩපිසි
විසිතමා සරසාලස
සලසාදසරජදුවිනැවි

"Once upon a time the Bhodisat became king, and having subdued the pride of seven kings, and having also associated himself with a female, lived clothed with the ten royal virtues."—*Kawsilumina.*

14. *Nalu'gee*..... A. S. *l. b.* T. D. 2 *b.* A. S.
15. *Sasapulute*... (S. D. *l.*) × 4.

Distribution of Syllabic Instants in Rhymes.

1. *Sanda*..... *l.* × 4.
2. *Siri*..... *b. l.* × 4. This genus contains two species, whereof that which is symbolically exemplified is called *Bindu*, and the other *Miyul*, 4 *b.* × 4.
3. *Medum*..... A. × 4, is called *Talà.*
   6 s. i. × 4, is a species of this, and is called *Atima.*
4. *Pihiti*..... (A. × 2) × 4= *Hasagemi.*
   (8 s. i.) × 4, is named *Piyumakara.*
5. *Supihiti*.....(S. T. *l. b.*) × 4, is named *Saviyatsara.*
   (T. × 2 S.) × 4, is called *Nirisara.*
   10 s. i. × 4= *Kanda.*
6. *Utu*..... (T. × 2 D. *l.*) × 4= *Ari.*
   (A. × 3) × 4=*Bamaravana.*
7. *Bujangagati.* A. T. S. × 4, with a pause after 5th s. i.
8. *Wehelulegi*.. 12 s. i. × 4.
9. *Wasat*..... same as last, but has a pause after 6th s. i.
10. *Yon matwala Gee*... 4 × (10 s. i.) of which the last is a *l.*
11. *Suramatwala*...same as the 9th, but with less prolation at the end of the line.
12. *Uvade*..... same as the 10th, but with a pause after the 4th and 6th s. i.
13 *Mingati*..... the same as the last, but has a *l.* at the end.

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The spreading the rythm is a curious, but very clever device, founded upon fixed rules: the reader will perceive on reference to the plate, at p. cvii., that the construction of the diagram is upon the following process.

The *first* column consists of a curve and a dash repeated alternately; in like manner the *second* column has 2 curves and 2 dashes; the *third* 4 curves and 4 dashes; the *fourth* 8 curves and 8 dashes; the *fifth* 16 curves and 16 dashes, and so on, increasing them in an arithmetical progression. We may at pleasure increase the number of columns marked in *letters* on the top with a view to test the quantity of any species of poetry, however long. The diagram, as constructed in the plate, would only enable us to ascertain the measure of a verse not exceeding 6 instants; and it will be perceived that a line of two instants is capable of being varied into 4 tunes; one of three instants into 8; one of four into 16; one of five into 32; and one of six into 64. So likewise, one of 7 instants, if the diagram be constructed upon the process already laid down, will have double the number of tunes which one of 6 instants has, or 128 tunes; and so on in a regular progression, until language itself fails to admit of a greater number of syllables in one line. The diagrams in the possession of scholars extend to 32 columns. Of these we have seen one on the walls of the *Pansella* at *Meeripenne* in the Galle district; but cannot now charge our memory as to whether it embraced all the tunes known to the Sanscrit.

As already noticed, the marks employed by the Singhalese to distinguish their symbolic instants, are directly the reverse of those used in English Prosody; the short and long letters in Singhalese being marked thus – ∩; while ∪ – represent the same sounds in English.

It must be remembered, that in spreading the rythm, as it is called, the last measure at which we pause, according to the number of instants of the Poetry which we have in view, is always one in which all the instants are short, or

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lagus. Thus, on reference to the diagram it will be perceived that a line of *two* instants ends at number 4, where the measure is – –; a line of *three* instants ends at number 8, where the measure is – – –; a line of *four* instants ends at number 16, the measure opposite to the same consisting of four short sounds – – – –; a line of *five* instants ends at number 32, where we have five short sounds – – – – –; and a line of *six* instants ends at number 64, which points at six short sounds – – – – – –. Having thus constructed the Table, we are by it enabled to ascertain divers properties of Poetry.

Rule 1.—*To ascertain the number of the tune of a given piece of poetry.*

Reduce the poetry to its symbolical instants. Then proceed to number them from the first, doubling every succeeding one as you go along; and stop at the last *lagu*. Then collect together all the figures at the foot of all the *lagus*, and to the sum total thereof add figure 1; and the result will be the number of the tune in the diagram.

Exception. Where there are no *lagus*, or short sounds in poetry, note that there the tune is the first; e. g.

කා ඩි නා මී. ⏑ ⏑ ⏑ ⏑.

EXAMPLE.

ප ඇ නි බා නි
⏑ ⏑ – ⏑ ⏑
1 2 4.

4+1=5. The number of the tune in the diagram.

The following exercises will also serve to illustrate the above rule.

1.

Of two instants.

දෙනේ
අටනේ
දිනේ
දෙනේ

Let us reduce this to its symbolical instants thus – ⏑. We shall then begin to mark all the syllabic instants, and go on doing so from the commencement until we meet with the last *short* instant at which we pause. We shall then have but the figure 1. Adding 1 to this, the result which is 2, points at the number of the tune in the diagram.

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2.

Of three instants.

සෙවළි / ඝරලි / ඝවලි / මසිලි

The symbolical instants of the above are – – ∩. We mark the first instant 1, and the 2nd double that of the 1st, and then pause, because there are no more short instants. We thus get 1 and 2, to which adding 1, we get 4, the number of the tune in the diagram.

3.

Of four instants.

මෙඝතර / නාමඝර / මෙඝඝර / දුරඨඝර

We get – – – –. Marking 1 under the first foot and doubling it at the second, we get 2; doubling that we obtain 4 at the third, and doubling that again we obtain 8 at the fourth. By adding 1 to all these figures we obtain 16, the number of the tune in the diagram.

4.

Of five instants.

සුපුදුඹුසෙහේ / සොයපුවිසෙහේ / නාලදිටසෙහේ / දිවිනාරිසෙහේ

When this is reduced into its symbolical instants we get – – – – ∩; numbering the short instants we get 1, 2, 4, 8: and adding 1 to (1+2+4+8) we get the 16th tune of 5 instants.

5.

Of six instants.

මලඝාසමඝා / සුලඝාවෙලඝා / මරඝාසරඝා / මිලඝාඔලඝා

Mark – – ∩ – – ∩

1 2 4 8 16

Then (1+2+8+16)+1=28.

*Rule 2.—The number of syllabic instants, and the number of the tune being given, to find out the tune.**

Divide the given number of the tune by 2, and mark down a *lagu;* and go on dividing each *result* as many times as there are given instants, marking down, however, at each result

* i. e. the *lagus* and *gurus* in their respective situations.

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a *lagu*. If the given number be indivisible into two, add 1, and then divide the total by 2, marking as the result a *guru;* and then go on as before marking at each result a *lagu*. The *lagus* and *gurus* which are thus obtained will indicate the required tune.

Note, that where the last result is 1, and the same cannot be divided except into fractional parts, mark as many *gurus* as will make up the deficient number of syllabic instants.

Example I.

What is the 64th tune of 6 instants?

÷ 64 by 2. And the result is 32: mark the result thus –
÷ 32 „ „ „ is 16 „ „ –
÷ 16 „ „ „ is 8 „ „ –
÷ 8 „ „ „ is 4 „ „ –
÷ 4 „ „ „ is 2 „ „ –
÷ 2 „ „ „ is 1 „ „ –

Collect the six symbols which are placed as the result, and we get ------, which on reference to the diagram will be found to be correct.

Example II.

What is the 31st tune of 6 instants?

Divide 31 by 2. Since the same is indivisible without a remainder,

Add 1 to 31 = 32
÷ 32 by 2 = 16, mark a ∩
÷ 16 „ „ = 8 „ –
÷ 8 „ „ = 4 „ –
÷ 4 „ „ = 2 „ –
÷ 2 „ „ = 1 „ –

As there is one instant wanting to make up the six, add 1 to the last result, and then divide it by 2, and mark for the result a ⌒. Collecting the six results in one line, we get what the diagram points out at figure 31, viz. Tune = ⌒----∩

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EXAMPLE III.

What is the 6th tune of six letters?

Divide 6 by 2=3. Mark as the result a –. And as we cannot divide 3 by 2, without leaving a remainder,

Add 1 to 3 = 4; ÷ 4 by 2 = 2, and mark a ⌒

÷ 2 by 2 = 1 „ –

As 1 cannot be divided without a remainder, add as many *gurus* as will make up the number of required instants i. e. add ⌒ ⌒ ⌒. We thus get – ⌒ – ⌒ ⌒ ⌒.

Rule 3.— *The number of syllabic instants being given, to find out of how many tunes of each kind a given piece of poetry is susceptible.*

Mark as many units as there are syllabic instants in the given piece of poetry. Add to these a unit. In a second line, commencing from the beginning, go on adding the two first together, and the result with the third, and that result with the fourth, and stop short at the last column but one. In a third and fourth line do the like, until there are no two columns to add together. The first column will then indicate the number of tunes in which all are *gurus;* the 2nd the number of tunes in which one is a *lagu* and the rest are gurus, the 3rd the number of tunes in which two are lagus and the rest gurus, and so on in an arithmetical progression, until the number of syllabic instants of the diagram are exhausted.

EXAMPLE 1.

Of how many tunes of each kind is a piece of poetry of six instants susceptible?

Mark one unit more than the given number of syllabic instants

Thus,	1	1	1	1	1	1	1
Add as follows:		2	3	4	5	6	
Again		3	6	10	15		
„		4	10	20			
„		5	15				
„		6					

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Column	1	indicates	1	tune	having	*lagus* 0	*gurus*	6
„	2	„	6	tunes	„	1	—	5
„	3	„	15	„	„	2	—	4
„	4	„	20	„	„	3	—	3
„	5	„	15	„	„	4	—	2
„	6	„	6	„	„	5	—	1
„	7	„	1	„	„	6	—	0

EXAMPLE 2.

Of how many tunes of each kind is poetry of five instants susceptible?

Mark as follows:— 1

1	1	1	1	1	1
	2	3	4	5	
	3	6	10		
	4	10			
	5				

Column	1	indicates	1	tune	having	*lagus* 0	*gurus*	5
„	2	„	5	„	„	1	—	4
„	3	„	10	„	„	2	—	3
„	4	„	10	„	„	3	—	2
„	5	„	5	„	„	4	—	1
„	6	„	1	„	„	5	—	0

N.B. There are two other rules by which the number of instants contained in the space of ground occupied by the diagram may be ascertained. But they are merely the result of the last rules; and can be ascertained by simple rules of Arithmetic.

Our remarks on the Poetry and Literature of the Language, whose Grammar we lay before our readers, concluding here, we now apply ourselves to a consideration of the History of that Language, so far as the same can at present be ascertained from the few materials accessible to us.

In entering upon this part of our investigations it is necessary to look into the Civil History of the Island: for, to use the language of Sir William Jones, "the Civil and

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the Literary History of nearly every part of the world are so much allied together, that one cannot be used, nor can the same be proved or illustrated, without the other."

The HISTORY OF THE SINGHALESE LANGUAGE may be divided into five periods, viz.

I. From the earliest time till A. D. 339.
II. From A. D. 339, to A. D. 1153.
III. From A. D. 1153, to A. D. 1410.
IV. From A. D. 1410, to A. D. 1815.
V. From A. D. 1815, to the present time.

FIRST PERIOD.

FROM THE EARLIEST TIME TILL THE YEAR 339.

In the infancy of the Singhalese Government, very little, if any thing at all, appears to have been done to cultivate or polish the native language. Indeed it was unlikely that the conquering nation could do so, until in the course of time becoming blended with the natives, the native tongue itself became the *Singhalese* language. The Inscriptions of which Major Forbes speaks as existing at Lagalla (which is supposed to be in the vicinity of Wijaya's abode), when translated, cannot fail to throw considerable light upon the literature of this period; but this must be the work of a future date.

The first mention made in the Mahawansa of the *language of the land* is, as we have already seen, during the memorable reign of *Dewenipètissa;* and we may therefore begin our narrative from the year B. C. 306.

But before doing so, it may be observed, that the absence of all information regarding the language and literature of this island, during the 236 years which, it is said, elapsed from the alleged date of Wijaya's arrival in Ceylon—543 B. C., to the reign of Dewenipetissa, 307 B. C., raises a strong suspicion in our mind, (a suspicion fully supported by the opinion of Mr. Turnour, see *Mahawansa, p. p. xliii. li.*),

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that the Wijayan era is antedated by "a considerable term." For, otherwise, it is not a little singular that Mahanama, who was indebted to "ancient authors in the Singhalese language" for the matter contained in the Mahawansa, should not only have left us completely in the dark as to those particulars, but should also have fallen in the early part of his narrative into certain chronological errors, from which he is free in the subsequent portion of the Mahawansa, from the reign of Dewenipetissa downwards. *

As the subject may prove interesting to the reader, and is of considerable importance as supporting the views expressed at p. xiii., we shall venture upon a few remarks.

The Wijayan and Budhistical eras, according to the Mahawanso, are identical. And "there is," says Mr. Turnour, "a ground for suspecting that sectarian zeal, or the impostures of superstition have led to the assignment of the same date for the landing of Wijayo, with the cardinal Budhistical event—the death of Gótamo." †

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* "Suffice it to say, that from the date of the introduction of Buddhism into Ceylon, in B. C. 307, that history is authenticated by the concurrence of every evidence, which can contribute to verify the annals of any country."—*Mahawanso p. hi.*

† Mr. Turnour seems to think that the date of Wijayo's landing in Ceylon has been antedated, "for the purpose of supporting a pretended revelation or command of Budhu, with which the seventh Chapter of the Mahawanso opens." He says "It became a point of interesting inquiry to ascertain whether the Budhists of Ceylon had ventured to interpolate this injunction, as well as 'the five resolves silently willed by Gotamo,' mentioned in the seventeenth chapter, into the Pitakattaya, for the purpose of deluding the inhabitants of this Island; as that imposition might, perhaps, have been detected by comparing those passages with the Pitakattaya of the Burmese empire, and the Sanscrit edition presented to the Bengal Asiatic Society, by Mr. Hodgson. On referring, accordingly, to the Parinibbana-suttan in the Dighanikayo, *no trace whatever was to be found there of these passages.* But the 'five resolves' alone are contained in the Atthakatha to that suttan; but even there the command to Sakko, predictive of Wijayo's landing in Ceylon, is not noticed. I took the opportunity of an official interview with the high priests of the Malwatta and Asgiri

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Following in the light of this suspicion (the circumstance which creates it fully accounting for the object of the perversion), we are enabled to discover satisfactory evidence which supports our belief.

In this investigation we shall proceed upon what we conceive to be two incontrovertible data, 1st, the identity of Chandragupta* with Sandrocottus; and 2nd, the identity of Asoka with Dharmasoka, the royal parent of Mihindu.

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establishments and their fraternity, to discuss this, apparently fatal, discrepancy, with them. They did not appear to be aware that the 'five resolves' were only contained in the Atthakatha; nor did they attach any kind of importance to their absence from the text."

* "This," says Professor Wilson, in his notes to the Vishnu Purana, "is the most important name in all the lists, *as it can scarcely be doubted that he is the Sandracottus, or, as Athenaeus writes more correctly, the Sandrocoptus, of the Greeks.* The relative positions of Chandragupta, Vidmisara or Bimbisara, and Ajatasatru, serve to confirm the identification. Sakya was contemporary with both, the latter dying in the eighth year of Ajatasatru's reign. The Mahawanso says he reigned twenty-four years afterwards; but the Vayu makes his whole reign but twenty-five years; which would place the close of it B. C. 526. The rest of the Saisunaga dynasty, according to the Vayu and Matsya, reigned 143 or 140 years; bringing their close to B. C. 383. Another century being deducted for the duration of Nandas, would place the accession of Chandragupta B. C. 283. Chandragupta was the contemporary of Seleucus Nicator, who began his reign B. C. 310, and concluded a treaty with him B. C. 305. Although therefore, the date may not be made out quite correctly from the Pauranik premises; yet the error cannot be more than twenty or thirty years. The result is much nearer the truth than that furnished by Budhist authorities. According to the Mahawanso, 100 years had elapsed from the death of Budha to the tenth year of Kalasoko. He reigned other ten years, and his sons forty-four, making a total of 154 years between the death of Sakya and the accession of Chandragupta, which is consequently placed B. C. 389, or about seventy years too early. According to the Budhist authorities, Chantakutta or Chandragupta commenced his reign 396 B. C. Burmese table; Prinsep's useful Tables. Mr. Turnour in his Introduction, giving to Kalasoko eighteen years subsequent to the century after Budha, places Chandragupta's accession B. C 381, which, he observes, is sixty years too soon; dating, however, the accession of Chandragupta from 323 B. C., or immediately upon Alexander's death, a period too early by eight or ten years at least. The discrepancy of dates Mr. Turnour is disposed to think, proceeds from some intentional

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The Singhalese historians record the accession of Asoka at 319 B. C., that is to say, 62 years after the date of Chandragupta's accession to the throne; and, says Mr Turnour, "if Chandragupta and Seleucus Nicator be considered contemporaries, and the reign of the latter be taken to have commenced in B. C. 323 (the year in which Alexander died), a discrepancy is found to exist of about 60 years, between the date of the Western authorities, and that given in the Mahawanso." Now that this "discrepancy" of 60 years is on the part of the island historians, there can be no doubt. For, on reference to "Inscriptions and other acts" of Asoka's reign, we are enabled to fix the date of his accession to a certainty; and that date is 259, and not 319 B. C. Sir Erskine Perry, to whom we are indebted for an interresting account of this Monarch's reign, says (see Bombay Asiatic Society's Journal, No. xiv. p. 161), that Asoka "was crowned at Pataliputra in the fourth year of his reign; and from this year which was 259 B. C., he dates not only his inscriptions, but other acts of his reign." The accuracy of this latter date, which on comparison with that given by the island historians produces a discrepancy of just 60 years, is attested by the fact, that there is a like discrepancy on a comparison of the Eastern and Western chronologies, bearing upon the lives of Chandragupta and Alexander the Great.

Upon these data, and from the fact that Mihindu, the son of Asoka, arrived in Ceylon in the 18th year of his father's

perversion of the Budhistical chronology. Introd. p. L. The commentator on our text says, that Chandragupta was the son of Nanda by a wife named Mura, whence he and his descendants were called Mauryas. Col. Tod considers Maurya a corruption of Mori, the name of a Rajput tribe. The Tika on the Mahawanso builds a story on the fancied resemblance of the word to Mayura s. Mori, Pr. a peacock. There being abundance of pea-fowl in the place where the Sakya tribe built a town, they called it Mori, and their Princes were thence called Mauryas.—Turnour, Introduction to the Mahawanso, p. xxxix. Chandragupta reigned, according to the Vayu Purana, twenty-four years; according to the Mahawanso, thirty-four; to the Dipawanso, twenty-four."—*Wilson's Vishnu Purana*, p. 468.

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reign, and in the first of Dewenipetissa, it is manifest that the latter ascended the throne 65 years after the period given in the Mahawansa, viz. 241 B. C. Mahanamo gives the following particulars.

1	Wijaya reigned	Years	38
2	Upatissa	„	1
3	Panduwasa	„	30
4	Abhaya	„	20
	Interregnum	„	17
5	Pandukabayo	„	70
6	Muttusiwa	„	60
7	Dewenipetissa succeeded Muttusiwa		
		Total—	236

If the period of each sovereign's reign be correct as above given, and, if moreover, Dewenipetissa only commenced his reign in 241 B. C., Wijaya's arrival could not have been earlier than 477. B. C. This then establishes a difference of 66 years. But we have little confidence in the correctness of these dates up to the reign of Dewenipetissa. The *Sulu Raja' Ratnacare* gives the following:

1	Wijaya reigned	Years	30
2	Upatissa	„	1
3	Panduwas	„	30
4	Gunatissa .. .. .. (not given)	„	
5	Pandukabayo	„	77
6	Muttusiwa	„	60
7	Dewenipetissa succeeded him.		
		Total—	198

According to the *Sulu Raja' Ratnacare*, therefore, and upon the data from which we have started, we perceive that Wijaya arrived in this Island 439 B. C.; which date, when compared with that given in the Mahawansa, exhibits a difference of 104 years.

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But we are by no means satisfied with the correctness of the dates furnished by the Sulu Raja Ratnacare, as they are still more suspicious than those in the Mahawansa, with reference to the reigns of Pandukabayo and Muttusiwa. "My reluctance," says Turnour, "moreover, to admit the particular date assigned to the landing of Wijayo, does not proceed solely from its suspicious coincidence with the date of Gotamo's death. The aggregate period comprised in those 236 years, it will be observed, has been for the most part apportioned, on a scale of decimation, among the six Rajas who preceded Dewananpiyatisso, which distribution is not in itself calculated to conciliate confidence; and in the instance of the fifth raja, Pandu-kabhayo, it is stated that he married at 20 years of age, succeeded in dethroning his uncle when he was 37, and reigned for 70 years. He is therefore 107 years old when he dies, having been married 87 years; and yet the issue of that marriage, Mutasiwo, succeeds him and reigns 60 years! One of the Singhalese histories does, indeed, attempt to make it appear that Mutasiwo was the grandson; but I now find that that assertion is founded purely on an assumption, made possibly with the view of correcting the very imperfection now noticed. It is manifest, therefore, that there is some inaccuracy here, which calls for a curtailment of the period intervening between the landing of Wijayo and the introduction of Budhism; and it is not unworthy of remark, that a curtailment of similar extent was shewn to be requisite in the Indian portion of this history, of that particular period, to render the reigns of Chandragupta and Seleucus Nicator contemporaneous."

Hence, it will be seen, that we have indubitable testimony that the Wijayan era is antedated by 60 years; and that there is strong suspicion of its having been still more perverted. As however, in this stage of our work it is difficult to adjust dates by the discovered discrepancy in ques-

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tion, we shall be entirely guided by those upon which we have hitherto proceeded, viz., those which are given in the Mahawansa.

To proceed then: Having shewn the language of the land to have been the Singhalese in 306 B. C., it appears that from the reign of Dewenipetissa until that of Dutugemunu, the march of improvement was arrested by two Malabar usurpers, and the invasion of the Island by one Elāla, also a Malabar: and that Dutugemunu's wars (B. C. 164), which were succeeded by a series of monumental erections (amongst which was the celebrated Ruanweli Dāgoba), scarcely left him any time for the promotion of the intellectual improvement of his subjects.

No apparent advancement in literature took place from this period until the reign of *Walagambahu* (B. C. 104), who nearly twelve years after his accession (B. C. 92), directed the compilation of the religious works of Ceylon; which, consisting of the text books of Budhism in the Pali language, and the Singhalese Atuwas or Commentaries, were committed to writing by 500 priests at a subterraneous or rock Temple, called *Aluvihara*, nearly two miles from the Town of Matalla.

These Atuwas, if now procurable, would greatly assist us in ascertaining what progress the Singhalese language had made at this period of time. Unfortunately, however, they are no longer extant.

We learn upon the authority of Major Forbes* that on the west side, and within a short distance of Dambul, there are many inscriptions, the form of the letters approximating to the ancient Singhalese.† He considers the

* Ceylon Almanac for 1834, p. 206.

† The writer is in possession of two of these inscriptions; and on reference to them and a few others inserted in the Bengal Asiatic Society's Journal, Vol. 5, p. 555, it is apprehended that most of them are in a character which bears great resemblance to the Nagari of the third century B. C., given in Mr. Prinsep's Tables.

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probable date of these monuments to be 80 B. C. If these be translated, (and we hope the day is not far distant when they will be), they will doubtless not only throw much light on the early history of this Island, but contribute much to enlighten us as to the character of the style in which the voluminous *Atuwas* were composed.

Nearly three centuries had elapsed after the last mentioned event, when Wiharatissa ascended the throne A. D. 201; and during this period not only were many arts and sciences introduced into Ceylon from India; but the Brahmins, in conveying their scientific instructions in Poetry, Logic, Metaphysics, Ethics and Natural Philosophy, necessarily introduced the *Sanscrit;* the acquirement of which by the natives must have been greatly facilitated by their knowledge of its sister dialect, the Pali, with which language, in connection with their religious books, they were already conversant. It can hardly be doubted, that from these sources, the native Singhalese was much enriched.

At this period a great schism, known as the "Wytulian heresy," was originated; the results of which have been most detrimental to the literature of a nation, whose *religious* and scientific works were inseparably connected. *Wiharatissa*, assisted by his Prime Minister, burnt all the Budhistical scriptures; and these we may reasonably believe, included the greater part of the literature of Ceylon. This took place in A. D. 209, and is the second destruction of literary records which disgraces the page of history.

Passing over the remarkable reign of *Sree Sangabo*, whom the native traditions regard as a candidate for the high-priestly office of a future Budha; we come to Gotabhaya, in whose reign the *Wytulian* doctrines were again embraced, which led to a further disturbance of the intellectual improvement of the Singhalese—an improvement which we cannot sever from their religious.

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About this time, it seems, the Inscriptons to which we have already referred, were engraven on rocks at Mihintala. Mr. Turnour in reference to them says (vide Ceylon Almanac for 1834, p. 173), "They must have been recorded about the year of Budha 805, A. D. 262. From the inscriptions themselves, and on reference to the Mahawanso, I find that three Princes of the Cshestria tribe, descended from Okaaka, and connected with the Lamini branches of the Royal family, whose domains were near Mayanganna in Bintenne, repaired to the Court of the reigning Sovereign Wija Indoo A. D. 241."

The following paragraph from the Inscription, of which the introduction was printed at p. xxxvi., will serve as a specimen of that pure *Elu* or Singhalese, for which we in vain look at the present day. It is chaste in its style, elegant in construction, unmixed with the Sanscrit, and unencumbered by numerous existing particles, which only serve to ornament the style without adding anything to the sense.

1. මෙවෙහෙර් හි වසන බික්සඟහිමියන් විලිපෙනෙස්සල්හි
නැගිසිසු අරක්මෙනෙහි නොව දහැවනිසන් මැවිසිසිකකර්
හිකිසුසෙසින් සිවුරුකැ දපෙරව එන්වෙහෙලහාග්අවුත් මෙ
ත්පිරිත්කොවබෙය කඹුබත්හනසුතු

2. ගිලනාව ලහාග්සුයනොහෙන ගිමියනාවවෙදුන්කිසුසද
වසග්දියසුතු

3. මෙවෙහෙරවැසැවිනාවරාකියන බික්සඟහිමියනාව කඩි
න්පිඬින්වසග්පසග්සුසතන්වලාකියන බික්සඟහිමියන්වවස
ස්සතක්සුසාඩදිවලාකියන බික්සඟහිමියන්ව වසග්දෙලසක්
සුසාදියසුතු

4. දයකයන්පිරිකපාසඟනාවදෙසුසලපසනොපිරිහෙලාදි
සසුතු

5. මෙවෙහෙරඅවුතුවාස් අවසැබත්ගඑබි මෙහිමෙපසක්
දිනිබදිවැවැසැ වළදත්වුන්ඛදවස්හා මක්කසඩැනොහැලදිය
සුතු්නොදගැවියසුතු

6. සහසමැගින් කැමියනාවහරන්දහවුන්වුන්පුගුල්වනොවැපැරියසුතු

7. මෙවෙහෙරවසන ඛික්සහගිමියන් ඇන්දෙගැබද් තුවාක්තන්හි කුබුර් අරැඬි අසිතාවරැපරිසායෙන් නොවැලදිය සුතු

"1. Having risen at early dawn, and having meditated on the four *preservative principles*, * and having performed the necessary ablutions, and having also attired and covered themselves with robes in the manner prescribed in the *Sakiyawa* (an Institute of Budha), the priests resident in this temple shall resort to the *apartment of appropriation* † in the inner temple; and, having there performed the religious observances of *Meth* ‡ and *Pirit* §, they shall partake of gruel and rice.

"2. They shall at the proper times prescribed by physicians give the food unto those (priests) who cannot attend the apartment of appropriation.

"3. Such of the reverend priests of this temple as study the Winepitaka shall receive, besides raiment, five meals; such of them as study the Sutrapitaka shall (in like manner) receive seven meals; and such of them as

* The four *Preservative Principles* are the four modes of meditation or Bawana, viz. Maitri, Karuna, Mudita and Upeksha—see *Hardy's Monachism*, p. 249.

† The apartment of appropriation, is a place set apart for the gathering of the priests, with a view either to divide their meals, or to determine upon which of them shall leave the temple in compliance with the invitations to breakfast of divers Budhists in different parts of the country. These invitations, it is to be remarked, are simply intimations to the head of the temple, that A or B wishes to feed so many priests on a given morning.

‡ '*Meth.*' This is one of those meditations of love towards all men, which gives a healthy conscience, and which, if truly practised, is an effectual check upon the commission of sin. See a definition of the same in Hardy's Monachism, p. 243.

§ '*Pirit.*' This is the recitation of certain portions of Budha's Sermons. These have been translated by the Rev. D. J. Gogerly, which see in the Friend for April 1839.

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study the Abidarmapitaka shall (in like manner) receive twelve meals.*

"4. Donations made unto the priests shall be applied in accordance with the intention of the donors, and without misappropriation.

"5. That of all the (produce) of the lands and tenements which appertain to this temple and its appurtenances, that which may be necessary shall be first given for the maintenance of the temple; and the residue thereof shall not be enjoyed (by the priesthood) separately, and by *coveting the temple*,* but shall be possessed (in common), and without affection for the temple.

"6. The workmen of this temple shall not be punished, or reprimanded by one single priest, but it shall be lawful to do so with the concurrence of the whole community of the priests.

"7. The Rev. priests resident in this temple shall not enjoy the produce of the fields and orchards which appertain to the inner temple, except in such manner as is conformable to religion."

SECOND PERIOD.

FROM 339 TO 1410.

To a nation little accustomed to traffic, and therefore free from the endless difficulties and anxieties which trade produces on society in general, the cultivation of letters was not only a *sine-quà-non*, but its sole delight. Under such circumstances the Singhalese could not long remain without supplying their wants from the neighbouring country. Each succeeding Sovereign, interested in the people's welfare, rendered them essential service in this respect; and whilst their own intellectual improvement was next to their heart, that of their subjects was not

* "Coveting the temple," i. e. the priests are not to set their affections upon the temple.

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neglected. In A. D. 350, Bujas or Buddhadāsa, much celebrated for his wonderful acquirements in Medical Science, wrote his "Sarattha Sangaho."

This is a Sanscrit work, and very popular amongst the physicians of the Island. It has a paraphrase or commentary attached to it in Singhalese; from which we shall select a specimen: see *post.*

During the reign of this Prince, the Suttans were translated into Singhalese (see Mahawanso, p. 247.) These, like the Singhalese Commentaries which preceded them, are now extinct. But reference, it is believed, is made to the Singhalese of the Suttans (the text of Budha's Sermons) in the Winayartha Samuch-chaya (A. D. 1165), to which we shall allude in the third period of our narrative. From these references we obtain several words which probably occurred in the Singhalese version of the Suttans; and they seem to correspond with the pure Elu terms which occur in the selection we have already made from an Inscription found at Mihintale—e. g. පිරික්සන්නියෙහි 'Thou hast become an ignoramus;' අනාලෙහි 'Thou hast become faulty;' අනාඅයතුතෙතුයෙහි 'Thou hast stolen that which belonged to others.'

Perhaps we are far from being wrong in considering that about this time the Mulusika and Kudusika were written. We have no clue whatever to their exact date; but the character of the style adopted certainly favours the belief that they were composed about this period.

From the former we extract the following passage.

තුන්ලොව්වලතුම් රැවින්තියාකාව්සිමුනි තුන්දෙරින්සක
සාවැදලපසපුවලද පැව්ජ්ජපවන් ගික්මියයුතුසරිත්වරින්සි
සසැකෙවින්කියනෙම් * * * දික්කෙස්නියනැගැලොම්
නොහරිනම් නොහරවානම් නොගිලන්වකැසඟඩුපියසලොම්
හරිනම්හරවානම්නියමටකෙරේනම් කරවානම් පිරියම්කලබි
මතෙක්පසින්ඉවුවහන්ඇති පසින්ඉව්ඇක්මේනම්සහසතුඇද

පුවුදුපිරිසන් කලඬිංදුවෙරි න්පහරිනා ඉඟලසිවුරෙන් අකවවුඟ වුළුවාගිදිනා සිවුරුදුන්පරි බොහෙරේනා නහඹඟන්නොඛැ දහම්දිනා සිරුරුකිසෙවඅදිදියගිදියකිසෙනොඟහානවි * * * දුකුලාදිවි.

"Having by means of the *three doors** properly bowed unto the *three Jewels*, † illustrious in *the three worlds*, ‡ I shall briefly relate the precepts of religion, both of commission and omission to which the *Upasampada* § ascetics should conform themselves.*** If the Upasampada priests shall not crop, or cause to be cropped, the hair (on their heads) as well as that in the nose, and also nails, whenever they shall have grown long; if without any disease (which shall demand it) they shall remove or cause to be removed the hair in the arm-pits, as well as that growing in their private parts; if they shall *pare*, or cause to be *pared*, ‖ their nails; if on an ornamented floor they shall walk with wet feet, or covered feet; if they shall with their naked bodies come in contact with ornamented walls, beds or chairs, of the common property of the priests; if they shall sit covering their double outer-robe around their necks ¶; if they shall ill-use their robes; if they shall go in the village without their yellow band; if (moreover) having fulfilled the calls of nature, and having water at hand, they shall not perform the necessary ablutions*** they shall be guilty of an offence."

During the reign of Mahanàma (A. D. 410), it appears that further additions were made to the literature of the Island by one *Budha Ghosha*, a very learned and renowned priest, who composed a series of commentaries on the Pali

* See note (†) at p. 34.

† The three Jewels, viz. Budha, Priesthood, and the Scriptures.

‡ The three worlds, viz. Earth, Heaven, and one of the Brahama worlds.

§ Upasampada is a high order of the Budhist Priesthood.

‖ The Singhalese word which we have rendered "pare," means also 'smooth' or 'polish.'

¶ This is a doubtful expression in the Singhalese.

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text of the Budhistical scriptures, and a number of metrical compositions in the Maghada language.

These are, an original work called the *Nanodayan*, the *Wisuddi Maghan* (to which we shall have occasion to refer when we come to speak of the commentary upon it in the Singhalese), and a Pali version of the whole of the Singhalese Atuwas.

After a short interruption to the cause of education by the disturbances of the Malabars, which soon ensued, we again find the literature of Ceylon in a flourishing condition in the reign of Dhatuseno, A. D. 459—when Mahanama composed the celebrated *Mahawansa*, to which and a few other native historical records we are indebted for this summary.

The fact of the Mahawansa being in *Pali* would naturally lead one to the supposition that at this period of time the Singhalese language was deficient. But such a supposition would be inconsistent with the fact, that discourses so varied and abstract as the Atuwas, or Commentaries on the Pittakattaya, had been *previously* written in the Singhalese language. And moreover, it is clear from the very notes of Mahanamo, that he adopted the Pali, not from any deficiency of the Singhalese, in which the former histories were composed, but with the sole object of giving to the language of Budha, "the supreme Maghada," a superiority over that of his native country.

A short interval elapsed between *Dhatusena's* death, and the accession of Kumaradàs, A. D. 515, one of the best and most enlightened of the Singhalese kings. Whether we regard him as a benefactor of the people, as a just king, or as a scholar, our admiration of him is equally great. A long course of study before he assumed the reins of government peculiarly fitted him for the throne, and enabled him to govern his people with justice and equity, and to promote those interests which the exigencies of the times re-

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quired. Eighteen temples, and as many tanks were founded by this Prince; and Budhism naturally obtained all the triumph which one of her devoted sons could achieve. He was an elegant writer, and a celebrated poet; and gave to the public many a valuable work, of which the ravages of succeeding times have left behind but a solitary Sanscrit poem called the "Janakeeharana."

The following passage occurs in the Perakumba Sirithe, a Singhalese poetical work of some celebrity.

ගවසෙර දසවස්දුරු නැරවා දහඅවස්මහවැවිබැ දී
වි ත ර ඵසැදුබිසව්අබිසෙස්මහපූවපිතෙමිතුල්සෙදී
ඇ ජ ර කිව්යරසිඳ්ජ්ජනකිසර ණඇමතෙවිබැ දී
සු මි ර දස්රදකාලිදස්නාමකිව්දුනවසිඳදිවිබ දී

"King Kumaradàs, who on the very same day celebrated a three-fold feast in honour of the accession of the Queen-consort to the throne, the installation into office of a number of the priesthood, and the founding of 18 temples and 18 tanks; and who in masterly and elegant rhymes composed Janakeeharana, and other celebrated poems—offered his life for the poet Kalidàs."

The circumstances which led to the tragical end of the Sovereign were as follows:—Kumaradàs conceived an attachment to a female of great personal attractions, and during his visit one evening at her house (which was situated on the borders of a beautiful pond overgrown with Lotuses,) the king observed that a "bee" which had alighted upon a Lotus, and "sat on the bloom extracting liquid sweet," was insensibly imprisoned within the fading petals of this flower of the oriental poet. A felicitous poetical idea, having reference to the danger of his own situation, was the result of the observation; and the royal poet, not wishing to give utterance to the whole of his sentiments, left the two following lines on the walls of the apartment which he then occupied, with the ad-

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dition to them of a promise to grant the request of any who should complete the stanza:

විහඬිරුමලනොහලාරෙණවි නී
මලදෙදරපණහලවිහිසවෙ නී

Kalidàs,—not Rishi Kalidaas, the "Shakespeare of the East," who during this reign visited Ceylon, acquired the native Singhalese, and made accessions to the literature of this Island by his own compositions;—invited perhaps by the attractions of the lady to whom we have already referred, was once spending a day with her, when he saw the above lines and that which followed them.

The poet, to whom the pen of royalty was perceptible, could not be long in conceiving the comparison, which the prince with a sense of delicacy had failed to institute; and at once completed the stanza by superscribing, (as the genius of the Singhalese language very frequently admits) instead of subjoining the two following lines:

Poet...සිසඇඹරා සියනඹරා සියවෙ නී
සියසපුරණිදිනොලබා උන්සෙවී නී
King...විහඬිරුමලනොහලාරෙණට ව නී
මලදෙදරා පණහලවිහිසවෙ නී

LITERAL TRANSLATION BY MR. ARMOUR.

On resorting to the roseate receptacle for the sake of its sweets,
Anxiety deprived the eyes of sleep—
The forest bee got to the honey without bruising the flower,
And when the flower expanded escaped with life.

VERSIFIED.

"Inthralled by blushing sweets; their power shall keep
The anxious mind from rest and eyes from sleep.
Though closed at eve, the glowing Lotus * see
Unhurt at dawn release the captive bee."

The above, we regret, is not a literally correct translation of this elegant but difficult verse. The difficulty arises not from any supposed difference of dialect from the one now in

* The pink Lotus is meant.

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use; but from the alliterations employed,—the same word conveying at each repetition a different meaning—a fact with which the reader is, perhaps, already familiar. Hence the difficulty of deciphering its meaning in a language which has but few particles, and fewer auxiliary verbs, and whose elegance in poetry consists chiefly in the elision and permutation of letters, must be obvious. After considerable inquiry and discussion amongst the pandits of the present day, we submit the following with much diffidence, as the meaning which we attach to the stanza.

"1, As the *relation of the Sun** (or King of the Solar race) in the company of the Lotus-eyed beauty—2, was without full sleep to his eyes; (so)—3, The forest bee which reached its sweets *without bruising the flower* (whilst it was open)—4, *escaped with life when the flower had expanded* (escaped not with life until the flower had again expanded.")†

It will be perceived that there is no difference of dialect between the above and the poetry now in use. And this circumstance would have led us to doubt the veracity of the historian, in reference to its date, but for divers confirmatory proofs which we derive from other sources. With respect to the apparent similarity in style, it is to be observed that the ancient poetry generally consisted of *blank verse*, and that this was so constructed, that, as in Milton's *Paradise Lost*, between it and modern

* The above translation may be rendered free by the omission of the italicised passages.

† If the bee sat on the flower whilst it was open, and escaped it not until the flower had again expanded, it follows as a matter of course, that in the interval of time between these two periods the flower faded, which the Royal Poet intended to convey. Mr. Knighton's poetical English version of the stanza nearly approaches ours in the text, and is as follows:

"By Beauty's grasp in turmoil uncomposed
He's kept a prisoner with eyes unclosed;
But if all night the Manel keeps the bee,
The morn beholds him gay, unhurt and free."

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rhymes we perceive a wide difference. But where rhymes had been adopted, even in ancient times, the language was nearly the same as that which presents itself now. If the reader be at the pains to examine the *Sidath' Sangarawa*, he will find that the blank verse in which it is composed, is apparently another dialect, although it is not so in fact, whereas the rhymes which occur in it (e. g. the one at the conclusion of the declensions) nearly approximate, if they be not identical with, the very style now used by the Singhalese.

To return however to the history of the verse under consideration. The courtezan, with a view to obtain the promised reward, murdered the poet, and represented to the King that she had herself completed the stanza. The King required but little reflection to detect the falsehood, and discover the murder of a friend who had suddenly disappeared. Inquiries were instituted, and the body of the murdered pandit was found. The end was tragical! The King

> ——— "with tears
> Watering the ground, and with *his* sighs the air
> Frequenting, sent from heart contrite, in sign
> Of sorrow unfeign'd" ———

"prostrate fell" upon the blazing funeral pile of the murdered poet, and sacrificed his own life for that of Kalidàs!

According to tradition this sad occurrence happened at a place called Hath-bòdiwatta at Anurajapura; and some suppose, from the similarity of the name which they find given to a spot in the Matura District, that Kumaradàs died in the latter place. But this we apprehend is a mistake.

We now pass over several Sovereigns, amongst whom is Silaakàla, A. D. 534, (when the Wytulian heresy, again introduced, was exposed by a priest of the name of *Jehty Pala,*) and Aggrabodi, A. D. 589, during whose reign twelve poets of great genius flourished in his Court, but of whose history nothing is known.

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Judging at least from the style of Pradeepikàwa and Amawatura, which have been handed down to us, and which furnish us with no other information beyond the name of their author, Gurulugomi, we may assign them a place at this period of our narrative. These books are upon the whole written in a very chaste style, and are of the highest authority amongst us at the present day. They may indeed be regarded as two of our classics. We select the following from Amawatura, which treats of

THE MIND, THE CHIEF AGENT OF SIN.

මෙසේබුදුන්වැදහකන්පස්විහුන්උපාලිමහසිවු වහන්සේදිකී තපස්විමෙයව අයහෝසිකිහ,, අයම්හසිටසිවදුලෝ—උහු භෘඋපන්කතායෙක්ඇතහෝසිකිහ,, ඇසැමහසිටැසිවදුලෝ,, කුමිනාකතායෙක්හෝසිකිහ,, බුදුහුදැහුහා උපන්කතානාක්වදු ලෝ—මසඳ උපාලිමහසිවුදිකීතපස්විහවසාධුකාරදි සහරහු ගේහස්නදත්තේනාම්ගේයලාමසවු මිනොදණඩයමහත්වූකාය දණඩයනාහමදින්නේනොදේසි පවුකිරීමව කායදණඩය මමහා සාවද්‍යය වාග්දණඩා මිනොදණඩය මානස්වන්නේනොවෙසිකි —බුදුහුදුදින් මහසිටතෝතොල් රාජකහිදිවූනතුවක්සෙසි න්නොසැලේසැබැවිපිවාසිවිනන්වීනාම් නාහාසනතාකරමිහසිවදු ලෝ—වහන්සේමිසැබැවිවිහිටාවිම්වදුරතුමැනවැසිකි,, කියහමහසිටමේලෝකයෙහි සිහිල්දියනොගෙණහුදුදියවලඳන රතාතුවෙක්බලවත්ලැබුව් සිහිල්දියනොලදින් මෙලේවි නම්කිහන්ථනාථපුත්‍රුන්නොහිඋපදියෙසිවදුලහ,, වහන්සේ මනාස්සත්‍යනාම්දෙවිතෙනොක්අතිඔබුන්කෙරේඋපද්දිමනාස්සි බැදිවෙලෙන්හායසිකිහ—ඔහු සිහිල්දියවලඳනොකරතුකුම වයත්,, තුවිවහුදියෙහිදිවිඇතයනැසිකින් සිහිල්දියනොහන්ති මහිකුඩාදියබිඳුකුඩාපදුවිහයෙතිමහත්දියබිඳුමහත්පදුවිහයෙ තිමෙසේපදුවිහයනසිකින්සිහිල්දියවලඳනොකරනා තුවටහව පිත්තවරයෙක්ඇති ඔහුහට හුතුදියබොතුහෝ අත්පාදුලන් හෝ පමිකකරතුහෝ නොරිසියෙසි රෝහබලවන්නේසි සි හිල්දිය උවමැනව මහින් රෝගයහංහිදෙසි මෙවිනාහිහුතුදියම වලඳනෙරෙසි ඒනොලදහලානම්වලඳනෙරෙසි සිහින්වූකල සිහිල්පැන්බියවිදුවිසි වලඳනවිදිවෙසි මහින් ඔහුගේමරණ දණඩ මහිමබිදෙසි ගේනායදණඩ වාග්දණඩ රක්නේමේ සිහිල්

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පෑණ්ඩිත්‍යවිශෙෂ්මව සිහිල්පෑන්දෙවසිකිය්‍යන්ට්ඨොනිස්ස ඔහු මෙස්ෙර්ක්නාලද කායදණ්ඩ වාග්දණ්ඩයෝ චූතිගෙ පිළිසඳ හෝ අෑන්න්වනොහෑක්නාහා මනොදණ්ඩයනාගී වුන් නේද් වුතිද් පිළිසෑඳුද් අ්‍රමය මෙෙස්දුවීලවනබෑවින් කායදණ්ඩ වාග්දණ්ඩයෝලාමකයහ මනොදණ්ඩයම බලවත්වේ මහත් වේ මෙස්ේ උපාලිගහපතිහි වුන්මනොදණ්ඩඅෑතිනුවවහු මනස්සත්‍යනස්දෙවිකොරෙහි උපද්දිසිකිකල මෙසිට සිහිපලවා කියනාකායදණ්ඩමහතෑයි පලවුකිබසහාදන් මනොදණ්ඩමහ තෑයි පසුවකියනබසහා ඔවිහනොවෙයිවදලෝ

"Having thus accosted Budha, and having taken his respectful distance, Upali the great Situ* inquired, 'Lord, has Deerga the Ascetic been here?' Budha answered, 'Maha Situ, he has.' 'Was there any conversation with him?' asked the Situ. Budha replied, 'there was.' 'What might that conversation be?' inquired the nobleman. Budha then related the whole of the conversation with the ascetic.† Whereupon Upali Maha Situ, having expressed

* *Situ*, equivalent to an English Baronet, was a rank which was conferred by the Sovereign on account of the great wealth of a person. It may be considered as a grade of the peerage of our forefathers. A person who had this rank conferred on him had access to the Royal Household, and was altogether one (as we gather from books) who controlled the councils of the state.

† Since the conversation is not given here, a few words may be necessary in explanation of the text. On reference to the *Medum sangiya*, the reader will find the following to be the substance of that conversation. The ascetic in question, who was the disciple of a false Teacher named Nighanta-nathaputtra, who assumed the character of a Budha, entered into a dispute with Gowtama as to the 'means by which sins are committed.' Deerga was ignorant of *Karma* (sin), and stated that the appellation for it with which he was acquainted was *Danda*. Gowtama, not wishing to quarrel about words, inquired from the ascetic with how many *dandas* he was acquainted. He replied 'Three, 1st of body, 2d of mind, and 3d of word.' Gowtama, whose doctrines were the same in this respect, except in the substitution of *Karma* for *Danda*, wished to know which of the three was the greatest incentive to the commission of sin. The ascetic replied, '*Kaya-danda* or the instrument of body.' Gowtama disputed the correctness of this doctrine, and laboured to prove that the chief instrument for the commission of sin was the mind or *Mano-danda;* but the ascetic did not yield to the doctrines of Gowtama, and departed maintaining his own opinion in the matter.

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(Sàdhu!) gratulation at the conduct of Deerga, said, 'He is indeed well acquainted with the doctrines of the (true) Teacher—the puny *Mano-danda*, or agent-of-mind cannot be compared to the mighty *Kaya-danda*, or agent-of-body. The latter alone is the most powerful incentive to the commission of sin; and *Wag-danda* or agent-of-word, and *Mano-danda* are both different in this respect.' Budha replied, 'Maha Situ, if thou wilt firmly stand by the truth, unlike a pillar planted in a heap of chaff, I shall converse with thee.' 'Lord, I will firmly stand by the truth; speak on,' said the Nobleman. 'Well, Maha Situ,' said Budha, 'If one of the sect who take not cold water but warm water, when seized by some severe illness, should die of the same for want of warm water; whither is he born, sayest thou, according to the doctrines of (thy Teacher) Niganthanathaputtra?' The nobleman replied, 'Lord, since he died from an ill *affecting his mind*, he will be born amongst the Gods called *Manas-sattiya*.'

"To explain why the person (here spoken of) did not drink cold water: The sectary did not take cold water under the belief that the same was (soul) life; that little drops of water were small souls, and that large drops were large souls: thus, if the sectary, who, under the belief that the same was life, does not drink cold water, should get bilious fever, he will loathe drinking, or washing his hands and feet with or bathing in, warm water. His disease will [in the absence of cold water] be increased, and cold water will therefore be necessary. By drinking it the disease will be cured. But this sectary will drink nothing save warm water. In the absence of warm water he will drink sour gruel. His mind will then be intent upon cold water, and he will have a desire to drink the same. Thence his *Mano-danda* will war with himself. He, who preserves inviolate his *Kaya-danda*, and *Wàg-danda*, will be unfit to say, 'I am wishful of drinking cold water, give me some cold water.' Hence then (death being ine-

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vitable) neither *Kaya-danda* nor *Wag-danda*, which he preserved inviolate, could in the least control either his death, or nativity, (in the place to which reference has already been made.) *Mano-danda* being destroyed, that alone will control both death and nativity. Hence therefore, *Kaya-danda* and *Wag-danda* are indeed puny, and *Mano-danda* alone is powerful and great.*

"When Upali, the Nobleman said that the sectary, whose *Mano-danda* (mind) was affected, would be born amongst the Manas-sattiya Gods; Budha replied, 'O sectary! consider well; thou hast first affirmed that *Kaya-danda* was the most powerful; but now sayest thou that *Mano-danda* is the most powerful: How can these dicta be reconciled?'"

Since the passages which we have extracted from the Pradeepikàwa (see p. p. xxv., lxix.) do not present a fair specimen of the style in which that immense work is composed, we transcribe a portion of an apologue, illustrating the blessed effects of

FORGIVENESS.

ක්‍ෂමායෙහිගුහාඤ්ඤ ම්කාවිරයත්—ඉදබෝධිසත්ත්වවිරිතයෙ
න්මදතයුකුවේ ද,, කිසේයයත්—ඔබුන්ඉස්ප්‍රම්මයෙක්ගිතාප
සයක්වරෑක්මුලෙක්හි ගිද රජහුගේ අවරෝධජනයන්ට ක්‍ෂමා
කලමනාපරිදිකියතුවන්දෙ නුවනානෑතිඤසිරජහුවිසින්හා
ගේක්‍ෂමාබලම්ගිනවුම්තිහායෙන් සියල්සිරුරුඉදෙදහඤ්ඤහර
හොවාමසලොඹුවක්වෑනි සිරුරුදෙසෙතෙකිනුදු නොනැව
තඅත්පාසිදුවා හිඳුල්ඟැලිසේ හෙනලෙහෙදෙන ඉසිනුදුනො
නැවතෙකන්නෑහෙ කප්පදා පාවිච්මෙන්හුදයෙහිඅනලෙහෙක
වක්නඟවා පියාගියපල්හි සේනාපතිඅවුද්රජහට්දඟවුන්මිස
ලොව්වනොදඟනෑ ඉනැයි කියෙන්—යොමෙහෙළුවපා
දෙවකනනාඤඤ්ඤභෙදයි: චිරංජීවතුයොරජනාහිතුප් ඔබන්ති
මාදිසා..සි—රජහටආඩඹනිකල පරිදිඛන්තිවාදිජනකයෙන්
දන්නේස—මෙසේඔබුන්වියත්කල්හි ක්‍ෂමාකරතුවිස්මනෙ

* This paragraph is put in by Gurulugomi to illustrate the doctrines of the sect to which reference is made in the conversation between Gowtama and the nobleman.

වේඔවුන්සුළුදම්පල්නාඑරජකුමිරක්වපිවිනීමිස නොහොතගෙ
නලදවිගෙයිපියරජහුවිසින්කිලිල්කඩාඝතින් දෙඅත්දෙපාසිදු
වාඅතෙකිහුදුනොඅතුවුව මොහුගිස්සිදහුදයගිකඩුසිලිණහැ
නාඅඹවනාහොතගිස්මත්තෙගිඩිඅාරම්ලිඅවහුරවොපිසවයි
යෙදුඇල්යි දැන්කලිදම්පල්කුම මෙතා සිත්නිහන්නාටකලතා
හිස්සිදුවන්නාව යෙදුපියාඉකෙරෙගිද හිස්සිදුනාමිනිසුන්කෙරෙ
හිදකඩාපි අත්පාගිහඑගෙනාවල්ලාම්වකොරගිද නොප
කොරගිද මෙසතරතැන සමසින්වසිතරකොවිදුවානැත්කල
පරිදිවූලඛම්පාලජාතකයෙන්දන්නේ ෟ

"To speak of the advantages of Forgiveness: The same may be learned from the conduct of Bhodisat. That is to say; Once in an incarnation of Bhodisat, he was a hermit, and sat at the foot of a tree, and preached Forgiveness unto the consorts of King Kási. The King heard this, and saying, 'I will see thy forgiving disposition,' caused the hermit to be whipped two thousand lashes; and not desisting upon seeing that his body presented the appearance of a piece of beef, caused his hands and feet to be cut; and still continuing [in the cruel act] even after he had seen that the blood flowed from his wounds like a vermilion stream, the King caused the hermit's ears and nose to be cut, his breast to be stamped with heels, and his mouth to bleed. Thereupon the chief General arrived there, and entreated the hermit not to be offended with any except the King. [The hermit returned, 'O General!] '*may the King who caused my hands, feet, ears, and nose to be cut, live long; a person of my habit is not offended.*'* Know ye the mode in which the King was thus saluted from the *Khantiwāda Jàtake.* It is not matter for surprise that the Bhodisat when a *pandit* was of a forgiving disposition. [He was equally so when a *babe.*] Once upon a time the Bhodisat was born Prince Suludam-pala, and whilst yet an infant, his royal sire directed that his two hands and feet should be cut like a Bamboo bud; and not desisting thence, that his head be severed, and that his body

* The italicised passage is in Pali in the text.

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being secured at the point of a sword should be whirled in the air, and chopped, and [the flesh] scattered. [Upon the above direction of the King, the infant Prince gave expression to a soliloquy:] to the effect, 'Prince Dampala, now is the time for thee to resolve. To the father who caused thee to be beheaded, to the people who were instrumental in doing so, to the mother who would lament embracing thy severed limbs, and to thyself be thy feelings the same.' And the circumstances under which he thus underwent his sufferings know ye from *Chùladarmapala* Jatake."

The next reign to which we refer the reader is that of Dapula II., A. D. 795, who was famous for the establishment of a Medical College, and the compilation of a code of laws—a sure proof of the civilization to which the Singhalese had attained at a very early period.

True it is, the laws of the Singhalese as they are to be gathered from the Kandian customs, exhibit the nation to no great advantage; but to their Literature, and a variety of other polite Arts and Sciences, we must assign a proud position in the history of the world. Mr. Knighton says in his work on Ceylon; and we shall conclude the second period of our narrative with his words: "The state which turns its attention to literature and science cannot be barbarian, and in proportion as it excels in each, is it civilized and refined. * * * The estimation in which the politer arts were held is proved by the Kings themselves studying them with diligence and success. Thus Jetta-tisso, A. D. 330, devoted himself to sculpture, and as we have read, particularly excelled in it; his son and successor Budhadaso was a great and celebrated proficient in medicine; Kumara-dás was celebrated as an excellent poet, and a successor of his, named Aggrabodhi, whom we have not before mentioned, rivalled him in the same art; whilst almost every one of the princes was well learned in the theology of their day, and even the schisms which occurred

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shew an independence of research and opinion very uncommon in the East. * * * Thus, we see that theology, history and poetry (the three species of composition most cultivated by those states whose literature is yet growing) were cultivated, and successfully so, by the ancient Ceylonese. Thus, whilst Rome was being over-run by barbarians, and whilst Genseric with his hosts of Vandals, was destroying its buildings, and rooting out its literature, Mahanamo was celebrating the reigns of the sovereigns of his beloved Lanka, and shewing forth its glory and splendour; whilst shortly after Kumara-dás was enriching his native tongue with his poetry and erudition."—p. p. 114-8.

THIRD PERIOD.

FROM 1153. TO 1410.

The two hundred and fifty-seven years comprehended in this period saw the best and most esteemed writers with whom we are acquainted. At this age were written the *Sasadàwa*, *Muwadewdàwa*, and *Kawsilumina*. During this period, Parakkrama, Medankara, Darmakirti, Myrupàda, and a host of others, handed down to us their elaborate works, which establish for our language an undeniable reputation. This epoch also produced more men of letters and science, and of real literary attainments, than did any other period of similar extent in the Literary history of Ceylon. Now, too, was written the *Sidath' Sangarawa*, whose author was indeed little conscious, five hundred years ago, of the use we might make thereof by translating it into the English language. Yet, amidst such pleasing reflections as are calculated to cause our bosoms to glow with gratitude and thankfulness, and our hearts with gratulation, this age presents us with matter that awakens feelings of an opposite character; for we cannot fail to notice the cruel tyranny of Malabar des-

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potism, which thrice led to the destruction of the greater part of our literature; and the fact, that in this age too an Elu-Sanscrit style was adopted, as if our forefathers (to use the language of Dr. Heylin) "were ashamed of their mother-tongue."

This period of our narrative commences with the reign of Parakkrama Bahu I. (A. D. 1153), who is said to have been not only a great proficient in the religion of Budha; but a scholar of the highest eminence. Having mastered different subjects of study, amongst which we may enumerate *Logic*, *Rhetoric*, *Grammar*, *Poetry*, and *Music*, he was one of the few princes who completed a royal education by a tour through the continent of India. During this reign, which is characterized as "*the most martial, enterprising, and glorious*," in the history of Ceylon, we read of the existence of several Courts of Justice, and no less than 128 libraries—Vast treasures indeed these must have proved, if they had been handed down to us at the present day!

During the days of this Prince (A. D. 1165) the '*Winayàrtha Samuch*' *chaya*, was written by a priest of the name of Mèdankara; the following extract is from that work.

මේසේදන්නාවවචනාඛ්‍යාන ඔම්විනයපාළියවද විනයඅටුවා
ව්‍යවද සන්නයලියනදිඹුලාගල මේධංකර මහතෙරනමවඅසන
තැන්වදුලආව්‍ය පාවිය්‍යසන්වහන්සේගේ මහවිහාරවාසිවූඅ
වීරියසුඛියමෙසේදතසුතු—බුදුන් පිරිනිවිසාරසියසූපනාස්හ
වුරුද්දෙහිපවන්බිද් මක්විාදහස්දසියසූපනාස්හවුරුද්දක්තුවු
බුදුසස්නපරිතුම්බාහු මහරජනන්ඇරහෙණ දෙනාණකඛගී
රිනාකයන අසුඛවුදනකයෙහි විපන්නතැන්හැරමසවිහාරවා
සිවුපරිසුඛවූථෙරවාදයමහෙන පවත්නාපිරිසිදුතැන්හාසුඛසං
හයාසමඟකොටතුන්නකයසවිහකාලදිඹුලාගලමාසුප් මඟහෙ
රුන්වහන්සේගේඅන්තේවාසිකවූ සමන්තාපාසාමග්ගීයවආචා
රීන්වහන්සේට සඟයවසිවි මහසාර ථුවදිපනිවුල්ලසාර ථුවදිපනි
කාලපළිකාලංකාරවූමහග්ගන්තසාරයන්කාල සැරිසුන්මඟහිමි
යන්වහන්සේගේද මොග්ගල්ලානව්‍යාකරණයකලවුගලන්මහ

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ඉතරුන්දිහන්සේලේහෙමිපයෙහි විනයපිටකයද අටුවාවිකාහෙයි
තෘකාවඅසා මෙවිනයසඟරාය අවදිමහ—

"Thus, as it is as well to be learned, know ye the pure teaching (which continued in the great temple *Mahawihara*) of the tutor and grand tutor that instructed Mèdankara, the high priest of Dimbulàgalla, who writes this paraphrase on the *Vinaya* text, and the Atuwas thereof. That is to say; we have written this paraphrase upon the Vinaya Pitaka, having first learned the same, and the Teeka upon the Atuwas thereof, from his Highness Mugalan, who composed the Grammar called Muggallána; and from his Lordship Seriyut, who composed *Mahasarath'thadeepanè, Chullasarath' thadeepanè, Kàlapanchika,* and other great and beautiful works; priests, who were the disciples of his Highness the Right Rev. Mahasup of Dimbulagala, and who assisted their said tutor in reconciling the priesthood (which, having in the year of Budha 454 divided itself, continued so divided for 1254 years), and in reconciling also the three societies of that priesthood, and in the establishment of the orthodox principles of the chief establishment, *Mahawihara,* by means of the assistance rendered by the monarch Parakkrama, and also by means of the removal of the apostate priests belonging to the impure establishments of Denánaka, and Bagirinaka; and by the association with such of them as were imbued with pure principles of religion."

It may be remarked, that about this period the Sanscrit became mixed up with the Singhalese. Not that the pure *Elu* became obsolete, but it became the fashion of the time to interweave the one with the other, or to adopt a variety of Sanscrit expressions into the Elu, as—to use the language of Butler in his Hudibras;—

——— "English cut on Greek and Latin,
Like fustian heretofore on satin."

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This possibly arose from the successful wars of *Parakkrama bahu*, who made two of the Indian states tributary to him—a circumstance which necessarily led the Hindu Brahmins to resort to this Island, perhaps more freely than before, and to bring along with them almost the greater part of their literature in *Sanscrit* and *Pali*. We thus find that Parakrama's successor, Wijayabahu II. (A. D. 1185), "a prince of great promise, composed a Pali letter of great merit to the King of *Aramana*, soliciting him to depute learned and pious Budhist priests to Ceylon to decide on certain controverted points of doctrine in their mutual faith." The growing prosperity of this Island continued for nearly half-a-century from the above date, during the latter part of which period many poets contributed much to Singhalese literature.

The Malabars who inhabited the frontiers of the Island soon became the bane of Ceylon! They kept up a constant warfare with the natives, and whenever they were successful in usurping the Singhalese throne, for however short a time, they demolished our institutions, extinguished our literature, and attempted to uproot the religion of the land. Thus, at this period the national religion of the Singhalese and their literature suffered not a little at the hands of the Malabars, who were the masters of the Island: and amidst the disturbances which ensued from the treachery of Neekanga, who sought the aid of Sollians, usurped the throne, and deposed its royal occupant, Queen Leelawati—two poets of great merit produced the well-known *Sasadàwa*, and *Muwadewdàwa*, in blank verse. We trust we shall not be far wrong if we assign to these works the same date as that upon which the deposed Queen was restored to the throne for the second time (A. D. 1216.)

FROM THE SASADAWA.

සිමිකුලබදඅදරණතිසිතුම්නෙවිරක්ෂා
ණවන්පාකුලතෙහෙළිඅහමැතිකිත්සෙනෙවිසුත්.

හුදුසස්ගුණබරණරිවිසදකුලමුදුන්මිල්
පසක්සිරිකතවිලසින්බුළුඉලාමණඳුවන්තත්.
කලලොසසුන්දිඑළිලාවතිමිහිසද
පලකලදහිරජසිරිමෙවැවුම්හිපිවුබැඳි.

"My Muse has (indeed) experienced fresh support from the prosperity, the result of the righteous reign of Queen Leelawati; a lady who has ameliorated (the condition of) the world, and religion; who as it were a visible (Lakshmee) Venus, won the hearts and affections of mankind; who is an ornament (crown) to the Solar and Lunar races, which are adorned by truth and gentle virtues; who is surrounded by renowned chieftains and ministers; who is a banner unto her caste *Ruanpà;* who like a *Situmini*-gem, * preserves inviolate the honor (love) of her royal consort's house."

FROM THE MUWADEWDAWA.

අසෝඳුවරදෙලේඳුදුලදඹදිවිලවිදිල්
රැවන්පිසුමැස්කැමිඅවිජිමිසුළු ඳුවරණම්.
පහළස්බවසතෙ ස්විරිවිස්සුරවරේ
දැසසිමැදුනෙරේ උවන්පිසුඉවරසෙනන්.
දෙරවුහැළුම්කිවැකිරස්ලෙසින්ඇසුරේ
කැලිකිරැමොජරුසිදුකිතොරවිමෙන්.
පිලිඹිඹුහුඳුමිරුම්කැතොරකින්වොරජණා
පිලිමිකිකැවඹිස්පැහැසලපිහුදුලසුන්සද.

"The city of *Miyulu*, like unto the great pericarpium of the golden-lotus-like holy Dambadiva, resplendent with the foliage of numerous towns, shed its glory around. The sun of that city, who beheld the lotus-like visage of the fair sex upon the square windows, was indeed delighted at the height of its buildings. The lustre of the gem-studded porches of this city was such, that it seemed as if the sun had not withholden from it his rays even at night. And the walls which were covered with splendid crystal mirrors, upon which fell the shadow reflected by the

* *Situmini-gem* is a fabulous jewel, which we may render "the wish-conferring jewel."

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ruby-studded (triumphal) arches, exhibited the brilliant, (but) hare-spotted moon."

After the reign to which we have just referred, the Malabars again usurped the Singhalese throne; and not only did the growing prosperity of this Island at this time suffer at their hands, but the Singhalese language itself was nearly sacrificed to their animosity; for whilst the scriptures of the Singhalese were destroyed, the foreigners failed not to extinguish their literary records. Few indeed are the works that escaped the fury of the Malabars; and those few we have hitherto reviewed. This was the third act of the kind; but alas! it was not the last.

The anarchy which resulted from the disturbances on the part of the Malabars was, happily, but of short duration; and scarcely lasted 24 years, when Wijebahu III. ascended the throne (A. D. 1240), restored Budhism, and paved the way for science, which now revived amidst the labours of one of her most devoted sons, *Kalikála Sahitya Sarwa Gnana* alias *Panditha Parakkrama Bahu* III., who succeeded to the throne A. D. 1267.

This Prince, much beloved by his subjects and courted by foreign powers, devoted his attention to the arts and sciences, in which he was well conversant. The *Dambadeni Asna*, a small pamphlet, enlarges on the merits and qualifications of this illustrious monarch, and mentions 64 arts and sciences in which, it is stated, he was a proficient. But on a careful inspection we find this to be an exaggeration; the number being swelled up by an enumeration of the different branches of the same subjects. From the *Raja Ratnácara* Mr. Knighton cites the principal of them, 18 in number; and we give the following list of studies for which we can ascertain their equivalent English names, whilst we omit many, with whose significations we are not acquainted. *

* Siksha, Moksha, Itihasa, Agnisthamba &c. may be mentioned amongst a variety of other names, with whose significations we are not acquainted. We may

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1. Singhalese or Elu; including Wiarana, or Grammar.
2. Maghada or Pali; *Kach' chano*, and *Magallano* Grammars.
3. Sanscrit.
4. Grantha.
5. Demala, or Tamil.
6. Neeti—Jurisprudence.
7. Bana, or Divinity, including the three Pitakas.
8. Nigandu—Botany.
9. Chandas—Prosody.
10. Tarka—Logic.
11. Lakara—Rhetoric.
12. Niruth'thi—Derivation, or Philology.
13. Shruti—the Vedas, including *Rajur*, *Yajur*, and *Sàma*.
14. Puranas—Hindu Mythology.
15. Nakshastra—Astronomy.
16. Samud'drika—Phrenology or Phisiognomy.
17. Játaka—Astrological calculations of nativity.
18. Whydhia—Physic.
19. Siritha—Customs and Traditions.
20. Parakatha—Biography and History.
21. KaduSaramba—The art of fencing with swords; also *Palanga Saramba*, or fencing with shields.
22. Danub'bédha—Archery.
23. Ratnaparìksha—Mineralogy, or the knowledge of gems.
24. Chittra—Drawing.
25. Sùpa Sestra—the art of Cookery.
26. Gàndarwa—Dancing, Music, &c.

Notwithstanding the disuse into which blank verse has fallen of late years, the *Kaw' Silumina* of Parakkrama Bahu III., continues to be regarded as one of our best poems,

also mention the following names which we gather from Kavisekare, and which are alike unknown to us at the present day—"Kap, Jayamini, Sitadara, Guya, Wisesika, Pasru," &c. &c.

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and its royal author as one of our most illustrious bards. His writings prove that to a vigorous and brilliant imagination, he added a wonderful ease in composition, and a rich stock of useful knowledge. In the department of poetry, as in that of prose, few writers, if any, have ever surpassed him. His *Kawsilumina* and *Wisudhi Marga Sanna*, are both first rate performances. The style of the first, though somewhat difficult to be understood at the present day, is, nevertheless, rendered intelligible by a commentary from the pen of a subsequent writer; and the second is the celebrated paraphrase or commentary upon the *Wisudhamagan*, to which we have already referred.

We extract, as a specimen of the style of Kaw'silumina, the following description of

THE CITY OF KUSAWATH.

විකුෘවත්ත මිහුවිරෙක්ළපත්සන්සර
පිරඛොදුසිර්නාදන්පිසුඉම්ව්ඛිතාලේදුනු.
දෙරනාව්ළුළුදුරේ නුබසරණසංදුරළු
නුඛපාහත්මිනිර් ලාමඇවුරුසේමිනිවලා.
දූරසතනුබෙදබඳමඟ චුරුඋකුළුවර්ගී
සහගුඛ්බිඳුවැලපිසුම්පිර් කියපිරසන්දම්.
කැරලිමිණිරුස්සවගෙහිසේසතෙව්තෙව්නේ
ව්මනුලෙළඳුරනුඛේසුපුන්සරුසරුසඳ.

"*Kusáwath* was a city, the birth-place of useful men, the treasury of all desirable wealth and happiness, and like unto a lotus produced in the Brahama world. The prop and support of the hollow-vessel-like heavens, (to wit) the crystal ramparts of that city, which (though) extended on earth, yet distanced those who journey in the air, presented the appearance of a bangle of jewels. Its tank (around the fort), teeming with lotuses, the resort of the ever-humming bee, seemed as it were a girdle worn around the waist-like fortifications of the city-like woman. The brilliant, autumnal, full-moon of

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the (vacuum) firmament of that city, resplendent with habitations, illumined like an umbrella on the top of a beam, or ray of light emitted from a gem-studded tower."

From the Wisudhi-marga Sanna we quote a portion of its

INTRODUCTION.

මේආචාර්යයෝ ජම්බුවිපවාසීතමිකාසථවිරයන්විසින් සමාගතව මෙඵවුවාපෙරලාඇවිජනාකීකාමුල්භාෂායෙන්තෙලාව වඵවුවාලියනුසඳහා ඔවුන්කාවිපයවවැඩමහවිහාරයෙහිසංඝපාලමහාසථවිරයන්කෙරෙහි මෙඵවුවඉගෙනීසථවිරවාදඉගෙණමහසංඝයාරැස්කොටඵවුවාලියන්ලාවපොත්දෙන්මෙහිගුල්වූහ,, සංඝයාදඅඩිකතාකාරණුවවඇඛ්කිපරිකාරාදඹාතොපයේඝඩිකිගිමිදක්වජ්දකපොත්දෙමිහයි මේඅඵාදෙසඳුන්හ,, මෙසඳතදඩිවිඩිනීහාරාවාරයෙන් ඵඹිඅවුවාඝඹිත පිවකතුයඝඝුතකොවමේවිසුවිවිතාඛ්‍යාකඵගඝඤ්ඣ පරම්පරයාතඩාකීසි

"The following is a traditional account handed down from generation to generation, viz. This eminent teacher, (*Budha Gòsha*), in accordance with the request of the chief priests of *Dambadiwa*, having arrived in Lanka with a view to translate the *Elu* atuwas into the first language* common to all nations, and having learned from *Sanghapala* Terunanse the Elu atuwas; and, moreover, having studied the disputed points affecting the priesthood; assembled many priests, and requested (access to) books in order to write the Atuwas. The priests with a view to test his qualifications, gave him the two following gathàs, saying, 'Lord, prove your qualifications, and having satisfied (ourselves) on that (point) we shall let you have books.' Budhagòsha, from the path of

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* The Maghada or Pali is here meant, in reference to a belief that the same was the first language of man: The *Payògasidhi*, a Pali Grammar, cites the following:

සාමාගධිමූලභාසා නාරඤායාදිකඵපිකා

බ්‍රහ්මාඇලාවාඇසුතාලාපාඅබුඣාවාපිතොඇරෙ.

"If men of the previous *kalpa*, or the inhabitants of the Brahama world, or persons who had not heard the sound of human speech, or Budhas, spoke a language; it was Maghadi, the primitive language."

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adorning these two stanzas, produced *Wisudha Marga* containing in it the whole of the *Tripitaka* doctrines." *

The reign of Parakkrama Bahu was famous, not only for his own labours in the cause of religion, education, and the literature of his country, but also for those of other eminent men, amongst whom we find Darmakirti, whose works (a portion of the Mahawanso, from the reign of Mahasen down to the period we are now writing upon, excepted) are entirely lost; and Myrupàda, also a priest of eminent talents, the celebrated author of *Pujàwalia*, and the *Yòga-arnawa*.

Myrupàda gives us in his Pujàwalia, the following account of Kalàdèwala's visit, on hearing of the birth of

GOWTAMA.

මෙසේතුන්සියඅටවිස්සක් මහුල්ලකුනුදැක ඥානාන්තයෙන් මේඋතුමාමෙහතියෙහි බුදුව දම්සක්දෙසාමයසිකියා උපන්ල කුණ තමන්ගේඉව්දයෙන්දැක නුපන්නාවුදන්නාදී ලක්ෂණයන් තමන්ගේදිවසින්දැකකුල්මත්ව නමන්නපස්සිනියාවද ඉතනාගිහිගෙයනියාවදසිසිගිඵලවාහතනොහි පිරුනුපෑන්ස ලයක්වුහුනින්නැමූනල බතබකයේපෑන්වැහිරෙන්නාසේ නකකයේ සිනාසිදමාපිහ—ඉක්බිත්තෙන් මේඋත්තමපුතීයා යේවුඩසිදුක්කහෙව්දෙහොසිනොහෙම්දෙහොසිදිවසින්බලා අතුරෙහිතමන්මිය බුදුන්සියයක්දහසක් ලක්ෂයක්ඉපිදත්සස රින්බුදහතනොහැකිතරුනලයෙහි උපදනාසේදැක ඉතාමිහ ත්වුහානියෙක් මිවවිසඉක්නකරන්නාහුවුන්කලයකින්පෑන් වැහිරෙන්නාසේ කඳුළුදැරවන්වහුරුවා ඇඬුහ—අමාත්‍ය යෝසිනාවහාහැකිමෙන්නාපහයන්කලාවුකාරණාදෙකදැකකි මෙක්දෙහෝ මේබොසතාණන්වඅතුරෙහිවසඅන්තරයන්දැක හඬන්දෙහොසි සැකසිත්අතියාහුකිමෙක්දහිමි නොපිදන්මි හත්කොවසිනාසිසුහ කෙලවරවැළපිනවපවන්ගතව කාරණා කිමෙක්දෙහොසිවිචාලාහ—

"Thus, having beheld 328 good bodily indications—and having said that this illustrious being will, in this

* The whole of this passage is almost the same in the Mahawanso; see Turnour's Translation, p.p. 251-2.

very existence, become a Budha, and preach *Dhamma Chakka;* and having also discerned the then-existing indications by the assistance of his Vedas, and the then non-existing indications, such as teeth, &c. by means of his divine-eyes, (Kaladèwàla ascetic) was intoxicated with pleasure; and, unconscious of his ascetic character, and that he was then in the habitation of lay persons, gave vent to his feelings by a peal of laughter, producing the sound of kaka! kaha! the same as a pot full of water when upset would produce the sound of baka! baka! Thereafter the ascetic, through the power of his divine eyes, having inquired whether he could ever behold the effulgence of the Budha whom this illustrious person would produce, and having perceived that he would himself die in the interim, that he would be born in a shapeless world; and that by reason thereof a hundred, a thousand, nay a hundred-thousand Budhas could not redeem him (the ascetic) from Metempsychosis, became exceeding sorrowful at the loss which he was to sustain; and wept, gushing forth streams of tears, just as a broken pot issues its contents. The ministers who saw the mirth as well as the affliction of the ascetic, fearing lest his weeping might be the result of some danger which awaited the Bódisat, and which the ascetic might have perceived, inquired, 'Lord, thou hast evinced exceeding great joy by thy mirth, and now thou lamentest: say wherefore.'"

From the Yóga'rnawe, the other work of Myrupada, we select the following

Disquisition on Cold Water.

යනාදිඝෙසින් සියළු පැනින් අහස්පැන්දැමූ ලකුණ, අරුළු හරය තුනීදෙස්ගාවිඝනඝසි ගොඝෙස්ගුම්කු පාදිග්ගේඝස් විමහා ගොයෙස්රඝඝෙදඝෙන් දෙඝඝසිත වෙයි,, ඝසින් ඝෙ පැන්වාවඛසි ගොසිනිදුය රුඝඝසි,, විල්පැන්බිදුය ලකුණි,, වැවුපැන් ඝෙඝාවානඝා,, පොකුණුපැන්වාවඛා,, ඝෙඝිපැන් අග්ගිවඛා රුඝඝඝ,, ඝඝගුල්පැන් ඝැල්පැන් ඝෙඝිනඝසිලකුණි,,

ලින්පෑණ් ගිගිහාවාදිඛා,, ඛුඛුඵ පෑණ් පිත්නසා,, පළිහසෝද, ඝනපෑන්දහෙප්පෑන්ද භුදරෝහ සිරෝරෝහ හලහන්ඛාදිය කෙරේ,, පෑදුමදෙසවගියගංදිය සෑහෑල්ළිසි,, පෑලදෙසවිගියහ භදිය බරසි ඵමහහදිය මඩිමුසුවිනම් ගුරෑසි හල්මුසුවිනම් ලඝු සි,, පෙරවහරේදිය පන්නාකිවාදිසංසගීදෝෂයෙන් කාසසාස අතීසාර ශොථාදියකෙරේ,, සරත්කලවැසි මුදන්නසින්ඵදෙ සාවස්වනපෑණියනඛැවින්ඵෙදනොහනසුතු,, පඳුවිසින්ක ළිසයෙන්සෙවලින්දුසිත්පෑන්දගිරුසඳුරුස්නොදක්නාපෑන් ද නොහන්නේසි.

"Of all water rain-water is superior, light, (destroys want of appetite) promotes appetite, destroys the three *dos* (i. e. bile, phlegm, and wind), and is an antidote against poison; the same being admitted into the earth, and wells, &c., and being thence productive of different tastes, promotes *dos*. Of such last mentioned water, that of rivulets is productive of wind, is (rough) tasteless; that of lakes is sweet and light; * that of tanks destroys both phlegm and wind; that of ponds promotes wind; that of pools is (rough) tasteless, and promotes hunger; that of water-falls and rapids destroys phlegm, and is light; that of wells promotes hunger and wind; that of water-springs destroys bile; and that which proceeds from mountains, washing them in its course, as well as that which is contained in natural lakes, creates pulmonary diseases, diseases of the head, boils in the neck, &c. The river-water which proceeds towards the east is light, and that which proceeds towards the west is heavy: the same, if in a muddy locality, is heavy; but if in a stony locality is light. The water of a first shower of rain, by reason of its coming in contact with (leaves) dry vegetable matter, and which (engenders) worms and insects, produces coughs, asthma, and inflammation, &c. The rain-water during Autumn should not be used; since it is said that it falls on account of serpents. But (above all) let neither water teeming with animalculæ nor filthy water, nor water

* In the sense of 'light' in promoting digestion, not 'heavy.'

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(mixed with *sevel*, or *valisneria octandra*, i. e. water) in stagnant pools, nor indeed water which has not seen the rays of either the sun or moon be used."

There appears to be another Medical work written in the Pali language; during the reign of Parakkrama; and to which a Singhalese paraphrase was added in the year 1760. We shall notice it in its proper place.

About this period also (A. D. 1324) the *Lakunusera* and *Chandas* were written, two small works on *Elu Prosody* —both in blank verse; *Daladawansa*, a history of the Tooth-relic, a very elaborate work, which ranks amongst the classics of the Singhalese; and *Tupàwansa*, a history of the *Dàgobas*. An extract from the last is given below.

FROM THE TUPAWANSE.

ඉක්බිති පින්කිරීයවන්කියන්නෝ දුටුගැමිණිරජතුමාහට මේකිව්ය දේවයන්වහන්ස අදදක්වාඳුබවහන්මේවිසින් ම කක්අඹු විහාරසියඹක්කරවුමේක ඒකරවුවිහාරවලින් මිරිසවැ ටිවිහාරයට මකුන්නිස්කෙළක්වස්තු වියදම්කොටකරවිනාලද නැවැතදුම්වුලෝවිඃමහපායකිස්කෙළක්වස්තුවියදම්කොටක රවුමේක රුවන්වැලිසැලේඅගඅගනැකි අනාගීවස්තු විස්සක් හැරසෙසුකම්නොන්හයෝකෙලදහඹක්අගනාහ—

"Thereupon those who proclaim his merits spoke unto King Dutugemini as follows: O King! up to the present day you have erected one hundred temples minus one; of which the temple Mirisaweti was built at an expense of 290,000,000 of money; Lowamahapaya at an expense of 300,000,000 and the monumental erection, Ruanwelli, estimating its common materials alone, and putting out of computation twenty species of treasures which were used in its construction, and which are inestimable, would be worth 10,000,000,000." *

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* Singhalese scholars have often been puzzled, in being called upon to write down in figures the numbers occurring in books. To lay down a

Passing over a space of time which is nearly half-a-century, during which period the Singhalese language received abundant accessions from her savans, but of which there are but few remnants left at the present day; we now arrive at a period (A. D. 1312—1347) when "many religious and historical works were compiled."

A part of the *Mahawansa* was also composed at this period. From the evidence which the *Sulurajaratnacara** furnishes us, it is certain that the *Pansiapanasjàtake* was composed about this time, being during the reign of Parakkrama Bahu IV. We subjoin a part of its

INTRODUCTION.

බරණැස්නුවර ඉසිපතන‍විහාරයෙහිදී පස්වගමගනුන්වහන්සේ ප්‍රධානකොටඇති බොහෝදිව්‍යබ්‍රහ්මයන්ට දම්සක්පවතුන්සූත්‍රය දේසනාකොට බොධිසත්වයන් අමාමහනිවන් දක්වා ඒතැන්පටන් වෛනේජනයන් සංසාරසාගරයෙන් හොඬනගා චාසයකරණසේක් ඒ ඒ මනුෂ්‍යයන්හා ඒ ඒ භික්ෂු භික්ෂුනීන්ගේ නොයෙක්ආපත්තිහා නොයෙක්දිට්ඨාන්තවලට හා නොයෙක්කථාන්තරවලටහා මෙකිදෙයහිභාංකාදුරුණු රණපිණිස දිව්‍යබ්‍රහ්මමනුෂ්‍යාදීන්ට පින්පිනිසදවදුරණලදපන් සියපනස්ජාතකාධිකාරදේසනාව ඒළුවෙන්දක්වන්ට උවමැනා වැ සිකියාපරාකුමනාම් ඇමතිසත්දුෂ්යාගේආරාධනාවෙන්හා චිර සිංහපතිරාජනාම් අමාතෙහෙන්තමියාගේ උත්සහයෙන්අවුවාසා මින්ලිහතකසණියාවනොවිරදවා ඒළු වෙන්ලියවූ ජාතකකථා වසත්දුම්වූ මනුෂ්‍යයන්විසින් කන්යොමා සිත්මලාඇසිය සුතු—

"It is well that good people, having given their ears, and prepared their minds, should hear the Elu version of 'The History of the Nativities,' composed without departing from the method of the writer of the *Atuwàs*, with the assistance of the supreme minister Wirasinha Pathirája, and at the

table, however, would require more space than we can conveniently put in the shape of a note. The reader is therefore referred to the Ceylon Almanac of 1835, p. 220, where he will find all the information necessary to reduce these numbers into figures.

* Vide selection therefrom, infra.

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request of the good minister *Paràkkrama*, who commended the translation into Elu of the lectures called 'The five hundred and fifty Nativities'—lectures which Budha, during his earthly sojourn and with a view to impart merit, (having first preached unto many gods and Brahamas, and chiefly to the five orders of the priesthood assembled at the temple *Isipathanà* in the City of Baranes [or Benares] the sùthra called Damsak [the circle of doctrines], and having exhibited unto divers beings the great and immortal *Niwana*, and having thence landed the faithful from the ocean of Metempsychosis), delivered unto gods, Brahamas, and men, according as the same were applicable to the divers misfortunes, illustrative apologues, and histories of men, priests, and priestesses respectively, and conducive to the removal of all doubts respecting the premises."

Since, however, the extract here given from the Introduction to the *Jatakes* does not in our opinion furnish us with a good specimen of the style in which this immense book was composed—a style which we would recommend to the adoption of those who make Singhalese their study—we subjoin another which may prove interesting, from the resemblance the subject bears to a passage in Holy Writ, 1 Kings III. v. 16. *et seq.*

From the Umandawa.

ඓක්සත්‍රියක් පුතකුදුරොහෙණ මුවහෝදනාපිතිය පණ්ඩිතයන් වහන්සේගේ පොකුණවහෙත්ආදිකොට පුතුනාවාතමාගේ ක ඔමත්සේගිදුවාතොමෝඉස්හෝදුනාන්වඛවහ,, අඋනාන්වපොකුණාවඛවඅ සිල්ලෙහි යකින්නියක්ඇගේපුතුදුක කඳුකැමිකිව කෑණුවෙහෙක්හෙණ දරුඩන්ඩාඩම්පයට අවුත්යෙහෙලිමේදරුවෝ මුනාහොඛනාඛ මූතොපගේ දරුකොහොක්දැයිවාර ඓස්ස යෙහෙලියෙනාකිකල්හි මේදරුවන්කිරීපෙවීදැයිකිකල්හි මෑණියන්වදින් යහපතැයිකිකළ ඕදරුවන්වඛාහෙණ මදක්කිරීපොවාපලාගියාහ., මෑණියෝ තමන්ගේදරුවන්ඇරහෙණ ගන්නියද කදිවහොත් මාගේපුතුකොයිහෙණ ගෙයිදැයිකියා අල්වාගත්හ,, යකිනිකියන්නිතිකොයින්ලත්පු

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තෙක්ද මාගේපුතනුවෝසසිඛයක්නෑතිවකිහ,, ඔහුදෙන්නාඇ
ලහකෙරෙමින් සාලාවදොරකඩින්යන්නාහ,, මහබෝසතා
නන්වහන්සේ කලහසෑදියඅසාදෙන්නමගෙන්වාමේකුමණ
ඩබරදසිඅසාඤක්තියච්චාර ඇස්දෙකනොමරණබෑවින්දඋලිද
ඇවදෙකක්සේ රත්වතිබෙනබෑවින්දමේයකිනියයි දැන බා
කියුක්තියෙකසිවිද්ද නොසිවිද්දසිච්චාර ඉසේයසිවුම්හසිකී
කල්ගිබිමහිරක්අදවාඉගිරමෑද දරුවන්හොවායකින්නලවාද
නහා මෑනියන්ලවාදෙපයහන්වා දෙන්නාමඅඳහනුදිකිඇද
ගත්ඉනක්හව පුතනුවෝසසිවදුලසේක දෙන්නමදරුවන්අ
දගන්හ දරුවෝ දෙන්නාවිසින් අදනලබන්නාහුදුකවපැමි
ණ මෑනියෝ ලයපෑළු නුකලක්මෙන් හෝකයවපැමිණදරු
වන්අත්හැර අඩම්න් සිවිසේය,. බෝසතානන්වහන්සේදරු
වන්හෙරෙහි වැදුවන්ගේ ලයමොලොක්ද නොහොත් නො
වැදුවන්ලය මොලොක්දසිබොහොදෙනා විචාලසේක,, බො
හෝදෙනාපණ්ඩිතයන්වහන්ස වැදුවන්ගේලයවේද මොලොක්
වන්නේසසිකිවාහුය——ඒඅසා පණ්ඩිතයන්වහන්සේකිමෙක්
ද දරුවන්ගිහිගෙනඋවිසෑනැත්තිස මිනිසනැසිවැවහේදහැ
රපියාසිවිසෑනැත්තිය මිනිසනැසිවැවහේදසි හැමදෙනාම
විචාලසේක,, හැමදෙනාදරුවන්හැර සිවිනැනැත්තෝවේදප
ණ්ඩිතයන්වහන්සමිනියෝකිහ,, කිමෙක්දනොපිහැමදරුසෙ
රදනුදසිවිචාලසේක,, හැමදෙනමනොදනුම්හ පණ්ඩිතයන්ව
හන්සකිකල්හි ඉඹිමෑයකින්නෙකදරුවන්කෙනපිනිසහසෑයි
වදුලසේක——කෙසේදත්සේක්ද පණ්ඩිතයන්වහන්සකිහ,,
ඇසිපියසොමරණබෑවින්ද ඇස්දෙකරත්බෑවින්ද කිසිදෙනෙ
කුන්කෙරෙහිසෑකයක්නෑතිබෑවින්දදයාවක්නෑතිබෑවින්දයි
මෙතෙක්කාරණයෙන්දනිමිසිවදුලසේක——ඉක්බිතිමෙලෙස
වදුරුතෝකවරක්හිද සියකින්නච්චාලසේක,, සකින්නකිමිසා
මිනි නිව කුමක්පිණිසමේකුමරුවාහත්හිද සිවදුලසේක,, කණුපි
නිසයයිසාමිනිනිව,, නුවනැත්තිය පෙරත්තෝඅකුසල්කොට
යකින්නිවඋපන්නෙහිවිදන්වනාහී නැවතත්අකුසල්කරන්
නෙහිවිද අනුවනතැනැත්තියකියා අවවාදකොට ඉක්බිත්
තෙන් ඇඳන්සිල්පිහිටුවාපැවුසේක,, කුමරුවාගේමෑනියෝ
බොහෝකලක් ජීවත්වුවමැනවසාමිනියි මහබොහොසතා
නන්වහන්සේව සතුතිකොට පුතනුවන්දිබාහෙන හැඟිගි
සාහ——

"A certain woman with a view to wash her mouth having gone to the Pandit's pond, carrying her infant son, and having performed her ablutions, and washed her son, and having also placed him upon her clothes, descended into the pond to bathe. And no sooner had she thus descended, than, seeing her son, there came a she-demon in a woman's form, with intention to eat the child; and asked (the mother) 'Friend, is this child who is [so] very pretty, yours?' And when the (latter) replied in the affirmative, the she-demon inquired, 'Shall I give suck to the child?' The mother replied 'well'; when (the demon), having given a little suck to the child, hurried away with him. The mother, seeing her child thus taken away by the demon, ran; and asking 'Where takest thou my child away?' seized her. The yakinni fearlessly replied, 'Where didst thou own a son? It is mine.' Whilst they thus quarrelling were proceeding by the gate of the Hall, the Pandit who heard the noise of the quarrel, sent for them both, inquired of the cause of the same, and ascertained the grievance; and, perceiving by reason of the non-twinkling of her eyes, and their redness, like two *Olinda* (abrus precatorius) seeds, that one of them was a she-demon, the Pandit asked them, 'Will ye or not abide by my judgment?' and when they replied, 'Yes, we shall,' he caused a line to be drawn on the ground, and the child to be laid upon the same; and desired the demon to seize him by his arms, and the mother to seize him by his legs; and said to them both, 'The son shall be hers who will pull him off.' They accordingly pulled the child; and when he thereby suffered pain, the mother with sorrow, as if her heart was rent, let go the child, and stood aloof weeping.

"The Bhodisat inquired of many (there assembled) 'Whose hearts are tender towards children? those of mothers? or those of persons who are not mothers?' Many answered, 'O Pandit! hearts of mothers are tender.' The Pandit then asked of the assembly, 'Who think you is the mother?

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she who has the child in her arms? or she who has let go the child?' Many answered,'' Tis the mother who has let go the child?' 'How have you known the thief?' inquired the Pandit; and when they all replied, 'O Pandit! we do not know;' he said, 'This know ye: she is a she-demon, and took the child with an intention to eat the same.' 'O Pandit! how hast thou known it?' inquired (the assembly). 'Because,' he replied, 'her eyes do not twinkle; her eyes stare red; she does not fear any body, and has no affections: for these reasons know I that she is a demon.' So saying, the Pandit inquired of the *yakinni*, 'Wherefore hast thou taken this boy?' She replied, 'Lord, with a view to eat the same.' The Pandit then rebuked her thus—'O ignorant (female)! by thy previous sins thou art born a demon; and still committest sins; thou ignorant person!' administered unto her *Pansil*, and sent her away. The boy's mother rose up, and, thanking the *Bodisat* and saying 'Lord, mayest thou live long!' went away carrying with her her son."

From the information which the above selection from the introduction to the Jatakes conveys, we may fix the date of the *Sidath-Sangarawa*, which, for the reasons we shall hereafter give (vide infra), we presume was written about this time: and, being a Grammar of the Singhalese, it is prehaps necessary to observe, the writer has very properly avoided an *Elu-Sanscrit* style, which was the order of the day.

We have seen at p. cxvi. that a stanza in the Kaviasekare quotes a few words which are given as examples in the Sidath' Sangarawa. Now, it is true that there is a belief amongst many Singhalese scholars, that the Grammarian, who professes to write his work upon the precepts of 'unerring custom'—after the established usage of eminent writers, has borrowed most of his illustrations, such as නාඩ for අනාථ from the *Kaviasekare;* yet we think, apart from the modernism of the style of the last mentioned work,—a fact which sufficiently refutes the above opinion—there is almost conclusive evidence

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to support the more generally prevailing belief, that Kaviasekera was *subsequent* to the date of this Grammar. We say there is nearly conclusive evidence, because the poet, as will be seen on reference to the stanza under consideration, places 'the verb in the *seventh* section or *chapter* of the Grammar;'—a division, which, as far as our inquiries have extended, is to be found in no other work except the Sidath' Sangarawa. Taking then, the date of the Grammar to have been before the Kaviasekare; we are by no means at a loss to say that it was written *after* the *Kawsilumina*, from which the Grammarian has quoted the following passage (vide § 1. p. 2.): රාජඝුහ්‍යගතේ ගෙඔබඳෙඇසිවෙයි: "She came slowly according to the king's wish, and hid herself on a side," &c.

Kawsilumina was written by Kalikala Sahitya Sargwajana, or King Pandita Parakkrama Bahu III. who flourished A. D. 1266; and the Kaviasekare was composed by *Tottagamuwe* in the 34th year of the reign of Parakkrama Bahu VI., who ascended the throne A. D. 1410.

Between these two dates, therefore, was the Sidath' Sangarawa composed. But we are still unable to state at what *precise* period of time, during an interval which covers a space of 178 years, it was published.

Extending, however, our investigations a little farther, it may not prove to be an idle theory, nor one inconsistent with that which we have just propounded, to identify *Pathiraja*, to whom allusion is made at the conclusion of the *Sidath' Sangarawa*, with the *Weerasinha Pathiraja*, mentioned in the Introduction to the *Pansiyapanas Jataka*. The Grammarian, in a kind of dedicatory address with which he concludes, says; "May *Pathiraja*, like unto a banner on the summit of the mansion-like village Radula, and who by the arm of his extensive ramparts *governs the whole of the Southern division of Lanka*, be long prosperous! I have composed the Sidath' Sangara *at his kind request*, and with a view to disseminate (the

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knowledge of) the rudiments of cases, &c. in the native (Singhalese) language."

Now, *Pathiraja* was not a king, but a sub-king, or chieftain 'who, by the arm of his extensive ramparts governed *Southern* Lanka,' and 'at whose request this Grammar was composed.' Nor is it consistent with the known history of this island to regard him as a king of Ceylon;—nor indeed is he named by the Grammarian with a dignified expression, such as to justify a like supposition. But, that he was a minister of the ruling Sovereign, and clothed with the authority of a petty governor, we may without difficulty believe; since we have numerous instances of the kind in the *Mahawanso.*

Having arrived thus far in the chain of our investigations, the question presents itself, *When did Pathiraja flourish?* We can only obtain an answer to this, in case his identity with *Weerasinha Pathiraja* 'the supreme Minister,' named in the Introduction to the Jatakes, be established—"It is well that good people, having given their ears, and prepared their minds, should hear the Elu version of *the history of nativities,* composed without departing from the method of the writer of Atuwas, and with the assistance of the supreme Minister *Weerasinha Pathiraja,* and at the request of the good minister *Parakkrama,* who commended the translation into the Elu, of the lectures called—*The five hundred and fifty Nativities.*"

The like laudable exertions in either case bestowed by the *minister* for the promotion of native literature, besides the similarity of name given to the chieftain mentioned in each of the above selections, added to the evidence furnished in the first part of our investigation, prove the identity of the Patron, under whose auspices the *Pansiapanas Jatake* was translated into Elu, with the provincial chieftain who directed the publication of the Elu Grammar. Taking their identity to be thus established, we are enabled, with the

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assistance of a tradition current in the Island—and supported by historical evidence as to its truth—that 'the *Pansiapanas Jatake* was translated during the reign of a king of the name of *Parakkramabahu*, who had *Hastisèlapura* (or Kornegalle) for the seat of his Government;'—to ascertain as nearly as possible the date of the *Sidath Sangarawa*, by fixing upon *Pandita Parakkrama Bahu* IV., A. D. 1320—1347, the only King of that name who had his Court at Kornegalle. [a]

In the year 1326, appeared Datuwansa or Daladawansa, a very elaborate work containing a history of the tooth-relic of Budha, a book which has been, in later times, translated into Pali. We make the following extract from the original Singhalese version.

මොහදුරු කලපැනසුරු සැවසුරු මොහදුරු පියසුරු රජන්සුරු දෙස්වරු මෙන්සුරු දිවසුරු ලොව්තුරු බුදුවරු ඉපිවෑ පිරිවරු සැරිසරු මෙහුවරු හවිනෑ මන්දුරු පින්පුරු නුවස්වඹනා ගේ සරහම්හසියන් මසතුදන් සම්හස්වියස්සුමෙද ඉසිතුම්ා මොම් නෙඛරි හිතිරුමොස් ඉල්ඩමින් පහිතෙසෙස් දදුරුමුසු කදුරු පියස්දුන්සදෙසි පින්සදෙසි පිරිපිනාඅසරණා තෙතෙනාසිවිය දෙසි මොහදුරව ලඟිරුවන්බව සසුරසසුරුන් හිතුණුකෙමි හි සසු රුවන් සදිවසුරුබුදුරුවන් බුන්සියඑස්වින්ලන්ඉසිවර පිරි වරු සාකර රජ්මෙර සකසුර තමසර සැපස්වන් ඉවස්මා උපෙස්දන් අසුන්දෙසිසිතා සම්හස්මාසදුල්සසිවිල්කලා සසි ලුා පින්ලොලා පුාපුලා බුහිබලා හිවිසිහිවිමිතලා බොරෙ ගිලා සවගොසින් සහසම්බුණිදුසද මාසිරුරුපහදි වැඩ මසරකල්යෙහෙකැකි ඉවස්කෙලේ

"When (the people) said, let us prepare and adorn the path in which, whilst traversing with his priests with a view to impart merit by winning the affections of all the inhabitants of this city, the supreme, faultless, delightful Deepankara

[a] "Pandita Parakkrama Bahu IV. Kornegalle. A. D. 1319—1347. Relationship not stated—devoted his time exclusively to religious observances, and to the building and embellishing sacred edifices at Kurunegalla. *Many* religious and historical works, among them the Mahawanso, were compiled under his auspices."—*Turnour*.

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Budha, the promoter of prosperity, the teacher of Niwan, the destroyer of ignorance, who abounds in sympathy, who is great in wisdom, and who is an ascetic in habit, proceeds; the great and talented Rishi Sumèda, who knew of the aforesaid fact, became intoxicated with exceeding great joy, and requested the people that he might be permitted to share in the good work. [For his part of the work] a hill which was divided by a water-course was assigned. This illustrious person, brimful of joy at the prospect of acquiring merit, began working upon the portion thus assigned to him. Whilst working, [and before completing the work] he saw Deepankara Budha, who was a morning sun unto the darkness of ignorance, a raft unto the ocean of metempsychosis, and an ocean of gem-like virtues; advance in his journey like a golden Mahamera, attended by the priesthood which destroyed the ills of the flesh. This illustrious ascetic [Sumèda] thinking that there was no advantage to be gained if Budha would approach him whilst he was devising a plan; put his [clothing which consisted of] tiger-skins, and barks of trees on the unfinished road; and greatly delighted at the opportunity of acquiring merit, and with his head towards Budha, gladly fell on his face in the mud, with a view that Budha and the priests might walk over him."

From Kornegalle the seat of Government was removed to Gampola in 1347, when Buwanéka Bahu IV. ascended the throne. During his reign, it is stated in the Sulurajaratnacara, a book which bears the designation of Nikaya sangraha was composed; but we have been unable to obtain a copy, much less to ascertain the subject which it treats upon.

It is believed by some, that at this epoch of our narrative was composed *Dahamgetè*, from which we extract below its introduction.

සෙනෙලසඟොවියතුන් වියතුන්ඉස්සලසලා ॥
සොයඟොවිඅරුතුතෙපුල් සවන්මනෙවිදඇම්සැඉ—

සාවඤසදිස්ගෙණ පාදම්අවස්ඇවිලා ||
සතරපාඛිහලා ඵම්පාදම්ස්බැඳපව්ම්අද—
මිඅඹසස්කතබ්බිඹිරඟදපාණකා ||
සවියස්බණමහාඝවණදෙව් ලෝඅණස්සුවදේ—

"(I compose) Dahamgeté like unto a valuable ear ornament, so as to excite the mirth of the ignorant, and with a view that the learned may with pleasure (shaking their heads) discuss its significations. In accordance with the views of the faithful Pandits, and weaving the doctrines of Budha into a necklace, and assuming on my head the feet of Budha—I do proclaim those doctrines by weaving the same into a new garland. May the following divinities; viz. Earth, Indra, Brahama, Rahu, Kàma, Moon, Sun, Heaven, Sky, Siva, Scriptures, Clergy, and Budha, grant great prosperity to the world!"

In the year 1382 *Sanga-Raja** Durandara composed the *Attanagaluwanse*, a work written in an exceedingly elegant style, embodying a great portion of the history of the times of Sree Sangabo. We present the reader with the following paragraph. It contains a true picture of that hospitality for which the Singhalese are peculiarly noted, as also a very just and liberal observation of king Sree Sangabo on that savage remnant of a still more barbarous age—the system of castes.

ඉස්ඩිස්තෙන් හෝඩාභසරදදරජසයවපැමිණ කිපදවසස්අ
වැමෙන් මාගේව්ඤඛවහේතුසෙවගෙණඇවිමිණැතිප්‍රශ්ඉ
තෙමවසයවවන්නාවු සංඝබෝධි රජ්ජුරුවන්හෙණවුත් ර
ජ්‍යඝකරන්නාව කිසිකලෙක්හි උත්සඛතරන්දෙයකි සඩිඝත්
නාවු සාඝාඋස්තේ ප්‍රරජහුමරන්ව වවනේයඉරුව්කොට
සිරිසිඝබෝ රජ්ජුරුවන්ගේඉස යමෙස්හෙණාවිස්නම් ඕඝව
ණාවතුදඝසස් සන්නෝසඩඝඋ කුවරඉබරඟැසිරවි
ඉස්ඩිස්තෙන් මායාරවවසන්නාවු කිඳිදුගිවුමිඉස් තමාගේ
සවියස්තසස්නිසා බස්මුලස්ඇරගෙණ වනාසෙඑමඝස්ගේ

* An office equivalent to Archbishop.

බත්කණවේලෙහි හල්කෙළිසැම්මයෙහි උන්නාවූ සිරිසඟබෝ රජ්ජුරුවන්දැක ශ්‍රීරජ්ජුරුවන්ගේ ආකූල්පයෙන් ප්‍රසන්නවූ සිත් ඇත්තේආහාරයෙන් ශ්‍රීරජහුපැවර්ද,, රජතෙම ජ්‍යුෂ්යාකි වචනයනොපිළිගත පවේ්ලෙහි ඒදැෂ්තෙම මෙසිනාජතියෙක් හි උපන්නෙම්නොවෙමි ප්‍රානවධකොදිම්ත්වන්නාවූ කෙව් ලෙක්හෝ වැද්දෙක්හෝනොවෙමි වැලිදූ උත්තම්වූජතිඇති අනුභවයවයෝග්‍යවූ වඟයෙහිඋපන්නෙම්වෙමි මේආහරයමා සතුය අනුභවකරන්වි සුදුසුය කලණසඟහාඇති උතුමානන් වහන්සි නැවතනැවතශ්‍රීරජභවයැඟුකැල්සෙයේයා ඟුකලඉක්බිති රජතුමානෙම,, ව්‍රක්ෂයෝ තමන්ජායාවෙන් මව ගුහයද අත්තෙන්මිවආසනයද සුඹුලන් මැවස්තුයද පුතු යෙන්භාකොලින් මවආහරදැඩිබ්නෙරෙති,, මේසේසඹුඒවූ ඛෝගඇතිමට අනුන්සන්තකයෙහි තිබ්නාවකුත්නැත නා මේජාතාදින් උදෙසාගඟිාවකුත්නැතැසිකියා සොඹවිසූසේ මයෙ

"A few days after the accession of Gotabaya to the throne, he had a misgiving that by reason of his wickedness the disaffected populace might at some future period bring back king Sangabo, who entered the forest, and place him upon the throne; and, wishing therefore to cause his death [issued an edict] proclaimed by beat of tom-tom, that if any person should bring the head of Sree Sangabo, he would obtain a gratuity of one thousand *Khawanus*. [Shortly] afterwards a certain poor person of Máyà on some private affairs of his own, travelled through the jungle with a bundle of rice; and, whilst eating it, saw king Sree Sangabo near a stony-pool; and being pleased with his deportment, invited the king to partake of his repast. The king declined the offer of this person. The [peasant] again and again repeated his entreaties, saying 'Please your Excellency of a sinless appearance, I am not a person of a low caste—I am neither a [Vedda] hunter, nor am I a fisher, who lives by destroying lives—nay, I am of a high caste, and born in a family from which you may with propriety eat—this food is my own—it is therefore fit to be partaken.' The king, however still

declined [the invitation]; adding, 'The trees by their shade furnish an habitation for me, their boughs a seat, their bark clothing, their fruit and leaves food;—thus I, who have such bounties, have no desire for the things of others—nor, by reason of thy caste, &c. will any disgrace attach to me [if I should partake of thy food.']"

FOURTH PERIOD.

FROM 1410 TO 1815.

We now enter upon what may perhaps be termed peculiarly "the poetic age"—that period during which some of our best poets flourished, and when indeed there was a greater diffusion of knowledge amongst the people at large, than had been throughout many ages that went before. It is also remarkable, that during this period the original purity and simplicity of the Singhalese language were abandoned for a form of composition characterised by considerable accessions of foreign terms, by the introduction of an *Elu-Sanscrit* style; and by the adoption of *elegant and polished rhymes* in poetry, in place of the blank verse previously very common.

At the beginning of this period the great luminary of science, *Tottagamuwa*, wrote his masterly works; amazed all Ceylon with the versatility of his talents; and gave a new tone to a language which was fast declining by reason of the causes to which allusion has already been made. He became master of every kind of learning which he chose to profess. Like Dr. Goldsmith he scarcely touched upon any subject without adorning it. An easy and copious style, a lively wit, and a fine imagination, did not fail to establish that literary renown for which his memory is now distinguished.

He was generally named after his native country in the Southern Province, *Tottagamuwa;* although his proper appellation was *Sri Rahulastha Wirayo.* He is said to have been the grand-pupil of *Uttra'moola.* Beyond this nothing

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is correctly known of either his parentage, or early history. We find him on the summit of Parnassus, but without any the slightest means to ascertain how he approached this giddy height, or without any the least information as to the immediate instrument who led him thither. A tradition current in Ceylon, however, represents him as a natural son of Parakkrama Bahu VI.; but of this we have no better evidence. Be this as it may; suffice it to state that he was, what is accorded to him by all —'The chief of the Singhalese poets of this age.'

Like Thomas Fuller, of whom it is said 'that he could repeat 500 unconnected words, after hearing them only twice'; *Tottagamuwa* had a very retentive memory, and could repeat a considerable number of verses after hearing or reading them but once. He possessed a correct acquaintance with several Oriental languages besides the Elu—a fact which establishes the truth of what Sir W. Jones says, in his works II. p. 317—that "a sublime poet may become a master of any kind of learning which he chooses to profess, since a fine imagination, a lively wit, an easy and copious style, cannot possibly obstruct the acquisition of any science whatever, but must necessarily assist him in his studies and shorten his labours." The foreign languages, of which this distinguished scholar was a proficient, are enumerated in the paraphrase to his *Selalihini Sandese.* They were six in number; viz. *Sanscrit, Maghadi* (or Pali), *Apabbransa, Paisachi, Surasena,* and *Tamil.* He was thence called, "*Shad-bahasha-paramèshwara.*"*

We have found some difficulty to learn with anything like certainty, what was meant by *Surasèna.* Mr. Colebrooke in his works (see Vol. II. p. 66) speaking of the languages derived from the Sanscrit, and of the "transformation of Sanscrit words into the derivative tongues," says,

* "Chief [linguist], acquainted with six languages."

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"this is equally true of the several dialects of *Pracrit*; viz. *Saurasani* or language of *Surasena* (*Calluca Bhasha*, on Menu 2. 19. says, that *Suresena* is the country of Mat'-hura), and *Magadhi* or dialect of Magadha," &c. Whether therefore, the language of *Mat'hura* which is here declared to be the *Sauraseni* is identical with the *Zend*, (as stated in the following paragraph in the *Edinburgh Review* for April 1810, p.p. 206-7, in reference to a paper written by Dr. Leyden, "On the language and literature of the Indo-Chinese nations,") we leave our readers to determine.

"Dr. Leyden imagines that the *Pali* may be identified with the *Maghadi*, and the *Zend* with the *Sureseyne* of Sanscrit authors; but without stating his reasons for the conjecture. We conceive that the imigration of the *Sureseyne* under Krisna from the banks of the *Yamuna* to the shores of the west of Guzerat, would afford much countenance to the conjecture, if supported by other proof."

To return to our subject: It is said of this priest, what is perhaps trivial in itself, but which is surprising when we reflect on the tenacity with which the Hindus generally cling to their faith, without being open to conviction, that he converted to Budhism his Hindu pupil, *Chandrabharati*, the celebrated author of *Bawudha'Shatake*, and two other valuable works, one of which was a commentary on Sanscrit Prosody, and the other the well-known *Wortha'Malakkiyawa*.

Tottagamuwa was a great favourite of Paràkkramabahu; and (it is believed that) as he was fostered in the king's household previous to his taking holy orders, so he continued after that event to benefit by the patronage of his royal master. Nor was he ungrateful to his benefactor. Of his devotion to Paràkkrama and the royal family, the writings of this scholar contain many tokens. The king has inspired some of his best and most melodious strains. He gave to him the most invaluable token of his regard, the use of his pen; and besides dedicating his *Kaviasekara* to the Princess-

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Royal, Ulakuda Dewi, at whose request it was composed, he addressed to the king several stanzas of great beauty. His Kaviasekare, "a garland of flowers on the crown of poetry," has been scarcely surpassed by any other in respect of originality and depth of thought, of elegance and correctness of expression. Like Milton's *Paradise Lost*, "it stands on a height by itself." And of the Kaviasekare it might be said what a critic says of Milton, "He cannot want the praise of copiousness and vivacity. He was master of his language in its full extent, and has used the melodious words with such diligence, that from his book alone the art of (*Singhalese*) poetry might be learned." No Singhalese scholar reads it, much less hears the name of *Kaviasekara* (our author's first work, a poetical version of one of the incarnations of Budha), without mingled feelings of esteem and veneration. Its style is elaborate and energetic; and its versification correct, smooth, and elegant. We must however state it as our opinion, that in some parts it is inferior in imagery to the Kawu-Silumina.

It is said by Lord Brougham in his memoir of Erskine,* that the latter supplied the deficiency of a familiar knowledge of the Latin classics by the study of Shakspere and Milton. To quote Lord Brougham's own language: "Aware that his classical acquirements were so slender, men often-times marvelled at the phenomenon of his eloquence, above all, of his composition. The solution of the difficulty lay in the constant reading of the old English authors to which he devoted himself. Shakspere he was more familiar with than almost any man of his age; and Milton he nearly had by heart. Nor can it be denied that the study of the speeches in *Paradise Lost* is as good a substitute as can be found for the immortal originals in the Greek models, upon which these great productions have manifestly been formed."

* Statesmen of the Times of George III., p. 240.

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Similarly, a deficiency of the Pali and Sanscrit classics may be supplied by a close study of Kaviasekara. If one thoroughly understands Kaviasekara, he may be considered as being possessed of a pretty good acquaintance with the Singhalese language. In a course of reading prescribed by several pandits to scholars advanced in the study of the Singhalese, this forms the last of the last series of books.

It is an admitted fact, that poets of all countries and at all times have been vastly vain of their learning. Nor do Europeans form an exception in this respect. Even such great characters as Sir Walter Scott, Milton, &c., are by no means free from unnecessary ostentation of learning. Addison says of the latter, that "he seems ambitious of discovering by his excursions on free-will and predestination, and his many glances upon history, astronomy, geography and the like, as well as by the terms and phrases he sometimes makes use of, he was acquainted with the *whole circle of arts and sciences.*" Indian poets in reference to their knowledge of the Sanscrit, to which is ascribed a divine origin, have called themselves "gods on earth;" and similarly whilst Tottagamuwa has compared himself to *Brahaspati*,* his self-adulation is perhaps without its parallel in the history of the world; for he speaks of himself in the following strain:

සවි සතෙලපැමී කි
ගුරුවණ්දෙරණසපැමී කි
සිරිසිදුසිල්කිකි කි
සියල්ලොවිසතුන්වසිළුමී කි

"Like a *Brahaspati* on earth renown'd,
The limits of each science fully found,
Radiant with heaven-derived religion's beams,
On learning's head a living gem he streams."

* Brahaspati—the teacher of the Hindu gods—is often designated by a term supposed to be its equivalent, Jupiter. But this we believe is incorrect, since the one has nothing in common with the other. The Grecian *Zeus*

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A literal translation:—"Arrived at the end of all sciences, like a Brahaspati who entered the earth, and possessed of an assemblage of pure observances of religious duties, a gem (am I) worn on the chaplets of all eminent talents in the world."

The *Kaviasekara* is a work which cost the poet years of great labour; although judging from its easy and unlaboured style we are almost led to disbelieve the writer's own account of it, viz. that it was commenced A. B. 1958 or A. D. 1415, and was concluded in the 34th year of the reign of Siri Parakkrama Bahu VI., who ascended the throne A. B. 1953 or A. D. 1410. For, if the writer brought this work to a termination in the 34th year of the reign of *Parakkrama*, he must have spent *twenty-nine* years in the composition of 885 stanzas; unless it should be that the data given in the *Mahawanse* cannot be relied upon. Tottagamuwe next wrote the celebrated *Selalihini Sandese*, "An Epistle per Gracula Religiosa."* Well indeed may it be compared to the *Megha Dutha* of *Kalidàs*. The writer's thoughts, brilliant and original, sparkle as we go along his elegant and flowing rhymes. Both the ear and mind are at once satisfied. Its language is free, and possesses a fascination which words cannot describe. Its illustrations are original and lively, and its versification unexceptionable. We present the reader with the following specimen:

සරදසූ කලකුර මියුර ඇතපුලෙන්රදනා ‖
රජකුලරහසම්ඇතිනියසිසනෙහිසඇලදිහිනිසද
දුල්මල්කොසරඇතෙන්රන්වන්තෙලෙසරනාසුහ
සපුමල් කැඩනා විකුඩමදර තිනිපැහැසර
නිලිපුල් දලෙවිසමව න්පිගපියපතර

or the Roman *Jupiter* is more like Brahama in one sense; and like Indra in another. He is the *the Sire of gods and men*; also the 'Thunderer,'

* "The Sarica (Gracula Religiosa) is a small bird better known by the name of *Mina*. It is represented as a female; while the *Parrot* is described as a male bird; and as these two have in all *Hindu* tales the faculty of human speech, they are constantly introduced, the one inveighing against the faults of the male sex, and the other exposing the defects of the female."—*Megha Duta*, p. p. 92-3.

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මලින්සලරු වෙව්මබැව් නුඹ නොවර
කිසැ ද ල ද සි ද ඹු වොදි ගු ව ර ල කි සැ
කිසැ ද ව ව ඹි ගු පෙ ල අ ද හ ඹ ර කි සැ
වනදෙව්දු යෝනොකොලොදසවනඅබර ණ
ම නා මි හ දු සෙ ක් නෙ ව් ද ස බ දි කි සල ණ
සෙනොගසබැදුනුසැනොඇසීනඇරදිවු ණ
වෙ හා සැ ප කු ම ව තො ප ද ඤ්ජා ම ම ප මි ණ

VERSIFIED.

Hail wondrous bird! whose wisdom pow'r elate
Yields not to that of ministers of state!
Bird of the sweet and richly varied lay,
Long may'st thou flourish 'midst thy fellows gay,
How do thy feet a golden hue disclose,
So like the pollen of a full-blown rose!
How does thy ruddy bill enchanting glow;
Not fairer blossoms can the Champak shew!
And what can match thy wings' superior hue,
Which wave wide-spreading like the Lotus blue?
When beauteous as a vegetable gem,
Which winds have sever'd from its parent stem,
Thou soar'st exultant thro' tne balmy air;
Have not young goddesses made thee their care,
And fix'd thee fluttering in their jetty hair?
And have not bees, who take their nightly rest
Within the Water-lily's fragrant breast,
Around thee circled in their swift career,
In search of honey through the fields of air?
And have not Dryads bright in charms divine,
Taught thee as pendents in their ears to shine?—
Friend of my soul! say, hast thou e'er been prest,
With pangs so fierce as those that wound my breast?
No! happier in thy love, thy life is peace,
And rolling years but bring thy bliss increase;
Such bliss as searching the wide world around,
Save in thy presence, friend, is no where found.—J. R. B.

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LITERAL TRANSLATION.

"O Gracula Religiosa! In wisdom equal to that of ministers of Princes—and of speech sweet, and composed of excellent notes, mayest thou in the company of thy species live long! When thou, whose (two) feet are of golden hue, like unto the pollen of a full-blown blossom, whose partially red and glistening beak is like unto a cluster of Champaka flowers, and whose black and delightfully wide-spread wings are like unto the leaves of the blue lotus;—(when thou) takest thy airy flight like a flowery figure, have not youthful goddesses worn thee on their long jet-black hair? Have not swarms of bees, which make the lotuses their habitation, approached, and encircled thee? Have not the goddesses of the forest made thee their ear-ornaments? Has no (other) ill befallen thee in thy journey? Happy friend, who possessest inviolate and with increasing vigour, any attachment which thou mayest form! What is bliss save that which is known in thy presence!"

Tottagamuwe undertook this work with grateful affection for the king and his country. He felt interested in the welfare of the young family of Parakkrama Bahu VI., and sympathised with the princess Ulakuda, who mournfully longed for a child. The argument of the poem is well conceived. It is an epistle addressed to Wibushana, the presiding deity of the Kalany temple, invoking the blessing of a grandson to the king (or rather a son to the princess), and as if intended to be conveyed by means of a bird of the name of *Selalihini* from Cotta, the seat of the then government. No precise date is given in this work, although we learn from other data, that it was written a year after the last. It contains 100 stanzas.

The poet next gave to the world his *Parawisandese.*—"An Epistle per a Pigeon." It is a poem of great merit, and generally of a piece with the last in style, although perhaps in many parts inferior to it in imagery. It was an

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epistle addressed to Krishna, invoking blessings upon the army, the king's brother of the name of Parakkrama, who had the government of Jaffna or Mayadunu, and upon Chandrawati, the grand-daughter of king Parakkrama Bahu VI.

The poet's attachment to the family of his sovereign seems to have been very great. Even in this poem there are tender allusions to the royal family. That Chandrawati might soon enter the bonds of matrimony, and that, allied to a noble prince, she might soon be the mother of a virtuous son, are amongst the warmest aspirations of the writer, and the topics of his song. No date is given to this work; but from the slight difference of style to which allusion has been made, we are led to suppose that it was written shortly after the last. We have already selected a specimen from it at page c.

Of the many writings of this eminent scholar, the only other work which is handed down to us with the sanction of his name, is *Moggalàyana Pathipanchikà*, a commentary on a Pali Grammar, written by a pandit of the name of Moggalàyana.

Without dwelling upon this work, which contains allusions to almost the whole circle of the Hindu arts and sciences, and many of his country's writers who are now lost; we notice *Perakumbasiritha*, "A history of Parakkrama Bahu." Although the poet has not given us his name, we have internal evidence sufficient to justify the conclusion consistent with a tradition on the subject, that this also was written by Tottagamuwa. It is true, that unlike the rest of the author's productions, this work contains a great admixture of *Sanscrit;* nevertheless, wherever the language is purely *Elu*, it has indubitable evidence of the great scholar's style, his masterly and peculiarly fine turns of expression, and his originality and depth of thought. From this and the *Selalihini Sandese*, and *Paravisandese*, we may select three verses written of the reigning sovereign,

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in the same measure, with the same rhymes, and the same peculiarity of expression, but with an originality of thought in each that is surprising and uncommon. Many a sentiment in praise of Parakkrama Bahu, whose character and virtues the poet has delineated in this work, is indicative of the affection which he entertained towards his patron and sovereign, and the knowledge he possessed generally of his country's history. This poem may be ranked amongst, and is by no means inferior to, the rest of the supposed writer's works, but for the admixture of foreign words, which it appears to us were intentionally introduced with a view to adorn his language with the glittering ornaments of the Sanscrit. The following will serve as a specimen.

පැදිපරඹා රුදිමනර මි බා
තුඹසිර රමිබා පතිපිළිඹි මි බා
රැපුරණංඹා දිනමතකු මි බා
දිනපැරකුම්බා ගිමිනවිකු මි බා

"Prosper thou Lord Paràkkrama Bahu! who hast a gentle arm like Krishna's, an arm which is the abode of the lovely Lakshmee; who art beautiful as the consort of the goddess Ramba, and (powerful) as an enraged elephant in the battle-field-like plantain-estate."

About this time was also written *Kowulsandese*, "An Epistle per an Indian cuckoo." This is a poem which sustains a like character as Parawisandese. It was written by Tottagamuwe's contemporary, Irrugalcula Pariwènadipati, a priest of Mulgirigala. The writer in this poem seeks a blessing from Krishna, 'the deity presiding over the temple at Dondra head,' upon prince Singhapperumal, or Sapumal, the son of Parakkrama Bahu VI.; and also prays that the war in which the prince was then engaged at Jaffna, probably in support of his uncle against *Ariachakkrawarti*, the king of Karnati, might prove victorious. Again no date is to be found in this work. Mention, however, is made of

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the prince, and the war is spoken of in terms which clearly indicate that his success was uncertain at the time the poet wrote. But *Selalihinisandese*, to which we have above referred, alludes to the same war; and the poet joins in the general shout of joy, amidst which the prince was then returning to his father at Cotta, after a successful encounter with his country's foes.

We are thus led to conclude that the work under consideration was written at most a few months, if not weeks, before Selalihinisandese. The following is a specimen from it.

ඇවලා ගතරෙ නම් සරප ලදිදරකු ඔ
ඇ ර දන් සුරැවිජයබාහෙ දුකු ඕ
සබ මු ලොව වසෙසින් බසුනලෙ ස
නබොසකව දලන්සදහෝපිව් ස
සුබ සුබදු සපුලේකුමරෙ උසුය ස
සබොස බසන් අස්නාකතොබෙමිපව් ස

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Go gentle bird, seek out the sacred fane
Where Wijebahu leads the priestly train.
Great Wijebahu, highliest skill'd t' unfold
The three-fold doctrines which like chains of gold
His stately neck adorn; his dulcet song
Breath'd in six tongues enchants the list'ning throng,
Who, fix'd in admiration, fondly deem
The God of Katragam enshrin'd in him.
Enter his presence, gentle bird, and say,
Thou art the bearer of a charming lay,
In which the state of Sapumal I sing
Glorious as Indra, Swarga's potent king!—J. R. B.

"O bird! enter thou into (the presence) of the chief of the temple Wijayabahu—supreme Master of the *threepitaka* doctrines, clad (in his neck) with the golden garland of *Pittakattaya*, and amidst his poetical labours in the six languages, exhibiting to the world the same beautiful but natural form that *Aanda Kumara* presented; and say that

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thou carriest an epistle in the native language, expressive of the prosperity of the Indra-like prince *Sapumal.*"

Another reputable, and confessedly beautiful poem, the *Guttille,* was written at this period by a priest of *Wettèwe,* who is said to have been a pupil of Tottagamuwa. In point of imagery, originality, elegance of language, and in beauty and correctness of versification, it is inferior to none of our poets except Tottagamuwa. In a course of reading prescribed by Meeripenne, than whom there is scarcely a more competent authority in the present age, *Guttile* ranks as the next easiest to Kusajatake of Alagiawanna Mohottala, and the next best to Tottagamuwa's Kaviasekare. We fully concur in this opinion; and quote the following soliloquy of the hero of the tale, in reflecting upon the ingratitude of his pupil Musilaya, who after perfecting himself in the art of music, challenged his master:

දියෙහියනදන්ඩ ව
පිඹිවක්වෙතත්පෙරසි ව
දුදනන්හවපිඹි ව
නොවිචියනබසසැබෑකෙලෙම ව
නොපමනගුනකල න්
දුදනෝනොවෙතිසහප න්
කිරිදිපෙනිදෙවිය න්
අඳුරසුදුවෙනකලෙක්නම්නැත්
දුරුනරහිරිඔත ප්
පෙන්වියදුදනගුනහෑ ප්
මොහුවඅපිදුන්සි ප්
පෙවූකිරිවැන්නවිසඋහාරස ප්

"He has indeed attested the truth of the old adage—'even if ye should render assistance to a stick, which is borne down by the current, don't you render any to the wicked.' As a piece of charcoal will never be white, however much you may dip (wash) it in milk: so, likewise, however much benefit you may confer upon the wicked, grateful they will never prove themselves to be. Without shame, and fearless

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of sin, he has exhibited the pride of the wicked. The knowledge which we have imparted to him has proved to be nothing short of milk, with which a highly venomous serpent has been fed!"

The prose of this age sustains a like character as the poetry which we have reviewed. For a good specimen thereof the reader is referred to the selection from the commentary on the *Bawudha'Sataka*, which we made at p. lxvii. It is far more elegant than the following extract from an Inscription now found at Pepiliana, a few miles from Cotta.

සිවුඹවරඑසෙන් මහදහස්නාවසඅවිපනාස්වුරුද්දක්පිරු
නුසඳ සිරිලකරජපැමිණ මහාසම්මතපරම්පරානුයන සූසමීව
හාහිජන මහරජයඩිරජසිඇංගබෝධි සිදුරාකුම්බාහු වසුවතීනි
සම්පත්වහන්සේව මකුන්හාලිස්ඳනු මිදින්නේන දුරපහරා ඉස්
වසපයස් සීන සුරදුවරයෙහ් සුමහලප්‍රාසදුනිවට විත්තුම්බෙන
යෙහි සිංහාසනයෙහි සිරිස්වෙස්සහ බුවුනුපිවිසැබරනින්
සැදී රජයුවරජ අමතිගනාපිරිවර දේවිස්ත්‍රි රතවන් බැඹුන්ද
හැමතන්හි කලමනාකරුයුස්තව ඒසා දුරණතැන සම
නීසඵවූ මුවුඹවුන්වහන්සේට පින්පිණිස අභිනවිවිහාරයක්
කරවනලෙසව රනිවාසලකාරයෙහි ණිලුස්හ සිකුරුමුදල් පොං
තුන්ව වදුලමෙහෙවරින් පස්විසිදහසක් ධනවියදම්කොටපා
නුබුහුබද පැපිලියානෙහි ප්‍රාසාරශෝභුර ප්‍රතිමාගෘහ බිපබෝ
ධිගෙවත්‍ය සංඝාවාස දේවාලසතරය පුෂ්පකාලය දැසපාරම්ම
ලාරම්මදින් යුක්තකොට සැමුඩිකරවූවිහාරය විරසඵාසිටි සීන
මහපිනිසපිදුයෙන්

"Whereas with a view to its stability and prosperity, the following things, to wit; ramparts, towers, image-houses, halls, Bô trees, *dagaps*, (pagodas or monuments), *pansils* (or houses for priests), outer temples or *dèwàlas*, buildings or repositories for books, flower gardens, and orchards or parks, have been offered for (the use of) the Temple, which was founded or built at an expense of 25000 (current coins of the highest value), at Pepiliàna in the district of *Pànabunu* (Pantura), and in pursuance of the orders (unto *Sikuru Mudal*, one of the chiefs of the king's

household, directing him to erect a new temple with a view to impart merit unto the Queen, the king's mother, who had gone to heaven), given on the 15th day of the lunar month of *Medin'dinna* (March-April), when the moon had attained her fulness, in the 1958th year of the renowned Budhistical era, and in the 39th of the reign of the Emperor *Sree Sangabòdhi Sree Parakkrama Bahu*, born of the Solar Race, and a descendant of the King *Maha'Sammata;* orders given by the king himself, whilst he presenting his noble appearance, attired in his four and sixty ornaments, crowned with his crown, and surrounded by kings, governors, sub-kings, and ministers, sat like Indra, giving orders in respect of the affairs of the whole state, on his throne which was erected on the adorned hall opposite to the square (palace) called *Sumangala* in the chief city of Jayawardana (Cotta):"

In the course of our narrative and before entering upon a period during which the Portuguese held sway in the island, we are enabled to present to the notice of the reader, a name which stands illustrious amongst the brightest luminaries of science—*Weedagama*, called after the name of his village in the Rygamkorle. He was a priest of great learning, deep research, and much piety. In his *Budugunalankà ra*, he has drawn a correct picture of Budha and Budhism. His imagery drawn from Budhistical literature and nature is felicitous; his language elegant and happy, and his diction beautiful and correct. In the selection which we have already made from this work (see p. xcii.) the poet says that he composed it in the 3rd year of the reign of Buwanekabahu, i. e. in the year of our Lord 2015. According to the Mahawansa, Buwanekebahu VI. ascended the throne in 1464, A. D., or 2307 A. B. Thus, then, there is a discrepancy of 5 years between the two accounts. We can hardly believe that the poet who gives the date of his own work could be mistaken. Indeed it is more probable that the historian is in error.

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Weedágama wrote another work, the *Lòwedasangrahaya;* and it is also believed that he was the author of a Tisara Sandesa. At all events, the two works which bear the name of Tisarasandesa, were written at this period. The *Lòwedasangrahaya*, is a work containing maxims of a moral, religious, and prudential character; and the Tisarasandese is a poetical epistle of considerable length. Beneath we extract from both:

FROM THE LOWEDA SANGRAHAYA.

ඔහොතනාලනත්නැතමරැහටඅා ද
විදිනමෙසැපපිණ්අැතිතක්වේ ද
ගොවනසඅරදුක්වුදුවණ්නා ද
කුමනානැවුම්ඉතිළිඅවදිසිනා ද
අදඅදමිමිමරැපිණ්සරහණ් නේ
නොදැනදැසෙවිමරැනේඋසිතන් නේ
කිඅලදමහඉඳුන්මරැඇපවිත් නේ
කුමදිදකුසලවඇඳිමැලිවිත් නේ

"Wherever we may be, death finds no impediment. The prosperity which we enjoy will last only so long as we have merit: wherefore, then, do you enjoy yourselves in dance, play, joke, and mirth, without faith in Budha's doctrines, which are able to save you from the ills of metempsychosis? Do ye meritorious acts, knowing that to-day even to-day will death come. How know ye that he will not come to-morrow! Will death of mighty forces ever indulge you with (a postponement) delay? Wherefore then, are you slothful [to perform] meritorious acts?"

FROM THE TISARA SANDESE.

ඔ ලඔනතුනුගින්තුඳුපුන්පියවුරෙ න
පොලඔනදුවුමන්න්දනමනතුවන්ගෙ න
පි ය ඔරසඝසලදඅඟනන්ඉ-පොරව න
ඇොළඔදදකයන්නානන්සිරි හිවෙන්ව න
න වඅර වි ර ඇ ර ඇෙසුදනා වි න සු වුව
දී වඅරඅසුරැලියරඅදරලපළු වුව
ඇ වඅරඇොවිඇැවිදිනහිහිඅලෙළු වුව
වුවදෙරදකයවගෙවමින්වින ඇොවුවි

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"Proceed on thy course and next behold Colombo, an habitation of much prosperity, the incessant abode of thousands of lovely young women, whose full-orbed bosoms which are borne by their slender bodies, at a glance captivate the eyes and affections of the beholder. And passing through Mutwall, the mouth of the river, behold its females who ever swarm before the sensual;—females, who like the very goddesses, are the delight of all except the ascetic, and whose lips (mouths) by reason of their redness resemble the colour of tender buds."

We also extract below the following from the other Tisara Sandesa, which was written at this period, and which is characterized by correctness of versification and great elegance of style:

ලෙ ලබු තු දැ ර්දලු පුඛු සේ සතෙ සිප ව
තු ල සු දු ප ව තු ඔබු සි න් හා ස නේ ධ ව
කලලොදි ඉමකෙලිරි විනැගිරිමන්දුදයඝ ව
දුලපැර කුම් බුජනරනි දු උන් තල ව
සඝ සකිර ණවන් දිලිම් න බරණරු සින්
දිඝසහුවින් තුබුකලොදුරැරැරු සින්
තිදඝඉසුරැ සැසුර කුමරැවින් ලෙ සින්
දෙපසසිවිසැදිරපකුමරැවෙර්හො ඒන්

"When the sun, having risen on mount Udaya, shall have at once illumined the world, and lovely [dazzling] king Parakkramabahu shall have taken his seat on his high throne, lined with white silk, and under an ivory umbrella of waving pearl-strung net-work; and when, like heavenly beings in the society of Indra, scions of royalty, (the brilliancy of whose jewels and dress is like that of the Sun, and the splendour of whose personal charms wins the affections of women-kind), shall have assembled on both sides [of the king:]"

As a specimen of alliteration in prose, we give the following paragraph which was written at this period. It is composed by avoiding all letters inflected with vowels; and

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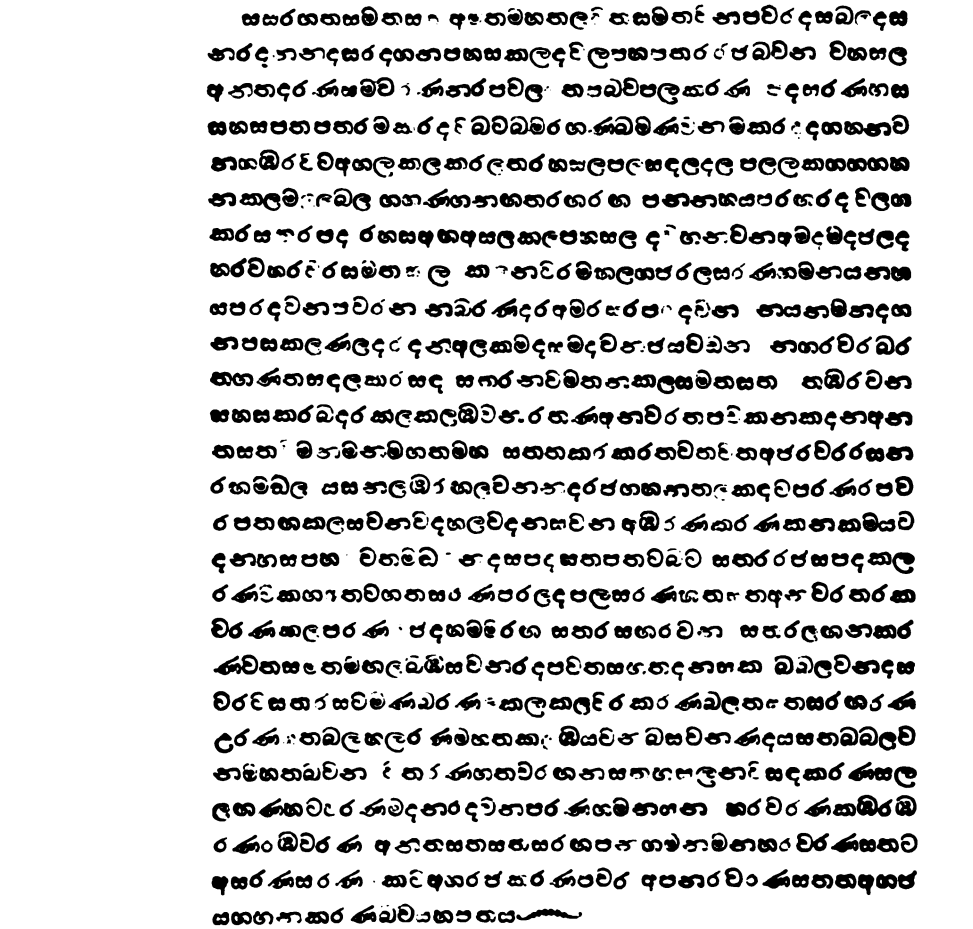
contains extraordinarily long compounds. As there is a commentary or paraphrase to this, there can be no great difficulty in translating it into English. We leave it, however, untranslated, as an exercise for the student.



Shortly after the period upon which we have now entered, the Portuguese obtained a footing in Ceylon ; but since the natives did not altogether lose their political power for a long time afterwards, the literature of this period met with but little discouragement, except at the hands of their own Sovereigns.

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In the reign of Buwanekebahu VII., A. D. 1534—1542, Saddarmalankara* was written—a prose work containing many little apologues, explanatory of the principles of Budhism. We extract the following which illustrates the good effects of

Charity or Hospitality.

පව්ගියදවස සැවැත්නුවරදිසා මක්තරාදුම්ගෙක් උතුරු
පථවෙමි අදන්මහදැමිණියේගිම්භාතමාසයන්සම්බන්දිවු
මධ්‍යන්හකාලයෙහි ගිණිගෙන්නාසේ ඉතාතදවිපහරනාහිරු
රුසින්තැවී මිරිකුනාවුසැරිරඇතිවි ඉතාපිඛාපන්ව බුලන්කනා
මක්සෙදිණෙක දුවරදැකඑක්පිවහුන්නේන ඉන්ඛිතිඋතු
රුපථයෙහිසිටමන්නාවු පුම්යේක්ද ඇපදිදැදන්අවුද්විඛාව ප
ලවුහුන්මිනිසා සම්පයේහිද යහළුපියාහිතයෙම්බිසන්නාව
පැන්අදැදගිවිවාලේය,, මතෙපුරණාපලවුමතනාඋන්හැහැන්
නහු පැන්නාත දිකිනැල්හි පසුවආපුම්යාකියනුයේ මසේවී
නම් යහළුපියා ඉවසියනොහැකිනොපඅතින් මවන්බුලත්
දෙවසිකියාඉල්ලිවා නොමිලයේ නොදෙනහෙයින් රන්සතර
සේසක්දී මතමඋප්පතන්අැරහෙන මතනාමහිද බුලන්කා මි
දක්සැතපි පියසාසන්හිදුවාහෙන මපමනඋපනාරයක්නිසා
ඔබුකෙනැහි සෙනහඋපදවා මිතුරුවහෙන යහළුපියම්හයිකි
සාඅදසැහෙන තමායන ගවදිගියේය පසුවකල්යාහියෙන්
මැතභාගයත් ඒපුම්තෙම පවුන්ගමකටහොස් වෙළඳම්පිණි
සනැවින ගිසාත්තාවෙහියන්නේ බුහුදුමැදවපැමිණියේය
මසැල්හිඔහුනැහිඇවමයින්සත්දසක් මහඝළංහමාරළපැහැ
රිමෙන්බැඳන,, ඒසඵම ත්‍රුණයෝ මිස්කැසුප්ආදීන්ව හොදුරු
දුහ මසැල්හි ඒපුම්යාපමණක් උපදුවයක්නැතුව මක්පුවරු
කාබොහෝල සබාගෙනමුදුදපිනන්වවන මසැල්හි ඕහට
පරමුම්ලගෙන බුලත්දුන්පුම්යාද අපරිදැදන්ම වෙළඳම්පිනිස
නැවිහ ගිහාස් මුහුදුමැදනැවසැතුකල්හි නොබෝපමණක්
හ ලවිත්‍රුදැහි නහුගේ පරමුවුපිනාමින්යනතෙනත්නහු සම්
පවපැමිණ්ස,, මසැල්හි සත්දවසක් ත්‍රාරුභාරව බුහුපිනන්
නාවු ඔබුදෙදන ඔබුනොවුන්දැස කැඳිනාගත්හ

* It is believed that the Sadhaima Ratnakare was written at this period, if not shortly afterwards.

"In days of yore, a certain person with a view to go to the north, entered the high-road; and being much scorched and oppressed by a summer sun, whose beams at the meridian fell as severely as (sparks of) fire, and being much exhausted, sat himself down upon a log of wood in a shade chewing *betel.* * Another traveller from the north arrived there under similar circumstances, and being much fatigued, sat himself also down near the person who arrived first, and said to the latter, 'Friend, I am thirsty: is there any water to drink?' The person who first arrived there replied that there was none. The (interrogator) then returned 'Friend, if so, I cannot endure thirst, give me some of your betel.' And since he would not part with his betel without money, the person who arrived last bought [of the other] one single leaf for four pieces (massas) of gold, chewed the same on the spot, reclined a little, and allayed his thirst. Thence in consequence of such a [trifling] assistance he conceived an affection for the other, contracted his friendship, and saying, 'Friend, let us go'; and saluting the latter, went to his destined village. Sometime afterwards, in process of time, the (last mentioned) person, with a view to go to a (distant) country for the purpose of trade, entered a ship and proceeded to the middle of the sea. At this period the winds

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* The properties of this leaf are thus defined in the following Sanscrit stanza in the Hitopedesa. p. 89.

තාම්බූලංකටුතික්තකම්ලමධුරංක්ෂාරංකපායංලඝුං
දීපකරංඤ ඵලාහාරාණංදුර්ගන්ධ දෝෂාපහම්
ඒකත්‍රිංශතිකාර ණාලපතර ණංකාමි කානංදිපනං
තාම්බූලංඝසතේ ත්‍රිදෙෂදශලණාසෝ ශීඝ්‍රමේ ලීලහාස

"Betel is pungent, bitter, spicy, sweet, alkaline, astringent, or carminative; a destroyer of phlegm, a vermifuge, a sweetener of the breath, an ornament of the mouth, a remover of impurities, and a kindler of the flame of love. O friend! these thirteen properties of betel are said to be met with, even in heaven."

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In the reign of Buwanekebahu VII., A. D. 1534—1542, Saddarmalankara* was written—a prose work containing many little apologues, explanatory of the principles of Buddhism. We extract the following which illustrates the good effects of

CHARITY OR HOSPITALITY.

පව්ගියදවස සැවැත්නුවර්සන මත්තරගපුෂ්ෂෙක් උතුරු
පථාවෙ මි අදන්මගදි පැමිණි්යේ ගිම්හානමාසයන්සම්බන්දිවූ
මධ්‍යන්හකාලයෙහි ගිනිගෙන්නාසේ ඉතාතදවිපහරනාගිරු
රුසින්හැවී මිරිතුනාවුසැරිරඇතිවි ඉතාපිඛාපත්ව බුලත්කකා
මක්සේගෙණ දුවරැනඉක්පිබහුන්නේ ඉක්බිතිඋතු
රුපථාගෙගිසිටමන්නාවූ පුෂ්යේක්ද අපරිද්දෙන්අවුද්විඛාව ප
ලවුහුන්මිනිසා සවිම්පයේගිද යහළුපාපිතයෙම්බිසන්නාව
පැන්නද්දයිවිචාලේය,, මනෙපුරුණසාපලවූමතනඋන්හැනැත්
නහු පන්නාත සිකිවලේයි පසුවඅාපුෂ්යාකියනුයේ මසේවී
නම් යහළුපසා ඉවසියනොහැමි තොපඅතින් මවත්බුලත්
දෙවසිකියාඉල්ලි නොමිලයේ නොදෙනහෙයින් රන්සතර
සිස්සක්දි මකමඋප්පතක්අැරහෙන මතනමගිද බුලත්කා මි
දක්සැනපි පිපසාසන්නිදුවාහෙන අපමනඋපකාරයක්නිසා
ඔබුකොැගි සෙනානඋපදවා මිතුරුවැහෙන යහළුපියම්හසිකි
අාඳිසැහෙන තැමායෙහවදිගියේය පසුවකල්යාඉයෙන්
මිැතභාහැයත් ඉප්පුෂ්තෙම පවුන්හමකවහොස් වෙළඳුම්පිණි
සනැවින ගිැාත්‍රාවෙහියන්ගෙන් බුහුදුමැදවපැමිණි්යේස
මසැල්ගිඔහුනැගිසැවේ මසින්සත්දසක් මහඝළංහමාරඋපැහැ
රිමෙන්බිඳන,, ඉසථම ත්‍රාසයෝ මස්කැසුප්ආදීන්ව හොදුරු
දුහ මසැල්හි ඉප්පුෂ්යැපමැණක් උපදුවයන්කැතුව මක්පුවරු
කාබෙබාලස තබොඉඟනාමුදුදපිනන්වවන මසකල්හි ඕහට
පලමුම්ලඟෙන බුලත්දුන්පුෂ්යාද අපරිද්දෙන්ම දෙලඳුම්පිනිස
නැවින ගිැාහාස් මුදුදමැදනැවස ඇසුත්‍රුසැල්හි නෙමේපමණක්
හ ලවී බුදුරජාණන්වහැන්සේ පලමුවූ පිනාමින්යනතෙනන්තහු සවිම්
පයවපැමණ්ැස්,, පසැල්හි සත්දවසක් ත්‍රාරුභාරව මුහු පිනන්
නාවූ ඔබුදෙදනා ඔබුනොවුන්දැස හැඳිනාගත්හ

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* It is believed that the Sadharma Ratnakare was written at this period, if not shortly afterwards.

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"In days of yore, a certain person with a view to go to the north, entered the high-road; and being much scorched and oppressed by a summer sun, whose beams at the meridian fell as severely as (sparks of) fire, and being much exhausted, sat himself down upon a log of wood in a shade chewing *betel.* * Another traveller from the north arrived there under similar circumstances, and being much fatigued, sat himself also down near the person who arrived first, and said to the latter, 'Friend, I am thirsty: is there any water to drink?' The person who first arrived there replied that there was none. The (interrogator) then returned 'Friend, if so, I cannot endure thirst, give me some of your betel.' And since he would not part with his betel without money, the person who arrived last bought [of the other] one single leaf for four pieces (massas) of gold, chewed the same on the spot, reclined a little, and allayed his thirst. Thence in consequence of such a [trifling] assistance he conceived an affection for the other, contracted his friendship, and saying, 'Friend, let us go'; and saluting the latter, went to his destined village. Sometime afterwards, in process of time, the (last mentioned) person, with a view to go to a (distant) country for the purpose of trade, entered a ship and proceeded to the middle of the sea. At this period the winds

* The properties of this leaf are thus defined in the following Sanscrit stanza in the Hitopedesa, p. 89.

තාම්බූලංකටුතික්තකම්ලමධුරංක්ෂාරංකපායාත්මකං
දීපකණ්ඨ එතානිසන්තිගුණවත්තාම්බූලවල්ලීදලේ
කිත්වඤ්ඤාත රාගලාපකරණංකාමා තානංදිපතං
තාම්බූලංසකලංත්‍රලෝකදයිතේ ගීතඤ්ච ලීලාසඃ

"Betel is pungent, bitter, spicy, sweet, alkaline, astringent, or carminative; a destroyer of phlegm, a vermifuge, a sweetener of the breath, an ornament of the mouth, a remover of impurities, and a kindler of the flame of love. O friend! these thirteen properties of betel are said to be met with, even in heaven."

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became boisterous for the space of seven days, and the billows struck the vessel, and it was destroyed. All the inmates of the ship became prey unto fishes and turtles, except the aforesaid person, who having escaped danger, began to swim in the sea by reposing his breast on a piece of plank. The wight who sold betel to this person also proceeded on a similar voyage on trade; and upon the destruction of his vessel in the midst of the ocean (under like circumstances) he alone escaped, and swam, and approached the first swimmer. These two persons who had been swimming for seven days, being famished during that time, saw and recognized each other."

At this time, Raja Singha I., after his war with Don Juan, relinquished Budhism and became a convert to the Brahaminical faith. Not satisfied however, with the many benefits he had conferred upon the followers of his own creed, he was cruel enough to take away from his subjects liberty of conscience, and to punish the followers of that faith which was inimical to his own. Whilst temples were built at Avisahawella for the Brahmin priests, and the shrine at Adam's Peak was bestowed on certain Andi Fakiers, the Budhist priests were extirpated, and their books, wherever they could be found, were destroyed. In this general destruction, the whole of the Singhalese literature, which necessarily, more or less, was imbued with Budhistical doctrines, was, with a few exceptions, irretrievably lost. A lasting injury was thus inflicted on the Singhalese, which notwithstanding the zealous exertions of Wimala Dharma in A. D. 1597, could not be repaired in any great measure, for want of a free communication with India, which the occupation of the Maritime provinces by European powers rendered difficult, if not impracticable.

The Singhalese language and the national religion of the Singhalese were, however, the great care of the succeeding Sovereign, who, himself a scholar of great eminence, encouraged

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the Sciences, and directed the removal of the Dalada Relic from Saffragam (whither it had been already taken from Cotta) into Kandy. He held a great festival in commemoration of this act, and invited 2140 priests from Arracan, in whose presence he celebrated the Upasampada Ordination. These were acts to which a contemporary poet bears testimony in the following stanza, which we select from a poem written at this period, *the Dalada Katàwa.*

නාදේහු නැ ති බෙ වි මළ දම් නා ර ණි දු ම නැ ර යේ
සිදේ රෑ පුන් වන් ද සා සන ඇ වී මු ණි දු යේ
ඔ දේ ව ඕ ද ල ඳ ගී මි ග ව ඇ ලූ දු ද ර යේ
ස දේ අ දි ම් අ ත දි ග නැ ති ස ත් ද මි ස ම යේ

"Except that my hand is not long enough (to reach the moon) upon that orb would I delineate the splendour of that festival in honor of the Tooth Relic of Budha, which the delightfully virtuous monarch Wimala Dharma cheerfully celebrated by the destruction of Lanka's enemies and by the promotion of Budha's religion."

Having recorded the last 'literary destruction' in the reign of Raja Singha I., about the year 1586, when the remnants of our literature, which more or less partook of a religious character, were "piled up to the height of a mountain, and consumed by fire;" and the pleasing efforts of his successor to revive literature, we are enabled to introduce to the notice of the reader Alagiwanna Mohottala,—a name which is dear to every lover of the muse from its association with two celebrated poetical works, the *Kusajataka*, and *Subasitha.*

Alagiawanna Mohottala is justly regarded as one of our greatest poets, occupying in Singhalese literature the position held by Alexander Pope in that of England. No one has studied brevity more than Alagiawanna Mohottala—few have surpassed him in correctness of versification; and certainly, with three exceptions among the modern poets, he

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had the greatest command of elegant language. His Kusajataka (A. D. 1610) is more easily understood than Kaviasekara; and is all the better for being so. In each of them there are also beauties of style that are not to be met with elsewhere. Yet it is difficult to compare the priest of Tottagaunmuwe with the chieftain of Sina-Korle.

A doubt, however, is entertained by some, as to the correctness of "the opinion of the native literati, that Kaviasekara is the greatest poem in the language." Such doubters have also given the preference to *Kusajataka*. This has rendered a comparison of the two works necessary.

It is admitted, that "pure language, unadulterated with foreign mixtures," "strict conformity to the rules of prosody and grammar," "energy of expression, a quality not very usual in Singhalese works," and "a ready command of language," mark the style of Kaviasekara. Of the Kusajatake it is said, that the "unity of (its) plan, the steady progress of the narrative, and a certain unaffected display of genuine feeling in its principal characters," "entitle it to rank as a poem of high merit."

It would indeed be idle to speak of "unity of plan," "steady progress of the narrative," &c., in reference to the merits of either of these poems; when it is remembered that neither of them have any claims to *originality*, both being poetical versions of a part of the prose work called *Pansiapanas Jatake*, with of course, a little exaggeration, which is perhaps excusable in poets.

In what then consists the superior merits of Alagiawanna Mohottala, we fail to perceive. And yet we may, upon a cursory perusal of the works of these two writers, obtain abundant testimony to prove the superiority of Tottagammuwe.

No writer, it is apprehended, will ever be guilty of plagiarism, unless, in his own estimation, the work from which he copies is entitled to preference over his own words and

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thoughts. That this is the opinion of Alagiawanna Mohottala himself, with respect to the writings of Tottagammuwe, clearly appears from the following servile imitations, not to call them downright plagiarisms. "Look at this picture, and on this."

KAVIASEKARA. KUSAJATAKA.

භූ ණ මි නි මි භ ස ස්‍ර රෑ නි ත් ත ණ ඳු රෑ මි තු රෑ
ස වි ඝ න ණ මු ද ණ ඝ ස්‍ර රෑ ච ත ඳ න [ගු බු ද්‍ධ ණි ඝ ස්‍ර රෑ]
ණූ ව ණ ණී නි ළ ලී ඛු රෑ [භූ ණ මි ණ මි භ ස ස්‍ර රෑ]
ඝ ර ද ද කු ල ණ ම ල දි ව ස්‍ර ර * ඉදිඹු ඇදතුමන්[ගුරුදාරු]†

It will thus be seen that Alagiawanna Mohottala has copied from the Kaviasakera in the very first stanza of the Kusajatake. Nor is that all. Upon hazard we refer and find the following:—

KAVIASEKARA. KUSAJATAKA.

සි ත බු ද්‍ධ රු ව න් ලෙ ව ත සි ත ඝ වි ණ ත ඝ ප ත
ඝ ද ග මි ත ණ ලෙ ර් ඝ ව න ත බු ණ ද ඳ් මි භ ඝ භ ණ ලෙ ව ත
ඝ ප න් මි භ ඝ භ ල ව ත ඝ ල ඩ ල ලි ඝ ත ත
ඔ බ ව න් ඝ රි ත ණ ා ද ඛ ය න් ම් දෙ ග ‡ ඉ ඬ ණ් ඹු න ා ඝ ය ක ව් ද ලෙ දි ඝ ත §

Every line is here borrowed; and the last is palpably the same in both, except with a slight transposition of words, and the alteration of ඔබ්‌වූන් into ඹුන; and ඔ්‌ද into ක්‍රව්ද. But take another:

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* Hail (your Excellency!) who is like a sun unto the Lotus-like race of Brahmins—who, by reason of thy wisdom, is the teacher of the three worlds—who is a moon unto the lily-like human race—and who is like an ocean for precious gems.

† See Translation at p. 38. note (*)

‡ In this world who is like unto her, whose heart is rivetted to Budha, whose ear to the Scriptures, and whose happiness is (identical with that of) the priesthood.

§ In this world who is like unto her, by reason of (the following qualities viz.) that her heart, ear, and happiness are (centered) in Budha, the Scriptures, and the Priesthood.

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KAVIASEKARA. KUSAJATAKA.

වා ගෙ ා ලු ලෙ සි කි මි ද කි මි ද ඒ ා ගෙ ා ලු ලෙ ව ඒ
ගැ ළි සි ගෙ ා සි න් බ ඳි ග ද උ ැ ගි වි න ැ කි බ ඳි ගෙ ඒ
බු ළු ඇ ඛ් ව ලු ව ඒ ද ප ැ නි ර ද ස ලෙ ද ලෙ ඒ
දි ව් ය ල ද් බු නි ඳු රු ස් සා ද* අ සි ද් ධි ැ රු ස් දි ව් ව ඉ ඤ ඒ†

Look again at *Sewul Sandese*, which is ascribed to this writer. It is borrowed in many parts from not only the works of Tottagammuwe (compare our selections at p.p. c, cxcii., and the following) but from the *Tisara Sandese*. Ex una disce omnes.

FROM TISARA SANDESA.

දෙ ව් ලො ව් ඉ න ා ග ා අ ම් පි ඔ ළ ැ ා ළි ස ත පි නි ණී
දෙ ව් ස ොා ප ද ස ා ව් ව න ා ක ලෝ ද ස ලෙ ද කි ණී
උ ස ණ් ණ ා ද ු න් ගි ල් ම ල් ළ ැ ා න ැ ව් ළ ැ හ
ඔ බ ම් න් ත ද ක ා ා ා ව් ද ප ද ඕ ව ෝ ල හ
ග ම් නි න් ද් ද ක ා ා ා ා ා ව් ද කි ස් අ ත ර ම් හ
ඇ බ නි න් ද් ා ා ා ා ා ප ල න ම් ද ඇ ඉ ම ළි ත හ

"Did they not surround you, fair one, under a belief that you were a mass of heavenly manna sent down from heaven for the meritorious beings? Did not the Siddhantas approach thy splendour under an idea that thou wert a cluster of flowers dropt from the Elysium of the Gods? Has no mishap fallen thee in the course of thy journey? Thy sight alone is the benefit which eyes can receive."

FROM THE SEWUL SANDESE OF ALAGIAWANNA.‡

ණ ර් සි ද ු ලෙ ඇ ු ද ැ ගි අ ම් පි ඔ ළ ැ ය ස. සි නි න්
සු ර නා ර ලෙ බු ළු ඉ ා ා ම් ල හ බ ු ද ඇ ු ල් ම නි න්

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* The beams of Budha's rays proceeded in lines, having dived through *Wa-polawa*, having thence gone into *Bawaga*, and having thence spread themselves in the whole universe.

† The six kinds of marvellous rays of Budha proceeded, having dived through *Wa-polawa*, having thence risen to *Bawaga*, and having thence spread themselves on (the ten directions) all sides.

Note—Wapolawa, see Clough p. 673. and Bawaga, see ib. p. 489.

‡ For another specimen of this poem, see p. lxxi.

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නෑ දැකු යකණ්ගිලි කුඳ ගෙ ක් වෙමි නිසැ ඟ
ලද සි ද ඔබ ඩෝ නො පැ ළ දිලෝ ද උතුම ඟ
නො ව කිසිදු කැ ක් ස කිසැ ප සේ අවු දම ඟ
නො ප දු වු කැ ලෙ මි ව ස දැ වු කිර ණ ර ඟ

"Did not gods and men in ecstacy approach thee under a belief that thou wert a mass of heavenly manna which up-rose from the milky ocean? Did not Siddhantas wear thee on their heads under an idea that thou wert a flower dropt from the Elysium of the Gods? Friend, hast thou returned scatheless without any mishap on thy way? To me thy sight is the same as the moon to the milky ocean."

Such are the comparative merits of these two writers, from whom we have above extracted. But it is now time to proceed with the narrative.

To Alagiawanna* we are also indebted for a work called *Nitisàra*, and *Maha Hatana*. The former is rather scarce in the low country, and the latter, to which our limits do not allow of more than a passing allusion, is one of the most esteemed Song-books extant amongst the Singhalese.

Shortly after the labours of the writer from whom we have quoted last, Ceylon was shaken to its very centre by the protracted but unsuccessful wars of the Portuguese. This was at the time when Don Constantine was taken prisoner, and Rajasingha II., then 17 years of age, finally drove the invaders back to the Maritime provinces. Many Portuguese were compelled at this period to seek safety in the woods of Ceylon, especially of the Kandian Provinces, where their descendants are now only distinguished from the Singhalese by their colour and religion.

A day after the capture of Don Constantine, a child was found under a tree. He was apparently of European extraction; and was presented by the King's courtiers to the

* It is said that *Prangihatane*, a poem on "the Portuguese war" was also a production of this writer.

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reigning Prince, the father of Rajasingha II., who in his clemency directed that every attention should be paid both to his health and education, directions which were strictly attended to by the ministers. Perhaps the fact of his having been found under a tree, and also of his name answering to the Singhalese of a "Kong tree" *Gas-con*, has given rise to the tradition now current in Ceylon, that he derived his name from the above circumstance; but it is generally believed that the child was recognised by certain of the king's Portuguese subjects, and was called after his father, a Portuguese named Gascoigne, who perished in the battle which had terminated immediately preceding the period of which we are now writing, A. D. 1640.

Gascon evinced great aptitude for learning, and soon mastered the Singhalese language. Possessed of a poetical turn of mind, he directed his attention to the Singhalese classics; and especially the Muse. His talents were so extensive, and his attachment to his benefactor so great, that even the narrow and illiberal policy of a despotic monarchy presented no objection to the highest offices of State being thrown open to this foreigner—the descendant of a malignant foe. He rose in due course of time to be the Premier; and continued to receive the same attention from Rajasingha, which he had previously received from his benefactor, the then ruling sovereign, Senaratna. The extensive acquirements of Gascon failed not to produce that respect and esteem on the part of his sovereign, which they deserved. Deep respect and esteem in due time resulted in affection, and affection soon ripened into an intimate friendship, which permitted the minister free access to the Royal household. Thus enjoying the confidence of his sovereign, Gascon was not only the adviser of His Majesty, but his associate and friend; and performed signal service to Ceylon by repressing many attempts of the Dutch, who soon followed the Portuguese in making inroads on the Kandian provinces.

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His many and valuable exploits are narrated in a poem, composed by himself during the confinement which preceded his execution, brought about under circumstances which we shall now detail. At the time he was in high favour with the King, the Queen-consort was taken ill; and on reference to her horoscope it was ascertained that a Bali offering to the unpropitious planets could alone restore her to health. Directions were accordingly given for the ceremony of the Bali offering, and for the preparation of a figure, as is usual, of the sick personage. Gascon (for we shall call him such) superintended the ceremony; and, in an unlucky hour, unable to restrain his love for the Queen, and to secure a correct representation of her person at the hands of the painter, directed him to mark a part of the figure with a mole, adding, that without it the figure was not a faithful likeness. This circumstance created suspicion in the King's mind; and led to an inquiry, which resulted in the incarceration of the Prime Minister.

No person now felt more sincerely for the critical situation of Gascon, and none contributed more to allay those feelings of anguish which had now taken possession of his mind, than the Queen, the cause of his misfortunes. A secret correspondence followed, and we are enabled to present the reader with the two concluding stanzas of that correspondence, one of which is from the Queen, and the other, in reply, from the Minister.

FROM THE QUEEN TO THE ADIKAR.

කුණ් කල කුමුරුවන ලැබිල්ල සෙනොවී ද
කණ් තල ගජ නිසොදුලකඩු රොණවිය ද
කණ් තල පහර වැකි නිරිදුවඅසුවිදී ද
සිණ් කලු ගිය කුවරිද ණැවෙකුකුමිවිද

VERSIFIED.

As the honey loving bee, heedless thro' the forest flies,
Where the many coloured flowers tempt him with their rich supplies,

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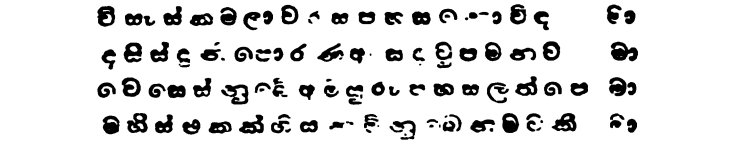
And by fragrance strange allured on the tusked head alights,
Victim of the flapping ears all amid the stol'n delights;
Thus, adored love, art thou captive of thy king and lord;
Yet, dash sorrow from thy brow, cease to mourn my dear, adored.—J. R. B.

"O meritorious lover! wherefore dost thou lament, now that thou art captured by the king! captured like the bee, which, without enjoying the sweets of flowers in the mighty forest during the three seasons, alighted upon the elephants' cheek with a view to extract honey, and was struck by the elephants' ears."

ANSWER BY THE CAPTIVE MINISTER.



Lanka's giant king enthrall'd, only by beauty's sight,
Laid down his twice five heads, uncropp'd the flower of love's delight;
Then why should I, a happier swain, who with the Gods above,
Have revelled at the banquet rare of thy ambrosial love,
Repine with my one head to atone for my bold aventure,
To gain what sweetens human lives as long as they endure.—J. R. B.

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* It appears from the Singhalese books, that the elephant exudes an ichor from his temples through two apertures each of the size of a pin's head; that it is of a fragrant smell and that the bee in search of honey often alights upon the elephant's cheek, unable to distinguish this ichor from the sweets of flowers. The allusion made by the Queen to the elephant's cheek is with reference to this fragrant ichor, which we have already noticed. The rest of the allusions to Mythology, &c. are probably already familiar to the reader.

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"Since Rawana in days of yore offered for Lakshmee (Seeta) his ten heads, upon the mere gratification of his eye-sight, without enjoying connubial happiness; what signifies if my only head fall for thy sake, whose ambrosial love I have enjoyed!"

During Gascon's confinement, Rajasingha, like Queen Elizabeth in reference to the Earl of Essex, was in great agitation. He felt a perpetual irresolution between resentment and inclination, pride and compassion. He, like the English Queen who longed to see her ring hourly expected an application for mercy, and indeed resolved upon a pardon under circumstances which might not compromise his own dignity, but at the same time give weight to the minister's faithful services to the state. But, as in the case of Essex, the perfidy of one in whom Gascon confided, and treachery equalled only by that of the Countess of Nottingham, conspired to keep back from Rajasingha a poem, which was addressed to him by the minister, and by which he intended to enlist the King's sympathies on his side. No poem alas! reached Rajasingha, no application for mercy! no intercessions of a penitent Queen! On the contrary, additional evidence of the minister's intrigues with the Queen was laid by his enemies before the Sovereign. The minister's fate was now sealed, and his execution soon followed.

The above incidents of a tale, which is perhaps familiar to our readers, furnish us with a topic of inquiry which has a very important bearing upon the literature of this Island; viz. Female Education.

It may be here stated, that the Singhalese have no "prejudice" against the education of females. On the contrary, they are taught with all possible care. Amongst the higher classes of the present generation scarcely can a single female be found, who is unable to read and write our language. But amongst the lower orders a great deal of ignorance prevails, not indeed the result of "a prejudice," but of circumstances. Those who are acquainted with the habits of the

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natives, will at once perceive that, whilst boys in the interior receive their education at the nearest *pansella*, the girls are unable to resort thither, owing to the ordinances of a religion which restricts intercourse between the priests and the fair sex.* Hence it follows, that the poorer classes are unable to procure for their daughters that education, which their sons obtain gratuitously at the monasteries or Wiharas of the island. Be this as it may; Ceylon is indeed not behind any of her Asiatic sisters in respect of her female writers. We have just adduced an instance of a Singhalese Queen, who corresponded in poetry; and there have been other female writers of no ordinary attainments. Balawattala Mahatmayo, a Kandyan lady of some distinction, produced the Anuragamala. Nawaratnamala, also a beautiful poem, is attributed to the pen of a female. The name of Gajaman is perhaps familiar to our readers. She wrote several pieces of exquisite beauty; and amongst others we notice a poem addressed to Tillakaratna Modliar, and an Elegy on the death of her father. Although out of place, we here quote the last-mentioned.

I.

1. ඉඹමන්සතනිරිදුවසිඟ්, ඉක්
දහසින්පන්සියක්ගවමින්, විසි
දෙකවග්මසමැදිනවපලවන
ඔුරුදින පැමිණිලා

2. දිගිදුන්නරගලවවපහන්, දස
පැයකින්බුදහෝරවෙන්, හවි .
රුසයෙන්ඉඹුමවිසානෑකතද
අඹුරුවප මිනිලා

* The ascetic is enjoined to avoid 18 sorts of monasteries; and amongst them the following:—

"A Wihara near which there is an abundance of herbs, as women will come to gather them, singing all kinds of foolish songs, the hearing of which is as poison; and though they should even not be singing, the voice of a woman heard in any way is an enemy to the ascetic."—Hardy's Monachism, p. 21. See also, ib. p. 50, 54.

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3. සුපසන්හුණුවනදිළුන්, ඔබ
හපමන්යණනමපැවිතුම්සල
මනුවන්යුගසදිසිමපියනනි
මහසවපැමිණිලා.

4. රදුවන්මතනතුවියසින්, දිහු
සොඩකින්හදපහරදෙමින්, බිම
ඇලම්න්මරැවු සවපෙරකල
කලකම්පැමිණලා.

II.

1. පෙරපින්සිසිකිරණතුලඹ්, බර
සුදිළුම්කරඬමිණිසොඟිම්, ලෙද
අඟිනන්රදුසතුරුනිසුම්පෙල
සඟකුළුක්කරවිලේ.

2. දෙතුරුන්මුවුම්තුරැසිදන්, සොහොං
සුරවිල සුතනාඹුසඳුන්, මෙසෙ
කරවින් ඳදියතරකොදකැන්කැම
පෙඛම්න්විසුවිලේ.

3. ඒතමන්පෙරදරපුපවින්, ඇලි
වෙසෙසින්රදුසතුරුඛයං, කර
මහකින්මඟයතුරුඉවම්න්විය
පතඉයන්පොරවිලේ.

4. නිසකින්ඡයසලුවිසුන්රදු
ගිජිදුන්හදපහරදෙමින්, බිම
ඇලම්න්හෙඅරගිරන්ඛවු
විලසින්සැහෙවිලේ.

I.

1. "When the moon in her dark half [or wane] attained her fourth day on a Friday in the month of *Medindinna* [March,-April,] in the year of the illustrious king *Saka*, one thousand seven hundred and twenty two;

2. "And in the hour [*hora*] of Mercury, ten hours after the Sun had illumined the Earth, and at the rising of [the sign] Tauries [above the horizon;] the asterism *Visa* having proved inauspicious;

3. "My dear Sire, who, resplendent with wisdom and

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benevolence, perpetuated the name of *Gajaman*, fell alas! into a lonely path:

4. "And [there] owing to his sins in a former existence, did a wicked elephant with his long proboscis, and a heavy blow, fell him to the ground, and into the jaws [mouth] of death!

II.

1. "[Alas for my sire!] who, greatly illuminating the heavens of his ancient family with the rays of a full-moon, withered the lotuses of his ill-disposed vile enemies!

2. "Who, [during life-time] caused to blossom all the water-lilies of his parents, sincere and friendly relations, brothers and sisters, family, friends, servants, and others who had any attachment to him!

3. "Who, owing to his sins in a former existence, and passing through a fearful and dangerous road, was removed from the path of his own friends!

4. "And who, having been fearlessly assailed by a heavy blow of a wicked elephant, which roamed in that neighbourhood, fell asleep and disappeared, as if [methinks] he lowered himself beneath the western [mountain] horizon."

To return however from this digression: Major Forbes, alluding to this statesman and poet says, "Gasco, was made Adikar by Rajasingha, and to him are attributed several much admired and very popular Singhalese poems. Gasco was in high favour with the King; but while yet a young man, the too decided partiality of the Queen cost him his life, the last act of which is believed to have been the composition of some verses; and these remain as a proof, that the judgment of the King was warranted by the guilt of the favourite. One of the verses contains in plain language the following sentiments:

Those thou but smil'd on, found a tomb,
But love requited lights my doom;
Not for soft look or faltering sigh,
I boldly dared and justly die."

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It is not in our power to do justice to Gascon, as a poet. We neither possess all his writings, which are reputed to include Sringare, the companion alike of the seclusion of our family hearths, and the obstreperous merriment of our festive boards; Sree'name, Wiyogamale, Nokkadu-male, and Ranahansamale; nor, if we did, do our limits permit any selection from them here.

The Dutch soon succeeded the Portuguese (in A. D. 1639), and became masters of the Maritime Provinces of this Island. And whilst on the one hand the natives of the Coast sparingly cultivated an acquaintance with the Dutch language, and as in the period when the Portuguese governed Ceylon the greater part of the natives failed not to pay that attention to their own language,* which under many advantageous circumstances and the auspices of their own Sovereigns, they were greatly encouraged to cultivate; the Dutch, on the other, saw the necessity of an acquaintance with the Singhalese; and one of their Missionaries, in 1699, wrote a Singhalese Grammar in Dutch, a translation † of whose interesting dedication we give below:

To the Right Hon'ble The Directors of the Assembly of XVII., representing the General United Netherlands East India Company.

Right Hon'ble Sirs,

In the days of the Old Testament, God "shewed his word unto Jacob (alone) his statutes and his judgments unto Israel." He dealt not so with any "nation, as for his judgments, they did not know them;" Ps. 147. 19, 20,—the law with its whole constitution being at that time confined within that territory from Dan to Beersheba. Then the Lord had his

* In the year 1687 were written *Kustantinu Hatane* "The War with Constantine," a poem of considerable merit; and also other valuable poems relating to the same disturbances.

† For this translation we are indebted to the Rev. J. D. Palm, and C. A. Lorensz, Esq.

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tabernacle chiefly in Salem, and his dwelling in Zion. But the days would come when all distinction of place as well as of nation would be swept away, according to the promises of the unchangeable God; Ezech. 36. 24, 25. "I will take you from among the heathen and gather you out of all countries: Then will I sprinkle clean water upon you, and ye shall be clean from all your filthiness; and from all your idols will I cleanse you." Indeed, the time has already long arrived that men worship the Father neither on Mount Gerizim, nor at Jerusalem, that the Gospel is proclaimed in all places and to all that dwell on the earth, of whatever nation, kindred, tongue, or people they be, according to the prophetic vision of St. John. Rev. 14. 6.

So must the Heathen, who were so long debarred, aliens from the commonwealth of Israel, strangers to the covenant of promise, having no hope, and without God in the world, be brought a clean meat offering unto the Lord. Isaiah 66. 22.

To that end were the Apostles, shortly after the Ascension of Christ, sent forth to the Gentiles to offer unto them fellowship with God in Christ, and as ambassadors to beseech them in Christ's stead to be reconciled to God. 2 Cor. 5. 19.

But if they were to carry out this commission, an ability was required on their part to address the people to whom they went, if not in their own, at least in one to them intelligible language. For what would it have profited to proclaim salutary things, if it were done in a tongue which the hearers could not understand. For, says Paul, "if I know not the meaning of the voice, I shall be unto him that speaketh a barbarian, and he that speaketh shall be a barbarian unto me." 1 Cor. 14. 11. And therefore did the Son of God impart unto his Apostles in a miraculous manner the knowledge of tongues (at the Pentecost-feast of the New Testament); as that they could proclaim to every one in his own tongue, the wonderful works of God, as appeared immediately by the result.

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But we do not live any more in such times, inasmuch as we have now sufficient time and opportunity to acquire the language spoken by the nation among whom we live, and to whom the preachers of the Gospel are sent as apostles unto the Gentiles; inasmuch also as labourers in the Lord's harvest are now so many that they can have a fixed residence, and need not (like the apostles of old) to travel from land to land, and from nation to nation.

It is therefore, Hon'ble Sirs, not the least of the duties of clergymen who live among, and have intercourse with, foreign nations, to learn their language with the view to convince them of their vain conversation, that they may be converted to the true God; and as I have the honor of being appointed in your Hon'ble service, in the Island of Ceylon, not only for the benefit of the Dutch congregation, but especially to bear the name of the Lord to these heathen, and thus to win many souls to Christ; to which you, Hon'ble Sirs, have contributed (not without heavy expenses) all possible means, as for instance the sending hither such a large number of clergymen, and the support of so many schools and schoolmasters for the native youth; I have therefore not neglected, according to my duty, to cultivate the Singhalese language, which is the language of this country; and that not without great success. It would be desirable that all clergymen in this Island had applied themselves to it, in which case they would, under God's blessing, have witnessed more desired success in its propagation of the Gospel among these heathens than has hitherto been realized.

In order to facilitate, as far as I am able, the study of this language, I have composed a grammar of the same, as comprehensive and clear as was practicable, setting forth the rudiments and fundamentals of the Singhalese language, so that even without the aid of a tutor, it may be acquired by the student.

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I cannot but dedicate this little work to you, Hon'ble Sirs, in the hope that should you be pleased to deem it of such use as I suppose it likely to be, then, those who intend offering themselves to the ministry in these parts, may, even while in Holland, acquaint themselves with the rudiments of this language, or at least try whether they would feel encouraged to learn it, as the acquisition of a strange language is not equally easy to every one.

Should these my humble labours be accepted with any approbation on your part, Hon'ble Sirs, then I shall have attained herein the summit of my expectations, and thus find myself encouraged to make strenuous efforts towards the spread of the Gospel amongst these benighted people; and in the meanwhile to pray Almighty God that He may abundantly endow you, Hon'ble Sirs, both as to body and soul, with all heavenly and temporal blessings, and defend your extensive dominion against all public and secret enemies, and establish it unto a blessed means for the conversion of many, and that to this end He may make able, faithful, and zealous, the instruments whom his Providence may be pleased to employ thereunto; is the prayer and heartfelt wish of,

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Colombo, 10th September, 1699. J. RUELL.

We shall give a specimen from the work itself of this writer, when we come to review the Singhalese Grammars now extant (vide *post.*) In the mean time, it is not a little remarkable, that the Dutch after a residence of 60 years in this island, could not produce a better Grammar than that of Mr. Ruell. From it alone may we ascertain the fact, that they had not made so much progress in the native language, as the English have during the 56 years in which the government of Ceylon has been in their hands.

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But, whilst we record the anxiety of the natives and their foreign masters to cultivate the Singhalese at this age, we must also remark, that as in England in the middle of the last century, science and literature were, at this period, fast losing all traces of originality. Our poets have generally entertained the idea, once prevalent in England, "that the treasures accumulated in the preceding ages, were quite sufficient for all natural purposes, and that the only duty which authors had to perform, was to reproduce what had been thus accumulated in more elegant shape, adorned with all the graces of polished style." *

Wimaladarma Suriya II., during whose reign was compiled the Grammar which we noticed above, was succeeded by Sree Weera Parakkrama Narèndra Sinha (A. D. 1706), when the "ordinances of Budhism had again fallen into such neglect, that the Upasampada order had become completely extinct." "By the advice of Welliwatta Sàmanèro, the King exerted himself to prevent the extinction of religion itself, by keeping up the Samanèro order, built a palace at Kundasala, and the Nàtha Dèwala at Kandy, and encouraged literature." †

The following paragraph from the Sàra Sangrahaya (about 1708, A. D.) furnishes us with the native

COMPUTATION OF TIME.

ඇසිපියක් ඔසවාඅලාළුණඅඉල්ල සුක්ෂමක්ෂණ නම්වෙයි
හේතෙම ලඹඅක්ෂරයකුගේ උච්චාරණමාත්‍රයතුදුවැයි මෙසේවූ
අටොදසණිමිසයෙක්කාෂ්ඨයෙක්නම කිස්කාෂ්ඨයක් කාලා
යෙක්නම්, දෙකලායෙක්ඵුයෙක්නම කිස්වුලීතයෙක්අහෝ
රත්‍රියෙක්නම පසළොස්අහොරත්‍රියෙක් පක්ෂයක්නම දෙපක්ෂ
යෙක්මාසක්නම දෙමසෙක්පැතුවෙක්නම්,, ඔක්මසෙහිවන්
වසන්තඍතුමවී: සරත්කිමසිසිරයයිඇතුම්යෙන් දෙමසක්හියා
යෙන්ඍතුන්දන්නෙහි.

* Goldsmith's History of England, p. 485.

† Turnour's Epitome of the History of Ceylon.

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හේතෙම ලඝුඅක්ෂරයකුගේ උච්චාරණවාතුයසතුදුවසිකි ඵඹේවූ
අඨාදශනිමේෂයෙක්කාෂ්ඨයෙක්නම කිස්කාෂ්ඨයක් කාලා
යෙක්නම, දෙකලායෙක්ඵුල්ලයෙක්නම කිස්ඵුල්ලීතයෙක්අංශ
ත්‍රියෙක්නම පසලොස්අහාරත්‍රිංශයක් පක්ෂයක්නම දපක්ෂ
යෙක්මාසයක්නම දෙමසක්පැතුවොත්නම්, ඔක්මසකිපවත්
වසරතුනක්මවමි: සරත්හිමසිසිරයයිඵුම්යෙන් දවසක්නියා
යෙන්පවතුන්දන්නෙහිය

* Goldsmith's History of England, p. 485.

† Turnour's Epitome of the History of Ceylon.

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I cannot but dedicate this little work to you, Hon'ble Sirs, in the hope that should you be pleased to deem it of such use as I suppose it likely to be, then, those who intend offering themselves to the ministry in these parts, may, even while in Holland, acquaint themselves with the rudiments of this language, or at least try whether they would feel encouraged to learn it, as the acquisition of a strange language is not equally easy to every one.

Should these my humble labours be accepted with any approbation on your part, Hon'ble Sirs, then I shall have attained herein the summit of my expectations, and thus find myself encouraged to make strenuous efforts towards the spread of the Gospel amongst these benighted people; and in the meanwhile to pray Almighty God that He may abundantly endow you, Hon'ble Sirs, both as to body and soul, with all heavenly and temporal blessings, and defend your extensive dominion against all public and secret enemies, and establish it unto a blessed means for the conversion of many, and that to this end He may make able, faithful, and zealous, the instruments whom his Providence may be pleased to employ thereunto; is the prayer and heartfelt wish of,

Hon'ble Sirs,

Your most humble and obedient servant,

Colombo, 10th September, 1699. J. RUELL.

We shall give a specimen from the work itself of this writer, when we come to review the Singhalese Grammars now extant (vide *post.*) In the mean time, it is not a little remarkable, that the Dutch after a residence of 60 years in this island, could not produce a better Grammar than that of Mr. Ruell. From it alone may we ascertain the fact, that they had not made so much progress in the native language, as the English have during the 56 years in which the government of Ceylon has been in their hands.

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But, whilst we record the anxiety of the natives and their foreign masters to cultivate the Singhalese at this age, we must also remark, that as in England in the middle of the last century, science and literature were, at this period, fast losing all traces of originality. Our poets have generally entertained the idea, once prevalent in England, "that the treasures accumulated in the preceding ages, were quite sufficient for all natural purposes, and that the only duty which authors had to perform, was to reproduce what had been thus accumulated in more elegant shape, adorned with all the graces of polished style." *

Wimaladarma Suriya II., during whose reign was compiled the Grammar which we noticed above, was succeeded by Sree Weera Parakkrama Narèndra Sinha (A. D. 1706), when the "ordinances of Budhism had again fallen into such neglect, that the Upasampada order had become completely extinct." "By the advice of Welliwatta Sàmanèro, the King exerted himself to prevent the extinction of religion itself, by keeping up the Samanèro order, built a palace at Kundasala, and the Nàtha Dèwala at Kandy, and encouraged literature." †

The following paragraph from the Sàra Sangrahaya (about 1708, A. D.) furnishes us with the native

COMPUTATION OF TIME.

ඇසිපියක් ඔසවාඅලාඋණාඇසිල්ල සුක්ෂමක්ෂණ නම්වෙයි
හේතෙම ලඹඅක්ෂරයකුගේ උච්චාරණමාත්‍රයකුදුවැයි මෙසේවූ
අටාදසනිමේසයෙක්කාෂ්ඨයෙක්නම කිස්කාෂ්ඨයක් කාලා
යෙක්නම්, දෙකලායෙක්ඵුල්ලයෙක්නම කිස්ඵුල්ලයෙක්අහා
රදියෙක්නම පසළොස්අහාරත්‍රියෙක්පක්ෂ යක්නම දපක්ෂ
යෙක්මාසක්නම දෙමසක්පැතුවෙක්නම්,, ඔක්මසෙහිවත්
විසංතගියමවමී: සරත්හිමසිසිරයකියථාකුම්යෙන් දමසක්හියා
යෙන්සපවතුන්දන්නමයි

* Goldsmith's History of England, p. 485.

† Turnour's Epitome of the History of Ceylon.

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"The time occupied in winking the eye is called 'Sùkshama,' a *second;* equal to the time necessary for the utterance of a *lagu*, or short letter; 18 seconds make a 'Kashti,' or *minute;* 36 minutes make an *hour;* two hours one '*mohota;*' 30 mohotas make a day and night: 15 days make a '*Paksha;*' two pakshas make one month: two months a season. From the month of Bak (11th April) commence the seasons, Wisanti (spring), Greeshma (hot), Warsha (rainy), Sarath (autumn), Hima (dewy), and Sisira (cold), at the rate of two months for each."

From Manjuse, written about this time, we present the following scrap:

වාතාතිසාරය, පිත්තාතිසාරය, කඵාතිසාරය, සන්නිපාතඅතිසාරය, භයඅතිසාරය, සොකඅතිසාරයයිකියා අතිසාරසය වැදෑරුම්වේ—අතිසයින්අධිකකොට පැන්බොන්නාභව අතිසාරඋපදියි, ක්‍රිසදූසත්වයන්ගේ මංඝඅනුභවකෙරීමෙන්ද තලසුනොන්ද ඇස්පිඅංකුරඇති බුද්ගමාසාදියකෑමෙන්ද රූක්ෂභොජනයෙන්ද හෙවත් රළුවූදකෑමෙන්ද බොහොකොට කෑමෙන්ද අරිසස්කුපිතවිමෙන්ද තෙල්පානය කිරීමෙන්ද සැරිරිය ඇලලීමෙන්ද ක්‍රිමීන්හෙන්ද මලමූත්‍රාදීන්ගේ චැලකීමෙන්ද මෙබඳුවූ සෙසුඋපද්‍රවයකින්ද කිපියාවූ වාතය ආපෝධාතුයසිකියනලදසැරීරයෙයි උඩ්ඩගතවුඕජසනාභියෙන්—නව පමුනුවාලයි—ඒආපෝධාතුයෙන්ම හෙවත් ඔජලයෙන්ම බඩගිනිනසන්නේ මලයවුඛුකස්තානයට බස්නෝය වුඛුකස්තානයෙහි මලසිවිනා සථානයවන්නේය ඒසථානයව මලයබැසපුහෙයින් සූනාවුඛිලධාරයෙහිපැතුරුනේද්‍රවබවපමුනුදියි හෙවත් මලදියකෙරයි ඔසේකොට අතිසාරඋපදවින්නේය—ඒඅතිසාරයාගේ මතුපහලවණනාවු ලක්සනනාම් උරයෙහි හෙවත් ලයෙහිද නාභියන්යව පක්වාසයෙහිද ගුදයෙහිද විදමන්ඇතිකෙරෙයි අතපය ඔලෙයි මලබඩවෙයි යම්බඩපිපෙයි ගත්ආහරයනොපැසෙයි යනාමේසා මානාලක්ඔනයි—

"Dysentery is of six kinds,—*windy* dysentery, *bilious* dysentery, *phlegmatic* dysentery, *Sannipatha* (compounded of the last three) dysentery, *terror-struck* dysentery, and *melancholy* (sor-

row-smitten) dysentery. He who drinks water to excess will contract dysentery. It results from a settlement below the navel, of the humours of the upper part of the body, called *Apódatu*, by means of wind, excited by eating lean flesh, or sesamum flour, or the grains called *Mugda*, *Màsa*, *&c.*, which have taken root, or produced leaves; or heavy unpalatable sapid food, or by eating to excess, or by an excitement of the piles, or by drinking oils, or by fatiguing the body, or by worms, or by the suppression of stools or urine, or other like trivial causes. By means of the said *Apòdàtu*, or humours, hunger is destroyed, and excrement descends into the *intestines*, or the organ, which receives the digested food. After the excrement has reached the last mentioned organ, the same being empty, the digested food or excrement becomes dissolved or liquid. Thus is dysentery produced. The general symptoms upon contracting this disease are, itching in the heart, in the stomach below the navel, and in the arms; weakness in the arms and legs, costiveness, flatulency, and indigestion."

A compilation of several books was procured by Narèndra Singha. Amongst the works which were published in this reign, in addition to the two last, from which we haxe extracted, we read of a Singhalese translation of *Mahabodi Wanse*, *Raja-ratnakare*, and *Warayòga-sare*. We present the reader with a specimen from the last:

යතුෘගතියි දක්ෂප්‍රජාපතිගුගේ අවෟාෘාගයන්කිපිය වූ ඊඡ්ච
රයාගේ සොඝයෙන්උපන්නාසිලෝකදූ නීති,වුපච්ච වාතජව
රඅ, පිත්තජවරය, ශ්ලෙෂ්මාජිරය, වාතපිත්තජවරඅ, වාත
ශ්ලෙෂ්මාජවරය, කඵපිත්තජවරය, සන්නිපාතජවරය, අගිඝා
තජවරයයි අටෙක්වෙයි ඉක්ප්‍රථක්දැසයන්ගේ කොප
සවගේතුවූ ආහාරවිහාරදෙකින් කිපිනවූදැසයෝ ආමාසය
ඇසිරඅකලාවූ කොට්ඨාගනියපිටත දමාරඝඨාතුඅනුවූවිඝුජව
රඅරන්නාහුදී ඉක්ප්‍රථමජ රයාගේලකුණු අ සයිඛිලවෙ
වුළුම් ප්‍රලාපඛිතිම්ලොබුඅඇඟඇතුම් ඇඇතුම් ඉශඛවිය කලවය
දැලයෙගිරදමන්, කෙන්ඛාපරලිම්ඇසිවිඅයෙහි, හිගිණ්ගියෙහි

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මුතුපුරීසයෙහිදාළුබැවු මුවෙහිරළිදැවු මුවෙහිකෙසවිහැනි බැවු අතුවෙහිරදමින්හා කෙසවඇතිබැවු වාතජවර ලක්ෂණ නම්

"Accordingly, *Fever*, which is generally understood to have had its origin from *Siva's* sighs—the result of the dishonor of *Daksha Pra'jāpati*, is of eight kinds; *windy* fever, *bilious* fever, *phlegmatic* fever, *windy-bilious* fever, *windy-phlegmatic* fever, *phlegmatic-bilious* fever, *Sanni-pàta* (compound-of-wind-bile-and-phlegm) fever and *bruised* fever. It is produced by the humours called *Dos** (which are respectively excited by peculiar food and habits of life)—being associated with the stomach, (and which result in the loss of appetite) and by their being also united with the *Rasa' dahatu*, the liquid substance of the body. The symptoms of the first mentioned fever *(windy-fever)* are; coldness in the body, tremor, giddiness, delirium, erection of the hair of the body, yawning, head-ache, pains in the seat of the spinal marrow, in the thighs and the sides; movement of the muscles in the calves, blackness in the eyes, their sockets, urine, excrement, and mouth; astringency of the mouth; and also astringency and pain in the jaws."

After the demise of Narèndra Singha, his brother-in-law Sree Wijaya Raja Singha ascended the throne, in 1739, and continued to be guided by the council of Welliwatte, who procured an embassy to Siam with a view to re-establish the Upasampada ordination of Budhism; before Wilbagedara Mudianse, the Ambassador, could return, the King died; and on his return he left a very interesting account of his Embassy.

Sree Wijaya Raja Singha was succeeded by his brother-in law Kirti Sree Rajasinhe (A. D. 1747.) "In this reign," says Turnour, "the ordinances of Budha were restored in their original purity; Welliwatte was placed at the head of the Church with the title of Sanga Raja, and made chief of

* *Dos* means wind, bile and phlegm.

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Adam's Peak and under the King's auspices, the Mahawanso was compiled from the reign of Parakkramabahu of Kurnegalle to 2301, by Tibbotuwawe Terunanse." During this reign Sanga Raja translated the Milindappraśne from Pali into Singhalese; and amongst others a work called the Namaskara Satake was also written at this period. The following is a selection from the first:

ඤවතන් උපුරවෝ සාමිනි නාගසේනයන්වහන්ස සමෙක්පෙම මෙසාගල්දුරයෙහිදී කාලක්‍රියාකොවුබ්‍රහ්මලෝක යෙහිඋපදින්නේය යමෙක්තෙම මේහිදී කාලක්‍රියාකෙරෙමින් කාශ්මීරදේසයෙහි උපදින්නේය ඒ දෙදනාගෙන් කවරෙක් බොහොකල්කින්උපදිද කවරෙක්සිඝ්‍රතරවඋපදිද සිකිහ,, මහරජනෙනි මසසඉවම උපදිනාහුයසිකිස්සේක,, උපමාවක්කරවදාලමැනවැයිසිකිහ,, මහරජනෙනි තොපගේවනාභිඋපන්නුවිරසොතැන්හිදසිව්වැලස්සේක,, සාමිනිඅලසිනාම්‍රාමයෙක් ඇත මහිම්මඋපන්නේමිසිකිහ,, මහරජනෙනි ඒඅලසිගම මෙසින්කෙපමණදුරවේදසිව්වාලස්සේක,, සාමිනි දෙසියයක් යොදුන්පමණවන්නේයැසිකිහ,, මහරජනෙනි මේසින්නාම්‍රාමරදේහය කෙපමණදුරදසිව්වාලස්සේක,, සාමිනි දෙලොස්යොදුනෙකැසිකිහ,, මහරජනෙනි තෙවිඅතිඤඹින් ඒඅලසිග්‍රාමයසිතවසිකිස්සේක,, සාමිනි සිතාලද්දමිසිකිහ,, මහරජනෙනි තොපිවහාඹාඅාශ්චරයසිතවසිකිස්සේක,, සාමිනිසිතාලද්දෙමිසිකිහ,, මහරජනෙනි කවරෙක්විසාඛි බොහොකලකින් සිතාලද්ද කවරෙක්සිඝ්‍රතරවසිතාලද්දසිව්වාලස්සේක,, සාමිනි මසසඔවමසිකිම්සිකිහ,, මහරජනෙනි මපරිද්දෙන්මය මෙක්මෙහිකාලක්‍රියාකෙරෙමින් බ්‍රහ්මලෝකයෙහි උපදින්නේ වේද යමෙක්මෙහිකාලක්‍රියාකෙරෙමින් කාශ්මීරයෙහි උපදින් නේවේද ඒදෙදෙනම මසසඔවම උපදින්නාහුයසිකිස්සේක—

"Again the king asked, 'Lord *Nàgasena!* (suppose) one who died in the city of *Sàgal*, is born in the Brahama world, and another who died in the same place is born in the country of *Kashmira:* which of them (do ye think) is born sooner and which of them slower?' He replied, 'O monarch, they are born during the same period of time.' 'Explain (yourself) with an illustration,' said the king. The priest

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replied, 'O monarch, where is the city of thy *birth-place?*' He answered, 'Lord, there is a place called *Kalsi*, I was born there.' The priest then inquired, 'O monarch, how far is that village of *Kalsi*, from here?' The king replied, 'Lord, nearly 200 yoduns.' The priest again inquired 'O monarch, how far is *Kashmira* from here?' The king replied, 'Lord, 12 yoduns.' 'O monarch, think quickly of *Kalsi*,' said the priest. 'Lord, I have thought,' replied the king. 'O monarch, (said the priest), quickly think of Kashmira.' 'Lord, I have thought,' replied the king. 'Which of them, O monarch, hast thou thought sooner, and which of them slower?' inquired the priest. 'Lord, in the same period of time have I thought,' replied the king. 'So likewise (concluded the priest) O monarch, the one, who being dead here, is born in the Brahama world, and the other, who being dead here, is born in *Kashmira*, are both born at the same (period of) time.'"

In 1768, Dissanàyaka Modliar, a native chieftain in the Southern Province, produced the well-known *Makaraddaja*, and several other miscellaneous pieces of great beauty. In one of his works he thus introduces himself to the notice of the reader:

සිංහලසකුමහදවියරණසඳලකර
ලන්දෙසි ප්‍රතිකැල්දෙමලදබසඅකු ර
මෙන්ලෙසනැනැත්වෙදගදනිසුනාපුවන ර
දත්කවිදිසානායකමුදලිපැනාස ර

"Dissanàyaka Modliar of great prowess, is a poet who has an intimate acquaintance with astronomy, medicine, and Gandarwa; and who is well versed in the following subjects, viz., Singhalese, Sanscrit, Maghada, [including their] Grammar, Prosody, and Rhetoric; and Dutch, Portuguese, and Tamil, including both language and letters."

In the Makaraddaja he asks;

ඉහෙණකවිසතරහෙළුසඳයුන්වියර
රදණසරසවියකතනිනිමුවතඹර
සොබණදිසානායකමුදලිපැනාස ර
බදිණමෙකවිපදරසනොවිදිතුකවර

"Who will not enjoy a mental treat from the poem which is thus composed by gallant Dissanàyaka Modliar, who has learned the art of Poetry, Elu, and Prosody, including Grammar, and in whose Lotus mouth ever dwells the Goddess Lakshmee?"

Whilst we thus hurriedly pass over Dissanàyaka, the celebrated translator into Singhalese verse of Wallimatà-katàwa, a Tamil tale, we notice Kawmini Kondala, a work from which we have largely extracted elsewhere. It is a poem of exquisite beauty, and sterling imagery, but greatly devoted to alliterations of different kinds. The poet was a native of Tangalle, and held the office of Lèkam, or writer; and unlike other poets, he has, throughout all his writings, adopted (so to speak) double-rhymes, an herculean task, which added to the elegance of his style, and the chasteness of language which he has adopted, has not a little distinguished him amongst his country's writers. He was confessedly born a poet. So great was the fire and strength of his fine imagination that he gave utterance to many beautiful pieces of poetry upon trivial occasions. He occasionally composed desultory pieces on his journeys to and from Matura, and wrote a number of miscellaneous stanzas amidst business and amusement; but these last are unhappily now lost. His second work, not free from alliterations, was an original Poem inspired by an attachment to a female who had been his mistress; and was written in the midst of his numerous amusements, of which he was devotedly fond. Addicted to dissipation and gambling, and engaged at cards night after night, he seldom rose from his chair without composing a dozen stanzas of his Wiògaratnamàla. It is indeed not a little surprising that he should have thus produced an admirable poem, when it is stated, that the greater part of it was composed during moments snatched from the time devoted to cards, in which he seldom lost. This work breathes such tender sentiments as one can hardly believe were entertained by a libertine such as

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the poet is represented to have been. He wrote another poem, no less elegant and beautiful than the two preceding. It is like the first, a poetical version of one of Budha's incarnations, and is called Kindura Jâtake.

Shortly after Kaw-minikondala had made its appearance, an inhabitant of Katuwana in Matura (A. D. 1770) produced the well known *Kawminimaldama.* As a mark of respect to the Maha Modliar Illangakkon, Katuwana presented a copy of his poem, as his contemporary Pattáyamè Liana Aratchy had also done, besides dedicating the work to him. The Maha Modliar rewarded the Aratchy, and desired Katuwana to obtain his from the Muses, whom the poet had addressed in the following lines:—

මා මුව ගෙහිව ස නා
සරසව්සනෘදෙවිහ නා
මුනිඛනාක්මළුවෙන
කියවම්දිවිඇදසිවිසෙන

"Whereas the Muses who dwell on my lips, have invited my tongue to sing in Elu a sermon of Budha."

The poet, undismayed, replied, that his Muse would not fail to obtain its due reward, and left the Modliar in disgust. He next composed three little poems in Sanscrit, Pali, and Singhalese, and presented them to the Dutch Governor for the time being, to whom they were addressed. The Governor was much pleased with the verses; and conferred on the poet the rank of Mohandiram. His memory is now distinguished by the appellation of Katuwana Mohandiram. From his Kawminimaldama we extract the following beautiful lines, which prove that

KNOWLEDGE IS POWER.

පිරිසිදු කුලෙහි ඉපි ත්
රණිහිමිසදිසිරුවැන ත්
පුරදරුසෙනැනැත ත්
උගන්සිප්නැතසෙබෙගිනොහොඛින්

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දිලිදු කුලට පණ
රූ සිරූ විසූ ළුවුව
මනා සිප්දත ඔහෝ
මහරූ කිරිලෝ පවා මපුදන්
යහපවු රූ ලෝ ප
කිසිකලඔවේ මකුලි
දෙසපුදතලෝප
විසත්දසදෙසපුදන්කෑමකල්

"Although a person be born of a high caste, and although he may be as handsome as Cupid, and as wise as Indra; if he be ignorant of arts and sciences, he will fail to *adorn* [to be a useful member of] society.

"And yet, although a person be born in an humble race, and be deformed in person; if he but knows the arts and sciences, even the greatest of monarchs will make offerings unto him.

"[Remember that] kings and pandits are never equal: for whilst the latter always derive benefits [offerings] from *all* countries, the former are limited to the [narrow confines of] their respective states."

In 1780 Rajadi Raja Singha, the brother of Kirtissree, ascended the throne. He was the brightest luminary around which clusters of literary stars shed their delightful brilliancy. As in the last glimmer of a torch, when the expiring flame suddenly flashes a bright light and then disappears; so, there now lived a number of literary men, with whose existence ceased all the glory which was attached to the literature of Ceylon. Now lived Sanga Raja, Tibbotuwàwe, Dìssànàyaka, Dunuwilla, Pattèyame Lakam, Karatotta, Salielle, Kiramba, Moratotta, Katuwana Mohandiram, Gal-ettambe, Barana Ganitaya, and Meeripenne—names which cannot but be respected by every lover of his country's literature. Rajadhi Raja Singha, himself a highly literary character, encouraged education, and held out rewards to literary men. He wrote a beautiful poem, the *Asadrisa jàtake;* in which, as in several

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other stanzas, he bears high testimony to the worth of his teacher, Moratotta. The following epistle contains indubitable evidence of the Royal pupil's merits as a poet:

අමරගුරුසරණසතදන්පිණාව න්
විතරණොවනාගුණනැණසපිරිණාව න්
පවරනමැතිඹොරතොවසතිමනාව න්
සසරවසනාතුරුමවිවාසනාව න්

"May I be fortunate enough, so long as I dwell in metempsychosis, to behold the very venerable Reverend Moratotta, of boundless wisdom and benevolence, who is powerful as an elephant; and exceedingly well versed in the arts and sciences, even to a degree to emulate the teacher of the gods [Brahaspati.]"

It would exceed the limits which we have prescribed for ourselves to enter into a detail of the merits of all the writers whom we have now named. Some of them who survived the era of the English accession we shall notice hereafter. Suffice it to advert to one who stands high in the estimation of the reading public. Dunuwilla Gajànayaka Nillame, who produced two fine poems, Ratiratna Alankare, and Dunuwilla-Hatane, was a talented Kandian of an ancient family. His estate of Dunuwilla, which had been previously confiscated to the Crown, was regranted to him after six years by the interference of Meegasthenne and Pilimatalawe, to the latter of whom he had addressed the last mentioned poem. In this, as in Ratiratnalankare, amidst much good sense, fine poetry, and sterling imagery, there is much that is immoral, and therefore objectionable. Indeed he himself must have known the tendency which they had to corrupt the morals and inflame the imaginations of a vast majority of his readers; for he says, that they are "only fit to be read in the wild youth of man, and can delight none but the young."

ලෙව්සතසිතතුවුිනාලෙසතරු නා
සව්වනාමදයව්විතරක්ඔබ් නා
කව්පදවිගයක්පවසම්ගෙමි නා

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To Dunuwilla is also attributed *Kalingabòdijátake*, a work much superior to those to which we have already adverted; his epistle to Mr. D'Oyley, famous in the history of the period upon which we are now verging, is really a fine specimen of prose, worthy of preservation, and written in the style of the paragraph inserted at page cciii.; but we are only enabled to present its superscription.

මලයකගවඳනාමයෙදලය

මවිසාලපෙබලුනාවිදගපය

"It is desirable to read the (accompanying) òla epistle transmitted by the only person who is constantly with me."

This brings us to the last period of our narrative,

FROM 1815, TO THE PRESENT TIME;

a period at whose commencement the Singhalese Government terminated, and Sree Wikkrama Raja Singha was deposed by his own subjects. Those who are unacquainted with the real character of Raja Singha, are apt to attribute to him a "naturally savage disposition." This, however, is a mistake. A more intelligent man, or a better king, having at heart the true welfare of his subjects, had seldom ascended the Singhalese throne. Though not possessed of the literary acquirements of his uncle and predecessor, Rajadi Rajasinha, he was not ignorant of what would most benefit his country. The vast improvements which he effected in the town of Kandy, attest this fact. The Kandy lake, a standing monument of his early good government, has contributed not a little to the health of the inhabitants, and the beauty of the town. Yet his peace of mind, without which man cannot long preserve its sanity, scarcely continued five years; when well-grounded distrust in his prime minister, Pilimatalawe, greatly harassed and drove him to the commission of acts both desperate and imprudent. The fury of his rage terminated in the aberration of a mind, which, from the intensity of its natural powers, could in a disordered state, only conceive cruelty. An inordinate passion for re-

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taliation, weakened his intellect. He suspected disloyalty and treachery in every one; and his anger knew no bounds. Execution followed execution; tortures of the most hideous nature that ever disgraced humanity were inflicted; and the peaceful and prosperous town of Kandy became a desolate wilderness, haunted by ravens in quest of human flesh, torn frrm bodies impaled and exposed to the open air.

A long course of barbarity did not fail to produce new sources of uneasiness. A conviction of having committed many an act of cruelty, of which his conscience justly accused him—a distrust in his officers, who could no longer bear the weight of oppression—acts of disloyalty on the part of his oppressed subjects; all these conspired to make his position critical—all tended to awaken in his mind a fear for the security of his crown. The reader can easily conceive the intensity of his distress, who, though the king of the Singhalese, had to employ Malays, with drawn swords, to watch around his bedchamber; and who, excited by imaginary terrors, frequently hurried out of his chamber at midnight, and stood like a maniac before his sentinels, to enquire respecting noises which existed only in his disordered fancy. It is therefore not unreasonable to suppose, that thus situated, without friends, threatened on all sides with assassination, and a prey to all the horrors of an accusing conscience, he could not long preserve the sanity of his mind. It is indeed difficult to believe, that Rajasingha possessed a sound mind, and at a time too, when he could with delight see the severed head of an innocent infant mangled in a mortar "with the milk it had just before sucked" from its mother's breast!

Such alas! was the cause of tyranny which is attributed to "a naturally savage disposition;" and such the conduct which goaded the Singhalese to desperation, and led to the establishment throughout the length and breadth of Ceylon, of the same power which had previously held sway over its Maritime Provinces.

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The ill effects of this political revolution upon the literature of the Singhalese may be easily conceived. Two causes, each as powerful as the other, conspired to check its advancement at this period. The one is the subjection of the Island under a foreign power; and the other the slavish imitation, which now commenced, of both the style and modes of thought of the writers of the previous age. In reference to the literature of England since 1780, Chambers says in his Educational Course, "In the progress of literature, it would almost seem a fixed law, that an age of vigorous original writing, and an age of imitation and repetition, should regularly follow each other. Authors possessed of strong original powers make so great an impression on public taste—their names, their styles, their leading ideas, become so exclusively objects of admiration and esteem, that, for some time, there is an intolerance of every thing else; new writers find it convenient rather to compete with the preceding in their own walks, than to strike out into novel paths; and it is not, perhaps, until a change has been wrought upon society, or, at least, until men begin to tire of a constant reproduction of the same imagery, and the same modes of composition, that a fresh class of inventive minds is allowed to come into operation—who, in their turn, exercise the same control over those who are to succeed them. The period between 1727 and 1780, which was the subject of the foregoing section, may be said to have been the age of the followers of Dryden, Pope, Swift and Addison; it was an era devoted to a refining upon the styles of those men, and their contemporaries, and produced comparatively little that was strikingly new." Similarly, the period upon which we now write, may be pronounced as that of the followers of Tottagamuwa, Wèwatte, Weedàgama, and Alagiawanna; in admiration of whose really beautiful works, and following them in the track of their imagination, subsequent writers have produced nothing beyond the same thoughts and ideas which

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those great masters portrayed.* We shall first review such of the works as have been published during this period, and secondly consider the effects of the political revolution to which reference has been made.

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* This passion for the imitation of every thing that is handed down by our forefathers, and contempt for every thing of a foreign importation (except the Sanscrit and Pali) may be illustrated by the following incident. The writer sometime ago addressed the following stanza:

වැ ඕ වෙ න ලෙ සා දෙ න දෙ නා ප ම ණා ව භ ත ර
දෙ නා ද න ණි සා ද න ණ ස ලැ බ නො ව වි භ ර
ප සු වෙ හා දි සා නා ය කා මැ නි ඳු නි ප ත ර
ඉ ද ද න ඔ සා අ ය දි මි පි න ලෙ ස නි ත ර

"O Chief (Modliar) Dissanayaka, as unbounded in wealth by reason of your valuable charities, as the increase of knowledge (learning) in proportion to its impartation to others; on my bended knees do I constantly pray that you will visit us:"—

to a friend at Matura, and shortly afterwards shewed it to a native Pandit, with a view of eliciting his opinion. He inquired if we were indebted to European writers for our sentiments. We replied that we conceived our ideas upon reading the Bible, (Ps. xciv. v. 10,) and the Proverbs of Solomon. "Permit me, sir," said the priest, "to say, that the stanza is a piece of good versification, but is not couched in good imagery." We asked him if he "doubted the truth of the fact involved in the comparison." "I am no believer in Christianity," evasively replied the priest. 'Very well,' said we, 'we will not put it upon the authority of the Bible; we will regard the dictum as proceeding from an Oriental, whose thoughts and feelings were identical with our own. Do you doubt the truth of the saying, that by *imparting knowledge to others, you increase your own stock.* The priest remarked, that the observation was to some extent true; but since it was not found in any of the classical writers of the Singhalese, or in such Sanscrit and Pali authors as were regarded by the Singhalese as standard writers; he was loth to consider the comparison a happy, or an appropriate one. We remonstrated against the mental debasement to which such a notion would lead; and stated that by copying those who had gone before us, we should in process of time have nothing new. The priest admitted the force of what we said, and added, that what he gave utterance to, was merely the opinion of the best pandits; we replied that we were aware of the circumstance, and inquired what he thought of the stanza, if the same sentiment was to be found in a Sanscrit author. He paused for a reply. We then cited the passage already quoted at p lxxiii. and referred him to the Introduction of Hitopadese. The priest looked a little confused; and concluded the conversation by complimenting the writer in no ordinary terms of flattery.

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In the year 1816 a person of the name of Ilukdùwe Mudianse, sang *Ingirisi Hatane*, or "the English War;" and in 1819 Sinho Aratchy, of Kehellenàwa in the Rygam korle, composed *Manuja Sandèse*, a work which falls below mediocrity.

Shortly afterwards, David de Saram, Modliar of the Ganga boddapattu of Matura, composed *Mahakanna Jàtake*—a work which is much esteemed amongst us. Màkola Sattambiralla wrote *Kantàhala Jatake*, also in poetry, and Subèvidahn *Sinnamuttukatàwa*. Numerous other authors produced poems at this time; but the chief writer of this era is *Kiramba*, a Budhist priest, from whom we have already quoted at p. xciv., and who is the celebrated composer of the following poems:—Sinhawalli-Katàwa, Kanchanadèwi-Katàwa, Dèwadarma-Jàtaka, Sambulà-Jàtake, Prètawastuwa, and Gangàròhane.

Kiramba was also the author of the little abridgment of a Singhalese grammar, which we have given in Appendix B., and of which a translation is printed in the Addenda.

With a view to introduce to the notice of the reader a living poet, we quote from Kiramba's contemporary, Thomis Mohandiram, the celebrated author of another *Gangàròhana*, a hundred original stanzas in several Sanscrit metres; and we cannot but premise that both in the originality of its imagery, and the elegance of its style, few modern writers have surpassed him. He thus opens his Introduction:

සිළුමිණරුසඹින්දෙව්ගදවඹුන්ණාගෙරන්ගේ
ඔලපලඔසුරුගේදප්බුලිත්සඇසිරිත්සුත්:
සැදිසුදුනිසරුග්මිසත්අළුත්දුල්සරිත්සත්
වඳිමි සිරි පතුල්අත්දිඹුන්දෑරදන්ගේ.
සදලකරසදත්දත්සාවිදනත්සිත්අළු මිවස්
සැදි සැදසුසිරිත්දමිඇසතත්ගේවැඩුවිස්:
ගහරවිතාමිත්සිත්කල්අරුත්නොඇසිරි ත්සුත්
කරමිපදඛැදිමහ්ලඇඛළිත්සත්සිරුකිත්.
සසිරිවරඹැතිසංමිත්බුත්රුපුන්සොඛලන්සෙව්
සසසිරි සැපතිත්සුත්සේදනත්ගේගිරවිස්සුත්:

වෙ දවිදෙ නන්සල්පිල්අවන්හල්පෙළින්හුන්
පවරපුරවරෙක්වීමාසොඬැද්දෙවිදුරෙක්වන්.
සසර සරණ සවියන්දම් ඉමාවන්සතොස්වා
සගපවත සැදැහැදන් දිරුදුන්දම් සඟන්සෙව්:
පෙරිදගවනින්මේ හුන්හෙළුබුල් සොමෙන්නම්
පහලෑතිසදෙකව් ඉඳුරකින් දෙදෙකවන්.

"I do with my up-lifted hands make obeisance unto the feet of Budha—feet which are laved with the water of effulgence proceeding from the gem-studded chaplets of gods, Brahamas, Nagas, and men--feet which exhibit the appearance of circles, and which wholly extinguished the pride of Ráhu—feet, the splendour of whose fresh, expanded, Lotus-like, white nails, adorned the body of the (goddess of) Earth. With a view to attract the notice of Pandits, learned in (the verbal sciences of) Rhetoric, Prosody, and Grammar; and to promote the faith, and the religious observances of good people, I compose in Lanka's language, a poem of 100 stanzas of different tunes, having pleasing significations, and descriptive of 'The descent into the River.' There is a great town called Matura, like unto an heavenly city—having rows of shops and bazaars, and numbers of tradesmen and artisans, and habitations of white men, who are in the enjoyment of happiness and prosperity—and peopled by great armies, which have subdued the pride of powerful enemies. And in this town there was a chieftain like unto a Banner in renown, who courted the priesthood, the Scriptures, and Budha; who, having by his ambrosial word pleased all mankind that travel in metempsychosis, procured to them the happiness of Heaven and Niwana:—a chieftain too, whose name answers to the first, middle, and last letters respectively, of the three first feet of this (last) stanza."

This beautiful poem, of which the above are four stanzas, describes a religious festival which was celebrated in the town of Matura in the year 1806, undertaken by a very zealous Budhist in the person of the Modliar of the Gangaboddapattu,

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whose name "answered to the first, middle, and last letters respectively, of the three first feet of the stanza" which we have last quoted—" (ඍ)ත්‍ර; ක(ර)ණ; සව් සත් ද (ම්)"—සරම්—Saram.

A native gentleman at Galle, who was desirous of eliciting the opinion of *Meeripenne* with reference to this poem, requested the interference of one of the friends of the last named priest to procure the desired "*Critique.*" Meeripenne, than whom we have seldom seen a more modest and diffident scholar, refused to review the work in question. But he was repeatedly waited upon by his friend, and was "pressed" to say something. His excuses were of no avail; and he unwillingly wrote the following epistle; but with what justice or propriety we shall hereafter consider:

කාගේවත්වර දක්කියන්නට්කාමියක් නැත්තේනැයෝදිසින්
පින්වත්වූම තිදුන්වම්මිමපවත් දන්වාමවූවිනාකමක්:
ජීතාසාරකි ාමව් දසලත් මෙකව්නියන්තන්නාමුත්
අත්නාම් යම්කිසිදු ගයක් ගෙයිලියා මව්වොත්නොදක්කිනිසා.
සසරසරණ සව්සත්ම් කිවූ තුන්ගෙණේයි
අගතුරනාරක්කිවා කමක්ත්මියක්වා:
සදව්සරණලක්ගනන් දෙස්පෙනෙන්නේ නොමැත්තියේ
මෙමපොතපදබන්ද ප්‍රතිමත්කදිමක්.
නොදනොද කපෙනක්වාමක්කියාලාපයෙමි
මදමදවරදක් නැත්වූවදයකදන්කොවින්ද:
නදගදවැහෙනාදුල් දුල්ගඅප්පන්කිදන්ඩ
තදකොරඇඬිකිඩිඛ අක්පෙනෙන්නේනොමැද්දෙ.
මෙසන්දෙ අදුන්පදුන්බොම්වාකිවාගනාවිදග්ගද
ජ්කිවත්නොඅහාඅනේඅපලවා මන්ද්ක්කිගෙව්වෙදෙසක්:
පින්වත්වූවුදුලන්දගා ඔබවහන්සේවත්මහත් පින්රැසක්:
අප්පත්වෙමෙකිලුන්වම අදාසගොන්නැවිද්දවාපළඟැල්.

"I gave the Chieftain who abounds in merit to understand, that it was not for me to speak ill of any one: and yet after such a message, since I have been pressed to say if there was even the slightest error or inaccuracy in these verses (I proceed:) Except the mention of the '*last letter*' in

වෙ දවිදුනන්පල්පිල්අවන්හල්පෙලින්සුන්
පවරපුරවරෙක්වීමාපොඩැද්දෙව්දුරෙක්වන්.
සසර සරණ සව්සත්දම් ඉමාවන්සතොස්වා
සගපවත සැ ාදුන් දිරදුන්දම් සඟන්සෙව්:
පෙම දගවනින්මේ තුන්ගෙළුන්බුල් සෙමෙන්ගම්
පතලැකිසදෙකව් ඉඳුපු රකින් දෙදෙක්වන්.

"I do with my up-lifted hands make obeisance unto the feet of Budha—feet which are laved with the water of effulgence proceeding from the gem-studded chaplets of gods, Brahamas, Nagas, and men—feet which exhibit the appearance of circles, and which wholly extinguished the pride of Ráhu—feet, the splendour of whose fresh, expanded, Lotus-like, white nails, adorned the body of the (goddess of) Earth. With a view to attract the notice of Pandits, learned in (the verbal sciences of) Rhetoric, Prosody, and Grammar; and to promote the faith, and the religious observances of good people, I compose in Lanka's language, a poem of 100 stanzas of different tunes, having pleasing significations, and descriptive of 'The descent into the River.' There is a great town called Matura, like unto an heavenly city—having rows of shops and bazaars, and numbers of tradesmen and artisans, and habitations of white men, who are in the enjoyment of happiness and prosperity—and peopled by great armies, which have subdued the pride of powerful enemies. And in this town there was a chieftain like unto a Banner in renown, who courted the priesthood, the Scriptures, and Budha; who, having by his ambrosial word pleased all mankind that travel in metempsychosis, procured to them the happiness of Heaven and Niwana:—a chieftain too, whose name answers to the first, middle, and last letters respectively, of the three first feet of this (last) stanza."

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කාගේවත්වර දක්කියන්නට කැමැත්ත උත්තේනැත්තේවිසින්
පින්වත්වූම හිඳුන්වමිමේ පවත් දන්වා ළඟවූවිනාමයි:
ජීනාකාර කිසෑවිදයලින් මෙනවිනියන්තන්නාමුත්
අත්නාම යම්කිසිදෑ ගසක් ගෙයිලියා ළඟවොත්ගොදක්කිනිහා.
සහරසරණ සවිසත්ති කිවූ තුන්ගෙණේයි
අගතුරනාරක්කිවා කමක්ත්මියක්වා:
සදවිසරණලක්ගොන් දෙස්පෙනෙන්නේ නොමැත්තියේ
මෙමපොතපදබැන්ද ඒතුනාමත්කදීමයි.
ගොදගොද කපෙනක්වාමයි්කියාලාපැසැස්මී
මදමදවරදක් නැත්වූවදයක්දන්කොටින්දයි:
නදහදවැහෙනාදුල් දුල්හසප්පන්කිදන්ඩ
සදකොරසැසීකිඩිඛා අත්පෙනෙන්නේනොමැදිනදු.
මෙසන්දුම අඩුන්පැදුන්බොමවාකිවා නිතානිවිදයිමදු
ජිකිවිත්ගොඅසාඅනේඅපලවා මන්දයිකියෙව්වෙදැසයි:
පින්වත්වූමුදලින්දුගා ඔබවහන්සේවත්මහත පිහිරුසයි:
අප්පත්වේමෙයිතුන්වම අදිසතොන්නැවිද්දවාපළසැලේ.

"I gave the Chieftain who abounds in merit to understand, that it was not for me to speak ill of any one: and yet after such a message, since I have been pressed to say if there was even the slightest error or inaccuracy in these verses (I proceed:) Except the mention of the '*last letter*' in

the three feet සඳර, සරණ, සවිසන්දම්— I perceive no error either Prosodial or Grammatical. Indeed this book has been exceedingly well composed. I esteem the author as a clever writer: but what is there free from fault? Don't you see even in the Lotus (the *nelumbium speciosum*), whose glowing flower wafts perfumes, that its stalk is full of thorns? I said on that day that there would be much (vexatious) *tete-à-tete* on this account: and wherefore then, without listening to me, have you got us to point out a fault? You and the worthy Modliar will obtain great reward if I were allowed to remain in the Pansil without making me walk to and fro."

This critique of the priest, no less unjust than wrong, surprised the author of *The descent into the River* not a little. He was not in error: no, not in the expression which has been pointed out. He could therefore have torn the critic to tatters; but unfortunately, he was not a great disputant. He wrote in reply; and well indeed did he meet his opponent: but his unfortunate allusion to "*syllabic instants*," instead of standing by his first allusion to "*letters*," gave his subtle opponent much room to quibble.

කවිසත්සින්මෙනදන්පසස්නදනැවිසත්දම්විසූ මෙහෙණේ
දක්නාතුන්ගුරුමත්නමින්විනැසෙයක් වේවුන් කිවිම අක්
වනැසි:
දන්නෝඩේවිනා අල්මැන්නාමඟනින් කිවිවිදාමේසලින්
කිතන්ගීවගන්නයන්නදවෙනාක්විනාමිනිදෙස්වම්බස්.
ඉන්ජිකිනිදෙසින්විදන්හෙණුසින් දෙස්මෙන්සිතාකිනාවුන්
කවිදෙස්ඔක්වපෙනිතිබෙය් ඔබවිසන්සේ කිනොසෙක්නැන්
වලත්:
ඒදේවල්විමසාබලාසිතුලෙසින් නොසාඅනුන්කිතෙපුල්
ඔක්විසිත්සැකතත්හරින්නවදෙඛා අවෙත්හොඳ්නොකරා.

"Renowned men conversant with the wish-conferring-gem-like Poetic science, will perceive in the syllabic foot සවිසත් දම්, three *gurus*, which by the name of syllabic instants comprise six characters: of which I have spoken of the *last letter*:

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and those who know the distinction between characters (and syllabic instants) will take ೌ alone (as the *letter* referred to by me.) And although an error has been pointed out for the sake of criticism; yet, if at the place where mention is made of ಅಲ್ ಅಕ್* the letters are to be taken *singula singulis*, and amongst them ಲ್, my language will indeed be free from error. And furthermore, although you have out of spleen criticised as incorrect an expression which is free from fault as aforesaid; yet there are abundant poetical blemishes in the writings of your Reverence. It will therefore be as well, if you will, after looking into them, and without listening to people, call on me, so that we may talk together, and obviate all doubts on the subject."

Here the poet defends himself by saying that if in the place ಅಲಾಲ್ (see Grammar, p. 81.), the letters are to be taken *singula singulis; à fortiori* in the prosodial foot ಅಲಾಲ್ಲ್, which is a *Molossus*, by "the *last letter*" can only be meant ಲ್. So far he is right. But, says the poet, "In the prosodial foot ಅಲಾಲ್ಲ್ the *three gurus* comprise *six* letters, which have the name of *mat* or *syllabic instants*." Not so. A *letter* (as ಕ್ in this instance) is not always a syllabic instant. Nor is a long letter such as ಕಾ, equal to one syllabic instant. For, if *mute* letters be also equivalent each to *one syllabic instant* (which they are not), there would be *six* syllabic instants; and therefore (without reference to a distinction of *guru* and *lagu*) *two* prosodial feet in the expression ಅಲಾಲ್ಲ್. Hence, therefore, our author is in error when he says "*letters having the name of syllabic instants.*" The rule is (see *ante*, p. 77) that a mute letter is less than one *syllabic instant* in quantity; and that the same when uttered with a consonant becomes one syllable, equal in quantity to a long character, or *two instants*. This slight verbal error excepted, the poet, it will be perceived, has made good his position; and has retorted upon his critic by a reference to the poetic blemishes in the writings of the latter. There was perhaps less neces-

* See definition of this at p. cxxviii. *et seq.*

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sity for this retort; since it had been modestly admitted by him that "every thing in nature was faulty." But there are no prescribed bounds for human frailties. The poet indulged himself in what is called '*an attack*,' and has thereby given his critic the last word:—

ඒකගුර දෙමතෙක්වෙය් තුන්ගුරෙක්මත්සයෙක්වෙය්
ඒතකොටදෙගතෙක්වෙය් තුන්ගණක්කිතෑනේගී:
නිසමසවැරදී ා විවිහනාක්වීතිබෙන්නා
ගොදගැටී සිගි යන්සුත්වීබ. එවාවමන්ද.
නවිසත්හිවඩහන්විසූ පෙ දහලත් වූ ස්වනක්තන්ගිඒ
කිව්වේ නැත්බැව්නුත්හණක් නිසමයක් මෙපොත්හිවුල්තුන්
හෙණේ:
කිතැන්හිවරදින්වාටෙය් ඒගුරුතුන්වූවොත්විසින්මත්සයක්
ඒඅක්ෂරස්සතරක්වෙලාහණතියෙය් සෙව්වාවමන්දයලින්.
ලෙව්කිකව්සත දත්වීසත්ගුබෝමස්සා දුපොත්සම්දෙසක්
ඇත්නම් ඒසුදනෝදනින් අවිවගේ සත්ගත්නොදන්නාසෙ
නෙක්:
කිවාසින්වරදක් කමක්නැතඅනේ ඒවාඉතාමත්ගොදය්
ආදේතින්මෙගිඒනමුත්දෙදනගේසිත්හිඇසත්අත්ගැරෙය්.
පදබැඳකලඒපොත්හිමෙසේයන්නමක්වත්
ඇදපදඅපිකිවායස්ඩිනාලා බැක්ගෙස්:
හදම්ඳනොපවත්වා මෙස්සිතින්සුත්යවිදිවි
විදවිදසිර්කවීසත්සිත්මිනක්සේදිල්ලා.—

"One *guru* has two syllabic instants, and three gurus six syllabic instants; then there are two tri-syllabic feet at the place where mention is made of a *third* foot: thus, through an error in the quantity, there are four feet: this had better be looked into with a clear intellect. In scientific works on Poetry the mute න් in "ඇවිහණ්" is treated as a letter, but not (otherwise) in reference to any feet or quantity; but at the place where mention is made of "the three first *feet* of this book," there will be an error if the three *gurus* be equal to six syllabic instants: but wherefore (is it that you do) not look into it (yourself), and see that there are *four* feet. There are many erudite

scholars in the world, who are well versed in the art of Poetry. They alone will know the faults, if any, of the work composed (by you). Oh! take not amiss anything said by one like ourself, ignorant of the fine arts. The poetry is very good indeed; but, however, if you come hither all doubts in the minds of both of us will be removed. Don't you harbour in your mind any ill-will, considering that we have criticised the work which was composed (by you); but in forbearance may you live to life's-end, continuing to enjoy the pleasures of the Poetic science! and may you shine as a (wish-conferring) Situmini gem!"

We cannot defend the priest of Meeripenne upon his assumption that there are two tri-syllabic feet in the expression—ඒසත්දී, by taking the *letters* as syllabic instants. It is true that the writer of the *Sidath' Sangara* has laid down as a rule, that "three letters compose one foot" (vide § 62.); but this is materially qualified by what follows. A tri-syllabic foot is composed of from three to six letters: no one knew this better than the critic himself; and why he should have resorted to the quibble of saying that the letter ී occurred at the end of a *fourth* foot, instead of, what in fact it is—at the end of the *third*, we cannot say. Nor have we been at all enlightened on the subject by what has been said for him by his pupils, whom we consulted not very long ago. This however is clear, that he is (to use his own words) "not free from faults;" and with all the respect which we have for his eminent talents and truly poetic genius, our faithful pen cannot withhold from recording such poetic blemishes as the following, which his writings exhibit:—

A SCENE AT A TAVERN.

සිවපැහැමිණිවිදිනි සුරපාරසාදා
සිදිදසවහනීතාක නබොමිණිමිවිදාදා:
කවකෙලැයුදුල් හොස්සොඳතිවැකෙදිලා
සොවකොටුවිදිමෙන් ගෙන්ගෙවිස්සොදාදා*

* Here අවි the inflexion of the noun සාලා is removed to a new line.

"Tucking a piece of cloth to cover their nakedness, they enter the arrack shop, and there they drink toddy up to their throats; and, being intoxicated, and their spittle trickling down their beard from the corners of the mouth, they engage themselves in noisome quarrels by walking with a limping pace from door to door."

මවනරුණාඇඳිබඳ පළමුවන්ම ම
භද්‍රසුතා මෙහිවිපතිනි ඉන්කි ම
වටසිවි නා නැණයුතුසුදනයන්පැ ම
කවරුකුනා නම්නොමදනිතිහොන්ක ම *

"From the letter which I received first, did I know that [he] is kind to me. But that signifies nothing. If he, however, kept his tongue [*mouth* for himself], all the wise and the good people around him would not have taken him for an ass [bullock.]"

Amidst many "pearls" for which we "must dive below"; such are some of the blemishes to which the critic has ostentatiously referred—blemishes, which

——— "like straws upon the surface flow."

The great merit of this truly elegant poet is that, in which few have ever excelled him, of making use of "proper words in their proper places," neither antiquated, nor altogether newly coined; neither unfit for the critical ear of a pandit, nor difficult for the comprehension of men of the most ordinary capacity. Another characteristic of this writer is, that he has been very choice and select in his language. Different trappings befit different men. Similarly, the same language is ill-suited to all subjects. This is the grand feature that pervades all his writings: and perhaps, few have ever selected their language with greater judgment, and none have been so felicitous in giving a slang expression all the vivacity and importance of a magnilo-

* And here මමහට (which is divided into two) is incorrect; since the dative is formed by the addition of the inflexion to the root මා, but not to the inflected nominative case මම, as is the case here.

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quent word, than this priest of *Meeripenne*. Like Lord Brougham, he has made the most of the current language of the land, by an appropriate and dignified use of the same. He has once used the Portuguese word දසීන් *dozen*, which is now current amongst the Singhalese; but in doing this he has not gone to the other extreme of being either vulgar or insipid. As he never made use of an expression without a meaning appropriate to the subject in hand, he never omitted an opportunity to detect the errors of those who made use of a senseless verbiage, either with a view of supplying the hiatus occasioned in compounding words, or meeting the divers exigencies of metrical compositions.

The following stanza, written by *Hettigoda*, a contemporary priest of *Meeripenne*, to a person who, by attempting to adorn a cock with an earring "had killed the fowl," has, it will be perceived, the words පන්සියපලිය—"*The* five hundred-fold satisfaction," which, from the definite manner in which the terms are expressed, convey a meaning as if "the five hundred-fold satisfaction" were an allusion to some historical or traditional matter of fact; whereas it is evident that the writer meant to say, "he would have to make good the loss five hundred-fold."

අ කුලා පතුවැවියතුරහොකුදැකි ලිය
ස ස ලා හිරුඋදාහෙණකලහඬවිදනකි ලිය
කුකුලා මහොවුදුන්නොත් පබිදිනිය ලිය
කුකුලා සිව දෙන්වරෙකි පන්සියප ලිය

"Friend! if you will not give me my cock, which with its pinions closed takes its rest concealed on the top of trees, and at sun-rise fluttering, gives us a tune (reward) by its crowing, you will without fail have to give me *the five hundred satisfaction* [meant to say, satisfaction five-hundred fold.]"

Meeripenne, who detected the error as soon as he perused the stanza, instantly wrote the following reply, and handed it to the man to whom the first was addressed:—

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සඳදු කු ලා අපහැ මිලාවම බ ලිය
මරයි වලා පැනගි ලාගියනි ලිය
විලකුකු ලා දෙනා ලභාගිමිය ලිය
මවිලු ලා කිවමැන පන්සියප ලිය

"Rev. Sir,—With a view to give the cock, which, having been seized and swallowed up by the stealthy jackal of Death—died; and (thereby) gave us all much cause for concern, please tell me without fail (the meaning of) "*the five hundred-fold satisfaction!*"

The poet under consideration has always been superstitious enough to think, that it was dangerous to attempt the composition of any voluminous work, since it was difficult to attend to all the absurd rules laid down for the guidance of poets, and therefore to be free from the evils which a departure from them might subject him to. He has therefore abstained from any great undertaking. Besides a pretty extensive poem on Astrology, his writings comprise none but his "Miscellaneous Poems," which extend to a tolerably thick volume. One of his earliest productions, quite of a piece with Cowper's "John Gilpin," was burnt by its writer; as it had been found to be a source of great annoyance to an individual of the name of *Lasamà*, the hero of the tale. There are many persons, however, in the neighbourhood of Meeripenne, in the Galle District, who have committed the poem to memory; and it is, we believe, still possible to collect the piece entire.

It is not the less pleasing to notice here talents of a nature inferior to those we have hitherto considered. The author of the *Nikinikata*, was a young gentleman of the Galle District. He studied our poets with much devotion; and, possessing a good ear, and the gift of a felicitous turn of expression, Obayasèkara soon turned poet himself. He produced two volumes—one the work which we have just named, and the other his miscellaneous writings, in-

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cluding several beautiful and humorous pieces in prose. The following is the production of one of his idle hours:

දුදනා දහයගෙ කුළගොනා දැසැරැ මි
දිවලනා ගිනිඇදක් ඉසතිබු ඇතිලහෙ මි
සුදනා ඇතැමිගෙ අදරිණ්කල්යැවු මි
මුදනා දරැඅතගිමිණ්කිරැලකදිළු මි

"To associate in a friendly manner with the wicked is the same as to bear flaming fire on the head; but to mingle with the righteous is like wearing chaplets of precious gems."

The late Don Abraham D' Saram, 2d Maha Modliar, whose memory we respect, was a gentleman who exerted himself much for the amelioration of his country and his country's literature. He was the author of several valuable pieces of poetry; and we select the following in answer to a few stanzas composed by the late Don Thomas Modliar,* a Pali scholar of considerable research, intelligence, and erudition:

ON THE INUNDATION OF 1828.

දැ කා ගෙවිපත ජලගයන්ගදනැලි ගිය
සැ කා නොවලෙකා අරැත්ගිසිලෙසපෙනී ගිය
නෙ කා දසපතලඇ ගිනිසඇ පිරී ගිය
සැ කා විතිඇපරපලකලන විඅමා ගිය
'දියෙන් නැඟුණුගිනිපති මිවඉඳුන මා'
ලියෙක් කිවිති පෙරැසඔබිමිකොට්ටෙ මා
දියෙන් ගින්නා ඉමිනොවෙවසිකියමිව මා
දියෙන් නැඟුණුගිණිනමිඉවිපත්ත මා

"Having observed this heart-rending distress occasioned by [high] water, many an image was clearly presented to my mind's eye. In the (ambrosial) sweet poem (Kavisekara) published by the chief master, whose renown by reason of his talents is spread on all directions—a woman is represented to have said to her lovely husband, 'May not this be the fire that has resulted from water!' but I say, that the fire which resulted from water was not what she meant; it is the very distress to which allusion has been made (by me.)"

* The reputed translator of Dampiyàwa into Singhalese.

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We shall now conclude our remarks by a consideration of the effects of the British accession upon the literature of the Singhalese.

Placed under the mild and benignant sway of England, the natives have found the desirability, if not the necessity, of acquiring the English,—a language through whose medium they are governed, and through which all adjudications in respect of their property, lives, and liberties, are made. To learn the Singhalese then, in order to become a proficient in that language was with many incompatible with the study of the English; and those who had not the inclination or the means to study the latter, had not the time to perfect themselves in the knowledge of the former.

The Rev. Mr. Gogerly, than whom, perhaps, there are few more competent to form a correct judgment on this subject, has, we are glad to find, borne out our opinion as to the state of native literature at the present day. In a speech delivered by him at a public meeting in support of the Colombo Union Library, the Rev. Gentleman expressed his sentiments on this subject to the following effect: "It was a fact also, that educated Singhalese, in giving attention to English learning and literature, had entirely overlooked their own." The Honble Mr. Turnour, in reference to this subject, says, in his Introduction to the Mahawanso, p. v.—"Their education, as regards the acquisition of their native language, was formerly seldom persevered in beyond the attainment of a grammatical knowledge of the Singhalese;—the ancient history of their country, and the mysteries of the religion of their ancestors, rarely engaged their serious attention. Their principal study was the English language, pursued in order that they might qualify themselves for those official appointments, which were the objects of their ambition."

A knowledge of the English conferred on the native privileges above his unlettered fellow countrymen. This then was the great wealth which he sought to acquire, whilst his own

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language was neglected, being regarded by him merely as a necessary evil for the purpose of maintaining intercourse with his countrymen. Thus estranged as it were from his own by the cultivation of a foreign language, each generation following the *habits* and feelings of that which preceded it, grew more and more neglectful; these habits and feelings in respect to their own language acquiring greater strength in their course, from the increased facilities afforded to them by the Government in the study of the *English*.

The study of the Singhalese became thus confined to the priesthood. But from the absence of those rewards for genius, and those privileges and immunities attached to the study of a language, without which few, if any, have a desire to acquire it, they also, unfortunately, participate in the lukewarmness manifested in this respect, by the majority of their countrymen; thus proving the correctness of Sir. W. Jones's observation, that "it is an indisputable truth, that learning will flourish most where the amplest rewards are proposed to the industry of the learned."

While on this subject it is desirable to devote our attention to a consideration of the character and nature of the education at present imparted to the natives of this island.

It is generally understood that with a view to make English the sole language of the natives, the course of education now imparted to them is exclusively *English*.

This plan doubtless, has many advantages; but it behoves us to consider whether such a course is not replete with more mischief than benefit.

No one will deny, that in order to acquire a thorough knowledge of the English, it is absolutely necessary to speak, read, and think in that language exclusively; and to reject and forget the Singhalese altogether. This is next to impossible. Anxious as he may be to effect this object, the native will find that it is only possible in extreme cases. 1st, where from his childhood he did not speak his native tongue;

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2dly, where he had left his native land for an exclusively European country, for a length of time sufficient to forget his mother tongue. If, for instance, a Singhalese child is taught the English, he will necessarily think in Singhalese in order to understand what he is taught. When he wants to express himself, even upon a common-place topic, he will just convert his home-spun materials into their equivalent English expressions—Thus *To me cannot*, මට බැරි. instead of 'I cannot.' We shall next suppose the student a little advanced in his English studies, and to have attained a degree of proficiency which enables him to read the English classics. Is he even then able to *think* in English? We know from experience, that although this is possible at times, especially after a day's close study of English authors, or whilst engaged in a long conversation with Englishmen, yet the moment circumstances require him to speak his native tongue, and to think in Singhalese, native thoughts and native phraseology unconsciously steal into, and take exclusive possession of, his mind, and continue to sway it until he again tries to change the current of thought. And, Dr. Johnson says, "He that has long cultivated another language, will find its words and combinations crowd upon his memory; and haste and negligence, refinement and affectation, will obtrude borrowed terms and exotic expressions."

Hence it requires very little argument to shew, that what is natural is predominant in the human mind. We have seen, however, that even this propensity of our nature may be checked by an invariable practice or habit: 1st, Where a child is never introduced to the study of his language; and 2dly, When from his youth he is estranged from it by a sojourn for a great length of time in a foreign land—a course which, as a general one, is impracticable if not impossible.

Such being the case, it appears to us that a course of study conveyed by, and *exclusively* confined to, the English, is productive of far greater injury than real good.

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We have already seen how utterly impossible it is to uproot and exterminate the Singhalese as a language. It may be neglected—its classical authors destroyed—and its books lost; but the language itself will continue in some shape or other, either adapted to a demi-English, demi-Portuguese, phraseology—a heterogeneous medley of languages—or a grotesque patchwork of all the tongues of the divers inhabitants of the Island;

——— "a party colour'd dress
Of patch'd and pye-ba'd languages."

And from a writer in the English Review for June 1848, we learn "there is scarcely an instance on record of one nation resigning its own language, and its own civilization in exchange for a foreign language, and an exotic civilization. The rule is that the less advanced people have their condition modified and ameliorated, but not obliterated."

Is it then right or just, that the national language of the Singhalese should be neglected and discouraged?

It is indeed to be lamented that the English, who have now been more than half-a-century in Ceylon, and who have employed their talents successfully in nearly every branch of Oriental literature, should have yet failed to cultivate with success the *Singhalese*—a language which is a key to the heart of the native; and the knowledge whereof is of paramount importance to the settler in this Island.

One great public advantage to be derived from the study of the Singhalese by Europeans, is the rendering its study easy, intelligible, and accessible to all classes. The native pandits, however learned they may be, are but indifferent teachers. What they know they cannot impart to others. They speak what is only intelligible to erudite pandits like themselves; and employ a Sanscrit phraseology to explain the Singhalese. It is therefore to Europeans, and not to the Hindus, that all Europe is at the present day indebted for the facilities that have of late been

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afforded in the study of Indian languages. And to European agency must be attributed much that has tended to *facilitate* even our study of the Singhalese. We recollect the time when we spent no less than three days in trying to comprehend what our teacher, an able pandit, in vain laboured to explain on a particular subject: and it was not until attention was accidentally directed to Professor Wilson's Sanscrit Grammar, that he at once made himself intelligible by informing us that it was—"*the Passive Voice.*" *

If nothing else prompt the European to study the native languages, the affairs at least of an important Colony like Ceylon, where the Singhalese constitute the great mass of its population, should rouse him from his inattention to the native language. And we may add, that until the Civil Servant makes the Singhalese the instrument of conveying his sentiments to the natives, the latter can hardly fail of being misgoverned; their habits and feelings being but little understood, and their wants altogether unknown. †

To the Missionary, the teacher of Salvation, a knowledge of the native language is likewise eminently useful, if not absolutely indispensable; in revealing the truth—in exposing the monstrous wickedness, or the artful sophistry of Budhism—in comparing the doctrines of the religion which we long to uproot, with those of Christianity which we desire to disseminate—and in bringing home to the hearts of the Singhalese those blessed truths of the Bible, which are alone able to make them wise unto salvation.

* This difficulty in a great measure is ascribable to a notion which we entertained at the time, upon the authority of Mr. Lambrick, that our language did not possess the Passive Voice!

† It is gratifying to the writer to observe that Sir George Anderson has issued a Minute embodying a Programme of Examination in the native languages. In accordance with the wishes of some of our subscribers, and with a view to afford all the information in our power to those resident abroad, we shall notice in Appendix C. the course of study laid down in the Minute.

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To the British Judge—the guardian over our reputation, property, lives, and liberty, and who therefore sustains heavy responsibility—the study of our language cannot be too much recommended. Ignorance of the native languages on his part, renders remonstrance against bad and corrupt interpretation unavailing; and cross-examination, that excellent test for the ascertainment of truth, useless. From reminiscences we might well portray a picture sufficient to prove the vast amount of injustice which is the result of this ignorance; but for obvious reasons we desist.

There have been few Europeans able to speak and write the native language; but still fewer, if any at all, who could read the books that Singhalese men read, much less write and understand the language grammatically. For such men as Jones, Colebrooke, Wilson, Wilkins, Yates, Carey, or Mills, we seek in vain amongst the Europeans whose lot has been cast in Ceylon. Contributions like theirs, exhibiting deep research into, and thorough knowledge of, the languages of Asia, we have none. We may however mention the names of some who have, to a limited extent, so distinguished themselves among us.

Mr. W. Tolfrey's researches were chiefly confined to the dead languages, and the following passage in Turnour's Mahawanso, bears testimony to his "proficiency therein."—"In no part of the world, perhaps, are there greater facilities for acquiring a knowledge of Pali afforded than in Ceylon. Though the historical data contained in that language have hitherto been under-rated, or imperfectly illustrated, the doctrinal and metaphysical works on Budhism are still extensively, and critically, studied by the native priesthood, and several of our countrymen have acquired a considerable proficiency therein. The late Mr. W. Tolfrey of the Ceylon Civil Service, projected the translation of the most practical and condensed Pali Grammar extant in Ceylon, called the Balávátáro, and of Moggallaná's Pali

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Vocabulary; both which, as well as the Singhalese Dictionary, scarcely commenced, I understand, at that gentleman's death, have been successfully completed, and published by the Rev. B. Clough, a Wesleyan Missionary, by whose labour and research the study of both the ancient and the vernacular languages of this Island has been facilitated in no trifling degree."

The attempt at translating the Sidath' Sangarawa by Mr. Samuel Tolfrey, was a complete failure, and will be noticed hereafter; indeed his acquaintance with the Singhalese was far from being correct. And we fail to perceive anything extraordinary in the acquirements of a Chater, or a Clough. The Grammar of the former, and the Dictionary of the latter, were certainly valuable and praiseworthy undertakings; and far be it from us to detract from the merits of either. The researches of the last-named gentleman, so far as they went, were laboriously conducted; and, taking them all in all, are such as deserve the esteem of posterity; but throughout his works there are abundant indications that his knowledge of the Singhalese was by no means perfect.

The Hon'ble George Turnour, a name associated in our mind with feelings of respect, was an erudite Pali scholar, but never pretended to a thorough knowledge of the *Singhalese*. A person who, like Mr. Turnour, devoted much of his time to the study of Pali, could not fail to acquire a knowledge, to a certain extent, of its kindred language, the Singhalese; but he was never a great proficient.

The following passage occurs in his Introduction to the Inscriptions.

"On many accounts I have considered it desirable that these inscriptions, which are composed in the abstruse idiom and phraseology employed in regal and sacred documents, should be translated by a person who possessed a thorough knowledge, not only of that idiom, but of the doctrines, rites and ceremonies of Budhism. I therefore placed them

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in the hands of Mr. Armour, of Kandy, who both from his attainments as a Singhalese scholar, and from his long intercourse with the Kandyan priests, was the best qualified of any person I am acquainted with to execute the task. It is to him I owe the following able translations, which are rendered as nearly verbatim as the subjects treated of would admit."

The Gentleman to whom reference is made in the above extract, was certainly a *Singhalese* scholar, but his reading was very limited, and his time much too circumscribed to admit of very great research into the Singhalese language. Indeed he never went through a course of the *Singhalese classics*. He possessed a pretty good acquaintance with the colloquial Singhalese; and when it was necessary to translate some of the more difficult passages, the paraphrases and commentaries, and the ready assistance of the priests in the *Asgiri* and *Malwatte* temples, could not fail to afford him easy explanation. The "inscriptions" themselves had been rendered into the colloquial Singhalese by a priest called Wattegama, previous to the date of the undertaking by Mr. Armour.

The Rev. S. Hardy was a Wesleyan Missionary who devoted a considerable portion of his time to the study of the Singhalese; and no one who heard that gentleman speak the native tongue, could deny that he spoke and understood it well; and various writings, including his late publication entitled "Eastern Monachism," testify to his great proficiency therein. But his numerous avocations left him no leisure to go through the Poets, much less to perfect his knowledge of the Singhalese.

That the Rev. Mr. Lambrick, who was not only "the chief translator of the so-called Cotta version of the Scriptures, but the writer of a Grammar and a Vocabulary which has already reached its third edition," was conversant with the Singhalese, we will not deny. We cheerfully admit that his

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version of the Bible has less mistakes than any of the former—that his Grammar contains much useful information—and that his Vocabulary is pretty correctly written. But that therefore he possessed "a thorough acquaintance with the Singhalese language," is an opinion to which we cannot subscribe. All his writings shew that he was acquainted with numerous words and phrases, which he used his best endeavours to *Anglicise*, attending but little to the genius of the language. Whenever a similarity appeared between the Singhalese and English, either in words or in the accidents of Grammar, he at once identified the one with the other. And it is greatly to be regretted, that in his anxiety to render the Scriptures easy to be understood, and from the mistaken notion that a more correct and dignified phraseology would render the translation *unintelligible*, he should have adopted the current, vulgar, and ungrammatical style in which the Cotta version is unfortunately composed. Indeed he was desirous of using Singhalese words with a foreign (English) idiom. Now, it was believed by some, that the infusion of foreign idioms might "raise the language and give it a poetical turn:" and although Horace, Virgil, Aristotle, and even Milton, may be quoted in support of such a belief, yet we fail to see how such discordant elements as the English and Singhalese may be used together, so as to heighten the effect of the latter. So far from such being the case, a mixture of idioms in the Singhalese is not only manifestly low and grovelling, but highly ridiculous. E. G. what will our native readers say to such a passage as ඔහුමැරිනිවුනා in the following paragraph, which we select from the Cotta version of the Bible, edition of 1834—a selection the more interesting from the general correspondence which it bears to an extract from *Umandàwa*, at p. clxxvii. 1 Kings III. v. 16—28.

ඉන්පසු වෙසඟවියන් දෙන්නෙක් රජු‍ ළඟට ආවාය: ඔයින් මෙනියක්ම ඵාකොට අනේමාගේ සවාමිනි මමත් මේ ගෙදරින් මෙතනේ ඩිවිනැවාය මම ඒ ගෙයිදී දරුවෙක්විදුවාය: මේවැ

දුතුන්දිනකවපසු මේ සස්ත්‍රීන් වැදුවාය අපිදෙනනපමනක් සිටි සාය ගෙයි අපිදෙනනාහැර වෙනකිසිවෙක්නැත: මේසස්ත්‍රී ඇගේදරුවාගේ ඇහළඩට පෙරළුණාය මසිනිඇගේ දරුවා ජීරසස්ත්‍රීගේ මැරුනාය: ඇමඩිමරුස්ත්‍රීගේ නැගිට සාගේදැසිවූ මම නිදහන ඉනනාවිට මගේදරුවා මාලුකින්ගෙන ඇගේ තුරුලෙල් තිබාගන ඇගේ මලදරුවා මාගේතුරුලෙල් තිබූ වාය: උදය මගේදරුවාව කිරිදෙන්ට මමනැගිට්වාම ඔහුමැ රී තිබුණාය උදය ඔමජ්ඣලා මමවැදූ මාගේ දරුවා නොවෙන ඔව දැනගතිමිසිකිවාය. අනිත් සස්ත්‍රීද නැන මේවත්ඉතනාදරු වා මගේය මලදරුවා තිගේයයි කිවාය මේසස්ත්‍රීද නැන මලද රුවා තිගේය ජීවත්වසිටිනාදරුවා මාගේයයි කිවාය ඉඳෙන්ඔ වුන් රජුඉදිරිගේ පැමිණිලිකලාය: ඔව්ව අකියක් මේජීවත්වූ දරුවා මගේය මලදරුවා තිගේයයිකියාත් අනිකි අන්නෙ මේය මලදරුවා තිගේය ජීවත්වූ දරුවා මගේයකියාත් කිනි සා ඔව කඩුවක්ගෙනෙන්වයි රජුකිවාය ඔවුන් රජඉදිරියව සා දුවක්ගෙණවාය: ඔව්ව රජු ජීවත්වූ දරුවා දෙකවකපා සා ගයක් අකියකුවත් සාගයක් අනිකිවත් දෙවසිකිවාය: ඔව්ව ජීවත්වූ දරුවාඇති සස්ත්‍රී ඇගේහිත ජ්දරුවා නිසා කම්පා වූබැවින් අනේ මාගේස්වාමිනි ජීවත්වූදරුවා නොමරා ඇව දුණමැණවයි රජුට කිවාය නුමුත් අනිකි දරුවා අන්නෙමපි වින් ඔවවත් කිවවත් නොවෙයපිණිස දෙකව බෙදාදිකි වාය: ඔව්ව රජු උතුරදෙමින් ජීවත්වූදරුවා නොමරා මැව දෙව් මැද ජ්දරුවාගේ මව්යයි කිවාය: රජුවිසින් විනිස්චය කල මේවිනිස්චය සියළු ඉශ්‍රයෙල්වරු අසා විනිස්චයකරණ දේවප්‍රඥාව ඔහුතුල තිබෙනබවද සා ඔහුව භයවුනාය.

TRANSLATION FROM THE SINGHALESE.

" *Thereafter* two harlots *has* come *near* the King: one of them having *spoken*, O my Lord, I and this woman *stops* in one house, I *has* delivered of a child in that house: three days after I had been delivered, this woman also was delivered; we *two* only *was*; except us two no one else was in the house: this woman *rolled* over her child's body, whereby her child died *that* night. She having risen at midnight; and, whilst I who am thy female *slave* slept, having taken my child from beside me, and kept him in her embrace, kept her dead child in

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my *embrace*;—when I rose in the morning to give suck to my child, he was *kept* dead: having seen that in the morning *has* said that I knew that it was not my child which I did bear: the other woman also said, the living child is mine, the dead child is thine (fem.): this woman also said, nay, the dead child is thine, the living child is mine. Thus they *has complained* before the King. Then, since one said this living child is mine, the dead child is thine; and the other said, nay, the dead child is thine, the living child is mine—the *King* (genitive or accusative) said, bring me a sword. They *has* brought a sword before the King: then said the *King*, (genitive) having divided the living child into two, give ye half to one (fem:), and half to the other (fem:)—Then the woman whose was the living child, because her heart was compassionate for that child, said unto the King, O my Lord, give her the living child without killing the same; but the other said, cause the child to be divided into two so that he may be neither mine nor thine altogether: Then the *King* (genitive) answering, said, give this one (fem:) the living child without killing (him)—she is the mother of that child: All Israel (pl.) having heard the judgment which had been judged by the King (genitive), and having seen that godly wisdom was in him, feared (sing:) him."

Mr. Lambrick's Grammar may be considered as a work exhibiting the peculiarities of the two languages, rather than a book which teaches us the rules of language. No one can correctly learn the Singhalese by studying his work. Its chief merit consists in its being adapted to English minds in an English garb. It will do well to be read after a person has acquired a tolerably good knowledge of Singhalese Grammar. As a first work it should never be placed in the student's hands; for in that case he will have to unlearn a great deal before he can acquire a competent knowledge of Singhalese.*

* *Vide post*, and note at p. cclii.

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Greatly as such a state of things is to be lamented, it is by no means surprising, when we find that even the most favoured of the natives devote but little attention to the study of their own language.

In the Maritime Provinces, and in the principal towns especially, the Singhalese is now no longer *spoken* in its original purity; although in *writing*, persons of education avoid many of the ungrammatical expressions which they use in conversation. Even those who are sensible of the necessity for a correct knowledge of their mother tongue, plead an excuse of want of time, or teachers, or books; whilst numbers of those who have both the time and means at their command, devote themselves exclusively to the study of the dead languages, being content to remain ill acquainted with, if not altogether ignorant of their own. Hence it has come to pass, that while the Singhalese use their own language for the purposes of their every-day intercourse, and thus shut themselves out from the possibility of acquiring a correct idiomatic knowledge of a foreign tongue; they, or at least the greater portion of the rising generation, are incapable of carrying on a conversation for any length of time, without introducing Portuguese, Dutch, English, and even Tamil terms—a practice which we regret to perceive is gaining ground in the towns of this Island. We freely admit, that with European civilization, the introduction of European institutions, manufactures, &c., European words and names, before unknown to the Singhalese, must necessarily obtain among us: as for instance, මරමදුව *Portuguese* 'watch;' බූදල *boedel*, in *Dutch*, 'estate;' ජූරි *English*, 'jury,' &c. &c. But how can any one therefore justify the wanton admixture of purely European, and not unfrequently Tamil words with the Singhalese? e. g. මම නස්තාදි නෑ 'I am not in *nistadi*,' (Portuguese) i. e. 'I am not in *want*;' ඔබවිල්ලර විඳපන 'Dont you *kevel*' (Dutch) i. e. 'Dont you *prate*;' උ කය *trick*

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එකක් *play* කරවි—instead of උඩ යස ප්‍රයොගයක් කරවි—'He has played a nice trick.' අරකනාක්කුව දියන් 'Give at that *kanakku*' (Tamil) i. e. 'Give at that *rate*.'—And having observed the ridicule and contempt with which Europeans have frequently, but justly treated language such as the above; that circumstance will, we trust, furnish a satisfactory apology to our readers for the intoduction of the subject in these pages; being anxious to bring the matter prominently before our native readers, with a view to the discouragement of so pernicious a practice;—a practice too, from which no good results; since they who use a mixture of English terms neither think in English, and thereby exercise an easy mode of acquiring the idiom of that language; nor habituate themselves to a correct and fluent expression of their native tongue.

Provincialisms exist to a certain extent; but they are confined to a few districts. In the Kandian country, there are traces still left of the original purity of the Singhalese language; as is evidenced, amongst a variety of other facts, by the circumstance that the termination ව is used in place of ඔ, which is used in the low country; *e. g.* කරන්ව instead of කරන්ඔ *to do.* In the Southern Province, the language is used (comparatively speaking) correctly. It is indeed matter of sincere pleasure to observe, that in that Province at least, the people *generally* not only speak the Singhalese accurately, but that many, including the rising generation, have made great progress in the study of the Singhalese *classics.* The Western Province, though possessed of talent, must nevertheless be under the imputation of using a mixture of the foreign languages which are spoken in it. Tamil and Portuguese are mixed up with Singhalese by the lower orders, whilst Tamil, Portuguese and English terms in connection with the Singhalese are made use of by the rising generation. *

* It is however not a little curious to find that persons who employ English terms in speaking the Singhalese to those who understand both

Proceeding towards the North-western and Eastern Provinces, we meet with a jargon which can scarcely be called Singhalese. In these districts, many of the natives speak exclusively the Tamil; and numbers in Negombo and Chilaw, speak a disgusting jumble of Tamil-Singhalese, which is hardly intelligible even to those who are acquainted with both the languages. Again in the mountainous parts of Bintenna and Uwa, and amongst the Veddahs generally, the spoken language is a corrupt dialect of the Singhalese, equal only to the lowest slang and provincialisms, equivalent to the following—"Let one of the *pals spiel* after the *jagger* and *lear* his *lag;*" for "Let one of the *comrades go* after the *gentleman* and *watch* which way he goes."

Between the above and the following specimens of language amongst the Veddahs of Bintenna, the reader will find but little contrast අඑබොලව් කොපිරඑතුලවව්වගහාන්නේ කවදද for අඑබොලව් කොපි හම්බයන්නේකවදද "I say chaps, when do you go to (your) country?" ඕතපාරවපුන්ණ ලාකිවියා for බලිපාරවදපාලාකිවියා—"He was laid flat on his back like a spirit."

However low the learning of the Singhalese at the present day, there is one redeeming point connected with it, and to which we refer with some degree of pride—viz., that the great mass of the people, and not unfrequently women, know to read and write. Nearly every village in the interior has its little *Pansalla*, with its presiding priest; and the children in the neighbourhood attend him in the mornings, and receive an elementary education; for which the scholars in return render all the domestic service which their respective situations in life allow of. Major Forbes, with the experience of "eleven years" in the interior of Ceylon, where he had abundant opportunities of forming a correct opinion, says: "The proportion of natives who can read and write their own difficult character may astonish, and

the languages, do not even accidentally use a mingled dialect in their intercourse with the lower classes ignorant of English.

might shame, nations who have looked on the Singhalese as illiterate savages."* And the "Friend" for May 1839, bears the following testimony—"Not many months ago we spent the night at a very retired village on the western border of Matella, and on producing our little messengers of peace, we were gratified by seeing that almost every male in the group which curiosity brought around us, was able to read.'

Such, briefly, is an acount of the progress and decline of the Singhalese language: and such the state of learning amongst the Singhalese at the present day. No one having hitherto "made a struggle for our language,"—even if it were only for the purpose of defending it against the slights which Europeans have heaped upon it—I lately ventured, though greatly unqualified for the task, to exhibit to the European a slight sketch of the subject in the pages of the Journal of the Ceylon Branch of the Royal Asiatic Society. Subsequently to that publication I was led to believe by some of my European friends, that a translation of the Sidath-Sangarawa into English would prove highly useful, as well as acceptable to those who study the Singhalese. I accordingly undertook the task; but with what success the candour of competent judges must alone determine. It will be perceived from the preceding sketch of the history of the Singhalese literature, that the language itself has undergone a change since the *Sidath' Sangarawa* was written. Owing to that circumstance, many, myself included, were at one time under the impression that the study of the *Sidath' Sangarawa* could be of no real service to the Singhalese student. In prosecuting my labours, however, I discovered the mistake; and have besides derived not a little personal advantage. Not only did I ascertain the inaccuracy of what I had previously learned—hurriedly passed over—and often ill-digested; but I also derived a more extensive acquain-

* Forbes' Ceylon, Vol. II. p. 245.

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tance with the principles of Grammar, from a frequent reference to Sanscrit authors—a department of Oriental literature greatly allied to the Singhalese.

Mr. Chater in his Introduction to "A Grammar of the Singhalese Language," speaking of the *Sidath' Sangarawa*, says, "this work is but little calculated to assist in acquiring the colloquial dialect." This we have already said is a mistake. It is true that the present written language differs slightly from the spoken, and both again from the style found in a few ancient works; yet none of them can be read, nor understood, much less can we parse, * or correctly speak the language, even as we find it, without an acquaintance with the *Sidath' Sangarawa*—"the only standard Grammar of the Singhalese."† "Little calculated to assist in acquiring the colloquial dialect!" A Grammar, as far as we can see, instead of being *little calculated*, is altogether *unnecessary*, if our object is merely to acquire a colloquial knowledge of a language. For instance, where is the necessity of grammar to acquire the low ungrammatical slang which numbers speak in the streets of London? In all countries languages are used incorrectly by the vulgar, and correctly by the educated. In all countries, which are subject to the government of foreigners, using a different language, the native tongue must and will almost imperceptibly continue to undergo a change. This is the case in Ceylon. The question then is—Shall a Grammar be composed according to the standard of the vulgar?—or, according to the vicissitudes of language?—or, according to the standard of the learned? If according to the standard of the first, none of the *English* Grammars now extant are adapted to such language as may be found in the productions of Ainsworth, Dickens, and other popular writers, who have delineated in so masterly a manner the habits and language of the lower classes in

* See Exercise in Parsing in Appendix C.

† Lambrick.

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England. If according to the second, a great portion of Dr. Louth and Murray must now be obsolete. But if according to the third, that is, in consonance with the genius of a language, and its original purity, every ancient grammar is not only of great utility to the learner, but its study will be an effectual check upon the degeneracy of literature.

For we should bear in mind, that whatever change a language may undergo from time to time, owing to a diversity of circumstances, the principal rules by which that language is spoken or written cannot *altogether* be changed. Indeed we cannot ascertain that change without knowing the original state from whence the difference has resulted. And those Europeans who now compile so-called Singhalese Grammars, deriving their authority from the uncertain, incorrect, and vulgar use of the language of the present day, and coining new expressions, terminations, and words, according to the accidents of Grammar which they find in their own language (a language as different in idiom, construction, &c. from the Singhalese, as any two things can possibly be) are, we feel convinced, committing a grievous injury on our language.

To neglect the study of the Sidath' Sangarawa therefore, for the attainment of a "colloquial dialect," is to reduce the learned to the level of the ignorant. But this is unjust; since to raise the ignorant to the level of the learned is not only easier, but more desirable. *Easier*, because in the words of *Dr. Kenrick*, " the ignorant understand the learned better than the learned do the ignorant,"—and more *desirable*, because the whole of the standard works in the Singhalese language will, in that case, be easily accessible to the nation. Again, it is a mistake to suppose that the so-called "colloquial" dialect, which is a language produced by the misapplication of terms by the vulgar, and therefore never uniform in its use,—will ever continue to be of any authority or weight. Dr. Campbell says, "The tattle of

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children has a currency, but however universal their manner of using words may be among themselves, it can never establish what is accounted use in language. What children are to men, that precisely the ignorant are to the knowing." Such language, moreover, as that which is denominated "*the colloquial dialect*," unless the same be redeemed by a strict attention to the national use of the Singhalese, will be altogether set apart for something like what is now springing up in the West Indies, called the *Talkee-talkee*.

For, such language, the result of iguorance, in the words of Dr. Johnson, "cannot be regarded as any part of the *durable materials* of a language, and therefore must be suffered to perish, with other things unworthy of preservation."

But supposing the Sidath' Sangarawa to be in a different dialect, is it not a notorious fact, that for several centuries past the natives have acquired a grammatical knowledge of their language by means of the only aid within their reach —the *Sidath' Sangarawa?* Is it not equally a fact, that the natives at the present day, wishing to acquire a grammatical knowledge of their language, *commence* with no other Grammar but the *Sidath' Sangarawa?* What then can be the objection to its being placed in the hands of the beginner? Can the objectors refer us to even a dozen rules, which are inapplicable to "the present usage of the language"? Indeed, nothing can be easier than to convey by its means a grammatical knowledge of Singhalese as we find it now. If slight changes have taken place in the usage of the language, the same may be noticed by the teacher. But the real difficulty complained of as attending the study of the Sidath Sangarawa, (to use the language of Professor Willams, see his Sanscrit Grammar, p. vii.), "may be traced to the labour imposed of thoroughly mastering a number of rules on Permutation, Combination, &c., on the first entrance upon the study of the language. They form, as it were, a mountain of difficulty to be passed at the very commencement of the journey, and the learner

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cannot be convinced that, when once surmounted, the ground beyond may be more smooth than in other languages, the ingress to which is comparatively easy."

And in order to shew our readers that the Grammarian himself intended this manual for none but the beginner, we quote the words of our author—"*O Pandits! although this little Sidathà, except to the beginner, has nothing original in it to recommend itself to the erudite; rejoice ye, however, with me in my labours.*"

"A Grammar of any language," says Dr. Forbes, the author of a Persian Grammar, "*adapted for a beginner*, ought to be brief and perspicuous, containing only the general and more useful principles of such language. It ought to be accompanied with easy extracts for practice, as well as a copious vocabulary. At the same time, the shortest Grammar is too long for a beginner: therefore, those parts absolutely necessary for the first reading, ought to be rendered more prominent, by the use of a larger type. Lastly, the work ought to be confined entirely to its legitimate purpose, the instructing of beginners; not deviating into ingenious metaphysical and etymological discussions, however interesting in their proper place: nor should it be overcrowded with superfluous paradigms of verbs, &c. so as to swell up the volume to an undue extent."

Now, the Sidath' Sangarawa is peculiarly marked by the above essential characteristics of "a good elementary Grammar." In the first place, it is "brief;"—the text extending to but twenty octavo pages;—secondly, although perhaps "perspicuity" is no characteristic of Asiatic grammarians, the Sidath'Sangarawa "contains only the general and more useful principles" of the Singhalese language. Now that it appears in an English garb, the European at least will not, it is hoped, complain of a want, which the ignorant natives of the nineteenth century, generally unaccustomed to the ancient blank verse, have not felt—"perspicuity;"—thirdly,

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it is, "accompanied with easy extracts;" and where there have been any deficiencies, the translator has supplied them to the best of his ability;—fourthly, the paraphrase or the commentary to the Sidath' Sangarawa furnishes the student with the "copious vocabulary," which Dr. Forbes considers a desideratum;—fifthly, the absence of those facilities for printing, which are found in other countries must alone plead an excuse for not rendering "those parts which are absolutely necessary for beginners by the use of a larger type." We have however in our translation drawn a distinction between the "primary" rules, and some of the nicer refinements of language, by translating and printing the latter as *Notes* to the general laws;—Sixthly, it will be observed, that the Sidath' Sangarawa is confined to what it professes to illustrate, "first principles" or general maxims "for beginners;"—and lastly, it is free from, what even the work of Mr. Lambrick is hardly kept clear of—"superfluous paradigms of verbs." If however, the translator's *notes*, which can scarcely be regarded as "metaphysical and etymological discussions," be considered a deviation from the rule laid down by Dr. Forbes, I beg merely to remark that I am justified in introducing them "in their proper places," in order to assist the *more advanced* student, who alone can read them to any advantage.

For these and many other reasons, and to guard against errors to which a vulgar use of the Singhalese leads Europeans, and also to the end that we may acquire a good classical style, it is of paramount importance that we study the *Sidath' Sangarawa.*

Nor have Europeans who find fault with the Sidath' Sangarawa, been able to produce any competent Grammar of the Singhalese language. I shall here notice the three works which have emanated from Europeans, and offer a few remarks on Mr. Tolfrey's attempt at translation in another place.

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1. The Dutch-Singhalese Grammar, published in 1669, hardly deserves the name. Mr. Chater, in allusion to this work, says,—"At that period, little, compared with what is now known, had been ascertained concerning Eastern languages. So that, merely on account of its antiquity, a person who wishes to learn Singhalese now, can expect but little advantage from that work."

The following is a specimen from this Grammar.

OF PRONOUNS. *

Pronouns are substantive or adjective—they are unvarying (indeclinable) and are the following; මෙසා, 'these' or මේ this; ඒ, 'that' අරේ, 'some.'

The pronouns-substantive vary in their terminations according to number, and case; and they are definite or indefinite, like nouns-substantive, definite being those which refer to definite persons, as මම *I;* තෝ *you;* ඌ *he;* &c.

Indefinite are those which do not relate to any definite person as කොයි *which,* කවිද *who,* &c.

Some are simple, and others are compound. The simple are මම *I,* මු *this.*

The compounds are those compounded of two words, as සමි කෙනෙක් *any one;* from සමි *any,* and කෙනෙක් *person;* —කොයිකෙනෙක්, from කොයි *which,* and කෙනෙක් *person.*—p. 57.

The 2d and 3d person, *thou* and *he,* are expressed in Singhalese in several ways, according to the quality of the person addressed or spoken of. The words තෝ *thou,* and ඌ *he,* are not used except towards slaves and very low people. උඹ *thou,* උන්ද *he,* are used by a superior to his inferior, as by a father to a son, and a master to his scholar. තමුන්නැහැ *thou,* and උනැහැ *he,* are used by them when speaking of their equals. තමුන්ට *thou,* උන්නැස්සේ *he,* are also used towards equals; but are a little more respectful than the former. තමුන්වහන්ස *thou,* ඔහුවහන්සේ *he,* are used by an

* Compare these sections with our remarks in Appendix C.

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inferior to his superior, as by a subject to a lord. ඔබතුමන්ලා *he*, is the most respectful, and the grandest mode of addressing one, as also ඔබ්තුමා *he*, which is of the same force as the last."—p. 68.

2. Of Mr. Chater's work of 1815, we may predicate the same that he has predicated of the Dutch Grammar of 1669. But it must be admitted, that of all European Grammars of the Singhalese language, Mr. Chater's is the best. It is, however, evidently the creature of a Sanscrit and Pali scholar, who had not an adequate acquaintance with Singhalese. There is in it much that is exclusively Sanscrit; Don Thomasz Modliar,* who, it is said, supplied Mr. Chater with the matter for this manual, was not well acquainted with English. Nor, on the other hand, was Mr. Chater a good Singhalese scholar. These, doubtless, were the causes which conspired to render his work less correct than it might otherwise have proved. We have, however, no hesitation in saying, that we would put it into the hands of an adult beginner, who could think for himself, if he were but provided with a competent teacher who could lead him aright.

A comparison of a portion of the Introduction and Appendix C. with Mr. Chater's Grammar, will at once exhibit to the reader the incorrectness of many of his views regarding the Singhalese characters.

The section on "compounding letters" is good; but is not lucid enough for a beginner. We notice amongst others the following errors.

"ඈ is a compound of ඇ and ආ" p. 12, (but see *ante* p. xi.), "All the letters may be doubled, as ඤ, ඹ, ඬ" p. 13, (but see p. 7).

In the appellations given to the accidents of Grammar Mr. Chater has for the most part adopted Sanscrit names; as ලඝුවිවිධ &c. This can no more be defended

* See our notice of him at p. ccxlvii.

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than the rage for a Sanscrit style in Singhalese writers, or the preference which Dr. Johnson seems to have given to Latin over English epitaphs, in celebrating the worth of deceased English writers. Speaking of substantives, he falls into an error from which Mr. Lambrick is not free, in drawing a distinction between "two declensions of nouns; one used in declining *animate* things, and the other things *inanimate*." *—p. 15.

Of the cases, Mr. Chater treats of *seven;* and he supplies the omission of *an eighth case*, the vocative, in his Preface. He has still failed to notice a *ninth*, which the Singhalese language possesses. See § 39 and note *infra*. He has also fallen into a serious mistake by confounding the first, or nominative case, with the instrumental.

In all other material respects, Mr. Chater may be said to have followed the principles laid down by the Sidath'Sangarawa.

It is however to be regretted that he did not treat upon other and more useful topics than those included in a few observations on the substantive and the verb, and on a few particles and interjections. Indeed, if smaller types were adopted, this work could be compressed into forty-eight octavo pages.

3. In "A Grammar of the Singhalese Language, as it is now (1834) written and spoken by men of learning and others, compiled by the Rev. S. Lambrick," we find many an innovation unwarranted by *use;* many a change both in the accidents of Grammar, and in the terminations of words, totally inconsistent with the existing usage of the Singhalese; whilst there is a deficiency upon matters of greater importance, the combination, elision, and permutation of letters, &c.

E. G. Mr. Lambrick has introduced into his work what is called the *neuter gender*, altogether unknown to the Singhalese. This can no more be defended than a statement that the

* See p. 19, and note, as to the real distinction in gender.

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infinitive which the Greeks use, is the *gerund* or *supine* of the Greek language; or that λογος 'a word,' and *regio* 'a country,' are neuter, because they are inanimate things.

Mr. Lambrick might with equal reason and propriety have given us also, the *common* gender, unknown to the Singhalese. For, similar to what with his English notions Mr. Lambrick finds in the Singhalese as the *neuter*, others may not fail to perceive the *common gender*, as in the Singhalese word පණ්ඩි *sons*, a word equivalent to "children," including *daughters*, (*vide* note at p. 24); although, according to Grammar, it is in the *masculine*. Again, of the *cases*, of which there are no less than *nine* known to the Singhalese, Mr. Lambrick has given us only *six*. He says, at page 118—"The noun signifying *the place where* is put in the genitive." Now this is not so. It always governs a *locative case*, vide § 33. If, however, it is intended to amalgamate, as in Latin, the instrumental, ablative, and locative cases into one, "ඇවිලි (ලේ*) හිඟාපල් *put it in the sun*," should be in the *ablative* and not in the *genitive*. Nor is Mr. Lambrick correct in his doctrine that the noun governed by a Singhalese postposition or postpositive noun, must be put in the *accusative*, as "තාගල්ද්‌මවලිඇවුණා † *this has befallen me along of you.*"—p. 117. Here තළ්ද් is a postposition which is equivalent to කරණයොවිභක්ති; and governs the same case that the latter word does—the *auxiliary*. It is true that the pronoun happens to have the same termination both in the *accusative* and the *auxiliary* (see § 10 Addenda, or Appendix B.); but it is nevertheless as wrong to say that නා in තාගල්ද් is in the *accusative*, as to pronounce that in the sentence

Sed magno Æneæ mecum teneatur amore.—*Virgil.*

'me' is in the *accusative*, because it is of the same form as the *ablative*. Indeed we cannot say wherein Mr. Lambrick is correct in his Syntax of cases. Nearly every rule which we have perused on this head is faulty.

* The termination proper to the locative; see § 63.

† This should be වුණි and not වුණා.

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It is also not a little curious, that Mr. Lambrick has not found out the *passive* voice in the Singhalese language. He says, at p. 26, what indeed Mr. Pridham states in his compilation on Ceylon, vol. II. p. 828, upon the authority of the Rev. Mr. Selkirk—"There are four voices—the *volitive*, the *involitive*, the *accusative*, and the *reciprocal*;" and adds the following note—"A passive voice cannot be expressed in Singhalese, but by some turn of the sentence, as *the man was killed by an elephant*; say in Singhalese, *an elephant killed the man. He was soundly beaten;* say in Singhalese, *He ate a sound beating.*" Here Mr. Lambrick is clearly in error.

Not only does the *Sidath' Sangarawa* treat of the passive voice, see § 41; but examples may also be adduced where the passive voice is used, without such a turn of the sentence as stated by Mr. Lambrick; who, it is manifest, has confounded a peculiarity in the idiom of the language with the supposed turn of expression in the passive.* ඔහුසැරයොව ගැහුණේ කෑවා [for ගැහුන්ලා බිව්ව—ලැබුවා being the correct and less vulgar expression] *He ate a sound beating*, is an expression peculiar to the Singhalese.† Now, neuter verbs do not admit of a passive voice. Thus *beat*, although a *transitive verb* in English, is nevertheless *neuter* in Singhalese; and cannot

* Dr. Stevenson in reference to "the Hindi, Marathi, and Telugu" languages (vide Asiatic Society's Journal for 1843, vol. vii. p. 88) says, "that verbs in all these languages have, properly speaking, no passive voice. A few verbs, it is true, may by the help of *jânen*, to go, in Marathi, and the corresponding verb in Hindi and Gujarathi, and *to fall*, in the southern languages above-mentioned, be squeezed into a passive form; but it is an unnatural form, and is never used but by Europeans, or natives when imitating them, or translating from another language where a passive exists. In Marathi, no native would say මරලාජ්ජතො *mari'a játo*, 'I go beat,' but would thus express himself මාර් කාතො *már khato* 'I eat blows.'" May not this be the very peculiarity which we have noticed in the Singhalese?

† And here the student will not fail to observe that the very expression 'He *ate* a sound beating' may be, and is frequently put in a *passive* form without altering the peculiar words above used. Thus ඔහුසැරයොව ගැහුණේකාප "He *has eaten* a sound beating."

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therefore be used in the passive voice. * It is of the same signification as ෆ කුළු *strike*, given in the Sidath' Sangarawa, see § 41. But *transitive* verbs do admit of a passive voice without such a change of expression, as " He *ate* a sound beating " for " He *was* soundly beaten," e. g. දහමක්දෙසූ සැරි බුදුහිමියන්—*The doctrines were preached by Budha*; or අහසක්පොළොවක්දෙවියන්විසින්මවූහ; *Heaven and earth were created by God, &c., vide supra*, p. xxxviii. †

Most of the errors to which I have now directed the reader's attention, have resulted, I am persuaded, from not consulting this Grammar of the Singhalese. Hence its importance and utility. Apart from the considerations to which I have already referred, a translation of the *Sidath' Sangarawa* can hardly fail to be highly interesting to the general reader. He will find much useful information upon different subjects in the examples which are borrowed either from books or from usage.

In the midst of my labours, and after I had brought my translation to the end of the fourth chapter, a friend kindly lent me a MS. copy of a projected translation of the Sidath' Sangarawa by a Mr. Tolfrey, a relative, I believe, of the celebrated Oriental linguist, W. Tolfrey, Esq., late of H. M. Civil Service in Ceylon.

Of this version of the Sidath' Sangarawa it may be affirmed, that it is *incorrect* as a translation, deficient in matter at almost every page, confused in its arrangement, and mixed up with the translator's own ideas and illustrations; and that it by no means conveys to an European, much less to a *Singhalese* scholar, who can read the English, a correct idea of the text. So much is this the case, that on a comparison of the two translations, that of Mr. Tolfrey has been pronounced

* Hence the peculiarity of expression in the Singhalese, in conveying the sentence " He *was* soundly beaten."

† We also find, that the Rev. Mr. Callaway has compiled a Dictionary of the Singhalese language, to which are prefixed a few remarks on Singhalese Grammar; but this is very scarce.

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by a competent judge, to be "merely notes on the *Sidath' Sangarawa;*" and I am rather disposed to consider it as such. But remarks having been made by certain parties, with a view to detract from our labours, to the effect that Mr. Tolfrey's translation precluded the necessity of this undertaking, I am under the necessity of noticing that work more extensively than I should otherwise have done. The inaccuracies to be met with in Mr. Tolfrey's translation are so numerous, that scarcely a single paragraph is free from palpable errors and omissions; faults these which doubtless arose from the many disadvantages under which he laboured, one of which was the imperfect knowledge of the English which his teachers possessed;—a deficiency greatly felt at the time he carried on his labours. The following paragraphs plainly indicate that he had not studied the Singhalese, and moreover that he was indebted to the distorting medium of interpretation as a substitute for that ample stock of information which is so necessary for all purposes of translation.

"This Grammar" says he "is called සිදත්සඟරව, a help to understanding, to which is added a book of notes, &c."

We cannot divine how Mr. Tolfrey could have rendered සිදත්සඟර "help to understanding:"—සඟර, which means *a digest* or *compilation*, cannot mean either "help" or "understanding;" nor can සිදත්, compounded of සි *established*, and දත් *knowledge* or *conclusion*, be tortured to mean either the one or the other of the words given by him.

How a person acquainted with the Singhalese, and competent to translate the *Sidath' Sangarawa*, could pronounce that the style of the *Sidath' Sangarawa* is "more approximate to the Sanscrit" (perhaps Mr. Tolfrey meant) than "the spoken language"—surprises us, and the dictum is one to which we cannot subscribe—*vide supra.*

Example 1. නතුහෙතදුදහොඅහඤවමිඤණසදුනී.මින්:
සිරිරඹණරිදුවලදුපරණදිඛඋමරඇතුලෝ:

"The wicked although learned in sciences, will, like serpents wearing a jewel in their necks, be the very terror of others by entwining themselves round the Sandal-tree-like king." (see p. 8.)

Mr. Tolfrey has rendered the above as follows:—"The knowledge of bad men is also like the precious stone in the roof of the Cobra capella; when such men surround a king they terrify his people like the same snake twisted round the Sandal tree."

Example 2. රතනදිඝනීල්වඅනතුරෙන්රඝමිදඉ: කිඇව කරඟලාපඇඇබරදිඇතුවන්ලා:

"Speak thou by fixing thy deep coloured long eyes, by moving thy neck, and by protruding thy red hand through thy loose robes, which are secured by a girdle." (see p. 15.)

The above is one of the numerous passages that are altogether omitted in Mr. Tolfrey's translation.

Example 3. දනන්මහළුපාගදාලයොදුවැකොරවිහරපා.

"Let great and small men be placed in suitable positions like the adze and the razor." (see p. 28.)

Rendered by Mr. Tolfrey thus:—"Let great sinners be punished like the condemned."

Example 4. සරණතඹරවිරලඇ සෙවිලවිලඇරඅරියන රදුව පෙරකලවිමන්කුසකිරිදුනොහමිලේ.

"King Kusa forgot the indignities which had been previously offered to him by the Princess, who supplicated at his Lotus-like feet, veiling them with her mossy flowing hair." (see p. 29.)

The translation of Mr. Tolfrey has the following:—"The Princess prepared (to bathe) with feet like the Lotus, and hair dishevelled as the (floating) grass, formerly affronted king Kusa, who complimenting forgave her; (literally) who did not keep it in his heart."

Example 5. පරවිවන්නවිඇවන්සිපාරඇඇ උරුකිරෙද තුතුකෙඇව මිරහවිනොදෙනකෙන් තුන්දෙරිත්තුසිරිසිරඇවි පෙකෙ.

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"It will be well to be virtuous (by three doors) in all the three ways, until the demon of decrepitude, having chewed by means of (her) diseased mouth, and sipped the humours, shall not give unto death the cud of (thy) body." (see p. 34.)

In Mr. Tolfrey's:—"The shrivelled hag (age) having with the mouth disease sucked the juice up the exhausted body, it were well, before it is delivered to the God of death, to fill it through the three doors of life with virtue."

Example 6. පහනතඹරන්හි බඹහැඹිරුළුසතඹෙපිරිසෙස් සරණිමිරබලල්වලා.

"Swarms of bees which at day-light hover over the Lotuses are like the offspring of darkness proceeding in quest of their parent of darkness." (see p. 40.)

Thus in Mr. Tolfrey's translation :—"At night (literally mother night) swarms of honey-fleas swarm in the Lotuses (amidst) darkness like wandering *blind kittens.*"

Example 7. බ ාවැලදලසුතුවිදුදිවිදහරල ඔකෙස්මහඹිර නුසුගඹුවතටියනඹිවතුරුදපවන

"O eloped (separated) wife! when thou encounterest the spirit (Raksha) of a threatening cloud– having, the tongue of lightning—flowing (drooping) hair of rain—and the long teeth of a continuous flock of cranes—repeat (or mutter) the charm of (thy) husband's name." (see p. 41.)

Thus by Mr. Tolfrey :—"O woman, when you encounter the great cloud (portending rain) which resembles Rhaksa (the devil), the time of paddy birds (which are white, and fly in rainy weather in line) being his teeth, the lightning his tongue, and the rain his hanging locks, repeat as an incantation the name of a husband."

Selections of this nature might be multiplied without number; but it will perhaps suffice to refer the reader to an entire Chapter of the translation in question (see Appendix C.) as shewing the difficulties attendant upon translating into a foreign idiom.

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Such then is the character of a translation, if it may be so called, which is wanting in exactness and precision; which exhibits a vast deal of extraneous matter; and is, moreover, deficient in many of the important passages given in the text.

This therefore can offer no real ground of objection to one who labours in attempting to present the public with a more correct version; and the more so, since Mr. Tolfrey's translation, which was never printed, but circulated in MS., is not accessible to all.

I must not, however, omit to state, that the very circumstance of Mr. Tolfrey's translation being incorrect, was an inducement to me to weigh well the meaning of each sentence and expression before I rejected his. And had it not been for so effectual a check, I fear I might have been driven to greater errors and inaccuracies, than are doubtless still to be met with in the following pages.

Even with the assistance of the translation referred to, of the paraphrase or the commentary to which reference has been made, and the knowledge which I may fairly lay claim to as a native Singhalese, added to the valuable instruction of three of the best Singhalese scholars of the present day—I have in the course of translation, had to encounter difficulties, of which an Englishman can scarcely form an adequate idea.

The text itself, given in the Appendix, has to a certain extent been redeemed by me at considerable labour and expense, and with the aid of two of the ablest pandits of the day, from the unintelligible and incorrect state to which it was found reduced by ignorant copyists.

The eagerness with which the natives have purchased the greatest part of an impression of 400 copies of the Sidath' Sangarawa, which I lately published, and the approbation of that edition expressed by some of the ablest of the Singhalese scholars of the Southern Province, more especially by those attached to the Meeripenne Temple, induce me to believe that the text, which has now gone

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through a second edition, is at least purged from serious blunders. A translation, effected under such advantages, may therefore, prove to be comparatively correct; but I by no means flatter myself that my language is altogether free from errors.

My readers are doubtless aware of the difficulties attending the translation of a work from one tongue into another, and especially from an Eastern to a Western language. To be literal in the translation here presented, was next to impossible—to be altogether free, was materially to depart from the original. I have frequently met with passages expressed with such terseness and brevity, that a literal translation would render the subject perfectly ridiculous, if not unintelligible. On the one hand, I have found that a tediously long expression was capable of being rendered into English in few words; whilst on the other, a very simple Singhalese expression required the aid of considerable circumlocution in order to render it comprehensible to the English reader. I have therefore endeavoured to steer a middle course, by rendering the original as nearly as I could into its equivalent English; sometimes amplifying or explaining the text within parentheses, and at others conveying *the sense* thereof in a few words. But in either case, I have experienced much difficulty in avoiding the Singhalese idiom: and I confess I have been often compelled to retain it from sheer necessity, whilst frequently I have been led into it *unconsciously;* thus adding one more instance to the truth of Dr. Johnson's remark, that "no book was ever turned from one language into another, without imparting something of its native idiom."* If, however, I have at all made myself intelligible in conveying the Singhalese into English, I trust I have attained the desired object.

A few words on the work itself, as given in the Appendix, and I shall have done.

* Preface to the Dictionary.

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Like the *Mugdhabòdha*, which is the shortest Sanscrit Grammar known to us, the *Sidath' Sangarawa* is compressed into the narrowest "compass, is exquisitely sententious, and of course exquisitely difficult, each rule requiring a comment or explanation." Its language, though found in that purity which now no longer exists, seems nevertheless to beginners, so different from the present Singhalese, that the remark has been frequent—"that it is written in a *language* different from that now spoken." Some passages, it is true, are unintelligible to us for want of the context; as for instance, certain illustrations quoted by the Grammarian from the poem called *Asakdà*—vide Appendix, note at p. 180.

But this difficulty is not confined to ancient writings. The modern labours under the same disadvantage. This arises from the multiplicity of the affixes, both nominal and verbal; the curious devices of inserting, substituting, eliding, and transferring letters; the divers changes which result from their combination; the existence of a great number of synonymes * for the same object; and from the frequent adoption of the metrical style for prose; thus interposing obstacles which are rendered the more difficult to overcome by the peculiar philosophy which the Singhalese writings convey. Meeripenne, a living author, has, in reference to the Sidath'Sangarawa, composed the following stanza; and but for a commentary which accompanies it no one would be able to decipher its meaning correctly.

සත්වනාකිරිය අදිසරණිනාගලොපදෙ න
ගත්සරදෙසනා වනාගමිසියසිසව න
නොස්පසලඹන දුනන්පසකාගරවව න
සිත්ස සහරණනාමිකාරසතරවියර න

* So vast is the number of meanings which one word, nay one simple sound, conveys, that the same letter may be used to convey as many meanings as one pleases; vide the Bàrasa Poem, ante p. cviii. And so numerous are the synonymes in the Singhalese, that to know them all is a work of labour all but insurmountable. The Namàwalia contains a vast number of these syno-

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It may be translated; "Bow to the science of Grammar, which removes mental doubts,—and which (treats) of the verb in the seventh chapter—(by whose rules) certain final letters are lopped off—and vowel sounds are (by substitution) incorporated with consonants,—and which further treats of six kinds of roots that receive inflections, (and) of five long vowels."

Or thus:—"Bow to the self-denying Budha of brilliant lustre, and of five eyes; who removed the doubts of (man's) mind; performed meritorious acts; destroyed the forest of sins; preached in profitable stanzas; was not wishful of praising countries and states; was a supreme gem; and whose remains receive offerings."

The Rev. B. Clough, in the Introduction to his Dictionary, vol II. p. xvii., says —"When a language like the Singhalese has been a written medium of intercourse for almost unknown centuries, and used as a channel for the communication of knowledge on moral, religious, and scientific subjects, we expect to find it ** highly cultivated in its grammatical construction."

The European reader in general will find this expectation, realized upon a careful perusal of the *first Singhalese* work here presented to the public. Considering its antiquity, and the comprehensiveness of its rules, which present the rudiments of a correct and well defined Oriental language, bearing a close resemblance to Sanscrit, Greek, Pali, and Latin, we obtain indubitable evidence of the early greatness, and the civilization of the Singhalese. Otherwise, it is difficult to conceive how they could have attained that perfection in their grammatical forms, which the Sidath' Sangarawa exhibits. For, says Macaulay, in his History of England—

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nymes; and nothing would facilitate the study of the Singhalese classics more than a constant reference to this work. We once undertook the tasks of translating it into English, but regret to say, met with no sort of encouragement to complete it.

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"Rude societies have language, and often copious and energetic language; but they have no scientific Grammar, no definitions of nouns and verbs, no names for declensions moods, tenses, and voices."

I have already made an attempt to ascertain the date of the Sidath'Sangarawa, vide p. clxxx. Its designation "Sidath' Sangarawa," may be translated into English—"*A digest of first Principles,*" [from සිදත් * (Singhalese) or සිද්ධාන්ත (Sanscrit) "A demostrated truth;" vide *Amara Cosha;* and සඟරා (Singhalese) from සඞ්ගහ (*Sanscrit*) "A compilation, an abridgement:"—vide *Amara Cosha.*] Its authorship is ascribed to the uncertain source of the chief of a temple called *Pathiraja' Piriwena,* whom some believe to be identical with the author of the Balàwatàra; and others with the writer of the Rasawàhini. Both these conjectures are entitled to considerable attention. No one can read the Balàwatàra, without being particularly struck with the sameness of method in which that and the Sidath' Sangarawa are written; whilst the following passage in the Rasawàhini සොඅා සිඤ්ඤාසාඝසිඤ්ඤංඅත්ථසඤ්ඣං සෙඅාවෙදහෙථෙඅ කතා සාරසවාහිණී—"*This (book called the)* RASAWAHINI *was composed by the (same) Reverend* WEDEY'HA, *who had composed the Singhalese (verbal science or) Grammar in the Singhalese language:*"—furnishes us with a clue to reconcile these opinions, and to fix the authorship of the Sidath' Sangarawa upon Wedey'ha. For, considering that the above writer was a great proficient in the Pali language, and the author of several Pali works, viz: the *Padya-madhu,* and *Samantha kùta'-warnandwa;* and considering also the date which tradition assigns to them, and the plan of the Balàwatàra, which the Sidath-Sangarawa closely follows, as well as the fact that there is no Singhalese Grammar in existence, or at

* සිද්ධාන්ත S. (සිද්ධ *completed* අන්ත *end, conclusion*) demonstrated or established conclusion, as the concurrent doctrines of all the authorities on a subject similarly interpreted. "සඟරව S. a compilation and abridgment, from සංග්‍රහ"—*Clough.*

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all referred to by any of the comparatively modern writers, some of the native pandits are inclined to favour the belief—that by the "Singhalese (verbal-science or) Grammar in the Singhalese language," is here meant the *Sidath' Sangarawa.*

A few general observations will be found at the conclusion of each chapter. It is therefore not necessary to enter into a detail, or a summary of them here. Suffice it to remark, that the only chapter which appears to demand an extended notice from me is the 12th, on *Rhetoric*—an art to which the Singhalese have paid no inconsiderable attention from the earliest period of the known history of this Island. I have accordingly drawn up a few observations, which will be found inserted in Appendix C. The utility of, and indeed the necessity for, studying the Science of Rhetoric is by far too obvious to be here further insisted on. And it is to be hoped that the time is not far distant when we shall have a translation of the *Swabahas' alankàra,* from the pen of one who can do the subject justice.

The Grammar is in twelve parts or Chapters, each of which is divided into sections; and, to make reference to the translation the more facile, I have subdivided the sections into paragraphs, which will be found to correspond both in the translation and in the text given in the Appendix.

I need hardly say any thing in reference to another work; which together with its translation is here added; since its brevity and practical utility are too obvious to need any justification for its insertion in connection with the *Sidath' Sangarawa.* It is called the *Vibath' Maldama*—"A garland of Cases:" and was composed by a priest named Kiarmba, see p. ccxxxvii.

Whenever in the course of my reading I have met with a passage in Sanscrit or English writers, which I conceived likely to throw light on the subject of this translation, I have not omitted to insert it by way of note. I have, however, been

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sparing in remarks of my own on general Grammar, although the numerous peculiarities of the Singhalese language have frequently suggested to my mind the propriety of drawing up a few observations. I have also occasionally found it expedient to institute a comparison of the English and Sanscrit, with the Singhalese, with a view of assisting those Europeans, whose researches in the former are of such a character and to such an extent, that a reference to it cannot in my opinion fail to render the study of the Singhalese Grammar less irksome, and its comprehension more easy. For, as Dr. Lowth has well remarked in the *Introduction to the English Grammar*, p. ix.—"When he (the learner) has a competent knowledge of the main principles of Grammar in general, exemplified in his own language; he will then apply himself with great advantage to the study of any other. To enter at once upon the science of Grammar, *and the study of a foreign language*, is to encounter two difficulties together, each of which would be much lessened by being taken separately and in its proper order."

Whenever the notes extended to any inconvenient length, I have found it necessary to transfer them to the Appendix. Being also convinced that a few remarks suggestive of a course of study and reading may prove useful to Europeans, I have, after collecting the opinions of many learned and judicious men, and collating them with my own less perfect observations, given my views on the subject in the Appendix.

Whilst on one hand, the absence of a complete fount of Singhalese type has occasioned a wide departure from what is considered the standard of orthography amongst us, I regret on the other, that my own want of attention has led to the use of a promiscuous mode of spelling Asiatic words in English or Roman characters. According to the plan laid down by Sir W. Jones, and which seems to have been followed by many of the Oriental scholars of the present day, it will be found that I have used vowels of one denomi-

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nation for another, double for single letters, aspirate for inaspirate, *et vice versa*. This was kindly brought to my notice by a friend, but rather too late to enable me entirely to alter the sheets: and lest I should "perpetuate a provincial or inelegant pronunciation," a considerable proportion of the *errata* is devoted to the correction of these errors, according to the system laid down in Note 3, Appendix C.

In preparing an Introduction to the Sidath' Sangarawa, I proposed to lay before my readers, a comprehensive history of the Singhalese language, with select specimens from nearly the whole of its standard writers. But as I proceeded with the task, I found my difficulties neither few, nor, in many cases, surmountable. The great variety of Singhalese books, the paucity of information regarding their writers, the difficulty experienced in the collection of even the little known of them, and the absence of a library to which ready access may be had; added to the incessant excitement of a profession, whose claims upon my attention left me but little leisure, induced me to contract my original design; and to prepare for the press the comparatively few materials I already possessed. But if it should be permitted me hereafter, under Divine Providence, to revise these sheets, and to present the public with a second edition, I am not without hopes that I may not only effect considerable improvement in the translations, but also obtain larger and more valuable accessions to this history of Singhalese literature, which from the causes already alluded to, is far more brief than even the available materials would have enabled me to present the reader.

To the Singhalese scholar there is perhaps little in these pages calculated to excite interest. But to the European I hope they will prove both interesting and valuable. The specimens of poetry and prose, independently of their intrinsic merit as Oriental compositions, may present him with a picture of the manners of the Singhalese, and

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exhibit the peculiarities of thought and feeling which actuate Eastern writers. They may also serve, under the judicious guidance of a teacher, as a Delectus for both beginners and advanced students; and will furnish appropriate subjects for different exercises in composition and translation.*

I am fully sensible that future researches into the Singhalese language—a department of literature which has not been to any extent explored by Europeans—will lead to the discovery of errors and imperfections in my humble labours. With reference to defects of style, perfect correctness perhaps cannot, and, I believe, ought not to be expected from me; I can, therefore, scarcely persuade myself to offer an apology. I may, however, remark, that if the investigations contained in the pages now presented to the public, be the means of awakening a spirit of inquiry in the minds of my countrymen;—of inviting the attention of the settler in Ceylon to the language of the Singhalese,—of prompting him to a critical study of, and a philosophic research into, the native literature,—and of giving him a stimulus to the study of a language, *little* understood, *less* cultivated, *much* neglected, and to *a great extent* slighted,—the writer's chief aim will have been attained.

It now only remains for me, in conclusion, to notice the assistance I have received during the progress of this work.

My especial thanks are due to the Government of Ceylon, and more particularly to the Hon'ble C. J. MacCarthy, Esq., Colonial Secretary, for the kindness and liberality with which I have been permitted the free use of their Press for the publication of this Grammar.

I cannot also omit to mention with thankfulness the name of Mr. J. Capper, the late indefatigable Secretary to the Ceylon Branch of the Royal Asiatic Society, but for whose kind suggestion and encouragement I should probably never have undertaken this work.

* See specimen of an exercise in Appendix C.

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Besides tendering my sincere thanks to Mr. W. Skeen, the talented Government Printer, for the arduous task of revising these sheets for the Press, I beg to record my lasting obligations to Mr. A. M. Ferguson, for his kind assistance; and my acknowledgments to Mr. J. R. Blake, for whose valuable suggestions I am very greatly indebted.

J. A.

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THE

SIDATH SANGARAWA

A

SINGHALESE GRAMMAR.

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THE

SIDATH-SANGERAWÈ.

නමව්බුගිසරණ [1]

Bow ye to the feet of Budha.

HAVING made my heart a *residence* * for him who knew the end of all things, *I have composed* † the *Sidathsangerawe,* [2] in order that the *learner* ‡ may be instructed.

The formation of all the parts of speech and the application of words, are comformable to the *usage* of clever men, which it is therefore necessary to follow in all the divisions of Grammar—සන්, සඳ, ලිඟු, &c. &c. § This must moreover be attended to throughout the whole of this work.

Grammar may be divided into the 20 following elements: viz.

1.	සන්	6.	පියව්	11.	අගම්	16.	අඩු
2.	සඳ	7.	පස	12.	පෙරරූ	17.	තිපා
3.	ලිඟු	8.	කිරිය	13.	දෙරූ	18.	තියම්
4.	විඛත්	9.	ලොප්	14.	පෙරුලි	19.	අතියම්
5.	සමස්	10.	අදෙස්	15.	වැඩි	20.	අවිදුමන්.

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[1] *See Appendix C.*

* The word ගඳකිලිය is the Elu form of the Pali expression ගන්ධකුටි, which means "Scented house"; and is generally used to signify the house or court of Budha: "*end of* all things" is an expression for *perfection.*

† *Compose* is here rendered '*have* composed.'

[2] *See Introduction.*

‡ This word is explained *the ignorant* by some commentators.

§ The grammarian repeats this advice more than once; and indeed he seems to have been well aware that we must all yield to "custom"—"whose arbitrary sway...words and the forms of language must obey." "*Usus, quem penes arbitrium est, et jus, et norma loquendi.*"— *Horace.*

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CHAPTER I.

1. සඳ්, *Sign* (which may be rendered *Orthography*) is that which both by *name* and *sign* teaches or points out vowels, consonants, &c. In the practical Singhalese there are 5 *short* vowels, called ලඝු; and 5 *long* vowels, called දීඝ; and 20 consonants. The 10 vowels are අ ආ ඉ ඊ උ ඌ ඒ ඓ & ඕ; and the 20 consonants are ක ඛ ජ ඣ ඤ ඥ ඦ ඨ ඬ ඳ ණ ප ඵ ම ය ර ල ව ස හ ළ and ං. [3]

The five long vowels and the last consonant ං are essentially necessary for the utterance of the Singhalese; e. g. ආ, *long life*; ඊ as in ඊල්, *swing*; ඌ as in ඌල්, *spring* (of water); ඒ as in ඒල *cardamoon (alpinia granam paradisi)*; and ඕ as in ඕනා, *to cram*. They are also necessary to be treated of, since they are incorporated with the consonants, e. g. ආ in සා, *branches*; ඊ in සී, *lion*; ඌ in සූ, *broth*; ඒ in සේ, *shadow*; and ඕ in සෝ, *ear*. The last consonant ං is also necessary in the Singhalese, because in poetry and in prose it is sounded both fully and imperfectly. [4] e. g.

තමාවිදනාපයොමින් සොඳුකතැසිසැංගේ: *

He thought that by reason of (his) superiority his word would not be disregarded.

නාරනිදුහුණංගෙන් සෙමින්ද නැසිපැසැකි. †

She came slowly according to the king's wish, and hid herself on one side.

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[3] *See Appendix C.*

[4] It seems that the grammarian has entered into a consideration of the necessity for the long vowels being treated of as a part of the Singhalese alphabet, because certain Philologers had disputed the propriety of their being considered as separate characters; since they are produced by the alteration of the five short vowels. The same may be said of the ං,—*vide Appendix C.*

* This is a selection from the book called අසකදි, which is either scarce, or altogether lost. We have rendered the above into English with some difficulty, owing to the absence of the entire verse.

† This example is extracted from the *Kawee'silosoma.—Vide Introduction.*

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Also ගංමැටි, *a kind of earth.* ඩංඇළඳ, *a shrub (justicia adhatoda)*—*Note* that the above are examples of o being fully sounded. The following are, however, some of the words, where it has an imperfect sound. [5] e. g.

රහ බහර *—*paint, bees, ointment.*

2. සඳ, (which may be rendered *Permutation*)—is the contracting of two syllables into one; or rather, the blending of the last letter of the first syllable or word with the first letter of the second syllable or word. Thus සඳමව්, *moon-like,* becomes සදව්; මහදර, *great-rampart,* becomes මොහාර.

3. ලිඟු, *Gender,* is a distinction (in usage) of objects by exhibiting their difference; as මේ, *this,* masculine; and මෙ, *this,* feminine. e. g. දිය, *world,* masculine; විදු, *lightning,* feminine.

4. විබක්, *Declension,* is the change which nouns undergo by means of inflexions, in order to render them in different ways; as යොහ, *prosperity,* (from යහ changed into the 1st case යහා, which, by another process that will hereafter be explained, becomes යොහ)—Also සොඛයි, *in society,* is the *locative* case by changing සඛ into සඛයි, and the last into සොඛයි.

5. සමස්, *Combination.* By it two or more words are combined together, and blended into one compound word or noun; e. g. මිපල්, *king,* is a term compounded of මි, *earth,* and පල්, *nourisher;* නිළුපුලැසි a term for *woman,* produced by the combination of the words නිල්, *blue,* උපුල්, *Lotus,* and ඇස්, *eyes.*

6. පියව්, *Root,* is the original state whence a word undergoes change. There are two kinds of roots, viz. ඇදියව්, *verbal roots,* and සඳහියව්, *roots of nouns.* † Verbal roots are the

[5] *See Appendix C.*

* This is differently written in some MSS. thus බහාර; which means *extracted liquors,* such as toddy.

† Roots of nouns are declinable words, in their primary, bare forms, destitute of all case terminations.

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very essence from whence all words are or may be derived; and the roots of nouns are those which are rendered into various cases. Each of these may be subdivided into *three* classes: 1st, නිපන්, native Singhalese roots; 2nd, නසම්, which are alike in the Elu and other languages, such as the Sanscrit, Pali, &c.;* and 3rd, නබව, words derived from the Sanscrit, Pali, &c. into the Singhalese, but rendered different from the original, in order to adapt them to the Singhalese.

1. EXAMPLES †

1. රැකුර *do;* නරඹ *see.*
2. යා *go;* දෙ *give;* කර *do.*
3. දිණ *win;* නැගි *mount;* සමර *remind;* කුළුර *receive.*

2. EXAMPLES

1. කොළඹ *bay* or *harbour;* (Colombo) කරළු *new cloth.*
2. ගජ *elephant;* කර *arm;* කිරණ *ray.*
3. අත් *hands;* රුක් *trees;* සමන්බහදුරු *Budha;* ඇදුරු *teacher;* කන් *ears:* ඇඹුල් *sour.*

7. පස, *Inflection,* is the result produced by adding certain particles to *verbal roots* (e. g. තිළි *was-glad* is produced from තුස and ඊ; කර්‍ණී *necessary-to-be-done* from කර and ණී), or *to roots of nouns* (e. g. නියදී *citi-zen* from නගර and ඊ), in order to render them into different parts of speech.

8. කිරිය, *Verb,* is that which is neither a substantive, nor *expresses a quality* (an adjective); but which, being a root and associated with a substantive, exists by reason of the six කාරක—'the means by which *an act is performed,*' ‡ e. g. දිණි (he) *won,* in the *past* tense and the *third* person singular; වැජඹිහි

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* By නසම is meant, words which are found in the Singhalese similar to Pali or Sanscrit terms of the same signification, but which cannot be said to have been derived from the latter.

† The first three examples illustrate the three classes of verbal roots; and the following three have reference to the roots of nouns.

‡ *Vide infra.* This definition may be freely rendered thus: A verb is a word which expresses a state or act of some *person,* whether the *third, second,* or *first,* and at a *time* either the *past, present,* or *future.*

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(thou) *dwellest*, in the *present* tense and the *second* person singular; දෙන්නොමි (I) *shall live*, in the *future* tense and the *first* person.

9. ලොප්,* *Elision*, is the omission, or the lopping of letters; e. g. අනාත්, *infinite*, becomes by elision නාත්; සුවරද, *subking*, becomes වරද; මහකසුප්, *Mahakasoop*, (a name of a priest) becomes මහසුප්; රජදු, *princess*, becomes රදු; බාහු, *arm*, becomes බා; and පාද, *feet*, becomes පා.

10. අදෙස් is the *substitution* of one sound or letter in place of another; e. g. සැරිපුත්, *Seripooth*, (a name of a priest) may be written සැරිපුත්; අගුණ, *ill*, may be written අහුණ; and වසබ, *bull*, වැහැප්.

11. අගම්. † Where a letter is added between two words without taking away any of the former sounds (except so far as they are modified by the alteration), this addition is called අගම්; e. g.

කි, අලඹ by the above process becomes කි (ර) ලඹ, *vacuum;* රූ, අරූ likewise becomes රූ (වෘ)රූ *form-and-without-form.*

12. පෙරරූ is that process by which the latter of two letters ‡ is omitted, and the former is substituted in place of

* The word ලොප් which we have rendered *elision*, is equivalent to the English word of the same sound, *lop* 'to chop short'; and answers (as will be perceived from the examples in the text) to 1st, *Aphæresis*, in Greek, by taking away one or more letters from the beginning of a word, as නාත් for අනාත්; secondly, *Syncope*, by taking away one or more letters from the body of a word, as රදු for රජදු; and thirdly, *Apocope*, by taking away one or more letters from the end of a word, as පා for පාද.

† This is equivalent to the Latin *augmentatio;* in English Grammars of the Greek language written *augment*, which indeed may be adopted as the translation of *agâm*. But there is yet a better term *Epenthesis, e. g.* in Latin *se-itio, re-emo* and *re-eo* become by the insertion of *d* in the middle—'*sed*itio', '*red*emo', and '*red*eo'. Thus කි-අලඹ becomes කි (ර) ලඹ.

‡ The letters here spoken of are the two letters of two words which immediately join each other; as in පන් and කම්, the න් and ක are the two letters from the two words, which, when written together, join each other. By omitting the sound ක, and by substituting in its place the *original form* of the first letter න්, (which is the simple න) we obtain පන්නම්, *weaving*.

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the omitted letter; e. g. විස්, නම් produces විස්සම් "*wond'rous work.*"

13. දෙරු is that process by which one letter or word is repeated; e. g. තුටුණාලේ ප්‍රලෝපල් may be written තුටුණාලේ ප්‍රලෝපල්ලා, *that king pleased.* කුළුනෙන් ලනෙත් produces කුළුනෙන් ලනෙත්තා, *kind-hearted person;* නෙදියව ඇසනෙන් becomes නෙදියව ඇසනෙන්නා, *one like an eye to the three worlds;* රණමැද දියකොන් becomes රණමැද දියකොන්නා, *one like a worldly pinnacle in the midst of the battle field;* දී becomes දිදී *giving, giving;* so විඳ when doubled becomes විඳ විඳ, *enjoying, enjoying;* so likewise පල, becomes පල පල, *go, go.**

Note that පාසා is an exception to the above rule, since without a repetition of that word it conveys a meaning of continuance; e. g. සක්වලක් පාසා මහමෙර, *from universe to universe there is a Mahamere.*

14. පෙරලි (which may be termed *Metathesis*) means, the changing or reversing of the order. Of this there are five kinds:

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* Where an expression is repeated, as in විඳ විඳ, *enjoying, enjoying,* it means *constantly* or *perpetually* enjoying. I should rather say *perpetually;* because the Singhalese conveys to the mind an idea without termination, although there may be intervals in the enjoyment. Mr. Wilson, in his translation of the *Megha'Duta,* in reference to this subject, has the following note, at p. 17. "A pleasing artifice occurs, of which Hindu poets are in the frequent use. The repetition of the same word in order to increase its force, and heighten its effect; thus we have above ඛිනනෘ ඛිනනෘ කෂීණෘ කෂීණෘ,—or weary, weary; feeble, feeble; you may repose, &c.' In no language perhaps has this figure been carried farther than in the *English,* and it may be a question whether in the well known

Fallen, fallen,
Fallen, fallen,
Fallen from his high estate.

we may not be justified in saying, 'something too much of this.' A fine instance of the figure occurs in *Horace's* masterly ode. *Justum et tenacem, &c.*

——— *Ilion, Ilion.*
Fatalis incestusque judex,
Et mulier peregrina vertit in pulverem.
The stranger harlot, and the judge unjust,
Have levelled *Ilion, Ilion,* with the dust.—"

a. පිළිපෙ ලි is the changing of the vowel-sounds inherent in consonants; [6] as in විසල්, *extensive*, the letter වි has inherent in it the vowel sound ෙ, which may be changed into ෙ, and thence the word itself into වෙසල්; so likewise රුක්, *trees*, which has උ inherent in රු, may be altered into රික්, by changing the උ into ෙ; so again කුසුම්, *flowers*, may be rendered කිසුම්; and උපත්, *birth*, becomes ෙපෙත්.

b. විතාපෙරලි is the reversing of the order of consonants;* as කාරෙළු, *she-elephant*, becomes ෙකෙළාර; so රුධිර, *blood*, may be written ධුරිර; † so likewise සඳන්, *beds*, (යඳන් or) යහන්; and සමණ, *priest*, (මෙණ or) මහණ. ‡

c. පදපෙරලි is the reversing of the order of words; as රජ දත් for දත් රජ. i. e. *king Dath* for *Dath*, (the) *king*.

d. විභත්පෙරලි is the changing of a case; as

ගතුගහනදදුදනෝ සඟසාඩම්ෙණාසපුන්මෙණ්
පිරිරඹකිරිදුමලඳ පරණවඩිසමරුකුලෝ §

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[6] *Vide appendix C.*

* It is generally believed, that in consonance with this rule words such as the following ලෝපල්ලෝ, *kings*, and මල්ලෙව්ගොඩ, *name of a village*, may be written ලෝපලුල්ලෝ, and මලෙව්ගොඩ; but this is a practice unsupported by the above rule of grammar; since it no where appears that in the *Singhalese* language the inherent vowel sounds in consonants may be suppressed, by putting two consonants together, as in කැටත, *bill-hook;* although this is of very frequent occurrence in the *Sanscrit*, as in ශාස්ත්‍ර, *science*.

† This is nothing more or less than the "transposition" of sounds in a word, of which Mr. Chambers treats in his *Information for the people*, Vol. II. p. 179.—"The principal sounds in a word are frequently transposed. The natives of Somersetshire, for instance, always say *elaps* instead of 'clasp', *aps*, instead of 'asp', *birsh* instead of 'brush'. The word *garnet* is derived from the Latin *granatus*, and *purpose* from '*propositus*.'"

‡ Perhaps the reader is aware that in the Singhalese the ණ may be substituted for ස, and *vice versa*, as in the text. Thus සාල් for ණාල්, *vice—Vide infra* § 22.

§ Here සපුන් *accusative* plural, is put instead of the 1st or *nominative* case plural සපුහු.

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The wicked, although learned in sciences, will, * *like serpents wearing a jewel in their necks, be the very terror of others by entwining themselves round the sandle-tree-like king.*

e. කිරියපෙරළි is the changing of (the mood of) the verb; as නම්‌වරදසනොදිස්නේ; මොරුදු ඔබ ල්ගි පුල්සල්ගණ වාහනි, *O supreme Peacock! take thy lodging in the flowered tree at that season.*†

Note that these five changes, &c.‡ occur whenever they are necessary for the sake of *Euphony*, § or by poetical license.

15. වැඩි is the elongation of letters, as ඇස් for අස්, *eyes;* ඇල් for අල් [7], *cold;* ඇප් for අප්, *we;* උවාරණ for උවරණ, *means;* නාවම් for නවම්, *new;* මල් for මළ, *flower;* වල් for වළ, *forest;* සල් for සළ, *trees;* සිහිලේහි for සිහිලෙහි, *in cold.* ¶

16. අඩු is the *abbreviation* or shortening of letters, as දඟ for දංඟ, *calf of the leg;* සැඩ for සණ්ඩ, *brushwood;* සද for සන්ද, *body;* බඹු for බම්බු, *Brahama;*‖ සෙගුණෙන් for සේගු නෙන්, *self-virtue;* ගුවනානිසයුරා for ගුවනානිසයුරා, *an ocean to the stream of wisdom.* ¶

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* Here the *past* is put in the *future* tense by the translator, as otherwise the passage would be less intelligible for want of the context.

† This is from මයූරසංදේසේ—a book which is handed down to us in a mutilated state. In the example in the text the writer has used the *indicative* mood in an *imperative* sense.

‡ The &c. has reference to other accidents of grammar, besides those specially named.

§ *Euphony* may also mean *established usage.*

[7] In the text the Grammarian means by "*the elongation of letters*" "the increase in syllabic quantity"—මත්වැඩි. The translator has, however, taken the liberty of rendering this passage differently for reasons which will be detailed in the Appendix C. It will be perceived that the Student will be better enabled to arrive at a correct judgement upon what we have to say on this head, when he shall have gone through the eleventh chapter—on *Prosody*, a department of Grammar to which many rules in the present chapter are more particularly applicable.

¶ These occur by a poetical license.

‖ These for the sake of euphony.

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17. නිපා are indeclinable *particles*, which are put in a sentence for the purpose of forming the *roots* (into words) or otherwise; e. g. ගුරුළු (ගොඕ) Goorooloo-*adorable;* සඳ (ගොඕ) Sanda-*adorable;* රතැසි(පා) Rathesee-*adorable;* ගොස් *having*-gone.

18. නියම *(Immutable* i. e. *established usage)* is that form of a word, which, after it has once undergone a change according to a rule of Grammar, assumes an unchangeable form; as දඹරු, *Krishne*, derived from දම *garland*, and උදර *belly*, never assumes දඹරුදර. *

19. අනියම is the reverse of the last definition. †

20. අවිසමින් comprise all the other accidents of Grammar, which are not herein specially named or explained; viz. All words which do not undergo a change in order to adapt them to different cases; also such words as the following, සුදඋන් (derived from සුඛාගත) *the inner royal household;* පඹඋළුල් (from පාඛණ්ඩමණ්ඩල) *the seat of Indra;* and words which are not formed by a fixed rule; and likewise *adverbs* and *affixes* which do not admit of declension, &c.

Note that the formation of all words is in conformity to the above rules.

End of the twenty Elements of Grammar. ‡

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* The නාමාවලිය, *a dictionary of synonymes* in enumerating the names of *Krishne* gives us දඹරුදර, which is clearly incorrect, since such a spelling is inconsistent with the above rule; and since also the රුවන්මිල් හාහඩුව, of which the නාමාවලිය is a poetical version, has දඹරු.

† e. g. දිනිසුරු though derived from දින *day* and සුසුරු *splendour* sometimes assumes දිනාසුසුරු *sun*, and therefore is not *immutable* in its compound form; also මහොතාර *the great rampart*, from මහ and උර, is sometimes written මහුර.

‡ We may be permitted to state here, since no native work treats of *Punctuation*—that, as in legal compositions in English, the only "sign" or "mark of reading" which is recognized in the *Singhalese* language, is the *full-stop*, marked in the latter thus, ,, vide Appendix A. In poetry, however, a sign such as ,, is frequently placed at the end of each couplet. This is merely another form of the Sanscrit sign which is marked thus ||. An example of the last, borrowed from the Sanscrit, will be found in the Introduction, under the head of Blank Verse.

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21. Nouns are of five kinds; ද *Patronymics;* දව *Nouns of Aggregation;* ගුණ *Attributives;* කිරිය *Verbal Derivatives;* * and සන්ඥා *Appellatives.*

a. ද *Patronymics* are words of which we have a particular notion; as සුර *god,* නර *man,* ගොන් *bullock,* &c.

b. දව *Aggregate Nouns* are words which indicate a substance that admits of a qualification; as වැඹි *pillar,* කුඹු *pot,* &c.†

c. ගුණ *Attributives* are words which express a quality; as කළු *black,* හෙළ *white,* මැනවිළු *great,* &c. ‡

d. කිරිය (same as our former definition) are *Verbal Derivatives* (or *abstract nouns*), and which will be more fully

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* *Verbal derivatives* may also be rendered "abstract nouns."—This part of grammar which in the *Sanscrit* finds a place under the head of *affixes* is nearly the same as in that language. Extracts therefore with a slight alteration from Sanscrit writers will throw light upon the text. Mr. Wilson in his valuable grammar at p. 312., says—"Some of the most extensively useful of the Tadhita affixes are connected by an analogous diversity and extent of application. They are mostly employed in forming words which are one or other or sometimes all, of the following 1. Patronymics and terms denoting lineal descent, or community of origin; 2. *Names of aggregation;* 3. *Attributives* of a variety of qualities and circumstances: 4. *abstract nouns;* and 5. Appellatives or names of persons and things. These may therefore be classed under one head, as *miscellaneous nouns*".

† Dr. *Wilkins* in his Sanscrit Grammar designates this class, *Collective nouns, or nouns expressive of multitudes.*

‡ It will be perceived that the *Adjective* which is here designated the *Attributive,* finds a place in nearly all Asiatic, as not unfrequently in European Grammars, under the head of *substantives.* Mr. Harris [*Hermes,* book 1. ch. 10.] says—"Grammarians have been led into that strange absurdity of ranging Adjectives with Nouns, and separating them from Verbs, though they are homogeneous with respect to Verbs, as both sorts denote *attributes:* they are heterogeneous with respect to nouns, as never properly denoting *substances.*" Without, however, encumbering these notes with all the arguments *pro* and *con,* bearing upon this interesting subject, we may here refer the reader to *Horne Tooke's Diversions of Purley,* where at p. 624 &c. after citing Lowth, Scaliger, Wilkins, Wallis, Sanctius, Scioppius and other "considerable and justly respected" writers, the subject is discussed at length with that abilit for which the learned philologer is justly celebrated.

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treated of hereafter in the chapter on *verbs*. But it is as well to bear in mind here, that *verbal derivatives* are of two kinds, භවිකිරිය *Participial nouns*; as නැටුම *dancing*; ගැයුම *singing*; වයනු *playing*; හා වුලි *scorching*; පිරිසැලි *inserting*; කෑම *eating*; නැමදුම් *worshipping*;—and අරුත්කිරිය *Verbal Appellatives*; as දෙන්නේ *giver*; සේප්පුයේ *sleeper*. *

e. සන් *Appellatives* are proper names or appellations given to a person or thing: as දෙව්දත් *Dew'dath*, බඹදත් *Bambe'dath*, &c.

The following is an example, illustrative of the five sorts of words above given;

කැලි 3 සිඟුවන් 2 දුවන 4 ගොන් 1 දෙව්දත් 5 නම්වී.

The white, 3 *running* 4 *bull* 1, *having-horns* 2 is called *Dew'dath* 5

Words or nouns may also be divided into two; viz. අනුරුත් *Derivatives*, and අරුණු *Primitives* or *non-derivatives*. †

අනුරුත් are so called, because they are terms derived from other words; as පැන් *water*, derived from පා *to drink*,

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* It is here necessary to explain what is meant by *participial nouns*, and *Verbal appellatives*. By a Participial noun is meant, a term derived from a neuter crude Verb in the *Substantive Voice*, which does not indicate any thing beyond the act; as in the English participles which perform the office of Substantives, and are used as such, e. g. *beginning*; *writing*, &c. It may be identified with the *present participle*, which with the definite article *the* before, and the preposition *of* after, becomes a Substantive; as, "these are the rules of Grammar by the *observing* of which you may avoid mistakes." *Verbal appellatives*, or Substantives formed with terminations attached to the crude verb, are *verbal nouns* which imply an *act*, or the quality or attribute constituting the appellation of a substance. Verbal appellatives may therefore be identified with English substantives derived from verbs by the addition of particles implying agency; e. g. "*creator*" from *create*; "*beginner*" from *begin*; "*applicant*" from *apply*; "*drunkard*" from *drink*; &c. &c.

† The reader will perceive that the sentence to which this is a note occurs in the Singhalese Grammar mixed up with the 1st sentence at paragraph 21; and that the translator has taken the liberty of rendering it separately after the Examples of the five species of words above given.

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and අනේ the inflection; කැසුබු *tortoise*, derived from කැස *side*, and බු from පා *to drink*;* මිසුලැයි *woman*, derived from මිසුරු *gentle* or *lovely*, and ඇස් *eyes*.

අරුණු are Primitives which are not derived from other words; e. g. සෙළු *name of a bird* (of the Falcon tribe); තෙල්බු *ant*; මඟුල් *Mars*.†

22. The use of the letter හ must be learned according to the authority of Teachers, and with reference to the rules respecting අදෙස්, අහම්, පිසව්.‡

a. Examples shewing the substitution of හ for ස. සුදු *clean* may be changed into හුදු; විසඳ *spread* or *explain* into විහිද; සිදු *result* or *salvation* into හිදු; සුදු *righteous* or *good person* or *pundit* into හුදු; සැමඳ *sweeping* into හැමඳ; සැදිනා *known* into හැඳිනා; සොඳ *well* or *befitting* into හොඳ; සොබ *good* into හොබ; සිඹ *having kissed* into හිඹ; පිරිසිඳු *fatigue* into පිරිහිඳු; සුනඹින් *hearing* into හුනඹින්; ලසුණු *garlic* into ළහුණු; පසන *stone* into පහන; සල් *tree* into හල්; සුල් *sharp instrument* into හුල්; සැල් a *kind of paddy* into හැල්; මුසල් *(rice) pounder* into මොහොල්; සුසුල් *mother-in-law* into සුහුල්; සිඹුල් *cotton* into හිඹුල්; සැදහිලි *faith* into හැඳ

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* In the Singhalese, as in many primitive languages, names of objects are frequently descriptive. Thus, කැසුබු literally means, a *side-drinker*, from a belief that the tortoise drinks or sucks water through its side. Also ඇස්දහර literally "eye-stream" signifies *tears*; දදරද literally "king of stars" is one of the many names for the *moon*; මිණිබුතු literally "opening from a sheath" means *flower*; මහවත් literally "big-face" is a term for *owl*; &c. &c. Thus also in the Sanscrit මධුප, equivalent to මිපා in the Singhalese, literally "honey drinker," means *a bee*; ඛග in Sanscrit, *a bird*, literally "frequenter of the sky;" හස්ති *an elephant*, literally "the handy one;" ජලෞකා *leech*, literally "water inhabitant;" &c. &c. *Vide Townsend's Etymological researches.*

† If these words were *derivatives*, සෙළු would indicate the name of a bird inhabiting the *rocks*, which is not the case; and තෙල්බු *ant* cannot have been derived from තෙල් *oil* and බු to *drink*; because "oil" is supposed to be poisonous to the "ant," nor can මඟුල් *Mars* be derived from මඟුල් *bliss*, because *Mars* stands for an *unpropitious* planet in astronomy.

‡ Vide §s. 10, 11, and 6 respectively.

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කිලි; සැලි *water course* into හැලි: සකර *sugar* into හකර; සිඟුරු *ginger* into කිඟුරු; සුරු *hog* into හුරු; සූ *thread* into හූ; ඡේ *shadow* into ඡෝ; සෝ *stream* or *current* into හෝ; සිමි *limit* into කිමි; සැමි *lord* into හැමි; සිඟිමුන් *conforming* or *habituating* (one's-self) into කිඟිමුන්; සැම *all* into හැම; සව් *all* into හව්; සාවා *hare* into හාවා; සිවන් *that-which-is-stitched* into කිවන්; සිතු *thought* into කිතු; සුළු *small* into හුළු; සඳුළු *union* into හඳුළු; සිවි *wax* into කිවි; විසව *the act of shooting*, or *direction* into විහුව; සටහන් *mark* or *memorandum* into හටහන්; පසන් *contentment* into පහන්; සඟුන් *doctrine*, or *epistle*, into හඟුන්; සින් *sitting* into කින්; සන් *cover* into හන්; සිස්නා *sprinkle* into කිස්නා; සිස් *head* into කිස්; සස් *grain* into හස්; සිඳු *dry* into කිඳු; සැකි *able* into හැකි; සැනි *cluster* into හැනි; සිඳු *thin* or *quick* into කිඳු; සඳු *horn* into හඳු; &c.

b. Examples shewing the interpolation of හ *by the Rule respecting* අහපි. සිදුහත් for සිදුඅත් *Siddharte* (a name); ඇස් දහර for ඇස්දර *eye-stream* (literally), or *tears*, සැදැහැ for සැදෑ *faith;* සදහම් for සදම් *holy writ;* රජදහන් for රජදන් *royal abode;* * දහන් for දන් *meditation;* ඉදුහු for ඉදු *power of proceeding in the air;* සවහන් for සවන් *mark;* මැදහන් for මැදන් *middle;* අදහස් for අදස් *intention;* බහ්ම for බස්ම *ashes.*

c. Examples shewing the existence of the sound හ *in roots.* හුරු *dexterous,* හොරු *boat,* හොළ *blunt,* හල *shun,* හමල *blowing,* හැඟි *conception,* හඬ *sound,* හුණු *fallen,* හිමි *high, &c.*

Note that the following are instances wherein the vowels are neither substituted for, nor are derived from, the letter හ: අඳුන් *collyrium,* ඇඳ *drawing,* ඇරැණු *stuck,* අරැණු *partial redness,* අරා *ascended,* අළු *light;* අළුත් *new,* අද *to-day,* ඉදි *straight,* ඔද *humour, moisture;* ඔළු *goat,* උළු *tile,* or *grain* (of rice), ඔළු *head,* ඇලි *white,* අළු *ashes,* ඇවිරි *stringing,*

* This word which is here rendered *royal abode* is interpreted by some "*royal colonies;*" but we believe the last is incorrect; since the Sanscrit word from which the above is derived also means *royal abode;* vide Colebrooke's works vol. II. p. 249.

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අස්වස් *respiration*, අල *shun*, ළඟි *having approached*, අසි *sword*, ඉසි *finish, expire, end*, අසිඳ *plunder*.

Note also, that the following respectively result from a substitution of හ for ස, and by the incorporation of the preposition අ—e. g. හැරඹ and ඇරඹ *having begun;* හඹ and අඹ *facing;* හැර and අසර *walk;* හසල and අසල *conformable to etiquette;* හැකිළ and ඇකිල *withered, enclosed, bent;* හැදෑරුම් or ඇදෑරුම් *repeating, preaching.* *

Note further, that we have, in the following instances,† the

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* Thus හැරඹ from සංරම්භ; ඇරඹ from ආරම්භ; හඹ from සම්බුධ; අඹ from ආබුධ; හසර from සඳාර; අසර from ආචාර, හසල from සංවර්ත; අසල from ආවර්ත; හැකිළ from සංකුචිත; ඇකිළ from ආකුචිත; හැදෑරුම් from සජ්ඣායන and ඇදෑරුම් from අජ්ඣායන—In one case the හ is substituted for ස, and in the other the අ is not a substitute, but is added to the root for the sake of euphony. The words in the text are derived from the Pali words above given; and it is remarkable that the Pali words themselves take අ for the sake of euphony;—Thus රම්භ and the prefix ආ; as in the following English words which take *a, ab* or *abs;* e. g. *avert* from *verto* "to turn from;" *absolve* from *solvo* "to loose;" *abstract* from *traho* "to draw;" &c.

† Grammarians have no-where stated that the හ is changed into අ, or any other vowel sound. The writer of the *Sidath'sangerawe*, however, quotes two passages from books of authority (the first from *Asakda*, and the last from *Mayooroosandaysey*) to shew that we have the sanction of Pundits for such a use. Thus, the expression රහත stands for රත් *red*, and අත, *hand*, the latter being derived from හස්ත *Sanscrit*. Strictly speaking, therefore, it should be හත and not අත. In the second example හන්දින, *Sunset* stands for අන්දින, derived from අස්ත *Sanscrit*, or අත්ථ *Pali*. Thus also frequently, in colloquial intercourse amongst the natives, some of the words which are changed for ස into හ, are also changed into other vowels; e. g. සැඹ, හැමද, ඇමද—සැදින; හැදින, ඇදින—සොඩ, හොඩ, ඔඩ—සිඹ, හිඹ, ඉඹ—සුල්, හුල්, උල්—සිඟුරු, හිඟුරු, ඉඟුරු—සුරු, හුරු, උරු—සන්, හන්, අන්—සෙළු, හෙළු, ඔළු &c. &c. For the derivation of the word *Elu—See Introduction.*

authority of Scholars for a usage contrary to the above: e. g.

ර ණ ණ දි දී ළු ශී ල් ව ඝ ණා තු ෙර න් ර ඝ න් ද ම්:

ණි ය ව ඣ ර ඝ ළ ලා පෑ ඟෑ ඛ ර දි ඟු ඤු ව න් ලා

Speak (thou): by fixing (thy) deep-coloured long eyes; by moving thy neck, and protruding thy red hand through thy loose robes which are secured by a girdle.

ඣ ල ව න් ඛි ඟු ම ඝ ත් ව ණා ශී ර ෑ ඝ ත් ව ත

Great is the sable colour of bees after sunset.

End of the first Chapter. *

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* It is perhaps not out of place here, before we enter upon the second chapter, to notice, that in writing the Singhalese, care must be taken to use only those letters which are peculiar to it (*vide* Introduction), except indeed when words are derived from the Sanscrit and the Pali, in which case it would be proper to use foreign letters. Thus, in the *Viòyaratna' màla*, නාදකොවිලා වාසඝ ගඞ්ගොත්සංගේ— 'The lovely sound is felt as that of the Curlew, and Cuckoo;'—ලා and වා are proper, because the words කොවිලා and වාසඝ are either *Sanscrit* or *Pali* words. But ච් as in උන්ච්ල්ලා is incorrectly written for the සි in උන්සිල්ලා; also සූ in යසූසු, is a corruption of the word යන්ෙනම්, *I shall go*, &c. According to some teachers, in writing the Sanscrit and Pali in Singhalese characters, the symbols of the *short* vowels ෙ, and ො, incorporated with consonants, frequently assume the long sounds of ේ, and ෝ. Thus, in the selection which we have made for our title page, "ඒ(ේ)කංශාස්තුම්ඩියාෙනා(ෙනෝ)නාව්දඝවශාස්තුනිශ්චයං"— *He who studies but one science knows it not precisely.*—A few other peculiarities in the Singhalese spelling will be found noticed elsewhere.

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CHAPTER II.

On Permutation.

23. The combination of two letters, that is to say, the fusion of the initial letter of a word into the final of another is called සඳ, *Permutation:* in effecting which, the elision and substitution of letters must be learned by attention to the usage of the learned. e. g.

a. විදුරු and අවියේ being combined produce විදුරුවියේ, *diamond instrument;* දිගු and ආ, දිගා *long-life;* දින and ඉසුරු, දිනිසුරු *day-splendour;* කනා and ඊල්, කනීල් *gold swing;* බඹර and උදුල, බඹරුදුල *bees-splendour;* නොමර and උල්, නොමරුල් *unsandy-spring;* සඳ and මව්, සඳෙව් *moon-like;* සල and ඒගි, සලේගි *and there;* පහර and ඔහ, පහරෙහ *fallen-blow;* හඬ and ඕනා, හඬෝනා *sound-echoing;* &c. In each of the above examples, the vowel sound inherent in the first of the two combining letters is taken away by the substitution of the second which is also a vowel: hence the combination is called—*Permutation by the elision of the first vowel.*

b. උලේ and උසුම් being combined produce උලේසුම්, *hot-season;* සූ and උස්මෙන්, සුස්මෙන් *great heat;* තී and අසුනු, තිසුනු *three ills;* වැවු and අසිපත, වැවුසිපත *waving sword.* This is called, *Permutation by the elision of the second vowel.*

c. පස් and ඇස් being combined produce පසැස්, *five-eyes:* here, although no vowel sound is entirely taken away, yet the same is melted in the consonant (by the proper mark of the vowel). Hence this is called, *Permutation of vowels.*

d. Where in compounding words, an entirely new vowel sound is substituted for an existing one it is called *Permutation by substitution of vowels.* Thus මහ and ඉසුරු being compounded produce මෙහෙසුරු *great-renown* (an appellation for *Siva*); මහ and උර, මොහොර *great-rampart;* ලඹ

and උදර, ලම්බෝදර *hanging-bellied*; &c. are produced by the substitution of ම, ඔ, and ම් for අ, ඉ, and උ respectively.

e. In the following words ව or ස is substituted for the second letter in combination, which is කර. Thus අත් and කරය produce අත්වරය *manufacturer*; සිත් and කරය, සිත්වරය* *painter*; මහණ and කම්, මහණුවම් *sacerdotal duties*; දඩු and කම්, දඩුවම් *carpentry* or *punishment*; ගිනි and කම්, ගිනිසම් *heat* or *fiery*, &c. And in the following, the letters ෂ and ත are respectively substituted for ඛ and ද. Thus, සඳ and පිල්, සඳපිල් *ornamented pillar* or *golden chair*; කැසුබු and පොතු, කැසුබුපොතු *tortoise shell*; ලබු and තාර, ලබුතාර *citron*; තෙබ and තොව, තෙබ්තොව් *name of a ferry*; සුදු and බත්, සුදුබත් *white rice*; බුදු and සරණ, බුදුසරණ *Budha's feet*, or *Budha's protection*. The above is called *Permutation by the substitution of consonants.*

f. The next is called, *Permutation by reduplicating the first letter*; අත් and කම් produce අත්කම් *manufacture*; වත් and කම්, වත්කම් *cleverness*; හෙත් and කම්, හෙත්කම් *weaving*; පත් and කම්, පත්කම් *leaf-weaving*; and විස් and කම්, විස්කම් *wond'rous work.*

g. Compounds produced by the removal of හ and ඛ, and by the substitution of ං are called, *Permutation by the elision of consonants.* Thus හඟ and රණ් produce හංරණ් *forest river*; වඟ and මුතු, වංමුතු *the cyprus rotundus* (a medicinal plant); මුතු and කියලි, මුංකියලි *split peas*; නෙළුම් and මල්, නෙළුම්මල් *Lotus flowers*; අඹ and මල්, අඹමල් *Mango flowers.*

h. Where in the coalition of words ස, ව, or ර is introduced without the omission of the letters compounded, this

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* According to the usage of the Singhalese language at the present day, some of these words are spelt differently; e. g. සිත්වරය is frequently but incorrectly written චිත්තරය, or more properly සිත්තරය: also the word අම්මිල් which occurs at § 23 *g.* is, at the present day, an unintelligible expression for අඹමල්—කැසුබුපොතු is commonly written කැස්බාපොතු; and නෙළුම්මල් is incorrectly spelt නෙළුම මල් or නෙළුන්මල්.

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is called *Permutation by substitution.* Thus පිරි and අත්, produce පිරිසත් *end;* මී and අඟණ, මියුගුණ *(name of a place)* සිපි and ඔව්, සිපියෙව් *like a scientific person;* ද and අඟ, දුවිඟ *two-fold;* රූ and අරූ, රූවිරූ *form and without form;* තුනු and අඟ, තුනුංඟ *thin body;* පුන and උත්, පුනරුත් *tautology;* නී and ඔද, නිරෙද *sap-less.*

i. Permutation by the reduplication of letters is where in the coalition of letters the first loses its inherent vowel sound, and the same becomes doubled in place of the second. Thus වැලි and අවුරු, වැල්ලවුරු *sandy-embankment;* හෙලිල් and අඹු, හෙලිල්ලඹු *fair-wife;* නඹපළු and ඵන්, නඹපල්ලෙන් *with or by-means-of-tender-leaves;* කුළු and ඔව්, කුල්ලෙව් *raft-like.*

*End of the second Chapter.**

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* The above chapter headed සන්ධි treats of the *Permutation* of letters; whereas the fifth chapter (*vide infra*) is devoted to a consideration of සමාස, *combinations of words.* In both, the Sanscrit Rules are nearly the same as those in the Singhalese; and that will be a sufficient reason for the introduction of the following paragraph from *Mr. Wilson's Sanscrit Grammar, p. 7.* "*Sandi—Combination of letters.* Contrivances for avoiding the concurrence of harsh or incongruous sounds, or the unpleasing hiatus which arises from keeping sounds apart that are disposed to coalesce, are not wanting in all languages. They are in general, however, rather poetical or prosodial than grammatical; such as the elision of a final *e* before an initial *e* in such a concurrence "as the etherial height of heaven," which it was formerly the fashion to write, as the measure demanded, "th' etherial;" to say nothing of the Synalepha, and ecthlipsis of Latin verse, "Monster' horrend' inform' ingens," &c. Other instances of a regard for euphony, however, do occur independent of prosody, and especially in Greek, in which many of the euphonic changes are analogous to those provided for in Sanscrit. In no language has the subject, however, been so systematically investigated as in Sanscrit; and the changes to which letters are subject for the sake of euphony are numerous and carefully defined, forming that part of Sanscrit Grammar which is termed සන්ධි *Sandhi,* 'a holding together' 'a junction;' or සන්හිත *Sanhitá,* 'an association,' 'a conjunction;' either being derived from the verb compounded of the preposition සම්, 'cum' and ධා *dhá,* 'to have,' 'to hold.'"

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CHAPTER III.

On Gender.

24. All the distinctions of Gender which nouns undergo in the Sanscrit * do not prevail in the Singhalese, which has but two genders, viz. the *masculine* and the *feminine*. Words indicating the *male* sex are in the *masculine* gender; and all nouns indicative of the *female* sex are in the feminine gender. e. g.

Masculine—බඹ *Brahama*, සුර *God*, අසුර *demi-god*, නර *man*, නා *Nága* or *Snake*, ගරුළ *a fabulous animal*, පත් *foot-soldiers*, රථ *carriage*, &c.

Feminine—දෙවිඳු *Goddess*, නැසිනී *female Nága*, ගරුළිඹ ගොවි *female Goorooloo*, අඹු *wife*, සුහුරු *mother-in-law*.

Grammarians have generally considered the following as *masculines:*— දිය *water, world, victory* †; දල *leaf, water, flame, fire, burning;* අපදාන *scholar* or *Pandit, teacher, love;* ඉඹ (generic name of certain disorders), *cloud, food, work;*

* Professor F. Bopp, in his *Comparative Grammar*, p. p. 125-6, has the following pertinent remarks—"The Sanscrit, and the languages akin to it, which in this respect have still kept upon the old footing, distinguish, besides the two natural genders, another—the neuter, which the Indian Grammarians called kliva, i. e. *eunuch;* which appears to be a peculiarity of the Sanscrit, or most perfect family of languages. According to its original intention, this gender had to represent inanimate nature, but it has not every where confined itself to these old limits: the language imparts life to what is inanimate, and, on the other hand, (according to the view then taken,) impairs the personality of what is by nature animate. The feminine in Sanscrit, both in the base and in the case-terminations, loves a luxurious fullness of form; and where it is distinguished from the other genders in the base or in the termination, it marks this distinction by broader, and more sonant vowels."

† Most of these words admit of meanings other than those above given after each. Their synonimes are of the same gender with a few exceptions; as අප් (synonimous with දිය *masculine*) and භූමි (synonimous with අස *masculine*) are *feminine:* so likewise ජාය (synonimous with පැස *feminine*) and ගිරිදුර් (with ගිරිවුල් *feminine*) are in the *masculine* gender; &c. &c.

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අඹර *sky, garment;* අවි *instrument, sun-shine;* කුරු *trees, tom-tom* or *drum, birds, gladness;* රණ *war, sound, dancing-master;* ගදන් *sex, sign;* රෝ *distempers, anger;* රා *lust, colour* (also the name of a heathen God in Oriental mythology); ගහ *houses, asterism, gluttony;* මරු *God, wind, desert* (also God of that name); දහන් *meditation,* village;* අඟ *members* (of the body), *matters;* ගුම් *heat, inside of a bower, thunder;* සඳ *moon, prosody, supreme person, message, joint* or *junction;* රස *taste, mercury, ray, water;* රුවන් *gems;* පිරිකර *followers* or *attendants, garments;* පියඹ *impudence;* සිත් *ascetic, mind;* පා *feet, rays, traps, milk, trees, style* or *idiom;* නිදු *sea* (also name of a heathen God); කට *caustic, neck, faggots;* වස් *caste, rain, year, Bamboo;* මස් *flesh, stone, beard;* කොසර (species of the Lion); කර *arm, cruelty;* බස *speech, doctrines, arrows;* මුළු *assemblage, sorrow;* වත් *wealth, speaker, orator, eminent person;* සක් *ring, chank, army;* දිව් *lamps, islands, life;* මැසි *lofts, couches, touch;* විසා *country, senses;* පස් *earth, trap, side;* සත් *truth, corn, curse;* ගුණ *quality, goodness, hearing,* නඟුල් (an implement of husbandry) *plough;* සත් *being, seven, umbrella, good quality;* සෝ *ear, sorrow;* බා *merit, upper part of the arm;* ඇඹුල් (Seat of Indra), also (a medicinal fruit) *emblic myrobalan, sour;* &c.

The following nouns are of the *feminine* gender: viz. විදු *lightning, science;* ලිය *woman, creeper;* විසා *rivers, a line;* පෙළ *row, Pali* (or Maghadah language); නිසා *night, saffron;* දෙ *light;* ලද *faith, shame;* පැණ *wisdom;* පවස් *lust;* කිඩු *sport;* බිම් *ground;* බෙවුල් *girdle, sash;* &c. †

When *verbal appellatives,*‡ or *adjectives,* or *masculine terms* are employed to convey a *feminine* signification, the termination ී is very frequently used; e. g.

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* *Vide Clough's Dictionary, Vol.* II. *p.* 168, දහන්.

† It is remarkable that all *neuter* nouns derived from the Sanscrit and the *Maghadha* languages into the Singhalese are of the *masculine* gender; and that *masculine* and *feminine* nouns when so derived retain their respective genders in the Singhalese language.

‡ See note (*) at p. 11.

a. Feminine verbal appellatives—තෙමන්නී (a female) *whetter* (from the verb *whet*); මවන්නී (a female) *creator*; තුස්නී (a female) *who-became-glad*; මුස්නී (a female) *who-escapes*; &c.

Note, that the above termination is changed into වි in the plural number; as තෙමන්නෝ *whetters*, මවන්නෝ *creators*.

b. Feminine adjectives—හෙළිද්දි *a fair* (woman); කොමළි *a tender* (female); ගොඩි *a white* (girl); &c. *

c. Masculine terms in a feminine sense; නිළි *dancing* girl; නැගිනි she-*Nagah*; පැටි *lass*; සැතිඳ female *enemy*; කුමරි *Princess*; යෙහෙළි female *friend*; මැනැලි *old* woman; &c.

Note, that other terminations are also used as in the following: ර්—in කැළි *black* (female); and වැසි *she-calf*, or (female) *inhabitant*; ළු—in මිගුලැසි *fawn-eyed* (woman);† ල—in කලා *actress*; and ළු—in දුවු *a mother* (one who has had children): and note further, that in the formation of terminations it is necessary to be guided by usage. ‡

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* It may here be observed, that adjectives are often used *substantively* in the strict sense of the word, as in the examples in the text; and sometimes also in a compound form, as in the examples already given "*gentle*-eyed," "*blue*-Lotus-eyed," &c. &c.

† This word is an elegant compound in the Singhalese as in many Eastern languages. It occurs in the Sanscrit. (Vide Extract from the *Megha' Duta* in the Introduction.) Sir William Jones in his Persian Grammar (See his works, Vol. II. p. 194,) gives us a Persian word of the same signification—"Thus ** a *fawn-eye*, a Persian epithet, which answers to the Greek ΕΛΙΚΟΨΙΣ, seems very harsh in English, if we translate it *fawn-eyed*; Lady Wortley Montague's translation (see her letters from Constantinople) *stag-eyed*, is not much better, and conveys a different idea from what the eastern poets mean to express by this epithet."—

‡ In the Singhalese there are two peculiarities to which it is necessary chiefly to attend in fixing the gender of nouns; 1st, the significations, and 2nd, the terminations. Contrary to both these tests, however, certain nouns admit of gender; and it is this which renders an attention to usage necessary; since many substances which do not naturally admit of a distinction of sex are treated either as *masculine* or *feminine*, according to the notions which religious feelings, national habits, or the genius of the

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Certain (pro-)nouns and adjectives are common to both genders; as ත *thou*, මම *I*, ඒ *that*, මේ *this*,* රමණී *fascinating*, දිගු *long*, සව් *all*, තුරුණු *young*, මිදු *tender*, ලොල් *lovely*, සුදු *white*, අයිල් *cold*, &c.

Verbal appellatives are put in either gender according to their respective significations; † but participial nouns are (usually) in the masculine gender; as යනු *a going*, එනු *a coming*, මැහුම් *a seeing*, (vision).

The following admit of no gender, that is to say, *Adverbs* as නිති *always*, නිබඳ for අනුබඳ *adjacently*, රිසියේ *voluntarily*, &c; *Indeclinable Particles*—as, විස්සල්, ඉරා, සොරසොර, පුනා, තුඹුටු, සිනි, සහ, සා, සු, ඉති, සල, ර, ස, රඹ, ඉහි, නිහි, ය; and *Prepositions*—as, අනු, උ, පිරි, ස, ප, නි, දු, &c. [8]

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language respectively conveys to the minds of different writers. Thus, *the moon*, which is regarded by many Europeans as a *feminine* noun, is *masculine* in several languages of the East, especially in those to which the Indian System of Astronomy is known. Again *the sun*, though a *masculine* noun according to many European and Eastern nations, is nevertheless a *feminine* noun in the *Arabic Grammar (vide Richardson's*, London, 1801. p. 23.)—"The poet *Motanabbi*, in allusion to the sun being of the feminine gender, and the moon of the masculine, says

'Neither is the feminine name a disgrace to the sun,
Nor the masculine an honor to the moon."—

This, it is believed, is a difference which arises from the System of Indian Astronomy being no part of the Arab's faith.

* Mr. Lambrick in his Singhalese Grammar, p. 21, says that "the *demonstratives* form a distinguishing singularity of the Singhalese language." We may also remark, that the genius of the Singhalese language admits of no *relative Pronouns*,—by no means a discreditable peculiarity. Perhaps also the *personal pronouns*, or rather *personal nouns*, may not prove to be an unprofitable subject to consider here. But owing to the length to which some of the notes under this chapter have already extended, we shall postpone a consideration of them to a future opportunity.—*vide Appendix C.*

† e. g. මවන්නා Creator, මවන්නී Creatress; කන්නා eater, කන්නී *female* eater; බොන්නා drinker, බොන්නී *female* drinker, &c.

[8] Some of these particles cannot correctly be rendered into the English, except when they occur in a sentence, or compounded with other words; and their significations vary according to the sense of the words with which these particles are compounded.—*vide Appendix C.*

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Note that *adverbs* (කිරියාවිශෙෂණ) are so called by reason of the verbs being distinguished by a qualification; as සුවසේ *well*, or *at ease*. *

The following are some of the *indeclinable particles:*—ඉතුම් (a particle equal to *ary* in *primary*, thus විශිෂ්ඨම් sup*reme*, and in like manner) නිකුත්, ව, වැනිය, වශයෙ, කලී, නම්, විනා, † වෙන, ද, හු, ල, එ, ද, මැන, කිම්, හොත, යම්සේ, මසේ, මෙසේ, සහ, අද, මද, &c. [9]

The twenty *prepositions*‡ (in the Singhalese) are the following: 1 ප—as in පහ *separated from, disjoined, a*way; 2 පර as in පැරද *sub*jugated or *de*feated; 3 අව as in අවසේ *progressing* shadow; 4 ස as in සබඳ *con*-joint; 5 අනු as in අනුදන

* e. g. සුවසේඉඳු *be well*; සුවසේගමන්කරව *Perform the journey well* (i. e. in health).

† Some of these particles, it will be perceived, are *Conjunctions*.

[9] *Vide Appendix C.*

‡ Nothing is more difficult than accurately to trace the above inseparable prepositions (many of which are affixes) to their primary meaning; since they scarcely convey any definite meaning when taken by themselves, and, when compounded with other words, extend through a variety of modifications according to usage. These *twenty* prepositions, of which there is an equal number both in the *Sanscrit* and the *Pali*, are compounded with verbs and nouns; and the words thus compounded convey either the meanings indicated by their conjoint elements, or some signification altogether different from those which, from their composition, they might naturally be expected to indicate. We have said that the *Sanscrit* and the *Pali* have each of them, *twenty* inseparable prepositions. It is so; although it must be remarked that *Professor Wilson* in his excellent Grammar (see p. 97,) says, that "the Upasargas are *twenty-one* in number:" and he includes අන්තර් which he defines thus; "coming within a space or interval; 2 *inner, within, inter, under*; 3. අන්තර්ධානං, *disappearance* අන්තර්යාමී *pervading or inner soul*." This does not, however, occur as a *preposition* in any of the following works; *Carey's, Wilkin's, Yates'*, and a native Sanscrit Grammar in our possession, *The Mugdhabodha* by *Vopadeva*, all of whom are agreed in the number and the identity of "the twenty prepositions"— "ඒවෙව්ංගති°ගිසං ඔපසග්ග;" *these are the twenty, named (Gi or) prepositions—Mugdhabodha*, p. 4.—Nor indeed does the *Pali* language contain more than twenty prepositions.—See *Balawatara*, p. 70. Also a comparative tabular view of the twenty prepositions in *Appendix C.*

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re-informed; 6 නි as in නිරූද substance-*less*, or නිරසඬ් *in*-dubitable; 7 දු as in දුරදු *evil*-faith (having the same force as *un* in *unbelief*); 8 වි as in විලස් like *unto*; 9 අ (the reverse of a negation) as in අදර *love*; 10 අදි as in අදිසර *con*-densed (whence the signification *chapter*); 11 සු as in සුඇසි *very*-good-eyed person; 12 උ as in උලැඟි *up*-risen; 13 අඹ as in අඹයෙස් *ap*proach, *nearness*; 14 පිරි as in පිරිබුණ් *com*pletion; 15 උප as in උපෙ *me*diocrity or උවසර living *near to*; අප as in අපදන් or පහව separated *from* (hence the word equivalent to *ablative*); 17 පස් as in පසඬ් *ex*perienced, or රුකඬ්පාසා *from* tree *to* tree; 18 පිලි as in පිලිලැබ *re*gaining; 19 අති whence ඉතිරි *re*maining (or බොහෝ *a*bundant) ඉකුත් passed *away*; and 20 පි as in පිහිකුළු *covered*.

End of the third Chapter. *

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* "The *masculine* term has (in the English) a general meaning, expressing both male and female; and is always employed when the office, occupation, or profession, &c. and not the sex, of the individual is chiefly to be expressed; and the *feminine* term is used in those cases only in which discrimination of sex is indispensable. This may be illustrated by the following examples:—If I say, *The poets of this age are distinguished more by correctness of taste than sublimity of conception*, I clearly include in the term 'poets' both male and female writers of poetry. If I say, *she is the best poetess in this country*, I assign her the superiority over those only of her own sex. If I say *She is the best poet in this country*, I pronounce her superior to all other writers of poetry both male and female. When distinction of sex is necessary for the sake of perspicuity, or where the *sex* rather than the general idea implied by the term, is the primary object, the feminine noun must be employed to express the female."—*Crombie*. In this respect, the use of the *masculine* term in the Singhalese is the same as in English. e. g. මදුරදුන්රන්ණාදිවෙසකුරුතනාන්දිනි—*When the daughter of king Madu had gone to the wilderness, Wessantra gave away his children*. vide infra § 33. Here තනාන් rendered by us "children" is a *masculine* noun in the plural number, having reference to Jáliye the son, and Krishnejena the daughter, of king Wessantra in one of the incarnations of Budha. The object of the writer being, not to express the sex of the children in question, but to convey the general fact that the king parted with his own royal offspring, a *masculine* term is correctly used to include *both male and female*.

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CHAPTER IV.

On Declensions.

25. Nouns are of two kinds සරඅකුරු, and හලකුරු. In all declensions one of these two kinds of words frequently occur, without any alteration of terminations in order to distinguish the cases.

a. Examples of සරඅකුරු (or words ending in vowel sounds); දම්රජ (අ)* *king of doctrines;* දෙවිඳා (ආ) *demi-god;* බුදු (උ) *Budha;* සෑකි (ඊ) *lion of Sakkiye race;* මරරිපු (උ) *enemy of Māre;* බූ (ඌ) *evil spirit;* ඵල (ඒ) *cause;* යෝ (ඕ) *giant.* †

b. Examples of හලකුරු, or words that end in mute consonants, (i. e. consonants deprived of their inherent vowel sounds); සිදුහත් (ත්) *Siddharte* (name of Budha when a Prince), &c.

Observe that the above are nouns of the *masculine* gender.

c. Examples of *feminine* nouns ending in vowel sounds; තිස (අ) *night;* විසා (ආ) *river;* සිරි (ඉ) *beauty;* කවි (ඊ) *blank verse;* විදු (උ) *science;* දූ (ඌ) *daughter;* ඵලේ (ඒ) *stroke;* ඵෙ (ඕ) *effulgence.*

d. Examples of *feminine* nouns ending in consonants deprived of their inherent vowel sounds;—කාන්(න්) *woman,* &c. ‡

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* The Singhalese letters within parentheses indicate either the inherent vowels, or the case terminations.

† Examples of words ending in the short vowels ඉ and ඔ are omitted in the text, perhaps because they are frequently common in quantity; as in යකා(ඔ)බලකි for යෝ(ඕ)බලකි *giant armies.* See note (*) p. 15.

‡ The Rev. Sam. Lambrick in his Singhalese Grammar, p. 113, says, that "there is a general correspondence in the two languages (English and Singhalese) as to the use of the *definites* and *indefinites.*" So there is. But the Student should bear in mind, that this correspondence arises (not from the use of any articles equivalent to *a, an,* or *the,* but) by inflecting the noun with a particle equivalent to 'one,' to express the *indefinite,* and using the simple noun to imply the *definite:* thus රජෙකරජපුත් රජකෙරි [රජෙක් is here written for රජ, එක් *a, or one King*] *a King conquered enemies;* දිගුදුඅදුරංචිණකි [දිගිදු *day-relief,* a term for

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The first, or Nominative Case.*

26. A noun that is not comprehended in any of the last eight cases is the (උක්ත) † *expressed agent;* and is in the *first* case. ‡ The *singular* nouns in this case terminate in ඒ and අ; and the *plural* in ඕ and ෝ.

Sun] *The Sun has destroyed darkness.* A plural noun is frequently used indefinitely, and to convey a collective idea; thus දෙන්නෙක් රූපුන් ජයගති [දෙන්නෙක් *a two*, equal to the English expressions, "a couple," or "many a flower born &c."] *A couple of people conquered Enemies.* In the plural number, the crude noun with its case termination conveys a definite idea to the mind; thus, දිනිඳුහු අඳුරුවළඇහැ [දිනිඳුහු *Suns*, i. e. *the Suns*] *The Suns have destroyed darkness.* Where, however, the substance spoken of is indefinite from the very expression used, the noun is put without the inflexion ෙයක් *one*. Thus, if we are asked, 'what it is that creeps there?' we answer, '*It is a polonga*.' In such an expression the genius of the Singhalese permits us to give the generic term for the Polonga, without determining it to be *one* of the genus: for that circumstance is already known from the very wording of the question. Indeed a contrary use would be as ridiculous as to distinguish the pronouns of the *first* and *second* person with a gender. It is this peculiarity that has induced Mr. Lambrick to say, that in "speaking of any individual in a genus the English use the *indefinite*, and the Singhalese the *definite*." This is not exactly so. The Singhalese only conveys the genus without determining one single thing of the kind; for to single out, as in the above example, would be unnecessary. But, where it is necessary, there would be no impropriety in the expression ඒදුවන්නේ පොළඟෙක් *It is a Polonga that proceeds yonder*. [Here whilst the genus is indicated, it is limited to one of the kind as in English.]

* In the text the Nominative is called the *first case:* and the student should have a regard to the order in which the *nine* cases in the Singhalese are treated; since native Grammarians in speaking of the cases mention the number, as the *first* or *second* case, rather than the appellations given to them.

† *Vide infra* § 59 and notes; also *Bala'vatara*, p. 125.

‡ The text evidently means, that when a noun, which is neither in the *instrumental* case, nor in the *accusative*, conveys the signification of an *Agent*, it is in the first case, i. e. the *Nominative*. It therefore follows from this rule, that when the *Nominative* is the subject of the verb it is in the *Active Voice;* and that when the *object* is the subject of the verb, it is in the *passive;* or in the words of Dr. Louth, (vide his Grammar, p. 49,) "when the agent takes the lead in the sentence, the

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Examples.

ජ—බොල්ලේ (ජ්) බලාම්කෙරේ *A soldier commits violence.*

ආ—හර (ආ) අරාකෙලෙස්කුළු *Sivá ascends Rock Kailāske.*

ඹ—බ්‍රහ්මයෝ (ඹ) කුලදම්රකිති. *Brahamins preserve (perpetuate) the custom of Caste.*

හු—තාපසරහු(හු)දම්දෙසති—*Ascetics preach religious doctrines.*

Observe that in the following instances ය and ව are, by the rule respecting අගව්, interpolated between the base and the case termination: thus

ය—නිදැල්යෝ (ඹ) පෙහෙසුන් පෙපලති—*The unmerciful speak back-bitings.*

ව—පඬිවෝ(ඹ)ද හුම්වඩති—*The learned increase (in) learning.*

Observe also, that in this case the suffixes පෙම for the masculine singular, පොමෝ for the feminine singular, and තුවු for both genders in the plural number, may be used in paraphrases and commentaries.*

Verb is active, and is followed by the object: when the object takes the lead, the verb is passive, and is followed by the agent." Not wishing to coin a word, we have retained the word උක්ත *ookthe* and අනුක්ත *anookthe*. The former is so called, because it is the subject, or term "*expressed*" in language, being a notion obtained in an act of apprehension;—and the latter, it will be observed, is the reverse of උක්ත. Ooktha may, therefore, without impropriety, be rendered the *Nominative*, and Anooktha, *non-nominative*. Professor Wilson in his *Sanscrit Grammar*, *vide* p. 363, says in reference to the subject before us, what is indeed applicable to the Singhalese,—"The *nominative* case is connected with the active verb, or governs it, when it expresses the agent, and with the passive when it signifies the object: දෙවදත්තෝ කටංකරෝති, *Devedatta makes the mat*: දෙවදත්තෙනා කරියතෙකටං, *The mat is made by Devedatta.*" Thus also in the Latin, Mr. Ellis says—"Verbs have two voices, the active and the passive. In the active, the *subject* is the nominative, and the object is the case governed by the verb; as, *ego laudo te*. In the passive this is reversed, and the subject is expressed as sustaining the act of the subject or agent; as, *tu laudaris a me*."

We must not omit to state here, that Singhalese students experience great difficulty in correctly comprehending this part of Grammar—a difficulty which they do not find in studying the English Grammar, although the rule is nearly the same in both the languages.

* e. g. පුරුෂ (පෙම්)සිටී, *the man* (masculine) *stands;* කාන්තා (පොමෝ) ගේ, *the woman (feminine) proceeds;* පුරුෂයෝ (තුවු)සිටිත්, *the men* (com: gender) *stand;* කාන්තාවෝ (තුවු) ගත්, *the women* (com: gen:) *proceed.—Note by the commentator.*

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The second, or Accusative Case.

27. The object which is governed by the verb of the agent is the *accusative;* whose terminations in the singular number are අ, උ, ආ, ෆු, and ව; and in the plural number උන්, න, ආන, න්, නව, and අන්.

EXAMPLES.

අ—රජදම්නිසෙන්මිය (අ) සුස්නේ *The king governs the earth by means of law and justice,*

උ—සිදුහත්කුමරු (උ) සුදවැසියෝපලමුපිලිගත්හු—*The dwellers of the supreme Brahama-worlds at first received Prince Sidharta.*

ආ—රවිලා (ආ) මැරිරම්රජ *King Rama slew Rawenā.*

ෆු—සුරෆු (ෆු) රෙණෙහිවිමසනු—*Let the strong be sought after in war (battle field).*

ව—රජහෙව (ව) පිවිසිමැතිහෙණේ *An assemblage of ministers entered the palace.*

උන්—මහනුන් (උන්) නමදනේ *Let priests be worshipped.*

න—පිළිමල්න (න) දනන්නැ— *Vanquish enemies.*

ආන—නරඹන්නැමොනරුන (ආන) නස්නා *Behold the dancing peacocks.*

න්—දනන් (න්) මහළුපානදලෙයොදුවැකෙරේවිසරුපා *Let great and small men be placed in suitable positions like the adze and the razor.*

නව—රුක්නව (නව) නැහෙත්සාමුවෝ *Monkeys mount trees.*

අන්—දරුවන්(අන්)බලන්නාහුලසුනගේ *The hearts of those who nurse children are gladdened.*

Observe 1*st*, that beside the above, නන් may also be regarded as a termination proper to this case, as සේනන්බුහුමනන් නේ &c. *The learned are greatly respected.*

Observe 2*ndly*,* that where a continuance of time is indicated by a word, that is put in the *accusative;* although, accord-

* It will be perceived that most of these rules are not only the same in the Sanscrit and Pali, but are nearly identical with those in the Latin and Greek. With a view therefore to assist the more advanced Student,

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ing to a previous remark, there may not be an alteration of the base by the addition of a case termination; as කිලෝතුරු තෙමස්මුරු ණවඅභිදම්දෙසි. *Budha preached Abi-dam a-three-month † unto the Gods.*

Observe 3rdly, that words expressive of a quality of the mind are also put in the *accusative*; as දෙව්දත්මව්වමෑනවි *Dew'dath was attached to his mother.* ‡

Observe 4thly, that the particle විනා *(except* or *but)* also requires the accusative; as ඉසිවතුන්විනාමෙගත් කහවනොරිසිද *To whom is this stanza displeasing but the envious?*

Observe 5thly, that words expressive of motion towards a place govern the accusative; as ළඟිඋවුදුන්කරු *Having* (arrived near to) *approached Budha.* §

The third, or Instrumental Case.

28. The person that does an act, either voluntarily or at the command of another is the agent; and the noun indicating the agent is in the *Instrumental* case. The terminations of this case are those proper to the accusative, with the exception of ව and නව; that is to say, in the *Singular*—අ, උ, ආ, and ඌ, and in the *Plural*—උන්, නා, ආනා, න්, and අන්.

EXAMPLES.

අ—සරණතිබරවරලස, සෙවිලවිකරුඅරියන
රදුව් (අ) පෙරකළවමින්, කුසකිරිදුනොසමිලේ—
King Koose forgot the indignities which had been previously offered to him by the Princess, *who supplicated at his Lotus-like feet, veiling them with her mossy flowing hair.*

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we shall, wherever the coincidences appear to be striking refer him to Sanscrit and Latin writers; and he will then easily find out their like in the Pali and Greek. "L. G." in our anotations stand for *The London Latin Grammar*; "Wilk:" for Wilkins, and "Wils:" for *Wilson's Sanscrit Grammar.*

† Nonnulli *annos viennos* in disciplina permanent"—L. L. G. *p.* 27. See also Wils: § 286 a.

‡ "Fessum quies plurimum juvat"—L. L. G. *p.* 76.

§ "Ipsa Paphum sublimis abit"—*ib. p.* 88.

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උ—රජු (ට) අනුදන්නේකුලදම්. *The custom of caste sanctioned (or decreed)* by the king.

ඌ—බුදුරදුන් (ආ) වැළඳුපාදු. *The vessel eaten (i. e. used)* by Budha.

ඍ—ටිකිරිපිරිදු (ඉ) කැලඅත්තම්. *The manufacture done* by a skilful person.

ඌ—සඟින්නාදුකී (උගේ) කැලවැදැ. *Forgive the faults committed* by fools.

ෘ—මිටුල්ලු (ෘ) ගත්වෙස්ප්‍රයෝජනේ. *The habit assumed* by kings *is pleasing.*

ෘෘ—නානුන් (ආණ) කලකම්වලදුටෙවිදැස්. *The senses witness the object done* by men.

ෘෘ—කිවිනි (ඉ) නුවටුඵේකොවිවදි. *What similitudes have not been seen* by poets?

ඍ—අඟනන් (ආණ) විසුවුනුවණින්ගැදදිවිසඅවුරවදුරුකොට ඉදි. *The dart of an eye shot* by women *has split the Rock of strength.*

Observe, that the postposition විසින් *(by)* governs the noun in the Instrumental case:—as කෙදෙනාන්නුවිසින්කම්නු— *Cupid is burnt by Siva.*

Observe also, that the particle සා *(with, like unto, &c.)* governs the Instrumental case, as in the following instances; සුගා තිදුහාසාඟිවම් *Who is like unto Budha?* වෙගරිදරදි නිත්සා සමරසමරකොරෙදි. *In the rainy season (Cupid wages war against single women.**

The fourth, or Auxiliary Case. †

29. That which is directly an auxiliary or assistance to the act of the agent is in the (සාධන) *Auxiliary case.* The

* See *Hita:* p. 370. Wilk: § 1254.

† Nouns are put in the *Auxiliary* case, when they denote the object *with* which, or *by means* whereof any thing is done or intended. It answers to the Ablative case in Latin, when it is preceded by the sign 'by means of' or 'with.' Nearly all European writers on Sanscrit Grammar have drawn a distinction in the Ablative, when it signifies *from* a thing, and the same when it denotes *by* or *with* a thing, and also when it implies *in, on,* or *upon* a thing. The first they designate the *Ablative*, the second the *Agent* or the *Instrumental*, and the third

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terminations peculiar to it are the following: ෙන්, ෙගේ, ෙගෙන්; each of which may however be deprived of its (හැලපී) *mute* form by impregnating the last letter with the

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the *Locative* case. Indeed, this is a distinction, of which the necessity was to a certain extent felt even by western nations. "Quinctilian speaking of the Ablative, says, that in the sense of *percussa hastâ*, 'stricken with a spear,' the Latin noun seems to require a *seventh* case: the name is unquestionably defective here; yet the sense is provided for in our (the English) language, by the introduction of *with* or *by*, as signs of this case." (London Latin Grammar *n.* p. 3.) It is however remarkable, that the *Singhalese* like the native *Sanscrit* and *Pali* Grammarians divide the Latin Ablative into *four* cases. It is this *fourth* (apart from the three to which we have already adverted) that we have rendered 'the Auxiliary case.' Its proper sign is 'with' or 'by means of.' The student will find that all the European writers on the Sanscrit, Pali, Murathee, and Tamil Grammars blend the *Instrumental* with the *Auxiliary* case. This may be for weighty reasons; but it is suggested, that if there was no real distinction in this respect there would not be found a difference in the name. At all events, the *Sidath' Sangerawe* shews that in the Singhalese at least, it is impracticable to treat of these two cases under one head—the *Instrumental*: although we should not omit to state at the same time, that a Pandit of the name of *Kirembe* has jumbled them up in his *Vibat' Maldam*, which see post *Addenda*. Since therefore these two cases are given by European writers under one and the same designation of the *Instrumental* Case; their definition of that case may be divided as the same severally applies to the Instrumental and the Auxiliary cases. Dr. Wilkins at p. 625, defines the Instrumental case thus: [The implement or Instrument *with* which] *and* the Agent *by* which or whom [an action is performed, are put in the....] third or implementive case." Wilson, Yates, and Carey all agree in the above definition: and it would seem, that even Rhenius's definition of the same case in the Tamil language (see his Grammar p. 17) assimilates with the above—"[The third case is an Ablative and is] *first Instrumental*, by adding to the nominative ஆல், as: மனிதனால் *by the man*, வண்டியால் &c. and [*Secondly, social*, by adding ஓடு or உடன். as மனிதனோடு, மனிதனுடன் *with the man*; ஜனங்களோடு." &c.] Thus we may safely adopt the words within brackets, as the true definition of what is by us rendered the *Auxiliary case* in the text. Indeed at one time we thought it would prove better and more intelligible to name the so-called *Instrumental* (කරණ), "the *Agent* case," its sign *by* implying *agency*; and to call කර්ම (the case omitted by Europeans, and to which we have given the appellation of the *Auxiliary*), the *Instrumental* case. To such a distribution of appellations two objections presented themselves, and they were

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vowel ෘ; thus ෘනි, ෙමි, ෙනි. The simple නි is also a termination peculiar to this case.

Note that in this case there is no difference in the *two numbers.**

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not inconsiderable: 1st, that an *Agent* with a *nominative* case would be incongruous, and would often prove unintelligible to Europeans; and 2nd, that unless we adhere to the names already given by Europeans to the like accidents of Grammar in the kindred languages of Sanscrit and Pali, we might create some confusion, without any corresponding advantage resulting from the innovation. For these reasons we have adopted "*Auxiliary*" as the translation of කරණ; and, it is hoped, that it may not prove incorrect; for the very sign of this case *with*, or *by means of*. conveys to one's mind the *assistance* which the noun in this case affords to the act, which is indicated in a sentence. As for instance, to do an act *with* any thing, or *by means of* any one, is to do it "with" the *help*, or "by means of" the *assistance*, of that thing or person. "By means of" as one of the signs of this case, is given in Dr. Stevenson's *Murathee* Grammar p. 17; and it seems to be, generally speaking, more expressive than the preposition *with*. That the distinction between the *Instrumental* and the *Auxiliary* is not altogether imaginary, will appear pretty clearly from the following passage exemplified by Dr. Wilkins under the head of the *Instrumental* case.

සිතනාහොරෙ රාමෙණ, රාවණොලොකරාවණෝ ‖
කපාලෙහිවිදිණෙනිඃ, වානරෙ ජීවිඝාතපුනඃ—

" Rovená, the tyrant of the world, pierced by Ramá with an arrow, and torn with the points of their claws by the baboons, fights again"

Hence, it is manifest that "*by* Rama," and "*with* an arrow," convey different ideas to the mind with reference to the particular action, the same as "*upon* Rama" and "*from* a tree" in the following sentence, "A monkey jumped *upon* Rama *from* a tree." If, in the latter instance, the distinction between a *locative* and an *ablative*, was deemed necessary to be perpetuated, we scarcely indeed perceive any reason that could justify the blending the *Instrumental* with the *Auxiliary* Case.

* To the Singhalese are known but "two numbers" both in the noun and in the verb. To the Sanscrit, however, as also to the Greek, is known one more, the *dual*. Professor Bopp in his Comparative Grammar, says:— "The dual, like the neuter, in course of time, is the first to be lost with the weakening of the vitality of the view taken by the senses, or is more and more straitened in its use, and then replaced by the abstract plural, expressive of infinite number. The Sanscrit possesses the *dual* more fully, both in the noun and in the verb, and employs it everywhere where its use could

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EXAMPLES.

ඉන්:—චරිත්(ඉන්)ගුරුන්අරියනු. *By means of good conduct win the good-will of teachers.*

ඔන්;—ගුණෙන්(ඔන්)දනාඝන්ගෙන්. *By means of kindness win the hearts of men.*

නෙන්;—මෙත්තෙන්(නෙන්)වෙරපරයනු. *By means of benevolence, extinguish enmity.*

ඉනි;—සිතින්(ඉනි)වේ* දුසිරුසිරි. *By means of the mind result virtue and vice.*

ඔනි;—නිසඹ(ඔනි)පලවවනු. *By means of wisdom be distinguished.*

නෙනි;—තැන්නෙනි(නෙනි)බවපියව්. *By means of exertion destroy transmigrations.*

නි—කම්විගියම්හිණි(නි)නිවන්වන්. *Bow ye to them, who attained Niwene by means of acts.*

Observe that Conjunctions govern this Case† e. g. සැරදේ තුවන් මිනිපඬුරන්. *Live thou long along-with (receiving) the eyes of gemmy offerings.*

The fifth, or Dative Case.

30. The person who receives a gift, and also the object that is governed by පිණිස *for*, or "*for the purpose of*" are in the *Dative*.‡ It takes the termination ට in the singular,

be expected. In the Zend, which otherwise approximates so closely to the Sanscrit, it is found very rarely in the verb, more frequently in the noun. The Pali has only as much left of it as the Latin, viz. a remnant of it in two words which signify 'two' and 'both;' in the Prakrit it is entirely wanting. Of the German languages, only the eldest dialect, the Gothic, possesses it, but merely in the verb; while, on the contrary, in the Hebrew (speaking here of the Semetic languages) it is retained only in the noun, in disadvantageous contrast with the Arabic, which in many other respects also, is a more perfect language, and which maintains the dual in equal fulness in the verb also; while in the Syriac it has been almost entirely lost in the noun as well as in the verb."—p.p. 126, 7.

* වේ is in the singular number; and it should be observed, that as in the passage ඒදැහැටබඹන්ද ෙවේ (see Appendix A. § 1), plural nouns are frequently used collectively to convey a singular signification.

† Thus in the Sanscrit—vide Wilson's Gram: *p.* 370, § c.

‡ London Lat. Gram. *p.* 76. Wilson's S. G. *p.* 370, § 288.

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and අනව in the plural; and also all the terminations proper to the accusative, in both its numbers, by the addition of ව to each of them (except those that end in ව.) These terminations thus are, in the *Singular*, හව, අව, උව, ආව, ෆුව, and ව; and in the *Plural*—ෘනව, උන්ව, ණව, ආනව, න්ව, and අන්ව.*

EXAMPLES.

හව,—ජරඛවින්නාවිසවූවන් සිපාරුහැලන් තිරෙදතුනුවන සවමිරහව (හව) ඇදෙනනෙක් තුන්දොර් සුසිරිපි රැවිවෙහෙ. *It will be well to be virtuous (by three doors†) in all the three ways, until the demon of decrepitude, having chewed by means of her diseased mouth, and sipped, the humours—shall not give unto death the cud of (thy) body.*

අව—ඵලවිසව (අව) දලැඳිලි ෘදතුපියසමාඹිඹි. *In an agreeable company throw two handfuls of water* to the weary.

උව—ඉපරවිරජුව (උව) ආශිදේ. *The premier bids* (to) the king *long life and prosperity.*

ආව—යදියාව (ආව) දන්ෙනු *Give alms* to the beggar.

ෆුව—වෙලඳුව (ෆුව) බඩුදේ *He gives goods* to the merchant.

ව—ඉමිහවි (ව) සෙත්වඩී. *I pray for (promote) a blessing of peace* to this house.

අණ.ව—ෘරසවිසදුදතුවි නාවනියදේ. *Saresavy ‡ gives wisdom* to those who worship her.

උන්ව—මහතුන්ව (උන්ව) කරපිනිපා. *Bow to the great.*

නව—දුබ්ලෙඳිපරණව (නව) පිටුදෙන්. *The weak give their back (support)* to others *(enemies.)*

ආනව—තලාටකළුෙඟිතරභදෙඛෙරඛවිපඛවතවතඋඹිතණව (ආනව) නිහාදින්. *The face of Pabàwetee (the Queen of*

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* In some of the provinces of this Island, the ව both in the Dative and the Infinitive, is changed into ඹ. In the Kandian Provinces, however, the ව is preserved inviolate.

† The "three doors" have reference to the means by whose instrumentality sins are committed, viz.—thought, word, and deed.

‡ *Sareswty*, otherwise called *Saraswetee*, the wife of Brahma, is the Goddess of speech, the arts, and sciences.

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king Koose) who in her aquatic amusement, descended by dividing the waves, disgraced (emulated) the Lotuses.

ඤ්ච—ඉතත්තොඅපරඝනාණ්ව (ඤ්ච) උරඋපුණ්ව (ණ්ච) පිවුද
නොදත්. *Excellent men do not give their breast* to other's women, *nor their back* to enemies.

අණ්ච—ඉඹහෙලියඤ්ව (අණ්ච) කිසෙකි* කැඟිණොපවිඝතු
Tell ye not altogether your thoughts to women.

Observe, that where පිණිස *(for*, or *for the purpose of)* is understood, the noun which it would govern, if expressed, takes the inflexion අට; as සවනට (අට) ගියේකි, or † සවන් පිණිස ගියේකි—*He departed for war;* මඟුලවැඩීකි or මඟුල්පිණිස සැරසීකි—*He adorned (himself) for the feast or wedding;* බුජනඤ්මැවිණ්දෙන්නට(අට)දනොවන්නඤ්(අට)ද or බුජනන්ඉවිකිදැහුපිණිඳදඤවුන්ටකිඝද—*The arm is created for the purpose of giving and striking.*

Observe also, that the particle වස්, when used in the sense of පිණිඳ, governs the same case, as බුදුවන්නවස් ‡—*In order to become Budha.*

The sixth, or Ablative case

31. Is that which denotes a separation of one object or idea from another. § Its inflexions are those proper to the *Auxiliary* case; and also those (ට and ත ව excepted) proper to the *Accusative*, but with the addition of ගෙන් to each of the inflexions proper to the latter. That is to say ගුන්, ඔන්, ගෙන්, ගුයි, ඔයි. ගෙණ්, කි; අගෙන්, උඟගෙන්,

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* කිසෙකි is the word which occurs in several copies of the text. This is either a clerical error, or the word is now abbreviated, instead of කිසෙසෙකි.

† When the word පිණිස is expressed. the terminations peculiar to this case may be dispensed with. In the example given above, the ත in the case is changed into ත් merely for the sake of euphony. This euphonic expedient belongs to the Singhalese language in divers turns of expression.

‡ This word, when properly inflected, is read බුදුවන්නාට; or to the inflective base may be added, වස් or පිණිස; as බුදුවනපිණිස.

§ *Vide* Wils: p. 374. It is the same in the Latin; as "*Nos, Troïd antiquâ diversa per æquora vecti.*" L. L. G. p. 88.

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ආගෙන්, හුගෙන්, උන්ගෙන්, නගෙන්, ආනගෙන්, න්ගෙන්, and අන්ගෙන්.

EXAMPLES.

1, *Having the inflexions proper to the Auxiliary.*

ඉන්;—කතක්මහසතුගෙලින් (ඉන්) ගෙලී. *A woman pushed down the Bôdisat from a hill.*

ඵන්;—දෙව්දත්දැහැනෙන් (ඵන්) පිරිහිනි. *Dew'dat has fallen off from his religious virtue, called ධ්‍යාන.**

නෙන්;—රුක්ගෙන් (නෙන්) ගිනිවිලිඹුවා. *A monkey has fallen down from a tree.* †

2, *Having the inflexions proper to the Accusative, but with the addition of* ගෙන් *to each.*

අ, ගෙන්—හිරිසගෙන් (අගෙන්) නොරිනිවම. *The naked mendicant is free from shame.*

උ, ගෙන්—සොරුගෙන් (උගෙන්) බිහේ. *From a thief results fear.*

ආ, ගෙන්—නොනඟුරුපරගෙන් (ආගෙන්) නතු. *That which is taken from another is not lasting.*

හු, ගෙන්—සවනක්කඳඹු මුනිඳුහුගෙන් (හුගෙන්) දුවේ. *A condensed ray of six colours proceeds from Budha.*

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* *Vide* Clough's Dictionary, II. p. 304. ධ්‍යාන.

† It will be perceived that the text does not present the student with examples of the inflexions ඉන්, ඵන්, and නෙන්, common to the Auxiliary and the Ablative; nor with උන්, ගෙන්—න, ගෙන්—ආන, ගෙන්—න්, ගෙන් and අන්, ගෙන් the *plural* inflexions proper to the Accusative, by the addition of ගෙන් to each, and which are the same in the Ablative. We supply the omission by citing the following; viz.—

ඉන්—ගඟින්ඉනාවැ, *Having crossed (from) the river.*

ඵන්—බියෙන්නොරවැ. *Free from fear.*

නෙන්—නන්නෙනිඹුන්දදහු. *The ignorant are destitute of (from) Sciences.*

උන්, ගෙන්—රජුන්ගෙන් උදහස්වේ. *Displeasure results from Kings;* න, ගෙන්—රුක්නගෙන් හුන්ඉ්‍ඳුවරං. *Monkeys fell from trees;* ආන, ගෙන්—මොනරුණගෙන් පිල්ගැලෙන්. *Feathers drop from peafowls;* න්, ගෙන්—දරුවන්ගෙන් උදවුවිලා. *Having expected assistance from children;* and අන්, ගෙන්—නරන්ගෙන් කෙත්උකට්. *From amongst men the Kshetriye race is supreme.*

Observe 1*st*, that තෙක්දක්වා (equal to the Latin *tenus*, * *as far as*, or *until the end of*), governs the Ablative case; as දිය තෙක්සෙවනබදනා:—*Courting attendance till the end of the world;* පෑලළුවත්නුවරදක්වා වැස්සේවි—*Rain has fallen as far as the city of Peleloop.*

Observe 2*ndly*, that words expressing nearness † govern the Ablative, as දිනක්වරදිවසුසෙරෙන්සිසිදුරුවෙයි *From day to day is the moon distanced from near (the vicinity of) the sun.*

Observe 3*rdly*, that words implying separation, or the singling out of an object from amongst a multitude, either on account of the quality, virtue, or action of that object, govern an Ablative; as, නරන්ගෙරෙන්සැපත්ලැබේ—*Amongst men the Kshetrie race is supreme;* රුවනතුරුන්මැණික්මහගුරුස්මැනැ—*Amongst gems the ruby is very precious;* යන්නන්ගැතින්දිවෙගදේ—*Amongst the passengers the runner is the swiftest.* ‡

Observe 4*thly*, that although a word conveys a separation from an object, yet by a turn of expression in the sentence it governs a case other than the Ablative; as බමුනුබරණැසිඑයි—*The Brahmin comes having been at Benares.* §

The seventh, or Genitive case.

32. When two objects having a relation to each other are separated; that from which one is separated is in the *Genitive* case. ‖ The inflexions peculiar to this are those proper to the Dative and the Accusative, without any alteration, as also those proper to the Accusative by the addition of ගේ after each. That is to say, ගම්, අට්, ළඟ, ළඟ, (ඇස්, ඩ්, අතර, උන්ව, තෙක්, ආතාර්, තාක්, අත්ව,) ආ. ට, ආ, ඇ, (ටත්, තා, ආත,

* Thus also in the Latin: "*summo tenus attigit ore*," or "*Pectoribus tenus*"—L. L. G. p. 97.

† "*Naves quæ ex eo loco millibus passum octo tenebantur.*" L. L. G. 87.

‡ අපලෝකයේසොළොස්සාගිය:ඇවිත්ඇත්—*Dwelling in Lanka, away or apart from the world.* Will: p. 376 § *g*.

§ This same idea expressed thus: බමුනුබරණැසිඑයි—*The Brahmin comes from Benares*, requires an *ablative*.

‖ Wils: § 290.

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හේ, අන්,) අහේ, උහේ, ආහේ, හුහේ, (වහේ, උන්හේ, නහේ, ආනහේ, න්හේ නවහේ and අන්හේ,) [10]

EXAMPLES.

1. *Shewing the same inflexions as those in the Dative.*

සව—සාදුකිමිතමඟ (සව) කිසතබ අඹරවිරවිනෑහේ. *The fire-fly forsaking his own employment ascends the vacuous sky.*

අව—තිලොව (අව) ගුරු. *Father of the three worlds.*

උව—බුනිස්රුව (උව) විනෙතඹරහුසුපක්හු. *The faithful (like-unto) lotuses, are adherents of Budha-like sun.* *

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[10] The inflexions within parentheses are not exemplified in the text. The omission will be found supplied in the *Appendix C.*

* The word rendered "faithful" is විනෙ in the text: it stands for විනෙය දහ, and means "persons who are possessed of that state of religious belief which is a sine-qua-non for the attainment of the summum bonum of the Budhist's Creed,—the extinction or annihilation of the soul."—විනෙ is the word opposite to නිත් or නිත්‌ථික, which means 'all unbelief.'—

The elegant writer of the Koosejateka has in his very first Stanza contrasted these words:

නිත්හෙදරම්හු රු
විනෙදනකුමුදුනිසපු රු
ගුණමිනිමහසපු රු
වදිම්බුනිඋතුමන්තිලොගුරු

I bow unto his Supreme Intelligence, the Teacher of the three worlds—like unto an Ocean for precious gems—a moon for the Lily-like faithful-men—and a Sun for the deep-darkness of unbelief.

It is to be observed, that *metaphors* such as the above, where the resemblance between certain objects is *implied* but not *expressed*, are very frequent in the Singhalese: e. g. In the text *faithful-men* are likened unto *Lotuses*, and *Budha* is compared to the *Sun:* and the whole expression "faithful (men-like) Lotuses" is put in opposition to "Budha-like-Sun." Thus, *faithful* is opposed to *Budha*, and *Lotuses* to the *Sun*;—"*the faithful*," because they are the children or adherents of *Budha*—and the "*Lotuses* (the nelumbrium speciosum) because they are brought into perfection by the influence of *Sun*-beams. It is also to be remarked, that if the word තඹර were substituted for කුමුදු, the metaphor would prove defective, because තඹර is a sun-flower. Between the latter and සඳසුරු *Moon*, there would therefore be no analogy.—vide *infra*, chapter XII. on Rhetoric.

ආ—කුළිනාඇතිසාව (ආව) කෙපරහු. *Which is the enemy of the benevolent?*

2. *Shewing the same inflexions as those in the Accusative without alteration.*

අ—සිරිවමිය (අ) පිළඟම * උවිඳු. *Uvindoo is the husband of Siriwamia.*

උ—බුදුවිරැ (උ) ගුණඅපිරිසත්. *The virtues of Budha are without limit (boundless.)*

ආ—ඝෝෂාමිශ්‍රගම්භීරධ්වනියෝනා (ආ) මියුරළඳනහත්. *Hearing the tumult of torrents the peacock began dancing.*

හු—රජහු (හු) අනාඑනොලඟු. *Resist not the command of the king.*

3. *Shewing the same inflexions as those proper to the Accusative, but with the addition of ගේ to each of them.*

අ, ගේ—ගිරිදුවගේ (අ ගේ) නිල්ගෙවලී. *Nilgeyley the husband of Giridoove.* †

උ, ගේ—සඳුගේ (උගේ) සිත්ගොමි. *Somy* ‡, *the son of moon.*

ආ, ගේ—සු සුවහාගේ(ආගේ)ඍතුසෞඛ්‍යකරවාතයසහිතවසන්තවනාදිය. *The autumnal moon, the gentle breeze, the forest in spring &c. are the partizans of Cupid.* §

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* *Urindoo*—is an appellation for *Vishnu*, and *Siriwamiye* for *Lakshmee*.

† *Nil'gey'ley* means "blue-neck," one of the epithets for *Siva*; and *Giridoove* means "Daughter-of-Rock" a designation of *Uma*.

‡ Somy is a term for the Planet *Mercury*.

§ Although we have rendered සරත් and වසන් *Autumnal* and *Spring* respectively, being the nearest terms in the English, it may perhaps be necessary to explain the divisions of the Seasons by the Singhalese, which are as follows: *First*, they are divided into six, each division comprising two months; viz. 1, වසන්ත *Spring* (April-May); 2 ගිම්හ *hot* (June-July); 3 වස්ස *rainy* (August-September), 4 සරත් *Autumn* (October-November); 5 හේමන්ත *misty* (December-January) and 6 සිසිර *cold* (February-March). *Secondly*, they are divided into three, in a religious point of view, viz. 1, තිවිසාඝ *hot*, (April, May, June, and July); 2, වස්සාන *rainy*. (August, September, October and November); and 3, හේමන්ත *misty-dew*, (December, January, February and March.)

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හු,ගේ—සැදිහු ගේ (හුගේ) සහවෙස්දරිමෙසිකිවිවිහන්සළුපිලි ගත්. *Thiwete* accepted the garments of the lion of Sakkiye, upon his being invested with a yellow robe (habit).*

Observe, that words of an Ablative signification sometimes govern the *Genitive*†—as සිඋපානාදිවඩාසේගමනාපාසපුමෙන් *Like a creeping (feetless) snake swifter in pace than a centipede;* පැලෙප්නුවරවරජගහනුවරසත්යොත්නෙක්. *The city of Rajagaha (was) seven yoduns (distant) from (of) the city of Peleloop;*—ඉහදිදිමැඩිවදූසානෙනාන්හිරැවිස්සක්මන *The golden walk was on the north-east point of the great Bô.*

The eighth, or Locative case.

33. That which sustains the weight of either the agent or the object is in the *Locative* case.‡ Its terminations in the singular are ඔහි, ඒ, හි, and අ ; and in the plural අන්හි—

EXAMPLES.

ඔහි—කුලෙහි(ඔහි)නොලැහිවූහිටින්. *The-son-of-Budha was not enticed by (in) the family.*

ඒ—එපුරේ (ඒ) නිරිඳුක්හි. *In that city was a king.*

හි—සිත්හි (හි) නබාඅදුරුඋගහා. *Keep in mind the instructions of a teacher.*

අ—බුනිඔසඋ (අ) කරඅදහිලි. *In the word of Budha place confidence (faith).*

අන්හි—එහනැතඹරන්හි (අන්හි) ඛදිනඛම්රඹුඑතම්ඔපිරිසෙස් සරණකිම්රඩලල්වෑ. *Swarms of bees, which at day light hover over the lotuses, are like the offspring of darkness proceeding in quest of their parent of darkness.*

Observe 1*st*, that සොරෙකි *(in)* governs the *Locative;* as යෝනන්නෙගෙහිකාගිගුණඑසසුරු. *Which quality is it that is continuously the same in youth?*

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* කිරිවි is a name for *Brahamà;* and the *Lion of Sakkiye*, means chief of the *Sakkiye* race, an epithet for *Budha.*

† *Vide* Wils: p. 381. § o.

‡ "The Locative case expresses the site or the receptacle of any object, whether substantial, or ideal; that in, or upon, or over which, any other thing is situated, any act performed, any property exhibited, or any notion comprehended." &c.—*Wilson*, § 291.

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Observe 2*ndly*, that where an act is dependent upon another, although the *first* dependent act or *verb* receives the addition of දී *(whilst, when, having,)* which has a Locative signification; yet the noun which is the agent of that first verb is in the *Accusative case;* as මදුරුදේ නිහාදීවෙසතුරු තණන්දීහ. *When the daughter of (king) Madu had gone to the wilderness, Wessantere gave away (his) children.*

Observe 3*rdly*, that when time is expressed in relation to an act, although the agent of that act bears a Locative signification, it is nevertheless put in the Accusative; as

බලාවිලදලයුතුවිදුදිවිදඟරලඹාසස්
මහමේරසුසහවුවතපියනාම්මතුරුදපවතා

O eloped (separated) wife! when thou encounterest the spirit (Rhaksha) of a threatening cloud—having, the tongue of lightning—flowing (drooping) hair of rain—and the long teeth of a continuous flock of cranes—repeat (mutter) the charms of (thy) husband's name.

The ninth, or Vocative case.

34. That which calls forward, or addresses one is put in the *Vocative case.* Its terminations in the singular number are අ, ඇ, and ආ; and in the plural ලුන්, ළුන්, ලෙන්, or ලනි, ළනි, ලෙනි and also නි.*

අ—පුතෙ (අ) තෙමියෙනිරෙණිලුකිසුවිලාතෙප්න් දහවිකිමිපල
සලා *Son, Prince* † *Theymiye, you who are thus powerful, why have you manifested treachery (deceit)?—*

* The Student will perceive that the case terminations proper to the Vocative, with the exception of ආ, are altogether different from those of the Nominative; thus exhibiting in the Singhalese a peculiarity which is unknown to the Sanscrit family of languages. For, says Professor Bopp, in his Comparative Grammar, at p. 217, § 204. "The Vocative in the Sanscrit family of languages has either no case-sign at all, or is identical with the Nominative: the former is the principle, the latter the practical corruption, and is limited in Sanscrit to monosyllabic bases terminating in a vowel."

† Although in the commentary, පිරෙණි is rendered *Prince*, yét it may be translated, perhaps with greater reason, *prosperous*, as 'Son, *prosperous* Themiye,' &c. It is also remarkable, that තෙප් *you* is here used in the *plural*, instead of තෝ singular, with a view, as in some other languages to convey respect to the person addressed.

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අ—සැරදේමහරජ(අ). *O great king, mayest thou live long!*

ආ—ගොසඳ(ආ)වනාන්නුපුලස. *O moon! do not inflame single women.*

ඉන්—සවනින්(ඉන්)සැනසෙසදහමින්. *O ears! be comforted by the doctrines of Budha.*

එන්—සජනෙන් (එන්) මහාපරලෙව්. *Good people! look to an after-world.*

නෙන්—සත්නෙන් (නෙන්) දුලදනොඛජව්. *Good people! harbour not schisms.**

ඉණි—නෙතිනි (ඉණි) නරඹාඵුණිරු. *Eyes! behold the figure of Budha.*

එණි—මිහනෙණි (එණි) බවුන්නොපිරිරව්. *Priests! relinquish not meditations.*

නෙණි—වත්නෙණි (නෙණි) නොවව්ඉසුරුමත්. *O rich men! be not intoxicated with prosperity.*

ණි—ඛිඟුණි (ණි) මිලොලිත්කල්ඉක්නඔරෙ?රේදහනොවා. *O bees! from a lust of honey (sweets) tarry not long in the womb of the lotus.*

ණි—නිසවත්නි(නි)තනවනසා. *O wise! destroy covetousness.*

Note, if there be any other terminations not included in any of the above declensions, and *also the termination* අන් *which may be produced by* පස, (the mutation of nouns or verbs into each other, &c.) the learner may be guided by usage in the use of them. †

Note also, the declension of the personals, ඒ *that,* ඉමි *this,* ත (*thou,*) මි *I,* &c. in both the masculine and feminine genders, may be acquired by usage without much difficulty.

*** O good people! it is possible that man could live well, like a gem in the society of the learned, destitute of ignor-

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* All except Budhism would be comprehended in this term.

† අනනුඵස, which occurs in the original, may lead one reasonably to suppose that the commentator, whose words we have given in the text, is in error. The meaning of the Grammarian evidently is "If there be any other terminations not included in any of the above declensions, and also in the *other* inflexions called පස (a division of Grammar separately treated of) the learner may be guided by usage in the use of them."

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ance, by learning the *Sidath'sangerawe*—a work to knowledge profitable and published briefly by *Pathi'raja-piriwena*.

End of the fourth Chapter. *

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* The last sentence in the text is the translation of a beautiful Stanza in the Singhalese. embodying by way of illustration the *nine* cases of which the last chapter treats. The Stanza, and its translation, shewing the several cases are subjoined;

ඉඳෙන (1) දැනගෙසිදත (2) පතිරජපි රැවින (3)
සැකෙවිනි (4) පැහැදුම්වම(5)ස රැවින
දදබැවිනි (6) විරදැමහහතුස රැඳිත(7)
සෙබ(8) විතිවැජයිතසජනෙනි(9)වැ රැවින.

O GOOD PEOPLE! (9) *it is possible that* MEN (1) *could live well like a gem in the* SOCIETY (8) *of learned* MEN (7) *by being shorn of (from)* IGNORANCE, (6) *by learning this* SIDAT SANGERAWE (2)—*to* KNOWLEDGE (5) *profitable—and published by means of* SHORTNESS (4) *by* PATHIRAJE PIRIWENA (3).

While the reader is struck by the smoothness and polish of the above Stanza, his admiration of the tact and the ability of the Grammarian is indeed great; for he perceives in the above not only an illustration of the nine cases; but an illustration of them in the order in which the Grammarian has treated them. To sum up the whole in one rule, the translator has attempted a literal translation shewing the respective signs, or the peculiarities of each case, which may be thus illustrated in English: The *first* case is ඉඳෙන *men*. It is neither the instrumental, because the agent with its proper sign is already found in the sentence, nor does it belong to any other case; but at the same time ඉඳෙන conveys the signification of agency. It is therefore properly put in the *first*, or *Nominative case*. සිදත is in the *second* or *Accusative* case, because it is the *object* governed by the verb to *learn*. පතිරජපිර වින *Pathiraje Piriwena* is in the *third* or *Instrumental* case, because it is, apart from its sense, indicated by the sign *by*. සැකෙවින *by means of shortness*, which means *by-means-of-being-condensed*, is in the *fourth* or *Auxiliary* case. because *by means of*, indicative of assistance, governs this case. දැනුම් *to knowledge*, is the *fifth* or *Dative* case, signifying *to or for* a thing. දදබැවිනි *shorn* (of) *from ignorance*, is the *sixth* or *Ablative* case, indicating a separation *from* a thing. සරැවින *of learned men*, which is the *seventh* or *Genitive* case, indicates possession, by thy sign *of*. ලොබ *in the society*, is the *Locative* or the *eighth* case, indicated by the preposition *in*, which conveys an *inherency*. The last is the *Vocative*. being සජනෙනි *good people*, whom the *writer* has addressed. For a synopsis of the *nine* cases *see Appendix C.*

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CHAPTER V.

Compound words.

35. When words of several significations are combined, so as to form one new term, the composition is called *Samàsa.* I shall now treat of its various distinctions. There are five classes* of compounds: the 1st called අව්‍යය මස්, being the construction of indeclinable or adverbial compounds; the 2nd විබන්ධමස්, *compounds of cases;* the 3rd වෙසෙසුන්සමස්, *compounds of adjectives;* the 4th අන්‍යාර්ථ සමස්, *compounds* (forming the attribute or epithet of an object, or) *producing a signification different from that of the combined words;* and the 5th ද්වන්ද්වසමස් *copulative compounds.*

First class of compounds.

Aviye-Samas is that compound which has an indeclinable particle, such as යව්, තු, ප, න, &c. for its first member, governing the last; † e. g.

a. Compounds of the genus යව්—සරීරයාබිලිසියොඅහිනි මකිපසකොට්-දිවි. *A part of his body was infected with the white scrofula* during-*existence.* [Here යව්-දිවි is put for දිවිහිමි, *until-the-end-of-existence.*] යව්අමත්තබමහාණ්අමත *Call* as many *Brahamins* as *have been invited.* [i. e. call Brahamins *as-many-as* have been invited.] තුනුහොඳවිහලසත-ුබස

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* Sanscrit Grammarians arrange compounds (six in number) under four classes. That which is denominated in the Singhalese *Aviye-samas,* is called in the sanscrit *Avyayè-bhavà.* The second class of compounds termed in the Singhalese, Vibat-Samas, is called in the Sanscrit 'Tatpurusha,' which includes (what is unknown to the Singhalese), *Dwigu* compounds, and also the third class of compounds in the text called *Vesesun-samas,* known in the Sanscrit by the appellation of *Karmma-dharaya.* The fourth class of Singhalese compounds, *An-aroot-samas,* are termed in the Sanscrit *Bahuvrihi* And the last which is *D'aroot-samas* in the Singhalese, is denominated in Sanscrit *Dwandwa.*

† *Avyaye-bhava* in Sanscrit, see Wilson's S. Gram: p. p. 337, 8.

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ගොස්සිස්ගල. [11] [Here the compound සතලබ is put for සම් සම්ල ය *profit-of-(any-any) whatever-kind.*] සතවිදි *according-to-method,* is here put for විදිසෙ.ගසිස්ම *without departing from method.* අනුබල for පසුබලල *after derived authority.*

b. Compounds of the genus කු—කු-ඊස් for ගැරහුම්ලදපුරිස් *despised-person;* දුරද *heresy,* for කිදිදද *despised-faith;* සුවඳ *odour,* for මිණෙන්ද *pleasant smell.*

c. Compounds of the genus ප—පබ *splendour,* for උසවිස් ගහබෙන් *it illumines with supreme effulgence;* උපැන for වෙසවිණ *neighbouring forest.*

d. Compounds of the genus නා *(privatives)**—අඳුර *demi-*god, for සුරනොවන්නේ 'he who is *not* a God;' අසින් for නො දෙනලද්දේ 'that which is *not* given;' අසුසල් *de-*merit, for සුසල්නොවන්නේ 'that which is *not* merit.'

Observe, that certain words beginning with a vowel are formed into negative compounds by the substitution of න; e. g. අ-නෙක් *many,* for එකක්නොවනු ය 'that which is *not* one;' අන-දර *in-*justice, for අදරනොවන්නේ 'that which is *not* lovely or just.'

Second class of compounds.

36. When the first of two nouns in combination has the signification of any of the nine cases, save the Nominative and the Vocative, the compound is called *Vibat-Samas.*†

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[11] See the translation of this passage in Appendix C.

* It is to be remarked, that nouns preceded by *privatives* are compounds of this species; as in the English words "*in*-justice" "*un*-able," &c. But, it is also remarkable, that the Singhalese compounds are never formed of any other but nouns, i. e. declinable words. The privatives are used amongst the Singhalese for two purposes; 1st 'to denote something else than what the name would otherwise express;' as in අශ්‍රාස් (an animal which is) *not-a-horse*; අබමුණු (he who is) *not-a brahmin:* and 2nd, 'to give a total change or opposite meaning to the word to which it is prefixed,' as in අසුසල් *de-*merit; අම්‍රාල් *un-*manliness; අසුර *demi-*god, &c.

† Professor Wilson gives the following definition of this species of compounds, at p. 340. "*Tatpurusha compounds*—This class includes, as above remarked, three subdivisions; to the first of which the term Tatpurusha may be for the present restricted. In compounds of this order

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a. Words in the sense of the Accusative—හත and කරනුයේ, 'one who composes verses,' produce ගත්කරු *versi-fier*, a term for කවි *poet*. කිඩ and කරනුයේ, 'one who sports,' produce කිඩියර *sportsman*, a word for ඉදුරුදලි *juggler*. මිය and පල්නේ, 'one who nourishes the earth,' මිපල් *earth-nourisher*; hence කෑත් *Kshetriye*. මී and බොනුයේ, 'one who extracts sweets from flowers;' මිපා *honey-drinker*, for සපු *bee*. පන and බොනුයේ, 'one who drinks after (sucking)' පිනිපා *after-drinker*, for කිරි *elephant*. නිස and කරනුයේ, 'one who causes night,' නිසසුරු *night-producer*, for සඳ *moon*. හිර and අවරනුයේ, 'one who screens the sun,' හිරවිරණ *sun-screen*, for යත් *umbrella*.

b. Words in the sense of the Instrumental. පරපුබු from පෝරවිසින් and පුබුයේ, 'He who is nourished by another,' i. e. සමන් *cuckoo*,* or යදිහෝ *beggar*. බඹදත් from බඹහුවිසින් and දෙනලද්දේ, 'that which was given by Brahama,' i. e. සිවුරු *sacerdotal robes*.† දෙවිදත් from දෙවිහුවිසින් and දෙනලද්දේ, 'that which is given by God,' e. g. බොජුන් *food*.

c. Words in the sense of the Auxiliary case. බඹරුදල from බඹරකරනෙන් and උදුලේ, 'that which dazzles by reason of bees,' i. e. කැති *cluster (of flowers)*. අත්තම් from අත්කර නෙන් and වනකම්, 'that which is produced by means of hand.' බාහුරු from බාහරනෙන් and සුරුවූයේ, 'he who is valiant by means of his arms,' i. e. නෙසර *lion*. කැසඹු *tortoise*, from කැසින් and බොහුයේ, 'that which drinks with its side.' දිබත් from දිසෙන්හා නා and බත්, 'rice mixed up with

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the words stand in a relation to each other which would require, if they were separated, the use of different cases; the one exercising a syntactical government over the other, and not being connected, as in the preceding class, by copulatives understood, nor, as in the subdivision Karmmadharaya, by simple concordance."

* There is a belief amongst the Singhalese that the Cuckoo lays her eggs in a Crow's nest, and that they are invariably hatched by the latter. Hence the compound term, 'He-who-is-nourished-by-another' for the Cuckoo.

† This is in reference to the first robe which Budha received from Brhama.

curd-milk.' කිරිඔත් from කිරිත්පිඳු and ඔත්, 'rice cooked with milk.'

d. Words in the sense of the Dative case. බමුණුදන් from බමුණන්වදිඅයුතු and දන්, 'alms given to Brahamins.' සිවුරුපිලි from සිවුරුපිණිසපිරිනැමූ and පිලි 'clothes set apart for sacerdotal robes.'

e. Words in the sense of the Ablative case. හොරබිය from හොරුහෙන් and බිය, 'fear resulting from thieves.' මිණිමුතු from මිණිහෙන් and මුතු, 'that which escapes from the sheath.' රහුමුත් from රහුහෙරෙන් and මුත්, 'that which escapes from Rahu.'

f. Words in the sense of the Genitive case. රජපිරිස් from රජුගේ and පිරිස්, 'king's attendants.' බුදුගුණ from බුදුන්ගේ and ගුණ, 'Budha's virtues.' රියහිමි from රියගේ and හිමි, 'the lord of love.' සුරඇතුරු from සුරනාථ and ඇතුරු, 'enemy of God.'

g. Words in the sense of the Locative case. උරදු from උරෙහි and දු, 'borne in the bosom.' දහම්සොඬ from දහම්හි and සොඬ 'great delight in the scriptures.' නැලිතෙල් * from හොරළුයේ and තෙල් 'cocoanut oil.' නැලිතෙල් from නැකිලියේ and තෙල්, 'king's-cocoanut oil.' සරඳද from සරඳල්හි and ඳද, 'moon in autumn.'

Note, that certain words, as in අතැ (locative) and සිසුවේ, which produce අතැවැසි *sub-ject,* or *scholar,* retain the terminations peculiar to their cases, in being compounded with other words.

Third class of compounds.

37. Called *Vesesun Samas* † are formed of nouns (with adjectives) attributive of some peculiarity, or expressive of a distinguishing characteristic of the object, e. g.

* It is to be remarked, that in some MSS of the text the words නාලිතෙල් and නැලිතෙල් are respectively written හොරළු තෙල් and නැකිළිතෙල්. Vide note [*] to § 16 Appendix A.

† "Compounds of (this class) Karmmadharaya division of Tatpurusha do not require that the members of which they consist should exercise any government the one over the other; they are connected together by im-

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නිල් දුල් from නිල් *blue*, and උදුල් *Lotus*. හෙළිල්ලඹු from හෙළිලි *fair*, and ඇඹු *wife*. නැසි from නර *manly*, and සි *Lion*, which means 'lion-like.' ලියකොමල from ලිය *creeper-like*, and කොමල *tenderness*. සරණසරු from සරණ *feet*, and සරු *lotus*, 'the very-feet-a-lotus.' එකවිරු from එක *one*, and විරු *valiant*, 'the only-valiant-(person).'* දෙලොව from දෙ *two*, and ලොව *world*, 'two-worlds.' තෙසරණ from තෙ *three*, and සරණ *help*, 'three-fold-help.' සිවිසගරු from සිවු *four*, and සගරු *ocean*, 'fourfold-ocean.' පස්මහඟ from පස් *five*, and මහඟ *great-river*, 'five-fold river.' සරස from ස *six*, and රස *taste*, 'six-fold taste.' සත්කුලුපව් from සත් *seven*, and කුලුපව් *rocks*, 'seven-fold rock. අවනාකුල from අට *eight*, and නාකුල *caste of elephants*, 'eight-castes of elephants.' නවදොර from නව *nine*, and දොර *door*, 'a nine-fold door.' දසරජදම් from දස *ten*, and රජදම් *royal virtues*, 'ten-fold royal virtues.'

Fourth class of compounds.

36. When by the combination of many words of various significations, a meaning is produced different from that which the words (themselves) convey, the compound is called අන්‌අරුත්; and it is to be taken in the sense of one of the seven cases (already referred to). †

EXAMPLES.

සරඋණස්—'Swan-stuck place' i. e. තලා *tank*, which is in the sense of the Accusative. දම්දුරු—'one by whom the

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plied, though not expressed concordance, or by copulatives understood. The most numerous series of Karmmadharaya compounds is that in which the attribute is combined with the object; as නීලොත්පලං 'a blue lotus." &c.—*Wilson*, p. 343.

* The ten last examples illustrate the *Dwigu Tatpurusha compounds* of Sanscrit grammarians; and they are compounds of aggregates of any given number of things formed with numerals to signify attributes of weight, measure, or number.

† The above species called in the Sanscrit, *Bahuvrehi compounds* is thus defined by Professor Wilson, p. 348. "Two or more words, or two or more compound terms, may be put together to form the attribute or epithet of an object.....When the principal term retains the sign of the case it may be put first."

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senses are subjugated,' i. e. බුදු, *Budha*, in the sense of the Instrumental. සුනිවැස්—'that by reason whereof a meal or rice is prevented,' i. e. අට, *quarrel*, in the sense of the Auxiliary case. සුනිකුරු—'that by whose means a-tree-is-cut,' i. e. පරසු, *axe*, also in the sense of the Auxiliary case. දුනිවස්—'a person to whom a thing is given,' i. e. බමුණු, *Brahamin*, in the sense of the Dative case. කුළුහොණුල්—'that from which a-monkey-fell' i. e. රුක්, *a tree*, in the sense of the Ablative case. සඳවස්—'a-face-of-moon,' or සිකුවලඟ 'a thinness-of-waist,' i. e. *woman;* දසබල 'one of ten-powers,' or පසැස් 'one of five-eyes,' i. e. *Budha*, in the sense of the Genitive case. මත්හෝඟය—'that-which-has-in-it many-rutting-elephants,' i. e. රණ, *forest*, in the sense of the Locative case. සතුසුරවිරුබල—'that which has in it many-heroic-powerful-troops,' i. e. රණඟණ, *battle-field*, also in the sense of the Locative case. සඟතරුවැල—'that which is associated with strung-stars,' i. e. අඹර, *sky*. ඔබොබුරු—'he who was associated in the same womb,' i. e. *brother*.

Note, that this class of compounds may be subdivided into two, viz. සතුණ, inherent or possessive attributives, as දිඹිය වැන් 'one who has a drooping ear;'—and අසතුණ attributives other than the possessive, as දියුස්සපුරු 'one who reached the ocean's end.'

Fifth class of compounds.

39. When a term or expression, which, if not compounded, would require the intervention of a conjunction equivalent to *and*, is considered either severally, i. e. as many as there are words, or as one aggregate term; it is called දඉරුස් සමස්, *a copulative compound.**

* The following definition of this species of compounds in Wilkin's Sanscrit Grammar, will throw further light upon the rule in the text—"When two or more words come together, each in the same case, and which, in the usual mode of construction, would be separated by a conjunction equivalent to *and*, they may be formed into a compound of this species. There are two modes of forming compounds of this species. In the first mode, the compound

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Examples.

Expressions such as හිරද සඳද—'*both* the sun *and* the moon' produce හිරසඳ, *Sun-moon;* සැරියුත්ද මහමුගලන්ද—'*both* Seriyoot *and* Mahamoogelan' produce සැරියුත්මහමුගලන්, *Seriyoot-Mahamoogelan;* and අත්අස්රිසපද—'elephants, horses, carriages, foot, (soldiers)' is a compound formed of අත්හුද, අස්හුද, රිසද, පදද, 'elephants, *and* horses, *and* carriages, *and* foot (soldiers).'

Note, that where the words are to be taken *severally* the last word of the compound should take a *plural* termination; බඹසුරනාරේ(ඹ්)නමදිත්, *Brahama, God, and men worship.**

Note also, that where the words are taken collectively, the last word of the compound takes a *singular* termination; e. g. ගිනැවුම්, *Song-dance.*

End of the fifth Chapter. †

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is considered as *many*, and the last word is therefore put in the *plural* number; and in the second mode, the aggregate is considered as one, and the last number is, consequently, put in the singular number.'—p. 569.

* Although not upon the same principle, compounds in the English language frequently have the plural inflexion on the last word. "Two or more nouns in concordance, and forming one complex name, or a name and a title, or two titles, have the plural termination annexed to the last only; as *the Miss Smiths, the three Doctor Simpsons, the two Master Wigginses; queen-consorts, lord-chancellors, lord-lieutenants.*—'Analogy,' Dr. Priestly observes, 'would plead in favor of a different construction, and lead us to say, *the Misses Smith*, &c.; for, if the ellipsis were supplied, we should say, *the two young ladies of the name of Smith.* The latter form of expression, it is true, occasionally occurs; but general usage, and, I rather incline to think, analogy likewise, decides in favor of the former: for, with a few exceptions, and those not parallel to the examples just given, we almost uniformly, in complex names, confine the inflexion to the last or the latter noun."—*Crombie.*

† Mr. Yates in the Introduction to his Sanscrit Grammar, at p. xvii. says—"All the words in a sentence are frequently run one into another, and the final letters of each word changed to agree with the initial of the succeeding one. In English, were words thus joined together without any permutation of the letters, it would be very puzzling to a learner; but if the final letters of each word were changed to agree with the

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CHAPTER VI.

*Of Concord.**

40. The principal part of a sentence (which is governed by its other parts) is the *subject* called වචනය, and all the terms which (agree with or) qualify the *subject* are called the *attribute*, විශෙෂණ.† The *subject* must agree with its *attribute* in *Gender* and *Case*. Erudite scholars will in composition (generally) place the *attribute* so that it may agree with the *subject* in *gender* and *case;* or they will obviate its necessity by a different form of expression.

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initial of the next, the difficulty would be greatly increased. This is the case in Sanscrit." Nor is it less so in Singhalese. And it is remarkable that, owing to this peculiarity in Oriental languages, translations into the English labour under serious objections in respect of clearness and elegance of style;—defects which have been frequently, but unjustly, attributed to the ignorance of translators. In translating compound terms into English, it is frequently necessary to string up a number of words together in order to keep clear of many difficulties in composition. Of this last, the Mahawanso presents us with an instance.—"Dewananpiyatisso" is translated by Mr. Turnour, "of-the-devos-the-delight-Tisso."

* This, which some may suppose to be the only chapter on *Syntax*, contains but a brief elucidation of the various rules known to the Singhalese language. Indeed, that which Europeans call *Syntax*, embraces in the Singhalese a great deal of what is treated under the head of *Propriety*, in the 11th chapter, and the science of අලංර, *Rhetoric*, in the 12th chapter; on which last, we should not omit to state, there is extant in the Singhalese a separate work called the *Swabhas'alankara*.—As in the Sanscrit, the great bulk of the *Elu* works are in metre; and therefore the rules regarding the construction of sentences are in general "subordinate to the necessity of rhythm." Many figures of speech are chiefly owing to a *poetical license*, more than to any laws of language. It will be seen that in this work the syntax of the noun, the verb, the cases, &c., are interspersed, as in Tamil Grammars, with other matters strictly pertaining to other departments of Grammar.

† In the Singhalese, properly speaking, the Adjectives or Attributes admit of no *degrees of comparison*. The Adjectives sometimes take certain affixes by which a superlative, or a degree between the positive and the superlative is expressed; thus ගවිට *very round*; ඉදුරෙලු *partially red*, &c.

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EXAMPLE 1.

නමව්බුනිඳුතුමා, තමාසිරින්පබසරා

සරසිසිකල්දසනා, සනාරෙසෙනදහුදියේ.

Worship the Supreme Budha—(who) by his own prosperity spreads splendour—(who) has a lovely appearance like an autumnal moon—(and who) is (wet with the taste of love) *greatly loved in the world.*

Here the *subject* 'Budha,' and its *attributes* in the several members of the sentence, are of the same *gender* and *case.*

EXAMPLE 2.

නමව්පිරිසිදසැබවිනයු අනාවත්මන්

පදඅතුනෙකකෙනෙදත් පවරමුනිරජහුසරණ.

Bow ye to the feet of the Supreme-Budha-of-Royalty, who, in an instant, fully, and correctly acquired a knowledge of all things, past, present, and future.

Here the *attributes* are so placed, (without being put in apposition to the *subject*), as to have no direct agreement with the latter.

The *subject* and its *attribute* are placed differently according to the inclination of scholars: and where it is desirable to convey, unmistakeably, the signification of the *attributes*, the particle වූ may be added to the same.*

EXAMPLE 1.

1 2 3 4 5

තෙලෙසනා මහ වැහැපේ රුවන් නම්

1 2 3 5 4

This proceeding great bullock is called Ruwan.

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* e. g පහන්වූකල්හි නොළඳ නිමල්හි හැසිරෙන්නා(වූ)බඹරසමූහයඅඳුරුනැමතිමවුසොයමින්ඇවිදින්නා(වූ)අන්දකාරපැවිසන්වැන්නෝසි. Swarms of bees, which at day light *hover* over the lotuses, are like the offspring of darkness *proceeding* in quest of their parent of darkness.

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EXAMPLE 2.

1 2 3 4 5
සඳ නම් ගෙලිල් ලඟු එන්නී
1 2 3 4 5

Sande, the so-called fair woman comes.

Thus are the *subject* and its *attributes* differently put.

End of the sixth Chapter. *

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* We may take this opportunity to observe, that in the construction of sentences in the Singhalese language, care should be taken,

First, To place the dependent before the principal clauses, e. g. 1 ආකාණඩ ලාකාණඩ ගුණයණඩම්.ණඩිත 2 ප.ණඩිත ජනාපුණඩ රිස මානීාණඩ මණඩල 3 මානීාණඩ කුලෝත්තුන 4 ලුම්.ණඩ ලේසර 5 ප්‍රාකුම්බාහු නාරේස්වරයාගේ 6 මේද එක්ඩ්නීග සාසනාපෙසා 7 ඒදනාකණේ ගුම්.ණයකර. 7 *In thy ear do thou retain* 6 *these praises* 5 *of king Parakkremebahu,* 4 *sovereign chief of the earth,* 3 *born of the solar race,* 2 *equal to the Sun's splendour in reference to the white Lotus-like pandits, (and)* 1 *to Indra in reference to the assemblage of his virtues.—Hanse'Sandeysey.*

Secondly, To place the attribute before the subject or noun; e. g. 1 මානීාණඩ 2 කුලෝත් 3 ගුන. 3 *Born* 1 *of-the-solar* 2 *race.*

Thirdly, To place the governed before the governing words in a sentence; e. g. 1 මොහු 2 කුමව් 3 ඇලව්දසි 4 ඒදුලුසේක. 4 *He said,* 2 *wherefore* 3 *seizedst thou* 1 *him?*—Oomandawe. 1 ඇමතිපණව් 2 උද කස් 3 වදුන 4 දෙර 5 සුනුහෑ 6 ගෙසි 7 සත්‍රිය 8 ගෙණ්වා 9 රජ 10 ඇසු 11 විට. 11 *When* 9 *the king* 10 *had inquired* 8 *having caused to-be-brought* 7 *the woman* 6 *of the house* 4 *whose door* 5 *he had chalked, and* 3 *having expressed* 2 *displeasure* 1 *towards the ministers;*—Raja'walia.

And Fourthly, To place the principal verb at the end of the sentence. Since the student has already had numerous examples of this, we need only refer him to a few familiar instances; as මවදිය *To me give* instead of 'Give me;' බත්කාපිය *Rice eat,* instead of 'Eat rice;' දහමිනාර දේම සැරිහුව්සින් දෙසිනී *The doctrines by Budha were preached,* instead of 'The doctrines were preached by Budha.'

Exception. Poetry forms an exception to the above general rules. Of this the student will find examples in the two blank verses given in the text. It is, however, worthy of remark, that even poetry which has by all nations been allowed a wider and more indulgent range than prose, is more elegant when composed according to the above rules, than when they are departed from.

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CHAPTER VII.

Of Verbs.

41. The following are roots of Intransitive Verbs (which are not followed by an *accusative* case): අැති *is*, සිටි *stand*, හිලි *fall*, රැදුම් *smart*, නිදි *sleep*, රැදි *rest*, බිය *fear*, වැසි *rain*, සිනා, *lauyh*, තුටු *please*, කැඬි *cry*, (creak, or make noise), තැනුම් *grieve*, පැකැළුම් *strike*, දිවි *live*, &c.

And the following are roots of Transitive Verbs (which are followed by an accusative case): දිස් *see*, (behold), ලැබ *receive*, සිදි *cut*, (break or eradicate), දැනුම් *know*, යා *go*, රැක් *support*, වද *speak*, බඳ *tie*, බොජුම් *eat*, කර *do*, (make), පිසි *cook*, ඉසි *desire*, වැසි *bear*, (or convey, or pour), හර *release*, දී *give*, නැම් *bend*, &c.

Verbs Intransitive have either an *active* or a *substantive voice;** and *Verbs Transitive* either a *passive*† or an *active* voice.

Verbs in their three persons (*He, thou*, and *I*), admit of (three) *tenses; the past, the present*, and *the future.*‡

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* The substantive voice, e. g. පින්ඩිත්හුවිසින්වීමයි is rendered by Mr. Wilkins in his *Sanscrit Grammar*, p. 122. තුඹෙහෙත්තා, '*There is being, by Sir* (*by you Sir,*) *i. e. you are, or are becoming.*' Mr. Wilkins adds, "this mode of using the verb is called භවිෂ්‍යවඤ, or the *Substantive voice.*"

† The *passive voice*, which is peculiar to *transitive verbs*, is found in the Singhalese; although its existence has been denied by the Revd. S. Lambrick, in his Grammar; see Introduction, and § 53. Upon this subject the rule is exactly the same as that laid down by Dr. Lowth, p. 106—"A neuter verb cannot become a passive. In a neuter verb the agent and the object are the same, and cannot be separated even in imagination, as in the examples *to sleep, to walk;* but when the verb is passive, one thing is acted upon by another, really or by supposition different from it."

‡ Singhalese as well as Sanscrit Grammarians treat of the *persons* and tenses in an order different from that adopted by Europeans. Whilst the latter count the *first* person first, and the third last. the former place the *first* last, and the *third* first. The tenses are reckoned by Singhalese in the order of time, vizt. *past* first, the *present* next, and the *future*

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The terminations of the *past* tense of the verb in the third *person singular* number, are ේ, ූ, ්, and ු; the terminations of the *present* tense of the verb in the third *person* singular number, are ූ, ී, ේ, and ා; and the terminations of the *future* tense of the verb in the third *person* singular number, are අන්නේ, ඔන්නේ ඔන්නේ, and ෙන්.

The terminations of the past tense of the verb in the third person *plural* number, are ූ, ී, ු, and ුන්; each of which may at pleasure be changed by adding ෙ and ුු; the terminations of the *present* tense of the verb in the third person *plural* number, are අත්, ූත්, ඔත් and ඔත්; and the terminations of the *future* tense of the verb in the third person *plural* number, are අන්ෙනා, අන්ොු and ොු. *

1. EXAMPLES

Of the past tense of the verb in the third person singular number.

ේ;—දිවිකුරෙවු නිසමිෂ්ඨහුෙොෙලේ. *Dievekooroo Budha performed a superhuman feat (called) Yama.*

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last. It is also remarkable that the pronouns in construction with verbs are often elegantly omitted, as their nominative case, as in the Latin; the termination of the verb being a sufficient distinction.

* The method here adopted by the Grammarian is far from being satisfactory; and we have therefore given in the Appendix a little work called *Vebat' Maldame*, in which the reader will find the above *examples* are better and more methodically arranged. *Vide translation* in the Addenda § II. *et seq.* The adoption of "symbolical letters" as in අන්, ත, ම, at § 41; and ම, ම, ණ, ඛ, ස, ජ, ර, ස, ත at § 61 &c. is not without much perplexity to the beginner. It is indeed the like "mystical teaching of the native Grammarians" in the Sanscrit, that has led Professor Williams to speak of them in the following strain. (see his Grammar p. 56.) "Hence it happens, that the expounder of Sanscrit Grammar, who wishes to exhaust his subject, is not only compelled to embarass and perplex an otherwise simple statement, by the diffused exhibition of various forms, and tenses, and exceptions, which are of little utility to the extraordinary student; but is forced, moreover, to bewilder the beginner by a complication of technical phrases, conventional abbreviations, and symbolical letters, which are as puzzling at the first stage of his studies, as they may be useful in assisting his memory at a later period."

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ඉ;—සව්ලෝදෙසනරඹාතිවි. *The whole world, having seen that, became glad.*

ඊ;—මහදෙනකෙලෙසුන්වැනැසී. *The great multitude destroyed (kelesoon) the evil propensities of human nature.*

උ;—ඒකැනැබුදුසිරි සඳුරෝරෙ නුබුවු. *There (the multitude) sunk in the Ocean's bed of Budha's splendour.*

2, EXAMPLES

42. Of the present tense of the verb in the third person singular number.

ඉ;—අපසැසිඟුනවඟසඳුන්පවතී. *The nine-branched Religion of our Budha endures.*

ඕ;—ඹුළුලෙව්ඔබදහමොදබෝ. *The whole world imbibes his pithy doctrines.*

ඒ;—ඔබඅරි සඟතැනොවුවන්දෙනේ. *His body of high priests conquers the heathen.*

ආ;—ඒතුනුරැවන්නියවන්පුද. *The wise man offers unto those three gems.*

3, EXAMPLES

43. Of the *future* tense of the verb in the third person singular number.

අන්නේ;—මෙතේදිනිදුපඬ්මරැන්දනන්නේ. *My tree Budha will conquer the five Mara.*

ඔන්නේ;—අපවහඅමාදෙන්නේ. *(He) will give the Heavenly food of Nivene.*

ඔන්ඉන්;—ඒඅම්මහදෙනේබොන්නේ. *The same nectar will the great multitude drink.*

නේ;—ඒඋලෙලැපොසොන්වැසිවස්නේ. *(And) at that festival will flowery rain fall.*

4, EXAMPLES

44. Of the past tense of the verb in the third person plural number;

ඒ / ඒහ / ඒහු } රැසිඟුමිගහන්හෙතැ or හෙතුහ, or හෙතුහු. *Irshees invented great arts.*

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* *Note* that හ and හු are sometimes substituted for the regular inflexion given in the text; as in කලහ, කලහු, &c.

ව්
හ
හු } පඬිනුඅරුන්පලඤ්ඤෝ, or කළහ, or කළහු. *Pundits published the properties (of all things.)*

ඉ
හ
හු } ඉගියවන්හුඋගත්තු, or උගත්හ, or උගත්හු. *Those wise persons acquired learning.*

උන්
උන්හ
උන්හු } මරසෙන්හුවුන්, or වුන්හ, or වුන්හු. *They destroyed the armies of Mâre.*

5. Examples

45. Of the present tense of the verb in the third person plural number.

අන්;—වන්වන්හුවුණිගුණවතන්. *The eloquent disseminate Budha's virtues.*

ඉන්;—ලඅුකියෝඔවිදින්. *Those who have hearts bear them.*

ඔන්;—දනුකියෝදන්දෙන්. *The wealthy give away alms.*

ඔන්;—උඩුවෝමෙරබොන්. * *The ignorant drink distilled spirits.*

6. Examples

46. Of the future tense of the verb in the third person plural number.

අන්නෝ;—සුසිරි කළහුමෙන්දිනිඳුදුදන්නෝ. *Those who have acquired merit will offer unto My'tree Budha.*

අන්නාහු;—ඔසස්කොහිපැවිදිවන්නාහු. *In that faith will they become priests.*

න්හු;—අනතිරියපාකළහුඔබනොදක්නාහු. *Those who have committed the sin called Anetiriye will not see him.*

Note, that the above terminations undergo a slight change by being deprived of the inherent vowel ල in the two last. †

47. The above terminations are changed into කි and හු respectively, in the *second person* singular and plural; and the

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* *Note*, that the terminations given under this conjugation may also be changed into ඉ; as වනාකි instead of වනාන්, විදිකි instead of විදින්, දෙකි instead of දෙන්, and බොකි instead of බොන්.

† *i e.* The inherent vowel ල in the inflexions අන්නාහු and නාහු is sometimes changed into ආ; as instead of පැවිදිවන්නාහු, පැවිදිවන්නාහා; and instead of නොදක්නාහු, නොදන්නාහා.

proper terminations of the *first person* singular are ම්, and මි, which are changed into මු and ම්හ in the plural.

EXAMPLES

Of verbs in the *second person*, in all their tenses and numbers.

Past
- නොපෙරසුවිරිකෙළෙහි. *singular—Thou formerly didst meritorious acts.*
- නෙපෙරසුසිරුකළහු. *plural—Ye formerly did meritorious acts.*

Present
- නෝදැන්රජකෙරෙහි. *singular—Thou reignest at present.*
- නෙපැරපකරහු. *plural—Ye reign at present.*

Future
- නෝ මතුසෙත්පුර අප්පත්කරන්නෙහි. *singular—Thou wilt in future obtain the City of Nivvene.*
- නෙපේමතුභසත්පුර අප්පත්කරන්නාහු. *plural—You will in future obtain the City of Nivvene.*

48. Examples of the verb in the first person and in its tenses and numbers. *Note* that the learner should be guided by *usage* in the selection of terminations.

Past
- මම්පෙරසපුරිසන්විසිමි, or විසිමි. *singular—I formerly associated with good people.*
- අපිපෙරසපුරිසන්විසුවු, or විසුවෙමු. or විසුම්හ or විසුම්හු. *plural—We formerly associated with good people.*

Present
- මම්දැන්ලබුඹුනිපුත්තභාතුරභවෙපෙම්, or බෙපෙමි. *singular—Now do I hold the precarious office of a priest.*
- අපි දැන්ලබුඹුනිපුත්තභාතුරභවමු, or බපෙමු. or බපම්හ, or බපම්හු. *plural—Now do we hold the precarious office of a priest.* *

* The word බුදුපුත්, literally 'a son of Budha,' is here rendered *priest*.

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Future { මම්මතුලොවිතුරුදහම්ඔප නැනෙමි, or නමි. *singular —I shall in future conform (myself) to prëeminent doctrines.*
අපිමතුලොවිතුරුදහම්ඔපන්නමු, or නමෝ. *plural —We shall in future conform (ourselves) to prëeminent doctrines.*

49. When verbal appellatives called අරුත්කිරිය, by reason of an established usage, assume the form of *Participial* or *verbal nouns*, by being inflected, they admit of gender and case, but without a distinction of tense; e. g.

දන්සදහම් රජකරන්නේ ගොයුමා. *Gowteme, the present Ruler* (masculine gender) *of righteousness.*

පනාවිලපන්නීඅවිදු. *Ignorance the distresser* (feminine gender) *of souls.*

මායාතුසිපුරෙහිවිසූ. *Māya, the dweller* (feminine gender) *in the City of Thosithe.* *

මහමුහුතුසොම්නාත්නම් පසේබුදුවතුරන්. *The owl, called Somnas*, the becomer (mas. gender) *of Pasa Budha.* †

විසාඋවැසි රහත්පලඔපන්නී. *Visakah, the female ascetic, the attainer* (feminine gender) *of Ráhāt.* ‡

50. Hence know the changes of the verb in the *Causal* mood පිළදැකිරිය; the *Imperative* පිහ් (which last admits of only the second and third persons); the *Benedictive* mood අපි; the *Conditional* mood අසඔහව්; and the *Passive voice* in its three tenses. §

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* *Thosithe* is the name of one of the many heavens of comparative bliss, known to the Budhists.

† පසේබුදුන් are inferior *Budhas*, "who frequently appeared in the world previous to the birth of Gowteme Budha. Although they assumed the habits of Budhist ascetics, and practised the austerities which lead to *Nirwana* or final emancipation; yet they obtained this state without any of the legislative or other prerogatives peculiar to a Budha, and rendered (little or) no assistance to others."—*Clough.*

‡ *Rahat* means worthy of adoration—also an order of the priesthood or saints, who subdued the evil propensities of human nature, called රහතුන්, and possessed the power of *Irdi*, flying in the air.

§ The Rev. Mr. Lambrick (see his Singhalese Grammar, p. 26.) has treated some of these modifications of the verb, as *Voices*. Except the *Passive*, they

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පියතුකිරිය is that which indicates a causality as caused to be, or done by another. In this sense the termination වි may be added to the crude verb. e. g.

කම්කොලෙස්සසරපනන්බැමිවි. *Sensual desires, and the evil propensities (of our nature) have caused the souls of men to be whirled in metempsychosis.*

මනසෝනාසෝනන්ක්‍රෙලවා. *Cupid causes Youth to sport. (pass:)*

මෙත්තුනතිදු ලොවන් හදවන්නේ. *Mytree Budha will cause the world to be saved.*

Note, that the verb in this sense may also be used in the first and second persons: also, that neuter verbs require an accusative, and active verbs more than one accusative; and that the word denoting the instrument by which the act is caused to be done, takes the inflexion ලා *by;* as

සූදවඅනැඑසිලවාබම්පිසවා. *The chief cook causes meals to be cooked by the mate.*

Note that this inflexion may at pleasure be omitted; as

මුවිස්ගි සුතුබුන්දිදි දෙවාදරුවන්. *Giving fragrant Bètel, (he) causes the same to be distributed by children.*

51. When the verb, either in the *present* or *future* tense, expresses an order or entreaty with reference to the second or third person, it is put in the *Imperative.* Its terminations in the *singular* are අ, ඒ, අන්නේ, and අන්නැ—and in the *plural* අව්, and ඔ.

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are, we believe, more properly designated *Moods*. For, says Professor Wilson (See his *Sanscrit Grammar*, p. 135) "It is desirable that some notion should be entertained of those secondary or derivative forms of which the single verb admits. Some of these might perhaps be more correctly designated as *moods;* for causality, desire, frequency, or intensity, are but different modes or conditions of the same action; and the modifications by which they are expressed are no more to be regarded as distinct verbs because they take all the tenses of the simple verb, than the moods of the Greek verb, of which the same circumstance may be predicated." It is remarkable also that the Benedictive, which is included in the English Imperative, is in the Singhalese, as in the Sanscrit and Pali separately treated of.

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EXAMPLES.

අ—බමුණපණදුඔජ. *O Brahamin! eat to-morrow.*

ඒ—සැරදේමහඔ. *Live long, O mighty person!*

අන්නේ—මිණිකරඇඹිසන්නේ. *Let the cook dress the victuals.*

අන්නෑ—හිමිදුබදහම්දෙසන්නෑ. *Lord preach thou (thy) doctrines.*

Plural,

අව්—ගුණකැත්නම්සිඔජව්. *If there be any merit here, hold ye fast.*

උ—සුජනෙන්සහසැදැක්කු. *O virtuous! behold prosperity.*

Note, that the *imperative* frequently has a *benedictive* signification.

52. When the verb in any of the three persons expresses a wholesome wish, *in futuro,* and which is not realized, at the time expressed it is in the *Optative* or *Benedictive* mood.* It obtains the termination වා.

EXAMPLES.

සරසවිඔමවුඋතඹරඉස්ඬේවා—*May Saraswetee dwell in the Lotus of my mouth.*

නරපවරවැජඔසිඋවා. *May (thou) the supreme of men live prosperously.*

දිසහිඋකිරිඔමිවන්වේවා. *May I be powerful in ameliorating the world.*

53. When the above verbs have a *passive* signification, it is necessary to use terminations proper to the *Passive* voice,

* "*The Benedictive mood*—The term by which the power of this mood is defined imports 'blessing;' but as there is also connected with it the notion of 'wish', and as this wish or desire may concern oneself as well as another, the term 'optative' would better indicate its character; as

තාණනාදෙවාවිධෙයාසූඉමීඅරාවණාදිවයං ‖

. සපතෙඋඃඉඃ විජී සාඋමතංඋාඉන්වම්බිඔ.

'*May the Gods direct us, so that we may either conquer such enemies as Ravena, or die*'—It is used sometimes optionally with the imperative in a benedictory sense: චිරංජීවිඋාව් or චිරඋජීවතුභවාන්; '*May Your Excellency live long.*"—*Wilson's Grammar,* p. 405.

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regarding which the following modifications may be observed, that is to say; in the *past* tense, the letter න is inserted between the crude verb and its termination, and the vowels inherent in the crude verb are changed: in the *present* and *future* tenses, the inherent vowel in the crude verb is also changed, and the syllable is lengthened.

EXAMPLES.

අගමිහගිණි කෙලෙස්කැ දුවිණ. *The thicket of (klesha) sensual desires was burnt by the fire of the chief course (nivene.)*

සුළිරිවකුරන් ඇණ්සගවැලේ. *The fire of trifling sin is covered with the water of virtuous merit.*

සඳුන්පිරිමැදුන්විසින් සතරරැමිවැඩින්නේ. *A figure of Budha will at the termination of his religion be formed by the (assemblage of the) constituent parts of his body.*

Note, that in paraphrasing a sentence the verb in the *Passive voice* may be rendered, by the addition to it of the root ලැබ (expressing the sustaining of the act), also, that certain neuter verbs in the active voice take a passive termination; as බැබ ලිණි (was) *brightened.* *

When the agent and the object are the same (as when a thing is produced of itself), the verb frequently takes a passive termination; e. g. කුසුල්තෙමවිදෙ *The loft* (was) *brok(n) (of itself.)*

Note, that the Imperative takes the termination ඩු; as කරණු *do,* බොජනු *eat.*

Note also, that in the *plural* number, terminations proper to the same must be used.

54. When the verb, without any distinction of either *person* or *tense,* expresses a contingency, or indicates a time (for the cause and consequence) it is in the Conditional mood,* and takes the termination ත; as

* "This mood" says Professor Wilson, "is considered as equivalent of the potential when cause is indicated as well as consequence, or when one act or condition is contingent upon another act or condition, and whether, the cause and consequence be future or past. Like the potential, it is commonly used with the same conditional particles."—*Grammar,* p. 405.

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ගොඹරිනැසැකියනොපවතනත. *If the zealous wish-to-go to Nivene, (they) are not unable (to do so).*

වනතඹැරී වුණිගුණසියල්. *When all the virtues of Budha are proclaimed, they are felt weighty*

උරදුකල් කරතඔසුනිතන දෙ දවන්. *When a child is dead, cause to cease* (i. e. prevent the accumulation of) *human milk by means of medicine.*

Note, that the following are also examples of the Conditional mood;—and that it is desirable to be guided by usage in employing terminations—

ලෝවිඤාගොසිනියහැකි. *It would be impossible to (comprehend) if you think of the universe.*

බව්නොන්ගොස්ද ස්සහැක්. *If by means of meditations, Nivene would be possible.*

සැබිවයහොකි. *It were well if truth be told.*

සුපිරි කලඔසැවි. *It were well if virtuous acts be performed.*

55. When a verb is preceded by, and has relation to, a past act; the last named act or verb (පෙරකිරිය which is the *past participle)* takes the following inflexions, viz. අ, ආ, ර්, ඉන්, &c. or any of the above added to ල* But වුසුඹැව් (which is the *present participle* followed by a verb) takes the following inflections, ඔන්, ඔත, and ඔදී.

EXAMPLES.

අ;—බවසාඋව්කැරැසැකවිදින්. *Having crossed* the ocean of metempsychosis, he *enjoys* prosperity.

ආ;—පරම්පුරාවුදුවූ. *Having accomplished* the *Paremitas,* † they attained Budhahood.

ර්;—හිරිණිලමල්කැහැපෙයැසියැකි. *Having doubted* that it was a cluster of *Giri-nil* (chinoria myxa) flowers.

ඉන්;—පව්වුහොඹැහොසිහෝයෙහේ. *Having gone* whither, will the sinful prosper? ‡

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* See Professor Wilson's Sanscrit Grammar, § 249 *et seq:*

† See Clough, p. 387. vol. II.

‡ A peculiarity in the idiom of the language.

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අලා;—දිට්ඨමඟුල්ඉතඟුදකැලෙනැවත්. *Ditoomagool* halted *having seen Matengoo.* *

ආලා;—කරණීයිරික්සාලාකරණු. Do that which is necessary to be done, *having inquired.*

ඊලා;—ඛීරපොසොන්පතරම්බිලාඒ. The bee proceeds *having sipped* the sweets in the flowery leaf.

ඉන්ලා;—සඟයඟහෙසිල්ලාණඟම්ව්. *Having gone,* behold the prosperity of Niwene.

Note, that the following are also some examples shewing other inflexions of the *past participle;* e. g. අවුත් or අවුදු *having come;* ගොස් *having gone.* †

Note also, that words as in the two following වැඳගී, and කියාලන්නේ, become *roots* by the inflection respectively of ගණ and ල to the past participle inflected as already laid down.

56. *Examples of the present participle.* මිම්—භරසඤ්ඤන මින්පැලා. The Mara army *trembling* went away.

මිඳ—සිඤ්ඤාවපියමින. *Leaving* (it) to peacocks.

මිණි—බුනිරිවිදුදෙතනිතුළුකැන්මිලිගෙමිණිඅතුරුදඟන්ඛිලී When the Sun of Budha had risen, the stars of unbelievers *fading,* assumed a disappearing mood.

Note, that (in this Chapter) the names of the verbs and the tenses, and their significations are treated very briefly: all their pecularities should therefore be learnt according to usage.

End of the seventh Chapter.

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* This is an allusion to a story in the Budhistical Scriptures.

† The *past particip'e* which is treated of under this paragraph has been designated 'The compound perfect' by the Revd. Mr. Lambrick at p. 126 of his Grammar, wherein he remarks;—"Besides the simple perfects given in the Paradigm, there is a *compound present perfect* and a *compound past perfect* formed by the absolute participle and an auxiliary; as කුකුල්පුටුවනැගිල්ලාන්නා *The cock has got on the chair;* දැලඅම්ළුඅහුවෙලාතිබුන් *Some fish had been caught in a net.*" It is quite an error to speak of these as 'compound perfects;' for by transposing the words in the above examples, the student will perceive that

CHAPTER VIII.

On Derivatives.

57. Verbal and nominal roots are inflected with appropriate affixes, but, at the same time, without a departure from usage.

a. Verbal roots.—A verbal root when inflected has either the signification of a noun in its six relations to the verb (i. e. the six එ වරණ *), or that of participial nouns. e. g. කරණී 'that which is necessary to be done'—*a deed,* from කර *to do,* and ණ the affix. පැනී 'that which is fit for drinking'—*water,* from පා *to drink,* and the affix අැන්. ඛෙජනී 'that which is fit for eating'—*food,* from ඛාජ *to eat,* and ඨනී the affix. කැඳ 'that which is fit for mastication'—*cakes,* from කඳ *to masticate* or *bite,* and ඵ the affix. ගතී 'that which is composed'—*stanza,* from ගොත් *to compose,* and ත the affix; and by changing the last by the rule respecting ලොප් (see § 9. and note), දනී 'that which is given'—*a donation,* from ද *to give,* and නී the affix.

Note, that the above are derivatives having the signification of an *Accusative* agent. †

b. කතු 'He who does an act'—*agent,* from කර *to do,* and the affix ඨ, and by the substitution of ත in place of ර. (see § 10.) ගැණී 'he who calculates'—*accountant,* from ගණ *to count,* and the affix ඉ. ඊදි 'he who shoots'—*archer,* from විද *to shoot,* and the affix ඉ. යදි 'he who supplicates'—*beggar,*

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there is but one *simple* verb in each of the two sentences, and that although that verb bears a relation to, the same is nevertheless unconnected with, the participle. Thus දුවිවිණැතිලා කුකුලාඉන්නා *Having mounted the chair the cock is* (i. e. remains); දැලෙ අහුවෙලා මාළුයි ඉණ *Having been caught in a net* (there) *was fish.* This then is not a "compound perfect tense;" but, as it is laid down in the 55th § of the text—"a verb preceded by, and having relation to, a past participle."

* See note (*) to § 60.

† See last note.

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from සඳ *to beg*, and ෂ the affix. දුවා 'he who runs'—*racer*, from දුව *to run*, and the affix ණ. පන්වා 'he who does not walk'—*non-pedestrian*, from වා *to go*, and පාද *feet*, and by eliding ද in the root, and by inserting the negation න්. උරා 'he who glides on his breast'—*glider*, from උර *breast*, ගම *to proceed*, and the affix ණ. දැනී 'he who loves water'—*aquatick*, from පා *to drink*, and ඇණ් the affix. බොබණ * 'that which dazzles'—*dazzling*, from බඹ *to dazzle*. බොබ ණ 'that which stirs up'—*storm*, from බොබ *to stir up*. ලොබ ණ 'that which is desirable'—*desire*, from ලොබ *to wish for*. ලලණ 'that which waves'—*fluctuation*, from ලුල් *to move to and fro*. ගලණ 'that which oozes'—*oozing*, from ගල *to ooze*. බබලණ 'that which shines'—*shining*, from බබල *to shine*. වස්නා † 'that which falls'—*rain*, from වස *to fall in drops*. තුස්නා 'that which delights'—*delightful*, from තුස *to please*. මුස්නා 'that which separates'—*ablative*, from මුස *to separate*. උදුල් 'that which is splendid'—*splendour*, from දල *to shine*, and by changing the affix ණ by the rule respecting Metathesis (see § 14). සමල 'that which wafts'—*breeze*, from සම *to proceed* (like the breeze), and the affix ල. දිසල 'that which is weak'—*leanness*, from දිසර *to weaken*, and by inflecting the base with the affix ල, after eliding the ර in the root. සිවි 'that which gladdens'—*gladness*, from තුස *to be glad*, and ෂ the affix, i. e. after substituting ව in place of ස (see § 10.), and after changing the vowel sound උ in තු (see § 14. *a*). සිටි 'that which stands'—*standing*, from සිට *to stand*, and the affix ෂ. කුඹුවු 'he who dives'—*diver*, from කුඹුදු *to dive*, and the affix උ, and by substituting ව in place of ද (§ see 10.) කැපි 'that which quakes'—*quake* (as in *earth-quake*), from කැප් *to tremble*, and the affix ෂ. දැපි 'he who is brave'—*bravery*, from දප *to dare*, and the affix ඊ. කිපි 'that which annoys'—*annoyance*, from කිප *to oppress*, and ෂ the affix.

* The words බොබණ, බොබණ, ලොබණ, ලලණ, ගලණ and බබලණ are formed by adding the affix අණ to the roots given in the text.

† වස්නා, තුස්නා, and මුස්නා take the affix නා.

The above are derivatives having the signification of the *Instrumental agent.*

c. කොටු * 'that which is chopped'—*chip*, from කැව් *to chop.* වැටු *fallen*, from වැටී *to fall.* ඇඹරු 'that which is ground'—*grinding*, from ඇඹරී *to grind.* මුහුණු 'that which is directed'—*aim*, from මී and සද *to direct*, and the affix ල, [before inflecting which, however, the base undergoes by substitution and Metathesis, a change which produces මුහුව] දුටු 'that which is seen'—*visible*, from දැස *to behold.* පිටිවු *approaching*, from ප and විස *to approach*, and the affix ල [before inflecting which the base undergoes a change as in මුහුව.] කැපු *cut*, from කප *to cut.* සැපු *chewed*, from සප *to chew.* දැපු *charmed*, from දැප *to charm.* ඔ *crammed*, from ලා *to insert.* බැළු *seen*, from බල *to see.* ගැසු *flown*, from ගල *to ooze.* දරු *borne*, from දර *to bear.* පිරු *filled*, from පුර *to fill.* දැරු *distanced*, from දැර *to send away.* සැරු *adorned*, from සර *to adorn.* මැරු *killed*, from මර *to kill.* දැළු *baffled*, from වල *to baffle.* ඉහළු *dropped*, from ඉහල *to drop.* කොළු *plucked*, from කොල *to pluck.* ගැවු *entwined*, from ගැවල *to entwine.* පැළු *split (part.)*, from පල *to split.* ලියු *written*, from ලි *to write.* කියු *spoken*, from කි *to say.* පියු *shut (part.)*, from පි *to shut.* කළු *done*, from කර *to do.* සුණු *shun*, from සර *to shun.* වලු *assembled*, from වර *to assemble.* සුන් *cut* or *destroyed*, from සිඳ *to destroy.* බිඳුන් *broken*, from බිඳ *to break.* හුන් *sat (part.)*, from හිඳ *to sit.* ඉන් *borne*, from විඳ *to bear.* දුන් *given*, from දෙ *to give.* එන *coming*, from එ *to come.* කන *eating*, from කෑ *to eat.* දෙන *giving*, from දෙ *to give.*

The above are derivatives having the signification of an *Instrumental* or Accusative karaka.

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* All the derivatives in this paragraph, which have the final sound of ය, as in කොටු take the affix ල; those which have the final sound of ය, take ල, and those which have the mute ර, take න්. Since the student may easily find them out, we have omitted the *affixes* with which the roots given in the text are combined. The roots themselves are supplied by the translator from the Commentary to the Sidath'Sangerawe, where alone they occur.

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d. සන් 'that by means whereof we go'—*a conveyance*, from සා *to go.* වසන් 'that by means whereof we cover ourselves'—*garments*, from වස *to cover.* නහනු 'that by means whereof the head is anointed'—*ointment*, from නා *to bathe.* කර 'that by means whereof we do or make any thing'—*arm*, from කර *to do.*

The above are derivatives having the signification of the *Auxiliary.*

e. දෙනි 'he to whom anything is given'—*donee*, e. g, a Brahamin; from දෙ *to give*, &c. &c. are derivatives in the sense of the *Dative.*

f. බෙම් 'he from whom results fear'—*fiend* or Rhaksha, from බා *to fear*, &c. &c. are derivatives in the sense of the *Ablative.*

g. බිම් 'that upon which every thing happens'—*ground*, from වූ *to happen;* පුර 'that wherein prosperity teems'—*city*, from පුර *to teem*, &c. are derivatives in the sense of the *Locative.*

h. කරපු *acting*, දෙනු *giving*, වැදෙනු *eating*, බැලුම් *seeing*, නැගුම් *mounting*, සිඳුම් *destroying*, නැමිදුම් *bowing*, *&c.* are derivatives in the sense of *Participial nouns.*

58. *Nominal roots.* මන්වා 'Son of Menu' (e. g. නර *men*), from මනු *Menu*, and the affix ව්‍ය.* දන්වා 'Son of Danu' (e. g. අසුර *demi-god*), from දනු *Danu*,† and the affix ව්‍ය,

* "*Menu*, son or grandson of Brahama, or in plain language, the *first* of created beings, and not the oldest only, but the holiest of legislators. The name of *Menu* is clearly derived (like *menes*, *mens*, and *mind*) from the root *men*, 'to understand;' and it signifies, as all Pandits agree, *intelligent*, particularly in the doctrines of the *Véda*, which the composer of our *Dharma' Sashtra* must have studied very diligently."—*Sir William Jones' works*, III. p. p. 54, 58. The student will hence perceive that the words මිනිහා, මනුස්සයා &c. *man*, and මන *mind*, are derived from the same source.

† "දනු the mother of the *Daityas*, demons, or *asurs:* she was one of the daughters of දක්ෂ, [in the mythology of the Hindus a noted deity, who was a son of, and born from, the thumb of the right hand of *Brahama*, for the purpose of assisting in peopling the world] and wife of *Kàsyapa*, the celebrated *Rishi* or holy man, the teacher of *Paràsuràma*, from whom he received the sovereignty of the world"—*Clough.*

ඥෙර deacon (an order of priesthood), from සමණ *ascetick.* සොඟත් *worshipper of Budha* (e. g. උවසු *hermit*), from සුගත් an appellation of *Budha.* වඇඹ *South-west,* from වා *wind,* a deity of that name presiding over the destinies of the S-W. point, and යඹ the affix. තාරකා *astronomer,* from තරක් *star,* and the affix ඉ. පදි *in feet,* from පද *feet,* and the affix ඉ. දෙනෑතා *multitude,* from දෙන *men,* and තා the affix. ලොතා *the-whole-world,* from ලොව *world,* and the affix තා. ගැමි *villager,* from ගම් *village,* and ඉ the affix. සෑගි *heavenly,* from සඟ *heaven,* and ඉ the affix. රැවණ්මුවා (from රැවණ් *gold,* and මුවා the affix) 'that which is made of gold'—*golden.* දඹුමුවා (from දඹු *wood,* and මුවා the affix) 'that which is made of wood'—*wooden.* තුරැවින් from තුරැ *star,* and වත් affix, *star-like.* නාවි *sailor,* from නාව *ship,* and the affix ඉ. තොඃවි *ferry-man,* from තොව *a ferry,* and ඉ the affix. කිකරු 'he who inquires what to do'—*an obedient person,* from කිම් *what,* and කරු (including the affix) *inquires to do.* දිමුත් 'that which is lustrous'—*brilliant thing* or *person,* from දි *lustre.* ඥාණවත් from ඥාණ *wisdom,* and වත් affix, *a wise man.* බලි from බල *power,* and ඉ affix, *a powerful person.* කිඹ from කර *arm,* and ඉ affix, *handy-one* (a term for the elephant, see note (*) at p. 12.) සෑඹි from සඟ *society,* and ඉ the affix, *a Courtier.* Thus are nouns inflected by appropriate affixes to the nominal roots.

But there are peculiar and idiomatic expressions, with certain affixes attached to them, which are derived from the particular subjects to which they relate; such as flowers and fruits, from the names of the trees to which they respectively belong; * and in like manner the cardinal points, from the names of the Deities who preside over them; e. g. ඉදිරැ the *East,* from the word signifying *Indra,* who is supposed to be the presiding deity of the East; කිරි the *South-east,* from the

* e. g. නෙළුඹුමල් *Lotus flowers;* කොස්ගස් *Jack trees;* &c. &c.

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name of *Agnidevi*, the regent of the *South-eastern* quarter; ☐ the *South*, which is sacred to a deity of the name of *Yama*.

End of the eighth Chapter. *

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* Perhaps no part of this Grammar presents to the student wider and more interesting scope for speculative inquiry and theoretical induction than this chapter. Although *Derivation*, strictly speaking, is a part of Philology, it nevertheless belongs to the province of Grammar; and we thus find it treated by nearly all Oriental Grammarians, under the head of *affixes*, in their connexion with verbal and nominal roots, whence all words spring. It is, however, not a little curious, that the Singhalese, like the Sanscrit writers, "lay down rules to account for the formation of almost every derivative word" in the language: and, as Mr. Yates observes, in the preface to his Grammar, p. xiii., "where the origin is doubtful, the methods of tracing the derivatives are often so fanciful, that little dependence can be placed upon them." Upon a careful perusal of the above chapter, the student will find, that in the formation of words from roots such affixes are only to be selected, as may be both expressive and euphonious;—*expressive*, such as those which had "their origin in the most obscure and early epoch of language," and which therefore have certain meanings attached to them;—and *euphonious*, such as those, which, when combined with the roots, may not leave a hiatus between the base and the affix. It is to be observed also, that where this euphony is unattainable, we are to resort to the elision, substitution, and transposition of letters. With reference to the question, 'whether these affixes convey any meaning?' Professor Bopp, in his Comparative Grammar, p. 121. says—"It is more natural to suppose that they have or had meaning, and that the organism of language connects that which has a meaning with what is likewise significative. Why should not language denote accessory ideas, by accessory words appended to the root? Language, which possesses both sense and body, infuses sense, and imparts form to every word."

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CHAPTER IX.

On the Nominative Case. *

59. When the instrument or agent, and the object, are in their proper cases respectively, they are අනුකර්ත (non-nominative); but when they are not in their proper cases they are උකර්ත, in the (nominative or the) first case. †

When the object is governed by a passive verb, such as ලබ, [a word which expresses the sustaining of an act] it is උකර්ත *nominative;* otherwise (i. e. when it is not governed by a passive verb) it is අනුකර්ත *non-nominative.* (It therefore follows, that) when the *object* is the *nominative,* the agent is *non-nominative;* but when the agent is nominative, the object is non-nominative.

EXAMPLES

Of simple Verbs.

දහම්කරදම්බෑරිහුවිසින්දෙසිණි. *The doctrines were preached by Budha.* [Here "doctrines," which is the *object* of the verb, is the nominative; and "Budha," which is the *agent,* is non-nominative.]

ඔදුන්අරිසඟපිළිපදිනෙසි. *The body of chief priests follows those doctrines.* [Here "body" which is the *subject* or agent of the verb, is nominative; and "doctrines," the *object,* is non-nominative.]

EXAMPLES

Of intransitive Verbs whose agent is Nominative.

ගිම්රිවිතෙදිනදන් හෙරළකුටුවනාවිල්:
මඟිපිළිබිඹුබලා නොසංසැවිනඝා බෙහෙනෙවී.

Having beheld his shadow in the pond, not forgiving, and as it were intent upon destruction, the royal elephant, distressed by the influence of a hot sun, sunk in (that) pond.

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* To no Asiatic Grammar does this chapter bear a closer resemblance than the *Bála'wetára.* Oriental Scholars who have made Pali their study will derive greater benefit by consulting the text, than its translation published by the Rev. B. Clough.

† *Vide* § 26, and note (‡) thereon.

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EXAMPLES

Of transitive Verbs where the agent is Nominative.

රූදුරුබිය නතුන්හදද දුරටපිවිටුකම්:
මහිලොතාවකාරිල්ලෙස්වන්නාවටරුදොරුකෙන්

Kama through fear of Siva, has entered the vacuum of women's hearts: even there he is distressed. How then in opposition to the great, can any prosper?

EXAMPLES

Of verbal Appellatives shewing the object as the Nominative.

සලෙළුකිලිද කපියවුරුබොජදපියබද:
වුහුවෙහිසක්නාද දහිස්තැනා විදපුර හිසතෙනෙව්

The rake was delighted with the sight of the hill-like bosom of the lovely one; and as if intent upon up-rooting that-which-was-directed thither—the arrow-like eyes, he shook his head.

Note, that if words of different cases be compounded, or inflected in order to convey one idea, the compound word is in the *Nominative* (unless otherwise governed); and that an expression without a verb, properly takes the verb වී,—* a root expressive of *being.*

End of the ninth Chapter.

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* The neuter verb වී is frequently omitted in the Singhalese, as in the Sanscrit. Thus, in the former,

ස ව ස ෑ ද්‍ර ෑ දි ස්නා
ඤ ඛ ප භ ඉ ත් න භ ස්නා
ර ත් ඛ වි නි ර ස්නා
න ෑ භ ෑ සූ ඉ රි ඉ ම ත් ව ළා දි ස්නා

(There were) bright clouds, (as if they were) strokes (produced) on the touch-stone of the sky, by the Goldsmith of a clear evening, by means of the gold-like sun—Kaviasekera.

and in the latter,

කොඊපුඉතුණතෙ ඌකාවිවාත්තඛාමිකඃ |
කාණ වඤ්ඤාකිංවාචක්ඛූහිඉවඑවකෙවලං—

"What (is) the use of a son (being) born, who is neither learned nor pious? What (benefit is there) from a sightless eye? (such) an eye (is) even only pain"—Hitopadesa.

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CHAPTER X.

On the Government of Cases.

60. Learned men or Pundits have given the six following Cases, viz. the *Accusative*, the *Instrumental*, the *Auxiliary*, the *Dative*, the *Ablative* and the *Locative*, the name of *agents*. * They are the relations of objects in a sentence to the verb;

* කාරක is an accident of the Singhalese Grammar; which, although found in the Sanscrit, is nevertheless omitted by European writers. Indeed we have failed to perceive any elucidation of the same in any of their works. Hence it is that we are unable to give it a familiar designation, and are driven to the necessity of appending this note. *Karaka*, we have already translated, *vide* p. 4. § 8, as "the means by which an act is performed." This is very obscure, if not incorrect. Mr. Clough in his Dictionary. p. 119, gives the following definition—"කාරක, an act, a deed, an agent, especially in Grammar, comprising all nouns which imply the agent, object, instrument, &c. or any thing except the radical idea; it also includes the application of all the cases" [He should have added] 'with the exception of the Genitive and the Vocative.' Professor Wilson, to whom Mr. Clough was indebted for the above, is more comprehensive in his definition (see his Dictionary. p. 213)—"it also includes *the use and government of the Cases, or Syntax.*" Hence it would seem. that *karaka* are the six relations of a noun in reference to the verb. and that they are in one of the six following cases—the Accusative, the Instrumental (which sometimes includes the Nominative,) the Auxiliary. the Dative, the Ablative and the Locative: e. g. 1. If we say, 'He killed a man'—*man* has a relation to the verb in expressing the *object* of the verb. But, 2, if we say, 'He was killed by a man,' the noun *man* has a like relation to the verb; and implies that it was the *instrument* of the act [Here it is nece-sary to observe, that the Nominative has the same signification as the Instrumental, as *he* in 'He killed a man;' but, where the Nominative is the subject of a passive verb, as in '*He* was killed by a man,' *he*, although the Nominative, would nevertheless be (as being the *object* which sustains the act) an *Accusative* karaka]. 3, If we say, 'He was killed *with* a stick,' we not only convey the relation which *stick* bears to the verb. but also express that which was an *auxiliary* to the performance of the act, viz.—the stick. 4, If we say, 'He gave *to* him a blow,' *him* convey. the object which was the recipient of the act. 5, If again we say, 'He fell *from* a tree.' *tree* expresses the object from whence the act had its rise. And 6, if we say, 'He fell from a tree in the orchard,' *orchard* expresses. in relation to the act, the situation of the tree from whence 'he fell.' We have thus shewn that a noun in a sentence

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and since the *Genitive* and the *Vocative* may exist without a verb, they bear not the same government which the other six cases have. Except by one of these six cases no sentiment can be expressed.

EXAMPLES.

1 2 3 4 5
වුළුඳව පාපිටි කහාඉකිලෙ සදුන්කවින් පිසැ සඟනවදි
6
බෙවෙන්මිදුනි.

1 5 2
The cook, having given unto the priesthood milky-rice, cooked
3 4
in a golden-vessel by means of sandal-wood, was freed from
6
metempsychosis. *

The use of agents is thus effected; and they are to be employed as occasion may require.

End of the tenth Chapter.

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must be in one of six relations to the verb; and that it is this *relation* which Singhalese Grammarians designate කාරක. It must, however, be observed, that the *Genitive* and the *Vocative* may exist in a sentence without any relation to the verb, as 'O mighty *King* of *Kings*, *Lord* of *Lords*;' and that therefore those two cases are not comprehended in the karaka. කාරක derived from කර *to do*, and ක affix, conveys the meaning of 'the *agent* of the act,' but not "an act, or deed." Hence in the text කාරක are distinguished into an *Accusative agent*, an *Instrumental agent*, an *Auxiliary agent*, a *Dative agent*, an *Ablative agent*, and a *Locative agent*.—*vide* chapter X. § 60.

* Here the word "cook" is in the *Nominative* case; which in the sense of agents includes the *Instrumental* (see note to § 60); "milky-rice" is in the *Accusative*; "golden vessel" in the *Locative*; "sandal-wood" in the *Auxiliary*; "priesthood" in the *Dative*; and "metempsychosis" in the *Ablative*.

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CHAPTER XI.

On Propriety.

61. Hence know that he, who, having studied Grammar, wishes to versify, should do so after acquiring a knowledge of the good and evil Prosodial *feet* as well as *letters*, &c.

The eight classes (of trisyllabic prosodial feet) are produced thus:— 1, where the foot is composed of three ගුරු,* it is called මගණ *Molossus;* 2, when it is composed of three ලඝු, the foot is called නගණ *Tribrach;* 3, when the first syllable is long and the two last syllables are short, the foot is called භගණ *Dactyl;* 4, when the first syllable is short and the two last syllables are long, the foot is called යගණ *Bacchic;* 5, when the middle syllable is long and the syllables on either side are short, the foot is called ජගණ *Amphibrach;* 6, when the middle syllable is short and the other two are long, the foot is called රගණ *Cretic;* 7, when the last syllable is long and the two first are short, the foot is called සගණ *Anapæst;* and 8, when the last syllable is short and the two first are long, the foot is called තගණ *Antibacchic.* If a Molossus occurs in the beginning of a stanza and before and after the name of the person celebrated therein, the poet's enterprize will be crowned with *success*;‡ if a

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* The Singhalese follow the rules of Sanscrit Prosody, which are expressed with singular brevity; the *initia's* alone of the words being given to denote them; thus ල for ලඝු *laghu*, "short;" ගු for ගුරු *guru*, "long;" and, as in the following line (see Appendix A § 61.)

ම, ම්, න, ඛ, ස, ජ, ර, ද, ත, යනන:මිනවතගා

ම Stands for *Magena*, න for *Nagena*, ඛ for *Bagena*, ස for *Yagena*, ජ for *Jagena*, ර for *Ragena*, ද for *Sagena*, and ත for *Thagena*. vide Colebrooke "*On Sanscrit and Pracrit Poetry.*" vol. II. *p.* 71.

† *Before and after the name of the person celebrated therein.* This means the person who is the subject of the verse—the hero of the tale.

‡ We do not profess to pin our faith to this doctrine of the Grammarian; although, we do not disguise, we should be loth to be guilty of a departure from the rules laid down by him. Our reasons are the fol-

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Tibrach the poet will be *renowned*, or *powerful*, or *influential*; if a Dactyl he will be *prosperous* or *happy*; if a Bacchic *longævous*; but if an Amphibrach occurs at the aforesaid places, the poet will be *sick*; if a Cretic he will be *sorrowful*; while an Anapæst will cause his *death*; and an Antibacchic render him *unfortunate* or *unlucky*.

62. A ගණ or "class" is a prosodial *foot* of three letters.* The quantity of මත් (a syllabic *instant*) is the time occupied in *winking* the eye. That period of time occupied in uttering one (simple) letter has but one මත්, and it is ලඝු or *short*. When a letter occupies double that time in its utterance, or when a short letter is followed by a mute letter, the

lowing. We do not believe that words have, or can have, any mystic influence upon man; but we do believe that to use an *Amphibrach*, a *Cretic*, an *Anapæst*. or an *Antibacchic* "at the beginning of a Stanza, &c." is contrary to the rules of Prosody, and therefore *improper*. It is indeed our firm conviction that originally the Hindus (from whom the Singhalese have derived this notion) regarded these prosodial feet in no other light but that in which we regard them; and that in course of time. what was only bad as offending against *Grammatical Propriety*, was, through ignorance, or from a desire of mystifying the art and of rendering it an object of terror to students, declared to be "bad," as being productive of "sickness." "sorrow." "death," and "misfortune"—a device by no means incredible or surprising, in view of the fact, that even the Sanscrit, the most polished language of the Eastern hemisphere, was made inaccessible to all but the Brahmin, upon the alleged ground of its having been of a "Divine origin"! "Women and the vulgar were forbidden to approach its *tabooed* enclosure; *este procul profani* was the voice heard from legislative and priestly lips. To learn, or pronounce a letter of the Divine Alphabet was a sin of the deepest dye in all but the privileged classes."—*Calcutta Review* for 1845, p. 5.

* This definition of a *prosodial foot*, it is apprehended, is not quite correct. In all probability its inaccuracy led to the erroneous criticism of Meeripenney—see *Introduction*. A "prosodial foot" is. correctly speaking, a *trisyllabic* (not a three-lettered) class; and this definition will comprehend the different quantities assigned to the eight classes of prosodial feet. For, whether we take ම ස ා three simple letters. or සම් සත් ද් ම් six letters; or ආ සා මී three long letters, &c. &c. we use no more than three *syllables*; but, if we take the definition in the text, ස ම් ස ත් ද ම් instead of being one foot, will be *two feet*.

syllable is considered දීර්ඝ or *long;* an අල් or *mute* letter, i. e. one deprived of its inherent vowel sound, is less than a syllabic instant in quantity. A letter such as අ in අප්, is a little longer than one *syllabic instant,* [7]

EXAMPLES

Of Prosodial feet.

1, A *Molossus,* සෙත්වේවා, *Let (him) be prosperous;* 2, a *Tribrach,* තොපට *to you;* 3, a *Dactyl,* ඉවිසුවා, *Let him be happy;* 4, a *Bacchic,* තිලෝජ්‍යා, *chief of the three worlds;* 5, an *Amphibrach,* මහෙසිර්, *consort of Indra;* 6, a *Cretic,* බ රැසී, *Baroosee;* 7, an *Anapæst,* සාරසී, an appellative for *Budha,* meaning the *Lion of men;* and 8, *Antibacchic,* සප්දැඩි, *a species of serpents.*

Of the alphabet ඇ, ඎ, ඔ, ම, ර, ඵ, ඥ, ණ, ශ, ල and ං, are *evil* characters; උ, ප, ි, ා and ා, are *human* characters; and the rest, ෘ, ෟ, ව, ව, න, ද, ඛ, ඍ and ළ, are *divine* characters; any one of which last should be preferred to the *human* in the beginning of a stanza, as well as before and after the name of any person named therein. The *evil* characters, as being subversive of all prosperity, are to be avoided at those places. *

By dividing the alphabet into four, so as to produce the letters අ, ඔ, න, and ෆ, in the beginning of each division, (a diagram † consisting of) eight classes (of letters) will be produced. Of these the first class, called නකුලේ *weasel,* are inimical or opposed to the fifth, called සපුෂ *serpent;* the second, මුසු *buffalo,* to the sixth, තුරඟ *horse;* the third, මහවඩ *owl,* to the seventh, කිලිඳුවු *raven;* and the fourth, විඩ *tiger,* to the eighth සරඟෝ *deer.* All the characters opposed to the first character of a person's name must be avoided before as well as after that person's name.

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[7] This also is an error—See Appendix C.

* Owing to the great simplicity with which the Rules in this chapter are worded in the Singhalese, the translator is obliged to be more free in the translation here than elsewhere.

† See diagram, in the *Introduction.*

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63. No person who is well read in the works of *Rishees* will ever open the last word of the first hemistick into the first word of the second, either by compounding two words together, or by dividing a *compound* term, or an *affix* from its root, or the noun from its case termination. [12]

It is incorrect to repeat an expression which conveys the same meaning; or to use a word which has the same meaning as another (in the sentence). A departure from the first part of this rule is called සදපුනරුක්ති *repetition of terms;* and a departure from the last part of the rule is called පුනරුක්තාර්ථත්ව *repetition of significations.* *

1*st Example.* වනාඝට බම්භර දැ දලදඳුසේ දලදුනී. *The water-giver (cloud) which inflames widowed-wives is named water-giver.* †

2*nd Example.* සොවිනෙඃඛිතතුනුතුතාවිහසිඳුමතලෙනහ කෘරුනාගෘ. *Cupid with scorn enfeebled the weakling, who was faint by reason of sorrow.*

It is objectionable, when either a compound term,‡ or a word by being divided, or a word legitimately correct, conveys an improper or a vulgar meaning in composition. This error is called පිරිදඅරුත්දෙස්,‡ *Ambiguity*—e. g.

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[12] See Appendix C.

* Both these canons are comprehended in the term *Tautology.*

† This is a rule which may serve to assist the student both in poetry and prose. The Rule is this, "Avoid tautology, and the use of words of the same signification." In the first example, දලද is used twice to mean the same thing—*a cloud;* and in the second, *enfeebled* සිඳුමතලෙ—*weakling* තු දුවිහ—and *faint* හසි , are words which convey the same meaning.

This Rule is laid down by Dr. Campbell in his Philosophy of Rhetoric in nearly the same language as the above: Book II. Chap. VI. Part 3. "Another source of obscurity, is when the same word is in the same sentence used in different senses."—Again at Book III. Chap. II. Part I. "Tautology—which is either a repetition of the same sense in different words, or a representation of any thing as the cause, induction, or consequence of itself."

‡ Care must be taken, either in *compounding* words, or in *placing two words together*, or in the use of even a correct expression, not to convey to the ear a low, vulgar or an undignified meaning—e. g. 1, පිත්ත is a word for

දිවරඟ විඤ්ඤුණන් තොපකින් නිලියනස්නට:
සොඹුරුණවමඩ යිමි නැටුසඟදඟතැ කොදනැතිසේ.

Lord, spread thy gentle virtues on all sides like the (scent of) the wild jasmine, in order that the dancing maid of thy renown may troll on Pundit's tongues, like unto an arena for dancing.

When certain words (in a sentence) are placed in a certain order, and another set of words intended to be put in apposition to the former, are not placed in the same order, erudite Pundits have considered this objectionable, and have termed the offence උලිවැල, *Disorder.*

සියඹපියතම්වූහිරි දුසිරි විසිනැ :
සඳුන්කලදෙ ඇවණ්දෙවියෝ සහෙලවන්දිය.

May the Gold, Silver, and Cloud-coloured Gods pour blessings upon Giridoo, Siri, and Visi, whose husbands are the aforesaid Gods. *

Where a piece of composition, in allusion to an incident, is not upon the face of it sufficiently explicit (and therefore obscure) the defect is called කෝඩෙස්, *Obscurity*—e. g.

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stalk; but by compounding it with මේ *the very*, and adding a verb such as දීපන් *give;* we obtain පින්න-මේදීපන් *Give the very stalk.* Now, the word පින්නමේ being uttered at once, conveys a low vulgar meaning, having reference to the *posteriors of a person.* 2, විස-කුණන් is one single term for *Pundits;* but, as in English, there being two syllables, they, separately, convey two low and undignified meanings—*poisonous-decrepid persons.* 3, නැටුම is a correct word meaning *to dance;* but it has also another signification, *to die.*

* In the order of words in the above sentence, "Gold, Silver, and Cloud-coloured Gods," stand for *Brahma, Siva,* and *Krishna* respectively. The words put in apposition to them are "Giridoo, Siri, and Visi," or (in more conversant phraseology) *Parwatee, Lakshamee,* and *Saraswatee.* This is incorrect; because in the order in which the Goddesses are named, it is to be apprehended that *Parwate* is the wife of *Brahma; Lakshamee* the wife of *Siva;* and *Saraswatee* the wife of *Krishna:* but, if the Goddesses were (as they ought to have been) named in the following order "Visi, Giridoo and Siri"—i. e. *Saraswatee, Parwatee* and *Lakshamee,* their husbands would respectively be (in the order in which the poet has given them) *Brahma, Siva,* and *Krishna.*

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ලේවණ්සමුදුරෙන් උලැඟිසෙවිරහදෙරණතා.

*The boar buoyed up the earth from the bloody ocean.**

This is obscure for want of an expression such as බුළුසුන් සප්ලේ, "bloody by reason of the general destruction of serpents," literally, *altogether destroyed serpent's blood.*

If words (as in the following example) are improperly put (i. e. where praise is due dispraise is expressed); the defect is called අසඛහවි, *Unpropitious.*

EXAMPLE.

ඉතවදිසදේවා රිවිරුළුනසවිමැණ

May the sun, like unto a gem in the neck of the serpent-like Rahu, give thee victory. †

When an abstruse or obscure expression which has a hidden meaning, occurs in a sentence, (as in the following example), the defect is called ඝුළුපැරැන්, *Ambiloquy.*

EXAMPLE.

දෙව්බරඩිඅඩනෙත් පස්විසිවාරකනතා

May the God of Half-half-twelve eyes protect thee for five-twenty years. Instead of '*May the God of three eyes (Siva) protect thee for five-times twenty (or* 100*) years.*' ‡

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* This is in allusion to one of the incarnations of *Vishnu* as a boar, in which form he destroyed innumerable serpents—a warfare which produced "a sea of blood."—See Appendix C. paper on Rhetoric.

† Here the expression is said to be *improper*, because the sun is spoken of in undignified terms, when, considering that his blessing is invoked, he should have been alluded to in terms of praise. The expression "like unto a gem in the neck of the serpent-like *Rahu*" is undignified, since the *sun* and planet *Rahu* are said to be at enmity; and therefore to invoke the blessing of the former, by naming him in connection with his enemy, creates an improper sensation in the mind.

‡ "Half-half-twelve eyes" is an obscure expression; for it may mean either "twelve half eyes," or "twelve ($\frac{1}{2}$ of $\frac{1}{2}$ =) *quarter* eyes," or ($\frac{1}{2}$ of $\frac{1}{2}$ of 12 =) *three* eyes: which last is the meaning of the writer. So likewise, "*Five-twenty* years" may mean "five-*and*-twenty"—*twenty-five* years; or "twenty times five" equal to *one hundred* years: which last is meant by the writer.

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It is highly objectionable to place words in discordant *genders*, or *numbers;* or to compare one object to another which either *exceeds*, or *diminishes* that which is compared.

EXAMPLE.

සිහිඳෙහසකගෙමඬ විමලඕරයතලඬගෙමන්:
ඊවිහවිකාඋගොඛගේ ඇහඵවිඛෙදඉඛිඉඇරඬ—

*The moon is like unto a goose,—the serene sky (vacuum) like unto ponds;—the fire-fly glitters like the sun—the soldier by reason of his veneration for his lord, is like unto a dog.**

The Poet who will attend to the above (instruction) will be renowned in society. It is (however) desirable that (in composition) he should avoid the defects (aforesaid), and be guided by the usage of ancient teachers: and moreover, versify by a strict attention to *Syllabic Instants, Prosody, Rhymes*† and *Yavehan.*‡

End of the eleventh Chapter.§

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* In the above example, *the moon*, which is in the *masculine* gender, is compared to a *goose*, or a *female swan;* the *vacuum* or the sky, in the *singular* number, to *ponds* in the *plural;* the little *fire-fly* to the *sun*, which vastly exceeds the former in brilliancy; and the *soldier* to a *dog*, an animal whose very mention is associated in the minds of the Singhalese with feelings of contempt and ridicule; a comparison, therefore, ill-becoming a man, who very properly respects his superior.

† The following remarks on Sanscrit Prosody apply equally to Singhalese Versification: Mr. Wilson says (see his Grammar p. 417.) "Rhyme is not employed in any of the older, or in the higher order of writings. It is met with in forms of a lyrical character, and of late; and in them also great inequality of metre is introduced. In the best and oldest compositions, great regularity prevails, although the metre is occasionally varied even in the same work."—*vide Introduction.*

‡ *Yavehan*—*vide* explanation and examples in the *Introduction.*

§ It has been suggested to us, that this chapter which is designated *The* (ඉදුණුදු) *Good and Evil*, would bear the interpretation of *Purity.* There is, however, an objection to the adoption of this on our part. Grammatical Purity embraces three things: *First'y*, the *Barbarous*, or faults arising from a use of foreign terms. *Second'y*, *solecism*, or offences against the idiom of a language. And, *thirdly*, *Impropriety*, or, what Quinctilian calls, "*quæ contra legem loquendi composita.*"—Instit. lib. 1.

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CHAPTER XII.

On Rhetoric.

64. When a resemblance is instituted between things, it is called *Comparison.* Of the *comparates,* the object from whence the comparison is drawn, is known by the term උවමා; and the object (in hand) *to which* a similitude is exhibited is called උවමේ—e. g. *

බුවන්ඉදු රවින් ඉදුවන්උවන්සව නිය

Budha's eyes are like the blue Lotus; and his face is like the moon.

Where, as in the above example, a similitude is instituted between two objects, the comparison is named විත්උවම්—*Comparison of objects.*

The following, which is an illustration of sensible by imaginary objects, is called අවිතුවම්. †

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cap. 5. Now, it will be perceived that the Grammarian merely treats, in this Chapter, of that which is contrary to the received and established usage of the Singhalese language. Hence the necessity for a term less general than "Purity" in order to convey the meaning of ඉටුණුවු; which we have therefore translated *Propriety.*

* It is not a little remarkable, that many a canon of the Singhalese Rhetorician is nearly the same in English. As a means, therefore, whereby we may be enabled the better to illustrate the text, which is too often expressed in a style far from being diffuse, and therefore obscure to a beginner; we shall cite such passages from Dr. Whately's excellent work on *Rhetoric,* as, in our opinion, are parallel to the passages in the text—"*Comparison* (says he) is one powerful means of exciting, or heightening any emotion: viz. presenting a parallel *between the case in hand, and some other* that is calculated to call forth such emotion:" *Whately, par: II. chap.* 2, § 4.

† Thus in *Whate'y. par. III. chap.* 2. § 3.—"Of metaphors, those generally conduce most to the energy or vivacity of style we are speaking of, which illustrate an *intellectual* by a *sensible* object: *** Thus we speak of 'unbridled rage,' 'deep-rooted prejudice,' &c. &c. But the highest degree of energy (and to which Aristotle chiefly restricts the term) is produced by such metaphors as attribute *life* and *action* to things inanimate; and that, even when by this means the last-mentioned rule is violated, *i. e.* when *sensible objects are illustrated by intellectual.*"

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ඉදසැවිසිරිවැටු මහමෙරලොවදහුම්වත:
සුගතිදුබදඑබදුවි——

If the Mahamara, which is surrounded by rainbows, were to move in the world, Budha's body would resemble it. *

If, in a comparison, the words and their significations be respectively suitable to the object to which the similitude applies, and by which it is illustrated, and the whole sentence conveys a concurrent signification; the comparison is called සෙලෙසුවම්:

EXAMPLES.

පියවිරුවඹා කොස් බුදන් තුණසිඔව්:
දලපල්දුහදසිවිලේ පැදදිමුණය සරණින්‖

Although seated in a watery and muddy locality—difficult to be approached; the Lotuses, composed of stem, fibre, petals, sheath, and an increasing red colour, were defeated by her feet.

සුවටකෙම්කුල හි අඹරතරුදිකොකුම්වන්:
තරැපුන්අැල්සපතුලේ වම්තෙ කොඹලකිස්රුස්‖

That which appeases thy enemy in winter, is not a female's bosom, but the sun, which is greatly round, and of a kokum (saffron) colour, and which rises by degrees, and rests in the vacuum.

Or thus:—*That which appeases thy enemy in winter, is not the sun but a female's bosom, which is greatly round, and of a kokum colour, and which rises by degrees, and rests on cloth.* †

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* It is said that rays having all the colours of the rainbow proceeded from Budha.

† This may perhaps be explained by what is familiar to the English Rhetorician,—"explaining the metaphor by a statement of the comparison." In the first example, *Lotuses* is a metaphorical term; and it is explained by referring at the same time to the *stem*, (leg); the *thread* (sinews); the *petals* (fingers); the *sheath* (skin); and *red-colour* (a delightful hue)—qualities which resemble the component parts of the "feet." In the second example, the metaphor is such, and conveyed too in such language, that we at once perceive the likeness; and can apply the "statement of the comparison"

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When the object whence a comparison is sought to be instituted, is expressed in terms indicating some of its defects, in order thereby to elevate the object to which the same is compared, the comparison is called ඌදිලච්ඡ—e. g. *

ලොමිඤ්චනදෙ, ඊදිසඋපමාසු ඉතානුදේ:
සඝිතවිලාවි උවිඉවේ,———

What comparison in the world will prove suitable to thee, when the moon is waning, the sun cruel, and the ocean fluctuating?

If an existing or inherent quality is represented as non-existing, or a non-existing quality is represented as existing, so as to convey some significant meaning—[the language is a species of comparison] called විරුද්ධ *Irony;* e. g.

කණ්ඩුනා ඊවතා, ලොදෙනුදනුලෙමුදුවිනිත්:

Even though the ear is a non-existing member: we (yet) know that he is a churl by (his) conduct. †

මඤ්ඤතා සිඤඋත්තේ යි පරං වලෙඉඩිඤදයි:

O powerful person! thou art fearless: how then dost thou impart fear to others? ‡

---

either to the *sun* or the *bosom*. We have given both the readings which the words admit of.

* Aristotle says, that *metaphors* may be employed either "to elevate or degrade the subject according to the desire of the author; being drawn from similar or corresponding objects of a higher or lower character." The rule in the text is slightly different from the above; for it has reference to a *double* elevation of the *subject*, by a comparison drawn from a similar *object* of a higher character, and at the same time by a reference to some degrading quality in that *object*—a quality non-existing in the *subject*. Thus, in the above example, 'the ocean' is compared to a person. The former of itself bears a high character; but by a reference to its inherent defect—'*fluctuation*,' the writer cries 'what comparison in the world will prove suitable to thee, when the ocean itself is fluctuating (which thou art not!)'

† This passage would be less obscure to the European, if the sentence were rendered thus: 'Although he has not an ear; yet by his conduct do we know that he will not give.'

‡ *Fear* is an inherent emotion of the human mind; yet the speaker has declared the party whom he addressed, "fearless," with a view to increase the force of the compliment.

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When at the conclusion of a dialogue, there is some significant meaning conveyed [which the words themselves do not impart], the language is called උවඛස්—e. g.

සදවනාසිදුකියසකුඹුයොනාකොමයන රු
කිව්ගඟපෙනහොදවැලිඅයලහොහොරු
අරුණුකිඹෙකිව්කෙරලන්ලැඛහුරි රු
පැවිවිනෙදෙසසුදපතිරජදිනඉසු රු

The above, when rendered into prose, is read as follows:—

Agastiya—වනාසිදුසද. *Fair one of a forest river!*

River—කුඹුයොනාකියා. *Say (or speak on) Koombe Yōnee.*

Agastiya—සතාගනාමකිවී. *Why hast thou uttered the name of the enemy?*

River—නොදෙසෙපෙන. *And wherefore hast thou named the enemy thyself?*

Agastiya—යලවැලිඅහොදහාන කිහෙකිඅරුණුවී. *But river Velley! thou art white: how hast thou became partially red?*

River—වකෙරලන්හුරිනලැඛ. *Having imbibed the blood of the inhabitants of Keyrelle.*

Agastiya—පතිරජදිසඉසුන මෙසසුදපැවිවන්. *Yes. King Pathiraje waged a war in that direction.* *

65. When an estimable subject is treated of in disparaging terms, Rhetoricians have designated such composition නිදිපසස්—e. g. †

* This, it will be perceived, is nearly identical with *Prosopopœia*, or Personification of the Western nations. We say "nearly;" because, although this like their Prosopopœia, is a metaphor which attributes *life* and *action* to inanimate objects, yet it never occurs except in a *dialogue*; which dialogue *concludes* by illustrating the reality by an imaginary circumstance or incident. Thus, in the above example, the writer wishes to convey that king *Pathiraja was victorious* in a war which he had waged in the vicinity of the *Velliganga*; since with the enemy's (Keyrelle's) blood the river became "partially red." This dialogue is given as being conducted between *Agastiya*, "regent of the star *Canopus*" (otherwise called *Koomba*; a *jar* or *pot*), and the river in Ceylon called *Velliganja*—characters which in Oriental mythology are inimical to each other. See another example of this in the *Introduction*.

† It is stated by Aristotle, that "the person whom we would hold up to admiration should always be *advantageously* compared, if

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ගණ්ඩූපතාපරාක්‍රාන්ත මිතඟදදීඝසිලිඝසඤ්ඡිත:
පරහුදිරීරුතදුරෙන් ඵලුවිනිඝතියිමඤ්ඤා ||

O powerful man! thou tookest in thy hand the Rhodia-slave of a black flowing sword; and in consequence, do I think, thine enemies have left thee far.

If an idea, different from that conceived in the mind, be manifested by the words, the language is called අන්‍යාලේ.—*Metaphor,* * e. g.

මහා මෑ ගි සු ව ව් ස ලීමලී යා
කී ලි ෙදු ලි වි ෑ ස ම ස ලිමිලී යා
ෙඛා මී ව් මී ලි තු ඩු ව් ලිපිලී යා
පිලින්ෙනාලෙන්ඳ: ගිඛෑළමිලී යා

A travelling parrot, who seeing the large flowers, was glad and delighted therewith, having perched upon the cotton tree, thinking 'let me extract honey,' thrust his beak into a ripe-pod-(and lo!) the cotton that up-rose by means of the bruise exhibited a melancholy appearance. †

---

possible, with those that are already illustrious. but if not, at least with *some* person whom he excels: to excel being in itself, a ground of admiration." The converse of this is put by the canon laid down in the text. For in the example before us instead of speaking of the person addressed in reference to some illustrious object, a degrading one, (a "*Rhodia*") is mentioned.

* This is a sort of allegorical metaphor.

† The object of the above is to shew that the bruised cotton presented the appearance of flowers, and that of the following, to convey that "the women" were so *handsome* that even the very bees mistook their faces for Lotuses.

ෙන එ ම් ම ල් ඔ ද ඔ ත්
ප ව න් ඛි ඟු එ ඟු ඛෑ ද ය ත්
සු ර ත සෑ ර තෑ ස යු ත්
දුරඹඟලකම්එවෙන්ෙඛවප ත්

The bees who pursued the breeze, impregnated with the sweets of the Lotus, entered the house through the windows opened by town-women faint with dissipation.—Kavisekara.

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66. To express the reality in a different way is called උපේලඤා, a *Trope;* e. g. *

අපොලතරියොරබිමතඤබදුපෙදණොඇඟඇඹින්
බියඉඳවිගිනිඳුවකාවන්, කතකණ්කපල්පල්ලේ

Whilst a woman, who repeatedly struck on the ground a ball, jealous of its similarity to her own bosom; the eyes-like Lotuses in her ears through fear fell at her feet.

[When a comparison is instituted, the resemblance being stated†] the figure is called ඉෙරෑ *Simile;* e. g. ‡

ගැඹුරෙන්සයුරුවිසෙමියුණෙනිදුවිනෙදින්
අදුරුදිරිනිලිනෙන්සුරතුරු———

By reason of profoundness—(he is) like an ocean—by reason of gentleness, the moon—by reason of his power, the sun—by reason of his strength, a rock—and by reason of his liberality, the wish-conferring tree.

When an object or a multitude of objects compared, by reason of its or their similitude to some quality or attribute of another object, is illustrated by metaphorical terms; the figure is called රූපඤ *Metaphorical simile.* §

යසපඩෙරාදුසුදුල් ෘකමිසිසිසෙ සුරයඤරුස්:
සේවිලාදලඤාලසොලෙස්දියවිරුබිවී——

* We cannot find the equivalent to this. Perhaps it would not be amiss to call it by a general term—*a Trope.*

† Vide Whately on Rhetoric, Part III, chap. II. § 3. p. 265.

‡ "The simile or comparison may be considered as differing in form only from a metaphor; the resemblance being in that *stated,* which in the metaphor is *implied.*—*Dr. Whately's Rhetoric,* p. 265.

§ "The greatest masters of this kind of style, when the case will not admit of pure metaphor, generally prefer a mixture of metaphor with simile; first pointing out the similitude, and afterwards employing metaphorical terms which imply it; or *vice versâ,* explaining a metaphor by a statement of the comparison. To take examples of both kinds from an author who particularly excels in this point (speaking of a morbid fancy),

——— like the bat of Indian brakes,
Her pinions fan the wound she makes,
And soothing thus the dreamer's pain,
She drinks the life-blood from the vein.—*Rokeby.*

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*The renown of his full-blown white Lotus, (whose pod is moon-like, whose pollen star-like, whose petals light-cloudy-like, and whose stalk mount-Meru-like,) spreads itself in the pond of the world.**

For the sake of his reputation, let the student follow in the footsteps of ancient sages; and let him also bear in mind that, except the letters ස, ර and the like, no [letters or] phrases should be adopted in Poetry for the sake of completing the verse. †

End of the twelfth Chapter. ‡

The word "*like*" makes this a comparison; but the three succeeding lines are metaphorical. Again, to take an instance of the other kind:

They *melted* from the field, *as* snow,
When streams are swoln, and south winds blow,
Dissolves in silent dew—*Marmion.*

Of the words here put in italics, the former is a metaphor, the latter introduces a comparison.—*Whately* p. p. 267,-8.

* See note (*) at p. 39.

† We select the two following stanzas, the first from the *Kariasakera*, and the second from the *Goottilla Jataka*, to shew that the letters ස and ර are used without adding anything to the sense, and for the sake of completing the verse.

ඨසාලෙනාවුදිපොල්ලාසා
නොළුදුන්නාවපල්ලාසා
සුගුඹුල්ගිරිනිල්ලාඝ
පිල්ඛරපිල්වල්ලාසා

There were young gambolling deer, which touch with their lips the budding foliage; luxuriantly growing Girimil trees (chinoria myxa); and peafowls heavy laden with plumage.

සවිටරිනිසා රස
කිරිදුතෙඹිරිසා රස
මුපුරගිලදු රස
වේළුවනාභිධයවිහාරස

Near the proud city of king Bimbisara, teeming with all prosperity, was the Temple called Weyloowana.

‡ It has been a source of great difficulty, even with Western nations, to define the exact and true limits of *Grammar* and *Rhetoric*. Perhaps it is therefore not a matter for surprise to the student, to find in the Sidath' Sangerawe a Chapter on (ලඃර literally *the beautiful*) Rhetoric. Gram-

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What signifies the praise or dispraise of pretended Pundits who have only acquired the first Elements (of Grammar)? The learned Pundits alone are competent critics. O Pundits! although this little Sidatha, ex-

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mar may be called the *useful*, whilst Rhetoric forms the *beautiful*, or, rather the *Ornamental* part of one and the same study, which is denominated සඳඋකරණ—*The verbal Science*. Now, the distinction is not observed to the same extent by Eastern as by Western nations. That which is not beautiful, although correct according to the strict rules of Grammar, fails entirely to please the Oriental; whilst a love to indulge in an extravagant display of metaphorical adornment in style, renders the study of Rhetoric indispensable to him. He studies it before he is proficient in Grammar. Indeed we found some portions of this Grammar unintelligible without a reference to some of the canons laid down in a work on Rhetoric. The fact that the majority of the standard writers amongst the Singhalese have adopted *Poetry* instead of *Prose* furnishes us with another reason, why a knowledge of the art of Rhetoric has been felt quite as necessary as that of Grammar. For, although Poetry (according to Dr. Whately) "is not distinguished from *Prose* by superior beauty of thought," it nevertheless produces in the reader's mind more intense pleasure than Prose. And metrical compositions require a kind of language different from that which suits Prose. Hence, whilst the Singhalese, like their Hindu neighbours, have generally made a choice of that which produced the greater pleasure, *Poetry*; they have also blended with the study of Grammar that which is calculated to teach them elegance or *beauty* (අලංකාර) in their compositions—viz. *Rhetoric*. It must not be forgotten, however, that according to Oriental notions (as indeed it was once thought by certain "French critics, who derived their doctrine from a misrepresentation of a passage in Aristotle's *Poetics*") metre is not essentially necessary to constitute Poetry. Prose works in elegant language, and intermixed with flowery descriptions in a poetical style, are reckoned amongst *Poems* in the Sanscrit, and may, in the opinion of Pundits, be properly denominated කව්‌ය (Poetry) in the Singhalese. In the Preface to the *Dáśa kumára Charita*, Professor Wilson says—"Its style is of that elaborate description which has induced native Scholars to ascribe to the work the denomination of a *Kávya*, or Poem. * * * It is a work written in a highly cultivated style, but entirely in prose. * * * It is not uniformly, however, of a poetical elevation."—p. 1.

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cept to the beginner, has nothing original in it (to recommend itself) to the erudite; rejoice ye (however with me) in my labours. May Pathiraja, like unto a flag on the summit of the mansion-like village Radula, and who by the arm of his extensive ramparts, governs the whole of the Southern Lanka, be long prosperous! I have composed the Sidath-sangara at his kind request, and with a view to disseminate (the knowledge of) the rudiments of cases, &c. in the Singhalese Language. The wise man who shall have learned its rules (both) primary and secondary, and made Grammar his study, will—having with facility removed the pretensions of the learned, who are elated with pride—constantly hoist up the flag of victory in (this Island of) Lanka, like the boundless ocean with the renown of his waves, wide-spread in all directions.

THE END.

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ADDENDA.

විභත්මල්දම

A Garland of Cases.

HAVING bowed unto (Budha) our father of the world, I do, pursuant to the precepts of ancient teachers, compose *Vibath' Maldama*, with a view to the improvement of many. I shall treat of the *seven Cases* * in the following order: † පෙර *First* or *the Nominative Case*, අලපි *Vocative*, කම් *Accusative*, කෙතු *Instrumental*, කරණ *Auxiliary*, සපදන් *Dative*, අවදි *Ablative*, සඹඳ *Genitive*, අදර *Locative*.

First or Nominative Case, Singular number.

1. බුකිරදේ (ඒ) දෙසෙදෙස්—Budha preached doctrines.
   දිරිඳු (ආ) අඳුරුවිදෙනාසී—The Sun destroyed darkness.
   මැතිඳු (ආ) කාවුදෙසා—The chief minister inquires the cause.
   කිරිදෙස් (එස් ‡) රජුන්ජයගතේ—A king has conquered enemies.

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* The sequel will explain why the writer has treated of *seven*, when in fact there are *nine cases*.

† The order in which the Cases are here treated of, is different from that adopted in the Sidath'Sangerawe. That in the present treatise follows the order adopted by Pali Grammarians.

‡ This is an inflexion which stands for the article *a* or *an*. When deprived of it the noun in the Nominative singular usually assumes ආ as කිර්ඳු (ආ) රජුන්ජයගතේ "*The* king has conquered enemies"—See note (‡) at p. 25.

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First or Nominative Case, Plural.

දෙවියෝ (ඹ) අයිරදෙත්—*Gods* give longevity and prosperity.

අසුරෝ (ඹ) හරඋවපරදිත්—The *demi-gods* are vanquished by *Vishnu.*

බමුණාහු (හු) මිතුරුදහතින්—The *Brahamins* learn sciences.

පඬුවරු (ඹ) දැසක්නොහරත්—*Pandits* do no harm.

2. The Vocative is comprehended in the Nominative Case. *

Vocative, Singular.

මහරද (අ) ලෙවුඉණාණස—*O great King!* destroy not the world.

පුතෑ (අෑ) සවිසතදහණුව—*O Son!* learn all sciences.

සඳ (ආ) මනාකැදපොඔ—*O moon!* open the Jasmine of (my) heart.

මැතිදේ (ඒ) දුසිරිනොකෙරව—*O chief minister!* commit not sin.

Vocative, Plural.

කිවිනි (ඉ) හත්දහණිව—*O poets!* learn the arts.

මිතුරණී (ඔ) ඉනාමදසතදව—*O friends!* greatly give ease and tranquillity.

සත්නෙනි (ඉන) පින්කරව—*O creatures!* do meritorious acts.

සිත්නි (ඉ) අවඉස්නොසිතව—*O hearts!* think not ill.

Accusative, Singular.

3. බුහිසද (ඉ) නමකරව—Bow thou (unto) *Budha.*

සවිදු (උ) යෙහෙත්දහතුව—Learn well the *fine arts.*

ඇඳිඳු (ආ) බලාඅව—Come having seen the *minister.*

ජරහු (හු) දිනාපින්බල යෙන්—Conquer *death* by merit.

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* The writer of the *Vibat' Maldama* says, that "the Vocative is comprehended in [i. e. identical with] the Nominative"—a dictum as inconsiderate as incorrect; for the student will perceive [see § 34. and note (*) at p. 41.] that terminations other than those proper to the Nominative are used in the Vocative. This error has in all probability arisen from a close adherence to Sanscrit and Pali Grammars, wherein "the Vocative has no separate terminations, the same being considered a *modification only of the Nominative:*" whereas in the Singhalese each of them takes different terminations like other Cases.

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Accusative, Plural.

මහතුන්(ලුන්)නමදනේ—Make obeisance *(to) priests.*

සිදිමල්න (න) නිතිජයගණු—Always conquer (your) *enemies.*

මොනරුන (ආන) නරඹන්නා—Behold the *peacocks.*

රැකිණිව (ණේ) නැගෙත්වදුරෝ—The monkeys ascend the *trees.*

Instrumental, Singular.

4. රම්රද (අ) ගත්දසවෙන්—The ten characters or forms assumed *by king Rama.*

නිවිදු (ල) කලනදසුද—The great war waged *by the king.*

සිරද (ආ) නැසුග්ජකැලූ—The elephants destroyed *by king of Lions.*

රැසියු (හු) විදගැලමගගත්—The great arts treated of *by the Irshis.*

Instrumental, Plural.

බිලිදුන් (ලුන්) නර නැවුම්—The dance danced *by children.*

මිපල්න (න) ගත්මඔලඟ—The great sword assumed *by kings.*

නරුන (ආන) කලදසිවි—The sins committed *by men.*

කිවින් (නේ) පදකලසුවිපද—The songs sung *by poets.*

5. The *Auxiliary* Case is comprehended in the Instrumental; and there is no difference between the Singular and the Plural terminations. *

EXAMPLES.

සසින් (ඉන්) ලොවිපලවේ—Famed in the world *by means of* his renown.

යුගුණින් (ඔන්) සවිගතසිත්ගණු—*By means of* gentleness win the hearts of men.

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* Here again the writer of this treatise has inconsiderately adhered to the rules of Sanscrit and Pali Grammarians, identifying the *Instrumental* with the *Auxiliary* Case. For, although it is true that in those languages the inflectional terminations attached to the base are the same in both the above cases; yet in the Singhalese, the student will perceive that different terminations are used in them. Indeed the writer of the Vibat' Maldama has himself given, as examples of the Locative, other terminations than those proper to the Instrumental. *Vide supra* & Grammar § 29. and note (†) at p. 38.

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මෙත්තෙන් (තෙන්) වෙරතාසනු—*By means of* good will destroy hatred.

සිත්නි (නි) සැමදෙයවිමසනු—*By means of* the heart (mind) inquire into all things.

Dative, Singular.

6. තිලොවට(අට) උතුම්බුබුණිසදුව(උව)පුදම්ඉල්—*To* Budha illustrious (in) *to* the three worlds* I offer flowers.

මිතුනට (ආට) සැපදෙව—Give happiness *to* a friend.

රැඳුහට (හට) සිදුරැතොතියව—Give not an opportunity *to* the enemy.

Dative, Plural.

බමනන්ට (අන්ට) දනදෙනු—Give alms *to* Brahamins.

මහතුන්ව (උන්ව) සතුරැතොමවවු—Be not inimical *to* the great.

සුරනට (නට) අතුරැදිත්—The *Ashuras* are inimical *to* Gods.

නරුණට (අනට) නිහාතොකරව—Defame not *to men.*

Ablative, Singular.

7. හසින් (ඉන්) ගිලිමිණ්සෙක්—A man fell *from* a tree.

දනයෙන් (ඉන්) තොරවිමැතිදෙක්—An eminent person has been separated *from* (i. e. ruined in) wealth.

හිරැහෙන්(උහෙන්)රුස්දිවේ—Rays proceed *from* the sun.

සදහුහෙන් (හුහෙන්) සොම්හුණාවේ—Gentleness proceeds *from* the moon.

Ablative, Plural.

යකුන්හෙන් (උන්හෙන්) උවදුරැවේ—Ills result *from* Yakshos.

නරන්හෙන් (අන්හන්) කැත්උකට—The king is great *amongst* men.†

රැසින්හෙන් (න්හන්) සුවවැඩිවේ—Welfare results *from* Irshies.

රැක්නහෙන් (නහෙන්) හුනුවදුරෝ—Monkeys have fallen *from* trees.

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* තිලොවට is in the Singular, and means "the three-fold world."

† This is properly put in the Genitive or Locative in Sanscrit.

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Genitive, Singular.

8. මවගේ (අගේ) සිතෘපෙමිනදී—A *mother's* heart is full of love.

සඳුගේ (උගේ) පිත්සොමිවේ—Mercury is the son *of the moon.*

සොරගේ (අගේ) සිතපාපුරි—The *thief's* heart is wicked (cruel).

රජතුමාගේ (තුගේ) පිරිසඔලුවකි—The *king's* suite is great.

Genitive, Plural.

නරයන්ගේ (අන්ගේ) දෘදනි—The riches and wealth *of men.*

අලුන්ගේ(ලුන්ගේ)දිඟුදල—The long tusks *of elephants.*

රුක්ෂයාගේ (යාගේ) අතුපතර—The branches and foliage *of trees.*

නඹරුයාගේ (යාගේ) දලඝපල—The leafy assemblage *of Lotuses.*

Locative, Singular.

9. ලක්දිවැ (ඇ) රජක්වී—There was a king *in the Island of Lanka.*

මෙලකැයි (යයි) සතුරුවියවුල්—There was danger from enemies *in Lanka.*

කොටුවේ (ේ) වෙඩිඇසේ—Reports of guns are heard *in the Fort.*

සිතැයි (යයි) තදබියඋපදී—Great dread is apprehended *in the mind.*

Locative, Plural.

නඹරන්හි (අන්හි) මීවේ—*Amongst the Lotuses* honey is produced.

මල්වල (වල*) බිඟුන්සැසිරෙත්—Bees dwell *in flowers.*

සතන්හි (අන්හි) ලාදරවී—Bear (it) *in minds.*

සතුරන්හෙරහි (හෙරෙහි) කයිගුණ—What goodness (is there) *in enemies?*

End of the Cases.

* වල is an inflexion omitted in the Sidath Sangarawe. We have reason to believe that it is one of comparatively modern introduction into the Singhalese.

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DECLENSIONS.

1. සඳ—MOON.

	Singular.	*Plural.*
Nom.	සඳ් Moon.	සඳහු Moons.
Voc.	සඳ O! Moon.	සඳෙනි O! Moons.
Ac.	සඳු Moon.	සඳුන් Moons.
Ins.	සඳහුවිසින් By Moon.	සඳුනුවිසින් By Moons.
Aux.	සඳකරණකොට With Moon. *	සඳුන්කරණකොට With Moons.
Dat.	සඳට To Moon	සඳුන්ට To Moons.
Ab.	සඳෙන් From Moon.	සඳුනෙන් From Moons.
Gen.	සඳුගේ Moon's or of Moon.	සඳුනගේ Moons', or of Moons.
Loc.	සඳ In or at Moon.	සඳුන්හි In or at Moons.

2. සුගත—BUDHA.

Nom.	සුගත Budha.	සුගතයි Budhas.
Voc.	සුගතය O! Budha.	සුගතනි O! Budhas.
Ac.	සුගතා Budha.	සුගතුන් Budhas.
Ins.	සුගතු By Budha.	සුගතුන් By Budhas.
Aux.	සුගත්කරණකොට With Budha.	සුගතුන්කරණකොට With Budhas.
Dat.	සුගතුට To Budha.	සුගතුන්ට To Budhas.
Ab.	සුගතුගෙන් From Budha.	සුගතුන්ගෙන් From Budhas.
Gen.	සුගතුගේ Of Budha.	සුගතුන්ගේ Of Budhas.
Loc.	සුගතේ At Budha.	සුගතන්හි At Budhas.

3. පණ්ඩිත—PANDIT.

Nom.	පණ්ඩිත Pandit.	පණ්ඩිතයි Pandits.
Voc.	පණ්ඩිතය O! Pandit.	පණ්ඩිතනි O! Pandits.
Ac.	පණ්ඩිත Pandit.	පණ්ඩිතුන් Pandits.
Ins.	පණ්ඩිතු By Pandit.	පණ්ඩිතුන් By Pandits.
Aux.	පණ්ඩිතු With Pandit.	පණ්ඩිතුන් With Pandits.
Dat.	පණ්ඩිතයාට To Pandit.	පණ්ඩිතුන්ට To Pandits.

* The Student may use either "with" or "by means of" as the sign of this Case. see note (†) at p. 30.

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	Singular.	*Plural.*
Ab.	පියතුගෙන් From Pandit.	පියතුන්ගෙන් From Pandits.
Gen.	පියතුගේ Of Pandit.	පියතුන්ගේ Of Pandits.
Loc.	පියතේ In Pandit.	පියතන්හි In Pandits.

4. සැඹරුස්—SUN.

Nom.	සැඹරුස් Sun.	සැඹරුස්හු Suns.
Voc.	සැඹරුස් O! Sun.	සැඹරුස්නි O! Suns.
Ac.	සැඹරුස් Sun.	සැඹරුස්නට Suns.
Ins.	සැඹරුස් By Sun.	සැඹරුස්න By Suns.
Aux.	සැඹරුස් With Sun.	සැඹරුස්න With Suns.
Dat.	සැඹරුස්හට To Sun.	සැඹරුස්නට To Suns.
Ab.	සැඹරුස්හුගෙන් From Sun.	සැඹරුස්නාගෙන් From Suns
Gen.	සැඹරුස්හුගේ Of Sun.	සැඹරුස්නාගේ Of Suns.
Loc.	සැඹරුස් In Sun.	සැඹරුසන්හි In Suns.

5. සිදුහත්—SIDHARTHA.

Nom.	සිදුහත් Sidhartha.	සිදුහත් Sidharthas.
Voc.	සිදුහත් O! Sidhartha.	සිදුහත් O! Sidharthas.
Ac.	සිදුහත් Sidhartha.	සිදුහත් Sidharthas.
Ins.	සිදුහත් By Sidhartha.	සිදුහත් By Sidharthas.
Aux.	සිදුහත් With Sidhartha.	සිදුහත් With Sidharthas.
Dat.	සිදුහත් To Sidhartha.	සිදුහත් To Sidharthas.
Ab.	සිදුහත් From Sidhartha.	සිදුහත් From Sidharthas.
Gen.	සිදුහත් Of Sidhartha.	සිදුහත් Of Sidharthas.
Loc.	සිදුහත් In Sidhartha.	සිදුහත් In Sidharthas.

6. කිවි—POET.

Nom.	කිවි Poet.	කිවිහු * Poets.
Voc.	කිවිය O! Poet.	කිවිවරුනි O! Poets.
Ac.	කිවියා Poet.	කිවින් Poets.
Ins.	කිවිහු By Poet.	කිවින් By Poets.
Aux.	කිවිහු With Poet.	කිවින් With Poets.
Dat.	කිවියාට To Poet.	කිවින්ට To Poets.

* Certain nouns, such as ගෙ *house*, and මල *flower*, take different terminations in the plural number; and in the use of them the Student must be entirely guided by practice—See Appendix C.

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	Singular.	*Plural.*
Ab.	කිව්හුගෙන් From Poet.	කිවීන්ගෙන් From Poets.
Gen.	කිව්හුගේ Of Poet.	කිවීන්ගේ Of Poets.
Loc.	කිව්හුකෙරෙහි In Poet.	කිවීන්කෙරෙහි In Poets.

7. රවි—SUN.

Nom.	රවියා Sun.	රවිහු Suns.
Voc.	රවියෙ O! Sun.	රවියෙනි O! Suns.
Ac.	රවිය Sun.	රවීන් Suns.
Ins.	රවිහු By Sun.	රවීන් By Suns.
Aux.	රවිහු With Sun.	රවීන් With Suns.
Dat.	රවියට To Sun.	රවීනට To Suns.
Ab.	රවිහුගෙන් From Sun.	රවීන්ගෙන් From Suns.
Gen.	රවියාගේ Of Sun.	රවීන්ගේ Of Suns.
Loc.	රවිහුකෙරෙහි In Sun.	රවීන්කෙරෙහි In Suns.

8. පඬි—PANDIT.

Nom.	පඬි Pandit.	පඬුවරු Pandit.
Voc.	පඬිය O! Pandit.	පඬුවනි O! Pandits.
Ac.	පඬියා Pandit.	පඬුවන් Pandits.
Ins.	පඬිහු By Pandit.	පඬුවන් By Pandits.
Aux.	පඬිහු With Pandit.	පඬුවන් With Pandits.
Dat.	පඬියට To Pandit.	පඬුවන්ට To Pandits.
Ab.	පඬියාගෙන් From Pandit.	පඬුවන්ගෙන් From Pandits.
Gen.	පඬියාගේ Of Pandit.	පඬුවන්ගේ Of Pandits.
Loc.	පඬිහුකෙරෙහි In Pandit.	පඬුවන්කෙරෙහි In Pandits.

9. සඟි—FRIEND.

Nom.	සඟි Friend.	සඟියා Friends.
Voc.	සඟියෙ O! Friend.	සඟිවරුනි O! Friends.
Ac.	සඟියා Friend.	සඟින් Friends.
Ins.	සඟිහු By Friend.	සඟින් By Friends.
Aux.	සඟිහු With Friend.	සඟින් With Friends.
Dat.	සඟියාට To Friend.	සඟින්ට To Friends.
Ab.	සඟිහුගෙන් From Friend.	සඟින්ගෙන් From Friends.
Gen.	සඟියාගේ Of Friend.	සඟියන්ගේ Of Friends.
Loc.	සඟියාකෙරෙහි In Friend.	සඟින්කෙරෙහි In Friends.

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10. ගුරු—TEACHER.

	Singular.	*Plural.*
Nom.	ගුරු Teacher.	ගුරුහු Teachers.
Voc.	ගුරුනි O! Teacher.	ගුරුනී O! Teachers.
Ac.	ගුරු Teacher.	ගුරුන් Teachers.
Ins.	ගුරුහු By Teacher.	ගුරුන් By Teachers.
Aux.	ගුරුහු With Teacher.	ගුරුන් With Teachers.
Dat.	ගුරුහට To Teacher.	ගුරුන්ට To Teachers.
Ab.	ගුරුගෙන් From Teacher.	ගුරුන්ගෙන් From Teachers.
Gen.	ගුරුගේ Of Teacher.	ගුරුන්ගේ Of Teachers.
Loc.	ගුරුකෙරෙහි In Teacher.	ගුරුන්කෙරෙහි In Teachers.

11. මරු—DEATH.

Nom.	මරු Death.	මරුවෝ Deaths.
Voc.	මරුව O! Death.	මරුවෙනි O! Deaths.
Ac.	මරුවා Death.	මරුවන් Deaths.
Ins.	මරුහු By Death.	මරුවන් By Deaths.
Aux.	මරුහු With Death.	මරුවන් With Deaths.
Dat.	මරුවාට* To Death.	මරුවන්ට To Deaths.
Ab.	මරුවාගෙන් From Death.	මරුවන්ගෙන් From Deaths.
Gen.	මරුවාගේ Of Death.	මරුවන්ගේ Of Deaths.
Loc.	මරුවාකෙරෙහි In Death.	මරුවන්කෙරෙහි In Deaths.

12. මම—I.

Nom.	මම I.	අපි, or අපේ We
Ac.	මා Me.	අප, or අපේ Us.
Ins.	මාවිසින් By Me.	අපවිසින් By Us.
Aux.	මාකරණකොටගෙන With Me.	අපකරණකොටගෙන With Us.
Dat.	මට To Me.	අපට, † or අපගට To Us.
Ab.	මාගෙන් From Me.	අපෙන් or අපගෙන් From Us.
Gen.	මාගේ My, Mine.	අපේ or අපගේ Our, Ours.
Loc.	මාකෙරෙහි In Me.	අපකෙරෙහි In Us.

* This is sometimes changed into ගුට as in මරහුට—See Grammar.

† This word is frequently pronounced අපිට instead of, as in the text, අපට. But the former is incorrect; since the Dative is formed by the addition of ට to the Accusative form of the word. See Grammar § 30.

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13. නෝ *—THOU.

	Singular.	*Plural.*
Nom.	නෝ Thou.	නෙපේ or නෙපි Ye or You.
Ac.	තා Thee.	නොප or නොපි You.
Ins.	තාවිසින් By Thee.	නොපිවිසින් By You.
Aux.	තාකරණකොටගෙන With Thee.	නොපකරණකොටගෙණ With You.
Dat.	තව or තොට To Thee.	නොපට or නෙපේහට To You.
Ab.	තගෙන් or නොගෙන් From Thee.	නොපෙන් or නොපගෙන් From You.
Gen.	තාගේ or නොගේ Thy, Thine.	නොපේ or නොපගේ Your or Yours.
Loc.	තාකෙරෙහි or නෝ කෙරෙහි In Thee.	නොපකෙරෙහි or නොපිකෙරෙහි In You.

11. I shall now briefly treat of the Verb in its Tenses and Persons, the 3rd, 2nd, and 1st in the Active Voice. The following are (examples) of the *Past* tense of the Verb in the *Third* person. †

Singular number.

දීපංකරබුදුරජාණන්වහන්සේ—Deepankara Budha *performed* a superhuman (feat called) *Yamà*.

සඳලෝදෙවඟ දැක—The whole world having seen that *became* glad.

මහදෙන්කෙලෙසුන්විනාසිය—The great multitude *destroyed* the evil propensities (of human nature.)

එතනාවිසිරසුරෙළෙහි කිමිදුණි—There (the multitude) *sunk* in the ocean's bed of Budha's splendour.

Plural number.

පෙරරිසිවරුමහගත්හෙතු (or හෙතූන්)—Formerly Irshees *invented* great arts.

පෙරදිවුවරුන්පලකෙරුවෝ (or කෙළහ or කෙළහු)—Formerly

* From the root නා we obtain a feminine form of a Pronoun in the second person. See note in the Introduction, and Appendix C.

† To assist the Student we shall give one or two exercises in Conjugation. See Appendix C.

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Pundits *published* the significations (or properties of all things).

පෙරණියවත්හුදහන්තු (or උහන්හු or උහන්හ)—Formerly wise (persons) *acquired* learning.

මරසෙන්බුන් (or බුන්හු or බුන්හ)—(They) *destroyed* the armies of *Māre.*

12. Examples of the *Present* tense of the Verb in the *Third* person.

Singular number.

දැන්අපසෑසිහුනවහඅසුන්පවතී—The nine-branched religion of our Budha *endures* now.

දැන්ලුළුලෙබුඔබදහමොදබෝ—The whole world now *imbibes* his pithy doctrines.

දැන්ඔබඅදිඅහතොබුවන්දෙන්—Now his (body) of high priests *conquers* the heathen.

දැන්ඒතුන්රෑවන්නිඋවන්පුදු—The wise (man) now *offers* unto those three gems.

Plural number.

දැන්විවන්හුබුනිගුණවනත්—Now the eloquent *disseminate* Budha's virtues.

දැන්ලඅෑතියෝඒදින්—Those who have hearts now *bear* (them).

දැන්දඇෑතියෝදන්දෙත්—The wealthy now *give* gifts.

දැන්උඩුනාවෝමෙරබොන්—The ignorant now *drink* distilled *(Spirits.)*

13. Examples of the *Future* tense of the Verb in the *Third* person.

Singular number.

මතුමෙත්දිනිදුපස්මරෑන්දනන්නේ—*My'tree* Budha *will* in future *conquer* the five Mara.

ඒවුනිඅපවහඅමාදෙන්නේ—The same Budha *will give* the heavenly food of *Nivene.*

ඒඅමාමහදෙන්බොන්නේ—The same (heavenly food) the great multitude *will* drink.

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මඋලෙඋපොසොන්වැසිවස්නේ—At that festival flowery rain *will fall.*

Plural number.

මිතුඉමින්දි නිදුපුදන්නෝ—(They) *will* in future *offer* unto My'tree Budha.

මඅස්නෙහිපැවිදිවන්නාහ (or වන්නාහු)—In that faith (religion) *will* (men) *become* priests (or ascetics).

අනතිරියපව්කලාදුඔබනොදක්නාහු—Those who committed the sin (called) *Anetiriye, will* not *see* him.

මයදමිගදනෝඅසංඛ්‍යදක්නාහ (or දක්නාහු)—At that period great multitudes *will obtain* (see) Nivena.

14. Examples of the *Past* tense of the Verb in the *Second* person.

Singular number.

පෙරනෝසුසිරිකෙලෙහි (or කෙලෙහිය)—Formerly thou *didst perform* meritorious acts.

පෙරනෝඔන්පිසුඉයහි (or පිසුයෙහිඃ)—Formerly thou *didst cook* rice.

පෙරනෝමිඉලහි (or මිඉලහිය)—Formerly thou *didst die.*

පෙරනෝතුටුවිඉහි (or තුටුවිඉයහිය)—Formerly thou *becamest* delighted.

Plural number.

පෙරනෙපිපින්කලාහු (or කලාහුය)—Formerly ye *performed* meritorious acts.

පෙරනෙපිඔන්පිසුවාහු (or පිසුවාහුය)—Formerly ye *cooked* rice.

පෙරඉනෙපිමිලාහ (or මිලාහුය)—Formerly ye *died.*

පෙරනෙපිතුටුවුවාහ (or තුටුවුවාහුඃ)—Formerly ye *became* glad.

15. Examples of the *Present* tense of the Verb in the *Second* person.

Singular number.

දැන්නෝසුසිරිකෙරෙහි—Now thou *dost perform* good acts.

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දැන්නොඛත්පිසෙහි—Now thou *cookest* rice.

දැන්නොමෙරෙහි—Now thou *diest.*

දැන්නොතුටුවෙහි—Now thou *dost become* glad.

Plural number.

දැන්නොපිපින්කරන්නාව (or කරවු)—Now ye *perform* good acts.

දැන්නොපිඛත්පිසන්නාව (or පිහවු)—Now ye *cook* rice.

දැන්නොපිමැරෙන්නාව (or මැරෙවු)—Now ye *die.*

දැන්නොපිතුටුවන්නාව (or තුටුවු)—Now ye *become* glad.

16. Examples of the *Future* tense of the Verb in the *Second* person.

Singular number.

මතුනොසෙන්දුරඅත්පත්කරන්නෙහි—Thou *wilt* in future *attain* the city of Niwan.

මතුනොදිවසුවලඛන්නෙහි—Thou *wilt* in future *obtain* heavenly bliss.

මතුනොරජවන්නෙහි—Thou *wilt be* a king in future.

මතුනොජයගන්නෙහි—Thou *wilt conquer* in future.

Plural number.

මතුනෙප්සෙන්දුරඅත්පත්කරන්නාහු—Ye *will* in future *attain* the city of Niwan.

මතුනොපිදිසුවලඛන්නාහු—Ye *will* in future *obtain* heavenly bliss.

මතුනොපිරජවන්නාහු—Ye *will be* (king) *crowned* in future.

මතුනොපිජයගන්නාහු—Ye *will conquer* in future.

17. Examples of the *Past* tense of the Verb in the *First* person.

Singular number.

පෙරමමපින්කෙලෙමි (or කෙලමි or කෙලෙවිය)—Formerly I *did* meritorious acts.

පෙරමඛපිසිමි (or පිසුයෙමි or පිසුයෙවිය)—Formerly I *cooked* rice.

පෙරමරජවිමි (or වුයෙමි or වුයෙවිය)—Formerly I *became* king.

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පෙරමිමජයඝණිමි (or ඝණිමි or ඝණිවුළු)—Formerly I *did conquer.*

Plural number.

පෙරඅපිපිණ්කළමු (or කළමෝ or කළමුළු)—Formerly we *did* meritorious acts.

පෙරඅපිඔත්පිසමෝ (or පිසුමු or පිසුමුළු)—Formerly we *cooked* rice.

පෙරඅපිරජවුමු (or විමු or විමුළු)—Formerly we *became* king.

පෙරඅපිජයඝණිමු (or ඝතුමෝ or ඝතුමුළු)—Formerly we *conquered.*

18. Examples of the *Present* tense of the Verb in the *First* person.

Singular number.

මමදන්පින්කොරමි (or කොරමි)—Now *do* I meritorious acts.

මමදන්ඔත්පිසෙමි (or පිසෙමි)—Now *do* I *cook* rice.

මමදන්ජයඝණිමි (or ඝණිමි)—Now *do* I *conquer.*

Plural number.

අපිදන්පින්කරමු—Now *do* we meritorious acts.

අපිදන්ඔත්පිසමු—Now *do* we *cook* rice.

අපිදන්රජරෙමු—Now *do* we *reign.*

අපිදන්ජයඝණිමු—Now *do* we *conquer.*

19. Examples of the *Future* tense of the Verb in the *First* person.

Singular number.

මතුමමරහන්වින්නෙමි—I *shall be* a rahat in future.

මතුමමනිවන්දක්නෙමි—I *shall enter* Nivena in future.

මතුමමහුණදම්පුරන්නෙමි—I *shall* in future *imbibe* good doctrines.

Plural number.

මතුඅපිරහන්වන්නෙමු—We *shall be* rahat in future.

මතුඅපිනිවන්දක්නොමු—We *shall enter* Nivena in future.

මතුඅපිජයඝන්නෙමු—We *shall conquer* in future.

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මතුඅපිඋතුමෝදම්පුරණෙනමු—We *shall imbibe* good doctrines in future.

End of the Chapter on Verbs in their Tenses.

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20. Examples of the *Imperative* in the *Singular number.*

බමුණපෑදුවොජ—O Brahamin! eat to morrow.

මහබොසැරදේ—O mighty person! live long.

මේඋවැමිපිසන්නේ—Let the cook dress the victuals.

ස්වාමිනුබදහම්දෙසන්නේ—Lord, preach thou thy doctrines.

Plural number.

පුණඇත්නම්මෙහිබහව්—If there be any merit here, hold ye fast.

සජනෙනියහන්දඤ්ඤු—O virtuous! behold prosperity.

Examples of the *Benedictive* mood.

සරසවිමාමුවඇඹ රහිඳුස්ථිවා—May Saraswatee dwell in the Lotus of my mouth.

නරපදිරවැපඑහිවා—May the Supreme of men (king) be prosperous.

දියහියඇරිමෙහිවින්වෙවිවා—May I be dexterous at doing good to the world.

ස්වාමිඳුනැපයිදිනේවා—Lord! mayest thou be triumphant to the end of kalpa.

අගමැතිදුබෝඇලඋපදිවා—May the chief minister live (continue) long.

බුදහසුන්පස්වාදහස්කල්දිලේවා—May Budha's Religion prosper for five-thousand years.

ඔබදහම්යුගතහිමිබැබලේවා—May his doctrines shine to the end of kalpa.

21. Examples of the *past* Participle.

බවිණවිතරයඇවිදින්—Having crossed the ocean of metempsychosis they enjoy prosperity.

පෙරණපුන්දුවූ—Having accomplished the Páramitas he became Budha.

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පවිටුඅකාඛහොසිනරාඅඤ්—Having gone, whither shall the sinful flourish?

දිවුමඟුල්මහඳුදකලාණෑවැත්—Ditoomagool, having seen Matengoo, halted.

කරණුපිරිඤ්සාලාකරණු—Do what is necessary to be done, having reflected.

බඹරපොහොන්පතැඹිබිලාඒ—The bee, having extracted the sweets in the flowery leaf, proceeds.

සඟපඅහොයින්ලාඅඛවි—Having gone, behold the prosperity of Heaven.

සුරපුරෙන්අවුත්මිහිස්ලොවිඋපනි—Having come from the heavenly city he was born in the human world.

22. Examples of the *present* Participle. *

මරසන්තඅමින්ෑලෑ—The Mara armies *trembling* fled.

අවමින්හරති—They walk *dancing*.

අමින්ඒ—He goes *eating*.

ලියමින්ඇවිදි—He walks *writing*.

ඔහිරීවිලදුදෙත කිතුඵතැන්මිලිඅසමින් අතුරැදඅඹිබිඒ—When the Sun of Budha had risen, numbers of star-like unbelievers *fading* assumed a disappearing mood.

23. Examples of the *Causal* mood. †

සුදෙවිඉඳෙකරැරිඹන්පිසවා—The chief cook *causes* rice *to be cooked* by the mate.

මහරජඇමතිවාසුදකරවා—The great king *causes* a war *to be waged* by the minister.

ඇදුරැඅතවැලිඋගැසිඳඳුරෝ—The teacher *causes* the arts *to be studied* by his scholars.

අඹවිඳදුන්ලවාඅඟකරවා—The chief *causes* the oblations *to be offered* by the Brahamins.

රණෙඛාමිතුරන්ලවාදකෙලවා—The drunkard *causes* gambling *to be carried on* by his friends.

THE END.

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* See Sidath'Sangerawe § 56.

† See Sidath'Sangerawe § 50.

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THE

SIDATH-SANGERAWE.

නැමව් මුනිසරණ

මෙදහදකිලිකරසව්නේගෙවාදත්හට
දුහුනාන්දතුම්සදහා කරනෙමි සිදත්සඟරා

සදරුත් ඒදිසියල් අත්තුරුසේපියෝනාන්: ඉතිසන්සදසමස් අෑ විහරණු සෙරෙන් සැපයා—මෙසඛ්ද සිදත් පිරීයත් කිම්—සබැවින් සන් සදලිඳු විඛත් සමස් පියවිඃ පඤ්රිය ලොප් අදෙස් අගම් පෙරරු දෙ·ෂ පෙරලිඃ—ව·ඕංවු හිපා හියම් අනියම් අවිදුනේ විදිඃ ව විසිවැදරුම් වියණ විදිසැප සා—

1. පනකුරු සතකුරු අෑනම් ලකුනෙන් හඳුන්වත්තු සන් නම්—පනකුරු පසෙක් ඵද එහුතුරුබෙයින් දසවේඃ සත කුරුදවේ විස්සෙක් ඵතරව සුදුසියඔසැ—අ ආ ඉ ඊ උ ඌ ඍ ඎ ඏ ඐ ඔ ඕ මේ දස පනකුරුනම්—ක ඛ ග ඝ ඞ ච ඡ ජ ඣ ඤ ට ඨ ඩ ඪ ණ ත ද න ප බ භ ම ය ර ල ව ස හ ළ අං මේ දීසි සතකුරුනම්—ආ, ඊල්, ඌල්, ඒල්, ඕස්ා, අෑගි හුදුවඃ සා, සි, සු, සේ, සෝ, අෑගි සත් අරුත්තුකරු උසුරුවතුබෙයින්ද තුරුපසඃ—"සම්වදනය පොමින් නොඉසතැයි හැංගේ."

"නාරනිදුහු ඉංගෙන් සෙමෙන්දනා සි පැසැඟිඃ"

මේ අෑකවිලැණිගෙගිදු සංමැවී විංඅපල අෑ ලෙවුලැණි සෙගිදු සපුර උසුරුවත්තුබෙයින්ද රහ, බඟහර, අෑගි උසු මකින් උසුරුවත්තුබෙයින්ද මේගි බිඳුදරුඹි—මේඅෑගි—

2. පෙරපරදිණන් සැපත්තු සදන්ම්.— සදෙව්, මොහොර අෑගි—

3. මේය මෝය සණඩහරව සරුණුවූයේ ලිඳුනම්— දිය විදු අෑගි—

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4. නාමින්පරව බෙදතුල්වනුයේ විවත්නම්—යෙහෙ සෙ බෙහි ඇඟි[illegible]

5. නෝසදන්සියොව මසසද අසුරක්වනයේ ගලපනුසමස් නා[illegible]මිපල්, නිළුපුලැසි, ඇඟි[illegible]

6. පියව් දෙවැදරැම් දුපියව් සදපියව්වි[illegible] පදනියාන්ද, පියව් නැම්[illegible]වීඛහැනට ඇසිරැ සදපියව් නම්[illegible]වෙන වෙන දෙස නිපන් තසම තබදිසි ඵතෙඬ: කිසි අන්ඛසින් නුවුසු කෙදිවැ පල නිපන් නම්[illegible]මිගද සකු ඇ බන ඝවිවු බසතසම නම්: බිඳුනේ තබව නෑව් විමසා දැසු ඵසිපි යෝ[illegible]රැකුර, නරඹ, ඇ නිපන්දුපියව් නා[illegible]යා, ද, සර, ඇතසමදුපියව් නම්[illegible]දන, නැඟි, සඳර, තුළුර, ඇ තබවද පියව් නම්[illegible]කොළඹ්, සරළු, ඇ නිපන්සදපියව් නම්[illegible]ගජ, සර, කිරණ, ඇ තසම සදපියව් නම්[illegible] අත්, රැක්, සමන්බඟදුරැ, ඇදුරැ, කන්, ඇඹුල්, ඇ තබව සදපියව් නම්.

7. දසින් නාමින් හොතසරණුයේ පසනැම්. තිලි, කරණි නිසරි ඇඟි.

8. නොදව් නුගුණ දව් නිසා සකරැණෙන් දැවුවවැ සිදු කිරිය නම්[illegible]දින්, වැපඹෙහි, දෙන්නෙම් ඇ ඟි.

9. වනන් අනුසුරැවිවි ලොප් නම්[illegible]නත්, වරද, මහ සුප්, රදු, බා, පා, ඇ ඟි.

10. වනක්ඛ ලොපා වනක්ඛ කිරිම් අදෙස් නම්[illegible]සැ රිසුන්, අසුනු, වැඟැප්, ඇඟි.

11. වනක්ඛ නිසා ඔඛ නොලොපා වනුයේ අගම් නැම්, නිරලඹ, රැවිරැ, ඇ ඟි.

12. පරවනඛට පෙරරැ කරණු පෙරරැ නැම්. විස්සම් ඇඟි.

13. වනඛවද පදඟවද දෙරැ දනවුම් දෙරැ නැම්[illegible] තුවුකෙලේ ඡලොපල්ලා, කුළුනන් ලුනෙන්නා, හෙදිසව මකඟනාන්නා, රණවැද දියනොන්නා, දි දි, විද විද, පල පල්[illegible]පාසාසෙයි යකින් උසුරැවිනුද රැසි[illegible]සක්දිලන් පාසා මඛමෙර, ඇඟි.

14. පිලිඳපඟලි. ඛනපෙඟලි, පදපෙඟලි විඛත්පෙඟලි කිරි යඛපඟලි වි පෙඟලි පස් වැදරැම්[illegible]විසල්, රික්. කිඹුම්,

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ඉපෑන්, අෑ පිලිපෙරැලි— කොඳර, හුරිර, යහන්, මහන, අෑ වනාපෙරැලි— රජදන් අෑ පදපෙරැලි—

"ගතු ගතද දුදනෝ සහසව වැනසදුන් මෙන්:
පිරී රඹිඃ නිරිදු මලද පරනව බිඃම රැකුලෝ"

අෑ විඛන්පෙරැලි— "තමා වරදස නොදිස්නේ මොනරිදු මකල්ගී පුල්සලග නවොගනී" අෑ කිරිය පෙරැලි— සද දහ මින් සදගෙන්හොත පස් පෙරැත්ති අෑ කරණු—

15. වැඩි ඃම් මන් වැඩි— ඇස්, ඇල්, ඇප්, උවිරණ නවෝ, මල, විල, සල, සිහිලෙඟි, අෑ ගි—

16. අඩු නම් මන් අඩු— දහ, සෑඩ, සඳ, බඹු, සෙහෙණන්, නුවනන්සතුන්, අෑ ගි—

17. පිටවී නිසා හොත නොනිසා හොත කෙලේ නිපා නම් – ගුරුළුහෝම්, සඳහෝම්, රතැසිපා, හොස්, අෑගි—

18. දමෝන අෑ නඟම් විදි—

19. කිසි සද විඛන් අෑ අනියම් විදි—

20. සුදඅන්, පඬුඇඹුල්, අෑඅවිඛන් අවිය සද අෑ අවිදුනින් විදි—

ඉති විසි වැදරැම් විසරණ විදි නිමි.
සවි පදන් සිදුහේ සලකනු

21. ද දවි හුණ කිරිය සන්වී සදන් පස්ඩේ: අතුරුන් අරැණු දෙසෙසින් විමසා දෙඩේ හා දන්— බුන් අරැන්ගී නිය සද දෙදෙනා නොඩිද පවත්වන්නී ද නම්— සුර, නර, හොන්, අෑ— හුණ අෑනව අදරවූයේ දවි නම්; වැඩි, සැඹු, අෑ— දවි ඇසුරු පෙරලෙන සුළුවී හුණනම්. කළු, හෙළ, නැවුළු, අෑ— කිරිය ලකුනු වියන ලදමැසි — ජහි ඩේ මෙතැන්ගී නොසැබෑවූ නි බැවින් කිරියඅ දියර පවස්නවෝ— නවිකිරිය අරැන්කිරිය වී කිරිය පද දෙදෙදරැම්— නවිතු, හතු, වියතු, නැවුටු, පිරියස්ලි, බොදුන්, නැමදුම් අෑ නවුකිරිය පදනම්— දෙන්නේ, සේතුයේ, අෑ අරැන්කිරිය පදනම්— කළ පණත සන්නඃ—ද වුදන්, ඛඹදන්, අෑ— "නැලි සිඳුවන් දුවනහොන් දෙව් දන්, නම් ඒ" මේ පස් සදන් සකපදරැන්ගීවකපනයේ — ඉතිපස්ඩේ— පෑන්, කැසුවු, මියුලුසි, අෑ අරැන් අෑ රඛැතිපන් බැවින් අතුරුන්සද නම්— සෙළු, සෙල්වු,

මහල්, අෘ අරෘත් විලොම් බෘවින් අර්ණුසද නම්—ඉති දෙබේ—

22. අදෙස් අගම් විදි පියවි සබඳ හකරන්: වෙසෙසා හෘදිනා යොදනු උගහා නොදහෘ අෘදරන්—සුදු හුදු, විසඳ විහිද, සිදි හිදි, සුදි හුදි, සෘමද හෘමද, සෘදිනා හෘදිනා, සොඛි හොඛි, සොඛ හොඛ, ඉඹ හිඹ, පිරිසිඹු පිරිහිඹු, සුනාමින් හුනාමින්, ලසුනු ළුහුනු, පසන පහන, සල් හල්, සුල් හුල්, සෘල් හෘල්, ඔසල් මොහොල්, සුසුල් සුහුල්, සිඹුල් හිඹුල්, සෘදහිලි හෘදහිලි, සෘලි හෘලි, ඍකර හකර, සිඳුරු හිඳුරු, සුරු හුරු, සූ හු, සේ හේ, සෝ හෝ, සිමි හිමි, සෘම් හෘම්, සික්ඛුන් හික්ඛුන්, සෘම හෘම, සව් ඟව්, සාඨා හාඨා, සිවන් හිවන්, සිතු හිතු, සුළු හුළු, සඟුළු හඟුළු, සිටි හිවි, වීසම වුහුව, සව හන් හවහන්, පසන් පහන්, සසුන් හසුන්, සින් හින්, සන් හන්, සිස්නා හිස්නා, සිස් හිස්, සස් හස්, සිකු හිකු, සෘකි හෘකි, සෘති හෘති, සිගු හිගු, සඟු හඟු, අෘ සකරව අදෙස් හකෘතරන් සිදුපා—සිදුහන්, ආස්දහර, සෘදහෘ, සදහම්, රපදහන්, දහන්, ඉදුහු, සවහන්, මෘදහත්, අදහස්, බහස්ම අෘ අගම් හකරෙන් සිදුපා—හුරු, හොරු, හොළු, හළු, හමු, හෘඟි, හඩ, හුනු, හිවි, අෘ පිසවිපා—අදුන්, ඇදෘ, ඉරුණු, අරුනු, අරු, අළු, අළුන්, අද, ඉදි, ඔද, ඉළු, උළු, ඔළු, ඇලි, අළු, ඇවිනි, අස්ථි, අල, ඉලෘඛි, අපි, ඉක්, අසි දෘ අෘ පනාකුරු පා—හෘරුවි, ඇරු; හමු, අමු; හසර, අසර; හසල, අසල; හෘකිල, ඇකිල; හෘදරුම්, ඇදරුඩ්; අෘ සකරව අදෙස් හකරෙන්ද අ උපසගෙන්ද සමවෘ සිදු පා—

"රතත දිදි ඉහිල් වසනතුරෙන් රසන්දම්:
ණ්‍යව කර ගලලා පෘහෘබර දිහු නුවන් ලා"

"කලවන් බිහු මහන්වන හිරු හන්වන"—මේ අෘ සේ පාහි වියඛ්සර දස්නෙන් අනියම් විදිද සලකනු—ඉති හකර විනිස—

සන් අදිසර පලවුවනු.

23. පෙර පර වනන් ණ සි විදිනි ගලපනු සඳ නම්: ව නලොප් අදෙස් අෘ මහි උෘකියනු සරින් දන්නේ—වි

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දුරවීයේ, දිහා, දීනිසුරු, කානිල්, බමරුදුල, කොමරුල්, සදෙවී, සලේහි, පහතෙත, හඬෝනා, අඋ පෙර සර ලොපා පර සර ඝතව පැමිණවූ බවින් පෙර සර ලොප් සඳනම්— උගලේසුම්, සුස්තමන්, කිසුහු, වටුසිපත, අඋ පර සර ලොප් සඳනම්—පසෑස් අඋ සරලොප් නැතද සර ඝතව පැමිණවූ බැවින් සරසඳනම්—ඉහෙසුරු, ගොතොර, ලඹෝරු අඋ අ, ඉ, උන්, ලොපා ළ, ඔ, ඕ, අදෙස්වූ බැවින සර දෙස් සඳනම්—අත්වරු, සිත්වරු, මඤ්ඤවරි, දඩ්ඩිලි, ගිනිසම් අඋ පර කඛරනව වසන්ඛා, කප්පිල්, කාසුප්පොතු, ලප්නාරඛ, කෙප්පොව, සුන්බන්, වුන්සරණ, අඋ බදන් සර ලොපා පතන්ඛා අදෙස්කල බැවින් ඝතදෙස් සඳනම්—අත්නෑ, වත්නම්, ගෙත්නම්, පන්නම්, විස්සවි, අඋ පරඛඛරනව පෙරරූදිදෙන් පෙරරු සඳ නම්—ඛරණ්, වංඛුතු, ඛුංඛිසලි, නෙළුම්මල්, අඑමල් අඋ ඛබන්ලොපා මත්වැඩුබැවින් ඝතඛුරු ලෙප් සඳ නම්—පිරියත්, මියුගුණු, සිපියෙව්, දුවඛ, රුදිරු, තුනුවඛ, පුනරුත්, නිරෙද, අඋ පෙර සර නොලොපා සදිරන් අඝම් කෙලෙන් අඝම් සඳ නම්—වැල්ලවුරු, ගෙලිල්ලඹු, කඹිපල්ලන්, කුල්ලෙව්, අඋ ඌපර සර ලොපා ඝතව දෙරු දැනවූ බැවින් දෙරු සඳ නම්—

සඳ අදිසර දෙවිනු.

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24. සකු සත් අනුසෙරෙන් ඇතද සඳනව ලිඛුබේ: නොපැනේවිසර වෙසෙසෙක් සුම් ඉතිරි ලිඛු ලදඛ විනා—පනන් ගදන්සුන් පවසඛුගේ දුම් ලිඛුවේ: සඛයොන් සඛුන් කියඑ සදවේ ඉතිරි ලිඛුනම්—බඹ, සුර, අසුර, නර, නෑ, ගුරුළු, පත්, රජ, අඋ පුබ ලිඛු—දෙව්දු, නෑසිනි, ගුරුළු මෙහෙවී, අඹු, දඟුල්, අඋ ඉතිරි ලිඛු—දිස, දල, ඇදුරු මේ අඹරවි කුරු රණ ඝදන්: රෝ රා ඝඛ මරු දඛන් අඛ ගුඬ සද රඛ රුවන්—පිරිකර පියඹ ලුහි පා නිදුකව වස් මස්: සෙසර කර බණ බුළු වත් සඛ් දිවි මැසි විසා—පස් සඛ් ගුණ නැගුල් සත් ගසා ලා අඹුල් අඋ: දුම් ලිඛු සඳන් පියසූ බුහුසු සදතු දඛනේ—විදු ලිඝ වසා පෙල නිසා ලෙදු ද පැණ පවස්: කිවු බිම මෙවුල් අඋ නම් ඉතිරි ලිගුවි දන්නෝ—අරුත් කිව්ඝ සද ගුණ සදද වඝ ඉති අඝ:

දුම සඳද ඉති පවසත ර් අෑ පස බුහුසු—තෙමන්හි, මවන් නි, තුස්නි, මුස්නි, අෑ අරෑත්කිරීය සදින් ර් පස—තෙ මන්නෝ, මවන්නෝ, අෑ බුහුබස ර් පස ලොපා ඕවිබත් පෑමි නාවුසේ—හෙලිල්ලි, කොළලි, ගෝරි, අෑ ගුණසදින් ර් පස —නිලි, නෑසිනි, පෑවි, සෑතිරි, තුමිරි, යෙහෙලි, මෑහෑලි, අෑ ඉති අරෑත් පුමසදින් ර් පස—අෑසදින් කෑලි, වැසි, මි යුෑසි, කලා, දුනු අෑ සිදු—බුහුසු සදින් වහර හොල හනු රෑසි—ත ම ම මෙ ද රමනි දිහු සවිතුරෑණු ඔදු ලොල් : කෑලි ඇලෑගුනා සද ද දෙලිහු සමව් දන්නේ—අ රෑත් කිරීය සද තමරෑත් වෑනි ලිහු බෙහේ : සතු ඔතු මිෑ ගුම් අෑ හව් කිරීය සද වේ පුවරෑත්—කිරීය වෙසෙසුන් සද නිතිනුබද රිසිසේ අෑ: විස්සල් ඉන යොරයොර පුනා තුවුවු සිනි සහසා—සු ඉති ජල ර ස රඹ ඉයි නිඝිය සද නිපා අතු : උ පිරි ස ප නි දු අෑ උපසගද වේ ලිහු ඔත් —සුවාස් අෑ ගුණනන් කිරීය වෙසෙසන බෑවින්කිරීය වෙ සෙසුන් සදනම් වේ—ගිගුම්, නිකුත්, ව, වැනිස, වහාඹී, කලි, නම්, විනා, වෙන, දූ, හු, ල, එ, ද, ම, න, කිරි, හොත, සම්සේ, මසේ, මෙසේ, සහ, අද, මද, අෑ නිපා සද නම්— ප, පහා අෑඹී; පර, පැරද අෑඹි: අවි, අවසේ අෑඹී; හ, සබඳ අෑඹී; අතු, අතුදින අෑඹී; ණි, නිතෙද නිරසක් අෑඹී; දු, දුලද අෑඹී; වි, විලස් අෑඹී; අ, අදර අෑඹී; අදි, අදියර අෑඹී; සු, සුබැසි අෑඹී; උ, උලෑඟි අෑඹී; අඛි, අඛියෙස් අෑඹී; පිරි, පිරිවුන් අෑඹී; උප, උපව උවසර අෑඹී; අප, අපදන් පහ වඅෑඹී; පස්, පසක් රෑකක් පාසා අෑඹී; පිලි, පිලිලෑබ අෑඹී; අති, ඉතිරි බොහෝ ඉතුන් අෑඹි; පි, පිහිකුළු අෑඹි; මේ විසි උපසග සදනම්—

ලිහු අදියර තුන්වනු.

25. සදහු දෙදෑදරෑම් සඳ අත් හළන් වෙසෙසින් : බුහුසු සි යළු විබතේ ඔදෙසා සියරෑ නොපියා—දම්රජ, දන්වා, මු ණි, සෑසි, මරරෑපු, බු, ගෝ, යෝ, සිදුගත්, අෑ පුමලිහු—නිස, වසා, සිරි, ගී, විදු, දු, ලේ, දෝ, කත්, අෑ, ඉතිරි ලිහු—

26. බජතුයේ පෙර විබත් නොවෙසසි පදත බුහුවන: ඒ කා බසෑ ඒ ආ වනුයේ යල ඕ, හු, වේ බුහුබසෑ—ඒ— බෙලේ බලාම් නෙරේ—ආ—භන අග කෙලෙස් කුළු

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ඕ, බමණෝ කුල දම් රකින්නහු, තවසරහු දම් දෙනත් නිදලියෝ පෙහෙසුන් නෙපලත්; පඬිවෝ දැනුම් ව ඔත්—මේ අෑගී විඛනව පෙරව ස ව ගම් රැසින්නුම ඉති ඊ ලිහු දෙණ පවන් අරෑන් චියණන්ගී නෙම, නොමෝ, කුඹු, සතුරැසින්නු ඉතිපලඹුවණ විඛත්.

27. යුතු කතු කිරිය හා පදරෑන් බෙහේ කම් නාම් :මෙන තෑ අ උ ආ හු ව උන් නා නන් නාවන් බුහු බසෑන්න, රජ දම් නිසන් මිය පුස්නෝන්ට, සිදුහත් කුමරු සුදවැසියෝ පලමු පිලිගන්හුන්ආ, රවිළා මැරී රම් රජන්හු, සුරහු රෙණෙගී විමසනුන්ට, රජ ගෙව පිවිසි මැති ගෙණෝන්ට්ගන්, මඟනුන් නාමදනේන්නා, පිලිඔල්ණ දණන්නෑන්ආනා, නාරඹන්නෑ මොනරණ නාස්නාන්න්, දනන් මහළුපා දෙලේ යොදු වැකරෙවි සරෑපාන්නාව, රෑක්නව නැංගත් සාමුවෝන්අන්, දරුවන් බලන්නහු ලසැණගේන්සේනන් බුහුමනන්ගෙන් අෑහුනා බැවින් නන් ඒඛතින් සිදු පාන්තිලෝහුරු නෙමස් බුරුණාව අබිදම් දෙසි, මේ අෑ අසන් යෝගීද, දෙවිදත් මවිව මැණාවි අෑ ඉති බූඅරුන්ගීද—ඉසිසුන්විනා මෙහත් කඟව නොවිදිද, මේ අෑ විනා යෝගීද කම් විඛත් රැසින්ඉඳ බුදුන් කරසි මේ අෑගී වෙන් අරෑන් සදින් වේන්ඉතිකම් විඛත්.

28. මෙහෙයුම් ලද නොල්ද කිරිය කරණුයේ කතු නැම්: දෙඛසෙගී යොදු සමසේ ව නාව විනා කම් විඛත්න්ඇ,

සරණ සඬර වරලස සෙවෙල විලසෑරු අරියන:
රදුව පෙර කලවමන් කුසනිවිදු නොසමෙලේ.

උ, රජු අතුදන්නේ කුල දම්න්ඇ, මුණිඳු විැලඳු පාදන්හු, පිණ්සිපිහු කල අත්නම්න්උන්, කමන්නෑ දදුන් කතු විරදන්න, මිපල්ණ ගත් වෙස් රැස්නේන්ආන, නාරණ කලකමව ඉදුරෝ දෙස්න්, කිවින් සුදුවුයේ සෙවුවම්න්අන්, අඟනන් වුහුවු සුවන් නාරද දිරිය ඇදු රෑ දදුරෑ කෙලේන්අරෑන් චියණන්ගී විසින්, විඛතින් පරව රැසින්නෙනෙන්හු විසින් කම්දම්න්සුඟතිදු හා කඟී සම්ඩාරේ විරු වනන්හා සමර සමර කොරසි. මේ අෑගී කාසඛදෙගී කතු විඛත් රැසින්ඉති කතු විඛත්න්

29. කිරිය සැපසිගමිගී ඉවසල් කතුකරණ නාම්: ඉන් ඇන් නොන් ඉසුතු විසුතු දෙඛසෙගී සමණිදන්ඉන්, විතින් ගු

රූන් අරියනුයෙන්, ගුණෙන් දනා සඟන්නේයෙ
නෙන්, මෙත්තෙන් වෙර පරයනුයෙනි, සිතිනි වේ
දුසිරි සුසිරයෙනි, ණයෙනි පල්වනු යෙනෙන්, තෑ
ත්තෙනේ බව පියවියෙනි, නෑවී හිය ඉඟිනි නිවන් වන්
යෙහැරදේ නුවන් මිනි පඬුරන්, ඈඋපලකුනු අරූත්හිද
මේ විඛත්රූසියෙ ඉතිකරණ විඛත්යෙ.

30. දන්ඈ ලබනුයේ පිනිස නිසිහා සපදන්: හවෙකත
අනව බුහුබිසෑ ව නැහව සෙදූ කම් විඛත්යෙහව, ජර
ඛවින්න විසමුවෙන් සිපා රූහෑ උරා නිනෙද තුනුකෙහව
මරහව නොදෙනතෙක් තුන් දෙරින් සුසිරි පිරූව යෙහෙ
යෙඅව, උකව ලියව දලෑ දිලි දෙනු පිය සමාම් ගියෙලව,
පෙරවි රජුව ආසිදේයෙආදි, සදිසාව දන් දෙනුයෙහුව, වෙ
ලදහුව බඩු දේයෙව, මෙඟව සෙන් වඩාසියෙලන්ව, ම
හතුන්ව කරා පිනිපායෙනව, දුඹුලෝ පරනව පිටුදෙන්
යෙආනදි, තලා නෙලිඇයෙහි තරඟ දෙබෙණ ඛව පඛිත
වන තඹරුනවනිඟාදින්යෙන්ව, මඟන්මෝ පරඟනන්ව උර
රූපුන්ව පිටුද නොදෙත්යෙඅන්ට, ඔහෙලියන්ව නිසෙ
නිඟ ගි නොපවසනුයෙඅනදි, සරඟවිය සුදනුවනව නි
සදේයෙපිනිස නිසි තෑන අවයෙඟවනව නික්මිනි
යෙමගුලව සැරසින්යෙබුජුනන් මෑවිනි දෙන්නවද නො
වන්නවද:—මේ අරූත්හි වස්, සනුද රූසි:—බුදුවන්න, වස්
ඈ ගියෙඉති සපදන් විඛත්යෙ.

31. පදඅත් පැවෑත්මට ගිම්වූයේ අවදිනම්: කරණ විඛත්ද
හෙන්යුත් වහට චිනා කම් විඛත්යෙඉන්, කතක් ඔහ
සතු සෙලින් හෙළියෙඒන්, දෙව්දත් දඟෑනෙන් පිරිහිනි
යෙනෙන්, රූක්නෙන් ගිනි විලිමුවායෙඅහෙන්, ගිරිය
හෙන්තොරි ණිවවයෙඋහෙන්, සොරූහෙන්බිසවේයෙඅ
හෙන්, නොත ඇවුෑ පරාහෙන් හතුයෙහුහෙන්, සවනක් ක
දුඹු මුණිදුහුගෙන් දිවේයෙමේ ඈ සොදනුයෙමේ අ
රූත්ගි නෙක් දක්වා සනුදරූසියෙදියනෙක් සෙවන ඛිද
නා, පැලඳුප් නුවර දක්වා වහරේ විවි ඈගියෙවරින්
වරරිඑහු කෙරෙන් සිසිදුරූ වෙයි, මේ ඈවෙන් අරූත්ස
දින් වේයෙනරන් කොරෙන් කෑත් උකට:—රූවනතු
රෙන් මඟහු රත්මෑනායෙසන්නන්ගෙන් දුවා සෙදහල්:—

මේ අෑගි නිදරුණරුසෑ අවදි විඛන් රුසිෂ්ෂෑදතුණ කිරිය ලකුනෙන් සමුදසින් ඵක් දෙසක්හු වෙන් කිරීම් නිදරුණ හෑම්ෂ්ෂබුවුහු බරනාෑෑ පිට ඵයි, මේ අෑකීම් වූ වද පද තුරුසසගින් අන් විඛන් ඝණ්ෂ්ෂතුකි අවදි විඛන් ෂ්ෂ

32. සඛද වෙසෙඝන වත උනුන් පිළිඛදවත්ගෙන්: සප දන් කම් විඛන් සව් ලොයතුවිසුතුද නමංවිෂ්ෂඝව, කාරණ කිම් නමඟට කිඝනඛා අඛිරර්රව කෑගේෂ්ෂඅව, තිලොවව ගුරුෂ්ෂඋව, මුණිකිරුව විනෙ නඛරහු සුපක්හුෂ්ෂ ආව, කුළුනැතියාව කෙපරහුෂ්ෂමේ අෑ සොදතුෂ්ෂ අතේ, ගිරිදුවගේ ගිම් නිල්ගෙලේෂ්ෂඋගේ, සඳුගේ පින් සොම්ෂ්ෂආගේ, තුනුවහාගේ පය සත් සරණඳ මදමිරු ව සන් වන අෑෂ්ෂයුගේ, සෑසිහු ගේ නාඝවෙන්දරිමෙයි තිවව ගන්ඉළු පිළිගන්ෂ්ෂගෙවියුත් අ, සිරිවිමිය පියතම උවිදුෂ්ෂගෙවියුත් උ, මුණි විරුගුණ අපිරියන්ෂ්ෂගෙවියුත් ආ, හුනාමින් ගුවී දුම් යොදා මියුරු රඝ ගන්ෂ්ෂගෙවියුත් හු, රජහු අන සොලඟුෂ්ෂමේ අෑ සොදතුෂ්ෂ සියපාණව වඩා සේඝමනපාඝපුමින්ෂ්ෂපැලඳපිත්තුවරව රජඟනඳුවර නන්යොන්නෙන්ෂ්ෂමඝබෝදුඛව ඉසාන සොන්ගී රුවිණ්සක්මනෂ්ෂමේඅෑගි අවදි අරුන්ගි සඛද විඛන්රුසිෂ්ෂඉතිඝඛද විඛන්ෂ්ෂ

33. කතු කම් බැරිකිරිය දරණුගේ අදර නම්වේ: ඝකඛ ඇෑ ඝගිඡගිඅෑවව ධුසුඅන් බඝෑ අන්ගි ඉවිෂ්ෂඝගි, කුලෙගි නොලෑගි මුණි පින්ෂ්ෂඡ්, ඝපුරේ නිරිදෙක් විෂ්ෂගි, සිත්ගි නඛා අෑදුරෑ උගහාෂ්ෂඅෑ, මුහිඛඝෑ සරණ ඇෑදගිලිෂ්ෂඅන්ගි, පඟඇෑ ඇඛිරන්ගි ඛමන ඛමර මුළු නඛඛ පිරිසෙස් සරණ තිමිර බලල් විලාෂ්ෂසෝනන් කෙරෙගි කඹි ගුණ ඝකයුරු මේඅෑ ඉවත් අරුන් සදින් වේවිෂ්ෂමදු රදුන් රන් යාදි වෙඝතුරු නනන් දිනි අෑ ගි පෙර කිරිය සරන් නාසුව අදර අරුතෑ කම් විඛන් ඝා ඝම කිරියව දිපඝඝා රැසිෂ්ෂ

බලා විදු දල පුතු විදුදිවි දඟර ලඹිකෙස්:
මඝ බෙ රඝුඝ ඝඛුවන පියනම් මතුරු දපවන

මේ අෑකල් අරුතෑ කිරිඝ විඝඃගි අදර අරුතෑ කම් විඛන් රැසිෂ්ෂඉති අදර විඛන්ෂ්ෂ

34. එවිසූ අලප් නම් ඇමතුම් තමා අමුතැර: අෑ අ ආ එකතැ බුදු බසැ ඉන් එන් නෙන් ඉසුතු දනි—අෑ, සු තැ තෙමිය සිරෙනි ඉති සුවල තෙප් නාලදහව් කිම පලස ලා—අ, සැරදේ මහ රජ—ආ, හෙසඳු වනන් නුපු එස—ඉන්, සවන්න් සැනහේ සදහම්න්—ඵන්, සප නෙන්! මහා පරලෙව්—නෙන්, සත්නෙන් දුලද නො බප්ව්—ඉසුතු—නෙතිනි නරඹා බුණි රැ—මහ ණනි බවුන් නොපිරිරව්—වත්නෙනි නොවව් ඉසුරු මත්—නි, ඛහුනි මි ලොලින් කල් ඉක් තඹරෝරේ දහ නොවා—නි, නියවත්නිතන වනසා—ඉති අලප් ව බත්—නොවිසූමෙහි විබත් අකරක් ඇත ඔහු යෙදුම්: අන්නැපස ද යුතුබස් ලැකියනු සරින් දන්නේ—ඉතිරි සුම ලිඟු දෙස ම, මෙ, ඇ සද විබත් බස්: තමසද දෙකද නිතැතින් වහරෙණි ලොවපලව වේ—

දෙ නෙ ඳ න ම සි ද න ප ති ර ජ පි රැ වන
සැ කෙ වි නි ප ල ක ල ද නු ම ව ස රැ වන
ද ද බැ වි නි ව ර වැ ම හ ග තු ක රැ වන
සෙබෙවති වැස් බෙන සජහෙනිවැ රැ වන

. විබත් අදියර සහරවනු.

35. කිසොලන ඒකඅරැතැ සබඳවැ සදන් නාම රැස්: ම විසූ සමස් විදිනම් ඒහි බේ දන් පවස්මෝ—අවියසමස්, විබන්සමස්, වෙසෙසුන්සමස්, අන්අරැත්සමස්, දඅරැත්සමස් සි, සමස් පස් වැඳරැම්—පෙරකඛ උසුරැවන යව් කු ප න ඇ අවියන්: පරපද සබඳ ලදහොත් අවියසමස් ම විසූ—සක් සැඬිලි සිඟා අඟින් ඒක් පසක් යව්දිව් ඇඟි දිව් ගිම් යව්-දිව්—යව්අමන් බමණන් අමත, කුනු හොලවවහල යතලබසනොස්සින් හළ, ඇඟි යම්යම් ලබ්, යත-ලබ; විදිය නොසිකම, යන-විදි; පැසුළු බල, අනු-බල; මෙඇ යව් ඇ ස මස් නම්—කැරහුම් ලද පුරිස්, කු-පුරිස්; නිදි ලද ලද, දු-ලද මණ ගද, සු-වද; මෙඇ කුඇ සමස් නම්—උකවින් හොඛන්, ප-ඛ; වෙතැ වන, උප-වන; මෙඇ ප ඇ සමස් නම්—සුර නොවන්නේ, අ-සුර; නොදෙනලද්දේ, අ-සින්; කුසල් නොවන්නේ, අ-කුසල්; මෙඇ න අරැස්හි කෙලෙන්

ණ අරුත් සමස්නාම්—මෙයි පෙර සූරු පනාසූරු වූව ඔහු වෙත ණ අගම් කැරැ එකෙක් නොවනුයේ අ-නේ—අදර නොවන්නේ, අන-දර; මේඅ විමසනු—ලූකි අවිස සමස්—

36. පෙර පසු විඛන් සැර සෙසු සන්විඛන් අන් පද: පර පදහා සමස් වන ඵවිඛන් සමස් නාම් වේ—ගහ කරණුයේ, ගන්සරු; කිවි—කිඹි කරණුයේ, කිඹිසර; ඉදුරුදලී—මිය පල්නේ, මිපල්; කැත්—මි බොනුයේ, මිපා; සපු—පන බොනුයේ, පිනිපා; කිරි—කිසකරණුයේ, කිසසුරු; සඳ—ගිර අවුරණුයේ, ගිරවරණ; නත්—මේඅ කම්විඛන්සමස්—පත විසින් පුවුයේ, පරපුවු; සමත්, යදිහෝ—ඔඹහු විසින් දෙනලද්දේ, බඔදත්, සිවුරු—දෙවිහු විසින් දෙනලද්දේ, දෙවිදත්; බොසුන්—මේඅ කතුවිඛන්නමස්—බමර කරණන් උදුලේ, බමරුදුල, කැති—අන් කරණන් වන්කම්, අන්තෑ; බා කරණන් සුරුවුයේ, බාසුරු; සෙසර—කැසින් සොනුයේ, කැසුබු; දියෙන් කැනු බත්, දිබත්; කිරින් පිසූ බත්, කිරිබත්; මේඅ කරණවිඛන්සමස්—බඹුණන්ට දියයුතු දන්, බඹුනුදන්; සිවුරු පිණ්සපිරිනැමූ දිලී, සිවුරුදිලි; මේඅ සප දන්විඛන්සමස්—සොරුගෙන් බිය, සොරබිය; මිණියෙන් වුතු, මිණිවුතු; රහුකෙරෙන් ඵුන්, රහුඵුන්; මේඅ අදිවිඛන් සමස්—රජුයේ පිරිස්, රජපිරිස්; බුදුන්ගේ ගුණ, බුදුගුණ; රියගේ ගිමි, රියගිමි; සුරඇවු සතුරු, සුරසතුරු; මේඅ සඛද විඛන්සමස්—උරෙහි ද, උරද; දඟඑහි සොඬ, දඟසොඬ; සොරළුයේ තෙල්, කැලිතෙල්; තැඹිලියේ තෙල්, තැලිතෙල්; * සරඇල්හි සඳ, සරසඳ; මේඅ අදරවිඛන්සමස්—තැවසනු යේ, අතැවැසි; මේඅගි විඛන් සොලොපා නිපදවනු—ලූකි විඛන් සමස්—

37. විදවසින් සොර සියඳ වනට සමවන: වෙසෙස සඛද සඳ වන වෙසෙසුන්සමස් ඵ විසූ—කිල් වූයේ ද ඵම උපුල් වූයේ ද කිළුපුල්, සෙලිලි වත් ඔම අඹු වත් සෙලිල්ලඹු, සිඟ ඵවි සිඟ, කාර වූයේ ද ඵම සිඟ වූවද කාරසි, ලිය ඵවි සොමල, ලියසොමල; සර ඵවි, සර; සරණ වී සර, සරණසර;

* සමහර පොතෙහි "සොරළුයේ තෙල්, සොරළු තෙල්" සිද "තැඹිලියේ තෙල්, තැඹිලි තෙල්," සිද කියා තිබෙයි—J. A.

ඒක ද ඒම විරූ ද, ඒකවිරූ; ලෙවිහු දෙදෙනෙක්ඒක්කොට සලකනාලදහු, දෙලෝ නම්; නෙසරණ, සිව්සසුරූ, පස්මහ ගඟ, සරඝ, සත්කුලපව්, අවනාකුල, නවදෙර, දසරජදම්, ආදී මෙමෑගිය්‌ඤ්‌ඤති වෙසෙසුන් සමස්‌ය්‌.

38. කිරියාලත අන්අරූන්, පදනාත් අනේ වැසිගෝ: ඒ සමස් අන්අරූත් නම් ඒහි බ්‍රේ සත්විඛත්වේ්‌ය්‌හස් ඒරූ ණේ යමකාවද ඒතෙම ඒරූණුහස් නම්, තෑ—දමිණ ඒද ඉදුෂරෝ යමක්හුවිසින්ද ඒතෙම දමිදූරූ නම්, මුනී—සවිකරූ ණෙන් බත් සුන් ඒතෙම සුන්බත්, අව—සම්කාරූණෙන් තුරූ සුන් ඒතෙම සුන්තුරූ, පරසු—දෙන ඒද වත් සමක්හට ද ඒ තෙම දුන්වත් නම්, බමුණු—ගිලි හුනු හොණහුල් සමෙකින් ඒතෙම ගුළුහොණහුල් නම්, රූක්—සඳවන් වත් සිහු වලඟ ඇත්ති ඒනම්; දස බල පස් ඇස් ඇතියේ ඒනඒ; මත් නේ ගජන් ඇතියේ ඒනම්, රණ්—නැන් සුරූ විරූ බලන් ඇති යේ ඒනම්, ඒබදු රණඟන—තරූවැල සඟ වූයේ සඟතරූ වැල නම්, අඹර—සඟ උදර ඇතියේ සොඟොවුරූ්‌ය්‌ලඹ සවන් ආදී තහුණ නඒ; ඉකුත්සසුරූ ආදී අතහුණ නම්්‌ය්‌ ඉති අන්අරූත්සමස්්‌ය්‌.

39. අඟ පාමොක් වත සවුද, මඟහෝ ඒ පදන්: ද අරූතෑ වූපද සමාම් දඅරූත්සමස්නම් වේ්‌ය්‌හිර ද සඳ ද, හිර සඳ; සැරියුත් ද ඒහමුගලන් ද, සැරියුත්මහමුලන්, නම්; ඇත් හුද අස්හු ද රිය ද පද ද, ඇත්අස්රියපද; මෙහි අඟ පාමොක් තෑනා බුහුබස්ද රූසි, බඹසුරණරෝනාමදිත්; සවුද පාමොක් තෑන ඒනබස රූසි, ශිනෑවුම්්‌ය්‌දඅරූත්සමස්්‌ය්‌

සඹස්අදිසර පස්වනු.

40. පාමොක් අනවෙසෙස් වනනා පද වෙසෙසුන් නම්: වෙ සෙසෑයෙදූ ලිහු විඛත් ගවෙසුන් පෙදේ සමවේ්‌ය්‌යොදන වෙසෙස් සම වේ වෙසසුනෑ ලිහු විඛත් බස්: සෙයොදන ත ඛ අනියමෙන් කිවිකම්හි තෙර පතුඉස්්‌ය්‌නාමව් මුනිදුතු මා නමා සිරීන් පබසුන; සඟසිසි කල්දසනා සනාරෙසෙන දහු දිසේ්‌ය්‌ඉති ඉ්සෙසුන් වෙසෙස් සම ලිහු විඛත් බස් පියෝ්‌ය්‌නාමව් පිරිසිද සැබවිනසු අණවත්මන්: පද අතු නෙකතෙනෙ දත් පවර මුණිරජහු සරණ්‌ය්‌ඉති අඟියම්න් තුබු වෙසෙසුන් පියෝ්‌ය්‌වෙසෙසුන්වෙසෙස්විදී කිවි කම

සරින් වසුයේ: අරුත් විසඳන වරෙහි විසෙසුනැ සොදවිවූ දැ—තෙලෙ යන ඉහ වැහැප් රැවින් නම්, සඳනම් හෙ ලිල්ලඹු මන්නි, ඉති කමසරින්වූ වෙසෙසුන්ගවිසෙස් විනිස.

වෙසෙසුන්වෙසෙස්අදියර සවසු.

41. ඇති සිවි ගිලි රෙදුම් නිදි රුදි කිය වැසි සිනා: තුටු හැති තිසුමි පැකුළුම් දිවි ඇ ද කම් විවුත්—දිස් ලැබ සිදි ද සුම් යා රක් වදබද බොසුම් කර: පිසිසි වැහි හර ද නම් අ ද සකෙ නම්—දපද අසම් එහ කතු හවි පියෝ වසුයේ: කතුකම් සි සවිපියෝ සහකම් හෙනොහි වසුයේ—අන් ත ම සඳන් බද කිරිය දසු තෙකලේහි: කිමියේ අසු නොනිමි යේ වත්මන් නොපැවියේ අනා—ම් ඉ ර් උ ද අසු වත්මන් ඉ ඔ ම් ආ: නේ සුන් අන් ඵනොන් නේ අන්කරු ඵකතැ නායේ—හහු සුතු විසුතු උ බුහුබසැ ඔ උ උන් හා: සලති නෙනොත්අන්නෝ අන්නාහු නාතුද වෙත්—ම්, දිවසුරු වුණී සදිතුදුහු කොලේ—ඉ, භවිලෝද ඵනැ ඔ කිවි—ර්, ම හදෙනෝ කෙලෙසුන් වැනාහි—උ, ඵතැනැ බුදුසිරි සසුරෝරේ කුවුවු—ඉති අන්කරුහි ඵකරුතැ අසු පස—

42. ඉ; අප සැසිහු නවඵසසුන් පවති—ඔ; මුළුලොව් ඔබ දගමොද බෝ—ම්; ඔබ අරි සඵඵන නොවුවන්දෙ නේ—ආ; ම තුනුරුවන් නිසවින් පුද—ඉති අන්කරුහි ඵකරුතැවත්මන් පස—

43. අන්නේ, මෙත්දිණිදු පස්මරුන් දඵන්නේ—ඵන්නේ, අපවඵඅමා දෙන්නේ—ඔන්නේ, ඵඅම්මහදෙනේ බොන්නේ,—නේ, ම උලෙලැ පොසොන් වැසි දිස්නේ,—ඉති අන්කරුහි ඵකරුතැ අනා පස—

44. උ, රුසිහු ඵඵගත් හෙතු, හෙතුඵ, ගහතුපු—ඵහෙ රෙන් පස සැතිවිද ඵහු වේ—ඔ, පකිහු අරුන් පල ඵ ලෝ, ඵලඵ, ඵලහු,—උ, ම නිසවන්හු උඵත්හු, උඵත්ඵ, උඵත්හු—උන්, මරඵෙන්හු වුන්, ගිණ්ඵ, වුන්හු, ඉති, අන්ඵ රුහි බුහුබසැ අසු පස:—

45. අත්, විත්වත්හු දිණිගුණ විනත්; ඉත්, ල සැතිනෝ ඵ විදින්; ඵන්, දනැතියෝ දන් දෙන්; ඔන්, උඵතුවෝ මෙ ර බොන්; සල පතුයෙන් ඉසුතුද රුපි—ඉති අන්කරු හි බුහුබසැ වත්මන්පස—

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46. අන්නෝ, සුසිරි නලහු මෙන්දි නිදු දුදන්නෝ— අන්නාහු, ඒ සස්නෙහි පැවිදි වනනාහු,—නාහු. අනාති රියපා නලහු ඔබ නොදක්නාහු—දකරෙන් උ විසූතු ද වේ—ඉති අන්තරුහි බුහුබසැ අනා පස—

47. තසදකරු අරුණැ මෙම හස හි හු සියෝ වේ: ඔ ස බද ඉ සූතු උ සූතු විසතෝ සූතු මකරහා—තෝ තෙප් පර සුසිරි කොලෙහි, නලහු; දන් රජ කොරෙහි, නරහු; තෝ තෙප් මතු සෙත් පුර අත් පත් කරණ්ණෙහි, කරණ්ණහු— ඉති ත සබද තෙකල් කිරිය—

48. ඔම් (අෑප්) පෙර සපුරිසන් ඕජිම්, ඕජිමි, (ඕජුවු, ඕජුමෝ ඕජුඝිහ, ඕජුම්හු); දන් දුලබ බුනිපුත්තනතුරු බෙඉපම්, බෙ පෙමි; (බපවු, බපමෝ; බපම්හ, බපඝිහු); ඉතු ලොව්තුරුදහම්, බජන්නෙම්, (බජන්නාමු, බජන්නමෝ)—වහර යොදන සේ පස යොදනු—ඉති ම සබද තෙකල කිරිය—

49. දන් සදහම් රජ කරණ්ඉන් හොසුමා, පනන් වෙලපන්නි අවිදු, මායා තුසිපුරෙහි වූසු, මහබුහුනු සොම් නස් නම් පසේබුදු වනුයේ, විසාඋදැසි රහන්පල බජන්නි, ඈ සදදහමින් අරුත්කිරිය සදවත සල්ලොඇරබපස ලදින් ලිඛු විබත් බෙජේ—

50. පිපදූ කිරියබේ අන් තසද විදි ආසි: කම රුනැ තෙකල් කිරිය ද දනු පද අසඛහව් භා—පගව් සින් මෙහෙයනලද හුකිරිය පිසදුකිරියනම්: මෙහි දසින් පරවැ ව පස රුසි— කම් කෙලෙස් සසර පහන් බැමිව්, මනයෝනා පෝනන් කෙ ලවා, මෙන්සුගතිදු ලොවන් ගලවන්නේ, ත ම සද දෙක්හිද පෙදිය සූතු—අනම් සකම් වේ පිසදුම් ලදව්සාහි: බුහු කම් සකම් පිසදුම් ලදහට ලවා ගාවේ—සූදෙව අතැවැසිලවා මේ පිසවා, ඈහි: භකරෙන් කිසිතන්හි නොගව්, මුවවස්නි සූතු බුලන් දිදි දෙවා දරුවන් මේ ඈහි—ඉතිපිසදුකිරිය—

51. චන්මන් අනාරු නොවෙන්ව හොත අනදර්න් අද රින්හෝ ත අන් සබදගව විදහන් විදි නම්—මෙහි අ, ඒ, අන්නේ, අන්නැ, අව්, උ, පසරුසි—අ, බවුන පනද, බොජ—ඒ, සැරදේ මහබා—අන්නේ, මේකරු මේ පි සන්නේ—අන්නැ, හිමි නුබ දහම් දෙසන්නැ—අව්, ගුණෙකැත්නම් මෙහි බජව්—උ, සුජනෙනි සහක් දක් කු—මෙහි කිපිවිදි ආසි හැබ—ඉති විදි කිරිය—

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52. ඉවුණොපත් තෙසද බඳ අනාඅරුන් පැතුම් ආසි නම් ෂ්ෂ්ගෙයි පසින් පරව වා පත රැසි ෂ්ෂ්සරඝව්‍ය මා ඔවපත ඕර ඉස්බේඩ්වා, නාරපවර වැජඹේඩ්වා, දිය හිය කිරිමෙයි වත් වෙම්වා, ඉති ආසිකිරිය ෂ්ෂ්

53. මෙව්වූ සව්කිරිය පෙදෙහිකිරිය කම රුන්: බැරිවැ ව්වැකුව කම් පස යෙදෙනාසේ කරණු ෂ්ෂ්අයුහි ද, පස මැද නාපස පිලිපෙරුලිද අනා වන්මන්හි පිලි පෙරුදිද මන් වැඩිද රැසි ෂ්ෂ්අගමඟහිණී කෙලෙස්කැස දැවිනි, සුසිරිවතුරෙන් ඇනියහ වැසේ, සසුන් පිරියතැ දුනාන්විසින් සතරරු මැවෙන්නේ, මේඇ ව්මසතු; මෙහි අරුන් වියකනාවර ලබද, යොදතු රැසි; නිතැතින් සැපයෙන කතුඅරුන්හවිද මේපස රැසි; බැබලිනි ඇඟි ෂ්ෂ්කුසුල්නෙම ඩිදේ මේඇ නෙමකතු නෙමකම් නම්, විදිව්නාහි කරණු බොජතු ඇවේ මෙහි සු පසරැසි ෂ්ෂ්ඉතිසම්කිරිය ෂ්ෂ්සව්තැන්හි යෙදෙනාසේ බුහු බන් සලසතු ෂ්ෂ්

54. නොකලනෙසද රු නොවෙන්ව හොත අනිසඳ: අරුන කල්අරුත හොත කිරිය අසඛඟව් නම් ෂ්ෂ්මෙයි නපස රැසි, නොබැරි තැතැකියන පවිහ යත, වනත බැරි බුණිතුණ සියල්, උරද කල්කරන ඔසුනි තනපා රදවන්, මේඇයි ලොව්සා නොසිතිය හැකි, බව්නෙන් ඔක් දක්න හැකි, සස්කිව යෙහෙකි, සුසිරි කල මැනව් මේඇද අසඛඟව්හි රැසි, පස යෙදෙනාසේ සලසතු ෂ්ෂ්ඉති අසඛඟව්කිරිය ෂ්ෂ්

55. ඒක කතුකිරියනෙන් පෙරකිරියව ඇ ආ ඒ: ඉන් ලා සුතුද විසුතුද වුසුබැව් මින්මිණ මිනි ද ෂ්ෂ්ඇ, බවනැව් තැරැ යහ විදින්; ආ, පෙරැම් පුර බුදුවූ; ඒ, ගිරිනිල්මේල්කැ නොකැහි සැකි; ඉන්, පම්වූ නොබැ හොසින් රුසේ; ඇලා, දිවුමතුල් මහතු දකැලා නැවැත්; අලා, කරණී පිරීක්සාලා කරණු; ඒලා, බමර පොතොත්පතර මිඹිලා සේ; ඉන්ලා, සහ යහ හොසින්ලා නහමව්; දකින් අවුත්, අවුදු, හොස්, ඇසුදු රැසි; වුදුහනි, කියාලන්නේ, ඇ පෙරකිරිය පෑකින් වූ හණ, ල පස ඇ ද වූ සේ ෂ්ෂ්ඉති පෙරකිරිය ෂ්ෂ්

56. මින්, මරසක් තනමින් පැලා; මිණ, සිකිනව පියමිණ; ඒනි, බුණිරිව් උද දෙන කිතුළුකැන් මිලිගෙමිනි අතුරැදු

හන් බිජ්—ෂුතිකිරිසමුසු—කල් කිරිය අරෑන් පවසනු වස් මෙහි සන් පමනෙක් විසනලදි විතර වහරෙන් විමසනු.

කිරයඅදිසර සත්වනු.

57. දසින් නෙමෙන් හොත කෑර අරෑතට නිසිපසන්; සෑ පසා සඳන් පසරෑන් හිමි හොලෑහු ලොව විහරෙන්—ද සින් වන පස සතරෑඅරෑන්හිද හව්හිද වේ කටයුතු කරණී, පියයුතු පෑන්, බුදිය යුතු බොජුන්, කෑ යුතු කදු, හොතණ ලද හන්, දෙනලද දන්, මේ කම්කරෑ පසින් නිපන්—කරණුයේ කතු, හණන්නේ හෑණී, විදිනේ වෑදි, යදනේ යදි, දුවන්නේ දුවා, පසින් නොසන්නේ පන්වා, උරෙන් යනුයේ උරා, පෑන් ඉස්නේ පෑනි, සොඛන, කොඛන, ලොඛන, ලලන, හලන, බබලන, වස්නා, තුස්නා, මුස්නා, උදුල, හමල, වහල, තිවි, සිවි, කුමුවු, කෑපි, දැපි, කිපි, මේඅෑ කතුකරෑපසින් නිපන්—කොවු, වෑවු, හැහෑවු, වුහුවු, දුවු, පිව්වු, කෑදූ, සෑපූ, දැපූ, ඒ, බෑඒ, හෑඒ, දුරෑ, පිරෑ, වෑරෑ, සෑරෑ, ඔෑරෑ, වෑළු, හෙළු, නෙළු, වෙළු, පෑළු, ලිසු, කිසු, පිසු, කල, හළ, වල, සුන්, බුන්, හුන්, වුන්, දුන්, හන, කන, දෙන, මේඅෑ කම් කතු කරෑදෙකට සම පසින් නිපන්—ඟසින් යේනුයි යන්, ඟසින් වසානුයි වසන්, ඟසින් සනඟානුයි නඟනු, ඟසින් කෙරෙනුයි කර, මේඅෑ කරණකරෑපසින් නිපන්—ඕඟට දෙනු ලැබේනුයි දැගි, බබුණු, අෑ සපදන්කරෑසසින් නිපන්—ඔහුකෙරෙන් බන්නුයි බෙම්, රකුසු, මේඅෑ අවිදිකරෑ පසින් නිපන්—ඟහි වෙන්නුයි බිම්, ඟහි සෑපෑන් පිරෙනුයි දුර, මේඅෑ අදරකරෑපසින් නිපන්—කරණු, දෙනු, වලදනු, ඕඟුම්, නෑගුම්, සිදුම්, නෑමදුම්, මේඅෑ ඟව්පසින් නිපන්—ඉති දසින් පස—

58. මනුහු පින්මන්වා, නර; දනුව පින් දන්වා, අසුර; සමනහු පින් හෙරණ, සුසත් දෙව් මොහව සොහන්, උව සු; වා දෙව් මෙ දෙසව වසඛ, නකත් දතුයේ නෑකති, පදන ව හිය පදි, දනන් සුඹු දෙනෙතා, සියල් ලෙව් ලොතා, ගම් ශිවූයේ හෑමි, සාහඟි වූයේ සෑඟි, රෑවනින් දඛුයෙන් මවන ලද රෑවන්වූවා, දඛුවුවා, තුරෑ මෙන් තුරෑවන්, නෑවු දඩිවනු යේ නෑවි, නොව ණ්යුතුවූයේ නොවි, තුම් කෙරෙමිදයි පිලි

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විය කරණුයේ කිකරු, දිපැතියේ දිවුත්, නිය ඇතියේ නිය වත්, බලු කර අත් ඇතියේ බිලි, කිරි—ඇත්; සඛව රඟ ඇඩ, මෙඅ නමින් පරව ඒ ඒ අරුත්පසින් නිපන්—දුදුරු, ඉණි, යම්, අඌ දඝහු නම ඉමියන් නමින් ද මල්, පිලි, අඌ ඒ ඒ ලිය රුක්නමින් ද අබ්‍රිටවසරින් පසවත්කිරීමෙන් හොත වහර යෙදේ—

පසරුන් අදියර අවවඤ.

59. බජත නමවිබත් නම් කතු අරුතු අවුතු නම්: ඔහු දෙ දෙන වුතු නම් වෙන් පලවු විබත් බජඤ වෙ—ලබ ද, සු තු කමන වුතු නම් ණැත අවුතු නම්: වුතු විත කම් කතු අවුත් කතු වුතු විත අවුත් කම්—දඝම් නරදම්සැරිහුවිසින් දෙසිනි, මෙඅැයි කම්වුත් කතුඅවුත් නවි, ඡදම් අරිසඝපිලි පදනෙසි මෙඅැයි කතුවුත් කම්අවුත් නම්—ඉති හුදුකිරි යපෙදෙන් වුත් අවුත්—ගිම්රිවි නෙදිඤදන් ගජ රජ කුමුවු වනවිල්: ඡයි පිලිබිඹු ඔහු බලා නොඇඟැ වනඡන මෙනෙ නෙව්—මෙඅැ අකම්කිරියනෙන් වුත්කතු—රුදුරුබි යෙනිතුන් ඤදදුරව පිවිටු කම්: ඡයිදෙඤව කවොල් දෙත් වත්නව වැඤදනොඤකෙත්—මෙඅැ සකම්කිරයනෙන් වුතුකතු—සලෙඵැ තිලි දන පියවුරුබෙඤද පියබද: වුතු වෙයි සක්නරදඡිස් තැනැවි උපුරණ සිතෙනෙව්—මෙඅැ අරුත්කිරියනෙන් වුත්නම්—ඒ ඒ විබත්හි අරුත්හි සමස් පස් තම තම විබත්අරුත් වුතුනම් කෙරෙන් අත්කිරියක් නැත පෙරවිබත් අත්හව වූ ද, යොදතු—

වුත් අවුත් අදියර නව වඤ.

60. කම් කතු කරණ හා සපදන් අවදි අදර ද: මෙ විසු විබත් සයවම කරු නම් විසු පබුවව්—කිරිය නිපැත් වව ගෙනෙන් මේ සකරු නම්: සඛද අලපෝ බියිවූ මෙවෙණි අසුරක් නොලදින්—යොදතු සඛද නම් මෙවිබත් කිරියප ද හා: මෙ විසා නොවෙති වැකිඝයක් දිවැකු අරුත්පවිස නා—බුළුදෙව, පාපිබු, කණාඉකිලිටත්, සඳුන්කටින්, පිසැ,

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සඟනට, දී, බෙවෙන්, මිදිනි—ඉති කිරියකරුපදන් යොදන අසුරු සියල්තැන යතලඹින් යොදනු—

කිරියකරුපදසබඳ අදියර දසවනු.

61. ඉති විසරණ දන කිවියර පදි බඳනා; ඉවුනිවු ගණ අකුරු අං ලතුනු විමසා බඳනෝ—

සියළුපවන්මැදඅවසැවතගල නා
මමනබයපරසතයනනම්නවග නා
දියොදසෙතාලෙඛදලසෝමරවස නා
පවනඹදන්පසසිවුවාකලකෙමෙ නා

62. තියකුරු හෙනෙක්නම්, නිමෙස්කල් මත්, උසුරුවී මෙගි මක් මත් ඇතිගේ එහු නම්, දෙමත් ඇතිගේද ඝලින් පෙරවූ දහුරු නම්, ගත් අඹමත් ඇතිගේ, අඃප් අං මිතසින් වැඹියන් මත්වැඩ නම්—ම, සෙත් වේ වා; න, හො ප ව; බ, වේ සු බ; ය, තිලෝ නා; ජ, ම ඛෝ ර, ර; බා රු සි; ස, නා ර සි; ඤ, සප් දං ඝී—ඉති ඉවුනිවු අවිහණ පියෝ—

ඝ ඣ ය ම ර ජ අ ණ න ළ අං අ වා ඣ ර
උ ප ඛ ඝ ඟා න ර න ම් නි රි වේ අ ම ර
සු ර න ර පෙ ර ප සැ වැ ඛ දේ අ වා ඣ ර
න සා සු බ සි ය ල් න ර කු ර ැ ම ැ දු ම් ස ර

ඉති ඉවු නිවු වන

අ ඔ න ළ අැ ව ඟ ව ඤ ස ඒ වි පි ළි වෙ ළි නා
යො ද න කු ල් ම් සු ම භ ව ත් ව ඟ ස සු නා
තු ර ඟ ඛ් ලි සු වු ස ර ඟ න් ද න කෙ මේ නා
පෙ ර ප ස යොන් බ දු න ම යෝ න ඩ සොබ නා

ඉති ඉවු නිවු යොන්

63. පදි දුබා මැද සසද සද සමස් පස්: විබන් කරණු විදයෙ නොරිසින් රැසි විසි දත්—අතින් පෙදෙන් හොත පවසත පුන වියුදා: පුනරැත් අරුත් ඒ දනු සල සදද පුන රැත්සේ—වනහව වෙදලද, දල දෙනුයේ දලද, නම්: සොවි නොබලු තුනු තුනුවඟ සිඟු නොලෙණඟ කැර නිඟා —පද සඟින් හොත බෙදුමෙන් හොත අතින් ගෝ;

හුණානිවුණැම් අරුත් ඔවිරුදුඅරුත්දෙස් නම්—දිවිරහ විස
කුණන් නොප කිත්ණිලිය නාස්නව: සොම්හුණ බමව හිමි
නිහි දසදෙසහැ කොද ගැහි සේ—පෙර පිලිවෙල යෙදි
පසු පෙදෙ ඉකුත්වීනම්: ඒ උපුලිවෙල නම් දෙස් පැවසූ පදි
පඬුවෝ—සියඹ පියහවිවූ හිරිදූ සිරි විසිනට: සසුන් කල
දෙ මේ වන් දෙවියෝ සෙනෙලවිත්වා—ලේවන්සමුදුරෙන්
උලැඟිනය විරහ දෙරණහ: විය සුතු බැවින් බුළුසුන් සප්ලේ
මෙවේනේදෙස්—ඒ නව දිය දේවා රිවි රැ උරු කවමැණ:
නොපැලැඟි කොලෙණැසුරු ඒ මේ දෙස් අඹඹවි නම්—
දෙවි බරඩඹනෙත් පස්විසිවා රසන නා: නැසුනහැ අ
රුන් ඇතියෙන් මේ දනු ගුළුඅරුන් දෙස්—සිසි සේඹ
සඹ මෙන් විමලඹිරයහ ලන්මෙන්, රිවි ඔවි කදෙ සොබනේ
නැඹ ඔවි බෙදෙ හිමි හෙරෙන්—වුන් ලිහු බය මෙසේ
උසව නිසුවම් මඹදෙස්: විමසා කවි කරණුයේ සබමැද යස
බජනුයේ—මේ ඇසුනු වරු පොරණැදුරන් දැන පදි: මත්
සඳ මලි ද යවඹන් සමසේ යොදු බදනේ—

ඉති ඉවුණිවූ අදියර ඡකොළොස්වනු.

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64. සඹසවියව නැකැ කිසිවත් උවම් නම් වේ: ලබනුයේ
උවම් ඒ හා උවමේ නමින් පල වේ—ඉති උවම් උවමේ.
—සුවන් ඉදුවර වන් ඉදු වන් උවන් සවැණියා: සමිදම්
ඉති සෙදුසෙන් මෙ විසූ වත් උවම් නම්—ඉදුසැව් පිරිදැවූ
මහමෙර ලොව දකුම් වහ: සුහසිදු බඳ ඡබදු වි සඹසේ අ
බුතුවම් නැම්—පෙදෙන් අසින් සොත දෙ වහව සම හුණ
සොදු: පටිසත සබද අරුතෙක් ඡවිසූ සෙලෙසුවම් නම්—
පියව රැ වඩා කොස් දබු පත් හුණ සියෝ: දල පල් දුගද සිවි
යේ පැරදි පියුම්ය සරණින්—සුවව කෙමිසුලැඟි අඹිර
ත රුදි සොකුම්වන්: තරුසුන් ඇල් යපසුයේ විම් තෙනෙ
සොමලතික්රුස්—සොම් සිසවනසුසු රිවි සැඩ සසුරු
තනාසුයේ: කඟි නව ලොව උවම් වේ මෙ විසූ නිදිවම්නම්
—ඇති නැතිනර හොත නැතිහුණ කෙරද ඇතියේ: ප
සිසත වෙසෙස් අරුතක් ඡ විසූ විරුදුවලිණි—කසුදු
නැතිවිතක් සොදෙසු දනුමෝ සුවතින්: මහඹා සොඹිය
නැත්තෙයි පරණව කෙසේ ඛිය දෙති—උතුරු පසුතුරු

දෙන දෙදෙනකු වදන් පිරියහැ: වැනියවි සිරිත් වෙසෙසක් පලවතුබඩස් නම් වේ—

සදවනසිදුකියකුඹුයොනානමසත රා
කිවිසෙපෙතතොදවැලිනියලතොහොර
අරුතුකිහෙනිවිකෙරලන්ලැබහුරි රා
පැවිවනෙදෙසසුදපතිරජදියෙසු රා

65. හරහා කිසිලෙසින් පවසන උකටඅරුතක්: ඒ විසූ නිදිපසස් නම් ලකර මහ නතුහතුවේ—හතුතු නොපහෙ රෙන් මතහදරිසසිලිය සැමී: පරහු පිරිරූ තදුරෙන් ඒ බැවිනි හඟිමි මහබා—නැසි ලෙඟි තුබූ කිසි භව් පලකර ණු වස්: පවසන අනත් කරුනක් ඒ විසූ අන්අලප්නම්—

මහාමැගිසුවිසලිමලියා
තිලිදලිවැසඒසලිමලියා
ඛෝමිවිමිලිතුඩුවිලිපිලියා
පිලිත්නෙලෙන්උලැඟිබැළිම්ලියා

66 පියවි අසුරකින් ඇසිරෙණ අරුත් වෙසෙසක්: සලකනු අන් අසුරකින් ඒ දනු උපේ ලකරු—අපොළතරියොර බිම තන බදු පෙද නොසැහැමෙන්: බියනොවී ඟිනි නුවන් වන් කත කන්කපල් පල්ලේ—ගැඹුරෙන් සසුරු විසොම්ඟුණනිදු රිවි නෙදින්: ඇදුරු දිරි තිලිනෙන් සුරතුරු මෙගේරූ නම්—සවුඳ ඒකත ගෝ අන්අරුත් රැහවි යෙකින්: විකපා සුරෙන් පවසත ඒ විසූ රැලකර නම්—ය සපඩෙගෙහු සුදුල් කොමිසිසි නෙසුරැගහරුස්: සේවලාදල නලකොලෙස් දිසවිලැ බිජී—යහ ඇ වනන්වුත් තුබුපද නොලා සඳවස්: නොමිලැඟැ පෙර කිවිසමා කව් බැඳ යසබ ඳ දෙවා—

ලකර අදිසර දෙලොස්වනු.

මැපෙල පමන සිඹී, කිවිමන් දනන් පසසත ‖
හරඹත යලිදු නම්කිවි, පඬුවෝම මෙහි පමිනෝ—
දුහුනදනගව මුත්, මෙතුදුසිදතින්වියතිනි ‖
පිරියත්නව නැහදතක්, මෙහි කල මතැත තුස්වා—

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දකුණ ලඤ්කියල්, වුජමහවුරෙණී රක්නා |
දෙදෙව්රදුලගම්විමනහ, පතිරජදෙව්සැරදෙන්
අදරෙන් සදහ ඔහු, විඛතැ තිරණ සිය ඛසැ |
පලකරණුවස්මෙකෙලෙම්, කුළුනෙන් සිදත්සඟරා

මෙහිපදනුවඟ දැනවියරණ විදිඛජමි නා
නිතැතිනිමන පසිදවිද දහද පිණිපිලුන
යසරලදිගෙලඹින විතරපහසුරැමින
නගනු මෙලඟ නිති දිය දද නරඝඤමින

සිදත්සඟරා නිමි.

VIBATH' MAL DAMA.

විබත්මල්දම

නැමද අප දියබත් නෙක දනට වැඩසදහා:
පෙරණැදුරු බත් හෙණ කරනෙමි විබත්මල්දම්.

පෙරවිබත්, අලප්විබත්, සම්විබත්, සතුවිබත්, සරණවිබත්, සපදන්විබත්, අවදිවිබත්, සබදවිබත්, අදරවිබත්, යන සත් විබත්, පිළිවෙලින් පවසම්—ඉහි පෙරවිබත් ඒක බසනම්.

1. මුනිදේ දම් දෙනේ, දිනිඳු අදුරු වැනැසී, මැනිඳු නඹු අසා, නිරිදෙක් රුපුන් ජඹගනි—බුදුබසනම්—දෙවියෝ අසිරි දෙත්, අසුරෝ හරුව පරදිත්, බඹුනහු මතුරු උගනිත්, පඬුවෝ දෙසක් නොසරත්—

2. පෙරවිබතවම ඇතුළත් අලප්විබත් ඒක බසනම්—මහරද ලෙවු නොනස, දුතැ සඳ සත උගනුවි, සඳු මන නොද පොබ; මැනිදේ දුසිරි නොසරව—බුදුබසනම්—කිවිනි සත් උගනිවි, මිතුරෙණී නොමද සෙත දෙවි, සත් නෙනි පින්කරවි, සිත්නි අවැඩක් නොසිතවි—

3. සම්විබත් ඒක බසනම්—මුනිසඳ නම් කරව, සත්විදු යෙහෙන් උගනුව, මැනිඳු බුදා ඔව, මරහු දිනා පින් බල යෙන්—බුදුබසනම්—මහනුන් නමදනේ, පිලිමල්න නිති ජයගනු, මොනරුණ නරඹන්න, රැස්නව නැහෙත් වදුරෝ—

4. සතුවිබත් ඒක බසනම්—රම්රද සත් දසවෙස්, නිරිදු කල තද යුද, සිරද, නැසු හඬකැලි, රැසිහු වදහළ මහහත්—බුදුබසනම්—බිලිදුන් කල නැවුම්, මිපල්න සත් ම බලහ, නරුණ කල දුසිරි, කිවින් පදකල කවිපද—

5. මෙම සතුවිබතවම ඇතුලත් සරණවිබත් ඒකබසද බුදු බසද ඒසලෙසමසි—යසින් ලොවැ පලවේ, ගුණුන් සවු සත සිත් හනු, මෙත්නෙන් වෙර නසනු, සිත්නි සැමදෙස විමසනු—

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6. සපදන් විඛත් ඒකඛඝ නම්—කිරොවිව උතුම්වූ බුණි සඳුව පුදම් මල්, මිතුරාව සැප දෙව, දැසුහව සිදුරු කොකිය ව—බහුඛසනාම්—බමණාන්ව දන දෙනු, මහතුන්ව සතුරු කොම්වේවි, සුරණව සතුරු දින්, නරණව නිහා කොකරව—

7. අදිවිඛත් ඒකඛසනාම්—ගසින් හිලි මිනිසෙක්, දනයෙන් තොරව ඇතිදෙක්, හිරුගෙන් රුස් දිවේ, සඳහුගෙන් කොම් තුණවේ—බුදුඛස නම්—යකුන්ගෙන් උදිදුරු වේ, නාගන්ගෙන් කැත්උකව, රුසින්ගෙන් සුවවිඛවේ, රුක්ණාගෙන් හුනු විදුරේ—

8. ඔබදවිඛත් ඒසඛඝනාම්—මවගේ සිත පෙම්නදි, සඳුගේ පින් රොම්වේ, සොරගේ සිත නපුරි, රජහුගේ පිරිස බල වති—බුහුඛසනාම්—නරන්ගේ දහ දනි, ඇතුන්ගේ දිඟු දල, රුක්ණගේ අතු පතර, තඹුන්නාගේ දල පෙල—

9. අදරවිඛත් ඒකඛසනාම්—ලක්දිවිව රජෙක් වී, මෙල කොහි සතුරු වියවුල්, කොටුවේ වෙඩි ඇසේ, සිතෙසි තදබිය උපදි—බුහුඛසනාම්—ඇඹරන්හි මී වේ, ලේවල බිඳුන් හැසිරෙන්, සතන්හිලාදරව්, සතුරන්නෙරෙහි කෝපිතුණ—සත්විඛත් නම්—

10. සඳෙ, සඳහු; සඳ, සඳෙනි; සඳු, සඳුන්; සඳහුවිසින්, සඳුනවිසින්; සඳකරණකොට, සඳුන්කරණකොට; සඳව්, සඳනාව; සඳෙන්, සඳනොනි; සඳුගේ, සඳනාගේ; සඳෙ, සඳන්හි—සුගත, සුගතහු; සුගතෙ, සුගතෙනි; සුගතා, සුගතුන්; සුගතු, සුගතුන්; සුගත්කරණකොට, සුගතුන්කරණකොට; සුගතුව, සුගතුන්ව; සුගතුගෙන්, සුගතුන්ගෙන්; සුගතුගේ, සුගතුන්ගේ; සුගතේ, සුගතන්හි—වියත, වියත්හු; වියතෙ, වියතිනි; වියතා, වියතුන්; වියතු, වියතුන්; වියතු, වියතුන්; වියතගව, වියතුන්ව; වියතුගෙන්, වියතුන්ගෙන්; වියතුගේ, වියතුන්ගේ; වියතේ, වියතන්හි—සැඑරුන්, සැඑරුන්හු; සැඑරුන්, සැඑරුන්නි; සැඑරුන්, සැඑරුන්නට; සැඑරුන්, සැඑරුන්නා; සැඑරුන්, සැඑරුන්නා; සැඑරුන්හට, සැඑරුන්නට; සැඑරුන්හුගෙන්, සැඑරුන්නාගෙන්; සැඑරුන්හුගේ, සැඑරුන්නාගේ; සැඑරුන්, සැඑරුන්නන්හි—සිදුනන්, සිදුනත්; සිදුනත්, සිදුනත්; සිදුනත්, සිදුනත්; සිදුනත්, සිදුනත්; සිදුනත්, සිදුනත්; සිදුනත්, සිදුනත්; සිදුනත්, සිදුනත්; සිදුනත්, සිදුනත්; සිදුනත්, සිදුනත්—කිව්, ක්වීහු; කිවිය, කිවියෙනි; කිවියා, කිවින්; ක්වීහු,

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කිවින්; කිවිහු, කිවින්; කිවියාව, කිවින්ව; කිවිහුගෙන්, කිවින්ගෙන්; කිවිහුගේ, කිවින්ගේ; කිවිහුකෙරෙහි, කිවින්කෙරෙහි—රිවියා, රිවිහු; රිවියෑ, රිවියෙනි; රිවිය, රිවින්; රිවිහු, රිවින්; රිවිහු, රිවින්; රිවිගව, රිවිනව; රිවිහුගෙන්, රිවින්ගෙන්; රිවියාගේ, රිවින්ගේ; රිවිහුකෙරෙහි, රිවින්කෙරෙහි—පඬි, පඬුවිඑ; පඬිය, පඬුවෙනි; පඬියා, පඬුවන්; පඬිහු, පඬුවන්; පඬිහු, පඬුවන්; පඬිහව, පඬුවන්ව; පඬියාගෙන්, පඬුවන්ගෙන්; පඬියාගේ, පඬුවන්ගේ; පඬිහුකෙරෙහි, පඬුවන්කෙරෙහි—සකි, සකියා; සකියෑ, සකියෙනි; සකියා, සකින්; සකිහු, සකින්; සකිහු, සකින්; සකියාව, සකින්ව; සකිහුගෙන්, සකින්ගෙන්; සකියාගේ, සකින්ගේ; සකියාකෙරෙහි, සකින්කෙරෙහි—ගුරු, ගුරුවූ; ගුරුව, ගුරුණි; ගුරු, ගුරුන්; ගුරුහු, ගුරුන්; ගුරුහු, ගුරුන්; ගුරුහව, ගුරුන්ව; ගුරුගෙන්, ගුරුණ්ගෙන්; ගුරුගේ, ගුරුන්ගේ; ගුරුකෙරෙහි, ගුරුණ්කෙරෙහි—මරු, මරුවෝ; මරුවි, මරුවෙනි; මරුවියා, මරුවන්; මිරුහු, මිරුවන්; මරුහු මිරුවන්; මරුවිව, මරවන්ව; මිරුවාගෙන්, මරුවන්ගෙන්; මරුවාගේ, මරුවන්ගේ; මරුවාකෙරෙහි, මරුවන්කෙරෙහි—මම, මා, මාවිගින්, මාකරණකොටගෙන, මට, මාගෙන් මාගේ, මාකෙරෙහි—අපි, (අපේ); අප, (අප්); අපවිසින්, අපකරණකොටගෙන; අපට, (අපහට); අපෙන්, (අපගෙන්); අපේ, (අපගේ); අපකෙරෙහි—නෝ, නා, නාවිසින්, නාකරණකොට ගෙන, නට, (නොට); නගෙන්, (නොගෙන්); නාගේ, (නොගේ); නාකෙරෙහි (නෝකෙරෙහි—නෙප්, (නෙපි;) නොප, (නොපි); නොපිවිසින්, නොපකරණකොටගෙන; නොපව, (නෙප්හව); නොපෙන්, (නොපගෙන්); නොපේ, (නොපගේ); නොපකෙරෙහි, (නොපිකෙරෙහි)—සන්ධිබන්ධලිවෙලණ්ම—

11. අන්කරු, නසඳකරු, මසඳකරු, නෙසල්කිරිය, සැකවින් පවසම්—මෙහි අන්සරු අසූනල් මකබස නම්—දිපංකරවුනියමා ඉදුකොලේ—සව්ලෝද මහරඹාතිවි—මහදෙනේ නෙලඹුන් වැනිහි—ඉතාණවුසිරි සසුරෝරෙතුවුවු—බුහුබසනම්—පෙරරුසිහු මහහන් ගොතු (ගොතුහු)—පෙරපඬිහු අරුත්පලකලෝ (කළහ, කළහු)—පෙරණිසවත්හු උහන්තු (උහත්හු, උහත්හ) මිරසෙන් බුන් (බුන්හු, බුන්හ)—

12. අන්කරෑ විත් මන් කල් ඒකබහ නාම්‌දැන් අප සැසිහුනවහඤ්ඤන් පවතිදැන් වුළුලෙවු ඔබදඟමොද බෝදැන් ඔබඅරිසඟ හොවුවන් දෙනේදැන් ඒ තුන්රෑවන්නියවත්තුදු බුහුබහනම් දන්වත්වත්හු වුගිහුණ වනන්දැන්ල ඇතියෝ විදින්දැන් දනෑ තියෝ දන් දෙන්දැන් උඩහුවෝ මෙරබොන්

13. අන්කරෑඅහාකල් ඒකබස නම්මතුමෙතේ දිනිදු පස්මරෑන් දනන්නේඒවුනි අපවඟ අමඟදෙන්නේ ඒ අඹෝ මිඟදෙනේ බොන්නේඒ උලෙල පොහොන්දෑසි විස්නේබුහුබසනම්මතුමෙතේ දිනිදු දුදන්නෝඒඟස්නොඟි පැවිදිවන්නාඟ වන්නාහුඅනතිරිය පව්කලාහු; ඔබනොදක්නාහුඒඟද ඔඟදනෝ නිවන්දක්නාඟ දක්නාහු

14. තඹදකරෑ අග්ගල් ඒකබස නම්පෙරතෝ සුසිරි කෙලෙඟි කෙලෙඟියපෙරතෝ බන්පිසුඑඟි පිසුපෙඟිය පෙරතෝ මෙලෙඟි මෙලෙඟියපෙරතෝ තුටුවූඑඟි තුටුවූයෙඟියබුහුබසනම්පෙරතෙපි පින්කලාහු කලාහුය පෙරතෙපි බන්පිසුවාහු පිසුවාහුය පෙරතෙපි මලාඟ මලාහුයපෙරතෙපි තුටුවූවාඟ තුටුවූවාහුය.

15. තඹදකරෑ වන්මන්කල් ඒකබඟනම්දන්නෝ සුසිරිඑරෙඟිදන්නෝ බන්පිඑඟිදන්නෝ මැරෙඟිදන්නෝ තුටුවඩිඟිබුහුබසනම්දන්නොපි පින්කරන්නට කරවූදන්නොපි බන්පිඹන්නට පිඹවූදන්නොපි මැරෙන්නට මැරවූදන්නොපි තුටුවන්නට තුටුවිවූ

16. තඹදකරෑ අනාකල් ඒකබඟනම්මතුතෝ සෙත්පුර අත්පත්කරන්නෙඟිමතුතෝ දිවිසුව ලබන්නෙඟි මතුතෝ රජවන්නෙඟි මතුතෝ ජයඟන්නෙඟි බුහුබසනම්මතුඑප් සෙත්පුර අත්පත්කාන්නාහු මතුතොපි දිවසුව ලබන්නාහුමතුතොපි රජවන්නාහුමතුතොපි ජයඟන්නාහු

17. මඹදකරෑඅග්ගල් ඒකබසනම්පෙර මම පින්කෙලෙම් කෙලෙම් කෙලෙස්ඵලපෙර මම බන්පිසිම් පිසුපෙම් පුසුඑඟස්ඵලපෙර මම රජවම් රජවූයෙම් රජවූයෙම්ඵලපෙර මම ජයඟනිම් ජයඟනිම් ජයඟනිම්ඵලබුහුබස නම්පෙර අපිපින්කලවු කලමෝ කලවුඵලපෙර අපි බන්

සිසවෝ පිසුවූ පිසුවුළු ඉපෙර අපි රජවූවූ රජවිවූ රජවිවුළු ඉපෙර අපි පැහැදිවූ ජයහතුමෝ ජයහතුවූළු

18. මිසදැකරුවත්ඛණ්ඩාල් ඔබබසනම් මම දන් පින් කොරෙමි කෙරෙම් මම දන්වන්පිදෙමි පිදෙම් මම දන් ජයහන්මි හැදිම් බුහුබසනා අපි දන් පින්කරවූ අපි දන් බත්පිසවූ අපිදන් රජවවූ අපි දන් ජයහදිවූ

19. මිසදැකරුඅනාකල් ඔබබසනම් මතු මම රඟන්වන්නෙමි මතු මම නිදන්දක්නෙමි මතුමේ ගුණදම් පුරන්නෙමි බුහුබසනම් මතු අපි රඟන්වන්නොවූ මතු අපි නිදන්දක්නොවූ මතු අපි ජයහන්නොවූ මතුඅපි ගුණදම්පුරන්නොවූ නුතිකෙළේකිරිය නිමි.

20. විදිකිරියනම් සිමනපනදුවොජ මිහඛා සැර දේ ඉඬිකරු මේපිසන්නේ ගිමිනුඛ දහමි දෙසන් නේ ගුණඇත්නම් මෙයිබපව් සජනෙනි යහස් දක්නූ ආසිකිරිසම් සරඇවියමා මුවනඹරගි ඉස් ඛඩිවා නරපවර වැඳඉගිවා දියගියකිරිමෙගි වස් වෙමිවැ ගිමිසදකප්ගිමි දිනන්වා අහමැතිදු බෝණ ලක් පවතිවා බුදුහසුන් පස්සෑදහස්කල් දිලේවා ඔබ බදහම් යුහතගිමි බැබඉල්වා.

21. පෙරකිරියනම් බවනැඳිනහැසඟවිදිත් පෙරු න්පුන බුදුවූ පවිවූකොබහොසින්රැඉක් දිවූමහල් මි නහු දකලානැවැන් කරණිපිරිත්සලාකරණූ බම් රපොහොන් පතර මිබිලා යේ සඤයහ හොසින්ලා නහ මවි සුදුපුරෙන්අවුත් මින්ස්ලොව උපනි

22. වුසුකිරියනම් මරසක්තනමින් පැලැ නවම් න්සරකි කැමින්යේ ලියමින්ඇවිදි වුණිරිවි උදු දෙනතිතුළුකැන්මිලියෙමි අතුරුදම්බිපි

23. පියදුකිරිසනම් සුදෙව මෙබඳකරුවා බත්පිස වැ මහරජ ඇමතිලවා යුදකරවා ඇදුරු අනදැසි ලවා සිප්සඳුවා අගවිජ දදුන්ලවා යානකරවා රැ ගොඩ මිතුරන්ලවා දුකෙලව.

නුතිසංකවින් නෙළේකිරිය අඤකිරිය වෙසෙස් නිමි

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APPENDIX C.

Note 1.—page 1.

'Bow ye to the feet of Budha.'

In the translation of Oriental works into English, to preserve the original so as not to produce erroneous impressions of the feelings and opinions conveyed by the text, and to illustrate the system of worship which it supplies, it is apprehended, is a desideratum.

We have therefore been led to retain the words "Bow ye to the feet of Budha," with which the Sidathsangara commences: and it is worthy of notice that all prose works written by Budhists have this well-meant, pious exordium. Our poets, however, commence their works with three solemn addresses of obeisance unto the Trio of their adoration—Budha, the Scriptures, and Priesthood. The Rev. Mr. Selkirk, late of the Ceylon Church Missionary Society, has given us a few specimens of these addresses (see his Recollections of Ceylon, p. p. 129-30); and the reader will find not a few in the Introduction.

We hope the day may yet come when the Trio of the one Great God, will become a substitute for the Triad of Budhism; and when men shall "in truth and in spirit"

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worship Jehovah, and, in a strain like the following, "sing praises to His name."—

HYMN TO THE TRINITY.

සෙ ගොහි ඔ ඝ අ නා කි න
ලු ළු ලෙ වි ඔළෙ ලි ය සා ර මි න
අ ප මෑ වි ඉද වි ඝ දි න
ව දි මි බෑ ති ශ ය න් වෑ වි සෑ ම දි න

සු ර ලොව ඣෑ ර පොර ණ
මි ණි ස් වෙ ස් ස ඣ දු ස් ගෙ ණ
අ ප ගෑ ලෙ වි නෑ ණා ගු ණ
ව දි මි දෙ වි පු ත් ණේ සු අ ද රී ණ

පි රි සි දු සි ත් ඳෙ ව න
ලො වව ෙන සා සි රි ව බ ව න
ස ලි කු ළු ගොන් පි ර ෑ න
ව දි ම් සු ඛා ත් ම ය න් හ ර ෑ ව න

මෙ තු න් ඉම ස් ඝ නී ත ත්
ඡ ඝ ම 'ඝ හ' නා මි බ ළ ව ත්
කි ෑ ඝ ඝා ද ව් අ ඝ ප ත්
ව දි මි අ ද රී න් නා මා මි හෙ අ ත්

To GOD, at whose creative voice
The world was form'd and fill'd with light—
Parent of men! to Thee I pray
From beaming morn to darkling night.

And to THE SON in love I bend,
Jesus!—the wise, the kind, the good;
Who, leaving Heav'n, *our* mis'ries bore,
And for our guilt aton'd with blood.

Thee, HOLY SPIRIT! I adore,
Pervading heav'n and earth with love;
Whose influence purifies man's heart,
And fits his soul for realms above.

In lowliest attitude of love,
The TRIUNE-GOD I bow before;
As Father, Son, and Holy Ghost,
The *One* JEHOVAH I adore!—A. M. F.

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Note 3.—page 2.

The Singhalese Alphabet.

Europeans, and natives of this country, have no settled Orthography in writing Singhalese words in the English character. They adopt the sounds in that language which approach nearest to those which they wish to represent, and spell the words accordingly.

Once, on being asked by a District Judge before whom we practised, how a certain name, *Dunu-ketiyáwatta*, would be properly spelt; and, upon stating what we conceived was "the correct mode," according to the simple system of Sir W. Jones, we were not a little subjected to the ridicule of many who adopt the jargon-spelling from similarity of sound, and substitute at pleasure *oo*, *œ*, or *u* for our ⊂, &c., &c. From adjudicated cases alone, where questions have often arisen 'whether so-and-so was *idem sonans* with so-and-so,' we may prove the utility of an uniform mode of spelling. And, after much reflection on the proposed adaptation of the Roman alphabet to the Orthography of the Singhalese, we may state as the result of calm and deliberate consideration of the subject, that it appears to us that great advantages would ensue from the plan, if carried out; and that the system propounded by Sir W. Jones is entitled to preference over that which was invented by Dr. Gilchrist, and is named after him.

But, as far as it concerns Ceylon, we must not be content with Sir W. Jones's system, any more than with that of Dr. Gilchrist. For, in addition to the letters in the Nagari alphabet, we have certain characters of our own (see Introduction), whose powers are unknown to the Sanscrit, and which are therefore undefined in any of the systems to which allusion has been made.

On this score, however, we need not anticipate much difficulty; although we may here remark, that in the cognate

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languages of the Singhalese and Sanscrit, some of the letters possess two different powers; e. g. ඓ, ඍ, ඏ (see Introduction); and that the present structure of our language being a mixture of both, it will be expedient, if not absolutely necessary, to devise a mode by which to represent the different powers of the same letters.

We may here allude to an objection, and the only one of any magnitude which we feel, to the proposed substitution; viz., that it will tend to extirpate the dying literature of Ceylon. Who will be the philanthropist, or the patriot, that will collect together *all* our books including the Sanscrit and Pali, and have them transcribed into the Roman character? And even if this were possible, does it not strike the reader, by the disuse into which the Singhalese may fall, that we are likely to lose half the number of works which we now possess, the remnants of a bevy of writers who would prove an ornament to any country on the face of the globe—remnants which we can therefore ill-afford to lose.

Nevertheless, admitting the utility of the Roman character being used as the sole medium of expressing the Singhalese; and supposing a conquest of the difficulties of settling the powers of different characters, as being easy; we are still inclined to believe that such substitution is *impracticable.*

Let us see. The experience of ages has taught us, that it is impossible to up-root a living language (see Introduction); and by an exact parity of reason we may anticipate the same difficulties in any attempt to change a living alphabet.

An anonymous writer in the Calcutta Christian Observer for April 1834, in anticipation of this difficulty, says " Those who regard it as *impracticable*, generally ask in a tone of defiance, Has such a thing ever been done—has such a thing been known or heard of? Now, I may surely assert, that though we could not appeal to a single example in the history of the past, this would be a sorry argument. While I hold the maxim to be a sound one, ' that what man *has* done, man

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may do again '—I must hold it to be at once unsound and injurious to lay down the principle that 'what man *has not* done, man *cannot* do.' And yet this is the principle, on which in the present instance, much of the opposition on the score of impracticability rests. The argument put in plain terms amounts to this: 1st, 'No people ever employed the characters of a foreign language to express the ordinary and extraordinary sounds of their own; *therefore*, the attempt to accomplish this is not practicable:' 2ndly, 'No people ever substituted the appropriate characters of another language in place of those peculiar to their own; *therefore*, the attempt to accomplish this is not practicable.' This is palpably very bad reasoning, since if allowed to be valid, it would lay an arrest on all possible improvement. Applied to the inventor of the Steam Engine, it would stand thus: 'No people ever made use of steam, as an impulsive force; *therefore*, the attempt to do so is not practicable.' And so of every other invention in art, and every discovery in science. In all these cases, and in all alike, would not the proper course of procedure be; 'Is the thing in itself possible? is it, as to its object admissible?' If so, let us make it practicable."

With all possible respect for the learned writer, we maintain that the project is *impracticable*. We admit that "what man *has not* done, man can do;" but in order to meet the objection, the proposition must be stated more broadly—"Can *every man* do what man *has not* done"? For, in the universality of the application of the proposed system will depend the anticipated advantages. Now, in the case of "the Steam Engine" put by the learned writer, there is no analogy between it and the subject in hand. True people never made use of steam until the Steam Engine was invented; true also that it is a profitable discovery: but as regards the Steam Engine, neither on the universality of its application, nor, in other words, on the use of it universally, but on the application of it in any one instance depend the

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advantages to be derived. It is otherwise with regard to the adoption of the Roman alphabet. If, in the latter case, we proceed upon the principle of the Steam Engine, a few persons will be found willing to adopt the Roman character, whilst hundreds, probably thousands, may, as in the case of manual labour being resorted to where that machine would more advantageously effect the desired object, continue the existing mode of writing their national language in their national character. What then, can be the *real* advantage of a partial (not an universal adoption) of the Roman character?

Two of the greatest advantages to be derived, both in a political and moral point of view, by the adaptation of the Roman alphabet to the Singhalese language, may be looked for in the facilities which such a measure will afford to the due administration of Justice, and in the establishment of a common medium of intercourse between the natives and their rulers. This is "desirable"; but can we "make it practicable?"

The existence of two systems of Orthography upon which different views * are entertained, is of itself an objection to the *universal* adoption of the Roman alphabet. One would follow one, and another the other; and thus confusion would be the result: and we should be at best a grade removed from the existing difficulties which beset us at present.

Supposing, however, that we may decide upon the superiority of Sir W. Jones's system: does it not strike the

* Mr. H. T. Prinsep says in defending the Gilchrist system; "It is now near fifty years since the attempt was first made to introduce this obvious benefit of a consistent and correct alphabet, and yet Sir William Jones's mode of writing has gained no ground in India, whatever may have been its fate elsewhere. What can have been the reason for this? Does not the fact itself afford irrefragable evidence that there must be some inherent defect in the system, that induced its rejection, and led to others being preferred."

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reader, that nothing short of a legislative enactment will induce the natives to give up their national alphabet. Let us look at this question without the pale of mere conjecture. It is said by the same writer from whom we have already quoted, "Past history is not without a blank in respect of examples. * * * In Europe, these substitutions have been notoriously frequent from the earliest ages. * * * In England the changes were not less numerous. At one time the German mode of writing prevailed; at another, the Saxon; at another, the modern Gothic, &c., and finally the Roman."

These changes, be it remembered, were introduced by means which no existing Government could for one moment contemplate; but the change here proposed to be introduced, is upon the enlightened principles of the Free-trade system of the nineteenth century. Look to England, to which we are referred. Foreign languages were used in it in law proceedings. "These," says Blackstone,* "were formerly all written, as indeed all public proceedings were, in Norman or law French, and even the argument of the Counsel and decisions of the Court were in the same barbarous dialect." Of what could this be the result? [Blackstone continues, "An evident and shameful badge, it must be owned,] of tyranny and foreign servitude; being introduced under the auspices of William the Norman and his sons, whereby the ironical observation of the Roman satirist came to be literally verified, that, *Gallia considicos docuit facunda Britannos.*" But the language thus introduced continued only, "till the reign of Edward III. who, having employed his arms successfully in subduing the crown of France, thought it unbecoming the dignity of the victors to use any longer the language of a vanquished country." Then again, Don Alonso X., "*obliged his subjects* to use the Castilian tongue in their legal proceedings." The German

* In his Commentaries, III. p. p. 317-8.

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language was established in 1826, and the Latin was replaced by the English in 1730, and that too, not without the intervention of an Act of Parliament, 4 Geo. II. c. 26.

Hence, we cannot conceive how the Singhalese alphabet can be set aside, and, if not set aside; to perceive how a partial introduction of the Roman character can be of any real benefit to the people of this Island. It cannot be said that without the intervention of the Legislature this substitution is practicable. Nor will it be affirmed that such interference can be pronounced to be either just or politic. If, therefore, the Singhalese alphabet cannot be extinguished, the great advantage which will result from the proposed change will be confined to Europeans, who find it difficult to effect a conquest of the Singhalese character. But then, the change can be, practically speaking, of little benefit even to the European; for he would find his knowledge of the Singhalese through the medium of the Roman character little less than useless, without the possibility of communicating with the natives in the character of the land. The Judges of the land will find the Roman alphabet to be of no real assistance in ascertaining the meaning of terms and language which may be presented to them in the course of judicial investigation; and the Missionary and the Civil Servant will alike feel the want of a knowledge of the native alphabet.

If therefore, under such circumstances, the native alphabet must be acquired by the European; the advantages arising from the introduction of the Roman alphabet into the Singhalese language, cannot be such as to preponderate the inconvenience which would result from the innovation. "Change," says Hooker, "is not made without inconvenience, even from worse to better." Such will undoubtedly be the case with reference to the introduction of the Roman alphabet into Ceylon. For, even the European portion of the community, will upon an application of the Roman letters to the Singhalese language, have a vague and

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unsettled notion of their powers; different people will exhibit the same sounds differently; and the use of diacritical marks will entail great hardship, and much confusion both in writing as well as in printing.

Except in this point of view, we see no radical objection to our language being expressed by the characters belonging to her Indo-European sister, one of the parents too, of the language of the ruling nation of this Island.

And, on the other hand, we may perhaps be permitted to remind, such as feel a little difficulty and inconvenience in mastering the Singhalese alphabet, and especially in discriminating between ර and ර්; ල, ළ, and ළු; ඳ, and ඬ; ඹ, ඹ, and ඔ; ණ and න; and ඓ, ඒ, and ඕ—of what Dr. Johnson says; " Every language has its anomalies, which, though inconvenient, and in themselves once unnecessary, must be tolerated among the imperfections of human things, and which require only to be registered that they may not be increased, and ascertained, that they may not be confounded: but every language has likewise its improprieties and absurdities." And whilst the European may point at the characters above given, the native may in his turn single out the following—b, d, h, and k; m and n; p and q; c and e; and u, v, and w, from the Roman alphabet.

The Singhalese *Hódia* (for the derivation of which term see note at page lxii.) contains thirty two letters, including ඍ and ඎ, which are omitted in the Sidath' Sangarawa.

The vowels are (10+2) twelve in number. They are expressed when initals, but are suppressed when medials or finals: in the latter case they are either inherent in, or inflected with, the consonants. Thus, ඇඟ and ඍග් when compounded lose the ඇ, because the consonant preceding it has the same inherent in it. We give below the 12 vowels with their corresponding European characters.

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In laying down a mode in which Singhalese letters may be exhibited in European characters,* we have had two important ends in view: first, a desire to adhere to the plan laid down by Sir W. Jones, and which is closely followed by all recent writers; and secondly, a wish not to encumber the vowels by diacritical † signs.

VOWELS.

It will be seen that in the Sanscrit අ *a* ආ *ā* ඉ *i* ඊ *ī* උ *u* ඌ *ū* ඒ *e* and ඕ *o* are respectively exhibited by the Roman characters which are appended to these letters. A difficulty has therefore arisen in representing ඓ, ඖ, ඍ, and ඎ. Although *e* is used for ඒ in Sanscrit, yet since it would be more correct to use diacritical marks to such of the letters as are only long, a slight departure from Sir. W. Jones's system is here desirable. We therefore recommend the adoption of the following:

Short—අ=a ඉ=i උ=u ඒ=e ඕ=o ඍ=ę ‡

Long—ආ=ā ඊ=ī ඌ=ū ඓ=ē ඖ=ō ඎ=ē̩

අ, whether expressed, or inherent in a consonant, sounds like *a* in 'adieu;' e. g. අල *ala* 'yalm, bulb;' අල්ල *al-la* 'palm.' It will be perceived that in ල the අ is inherent, and that in ල් the same is suppressed by the sign ්.

ආ is sounded like *a* in 'father,' as ආල *āla* 'desire.' When it is necessary to inflect this with a consonant, the symbol for the latter takes the addition of ා; thus, in අල්ලා *allā* 'having seized,' the ආ is inherent in ලා.

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* The writer regrets to say that his attention having been directed to the subject only at a late stage of his studies, he was unable to follow a uniform system of spelling throughout this work.

† Since the use of various diacritical marks by different writers tends to embarrass the student, it would be no less simple than necessary to regard all marks on the top of a letter, whether the same be a (-) (˘) (´) as being indicative of a *long* sound.

‡ Although Singhalese Grammarians seem to think that ඍ and ඎ are merely variations of ඉ, and ඊ; yet judging from their sounds at least, we think that they more nearly approach ඔ than අ. We therefore adopt ę for ඍ and ę̄ for ඎ.

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ඉ has the sound of *e* and *i* in 'Ethiopia;' and its equivalent symbol when incorporated with a consonant is ි ; as සල්ලි *salli* 'money.'

ඊ sometimes written ඒ has the sound of *ee* in' peel;' or *ea* in 'deal.' Its symbol in consonants is ී, as මල්ලි *mallī* 'younger brother.'

උ sounds like *u* in 'pull;' and its symbols (when the same is incorporated with a consonant) are ු or ෙ; as මුල්ල *mulla* 'nook,' කුල්ල *kulla* 'a winnowing fan.'

ඌ takes the sound of *oo* in 'pool;' and its symbols attached to consonants are ූ and ූ ; as නූල් *nūl* 'thread'; කූඩෙල්ලා *kūdellā* 'leech.'

ඔ has the power of the first letter in the English alphabet. It is represented by ඔ when the same is inflected with a consonant; as ඔල්ල *kella* 'a little girl.'

ඒ. This is the long sound of the last, as *a* in 'ale;' and its symbols are ෙ ; as දේවල් *dēwal* 'things.'

ඕ has the sound of *o* in poll. It takes ෙ ා as its inflected symbols in consonants; as කොල්ලා *kollā* 'boy.'

ඕ is sounded like *o* in 'own'; and is inflected with consonants by the signs ෙ ෝ: as කෝරල *kōrala* 'korle' [a revenue division of the Island.]

ඍ is one of the vowels deficient in the Nagari. It is sounded like *a* in 'and.' Its substitute in consonants which are inflected with it is ෘ; as රෙල්ල *reḷla* 'wave.'

ඎ This is the long sound of the last, and has the sound of *a* in 'dam.' Consonants when inflected with it take ෲ as කෲල්ල *kēḷla* 'piece.'

CONSONANTS.

ක has the sound of *c* in *cut;* [but *k* may be exclusively employed to express it.] ග that of *g* in *gun;* ජ has the sound of *j* in *justice;* ට is sounded like *t* in *tusk;* ඩ like *d* in *done;* ඤ as *kn* in *knock;* [but it is not necessary to perpetuate the distinction between ඤ and න, when we express the Singhalese by Roman characters.] ණ like the

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theta in Greek; [we may adopt *th* to express this in English.] ද as *th* in *thus*; [a *ḍ* with a dot under it may be used to express this letter.] න like the *n* in *nut*; ප like the *p* in *papa*; බ as *b* in *but*; ම as *m* in *mug*; ය as *y* in *yard*; ර is sounded like *r* in *run*; ල like *l* in *lunch*; ව like *v* in *vulture*; [we see no objection to *v* or *w* being indiscriminately used to represent this letter.] ස like *s* in *sun*; හ like *h* in *hunt*; ළ sounds the same as ර, but it is said that where greater force than usual is intended to be given to this sound, ළ is used, which is a *lingual*, whereas the ල is a *dental* [this is an unnecessary distinction]; and ං has the sound of *n* in the French termination *mon*, and may be expressed in English by an *ṇ* with a dot under it.

The above consonants may be divided thus;

1	*Gutturals* ක, ඛ.	}	ඇ, ර, ල, ව, ස, හ, ළ, & ං.
2	*Palatines* ච.		
3	*Cerebrals* ට, ඩ, ණ		
4	*Dentals* ත, ද, න.		
5	*Labials* ප, බ, ම.		

Of the last 8 characters, ඇ may be included in the 1st class, ස in the 2nd, ර in the 3rd, හ and ල in the 4th, ව in the 5th, and the ං is a *nasal*. We have adopted the above classification in conformity with a dictum of the Commentator to the *Sidath' Sanyaraca*, who in reference to the union letters ඬ, ඳ, and ඹ,* says, that they are formed by the coalition of the letters ඬ, ඳ, and ඹ with the last of the cerebrals, dentals, and labials respectively. *Vide infra*, note 4.

Before concluding we may notice a difficulty to which allusion is made by the Rev. B. Clough, in the Introduction to his Dictionary. He says

"The want of an acknowledged standard of spelling has, notwithstanding the perfection of the alphabet, created a

* ඬ, ඳ, ඦ and ඹ (which may be expressed in English by n̈g, n̈d, n̈j, m̈b) are compound letters in which two sounds are melted into one sound.

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degree of orthographical irregularity and confusion which will require much attention effectually to correct. Almost every writer seems to have adopted a system of his own, having been solely guided by the manner in which the sound of the word struck his ear. But in a language and alphabet like the *Singhalese*, in which there is so nice a discrimination of sound distinguishing words of totally different meanings, such a practice could not fail to prove most fatal to correct spelling; hence, in familiar correspondence especially, scarcely two persons will be found to spell alike. These irregularities originate chiefly in the misapplication of the *bindu* ං; the five nasals ඬ, ඤ or ඥ, ණ, න and ම with their corresponding symbols; the three sibilants ශ, ෂ and ස, and the symbols ෘ and ° substituted for the letter ර."

The student will perceive that these anomalies proceed from an inattention to the derivation of words, and the different powers of the constituent parts of some of the compound letters; e. g.

ඹ is compounded of ම and බ; and where its full sound is lost in compounding words, people are apt to substitute න or ං for ම; as නෙළුඹු 'lotus,' and මල් 'flowers,' when compounded are written නෙළ නෙළුම්, නෙළුංමල, or නෙළුම්මල්; but the last alone is correct.

න is sometimes written for ණ; as මන් for මම් 'I;' and if we look to the root of this word we must at once perceive that න් is here incorrect.

ඥ is compounded of ං and ඤ; and therefore the ං alone must be used when this letter loses in composition its compound sound; as ගඟදිය becomes ගංදිය 'river-water,' and not ගඤ්දිය.

ද in composition frequently leaves merely the න with which ද is compounded; as බිඳ 'to break,' බිණ් 'broken.' It would therefore be incorrect to use ං or ම, to express the න in බිණ්.

ඬ is compounded of ණ and ඩ; and ණ alone should

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therefore be used where it is alone retained in composition, or where it is mute before ඛ; as පණ්ඩිත 'a pandit.'

A distinction exists between න and ණ. The first is a *dental*, the second a *cerebral*. In composition where the sound of *n* occurs together with a dental in the same syllable, the former is preferable, and when it occurs in conjunction with a cerebral the latter should be employed. But where *n* is associated with any other organ-letters the student may be guided by the usage of Sanscrit writers.

The distinction between ළ and ල can only be learned by an attention to usage; although we may remark that the latter is more frequently used with gutturals.

With reference to ඖ, ඤ, ඥ, ඝ, ඟ and ඹ, see our remarks in the Introduction, p. lxiii.

ඃ is the symbol for the suppressed sound of ස.

ඏ on the top of a letter, is a Sanscrit symbol for the suppressed ර්, and it is used for the sake of brevity, as ධර්ම 'doctrine.'

The other difficulties attending a correct spelling in Singhalese, are easily obviated by an attention to the powers of the letters; see Introduction: also chapter I, and notes at p.p. 17, 25, &c. &c.

Note 4.—page 2.

The author of the *Elu Prosody* says in the beginning of his work, that the letters ඟ, ඬ, ඳ, and ඹ, are respectively formed by the coalition of the simple consonants ග, ඹ, ද, and බ, with the final letter of each of the classes to which they respectively belong. That is to say; dividing the consonants into 5 classes as in Sanscrit (see Wilson's Grammar, p. 2), and the *guttural* ඟ being coalesced with the final nasal of its species ඬ, produces ඟ, thus ගඟ *gaṅga* 'river;' the *cerebral* ඩ being united with the final nasal of its species ණ, produces ඬ, thus දඬු *daṅdu* 'sticks;' the *dental* ද being united with the final nasal of its species න, produces ඳ, as

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in සඳ *sañḍa* 'moon;' and the *labial* බ being blended with the final nasal of its species ඬ, produces ඹ, as in අඹ *aṁba* 'mango.' It would thus seem that ඹ is a letter proper to the Singhalese. This is however a mistake, arising from the circumstance of many Sanscrit and Pali characters being included in the Singhalese alphabet, and therefore from an adoption by Sanscrit scholars (see *Vadankavipota*) of the Sanscrit division of the consonants into *Gutturals, Palatines, Cerebrals, Dentals,* and *Labials.* The only Grammar extant in the Singhalese, and which labours to redeem the Singhalese alphabet from being improperly amalgamated with Sanscrit and Pali characters, is the *Sidath' Sangarawa.* Its author in shewing the 10 vowels and 20 consonants proper to the language, has proved that the 5 long vowels and the last consonant o are necessary characters in the Singhalese, and that the long must be considered distinct from the short vowels. He has shewn this necessity by producing examples; 1st, where the 5 long vowels are separately used, as in ಈ, ಠೇ, ಲೂಳೆ, ಱೆ, and ತಿಣಾ (see p. 2); and 2ndly, where they are inflected with consonants, as in ಣಾ, ಔ, ಪ್ಪ, ಇೇ, and ಇಱೆ. If the long vowel sounds occur in the language; and, moreover, they are also inflected with consonants by other signs; it appears but reasonable that the student should be informed of their formation. So with respect to the o, the grammarian has proved the existence of its sound both singly, and in union with other letters in the Singhalese language, and thence its necessity to be treated in the alphabet. When we consider, therefore, the urgent necessity there exists for such a course, especially in view of other systems of ancient grammars, which give in their alphabets long as well as short letters for the same radical sound (e. g. the ε η in Greek); we may pronounce the grammarian's labours misapplied, but that we are told by his commentator, that this part of the grammar was written in reference to the opinion of certain philologers, (probably the writer of the *Elu Prosody* was one

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amongst the number) that 'it was unnecessary to treat of the five long vowels, and the last consonant ං.'

The commentator says [we here state the substance of his remarks], 'Grammarians think that the five long vowels are unnecessary to be treated as separate characters, because they are inherent in, and are produced from the 5 short; and that in a manner similar to the formation of ඟ, ඳු, &c, *(vide supra)* the ඟ is formed by a union of the letter ග with the last guttural ඛ. Now it is to be observed;—1st, that by giving the *genus* as in other instances, the species would not here be indicated by giving the 5 short vowels *alone;* nor, in the grammars of Maghada and Sanscrit languages, &c., is the genus given in this respect to indicate the species. It is therefore desirable to shew the long vowels separately;—2ndly, to suppose that ඟ is formed by a union of ග and ඛ, is to suppose that ඛ exists in the Singhalese language, which the very disputants do not shew; because they give only 24 letters, i. e. the same characters that we have given, minus the 5 long vowels and the ං. And if we include ඛ as a letter proper to the Singhalese, we shall be introducing a superfluous character, because its sound in a positive state is not found in our language like the *cerebral* ඬ, which by a union of ඪ produces ඛ; or the *dental* ඳ, which by a union of ද produces ඳු, or the *labial* ඹ, which by a union of බ produces ඹු. And for these reasons we affirm that the ඟ is formed [not by a union of ඛ and ග, but] by a coalition of ං and ග: hence, therefore, the necessity for the ං being shewn as a separate character. And if it be objected that ං is a *mute,* and that its sound does not occur except in its coalition with another character; our answer is simple: that the ං as a *mute* alone occurs in divers systems of grammar. Furthermore, to employ ඪ, which is a sonant, and has a separate independent existence as a *mute* only (for we have seen that it is of no use in the Singhalese), would

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be less desirable than ං, which *sui generis* is a mute. And for these views we have the authority of pandits.'

Note 5.—page 8.

The grammarian has, it will be perceived, omitted to give us an example from poetry, shewing the imperfect sound of ං; perhaps, because the learner can easily find out one for himself. It may, however, not be amiss to give a couplet here from the Kaviasekare, in order more fully to illustrate the text:

සුරඝනතරඟ රඟ
අමාවැසිවිසිනා රඟ

"Like the waves of the Ganges,
And the falling-rain like ambrosial food;"

Note 6.—page 7.

CHANGES OF VOWELS.

Nothing presents a more formidable task to the student upon his entrance on the study of the Singhalese, than the ascertainment of the roots of words, owing to what is called "the changes of vowels." The Singhalese in this respect presents a peculiarity distinguishable from the Sanscrit—which only possesses what is known as Vriddi and Guna modifications of vowels, upon certain and fixed rules.

The examples given at p. 7, § 14 *a*, shew that this change is not confined in the Singhalese to any particular letters, as it is not restricted to any vowels in the Sanscrit. It may be stated, however, that when several vowels in one word are changed, they are frequently found converted to the next in order as found in the alphabet. Thus, for instance, (see p. xxxii.) the word සි (ෟ) ෆ (ෆ) which is derived from සිෆෆ, contains two vowel sounds, ෟ and ෆ. Now in changing the ෟ into ඓ, the vowel next but one to ෟ, it is necessary

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to change the ඳ into ඦ, which is the next but one to ඳ. We thus obtain ඇඹ (ඹ) ඳ (ඦ) otherwise written ඇඹඳ. Sometimes also, the change is entirely for the sake of *euphony;* in which case euphonious sounds are preferred without an adherence to rule or order. Thus, for instance, ඇල and ආල are changed into ඇල්ලාල, and the same into ඇලළු 'libertine;' කාමි and දරුවෙක් are changed into කාමුදරු වෙක්, see its definition *infra.*

Note to § 14 *e* at p. 8.

By an oversight of the translator, a short passage in the text has been left untranslated. We therefore give § 14 *e de novo.*

e. කිරියාවිපරිණති is the changing of (the mood or tense of) the verb; as තමාවිරැඳුමගොදුරුන්දේ* 'blind to his own fault,' [literally, 'His own faults *will* not be seen.']† ඉමාසේදුමි සල්කිරි දුලේසරා ... ගතයි 'O supreme peacock! take thy lodging in the flowered tree at that season.'‡

Note 7.—page 8.

At page 8 we have taken the liberty of rendering an expression contrary to the meaning of the writer of the Grammar. We have done so, because we were able to shew that the grammarian was in error. He says that an inflected letter such as අ, is මාත්‍රා or *long in quantity* (see §§ 15, 62. and notes.) If in this respect the grammarian stood alone as an authority, we should perhaps have been disposed to believe that this was a *clerical error;* but when we find that the author of the *Elu Prosody* also lays down, 'that අ is prosodially more than one syllabic instant,' there

* This is an example selected from the Kawsilumina.

† Here the verb is put in the *future* instead of the *present* tense, in which it is usually put to express an abstract idea.

‡ See note (†) at p. 8.

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can be no room left for such a belief. If therefore we regard අ as being equal to more than one syllabic instant, අා would, as a matter of course, be *more than* TWO syllabic instants, which it is not. Thus in the following (see Appendix A, p. 62.)

අඹනලඅාවිඤවනසිරිපලිවෙලි නා =18
ගොදුනාකුල්මිසුමඤවත් ගසපු නා =18

—which are the two first lines of a stanza constructed upon the uniform metre of 18 syllabic instants to a line—අා does not stand for more than two instants. Nor, except in theory, do we any where find that අ. is more than *one* syllabic instant. If again, අා is to be considered longer than අ, කා will for the same reason be longer than ක, which it is not.

For the purpose of proving the inaccuracy of the grammarian's doctrine, we shall assign to අ., which is here left in doubt and uncertainty, a definite quantity. Let us suppose that the expression "more than one syllabic instant" means $1\frac{1}{4}$ syllabic instants. How then does the case stand? Take for instance the following stanza; and we cannot select a better specimen:

අ ව ලො ද මා ප මි නෙ න් නේ අ න ස ත ම= 17
නා ත සු ද ධා ච් ප තෙ න් නෝ සා ප සා ණ ච= 17
ච් ඡ ලි ඔ මා අ ත සු න් නේ ලා ඛ දා ණ ච= 17
ඹු ද ලී තු මා ල ත වෙ න් නේ ත ච ඤු ම ම= 17

This is a stanza constructed upon the uniform metre of 17 syllabic instants to a line: and if we assign $1\frac{1}{4}$ instants to අා in the 1st line, we shall give it $17\frac{1}{4}$ syllabic instants, and thus render the same unequal to the rest of the stanza, which is not the case. Hence it is clear that අා is prosodially one *syllabic instant* and no more.

This view appears to be fully confirmed by a reference to the quantity of consonants when they are inflected with the letter අා. Thus in the second line of the above stanza,

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ෟෘ න සුදුමිරිවිපතෙහි නේ සෘ පතෘ න ව

The letters ෟෘ, සෘ and තෘ, are inflected with, and are prosodially just equal to, the vowel අෘ. If it were otherwise, we should be giving at the rate of $1\frac{1}{4}$ syllabic instants to each of the above letters, $17\frac{3}{4}$ syllabic instants to the whole line. It is apprehended that the grammarian has fallen into this error, by not giving අු and අූ as two separate independent vowels, respectively *short* and *long*, in the Singhalese language. That they should be so treated appears clearly from the circumstance, that if there were not these *independent* vowel sounds, we should be at a loss to say how කු කූ, තු තූ, &c. &c., are inflected, *vide* Introduction. Hence, treating these as independent vowels, we have no difficulty in assigning them a quantity common with the rest of the vowels.

There are in the Singhalese other letters, which the writer of the "Elu Prosody" states, are more than one instant in quantity. They are consonants which have ං, ්‍ර, ්‍ර, or ්‍ව, inflected with another consonant that is not deprived of its inherent vowel sound; as අංශ 'horn;' *vide* Introduction, p. lxi. Here the writer seems to have arrived at this conclusion upon reasoning like the following. 'If with its inherent vowel sound ශ is equal to one instant, when it is inflected with another consonant (e. g. ං); ශ must be $1\frac{1}{2}$ syllabic instants.' This could only be pronounced correct reasoning, if the increase in quantity, were dependent upon the number of letters with which compound letters are formed. But this is not the criterion for the ascertainment of quantity. The rule is (see § 62.) 'that a letter which may be uttered in the twinkling of an eye, or in an instant, is of one syllabic instant.' Thus, ශ, a sonant letter, is prosodially one syllabic instant in quantity; but ්ශ, which is a mute letter, deprived of its inherent vowel sound, is less than one instant; because it can be uttered in shorter time than ශ. Now by combining a different character with this self-same letter,

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we change the sound, but do not thereby render it long. A reference to poets, who are all agreed in this respect, will clearly establish the soundness of our views. Thus, in the Kaviasekare the following stanza, (composed under the rule at p. xciii. by which the first line is of 9 instants, the 2nd 11, the third 9, and the fourth 14), has six ෙ's; and if each be more than one instant, the poetry must be inaccurate and discordant, which it is not.

සු ර හ ඟ න ර හ ර හ
අ මා වෑ සි ව සි නා ර හ
ස මු ද්‍ර ෙ ශී න ෑ ර හ
උ සා ළු සි නෙ වි ර ෑ ව ෑ ම් ම න ර හ

Note (*) at p. 22.

PRONOUNS.

Pronouns, which are regarded in the Singhalese as nouns, may be divided into the same classes as in English, and bear a great resemblance to those in the Sanscrit family of languages.

PERSONALS.

First person. There is but one pronoun, මා 'I,' for the *first* person. See its declension in Addenda, p. 99. It is devoid of gender. Its influence over verbs in the formation of the personal terminations, is well known. Both in the singular, and in the plural, and in its several moods and tenses, the verb takes ෙ with different modifications; see conjugation *infra*. And මා in its primary signification, seems to be the distinguishing of the person speaking.* Hence after මම became the recognized pronoun

* The Revd. Mr. Callaway in his valuable "Hints" prefixed to his Dictionary, says, The pronouns in declining, undergo some slight variations: The second ම in මම is dropped before the terminations." p. 34. This is a mistake. මා is the pronominal root of මම; and the second ම in the Nominative is an addition to the root, so that in the other cases no මා is dropped, but the simple root is inflected by case-affixes.

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of the first person, it seems to have been reduplicated to convey its original meaning, as මම-මා, an addition which is likewise made to the other pronouns, with the same object of laying stress, or emphasis upon, or of singling out, a particular person—*vide infra.*

Second person. ත seems to have been originally the only nominal base for the *second* person, without a distinction of gender; see declension in Addenda, p. 100; and like මා, it conveys *per se* no meaning beyond that of a vocal, or, as the Tamils designate it, the signification of a "noun referring to persons standing before us" (Rhenius' Tamil Grammar, p. 21.) Thus (see § 41) අන්, ත, මා, සඳහන්, The sounds *ma* 'I,' *tha* 'thou,' and *an* 'other.' In course of time, however, the original simplicity of the language seems to have been abandoned by the formation of a feminine form for the second person, (see Introduction, p. xlii.) and the adoption of different other nouns for the second person; e. g. ඔබ 'yonder' (see § 42), which was anciently used for the *third person*, has been since invariably applied to the *second;* and if the same be now used in its original import, 99 out of a 100 persons will take it in the sense of a pronoun for the *second person.* We have already noticed (see note † at p. 41) that a plural pronoun is often used for the singular, with a view of conveying respect to the person addressed. This is the case also in English. Professor Ollendorff says, in his "New method to learn a language in six months," and in reference to the modern use of the plural pronoun of the second person, "It is perhaps, through an abuse of civilization that the use of the second person plural *you*, has been introduced into modern languages. The Italians, however, go still further, and use, as the pronoun of address, even in speaking to a *man*, the third person singular feminine *Ella*, which they begin with a large letter, out of deference for the person they speak to, and to distinguish it from the third person feminine. It relates to *Vostra*

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Signoria (contracted: *Vossignoria*, abridged V. S., Your Worship), which is understood."

Owing to changes in the usage of the language, such as those which we have noticed, a question has arisen as to the proper selection of a pronoun for the *second* person in certain cases. In determining this, we experience no difficulty in a grammatical point of view. The grammarian has more than once left all disputes arising out of changes in the language, to the just decision of the tribunal of use. That by this *use* or *usage* is meant 'the *present*, *reputable*, and *national* usage,' there can be but little doubt. Dr. Campbell, in his Philosophy of Rhetoric, book II. chap. 1, § §1, 2, 3, has considered this subject in the abstract; and we refer the reader to his own language. He inquires, "In what extent of signification must we understand the word *present?* How far may we safely range in quest of authorities? Or at what distance backwards from this moment are authors still to be accounted as possessing a legislative voice in language?" Dr. Campbell, after much sound sense added to a rich stock of erudition, and after noticing all the objections *pro* and *con*, states—"One inclines to remove the standard to the distance of a century and a half; another may with as good reason fix it three centuries backwards; and another six. And if the language of any of these periods is to be judged by the use of any other, it will be found, no doubt, entirely barbarous. To me it is so evident either that the *present* use must be the standard of the present language, or that the language admits no standard whatsoever, that I cannot conceive a clearer or more indisputable principle from which to bring an argument to support it." Now as to the present use of ಅವ as a pronoun for the *second* person, even if we should remove this "standard" to the distance of nearly four centuries and a half backwards, we shall still find our best authors agreed as to the *present* use. For, in almost every standard writer, from the Kaviasekare down-

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wards, we find an uninterrupted use of ඔබ, where respect was intended, as a substitute for තෝ, e. g.

In the Kusajatake occurs the following:

බාරවිගෙන මෙ ඔබ ...පබවිතබ්බච්චුත් ලෑ ඔ
මෙවිාඝනාගතක්මොබ ...රජකාරවිපැවිසුඛසින්සු ඔ

"By reason of the good request to the effect: 'receiving (all this) do thou (*oba*) reign until I, having obtained Pabawati, shall return thither.'"

The elegant writer of the Guttile has made a similar use of ඔබ. Here is a specimen:

මොකදුරුහිමින්සා...ලැබිච්දහන්සකසා
හෙවිාඔ නාඅ සා...මෙඔබපමහුරුනොදේසිපවසා

"On account of our lord the Teacher of Niwana, he having first learned the four *Diána*, and having also heard the tripitaka doctrines, and having then affirmed that thou (*oba*) art not his master."

One other from the Kaviasekara will suffice:—

හිමිඔබිනැනවෙසස...පසසඋන්නොමුසඔකුස
කිස මෙප මිණ ඔස...ඡඡතිසන්හින්හැඳිනඅදහස

"They having said thus much: 'Lord, praising the extent of thy (*oba*) wisdom, have we been in the heart of this assembly:' he learned their intention, and being satisfied sat."

From ඔබ, it is believed, are derived උඹ and නුඹ, also nouns for the second person. Although උඹ does not occur in books, නුඹ nevertheless does: e. g. හෝම්විටියන්ආකල්හි කලිඟුරජහුපුන්සුව්රජසුළු කැඳුකුමරතමා බැමිගකලිඟුරජහු හෙ උදහසින්අවුද්දිනයෙහිවඤුඋඹාහෝවැලෙහිදැක මාහා අවුද්දැන්නුඹ දෙදෙනා දැක්කැවිව සිවිඉඳුහු—" When the parents had returned *she* said unto them: 'The young prince Kalingu, who was sub-king, and moreover the son of king Kalingu, having, by reason of the wroth of *his* elder brother, the (present) king Kalingu, arrived hither, now abides in the forest; and, having seen *me* near the meandering rivulet, and having accompanied me, *he* is now here wishing to see *you* both.'"

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In the above selection from Pradeepikawa, "a book of the highest authority among the Singhalese for the depth of its learning, and the purity of its language," * ඇඹ is used for the accusative plural '*you*,' without any difference of termination; and it is to be apprehended that ලා, the plural termination in ඔබලා, and ඇඹලා, which we now use, is the result of a modern refinement. Nor do we find a termination for ඔබ in the plural number, except when compounded with an honorific or another noun. උඹ and ඇඹ are declined alike in both the numbers, and ඔබ in like manner in the *singular*.

ඔබ, උඹ,† ඇඹ. 'Thou.'

	Singular.	*Plural.*
Nom.	උඹ.	උඹලා.
Ac.	උඹ or උඹව.	උඹලා or උඹලාව.
Ins.	උඹවිසින්.	උඹලාවිසින්.
Aux.	උඹකරණකොට.	උඹලාකරණකොට.
Dat.	උඹට.	උඹලාට.
Ab.	උඹෙන්.	උඹලාගෙන්.
Gen.	උඹේ. ‡	උඹලාගේ.
Loc.	උඹකෙරෙහි.	උඹලාකෙරෙහි.

Besides the above we have at present various other terms for the second person; and a correct use of the same by foreigners is as difficult as that of 'shall' and 'will' by the Singhalese. From තෙම 'his own' (see § 40, and *ante* selection from Pradeepikawa), which is frequently found as a possessive in the third person, and which, different from its original import, is now used for the second person, are derived තමුන්, තමුන්නාගේ, තමුන්නාන්සේ, තමුන්වහන්සේ

* Lambrick's notes on Tō and Obawahanse, p. 46.

† From උඹ we obtain උඹ ාගේ, and the termination proper to the same in the verb in the Imperative mood singular, is න්වයි.

‡ This should be උඹගේ; but usage has assigned a less lengthy form by suppressing the sound of ග, and retaining the inflected vowel alone in ගේ.

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ඒ. තමා is used by superiors to their inferiors without conveying any disrespect. තමුන්ගේ by husbands towards their wives and *vice versa;* and also by some low caste people to the inferior classes of the Vellalas, by Upasampada priests towards their pupils, or Samanaras; and even by servants of a higher grade towards the young members of their master's families. තමුන්නැහෙ, තමුන්නාන්ගේ, තමුන්වහන්ගේ are forms of the same word, each succeeding one conveying a degree of respect higher than that which preceded it. තමුන්නාන්ගේ is used towards each other by persons of an equal station in life amongst the highest class of the Singhalese, and amongst the Priesthood.

From ඔබ and තුබ are produced ඔබවහන්ගේ and තුබ වහන්ගේ in prose, which loves a greater luxuriance of expression than poetry. In their use, they are confined to the highest personages, such as nobles, &c. The honorific වහන්ගේ in Singhalese, of which නාන්ගේ and න්නෑ හේ are corruptions, bears a clear resemblance to the like honorifics in the cognate languages—භවත් *Sanscrit*, and භදන්ත *Pali*, and means 'Honor,' 'Excellency.' As to the identity of the words, භවත්, භදන්ත and වහන්ගේ both in their significations, and in the use of them, there exists no reasonable doubt.* The interchange of භ and ව in the cognate languages of Sanscrit and Singhalese is well known (see p. lv.); and the addition of a භ by the rule § 22 *b.* is frequent, especially where the Sanscrit has an aspirate letter. Thus සිඛානී *Sanscrit*, භිදුරුන් *Singhalese*, 'a name;' ධාරා *Sanscrit*, දහර *Singhalese*, 'stream;' සඩම්බි *Sanscrit*, සදහම් *Singhalese*, 'holy writ;' රජදූනී *Sanscrit*, රජධානි *Singhalese*, 'royal abode;' ධ්‍යාන *Sanscrit*, දහන් *Singhalese*, 'meditation;' පවිධි *Sanscrit*, ඉදුහු *Singhalese*, 'power of proceeding in the air;' (compare the other words in § 22 *b.* together with

* "භවත්, an honorific term for සුජමද්, and which, like 'your Honor,' Vossignoria, &c., although used for the second, is a pronoun of the third person."—*Wilson's Grammar*, p. 85.

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those of like signification in the Sanscrit.) වහන්සේ † is declined as follows:

වහන්සේ 'Honor,' 'Excellency.'

	Singular.	*Plural.*
Nom.	වහන්ස.	වහන්සේලා.
Ac.	වහන්ස.	වහන්සේලා, or ව.
Ins.	වහන්සේවිසින්.	වහන්සේලාවිසින්.
Aux.	වහන්සේකරණකොට.	වහන්සේලාකරණකොට.
Dat.	වහන්සේට.	වහන්සේලාව.
Ab.	වහන්සේහෙන්.	වහන්සේලාහෙන්.
Gen.	වහන්සේගේ.	වහන්සේලාගේ.
Loc.	වහන්සේකෙරෙහි.	වහන්සේලාකෙරෙහි.

Voc. වහන්ස, or වහන්සනි. The plural of this does not clearly appear; but we apprehend the nominative form may be used in the vocative also, with the addition of දරුහි as වහන්සේලාවරුහි.

The expression ආයුබොවන්, derived from ආයුෂ්මත්, 'Hail your worship;' but literally, 'May there be long life!' a form of salutation common amongst the Singhalese, is also employed in addressing persons of rank. It is used in the vocative alone, whilst ඔබවහන්සේ is employed to express different other relations of the person addressed; as ආයුබොවන්ඔබවහන්සේට ඔහාදැනීම් &c. 'Hail your worship, if you (obawahanse) require.'

There is another honorific of the highest import, and which, except in colloquial use, we do not find in any of our books. It is හාමිදරුවෙනි, sometimes written හාමුදරුවෙනි. It is derived from සහාමිදරුවෙනි, as we think from දරුවෙනි 'one who bears the position of,' and සහාමි 'lord'. From සහාමි we obtain සාමි, and from it හාමි or හිමි; as හිමිඔබදැයෙස (see *ante*, p.156.) Hence, it is believed, that හාමි is used

† We believe that upon such proof, few, if any, could agree with the Rev. S. Lambrick in believing that "neither වහන්සේ *wahansey*, nor සේක *saika*" (the proper termination of the verb in reference to he honorific වහන්සේ) have any meaning *at least to the mere singhalese scholar.*"—*To v. Obawahanse.*

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as an affix to names; as අප්පු or අප්පුහාමි; මිනස් or මිනස්හාමි; බැලැව් or බැලෙව්හාමි, &c. From it also comes හාමිනේ, a title of a lady holding a certain position in society. We must, however, not fail to notice that Mr. Clough derives the word දරුවෙක් from ද ෙවන් 'offspring,' 'child.' without tracing it to the root from whence දරුවෙක් itself is derived, viz. දරා 'to bear.' Thence, people in translating the words 'Our Lady the Queen,' both in rendering indictments, and tne prayers in the Rubric into Singhalese, have been led to adopt සාමිදුවුවරුගේමහාදේවී හාමිනේ, the word දු conveying 'daughter.' But, it is apprehended, that දරුවෙක්, used for 'children,' is a term derived from දරා 'to bear;' and therefore, may be correctly applied in the present instance to both males and females. Thus, ජීවී,* සාමී, may be used to persons of both sexes, without the distinction frequently attempted to be drawn in its application to a 'lord' and a 'lady.'

හාමුදුරුවෝ is used by the Roman Catholics in their addresses to the Deity, both in private and in their Church service; by the lower classes in their intercourse with the nobles of the land; and by servants towards their masters. We are glad to find that this word in an abbreviated form, හාමු, is now applied to the children of the respectable classes, in place of that foreign importation *Signor*, which has been too commonly used in the Maritime provinces of this Island, with the exception of Galle.

Third person. In the Singhalese as in Sanscrit, there is not at present a single pronoun of the third person devoid of gender. Bopp says (see his Comp. Gram. II. p. p. 475-6.) —"The Sanscrit is deficient in a simple substantive pronoun of the third person, devoid of gender: that it however originally possessed such a pronoun is proved not only by the unanimous evidence of the European cognate languages, but especially by the circumstance that in Zend *hê* and *hôi*

* සැලවා සසඳුන්වැඩ ලී රාජකීය මහේසුරු—Leelawati our lady the Queen, &c. See selection from Sasadawa, *ante* p. clxvii.

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(also *sé* according to § 55) and in Prakrit *se*, are used as the genitive and dative of the third person in all genders, and indeed in the direct sense, and in form analogous to the secondary form of the first and second person." The Sidath-Sangarawa gives us ඒ and ඔහු (see p. 22.) as the pronouns for the third person. How far they bear an affinity to තද් and අසද් in Sanscrit, except in signification, we cannot state. And whether අන් which we have translated 'He' (see § 41,) is given as the generic term for all pronouns of the third person, and in that sense to convey 'other' as distinguishable from මම 'I' and ඔබ 'thou,' pronouns of the first and second persons, we shall not affirm. But it is apprehended that අන් (අන්‍ය Sanscrit) is merely a pronominal adjective, like ඇ; whence it is believed, we obtain ඔ and උ. This is not only attested by the fact that in the Indo-European family of languages ඒ(හු) bears some affinity to *he, oi, hoi, &c.*, but also from the circumstance that its broader and more sonant vowel sound ඕ, or ඈ 'she' (*vide supra*, selection from *Pradeepikawa*) is used by standard writers for the third person feminine, e. g. ඒ(අතේ) 'he' or 'that person,' *m.*; ඔ (එතෝ) or ඕ (අතොඒ) 'she' or 'that person' *f.* ඔ which is now used for the third person *m.* is declined as follows:—

ඒ=උ=ඔ. 'that' (person) or 'He.'

	Singular.	*Plural.*
Nom.	උ, or ඔහු.	උන්නා. or ඔවුහු. *
Ac.	උ, උන්, or ඔහු, ඔහුව්.	උන්, or ඔවුන්.
Ins.	උන්විසින්, or ඔහුවිසින්.	උන් or උවුන්විසින්.
Aux.	උ or ඔහු-කෙරෙහාට.	උන් or ඔවුන්-කෙරෙහෙට.
Dat.	උට, උන්ට, or ඔහුට.	උන්ට, or ඔවුන්ට.
Ab.	උතෙන්, or ඔහුතෙන්.	උන්තෙන්, or ඔවුන්තෙන්.
Gen.	උගේ, or ඔහුගේ.	උන් ගේ, or ඔවුන්ගේ.
Loc.	උ or ඔහු-කෙරෙහි.	උන් or ඔවුන්-කෙරෙහි.

Note that ඔහු is also changed into මොහු 'This one' *m.* 'He.'

* උන් is now used in the *nominative plural*; but this, it is apprehended, is incorrect.

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From the above, probably, is derived the feminine pronoun ඕ 'that one' or 'she,' whence අය. And although අය in modern usage takes අයලා in the plural number; we have yet no where met with the latter form in books. It is believed, however, that the plural forms of the above noun were anciently used for the feminine.

Nom. අය.
Ac. අය or අයව.
Ins. අයවිසින්.
Aux. අයකරණකොට.
Dat. අයට.
Ab. අයගෙන්.
Gen. අයගේ.
Loc. අයකෙරෙහි

From මෙ and අය is produced මය 'this', *f.*='she;' in like manner මු 'this' *m.*='he,' is derived from මෙ and උ; මොහු from මෙ and ඔහු; and අර 'that' *m.*='*he*,' from අර '*that*' and උ *he.* තමා is also used in the *third* person to convey 'own' in the genitive, and 'self' in the other cases. It is perhaps not out of place to notice here, that what Mr. Lambrick calls 'the intensive ම' is, like the English 'self,' used in conjunction with all the pronominal nouns. As in English also ම *own* or *self*, 'is emphatical, and implies a silent contrariety or opposition' as මගේ-ම ගෙයි මම වෙසෙමි 'I dwell in *my own* house;' මම-ම මේක කොළෙමි 'I did this *myself*;' ඉතා-ම පල 'go *thy-self*;' ඔහුව-ම වැදුනේ 'It struck *himself*,' &c., &c.

මේකා, ඒකා 'this or that one' *m.*='*he*;' and මේකි, ඒකි 'this or that one' *f.*='she,' are said to be compounds of මේ *this* and කා (for එ කා) *one.* Whether කා is the interrogative base to which Bopp (§ 390 *et seq.*) refers in the derivation of several words, or a compound of the words මෙ and එක 'one,' we are not able positively to state; but since their plural ඒකාලා, ඒකාලාව &c. ඒකිලා, ඒකිලාව &c. මේකාලා, මේකාලාව &c. මේකිලා, මේකි

ලාව &c. (as in the following declension) occur in different forms which could scarcely be believed to have sprung from any other word but එක 'one,' we are inclined to the latter opinion.

	Singular.	*Plural.*
Nom.	මේකා.	මේකාලා.
Ac.	මේකාව.	මේකාලාව.
Ins.	මේකාවිසින්.	මේකාලාවිසින්.
Aux.	මේකාකරණකොට.	මේකාලාකරණකොට.
Dat.	මේකාට.	මේකාලාට.
Ab.	මේකාගෙන්.	මේකාලාගෙන්.
Gen.	මේකාගේ.	මේකාලාගේ.
Loc.	මේකාකෙරෙහි.	මේකාලාකෙරෙහි.

The honorific ඉහළින්දේ is also added to the 3rd person උ, when by the addition of the euphonic expedient of interpolating an න්, we obtain උන්නාන්දේ, උන්නැහේ and උන්වහන්දේ. In like manner we have by compounding the pronominal adjectives, අර and මේ, අරහන්නැහැ, අරහන්නාන්දේ, මුන්නැහේ, මූන්නාන්දේ, &c.

Speaking of a euphonic expedient in the Singhalese, it may be remarked, that persons have often regarded උන්වහන්දේ as a plural pronoun. The Rev. Mr. Selkirk, in his defence of the Cotta Version of the Scriptures, says, in reference to the න් in උන්වහන්දේ, '*un*, however, in Singhalese උ න් or ඔවුන්, is beyond all doubt a plural pronoun, and is given as such in the native grammar noticed p. 10 (Sidath'Sangarawa).' So it is. But, it should be remembered, that in this instance ඉහළින්දේ is added to උ, the singular pronoun, the න් being merely interpolated for the sake of euphony. This is manifest from a similar use of several other compound pronouns given in the preceding paragraph.

The Relative pronoun

In the Sanscrit is යද් 'who, which, or what' (see Wilson's Gram. § 141); and "the base of which, says Bopp (see § 382), is, in Sanscrit and Zend, *ya*, feminine *yâ*." Now the Sin-

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ghalese possesses its equivalent ඇති: but, as in Murathee, it rather signifies in Singhalese 'what,' or 'whatever,' thence 'any,' than 'who, which.' See Dr. Stephenson's Gram: p. 83; and also an example of this in the Introduction, p. lxxxi. යථෝක්ත විශේෂණාදීන්.

We have already seen, at p. 22, that the Singhalese language does not possess any relative pronouns. With reference to this peculiarity the following passage occurs in the Rev. Mr. Selkirk's Recollections of Ceylon, p. p. 134-5.

I Cor. XV. 1.

නවද ... සහෝදරයෙනි ...ඔබ්...ට කාපට් ... දැනුම්දෙමි...
Moreover brethren I to you having proclaimed
... යමි ... පිළිගත්තාවූ ... යමි ... පිහිටි ...
ye having received ye established
පිටත්නාවූ ... සුභාරංචි ... කොපට් ... දන්වමි.
being good news to you I make known.

"In these sentences will be perceived the manner in which the Singhalese get over what we may consider *a great defect in their language*, but which, to those who are acquainted with it, is a beauty, viz. the want of the pronoun relative. This is obviated chiefly by the use of compound epithets and participles. Thus in the preceding, I Cor. XV. 1, there are three expressions in which the relative pronoun *which* occurs, viz., 'The gospel, *which* I preached;' '*which* ye received;' and 'wherein (in which) ye stand.'

"Moreover, brethren I declare unto you the Gospel *which* I preached unto you, *which* also ye received, and *wherein* ye stand.

"The epithets used in the Singhalese for the first of these expressions are, 'I-to-you-having-proclaimed;' for the second 'you-having-received;' for the third, 'you-being-established;' all agreeing with the word gospel, which comes last."

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Even amongst Europeans the *pronoun* relative is frequently omitted in the same "manner in which the Singhalese get over it." Thus, in the following selection from Pope's Messiah

'Tis He the obstructed paths of sound shall clear,
And bid new music charm the unfolding ear:

who is understood after "'Tis he;" and in the following passage in Cowper:

But let eternal infamy pursue
The wretch, to naught but his ambition true,

who is likewise understood after "wretch;" and yet there is no impropriety of style. Just so in the Singhalese. All the clauses which have a sort of government upon the noun, and which in English require the help of a relative pronoun in construction, are put in as so many adjectives, all qualifying the noun; vide § 40. This may frequently be resorted to in English. Thus, instead of "a pen with which one writes," "a writing pen;" "a frog which croaks," "a croaking frog."

Thus also the Singhalese of 1 Cor. xv. 1, is "Moreover, brethren, the good tidings, declared by me to you—received by you—and conformed to by you—do I make known unto you." A European may easily understand the effect which such language produces in the Singhalese mind, if he would but regard each of the clauses within dashes as compound adjectives, qualifying the noun *good-tidings:* e. g.

"Moreover, brethren, *by-me-to-you-declared, by-you-received* and *by-you-conformed-to,* GOOD-TIDINGS,—to you do I make known."

The relative pronoun, though found in the Sanscrit, is yet often understood as in English. Thus in *Wilkins' Sanscrit Grammar,* p. 620.

1 2 3 4 5 6 7 8
පවිඝඨසඝාඝරඝ්‍රඝඝඝඝඝඝාඝ්‍රඝෝඝාඝඝිං
13 14 16 9 12 11 10
සංඝ්‍රාඝඝණාඛිඛිතිඝණඝඝඛාඛපරඛංඛඛ.
1 2 3 4 5 6

"He, who, on-all things perishing does-not-perish, is-

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7 8 9 10 11 12
uperior to-that (which is) visible, and of-another nature,
13 14
invisible, eternal."

This is likewise the case in Pali. Take for instance, the passage which we extracted at p. clxxi.

සාමඤ්ඤමූලකා බ්‍රාහ්මණකාමාදීසු පජිකා
ඉමස්මාතරවිඤ්ඤූ තාරපාසු මිවිධිසාසනෙති.

"If men of the previous kalpa, or the inhabitants of the Brahama world, or persons [who] had not heard the sound of human speech, or Budhas spoke a language, it was Maghadi, the primitive language."

In the above sentence the relative pronoun is avoided by a mode which is likewise adopted in the Singhalese. The student will find that mode on comparing the above literal translation with the following.

"The Maghadi is the primitive language, *which* was spoken by Budhas, men of the previous kalpa, the inhabitants of the Brahama world, and persons *who* had not heard the sound of human speech."

Pronominal Adjectives.

සිය like the cognate Sanscrit स्व *sva*, 'his,' signifies also 'own,' and can be applied to all the three persons. (Bopp §405.) In this respect තෙම is similar, but not equally expressive. මේ 'this,' and මය, දෙ, ඒ 'that,' are demonstratives, having nice distinctions in their application. Mr. Lambrick says, "As මේ with its derivatives, is appropriated to represent a person or thing near to the speaker, so මය with its derivatives is appropriated to represent a person or thing near (opposite to) the person spoken to; and දෙ, with its derivatives, is appropriated to represent a person or thing at a distance from both the persons in conversation. The fourth ඒ, with its derivatives, is appropriated to represent a person or thing spoken of before."—p. 21. Upon a comparison of a great majority of the Pronominal Adjectives in Sanscrit with

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those in the Singhalese of like signification, we find a resemblance, which clearly establishes the relationship, which, in reference to the former, we have elsewhere assigned to the latter language. We have already shewn the similarity between සං *Sanscrit*, and සිං *Singhalese*. In the same order we now lay before our readers the following; සබ්=සබ් 'all;' ඒක=එක 'one;' ඒතර 'one of two,' and ඒකතම 'one of many=එක්තරා; අන්‍ය=අන් 'other;' ඉතර=ඉතිරි 'other' [The original signification of this term is in modern usage found altered into 'remaining' i. e. 'other']; කතර 'which of two,' and කතම 'which of many'=කවර; ද්‍වි 'two'=දෙ, දෙ, දෙක; උභ 'both'=දෙව; අර්ධ 'half'=අඩ; අල්ප 'few'=අල්ප; කතිපය 'how many'=කීප [which is also now used in a sense different from the interrogative]; සම 'all'=සෑම, &c. &c.

LOCATIVES,

in the Sanscrit, also bear a great affinity to those in the Singhalese; e. g. පූර්ව 'prior' 'East'=පෙර; පර 'after'=පර; අවර 'posterior,' 'West'=අපර; දක්ෂිණ 'right,' 'South,'=දකුණ; උත්තර 'subsequent,' 'North'=උතුර; අන්තර (translated by Professor Wilson) 'outer'=අතර [which in Singhalese means, 'interval.']

INTERROGATIVES.

"The interrogative bases in Sanscrit are three, according to the three primary vowels, viz. *ka, ki, ku.*" (Bopp, § 386.) This is also the case in the Singhalese. From ක *ka* we get කවර, කවුරු, and කවුද 'what,' 'which,' 'who;' from කි *ki*, we obtain කිම 'what,' and කිසි [which is කශ්චි in Sanscrit], 'some one,' 'any one' 'certain one;' and from කු *ku*, කුමක්, and කුම්ක, 'what.'—

කවුද, 'Who.'

	Singular.	*Plural.*
Nom.	කවුද.	කවුරු.
Ac.	කා or කවුද.	කවුරුන්.
Ins.	කාවිසින්.	කවුරුන්විසින්.
Aux.	කාහරහ.	කවුරුන්හරහ.

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	Singular.	*Plural.*
Dat.	කාට, කාහට.	කවුරුන්ට.
Ab.	කාගෙන්.	කවුරුන්ගෙන්.
Gen.	කාගේ.	කවුරුන්ගේ.
Loc.	කාකෙරෙහි.	කවුරුන්කෙරෙහි.

Many other interrogatives may be declined in like manner, with a slight alteration; as මොකා, මොනා, 'what,' &c.

Notes 8 and 9.—p. p. 22, 23.

INDECLINABLE PARTICLES.

We omitted to translate the indeclinable particles given at p p. 22, 23, with a view to notice them at length, which we now do.

1. විස්සල්—is sometimes an adverb, when it means '*always*' or '*continuously;*' and sometimes it retains the character of a noun, conveying the meaning of *fullness;* e. g. තිදකුසුබවිවිස්සල් '*Always* meditate upon the three attributes.'

2. ඉරා—'more,' an adverb; as ඉරාසහස්දුස්සසවිහිදුව 'There were *more* than a thousand sons of the emperor.'

3. පොරපොර—'again and again,' 'frequently'—an adverb.

4. පුන—like පුන in Pali, and පුනඃ in Sanscrit—an adverb meaning 'again,' as අවිදහේපුනපුනාභවෙසිකා රෙවිඃඛි; 'By reason of ignorance do [the ignorant] *again and again* whirl themselves in metempsychosis.'*—*Kavusilumina.*

5. කුමුවු—like කුවචං in Pali, 'soon' an adverb; as කුඹුම්බවුවෙළිඉන්පෙළඃදුල 'The splendid women *soon* descended.' —*Kaviasekare.*

6. සිඛි—like ශනෛස් in Sanscrit, 'slowly,' an adverb, equivalent to සණිං in Pali, as කුලංලිසඳිඛිගමන්ඨකරේ 'The lovely woman *slowly* performs her journey.'

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* For a correct definition of the Singhalese term which we have here rendered 'metempsychosis:' see කුන්ඩලය in Clough's Dictionary.

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7. සඳ.—same in Pali and Sanscrit—means 'and,' 'together,' 'with,' 'like unto,' as සඳ.සරුවංල see p. 49. This is sometimes abbreviated into සා or සා; as සුගතිදුගාසාගි ස ම 'who is *like unto* Budha?' see p. 30.

8. සා—another form of the last; as ර.මිසාදුසකවිපය මිණ, 'Having met with a misfortune *like* this.' *

9. සු—'much,' 'greatly,' 'very;' as සුවිට 'very round;' සුරතු 'very red.'

10. ෂකි—'thus,' 'so,' 'finis.' It is the same in Sanscrit and Pali. See Amaracosha, e. g. ෂකිසකරවිණස 'end of the investigation touching the letter ස.'—*Sidath' Sangara.*

11. සඵ—'but.' It is differently written; thus සඵි, සඵ්, සඵු; see Introduction.

12. ර—and 13 ල. These two, given in the Grammar as separate particles, are, it is apprehended, but one adverb; and it is also believed that the letters have been transposed through the ignorance of copyists. Except in this point of view we are unable to attach any meaning to ර and ල. By transposing the letters, however, we obtain රල, equal to the Sanscrit චිරම් (see Wilson's Grammar, p. 95.) 'longtim e;' e. g. සරදසුලකලකුරුමිසුරුතොසුලෙන්රදසා see p. cxcii.

14. රඹ—for අරඹ 'early,' 'in the commencement;' as පතිරජදිතිසුරයුදඅරඹහෙතිවි 'There was king Pathiraja *in the commencement* of the battle.'

15. ෂඹ—'conjointly,' 'amidst;' as සියලොගි (ෂඹ) සංලු ලිගිතිගද 'O Selalihini! admidst thy fellows.' See Introduction.

16. තිගිය—In the SidathSangara this word is found divided into two, තිගි and ය; but we have reason to believe that they are but one indeclinable adverb, conveying

* Although සහ and සා occur in the SidathSangara as two words; yet we think the writer meant to give one particle, which both those words constitute, viz. සහසා, and which as in Sanscrit (see Wilson's Gram: p. 98.) means 'hastily,' 'precipitately;' as ෂජාරවිරණසහසාසිහසනාරුදී 'The king *hastily* adorned the throne.'—*Kawsilumina.*

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the signification 'slowly,' 'gently;' as කිඹියඩැහැඇඟෙන්ඇල්ලේ 'The crab gently gripped the tip of (his) tail.'—*Muvadewudāwa.*

Note—The prepositions අනු, උ, පිරි, ඇ, ප, ණ, ද, will be found translated under the head of prepositions, which see *infra.*

Note 9.—p. 23.

The following are also amongst the Indeclinables which we omitted to translate:

1. ජියුම්—A particle in composition equal to *preme* in 'supreme;' as එජියුම්දු ණ්සුතුදුතුන්මෝ 'the illustrious of a *supreme* race.'—*Subasita.* It is remarkable that *Piyummal niganduwa* gives ජියු alone without the final ම්.

2. කිසුන්—'away,' 'apart from;' as සිදුලන්දිදකිසු න්නොට 'partially *apart from* the water.'—*Guttila.*

3. ව—is an inflexion chiefly, the termination of the past participle; දිසුම්බොණ්නොවරැදිදුරමැදුර; 'Having the shoulder of an habitation, the *constant* abode of Lakshmee.'—*Selalihinisandese.*

4. වැනි—'like,' as ගැදිවිඇතොවිණිසුළුවැනියා. Like the speech uttered by trolling (his) double tongue.'—*Kaviasekare.*

5. වනාහි—is an expletive which adds nothing to the sense; and it is frequently found in the beginning of a sentence. e. g. තොපගේවනාහිලපන්නුදිරසතැන්හිදැයි විවාලෙස්ස. 'He inquired where is your birth-place.'—*Millindapprasne.*

6. කලී—an expletive like the last*—e. g. මිමසලිදව මක්ඉන්මෙකිලොව්ඉනොදිස්නෝ. 'I have not seen another similitude in the three worlds.'—*Prātiharya Sataka.*

7. ඉව—'if,' a conjunction, e. g. ඉඳෙන්ඉව 'if so.'

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* It is sometimes an adverb, when like එළු in the Sanscrit and Pali, it means 'certainly.'

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8. විනා—'Save,' 'except;' as ඉසිරිතුන්විනාවෙමිගස්සහ වනොරිසිද. 'To whom is this stanza displeasing *but* (save, except) the envious?'—see p. 29.

9. වෙන—'other,' e. g. වෙනාඅසඅයකිවත් 'that it belongs to *other* people.'—*Kaviasekara.*

10. දූ—an inflexion of a recital signification,† as අඑතු ගෙන්රදුපෙරවුවඇසදූ. 'The king has first alighted from the elephant.'

11. ගූ—Same as the last; as සවුස්පාඛිස්සරෙහිගියාගූ. 'The ascetic has gone in his habit of alms-seeking.'

12. ලෙ—is the reciting form of a word; e. g. මමතා ගේදරඑදේලෙ තෝමාගේපිටයාලෙ. '*It is said* that I am thy son; *it is said* that thou art my father.'—*Sarwagnha-Guna-alankàra.*

13. ළු—Same as the last; but this is more frequently used in reciting a past event; e. g. ඔහුගියාළු. '*It is said* that he is gone.'

14. ද—has the same signification that ච has in Pali and Sanscrit; and means 'also,' 'and' 'morover;' e. g. බිඳු දරූපයි 'the bindua is *also* proper.'—*Sidath-Sangarawa.* It seems that anciently the word ඉසා was used instead of ද, as සෙසිගිරිවිජයිඉසාඅබයිගිරිවිජයිඉසා. 'Of *both* the temples Segiri *and* Abayagiri.'—*Inscription at Mihintalla.*

15. ම—'Self:' as මම-ම *I myself*; 'very;' as in අද-ම '*this very day*;' 'alone;' as උතුමෝ-ඇදුරලත 'the illustrious *alone* will obviate.—*Subasita.*

16. නැ—A negation equal to 'ne,' 'un,' 'non' and 'in' as නොදනිමි '*not* make.' It is sometimes changed into නො *no*, as නොකොළ *un*-done; sometimes into නූ, as නූදුන් *not*-given; sometimes into ණ, as නිවරදි 'guilt*less*' and into නෙ, as නෙදී '*without* being given.' Here we may give the indeclinable particle නැ *no*, as උගෙකෙළේනැ. 'He did *not* do.'

† It is also the inflexion of the verb in the *third* person, *plural* number, and *past* tense, when respect is intended.

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17. කිමි 'what,' also written කිම: e. g. කිමස හෙවිතුවේ ලස 'wherefore hidest thou behind the horizon?' *Perakumba-Siritha.* නම්කිමි 'what signifies?' *Sidath' Sangara.* This is sometimes changed into කි, as කිතලෙස 'at *what* period of time?'

18. හෙත, 'or' e. g. පියවිතිසාහොතනොනිසාහොත. '*Either* for the purpose of forming the roots (into words), *or* otherwise.'—*Sidath' Sangarawa*, p. 9.

19. යම්සේ—'Any-like,' 'so that,' 'if any,' e. g. යම්සේ බරණැසක්හි 'If *in any manner* a citizen of Benares.'—*Kaviasekare.*

20. එසේ—'like that,' 'so,' 'if so,' e. g. එස්දවහෝ හිමි. 'Lord, *if so* (like that) be it.'—*Guttilla.*

21. මෙසේ—'like this,' 'so,' 'thus,' e. g. මෙසේ පවසත් මෙඅප බෝසත් 'when our Bôsat *thus* (like this) preached'—*Guttilla.*

22. සහ—'And,' 'also,' 'with,' as ඔහු සහ මමත් 'both he *and* I.' This word is frequently uttered හ. See examples of this in the selection from *Pansiapanasjateka* extracted in the Introduction, p. clxxviii.

23. අද—'to-day,' as නොකිවැ හිනොකියඅපවහාදෙයැ මුණඅද 'O Brahmin! say not that we did not tell you what *to-day* (this day) will bring forth.'—*Kaviasekara.*

24. ඊද—'the other day,' as ඊදදිවිඳුල්හෙයවිස— See Introduction, p. lxxxi.

In addition to the above, which appear in the Sidath'-Sangara, we give the following Indeclinable Particles, with examples of such as are not familiar to the general reader:

අඳඳ 'continually,' an adverb.

අසුවඳ 'adjacently,' 'continually', an adverb.

අවිය 'much;' an adverb: see *Piyummal Niganduwa.*

අති 'very much.,' an adverb.

අනිසුදු 'moreover.'

අළු 'soon.'

ආය or ආයේ 'again,' 'after,' 'next.'

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අයි sometimes අයිද 'why,' 'wherefore.'

අරත් 'besides,' 'moreover.'

ඉක්බිත් 'soon.'

ඉඟ, see ද.

ඉදිරි 'before,' 'in front of.'

ඉතා 'very,' see දෙතා.

ඉතිං 'now.'

උදැකලා 'alone,' 'lonely.'

එව් 'like;' e. g. රෑවඳ්පියුමෙස්කෙණිඑව් 'Like unto the great pericarpium of a golden Lotus.'—*Muwadew'dàwa.*

එක්කෙරි, see කොකොත්.

එහෙත්, see සලි.

එක්වත් 'continuously,' 'incessantly.'

එතැකොට 'then.'

එවිව්. See last.

ඔව් 'yes.'

කෙසේ 'how.'

කිම්ද, කිමද 'why,' 'wherefore.'

කුමක් 'what.'

කවිද 'who.'

නමුත් or නුමුත් 'but,' 'although,' 'nevertheless.'

නහමක් an adverbial particle having the signification of 'no,' as නහමක්පෙලාවා 'may he *not* be teazed.'

න 'no,' 'ne,' 'not,' 'un,' 'non,' 'dis.'

නැතුරු or නිරතුරු or නිලතුරු 'continuously.'

නිති or නිතර 'continuously.'

නොකඩ or නොරසක් or නිඟැදි 'always,' 'continuously.'

නොහොත් 'if not,' or 'either;' see හොත.

නිලැස් 'soon.'

නොසරස් 'soon.'

තව 'yet,' 'still.'

තවද 'and,' 'moreover,' 'furthermore.'

නොමෙ 'expletive,' used with feminine nouns.

නුඹ an expletive used with a plural noun of either masculine or feminine gender. See note p. 27.

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නෙමි an expletive used with a noun of the singular number, and of the masculine gender.

තුරා 'till,' 'until.'

දවස 'continuously.'

දෙනා is given in the *Piyummalnigandawa* as a synonyme of ඉනා, which see.

දවල් 'by day.'

දුර 'far off,' 'distant.'

දැව 'soon.'

සතත 'always,' 'continually.'

සියඹ 'always,' 'continually.'

සෙදඟල් 'soon.'

සේ 'like.'

සඟුස් 'soon.'

සකිස් 'once,' 'together.'

සදා 'always.'

සු 'very.'

සහ 'and,' 'with.'

මෙන්ද, see කිම්ද.

මිස, මිසක් 'save,' 'except.'

පසු or පසුව 'again,' 'after.'

පිණිස 'for' or 'for the purpose of.'

පුනා 'again.'

පෙර or පෙරටු 'before,' 'in front of.'

බලස් or බලවත් 'greatly.'

බොහෝසේ 'very much,' 'abundantly.'

හා, see සහ.

හෙවත්, see මෙසත්.

හ බ, a particle equivalent to 'I say,' more particularly used in the Kandian country.

හාත්පසින් 'around,' 'entirely,' has the signification of අශිතස් in Sanscrit.

හස් 'soon.'

හෝ 'or,' 'either.'

වැලි 'again,' 'but how,' 'but who.'

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වැළඳු equal to ඇලිත් 'but however.'
වහම 'soon.'
වහවිහම 'soon soon.'
වෙලෙවි 'soon.'
වෘගේ 'like.'
වන් 'like.'
වැනි 'like.'
විනා 'except,' 'save.'
වේ 'soon.'
වත් 'like.'
සුරු 'like.'
සොරසොර 'continually,' 'again and again.'
යලින් 'but,' 'however.'
යත් 'if.'
සුහු 'soon.'
සුතු 'fitly,' 'appropriately.'
එහු 'soon.'

The following Indeclinable particles bear an affinity to those of like signification in Sanscrit. We give such of them as are palpably the same in both the languages.

අධිකා s. 'much' අවිය in Elu or Singhalese; see Piyummal-niganduwa.

අඉදු 'before, in front of' s. is ඉදිරි in Elu.

අතිව 'very much' s. අති e.

අදහ 'to-day' s. අද e.

අනාඋව 'moreover' s. අනිඤ්ඤ e.

ඉති 'so, thus, ita' s. ඉති e.

ඕම 'yes,' * 'so be it' s. ඔව් e.

ඇත 'certainly' s. ඇති e., in which it is sometimes an expletive.

චිරකාලය 'for a long time' s. චිරත් e.

දිවා 'by day' s. දවල් e.

දූරං 'far off, distant' s. දුර e.

* This is 'an inceptive mystical term prefixed to prayers and charms;' and its affinity to 'amen' is obvious.

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නා 'no, not' s. නා e. *vide supra.*

නානා 'many, various' s. නානා e.

පශ්චාත් 'after, afterwards, behind' s. පසු e.

පුනර් 'again' s. පුන e.

පුරස් '*before* either in place or time' s. පෙරවු e.

බලවත් or බලස් 'greatly, violently, forcibly' s. the same in e.

භූයස් 'again, repeatedly, much, abundantly' s. බොහෝ e.

සුසලම් 'properly' s. සුදු e.

වාදේ 'like, as' s. වැස් or විගේ e.

සකෘත් 'once, together' s. සඟියේ e. see Appendix A. § 13.

සතතස් 'always' s. සතත e.

සද 'always' s. is the same in e.

සුෂ්ඨු 'good, excellent, very' s. සු e.

INTERJECTIONS

in the Singhalese, as in all the languages in the world, present a singular concurrence. We shall divide them into words expressive of

Joy—as අ-ආ pronounced by suppressing the full sound of අ, *ehe! hey!* හෙවත් [borrowed from Europeans] *hurrah!* instead of සාදු—'bravo,' 'encore.'

Grief—as අනේ, අහෝ, අහෝ, අයියෝ, අග්, ඔහ්, අඟ, අහිමිවන් ah! alas!

Wonder—අරුමයක්, and a yawn which cannot be expressed, ඕ, ආයි, oh! ah!

Dislike—සඟ්, ර්, ඒ, වැ, ඒඃ pshaw! pugh!

Laughter—අග්, හඟ, ha! ha!

Desire of attention—හඬං, උහු hi! halloo!

Weariness—අයියෝ, ඔර, heigh ho!

Desire of silence—ෂූ, චොප් hush!

Deliberation—අ, ඌ hum!

Exultation—අහා well! හුර්‍රා hurrah!

Pain—අහඃ, ඌ, අනේ, අහොයි, අයියෝ oh! ho! ah! උලුම් මේ death!

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Greeting—සාදු welcome!
Disappointment—අහෝ tut!
Prevention—සාහු hold!
Surprise—අහෝවත් [derived from Pali] ah!
Horror—උඳවිලේ death!

Note (†) at page 20. The twenty Prepositions.

PREPOSITIONS.

We subjoin the following tabular view of the twenty prepositions in the Singhalese, with those which bear them affinity in the Pali and Sanscrit.

1. ප. ප. ප්‍ර—*præ*, passing, going over; as ප්‍රවර 'pre-eminent' ප්‍රස* 'passing over.'
2. පරා. පරා. පරා—*de, sub, subter*; as පැරදු 'defeated.'
3. අප්. අව. අ—*away*; as අඳිලේ 'distanced shadow.'
4. ස. සං. සම්—*with, con*; as සබඳ 'conjoint.'
5. අනු. අනු. අනු—*after, like*; අනුදැන 'informed in like manner.'
6. නි. නි. නි—*in, ne, contrary*; as නිරෝදු 'sapless.'
7. දු. දුර්—*in, un, dis*; as දුදු 'unbelief.'
8. වි. වි. වි—*aspect*; විදුලේ 'new form.'
9. ආ. ආ. ආ—*ad, re*; as ආදර 'love.'
10. අදි. අධි. අධි—*over, above, together*; as අදිකර 'chapter.'
11. සු. සු. සු—*good, well*; as සුඇසි 'good-eyed female.'
12. උ. උ. උත්—*up, above, super*; as උදැසි 'up-risen.'
13. අභි. අභි. අභි—*to, unto, ad, near to*; as අභිගමන 'approach.'
14. පරි. පර්. පරි—*circum, round about*; as පරිබුණ 'completion.'
15. උප. උප. උප—*near to, less than*; as උපමා 'mediocrity;' උවසං 'living near to.'
16. අප අප. අප—*ab, dis, ex, from, away, off*; as අපදනේ 'ablative;' 'පසව 'separated from.'

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* We have mistranslated this word at p. 23. Instead of පස "*separated from, disjoined, away*—" read "passing from, over, departing away."

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17. පස්. සං. නිර්—*ex, passing through;* as පෘතක් 'experienced.'

18. ඵලි. පති. ප්‍රති—*re, again, back;* as ඵලිලැබ 'regained.'

19. අති. අඝි. අති—*trans, ex, over, beyond;* as ඉතිර 'remained,' බොහෝ abundant.

20. * අපි. අපි. අපි—*indeed,* frequently an adverb; as පිහිසුළු 'covered.'

Note 10—p. 38.

We supply the following examples, illustrating the inflexions of the Genitive case, which are omitted in the text.

හුදෙ—ඉරිදා(හිරු)පිස්සොහොදරයා—Saturn is the Son of Iru (Sun.)

ඉ—සිරිඉමි(ර්)ටයගෙ විදු—Krishna is the husband of Siriwami.

අනෙ—කොදකැඳි (අනෙ) පියපෙ සඳ්—Moon is the relation of the white water Lily.

උන්දෙ—යුර කන්දෙ (උන්) රජ්ජරදැවි—The Demigods are the enemies of Gods.

නෙ—ලුවුනෙ (නෙ) අදුරයාබුත්තු—Budha is the teacher of (those of) the world.

අනෙ—පඹරජ ව (අනෙ) මිතුරයිඋනොත්—The Sun is the friend of Lotuses.

න්දෙ—පින්කෙමින්දෙ (න්ද) නිරයිස්සුරලොව්—(The world of Gods) Heaven is the residence of the virtuous (merit workers.)

අන්දෙ—සුරන්ව (අන්ද) ගුරුවදණ්ඩු—Brahaspati is the teacher of the Gods.

උන්—ගුරුන් (උන්) සිත්අරියන්න—Let the heart of teachers be won.

නා—සපන්නා (නා) දපමිඩින්න—Destroy the pride of enemies.

අනා—බුතිදුනා (අනා) ගුණඅසන්—Boundless are the virtues of Budhas.

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* Professor Wilson has shewn another preposition, which makes the number of inseparable prepositions in Sanscrit 21 instead of 20. See our remarks thereon in a note at p. 23.

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ඍෂි—රෘසිණ්(ණ්)ගේ උපදේශ ව—Learn the doctrines of Rishees.

අන්—ලියන් (අන්) යන ගෙ කතාව—Take (believe) not the word of women.

උන් ගේ—වතුන්ගේ (ුන්ගේ) සිරිය කොහොමද—How can the enemy of the powerful prosper?

නාගේ—විසඳුනාගේ (නාගේ) සිරි ස්වභාව—Be wishful of the habits of Pandits.

ආචාර්යන්ගේ—ඇදුරුන ්ගේ (ආචාර්යන්ගේ) වදන්සිහිකර—Be mindful of the doctrines of teachers.

ණ්ගේ—පණ්ඩිත්ගේ (ණ්ගෙ) වචන්ගොරය—The words of Pandits are true.

අන්ගේ—ලියන්ගේ (අන්ගේ) දුර්ගුණ සලකව—Regard the frailties of women.

Note *—p. 43.

NOMINAL INFLECTIONS.

Nouns in their primary form, destitute of terminations, frequently occur in books to represent every relation of case. This is, as in Sanscrit, more frequently the case in the primary form at the beginning of compounds. Yet the use of inflectional terminations is the rule, and an attention to them is of the most paramount importance; as otherwise it would be next to impossible correctly to understand any writer. From the following Table it will be found that the case affixes in the Singhalese are the (10+2) twelve vowels either with or without modification, and the consonants ව, න, ය, and ස, inflected with the ten vowels given in the Sidathsangara.

A synopsis of the Case-affixes.

Nom. { s. ී, ා, ෙයස්.
p. ව. ලු.

Ac. { s. ෑ, ු, ූ, ෘ, ව.
p. ුන්, න, ාන, න්, ෘවු, අන්. *

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* Note අන් is sometimes changed into ෙයන්.

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Ins. { s. අ, ඌ, ආ, හු. / p. උන්, න, ආ, න්, අන්. } com. මිසින්.

Aux. { s. and p. { ඉන්, ඔන්, නෙන්, ඉනි, ඔනි, නෙනි, නි. } com. කරන කොට

Dat. { s. ට, අට, උ, ආට, හුට, ට. / p. අට, උන්ට, ට, ආනට, න්ට, අන්ට. } com. පිණිස, ඩස්.

Ab. { s. ඉන්. ඔන්, නෙන්, ඉනි, ඔනි, නෙනි, නි, අගෙන්, උගෙන්, ආගෙන්, හුගෙන්. / p. උන්ගෙන්, නගෙන්, ආනගෙන්, න්ගෙන්, අන්ගෙන්.

Gen. { s. ගට, අට, උට, ආට, හුට, ට, අ, ඌ, ආ, හු, අගේ, උගේ, ආගේ, හුගේ. / p. අනට, උන්ට, නට, ආනට, න්ට, අන්ට, උන්, න, ආන, න්, අන්, උන්ගේ, නගේ, ආනගේ, න්ගේ, අන්ගේ.

Loc. { s. ඔහි, ඒ, ඔ, අං. / p. අන්හි. } com. කෙරෙහි. p. ඩල an affix.

Voc. { s. අෑ, අ, ආ. / p. ඉන්, ඔන්, නෙන්, ඉනි, ඔනි, ඉනෙනි, නි.

Note (*) at p. 45.

තුන්නොලවවහලෘතලබසනොස්පිත්හල. This, according to the commentator, is a passage taken from the poem called the *Asakdà*, which no longer exists. The commentator has left this as well as several other passages without a paraphrase; and hence the difficulty to render them into English in the absence of the context. Before these sheets went to the press, we asked many native pandits in Ceylon to decipher the meaning of the above passage, but in vain. Every one told us that it was "impossible." We at length gave up all idea of translating it; and left it as the only passage which we were unable to render into English. We have, however, since consulted one of our friends at the Meeripenne temple, the Rev. Tudàwe, as a Singhalese scholar, perhaps, the most talented pupil of the late priest of Meeripenne; and he has given us a literal translation, with which we have reason to

be perfectly satisfied. ගැ (he or she) 'has extinguished' වට 'the continuance' කෙලෙසතැල 'of the ills of the flesh;' ගැ 'and has ceased' සතොස්සිත් 'to be pleased' යනැබ 'with gifts of whatsoever kind.'—*She has extinguished the continuance of the ills of the flesh; and has ceased to be pleased with gifts of whatsoever kind.*—We have said that we had reason to be satisfied with the above translation; and we shall briefly state our reasons. Asakdà must have been a poetical version of one of the Incarnations of Budha, and the only one which answers to the '*Asankawati Jàtake*.' Now Asankawati (so runs the story) was a young virgin who had been nourished by a hermit, and who subsequently became the consort of a king. Hence it is reasonable to suppose that the writer of the passage in question refers to the circumstance of Asankawati's having left that state of self-denial and privation, which were, according to the doctrines of Budhism, more particularly attended with the ills of this life, and which rendered it necessary to be satisfied with any thing whatsoever.

Note 12—page 78.

§ 63. "No person who is well read in the works of Rishies, will ever open the last word of the first hemistich into the first word of the second, either by compounding two words together, or by dividing a compound term, or an affix from its root, or the noun from its case-termination."

The rule is not exemplified in the text; and it is remarkable that our best writers are entirely free from all such defects of style. Indeed we have not met with a single departure from the rule in any of our standard works. We therefore feel constrained to supply the deficiency ourselves:

1. Example, where the *compound* term නිල්නෙතැඹි 'blue-lotus-eyed-female' (see § 5.) is split at the middle of the verse.

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පඹළුවින්නොලතු ල්
ඹුතුවන්දසන්නිළුපු ල්
අැසියදි කමනාක ල්
කෙලේඝලෙළුනොපමිනින්ලො ල්

"The voluptuary, having seen the *blue-lotus-Eyed* female, of pearly teeth, and of coral lips and palms, conceived for her an inordinate affection."

2. Example, shewing that the two words කුල්ඵට, which are permuted into one (see § 2.), are found split into two:—

ඹු ද ලි දු නි වි ස්ස ල්
ස වි දි වි ලෙ වි බු දු න් කු ල්
ලෙ වි ප ත් තෑ නි නි දු ල්
දිලේවාපුන්සදකෙ සුවිමි ල්

"O illustrious chief, mayest thou *crown-Like*, on the summit of the world; and with the rare wisdom with which thou art blessed, continually, until life's-end, prosper like a spotless full-moon."

3. Example, shewing that the affix තෑ is removed from the root කෙළ. (see § 7.)

බදිමින් නිල් සරල්වර ල
නාගිමින් සදලවනිතිකෙ ල
හාඅඤනන් දකමනාක ල
කවුරුන්සිත්නොවෙදකුහු ල

"Who would not be disturbed in mind, at *see-Ing* the lovely women, who having dressed their long jet-black hair, ever sport in the storied piazzas of the city!"

4. Example, shewing the post-position විසින separated from the noun which it governs.

මෙපුරපහර කුඟුයවිකෙ ල
නිහරලෙලෙලා දිගුදදපෙ ල
විසිනාගසින් රඟනෙනුපි ල
අඹරකොලලා ගුරුළුකිය ල

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"The immense flags which continually wave upon lofty staffs in this city, represent gigantic cranes, * who, having snatched snakes *by-means-of* their talons, sport in the sky."

5. It would be incorrect also to separate an inseparable particle, such as නිසා from the word which it governs: as

මි තු ෙ ර නී ගු ණ කෑ කා
මරෑ ඒ ණ ඤ රෑ ඤු ද ෙ නා කා
නි සා අ පි බෑ නි කා
පතඹුඝගසෑප ෙදව්දුබෙලෙ කා

"Kind and discreet friend! *Since* 'tis known that Death will come, let us through the might of God fervently hope for heavenly bliss."

We should not forget to notice here, that it is highly incorrect and inelegant so to place a word in any part of a verse, that the poetical pause may fall in the middle of that word. Meeripenne, than whom few have ever been more scrupulously particular in this respect, has however occasionally fallen into this error. The following is an instance where the word පා රව්වූ 'famous,' is divided into two, so that it conveys to the ear the meaning of two words,—පා 'exposed,' and රව්වූ 'stranger.'

සිරිසිදුසහසේ පා...ඥේදඝස්ථිවෑඩේ වා
ඒමියඤමුළුලෝ පා...රව්වූහිගොන්ඝෑදේ වා
ඤුවිජෑසම්කිදී පා...ලෝකසඤ්ඤේමවේ වා
මැතිදුවිඅමිසා පා...සිහාසෙන්වින්සොවේවා

"May his honor grow in great splendour like the moon—and may the fame of that splendour reach the whole world: may the eye of his wisdom shine forth as the light of a lamp of gems—and may he not be afflicted in mind even in a dream."

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* This word in the Singhalese is ගරෑඩ. It is a fabulous animal the vehicle of Krishna. Mr. Colebrooke in his Amarakósha translates ගරුඩ, the Sanscrit of the above term, thus: "Variously described as a gigantic crane or vulture, or an eagle."—p. 5.

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Note *—p. 80.

RHETORIC.

The Singhalese are deficient in many branches of experimental science, and Natural Philosophy. They indulge a great deal more in "abstractions and ingenious theories," than "experimental inquiries." Their chief delight is Poetry, and, what is most useful in the cultivation of that art—Grammar and Rhetoric. "The Rhetorical works in Sanscrit," says a late writer in the Calcutta Review, "are many, but are little studied by the present race of Brahmin Pandits, who seldom aspiring to authorship, are content to learn a little Grammar, and to read a few of the poets, and of the works on the measures of verse called *Chandas*." Not less unhappy is the fate which has of late befallen rhetorical studies in Ceylon. The native works on Rhetoric having been all destroyed in the several literary destructions which disgrace the page of history, the Singhalese are now indebted to a comparatively modern compilation, called the *Swabha'salankàra*, nearly the same as the *Dandialankàra* (or *Kàvyàdarsha*)* in Sanscrit, and *Swabòdhálankàra* in Pali.

With a view therefore to present the reader with a specimen of this elegant art, we propose giving a few of the rhetorical tropes or figures known to the Singhalese. Amongst these, that which appertains to *energy* or *vivacity* has the first claim on our attention. On the subject of *Energy* or vivacity, there are ten rules, of which *three* are not treated of in the Singhalese, owing to the imperfection of the language arising from the absence of aspirate letters.

1. The first species called මාසිලුතු *Matasilutu*, or "energy produced by smoothness of expression," cannot be exemplified in Singhalese from the want of aspirate letters *to contrast*

* Dandi is supposed to be the author of Dasa kumàra Charita, one of the standard works in Sanscrit Prose; see introduction to the same published by Professor Wilson, Ed. 1846.

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with the unaspirated. But in order to give the reader an idea of what is here meant, we shall illustrate the subject with an example from the Sanscrit *Dandialankàra:* මාලතීමාලාලොලාලිකලිතා "A garland of jasmines surrounded by sweets-loving bees."

2. Called පහන් *Pahan*, or "energy by reason of clearness," is produced by the use of *ordinary* and *easy* * expressions; e. g. සිසිරාංශුරශ්මේරුල්: මානෙල්කැකෙරිලතෙහේ— "The shadow in the moon illumines like the ray of an expanded blue lotus." It is, however, to be observed, that Pandits in the North (Calcutta) would express the above differently, thus; ක්ෂුදුපුළුපුලකුරක්: පලස්සේරුස්දිස්ලේ— "The moon with its legible mark illumines like a new-white expanded blue lotus."

3. The next is called සමබෑව *Samabewu* or "energy produced by an appropriate admixture of aspirate with non-aspirate sounds."—This cannot be exemplified in the Singhalese for the reason given at § 1. The propriety of this admixture in the Sanscrit is produced in one of three ways. 1st, by an abundance of non-aspirate sounds; 2dly, by an abundance of aspirate sounds; and 3dly, by an appropriate admixture of the aspirate and non-aspirate sounds—e. g. First; කොකිලාලාපවඃවාලෝ: මෝමෙතීමලයාතිලඃ. "The breeze from the Malayà mountain which echoes the notes of the Indian cuckoo, nears me." Secondly, ඌෂලච්ඡි කරඛාවය: ඛිඛී ඣරඝීභඃකෙණාඝීතඃ "Cooled by the drops produced from the delightful water-fall." † Thirdly, චඳනාප්‍රණොදා ඤ්ඩිම්භෙදුමිලඝමාරුතඃ: සොඪිතරුඤ්ඩිමඩෙඩොව්රරුමිවු

* The term *ordinary* is here used in the same sense in which Dr. Whately uses it in his work on Rhetoric, p. 258.

† Although this doctrine is not attended to by Pandits of the North of India, (vide Dandialankàra); yet it will be perceived that the first and *second* examples, when put together, are harsh and discordant in sound, and deficient in energy—a defect, which arises from the non-observance of this rule. The Singhalese, who at the present day use a great admixture of Sanscrit, would greatly improve their style by observing the rule in the text.

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ඛාණිලෙඃ. "The gentle breeze from the Malayà mountain, which is impregnated with the scent of the sandal trees, and which has a tendency to try my resolution, is like unto the (sweet) breath of lovely women."

4. Is called මියුරු *Miyuru*, or "sweet" * which in the absence of a corresponding term in English, we shall designate "the elegant." It is defined to be such an appropriate choice of words and sounds in style, that Pandits are captivated with its charms, in the same manner as the honey-extracting bee is delighted with the sweets of flowers. e. g. [1. illustrative of a proper choice of sounds]—මෙරදදෙරනිසුරුලදදසම්කලක්විප් කල්: මකල්හිමින්ලෙව්හි සැරදදගම්සිරිමත්. "The great virtues of royalty are perpetuated from the very period this Brahmin-loving king assumed the highest office of the state." [2. illustrative of a proper choice of words.] කුළුන්නුවියොව් යොවහසොරවෙසෙසින්මදෙහේ: මියුලැසිතියටනොමසේ "O woman! The rogue of a Cupid has left me away by withholding his love; but with thee it has been otherwise." It is to be observed, upon the authority of the Rhetorician to whom we are indebted for this summary, that the above sentence, which employs terms more *general* than the subject requires, conduces in the Singhalese to stimulate the attention, and to excite the imagination far more than when the same idea is expressed in a *limited* sense, as in the following sentence of common use among the vulgar; කැමතියමා මෙන කත් කෙසේනොඇසෙහි "Wherefore, O woman, art thou not pleased with me, who lovest thee?" The first of the above two examples, which substitutes "general" for "specific" terms, is less conducive to energy in English: in which language, "the only appropriate occasion for this generic language (as it may be called) is when we wish to *avoid* giving a vivid impression,—when our object is to soften what is offensive, disgusting or shocking; as when we speak

* 'Sweet as music"—Mrs. Barbauld.

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of an 'execution,' for the infliction of the sentence of death on a criminal: of which kind of expressions, common discourse furnishes numberless instances. On the other hand, in Antony's speech over Cæsar's body, his object being to *excite* horror, Shakspeare puts into his mouth the most *particular* expressions; 'those honorable men (not, who *killed* Cæsar, but) whose *daggers* have *stabbed* Cæsar." *

5. The fifth සුකුමර *Sukumara*, which cannot be fully illustrated in the Singhalese for the before mentioned reason, is "energy produced by the non-employment of many aspirate characters." We shall therefore cite an example from the Sanscrit: මඩලිකාතෘඛහීණිකාගණෛඋච්චිරගිරිගිරිඃ කලාපිනාඃප්‍රනෘත්‍යන්තිකාලෙඑඉතමාලිනි. "Having spread their tails, and singing sweet hymns, the pea-fowls dance in the rainy season."

6. අරුත්පල is *Aruthpala*, or "energy produced by *perspicuity*." † A departure from this canon is termed හේළෙඑ by the writer of Sidath' Sangarawa (see p. p. 79, 80.) We shall first cite an example shewing this energy, and next give one devoid of vivacity. වෙණ්හුරසුණා හුරිරැරත්දලණිදුගි උපුරේපොළොව. "Krishna buoyed up the earth from the sea (which became) red with the blood of the serpents (which he had) killed with his feet." The above example is from the Swabahasalankara. In the Sidath' Sangarawa, the same sentiment is given, but conceived in obscure expressions, with a view to illustrate the reverse of this rule—*obscurity*. මිඟිලුපුරේමහපුරැරත්සපුරැහොඬේ "The great pig buoyed up the earth from the red sea;" (see Grammar p. 80 and note.) Here none could understand what was meant by "the great pig" or "the red sea;" and hence the whole passage is obscure.

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* Whately on Rhetoric, p. 262.

† See Whately on Rhetoric, part iii. chap. 1 § 2.

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7. උඩාර *Udàra*, energy produced by, what Dr. Campbell * calls, "the most interesting circumstance distinguished" e. g. යදිකපණෑස්කෙනෙක්ගිගිනිනම්තවත්ගි: ඒවනිනානිසුරු මුහුනුපිලිනොබලාමහකුළු න. "O merciful! if the beggar's poor eyes happen to meet thine even an instant, he will not from thence (have any occasion to) behold the faces of the wealthy and prosperous." Perhaps nothing is more common in the Singhalese, as in all Oriental tongues, than to employ such tropes as the above, which serve to invigorate the language.

8. The next is called ඔද *Otha*, and is that energy which is produced by "the *proper* combination of several words together." Although this energy is chiefly to be attended to in prose compositions, yet scholars are of opinion that it should not be disregarded in poetry;—e. g.

සුපුන්සරසිසිරස්කළඔලඹසෙමෙර
රජදහසදිලිවුදුනොවිනපලඹනැබජන්සහ

"When the sword in thy drooping hand had glistened, thousands of kings surrounded by hanging tassels, like unto the volumes of a full moon's rays in autumn, have placed their saluting hands on their heads."

Here the reader will observe, that all the words in the first hemistich of the above stanza are run into one another, so as to render the whole line one entire word. But it is remarkable, that in the Singhalese, where nouns in their radical form, without being inflected, retain all the senses of different cases; the junction of the words is not easily perceptible as in Sanscrit, where not a single noun occurs in a sentence, except with its proper case-termination. †

9. දනකල් *Danakal*, is the next species of energy, produced by a non-departure from the *idiom* of the language, and by such an appropriate choice of language as to be in-

* See his Philosophy of Rhetoric, p. 418.

† But see note * p. 43, and remarks *ante* p. 179.

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telligible alike to the ignorant and to the learned; e. g. ඔනෑමිඔබතවසරයමෙස්තබදෝතමන් පිවිතුරුවුසඟහරණ රස්කිරදවත්නම්. "O hermit! If one like thee rest the splendour of thy two pure feet in any place, the same will be thy habitation."

10. සමාදි *Samàdi*, may be regarded by us as the mode whereby "tropes are rendered subservient to vivacity by a representation of things intelligible by things sensible." * This may be effected by one of six ways: we subjoin two examples:

1. Where life is attributed to inanimate nature: e. g.

ය ලි කි ස ර න ත ඛ ර
නි ලි පුල් නුවන් පැහැ ස ර
ස රා සි රී ම න ඝ ණ
දකිනෝසිනෙව් පැමිණිපසිව ර

"Lovely autumn of Lakshmi, having lustrous eyes of blue lotuses, and a swan-like bosom, next approached the illustrious pandit, as if desirous of seeing him."—*Kàviasèkara.*

2. When form is attributed to any thing without form: †

ඔදුරුතරුසු සියපස්හියරස්වතු ර
ඉදුරුදෙසෙන් වැදතුඛඝඟ මසපැකි ර
අදුරුසෙවෙල් තුරුසියපත් සිසිකිස ර
අතුරුදඟන් සරසිරුනේලොවනොසැ ර

"The *water* of lovely gentle *solar rays*, having from the east entered *the river of the heavens*, and there overflowed, and having thence [dispersed] destroyed the *Sevel*‡ *of darkness*, the lotuses of stars, and the swan of the moon, filled the whole world."—*Guttila.*

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* At length Erasmus, that great injur'd name,
(The glory of the priesthood, and the shame!)
Stemm'd the wild *torrent* of a barbarous age,
And drove those holy Vandals off the stage.—*Pope.*

† See Dr. Campbell's Philsophy of Rhetoric, p. 422.

‡ For the meaning of this word, see note at p. xcviii.

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Note *—p. 97.

DECLENSIONS.

ගේ House.

Singular.	*Plural.*
Nom. ගේ House.	ගෙවල් Houses.
Ac. ගේ or ගෙය House.	ගෙවල් Houses.
Ins. ගෙයවිසින් By House.	ගෙවල්වසින් By Houses.
Aux. ගෙසින් With House.	ගෙවල්වලින්* With Houses.
Dat. ගෙට To House.	ගෙවල්වලට To Houses.
Ab. ගෙන් or ගෙසින් From House.	ගෙවල්වලින් or ගෙවලින් From Houses.
Gen. ගෙසි or ගේහි Of House.	ගෙවල්වල Of Houses.
Loc. ගෙසි or ගෙහි In House.	ගෙවල්වල or ගෙවල්හි In Houses.
Voc. ගෙය O House!	ගෙවල්නි O Houses!

මල Flower.

Nom. මල Flower.	මල් Flowers.
Ac. මල Flower.	මල් Flowers.
Ins. මලවිසින් By Flower.	මල්වසින් By Flowers.
Aux. මලකරණකොට, or මලින් With Flower.	මල්වලින්, or කරණකොට With Flowers.
Dat. මලට To Flower.	මල්වලට To Flowers.
Ab. මලෙන් From Flower.	මල්වලින් From Flowers.
Gen. මලේ Of Flower.	මල්වල Of Flowers.
Loc. මලේ, or මලෙහි In Flower.	මල්හි, or මල්වල In Flowers.
Voc. මල O Flower!	මල්නි O Flowers!

Note *—p. 100.

THE FEMININE FORM OF THOU.

ඔ' Thou'—feminine.

Nom. ඔ Thou.	ඔලා Ye.
Ac. ඔ or ඔව Thee.	ඔලා You.
Ins. ඔවිසින් By Thee.	ඔලාවිසින් By You.

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* This is sometimes written ගෙවලින්, and the Dative ගෙවලව.

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Singular.	*Plural.*
Aux. කිසර ඉතොව With Thee.	කිලාසර හතොව With You.
Dat. කිව To Thee.	කිලාව To You.
Ab. කිහෙනි From Thee.	කිලාහෙනි From You.
Gen. කිගේ They.	කිලාගේ Your.
Loc. කිහෙරෙහි In Thee.	කිලාහෙරෙහි In You.

Note †—p. 100.

CONJUGATIONS OF VERBS.

කර To do, or make.

Active Voice.

[This may be regarded as the]

INDICATIVE MOOD.

Present Tense.

1. කරමි I do.	1. කරමු We do.
2. හෙරෙහි Thou doest.	2. කරහු Ye do.
3. හෙරේ He does.	3. කරත් They do.

Note that කරමි is occasionally changed into කරමි, හෙරෙමි, and හෙරෙමි; and කරමු into (see § 48) හෙරෙමු, කරමෝ, කරමිහ, and කරමිහු; *note* also that in modern practice කරහු is changed into කරව; and කරත් usually assumes කරති, හෙරෙත්, and හෙරෙති. see § 45, and note.

Past Tense.

1. හෙලෙමි I did.	1. හෙලෙමු * We did.
2. හෙලෙහි Thou didst.	2. කලහු Ye did.
3. හෙලේ He did.	3. කලෝ They did.

Note that හෙලෙමි is changed into හෙලෙමි; හෙලෙමු into කලෙමු, කලමෝ, කලමිහ, හෙලෙමිහ, and හෙලෙමිහු, see § 48. කලෝ may be changed into කලහ, කලහු; see § 44; and not unfrequently in practice into කලහ and කලාහු.

* හෙලෙමු is sometimes also changed into හෙලෙමුළු. (See Vibat' Maldam, § 17.) The latter is a recitative from of the verb, and conveys '*It is said* we did.' As, කියාළු '*It is said* that he went.' This form of the verb answers to the second preterite in Sanscrit. In ancient books, however, a ළ instead of ළු, is found in the recital form. E. G. In the passage මමතාගේදර මෙල හෝමාහේපියාගේල &c. quoted from *the Sarasangha-gunálankara* by Mr. Lambrick in his Pamphlet on *To v. Obscuhanse*, the young Prince Rahule is represented to have lisped the unintelligible things he had heard from others—'*It is said* that I (am) thy son—*it is said* that thou (art) my father.'

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Future Tense.

Singular.	*Plural.*
1. කරන්නෙමි I shall do.	1. කරන්නෙමු We shall do.
2. කරන්නෙහි Thou shalt do.	2. කරන්නහු Ye shall do.
3. කරන්නේ He will do.	3. කරන්නෝ They will do.

Note that කරන්නෙමි is changed into කරන්නෙමි, කරනෙමි, and කරනෙමි; and කරන්නෙමු into කරනෙමු or කරන්නමෝ; that කරන්නේ may be altered into කරනේ; see § 43; and that කරන්නෝ is also altered into කරන්නාහු and කරන්නාහ, see § 46 and note.

CAUSAL MOOD,

See Rule, § 50.

Present Tense.

1. කරවමි I cause to do.	1. කරවමු We cause to do.
2. කරවෙහි Thou causest to do.	2. කරවහු Ye cause to do.
3. කරවා He causes to do.	3. කරවත් They cause to do.

Note that the forms above given for the second person are obsolete, and that in the first person කරවමි is changed into කරවමි.

Past Tense.

1. කරවිමි I caused to do.	1. කරවුමු We caused to do.
2. කරවුවෙහි Thou caused to do.	2. කරවූවහු Ye cause to do.
3. කරවී He caused to do.	3. කරවූ They cause to do.[1]

Note that කරවිමි is changed into කරවිමි, කරවිමි, and කරවිමි; and කරවුමු into කරවුමෝ and කරවුම්හ: also කරවූ into කරවූහ and කරවූහු.

Future Tense.

1. කරවන්නෙමි 2. කරවන්නෙහි 3. කරවන්නේ } Shall cause to do.	1. කරවන්නෙමු 2. කරවන්නහු 3. කරවන්නේ } Shall cause to do.

Note that කරවන්නෙමි may be changed into කරවන්නෙමි, and කරවන්නෙමු into කරවන්නමෝ. Also කරවන්නේනේ into කරවන්නාහ and කරවන්නාහු.

IMPERATIVE MOOD.

See Rule, § 51.

2. කර Do Thou.	3. කරවී Do Ye.
3. කෙරේ Let Him do.	

Note that the third person plural does not properly possess the Imperative; but කර is changed into කරන්නැ—and කෙරේ into කරන්නේ.—The modern usage of the Imperative in the Singhalese, which admits of a diversity of honorifics, embraces all the following කර, කරන්, කරපන්, කරපිය, කරපියන් &c. &c.—see Introduction, p. lxiv.

BENEDICTIVE MOOD.

See Rule, § 52.

Singular.	*Plural.*
1. කෙරෙමිවා May I do.	1. කරමෝවා May we do.
2. කෙරෙහිවා Mayest thou do.	2. කරහුවා May ye do.
3. කෙරේවා May he do.	3. කෙරෙත්වා May they do.

CONDITIONAL MOOD.

See Rule, § 54.

1. 2. 3. } කරතත් If I thou or he do. { 1. 2. කළත් If I, thou, or he did. 3.

Note that කරතත් may be changed into කරතොත්, and කළත් into කළොත්.

PARTICIPLES.

See Rule, § 55.

Present.		*Past.*	
කරමින්	Doing.	කර	Having done.
කරමිනා		කරලා	
කරමිනි		කොට	
		කොටින්	

Note that කොට and කොටින් are used as in the following sentence තෙකොටපවරතෙරුවන්හට "Having made obeisance unto the three gems," &c.—*Yògadhàranè.* පිරිපාකොටින්සතර "Having made obeisance unto Budha."—*Elu Prosody.*

INFINITIVE.

කරන්ට or කරන්නට. To do.

Note that this is regarded as an indeclinable noun.

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PASSIVE VOICE.

Note that in the modern use of the Passive Voice the inflexional expedient proper to the Singhalese is frequently changed into the auxiliary form, which is to be met with in English. Anciently the use of this auxiliary form was confined to paraphrases, &c. [see Gram. p. 62.] We shall therefore give both the forms.

INDICATIVE MOOD.

Present Tense.

THE INFLEXIONAL.

Singular.	*Plural.*
I am made, &c.	
1. කෙරෙමි.	1. කෙරෙමු.
2. කෙරෙහි.	2. කෙරෙහු.
3. කෙරේ.	3. කෙරෙත්.

THE AUXILIARY.

1. කෙරෙනුලබමි. *	1. කෙරෙනුලබමු.
2. කෙරෙනුලැබෙහි.	2. කෙරෙනුලබහු.
3. කෙරෙනුලබයි.	3. කෙරෙනුලබත්.

Past Tense.

THE INFLEXIONAL.

I was made, &c.	
1. කෙරුණෙමි.	1. කෙරුණෙමු.
2. කෙරුණෙහි.	2. කෙරුණහු.
3. කෙරුණි.	3. කෙරුණාහු.

THE AUXILIARY.

1. කෙරෙනුලදිමි.	1. කෙරෙනුලැබුණෙමු.
2. කෙරෙනුලැබුයෙහි.	2. කෙරෙනුලැබුවහු.
3. කෙරෙනුලැබිඩි.	3. කෙරෙනුලැබූ.

Future Tense.

THE INFLEXIONAL.

I shall be made, &c.	
1. කෙරෙන්නෙමි.	1. කෙරෙන්නෙමු.
2. කෙරෙන්නෙහි.	2. කෙරෙන්නහු.
3. කෙරෙන්නේ.	3. කෙරෙන්නෝ.

* The different changes in spelling which these undergo must be learned by observation, and according to the usage of standard writers.

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THE AUXILIARY.

Singular.	*Plural.*
1. ಕೊರೆದ್ದುಲುಬೆನ್ನೆಂ.	1. ಕೊರೆದ್ದುಲುಬೆನ್ನೊಮ್ಮ.
2. ಕೊರೆದ್ದುಲುಬೆನ್ನೆಂಜಿ.	2. ಕೊರೆದ್ದುಲುಬೆನ್ನಾದ್ದು.
3. ಕೊರೆದ್ದುಲುಬೆನ್ನಂದ್.	3. ಕೊರೆದ್ದುಲುಬೆನ್ನೊ.

CAUSAL MOOD.

Present Tense.

THE INFLEXIONAL.

I am caused to be made, &c.

1. ಕೊರೆವೆಂ.	1. ಕೊರೆವೊಮ್ಮ.
2. ಕೊರೆವೆಜಿ.	2. ಕೊರೆವೆದ್ದು.
3. ಕೊರೆವೆ.	3. ಕೊರೆವೆವ್.

THE AUXILIARY.

1. ಕೊರೆವೆದ್ದುಲುಬೆಂ.	1. ಕೊರೆವೆದ್ದುಲುಬೊಮ್ಮ.
2. ಕೊರೆವೆದ್ದುಲುಬೆಜಿ.	2. ಕೊರೆವೆದ್ದುಲುಬೆದ್ದು.
3. ಕೊರೆವೆದ್ದುಲುಬೆ.	3. ಕೊರೆವೆದ್ದುಲುಬೆವ್.

Past Tense.

THE INFLEXIONAL.

I was caused to be made, &c.

1. ಕೊರೆವ್ವೊಂ.	1. ಕೊರೆವ್ವೊಮ್ಮ.
2. ಕೊರೆದ್ದೊಜಿ.	2. ಕೊರೆವ್ವೊದ್ದು.
3. ಕೊರೆವ್ವಿ.	3. ಕೊರೆವ್ವೊ.

THE AUXILIARY.

1. ಕೊರೆವೆದ್ದುಲುವ್ವೆಂ.	1. ಕೊರೆವೆದ್ದುಲುವ್ವೊಮ್ಮ.
2. ಕೊರೆವೆದ್ದುಲುವ್ವೆಜಿ.	2. ಕೊರೆವೆದ್ದುಲುವ್ವಿದ್ದು.
3. ಕೊರೆವೆದ್ದುಲುವಿ.	3. ಕೊರೆವೆದ್ದುಲುವ್ವಿ.

Future Tense.

THE INFLEXIONAL.

I shall be caused to be made.

1. ಕೊರೆವೆನ್ನೆಂ.	1. ಕೊರೆವೆನ್ನೊಮ್ಮ.
2. ಕೊರೆವೆನ್ನೆಜಿ.	2. ಕೊರೆವೆನ್ನಾದ್ದು.
3. ಕೊರೆವೆನ್ನಂ.	3. ಕೊರೆವೆನ್ನೊ.

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THE AUXILIARY.

Singular.	*Plural.*
I shall be caused to be made.	
1. කෙරෙවෙනුලැබෙන්නෙමි.	1. කෙරෙවෙනුලැබෙන්නෙමු.
2. කෙරෙවෙනුලැබෙන්නෙහි.	2. කෙරෙවෙනුලැබෙන්නහු.
3. කෙරෙවෙනුලැබෙන්නේ.	3. කෙරෙවෙනුලැබෙන්නෝ.

BENEDICTIVE MOOD.

THE AUXILIARY.

May I, or let me be made, &c.	
1. කෙරෙනුලැබෙම්වා.	1. කෙරෙනුලැබෙමෙ:වා.
2. කෙරෙනුලැබෙහිවා.	2. කෙරෙනුලබහුවා.
3. කෙරෙනුලැබේවා.	3. කෙරෙනුලබත්වා.

IMPERATIVE MOOD.

THE INFLEXIONAL.	THE AUXILIARY.
Do thou be made, &c.	Do thou be made, &c.
කෙරෙනු or කරනු.	කෙරෙනුලබ; කෙරෙනුලබව්.

Note at p. lxxxix.

We omitted giving the following versified translation of a stanza quoted in the Introduction. (See p. lxxxix.)

While Eve's fair goddess, from the lunar light,
Was sipping streams of rich and pure delight,
Her parted lips, where smiles of pleasure play'd,
A double row of milk-white flowers display'd.
This when the spirit of the night beheld,
With fiendish rage his envious bosom swell'd.
Waving his iron mace with menace vain,
He toward the goddess hasten'd on amain.
But as the hateful form advanc'd, she spread
Her breezy pinions, and the danger fled.
Then his last beam the sun her jewel flung,
As on her robe of ruddy clouds he hung.
But her bright silver salver's lunar ray
Dispelled the darkness with a milder day;
While its sweet honey-drops besprent the sky
With star-light glittered and rejoiced on high!—J. R. B.

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Note at p. cclii.

The rules for the examination of young gentlemen entering into the public service of this Island, and which, as an earnest of what Sir George Anderson intends to do in the promotion of native literature, are given in His Excellency's Minute of the 27th of May 1852, demand our notice. It will be seen from the Minute itself, which we extract below, that it embraces subjects by no means easy to those who content themselves with a superficial knowledge of the Singhalese. No one, we believe, can pass a satisfactory examination, according to these rules, without being a thorough Singhalese scholar, or having an extensive practical knowledge of our language. It is however to be regretted that greater attention has not been paid in the selection of books. We notice an utter absence of any of our poets in the list of Singhalese books given in the Minute, whilst, it is remarkable, the Tamil list contains no less than five such, of which the two last are amongst the most difficult known to the Shen-Tamil. Those who critically understand Pansiapanas Jàtake may easily master Kusajàtake, [1] Subàsite, [2] or Lòwedasangrahawa:[3] but why Dampiàwa was selected in preference to Amàwatura, [4] or Pradeepikàwa, [5] or Pùjàwalia, [6] or Dalsdàwangse, [7] we cannot imagine.

No Grammar is named in the list; and yet the student is expected not only to possess a "knowledge of the Grammar of the language," but also, to "be able to parse in it."

---

[1] A beautiful poem; see our notice of it at p. ccvii.

[2] A poem by the same writer as the last.

[3] See our notice of this work at p. cci.

[4] A book of legends in the Singhalese;—See our remarks thereon, and selection therefrom at p. clvii.

[5] Another work by the same writer as the last, noticed by us at p. p. xxv. lxix. clx.

[6] Also a book of legends principally relating to Gowtama Budha, noticed at p. clxxii.

[7] A Singhalese history of the Tooth-relics of Budha, noticed at p. clxxiii.

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Having thus briefly noticed the Programme of the Examination, we think it desirable to give our readers, especially those resident abroad, a brief account of the Singhalese books which are here enumerated:

1. *Balapprabòdane* (edition of 1847,) is a little work in two parts printed at the Wesleyan Mission Press, in English and Singhalese, for the Central School Commission. It contains easy lessons for students; but the style is not such as we would recommend to a person wishing to acquire a correct knowledge of the Singhalese. From it we select the following specimen:

එකදවසක් ලමයි දෙතුන්දෙනෙක් මැඩියෝඋන්නාවූ පොකුණක්ලඟසිටියාඇ—ඉතින්මේමැඩියෝ ඔවුන්ට කිසිවැරැද්දක් නොකලනුවුත් මැඩියෙක් උඩේඔළුව ඉහලවිඔසවනකොටම මේනපුරුලමයි උඩේඔළුවට හල්ඵලනවාය. එතකොට මේ සින්ඔකටැඩියෙක් මාගේ සෙනඟවන්නවූ ලමයිනි මේකැඩිලාවඉෙලලම්විනුවුත් අපටලෙලලමබව උඹලා ගිනන්නේනැතිවාය.

අසරනයින්ට රිදවන්වවත් ඔවුන්ට වේදනාඋපදින්නාවූ දෙයකට ගිනඟවෙන්වවත් අපටයුතුනැත.

"Two or three boys stood one day at the side of a pond in which there were some frogs. Now though the poor frogs did them no harm, yet as soon as a frog put up his head these bad boys would pelt at it with stones. My dear boys, says one of the frogs, you do not think that though this may be sport to you it is death to us. We should not hurt the helpless, nor laugh at that which gives them pain."

2. *Histories published by the School Commission.* These are of a piece with the last, and are the following: "Elements of General History: first series—Ancient History; second series—Modern History." Ed. 1851.

3. *The Singhalese Regulations of Government*, are accessible to the student. They are upon the whole written in an intelligible style. But we should be sorry were they to form the standard of style to be acquired by those stu-

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dying the Singhalese. For obvious reasons we refrain from a critical notice of them.

4. *Dampiàwa* * is a translation made from the Pali into Singhalese by the late Pandit Don Thomasz Modliar; see notice of him at p. ccxlvii. It is written in an easy chaste style, and forms part of Budha's Sermons, treating of the tenets of Budhism. We select the following specimen therefrom.

සියළුලොවට ණායකවූ බුදුරජාණන්වහන්සේවිසින් දේශ
නාකරණලද ඔවදම්පියාවේ ගාථාවලපෙනිකිබෙන අභිප්‍රාවල්
මදක්එහුඛෙන්සිංහලකර[illegible]ලැබේ†[illegible]ජ්ඤෙස්දයන්[illegible]
සැමකල්පනාවලට ළුහමිබුල්වන්නේය සිහමටුම්වන්නේය,,
ජ්ඤේමය,, යම්සත්වඤෙනෙක් ණපුරුවූඤෙලසුණාවූ නො
සතුවුවූඤැලුඹුණාවූ සිතින්ඉන්නත්නව, ඇත්තෙන්ඇතිඤාට බො
රුකිමද, ප්‍රියවිසාසයන් භෙදකරණපිණිස්කියණාඤේලාමද,
ආයුධයකින්අණපුවාසේ සිහරිදෙන්ණවකියන එරුශවවන
යද, තමන්වවත් අනුන්වවත්කිරිවිඛක්ණැතිප්‍රඥාපඛයද, මෙකි
අකුසල්සහර වචණයෙන්සිදුකරගන්නේයැ[illegible]කරුණාවක්
ණැතිව ඉතාරෞද්‍රවතැලිමෙන් ගිංඝාපිඛාකිරීමෙන් සතුන්
මැරීමද අනුන්ඉන්නකවන්තු බලාත්කාරයෙන්වත් හොරක
මින්වත් පැහැරගැන්මද අනුන්ඉන්නා සත්‍රීන්සමඟහොරෙ
න්ඉඤතුවිමද මෙකිඅකුසල්තුණාඤින්සිදුකරගන්නේය[illegible]
අනුන්ගේඉසුරුඤමිපත් තමන්වඇත්නම් යඤපතැයියනාබල
වත්ලෝභඤමද අනුන්ණාසිත්වයිය ණපුරුඤල්පනාවද කු
සල්ණැත අකුසල්ණැත මව්පියෝණැත මෙලෝණැත පරලෝ
ණැත යඤපත්මඟඛවුණේණැත දුන්නාවූ දෑණෙහිඵලවි
පාඤණැතැයිකියා තමන්තුන්සිනාඟණ අනුන්වන්කියාදෙමින්
සදුසල් ලෝකේඇතිදේ ණැතිකොටගන්ණාලද මිත්‍යාදිත්ති
යද මෙකිපවතුණාසිකින්සිදුකරගන්නේයමේ[illegible]ඤකින්ඛ
සින් සිතින් මෙකිදඝඅකුසල් තුවණ්ඉදඤමිනිසා සිදුකොට
ගෙණ නාරඤය තිරිසන්යෝනිය ප්‍රෙතලෝඤය අසුරණා
යඤණ සතරඅපායෙහිද මිනිස්ලොවදෑඛිතවිඳුපදිමෙන්ද,
සැරිරසෙන්හා සිතින්දැක්විදිමට පැමිණෙන්ඉන්නේය[illegible]කුමක්
මෙන්දයත්,, ඇලෙඹියොදණලද්දව ඇලඇදගෙණඅන්ණාවූ

* There is also a Sannc or paraphrase into the Singhalese.

* Sic in orig.

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හොඳුන්ගේයවර්ණන්ව ඔහුන්පසුපස්ගේයන්නාවූ ගැල්සක්
මෙන්කඹින් බසින් සිතින් දසඅකුසල්කලාවූ පුද්ගලයාඋපදා
පන්නැන්වලව අන්නොගැර අකුසලින් කැවිවයන්නේය—

"The significations of the stanzas contained in Dampiyàwa, which was preached by Budha, the chief of the whole world *is* briefly translated into the Singhalese [as follows:] That is to say; the mind alone is the root of all thoughts, the mind alone is the chief [principle] of all thoughts. It is even so. If any being actuated by wicked, evil, displeasing, inflamed mind; shall speak falsehood by suppressing the truth; and shall back-bite with a view to commit a breach between affectionate friends, and shall make use of reproachful words which may be to one's feelings as hurtful as if (he had been) stabbed with an instrument, and shall give utterance to vain talk, which is neither profitable to himself nor to others; he shall commit these four sins by *word*. The killing of beings by bruising them very severely and mercilessly, and by oppressing or tormenting them; the taking away of property of other people either by force or theft; the illicit intercourse with other people's wives; are the three sins which are committed by *body*. But the three following sins are committed by the *heart;* viz. inordinate covetousness [i. e. desiring for one's self] the property and possessions of others; an evil wish for the death of others; and unbelief; i. e. belief in the non-existence of whatever exists in the world, by communing [with himself] and saying to others that there is no merit—no demerit—no present [world] existence*—no after-world—neither are there parents [father mother]†—and good priests and Brahmins‡—nor does reward

* The words which we have literally rendered "no present existence, no after-world;" mean, "that there is no transmigration of souls from this world into another et vice versa."

† "Neither are there parents:" i. e. Unbelief in the merits arising from honouring and serving parents.

‡ So likewise with reference to the expression ["Neither are there] good priests and Brahmins," the words "Unbelief in the merits arising from serving priests and rendering charities towards Brahmins" are understood.

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or profit result from the charitable gift of anything. Thus by reason of the want of wisdom, having committed the aforesaid ten sins by *body*, *word*, and *thought*, a person happens to endure pain (sorrow) both in mind and body, being born to trouble (sorrow) either in the Human-world, or in any of the four following infernal regions, * viz. Hell, Brute-creation, [Animal-kingdom] Existence of a Hob-goblin, or the world of Devils called *Asura:* † Exempli gratia: As the wheel of a waggon drawn by bullocks which are put into a waggon, follows their footsteps, so likewise sin closely, and without leaving him, follows the divers existences of the person who has committed the ten sins by means of his *mind*, *body*, and *thought*."

5. The *Pansiapanasjàtake* is the largest book extant in Singhalese. It contains, as its name imports, "the history of 550 Incarnations" of Gowtama. It was translated from the Pali about A. D. 1312—1347. (see a portion of its Introduction at p. clxxvi.) Its composition is good, neither too antiquated nor too modern. We would recommend its style for the adoption of the student; (see a selection from the work at p. clxxvii.) Its probable cost is from £7. 10*s.* to £15. It is, however, not easily procurable. ‡

6. The *Tupàwansa* is a Singhalese work, containing an account of the death of Budha, and of the manner in which his relics were disposed of. It is comparatively a small work, and may be procured at an expense of 7*s.* 6*d.* Its style is unexceptionable;—see a specimen at p. clxxv.

7. The *Ràjawalia* is a chronicle of "the succession of the kings" of Ceylon, extending to the arrival of the Dutch in the island, written at different periods in an easy and unlaboured style; (see a selection from this work at p. lxvi.) It is easily procurable, probably at an expense of 6*s.*

* See අනේරුවාද in Clough's Dictionary.

† A detestable order of devils or spirits; see අසුර in Clough's Dictionary.

‡ See a brief account of this work in the Journal of the Ceylon Branch of the Royal Asiatic Society, No. III. p. 111.

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MINUTE

By the Governor.

I have had under my consideration the mode of examining parties desiring to pass an examination in the Native Languages.

2. It appears to me, that some fixed Rules should be established, defining the nature of the examination required to be undergone. I therefore propose the following:

3. The student should be required to translate from two or three of the following works:

In Singhalese.

The Bala Prahbodena.
Histories published by the School Commission.
The Singhalese Regulations of Government.
The Dampiyawa—Translated from the Pali.
The Pansiye Panas Jateka.
The Tupawansa.
The Rajawallea.

In Tamil.

The Neethe Venpa. [1]
The Kural. [2]
The Thesavalame or Country Laws of Jaffna. [3].
Simon Casie Chitty's Tamil Version of Turnour's Epitome of the History of Ceylon. [4]

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[1] This is a small work in Shen-Tamil, containing one hundred Stanzas, written by Afve, an authoress of great repute. It treats of proverbs, and moral maxims, &c., of a character with Hitôpadesa.

[2.] A poem, also in Shen-Tamil, written by the cebrated Thira-Valluwar, brother of Afve. It treats also on moral subjects. Several commentaries upon the text are extant. Also two translations into English. This as well as *Neethi Venpha* has been printed.

[3] "The Country laws of Jaffna," is a little work in easy prose. See an abridged English version of the same appended to the Translation of VanLeewen's commentaries on the Roman-Dutch law.

[4] "Turnour's Epitome of the History of Ceylon," is in easy prose.—Its style is unexceptionable.

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The Calladakam. [5]
The Government Ordinances. [6]
The Kambaramayanum. [7]
The Barathum. [8]

4. Translations should also be made from written Olas given by the examiners; also translations of some Cutcherry papers, of some Leases, Mortgage or other Legal Documents, being usual in the proceedings of Courts of Justice.

5. All Translations should be fairly written, sealed and sent to the Colonial Secretary.

6. The Student should then be required to translate a Fable from English into Singhalese or Tamil, as the case may be, and to translate part of an Ordinance.

7. The Student should be able to write the Native character well and with fluency.

8. He should be able to write Letters and Orders in the Native languages on Judicial and Revenue matters.

9. The Student should be able to read with ease original communications from Headmen and Government Officers, on all Revenue matters, and on all Judicial Reports. Selections from each should be made for this purpose by the Examiners.

10. The Student should have a knowledge of the Grammar of the Language, and be able to parse in it.

11. The Student should be able to converse perfectly and fluently in the Language in which he is examined.

12. I further propose that the examination should take place half-yearly in the middle of January and the middle of July.[1]

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[5] This is a poem held in high estimation amongst the Tamils.

[6] Our remarks on the Singhalese Ordinances will likewise apply to the Tamil.

[7] We hardly think that there is a more difficult Poem than this well-known Epic poem in Tamil literature. It contains 12,000 stanzas in Shen-Tamil.

[8] This contains 4000 stanzas; and is quite of a piece with the last.

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13. That a Board of Examiners should be appointed, consisting of two European Gentlemen, one an Officer of Government; two Native Gentlemen; and a President to be named by the Governor.

The Board should declare whether they consider the Student qualified for the Public Service, and give the character of the Examination passed.

Pavilion, Kandy, May 27th, 1852. G. W. ANDERSON.

In the Introduction, and in this Appendix, we have given different exercises for the student. We have not, however, given a specimen of a prose translation from the English into Singhalese, written in a style which we would recommend for the adoption of the student. This we here supply at the suggestion of a friend, by translating a portion (Book III. Fable 9.) of the Sanscrit Version of the

HITOPADESA.

චිරවරණම් රජකුමාරයෙක් කිසිදේසයකින්අවුත් මගිරජ වාසල දෙරටුපාලයාකරපෑමින මමවනාහි මෙහෙවරක්සොයනරජකුමාරයෙක්මි මාරජුදක්වශිකි,, මසේදෙරටුපාලයාවිසින් රජුදක්වනලද හෙතෙම දේවයෙනි ඉදින්සේවකවූමහෙන්වැඩඅැතහොත් මහේදිවිවැටුමකරනු ලැබේවසිකි,, සූදකරජදනාගේවියදමකිමෙක්දැයිවිනාලේය,, දවසට රන්හාරසියයක් වෙතිසිවිරවරකි,, නාගේඅයුදකවරේදැයි රජුවිසින්විචාරණලද චිරවරතෙමේදනාකඩුවතුන්වෙනියසිකි,, රජුසොපිලිවෙණැසියෙ ජ්අසා චිරවරතෙමෙරජුවැද නික්බුනකල්හී ඇමතියෝ දේවයෙනි මොහුට සතරදවසකවැටුප්දිකිමෙක්ද මේතෙමේ මෙපමණවැටුප්ලබන්ව සුදුස්සේහෝ නුසුදුස්සේහෝද මොහුගේ සවරූපදන්නාලැබේවසිසැලකලෝ ඉක්බිතිඇමැත්තන්බසින් ඔහුවකැඳවාඔහවබුලත්දී ජ්වියදමදුන්නාහ කුමක්හෙයින්දයත්

103—බුලත මිගිරිකිත්වේ නාරකාසාකුළුත්වේ
පනුදුගඳදෙසුත් වාසෙම්නසාවත්සරුලස්
මලඟැරමනඝෝනාගින්දදල්වග්බුලත්හී
ගුණතෙලෙසකමිත් මේදෙව්ලොවේවත්සුදුල්බෝ *

* බුලත් වනාහී කුළුරසය තිතරස මදුරරසයෙන්මිශ්‍රය,

මොහුගේපැවැත්මහා මෙතෙවරදජාවියදඬිකරණපරිදි රජ
තෙමේරඟසින්සොයන්නේ ඉන්අඹක්දෙවියන්වයඟ බමුණන්
ඳ තුබූකොටසින්අඹක් දුප්පතුන්වද ඉකිරිකොටස ඔහු
ගේ අන්නපානාදියවහා ක්‍රීඩාසෙල්ලම්ආදියවද වියදඬිකරණ
වෙහා මේසියළුකුත්‍ය නිතරමකරමින් රැඳුල්දෙකේහි කඩු
ගන්අන්අඟිව රජවාසලඉවියකරමින් යම්කාලෙක රජුමඅතු
දත්නේනම් එකල්චිනාසේකියෑගෙවද නොඑලඹොනාබඳදද
නඟත——නෑවිත අවතුදුස්වකාදිනොක රැ අතුඇම්පාළපදි
නාහැඳිමක් රජුඅසා කිමෙක්ද මෙකිවාසල කවරෙක්සිවිදැයි
විවාලඇල දේවඝයනි මමවිරවරයෙ විරවරතෙමෙකි,, හැඳිමක
රගේවසිරජතෙමෙකිය., එසේයදේවයනිකියා විරවරතෙම එක
නොසිමනික්මිනා,, එවිවිරජතෙමෙසිතතුගේමාවිසින්ඉඳිහුදඇලා
රජකුමාරයාඳුදිඇවුවින් සිදුරුඇතැ හැකිඅඳුරෙකියවනාලද්දේය
ගෙන්නුසුදුසුය මම්මිගොස් මේකිමෙක්දැයි පරීක්ෂාකරමැයිඝත
මේද ඇඳුවක්රඟගෙන ඔහුඅතුව ක්‍රුවරවාඇලින්පිටත්වගිය්ය,,
විරවිරතෙමේද එම සථානයවපැමිණ සියළුආධරණින්හැදුන
රූපයවිවණසම්පන්න භඩනාසත්‍රීයක්දැක කිකවිරක්ද කුමව
භඩාදැසිඇය,, සත්‍රීදකියන්නි මෙවිණාහි මෙමසුදු කරජුගේ ස්ත්‍රි
දේවියෙම් බොහෝඇලක් මහන්හැසින් මොහුගේබොහුසෙවණෙ
හිවිසූයෙම් මෙතෙදියගේ අපරාධයෙන් අදින්තුන්වෙනිදින
මොහුමියෙයි එමද අතරඇවන්නෙමි මෙතිනොවසන්නෙමි
මගෙයින්භඬිමිසිකි——පිනැත්තිය තුබවසන්නේගේ වාසය
නැවතෙමෙගියෙතෙලෙස වේදෙහොසිකිකල ස්ත්‍රිදේවියන්නි ඉදි
න්නෝදෙතිස්ලකුනොන්සුන් සක්තිඛරනම්සියපුත්තිසයිඅති
න්සිදහසවත් සවිමහලාවවසුදුකෙරෙසිනම් එකලරජතෙමෙසි
ඇවසක් ජීවත්වන්නේය එමදුතෙතෙන්වෙතෙඇසිසියා අතුරු
දහන්වි,, විරවරතෙමේද සියගෙවවැද නිදිඛරවලන්ඔහුගේඅග්‍රි
භාපුතු අවදිකෙලේ,, උහුදඉදනා නිඳඇරලන්කල ස්ත්‍රිදේවි
කල ඒසියළුකතාකිය,, ඒඅසා සක්තිඛරතෙමේ ඒමිහුගේ රව
රක්නාපිණිස යමෙක්හෝහැද මෙගේවූවමපිනැත්තෙමේ එම

කුමාරය කෑසඳරසයෙන්අතුගතය විනෙමිනසා කුමින්දුරු
කෙරේ දුගදදෙස් පහකෙරේ මු විසරහසි පිරිසිදුකෙරෙයි සෑ
මාග්ගිය දිජ්ජිකෙරේ,, මිතුය ඉුලස්පිදීඛද මේතොලස්හුණ
යෝ දඩුලෝපවිා දුසීලඛයඤ——

හෙයකින් කිසිකලෙක මෙබඳුකුියාවෙක මේඅරියාගේදුද කෙරීමදුතුම්ද ඔහෙයින් පියාගෙනි දන්කුමනබාදෘවක්ද සිසතුවුසහිතවකිය,, සක්තිඛරයාගේවිදුකිසන්නි ඉදින් මෙසේ නොකොලඹොත් රජුගෙන්ලැබුවියදමගෙවීම කෙසේවේද අපේකුල්ඵව මේසුදුස්සකැසිකිවිාය,, මෙසේසලකා සියල්ලෝ සවීමංගලාවගේදේවොලව ශියෝය—— ඉඟිදී විරවරතෙම සවීමංගලාවවැඳ දේවිනි පහදිවා සුදු කමහරජතෙමේදින්වා මේපුදඟන්නාලැබේවසිකියා පුතුගිඟසින්දේය,, ඉන්පසු විර වරතෙම රජුගෙන්ලත්වියදමිපිනිස දන්සුදුස්සක්කෙලෙමි ඉතින් දරුවන්නැතිජීවිතය දුකකැසිකල්පනාකොට තමාගි සඳසින්දේය,,තවද තමුන්ගිමිඟාපුතුගේසෝකයෙන් පෙලෙන සත්‍රියද ඔසේමකෙරෙල්ය,, මේසියල්ල ඇසූදුවුරජතෙමේ විස්ම පත්ව

104—අ ප වැ නි කු ඛා ස න්
දි වි ඉ ත් නැ වතමි ය යෙ න්
වැ ලි මා සු ට සා ම ස න්
නොවිවෙන්නේද නොමමෙදිස න්

තවද මොහුනැති රජ්‍යයෙනුදු කවරප්‍රයෝජනඳසිසිහා තමුන්ගිසඳසිඳිනාපිනිස කඩුවහැඳගත්තේය,, ඔවිට දෙවිදුපෙ නිරජහුගේ අතනාවහා පුතඉක්මන්නොව දන්නාගේරවසැ ස්මක්නොවෙසිකි,, රජ්ජුරුවෝදබැහැදුන දේවිනි රජ්‍යයෙ න්හෝ ජීවිතයෙන්හෝ දනයෙන්ඉහෝ කම්නැත ඉදින් ඔව අනුකම්පාසිත් ඇත්නෙහිනම් මාමරුවත් මේරජපුත්‍රයා අඹුදරු වන්හා ජීවත්කලමැනවැයි ඔසේනොකලහොත් ඔහුන්ගියමහ මමත්සන්ඝනාමිසිකිහ,,දෙවිදුහොමෝදමේනාගේඋතුම්හුණයනා සේවකයන්කොරගිඇති දයාවෙන් මමසවිප්‍රකාරයෙන් සතුටු වූයෙමි යව ජයගනුව මේරජපුත්‍රතෙමේද සපිරිවරින්දිවිලබා වසික්ය——ඉන්පසු විරවරතෙමේ අඹුදරුවන්සමග දිවිලැබ සියකෙවගියේය——මොවුන්විසින් නොදක්නාලද රජතෙ මේදපහයවනැහ පෙරසේම සැතපිනා,, නැවත වාසලසිටි විර වරතෙම රජුහුවිසින්විවාරනලද්දේ දේවයන්වහන්ස ජඹඩනා සත්‍රිමාදුන අන්හඬානවුවාය අන්කිසිකතාවක් නැතැයිකිය., රජජිඅසාසතුටුවූයේ මේඵලතෙමසත්වතෙමේ කෙසේද්‍රසන්සහි සඳ සිආස්වඅසිසහිතවසිනියා——

TRANSLATION BY F. JOHNSON.

"*One day* a Rajaputra named Vîra-vara, having arrived from some country, presented himself before the warder at the palace-gate, and said, I *am* a Rajaputra, in quest of a livelihood; procure me a sight of the king. Accordingly, upon being introduced by him into the royal presence, he said: If your Highness has any use for me a servant, then let my stipend be fixed. What *must* thy stipend *be*? said Súdraka. Four hundred pieces of gold a-day, answered Vîra-vara. What *are* thy accoutrements? demanded the king. Two arms, replied Vîra-vara, and a sabre *for* a third. It cannot be, said the king. On hearing that, Vîra-vara made his bow and withdrew. Then said the ministers: Please your Majesty! By giving four day's stipend, let his character be known, *and* whether he be worthy or unworthy to receive such a stipend as this. Then, at the instance of the ministers, he called *him* back; and having presented betel *to him*, he gave *him* those wages. For:—

103.—Betel is pungent, bitter, spicy, sweet, alkaline, astringent: a carminative, a destroyer of phlegm, a vermifuge: a sweetener of the breath, an ornament of the mouth, a remover of impurities, and a kindler of the flame of love. O friend! these thirteen properties of betel *are* hard to be met with, even in heaven.

The disposal of the stipend was very narrowly watched by the king:— a moiety thereof was given by Vîra-vara to the Gods *and* to the Brahmins; a fourth to the distressed; *and* the remainder of it was spent in food and in amusements. When he had done all this, *his* daily practice, he would wait sword-in-hand day and night at the palace-gate: and when the king himself commanded, he would then return to his own home. Now on the fourteenth night of the dark *half* (or wane of the moon,) the Raja heard a noise of piteous weeping; upon which he called out, Who! who

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waits here at the gate? To which he replied: Please your Majesty, I, Vìra-vara. Let an inquiry be made into *that* weeping, said the king. As your Majesty commands, said Vira-vara, and straightway departed. The king *then* thought within himself: This Rajaputra all alone has been sent by me in darkness which might be pierced with a needle: that *is* not right. I also will go likewise and see what is the matter. Then taking *his* cimeter, the Raja followed him outside of the city-gate. When Vìra-vara reached the place, he saw a certain woman, young and beautiful, adorned with all *sorts of* jewels, weeping; and asked her, Who art thou? *and* wherefore weepest thou? The female replied: I *am* the Fortune of this king Súdraka, beneath the shadow of whose arm I have long reposed very happily. Through the fault of the queen, the king will die on the third day. I shall be without a protector, and shall stay no longer: therefore do I weep. By what means, said Vìra-vara, may your Grace reside here still? Fortune replied: If thou, with thine own hand, having cut off the head of thy son Sakti-dhara, *who is* possessed of thirty-two marks, *wilt* make an offering to the all-auspicious *goddess*, then shall the Raja endure for a hundred years, *and* I *shall* dwell happily: saying which, she became invisible. Vìra-vara then went to his house, and awoke his wife and son who were fast asleep. When they had shaken off sleep, they sat up: and Vìra-vara reported all that speech of Fortune; on hearing which, Sakti-dhara exclaimed with rapture: So fortunate *am* I then, as to possess a qualification for saving the dominions of my prince! Therefore, O father! what *reason can there* now *be for* delay? since at any time the offering up of this body in such a cause as this *would be* praiseworthy. The mother of Sakti-dhara, said: It is worthy of our family; if it is not to be done, how can an equivalent be *rendered* for the king's pay that has been received? Having thus determined, they all repaired to

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the temple of Sarva-mangalà; *and* there having paid adoration to the goddess, Vìra-vara said: O goddess! be favourable: let the great Raja Súdraka be victorious: *and* let this offering be accepted. So saying, he struck off the head of *his* son. Vìra-vara then thought within himself: A return in full has *now* been made for the salary received from the king. Life now without *my* boy *would be* a grievous burden. After this short meditation, he cut off his own head. The like was also done by the woman, overpowered *as she was* with grief for *her* husband and *her* son. The Raja hearing and seeing all this, reflected with astonishment:

104.—Insignificant creatures like myself live and die: *but* the like unto him has never existed in the world, nor will exist.

What use *is there* even for a kingdom deprived of him? Then was the sword unsheathed by Súdraka also to smite off his own head; when the goddess on whom the happiness of all depends, appearing, stayed the king's hand, and said: Son, away with *such* rashness! there shall now be no breach in thy kingdom. The Raja, falling prostrate, said: Goddess! I have no need of realm, life or fortune. If thou hast any pity for me, then through my death let this Rajaputra live with his wife and son: otherwise I go the way they have found. The Goddess replied: I am every way satisfied with this exalted piety, and tenderness to thy servant: go, be victorious; *and* let this Rajaputra likewise, along with his family, be restored to life. Thereupon, Vìra-vara, with *his* son and *his* wife, being restored to life, went home; *and* unobserved by them, the Raja having returned, laid himself down to sleep on the roof of the palace as before. Vìra-vara, on guard at the gate, being again questioned by the Raja, said: Please your Majesty! that weeping woman disappeared on seeing me: there is no other news what-

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ever. The Raja, delighted at hearing this answer, reflected with amazement: How can this most excellent creature be *sufficiently* commended?"

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* Note *—p. cclxiii.

EXERCISE IN PARSING.

එකදවසක් ලමයිදෙතුන්දෙනෙක් මැඩියෝ උන්නාවූ පොකුණක්ලඟ සිටියාය. "Two or three boys stood one day at *the side* * of a pond in which there were some frogs."—*Balaprabòdane*, p. 22. We would construct the above thus: එකදවසක් මැඩියෝ උන්නාවූපොකුණක්ලඟ ලමයිදෙතුන් දෙනෙක් උන්නාය (see p. 53). But it will be seen that it is even now grammatically incorrect. Although එකදවසක් is not altogether wrong; yet එක්දවසක් would be more expressive, and euphonious. We would use දවසක් without the එක්.—දවසක් is a noun in the *locative* case; and it would be desirable to have the proper termination දවසක් (කි) or දවසෙහි (අි), see § 33; or දවසෙ (ඉ), the ඉ being merely substituted in modern usage for අි; see p. lix.

මැඩියෝ—is a plural noun in the *nominative case*, and in the third person (see § 26). This would be properly put in the nominative in English; but according to Singhalese Grammar it should be in the instrumental; † as අහනින් (අන්) වුහුවුණු වන්නරද දිරිසඅැදුරු දදුරුකෙරිල්. "The dart of an eye shot by women, has split the rock of strength." (see p. 30). In English this would be written thus: "The dart of an eye which *women* shot, has split the rock of strength." But the rule in Singhalese may be laid down as the following:—an agent subservient to the principal agent or nominative in the

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* This should be "in the vicinity" ලඟ, and not "at the side," which means අද්දර, or පැත්තේ.

† Where, however, the nominative in the dependent clause conveys a locative signification it is put in the *accusative*; as මදුරදුන් (acc:) රන්යාදිවෙස තුරුතනන්දිනි "When king-Madu's-*daughter* (acc:) had gone to the wilderness, Wessantra gave away his children." See p. 41.

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sentence, or the nominative in one member of a sentence depending upon the principal nominative in the principal member of that sentence, is put either in the instrumental, genitive, or accusative case. Hence මැඩියෙන් should be මැඩියෙන් (ඉන්) see p. 28; *the instrumental* case.

උපන්නාවූ is a *past* participle from the verb ඕද, or ඌද; which makes ඌනේ or උනේ in the past. උනේ alone may be used as the past participle. The ඌ (together with the නා in this instance for the sake of euphony) is only used where as in paraphrases it is necessary distinctly to point out the several parts of speech. (see p. 52). We would therefore write this word උනේ instead of උපන්නාවූ.

පොකුණෙහි—is a noun in the genitive case, just as in English 'at the side *of a pond*.'—"The post-positive nouns අත, පවිය, ලඟ &c. have the signification of [සප්තම්‍යර්ථයෙහි] a locative; see the Singhalese paraphrase to § 27 of the Sidath' Sangarawa. There වැඳිවිදුන්හේ (see p. 29) should be, "Having approached Budha's *side*."* Take also the following examples පොළොවෙහෙළියෙ අතේ කුණුවෙතැයුරු (see p. 40). "Which quality is it that is continuously the same in (the side of) youth?" මිරිවිවරිවිසුළු අතර නෝයිසිදුරු ලෙවියි (see p. 37). "From day to day is the moon distanced from *the vicinity* of the sun." †

ලබයි—is the principal noun nominative in the sentence. It should be ලබෙයි or ලබියේ (see p. 27), and not ලබයි. True, the latter from is now frequently used; but ලබෙයි, which is also used, is more correct; and is not less intelligible than ලබයි.

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* අත is derived from අත 'arm,' a member of the body; it conveys *nearness*, proximity.

† Mr. Lambrick would have us believe that postpositions like ලඟ govern an *accusative*. See his Grammar, p. 117. He exemplifies the rule as follows: "මාතුමාගේවසුවට රජ සාරිය සෙලුවා He did suit and service for me." This is incorrect. මා is not in the accusative, but *genitive* case; මාගේ වසුව is a noun in the *dative* case, the word "for" being understood; (see § 26.) The correct translation of this sentence into English, so as to convey the grammatical forms of each word would therefore run as follows: "He performed king's-service for the stead of me."

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දෙතුන්දෙනෙක්—is a compound attributive noun, put in apposition to ලමෝ, (see pp. 10, 11.)

උන්නාය—is an intransitive verb in the past tense, and in the 3d person *singular* number, derived from the root සිද or ඉද, and does not agree with ලමෝ. It should be උන්හ, or උන්නෝය (see § 44.) උන්හු or උන්නු.

According to the above remarks the sentence should run as follows: දවසක් මැඩියන් උන්පොතුනක්ලඟ ලමෝදෙතුන්දෙනෙක් උන්නෝය.

We would now ask the student, whether the sentence with which we set out could be reduced to the correct form into which it is now rendered, without the assistance of 'the only standard Grammar of the Singhalese,' the Sidath' Sangarawa? Whether this could be achieved by the assistance of any of the Grammars written by Europeans? And lastly, whether the last version which we have given is less intelligible to the ignorant, by reason of its being more correct, than the sentence at the beginning of this note?

Note *—p. cclxxv.

SPECIMEN OF AN EXERCISE FOR THE STUDENT.

1. Why should not "සන්දිස" and "බින්දුව" be written සංදිස and බිංදුව respectively? And why should not පණ්ඩිත be written පඬිත, or පන්ඩිත; and හඟාව be written හන්හාව; and වෙලඳුම් be written වෙලඳුන්?

2. Correct the following sentences: "දෙරකවඅහුලක් නැණින්, I have made a bolt for a door."—*Lambrick's Grammar*, p. 118. "අත්ගහනාවාදුවින්, I saw him take (it) in his hand."—*ib.* p. 120. වන්මුතුකලංදහයක්හා මුන්බියලිඅ ලංදෙකක් හන්දියසත්නැලියෙං ඵකනැලියවසිංදවා නෙ එන්මල් අංමල්මිවක් ප්‍රතිදානකොට හුදේ සවා ගනෙනාත් යාපති.

3. Translate the above sentence into English.

4. Of what words is දසිස් compounded? Of what බාලප්පු? State the rule for compounding words; and give two examples.

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5. What is the meaning of the term කැලපැනී? How is it derived? Give another word for the same object. Also state all the words known to the Singhalese for 'water.'

6. Give an example of each of the three following classes of words: *Nipan*, *Tasama*, and *Tabawa*. (See p. 4.)

7. Elide the words උතුම්, ලොව, කවිද, බොලන්, රැව.

8. Decline බල්ලා, දෙය, පිහාටිය, ගහ, ඔහොම.

9. How many genders are there in the Singhalese? In what gender are Sanscrit *neuter* nouns when they are adopted into the Singhalese?

10. Give examples containing the 20 inseparable prepositions.

11. Write a sentence embodying the 9 cases in the Singhalese.

12. How many classes of compounds are there?

13. In what case is මිනිස්සු in the sentence මිනිස්සු ගොඩක්ම් "many people are come"? In what case is වුදේ in the expression වුදේපැන්නා "He jumped into the sea?" —Lambrick, p. 118. And in what case is බොමයි in බොමයි එන්නම් "I came by land?"—ib. p. 120. Point out the inflexions in the above nouns, and state the rules bearing upon the respective subjects.

14. What cases do the following post positive nouns govern, viz. මත *upon*; මිමයි, *by*; and මිණිස *for*. Give one or more examples of each, and state the rule.

15. Is ලා "an adverbial participle," as stated by Mr. Chater at p. 104? If not, state what it is. Make a literal translation of the following passage cited by Mr. Chater: ප්‍රීතියෙන්පිරිල පැනනැගිලා බුදුන්නාහැකුයිලලා වැඳලාලෙ සිටියා, "Overflowing with joy, he rose up and going towards Budu saluted and stood near to him."—*ib.* Also translate the last stanza under question 25.

16. Correct the last and the following sentences: උන් හෝගෙදරවකිය අපිහතරදෙනාවම බැන්නා; "all four of us who went to their house, *were abused*."—Lambrick, p. 124.

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මමඑද්දි ඒගොල්ල සැපසනිපෙන්උන්නා; "When I came away those people were in good health."—ib. p. 132. උඹඑද්දි ඒගොල්ල සැපසනිපෙන්උන්නුව; "Were those people well when you came away?" හොඳලාකරිය; "Is what you have done right?"—ib. p. 133. මම බාලඅවස්ථාවෙදි පළලියෙඅපු රැපුරුදුකලා, "In my childhood I studied (or was accustomed to study) letters."—Chater, p. 101: ඒමිනිතාඑඛලස් සර මම ඒවැඩකම්මුතුකරලාතිබුණා, "I had finished the work before that man came."—*ib.*

17. Conjugate දර 'to bear,' in the active voice.

18. Parse the stanza at p. 38.

19. Translate the first 18 verses of the VIIIth Chapter of the Gospel according to St. Luke, from the English version into Singhalese.

20. Translate into English the Paragraph at p. cciii.

21. Make a literal translation of the four hymns at p. 134.

22. Render into prose the following stanza:

ත ඹු රැ කෑ ල න් වු කා ලි ත ව ත ඛ ව ස ව ස
ත වූ රැ ව සි න් ව ත් වැ ල කි ය හොා ගැ කි ඛ ස
සි හි කා ර මි න් ඵ ඡි අ රැ ත ත් හොා යා හොා ස
දු ක හොා ව උ න් හෝ න් ය ග ප ත මි තු රෙ ය ස

23. Render into a verse of the syllabic metre, the following passage:

"Better one talented son. [There is] no [benefit] even by hundreds of fools. One moon dispels the darkness. [It is] not [dispersed] even by hosts of stars."—*Hitòpadèsa.*

24. Why is king *Gothàbaya* ගොඨාභය (so named in Pali books) called *Goluabà* ගොළුඅබා by the Singhalese? How is the Sanscrit word වෙද transformed into the Singhalese?

25. Scan the following verses i. e. Reduce them to syllabic instants, and prosodial feet.

පු න් ස ද මෙ දි ය හෙ ලි කා ර ඝ ණ දු රැ ඝ ර ණ
මෙ න් ද ද සි න් ප ඝ න් දෙ නා අ පැ දු රැ ව ර ණ
උ න් ස ද අ කු රැ කා ර මි න් පැ වි ව න් නා ර ණ
ම ම අ ද ඵ ප ත දෙ නා බැ වි කි ස වැ ද ස ර ණ

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සකියමෙහුඛහොස්මෙපස්අැරන් ද ණ්ම කා ලා
සපිරි ගු ණ්ජ වා කිස් අ ප් පු කා මි ව දී ලා
ඡණවිලසකියා ලු ත් කා වෙ කි මි ද ස් අ සා ලා
දු කා සැ ප යො ය ලා ඡ ණ් බෝ සෙ කි ණ් ආ ව ඕ ලා

Note—p. cclxxvi.

The following is a portion of Mr. Tolfrey's Translation of the Sidath-Sangara. It is extracted from a MS. copy which was in the possession of the late Rev. J. Marsh, Principal of the Colomlo Academy.

PROSODY.

Let us inquire by what signs Poets bind in composition good and bad Feet, Letters &c.

For the whole, the beginning, the middle and the end of verses there are eight ගණ (Feet.) These are ඔගණ Victory or advantage; බගණ, Power; නගණ, Prosperity; යගණ, Longevity; රගණ, Illness; සගණ, Great affliction; භගණ, Death; තගණ, Adversity.

These are the eight subjects of verse, four of which are prosperous and four adverse; and they have their corresponding Feet, all of which are Trisyllables conformable to those of the Greeks. Each foot has its deity, its constellation (taken from the lunar mansions) as well as its influence. They are thus arranged in an ancient Sanscrit book translated into Singhalese, written by අග්ගිපාණි, called කවිස ඵපාසාණේ, 'the precious stone of the Poet's throat.'

ම. භූමිදේවතාවා	God of earth.	පෙත්තා, දෙව.	[a]
ඔ. සඳදේවතාවා	Moon.	ඉරැයිමිං, ඉවසිරිස.	[b]
න. දිවදේවතාවා	Heaven.	සරණේ, බෙරණ.	[c]
ය. ජලදේවතාවා	Water.	වාරුණං, සියාවස.	[d]
ර. ගිණිදේවතාවා	Fire.	කාක්කිතා, කැත්ත.	[e]
ස. වායුදේවතාවා	Wind.	සොකි, සා.	[f]
භ. රිවිදේවතාවා	Sun.	පුණාවිසු, පුණාවිස.	[g]
ත. ආකාසදේවතාවා	Air.	සුවනා, සුවනා.	[h] *

* The first four are called ඉවු fortunate; and the last four අනිවු unfortunate.

a. A rich earring.	බිම්ලාබ.	Produce of the earth.
b. Antilope's head.	යස.	Fame.
c. Yoni or Bahaga.	ආයිර්.	Longevity.
d. A tabor.	දිරිය.	Power.
e. A razor.	මරණ.	Death.
f. Piece of Coral.	අවිදිම.	Wandering.
g. A house.	රොග.	Sickness.
h. Kernel of the Trynia luca.	විනාස.	Destruction.

The first foot of a Poem composed according to rule (that is, such a trisyllable chosen as is suitable to the subject according to the influence above ascribed to them) is called ගණ, Quality or Property (mystical influence).

The time occupied by the twinkling of an eye is called මත් *Mat.*

The measure of this time is called ඒ කු, and is equal to the sound of a short vowel.

Two *mats* are called ගුරු *Guru*, and are equal to the sounding of a long vowel, or of a vowel sound preceding a consonant made mute by the sign හල්, a mute consonant. ගත්හල් is equal to half a *Mat.* When a vowel sound preceding a consonant is lengthened by a Mat, it is called මත්-වැඩි, encreased by a Mat.

It is curious to observe the correspondence of these trisyllables to those of the Greeks and Romans.

Sāitwāvā.	Dōctōrēs.	Molossus.
Tŏpătă.	Dŏmĭnŭs.	Trybrachys.
Wāisŭbă.	Cārmĭnă.	Dactylus.
Tīlōnā.	Hŏnēstās.	Bacchius.
Mădōră.	Vidērĕ.	Amphibrachys.
Bārŭsē.	Cāstĭtās.	Amphimacer.
Nărăsē.	Spĕcĭēs.	Anapæstus.
Sāpsēhĭ.	Lūgērĕ.	Antebacchius.*

* This subject (more curious than useful) is treated fully in the book I have before quoted, the සාවිකාඥිපාසාලෙහි. The Singhalese divide the day and night each into 30 පෑ. The five simple vowels අ, ඉ, උ,

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කිවුඅකිවුවණ Initial Mystical letters.

A fortunate letter අමර (literally nectar) at the beginning of a Poem will occasion prosperity, an unfortunate letter දවා (literally poison) will destroy the whole work.

A vowel සර must not be used in the middle of a Ganna.

ඉවුකිවුවණෝ.

The unlucky initials are ඒ, ණ, ඨ, ම, ර, ජ, අ, ණ, ළ, අං.

The lucky initials are ළ, ප, ඛ, ව, හ, ඝ, න, ඹ, ෆ, ක, ද, ඝ, ල්, ව, ඹ.

හොඳඅරණපත Good and bad nativities.

ඒ, ඹ. (which are said to comprehend all the vocal sounds of the Alphabet) influence the 30 පෑ, or hours of the Singhalese day and night, six of these hours being allotted to each vowel. As follows:—These periods, called නාඹසා in Sanscrit, begin with the rising of the sun.

අ.	The first represents	බාල	Infancy.
ෆ.	Second	සුකුමාර	half growth.
උ.	Third	යෞවණ	Youth.
ඒ.	Fourth	වඩි	Age.
ඹ.	Fifth	මරණ	Death.

Of these the three first periods are propitious, and the two last adverse. Poets are forbidden to write verses on the inferior casts.

The four high casts බමුණු Brahmas, රජ Kings, වෙළඳ Merchants, and ගොවි Cultivators, have each their appropriate letters.

The 1st. the වග Family of අ, ණ, ව, ඹ.
2nd. ... ... of ත, ප, and the single letters ය, ර.
3rd. the single letters ෆ, ව.
4th. ... do. ... හ, ඒ, ඝ, ඟ, ළ.

The family of අ includes all the vowels.
of ණ the letters ණ, ඛ, ඟ, ඹ, ඹ.
of ව ... ... ව, ජ, ඣ, ඹ, ඤ.
of ඹ ... ... ඹ, ඨ, ඛ, ඣ, ණ.
of ත ... ... ත, ථ, ද, ධ, න.
of ප ... ... ප, ඵ, බ, භ, ම.

දෙව The God, නර Man, තිරිසණ් Animals, and නරණ Devils, have each their adherent class of letters called ගති.

For the 1st, all the short vowels and all the letters belonging to the families of ණ, ව, ඹ, ත, ප except the last letter of each ඛ, ඤ, ණ, න, ම. 2nd, All the long vowels and the last letters of the five families; viz. ඛ, ඤ, ණ, න, ම. 3rd, These single letters ය, ර, ල, ම, ඝ. 4th, These single letters ඒ, ඝ, ඟ, ළ with ් and ං.

The letters with reference to their mystical influence have also Genders. The vowels are male, the consonants female, and the විසඳිණි neuter.

It is necessary to know under what class of letters a person is born, in order to choose for the beginning of a Poem a letter which has a propitious influence. The five simple vowels අ, ඉ, උ, ඒ, ඕ, form the first class, whose corresponding animal is නාගුල් wild cat.

මිගු.	Rat.	ක, ඛ.	2nd.
මහවඩ්.	Owl.	ජ.	3rd.
වඤ.	Tiger.	ට, ඩ, ණ.	4th.
සප්.	Snake.	ත, ද, න.	5th.
තුරඟ.	Horse.	ප, බ, ම.	6th.
කිළිහුවු.	Crow.	ය, ර, ල, ව.	7th.
සරඹ.	Deer.	ස, හ, ළ.	8th.

Each of these classes has an appropriate animal connected with the nativity of the person, which animal augurs either good or ill fortune.

RULE 1st. ලකර, අලංකාර.

Learned men who are conversant with the Rules of sages, are not satisfied in the construction of a verse to introduce in the middle of it a *sanda* (two words united by elision), *samas* (compound words), or the inflexion of a verb or noun.

Bindu and C *Sangnike* are called විසර්ජනී, meaning characters which cannot be sounded alone.

අටගණ.

Example: අපේ we. Here අප් which is long by rule is increased by the මතඇ. One aspiration called සුස්ම also represents the sounding of a *Mat.*

Examples of the eight ගණ.

ම. සෙන්වේවා.	(((Be prosperous.
ත. තොපට.	111 To you.
ඛ. වේඳුබ.	(11 Be Happy.
ඝ. තිලෝතා.	1((Three world's chief (Budha).
ජ. මඛේර.	1(1 A name of the God සකුයා.
ර. ඛාරෑසි.	(1(A name of a river.
ස. තාරයි.	11(Name of Vishnu.
ත. සප්සෑයි.	((1 Race of snakes.

N.B. (is the sign of the long, and I of the short syllable.

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RULE 2nd. පුනරුක්ති.*

Is the repetition of the same word in a different sense. Example 1st. වලාහවමිදුලදෙ: දලදඳුහෙදුලදෙ. "This cloud (literally water-giver) gives fire to amorous† women." Example 2nd. මිහොවිත්හොබිලතුඳුතුඳුවහසිතුහෙතලතහ කරකිහෙ, "Cupid having despised the weak limbs of divorced women's enfeebled bodies made them lean."

RULE 3rd. අරුත්තුක්.

If there be any contrariety in the relations of the words in the figure or in the sense, this faulty expression is called අරුත්තුක් (wrong signification.) Example: සිවිරහවිසතුනන් හොපකිත්ලියනවත:ව හොඳුනගිහබවිකිවිදහදෙහතහොදු හැකිහෙ. "Oh! well disposed Sir, your fame a young woman having a dancing place to dance on the Poet's tongues, will continually revolve, on all sides like a wreath of flowers."

RULE 4th. පිලිවිලතුක්.

When one mode of expression is adopted in the beginning of a verse, and another is used in the same verse for the same subject, this is called පිලිවිලතුක්. Example: සිහසිහනවහු හිරිදසිරිවිසිනව‡ සතුනහලතුදෙතිවිත්දෙවිහෙසහස්ථවතිහ.

"The own husbands to Giri, Siri, and Visi, the golden, silver, and azure Gods, continually bestow blessings."

Here the gods Iswara, Vishnu, and Maha Brahma, are first invoked as the husbands of Giri, Siri, and Visi; and then by their colours: but the principal fault of the construction appears to be that the gods when described by the colours, are not placed in the same order as when described by their wives. Iswara is the husband of Giridu (the daughter of marble), his colour is silver;—Vishnu is the husband of

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* From පුන again, and අරුත් signification. This word is an example of තද.

† The coolness of the cloud is considered a provocative to desire.

‡ This sign of the dative case which applies to all the three nouns is only placed after the last.

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Siri (gladness), his colour azure;—and Maha Brahma of Visi (the goddess of speech), his colour gold.

RULE 5th. මිසරුදුස්.

Means misconception: the example given is an instance of obscurity in the expression. It alludes to one of the incarnations of Vishnu as a pig, in which form having wounded අනර, the great snake which supports the earth, the sea of blood which flowed from the wound, the Poet in the example says, buoyed up the earth. It is observed by the Grammarian, that he ought to have mentioned that the blood proceeded from the wound of the snake. Example: ලුවන්සමුදුරෙන් උලැහිලෙදෙරණවරහා. "The pig by a sea of blood buoyed up the earth."

RULE 6th. අසඛ්‍යවිදුස්.

Is an example of improper composition. The sun and the planet ර are supposed to be enemies; and when there is an eclipse of the sun this luminary is said to be followed by Raha, which planet has the form of a snake.

The Poet in the following line alludes to the precious stone that is said to be in the throat of the Cobra Capella, and compares the sun when swallowed by the planet Raha to the stone. Example: ඉතවදිඉදේවාරිවිරුදරණවඔණ. "May the sun (who is) the precious stone in the throat of Raha (the snake) give you this advantage."

RULE 7th. ගුළුඅරුත්දුස්.

Is the irregularity of abstruse and quaint expression, where the expression is buried, නැහුණක from නැහුණ buried and අක—meaning in the examples the quarter of twelve, is an obscure way of expressing three; and five times twenty of expressing one hundred. 1st Example: දෙවිබරඔඅඔණෙන්. "The god with the quarter of twelve eyes;" meaning Isura. 2d Example: පන්විසිදිනරණ රකිනෙං. "I will protect you five twenty years."

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RULE 8th. බිණ්ඩිතදෝෂය.

Is the irregularity of a discordant (literally, broken.) It is applied to a comparison when the subject compared is of a different Gender from what it is compared to. In the example the Moon, which is masculine, is compared to the female bird, හංසිය, which according to the Singhalese rules of Poetry is a solecism. Example * සිසිරාංසයාවැනි. "The Moon white like the female bird Hansa."

RULE 9th. බින්ධ්‍යදෝෂය.

This is an instance of the Bathos, in which the object compared is debased by the comparison; විමලශරත්තලාවැනි. "The sky clear as a tank (pond)."

RULE 10th. උක්තදෝෂය.

Is that species of bad composition called Hyperbole, where the object is extravagantly magnified, as in the following example. ඛද්‍යොතවිකාදෙනොබබෙ, හොබනවා. "The fire fly illuminous like the sun."

RULE 11th. හීනදත්තදෝෂය.

This is the reverse of the last fault in composition, and consists in diminishing, or debasing the object of the comparison. Example නාහෙවිබෙලෙන්හිමිහිරෙණ. "A strong man from respect to his master (became) like a dog." The four last faults are classed together under the general name of ඔහෙදෙස් *very irregular*. Poets having investigated these matters will enjoy prosperity among learned men. Having done with these barbarians, know what learned teachers have said as to the formation of verses. A line cannot end with ඉලි, a detached vowel. The four consonants ඇ, ඒ, ඔ, න්, which collectively are called යවඔන්, cannot end a line, unless there be a penultimate consonant sounded with

* The Moon is called සිසි from its coolness, as the Sun is called හිර from its heat.

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them; and unless the other three lines of the stanza have the same ending; i. e. if the first line ends in *siya* සිය, the three following must be *siya;* if in *wan* වන් the three following must be *wan.*

Note—p. cclxxxiii.

A FEW HINTS TO EUROPEANS STUDYING SINGHALESE.

In the course of my Singhalese studies, and in my intercourse with Europeans on the subject of them, the question has frequently been proposed to me,—"What course of study would you recommend to a *European*, desirous of acquiring a knowledge of the Singhalese?"—to which I could not return a ready reply.

The vital importance of the subject to the *European* settler, has, however, induced me to give it due consideration, and to collect information from others who were likely to assist me in the inquiry. The result of my investigations I beg to lay before the public in connection with the Singhalese Grammar, which I now publish. Before entering into the subject directly, it may not be useless to consider the method of learning the Singhalese pursued by the natives.

1. The Singhalese are taught in the first place the vowels and consonants, including those of a *Sanscrit* and *Pali* origin; *vide Introduction.* When the learner has committed these to memory, he is taught the second part of the Alphabet which is a sort of spelling, confined to the combination of vowel sounds with consonants. This acquired by rote, the pupil is made to distinguish the characters by repeating each letter with its proper sign or signs. In the same manner he goes through the second part of the Alphabet, repeating the sound together with the name of the sign. This is called *pillan* or spelling, from පිලි "signs." Thus; අයඤ්ඤකි අයන්නේ. අ is called *ayanna;* අයඤ්ඤකිඅයන්නේඇලපිල්ලලියාළුවෙන්අයන්නේ; ආ called *àyanna* is written with a sign called ා *elapilla;* ඔ

සඤ්ඤකිරියාසම්බොධොම්බුවිත්අලපිල්ලන්ලිය එවෙන් කොය න්වෙන්; කො called *koyanna*, is written with a ං *combuwa* and ා *elapilla;* &c. &c. After the pupil has thus acquired the Alphabet by heart, (by which time he must have pretty well learned the sounds, and has also been able to some extent to retain in his mind the symbols of those sounds), he is taught to write the alphabet. The teacher writes letter after letter on a plank covered with a thin layer of white sand, over which the pupil traces his finger nearly in the same way in which European children write copies set to them in pencil. While going through this process, the pupil repeats the *sounds* of the letters and the names of their signs, as before. This continued for some length of time, the pupil reaps from his labours the three-fold advantage resulting from "*reading*," "*conversation*," and "*writing*," to which reference is made by Lord Bacon. The pupil's acquaintance with the alphabet having been thus *perfected*—and his knowledge of the various symbols of sounds being *full* and complete—*ready* and quick in pointing out the letters—and *exact*, and accurate in the conception he has formed of their different shapes and powers;

II. He is taught to read a little work called *Nampotha*, which contains a number of names of different cities, villages, temples, &c. e. g. ඇතඹ, පඬගම, අරණ්දර, &c. &c.*

2. The pupil next commits to memory *Ganadewihèlla*—a story regarding Ganisa. This is an easy book; but the pupil is scarcely taught to understand it—the object of his tuition being at this period to enable him to read the Singhalese characters.

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* I have observed that many children in the Southern Province were at this stage required to commit to memory Nàmàwalia (See Introduction); a book rather difficult to be mastered, considering the length of the rhymes. And I am informed that in the Kandian Province, Magullakuna forms the second of a course of reading. It is a small work which enumerates the signs and beauties of Budha.

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3. *Wadanhavipota*, "a book on terms in rhyme," containing a few excellent rules of Orthography, follows the last in quick succession. It is in Singhalese, and was probably written at a very distant date; see a specimen from it at p. cxx.

4. *Budhagadja*, "Hymns to Budha," in Sanscrit, is the fifth in order. It is not a little remarkable that the *course of reading* to which we now direct the attention of the reader, has been so arranged by the Singhalese, as to embrace, like their Alphabet, which we have seen elsewhere, Singhalese, Sanscrit, and Pali—a course of reading, which prepares the pupil upon its completion, either for the cultivation of the *Singhalese*, his own native language, or for the more weighty studies of the sciences in the *Sanscrit*, or for researches in his national religion, taught by means of the *Pali* language.

5. *Sakaskada*, treats of *Budha's entering the Priesthood.* It is in Sanscrit prose; and a little more difficult than the last.

6. *Nàmàshtashataka* *—one hundred stanzas in Sanscrit, with a paraphrase attached to the same, written in praise of Budha by one of his votaries.

7. *Nawaratna*, "The nine precious gems in the world," a Sanscrit work, containing eleven stanzas, of which two are introductory, and the remaining nine complimentary to Wikkrama, a Hindu Sovereign, and sung by his courtiers, of whom the famous Kàlidàsha was one.

8. *Wièsakàra*, A number of stanzas by Wiasàna, in Sanscrit. It contains a paraphrase into the Singhalese. For a specimen of these stanzas, see *The Friend.*

9. *Anurudhashataka*, is a Sanscrit work enumerating the last twenty-four Budhas, and a few particulars connected with them.

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* Shataka means a hundred.

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10. *Bawudhashataka*, a Sanscrit work by Chandrabhàrati, translated into the Singhalese by a priest of the name of Mangala, from whose translation we selected a specimen at p. lxvii.

11. *Sùriyashataka*, in Sanscrit, in honour of the regent of the Sun.

12. *Wortamàla*, a work in different tunes written with the professed object of teaching how to modulate the voice in reciting poetry.

13. *Wortamàlàkkiyàwa*, in Sanscrit by Chandrabhàrati; rather a difficult book.

14. *Amarasingha*, is the well known Amaracòsha, the Sanscrit Dictionary.

III. The pupil has now gone through a course of reading in the Singhalese, Sanscrit, and Pali literature. He has not only committed to memory the text, but has also gone through the commentaries in the Singhalese; and, it is hardly necessary to add, that he is now prepared to enter into any one of the three departments of literature in whose elements he has been already initiated. It would be foreign to our present inquiry to trace his progress in the two learned languages last mentioned. Suffice it to follow the student in his researches into the *Singhalese*.

In the study of the Singhalese classics, there is no regular course prescribed for the student, as we have already seen in the first section; but it is ascertained that the best Singhalese teachers recommend the following method:

1. *The Sidath' Sangarawa;* and its Commentary—the former being committed to memory. Whilst studying this, the student reads with his teacher the *Poets* in the following order; viz.

2. *Kusajàtake.* 3. *Guttille.* 4. *Kaviasèkare.*

Having gone through the above, the student may read by himself with ease and without the aid of living teachers, a host of other modern poets; and may also,

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accordingly as he is inclined, devote a portion of his time to versification—the best authors being his guide. The *Elu Prosody*, the *Lakunusera*, the *Swabhasa alankàra*, and various Sanscrit works on the same subject will furnish him with all the necessary information.

If desirous of a more extensive knowledge of Singhalese, the student may with advantage read some of the ancient poets; e. g.

5. Sasadàwa.
6. Kaw-Silumina.
7. Muwadew' dawatha.
8. The ancient Inscriptions, &c. &c.

I have now gone through, and pointed out the course of study pursued by the Singhalese student, and the different stages at which he arrives in his progress. It will be perceived that what is good for the Native, is but ill-adapted to the European. The latter has neither the time to go through the long list of school books to which I have adverted; nor would he derive much real profit by doing so merely for the purpose of reading. And it would be little less than ridiculous to trace out a mode of study, with reference to non-existing materials; in which case, however, I would be prepared to throw out other and more useful hints than are to be found in these few observations. With these views before us, I shall briefly lay down what in my opinion may prove to be a successful course of study for the European.

IV. I need scarcely say that the student should begin with the alphabet; but since the Singhalese Hòdia contains other than Singhalese characters, and is also deficient in some important respects,* it is considered necessary that he should in the first place learn only the 10+2 vowels, and

* The Singhalese Hòdia is deficient in ඏ and ඐ. Perhaps they are left out for the reason stated by us at p. p. 15, 25; but their omission can hardly be deemed correct.

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the 20 consonants, in the order and method in which they are given by me in the Introduction, p. lviii. (See also Appendix C. p. 142, and plate III.) These he may, with ordinary attention, master in one day. He should then write out the characters on a slate, and continue to do so until he can accurately read and write each letter. He will then do well to ascertain how consonants are inflected with vowels, by means of symbols. See. p. p. lviii, 142. This learnt, he may direct his attention to the symbols of foreign sounds, which are given in the *Hòdia.** Lastly, he should notice the double or joint characters, and ascertain the peculiarity of their sounds and formation. A few remarks on this subject will be found drawn up in the Introduction. †

If such a method be adopted, I have no doubt but that a European will learn the alphabet in less than a week. Indeed, without any such method, a European acquaintance of my own, mastered the confused alphabet, consisting as it is said, of 50 characters, in less than a fortnight.

Whilst thus engaged, the student ought to pick up the language to some extent, by frequently conversing with the natives,‡ and with his teacher, who is to be preferred, if he happens to be ignorant of English. And although recent

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* See Plate No. III.

† In studying the Singhalese Alphabet, Europeans meet with a sound which they find difficult, if not impossible, to utter. It is අ; see our remarks thereon at p. lix. It is not a little amusing to the native to observe the different sounds given to it by Europeans. I have once heard a European pronounce the word ඇර 'besides' 'leaving off'; ඇර 'female thief.' How would a native understand if අවා be pronounced අඟ, or ඒල; if අඩ be sounded අඹ; or if අංග be uttered අඟ or ඒල? It is therefore, desirable, that the student should, in the earliest stage of his studies, use his best endeavours to acquire the correct sound of this letter.

‡ I was once peculiarly interested in observing a young European speak the Singhalese with facility and fluency. This being somewhat unusual, I found on inquiry, that he had picked up the language in a comparatively short time by continually speaking with the natives, of whom the itinerant basket-women between the market and the Cotta bridge, formed

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experience proves that it is unnecessary, as a general rule, to commit to memory the meaning of words, yet it is apprehended that, with a view to lay the foundation for a course of study which can hardly be pursued without frequently conversing with the natives in their own language, the student may with great advantage, commit a few hundreds of words to memory; and frequently consult Mr. Clough's Dictionary,* which he will find of the greatest utility and help as he advances in his studies. At the same time he will do well to attend to the spelling of words, which he will find no difficulty in mastering, owing to the excellence of the alphabet, which points out the different sounds by their certain and definite symbols. It is not enough that he should merely learn words; but he should also correctly ascertain the various modes in which they are applied to express different sentiments of the mind.

I would here recommend him to consult Mr. Lambrick's School Vocabulary; and to go through a little work entitled "Exercises in English and Singhalese, explanatory of the elements of English Grammar," published in 1846, as I understand, by the Rev. C. Senànàyaka of the Cotta Church Mission. The latter work contains very good exercises for the student; and they will doubtless prove exceedingly useful in acquiring both the language, and, to a limited extent, its Grammar.

At this stage I would recommened the student to read with attention the translation of the Sidath-Sangarawa, here presented to the public. He need not commit any portion

the majority. I would, however, warn the student against confining his intercourse to the lower classes, since by so doing he is almost sure to acquire a great deal of the low slang which is highly offensive when uttered in the presence of the higher classes.

* In the language of Sir William Jones the student is cautioned "against condemning a work as defective, because he cannot find in it every word which he hears; for sounds in general are caught imperfectly by the ear, and many words are spelled and pronounced very differently."

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of it to memory, except it be the inflexions of nouns: it is sufficient to peruse it with the professed object of ascertaining the difference between his own grammar (with which he is presumed to be already acquainted) and that of the Singhalese. Having strongly impressed his mind with the peculiarities of the Singhalese language, as distinguished from his own, he may proceed to read an easy work, such as the Singhalese version of the Bible, the Lanka-Nidhana, or any of the little publications which have lately emanated from the School Commission. As the bee extracts honey even from the humblest flowers, the student may derive much benefit from these works, by applying to the passages which he may select from them the Rules of Grammar; by examining how far they are correct according to those rules; by correcting the errors found in them according to the standard of the Sidath Sangaràwa; and by analysing them, with the assistance of his living instructor, in the manner pointed out in the exercise offered at p. p. 210-212. Let him also proceed to write and re-write each sentence in different forms, varying the constructions of words and clauses whilst retaining the sense intended to be conveyed by them. "Practice of this kind," says Arnold in his English Grammar, p. iii., "will be found to give the pupil a mastery over the idioms and laws of construction of his own language; to which he will soon learn to refer, for comparison, those of any foreign language he may happen to be studying." In the meantime the student is recommended to converse with his teacher, and to get him to illustrate the rules of the Grammar by other and more familiar examples selected from common discourse. This continued for some time, the learner will acquire a stock of knowledge sufficient to enable him to read some of our standard writers.

Of these, the first book that I would put into his hands is the *Sulu Ràja Ratnàkara*, a little abridgement of the *Ràja*

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Ratnàkara, on the history of Ceylon. He may then, with a view to his examination for admittance to the public service, read the *Rajàwalia*, *Kusajàtake*, *Meeripenne's Miscellaneous Poems* (see p. ccxlvi.), and the *Pansiapanasjàtaka*. The last-named work is of sufficient bulk to engage the student for a considerable time; and its style, which is correct and elegant, is such as may safely be recommended to the learner. The more than probable fact that the Sidath' Sangaràwa was composed at the time when the Jàtakes were translated into Singhalese (see p. cxxx.), must furnish the student with an additional reason to induce him thoroughly to master the former at this time.

Whilst engaged in reading the Jàtakes, it would be desirable that the student should translate passages selected from that work (we here adopt the language of Sir W. Jones) "into his native language (English) with the utmost exactness. Let him then lay aside the original, and after a proper interval, let him turn the same chapter (or passage) back into *Singhalese* by the assistance of the Grammar and Dictionary; let him afterwards compare his second translation with the original, and correct its faults according to that model. This is the exercise so often recommended by the old rhetoricians, by which a student will gradually acquire the style and manner of any author whom he desires to imitate, and by which almost any language may be learned in six months with ease and pleasure." *

The student will doubtless now be prepared to read some of our classics; and if he be desirous of distinguishing himself as a Singhalese scholar, I would advise him to read *Attanagalu-wanse*, (see p. clxxxv.) *Amàwatura*, (see p. clvii.) *Pùjàwalia*, (see p. clxxii.) and *Pradeepikàwa* (see p. clx.)—works which are both elegant and correct. He might also read with advantage some of our poets in connexion with the

* See Sir W. Jones's works, II. p. 130.

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above prose writers. I need hardly say that *Guttille* and *Kaviasèkara* are the best which he could undertake not only to translate, but also to render into colloquial prose, with which the learner's studies, carried on with the assistance of his teacher, must have now made him familiar.

I would also recommend the study of Sanscrit, which cannot fail to improve the Singhalese student, just in the same way that a knowledge of Latin and Greek serves to improve our knowledge of English. The models of composition furnished by the Sanscrit cannot be too much recommended; nor can the grace and ornament of its style be sufficiently admired. And an additional reason why a Singhalese scholar ought to be familiar with Sanscrit, is, that the modern Singhalese is nearly the same as Sanscrit both in construction and words—a great portion of the latter language being substituted for the Singhalese, which has fallen into disuse. We may illustrate this by the following passages, shewing the connexion between the Sanscrit and Singhalese.

Sanscrit—අස්තිගොඔදෙශෙ කොෂාම්බිඤාමනගරී,, තෂ්ාංචන්දනාදඉසානාමවණිග්මහාධනොඝිවසති,, තෙනවපශ්චිමෙවයසිවර්තමානෙනකාමාදිශසිතවෙතසාධනාදථ්තාලලීලාවතී නාමවණිඝ්පුත්‍රිපරිණීතාසාව මතරතොගෙඉපයන්තිව යොවනාවතිබභූව,, සවිඩපතිස්තෂ්ාඃ සන්තොශයනාගවන් —*Hitópadesa*, p. 22.

Singhalese—ගොඔදේශයෙයි ඉකාෂඹිඃණාම්නුවරෙක්ඇති,, ඝතිවන්දනාදඝනාම්මහධනඇති වෙලදෙක්වෙසි,, පස්චිමව යසෙහිපවත්නා කාමාදිශ්සිතසිත්ඇති ඔහුවිසින් ධනාදථ්යෙ ත්ලීලාවතීනාම් වෙලඳුවක් පරිණයනයකරගතුලැබී,, අඳබුව රදදෙ වෛශයන්තීනාම් ධවජයෂ්යොවිනාවත්වූවාය,, ඒසිහෙ එපතිතෙමේද අඃෂේසන්ඉන්ද්‍රියඨෙනාවී.

"In the province of Gowda there is a city called Kosambe. In it dwells an opulent merchant named Chandanadása. Being in the last stage of life, with his mind swayed by sensual desires, in the pride of his wealth he married a

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merchant's daughter named Leelàwati. She was young, resembling the 'Victorious' banner of Makarakètu: (consequently) her aged husband was not to her liking."

I am not aware that I can add anything more to the few hints which I have now given to the European student; and if they should in any way prove serviceable to him I shall be amply compensated for my trouble.

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Wineartha Samuchaya, cl; extract from, clxiv.
Wiridu, a species of Poetical composition, xcix.
Wisesika, an obsolete science of the Singhalese, clxix.
Wisudhi Magan, a Pali work, cliı.
Wisudhi marga sanne, clxx.
Woman, compared to Grammar, cxvi.
Worthamàla, 225.
Worthamàlàkkiyàwa, 225, clxxxix.

YA'GEE, a species of blank verse, cxxxi.
Yakho chiefs, xvii.
Yakhos in the early history of Ceylon no other than a race of Hindus, xiv.
Yakhos, and Yakkinnis, existence of, 442 B. C., xvi.
Yakkinni, a she-demon, countenance of a, xvi.
Yates, Dr. on alliteration, ciii.
Yawahan, cxxviii, 81.
Yôgarnawa, a medical work, clxxii; extract from, clxxiii.
Yôgaratnàkara, a work on medicine, cxvi.
Yon'gee, a species of blank verse. cxxxi.
Yonmatwalagee, a species of Rhymes, cxxxii.
Yôpadêwa, a Hindu Pandit, ix.

Zend the, whether identical with the Sûrasêna, clxxxix.

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CORRECTIONS.

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xxv— 2 & 20. *for* සඹන්ධා *read* සම්බන්ධා.
xxix— 2. *for* has already been *read* will be.
xxx— 9. *for* පණ්ඩිත *read* පණ්ඩිත.
„ —33. *for* සිංහල *read* සිහල.
xliii— 2. *for* තුරුකිය *read* තාකිය.
„ — 9. *for* අභංගාශංකෙරෑවී *read* අභංගාශංකෙරෑවී.
lxvii—27. *for* කාතා *read* කාතා.
„ —32. *for* ප්‍රකරණ *read* ප්‍රකරණ.
„ —33. *for* විශයං *read* විශයං.
lxix— 9. *for* නාවනාමත් *read* නාවනා මත්.
„ —11. *for* අති *read* අති.
„ —13. *for* පාදුරවිඳුවිනේදෙ *read* පාදුරවිඳුව නෙදු.
xci—11. *for* පඨෙස්මි *read* පඨෙස්මි.
„ —28. *Insert a* ෆ *at the end of the diagram.*
c—17. *for* නොදමුද *read* නොදමුද.
cvi—18. *for* දිදිනු *read* දිඝුනු; and make the same correction in the diagram at p. cvii.
„ — 3 *n. for* ලාබොඅලාබො *read* ලාභොඅලාභො.
„ — 4 *n. for* නිත්දුපඨන් *read* නාදුපඨං.
cviii— 3. *for* සිසිසිදුඝල *read* සිසිසිසිදුඝල.
„ — „ *for* නිනිනිනිරජ *read* නාන්නිනිරජ.
cx— 3. *for* සිරණද *read* සිරණද.
„ —17. *for* ගගගගනිරති *read* ගඝගගනෙරති.
„ —30. *for* නිදිඝ *read* නිදිඝ.
cxi—10. *for* දරිසි *read* දරසි.
„ —26. *for* දිරිසර *read* දිරිඝර.
cxvii— 9. *for* possessed of *read* is possessed of.
cxix—10. *for* අදිනා *read* අදිනා.
„ —13. *for* මන්නෙසේ *read* මම්මනසේ.

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cxxi—26. *for* පියොළුන් *read* පියෝළුන්.
cxlvii—20. *for* දහැට *read* දහැට.
clxxi— 9. *for* සිවලිසථවිර *read* සියළුසථවිර.
„ —13. *for* තදපිටි *read* තදපිටි.
clxxv—25. *for* ඉක්බිත්තේන් *read* ඉක්බිත්තේන්.
clxxviii—12. *for* ඒවිද්ය *read* සිවිදෙස.
„ —29. *for* තුවතැත්තිය *read* තුවතානැත්තිය.
cxciii— 9. *for* wisdom pow'r *read* wisdom's pow'r.
cciv—15. *for* පැන්නැතසි *read* පැන්නැතැයි.
„ —30. *for* පිත මින් *read* පිතැමින්.
ccxvii—33. *for* Tauries *read* Taurus.
ccxxiii—28. *for* මුහුවසක *read* මුහුතීතාවසක්.
„ —32. *dele* ස in යෙන්නපාතු.
ccxxiv—21. *for* කිටියාවු *read* කිපිසාවු.
ccxxxix—27. *for* අදුන්පැදුන් *read* අදුන්පැදුරි.
ccxliv— 7. *for* කරණා *read* කරණ.
ccxlvii.— 6. *for* අතගි *read* අතගි.
„ — „ *for* කිරැල *read* කිරැල.
cclxv—30. *for* Willams *read* Williams.
cclxxi—24. *for* කරණකොව *read* කරණකොව.
cclxxix—29. *for* නොත්පහළබන *read* නොත්පසළබන.
cclxxx— 2. *n. for* tasks *read* task.
cclxxxii—20. *for* Kiarmba *read* Kiramba.
1— 9. *for* comformable *read* conformable.
„— 5. *n. for* Compose *read* shall compose.
4—12. *for* කුළර *read* තුළර.
6—16. *for* Mahamere *read* Mahamera.
8—§ *e.* *see correction of this paragraph at. p.* 150.
„ —4*n.* *for* නිහඩුවි *read* නිහණුවුව.
„— 9. *for* Krishne *read* Krishna.
11— 9. *for* Bambe'dath *read* Bamba'dath.
16— 4. *for* fusion of the initial letter of a word into the final *read* fusion of the final letter of a word into the initial.

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19—19. n. *for* කිරිදුම් *read* කිඳුදම්.
20—22. *dele* emblic myrobalan.
21— 2. & 6. *for* whetter *read* wetter."
„—10. *for* Nagah *read* Nágá.
22—12. *for* ර, ස, *read* සර and for; කි කි, ය *read* කියිය.
23— 7. *for* මෙන *read* ම, න,
„—10. *for* separated from, disjoined away, *read* passing from, departing away.
„—22. *for* agreed in *read* agreed on.
„—24. *for* Mugdhabodha *read* Mugdhabódha.
25—10. *for* Màre *read* Màra; *and for* Sakkye *read* Sakkiya.
„—13. *for* Sidharte *read* Sidhártha.
29— 3 *n. for* L. G. *read* L. L. G.
33—15. *for* Niwene *read* Niwana.
34—23. *for* Sarasavy *read* Sarasavi.
35—13 & 14. *for* බුජනන් *read* බුජනී.
37—14. *for* Kshetrie *read* Kshetria.
38— 1. *dele* වගේ.
„— 2. *dele* නවගේ.
„—10 *n. for* කිත්තසාදර *read* කිත්තඋදර.
„—24 *n. for* nelumbrium *read* nelumbium.
39—15. *for* Nilgeyley *read* Nilgele.
„—16. *for* Giridoowe *read* Giriduwa.
„—17. *for* Somy *read* Somi.
„— 1 *n. for* Siriwamiye *read* Siriwamia.
40—14. *for* කි and ඇ *read* කි and ඇ.
41—12. *for* දපවන *read* දපවන.
„—19. *for* That which calls forward, or addresses one is put, *read* That which is called forward, or addressed is put.
43—27 *n. for* සෙකෙවින *read* සෙකෙවිත්.
48—17. *for* § 36 *read* § 38.

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48—23. *for* Swan-stuck place *read* Swan-descended place.
52— 1 *n.* *for* නොළුන් *read* ගොළුව්.
56—32. *for* ගොනෑ *read* ගොතු.
73— 3. *for* "pundits" *read* "pandits."
74— 6. *for* වුළුදෙව *read* වුළුදෙට.
78—12. *for* දෙතුසේ *read* දෙතුසෙ.
88— 4. *for* "swol'n" *read* "swoll'n."
105—13. *for* සඟළු *read* සඟඬ්.
„ —25. *for* බදු *read* බුදු.
106— 5. *for* කරණු *read* කරණී.
107—10. *for* විසණ *read* විසරණ.
109— 3. *for* වැනසපුන් *read* මැනසපුන්.
111— 7. *for* බැවිණ *read* බැවින්.
„ —32. *for* පැණ *read* පැන්.
112—13. *for* නිහිය *read* නිහියැ.
114—20. *for* බුජඟන් *read* බුජඟම්.
116—30. *for* මිණඟද *read* මිණඟද.
117— 8. *for* ඊපල් *read* මිපල්.
„ — 9. *for* බොතුළ *read* බොතුළේ.
„ —28. *for* ඉවසෙස *read* වෙසෙසා.
118—28. *for* නොයොදත *read* නොයොදන.
122— 8. *for* මේකම්කරෑ *read* මේඅකම්කරෑ.
126—13. *for* දෙලිවිෑ *read* දෙලිවිෑ.
134— 9. *for* මිනිස් *read* මිනිස්.
„ —11. *for* වදිමි *read* වදිමි; *and for* අදරිනා *read* අදරිණ.
139—26. *for* considicos *read* causidicos.
140— 1. *for* 1826 *read* 1286.
151— 6. *for* පලිවෙලිනා *read* පිළිවෙලිනා.
158—31. *for* පාඩි *read* පාඩ්.
159— 4 *n.* *for* he honorific *read* the honorific.
166— 2. *for* uperior *read* superior.
177— 6. *for* page 20 *read* page 23.

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185—28. *for* ගෙඩයො *read* ගෙඩයිා.
191— 2 *n. for* from *read* form.
192—32 & 3. *for* කරවන්නොන් *read* කරවන්නේ.
199—31. *for* දැකිනව *read* දැකිනව.
„ — 2 *n. for* * *insert a* †.
204—31. *for* මිනිෂ් *read* මිනිෂ්.
205— 8. *for* තුදුස්වකදිනොක *read* තුදුස්වක්දිනෙක.
„ — 4 *n. for* දුලිඛයක *for* දුලිඛයෝ.
206—24. *for* ඔහුණ්ගිය *read* ඔවුන්ගිය.
211—26. *for* from *read* form.

General Directions.

For ෂ insert ශ්‍ර; and where Singhalese words are given in Roman characters, for *oo* insert *ù*; and for *ee* insert *i*.

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