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Jules Mohl, "Vingt-sept ans d'histoire des études orientales," pp. 204-205.
to the Lotus-foot of the foe of Mura, the illustrious Sātānanda proceed of students, the Bhāswati in the Saka Year 1021."

...a 'moon', 'bird', 'vacuum', and 'one' stand for the numerals the date of Sātānanda's work. Hence, as there is but one 'bird' in this case, we, as oviparous, and oviparous creatures receive 'twice-born,' 'bird' represents the numeral 1; as a bird is oviparous, and oviparous creatures receive nothingness, it properly represents a zero; 0 for the numeral which it plainly indicates. Thus collecting 0, and 1, and reading them from the right we obtain 1021.
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.

COLOMBO:

WILLIAM SKEEN, GOVERNMENT PRINTER, CEYLON.

MDCCLIL.
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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.
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 Singalese, 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 Singalese, 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 Singalese 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
DEDICATION.

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 Sinhalese 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 10, 1831.
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 Kālidāsa, a Pannini, a Cattyāna, and a Yopādēwa, in India; and, in our own country, a Totagamuwa, and a Wedāgama.

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 Sinhalese language," read before the Ceylon Branch of the Royal Asiatic Society on the 12th August, 1850.
INTRODUCTION.

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 re-
sult is "A brief sketch of the history of the Sinhalese 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 ne-
cessarily 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
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 era 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 Wijeyana era?

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

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* Ramayana, or The adventures of Rama, is an epic poem in seven books, with notes in the Deva 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 Keviambu: श्रीरामचंद्र...तिपण्डुंतिपुरुषार्थं...कृष्णाक्षयं...सुपार्श्वकालं...
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 coeval 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 Læna or the Equinoctial point of the Indian Astronomers."†

† 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. xlii. 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. Buddhists 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 the 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 ante-dated 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. xiii.
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 era. *

* 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 Buddhist 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.

Mahanâmo, 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 ãramen,) could by her connexion with Wijeya bear him children, a son, Juwahate, and a daughter, Disata—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, Khuwâ, to be 'so terriâfied 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, dispa-
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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.”

Unwillingly 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 Kume, who was a Yakkinni, and therefore invisible and possessed of supernatural powers, was terrified; or, that a ‘Yakkinni’ named Chetiya (the widow of Jutindaro a Yako), seeing Mahindo approach from behind, meant 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 Yakhos, 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 Buddhist, a Yako 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 Osmandara.

The Pundit (Mahusada) 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 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 Pundit. ‘For the purpose of eating him, my Lord’—confessed the Yakkinni.

* ‘Rhaksho’ is another term for Yaka, derived from _used to worship; although some writers derive the name from  used 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 Yako city, and after the arrival of a Princess, Kuandi 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 Yako; 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 Yako, who was killed in a battle at Siriwattpura), having the form and countenance of a mare, dwelt near the marsh of Tumbaringoinna, at the Dhumarakko 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 Yako Pamoinjo,) 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-

Sere, equivalent to सरा, Sarerit, is also a term for Yakash. Hence the language Painschi, said to have been 'spoken by wicked demons.' Mr. Turnour, in his Glossary appended to the Mahawanso, says under the head of "Yak-ho—the worshippers of these demons are also called Yakkhos and Yakkhins." If there be for this assertion a more solid foundation than probability, we shall not want much reasoning to convince the Buddhist schoolmen of the error of their belief.
giri wewa was formed by the instrumentality of Yakkos 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

* "<lj>Veddmeanarch, from <lj> to shoot with an arrow." The proper form of the word seems to be <lj>—see Grammar, § 57 b. It is however, not to be forgotten, that some trace this word to <lj> Jungle, hence <lj> or <lj>, '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 into <lj>. 
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 en 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 aborigines) 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 intercourse was 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 Goutama Budha, it is but too probable spoke the Magadhi 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 Buddhism was originally introduced into it by means of doctrines embodied in that language. And although this last hypothesis

† See several instances of this in Mahawamsa. The European reader is referred to the "Epitome of the History of Ceylon," published by Mr. Turnour in the Ceylon Almanac for 1831, 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 Singhaera on the Gonduck river; (in the vicinity of which the remains of Buddhistical edifices are still to be found); and that his son Wijeyo with seven hundred followers landed in Lanka."
—Turnour’s Introduction to the Mahawamsa, p. xiii.
is apparently inconsistent with the fact, that the Sinhalese was the medium of regal and official intercourse shortly after the Wijeyan era, 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 Sinhalese language. Thus, Mahinda, who propounded the doctrines of Buddhism in the language of the land, 306 B. C., and a Kalidasa, who wrote beautiful Sinhalese 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 Sinhalese had become the universal language of the land. Of this the Mahawanso of Mahanama, the Sarasangraha of Budha Dasa, and the works of Totagamuva 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 Sinhalese? 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 Sinhalese 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 Buddhism by Mihindo in Sinhalese, 307 B. C. Vide Mahawanso, p. xxi. And if, according to another passage, the Sinhalese was the “language of the land” at this time, there remains but little doubt that the Sinhalese had been in progress for a considerable time before that date. In fact Mahaw-
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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?

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 era 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 eonception in it of discourses so varied and abstract as the Dwissa."

* 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 Athakatha, 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 Sinhalese tongue started into existence, especially in so short a period after the Wijeyanəra, is a matter which we cannot satisfactorily account for. Indeed the Mahawanso speaks of the Sinhalese 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 *Sinhalese*—a circumstance which establishes our hypothesis.

"This thero (Mahindo), by having propounded the doctrines (of Buddhism) 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 thero then observing that he (Buddaghòsò) was desirous of undertaking the compilation of a "Parittatthakathan," (a general commentary on the Pitakkattaya), thus addressed him: "The text (of the Pitakkattaya) has been preserved in this land: the Atthakathá are not extant here, nor is there any version to be found of the wàdá (schisms) complete. The Sinhalese athakathá are genuine. They were composed in the Sinhalese 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 Sinhalese. 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 Sinhalese was not in existence in India.
"Having been thus advised, this eminently wise personage, rejoicing therein, departed from thence, and visited this Island in the reign of this monarch (Mahanâmo.)

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

"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 Atthakâthâ. Taking up his residence in the secluded Gânthâkaro wiharo at Anurâdapura, he translated according to the grammatical rules of the Magadhas, which is the root of all languages spoken by the human race."—Mahawamsa, p. 1. 251-3.

Again, supposing that the Pâli 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 Pâli. 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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"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) '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) 'O powerful! the time of the Bayeerrathas'—the expression 'Bayeerrathas' means the Royal offspring begotten in the family of Bagereatha, who were resident in the City of Kapilawastho; 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 Singhara 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.
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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 cannot 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 "&O; the ancient language of the Singhalese."
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The Sidathi’ 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,” रेणुका शिंगालेश; and शिंगालेश (which is a vocabulary of terms contained in all confessedly Elu works), calls the language of which it is a dictionary—the Singhalese.

शिंगाले शिंगालेशा

“In rhyme I sing Namawalia Singhalese.”

Now, those who maintain that an ancient obsolete dialect was the Elu, different from the शिंगाले, 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 शिंगाले, 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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* "सुरुणेवेद in or अद्वितीयान्ते शिंगालेश—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 प्रथमदेश, a Vocabulary of Elu nouns,” &c.—ib.

† “The Elu शिंगालेश had been composed to facilitate the study of the purest Elu authors, especially the poets.”—ib.
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


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case, as some of the old writers have called the language in which they sang, the Singha
elese, 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 Singha
elese 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. 285, where the words හුං and බය are used
as convertible terms. බීසාසාංක්තයකාලයසිසුන් මත මුදැළ දෙකුඩා විටමින් මිළිංගන්ගේ මැදිලියන්ට 
මැදිලියන්ට මැදිලියන්ට මැදිලියන්ට මැදිලියන්ට මැදිලියන්ට මැදිලියන්ට මැදිලියන්ට
“’The great king Pandita Parakkramabahu having heard and
learned the commentaries, and having gradually translated
(the Jatakas) from the Pali language into the Singha
elese language, and having entrusted the (same) Elu version of
the Jatakas to a Chief Priest, of the name of Madankara,
greatly patronised the religion.”

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

1. මොබව බීංගයක් මකුණකයක් — මකුණකය.
   Thus is the Elu to be known—before A. D. 1415.
   මකුණකයක් බීංගයක් — Id. Probable date.
   They thus occur in the Singha
elese.

2. මකුණකයක් මකුණකයක් — මකුණකයක් මකුණකයක්
   I sing a little in the Elu—A. D. 1415.

3. මකුණකයක් මකුණකයක් — මකුණකයක් මකුණකයක්.
   That I have sung in Elu, &c.—A. D. 1472.

4. මකුණකයක් මකුණකයක් — මකුණකයක් මකුණකයක්
   With a view to Niwana, devoid of death and decrepi
tude, I have composed Kusa'tha in the Singha
elese language.—A. D. 1610.

5. මකුණකයක් මකුණකයක් — මකුණකයක්
   In Singha
elese rhyme do I sing, &c.—A. D. 1612.
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6. Elustanzas by the name of Maharad'dhadja—A. D. 1768.

7. The Elu language sweetly rhymed.—A. D. 1771.

8. I have rhymed into Elu “the offering in the river”—A. D. 1807.

9. I have rhymed into several tunes in Sinhalese.—A. D. 1821.

10. Rhymed in the Sinhalese.—A. D. 1832.

11. Rhymed in Elu.—A. D. 1840.

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

* Since the above extracts are nearly every one of them from the Sinhalese 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 Padma-panis Jataka, may not be out of place.

“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 Atanu.”

† The writer of एल: 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 Sinhalese, was “the ancient language of the Ceylonese.” For, if according to Gurusuyoni, the writer of Pratipaksa, both Wijeya’s followers and their language were called Sinha’a from the period of their landing in Ceylon, it is impossible to maintain that एल, considered as a dialect different from नेल, was “the ancient language of the Sinhalese.”
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The term "q" is derived from דוכא (Singhalese), which changed into גוכא, דוכא, 고וכא and 고וכא, produce "q". Thus דוכא by the rule respecting 고וכא or syncope, assumes 1st, גוכא, and 2ndly, דוכא (see § 9); and דוכא it would seem, by a change of the vowels inherent in ג and ד (see § 10.), next assumes 고וכא; and the 고וכא in the last expression being then changed into 고וכא, and the 고וכא into ג (see § 22. and note † at p. 14), we obtain "q".* It is to be remarked, that although warranted by general usage at present, the ג 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 ג and 고וכא for דוכא (דוכא)†—the word 고וכא contracted and added to the particle ג producing גוכא or 고וכא. But דוכא 고וכא, or 고וכא, it seems to us, is derived from דוכא, Singhalese, and 고וכא island. Thus דוכא, as above, assumes 고וכא, and the same being compounded with 고וכא, produces 고וכא 고וכא or 고וכא. It would also appear, that in this etymology we are borne out by the learned commentator on the Sidath' Sangarawa, who paraphrases דוכא 고וכא, (see Appendix A. § 6.) 고וכא 고וכא 고וכא 고וכא 고וכא—"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 Hela or Sela 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, "Ela" is derived from the word "Singhalese," "Ceylon" can be no other than a modification of the term "Sinhala" or "Sinhalese"—the final euphonic a 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.

† 고וכא 고וכא 고וכא 고וכא 고וכא—"Have I in Eladiow (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 and 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 and the other to the island of Lanka, which that nation inhabits. Since writing the above, we have heard an opinion broached by a native of respectable acquirements, to the effect, that means "colloquial or clear Singhaese." 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:—

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

Here is used in contradistinction to the Singhaese; 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 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 Singhaese language is called (not Singhaese but) the Elu (Atuwa) commentary, to which we have already adverted.

* "The name given to Ceylon subsequent to the landing of Wijeya, from lion, and the root to destroy."—Turnour.
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Having thus shown 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. පළණියේෂ ඥීරේඟ තූරු "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 Swabhaskalkanka, "Singhalese Rhetoric" says

ක්කීමිතාකකියේ අංක විසින් විසින් ක්කීමිතාකකියේ ක්කීමිතාකකියේ

"Although such tricks (of composition) previously existed, it is improper to attempt them now; for unlike the language of the Gods (Sanskrit), 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.

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

See translation at p. 40.

EXAMPLE 2.

See translation at p. 29.

In modern Prose:

In the first example, നീന്തന്ന് is the Singhalese for the Sanscrit word നായം which is now used. We have, however, given നായം which is more correct. നമ്പാ is of less frequent use than നമ്പാ; and നമ്പാ, the substantive form of the adjective നമ്പാ, is obsolete, because perhaps the same is used for cats. നമ്പാ, as a term of comparison, is now seldom used.

In the second example ് ന്യൂ ഛെഫ് ചീഫ് "feet," (a word which occurs in the first as the participle for walking,) is obsolete except in poetry; ് ന്യൂ which frequently occurs in poetry is, in common parlance, either an ironical or sarcastic expression— ് ന്യൂ, a term of comparison, was anciently, and is still omitted in poetry, as in ഭാവിജ്ഞ ഭാവിജ്ഞ ഭാവിജ്ഞ ഭാവിജ്ഞ ഭാവിജ്ഞ ഭാവിജ്ഞ 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; ് ന്യൂ, ന്യൂ, ന്യൂ, ന്യൂ, ന്യൂ, ന്യൂ, ന്യൂ, ന്യൂ, ന്യൂ, &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:—

Modernised thus (A.D. 1830)—
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The great king Sree Sangabo Abaya (born unto the great and illustrious King Abayatsa, a descendant of the dynasty of Okaka, 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 Wakh [Octr.-Novr.] and in the sixteenth year of his reign, summoned the Clergy of both the temples Sigira 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 Sigira 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 Sinhalese 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 Sinhalese 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 Sinhalese is also a dialect of the Maghadi or Pali; since words derived from the Pali into Sinhalese are as numerous as those from the Sanscrit. Indeed the author of the Sidath’ Sangarawa says:

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

* 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 1854. 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.”—Frisham, 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 Sinhalese 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 Singahalese 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. & λ 'do,' Elu, & Sanscrit; & 'see,' Elu, & Sanscrit; & 'eat' Elu, & 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 Singahalese. (See Appendix C.)

The formation of cases presents no less a peculiarity in the Singahalese. 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 Singahalese no two case-signs are alike in the nominative and the vocative, except &; 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 Singahalese 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 Singahalese, no two signs in those cases are identical, according to the Grammar (compare §§ 28, 29.) Lastly, it is also remarkable, that in the
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 Paramai-pada and Atmana-pada. True indeed it is, that these transitive and reflective forms of the verb may be occasionally found, as in रेघा (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 एक्षेाम एक्षेाम एक्षेाम एक्षेाम एक्षेाम एक्षेाम; "He said, though life may leave thee (feminine) do thou not the like hereafter." — Umandawca.

The roots of pronouns in the two languages under consideration are also different. So which stands in Singhalese for thou, bears no analogy whatever to the एक्षेाम in Sanscrit; nor does the plural nominative एक्षेाम in Singhalese at all resemble एक्षेाम in Sanscrit. The latter bears greater affinity to the English you, "the Zend yûs, the Latin vous, the Gothic yus, the Lithuanian yûs, and the old Slavonic 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. एक्षेाम in the San-

* It would be a mistake to suppose that this is at variance with the doctrine laid down at p. 22. So 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 Comp. Gram. vol. II. p. 473.
scrit, primus in Latin, අක්කොංදාය in Sinhalese. In like order
Secundus, අක්කොංදාය; Tertius, අක්කොංදාය; Quattuor, අක්කොංදාය &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 Sinhalese කොම මේ; whilst the Sanscrit expresses the same in two words, the verb and the pronoun, කොම මේ come me. Again, සෝහ, or සෝහ කොම මේ “to me cannot,” is expressed in the Sanscrit කොම මේ කොම මේ, 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 Sinhalese,—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 Sinhalese 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 Sinhalese 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 Sinhalese,† 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 Tanama, is capable of being expressed without a mixture of the Sanscrit, &c.

† a. e. Leq 'to chop short,' නාමා; door නාමා; and නාමා; water
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Sanskrit. 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

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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 Sinhalese 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 Civilization, and deeply impressed with peculiarities."
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 Telugu, Tamil, and Malayalam, 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
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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 त। Now the Sinhalas, besides its similarity in this respect, also possesses what Bopp terms "the one-syllableness of fundamental ideas;" for the Sinhalas for "go" is also त। 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 Sinhalas "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 Sinhalas 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

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.

Our readers will perceive the existence in the Sinhalas 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. त। ॐ thou, ॐ longevity, ॐ arrow, त। त। be, त। that, ॐ she, ॐ ostracism, ॐ earth, ॐ said, त। eaten, त। त। where, त। stanza, त। blank verse, त। excrement, त। house, त। sweat, त। serpent, त। river, त। many, त। hour, त। root, त। daughter, त। effulgence, त। feet, त। me, त। earth, त। this one, त। this, त। she, त। go, त। lust, त। night, त। form, त। sate, त। insert, त। wood, त। blood, त। paddy, त। world, त। way, त। wind, त। branch, त। lion, त। broth, त। shadow, त। ear, त। thee, त। the, (em.) त। thou, त। arm, त। much. त। cannot, त। patronymic, त। colour, त। no, त। this female, त। and, त। horns, त। having drunk, &c. See particles in Appendix C.
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 Singhī conqueror. Elu does not bear so near an affinity to Sanscrit, as the colloquial language,
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 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 *sava* to the crude verb *cvel*, 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 Sanskrit; 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] Praerita [or the vul-

* We cannot help remarking, that the Commentators have been the instruments by which a mixed Eliu-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 commentaries invariably adopted a mixed, even where the Singhalese afforded them ample scope for a purely Eliu 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. මුහුදු අදාලිංගී මත්තා උලෝකයින්නේ ආයම්නියන්?

The Paraphrase: මුහුදු අදාලිංගී මත්තා ආයම්නියන් උල්ලෝකයින්නේ ආයම්නියන්, මෙහෙයත්, මෙහෙයත්, මෙහෙයත්, මෙහෙයත්, අදාලිංගී කැන්දීමට විශේෂීම, කොටස් හා, හොතෙක් කල්ලන්නේ, භූ භූ කල්ලන්නේ, මෙහෙයත්, මෙහෙයත්, කොටස් කැන්දීමට විශේෂීම, කොටස් හා, හොතෙක් කල්ලන්නේ මෙහෙයත්
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Gar dialect], Appabransa [or jargon,] and Misra [or mixed.] Sanscrit 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.'

1, खँच, common to a. P. and E., * means 'all.' There is another Singhalese word, खँच, derived from either the a. or P., and also a native term of like signification, खँच.

2, खँच 'world,' a. P. and E.; but खँच and खँच are the Singhalese forms of the same word.—3, खँच 'eye,' a. or P.; its equivalent in the E. is खँच; खँच E. is pro-

* S stands for Sanscrit; P for Pali, and S for the Singhalese or Etc.
bably from थःः P; गः E. from गः S. or गः S.;
हः P. or गः S.; and हः E. from हः,
S. or गः P.—4, हः (vide Clough's Dictionary)
s. and P., and its equivalent in the E. is हः (vide Padaeepikawa).—5, गः is a native E. particle.—6, हः 'thirty-two,' purely s. गः being its E. form.—7, हः 'supreme,' s. P. E. Purely E. authors have used this without any alteration.—8, हः 'great,' E., and its equivalents in the s. is हः (also used in the E. without alteration); and in the P. हः,—9, हः 'man,' s. But the word used in purely E. authors is हः, probably derived from the P.
हः.—10, हः 'indication,' s. Its equivalent in the E.
being हः.—11, हः 'eighty,' P. Its equivalent in the
E. being हः.—12, हः 'attendant beauties,' from
the P. and s.—13 'from,' an E. inflexion.—13, हः 'very delightful,' s.—14, हः 'the departure of the
body,' s.—15, हः an E. inflexion.—16, हः 'person,' E. [see
note ( * ) at p. 27.]—17, हः 'form,' s. P. हः being its
equivalent in E.—18, हः 'body,' s. P. and E.—19, हः
हः 'possession,' P. हः E.—20, हः is the E.
expression of हः P.—21, हः the verb substantive
E.—22, हः 'being,' s. for हः E. तः P.—23, हः
हः 'help,' s. P. E. There is, however, an E. expression for
the same found in some books हः हः—24, हः 'association,
s. for the E. expression हः—25, हः 'device,' s. for हः E.—26, हः 'in the mode,' E. for हः s. and हः P.—27, हः 'two,' s. for हः E.—28, हः 'method,' s. P. for हः हः E.—29, हः 'therein,' E.—30, हः 'et cetera' s. P. for हः E.—31, हः 'always,' s. for हः
E.—32, हः 'opposed,' P. for हः E.—33, हः 'respecting,
E.—34, हः an E. inflexion.—35, हः 'friendly,' s. P. E.—36, हः 'intention,' s. for हः E.—37, हः 'the fact of,' E.—38, हः 'unripe,' E.—39, हः 'attributes,' E. for हः S. and P.—40, हः 'inherent,
E. for हः S. हः P.—41, हः 'venerable priest,' s. for हः P. and हः E.—42, हः E. inflexion.—43, हः
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 ग frequently assumes the sound of ग in the Singhalese, as गंगा Sanscrit ‘eyes,’ गेंग Singhalese; गोप Sanscrit ‘association,’ गोप Singhalese; गोप Sanscrit ‘teacher,’ गोप Singhalese.†

ग is changed into ग; as गोप Sanscrit ‘prosperity,’ गोप Singhalese.

ग is sometimes changed into ग in Singhalese, as गोप Sanscrit ‘night-producer’—moon, गोप 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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संस्कृत Sanscrit, सिंध्याले सिंध्याले 'a small kind of mango';
पाल Pali, सिंध्याले सिंध्याले 'grammar'; संस्कृत Sanscrit,
सिंध्याले 'mouth.'

अ is often changed into ए or औ; as असंस्कृत Sanscrit, into असंस्कृत सिंध्याले 'citizen'; संस्कृत Sanscrit, into संस्कृत सिंध्याले 'city.'

स is altered into ए; as एसंस्कृत Sanscrit, into एसंस्कृत सिंध्याले 'river'; संस्कृत Sanscrit, into संस्कृत सिंध्याले 'high.'

त is altered in Singhalese into त, तः, and तः, respectively; as तसंस्कृत Sanscrit, into तसंस्कृत सिंध्याले 'gold;' तसंस्कृत Pali and Sanscrit, into तसंस्कृत सिंध्याले 'I cook.' [Numerous examples may be cited of this change] तसंस्कृत Pali, into तसंस्कृत सिंध्याले 'having inquired;' तसंस्कृत Sanscrit, into तसंस्कृत सिंध्याले 'words;' संस्कृत Sanscrit, into संस्कृत सिंध्याले 'to release.' The copulative त in compounds is invariably changed into त in Singhalese.

छ is frequently changed into छ; as छसंस्कृत Sanscrit, into छसंस्कृत सिंध्याले 'beings;' छसंस्कृत Sanscrit, into छसंस्कृत सिंध्याले 'kings;' छसंस्कृत Sanscrit, into छसंस्कृत सिंध्याले 'flag.' [Numerous examples may be cited of this.]

स is altered into ए; as एसंस्कृत Sanscrit, into एसंस्कृत सिंध्याले 'wisdom.'

त is sometimes altered into त; as तसंस्कृत Sanscrit, into तसंस्कृत सिंध्याले 'crown;' तसंस्कृत Sanscrit, into तसंस्कृत सिंध्याले 'mountain top;' तसंस्कृत Pali, into तसंस्कृत सिंध्याले 'hole.'

छ is frequently changed into छ and छ respectively; as छसंस्कृत Sanscrit, into छसंस्कृत सिंध्याले 'fool;' छसंस्कृत Sanscrit, into छसंस्कृत सिंध्याले 'pond;' छसंस्कृत Sanscrit, into छसंस्कृत सिंध्याले 'coarse.'

छ is found altered into छ, as in छसंस्कृत Sanscrit 'top' into छसंस्कृत सिंध्याले; छसंस्कृत Sanscrit 'half,' into छसंस्कृत सिंध्याले.

* See Grammar § 7.
† ए This letter is inflected with ए in the Singhalese. See Appendix C.
is \textit{changed into} \(\varepsilon\); as \(\varpi\) Sanscrit, into \(\textit{Singhalese} 'sin';\) \(\varepsilon\) Sanscrit, into \(\textit{Singhalese} 'island.'\)

\(\varepsilon\) is altered into \(\varepsilon\); as \(\eta\) Sanscrit, into \(\eta\) Singhalese 'be'; \(\eta\) Pali, \(\eta\) Sanscrit into \(\textit{Singhalese} 'a high order of priesthood,' \&c.*

All the aspirate characters in Sanscrit are changed into their equivalent unaspirate simple sounds in Singhalese; as \(\varpi\) into \(\varepsilon\), 'intention;' \(\varepsilon\) into \(\varepsilon\), 'opposed;' \(\eta\) into \(\eta\), 'a proper name;' \(\eta\) Pali, into \(\eta\) Singhalese 'Honor, Excellency.'

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.

* 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 detached words (see note at p. p. xliii, xliiv.); 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' \(\varpi\); 'nose' (\(\text{\textit{changed into}}\) \(\varpi\); 'tooth' \(\varepsilon\); 'star' \(\varepsilon\); 'day' (\(\varepsilon\) changed into) \(\varepsilon\); 'light' \(\varepsilon\); 'moon' \(\varpi\); 'middle' \(\varepsilon\); 'red' \(\varepsilon\); 'stand' \(\varepsilon\); 'be' \(\varepsilon\); 'mouth' \(\varepsilon\); 'four' \(\varepsilon\); 'five' \(\varepsilon\); 'six' \(\varepsilon\); 'eight' \(\varepsilon\); 'nine' (\(\text{\textit{changed into}}\) \(\varepsilon\); \&c. \&c.
Although symbols of sounds peculiar to the Sanscrit, 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 Mehindo, 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.
the Gunduck river, in the vicinity of which the remains of
Buddhistical edifices are still to be found."

Be this however as it may; the Singhalese characters cer-
tainly 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. ʃ = ə; z = ə u; ʒ = ə ə; ç = ə or
u; s = k; ʃ = w p; ç = w y; ç = r; ə = n; &c. The
vowel-signs too, with which the consonants are inflected,
agree in a wonderful manner. e. g. ə = ə pə; ɛ = ø pi;
ð = ø pi; ç = uy pu; ç = ɔ pə; ç = ɔ ə pe; s = ɔ w
pə; š = ṣ ə po; ç = ṣ ə po; ç = ṣ ə po; &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 ə, ɛ, ë, ɔ, and ç (see Phonology, by Edmund Fry, p. 292); in
the *Grantha*, the equivalents of our ç, ɛ, ə, ɔ, and
c, (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 ə (id. p. 16); and in the *Burman*, the letters
which represent our ə, ɛ, ə, ç, and ô (id. p. 132), are
strikingly similar: and although our language furnishes
us with strong evidence on the one hand against the supposi-
tion that it belongs to the Southern class of languages, and on
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 Singalese characters, exhibits a strong relationship between those alphabets and our own: whilst between the Nagari and the Singalese there is an utter absence of that resemblance, except in the anusvāra о, and the visarga й, which are the same not only in those two, but in many of the Asiatic alphabets.

To the Singalese language are (properly speaking) known 10 vowels and 20 consonants. The vowels are subdivided into ə or  ámb light or short, and ə or  ámb heavy, or long. The short vowels а, ə, ɛ, ı, and ə, are rendered long thus: а, ə, (or й) а, ə, and ə: and the latter are considered distinct from the former. Each of the 20 consonants а, ə, ɛ, ı, ə, а, * а, ɛ, ə, ı, ə, ə, ɛ, ə, ɛ, ə, ə, ə, ə, ə, ə, ə, (some of which are otherwise expressed to produce corresponding aspirate sounds, but which being foreign to the Singalese 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 а. It contains the sound of а. Render it а and the inherent vowel sound is ə—render it а и it is а render it а а it is е—render it а а and it is а. So likewise the five long vowel sounds are produced by rendering а into а а, а а, а а, а а, а а, and а а. The other consonants may in like manner be varied. But the last (Anusvāra) о, 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 (ё) must here be explained, since there is another ə, having the same sound. Ё is used after а or о; as ə Ё а feet, а Ё а Buddha. But where the о or о is not in the same syllable with Ё, the dental ə Ё is used; as ə Ё о gods and men, and Ё о Ё last name.
the first vowel—thus, ⁴ₒ. The 19 consonants thus produce 10 times 19, or 190 sounds. Add to this number the unchangeable consonant ⁷, 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 ⁴₉ [having the sound of ⁹ in 'and'] and its long sound ⁴₉ [as in 'ant']; and are the vowels by whose assistance the changeable 19 consonants are rendered ⁴ₓ and ⁴ₓ; ⁴ₓ and ⁴ₓ, &c. Thus by adding ⁴₉ and ⁴₉, 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 ⁴₉, ⁴₉, ⁶, ⁶, and ⁶, in the Sanscrit; and ⁴₉, ⁴₉, ⁶, and ⁶, in the Pali.

⁴₉ and ⁴₉—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 ⁹, of which ⁹ and ⁹ 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 ⁹ (⁹) ⁶ (see § 34), which is now uttered ⁹ (⁹), or ⁹ (⁹) ⁶; ⁹⁹³⁹³⁹
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The vowel sounds are as much a necessary part of our language as it and it; and hardly can a dozen lines be written in Singalese without introducing the sounds of it and it. 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 Singalese 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 it 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 it. Bha! “the bleating of a sheep;” or in uttering an extraordinary emotion of the mind, as it. “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 it, and long it are frequently met with in the English without producing either a “lengthened” (prolated), or “melancholy” sound; e. g. it in ‘and,’ ‘cat’; and it in ‘ant,’ ‘man,’ ‘stand,’ &c. To suppose, therefore, that it and it in the Singalese 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.

* The four additional consonants here indicated are it, it, it, and it.


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... and θ, are confined to the Singhalese. And it is remarkable, that the Nagari possesses the long θ and ⊔ 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's 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 (ε and ο), 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 θ ε and ο, if the sounds had been forthcoming."

θ, 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 it would seem partakes of 'l' and 'r.'

θ, is formed of ω and σ, as ωθ kalu 'black.'

There is one other consonant, which, though producing a compound sound, is yet unknown to the Sanscrit. It is ϕ, exclusively Elu, compounded of θ and θ; as ϕθ handa 'moon.'

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

ω in Elu is sounded differently from Pali and Sanscrit. Thus ωω, anga, 'horn,' Elu, is more soft than ωωω, ganga, 'river,' Pali and Sanscrit. This letter is formed in the Elu by a union of ω and ω; and in Pali and Sanscrit by that of the sounds θ and ω. 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 θ is foreign to the Singhalese. Vide Appendix C.

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doll is formed of = and =; as = handa, 'sound,' Elu; = 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.

= is a compound of = and =. In the Elu it has a soft sound as = ambu, 'mango'; in the Pali and Sanscrit a hard and full, as = ambu, 'water.'

The last three, as well as =, are susceptible of the same inflections and variations to which we have directed attention; and thus we get the (4 × 12 = 48, + 241 + =) 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 Ḥodia.*

The aspirate letters or sounds are the 10 following:

=, =, =, =, =, =, =, =, and =

The Singhalese alphabet also contains 7 Sanscrit vowels, = a = a = o = e = o and the unchangeable (Visarga) expressed with the 1st vowel, thus—=a. It is by their

* Ḥodia is a noun in the femiine gender, derived from the root =; and = an inseparable preposotion, meaning 'well'. The =, being changed into = by the rule at § 14. a., and the = into = by the rule at § 22. a., we obtain =, to which usage has added the expletive =, under the principles which are laid down at p. 88. The root = means 'flying in the air,' and has reference to 'sound,' which is conveyed in the air upon the utterance of the letters which the Ḥodia embodies,
assistance that the Singhalese consonants, which are common to both Pali and Sanscrit, are changed into स, क, ग, न, र, ल, र, र, ल, र, ग, ग, ग, ग, ग, ग, ग.

To the above seventeen characters we may add the 13 following, which do not occur in the Singhalese; viz. न, द, श, श, श, श, श, श, श, श, श, श, श, श, श, श, श, श. Sanscrit and Pali; अ, आ, ए, and उ Sanscrit; and ए Pali.

न is a guttural nasal. Professor Bopp says that it “is pronounced like the German n before gutturals, as in the words sinken, enge.”

च, corresponds with the ch in ‘church.’

श 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 स, ड, ळ, and त respectively (see Appendix C.)

न, is compounded of स and न as in सन्च (Pali and Sanscrit) ‘deceit.’

श, The aspirate form of the last. It is less frequently used in Sanscrit, and is compounded of स and श, as in स अन्च, ‘endeavour.’

छ is formed by a union of ङ and छ, as in छ अठा, (Pali) ‘eight.’

ञ, is produced by a union of ज and न, as in ज बुद्धा, (Pali and Sanscrit) ‘Budha.’

अ, is a compound of अ and अ, as in अ द्वितीय, (Pali and Sanscrit) ‘two.’

अ and ए. The equivalent of ए in the Nagari, says Professor Wilson, “is less decidedly ‘ah’ than the second, as in our ‘ee’ in ‘session’; it is a palatal letter: श (ए) is a cerebral, as in ‘shore’: and (ए) is a dental sibilant, as in Sanscrit.”

ए is a compound of ए ए, as in ए प्रज्ञा, ‘pundit,’ or ‘scholar.’

ए is a compound of ए ए, as in ए अंक, ‘side.’

ए is the reduplication of ए, as ए सब्ब, ‘all.’

* ए, in क्ष as in Pali ‘corresponds with the French n in noun.’
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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. එකේජික ගි "proceed," is a term peculiar in its application to the priesthood; whereas නිලියේන්ජේ, of the like signification, is applied to the nobility; and සැකී, වැඩී, නීලී, * වෙසීබී, වෙසීබී, වැඩී to equals, and inferiors of different grades. So likewise, අසුන් අංග එකී 'eat' is applied to priests; අසුන්ගේන්ගේංගේ to nobles; වැඩී to

* එකී, එකී are expressions confined to the Kandian Country; and are applied in the same sense that එකී, එකී are used in the Maritime Provinces.
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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:

The plain meaning of the above is, "O cousin! Break not *Tampala* (a pot herb); spread *Hernati* 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
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 Sinhalese 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:

"Whilst, during his reign on a certain night; King Ga-jabahu, 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)
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just as the feast-house of the king of Gods (Indra.)

Having chastised his ministers, the king sent for the wo-
man 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 mustaca in
Sanskrit. This (says Mr. Colebrooke in his essay on
Sanskrit and Pracrit Poetry) "is little used in polished com-
positions; 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 Sanskrit the culaca, the following is a
specimen from the Introduction to the Bawudhasatakt.

"Sree Ramachandrabharaati, an illustrious Brahmin, 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 Yavan Yassiya samastha vastrhu wishayan”† and other stanzas of the book composed by himself in praise of Budha, and called Baktiastaka—a hundred of faith.”

This species has also received, from both Sanscrit and Singhalese writers, the appellation of चर्चनिका 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

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* Gowda, stands for Calcutta, and Jambudweepa for one of the four quarters of the Globe, being the terra cognitae of the Buddhists, a part of Asia. The श्रीमद doctrines embrace nearly the whole of Budha’s Sermons.

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

“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 gold, and
gems;* by reason of thousands of vehicles in its streets
with their up-boisted 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), build-
ings of glittering gold, (collections of) pearl-nets (with
which they are) surrounded, noisy little gold bells, and beau-
tiful 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
Sanskrit; and exhibits in the Sinhalese so varied a display

* Annotations:

——Thick with sparkling oriental gems
The portal abone.

———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 gaudy colours spread in every 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 Decadutha Sutra Sanna.

"At the temple called Jétawana in the city of Sceat (like unto the city of Alaka, the seat of the powerful king Kuveera);* 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 cars remove swarms of bees thathover over them, invited by the tempting odour of the matter which copiously oozes from their (elephants') cheeks; † splendid rows of beautiful, white, spacious

* Kuveera, in the Indian Mythology, stands for the Grecian Pitus. He is the Lord of wealth and master of nine inestimable treasures. His city called Kusināra, is situated on Mount Cailase and inhabited by Yakshas, 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 Sinhalese and Sanscrit works; and among others which we may cite, are Umandawa, and one of the beautiful verses attributed to the pen of a Sinhalese Queen (vide Young Ceylon.) This ichor is supposed to be of an agreeable smell, and so much so, that the very "indis-
squares of sizes (small and large); 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 Sewulisandâsa:

***"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

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

"Unable to distinguish the odorous icober which savours from the elephant, from the fragrance of the schiites scholars, swarms of bees were greatly fatigued."—Kavaishara.

* The Sanscrit word ॐ which is here used, means more than majesty. The Amara Cooba 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."
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 Sinhalese for anything more disgusting and revolting than the pictures of libidinous profligacy and voluptuousness portrayed 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 Sinhalese.

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 Sinhalese 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 Subasiti, Kadapalalla, Karikanasi, Kizhikkal, Kadali, (two versions of this); Kadakumbal, Akintu, Kiyaerika, Kumbalakanda, Kithakuna, Kudikanda, Kadakumbikanda, Kadakumbaram, Karipala, Kadatutu, Kadatutu, Kadavum, Kadavum, Kadavum, Kadavum.

The first named work (Subasiti), 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:

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

The first of this series, Wetālan 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 Baitāl Pachisi (of which the Hindu version is most widely circulated) was written by a man of much greater talent than the Bātrish Singhāsan; 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 Vikramaditya, an unpromising looking sanyāśi 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 bēl fruit. For some time, these presents were overlooked, but one being at length accidentally opened, the king found a ruby inside, and on examin-
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.
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 indecent story. * * * * The remaining twenty-four are probably of the same description."*

3. *Translations from European literature*—are comparatively few. We may mention the following. ඔසාපේන්ති අංගකාරයන්ගෙන්, දෙළඩෑ දෙවන (by the Rev. Jacob De Gonsul) ආපහන්න අයිනි, දෙළඩෑ දෙවන, දෙළඩෑ දෙවන, ආපහන්න අයිනි. This last, though Scriptural, is chiefly translated from English sources.

4. *The Religious works* form the smallest portion amongst the popular literature of the Singhaese. We may mention ජපාරාඩේ, මාරාඩේ, two of the incarnations of Budha, the first in prose, the second in verse—උතෙකාඩේ මාරාඩේ, the last incarnation of Budha, in verse—උතෙකාඩේ, A narrative of the acts of Dewadath, &c.

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

* The Singhaese 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, abound 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;

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That brought into this world a world of woe.
Begirt th' almighty throne,
This tempted our attempt
At one slight bound high overlipp'd all bound.
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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 Selakhiinisandesas of Srée Rahulastawirayo, mentioned above, may be cited as one which is by no means inferior, in point of imagery, to the celebrated Meghadutha of Kalidasa,* trans-

* The above from the Meghadutha, 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 Tottagamunwe, 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 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 orb’d bosom, and a weight of care;
Whose teeth like pear’s, whose lips like Bimbar 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 Eru 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. *

* "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 dirty 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 Sinhaless mothers before they can adopt the Sinhalese with the affection felt for one's children. Till then they will be strangers to everything 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 Sinhalese 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 Sinhalese 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 Sinhalese 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 wondrous 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 Kunajatake, wherein the beautiful Princess Pabautara, indignant at the deformity of her husband, King Kusa, is said to have exclaimed at the eve of her separation from her Royal consort:
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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 lan-
guage), 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.

" gusto artis "—Subasita.

We need not here remind the reader, that to render the
English literally into the Singhalese is difficult, if not impos-
sible. 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

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 Kwejintake to prove the illiberality
of a sentiment expressed in the heat of anger; and, referring to Fakhwait,
who afterwards, e.x.-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:

(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 Sinhalese, 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.

“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 Sinhalese.

GREEK.

Ex Apollonii Rhodii Argonauticorum,
Lib III. l. 756-760.

"Ηλιον ἐς τή το δόμος ἐπικάλλας αὔγλα
Χάρτος ἤξισατο, τό δή νέων ηλίθεται
"Πέ ποι ον γαυλή κινεύται η δ’ ἐνα καλ ἐνα
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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 Virgillii Æneidos
Sicut aqux trimulum labris ubi lumen ahenis
Sole repercussum aut radiantis imagine lunx,
Omnia pervolutat late, loca jamque sub suras
Ereditur, 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 base of the radiant 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 maõ movido,
Pela casa do moço curioso,
Anda pelas paredes e telhado,
Tremulo aqui e ali dessocegado.

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

SINHALA.

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 අම්බ and අම්බක; 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"
is opposed to the genius of the Sinhalese language, we trust we have already shewn, by exhibiting the difference between English and Sinhalese 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 Sinhalese.

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. ते देश कर्तव्य न ते ते होति ते मुक्तितेता।
2. जैसे विद्यायिनो ते जैसे कृत्यिनो, तत्राति
3. तीर्थं न ज्ञात ते संसार वृत्तिमान जनान भूमिः भवति।

"Such a style, especially in the Bible, is calculated speedily to impoverish the Sinhalese 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.  

2.  

3.  

"Nor, as far as we can be guided by the English version, does the above appear to us to be a correct translation.  has no equivalent in English— is singular, and not multitudes.  in the old version is preferable to the above; although rendering the English literally, it should be .—'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.' is 'near;' but requires . A person may come  one, and yet not come  him. for the 3rd person plural is ungrammatical: it should be , or (see § 44.) Here we find a change of expression by the translators, who in the controversy regarding and objected to , upon the plausible ground of a violation of the prohibition solemnly given in Revelation xxii. For, 'opened his mouth' is rendered , which means tuned or sounded. To such a departure we do not positively object; but is incorrect: it should be . But wherefore change the English expression, which is in the original, oriental idiom, and foreign to the occidental? is a common but idiomatic Singhalese expression, and means, 'without abusing by (word
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Why then not render 'opened his mouth,' literally, as in the old version, සත්ත්ත්ත්ත්ත්ත්ත්ත්ත්? Or, why not shorten the expression by still keeping to the original words, and idiom හේෂුණු (Sanskrit) or සානා (Singhalese)? Buddha is said to have 'opened his Lotus-mouth' සත්ත්ත්ත්ත්ත්ත්ත්ත්, and to have 'inquired' from the priests 'in what conversation they had been engaged.'

"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 Mahavamsa, p. xxvii.) 'Baghawli 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.

"ජල් 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.' විෂ්ණිය හේෂුණුව රැපවා මේ, strictly speaking, ungrammatical. According to the Siddha Sangaravas, it should be සත්ත්ත්ත්, (see Appendix C.) in the nominative case. සානා though not wrong, is yet better expressed ප්‍රශ්නය මේ ප්‍රශ්නය මේ. Thus

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.'

In the beginning God created the heaven and the earth.—

Gen. i. 1.
"In the first place, the above passage is inelegant in construction. In the Sinhalese, 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—*цит* *ш* *г* *к* *г* *г* *г* *к* *к* *к* *к* *к* *к* *к*—

*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:—*цит* *ш* *г* *к* *г* *г* *к* *к* *к* *к* *к* *к* *к* *к* *к* *к* *к* *к* *к* *к* *к* *к* *к*.

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

"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 Sinhalese poetry. The Sinhalese 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 *Tt* and *Obawakanu*, p. 25.
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known to the English. Besides the legitimate Sinhalese 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.

"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'thebawikkida tune,* and comprises, as in the following illustration, an

* The rule for the construction of the above, which is the following:—

is its own exemplification—"An anapost, a dactyl, a cysic, a tibrach, a molossus, and a bacchic, ending with two letters, of which the last is a gura, and with a pause at the end of the 13th syllable, compose the species called Math'thebawikkida."

† b stands for brevis or 'short,' and l for longus or 'long;' the first is called a 'lage, and the last a gura.
INTRODUCTION.

No. 2.
ON MORNING.

“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 Lotus—es 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 Sinhalese stanza, for which we are indebted to a native pandit, Don Andris de Silva Batuwantudawe, is composed in the Sard. la Wikridita tune,* and comprises a

* A molossus, an anapest, an amphibrach, an anapest, 2 antibrachics, and a sūru, with a pause at the end of the 7th and 12th syllables, compose this tune.
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.

"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.

---

* Prosodically a long letter is equal to an *silent consonant* together with the vowel by whose assistance that *l* letter is sounded—*lide in*/*ra.*

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

Two *sibrach,* one *molosus,* and two *baches,* with a pause after the eighth and fifteenth syllables, comprise the Malmeet versification. The very rule serves as an example.
INTRODUCTION.

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 Sinhalese 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 *secutive* sound as being equal to two short; as in the following selection from the *Budugama laukare*.

```
ieri
ieri
ieri
```

"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 Sinhalese 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:

```
ieri
ieri
ieri
```

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

"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.

∞ බ ම න ඙ න න න න න න න

 ejaculation, 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.
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. *Dunuwille 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.**

```
කාගේ නිවාරශනයන්නේ මේ, මේ
දේ සිදුකරුවෙකු මේවේ
කිදි සොයා ගැනීම මේ, මේ
දේ නුවර්කාර්කතුමක් මේ
```
INTRODUCTION.

"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.

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.

"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—

Pyrrhous you tempt a danger high
When you would steal from angry J-
Owes 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, horribies et ali-
Mosques Britannse."—Catulus, Od. 11, 12.
"Labitur ripa, Jove non probante, et-
Orious amnis."—Horace, Od. 1, 2, 9.
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.**

```
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**Example.**

```

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 Sin-
ghalese, probably from the Tamil, is to be found in several
works of the elegant poet from whom we have already
quoted, Kiramba Terunuma. 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 cesural 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.

```

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INTRODUCTION.

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

The following is also from the same writer:

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

Blank verse, which is called Ge, 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-Samhara, or 'the Seasons' of our poet, [Kalidasa]:

"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 Sinhalese 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:

```
10
11
10
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."—Sitat'sangarawa.

```
9
11
11
11 = 42
```

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

```
9
11
11
13 = 44
```

"Even the great beings who came from the Brahma 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 Sinhalese Poets have frequently compared the flowing hair of a female to the floating masses in the water called ecureuma (callicarpa octandra), the Sinhalese for ecureuma Sanscrit.
INTRODUCTION.

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

They enid)
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. —Kawu'-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 MunkotuweraIlla, one of the attendants of the late Kandian Minister, Pillimattalawe, and the author of a beautiful work called Sangarajaguna'lankara, may serve as an example;

1. 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 Pillimattalawe
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will, however, give me (some fine clothes) as a token of remembrance."—Munkotuwaella.

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.

\[
\text{Versified}
\]

"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 offer 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 unsca'th'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 bejewelled 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 dropped 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 Fun 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 Buddhists 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 Capadwana, Parijata, &c. The Capadwana yields as its fruits, every thing which is desired. It is this which we have elsewhere (see p. lxxi.) translated, "the wish-conferring tree."
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. ꜰ), 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.

“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 Nalodaya, at p. 225. et seq:

1. 1. drsavane ekeundra shoes
2. 2. samsa divedi dhamaka shoes
3. 3. yamdas divedi dhamaka shoes
4. 4. yamdas divedi dhamaka shoes

"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. 1. drsavane ekeundra shoes
2. 2. samsa divedi dhamaka shoes
3. 3. yamdas divedi dhamaka shoes
4. 4. yamdas divedi dhamaka shoes

"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 Sinhalese, extend to syllables, words, and even entire lines. The following selection is found in Dr. Yates's Nalodaya. p. 225, illustrative of Western writing.

Inter cuncta micans igniti sidera colli
Expellit tenebras e toto Phorbus ut orbe;
Sic cecas removit Io sus caligii sus umbra,
Pivcasque simul vero prae cordia mots.
Solem justitiæ se se probat esse bestia.
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The same elegant writer has given us several promotions of the

the reader knows.
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.

"Birds of divers colours entered the forest; the Na (Mesua Ferrea) and Bahmi (naucila 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 Sinhalese poets make their study, I may also mention the existence in their compositions of what may be termed rhymes (rājasa) 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:

\[
\text{In the translated } Amara Costa \text{ it appears that the Cha'kaka is a bird not yet well known; but that it is possibly the same as the } Sopha, \text{ a kind of cuckoo—} \text{Cuculus radiatus.}
\]

\* It is to be observed, that the Sinhalese writings present no space between words; and, as in ancient Greek, there is "an equal continuance 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."—Meerpenne.

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

† 1. ඔ එ බ ග ග එ ග එ ග
2. ඔ එ බ ග ග එ ග එ ග
3. ඔ එ බ ග ග එ ග එ ග
4. ඔ එ බ ග ග එ ග එ ග

"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. ඔ එ බ ග ග එ ග එ ග
6. ඔ එ බ ග ග එ ග එ ග
7. ඔ එ බ ග ග එ ග එ ග
8. ඔ එ බ ග ග එ ග එ ග

"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:

සෙමිමුණණයාගේ සෙමිමුණණයාගේ
සෙමිමුණණයාගේ සෙමිමුණණයාගේ
සෙමිමුණණයාගේ සෙමිමුණණයා

"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 Buddhism.
† The figures have reference to the lines in the diagram.
We cannot resist the temptation of presenting the reader
INTRODUCTION.

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

I.

1. දියෝස්ථුමේ දොරින්මකොතියේ "සේ"
2. වේලිකොතුම ඇම්නිකාසා අංගමේ "සේ"
3. පුද්ගලික විද්‍යාවකට ප්‍රාගෝලිකමේ "සේ"
4. සාමාන්‍ය පොලුම් කොටස අංගමේ "සේ"

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

ඩබෝ ආශ්‍රාකේතයේ ගෝධකේතයේ "දොරින්මකොතිස" ආකාවී වේ
ඉහෙන්ම ආකාකේතයේ මුංගාවකුරුමකු වේ
ස෗දශාමි නෙමුවින්නීමේ "සේවුධා" ආකාවී
කාණ්ඩ නෙමුවින්නීමේ "සේවුධා" ආකාවී

This King, having with delight seen with his eyes this diagram, like unto a nose 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 25 epithets for Buddha. They are embodied in the following six lines from the Nama-Haditha.

ජීවනේ ගෝධකේතයේ අංගමේ "දොරින්මකොතිස" ආකාවී
ඉහෙන්ම ආකාකේතයේ ප්‍රාගෝලිකමේ "දොරින්මකොතිස" ආකාවී
සාමාන්‍ය පොලුම් කොටස අංගමේ "දොරින්මකොතිස" ආකාවී
ඔළුවේ දොරින්මකොතිසේ "දොරින්මකොතිස" ආකාවී

1. මූලයේ හා මොතෝ අවයවේ "දොරින්මකොතිස" ඒකක් යුතු ලැබෙන්නේ "දොරින්මකොතිස" ආකාවී
2. මොතෝ අවයවේ "දොරින්මකොතිස" ඒකක් යුතු ලැබෙන්නේ "දොරින්මකොතිස" ආකාවී
3. මොතෝ අවයවේ "දොරින්මකොතිස" ඒකක් යුතු ලැබෙන්නේ "දොරින්මකොතිස" ආකාවී
4. මොතෝ අවයවේ "දොරින්මකොතිස" ඒකක් යුතු ලැබෙන්නේ "දොරින්මකොතිස" ආකාවී
5. මොතෝ අවයවේ "දොරින්මකොතිස" ඒකක් යුතු ලැබෙන්නේ "දොරින්මකොතිස" ආකාවී
6. මොතෝ අවයවේ "දොරින්මකොතිස" ඒකක් යුතු ලැබෙන්නේ "දොරින්මකොතිස" ආකාවී
7. මොතෝ අවයවේ "දොරින්මකොතිස" ඒකක් යුතු ලැබෙන්නේ "දොරින්මකොතිස" ආකාවී
"Spraying the Rythm."

First.
Second.
Third.
Fourth.
Fifth.
Sixth.
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.”†
INTRODUCTION.

II.

1. তিনিই শান্তি মোক্ষ করিয়াছিলেন ৷
2. তিনি আশীর্বাদ প্রদান করিয়াছিলেন ৷
3. তিনি ধীরে ধীরে পাপ নিতে লাগিলেন ৷
4. তিনি সুদৃঢ় মনে রতি বন্ধন বিদ্যুতেন ৷

"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 note) 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. সত্যপ্রবৃত্তি দেয় প্রতিথিইতীলা প্রাপ্তি ৷
2. সত্যপ্রবৃত্তি তারাবিশিষ্টস্থান ৷
3. সত্যপ্রবৃত্তি বিদ্যুতং বন্ধন বিদ্যুতেন ৷
4. সত্যপ্রবৃত্তি তারাবিশিষ্টস্থান ৷

"4. Bow ye to the supreme Budha, who was without lust and without decrepitude, and its concomitant ills,† the donor of donors, 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 Nirvana; and 1, who was easily satiated, quick of perception, self-denying, renowned in the world, and (who moreover) granted Brahma's prayer."‡

IV.

1. সত্যপ্রবৃত্তি তারাবিশিষ্টস্থান ৷
2. সত্যপ্রবৃত্তি তারাবিশিষ্টস্থান ৷
3. সত্যপ্রবৃত্তি তারাবিশিষ্টস্থান ৷
4. সত্যপ্রবৃত্তি তারাবিশিষ্টস্থান ৷

* Budha when prince Siddharta, 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.
‡ Brahma's request to Budha was to preach his doctrines,
"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."

1. \[\text{something}\]
2. \[\text{something}\]
3. \[\text{something}\]
4. \[\text{something}\]

"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-denyng, and omniscient."

1. \[\text{something}\]
2. \[\text{something}\]
3. \[\text{something}\]
4. \[\text{something}\]

"4, Bow ye to him, who at the foot of the Bo 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
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."

`1. तृः त्रृःत्रृः त्रृःत्रृः त्रृःत्रृः त्रृःत्रृः
2. तृः त्रृःत्रृः त्रृःत्रृः त्रृःत्रृः त्रृःत्रृः
3. तृः त्रृःत्रृः त्रृःत्रृः त्रृःत्रृः त्रृःत्रृः
4. तृः तृःत्रृः तृःत्रृः तृःत्रृः तृःत्रृः
`

"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."

`1. तृः तृःत्रृः तृःत्रृः तृःत्रृः तृःत्रृः
2. तृः तृःत्रृः तृःत्रृः तृःत्रृः तृःत्रृः
3. तृः तृःत्रृः तृःत्रृः तृःत्रृः तृःत्रृः
4. तृः तृःत्रृः तृःत्रृः तृःत्रृः तृःत्रृः
`

"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

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

† तृः तृःत्रृः are four articles of belief in Budhism, and are the following. A belief in the certainty of sorrow; 2d, that it proceeds from sensual desires; 3d, 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."

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.”

“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 significance, whose voice was sweet, and whose prowess was great.”
"2. Bow ye to him who was of a fully-developed body, avoided Amanguya's flowery charms, and was engaged in deep meditation regarding Nivans, 1 who pleased all, resided in the country, was of six colours, 2 peaceful, and actuated with righteous principles; 4, who was worthy of adoration; and who subjected the passions, was the chief of the Sakiya race, great and happy, well-pleased, worthy of adoration; and who subjected the passions."

1. Bow ye to him who was born of illustrious parents, 2 which men enjoyed in meditation the fruits of Nivans; 3, which men procured as soon as his words reached their ears; 4, Bow ye to him who was moderate in speech, who swept away all fear, and frightened the three daughters of Mara; 5, who was...

---

<table>
<thead>
<tr>
<th>1</th>
<th>Bow ye to him who was born of illustrious parents, which men enjoyed in meditation the fruits of Nivans; which men procured as soon as his words reached their ears; Bow ye to him who was moderate in speech, who swept away all fear, and frightened the three daughters of Mara; who was...</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Bow ye to him who was of a fully-developed body, avoided Amanguya's flowery charms, and was engaged in deep meditation regarding Nivans, who pleased all, resided in the country, was of six colours, peaceful, and actuated with righteous principles; who was worthy of adoration; and who subjected the passions, was the chief of the Sakiya race, great and happy, well-pleased, worthy of adoration; and who subjected the passions.</td>
</tr>
<tr>
<td>3</td>
<td>Bow ye to him who was born of illustrious parents, which men enjoyed in meditation the fruits of Nivans; which men procured as soon as his words reached their ears; Bow ye to him who was moderate in speech, who swept away all fear, and frightened the three daughters of Mara; who was...</td>
</tr>
<tr>
<td>4</td>
<td>Bow ye to him who was of a fully-developed body, avoided Amanguya's flowery charms, and was engaged in deep meditation regarding Nivans, who pleased all, resided in the country, was of six colours, peaceful, and actuated with righteous principles; who was worthy of adoration; and who subjected the passions, was the chief of the Sakiya race, great and happy, well-pleased, worthy of adoration; and who subjected the passions.</td>
</tr>
<tr>
<td>5</td>
<td>Bow ye to him who was born of illustrious parents, which men enjoyed in meditation the fruits of Nivans; which men procured as soon as his words reached their ears; Bow ye to him who was moderate in speech, who swept away all fear, and frightened the three daughters of Mara; who was...</td>
</tr>
</tbody>
</table>

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* It is here meant to convey that Buddha was so brilliant in appearance that he emitted no luminous rays, except of a different colour. This is the same thing which we have noticed at P. Dr. Dary remarks, "There is a peculiar phenomenon occasionally seen in the heavens, that is, a dazzling light, by European gentlemen, in whose account I could put the finest reliance, described it to me as an appearance of rays or beams of light in motion, intersecting one another; and being formed by a single source of light. In the atmosphere was clear, in the middle of the 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 Budra, a word in the Sanskrit language, meaning light, and seems to be the same as that which they have given the phenomenon is clearly, they suppose it to emerge. --"Dary's Ceylon, p. 71."

† After Mara had been defeated by Budha, three Mara Goodness, 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:

```
Free from many faults—
1. অন্য আস্ত...অস্তইত...এক পূর্বের (ly obtained) merit (and) intelligence,
possessed of previous...
2. প্রায়...দ্বিতীয় দ্বিতীয়...এক পূর্বের (ly obtained) merit (and) intelligence,
imbued with faith;—
3. অন্য আস্ত...অন্য আস্তইত...এক পূর্বের (ly obtained) merit (and) intelligence,
```

* 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.
Woman by reason of those qualities is like Grammar. *

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

It is by reason of (the following) properties that

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

1. “Nath” and “varatha” are produced by elision: †

2. The verb is in the seventh section: ‡

3. The word “Hedahilli” is produced by substitution. §

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 Siddat’sangarava, but we shall, for obvious reasons, notice the subject hercafter.

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

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* The word here rendered Grammar, is in the Singhalese a compound term, which means the symbols of sound. අශ්කාතියෙන එකත්.
† As අශ්කාතිය and කොකු are produced by the elision or lopping of අශ්කාතිය and කොකු (see § 9), so woman according to the first translation was shown to be blameless, lopped of all her faults.
‡ The verb, which is the subject of the seventh section of the Grammar, conveys an acr, as in the agency which is indicated by previously done or obtained merit.
§ As by අශ්කාතිය, a term of Grammar for substitution (see § 10,) අශ්කාතිය becomes අශ්කාතියෙන; so the simple, unbelieving, sinful woman, was induced with faith.
INTRODUCTION.

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

Always do I bow to the Mahameru-like Budha (who)
surrounded by all castes and races—
emitting lovely rays—
possessed of unchangeable, fruitful, virtues:

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

Always do I bow to the Budha-like Mahamera (who)
encircled by all the hills and rocks,—(and)
resplendent with pleasing lustre,—
has firm, substantial qualities.

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:

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

The Ocean:—O Moon! O Moon!
The Moon:—What? O Ocean!

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

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

The Ocean:—ක්‍රීං ක්‍රීං ක්‍රීං ක්‍රීං. (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 Sinhalese 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 Sinhalese 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 ச in the word சே in the following line, is used for the long ச; e. g. மண்டனையனையுண்டு மண்டனையுண்டு மண்டனையுண்டு மண்டனையுண்டு.

* 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.'
"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 caesural pause* is not without effect. Of this the following beautiful lines from the celebrated Guttula furnish a good illustration.

```
2 1 2 1 2 1 2 = 2 = 1 1 1 2 1 1 1 1 2
2 1 2 1 1 1 1 2 = 2 = 2 1 2 2 1 1 1 2
2 1 2 1 1 1 1 1 2 = 2 = 1 1 1 2 1 1 2 1 2
2 1 2 1 1 1 1 1 2 = 2 = 1 1 1 2 1 1 2 1 2
```

"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 luku 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 Hindoostan." 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.
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 ṭ, being the English short sign upside down. There is a third sound called puluta 'prolated' and marked thus .ListBox; but this is merely distinguished from the guru and lāgu with a view to mark the prolongations in singing. The Wadanaikipotta, 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.

“One instant is 'light' and is called lāgu; 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 cicada represents a lāgu; 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 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.  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  is= .

† Note that the following letters  and  are respectively of one syllabic instant in quantity.
INTRODUCTION.

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.

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Greek</th>
<th>Singhalese</th>
<th>Meaning</th>
<th>Sanscrit</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tibrach</td>
<td>जाःत्वर्द्ध</td>
<td>godly</td>
<td>स्वादिः</td>
</tr>
<tr>
<td>2</td>
<td>Anapest</td>
<td>अपौपेज्ज</td>
<td>windy</td>
<td>अंपेज्ज</td>
</tr>
<tr>
<td>3</td>
<td>Bacchic</td>
<td>भृत्तिः</td>
<td>water</td>
<td>भृत्तिः</td>
</tr>
<tr>
<td>4</td>
<td>Amphibrach</td>
<td>अभृत्तिः</td>
<td>sun</td>
<td>अभृत्तिः</td>
</tr>
<tr>
<td>5</td>
<td>Molosus</td>
<td>फोलोस</td>
<td>earth</td>
<td>फोलोस</td>
</tr>
<tr>
<td>6</td>
<td>Antibrach</td>
<td>अन्तौपेज्ज</td>
<td>wind</td>
<td>अन्तौपेज्ज</td>
</tr>
<tr>
<td>7</td>
<td>Dactyl</td>
<td>धक्तिः</td>
<td>moon</td>
<td>धक्तिः</td>
</tr>
<tr>
<td>8</td>
<td>Cretic</td>
<td>वीतिः</td>
<td>fire</td>
<td>वीतिः</td>
</tr>
</tbody>
</table>

As in all matters emanating from Buddhists, 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.

```
- - -

जाःत्वर्द्ध जाःत्वर्द्ध जाःत्वर्द्ध जाःत्वर्द्ध जाःत्वर्द्ध

“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 प्रणवम विद्युक्त, spreading the rhythmical feet. It is borrowed from the Sanscrit, and adapted to the exigencies of the Singhalese versification.

† See a few remarks on the subject at p. 75.
steal—another's property—and the knowledge of the same.”—Kaviasekha.

2. When a gurū is preceded by two short sounds or lagus, the rhythmical foot is an anapast, 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 anapast is true enough; but whether he at all suffered banishment is not known, except from tradition.

EXAMPLE.

Anapast

This definition of the crime of theft, furium, seems to be more comprehensive than the one in the Institutes—Furium est contractus fraudulosus, lucrī faciendi gratia, vel ipsum vel eiūrum ejus, possessionem; 3. 4t. 13. 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 (in iniuri causā) knowing that it is the property of another.”

† The stanza referred to is the following—

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

Note.—“The subjugation of the evil propensities of human nature” is a doctrine of Buddhism, according to which none but a Buddha 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."
INTRODUCTION.

"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,—of children,—and of wives."

Kusajatake.
5. Three gurus, as in picture, 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.

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

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

**Example.**

Dactyl.

"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.

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 Sangarawu* has laid down the following: (see p. 77.)

"Of the alphabet † valueOf, WithValue, WithError, WithError, WithError, WithError, WithError, WithError, and WithError are evil characters; WithError, WithError, WithError, and WithError are *human* characters; and the rest WithError,WithError,WithError,WithError,WithError,WithError, are *divine* charac-

---

† *See translation, supra. p. cxix.*

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

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</table>
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"By dividing the alphabet * into four, so as to produce
the letters γ, Θ, Φ, and Ω respectively, in the beginning
of each division, the following diagram, consisting of 8 classes
of letters, is produced.

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<table>
<thead>
<tr>
<th>Weasel</th>
<th>Buffalo</th>
<th>Owl</th>
<th>Tiger</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>γ</td>
<td>γ</td>
<td>Θ</td>
<td>Φ</td>
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<tr>
<td>Θ</td>
<td>Θ</td>
<td>Φ</td>
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<table>
<thead>
<tr>
<th>Serpent</th>
<th>Horse</th>
<th>Raven</th>
<th>Deer</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>γ</td>
<td>γ</td>
<td>γ</td>
<td>γ</td>
</tr>
<tr>
<td>Θ</td>
<td>Θ</td>
<td>Θ</td>
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</tbody>
</table>
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"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.

*INTRODUCTION.*
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:

- 'well,' ‘prosperity,' ‘merit,' ‘good,' ‘happy,' ‘delight,' ‘ambrosial,' ‘strength,' ‘worldly prosperity,' ‘accumulation of wealth,' ‘delight,' ‘pure,' ‘beautiful,' ‘beneficent,' ‘live,' ‘preserve,' ‘assist,' ‘illustrious,' ‘good conduct,' ‘illumine,' ‘adorn,' ‘good,' ‘clear,' ‘attend,' ‘may be steadfast,' ‘be,' ‘last,' ‘fortunate,' &c. &c.; and to avoid ill-meant words such as the following: ‘ill,' ‘unfortunate,' ‘demit,' ‘sin,' ‘bad conduct,' ‘displeasing,' ‘deprivation,' ‘sorrow,' ‘ill,' ‘suffering,' ‘death,' ‘sorrow,' ‘be not,' ‘unsteadfast,' &c.
INTRODUCTION.

'unassisted,' असित्र 'one-eye-blind,' दंगा 'dumb,' देवी 'deaf,' भी 'dwarf,' हत्तारो 'loathsome,' कृषी 'sin,' दक्षिण 'weakness,' सही 'faded,' शिरो 'waving,' आरो 'sorrow,' दक्षिण 'weariness,' कृष्ण 'cry,' द्रोण 'roar,' दक्षिण 'bind,' दक्षिण 'break,' देवंदु 'destroy,' दक्षिण 'waste,'

The Lakunusura, 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. दक्षिण, 'Brahama,' दक्षिण 'Krishna,' दक्षिण 'Siva,' दक्षिण 'Indra,' दक्षिण 'Budha,' दक्षिण 'Brahaspati,' दक्षिण 'wish-conferring tree,' &c. &c.; and the following as those that must be avoided, viz. दक्षिण 'fire,' दक्षिण 'thunder,' दक्षिण 'vacuum,' दक्षिण 'hell,' दक्षिण 'Rahaksha,' दक्षिण 'spirit,' दक्षिण '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, दक्षिण, दक्षिण, दक्षिण, and दक्षिण, 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 ( दक्षिण, दक्षिण, दक्षिण, and दक्षिण) 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.
INTRODUCTION.

EXAMPLES.

"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."—Kavminikondala.

"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.

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

---

* 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.
"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 Sinhalese 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 rhythm."

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;—

```
    මෙහෙවිතික්කමත්කමති: මක්කලුලා වි වි වි වි වි
    විසාදවලාතාතාතාතාතාතාතාතාතාතාතා: මක්කලුලු වි වි වි වි වි
```

"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 Sinhalese 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 shine,
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 seleli, 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. _Matuwalagee_..... 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. _Yâ'gee_......... 9 : + 11, + 11 : + 11 = 42
8. _Du'agagee_...... 9 : + 11, + 11 : + 13 = 44
9. _Yom'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 _brevus_ or 'lagu'; _M_ for _Molomus_; _a_ Bacchus; _c_ Cretic; _A_ Anapest; _H_ Antabachic or Hyperbachic; _s_ Amphibrach or Scolius; _D_ Dactyl; _T_ Tibrach; and _s_ _t_ for Syllabic instant.
INTRODUCTION.

"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 rhythm."

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:

\[
\text{Wisama:} \quad \text{Sama:}
\]

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

The last syllable in ancient Sinhalese 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 sechili, 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. Matwagee....... 8 : + 8, + 8 : + 13 = 37
4. Umatugee....... 9 : + 10, + 9 : + 10 = 39
5. Kaw'gee......... 9 : + 10, + 10 : + 11 = 40
6. Bamara'gee..... 8 : + 11, + 8 : + 12 = 37
8. Du'agagee....... 9 : + 11, + 11 : + 13 = 44
9. Yon'gee......... 8 : + 11, + 10 : + 11 = 40
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<table>
<thead>
<tr>
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</tr>
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</table>
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5. Kao'gee............ 9 : + 10, + 10 : + 11 = 40
6. Bamara'gee...... 8 : + 11, + 8 : + 12 = 37
7. Ya'gee............. 9 : + 11, + 11 : + 11 = 42
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a. Amphibrach or Scolius; d. Dactyl; t. Tibrach; and a. l. for Syllabic
instant.
“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.”—Kausilumina.

15. Sasapulute... (S. D. I.) × 4.

Distribution of Syllabic Instants in Rhymes.
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 a. i. × 4, is a species of this, and is called Atiuna.
4. Pihiti........ (A. × 2) × 4 = Hasagemi.
   (8 a. i.) × 4, is named Piyumakara.
5. Supihiti..... (S. T. l. b.) × 4, is named Saviyatsara.
   (T. × 2 S.) × 4, is called Nirikara.
   10 a. i. × 4 = Kanda.
   (A. × 3) × 4 = Bamaravana.
7. Buijangagati. A. T. S. × 4, with a pause after 5th a. i.
8. Wehelulegi.. 12 a. i. × 4.
9. Wasat....... same as last, but has a pause after 6th a. i.
10. Yonmatwala Gee... 4 × (10 a. 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. Udade...... same as the 10th, but with a pause after the 4th and 6th a. i.
13. Mingati..... the same as the last, but has a l at the end.
INTRODUCTION.

The spreading the rhythm 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 rhythm, 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
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 diverse 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 lagus. 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.

\[ \circ \circ \circ \circ \]  

Example.

\[ \circ \circ \circ \circ \circ \circ \] \[ 4 + 1 = 5 \]. The number of the tune in the diagram.

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

1.

Of two instants.

\[ \circ \circ \circ \circ \circ \circ \circ \] \[ 4 + 1 = 5 \]. 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.
INTRODUCTION.

2.

Of three instants.

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.

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.

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.

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.
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?

\[ \div 64 \text{ by 2. And the result is 32: mark the result thus} \]
\[ \div 32 \quad \text{is 16} \quad \text{mark} \]
\[ \div 16 \quad \text{is 8} \quad \text{mark} \]
\[ \div 8 \quad \text{is 4} \quad \text{mark} \]
\[ \div 4 \quad \text{is 2} \quad \text{mark} \]
\[ \div 2 \quad \text{is 1} \quad \text{mark} \]

Collect the six symbols which are placed as the result, and we get \(-\vdash-\vdash\), 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,

\[ \text{Add 1 to 31 = 32} \]
\[ \div 32 \text{ by 2 = 16, mark} \]
\[ \div 16 \quad \text{is 8} \quad \text{mark} \]
\[ \div 8 \quad \text{is 4} \quad \text{mark} \]
\[ \div 4 \quad \text{is 2} \quad \text{mark} \]
\[ \div 2 \quad \text{is 1} \quad \text{mark} \]

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 \(-\vdash\). Collecting the six results in one line, we get what the diagram points out at figure 31, viz.

**Tune** = \(-\vdash-\vdash\vdash\).
INTRODUCTION.

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.
Column 1 indicates 1 tune having lagus 0 gurus 6

2 6 tunes 1 5
3 15 2 3
4 20 3 2
5 15 4 1
6 6 5 0
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
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
INTRODUCTION.

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 Singalese 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 Singalese Government, very little, if anything 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 Singalese 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 Devanampiṭṭhā; 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 Devanampiṭṭhā, 307 B.C., raises a strong suspicion in our mind, (a suspicion fully supported by the opinion of Mr. Turnour, see Mahawansa, p.p. xiii. b.),
INTRODUCTION.

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 Gotamo." †

* "Sufficient it is to say, that from the date of the introduction of Buddhism into Ceylon, in a.c. 307, that history is authenticated by the concurrence of every evidence, which can contribute to verify the annals of any country."—Mahawanso p. 61.

† 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 Budhist 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 Athakahatha to that suttan; but even there the command to Sakko, predicative 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
INTRODUCTION.

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.

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 Asthakatha; 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 Sandrocottus, or, as Athenaeus writes more correctly, the Sandrocopetus, of the Greeks. The relative positions of Chandragupta, Vid-

misa 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 c. 526. The rest of the Saisnanga dynasty, according to the Vayu and Mataya, reigned 143 or 140 years; bringing their close to c. 353. Another century being deducted for the duration of Nandana, would place the accession of Chandragupta c. 323. Chandragupta was the contemporary of Seleucus Nicator, who began his reign c. 310, and concluded a treaty with him c. 305. Although therefore, the date may not be made out quite correctly from the Purananik premises; yet the error cannot be more than twenty or thirty years. The result is much nearer the truth than that furnished by Buddhist authorities. According to the Mahawanso, 100 years had elapsed from the death of Buddha 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 c. 389, or about seventy years too early. According to the Buddhist authorities, Chantakutta or Chandragupta commenced his reign 396 c. c. Burmese table; Primsep's useful Tables. Mr. Turnour in his Introduction, giving to Kalasoko eighteen years subsequent to the century after Buddha, places Chandragupta's accession c. 381, which, he observes, is sixty years too soon; dating, however, the accession of Chandragupta from 323 c. 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
INTRODUCTION.

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 interesting 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 Mihinda, the son of Asoka, arrived in Ceylon in the 18th year of his father's...
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 Panduwasa .. .. .. .. " 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 Dewanapiyatisso, 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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ation, 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 Elâla, 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 Dâgoba), 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 Buddhism in the Pali language, and the Singhalese Atuwas or Commentaries, were committed to writing by 500 priests at a subterranean or rock Temple, called Aluwihara, 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

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* Ceylon Almanac for 1884, 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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The 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 Brahmans, 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 "Wyutulian 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 Wyutlian 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 Inscriptions 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 Chastea 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. .Multara hevita lasamadhasaasi nyanamsaariya
2.  Manyamsaariya
3.  Kavatasaariya
4.  Citaayana laksamanaay
5.  Citaayana laksamanaay
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6. अध्यात्मिक अद्वैताध्यात्मिक रूपवाणियते देवीप्रकृति विषयी 
7. कल्याणिन्यात विश्वासानुसार जगतातील अन्यत्र किंचित्तप्रमाणे

"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 Sukiya (an Institute of Budha), the priests resident
in this temple shall resort to the apartment of appro-
priation † in the inner temple; and, having there per-
formed the religious observances of Meth ‡ and Pirit §,
they shall partake of gruel and rice.

"2. They shall at the proper times prescribed by physi-
cians 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 Upaksha—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 ef-
fctual 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.
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. priest 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 1414.

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-qua-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.
neglected. In A.D. 350, Bujis or Buddhadasa, 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 Singalese; from which we shall select a specimen; see post.

During the reign of this Prince, the Suttans were translated into Singalese (see Mahawanso, p. 247.) These, like the Singalese Commentaries which preceded them, are now extinct. But reference, it is believed, is made to the Singalese of the Suttans (the text of Budha’s Sermons) in the Winayartho 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 Singalese 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. ॥सङ्काश्चरितम्  ‘Thou hast become an ignoramus;’ शालोकतः ‘Thou hast become faulty;’ जयस्वहीस्वजयति ‘Thou hast stolen that which belonged to others.’

Perhaps we are far from being wrong in considering that about this time the Mulusika and Kudasika 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.

* * *

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INTRODUCTION.

"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 Mahanāma (A.D. 410), it appears that further additions were made to the literature of the Island by one Budha Ghostra, a very learned and renowned priest, who composed a series of commentaries on the Pali.

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* See note (†) at p. 34.
† The three Jewels, viz. Budha, Priesthood, and the Scriptures.
‡ The three worlds, viz. Earth, Heaven, and one of the Brahma worlds.
§ Upasampada is a high order of the Buddhist Priesthood.
¶ The Sinhalese word which we have rendered "pare," means also "smooth" or "polish."
† This is a doubtful expression in the Sinhalese.
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 Dhatuseno's death, and the accession of Kumaradās, 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-
required. Eighteen temples, and as many tanks were founded by this Prince; and Buddhism 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 Siritha, a Sinhalese poetical work of some celebrity.

"King Kumaradâs, 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 Kalidâs."

The circumstances which led to the tragical end of the Sovereign were as follows:—Kumaradâs 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 Lotusues,) 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:

Kalidās,—not Rishi Kalidās, the "Shakespeare of the East," who during this reign visited Ceylon, acquired the native Sinhalese, 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 Sinhalese language very frequently admits) instead of subjoining the two following lines:

Poet... tế tế tế tế tế tế

King... tế tế tế tế tế tế

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
Ushers 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.
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 panditas 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 unlosed;
But if all night the Mael keeps the bee,
The morn beholds him gay, unshut and free."
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’ Sangaraca, 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 Kalidasa!

According to tradition this sad occurrence happened at a place called Hath-bodiwatta at Anurajapura; and some suppose, from the similarity of the name which they find given to a spot in the Matura District, that Kumara das died in the latter place. But this we apprehend is a mistake.

We now pass over several Sovereigns, amongst whom is Silaakala, A.D. 534, (when the Wytulian heresy, again introduced, was exposed by a priest of the name of Jokty 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.
Judging at least from the style of Pradeepikāwa 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.**
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"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-nathaputra, who assumed the character of a Budha, entered into a dispute with Goutama 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. Goutama, 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.' Goutama, 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.' Goutama disputed the correctness of this doctrine, and laboured to prove that the chief instrument for the commission of sin was the mind or Mana-danda; but the ascetic did not yield to the doctrines of Goutama, and departed maintaining his own opinion in the matter.
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(Sàdhù !) 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 Wag-danda, will be unfit to say, 'I am wishful of drinking cold water, give me some cold water.' Hence then (death being in-

"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 Jātaka. 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.
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 Chula Darmapala 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-tissa, 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-dās was celebrated as an excellent poet, and a successor of his, named Aggrabadhi, 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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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 1163. 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 Sasadāva, Munadewodāva, and Kausitumina. During this period, Parakkrima, Medankara, Darmakirti, Myrupāda, 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 Sidatā' Sangarawca, 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-
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 'Winyārtha Samuch' chaya, was written by a priest of the name of Médankara; the following extract is from that work.
INTRODUCTION.

"Thus, as it is as well to be learned, know ye the pure teaching (which continued in the great temple Mahavihara) of the tutor and grand tutor that instructed Medankara, the high priest of Dimbulagalla, 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 Mugalak, who composed the Grammar called Muggalana; and from his Lordship Seriyut, who composed Mahasarat'hadepanè, Chullasarath' thaderapè, Kâlapanchika, 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, Mahavihara, 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 Denanaka, 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 Singhalasee. 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 rustic heretofore on rustia."
This possibly arose from the successful wars of Parakrama 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 Buddhist 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 Sasadawa, and Muvadewadawa, 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.

शिस्ता वैकुष्ठ शिष्य मृत्युस्वरूपीतं
शिस्ता वैकुष्ठ मृत्युस्वरूपीतं सिद्धीकृतः॥
INTRODUCTION.

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 Ruanpa; who like a Situmini-gem, preserves inviolate the honor (love) of her royal consort's house.

FROM THE MUWADILWDAWA.

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 withheld 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."
ruby-studded (triunphal) 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 Wijebahn 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 Sarva Gnana alias Pandita 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 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 Ratnáçara 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. *

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* Sikha, Moksha, Itihasa, Agnisthamba &c. may be mentioned amongst a variety of other names, with whose significations we are not acquainted. We may
INTRODUCTION.

1. Singhalese or Elu; including Wiarana, or Grammar.
2. Maghada or Pali; Kach'chano, and Magallane Grammars.
3. Sanscrit.
5. Demala, or Tamil.
7. Bana, or Divinity, including the three Pitakas.
10. Tarka—Logic.
11. Lakara—Rhetoric.
12. Niruth'thi—Derivation, or Philology.
13. Shruti—the Vedas, including Rajur, Yajur, and Sama.
16. Samud’drika—Phrenology or Phisiognomy.
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. Danubbédha—Archery.
23. Ratnaparikaha—Mineralogy, or the knowledge of gems.
25. Sūpa Sestra—the art of Cookery.

Notwithstanding the disuse into which blank verse has fallen of late years, the Kau Silumina of Parakkrama Bahu III., continues to be regarded as one of our best poems, also mention the following names which we gather from Kaviasekare, and which are alike unknown to us at the present day—"Kap, Jayamini, Sitadara, Gaya, Wisseika, Pasru," &c. &c.
INTRODUCTION.

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 *Kausilumina* 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.**

"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 Brahma 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
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.

“The following is a traditional account handed down from generation to generation, viz. This eminent teacher, (Budha Gosha), in accordance with the request of the chief priests of Dambadier, having arrived in Lanka with a view to translate the Elu atuwasa into the first language* common to all nations, and having learned from Sanghapala Terunane the Elu atuwasa; and, moreover, having studied the disputed points affecting the priesthood; assembled many priests, and requested (access to) books in order to write the Atuwasa. The priests with a view to test his qualifications, gave him the two following gathas, saying, ‘Lord, prove your qualifications, and having satisfied (ourselves) on that (point) we shall let you have books.’ Budhagosa, 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 Pajipanidhi, a Pali Grammar, cites the following:

"If men of the previous aya, or the inhabitants of the Brahma world, or persons who had not heard the sound of human speech, or Budhas, spoke a language, it was Maghadi, the primitive language."
INTRODUCTION.

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 Myrupāda, also a priest of eminent talents, the celebrated author of Pujavalia, and the Yōga-arnava.

Myrupāda gives us in his Pujavalia, the following account of Kalādēwala's visit, on hearing of the birth of Gōwtama.

“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 Tarnour's Translation, p. p. 251-2.
very existence, become a Budha, and preach *Dhamma Chakra*; 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, (Kaladêwâla 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! kaka!* 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 Bôdisat, 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 *Yôga'rnawe*, the other work of Myrupâda, we select the following

**Disquisition on Cold Water.**

...
INTRODUCTION.

“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 animalcules nor filthy water, nor water

* In the sense of ‘light’ in promoting digestion, not ‘heavy.’
(mixed with sevel, or valameria 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 Eita 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 Tupawaansa, a history of the Dagobas. An extract from the last is given below.

FROM THE TUPAWANSE.

"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, Ruanwelii, 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."

* Singhalese scholars have often been puzzled, in being called upon to write down in figures the numbers occurring in books. To lay down a
INTRODUCTION.

Passing over a space of time which is nearly half-a-century, during which period the Sinhalese language received abundant accessions from her savans, but of which there are but few remnans 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 Panssipanasjutake was composed about this time, being during the reign of Parakkrama Bahu IV. We subjoin a part of its

INTRODUCTION.

“...It is well that good people, having given their ears, and prepared their minds, should hear the Eliu version of 'The History of the Nativities,' composed without departing from the method of the writer of the Atuwâs, with the assistance of the supreme minister Wirasinha Pathirâja, 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.
request of the good minister Parâkhrama, 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 Isipathanâ in the City of Baranæ [or Benares] the sūthra called Damsak [the circle of doctrines], and having exhibited unto divers beings the great and immortal Nivana, and having thence landed the faithful from the ocean of Metempsychosis), delivered unto gods, Brahama, and men, according as the same were applicable to the divers misfortunes, illustrative apalogues, 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 Jatakas 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 Singbalesse 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.

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FROM THE UMANDAWA.
INTRODUCTION.
"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?
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 yakkini, '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 Jatakas 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 perhaps necessary to observe, the writer has very properly avoided an Elu-Sanskrit 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 श्रेयस्य for श्रेयस्य 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
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 Kaviasekere; we are by no means at a loss to say that it was written after the Kawsilumina, from which the Grammian has quoted the following passage (vide § 1. p. 2.): "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 Parakrama Bahu III. who flourished A. D. 1266; and the Kaviasekere was composed by Tottungamuwe in the 34th year of the reign of Parakrama 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 Pathireja, to whom allusion is made at the conclusion of the Sidath'Sangarawa, with the Werassinha Pathireja, mentioned in the Introduction to the Pamijaponas Jatake. The Grammian, in a kind of dedicatory address with which he concludes, says; "May Pathireja, 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
knowledge of) the rudiments of cases, &c. in the native (Singalese) 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 Mahawamsa.

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 Parakhrama, 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 Jatak 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
assistance of a tradition current in the Island—and supported by historical evidence as to its truth—that ‘the Parasikarana Jatake was translated during the reign of a king of the name of Parakramabahu, who had Hastiselapura (or Kornegalle) for the seat of his Government;’—to ascertain as nearly as possible the date of the Sidath Sangarawa, by fixing upon Pandita Parakrama Bahu IV., A.D. 1320—1347, the only King of that name who had his Court at Kornegalle.

In the year 1326, appeared Datuswana 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 Sinhalese version.

“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
INTRODUCTION.

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 exeeeding 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 metempsychois, 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 Suluraja-ratnacara, 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 Dahamgetê, from which we extract below its introduction.

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"(I compose) Dhamneté 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 Pandita, 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, Brahma, Rahu, Kâma, Moon, Sun, Heaven, Sky, Siva, Scriptures, Clergy, and Budha, grant great prosperity to the world!"

In the year 1382 Sanga-Raja * Durandara composed the Attanagaluvaanse, 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 pamphlet. 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.

* An office equivalent to Archbishop.
clxxxvi.

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“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 Khavanus. [Shortly] afterwards a certain poor person of Mayâ 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 Sinhalese 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 Utra'meola. Beyond this nothing
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 Sinhalese poets of this age.'

Like Thomas Fuller, of whom it is said 'that he could repeat 500 unconnected words, after hearing them only twice'; Tottagamuna 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 Ehu—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, Mahâdi (or Pali), Apabhrañas, Paisachi, Surasena, and Tamil. He was thence called, "Shad-bahasha-paramêshwâra."

We have found some difficulty to learn with anything like certainty, what was meant by Surasêna. 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. Sauraseni or language of Sursema (Calluca Bhasha, on Menu 2. 19. says, that Suresena is the country of Mat'bara), 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 immigration of the Sureseyne under Kria 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, Chandrabhharati, 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'Malakkiyava.

Tottagamuwa was a great favourite of Parakkramabahu; 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 Parakkrama 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 Singalese poetry might be learned." No Singalese 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 Erakine,* 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.
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 *Brahapati*, his self-adulation is perhaps without its parallel in the history of the world; for he speaks of himself in the following strain:

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Like a *Brahapati* 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.
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* Brahapati—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*
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 (and I) worn on the chaplets of all eminent talents in the world.”

The Kaviasekhara 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. D. 1415, and was concluded in the 34th year of the reign of Siri Parakkrama Bahu VI., who ascended the throne A. D. 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 Mahavansa 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 Kalidäsa. 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:

or the Roman Jupiter is more like Brahma in one sense; and like Indra in another. He is 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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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' the 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 pendants 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. E. B.
Introduction.

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
INTRODUCTION.

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 Möggalāyana Pathipanchikā, a commentary on a Pali Grammar, written by a pandit of the name of Möggalāyana.

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 Perakumbbasirītha, “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 Selahhini Sandeśa, and Paravissandesa, we may select three verses written of the reigning sovereign,
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.

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Accordion
Accordance
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“Prosper thou Lord Parakkrama 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 Kovulsandese, “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 Pariwénadipati, 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 Ariachakkravarti, 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.

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 enshr'in'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 Pit-takattaya, 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
thou carryest 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 Wettëwe, 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:

"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
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 Bawdha'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:

"Whereas with a view to its stability and prosperity, the following things, to wit; ramparts, towers, image-houses, halls, Bó trees, dagaps, (pagodas or monuments), pansils (or houses for priests), outer temples or déwaldas, 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 26000 (current coins of the highest value), at Pepiliana in the district of Panabunu (Pantura), and in pursuance of the orders (unto Sikuru Mudal, one of the chiefs of the king's
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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‘unna (March-April), when the moon had attained her fulness, in the 1958th year of the renowned Budaistical era, and in the 39th of the reign of the Emperor Sree Sanghabodhi Sree Prakrama Bahu, born of the Solar Race, and a descendant of the King Mahā 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 Samangaia 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—Weregama, called after the name of his village in the Rygamkole. He was a priest of great learning, deep research, and much piety. In his Budugmatulakā, he has drawn a correct picture of Buddha and Buddhism. His imagery drawn from Buddhistical 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 Buvanekabahu, i.e. in the year of our Lord 2015. According to the Mahawansa, Buvanekebahu 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 Lóvedasangrahaya; 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 Lóvedasangrahaya, is a work containing maxims of a moral, religious, and prudential character; and the Tisarasandesa is a poetical epistle of considerable length. Beneath we extract from both:

FROM THE LOWEDA SANGRAHAYA.

“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 SANDESA.
scii.

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"Proceed on thy course and next behold Colombo, an
habitation of much prosperity, the incessant abode of thou-
sands 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:

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"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 bril-
liancy 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 follow-
ing paragraph which was written at this period. It is
composed by avoiding all letters inflected with vowels; and
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 Buwanekabahu VII., A. D. 1534—1542, Saddarmalankara* was written—a prose work containing many little apologies, explanatory of the principles of Buddhism. We extract the following which illustrates the good effects of

CHARITY OR HOSPITALITY.

* It is believed that the Sadhaima Ratnakara 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

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* The properties of this leaf are thus defined in the following Sanscrit stanza in the Upanisanda, p. 89.

"Betel is pungent, bitter, spicy, sweet, alkaline, astringent, or carminative; a destroyer of phlegm, a vertu-juice, a soother of the breath, an ornament of the mouth, a remover of impurities, and a kinder of the flame of love. O friend! these true properties of betel are hard to be met with, even in heaven."
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In the reign of Buwanekabahu 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.

* It is believed that the Sadharma Ratnakara 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

* The properties of this leaf are thus defined in the following Sanscrit stanza in the Hitopadesa. p. 89.

\[\text{Betel is pungent, bitter, spicy, sweet, alkaline, astringent, or carminative; a destroyer of phlegm, a vermifuge, a senser of the breath, an ornament of the mouth, a remover of impure, and a kinder of the flame of love. O friend! these thirteen properties of betel are said to be met with, even in Leaven.}\]
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 Buddhism 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 Buddhist 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 Budhishtical 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 Katüevæ.

"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 Buddha, which the delightfully virtuous monarch Wimala Dharmo cheerfully celebrated by the destruction of Laruva cuemias and by the promotion of Buddha'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 Alagiawanna 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
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 Tottagammuwe 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 Kusajataka 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 Jateke, 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
thoughts. That this is the opinion of Alagiawanna Mohottala himself, with respect to the writings of Tottagamuwe, clearly appears from the following servile imitations, not to call them downright plagiarisms. "Look at this picture, and on this."

**KAVIASEKARA.**

It will thus be seen that Alagiawanna Mohottala has copied from the Kaviasekara in the very first stanza of the KusaJataka. Nor is that all. Upon hazard we refer and find the following:

**KAVIASEKARA.**

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 *sāmā* into *āmā*; and *āmā* into *āsā*.

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 riveted to Buddha, 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 Buddha, the Scriptures, and the Priesthood.
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KAVIASEKARA. KUSAJATAKA.

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. e., excii., and the following) but from the *Tisara Sandese*. Ex una disce omnes.

FROM TISARA SANDESA.

“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 dropped from the Elysium of the Gods? Has no misadventure fallen thee in the course of thy journey? Thy sight alone is the benefit which eyes can receive.”

FROM THE SEWUL SANDESA OF ALAGIAWANNA.†

* 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.
I For another specimen of this poem, see p. lxxi.
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“Did not gods and men in ecstasy 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 Alagiavanna* we are also indebted for a work called Nitisira, 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 Rajaasingha 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 Prangathane, a poem on “the Portuguese war” was also a production of this writer.
INTRODUCTION.

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 Sinhalese 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 Sinhalese language. Possessed of a poetic turn of mind, he directed his attention to the Sinhalese 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.
INTRODUCTION.

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.

As the honey loving bee, heedless thro' the forest flies,
Where the many coloured flowers tempt him with their rich supplies,

FROM THE ADIKAR.

VERSEIFIED.
And by fragrance strange allured on the tuaked head alights,
Victim of the flapping ears all amid the stolen 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 entrall'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 adventure,
To gain what sweetens human lives as long as they endure.—J. R. B.

* It appears from the Sinhalese 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 alights upon the elephant's cheek, in order 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.
"Since Rawanain days of yore offered for Lakshme (Seeta) his ten heads, upon the mere gratification of his eyesight, 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 treason 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
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 Singalese 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. "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 Monochism, p. 21.

See also, ib. p. 50, 54.
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1. "When the moon in her dark half [or wane] attained her fourth day on a Friday in the month of Medinippa [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
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 neighbour-
hood, 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 verse; 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, round a tomb,
But love requited lights my doom;
Not for soft look or faltering sigh,
I boldly dared and justly die."
INTRODUCTION.

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 Kusavimu Hstace "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. Lorenz, Esq.
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; Ezek. 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 bearers 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.
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 Naréndra 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 Sàmané, the King exerted himself to prevent the extinction of religion itself, by keeping up the Sàmané order, built a palace at Kundasala, and the Nàtha Dëwala at Kandy, and encouraged literature." †

The following paragraph from the Sàra Sangrahaya (about 1708, A. D.) furnishes us with the native

COMPUTATION OF TIME.

* Goldsmith's History of England, p. 481.
† Turnour's Epitome of the History of Ceylon.
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,

J. Ruell.

Colombo, 10th September, 1699.

We shall give a specimen from the work itself of this writer, when we come to review the Singhaese 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.
INTRODUCTION.

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 Narëndra Sinha (A. D. 1706), when the “ordinances of Buddhism had again fallen into such neglect, that the Upasampada order had become completely extinct.” “By the advice of Welliwatta Sàmanëro, the King exerted himself to prevent the extinction of religion itself, by keeping up the Samanëro order, built a palace at Kundasala, and the Nàtha Dëwala at Kandy, and encouraged literature.”

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"The time occupied in winking the eye is called 'Sākshama,' a second; equal to the time necessary for the utterance of a lāgu, 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:

"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, Masa, &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 Apódatu, 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 Narêndra Singha. Amongst the works which were published in this reign, in addition to the two last, from which we have extracted, we read of a Singhalese translation of Mahabodi Wanse, Raja-ratnakare, and Warayoga-sare. We present the reader with a specimen from the last:
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"Accordingly, Fever, which is generally understood to have had its origin from Siva's sighs—the result of the dishonor of Daksha Prajapati, is of eight kinds; windy fever, bilious fever, phlegmatic fever, windy bilious fever, windy-phlegmatic fever, phlegmatic-bilious fever, Sanni-pâta (compound-of-wind-bile-and-phlegm) fever and bruised fever. It is produced by the humours called Dorr* (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' dâhatu, 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 Narândra 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 Wilbageda 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

* Dorr 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 Kur- negalle to 2301, by Tibbotuwawe Terunanse. During this reign Sanga Raja translated the Milindappane from Pali into Singhalese; and amongst others a work called the Namaakara Satake was also written at this period. The following is a selection from the first:

Again the king asked, 'Lord Nagasena! (suppose) one who died in the city of Sāgal, is born in the Brahma 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
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 Kashmir 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 Kashmir.' '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 Brahma world, and the other, who being dead here, is born in Kashmir, are both born at the same (period of) time.'

In 1768, Dissanayaka 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:

"Dissanayaka 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;
"Who will not enjoy a mental treat from the poem which is thus composed by gallant Dissanayaka Modliar, who has learned the art of Poetry, Elu, and Prosody, including Grammar, and in whose Lotus mouth ever dwells the Goddess Lakshmi?"

Whilst we thus hurriedly pass over Dissanayaka, the celebrated translator into Sinhalese verse of Wallimatakatawa, 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 Lekam, 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 Widgaratnamala. 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 Jātaka.

Shortly after Kaw-minikondala had made its appearance, an inhabitant of Katuwana in Matura (A. D. 1770) produced the well known Kowminimaldama. As a mark of respect to the Maha Modliar Illangakkon, Katuwana presented a copy of his poem, as his contemporary Pattāyamē 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:

\[
\text{\textit{\textbf{\textquotedblleft Whereas the Muses who dwell on my lips, have invited my tongue to sing in Elu a sermon of Budha.\textbf{\textquotedblright}}}}
\]

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.
"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 Kirtisere, 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, Tibbotuwâwe, Dissanâyaka, Dunuwilla, Pattêyame Lakam, Karatotta, Salielle, Kiramba, Moratotta, Katuwana Mohandiram, Gal-ettambe, Barana Ganiyaya, 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 Asadrâsajâtâke; in which, as in several
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:

"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 [Brahapati]."

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 Gajanayaka 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 re-granted to him after six years by the interference of Megasthenne and Pilimatalawe, to the latter of whom he had addressed the last mentioned poem. In this, as in Ratiratnalanlankare, 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."
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To Dunuwilla is also attributed *Kalingabodijatake*, 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.

"It is desirable to read the (accompanying) ol'a 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 Wikrama 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, Rajadji Rajasingha, 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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Satiation, 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 from 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 Sinhalese, 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 Sinhalese 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 Tottagamunuwa, Wēwatte, Weedāgama, and Alagiaawanna; 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
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.

* 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 sometimes addressed the following stanza:

“O Chief (Modiar) 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. xxiv. 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 Singhalenses, or in such Sanscrit and Pali authors as were regarded by the Singhalenses 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 panditas; 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 lxiii. and referred him to the Introduction of Hitopadesa. 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 Ilukdůwe Mudianase, sang Ingirisri Hatane, or "the English War;" and in 1819 Sinho Aratchy, of Kehellenáwa in the Rygam korle, composed Manuya Sandase, a work which falls below mediocrity.

Shortly afterwards, David de Saram, Modiar of the Gangabodapattu of Matura, composed Mahakanna Jatake—a work which is much esteemed amongst us. Mákola Sattambiralla wrote Kantahala Jatake, also in poetry, and Subëvidahn Sinnamuttukatása. Numerous other authors produced poems at this time; but the chief writer of this era is Kiramba, a Buddhist priest, from whom we have already quoted at p. xciv., and who is the celebrated composer of the following poems:—Sinhawalli-Katáwa, Kanchanadéwi-Katáwa, Ñewadarma-Játaka, Sambulu-Játaka, Prétawastuwa, and Gangaróhane.

Kiramba was also the author of the little abridgment of a Sinhalese 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 Gangaróhana, 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:

\[\text{...}\]

\[\text{...}\]
"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, Brahmans, Nagas, and men—feet which exhibit the appearance of circles, and which wholly extinguished the pride of Rāhu—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,
whose name "answered to the first, middle, and last letters respectively, of the three first feet of the stanza" which we have last quoted—"(α)σ; (β)ε; (γ)ο; Σαραμ.

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:

"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'..."
"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, Brahmans, Nagas, and men—feet which exhibit the appearance of circles, and which wholly extinguished the pride of Rāhu—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 Gangaboddpattu,
whose name "answered to the first, middle, and last letters respectively, of the three first feet of the stanza" which we have last quoted—"(x)α σ; ε(σ)α; κ Τ η ζ (Θ)"—ασ—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:

"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 သည် ဦးဦး မျိုးစိတ်— 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 Modiar 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.

"Renowned men conversant with the wish-conferring-gem-like Poetic science, will perceive in the syllabic foot ပယ် cyst, three gurus, which by the name of syllabic instants comprise six characters: of which I have spoken of the last letter:
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 \( \alpha \varepsilon \varepsilon \varepsilon \varepsilon \) the letters are to be taken singula singulis, and amongst them \( \varepsilon \), 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 \( \alpha \varepsilon \varepsilon \varepsilon \varepsilon \) (see Grammar, p. 81.), the letters are to be taken singula singulis; à fortiori in the prosodial foot \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \), which is a Molossus, by "the last letter" can only be meant \( \varepsilon \). So far he is right. But, says the poet, "In the prosodial foot \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \) the three gurus comprise six letters, which have the name of mat or syllabic instants." Not so. A letter (as \( \varepsilon \) in this instance) is not always a syllabic instant. Nor is a long letter such as \( \varepsilon \), 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 laga) two prosodial feet in the expression \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \). 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 necess-

\* See definition of this at p. cxviii. of seq.
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:

"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 \textit{a} in "नाना" 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—", 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.**

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* Here the inflexion of the noun 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.”

* And here නිසාව (which is divided into two) is incorrect; since the dative is formed by the addition of the inflexion to the root නි, but not to the inflected nominative case නිකා, as is the case here.

“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 best 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-
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 *dozen*, which is now current amongst the Sinhalese; 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 

\[ \text{The five hundred-fold satisfaction,} \]

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."

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 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.]"
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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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“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 Lasama, 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, Obayasékara soon turned poet himself. He produced two volumes—one the work which we have just named, and the other his miscellaneous writings; in-
including several beautiful and humorous pieces in prose.

The following is the production of one of his idle hours:

“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.

“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 (Kaviāsekara) 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 Dampi jawa into Sinhalese.
We shall now conclude our remarks by a consideration of the effects of the British accession upon the literature of the Sinhalese.

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 Sinhalese 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 Sinhalese, 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 Sinhalese;—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
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;
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 Sinhalese child is taught the English, he will necessarily think in Sinhalese 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,* ΞΞΞεκ. 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 Sinhalese, 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-ha'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 panditas, 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 panditas 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 Singalese. 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 Singalese 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 Singalese 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 Buddhism—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 Singalese those blessed truths of the Bible, which are alone able to make them wise unto salvation.

* This difficulty is 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.
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 Sinhalese 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 Mahawamsa, 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 Buddhism 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 Ballāvatāra, and of Moggallana's Pali
Vocabulary; both which, as well as the Sinhalese 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' Sangara'wa by Mr. Samuel Tolfrey, was a complete failure, and will be noticed hereafter; indeed his acquaintance with the Sinhalese 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 Sinhalese 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 Sinhalese. 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 Sinhalese; 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
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 Agyiri and Mahadeva 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 Poete, 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
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 Sinhalese 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 Sinhalese 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 Sinhalese 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 Sinhalese 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 Sinhalese is not only manifestly low and grovelling, but highly ridiculous. E. G. what will our native readers say to such a passage as అత్యంతకు ఎందుకండా, 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 Ūnandāwa, at p. clxxvi. 1 Kings III. v. 16—28.
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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 too 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
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. ccli.
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, *Portuguese* 'watch,' *boedel,* in Dutch, 'estate;' *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. *Portuguese* 'I am not in want;' *Dant you* 'Dont you prize;' *&c.*
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�单 play าส—instead of ค. ค. สัตว์ สำหรับ ค. ค.—
'He has played a nice trick.' กิจuation าสต. ศิริ 'Give at that kanakku' (Tamil) i. e. 'Give at that rate.'—And
having observed the ridicule and contempt with which Euro-
peans have frequently, but unjustly treated language such as the
above; that circumstance will, we trust, furnish a satisfactory
apology to our readers for the introduction 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 habi-
tuate 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 গ is used in place
of গ, which is used in the low country; e. g. মাসীয় instead
of মাসীয় 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
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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 learn 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: "I say chaps, when do you go to (your) country?" for "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 Pansilla, 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
might shame, nations who have looked on the Sinhalese 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 account of the progress and decline of the Sinhalese language: and such the state of learning amongst the Sinhalese 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 Sinhalese. 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 Sinhalese 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 Sinhalese 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 acquaint-

* Forbes' Ceylon, Vol. II. p. 245.
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' Sangarava,
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' Sangarava—"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

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* See Exercise in Parsing in Appendix C.
† Lambrick.
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
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 Sinhalese, will be altogether set apart for something like what is now springing up in the West Indies, called the Talker-talker.

For, such language, the result of ignorance, 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 Sinhalese 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 Williams, 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
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 adjectival—they are unvarying (indeclinable) and are the following; අමේ, these; එකු, this; හැ, that; නා, 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 අමී, I; අමෙමේ you; අමෛ, he; &c.

Indefinite are those which do not relate to any definite person as අමු, which, අමෛ, who, &c.

Some are simple, and others are compound. The simple are කි, this.

The compounds are those compounded of two words, as පැතැමෙමේ any one; from පාතා any, and හැමේ person; —මේන්, from හැමේ which, and හැමේ 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 හැළු, thou, and ළෙ, he, are not used except towards slaves and very low people. හැළු, ළෙ, are used by a superior to his inferior, as by a father to a son, and a master to his scholar. අමෙළු, thou, and ළෙළු, he, are used by them when speaking of their equals. අළුළු, thou, ළෙළුළු, he, are also used towards equals; but are a little more respectful than the former. අමෙළුළු, thou, ළෙළුළු, 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. he, is the most respectful, and the grandest mode of addressing one, as also 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 Sinhalese 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 Sinhalese. 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 Sinhalese 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 Sinhalese characters.

The section on "compounding letters" is good; but is not lucid enough for a beginner. We notice amongst others the following errors.

"∞ is a compound of и and ∞" p. 12, (but see ante p. xi.), "All the letters may be doubled, as и, ∞, ∞" 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 ओङङङङ and स्त्रेष्णङङङङङ. This can no more be defended

* See our notice of him at p. cclxvi.
thet 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 λόγος ‘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 son, 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, "θησείας 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 "καὶ ὅτι τω πλέον τις ηδονάς † this has befallen me along of you."—p. 117. Here motion is a postposition which is equivalent to καὶ ἀνάμεσα ἐν τῷ πλῆθῳ; 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 in καί ὅτι, is in the accusative, as to pronounce that in the sentence

Sed magno Enem mecum teneratur 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  and not 5.
It is also not a little curious, that Mr. Lambrick has not found out the passive voice in the Sinhalese 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 accusative, and the reciprocal;" and adds the following note—"A passive voice cannot be expressed in Sinhalese, but by some turn of the sentence, as the man was killed by an elephant; say in Sinhalese, an elephant killed the man. He was soundly beaten; say in Sinhalese, 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.* මදාද්‍රීදා කොකුණියේ කොකුණීයට මාදාද්‍රීදු මැදාද්‍රීදු [for කොකුණීයට කොකුණීය and කොකුණීය being the correct and less vulgar expression] He ate a sound beating, is an expression peculiar to the Sinhalese.† Now, neuter verbs do not admit of a passive voice. Thus beat, although a transitive verb in English, is nevertheless neuter in Sinhalese; 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 jāoem, 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 जान्सी मैरा जाता, 'I go beat,' but would thus express himself मैरा जाता मैरा खाता 'I eat blow.'"

† 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 word above used. Thus මාදාද්‍රීදු මාදාද්‍රීදු "He has eaten a sound beating."
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therefore be used in the passive voice. * It is of the same signification as \textit{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. \textit{The doctrines were preached by Buddha; or 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 \textit{Sidath' Sangara} 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 \textit{Sidath' Sangara} 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 \textit{Sidath' Sangara} 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 \textit{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.
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 Sinhalese, 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 επίγνωσις, a help to understanding, to which is added a book of notes, &c."

We cannot divine how Mr. Tolfrey could have rendered επίγνωσις "help to understanding;"—επίγνωσις, which means a digest or compilation, cannot mean either "help" or "understanding;" nor can επίγνωσις, compounded of επί established, and γνώση 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 Sinhalese, and competent to translate the Sidiath Sangarawa, could pronounce that the style of the Sidiath 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. επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγ

Example 2. επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγνωσις επίγ

INTRODUCTION.

"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.

"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.

"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.

"King Kusa forgot the indignities which had been previously offered to him by the Princess, who supplanted 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.
"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 bag (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. एकड़र्क कीर्तिकी करण धनंजय निन्दकोदधिकार से अशूलक अन्वित पुरुष.

"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. भाद्रति वातकः ज्वाला वीरीय गामने निशांते अवस्था

"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.
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 M.S., 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.
Like the *Mugdhabodha*, 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 *Asoka*—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.

* 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 Bāraka 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 Namāwuil contains a vast number of these syno-
INTRODUCTION.

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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yners; and nothing would facilitate the study of the Singhalese classics more than a constant reference to this work. We once undertook the task of translating it into English, but regret to say, met with no sort of encouragement to complete it.
"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 तै (Singhalese) or तै (Sanskrit) "A demonstrated truth;" vide Amara Cosha; and तै (Singhalese) from तै (Sanskrit) "A compilation, an abridgement:"—vide Amara Cosha.] Its authorship is ascribed to the uncertain source of the chief of a temple called Pathiraja' Piruweya, whom some believe to be identical with the author of the Balawatara; and others with the writer of the Rasawahini. Both these conjectures are entitled to considerable attention. No one can read the Balawatara, without being particularly struck with the sameness of method in which that and the Sidath' Sangarawa are written; whilst the following passage in the Rasawahini—

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-madhru, and Samantha kuta'-varmanawaru; and considering also the date which tradition assigns to them, and the plan of the Balawatara, which the Sidath-Sangarawa closely follows, as well as the fact that there is no Singhalese Grammar in existence, or at

* तै (completed तै end, conclusion) demonstrated or established conclusion, as the concurrent doctrines of all the authorities on a subject similarly interpreted. तै S. a compilation and abridgment, from तै.
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. Sufficient 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' alankāra*, 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. cxxxvii.

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
paring in remarks of my own on general Grammar, although the numerous peculiarities of the Sinhalese 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 Sinhalese, 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 Sinhalese 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 Sinhalese 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-
nation for another, double for single letters, aspirate for inaspirate, \textit{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 \textquotedblright perpetuate a provincial or inelegant pronunciation\textquotedblright, a considerable proportion of the \textit{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\textquotesingle Sangarawa, I proposed to lay before my readers, a comprehensive history of the Sinhalese 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 Sinhalese 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 Sinhalese 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 Sinhalese 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 Sinhalese, and
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.
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.
THE

SIDATH SANGARAWA

A

SINGHALESE GRAMMAR.
THE
S I D A T H - S A N G E R A W E .

BOO 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 Sidathsangerave, [2] in order that the learner‡ may be instructed.

The formation of all the parts of speech and the application of words, are conformable to the usage of clever men, which it is therefore necessary to follow in all the divisions of Grammar—§, &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. நூல்  6. மூல்  11. புருஷ  16. அய
2. மூல்  7. முருக  12. முருகன்  17. பூம்
3. பூம்  8. பூம்  13. பூம்  18. பூம்
5. பூம்  10. பூம்  15. பூம்  20. பூம்

[1] See Appendix C.

* The word நூல் பூம் is the Elu form of the Pali expression மன்னிந்தன் பூம், 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.’
‡ This word is explained by some commentators.
§ The grammarian repeats this advice more than once; and indeed it seems to have been well aware that we must all yield to “custom”—“whose arbitrary away...words and the forms of language must obey.” “Usus, quem penes arbitrium est, et jus, et norma sequendt.”—Horace.

A
CHAPTER I.

1. **Sign** (which may be rendered *Orthography*) is that which both by *name* and *sign* teaches or points out vowels, consonants, &c. In the practical Sinhalese there are 5 short vowels, called Connell; and 5 long vowels, called kand; and 20 consonants. The 10 vowels are q & c, g & t; and the 20 consonants are m & n; p & k; &c.

The five long vowels and the last consonant *c* are essentially necessary for the utterance of the Sinhalese; e. g.  *q* as *life*; & as in & s, *swine*; *c* as in *cine*, *spring* (of water); *t* as in *cardamom* (*alpinia granam paradisij*); and *s* as in *shoe*, to *cram*. They are also necessary to be treated of, since they are incorporated with the consonants, e. g. *q* in *w*, *branches*; & in *b*, *lion*; *c* in *p*, *broth*; *t* in *s*, *shadow*; and *s* in *s*, *ear*. The last consonant *c* is also necessary in the Sinhalese, because in poetry and in prose it is sounded both fully and imperfectly. [4] e. g. 

*He thought that by reason of (his) superiority his word would not be disregarded.*

*She came slowly according to the king's wish, and hid herself on one side.*

[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 Sinhalese 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 *c*—

*This is a selection from the book called *qand*, 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 *Kawo’elawine*.—Vide Introduction.
A SINGHALESE GRAMMAR.

Also a kind of earth. a shrub (justicia adhatoda)—Note that the above are examples of e being fully
sounded. The following are, however, some of the words,
where it has an imperfect sound. [3] e. g.

*—paint, bees, ointment.

2. (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 moon-like,
becomes moon-; great-rampart, becomes.

3. Gender, is a distinction (in usage) of objects by
exhibiting their difference; e. g., masculine; and this, feminine. e. g. world, masculine; this, feminine.

4. Declension, is the change which nouns undergo
by means of inflexions, in order to render them in different
ways; as prosperity, (from changed into the 1st
case, which, by another process that will hereafter be
explained, becomes )—Also, in society, is the
locative case by changing into , and the last into .

5. Combination. By it two or more words are
combined together, and blended into one compound word or
noun; e. g. king, is a term compounded of earth, and nourisher; a term for woman, produced
by the combination of the words blue, Lotus, and eyes.

6. Root, is the original state whence a word
undergoes change. There are two kinds of roots, verbal roots, and roots of nouns." Verbal roots are the

[3] See Appendix C.

* This is differently written in some MSS. thus ; which means
extracted liquor, such as toddy.

† Roots of nouns are declinable words, in their primary, bare forms,
destitute of all case terminations.
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, நெஞ்சீ, native Singhalese roots; 2nd, வரலாறு, which are alike in the Elu and other languages, such as the Sanscrit, Pali, &c.;* and 3rd, கொலாலம், 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. சோட்டி do; நெஞ்சீ see.
2. எனே go; எனே give; நெஞ்சீ do.
3. நில்லு win; நெஞ்சீ mount; நெஞ்சீ remind; நெஞ்சீ receive.

2. **Examples**

1. கல்லு பய or harbour; (Colombo) கல்லு new cloth.
2. கொலாலம் elephant; கொலாலம் arm; கொலாலம் ray.
3. கொலாலம் hands; கொலாலம் trees; கொலாலம் Budha; கொலாலம் teacher; கொலாலம் ears; கொலாலம் sour.

7. கல்லு, Inflection, is the result produced by adding certain particles to verbal roots (e. g. அல்லாந் was-glad is produced from அல்லாந் and யா; கல்லு necessary-to-be-done from கல்லு and யா), or to roots of nouns (e. g. கல்லு citi-zen from கல்லு and யா), in order to render them into different parts of speech.

8. கல்லு, 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 கல்லு யா—‘the means by which an act is performed,’ † e. g. கல்லு(he) *won, in the past tense and the third person singular; கல்லு யா*.

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* By வரலாறு 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.

† *Pide 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.
(thou) dwellest, in the present tense and the second person singular; तिं (I shall live) in the future tense and the first person.

9. गृहम्, Elision, is the omission, or the lopping of letters; e. g. तिं, infinite, becomes by elision तिः; गृहम्, subking, becomes गृहूः, Mahakasoo, (a name of a priest) becomes महकासु; गुरु, princess, becomes गुर्गु; गुरु, arm, becomes गुरु; and गुरु, feet, becomes गुरु.

10. गृहम् is the substitution of one sound or letter in place of another; e. g. गृहम्, Seripoot, (a name of a priest) may be written गृहम्; गुर्गु, ill, may be written गुर्गु; and गुरु, bull, गुरु.

11. गृहम्. † 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 गृहम्; e. g. गृहम् by the above process becomes गृह (स) गृह, vacuum; गृह, गृह, likewise becomes गृह (स) गृह, form-and-without-form.

12. गृहम् is that process by which the latter of two letters † is omitted, and the former is substituted in place of

* The word गृहम् which we have rendered elision, is equivalent to the English word of the same sound, 'op 'to chop short'; and answers (as will be perceived from the examples in the text) to I st, Aphasia, in Greek, by taking away one or more letters from the beginning of a word, as गृहम् for गृहम्; secondly, Syncope, by taking away one or more letters from the body of a word, as गृहम् for गृहम्; and thirdly, Apocope, by taking away one or more letters from the end of a word, as गृहम् for गृहम्.

† This is equivalent to the Latin augmentate; in English Grammars of the Greek language written augment, which indeed may be adopted as the translation of augment. But there is yet a better term Epenthesis, e. g. In Latin re-estio, re-ovo and re-ve become by the insertion of d in the middle—'sestitio', 'redemo', and 'redeo'. Thus गृहम् गृहम् becomes गृह (स) गृह.

† The letters here spoken of are the two letters of two words which immediately join each other; as in गृहम् and गृहम्, the गृह and गृह are the two letters from the two words, which, when written together, join each other. By omitting the sound गृह, and by substituting in its place the original form of the first letter गृह, (which is the simple गृह) we obtain गृहम्, weaving.
13. නාසා is that process by which one letter or word is repeated; e.g. අංකාරී නාසා may be written නාසාරී නාසාරී, that king pleased. සාමේකාරී නාසා produces ක්‍රීඨාංකාරී නාසාංකාරී, kind-hearted person; සාමාණි නාසාංකාරී becomes සාමාණි සාමාණි නාසාංකාරී, one like an eye to the three worlds; අංකාරී නාසාංකාරී becomes අංකාරී අංකාරී නාසාංකාරී, one like a worldly pinnacle in the midst of the battle field; ශ්‍රී becomes නශ්‍රී giving, giving; so නාසා when doubled becomes නාසා නාසා, enjoying, enjoying; so likewise නාසා becomes නාසා නාසා, go, go.*

Note that දාසා is an exception to the above rule, since without a repetition of that word it conveys a meaning of continuance; e.g. නාසා කුංශකන්න දාසා කුංශකන්න, from universe to universe there is a Mahamere.

14. දාසා (which may be termed Metathesis) means, the changing or reversing of the order. Of this there are five kinds:

* Where an expression is repeated, as in නාසා නාසා, enjoying, enjoying, it means constantly or perpetually enjoying. I should rather say perpetually; because the Sinhalese conveys to the mind an idea without termination, although there may be intervals in the enjoyment. Mr. Wilson, in his translation of the Megha’Data, 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 නාසා නාසා නාසා නාසා, 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, Jutam et tenaces, geg.

Falli, Iton.

Fatalis insensitque judex.
Et mulier peregrina erit in pulverem.

The stranger harlot, and the judge unjust,
Have levelled Iton, Iton, with the dust.—"
A SINGHALESE GRAMMAR.

a. डेऊ देव is the changing of the vowel-sounds inherent in consonants; & as in डेऊ, extensive, the letter न has inherent in it the vowel sound ऋ, which may be changed into ऋ, and thence the word itself into डेऊ; so likewise डेऊ, trees, which has न inherent in डेऊ, may be altered into डेऊ, by changing the न into ऋ; so again डेऊ, flowers, may be rendered डेऊ; and डेऊ, birth, becomes डेऊ.

b. डेऊ is the reversing of the order of consonants; as इ से देव, she-elephant, becomes इ से देव; so इ से देव, blood, may be written इ से देव; † so likewise इ से देव, beds, (से देव or) इ से देव; and इ से देव, priest, (से देव or) इ से देव.

c. डेऊ is the reversing of the order of words; as इ से देव for इ से देव. i. e. king Dath for Dath, (the) king.

d. डेऊ is the changing of a case; as इ से देव इ से देव इ से देव इ से देव.

[6] Vide appendix C.

* It is generally believed, that in consonance with this rule words such as the following डेऊ, इ से देव, इ से देव, name of a village, may be written इ से देव, and इ से देव; but this is a practice unsupported by the above rule of grammar; since it is no where appears that in the Singhalese language the inherent vowel sounds in consonants may be suppressed, by putting two consonants together, as in डेऊ, bill-book; although this is of very frequent occurrence in the Sanscrit, as in डेऊ, 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 steps instead of 'clasp,' aye, instead of 'asp'; birch instead of 'brush.' The word garete is derived from the Latin granatus, and purpose from 'propositum.'"

† Perhaps the reader is aware that in the Singhalese the ऋ may be substituted for ऋ, and vice versae, as in the text. Thus ऋ for ऋ, rice—Vide infra § 22.

† Here ऋ accusative plural, is put instead of the 1st or nominative case plural ऋ.
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.

c. अथवेतिः is the changing of (the mood of) the verb; as अथवेतिः अथवेतिः नालाकृतिः समाबेश, 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. अोऽ is the elongation of letters, as अ०० for अ००, eyes; अ०० for अ०० [7], cold; अ०० for अ००, we; अ०० for अ००, means; अ०० for अ००, new; अ०० for अ००, flower; अ०० for अ००, forest; अ०० for अ००, trees; अ०० for अ००, in cold. ¶

16. अ०० is the abbreviation or shortening of letters, as अ०० for अ००, calf of the leg; अ०० for अ००, brushwood; अ०० for अ००, body; अ०० for अ००, Brahma; || अ०० for अ००, self-virtue; अ०० for अ००, an ocean to the stream of wisdom. ¶

* 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 अ००—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 Grammarians means by “the elongation of letters” “the increase in syllabic quantity”—अ००. 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.
17. are indeclinable particles, which are put in a sentence for the purpose of forming the roots (into words) or otherwise; e. g. Goorooloo-adorable; Sanda-adorable; Rathsee-adorable; having-gone.

18. (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 Krishna, derived from garland, and belly, never assumes .

19. is the reverse of the last definition.†

20. 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, the inner royal household; (from 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. †

* The dictionary of synonyms in enumerating the names of Krishna gives us , which is clearly incorrect, since such a spelling is inconsistent with the above rule; and since also the of which the is a poetical version, has .

† e. g. though derived from the day and splendour sometimes assumes , and therefore is not immutable in its compound form; also the great rampart, from and , is sometimes written .

† 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.
21. Nouns are of five kinds; *Patronymics; *S Nouns of Aggregation; *S &* Nouns of Appellatives.

a. *Patronymics are words of which we have a particular notion; as *S god, *S man, *S bullock, &c.

b. *S Aggregate Nouns are words which indicate a substance that admits of a qualification; as *S pillar, *S pot, &c.†

c. *S & Nouns of Appellatives are words which express a quality; as *S black, *S white, *S great, &c.†

d. *S (same as our former definition) are Verbal Derivatives (or abstract nouns), and which will be more fully

* Verbal derivatives may also be rendered “abstract nouns.”—This part of grammar which in the Sanscrit finds a place under the head of suffixes 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 Tadita 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. Nouns 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 Appellative, 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, Sciopeius and other. “Considerable and justly respected” writers, the subject is discussed at length with that ability for which the learned philologer is justly celebrated.
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, 

- Participial nouns; as 
  - dancing; 
  - singing; 
  - playing; 
  - scoring; 
  - inserting; 
  - eating; 
  - worshipping; — and 

- Verbal Appellatives; as 
  - giver; 
  - sleeper.

- Appellatives are proper names or appellations given to a person or thing: as 
  - Dew'dath, 
  - Bambe'dath, &c.

The following is an example, illustrative of the five sorts of words above given;

- The white, 
- running 
- bull, 
- having-horns 
- is called

- Dew'dath.

Words or nouns may also be divided into two; viz.

- Derivatives, and 
- Primitives or non-derivatives. 

- are so called, because they are terms derived from other words; as 
- water, derived from to drink,

- 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, "those 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; "drumdhard" from drink; &c. &c.

- The reader will perceive that the sentence to which this is a note occurs in the Sinhalese Grammar mixed up with the 1st sentence at paragraph 51; and that the translator has taken the liberty of rendering it separately after the Examples of the five species of words above given.
and குண்டு the inflection; போன்றே tortoise, derived from போன்றே side, and குண் from குண் to drink; * போன்றே woman, derived from போன்றே gentle or lovely, and குண் eyes.

ஜோன்-ஜோன் are Primitives which are not derived from other words; e.g. போன்றே name of a bird (of the Falcon tribe); போன்றே ant; போன்றே Mars.†

22. The use of the letter ஏ must be learned according to the authority of Teachers, and with reference to the rules respecting உண்டு, ஓது, ஏது.†

a. Examples showing the substitution of ஏ for உ. ஏ clean may be changed into உ; ஏவே spread or explain into உவே; ஏவே result or salvation into உவே; ஏவே righteous or good person or pundit into உவே; ஏவே sweeping into உவே; ஏவே known into உவே; ஏவே well or befitting into உவே; ஏவே good into உவே; ஏவே having kissed into உங்கு; ஏவே fatigue into உங்கு; ஏவே hearing into உங்கு; ஏவே garlic into உங்கு; ஏவே stone into உங்கு; ஏவே tree into உங்கு; ஏவே sharp instrument into உங்கு; ஏவே a kind of paddy into உங்கு; ஏவே (rice) pounder into உங்கு; ஏவே mother-in-law into உங்கு; ஏவே cotton into உங்கு; ஏவே faith into உங்கு.

* In the Sinhalese, as in many primitive languages, names of objects are frequently descriptive. Thus, போன்றே போன்றே literally means, a side-drinker, from a belief that the tortoise drinks or sucks water through its side. Also போன்றே போன்றே literally “eye-stream” signifies tears; போன்றே போன்றே literally “king of stars” is one of the many names for the moon; போன்றே போன்றே literally “opening from a sheath” means flower; போன்றே போன்றே literally “big-face” is a term for owl; &c. &c. Thus also in the Sanscrit போன்றே, equivalent to போன்றே in the Sinhalese, literally “honey drinker,” means a bee; போன்றே in Sanskrit, a bird, literally “frequent of the sky;” போன்றே போன்றே an elephant, literally “the handy one;” போன்றே போன்றே leech, literally “water inhabitant;” &c. &c. Vide Townsend’s Etymological researches.

† If these words were derivatives, போன்றே would indicate the name of a bird inhabiting the rocks, which is not the case; and போன்றே ant cannot have been derived from போன்றே oil and குண் to drink; because “oil” is supposed to be poisonous to the “ant,” nor can போன்றே Mars be derived from போன்றே bliss, because Mars stands for an unpropitious planet in astronomy.

† Vide §'s. 10, 11, and 6 respectively.
A SINGHALESE GRAMMAR.

\[\text{water course into } \text{wet; sugar into } \text{sweet; ginger into } \text{spicy; hog into } \text{flesh; thread into } \text{thread; shadow into } \text{black; stream or current into } \text{water; limit into } \text{name; lord into } \text{name; conforming or habituating (one’s self) into } \text{itself; all into } \text{all; hare into } \text{animal; that-which-is-stitched into } \text{thread; thought into } \text{mind; small into } \text{little; union into } \text{connection; wax into } \text{waste; the act of shooting, or direction into } \text{aim; mark or memorandum into } \text{note; contentment into } \text{calm; doctrine, or epistle, into } \text{letter; sitting into } \text{sitting; cover into } \text{cover; sprinkle into } \text{sprinkle; grain into } \text{grain; dry into } \text{dry; able into } \text{able; cluster into } \text{cluster; thin or quick into } \text{sharp; horn into } \text{horn; etc.}
\]

b. Examples shewing the interpolation of \(\text{a}\) by the Rule respecting \(\text{a}\). Siddharte (a name); \(\text{a}\) for \(\text{a}\) eye-stream (literally), or tears, \(\text{a}\) for \(\text{a}\) faith; \(\text{a}\) for \(\text{a}\) holy writ; \(\text{a}\) for \(\text{a}\) royal abode; \(\text{a}\) for \(\text{a}\) meditation; \(\text{a}\) for \(\text{a}\) power of proceeding in the air; \(\text{a}\) for \(\text{a}\) mark; \(\text{a}\) for \(\text{a}\) middle; \(\text{a}\) for \(\text{a}\) intention; \(\text{a}\) for \(\text{a}\) ashes.

\[\text{c. Examples shewing the existence of the sound } \text{a} \text{ in roots.}
\]

\[\text{a} \text{ dexterous, boat, blunt, shun, blowing, conception, sound, fallen, high, etc.}
\]

Note that the following are instances wherein the vowels are neither substituted for, nor are derived from, the letter \(\text{a}: \text{a} \text{ collyrium, drawing, stuck, partial redness, ascended, light; new, to-day, straight, humour, moisture; goat, tile, or grain (of rice), head, white, ashes, 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. 11. p. 849.
THE SIDATH-SANGERAWE,

expiration, shun, having approached, sword, finish, expire, end, plunder.

Note also, that the following respectively result from a substitution of ə or e, and by the incorporation of the preposition ə—e.g., əsə and əsə having begun; əsə and əsə facing; əsə and əsə walk; əsə and əsə conformable to etiquette; əsə and əsə withered, enclosed, bent; əsə or əsə repeating, preaching.

Note further, that we have, in the following instances, the

* Thus əsə from əsə; əsə from əsə; əsə from əsə; əsə from əsə; əsə from əsə; əsə from əsə; əsə from əsə and əsə from əsə.—In one case the ə is substituted for e, and in the other the ə 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 ə for the sake of euphony:—Thus əsə and the prefix ə; as in the following English words which take a, ab or abs; e.g. avert from verso “to turn from;” absolve from solve “to loose;” abstract from traho “to draw;” &c.

† Grammarians have nowhere stated that the ə is changed into ə, or any other vowel sound. The writer of the Sidath-sangerawe, however, quotes two passages from books of authority (the first from Anadha, and the last from Mayorosandaysay) to show that we have the sanction of Pandits for such a use. Thus, the expression əsə stands for əsə red, and əsə hand, the latter being derived from əsə Senarit. Strictly speaking, therefore, it should be əsə and not əsə. In the second example əsə, Sunset stands for əsə, derived from əsə Senarit, or əsə Pali. Thus also frequently, in colloquial intercourse amongst the natives, some of the words which are changed for ə into ə, are also changed into other vowels; e.g., ə-sə, ə-sə, ə-sə—ə-sə; ə-sə, ə-sə—ə-sə, ə-sə, ə-sə—ə-sə; ə-sə, ə-sə—ə-sə, ə-sə, ə-sə—ə-sə, ə-sə, ə-sə—ə-sə, ə-sə, ə-sə &c. &c. &c. For the derivation of the word Else—See Introduction.
authority of Scholars for a usage contrary to the above: e. g.

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.

Great is the sable colour of bees after sunset.

*It is perhaps not out of place here, before we enter upon the second chapter, to notice, that in writing the Sinhalese, care must be taken 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 Viṣṇavatī' maṅga, the sākṣīya viṣṇu and vijñāna viṣṇu are proper, because the words maṅge and viṣṇu are either Sanscrit or Pali words. But गा in गाय is incorrectly written for the म in माय; also गा in गाय is a corruption of the word गाय, I shall go, &c. According to some teachers, in writing the Sanscrit and Pali in Sinhalese characters, the symbols of the short vowels औ, and औ, incorporated with consonants, frequently assume the long sounds of औ, and औ. Thus, in the selection which we have made for our title page, "स(ी)क्षिता विष्णुद्विद्वस्त्रिता (विष्णु) अर्थात् विष्णुस्त्रिता"—He who studies but one science knows it not perfectly. A few other peculiarities in the Sinhalese spelling will be found noticed elsewhere.
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 वेक्षण, Permutation: in effecting which, the elision and substitution of letters must be learned by attention to the usage of the learned. e.g.

a. देश and ज्ञान being combined produce देशज्ञान, diamond instrument; नेत्र and नृत, नृत्य long-life; वृक्ष and एक, एकवृक्ष day-splendour; गोल and एक, एकगोल gold swing; 
   गोल and एक, एकगोल bees-splendour; अनन्द and अन, 
   अनन्दस्य unsandy-spring; अनु and अन, अनुनु moon-like; अनु and अनु, अनुस्य and there; अनु and अनु, अनुस्य fallen-blow; अनु and अनु, अनुस्य 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. गुरु and गुरु being combined produce गुरुगुरु, hot-season; गुरु and गुरुगुरु, गुरुगुरु great heat; गुरु and गुरुगुरु, गुरुगुरु three ills; गुरु and गुरुगुरु, गुरुगुरु waving sword. This is called, Permutation by the elision of the second vowel.

c. बुद्ध and बुद्ध being combined produce बुद्धबुद्ध, 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 वृक्ष and वृक्षा being compounded produce वृक्षावृक्ष great-renew (an appellation for Śiva); बुद्ध and बुद्ध, बुद्धाबुद्ध great-rampart; बुद्ध
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and *B~GHALEPE GRAMMAR.* md cq6, oo(a3dj hanging-bellied; &c. are produced by the substitution of $\bar{e}$, $\bar{a}$, and $\bar{o}$ for $\bar{q}$, $\bar{u}$, and $\bar{c}$ respectively.

e. In the following words $\bar{e}$ or $\bar{a}$ is substituted for the second letter in combination, which is $\bar{e}$. Thus $\bar{q}$, and $\bar{e}$ $\bar{a}$ $\bar{t}$ produce $\bar{q}$ $\bar{a}$ $\bar{t}$ $\bar{e}$ $\bar{o}$ $\bar{a}$ manufacturer; $\bar{e}$ $\bar{e}$ $\bar{e}$ $\bar{t}$, $\bar{e}$ $\bar{e}$ $\bar{t}$ $\bar{e}$ $\bar{a}$ painter; $\bar{e}$ $\bar{a}$ $\bar{e}$ $\bar{a}$ and $\bar{e}$ $\bar{e}$, $\bar{e}$ $\bar{t}$ $\bar{a}$ $\bar{a}$ sacerdotal duties; $\bar{q}$ $\bar{a}$ and $\bar{a}$, $\bar{d}$ $\bar{t}$ $\bar{a}$ $\bar{t}$ $\bar{t}$ carpentry or punishment; $\bar{e}$ $\bar{t}$ and $\bar{c}$, $\bar{e}$ $\bar{t}$ $\bar{a}$ $\bar{e}$ heat or fiery, &c. And in the following, the letters $\bar{e}$ and $\bar{a}$ are respectively substituted for $\bar{e}$ and $\bar{a}$. Thus, $\bar{e}$ and $\bar{a}$, $\bar{e}$ $\bar{a}$ ornamented pillar or golden chair; $\bar{e}$ $\bar{a}$ and $\bar{a}$ $\bar{t}$, $\bar{c}$ $\bar{e}$ $\bar{t}$ $\bar{t}$ $\bar{e}$ tortoise shell; $\bar{d}$ $\bar{a}$ and $\bar{e}$ $\bar{a}$, $\bar{e}$ $\bar{a}$ $\bar{t}$ $\bar{e}$ $\bar{t}$ $\bar{a}$ citron; $\bar{e}$ $\bar{a}$ $\bar{t}$ and $\bar{e}$ $\bar{a}$, $\bar{e}$ $\bar{a}$ $\bar{t}$ $\bar{a}$ name of a ferry; $\bar{e}$ $\bar{a}$ and $\bar{a}$, $\bar{e}$ $\bar{a}$ $\bar{t}$ $\bar{a}$ white rice; $\bar{e}$ $\bar{a}$ and $\bar{a}$ $\bar{t}$, $\bar{e}$ $\bar{a}$ $\bar{t}$ $\bar{a}$ 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; $\bar{e}$ $\bar{e}$ $\bar{a}$ and $\bar{a}$ $\bar{a}$ produce $\bar{e}$ $\bar{d}$ $\bar{e}$ $\bar{a}$ $\bar{e}$ $\bar{e}$ $\bar{e}$ $\bar{a}$ $\bar{e}$ manufacture; $\bar{e}$ $\bar{a}$ and $\bar{a}$ $\bar{a}$, $\bar{e}$ $\bar{e}$ $\bar{a}$ $\bar{a}$ $\bar{a}$ $\bar{a}$ $\bar{a}$ $\bar{a}$ $\bar{a}$ cleverness; $\bar{e}$ $\bar{a}$ $\bar{e}$ $\bar{e}$ and $\bar{c}$, $\bar{e}$ $\bar{a}$ $\bar{e}$ $\bar{a}$ $\bar{a}$ $\bar{a}$ weaving; $\bar{a}$ $\bar{a}$ $\bar{a}$ and $\bar{e}$, $\bar{a}$ $\bar{a}$ $\bar{a}$ $\bar{a}$ $\bar{a}$ leaf-weaving; and $\bar{e}$ $\bar{a}$ and $\bar{a}$, $\bar{e}$ $\bar{a}$ $\bar{a}$ wondrous work.

g. Compounds produced by the removal of $\bar{a}$ and $\bar{e}$, and by the substitution of $\bar{a}$ are called, Permutation by elision of consonants. Thus $\bar{a}$ $\bar{a}$ $\bar{a}$ and $\bar{a}$ $\bar{e}$ produce $\bar{a}$ $\bar{a}$ $\bar{a}$ forest river; $\bar{e}$ $\bar{a}$ and $\bar{a}$ $\bar{e}$, $\bar{d}$ $\bar{e}$ $\bar{a}$ the cyprus rotundus (a medicinal plant); $\bar{a}$ $\bar{a}$ and $\bar{c}$, $\bar{a}$ $\bar{a}$ $\bar{a}$ $\bar{a}$ $\bar{a}$ $\bar{a}$ $\bar{a}$ split peas; $\bar{a}$ $\bar{a}$ $\bar{a}$ and $\bar{a}$, $\bar{a}$ $\bar{a}$ $\bar{a}$ Lotus flowers; $\bar{a}$ $\bar{a}$ and $\bar{c}$, $\bar{a}$ $\bar{a}$ $\bar{a}$ Mango flowers.

h. Where in the coalition of words $\bar{e}$, $\bar{a}$, or $\bar{c}$ 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. *$\bar{e}$ $\bar{e}$ $\bar{e}$* is frequently but incorrectly written *$\bar{e}$ $\bar{e}$ $\bar{e}$* or more properly *$\bar{e}$ $\bar{e}$ $\bar{e}$*; also the word *$\bar{e}$ $\bar{e}$ $\bar{e}$* which occurs at § 23 e. is, at the present day, an unintelligible expression for *$\bar{e}$ $\bar{e}$ $\bar{e}$*—*$\bar{e}$ $\bar{e}$ $\bar{e}$* is commonly written *$\bar{e}$ $\bar{e}$ $\bar{e}$*; and *$\bar{e}$ $\bar{e}$ $\bar{e}$* is incorrectly spelt *$\bar{e}$ $\bar{e}$ $\bar{e}$* or *$\bar{e}$ $\bar{e}$ $\bar{e}$*. 

C
is called *Permutation by substitution.* Thus ग्य and ग्न, produce ग्यन end; ग्न and ग्नन, िर्ग्ना (name of a place) ग्न and ग्न, िर्ग्ना like a scientific person; ग्न and ग्न, िर्ग्ना two-fold; ग्न and ग्न, िर्ग्ना form and without form; ग्न and ग्न, िर्ग्ना thin body; िर्ग्ना and िर्ग्ना, िर्ग्ना tautology; िर्ग्ना and िर्ग्ना, िर्ग्ना 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 िर्ग्ना and िर्ग्ना, िर्ग्ना sandy-embankment; िर्ग्ना and िर्ग्ना, िर्ग्ना fair-wife; िर्ग्ना and िर्ग्ना, िर्ग्ना with or by-means-of-tender-leaves; िर्ग्ना and िर्ग्ना, िर्ग्ना raft-like.

*End of the second Chapter.*

*The above chapter headed िर्ग्ना treats of the *Permutation* of letters; whereas the fifth chapter (*vide infra*) is devoted to a consideration of िर्ग्ना, combinations of words. In both, the Sanscrit Rules are nearly the same as those in the Singalese; and that will be a sufficient reason for the introduction of the following paragraph from Mr. Wilson’s *Sanskrit 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 ethereal height of heaven,” which it was formerly the fashion to write, as the measure demanded, “th’ ethereal;” to say nothing of the Synalepha, and echitipsis 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 िर्ग्ना Sandhi, ‘a holding together’ ‘a junction;’ or िर्ग्ना Sandhitis, ‘an association,’ ‘a conjunction;’ either being derived from the verb compounded of the preposition िर्ग्ना, ‘cum’ and िर्ग्ना dhā, ‘to have,’ ‘to hold.’*
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— Brahma, ब्रह्म ग, गौड demi-god, गौड man, गोग Nāga or Snake, गोग a fabulous animal, गोग foot-soldiers, गोग carriage, &c.

Feminine— गोग Goddess, गोग female Nāga, गोग female Goorooloo, गोग wife, गोग mother-in-law.

Grammarians have generally considered the following as masculines:— गोग water, world, victory; गोग leaf, water, flame, fire, burning; गोग scholar or Pandit, teacher, love; गोग (generic name of certain disorders), cloud, food, work;

* Professor F. Bopp, in his Comparative Grammar, p. 125-5, 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. गोग; 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 everywhere 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 गोग (synonimes with गोग masculine) and गोग (synonimes with गोग masculine) are feminines; so likewise गोग (synonimes with गोग feminine) and गोग (with गोग feminine) are in the masculine gender; &c. &c.
sky, garment; instrument, sun-shine; trees, tom-tom or drum, birds, gladness; war, sound, dancing-master; sex, sign: distemper, anger; lust, colour (also the name of a heathen God in Oriental mythology); houses, asterism, gluttony; God, wind, desert (also God of that name); meditation, village; members (of the body), matters; heat, inside of a bower, thunder; moon, prosody, supreme person, message, joint or junction; taste, mercury, ray, water; gems; followers or attendants, garments; impudence; ascetic, mind; feet, rays, traps, milk, trees, style or idiom; sea (also name of a heathen God); caustic, neck, faggots; caste, rain, year, Bamboo; flesh, stone, beard; (species of the Lion); arm, cruelty; speech, doctrines, arrows; assemblage, sorrow; wealth, speaker, orator, eminent person; ring, chalk, army; lamps, islands, life; lofts, couches, touch; country, senses; earth, trap, side; truth, corn, curse; quality, goodness, hearing; (an implement of husbandry) plough; being, seven, umbrella, good quality; ear, sorrow; merit, upper part of the arm; (Seat of Indra), also (a medicinal fruit) emblic myrobolan, sour; &c.

The following nouns are of the feminine gender: viz. lightning, science; woman, creeper; rivers, a line; row, Pali (or Maghadah language); night, saffron; light; faith, shame; wisdom; lust; sport; ground; 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.

† It is remarkable, that all neuter nouns derived from the Sanscrit and the Maghadah languages into the Sinhalese are of the masculine gender; and that masculine and feminine nouns when so derived retain their respective genders in the Sinhalese language.
†† See note (*) at p. 11.
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a. Feminine verbal appellatives—\( \text{a female} \) whetter (from the verb whet); \( \text{a female} \) creator; \( \text{a female} \) who-became-glad; \( \text{a female} \) who-escapes; &c.

Note, that the above termination is changed into \( \text{a female} \) in the plural number; as \( \text{a female} \) whetters, \( \text{a female} \) creators.

b. Feminine adjectives—\( \text{a female} \) a fair (woman); \( \text{a female} \) a tender (female); \( \text{a female} \) a white (girl); &c. *

c. Masculine terms in a feminine sense; \( \text{a female} \) dancing girl; \( \text{a female} \) she-Nagah; \( \text{a female} \) lass; \( \text{a female} \) female enemy; \( \text{a female} \) Princess; \( \text{a female} \) female friend; \( \text{a female} \) old woman; &c.

Note, that other terminations are also used as in the following: \( \text{a female} \) black (female); and \( \text{a female} \) she-calf, or (female) inhabitant; \( \text{a female} \) fawn-eyed (woman); \( \text{a female} \) actress; and \( \text{a female} \) a mother (one who has had children): and note further, that in the formation of terminations it is necessary to be guided by usage. †

* 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 \( \text{a female} \) a fawn-eye, a Persian epithet, which answers to the Greek \( \text{a female} \) stag-eyed, 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
Certain (pro-)nouns and adjectives are common to both genders; as यो thou, ते I, उ that, यह this, देव long, उ all, द सा young, देव tender, द सा lovely, द सा white, द सा cold, &c.

Verbal appellatives are put in either gender according to their respective significations; but participial nouns are (usually) in the masculine gender; as द सा a going, द सा a coming, द सा a seeing, (vision).

The following admit of no gender, that is to say, Adverbs as द सा always, द सा for द सा adjacent, द सा voluntarily, &c.; Indecinable Particles—as, द सा, द सा, द सा, द सा, द सा, द सा, द सा, द सा, द सा, द सा, द सा, द सा, द सा, द सा, द सा, द सा, द सा, द सा; and Prepositions—as, द सा, द सा, द सा, द सा, द सा, द सा, द सा, &c. [9]

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 discrepable 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. द सा Creator, द सा Creasur; द सा eater, द सा female eater; द सा drinker, द सा female drinker, &c.

[9] 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.
Note that adverbs (සිලියමුම්) are so called by reason of the verbs being distinguished by a qualification; as අති ප්‍රදේශ මගින් මාදි, or at ease.

The following are some of the indeclinable particles:—

The twenty prepositions† (in the Singalese) are the following: 1 නිවර්ණය (as in අමතුර separated from, disjoined, away); 2 මිණිය නිවර්ණය as in බොහොම නිවර්ණය subjugated or defeated; 3 පෙළම පෙළම නිවර්ණය progressing shadow; 4 නිවර්ණය in අහ් වහැක් con-joint; 5 පෙළම පෙළම නිවර්ණය in නිවර්ණය

† Some of these particles, it will be perceived, are Conjunctions.

[9] Vide Appendix C.

1 Nothing is more difficult than accurately to trace the above inseparable prepositions (many of which are suffixes) 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 පෙළම පෙළම නිවර්ණය which he defines thus: "coming within a space or interval; 2 inner, within, inter, inter; 3. පෙළම පෙළම නිවර්ණය, disappearance පෙළම පෙළම නිවර්ණය 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 Mugaladabhu by Vepavade, all of whom are agreed in the number and the identity of "the twenty prepositions."—" මඟාලදාබෝධා, ක්‍රියා මඟාලදාබෝධා " these are the twenty, named (Gri) or prepositions—Mugaladabha, 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.
re-informed; 6 as in substance-less, or in-dubitable; 7 as in evil-faith (having the same force as un in unbelief); 8 as in like unto; 9 (the reverse of a negation) as in love; 10 as in condensed (whence the signification chapter); 11 as in very-good-eyed person; 12 as in up-risen; 13 as in approach, nearness; 14 as in completion; 15 as in mediocrity or living near to; as in separated from (hence the word equivalent to ablative); 17 as in experienced, or from tree to tree; 18 as in regaining; 19 whence remaining (or abundant) passed away; and 20 as in covered.

End of the third Chapter.

* "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 subtlety 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 Sinhalese is the same as in English; e.g., the song of the mother of king Mada had gone to the wilderness, Wessantra gave away his children. vide infra § 33. Here rendered by us "children" is a masculine noun in the plural number, having reference to Jaliye the son, and Krishnejena the daughter, of king Wessantra in one of the incarnations of Buddha. 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.
CHAPTER IV.

On Declensions.

25. Nouns are of two kinds ınd, and ınd. 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 ınd (or words ending in vowel sounds); ınd (q)* king of doctrines; ınd (q) demi-god; ınd Budha; ınd (q) lion of Sakhiye race; ınd (q) enemy of Mār; ınd (q) evil spirit; ınd (q) cause; ınd giant.

b. Examples of ınd, or words that end in mute consonants, (i.e. consonants deprived of their inherent vowel sounds); ınd ınd (q) 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;

ınd (q) night; ınd (q) river; ınd (q) beauty; ınd (q) blank verse; ınd (q) science; ınd (q) daughter; ınd (q) stroke; ınd (q) effulgence.

d. Examples of feminine nouns ending in consonants deprived of their inherent vowel sounds;—ınd (q) woman, &c.‡

* The Sinhalese letters within parentheses indicate either the inherent vowels, or the case terminations.

† Examples of words ending in the short vowels ınd and ınd are omitted in the text, perhaps because they are frequently common in quantity; as in ınd (q) ınd for ınd (q) ınd plane arrows. See note (q) p. 16.

‡ The Rev. Sam. Lambrick in his Sinhalese Grammar, p. 115, says, that "there is a general correspondence in the two languages (English and Sinhalese) as to the use of the definite and indefinite." 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 ınd ınd ınd ınd (q) ınd [ınd is here written for ınd, ınd, ınd, or one King] a King conquered enemies; ınd ınd ınd ınd ınd (q) ınd day-old, a term for
The first, or Nominative Case.

26. A noun that is not comprehended in any of the last eight cases is the (ගාලේ) expressed agent; and is in the first case. The singular nouns in this case terminate in අ and අත; and the plural in අ and අත.

Sun: The Sun has destroyed darkness. A plural noun is frequently used indefinitely, and to convey a collective idea; thus කුරාන්තනා සැකහුවේ [ළිවාලේ ගෙලුන්] a few, 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, ම ම ම මෙලි [ළිවාලේ මෙලි] the Suns, i.e. the Sun. 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 අත අත අත. Thus, if we are asked, "what is it 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 අත අත අත [ළිවාලේ අත අත අත අත] 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 Bali'atara, p. 128.

† 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 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
EXAMPLES.

A soldier commits violence.

Siva ascends Rock Kailashe.

Brahamins preserve (perpetuate) the custom of Caste.

Ascetics preach religious doctrines.

Observe that in the following instances 8 and & are, by the rule respecting පෙන්, interpolated between the base and the case termination: thus

The unmerciful speak back-bitings.

The learned increase (in) learning.

Observe also, that in this case the suffixes මො for the masculine singular, මො for the feminine singular, and මො 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 මො oookth and මො anooktha. 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 මො. Oookth 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: මො මො මො Oookth පෙන්. Dhrudatta makes the mat; මො Oookth; The mat is made by Dhrudatta." 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 laudate. In the passive this is reversed, and the subject is expressed as containing 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. මො (මො) මො, the man (masculine) stands; මො (මො) මො, the woman (feminine) proceeds; මො මො (මො) මො, the men (com: gender) stand; මො මො, the women (com: gen: proceed.—Note by the commentator.
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 ə, ə, ə, ə, and ə; and in the plural number ə, ə, ə, ə, and ə.

EXAMPLES.

- The king governs the earth by means of rule and justice.
- The dwellers of the supreme Brahma-worlds at first received Prince Sidharta.
- King Rama slew Ravanu.
- Let the strong be sought after in war (battle field).
- An assemblage of ministers entered the palace.

- Let priests be worshipped.
- Vanquish enemies.
- Behold the dancing peacocks.

- Let great and small men be placed in suitable positions like the adze and the razor.
- Monkeys mount trees.

- The hearts of those who nurse children are gladdened.

Observe 1st, that beside the above, əə may also be regarded as a termination proper to this case, as əə &c. The learned are greatly respected.

Observe 2ndly,* 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,
ing to a previous remark, there may not be an alteration of
the base by the addition of a case termination; as ວັ່ນໂຟນໍ່
ແ່ງສາມາດແລ່ວ່າໜ້າ. 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 ຢ້າງານເປັນພັດທະນາ
Dew'dath was attached to his mother. †

Observe 4thly, that the particle ສາຍ (except or but) also
requires the accusative; as ວັ່ນໂຟນໍ່ທາງການຄົນທີ່ເປັນຫ້ອງໝາຍ
ທາງຄົນ. To whom is this stanza displeasing but the envious?

Observe 5thly, that words expressive of motion towards
a place govern the accusative; as ວັ່ນໂຟນໍ່ໃໝ່ 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 indicat-
ing the agent is in the Instrumental case. The terminations
of this case are those proper to the accusative, with the ex-
ception of ສູ ແລະ ແລະ; that is to say, in the Singular—ຊ, ປ,
ກ, and ພ, and in the Plural—ຊຊ, ປປ, ປກ, ປກ, and ປກ.

Examples.

ຮັກໂທເຈອື່ນການ, ຍັງບໍລິຫານຂອງທ່ານ

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.

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 annotations
† Nonnulli annos voces in disciplina permanent."—L. L. G. p. 27. See
also Wils: § 286 a.
‡ "Fessum quies plurimum jurest."—L. L. G. p. 76.
§ "Ipsas Paphum sublimis abit."—ib. p. 88.
THE SIDDH-SANGERAWA.

30. The custom of caste sanctioned (or decreed) by the king.

The vessel eaten (i.e. used) by Buddha.

The manufacture done by a skilful person.

Forgive the faults committed by fools.

The habit assumed by kings is pleasing.

The senses witness the object done by men.

What similitudes have not been seen by poets?

The dart of an eye shot by women has split the Rock of strength.

Observe, that the postposition द्वारा (by) governs the noun in the Instrumental case:—सुनियता द्वारा प्रेम—

Cupid is burnt by Siva.

Observe also, that the particle से (with, like unto, &c.) governs the Instrumental case, as in the following instances: जीवन से युग्म. Who is like unto Buddha? विनोबे से अविनोबे

The third

The fourth, or Auxiliary Case. *

29. That which is directly an auxiliary or assistance to the act of the agent is in the (अन् अन्) Auxiliary case. The


† 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
terminations peculiar to it are the following: त्रि, त्रि, त्रि, each of which may however be deprived of its (अन्तः) mute form by impregnating the last letter with the

the Locative case. Indeed, this is a distinction, of which the necessity was to a certain extent felt even by western nations. "Quintilian speaking of the Ablative, says, that in the sense of percussa hantl, '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 such or by, as signs of this case." (London Latin Grammar n. p. 3.) It is however remarkable, that the Singhalese like the native Sancrit 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 Sidadh Sangarce shows 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 Kirende has jumbled them up in his Pihal Maiden, 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 generally applies to the Instrumental and the Auxiliary cases. Dr. Wilkins at p. 593, 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 त्रि, त्रि by the man, त्रि, त्रि, &c. and [Secondly, social, by adding त्रि or त्रि. the man: for we, &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 (अन्तः), "the agent case," its sign by implying agency; and to call त्रि (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
vowel ṣ; thus ṣa, ṣā, ṣara. The simple ṣa is also a termination peculiar to this case.

Note that in this case there is no difference in the two numbers.

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 ṣa ṣa; 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 anything, 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 Muruthee 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.

"Ruvnā, the tyrant of the world, pierced by Rāma with an arrow, and torn with the points of their claws by the baboons, fights again."

Hence, it is manifest that "by Ramā," 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
A. SINGHALESE GRAMMAR.

EXAMPLES.

6. एको एक (एको) अनुभव एक. By means of good conduct win the good-will of teachers.

7. एको एक (एको) अनुभव एक. By means of kindness win the hearts of men.

8. एको एक (एको) अनुभव एक. By means of benevolence, extinguish enmity.

9. एको एक (एको) अनुभव एक. By means of the mind result virtue and vice.

10. एको एक (एको) अनुभव एक. By means of wisdom be distinguished.

11. एको एक (एको) अनुभव एक. By means of exertion destroy transmigrations.

12. एको एक (एको) अनुभव एक. Bte ye to them, who attained Nirvana by means of acts.

Observe that Conjunctions govern this Case e. g. एको एक (एको) अनुभव एक. 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 एको for, or "for the purpose of" are in the Dative. It takes the termination एको in the singular, be expected. In the Zend, which otherwise approximates so closely to the Sanskrit, 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 Semitic 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 Syrian it has been almost entirely lost in the noun as well as in the verb."—p. 186, 7.

* एको is in the singular number; and it should be observed, that as in the passage एको एक (एको) अनुभव एक (we Appendix A. § 1), plural nouns are frequently used collectively to convey a singular signification.

† Thus in the Sanscrit—vide Wilson's Gram. p. 370, § a.

and  in the plural; and also all the terminations proper to the accusative, in both its numbers, by the addition of  to each of them (except those that end in  ). These terminations thus are, in the Singular, , , , , and ; and in the Plural—, , , , , , and .

**Examples.**

, 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 end of (thy) body.

, In an agreeable company throw two handfuls of water to the weary.

, The premier bids (to) the king long life and prosperity.

, Give alms to the beggar.

, He gives goods to the merchant.

, I pray for (promote) a blessing of peace to this house.

, Saresavy †gives wisdom to those who worship her.

, Bow to the great.

, The weak give their back (support) to others (enemies.)

, The face of Pabwotee (the Queen of

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* In some of the provinces of this island, the  both in the Dative and the Infinitive, is changed into  . In the K[

† The "three doors" have reference to the means by whose instrumentality sins are committed, viz.—thought, word, and deed.

‡ S.aresavy, otherwise called Sarwotee, the wife of Brahma, is the Goddess of speech, the arts, and sciences.
king Koose) who in her aquatic amusement, descended by
dividing the waves, disgraced (emulated) the Lotuses.

Tell ye not altogether your thoughts to women.

Observe, that where लै के (for, or for the purpose of) is
understood, the noun which it would govern, if expressed,
takes the inflexion रू; as लै के (रू) तत्त्वादि, or ज
ज्ञ;—He departed for war; ज त्त्वादि (ज त्त्वादि)
or ज त्त्वादि (ज त्त्वादि) He adorned (himself) for the feast or
wedding; ज त्त्वादि (ज त्त्वादि) ज्ञ (ज त्त्वादि) ज्ञ (ज त्त्वादि)
or ज त्त्वादि (ज त्त्वादि) ज्ञ (ज त्त्वादि) ज्ञ (ज त्त्वादि) The arm is
created for the purpose of giving and striking.

Observe also, that the particle लै के, when used in the sense
of लै के, governs the same case, as लै के के लै के;—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 (व ए ओ excepted) proper
to the Accusative, but with the addition of तै to each of
the inflexions proper to the latter. That is to say तै, तै, तै, तै, तै, तै; तै, तै, तै,

* लै के 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
लै के.
† When the word लै के is expressed, the terminations peculiar to this
case may be dispensed with. In the example given above, the लै in the
case is changed into लै merely for the sake of euphony. This euphonic
expedient belongs to the Sinhalese language in divers turns of expression.
‡ This word, when properly inflected, is read लै के; or to the
infective base may be added, लै or लै; as लै के लै के.
§ Vide Wills: p. 374. It is the same in the Latin; as "Ne, Traj
Examples.

1. Having the inflexions proper to the Auxiliary.

A woman pushed down the Bôdisat from a hill.

Dew'dat has fallen off from his religious virtue, called Ñâæ¹.

A monkey has fallen down from a tree.

2. Having the inflexions proper to the Accusative, but with the addition of Ñâæ¹ to each.

The naked mendicant is free from shame.

From a thief results fear.

That which is taken from another is not lasting.

A condensed ray of six colours proceeds from Budha.

* Fide Clough's Dictionary, II. p. 304, Ñâæ¹.

† It will be perceived that the text does not present the student with examples of the inflexions Ñê., Ñê., Ñê., and Ñê., common to the Auxiliary and the Ablative; nor with Ñê., Ñê., Ñê., Ñê., Ñê., Ñê., and Ñê., which are the plural inflexions proper to the Accusative, by the addition of Ñâæ¹ to each, and which are the same in the Ablative. We supply the omission by citing the following; viz.—

Having crossed (from) the river.

Free from fear.

The ignorant are destitute of (from) Sciences.

Displeasure results from Kings.

Monkeys fell from trees.

Feathers drop from peacocks.

Having expected assistance from children; and Ñê., Ñê., Ñê., Ñê., Ñê., Ñê., Ñê., From amongst men the Khelriye race is supreme,
Observe 1st, that \( \text{सा} \) (equal to the Latin \( \text{tenus} \), as far as, or until the end of), governs the Ablative case; as राज्यस्वामीसमापनकार—"Courting attendance till the end of the world; राज्यस्वामीसमापनकार—"Rain has fallen as far as the city of Peleloop.

Observe 2ndly, that words expressing nearness \( \uparrow \) govern the Ablative, as वर्तमानबलकारसमापनकार—"From day to day is the moon distanced from near (the vicinity of) the sun.

Observe 3rdly, 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, नीलाभकारसमापनकार—"Amongst the Kshetrie race is supreme; नीलाभकारसमापनकार—"Amongst gems the ruby is very precious; नीलाभकारसमापनकार—"Amongst the passengers the runner is the swiftest. \( \downarrow \)

Observe 4thly, 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 अब पुराना सत्यौत्रो—"The Brahmin comes having been at Benares. \( \uparrow \)

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. \( \downarrow \) 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 \( \text{ced} \) after each. That is to say, अका, त्रक, चक, जक, (अका, अका, चक, चक, जक, जक, जक, जक, जक, जक, जक), र, र, र, (रक, रक, रक).

* Thus also in the Latin: "summo tenus altigit ore," or "Peculius tenus."—L. L. G. p. 97.

† "Neque qua ex e loco millibus passum sita tremantur." L. L. G. 87.

‡ नीलाभकारसमापनकार—"Dwelling in Lanka, away or apart from the world." Will: p. 376 \( \& y \).

§ This same idea expressed thus: अपोद्वारसमापनकार—"The Brahmin comes from Benares, requires an ablative.

\( \downarrow \) Will: \( \& \) 290.
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Examples.

1. Shewing the same inflexions as those in the Dative.

\[ \text{fire-fly forsaking his own employment ascends the vacuous sky.} \]

The faithful (like unto) lotuses, are adherents of Budha-like sun.

\[ \text{Father of the three worlds.} \]

\[ \text{The omission will be found supplied in the Appendix C.} \]

\[ \text{* The word rendered "faithful" is சுத்தி, in the text it stands for சூந்தியுள்ள்; and means "persons who are possessed of that state of religious belief which is a sine-qua-non for the attainment of the sūnum bonum of the Budhist's Creed,—the extinction or annihilation of the soul."—இடையே is the word opposite to மூட்டு or முடிவு, which means 'all unbelief.'—} \]

The elegant writer of the Koosejaikaka has in his very first Stanza contrasted these words:

\[ \text{I bow unto his Supreme Intelligence, the Teacher of the three worlds—like unto an Ocean for precious gems—a moon for the Lily-like faithful men—and a sun for the deep-darkness of unbelief.} \]

It is to be observed, that metaphor such as the above, where the resemblance between certain objects is implied but not expressed, are very frequent in the Sinhalese: e. g. In the text faithful men are likened unto Lotoses, and Budha is compared to the Sun: and the whole expression "faithful (men-like) Lotoses" is put in opposition to "Budha-like-Sun." Thus, faithful is opposed to Budha, and Lotoses to the Sun;—"the faithful," because they are the children or adherents of Budha—and the "Lotoses" (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 சுத்தி were substituted for சூந்தியுள்ள், the metaphor would prove defective, because சூந்தியுள்ள் is a sun-flower. Between the latter and சுத்தி, there would therefore be no analogy.—vide sa/pa, chapter XII. on Rhetoric.
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Which is the enemy of the benevolent?

2. Shewing the same inflexions as those in the Accusative without alteration.

Sizer is the husband of Siricoamia.

The virtues of Budha are without limit (boundless.)

Hearing the tumult of torrents the peacock began dancing.

Resist not the command of the king.

3. Shewing the same inflexions as those proper to the Accusative, but with the addition of ə to each of them.

Nilgeley the husband of Giridoone.†

Somy †, the son of moon.

The autumnal moon, the gentle breeze, the forest in spring are the partisans of Cupid.‡

* Urisdeo— is an appellation for Pishen, and Sirinawemige for Lohshemo.
† Nilgeley means "blue-neck" one of the epithets for Siva; and Giridoone means "Daughter-of-Rock" a designation of Uma.
‡ Although we have rendered ə and ə 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 Sinhalese, which are as follows: First, they are divided into six, each division comprising two months; viz. 1, ə Spring (April-May); 2 ə Hot (June-July); 3 ə rainy (August-September), 4 ə Autumn (October-November); 5 ə rainy (December-January) and 6 ə cold (February-March). Secondly, they are divided into three, in a religious point of view, viz. 1, ə Hot (April, May, June, and July); 2, ə rainy (August, September, October and November); and 3, ə rainy/dew, (December, January, February and March.)
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33. That which sustains the weight of either the agent or the object is in the Locative case.† Its terminations in the singular are य, य, and य; and in the plural य—

Examples.

य—कर्मयस्य (यस्य) धर्मसे विभूषित। The son of Budha was not enticed by the family.

य—रजस्व (य) साधी राज्य। In that city was a king.

य—प्रवीण (य) विनाश्युक्तायते। Keep in mind the instructions of a teacher.

य—सिद्धार्थे (य) लक्ष्यसुलोचिते। In the word of Budha place confidence (faith).

य—सिद्धार्थे (य) लक्ष्यसुलोचिते। 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 1st, that कर्मसम्य (in) governs the Locative; as

Which quality is it that is continuously the same in youth?

* श्रीम्भ is a name for Brahmā; and the Lion of Sakkīye, means chief of the Sakkīye race, an epithet for Budha.
† Vide Wilks: p. 381. § 0.
† "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.
Observe 2ndly, that where an act is dependent upon another, although the first dependent act or verb receives the addition of ворот thirteen, having, which has a Locative signification; yet the noun which is the agent of that first verb is in the Accusative case; as

When the daughter of (king) Madu had gone to the wilderness, Wessantere gave away (his) children.

Observe 3rdly, 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

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 (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 මි, මී and බි; and in the plural මි, මී, මී, or බි. බි, කී, ලි and also සි.

The Student will perceive that the case terminations proper to the Vocative, with the exception of සි, are altogether different from those of the Nominative; thus exhibiting in the Sinhalese 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, මි is rendered Prince, yet it may be translated, perhaps with greater reason, prosperous, as 'Son, prosperous Themiyu,' &c. It is also remarkable, that මි you is here used in the plural, instead of මි singular, with a view, as in some other languages, to convey respect to the person addressed.
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ο—σε-καπιαζετς (ς).  O great king, mayest thou live long!
ο—καταζετς (ς) ουρανους.  O moon! do not inflame single women.

κορα—κασισαμ (κορα) ματαραζετς.  O ears! be comforted by the doctrines of Budha.

αρα—αραμαζετς (αρα) σουρανους.  Good people! look to an after-world.

αγνα—αγναμαζετς (αγνα) τουρανους.  Good people! harbour not schisms.*

κορα—κοραμαζετς (κορα) αριζιπτετς.  Eyes! behold the figure of Budha.

κορα—κοραμαζετς (κορα) ελεγκταρετς.  Priests! relinquish not meditations.

ορα—οραμαζετς (ορα) οικιακτετς.  O rich men! be not intoxicated with prosperity.

κορα—κοραμαζετς (κορα) αριζιπτετς.  O wise! destroy covetousness.

Note, if there be any other terminations not included in any of the above declensions, and also the termination ζει which may be produced by ωι, (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, ο that, οι this, οι (thou) ι, &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 igno-

* All except Buddhism would be comprehended in this term.
† ζει, 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 inflections called ωι (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'sanga-rana*—a work to knowledge profitable and published briefly by *Pathiraja-piriwena*. End of the fourth Chapter.*

*The last sentence in the text is the translation of a beautiful Stanza in the Singhaelese, 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;*

\[
\begin{align*}
(1) & \text{Patitha pe} & (2) & \text{thuhad} & (3) & \text{Pahwa} \\
(4) & \text{Surum Rukham} & (5) & \text{Hunure} & (6) & \text{Pani'na} \\
(7) & \text{Huna} & (8) & \text{Pahwa} \\
(9) & \text{Pahwa} & (10) & \text{Patitha pe} & (11) & \text{Pahwa} \end{align*}
\]

O good people! (5) 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 *Sidath Sanga-rana* (2)—to knowledge (5) profitable—and published by means of shortness (4) by *Pathiraja 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 *Pahwa* 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 *Pahwa* conveys the signification of agency. It is therefore properly put in the first, or *Nominaive case*, *Pahwa* is in the second or *Accusative case*, because it is the object governed by the verb to learn. *Pathiraja Piriwena* is in the third or *Instrumental case*, because it is, apart from its sense, indicated by the sign by. *Pahwa* by means of shortness, which means *by-mean-of-being-condensed*, is in the fourth or *Auxiliary case*, because by means of, indicative of assistance, governs this case. *Pahwa* knowledge, is the fifth or *Dative case*, signifying to or for a thing. *Pahwa* shorn (of) from ignorance, is the sixth or *Ablative case*, indicating a separation from a thing. *Pahwa* of learned men, which is the seventh or *Genitive case*, indicates possession, by thy sign of. *Pahwa* in the society, is the Locative or the eighth case, indicated by the preposition to, which conveys an inherent. The last is the *Locative*, being *Pahwa* good people, whom the writer has addressed. For a synopsis of the nine cases see *Appendix C.*
CHAPTER V.

Compound words.

35. When words of several significations are combined, so as to form one new term, the composition is called Samāsa. I shall now treat of its various distinctions. There are five classes* of compounds: the 1st called गोपाल, being the construction of indeclinable or adverbial compounds; the 2nd अज्ञात, compounds of cases; the 3rd अर्थात्, compounds of adjectives; the 4th अर्थात् यो, compounds (forming the attribute or epithet of an object, or) producing a signification different from that of the combined words; and the 5th अर्थात् यो copulative compounds.

First class of compounds.

Avīya-Samas is that compound which has an indeclinable particle, such as गो, त्र, च, श, &c. for its first member, governing the last; † e. g.

Avīya-Samas are: गोपाल-मुनि. A part of his body was infected with the white scurf during existence. [Here गोपाल-मुनि is put for गोपाल मुनि, until-the-end-of-existence.] गोपाल मुनि Call him as many Brahmans as have been invited. [i. e. call Brahmans as-many-as have been invited.] गोपाल मुनि-

* Sanscrit Grammarians arrange compounds (six in number) under four classes. That which is denominated in the Singhalese Avīya-samas, is called in the Sanscrit Argoṣṭā. The second class of compounds termed in the Singhalese, Vībat-Samas, is called in the Sanscrit 'Tatpurusha,' which includes (what is unknown to the Singhalese), Devīgu compounds, and also the third class of compounds in the text called Vesnun-samas, known in the Sanscrit by the appellation of Karmna-bharaya. The fourth class of Singhalese compounds, Aravat-samas, are termed in the Sanscrit Baswerti and the last which is D'Arvot-samas in the Singhalese, is denominated in Sanscrit Dusandwa.

† Argoṣṭā in Sanscrit, see Wilson's S. Gram: p. 337, S.
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[11] [Here the compound ගොඩාඩා is put for ගොඩාඩා profit-of-(any-any) whatever-kind.] සැපී සැපී according-to-method, is here put for ගොඩාඩාඔළක without departing from method. ගොඩාඩා for ගොඩාඩා after derived authority.

b. Compounds of the genus අේ, අූ &: සොඩාඩාඩා despicable-person; අෙ අා අා heresy, for අෙ අා අා despicable-faith; අෙ අා odour, for අෙ අා pleasant smell.

c. Compounds of the genus වි, සොඩාඩාඩා splendour, for වි සොඩාඩාඩා it illumines with supreme effulgence; වි වි for වි වි neighbouring forest.

d. Compounds of the genus වි (privatives)—කොමි demi-god, for වි වි වි වි වි "he who is not a God;" වි වි for වි වි වි වි වි වි "that which is not given;" වි වි වි වි de-merit, for වි වි වි වි වි "that which is not merit." Observe, that certain words beginning with a vowel are formed into negative compounds by the substitution of වි; e. g. වි වි many, for වි වි වි වි වි වි "that which is not one;" වි වි වි වි in-justice, for වි වි වි වි වි වි වි "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.†

[† Professor Wilson gives the following definition of this species of compounds, at p. 310. "Tatpurusha compounds—This class includes, as above remarked, three subdivisions; to the first of which the term Tat-purusha may be for the present restricted. In compounds of this order..."]
a. Words in the sense of the Accusative—
one who composes verses,' produce  versifier, a term for  poet.  and  'one who sports,' produce  sportman, a word for  juggler.  and  'one who nourishes the earth,' earth-nourisher; hence  Kshetriya.  and  'one who extracts sweets from flowers;'  honey-drinker, for  bee.  and  'one who drinks after (sucking)' after-drinker, for  elephant.  and  'one who causes night,' night-producer, for  moon.  and  'one who screens the sun,' sun-screen, for  umbrella.

b. Words in the sense of the Instrumental.  from and  'He who is nourished by another,' i. e.  cuckoo,* or  beggar.  from  and  'that which was given by Brahma,' i. e. sacerdotal robes.†  from  and  'that which is given by God,' i. e. food.

c. Words in the sense of the Auxiliary case.  from  and  'that which dazzles by reason of bees,' i. e. cluster (of flowers).  from  and  'that which is produced by means of hand.'  from  and  'he who is valiant by means of his arms,' i. e. lion.  tortoise, from  and  'that which drinks with its side.'  from  and  'rice mixed up with

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 copulative understood, nor, as in the subdivision Karmsmadharaya, 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 Buddha received from Brahma.
curd-milk. 'क्याम्बे' from तेजस्वी and निम्पु, 'rice cooked with milk.'

d. Words in the sense of the Dative case. अतिरिक्त from अतिरिक्तिः and अतिरिक्तम्, 'alms given to Brahmans.' चक्रम् from चक्राः, 'clothes set apart for sacerdotal robes.'

e. Words in the sense of the Ablative case. विदुष्क from विदुष्कः and विदुष्क, 'fear resulting from thieves.' भूक from भूकाः and भूक, 'that which escapes from the sheath.' जल from जलाः and जल, 'that which escapes from Rahu.'

f. Words in the sense of the Genitive case. राजस्व from राजस्वः and राजस्व, 'king's attendants.' बुद्धी from बुद्धीः बुद्धि, 'Buddha's virtues.' राजस्व from राजस्वः and राजस्व, 'the lord of love.' तलाक from तलाकः and तलाक, 'enemy of God.'

g. Words in the sense of the Locative case. विषम from विषमः and विषम, 'borne in the bosom.' नीलाण्ड from नीलाण्डः and नीलाण्ड, 'great delight in the scriptures.' जलासल्ल from जलासल्लः and जलासल्ल, 'cocoanut oil.' वाल from वालः and वाल, 'king's-cocoanut oil.' चन्द्र from चन्द्रः and चन्द्र, 'moon in autumn.'

Note, that certain words, as in भोज (locative) and दुधाक, which produce भोजः (subject, or scholar, retain the terminations peculiar to their cases, in being compounded with other words.

Third class of compounds.

37. Called Vesesan 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 अतिरिक्तिः and अतिरिक्तम् are respectively written अतिरिक्ति and अतिरिक्तम. Vide note [*] to § 16 Appendix A.

† "Compounds of (this class) Karmadharaya division of Tatpurusa 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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from blue, and Lotus. from fair, and wife. from manly, and Lion, which means 'lion-like.' from creeper-like, and tenderness. from feet, and lotus, 'the very-feet-a-lotus.' from one, and valiant, 'the only-valiant-(person).'

from two, and world, 'two-worlds.' from three, and help, 'three-fold-help.' from four, and ocean, 'fourfold-ocean.' from five, and great-river, 'five-fold river.' from six, and taste, 'six-fold taste.' from seven, and rocks, 'seven-fold rock. from eight, and caste of elephants, 'eight-castes of elephants.' from nine, and door, 'a nine-fold door.' from ten, and 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 ; and it is to be taken in the sense of one of the seven cases (already referred to). †

EXAMPLES.

'Swan-stuck place' i. e. tank, which is in the sense of the Accusative. 'one by whom the

plied, though not expressed concordance, or by copulatives understood. The most numerous series of Karmadharaya compounds is that in which the attribute is combined with the object; as a blue lotus." &c.—Wilson, p. 343.

* The ten last examples illustrate the Dwigu Tatpurasha 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, Bahusvari 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."
senses are subjugated,' i.e. बुध, Budha, in the sense of the Instrumental. बुधानि, 'that by reason whereof a meal or rice is prevented,' i.e. व्याप, quarrel, in the sense of the Auxiliary case. बुधानि, 'that by whose means a-tree-is-cut,' i.e. व्याप, axe, also in the sense of the Auxiliary case. बुधानि, 'a person to whom a thing is given,' i.e. विभाग, Brahmam, in the sense of the Dative case. बुधानि, 'that from which a-monkey-fell' i.e. वेदानि, a tree, in the sense of the Ablative case. वेदानि, 'a-face-of-moon,' or वेदानि, 'a thinness-of-waist,' i.e. लोक, woman; वेदानि, 'one of ten-powers;' वेदानि, 'one of five-eyes,' i.e. बौद्ध, in the sense of the Genitive case. बौद्धानि, 'that-which-has-in-it many-putting-elephants,' i.e. वृत्तानि, forest, in the sense of the Locative case. बौद्धानि, 'that which has in it many-heroic-powerful-troops,' i.e. वृत्तानि, battle-field, also in the sense of the Locative case. बौद्धानि, 'that which is associated with strung-stars,' i.e. वृत्तानि, sky. बौद्धानि, 'he who was associated in the same womb,' i.e. भाई.

Note, that this class of compounds may be subdivided into two, viz. बौद्धानि, inherent or possessive attributives, as बौद्धानि, 'one who has a drooping ear;' and बौद्धानि attributives other than the possessive, as बौद्धानि, '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 वृत्तानि, a copulative compound.

* The following definition of this species of compounds in Wilkin’s Sanskrit 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
Examples.

Expressions such as दित्ति दित्ति — 'both the sun and the moon' produce भू-सुन, Sun-moon; दित्ति दित्ति दित्ति — 'both Seriyoot and Mahamoogelan' produce महामोगेलन-महामोगेलन, Seriyoot-Mahamoogelan; and दित्ति दित्ति — 'elephants, horses, carriages, foot, (soldiers)' is a compound formed of दित्ति दित्ति, दित्ति; '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; दित्ति दित्ति, दित्ति, दित्ति, 'elephants, and horses, and carriages, and foot (soldiers).

Note also, that where the words are taken collectively, the last word of the compound takes a singular termination; e. g. दित्ति दित्ति, Song-dance.

End of the fifth Chapter.†

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. Friedly 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
CHAPTER VI.

Of Concord.∗

40. The principal part of a sentence (which is governed by its other parts) is the subject called $\text{subject}$, and all the terms which (agree with or) qualify the subject are called the attribute, $\text{attribute}$.† 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.

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 language 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.—“Dewanampiyatissa” is translated by Mr. Turnour, “of-the-devos-the-delight Timo.”

∗ 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 $\text{Rhetoric}$, in the 13th chapter; on which last, we should not omit to state, there is extant in the Singhalese a separate work called the $\text{Svahali'alamhara}$.—As in the Sanscrit, the great bulk of the $\text{Ela}$ 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 licence, 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 Grammar, 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 $\text{very round}$, $\text{partially red}$, &c.
Worship the Supreme Budha—(who) by his own prosperity spreads splendour—(who) has a lovely appearance like an autumnal noon—(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.

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, unmistakably, the signification of the attributes, the particle य may be added to the same.*

Example 1.

This proceeding great bullock is called Ruwan.

* e.g. तथा जीवितचर तथा जीवितचर अस्तित्व(१)सिद्ध तथा जीवितचर अस्तित्व(१)सिद्ध तथा जीवितचर अस्तित्व. 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.
A SINGHALESE GRAMMAR.

EXAMPLE 2.

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.

* 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 2 3 4 5 6 7 8 9 10 11

Sande, the so-called fair woman comes.

Secondly, To place the attribute before the subject or noun; e. g.

1 2 3 4 5 6 7 8 9 10 11

Sande, the so-called fair woman comes.

Thirdly, To place the governed before the governing words in a sentence; e. g.

1 2 3 4 5 6 7 8 9 10 11

Sande, the so-called fair woman comes.

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 6 7 8 9 10 11

Sande, the so-called fair woman comes.

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.
CHAPTER VII.

Of Verbs.

41. The following are roots of Intransitive Verbs (which are not followed by an accusative case): भ ि is, भ ि stand, भ ि fall, भ ि ि smart, भ ि sleep, भ ि rest, भ ि fear, भ ि rain, भ ि laugh, भ ि please, भ ि cry, (creak, or make noise), भ ि grieve, भ ि strike, भ ि live, &c.

And the following are roots of Transitive Verbs (which are followed by an accusative case): भ ि see, (behold), भ ि receive, भ ि cut, (break or eradicate), भ ि know, भ ि go, भ ि support, भ ि speak, भ ि tie, भ ि cut, भ ि do, (make), भ ि cook, भ ि desire, भ ि bear, (or convey, or pour), भ ि release, भ ि give, भ ि 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. ‡

* The substantive voice, e. g. भ ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि ि
The terminations of the *past* tense of the verb in the third person singular number, are $f$, $g$, and $c$; the terminations of the *present* tense of the verb in the third person singular number, are $f$, $g$, and $c$; and the terminations of the *future* tense of the verb in the third person singular number, are $f$, $g$, and $c$.

The terminations of the *past* tense of the verb in the third person plural number, are $c$, $g$, and $c$; each of which may at pleasure be changed by adding $w$ and $q$; the terminations of the *present* tense of the verb in the third person plural number, are $c$, $g$, and $c$; and the terminations of the *future* tense of the verb in the third person plural number, are $c$, $g$, and $c$.

1. **Examples**

Of the past tense of the verb in the third person singular number.

$\text{Dievehoroo Budha performed a superhuman feat (called) Yama.}$

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 *Vedral* *Nalivame*, in which the reader will find the above examples are better and more methodically arranged. *Pide translation* in the Addenda § 11. *et seq. The adoption of “symbolical letters” as in $f$, $g$, $c$, at § 41; and $f$, $g$, $c$, at § 41 et seq. is not without much perplexity to the beginner. It is indeed the like “mystical teaching of the native Grammarian” in the Sanscrit, that has led Professor Williams to speak of them in the following strain. (see his Grammar p. 54.)

"Hence it happens, that the exponent of Sanscrit Grammar, who wishes to exhaust his subject, is not only compelled to emphasise 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."
The whole world, having seen that, became glad.

The great multitude destroyed (kelesoon) the evil propensities of human nature.

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.

The nine-branched Religion of our Budha endures.

The whole imbibes his pithy doctrines.

His body of high priests conquers the heathen.

The wise man offers unto those three gems.

3. Examples

43. Of the future tense of the verb in the third person singular number.

My tree Budha will conquer the five Mara.

(He) will give the Heavenly food of Nivene.

The same nectar will the great multitude drink.

(And) at that festival will flowery rain fall.

4. Examples

44. Of the past tense of the verb in the third person plural number;

Ishees invented great arts.

* Note that ə and əə are sometimes substituted for the regular inflexion given in the text; as in පොතු, පොතු, &c.
Pundits published the properties (of all things.)

Those wise persons acquired learning.

They destroyed the armies of Måre.

5. EXAMPLES

45. Of the present tense of the verb in the third person plural number.

The eloquent disseminate Buddha's virtues.

Those who have hearts bear them.

The wealthy give away alms.

The ignorant drink distilled spirits.

6. EXAMPLES

46. Of the future tense of the verb in the third person plural number.

Those who have acquired merit will offer unto My tree Budha.

In that faith will they become priests.

Those who have committed the sin called Anetirye will not see him.

Note, that the above terminations undergo a slight change by being deprived of the inherent vowel ğ in the two last.

47. The above terminations are changed into ą and ę respectively, in the second person singular and plural; and the

* Note, that the terminations given under this conjugation may also be changed into ą; as ąčavę instead of ąčavę, ąčunu instead of ąčunu, ąčavę instead of ąčavę, and ėčavę instead of ėčavę.

† i.e. The inherent vowel ğ in the inflexions ąčavę and ęčavę is sometimes changed into ą; as instead of ąčavę, ėčunu, and instead of ėčavę, ėčavę.
proper terminations of the first person singular are ə, and ə, which are changed into ə and ə in the plural.

**Examples**

Of verbs in the second person, in all their tenses and numbers.

<table>
<thead>
<tr>
<th>Tense</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Past</td>
<td>Thou formerly did meritorious acts.</td>
<td>Ye formerly did meritorious acts.</td>
</tr>
<tr>
<td>Present</td>
<td>Thou reignest at present.</td>
<td>Ye reign at present.</td>
</tr>
<tr>
<td>Future</td>
<td>Thou wilt in future obtain the City of Nisene.</td>
<td>You will in future obtain the City of Nisene.</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Tense</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Past</td>
<td>I formerly associated with good people.</td>
<td>We formerly associated with good people.</td>
</tr>
<tr>
<td>Present</td>
<td>Now do I hold the precarious office of a priest.</td>
<td>Now do we hold the precarious office of a priest.</td>
</tr>
</tbody>
</table>

* The word ə, literally 'son of Budha,' is here rendered priest.
A SINGHALESE GRAMMAR.

49. When verbal appellatives called \textit{\textcolor{blue}{\textbf{}}}, by reason of an established usage, assume the form of \textit{Participial} or \textit{verbal nouns}, by being inflected, they admit of gender and case, but without a distinction of tense; e. g.

\textit{Goweme, the present Ruler (masculine gender) of righteousness.}

\textit{Ignorance the distresser (feminine gender) of souls.}

\textit{Māya, the dweller (feminine gender) in the City of Thosiṭhe.}\

\textit{The owl, called Somnas, the becomer (mas. gender) of Pasa Budha.}†

\textit{Visakah, the female ascetic, the attainer (feminine gender) of Rāhāt.}‡

50. Hence know the changes of the verb in the \textit{Causal mood} \textit{\textcolor{red}{\textbf{}}}; the \textit{Imperative} \textit{\textcolor{red}{\textbf{}}} (which last admits of only the second and third persons); the \textit{Benedictive mood} \textit{\textcolor{red}{\textbf{}}}; the \textit{Conditional mood} \textit{\textcolor{red}{\textbf{}}}; and the \textit{Passive voice} in its three tenses. §

\textit{Thosiṭhe} is the name of one of the many heavens of comparative bliss, known to the Buddhists.

† \textit{\textcolor{red}{\textbf{}}} are inferior \textit{Buddhas}, "who frequently appeared in the world previous to the birth of Goweṭme Budha. Although they assumed the habits of Buddhist ascetics, and practised the austerities which lead to \textit{Nirwāna} 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."—\textcolor{red}{\textbf{Gough.}}

‡ \textit{Rahat} means worthy of adoration—also an order of the priesthood or saints, who subdued the evil propensities of human nature, called \textit{\textcolor{blue}{\textbf{}}}, and possessed the power of \textit{\textcolor{blue}{\textbf{}}}, flying in the air.

§ The Rev. Mr. Lambrick (see his Singalese Grammar, p. 26,) has treated some of these modifications of the verb, as \textit{\textcolor{blue}{\textbf{}}}s. Except the \textit{Passive}, they
THE SIDATH-SANGERawe,

is that which indicates a causality as caused to be, or done by another. In this sense the termination स may be added to the crude verb. e.g.

Sensual desires, and the evil propensities (of our nature) have caused the souls of men to be whirled in metempsychosis.

Cupid causes Youth to sport. (pass.)

My tree Buddha 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 व by; as

The chief cook causes meals to be cooked by the mate.

Note that this inflexion may at pleasure be omitted; as ध्येयेनि ध्येये म नुविने ध्येये. Giving fragrant Betel, (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 त, अ, ओऽ, and ओऽ; and in the plural ओऽ, य, and ओऽ.

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 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 Beneditive, which is included in the English Imperative, is in the Singhalese, as in the Sanscrit and Pali separately treated of.
A SINGHALESE GRAMMAR.

EXAMPLES.

\( \text{A} \) — නිඳුසක්ෂීවකු. O Brahmam! eat to-morrow.

\( \text{B} \) — සාක්ෂීවකු. Live long, O mighty person!

\( \text{C} \) — මෙවලගනුම්කරයින්නා. Let the cook dress the victuals.

\( \text{D} \) — මෙවලගනුම්කරයින්නා. Lord preach thou (thy) doctrines.

Plural,

\( \text{A} \) — නිඳුසක්ෂීවකු. If there be any merit here, hold ye fast.

\( \text{B} \) — මෙවලගනුම්කරයින්නා. 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 

EXAMPLES.

\( \text{A} \) — සරසෝප්තේ වෙන්න—May Saraspetee dwell in the Lotus of my mouth.

\( \text{B} \) — වර්ගීවේයි. May (thou) the supreme of men live prosperous.

\( \text{C} \) — වර්ගීවේයි. 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

May we be exalted and be satisfied!"

'May the Gods direct us, so that we may either conquer such enemies as Ravana, or die!'—It is used sometimes optionally with the imperative in a benedictory sense; මෙවලගනුම්කරයින්නා or මෙවලත්න්තනා; 'May Your Excellency live long.'—Wilson's Grammar, p. 483.
regarding which the following modifications may be observed, that is to say; in the *past* tense, the letter ष 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.**

एको लोक एक लोकली, एक लोकली, एक लोकली. *The thicket of (kleshe) sensual desires was burnt by the fire of the chief course (nivene).*

एको लोक एक लोकली, एक लोकली, एक लोकली. *The fire of trifling sin is covered with the water of virtuous merit.*

एको लोक एक लोकली, एक लोकली, एक लोकली. *A figure of Buddha 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 ग (expressing the sustaining of the act), also, that certain neuter verbs in the active voice take a passive termination; as गो (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. गो (was) *broken* (of itself).

*Note,* that the Imperative takes the termination ग; as गो गो, गो गो गो *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 ग; 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.
A SINGHALESE GRAMMAR.

1. If the zealous wish-to-go to Nivene, (they) are not unable (to do so).

2. When all the virtues of Budha are proclaimed, they are felt weighty.

3. 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—

4. It would be impossible to (comprehend) if you think of the universe.

5. If by means of meditations, Nivene would be possible.

6. It were well if truth be told.

7. 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 (which is the past participle) takes the following inflexions, viz. 

* See Professor Wilson's Sanscrit Grammar, § 249 et seq.
† See Clough, p. 387. vol. 11.
‡ A peculiarity in the idiom of the language.
Ditoomagool halted having seen Matengoo.*

Do that which is necessary to be done, having inquired.

The bee proceeds having sipped the sweets in the flowery leaf.

Having gone, behold the prosperity of Niwene.

Note, that the following are also some examples shewing other inflexions of the past participle; e. g. ədâte or ədíš having come; ədát ə having gone.†

Note also, that words as in the two following ədát ə, and ədát ə, become roots by the inflexion respectively of ədát ə and ə to the past participle inflected as already laid down.

Examples of the present participle. ədát ə. The Mara army trembling went away.

Leaving (it) to peacocks.

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 peculiarities should therefore be learnt according to usage.

End of the seventh Chapter.

* This is an allusion to a story in the Buddhistic Scriptures.
† The past participle 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 ədát ə ədát. The cock has got on the chair; ədát ə ədát. 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 e of \( \text{e} \)), or that of participial nouns. e.g., \( \text{e} \) 'that which is necessary to be done'—a deed, from \( \text{e} \) to do, and \( \text{e} \) the affix. \( \text{e} \) 'that which is fit for drinking'—water, from \( \text{e} \) to drink, and the affix \( \text{e} \). \( \text{e} \) 'that which is fit for eating'—food, from \( \text{e} \) to eat, and \( \text{e} \) the affix. \( \text{e} \) 'that which is fit for mastication'—cakes, from \( \text{e} \) to masticate or bite, and \( \text{e} \) the affix. \( \text{e} \) 'that which is composed'—stanza, from \( \text{e} \) to compose, and \( \text{e} \) the affix; and by changing the last by the rule respecting \( \text{e} \) (see § 9. and note), \( \text{e} \) 'that which is given'—a donation, from \( \text{e} \) to give, and \( \text{e} \) the affix.

Note, that the above are derivatives having the signification of an Accusative agent.

b. \( \text{e} \) 'He who does an act'—agent, from \( \text{e} \) to do, and the affix \( \text{e} \), and by the substitution of \( \text{e} \) in place of \( \text{e} \) (see § 10.) \( \text{e} \) 'he who calculates'—accountant, from \( \text{e} \) to count, and the affix \( \text{e} \). \( \text{e} \) 'he who shoots'—archer, from \( \text{e} \) to shoot, and the affix \( \text{e} \). \( \text{e} \) 'he who supplicates'—beggar.

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 \( \text{e} \) Having mounted the chair the cat is (i.e., remains); \( \text{e} \) Having been caught in a net (there) was fish. This then is not a compound perfect tense; but, as 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.
from $\sigma\xi$ to beg, and $\rho$ the affix. $\xi\nu\nu\nu$ 'he who runs'—racer, from $\tau\nu\nu\nu$ to run, and the affix $\nu$. $\xi\nu\nu\nu\nu\nu$ 'he who does not walk'—non-pedestrian, from $\omega$ to go, and $\tau\nu\nu$ feet, and by eliding $\xi$ in the root, and by inserting the negation $\sigma$. $\tau\nu\nu\nu$ 'he who glides on his breast'—glider, from $\tau\nu\nu\nu$ breast, $\nu\nu\nu\nu$ to proceed, and the affix $\nu$. $\tau\nu\nu\nu\nu\nu$ 'he who loves water'—aquatic, from $\nu\nu$ to drink, and $\tau\nu\nu\nu\nu\nu$ the affix. $\tau\nu\nu\nu\nu\nu\nu\nu$ * 'that which dazzles'—dazzling, from $\tau\nu\nu\nu\nu\nu$ to dazzle. $\tau\nu\nu\nu\nu\nu\nu\nu\nu\nu$ 'that which stirs up'—storm, from $\tau\nu\nu\nu\nu\nu\nu$ to stir up, $\tau\nu\nu\nu\nu\nu\nu\nu$ 'that which is desirable'—desire, from $\tau\nu\nu\nu\nu\nu\nu$ to wish for. $\tau\nu\nu\nu\nu\nu\nu\nu$ 'that which waves'—fluctuation, from $\tau\nu\nu\nu$ to move to and fro. $\tau\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu$ 'that which oozes'—oozing, from $\tau\nu\nu\nu\nu$ to ooze. $\tau\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu$ 'that which shines'—shining, from $\tau\nu\nu\nu\nu\nu\nu$ to shine. $\tau\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu$ † 'that which falls'—rain, from $\tau\nu\nu\nu\nu\nu$ to fall in drops. $\tau\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu$ 'that which delights'—delightful, from $\tau\nu\nu\nu\nu\nu$ to please. $\tau\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu$ 'that which separates'—ablative, from $\tau\nu\nu\nu\nu\nu$ to separate. $\tau\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu$ 'that which is splendid'—splendour, from $\tau\nu\nu\nu$ to shine, and by changing the affix $\nu$ by the rule respecting Metathesis (see § 14). $\tau\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu$ 'that which wafts'—breeze, from $\tau\nu\nu\nu$ to proceed (like the breeze), and the affix $\nu$. $\tau\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu$ 'that which is weak'—leaness, from $\tau\nu\nu\nu\nu\nu$ to weaken, and by inflecting the base with the affix $\nu$, after eliding the $\sigma$ in the root. $\tau\nu\nu\nu\nu\nu$ 'that which gladdens'—gladdness, from $\tau\nu\nu\nu\nu\nu$ to be glad, and $\rho$ the affix, i. e. after substituting $\sigma$ in place of $\omega$ (see § 10.), and after changing the vowel sound $\nu$ in $\nu$ (see § 14. a). $\tau\nu\nu\nu\nu\nu$ 'that which stands'—standing, from $\tau\nu\nu\nu$ to stand, and the affix $\nu$. $\tau\nu\nu\nu\nu\nu$ 'he who dives'—dive, from $\tau\nu\nu\nu\nu\nu$ to dive, and the affix $\nu$, and by substituting $\sigma$ in place of $\tau$ (§ 10.) $\tau\nu\nu\nu\nu\nu$ 'that which quakes'—quake (as in earth-quake), from $\tau\nu\nu\nu\nu\nu$ to tremble, and the affix $\nu$. $\tau\nu\nu\nu\nu\nu$ 'he who is brave'—bravery, from $\tau\nu\nu\nu$ to dare, and the affix $\nu$. $\tau\nu\nu\nu\nu\nu$ 'that which annoys'—annoyance, from $\tau\nu\nu\nu\nu\nu$ to oppress, and $\rho$ the affix $\tau\nu$.

* The words $\tau\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\n
The above are derivatives having the signification of the Instrumental agent.

The above are derivatives having the signification of the Instrumental or Accusative karaka.

* All the derivatives in this paragraph, which have the final sound of `e, as in `e, take the affix `c; those which have the final sound of `e, take `g, and those which have the mute `e, take `d. 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 Siddha Sangerawave, where above they occur.
THE SIDATH-SANGERAFE.

d.  

The above are derivatives having the signification of the Auxiliary.

e.  

f.  

Ablative.

g.  

Locative.

h.  

Participial nouns.

58. Nominal roots.  

* "Menu, son or grandson of Brahma, 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, mena, and mind) from the root men, 'to understand,' and it signifies, as all Pandits agree, intelligent, particularly in the doctrines of the Feda, which the composer of our Dharma Sashtra must have studied very diligently."—Sir William Jones’ works, III., p. p. 54, 55. The student will hence perceive that the words Ṛṣ in, &c. man, and Ṛṣ mind, are derived from the same source.

† “the mother of the Daityas, demons, or auras: she was one of the daughters of Ṛṣ, [in the mythology of the Hindus a noted deity, who was a son of, and born from, the thumb of the right hand of Brahma, for the purpose of ass-ting in peopling the world] and wife of Kasyapa, the celebrated ‘Nishu or holy man, the teacher of Pāraskerema, from whom he received the sovereignty of the world’”—Clough.
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deacon (an order of priesthood), from ascetic. 
worshipper of Budha (e. g. hermit), from an appellation of Budha. South-west, from wind, a deity of that name presiding over the destinies of the S-W. point, and the affix. astronomer, from star, and the affix in feet, from feet, and the affix multitude, from men, and the affix. the-whole-world, from world, and the affix villager, from village, and the affix. heavenly, from heaven, and the affix. (from gold, and the affix) 'that which is made of gold'—golden. (from wood, and the affix) 'that which is made of wood'—wooden. star, and the affix, star-like. sailor, from ship, and the affix. a ferry-man, from a ferry, and the affix. *he who inquires what to do—an obedient person, from what, and (including the affix) inquires to do. that which is lustrous—brilliant thing or person, from lustre. wisdom, and the affix, a wise man. from power, and the affix, a powerful person. arm, and the affix, handy-one (a term for the elephant, see note (*) at p. 12.) from society, and 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. the East, from the word signifying Indra, who is supposed to be the presiding deity of the East; the South-east, from the

* e. g. Lotus flowers; Jack trees; &c. &c.
name of Agnideri, the regent of the South-eastern quarter; which is sacred to a deity of the name of Yama.

End of the eighth Chapter. *

* 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 Sinhalese, 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 euphonic; *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; *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. 191, 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."
CHAPTER IX.

On the Nominative Case.

59. When the instrument or agent, and the object, are in their proper cases respectively, they are oneksi (non-nominative); but when they are not in their proper cases they are caso, in the (nominative or the) first case.

When the object is governed by a passive verb, such as মা, [a word which expresses the sustaining of an act] it is caso nominative; otherwise (i.e. when it is not governed by a passive verb) it is মা 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.

যে পাঠাটিয়া প্রদত্ত হয়ছে। 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.]

অন্যতম ধরণের প্রমাণকারী। 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.

ধর্ষিত হইলেন মহারাজ সে প্রাণপাতের। 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.

* To no Asiatic Grammar does this chapter bear a closer resemblance than the Bālāviśīra. 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 § 96, and note (†) thereon.
EXAM PLES

Of transitive Verbs where the agent is Nominative.

Kama through fear of Siva, has entered the vacuum of
ewn's hearts: even there he is distressed. How then in opposi-
tion to the great, can any prosper?

EXAMPLES

Of verbal Appellatives shewing the object as the Nominative.

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 Θ,— a
root expressive of being.

End of the ninth Chapter.

* The prater verb Θ is frequently omitted in the Sinhalese, as in
the Sanscrit. Thus, in the former,

(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—Kavirajahera.

and in the latter,

"What (is) the use of a son (being) born, who is neither learned
nor wise? What (benefit is there) from a sightless eye? (such) an eye
(is) even only pain"—Hippocrates.
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;

* စန်းဆောင်း is an accident of the Singhalese Grammar; which, although found in the Sanskrit, 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—* ကျည်းကျည်း 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 necessary 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 auxiliar to the performance of the act, viz.—the stick. 4, If we say, ‘He gave to him a blow,’ aim 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 shown that a noun in a sentence

*
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. The cook, having given unto the priesthood milky-rice, cooked
2. in a golden-vessel by means of sandal-wood, was freed from
3. metempsychosis.*

The use of agents is thus effected; and they are to be employed as occasion may require.

*End of the tenth Chapter.*

must be in one of six relations to the verb; and that it is this relation which Sinhalese Grammarians designate *सङ्खरवे*. 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. *सङ्खरवे* derived from *सङ्खर* to do, and रूः the affix conveys the meaning of 'the agent of the act,' but not 'an act, or deed.' Hence in the text *सङ्खरवे* are distinguished into an *Accusative agent*, an *Instrumental agent*, an *Auxiliary agent*, a *Direct agent*, an *ablativ 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."
CHAPTER XI.

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, when the foot is composed of three \( \varepsilon \eta \varepsilon \), it is called \( \varepsilon \eta \varepsilon \varepsilon \varepsilon \ Molossus; \) 2, when it is composed of three \( \varepsilon \eta \varepsilon \), the foot is called \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \ Tribrach; \) 3, when the first syllable is long and the two last syllables are short, the foot is called \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \ Dactyl; \) 4, when the first syllable is short and the two last syllables are long, the foot is called \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \ Bacchic; \) 5, when the middle syllable is long and the syllables on either side are short, the foot is called \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \ Amphibrach; \) 6, when the middle syllable is short and the other two are long, the foot is called \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \ Cretic; \) 7, when the last syllable is long and the two first are short, the foot is called \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \ Anapast; \) and 8, when the last syllable is short and the two first are long, the foot is called \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \ 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

* The Singhalese follow the rules of Sanscrit Prosody, which are expressed with singular brevity; the initial’s alone of the words being given to denote them; thus \( \varepsilon \) for \( \varepsilon \varepsilon \eta \varepsilon \ lagu, \) “short;” \( \varepsilon \eta \) for \( \varepsilon \varepsilon \eta \varepsilon \ guru, \) “long;” and, as in the following line (see Appendix A § 61.)

\( \varepsilon \), \( \varepsilon \), \( \varepsilon \), \( \varepsilon \), \( \varepsilon \), \( \varepsilon \), \( \varepsilon \), \( \varepsilon \), \( \varepsilon \), \( \varepsilon \), \( \varepsilon \)<br>

\( \varepsilon \) Stands for \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \ Magare; \) \( \varepsilon \) for \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \ Bagare; \) \( \varepsilon \) for \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \ Ragen; \) \( \varepsilon \) for \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \ Ragen; \) \( \varepsilon \) for \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \ Sagen; \) \( \varepsilon \) for \( \varepsilon \varepsilon \varepsilon \varepsilon \varepsilon \ Thagare. \) 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-
Tibraeh the poet will be renowned, or powerful, or influential; if a Dactyl he will be prosperous or happy; if a Bacchic longaeus; but if an Amphibrach occurs at the aforesaid places, the poet will be sick; if a Cretic he will be sorrowful; while an Anapaest will cause his death; and an Antibacchic render him unfortunate or unlucky.

62. A \( \infty \) or "class" is a prosodical foot of three letters.*

The quantity of \( \infty \) (a syllabic instant) is the time occupied in winking the eye. That period of time occupied in uttering one (simple) letter has but one \( \infty \), and it is \( \infty \) or short. When a letter occupies double that time in its utterance, or when a short letter is followed by a mute letter, the

* This definition of a prosodial foot, it is apprehended, is not quite correct. In all probability its inaccuracy led to the erroneous criticism of Meeri-panney—see Introduction. A "prosodial foot" is, correctly speaking, a trisyllable (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 \( \infty \) or three simple letters, or \( \infty \) \( \infty \) \( \infty \) \( \infty \) six letters; or \( \infty \) \( \infty \) \( \infty \) three long letters, &c. &c. we use no more than three syllables; but, if we take the definition in the text, \( \infty \) \( \infty \) \( \infty \) \( \infty \) instead of being one foot, will be two feet.
syllable is considered \( \text{or long} \); an \( \text{mute letter, i.e. one deprived of its inherent vowel sound, is less than a syllabic instant in quantity. A letter such as } \text{in \( \text{is a little longer than one syllabic instant. [7]}

**Examples**

**Of Prosodical feet.**

1, A *Molessus*, \( \text{Let (him) be prosperous; } \text{to you; } \text{Let him be happy; } \text{consort of Indra; } \text{a \( \text{an appellative for Budha, meaning the } \text{of men; } \text{a } \text{of serpents.}

Of the alphabet \( \text{are evil characters; } \text{are human characters; and the } \text{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 \( \text{in the beginning of each division, (a diagram consisting of) eight classes (of letters) will be produced. Of these the first class, called \( \text{weasel, are inimical or opposed to the fifth, called } \text{a serpent; the second, } \text{to the sixth, } \text{to the seventh, } \text{raven; and the fourth, } \text{a } \text{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.}

[7] This is also an error—See Appendix C.

* Owing to the great simplicity with which the Rules in this chapter are worded in the Sinhalese, the translator is obliged to be more free in the translation here than elsewhere.

† See diagram, in the *Introduction.*
63. No person who is well read in the works of Rishies 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 וּבָאָבַּה repetition of terms; and a departure from the last part of the rule is called וּבָאָבַּה repetition of significations.*

1st Example. שֵׁהָבַוּ עֲנָהָרָה שָׂעָרָה עֲנָהָרָה שָׂעָרָה. The water-giver (cloud) which inflames widowed wives is named water-giver. †

2nd Example. בְּנָהָרָה שָׂעָרָה שָׂעָרָה בְּנָהָרָה שָׂעָרָה בְּנָהָרָה. 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 וּבָאָבַּה, †‡ Ambiguity—e. g.

[12] See Appendix C.

* Both these canons are comprehended in the term Tauntology.

† This is a rule which may serve to assist the student both in poetry and prose. The Rule is this, "Avoid tauntology, and the use of words of the same signification." In the first example, שֵׁהָבַּה is used twice to mean the same thing—a cloud; and in the second, enfeebled שֵׁהָבַּה שָׂעָרָה—weakening שָׂעָרָה שָׂעָרָה—and faint שָׂעָרָה, 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 1. "Tauntology—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. שֵׁהָבַּה is a word for
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 Disorder.

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 Obscurity—e. g.

* 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, Lakshmer, and Saraswatee. This is incorrect; because in the order in which the Goddesses are named, it is to be apprehended that Parwatee is the wife of Brahma; Lakshmer 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 Lakshmer, their husbands would respectively be (in the order in which the poet has given them) Brahma, Siva, and Krishna.
The boar buoyed up the earth from the bloody ocean.

This is obscure for want of an expression such as एवं एवं "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 एवं एवं, Unpropitious.

**Example.**

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 एवं एवं, Ambiguity.

**Example.**

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 (1/2 of 12) quarter eyes," or (1/4 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.
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.**

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.‡*

*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 Sinhalese 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 Sinhalese 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—wide explanation and examples in the *Introduction.*

§ It has been suggested to us, that this chapter which is designated *The (transport) Good and Evil* would bear the interpretation of *Purity.* There is, however, an objection to the adopion of this on our part. Grammatical Purity embraces three things: *Firstly,* the *Barbarous,* or faults arising from a use of foreign terms. *Secondly,* *solemn,* or offences against the idiom of a language. And, *thirdly,* *impropriety,* or, what Quintilian calls, *"quae contra legem inquam composuerit."*—*Instit. lib. 1.*
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 *cēō*; and the object (in hand) to which a similitude is exhibited is called *cēōν*—e. g.*

\[
\text{Budha's eyes are like the blue Lotus; and his face is like the moon.}
\]

Where, as in the above example, a similitude is instituted between two objects, the comparison is named *cēōçō*—Comparison of objects.

The following, which is an illustration of sensible by imaginary objects, is called *çōçōν*.

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 *çōçōν*; 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 Whately, par. III. chap. 2, § 3.—"Of metaphors, those generally conduct 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."
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

**Examples.**

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.

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.†

* 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 Rhetoricians,—"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."
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 С:ягг—e. g.*

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 Сёгг Irony; e. g.

Even though the ear is a non-existing member: we (yet) know that he is a churl by (his) conduct.†

O powerful person! thou art fearless: how then dost thou impart fear to others? ‡

either to the sun or the beam. We have given both the readings which the words admit of.

* Aristotle says, that метафора 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."

† 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.
When at the conclusion of a dialogue, there is some significant meaning conveyed [which the words themselves do not impart], the language is called *d@e*—e. g.

The above, when rendered into prose, is read as follows:—

Agastiya—*d@e* *d@e*. Fair one of a forest river!
River—*d@e* *d@e* *d@e*. Say (or speak on) Koome Yonee.
Agastiya—*d@e* *d@e*. Why hast thou uttered the name of the enemy?
River—*d@e* *d@e* *d@e*. And wherefore hast thou named the enemy thyself?
Agastiya—*d@e* *d@e* *d@e* *d@e*. But river Velley! thou art white: how hast thou became partially red?
River—*d@e* *d@e* *d@e* *d@e*. Having imbibed the blood of the inhabitants of Keyrelle.
Agastiya—*d@e* *d@e* *d@e* *d@e*. 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 *d@e*
e. g. †

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* This, it will be perceived, is nearly identical with Prosopon. or Personification of the Western nations. We say "nearly;" because, although this like their Prosopopoeia, is a metaphor which attributes life and motion 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 Veiyange; 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 Veiyang, a—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
THE SIDATH-SANGERawe,

O powerful man! thou tookest in thy hand the Rhodia-slace 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 राहस्यम्—Metaphor, * e. g.

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 Lotos.

The bees who pursued the breeze, impregnated with the sweets of the Lotos, entered the house through the windows opened by town-women faint with dissipation.—Kavirathana.
66. To express the reality in a different way is called तौर, a *Tropé*; e. g.*

*ौर* एक विधि है जिसमें एक सच्चाई को भिन्न तरीके से व्यक्त किया जाता है।

*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 भावः Simile; e. g. †

*तिहास्य मधुरस्मिनन्दनाय अपि अल्माल्लो निरुव।*  

तिहास्य सबस्तु कीर्तितादिपुरुषोऽभिन्नः

*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 भावः Metaphorical simile. §

*तिहास्य मधुरस्मिनन्दनाय अपि अल्माल्लो निरुव।*  

तिहास्य सबस्तु कीर्तितादिपुरुषोऽभिन्नः

*We cannot find the equivalent to this. Perhaps it would not be amiss to call it by a general term—a *Tropé*.  
† 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 versd, 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 pious fan the wound she makes,*

*And soothing thus the dreamer's pain,*

*She drinks the life-blood from the vein.—Shaksy.*
THE SIDATH-SANGERAWE.

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 ə, α 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 dreams are swo'ed, and south winds blow.
Dissolves in silent dew—Homer.

Of the words here put in italics, the former is a metaphor, the latter introduces a comparison.—Whitney p. 267, 8.

* See note (†) at p. 38.

† We select the two following stanzas, the first from the Kāranukera, and the second from the Goottitha Jataka, to show that the letters ə and ə are used without adding anything to the sense, and for the sake of completing the verse.

There were young gambolling deer, which touch with their lips the budding foliage; luxuriantly growing Girnul trees (chinaria myxa); and peafowl heavy laden with plumage.

Near the proud city of king Bimbisara, seeming with all prosperity, was the Temple called Wry'sounana.

‡ 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 (ə ə ə literally the beautiful) Rhetoric. Gram-
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-

A SINGHALESE GRAMMAR.

mar may be called the useful, whilst Rhetoric forms the beautiful, or, rather the Grammatical part of one and the same study, which is denominated \( \text{ deletes } \) — 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 indispensible 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 Sinhalese 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 Sinhalese, 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 \( \text{ deletes } \) in their composition—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 \( \text{ deletes } \) (Poetry) in the Sinhalese. In the Preface to the Dasa Hambura 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 Kearya, 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.
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.
ADDENDA.

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: First or the Nominative Case, Vocative, Accusative, Instrumental, Auxiliary, Dative, Ablative, Genitive, Locative.

First or Nominative Case, Singular number.

1. बुध (d) बुधास्त्त्र—Budha preached doctrines.
   गौत (ṛ) गौते—The Sun destroyed darkness.
   अतिश (ḥ) अतिशेन—The chief minister inquires the cause.
   अर्जुन (a1) अर्जुनेन—A king has conquered enemies.

* 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 is the present treatment follows the order adopted by Pali Grammarians.
‡ This is an inflexion which stands for the article a or an. When deprived of its the noun in the Nominative singular usually assumes ṛ as अर्जुन (a1) अर्जुनेन एकुणे "The king has conquered enemies"—See note (†) at p. 25.
ADDENDA.

First or Nominative Case, Plural.

 Gods give longevity and prosperity.
The demi-gods are vanquished by Vishnu.
The Brahmans learn sciences.
Pandits do no harm.

2. The Vocative is comprehended in the Nominative Case.

Vocative, Singular.

 O great King! destroy not the world.
 O Son! learn all sciences.
 O moon! open the Jasmine of (my) heart.
 O chief minister! commit not sin.

Vocative, Plural.

 O poets! learn the arts.
 O friends! greatly give ease and tranquillity.
 O creatures! do meritorious acts.
 O hearts! think not ill.

Accusative, Singular.

Bow thou (unto) Budha.

Learn well the fine arts.
Come having seen the minister.
Conquer death by merit.

* The writer of the Pibat Maidama 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 § 84. 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 Grammar, whereas "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.
ADDITIONAL

Accusative, Plural.

- Make obeisance (to) priests.
- Always conquer (your) enemies.
- Behold the peacocks.
- The monkeys ascend the trees.

Instrumental, Singular.

- The ten characters or forms assumed by king Rama.
- The great war waged by the king.
- The elephants destroyed by king of Lions.
- The great arts treated by the Irish.

Instrumental, Plural.

- The dance danced by children.
- The great sword assumed by kings.
- The sins committed by men.
- 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.

- Famed in the world by means of his renown.
- By means of gentleness win the hearts of men.

* 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 Sinhalese, the student will perceive that different terminations are used in them. Indeed the writer of the Vibh Mal-dama has himself given, as examples of the Locative, other terminations than those proper to the Instrumental. Vide supra & Grammar § 29. and note (f) at p. 38.
ADDENDA.

καὶ καλόν τίνις τὸ καλόν—By means of good will destroy hatred.

ἐνδοκίν (στ) ἐνδοκινωδό̣τα—By means of the heart (mind) inquire into all things.

Dative, Singular.

6. δυστερον (πε) δυστερομενον (πε) ὃντες—To Budha illustrious (in) to the three worlds* I offer flowers.

δοκιο (πι) δοκιμεσί—Give happiness to a friend.

συνάπτο (κι) συναπτόμενοι—Give not an opportunity to the enemy.

Dative, Plural.

δοκιο (πι) δοκιμεσί—Give alms to Brhammins.

συνάπτο (κι) συναπτόμενοι—Be not imimical to the great.

συχαρα (σο) συχαρούν—The Ashuras are inimical to Gods.

οὐκανέι (ουκ) οὐκανοντα—Defame not to men.

Ablative, Singular.

7. κατα (στο) κατακλαί—A man fell from a tree.

καμάκαζ (στο) καμάκαζε—An eminent person has been separated from (i.e. ruined in) wealth.

καμάκαζ (στο) καμάκαζε—Rays proceed from the sun.

καμάκαζ (στο) καμάκαζε—Gentleness proceeds from the moon.

Ablative, Plural.

καμάκαζ (στο) καμάκαζε—Ills result from Yakshas.

καμάκαζ (στο) καμάκαζε—The king is great amongst men.†

καμάκαζ (στο) καμάκαζε—Welfare results from Irshies.

καμάκαζ (στο) καμάκαζε—Monkeys have fallen from trees.

* οὐκανότα is in the Singular, and means "the three-fold world."
† This is properly put in the Genitive or Locative in Sanscrit.
ADDENDA.

Genitive, Singular.

8. समुद्र (समुद्र) दिव्यार्पणः—A mother's heart is full of love.
विद्युत (विद्युत) मदनमयी—Mercury is the son of the moon.
मातृक (मातृक) महाराजा—The thief's heart is wicked (cruel).
सुगर (सुगर) विद्याधिकारी—The king's suite is great.

Genitive, Plural.

विद्युत (विद्युत) दिव्यार्पणः—The riches and wealth of men.
सुगर (सुगर) महाराजाः—The long tusks of elephants.
सुगर (सुगर) विद्याधिकारी—The branches and foliage of trees.
सुगर (सुगर) विद्याधिकारी—The leafy assemblage of Lotus.

Locative, Singular.

9. कृष्ण (कृष्ण) दृश्यम्—There was a king in the Island of Lanka.
कृष्ण (कृष्ण) अपरिसमून्तः—There was danger from enemies in Lanka.
कृष्ण (कृष्ण) अपरिसमून्तः—Reports of guns are heard in the Fort.
विद्युत (विद्युत) अपरिसमून्तः—Great dread is apprehended in the mind.

Locative, Plural.

कृष्ण (कृष्ण) दृश्यम्—Amongst the Lotus honey is produced.
विद्युत (विद्युत) अपरिसमून्तः—Bees dwell in flowers.
कृष्ण (कृष्ण) अपरिसमून्तः—Bear (it) in minds.
कृष्ण (कृष्ण) अपरिसमून्तः—What goodness (is there) in enemies?

End of the Cases.

* ए is an inflexion omitted in the Sidath Sangaww. We have reason to believe that it is one of comparatively modern introduction into the Sinhalese.
### ANDHRA.

#### DECLENSIONS.

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>चामूम Moon.</td>
<td>चामूम Moons.</td>
</tr>
<tr>
<td>Voc.</td>
<td>चामू O! Moon.</td>
<td>चामू O! Moons.</td>
</tr>
<tr>
<td>Ac.</td>
<td>चामू Moon.</td>
<td>चामू Moons.</td>
</tr>
<tr>
<td>Ins.</td>
<td>चामू चामू By Moon.</td>
<td>चामू चामू By Moons.</td>
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<tr>
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<td>चामू चामू With Moon.</td>
<td>चामू चामू With Moons.</td>
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<tr>
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<td>चामू To Moons.</td>
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<tr>
<td>Ab.</td>
<td>चामू चामू From Moon.</td>
<td>चामू चामू From Moons.</td>
</tr>
<tr>
<td>Gen.</td>
<td>चामू चामू Moon's or of Moon.</td>
<td>चामू चामू Moons', or of Moons.</td>
</tr>
<tr>
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<td>चामू In or at Moon.</td>
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#### 2. बुध—BUDHA.

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#### 3. पंडित—PANDIT.

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<tr>
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<td>चामू चामू O! Panditas.</td>
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<td>चामू Panditas.</td>
<td></td>
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<tr>
<td>Ins.</td>
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<td>चामू By Panditas.</td>
<td></td>
</tr>
<tr>
<td>Aux.</td>
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<td>चामू With Pandits.</td>
<td></td>
</tr>
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<td></td>
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</table>

*The Student may use either "with" or "by means of" as the sign of this Case. see note (†) at p. 39.*
### ADDENDA.

<table>
<thead>
<tr>
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<tbody>
<tr>
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</tr>
<tr>
<td><strong>Gen.</strong></td>
<td>Of Pandit</td>
</tr>
<tr>
<td><strong>Loc.</strong></td>
<td>In Pandit</td>
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4. **SUN**

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<thead>
<tr>
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<th>Sun</th>
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<tbody>
<tr>
<td>Voc.</td>
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<td>O! Suns</td>
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<tr>
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<tr>
<td>Ins.</td>
<td>By Sun</td>
<td>By Suns</td>
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<tr>
<td>Aux.</td>
<td>With Sun</td>
<td>With Suns</td>
</tr>
<tr>
<td>Dat.</td>
<td>To Sun</td>
<td>To Suns</td>
</tr>
<tr>
<td><strong>Ab.</strong></td>
<td>From Sun</td>
<td>From Suns</td>
</tr>
<tr>
<td><strong>Gen.</strong></td>
<td>Of Sun</td>
<td>Of Suns</td>
</tr>
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<td><strong>Loc.</strong></td>
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5. **SIDHARTHA**

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<tr>
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<tbody>
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<td>O! Sidharthas</td>
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<tr>
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<td>Sidharthas</td>
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<td>By Sidharthas</td>
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<td>Dat.</td>
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<td>To Sidharthas</td>
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<tr>
<td>Ab.</td>
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<tr>
<td><strong>Gen.</strong></td>
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6. **POET**

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<tbody>
<tr>
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<td>O! Poets</td>
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<tr>
<td>Ac.</td>
<td>Poet</td>
<td>Poets</td>
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<tr>
<td>Ins.</td>
<td>By Poet</td>
<td>By Poets</td>
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<tr>
<td>Aux.</td>
<td>With Poet</td>
<td>With Poets</td>
</tr>
<tr>
<td>Dat.</td>
<td>To Poet</td>
<td>To Poets</td>
</tr>
</tbody>
</table>

* Certain nouns, such as  newNode, and  new 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.
## ADDENDA.

<table>
<thead>
<tr>
<th>Singular</th>
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<tbody>
<tr>
<td><strong>Ab.</strong> From Poet.</td>
<td>From Poets.</td>
</tr>
<tr>
<td><strong>Gen.</strong> Of Poet.</td>
<td>Of Poets.</td>
</tr>
<tr>
<td><strong>Loc.</strong> In Poet.</td>
<td>In Poets.</td>
</tr>
</tbody>
</table>

### 7. **SUN**.

|------|------|-----|------|------|------|-----|------|------|

### 8. **PANDIT**.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>8 88</strong> Pandit.</td>
<td><strong>8 88</strong> O! Pandit.</td>
<td><strong>8 88</strong> Pandit.</td>
<td><strong>8 88</strong> By Pandit.</td>
<td><strong>8 88</strong> With Pandit.</td>
<td><strong>8 88</strong> To Pandit.</td>
<td><strong>8 88</strong> From Pandit.</td>
<td><strong>8 88</strong> Of Pandit.</td>
<td><strong>8 88</strong> In Pandit.</td>
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### 9. **FRIEND**.

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<tr>
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<td><strong>8 88</strong> O! Friend.</td>
<td><strong>8 88</strong> Friend.</td>
<td><strong>8 88</strong> By Friend.</td>
<td><strong>8 88</strong> With Friend.</td>
<td><strong>8 88</strong> To Friend.</td>
<td><strong>8 88</strong> From Friend.</td>
<td><strong>8 88</strong> Of Friend.</td>
<td><strong>8 88</strong> In Friend.</td>
</tr>
</tbody>
</table>
10. शिक्षक—TEACHER.

Singular.

Nom. शिक्षक Teacher. शिक्षक Teachers.
Voc. शिक्षक O! Teacher. शिक्षक O! Teachers.
Ac. शिक्षक Teacher. शिक्षक Teachers.
Ins. शिक्षक By Teacher. शिक्षक By Teachers.
Aux. शिक्षक With Teacher. शिक्षक With Teachers.
Dat. शिक्षक To Teacher. शिक्षक To Teachers.
Ab. शिक्षक From Teacher. शिक्षक From Teachers.
Gen. शिक्षक Of Teacher. शिक्षक Of Teachers.
Loc. शिक्षक In Teacher. शिक्षक In Teachers.

11. मृत्यु— DEATH.

Nom. मृत्यु Death. मृत्यु Deaths.
Voc. मृत्यु O! Death. मृत्यु O! Deaths.
Ac. मृत्यु Death. मृत्यु Deaths.
Ins. मृत्यु By Death. मृत्यु By Deaths.
Aux. मृत्यु With Death. मृत्यु With Deaths.
Dat. मृत्यु To Death. मृत्यु To Deaths.
Ab. मृत्यु From Death. मृत्यु From Deaths.
Gen. मृत्यु Of Death. मृत्यु Of Deaths.
Loc. मृत्यु In Death. मृत्यु In Deaths.

12. आदि—I.

Nom. आदि I. आदि, or आदि We
Ac. आदि Me. आदि, or आदि Us.
Ins. आदि By Me. आदि By Us.
Aux. आदि आदि With Me. आदि आदि With Us.
Dat. आदि To Me. आदि, or आदि To Us.
Ab. आदि From Me. आदि or आदि From Us.
Gen. आदि My, Mine. आदि or आदि Our, Ours.
Loc. आदि In Me. आदि In Us.

* This is sometimes changed into आदि as in आदि—See Grammar.
† This word is frequently pronounced आदि instead of, as in the text.
आदि. But the former is incorrect; since the Dative is formed by the addition of ५ to the Accusative form of the word. See Grammar ¶ 30.
13. ते ते — Thou.

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom. ते ते Thou.</td>
<td>ते ते or ते Ye or You.</td>
</tr>
<tr>
<td>Ac. ते Thee.</td>
<td>ते ते or ते Ye or You.</td>
</tr>
<tr>
<td>Ins. ते By Thee.</td>
<td>ते ते By You.</td>
</tr>
<tr>
<td>Aux. ते With Thee.</td>
<td>ते With You.</td>
</tr>
<tr>
<td>Dat. ते To Thee.</td>
<td>ते ते To You.</td>
</tr>
<tr>
<td>Ab. ते From Thee.</td>
<td>ते ते From You.</td>
</tr>
<tr>
<td>Gen. ते Thy, Thine.</td>
<td>ते Your or Yours.</td>
</tr>
<tr>
<td>Loc. ते In Thee.</td>
<td>ते In You.</td>
</tr>
</tbody>
</table>

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.

Deepankara Budha performed a superhuman (feat called) Yama.
The whole world having seen that became glad.
The great multitude destroyed the evil propensities (of human nature.)
There (the multitude) swam in the ocean's bed of Budha's splendour.

Plural number.

Formerly Irahees invented great arts.
Formerly

* From the root 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.
ADDENDA.

Pundits published the significations (or properties of all things).

The signification (or property of all things)—Formerly wise (persons) acquired learning.

(They) destroyed the armies of Māre.

12. Examples of the Present tense of the Verb in the Third person.

**Singular number.**

The nine-branched religion of our Budha endures now.

The whole world now imbibes his pithy doctrines.

Now his (body) of high priests conquers the heathen.

The wise (man) now offers unto those three gems.

**Plural number.**

Now the eloquent disseminate Budha's virtues.

Those who have hearts now bear (them).

The wealthy now give gifts.

The ignorant now drink distilled (Spirits).


**Singular number.**

My'tree Budha will in future conquer the five Mara.

The same Budha will give the heavenly food of Nivene.

The same (heavenly food) the great multitude will drink.
ADDENDA.

At that festival flowery rain will fall.

Plural number.

(They) will in future offer unto My'tree Budha.

In that faith (religion) will (men) become priests (or ascetics).

Those who committed the sin (called) Anetiriye, will not see him.

At that period great multitudes will obtain (see) Nivena.


Singular number.

Formerly thou didst perform meritorious acts.

Formerly thou didst cook rice.

Formerly thou didst die.

Formerly thou becamest delighted.

Plural number.

Formerly ye performed meritorious acts.

Formerly ye cooked rice.

Formerly ye died.

Formerly ye became glad.

15. Examples of the Present tense of the Verb in the Second person.

Singular number.

Now thou dost perform good acts.
ADDENDA.


Singular number.

Now thou wilt attain the city of Xiwan.
Now thou wilt obtain heavenly bliss.
Now thou wilt be a king.
Now thou wilt conquer.

Plural number.

Ye will attain the city of Niwan.
Ye will obtain heavenly bliss.
Ye will be (king) crowned.
Ye will conquer.

17. Examples of the Past tense of the Verb in the First person.

Singular number.

I did meritorious acts.
I cooked rice.
I became king.
ADDENDA.

Formerly I did conquer.

Formerly we did meritorious acts.
Formerly we cooked rice.
Formerly we became king.
Formerly we conquered.

18. Examples of the Present tense of the Verb in the First person.

Singular number.

Now do I meritorious acts.
Now do I cook rice.
Now do I conquer.

Plural number.

Now do we meritorious acts.
Now do we cook rice.
Now do we reign.
Now do we conquer.


Singular number.

I shall be a rahat in future.
I shall enter Nivena in future.
I shall imbibe good doctrines.

Plural number.

We shall be rahat in future.
We shall enter Nivena in future.
We shall conquer in future.
ADDENDA.

We shall imbibe good doctrines in future.

*End of the Chapter on Verbs in their Tenses.*

20. Examples of the *Imperative* in the *Singular number.*

- O Brahim! eat to morrow.
- O mighty person! live long.
- Let the cook dress the victuals.
- Lord, preach thou thy doctrines.

*Plural number.*

- If there be any merit here, hold ye fast.
- O virtuous! behold prosperity.

Examples of the *Benedictive* mood.

- May Saraswatee dwell in the Lotus of my mouth.
- May the Supreme of men (king) be prosperous.
- May I be dexterous at doing good to the world.
- Lord! mayest thou be triumphant to the end of kalpa.
- May the chief minister live (continue) long.
- May Budha's Religion prosper for five-thousand years.
- May his doctrines shine to the end of kalpa.

21. Examples of the *past Participle.*

- Having crossed the ocean of metempsychosis they enjoy prosperity.
- Having accomplished the Pâramitas he became Budha.
ADDENDA.

Having gone, whither shall the sinful flourish?

Ditoomagool, having seen Matengoo, halted.

Do what is necessary to be done, having reflected.

The bee, having extracted the sweets in the flowery leaf, proceeds.

Having gone, behold the prosperity of Heaven.

Having come from the heavenly city he was born in the human world.

22. Examples of the present Participle.

The Mara armies trembling fled.

They walk dancing.

He goes eating.

He walks writing.

When the Sun of Budha had risen, numbers of star-like unbelievers fading assumed a disappearing mood.

23. Examples of the Causal mood.

The chief cook causes rice to be cooked by the mate.

The great king causes a war to be waged by the minister.

The teacher causes the arts to be studied by his scholars.

The chief causes the oblations to be offered by the Brahmmins.

The drunkard causes gambling to be carried on by his friends.

THE END.

* See Sidath’Sangerae § 56.
† See Sidath’Sangerae § 50.
SIDATH-SANGERAWE.

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21. "ඔබ අසා තුළියි ආයතන පියාවක් වේ? ඉන් ලක් මතින් බිඳා බිඳා කියන්න?

22. "මම බිඳා බිඳා කියන්නත්වය සමානත්වය පැතිලිවය?"

23. ප්‍රකාශීම්භව සමානත්වම "කොට උපාතකි පරිපාලනයේ අත්‍යන්තරත්වය කූල්බු පිරිසේ පරිපාලනය" මෙය මට්ටම පිරිසේ පරිපාලනය එක්සත්මත්වය මුදුන් පියාවක් එම පියාවක් ගනීන්න.

24. පාලන සමානත්ව පරිපාලනයේ පරිපාලනය සමානත්වම "ඉස්තමත්වය පරිපාලනය වන පරිපාලනය" මෙය මට්ටම පරිපාලනයේ පරිපාලනය එක්සත්මත්වය පියාවක් එම පියාවක් ගනීන්න.

25. මෙම පියාවක් පාලන සමානත්වම "මම කෝටසේ පරිපාලනය සමානත්වම "මම කෝටසේ පරිපාලනය" මෙය මට්ටම පරිපාලනය විට පරිපාලනය.

26. "මම බිඳා බිඳා කියන්නත්වය සමානත්වය පැතිලිවය?"

27. මෙම පියාවක් පාලන සමානත්වම "මම කෝටසේ පරිපාලනය සමානත්වම "මම කෝටසේ පරිපාලනය" මෙය මට්ටම පරිපාලනය විට පරිපාලනය.

28. මෙම පෑයක් පාලන සමානත්වම "මම කෝටසේ පරිපාලනය සමානත්වම "මම කෝටසේ පරිපාලනය" මෙය මට්ටම පරිපාලනය විට පරිපාලනය.

29. කුළු විට පෑයක් පාලන සමානත්වම "මම කෝටසේ පරිපාලනය සමානත්වම "මම කෝටසේ පරිපාලනය" මෙය මට්ටම පරිපාලනය විට පරිපාලනය.

30. මෙම පෑයක් පාලන සමානත්වම "මම කෝටසේ පරිපාලනය සමානත්වම "මම කෝටසේ පරිපාලනය" මෙය මට්ටම පරිපාලනය විට පරිපාලනය.
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APPENDIX A

24. මෙම වන් බුදුවම්කරණයේ අදහි කොහොමද නැලිදි නිදසුන්: මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙම මෙutm
APPENDIX A.

25. කොතු නොගතදේ නොපත් කාලීන ප්‍රශ්නයක්: පුළුල්වේ මෙම ප්‍රශ්නයට පැහැදිලි වේවේත්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප්‍රශ්නයක්, ප෍
APPENDIX A

27. Thus the first and the second will stand as follows:

28. Other wise the second and the first will be:

29. And the second and the first will be:
30.  "ඉන්න්නු නොමැති පොළ්වකාලීන ප්‍රශ්න අවස්ථාවල පිළිතුරු අඟ සබ්ද යනු ලියා වියේ, අමුහු පිළිතුරු අඟ සබ්ද යනු යි.
31. ඉදම කළ විශේෂය විශේෂය පිළිතුරු: මෙම පිළිතුරු පිළිතුරු සබ්දයේ පිළිතුරු අඟ සබ්ද යනු යි.

APPENDIX A

32. 

33. 

LIKELY_ACTION:
34. මූලික ලෝකය පහරා ගැනීම කොහොමද; මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරවේදීමෙන් කොහොමද මනුශි ලෝකය පිළිතුරු කොහොමද මනුශි ලෝකය පිළිතුරු දෙවැන්නේ, මනුශි විස්තරv
APPENDIX A.

36. දොඩ මෙය බෙදෙයේ මහා සංස්කෘත වූ අතර විශේෂීය කතාවක් විශේෂ කතාමෙයේ මෙය වයෙන්නේ සංවිධානය ගැනීම මෙය මෙය: මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය. මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය. මෙය මෙය මෙය මෙය මෙය මෙය. මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය. මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය. මෙය මෙය මෙය මෙය.

37. මෙයින් මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය. මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය. මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය. මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය.  මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය.  මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය.  මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය මෙය.
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38. පැවති ග්‍රන්ථයේ, පැතිලි ග්‍රන්ථය අනුව මෙම ග්‍රන්ථයේ විශේෂ ස්ථානය ආරම්භ කළේ, ඒවාවේ නැමැති පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු.

39. ගොඩ යොදාගන්නා ප්‍රශ්නයේ, ඒවාවේ නැමැති පිළිබඳින් විශේෂ පිරිපීඵ තුළ පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු පිළිබඳින් තුළ සැකසීමක් සරල කොටසේ පිළිතුරු.
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41. අද වියෙක් බලන්නේ බැදුල්ලගේ නිදහස් උසස් කිරීමක් ලෙසින් ප්‍රකාශ කළන්න නෙමළ කේන්ද්‍ර නිවාස පොළෝක් ලබාදීමේදී මෙය නොමැතියේ. මෙය අද දැක්විය බැලුවෙන්න.

42. ම පෙළ සාදාවේ පුරාණයක් පිළිතුරු කළ නොකොට පැතිර ය. ම මෙය ඉතිරි සාදාවේ පුරාණයක් පිළිතුරු කළ නොකොට පැතිර ය. ම මෙය ඉතිරි සාදාවේ පුරාණයක් පිළිතුරු කළ නොකොට පැතිර ය.

43. විශේෂ සාධනයක් ඇති පුරාණයක් පිළිතුරු කළ නොකොට පැතිර ය. විශේෂ සාධනයක් ඇති පුරාණයක් පිළිතුරු කළ නොකොට පැතිර ය. විශේෂ සාධනයක් ඇති පුරාණයක් පිළිතුරු කළ නොකොට පැතිර ය.

44. එක්සත් විශේෂ සාධනයක් ඇති පුරාණයක් පිළිතුරු කළ නොකොට පැතිර ය. විශේෂ සාධනයක් ඇති පුරාණයක් පිළිතුරු කළ නොකොට පැතිර ය. විශේෂ සාධනයක් ඇති පුරාණයක් පිළිතුරු කළ නොකොට පැතිර ය.

45. පිළිතුරු විශේෂ සාධනයක් ඇති පුරාණයක් පිළිතුරු කළ නොකොට පැතිර ය. විශේෂ සාධනයක් ඇති පුරාණයක් පිළිතුරු කළ නොකොට පැතිර ය. විශේෂ සාධනයක් ඇති පුරාණයක් පිළිතුරු කළ නොකොට පැතිර ය.
46. ප්‍රජාවේ, මිනි ආරම්භයේ දස්තව ආමයාගාරය, ආරම්භයේ පුළුල් පොළ්政务ාගාරය. පිටහා කරන්නේ විදි අබිඳුම මඟින් යනු මීටරි විය යි. මොවුන් ගොම්ඩාරා ප්‍රාග්‍රාමීය යි. මොවුන් පැහැති නියෝජන මෙහෙයි. මයි කැඩියක් විය මොවුන් පැහැති නියෝජන මෙහෙයි.

47. කොටසක් කොටසක් නිසා මේ පහසුවන්තේ උපාභිරී මෙහෙයි. එම පැහැති අල්ල් පැහැති අන්තර්ගත මඟින් කොටසක් නිසා. කොටසක් කොටසක්. කොටසක් කොටසක් නිසා කොටසක් කොටසක්. කොටසක් කොටසක් නිසා කොටසක් කොටසක්.

48. එම (මෙහෙයි) මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි (මෙහෙයි, මෙහෙයි, මෙහෙයි, මෙහෙයි). එම (මෙහෙයි, මෙහෙයි, මෙහෙයි, මෙහෙයි) මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි (මෙහෙයි, මෙහෙයි).

49. මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි (මෙහෙයි, මෙහෙයි, මෙහෙයි, මෙහෙයි) මෙහෙයි මෙහෙයි මෙහෙයි (මෙහෙයි, මෙහෙයි).

50. මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි (මෙහෙයි, මෙහෙයි, මෙහෙයි, මෙහෙයි) මෙහෙයි මෙහෙයි මෙහෙයි (මෙහෙයි, මෙහෙයි).

51. මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි මෙහෙයි (මෙහෙයි, මෙහෙයි, මෙහෙයි, මෙහෙයි) මෙහෙයි මෙහෙයි (මෙහෙයි, මෙහෙයි).
52. 

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54. 

55. 

56. 

57.  "කුසල මල්ලගේ මල්ල සේට පැවැති සිංහලේ; උට මල්ල මල්ලේ මල්ල සේට පැවැති සිංහලේ; අනුකෑෂණය පවුලු වන වූවකි. ඉක්මවීම මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ. උපකරන් මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ. උපකරන් මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ. උපකරන් මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ, උපකරන් මුල්කාරී සිංහලේ."
APPENDIX A.

59. උලුම් කළුණුපායක් මා දැන් ලද ලැයිස්තු ගැණවාදක්: ආදිදි පැලු කියි වලිය කියීම අපිය උක්කා සැකිල්ල තුළ දෙන්නේ මෙය වාස්තුවන් දක්නට ගනී. මෙම දැන් ලායක් මෑසයක් සැකිල්ල කියීම අපිය උක්කා සැකිල්ල තුළ දෙන්නේ මෙය වාස්තුවන් පැලුවන්ගෙන් අපිය උක්කා දක්නට ගනී. මෙම දැන් ලායක් මෑසයක් සැකිල්ල කියීම අපිය උක්කා සැකිල්ල තුළ දෙන්නේ මෙය වාස්තුවන් පැලුවන්ගෙන් අපිය උක්කා දක්නට ගනී. මෙම දැන් ලායක් මෑසයක් සැකිල්ල කියීම අපිය උක්කා සැකිල්ල තුළ දෙන්නේ මෙය වාස්තුවන් පැලුවන්ගෙන් අපිය උක්කා දක්නට ගනී. මෙම දැන් ලායක් මෑසයක් සැකිල්ල කියීම අපිය උක්කා සැකිල්ල තුළ දෙන්නේ මෙය වාස්තුවන් පැලුවන්ගෙන් අපිය උක්කා දක්නට ගනී. මෙම දැන් ලායක් මෑසයක් සැකිල්ල කියීම අපිය උක්කා සැකිල්ල තුළ දෙන්නේ මෙය වාස්තුවන් පැලුවන්ගෙන් අපිය උක්කා දක්නට ගනී. මෙම දැන් ලායක් මෑසයක් සැකිල්ල කියීම අපිය උක්කා සැකිල්ල තුළ දෙන්නේ මෙය වාස්තුවන් පැලුවන්ගෙන් අපිය උක්කා දක්නට ගනී. මෙම දැන් ලායක් මෑසයක් සැකිල්ල කියීම අපිය උක්කා සැකිල්ල තුළ දෙන්නේ මෙය වාස්තුවන් පැලුවන්ගෙන් අපිය උක්කා දක්නට ගනී. මෙම දැන් ලායක් මෑසයක් සැකිල්ල කියීම අපිය උක්කා සැකිල්ල තුළ දෙන්නේ මෙය වාස්තුවන් පැලුවන්ගෙන් අපිය උක්කා දක්නට ගනී. මෙම දැන් ලායක් මෑසයක් සැකිල්ල කියීම අපිය උක්කා සැකිල්ල තුළ දෙන්නේ මෙය වාස්තුවන් පැලුවන්ගෙන් අපිය උක්කා දක්නට ගනී.
APPENDIX A:

61. නිර්මාණය කිසියම්කු අති ප්‍රශ්නය; මුණිම් සහිත කෘෂියේ නිර්මාණය කිසියම්කු අති ප්‍රශ්නය; මුණිම් සහිත කෘෂියේ නිර්මාණය කිසියම්කු අති ප්‍රශ්නය;

62. ඩෝඟොජිය ආකාරයක්, විශේෂයෙන් කිසියම් අති ප්‍රශ්නය; මුණිම් සහිත කෘෂියේ නිර්මාණය කිසියම්කු අති ප්‍රශ්නය; මුණිම් සහිත කෘෂියේ නිර්මාණය කිසියම්කු අති ප්‍රශ්නය;

63. ඩෝඟොජිය දී ක෷ය කළසා අති ප්‍රශ්නය; මුණිම් සහිත කෘෂියේ නිර්මාණය කිසියම්කු අති ප්‍රශ්නය; මුණිම් සහිත කෘෂියේ නිර්මාණය කිසියම්කු අති ප්‍රශ්නය;
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APPENDIX A.

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\[\text{\textbf{\textit{\textcolor{red}{\text{\textbf{}}}}}}\]
VIBATH’ MAL DAMA.

සාකේකු
APPENDIX B.

6. अनेक हिंदु आदिवासी प्राकृतिक घटनांचे ज्ञान व अनुभव, इंग्रजीत असे म्हणतो, रेखेच्या स्थानांत विविधता समावेशात घडत आहेत, त्यामुळे ह्या वर्णनाची रचना संपूर्ण रूपात शुद्ध, ज्ञानकारी अथवा विश्लेषणकारी नसल्यास त्याची गणना अत्यंत गमनहीन असेल.

7. जुगड़तांनी नविन अतिरिक्तपणे दिसतात, त्यांच्यासाठी कुठी त्यांना अनुभव, अवधारणा आणि साहित्यकला प्रदर्शित केली जाते. त्यांनी नविन स्वतंत्रता अंतर्गत सांस्कृतिक परिवर्तनाला त्यांच्या संबंधात नवीनता दिली जाते, जो त्यांच्या आश्वासनात अथवा क्रियाशक्तीत आहे.

8. नविनता नविनता - विद्वानांनी नविनता। त्यांनी साधारणतः नविन प्रयोग करतात, ज्ञानपूर्वक त्यांनी विविध प्रकारात नविनता निर्माण केलेले अवधारणांचे उपयोग करतात, ज्यांनी नविनता आणि सर्वसाधारणता यांच्यातून नवीनता असेल.

9. जुगड़तांनी नविनता - नविनता। त्यांनी साधारणतः नविन प्रयोग करतात, ज्ञानपूर्वक त्यांनी विविध प्रकारात नविनता निर्माण केलेले अवधारणांचे उपयोग करतात, ज्यांनी नविनता आणि सर्वसाधारणता यांच्यातून नवीनता असेल.

10. जुगड़तांनी नविनता - नविनता। त्यांनी साधारणतः नविन प्रयोग करतात, ज्ञानपूर्वक त्यांनी विविध प्रकारात नविनता निर्माण केलेले अवधारणांचे उपयोग करतात, ज्यांनी नविनता आणि सर्वसाधारणता यांच्यातून नवीनता असेल.
11.  විවිධ කාරක විස්තාර කිරීම මෙය මෙය විකාශ කිරීම මෙය මෙය විකාශ කිරීම මෙය මෙය විකාශ කිරීම.

11.  විවිධ කාරක විස්තාර කිරීම මෙය මෙය විකාශ කිරීම මෙය මෙය විකාශ කිරීම මෙය මෙය විකාශ කිරීම.

11.  විවිධ කාරක විස්තාර කිරීම මෙය මෙය විකාශ කිරීම මෙය මෙය විකාශ කිරීම මෙය මෙය විකාශ කිරීම.

11.  විවිධ කාරක විස්තාර කිරීම මෙය මෙය විකාේ කිරීම මෙය මෙය විකාේ කිරීම මෙය මෙය විකාේ කිරීම.

11.  විවිධ කාරක විස්තාර කිරීම මෙය මෙය විකාේ කිරීම මෙය මෙය විකාේ කිරීම මෙය මෙය විකාේ කිරීම.

11.  විවිධ කාරක විස්තාර කිරීම මෙය මෙය විකාේ කිරීම මෙය මෙය විකාේ කිරීම මෙය මෙය විකාේ කිරීම.

11.  විවිධ කාරක විස්තාර කිරීම මෙය මෙය විකාේ කිරීම මෙය මෙය විකාේ කිරීම මෙය මෙය විකාේ කිරීම.
12. ප්‍රදේශය එකක් යනුවෙන් මගින් ඔබගේ ප්‍රබුදාස මහ විදේශ ප්‍රංශයේ ලියෙසින්කම් නැතියේ සමන්විත කරුණක් මගින් ඔබව ප්‍රකට පැහැදිලි අතර සහ බුදුන් පිහිටීමට අතිනිය කිරීමට මෙම විදේශ ප්‍රංශයේ ලියෙසින්කම් පෙදේ ເණිකුණු ලබාදීමට මෙම කාර්යය නිසා පැහැදිලි ගැටාමක් සහිතයක් යියේ.

13. ප්‍රදේශය විසින් මගින් පෙර විශේෂ සැකසිමට නො පොහොත් හැකියේ ප්‍රශ්නයක් මගින් සෙන්නම් මෙහෙයින් පැහැදිලි කතාවන්ව නිර්ණයා ඇති විදේශ ප්‍රංශයේ ලියෙසින්කම් නැතියේ සමන්විත කරුණක් මගින් ඔබව ප්‍රකට පැහැදිලි අතර සහ බුදුන් පිහිටීමට අතිනිය කිරීමට මෙම විදේශ ප්‍රංශයේ ලියෙසින්කම් පෙදේ ເණිකුණු ලබාදීමට මෙම කාර්යය නිසා පැහැදිලි ගැටාමක් සහිතයක් යියේ.

14. ප්‍රදේශය එකක් යනුවෙන් විශේෂ සැකසිමට නො පොහොත් හැකියේ ප්‍රශ්නයක් මගින් සෙන්නම් මෙහෙයින් පැහැදිලි කතාවන්ව නිර්ණයා ඇති විදේශ ප්‍රංශයේ ලියෙසින්කම් නැතියේ සමන්විත කරුණක් මගින් ඔබව ප්‍රකට පැහැදිලි අතර සහ බුදුන් පිහිටීමට අතිනිය කිරීමට මෙම විදේශ ප්‍රංශයේ ලියෙසින්කම් පෙදේ ເණිකුණු ලබාදීමට මෙම කාර්යය නිසා පැහැදිලි ගැටාමක් සහිතයක් යියේ.

15. ප්‍රදේශය විසින් මගින් පෙර විශේෂ සැකසිමට නො පොහොත් හැකියේ ප්‍රශ්නයක් මගින් සෙන්නම් මෙහෙයින් පැහැදිලි කතාවන්ව නිර්ණයා ඇති විදේශ ප්‍රංශයේ ලියෙසින්කම් නැතියේ සමන්විත කරුණක් මගින් ඔබව ප්‍රකට පැහැදිලි අතර සහ බුදුන් පිහිටීමට අතිනිය කිරීමට මෙම විදේශ ප්‍රංශයේ ලියෙසින්කම් පෙදේ ເණිකුණු ලබාදීමට මෙම කාර්යය නිසා පැහැදිලි ගැටාමක් සහිතයක් යියේ.

16. ප්‍රදේශය විසින් මගින් පෙර විශේෂ සැකසිමට නො පොහොත් හැකියේ ප්‍රශ්නයක් මගින් සෙන්නම් මෙහෙයින් පැහැදිලි කතාවන්ව නිර්ණයා ඇති විදේශ ප්‍රංශයේ ලියෙසින්කම් නැතියේ සමන්විත කරුණක් මගින් ඔබව ප්‍රකට පැහැදිලි අතර සහ බුදුන් පිහිටීමට අතිනිය කිරීමට මෙම විදේශ ප්‍රංශයේ ලියෙසින්කම් පෙදේ ເණිකුණු ලබාදීමට මෙම කාර්යය නිසා පැහැදිලි ගැටාමක් සහිතයක් යියේ.

17. ප්‍රදේශය විසින් මගින් පෙර පැහැදිලි කතාවන්ව නිර්ණයා ඇති විදේශ ප්‍රංශයේ ලියෙසින්කම් නැති සමන්විත කරුණක් මගින් ඔබව ප්‍රකට පැහැදිලි අතර සහ බුදුන් පිහිටීමට අතිනිය කිරීමට මෙම විදේශ ප්‍රංශයේ ලියෙසින්කම් පෙදේ ເණිකුණු ලබාදීමට මෙම කාර්යය නිසා පැහැදිලි ගැටාමක් සහිතයක් යියේ.
APPENDIX B.

18. බෙදුරුරුමුප්‍රාප්තියක් මෙන් ශාවිතයේදි සැල්ලි කෙරේ අතර සමාජය මෙන් ශාවිතයේදි සැල්ලි කෙරේ

19. බෙදුරුරුමුප්‍රාප්තියක් මෙන් ශාවිතයේදි සැල්ලි කෙරේ අතර සමාජය මෙන් ශාවිතයේදි සැල්ලි කෙරේ

20. බෙදුරුරුමුප්‍රාප්තියක් මෙන් ශාවිතයේදි සැල්ලි කෙරේ අතර සමාජය මෙන් ශාවිතයේදි සැල්ලි කෙරේ

21. බෙදුරුරුමුප්‍රාප්තියක් මෙන් ශාවිතයේදි සැල්ලි කෙරේ අතර සමාජය මෙන් ශාවිතයේදි සැල්ලි කෙරේ

22. බෙදුරුරුමුප්‍රාප්තියක් මෙන් ශාවිතයේදි සැල්ලි කෙරේ අතර සමාජය මෙන් ශාවිතයේදි සැල්ලි කෙරේ

23. බෙදුරුරුමුප්‍රාප්තියක් මෙන් ශාවිතයේදි සැල්ලි කෙරේ අතර සමාජය මෙන් ශාවිතයේදි සැල්ලි කෙරේ
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 Sidath sangara commences: and it is worthy of notice that all prose works written by Buddhists 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"
worship Jehovah, and, in a strain like the following, "sing praises to His name."

**HYMN TO THE TRINITY.**

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.
APPENDIX C.

Note 3.—page 9.

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-ketićāwatta, 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, α, or u for our ə, &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
languages of the Singhalese and Sanscrit, some of the letters possess two different powers; e. g. ॐ, ॐ (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 body 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 uproot 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
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

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* 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."
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 facienda 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. 317-8.
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 Sinhalese alphabet, and especially in discriminating between $\text{c}$ and $\text{e}$; $\text{c}$, $\text{e}$, and $\text{e}$; $\text{e}$, and $\text{e}$; $\text{a}$, $\text{a}$, and $\text{a}$; $\text{a}$, $\text{a}$, and $\text{a}$; and $\text{a}$, $\text{a}$, and $\text{a}$—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—$\text{b}$, $\text{d}$, $\text{h}$, and $\text{k}$; $\text{m}$ and $\text{n}$; $\text{p}$ and $\text{q}$; $\text{c}$ and $\text{e}$; and $\text{u}$, $\text{v}$, and $\text{w}$, from the Roman alphabet.

The Sinhalese Hēdia (for the derivation of which term see note at page lxii.) contains thirty two letters, including $\text{q}$ and $\text{q}$, which are omitted in the Sidath’ Sangarawa.

The vowels are (10+2) twelve in number. They are expressed when initials, but are suppressed when medials or finals: in the latter case they are either inherent in, or inflected with, the consonants. Thus, $\text{aa}$ and $\text{aa}$: when compounded lose the $\text{a}$, because the consonant preceding it has the same inherent in it. We give below the 12 vowels with their corresponding European characters.
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 ए ओ इ ऋ ए ऑ, ए ऑ ए ऑ are respectively exhibited by the Roman characters which are appended to these letters. A difficulty has therefore arisen in representing ए, ओ, and ऑ. Although ए is used for ए 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**—ए=a ओ=i इ=e ऑ=о ए=े
- **Long**—ए=a ओ=i इ=e ऑ=о ए=े

whether expressed, or inherent in a consonant, sounds like a in ‘adieu;’ e. g. अला यम, बुल; अला अला ‘palm.’

It will be perceived that in ए the ए is inherent, and that in ए the same is suppressed by the sign '.'

When it is necessary to inflect this with a consonant, the symbol for the latter takes the addition of ए; thus, in अला अला ‘having seized,’ the ए is inherent in अला.

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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 ए and ऑ are merely variations of ए, and ए; yet judging from their sounds at least, we think that they more nearly approach ए than ए. We therefore adopt ए for ए and ए for ए.
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9 has the sound of e and i in ‘Ethiopia;' and its equivalent symbol when incorporated with a consonant is ə; as əəə salli 'money.'

$ sometimes written -dollar has the sound of ee in ‘peel;' or ea in ‘deal.' Its symbol in consonants is ə, as əəə malli 'younger brother.'

& sounds like u in ‘pull;' and its symbols (when the same is incorporated with a consonant) are ə or u; as əəə mulla 'nook,' əəə kulla 'a winnowing fan.'

œ takes the sound of oo in ‘pool;' and its symbols attached to consonants are ə and u; as əəə nël 'thread'; əəə kudella 'leech.'

$ has the sound of the first letter in the English alphabet. It is represented by ə when the same is inflected with a consonant; as əəə hella 'a little girl.'

œ. This is the long sound of the last, as a in ‘ale;' and its symbols are ə; as əəə derral 'things.'

ö has the sound of o in poll. It takes ə o as its inflected symbols in consonants; as əəə kollë 'boy.'

® is sounded like o in ‘own;' and is inflected with consonants by the signs ə ə: as əəə kollë 'boy.'

ø 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 u; as əəə rella 'wave.'

œ This is the long sound of the last, and has the sound of a in ‘dam.’ Consonants when inflected with it take ə as əəə Heller 'piece.'

CONSONANTS.

ə has the sound of c in cut; [but ə may be exclusively employed to express it.] əəth of g in gun; ə has the sound of j in justice; ə is sounded like t in tusk; ə like d in done; ə as kn in knock; [but it is not necessary to perpetuate the distinction between ə and ə, when we express the Singhalese by Roman characters.] ə like the
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theta in Greek; [we may adopt th to express this in English.] ɕ as th in thus; [a ɕ with a dot under it may be used to express this letter.] ɕ like the n in nut; ɕ like the p in papa; ��� as b in but; ��� as m in mug; ɕ as y in yard; o is sounded like r in run; o like l in lunch; ɕ like v in vulture; [we see no objection to v or w being indiscriminately used to represent this sound.] ɕ like s in sun; ɕ like h in hunt; ɕ sounds the same as ɕ, but it is said that where greater force than usual is intended to be given to this sound, ɕ is used, which is a lingual, whereas the c is a dental [this is an unnecessary distinction]; and ɕ has the sound of n in the French termination mon, and may be expressed in English by an n with a dot under it.

The above consonants may be divided thus;

1. Gutturals ɕ, ɕ.
2. Palatines ɕ.
3. Cerebra ɕ, ɕ, ɕ, ɕ.
4. Dentals ɕ, ɕ, ɕ.
5. Labials ɕ, ɕ, ɕ.

Of the last 8 characters, ɕ may be included in the 1st class, ɕ in the 2nd, ɕ in the 3rd, ɕ and ɕ in the 4th, ɕ in the 5th, and the ɕ is a nasal. We have adopted the above classification in conformity with a dictum of the Commentator to the Sidat's Sanjoreva, who in reference to the union letters ɕ, ɕ, and ɕ, * says, that they are formed by the coalition of the letters ɕ, ɕ, and ɕ with the last of the cerebra, 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

* ɕ, ǭ, ǭ, and ǭ (which may be expressed in English by ǭ, ǭ, ǭ, ǭ) are compound letters in which two sounds are melted into one sound.
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 o; the five nasals o, aq or eq, &e, and e with their corresponding symbols; the three sibilants o, e and w, and the symbols t and ° substituted for the letter ē."

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.

ē is compounded of ɵ and e; and where its full sound is lost in compounding words, people are apt to substitute o or e for ɵ; as ɵaɵa 'lotus,' and aē 'flowers,' when compounded are written ɵa ɵ ɵə, əɵəə, or ɵe ɵəə; but the last alone is correct.

ē is sometimes written for e; as aēl for aē 'I;' and if we look to the root of this word we must at once perceive that e is here incorrect.

¢ is compounded of o and e; and therefore the o alone must be used when this letter loses in composition its compound sound; as əəoe becomes ɵɵəə 'river-water,' and not əəeəə.

ē in composition frequently leaves merely the e with which ē is compounded; as ɵə 'to break,' ɵə ɵ 'broken.' It would therefore be incorrect to use o or ɵ, to express the e in ɵq.

ē is compounded of ɵ and e; and e alone should
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therefore be used where it is alone retained in composition, or where it is mute before ə; as əəə əəə əəə əəə 'a pandit.'

A distinction exists between ə ə ə ə and ə. The first is a dental, the second a cerebral. In composition where the sound of ə 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 ə is associated with any other organ-letters the student may be guided by the usage of Sanscrit writers.

The distinction between ə and ə 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 ə, əə, əə, ə, əə and ə, see our remarks in the Introduction, p. lxiii.

ə is the symbol for the suppressed sound of ə.

ə on the top of a letter, is a Sanscrit symbol for the suppressed ə, and it is used for the sake of brevity, as əə 'doctrine.'

The other difficulties attending a correct spelling in Sinhalese, 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 ə, ə, ə, and ə, are respectively formed by the coalition of the simple consonants ə, ə, ə, and ə, 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 ə being coalesced with the final nasal of its species ə, produces ə, thus əəə gənds 'river;’ the cerebral ə being united with the final nasal of its species ə, produces ə, thus əəə dəndu 'sticks;’ the dental ə being united with the final nasal of its species ə, produces ə, as
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in "sq sanda 'moon;' and the labial $\ddot{a}$ being blended with the final nasal of its species $\dddot{a}$, produces $\dot{a}$, as in $q\dot{a}$ aṁba 'mango.' It would thus seem that $\dot{a}$ 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 Vadankavigota) 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'Sangarava. 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 $\ddot{a}$ 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 $\varphi$, $\varepsilon$, $\iota\varsigma$, $\varsigma$, and $\omicron\varepsilon\omicron$ (see p. 2); and 2ndly, where they are inflected with consonants, as in $\varepsilon\varsigma$, $\alpha$, $\omicron$, $\omicron\varepsilon$, and $\varepsilon\omicron\iota$. 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 $\dot{a}$, 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 $\varsigma$ 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
amongst the number) that 'it was unnecessary to treat of the five long vowels, and the last consonant o.'

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 æ, ə, &c., (vide supra) the oo is formed by a union of the letter o with the last guttural ò. 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 oo is formed by a union of o and ò, is to suppose that ò 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 o. And if we include ò 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 ò, which by a union of ò produces ò; or the dental æ, which by a union of æ produces æ, or the labial ò, which by a union of ò produces ò. And for these reasons we affirm that the oo is formed [not by a union of ò and ò, but] by a coalition of o and oo: hence, therefore, the necessity for the o being shewn as a separate character. And if it be objected that o is a mute, and that its sound does not occur except in its coalition with another character; our answer is simple: that the o as a mute alone occurs in divers systems of grammar. Furthermore, to employ ò, 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 o, 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 o; 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:

"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 घ (अ) र (अ) which is derived from गङ्गा, contains two vowel sounds, अ and र. Now in changing the र into अ, the vowel next but one to र, it is necessary
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to change the Ϟ into C, which is the next but one to Ω. We thus obtain ϖ (Ω) Ε (Ξ) otherwise written ΞΕΞΕ. 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, ΚΞ and ΠΞ are changed into ΠΕΠΕ, and the same into ΠΕΠΕ 'libertine;' ΩΞ and ΥΞΞΞ are changed into ΩΞΞΞ ΩΞΞΞ, 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. ΩΞΞΞ ΩΞΞΞ is the changing of (the mood or tense of) the verb; as ΩΞΞΞ ΩΞΞΞ ΩΞΞΞ 'blind to his own fault,' [literally, 'His own faults will not be seen.']† ΩΞΞΞ ΩΞΞΞ ΩΞΞΞ '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 Ϟ, is ΩΞΞΞ ΩΞΞΞ 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 Ϟ is prosodically more than one syllabic instant,' there

* This is an example selected from the Kavviumina.
† Here the verb is put in the /wuru instead of the present tense, in which it is usually put to express an abstract idea.
§ See note (†) at p. 8.
can be no room left for such a belief. If therefore we re-
gard $\varphi \psi$ as being equal to more than one syllabic instant, 
$\varphi \psi$ would, as a matter of course, be more than two syllabic 
instants, which it is not. Thus in the following (see Ap-
pendix A, p. 62.)

$$
\begin{align*}
&\text{which are the two first lines of a stanza constructed upon} \\
&\text{the uniform metre of 18 syllabic instants to a line—} \\
&\text{which it is not.}
\end{align*}
$$

For the purpose of proving the inaccuracy of the gram-
marian's doctrine, we shall assign to $\varphi \psi$, which is here left in 
doubt and uncertainty, a definite quantity. Let us suppose 
that the expression "more than one syllabic instant" means $1\frac{1}{2}$ 
syllabic instants. How then does the case stand? Take 
for instance the following stanza; and we cannot select a 
better specimen:

$$
\begin{align*}
&\text{This is a stanza constructed upon the uniform metre of 17} \\
&\text{instants to a line: and if we assign $1\frac{1}{2}$ instants to $\varphi \psi$ in} \\
&\text{the 1st line, we shall give it $17\frac{1}{2}$ syllabic instants, and thus} \\
&\text{render the same unequal to the rest of the stanza, which is} \\
&\text{not the case. Hence it is clear that $\varphi \psi$ is prosodically one} \\
&\text{syllabic instant and no more.}
\end{align*}
$$

This view appears to be fully confirmed by a reference 
to the quantity of consonants when they are inflected with 
the letter $\varphi \psi$. Thus in the second line of the above stanza,
The letters ə, əə and əəə, are inflected with, and are prosodically just equal to, the vowel ə. If it were otherwise, we should be giving at the rate of 1½ syllabic instants to each of the above letters, 17½ syllabic instants to the whole line. It is apprehended that the grammarian has fallen into this error, by not giving ə and əə as two separate independent vowels, respectively short and long, in the Sinhalese 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 əəə əəə əəə əəə, &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 Sinhalese other letters, which the writer of the "Elu Prosody" states, are more than one instant in quantity. They are consonants which have ə, əə, əəə, or əəə, inflected with another consonant that is not deprived of its inherent vowel sound; as əəə '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 əə is equal to one instant, when it is inflected with another consonant (e. g. əə); əə must be 1½ 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, əə, a sonant letter, is prosodically one syllabic instant in quantity; but əəə, 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 əə. Now by combining a different character with this self-same letter,
APPENDIX C.

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. xcles by which the first line is of 9 instants, the 2nd 11, the third 9, and the fourth 14), has six e.'s; and if each be more than one instant, the poetry must be inaccurate and discordant, which it is not.

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, I '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 in its primary signification, seems to be the distinguishing of the person speaking." Hence after I became the recognized pronoun

* The Revd. Mr. Callaway in his valuable "Histo" prefixed to his Dictionary, says, The pronouns in declining, undergo some slight variations: The second I in I is dropped before the terminations." p. 34.

This is a mistake. I is the pronominal root of I; and the second I in the Nominative is an addition to the root, so that in the other cases no I is dropped, but the simple root is inflected by case-affixes.
of the first person, it seems to have been reduplicated to convey its original meaning, as ₽₃-₽₃, 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. ₽₃ 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 ₽₃, 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) ₽₃, ₽₃, ₽₃. 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. ₽₃ '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
APPENDIX C.

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 indubitable principle from which to bring an argument to support it." Now as to the present use of 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-
wards, we find an uninterrupted use of ओ, where respect was intended, as a substitute for र। इ. ए.

In the Kusajatakale occurs the following:

“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 ओ. Here is a specimen:

“On account of our lord the Teacher of Niwana, he having first learned the four Diána, and having also heard the tri-pitaka doctrines, and having then affirmed that thou (oba) art not his master.”

One other from the Kaviasekara will suffice:—

“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 ओ, it is believed, are derived ओ and ओ, also nouns for the second person. Although ओ does not occur in books, ओ घ nevertheless does: e. g. ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ ओ

“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 Sinhalese for the depth of its learning, and the purity of its language," "කුං" is used for the accusative plural 'you,' without any difference of termination; and it is to be apprehended that මෙ, the plural termination in මෙළෙ, and සෙළෙ, which we now use, is the result of a modern refinement. Nor do we find a termination for මෙ in the plural number, except when compounded with an honorific or another noun. මෙ and මේ are declined alike in both the numbers, and මෙ in like manner in the singular.

ඉළෙ, හුබෙ, සුඹෙ. 'Thou.'

Singular. Plural.

<table>
<thead>
<tr>
<th>Nom.</th>
<th>මෙ</th>
<th>මෙළෙ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ac.</td>
<td>කුං or මෙළෙ</td>
<td>කුං or සෙළෙ</td>
</tr>
<tr>
<td>Int.</td>
<td>කුංජීරී</td>
<td>කුංජීරී මෙළෙ</td>
</tr>
<tr>
<td>Aur.</td>
<td>කුංජීරී සෙළෙකීරී</td>
<td>කුංජීරී සෙළෙකීරී</td>
</tr>
<tr>
<td>Dst.</td>
<td>කුංජීරී</td>
<td>කුංජීරී</td>
</tr>
<tr>
<td>Ab.</td>
<td>කුංජීජීළජීජී</td>
<td>කුංජීජීළජීජී</td>
</tr>
<tr>
<td>Gen.</td>
<td>කුංජී</td>
<td>කුංජී</td>
</tr>
<tr>
<td>Loc.</td>
<td>මෙජීජීජීජී</td>
<td>කුංජීජීජීජී</td>
</tr>
</tbody>
</table>

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 Sinhalese. From මෙ, "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 කුංජීජීජී, කුංජීජීජීජී, කුංජීජීජීජීජී, කුංජීජීජීජීජී

* Lambrick's notes on To and Obawahanse, p. 46.
† From මෙ we obtain කුංජී, and the termination proper to the same in the verb in the Imperative mood singular, is කුංජී.
†† This should be කුංජීජීජී; but usage has assigned a less lengthy form by suppressing the sound of මෙ, and retaining the inflected vowel alone in කුංජී.
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APPENDIX C.

is used by superiors to their inferiors without conveying any disrespect. 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. are forms of the same word, each succeeding one conveying a degree of respect higher than that which preceded it. 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 and are produced and 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 in Singhalese, of which and are corruptions, bears a clear resemblance to the like honorifics in the cognate languages— Sanskrit, and Pali, and means 'Honor,' 'Excellency.' As to the identity of the words, and both in their significations, and in the use of them, there exists no reasonable doubt.* The interchange of and in the cognate languages of Sanscrit and Singhalese is well known (see p. iv.); and the addition of a to the rule § 22 b. is frequent, especially where the Sanscrit has an aspirate letter. Thus Sanscrit, 'a name;' Sanscrit, Singhalese, 'stream;' Sanscrit, Singhalese, 'holy writ;' Sanscrit, Singhalese, 'royal abode;' Sanscrit, Singhalese, 'meditation;' Sanscrit, Singhalese, 'power of proceeding in the air;' (compare the other words in § 22 b. together with

* " an honorific term for and which, like 'your Honor,' 'Vonsgnoria, &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.) is declined as follows:

<table>
<thead>
<tr>
<th>NOUN</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>महाराज</td>
<td>महाराज</td>
</tr>
<tr>
<td>Ac.</td>
<td>राजकीय</td>
<td>राजकीय</td>
</tr>
<tr>
<td>Ins.</td>
<td>राजस्व</td>
<td>राजस्व</td>
</tr>
<tr>
<td>Aux.</td>
<td>राज्यकीयता</td>
<td>राज्यकीयता</td>
</tr>
<tr>
<td>Dat.</td>
<td>राजान</td>
<td>राजान</td>
</tr>
<tr>
<td>Ab.</td>
<td>राजस्व</td>
<td>राजस्व</td>
</tr>
<tr>
<td>Gen.</td>
<td>राजाकीयता</td>
<td>राजाकीयता</td>
</tr>
<tr>
<td>Loc.</td>
<td>राज्यनगर</td>
<td>राज्यनगर</td>
</tr>
<tr>
<td>Voc.</td>
<td>उपमान, or उपमान</td>
<td>उपमान</td>
</tr>
</tbody>
</table>

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 अभाव.

The expression दीपक, derived from दीपक, '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 दीपक is employed to express different other relations of the person addressed; as दीपक हस्ताक्षरित लीला &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 अवाहन, sometimes written अवाहन. It is derived from अवाहन, as we think from अवाहन 'one who bears the position of,' and अवाहन 'lord.' From अवाहन we obtain अवाहन, and from it अवाहन or अवाहन; as अवाहनविनिर्देशक.

† We believe that upon such proof, few, if any, could agree with the Rev. S. Lambrick in believing that "neither अवाहनese nor अवाहनese" (the proper termination of the verb in reference to the honorific अवाहन) have any meaning at least to the mere Singhalese scholar." — To v. Obawahanse.
as an affix to names; as डुँिे or डूँिेेिेिे; संिेेिेेिे or डूँिेेिेिे; मिेेिे or मिेेिेेिेिे, &c. From it also comes डूँिेेिे्िे, a title of a lady holding a certain position in society. We must, however, not fail to notice that Mr. Clough derives the word डूँिेेिे् from डूँिेेिे् ‘offspring,’ ‘child,’ without tracing it to the root from whence डूँिेेिे् itself is derived, viz. डूँिे ‘to bear.’ Thence, people in translating the words ‘Our Lady the Queen,’ both in rendering indictments, and the prayers in the Rubric into Singhalese, have been led to adopt डूँिेेिे्ेिेेिेेिेेिे of डूँिेेिे, the word डूँिे conveying ‘daughter.’ But, it is apprehended, that डूँिेेिे्, used for ‘children,’ is a term derived from डूँिे ‘to bear;’ and therefore, may be correctly applied in the present instance to both males and females. Thus, डूँिे, * डूँिेेिे, 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.’

डूँिेेिे्ेिे 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, डूँिे, 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 ĥé and hóí

* डूँिेेिे्ेिेेिेेिे—Leeuwit our lady the Queen, &c. See selection from Sasudawa, ame p. cixvii.
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(also se according to § 55) and in Frakrit 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 स and हे (see p. 22.) as the pronouns for the third person. How far they bear an affinity to ते and अऽ in Sanscrit, except in signification, we cannot state. And whether अ 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 स 'I' and ह 'thou,' pronouns of the first and second persons, we shall not affirm. But it is apprehended that अ (स Sanscrit) is merely a pronominal adjective, like ते; whence it is believed, we obtain स and अ. This is not only attested by the fact that in the Indo-European family of languages अ (अ) bears some affinity to he, oi, hoi, &c., but also from the circumstance that its broader and more sonant vowel sound अ, or अ 'she' (vide supra, selection from Pradeepaka) is used by standard writers for the third person feminine, e. g. अ (अ) 'he' or 'that person,' &c.; अ (अ) or अ (अ) 'she' or 'that person' &c. which is now used for the third person is declined as follows:—

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom. स, or ते</td>
<td>स or ते</td>
</tr>
<tr>
<td>Ac. स, स, or म, म, म, म</td>
<td>स, स, or म, म</td>
</tr>
<tr>
<td>Ins. स and म or म and स</td>
<td>स or म</td>
</tr>
<tr>
<td>Aux. स य or ते and म य or म य</td>
<td>स or म</td>
</tr>
<tr>
<td>Dat. स, ते, or म, म.</td>
<td>स or म</td>
</tr>
<tr>
<td>Ab. स, स, or म, म</td>
<td>स or म</td>
</tr>
<tr>
<td>Gen. स, स, or म, म</td>
<td>स or म</td>
</tr>
<tr>
<td>Loc. स or ते and म or म</td>
<td>स or म</td>
</tr>
</tbody>
</table>

Note that अ is also changed into अ 'This one' म 'He.'

* अ is now used in the nominative plural; but this, as is apprehended, is incorrect.
From the above, probably, is derived the feminine pronoun निः that one' or 'she,' hence निः. And although निः in modern usage takes निः 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. निः.
Ac. निः or निः.
Ins. निः स्त्री.
Aux. निःकन्या स्त्री.
Dat. निः.
Ab. निःस्त्री.
Gen. निःत्र.
Loc. निःत्रस्त्री.

From निः and निः is produced निः 'this', निः 'she;' in like manner निः 'this' निः 'he,' is derived from निः and निः; and निः 'that' निः 'he,' from निः 'that' and निः, he. निः 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 निः' is, like the English 'self,' used in conjunction with all the pronominal nouns. As in English also निः own or self, 'is emphatical, and implies a silent contrariety or opposition,' as निः निः निः निः निः 'I dwell in my own house;' निः निः निः निः 'I did this myself;' निः निः निः 'go thyself;' निः निः निः 'It struck himself,' &c., &c.

निः 'this or that one' निः 'he;' and निः, निः 'this or that one' निः 'she,' are said to be compounds of निः this and निः (for निः) one. Whether निः is the interrogative base to which Bopp (§ 390 et seq.) refers in the derivation of several words, or a compound of the words निः and निः 'one,' we are not able positively to state; but since their plural निः, निः &c. निः, निः &c. निः निः &c. निः, निः
(as in the following declension) occur in different forms which could scarcely be believed to have sprung from any other word but දෙ ‘one,’ we are inclined to the latter opinion.

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
</table>
| Nom. දෙ | දෙමලා |}
| Ac. දෙමලා | දෙමලාලා |
| Ins. දෙමලා | දෙමලාලා |
| Aux. දෙමලා | දෙමලාලා |
| Dat. දෙමලා | දෙමලාlaus |
| Ab. දෙමලා | දෙමලාlaus |
| Gen. දෙමලා | දෙමලාlaus |
| Loc. දෙමලාlaus | දෙමලාlaus |

The honorific දෙමලාlaus is also added to the 3rd person දෙ, when by the addition of the euphonic expedient of interpolating an ආ, we obtain දෙමලාlaus දෙමලාlaus and දෙමලාlaus. In like manner we have by compounding the pronominal adjectives, දෙ and ආ, දෙමලාlaus, නෙමලාlaus, නෙමලාlaus, නෙමලාlaus, නෙමලාlaus, &c.

Speaking of a euphonic expedient in the Sinhalese, it may be remarked, that persons have often regarded දෙමලාlaus as a plural pronoun. The Rev. Mr. Selkirk, in his defence of the Cotta Version of the Scriptures, says, in reference to the දෙ in දෙමලාlaus, ‘un, however, in Sinhalese දෙ or දෙ, 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 දෙමලාlaus is added to දෙ, the singular pronoun, the ආ 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 දෙ ‘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 ya.” Now the Sin-
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Sinhalese possesses its equivalent \textit{\textbf{sē}}: but, as in Murathec, it rather signifies in Sinhalese '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. \textit{\textbf{lxxi.}}

We have already seen, at p. 22, that the Sinhalese 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.

\textbf{I Cor. XV. 1.}

Moreover brethren I to you having proclaimed ye having received ye established being good news to you I make known.

"In these sentences will be perceived the manner in which the Sinhalese 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 \textit{\textbf{which}} occurs, viz., 'The gospel, \textit{\textbf{which}} I preached;' \textit{\textbf{which}} ye received;' and \textit{\textbf{wherein (in which)}} ye stand.'

"Moreover, brethren I declare unto you the Gospel \textit{\textbf{which}} I preached unto you, \textit{\textbf{which}} also ye received, and \textit{\textbf{wherein ye stand}}.

"The epithets used in the Sinhalese for the first of these expressions are, '1-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."
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.

"He, who, on-all things perishing does-not-perish, is-
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uperior to that (which is) visible, and of another nature,
invisible, eternal."

This is likewise the case in Pali. Take for instance, the
passage which we extracted at p. clxxi.

"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 Sinhalese. 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.

eə like the cognate Sanscrit eə sva, 'his,' signifies also
'own,' and can be applied to all the three persons. (Bopp § 408.)
In this respect eə is similar, but not equally expressive.
eə 'this,' and eə, eə, 'that,' are demonstratives, having
nice distinctions in their application. Mr. Lambrick says, "As
eə with its derivatives, is appropriated to represent a person
or thing near to the speaker, so eə with its derivatives is
 appropriated to represent a person or thing near (opposite
to) the person spoken to; and eə, with its derivatives, is
appropriated to represent a person or thing at a distance
from both the persons in conversation. The fourth eə, 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
those in the Sinhalese 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 ا Sanscrit, and ا Singhaiese. In the same order we now lay before our readers the following; ا ا ا‘all’; ا ا‘one;’ ا ا ‘one of two;’ and ا ا ا‘one of many ا ا‘other;’ ا ا ا‘other’

[The original signification of this term is in modern usage found altered into ‘remaining’ i.e. ‘other’]; ا ا ‘which of two;’ and ا ا‘which of many ا ا‘two;’ ا ا‘half’ ا ا‘few;’ ا ا‘other’

[which is also now used in a sense different from the interrogative]; ا ا‘all’ ا ا‘all’

LOCALITIES,
in the Sanscrit, also bear a great affinity to those in the Sinhalese; e.g. ا ا‘prior’ ا ا‘East’ ا ا ‘after’ ا ا‘posterior’ ا ا‘West’ ا ا‘right’ ا ا‘South’ ا ا‘subsequent’ ا ا‘North’ ا ا‘outer’ ا ا‘interval’]

INTERROGATIVES.

“The interrogative bases in Sanscrit are three, according to the three primary vowels, viz. ا، ا، ا.” (Bopp, § 386.) This is also the case in the Singhaese. From ا ا we get ا ا‘what’ ا ا‘which’ ا ا‘who;’ from ا ا ا‘what’ and ا ا [which is ا ا in Sanscrit], ‘some one,’ ‘any one’ ‘certain one;’ and from ا ا ا‘what’ و ا‘Who’

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**Singular.**

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**Loc.**

Many other interrogatives may be declined in like manner, with a slight alteration; කැකුණු, අතී, 'what,' &c.

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Notes 8 and 9.—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. කාලිය—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. කාලියෙන් මෙවැනි කෘතියේ 'Always meditate upon the three attributes.'

2. කාලිය—'more,' an adverb; as කාලියෙන් මෙවැනි කෘතියේ 'There were *more* than a thousand sons of the emperor.'

3. කාලියෙන් කාලියෙන්—'again and again,' 'frequently'—an adverb.

4. කාලිය—like කාලිය in Pali, and කාලිය in Sanskrit—an adverb meaning 'again,' as කාලියටෙක් *힌ිතුව, and* කාලියටෙක් *힌ිතුව; By reason of ignorance do [the ignorant] *again and again* whirl themselves in metempsychosis.'—Kāv-silumina.

5. කාලිය—like කාලිය in Pali, 'soon' an adverb; as කාලියටෙක් *힌ිතුව, and* කාලියටෙක් *힌ිතුව, and 'The splendid women *soon* descended.'—Kaviasekare.

6. කාලිය—like කාලිය in Sanskrit, 'slowly,' an adverb, equivalent to කාලිය in Pali, as කාලියටෙක් *힌ිතුව, and 'The lovely woman *slowly* performs her journey.'

* For a correct definition of the Sinhalese term which we have here rendered 'metempsychosis,' see කාලියෙන් in Clough's Dictionary.
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7. yath—same in Pali and Sanscrit—means 'and,' 'together,' 'with,' 'like unto,' as यथस्सत्ति see p. 48. This is sometimes abbreviated into य or स्ति; as तत्त्वस्ति see p. 30. 'who is like unto Budha?' see p. 30.

8. यथ—another form of the last; as उद्धिन्ता 'Having met with a misfortune like this.'

9. यथ—'much,' 'greatly,' 'very;' as यथो 'very round,' यथो 'very red.'

10. यथ—'thus,' 'so,' 'finis.' It is the same in Sanscrit and Pali. See Amarakosha, e.g. यथो 'end of the investigation touching the letter य.' —Sidath' Sangara.

11. यथ—'but.' It is differently written; thus यथ, यथेत; see Introduction.

12. यथ—and 13 य. 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 यथ and यथ.

By transposing the letters, however, we obtain यथ, equal to the Sanscrit यथ (see Wilson's Grammar, p. 95) 'longtime;'

e.g. यथार्धात यथास सः यथार्धात यथास यथार्धात यथास यथार्धात; see p. cxii.

14. यथ—'for यथ 'early,' 'in the commencement;' as यथार्थेत यथायथेत 'There was king Pathiraja in the commencement of the battle.'

15. यथ—'conjointly,' 'amidst;' as यथार्थेत (यथ) यथेत यथेत 'O Selalihini! amidst thy fellows.' See Introduction.

16. यथ—In the SidathSangara this word is found divided into two, यथ and यथ; but we have reason to believe that they are but one indeclinable adverb, conveying

* Although यथ and यथ occur in the SidathSangara as two words; yet we think the writer meant to give one particle, which both those words constitute, viz. यथ, and which as in Sanscrit (see Wilson's Gram: p. 98.) means 'hastily,' 'precipitately;' as यथार्थेत यथार्थेत यथार्थेत यथार्थेत 'The king hastily adorned the throne.'—Kawandaman.
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the signification 'slowly,' 'gently;' as ध्येय 'The crab gently gripped the tip of (his) tail.—Muvadendava.

Note—The prepositions अ, स, ए, ए, ए, will be found translated under the head of prepositions, which see infra.

Note 2.—p. 23.

The following are also amongst the Indeclinables which we omitted to translate:

1. त्री—A particle in composition equal to preme in 'supreme;' as द्वीप 'the illustrious of a supreme race.'—S. basita. It is remarkable that Piyummal niganduca gives त्री alone without the final स.

2. त्री—'away,' 'apart from;' as त्री 'partially apart from the water.'—Guttla.

3. त्र—is an inflexion chiefly, the termination of the past participle; त्री 'Having the shoulder of an habitation, the constant abode of Lakshmeep.'—Selalihisandese.

4. क्षत्र—'like,' as क्षत्र 'The speech uttered by trolling (his) double tongue.'—Kaviasekare.

5. एदो—is an expletive which adds nothing to the sense; and it is frequently found in the beginning of a sentence. e. g. एदो 'I have not seen another similitude in the three worlds.'—Pratibarya Sataka.

6. एदो—an expletive like the last*—e. g. एदो 'I have not seen another similitude in the three worlds.'—Pratibarya Sataka.

7. एदो—'if,' a conjunction, e. g. एदो 'if so.'

* It is sometimes an adverb, when like एदो in the Sanscrit and Pali, it means 'certainly.'
8. 𑆇𑆔 ‘Save,’ ‘except;’ as 𑀣𑀯𑀲𑀢𑀦𑀦𑀲𑀦 ‘the envious?—see p. 29.
9. 𑀸𑀳 ‘other,’ e. g. 𑀣𑀱𑀳𑀦 ‘that it belongs to other people.’—Kaviasekara.
10. 𑀪—an inflexion of a recital signification, † as 𑀤𑀦 ‘The king has first alighted from the elephant.’
11. 𑀨—Same as the last; as 𑀦𑀦𑀲𑀦 ‘The ascetic has gone in his habit of alms-seeking.’
12. 𑀨 ‘is the reciting form of a word; e. g. 𑀦𑀦 ‘It is said that I am thy son; it is said that thou art my father.’—Sarwagnha-Guna-alankāra.
13. 𑀨—Same as the last; but this is more frequently used in reciting a past event; e. g. 𑀦𑀦 ‘It is said that he is gone.’
14. 𑀪—has the same signification that 𑀣 has in Pali and Sanscrit; and means ‘also,’ ‘and’ ‘moreover;’ e. g. 𑀦 ‘the bindua is also proper.’—Sidath-Sangararoa. It seems that anciently the word 𑀦 was used instead of 𑀪, as 𑀦𑀦𑀦 ‘Of both the temples Segiri and Abayagiri.’—Inscription at Mihintalla.
15. 𑀪 ‘Self:’ as 𑀦 ‘I myself; ‘very;’ as in 𑀦 ‘this very day;’ ‘alone;’ as 𑀦 ‘the illustrious alone will obviate.—Subasita.
16. 𑀨—A negation equal to ‘ne,’ ‘un,’ ‘non’ and ‘in’ as 𑀦 ‘not make.’ It is sometimes changed into 𑀨𑀦 ‘not-done; sometimes into 𑀦, as 𑀦 ‘not-given; sometimes into 𑀦, as 𑀦 ‘guiltless’ and into 𑀦, as 𑀨 ‘without being given.’ Here we may give the indeclinable particle 𑀦 ‘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. तथा 'what,' also written तथा: e. g. तथा यद्यपि 'wherefore hidest thou behind the horizon?' Perakumba-Siritha. तथा 'what signifies?' Sidath Sangara. This is sometimes changed into त, as तत्काल 'at what period of time?'

18. तथा, 'or': e. g. तथा तथा तथा तथा तथा तथा 'Either for the purpose of forming the roots (into words), or otherwise.'—Sidath Sangaravaka, p. 9.

19. तथा—'Any-like,' 'so that,' 'if any,' e. g. तथा तथा तथा तथा 'If in any manner a citizen of Benares.'—Kaviasekara.

20. तथा—'like that,' 'so,' 'if so,' e. g. तथा तथा तथा तथा तथा 'Lord, if so (like that) be it.'—Guttilla.

21. तथा—'like this,' 'so,' 'thus,' e. g. तथा तथा तथा तथा तथा तथा तथा 'when our Bôsat thus (like this) preached.'—Guttilla.

22. तथा—'And,' 'also,' 'with,' as तथा तथा तथा 'both he and I.' This word is frequently uttered तथा. See examples of this in the selection from Pansiapanasjateka extracted in the Introduction, p. clxxviii.

23. तथा—'to-day,' as तथा तथा तथा तथा तथा तथा तथा 'O Brahmin! say not that we did not tell you what to-day (this day) will bring forth.'—Kaviasekara.

24. तथा—'the other day,' as तथा तथा तथा तथा तथा तथा तथा—See Introduction, p. lxxi.

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:

री 'continually,' an adverb.
री 'adjacently,' 'continually,' an adverb.
री 'much,' an adverb: see Fiyummal Niganduva.
री 'very much,' an adverb.
री 'moreover.'
री 'soon.'
री or री 'again,' 'after,' 'next.'
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sometimes සැමි "why," "wherefore."
බන්ධී "besides," "moreover."
කොළබඳ ල ලං "soon."
සැමි, පිළිතුර කියාභාවය ම. අංකය.
කොළබඳ "before," "in front of."
කොළබඳ "very," පිළිතුර කියාභාවය ම. අංකය.
කොළබඳ "now."
කොළබඳ ලකු "alone," "lonely."
කොළබඳ "like," අටර "Like unto the
great pericarpium of a golden Lotus." —Muraadew'dawu.
කොළබඳ, පිළිතුර කියාභාවය ම. අංකය.
කොළබඳ ලකු "continuously," "incessantly."
කොළබඳ ලකු "then."
කොළබඳ. පිළිතුර කියාභාවය ම. අංකය.
කොළබඳ "yes."
කොළබඳ "how."
කොළබඳ, කොළබඳ "why," "wherefore."
කොළබඳ "what."
කොළබඳ "who."
කොළබඳ ලකු ලකු "but," "although," "nevertheless."
කොළබඳ ලකු ලකු කොළබඳ ලකු ලකු කොළබඳ කොළබඳ ලකු ලකු කොළබඳ "an adverbial particle having the signification of
"no," as මාත්‍ය කොළබඳ කොළබඳ කොළබඳ "may he not be teased."
කොළබඳ "no," "ne," "not," "un," "non," "dia."
කොළබඳ කොළබඳ කොළබඳ කොළබඳ කොළබඳ කොළබඳ කොළබඳ "continuously."
කොළබඳ කොළබඳ කොළබඳ කොළබඳ කොළබඳ කොළබඳ "continuously."
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කොළබඳ කොළබඳ කොළබඳ කොළබඳ කොළබඳ කොළබඳ "if not," or "either;" පිළිතුර කියාභාවය ම. අංකය.
කොළබඳ "soon."
කොළබඳ කොළබඳ "soon."
කොළබඳ "yet," "still."
කොළබඳ "and," "moreover," "furthermore."
කොළබඳ කොළබඳ කොළබඳ කොළබඳ "expletive," used with feminine nouns.
කොළබඳ කොළබඳ කොළබඳ කොළබඳ කොළබඳ කොළබඳ කොළබඳ "an expletive used with a plural noun of either mas-
culine or feminine gender.  See note p. 27.

an expletive used with a noun of the singular number, and of the masculine gender.

- 'till,' 'until.'
- 'continuously.'

is given in the *Piyummaliganduva* as a synonyme of *a*, which see.

- 'by day.'
- 'far off,' 'distant.'
- 'soon.'
- 'always,' 'continually.'
- 'always,' 'continually.'
- 'soon.'
- 'like.'
- 'soon.'
- 'once,' 'together.'
- 'always.'
- 'very.'
- 'and,' 'with.'

see ।

- 'save,' 'except.'
- 'again,' 'after.'
- 'for' or 'for the purpose of.'
- 'again.'
- 'before,' 'in front of.'
- 'greatly.'
- 'very much,' 'abundantly.'

see ।

- a particle equivalent to 'I say,' more particularly used in the Kauian country.

- 'around,' 'entirely,' has the signification of in Sanscrit.

- 'soon.'
- 'or,' 'either.'
- 'again,' 'but how,' 'but who.'
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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.

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.

qe a. 'much' qe in Elu or Singhalese; see Piyummal-niganduwa.

qe 'before, in front of' a. qe in Elu.

qAc 'very much' a. qAc e.

qAc 'to-day' a. qAc e.

qAc 'moreover' a. qAc e.

qAc 'so, thus, its' a. qAc e.

qAc 'yes,' e 'so be it' a. qAc e.

qAc 'certainly' a. qAc e., in which it is sometimes an expletive.

qAc 'for a long time' a. qAc e.

qAc 'by day' a. qAc e.

qAc 'far off, distant' a. qAc e.

* This is 'an inceptive mystical term prefixed to prayers and charms;' and its affinity to 'amen' is obvious.
APPENDIX C.

'no, not' a. ən e. *ide supra.
many, various' a. ənəə e.
'after, afterwards, behind' a. əp e.
again' a. əp e.
'before either in place or time' a. əp e.
greatly, violently, forcibly' a. the same in e.
'again, repeatedly, much, abundantly' a. əpə ə.
'properly' a. əp e.
'like, as' a. əp or əp e.
'once, together' a. əp e. see Appendix A. § 13.
'always' a. əp e.
'always' a. is the same in e.
good, excellent, very' a. əp e.

INTERJECTIONS

in the Sinhalese, as in all the languages in the world, present a singular concurrence. We shall divide them into words expressive of

Joy—as qəə pronounced by suppressing the full sound of q, ehe! hey! qəə [borrowed from Europeans] hurrah! instead of əw—'bravo,' 'encore.'

Grief—as qə, qəə, qəə, qəə, qəə, qə, qə, qəəə ah! alas!

Wonder—qəə, and a yawn which cannot be expressed,
ə, qəə, oh! ah!

Dislike—əə, q, q, qə, qə pahaw! pugh!

Laughter—qə, qə, hai! hai!

Desire of attention—əə, əə hi! hallow!

Weariness—qəə, ə, heigh ho!

Desire of silence—qəə, qəə hush!

Deliberation—q, ə hum!

Exultation—qəə well! qəə hurrah!

Pain—qəə, q, qəə, qəəə, qəəə oh! ho! ah! əə death!
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Greeting—_hello welcome!
Disappointment—_disappointed
Prevention—_stop hold!
Surprise—_shocked [derived from Pali] ah!
Horror—_dead death!

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Note (1) 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. \(\text{स्} \) \(\text{र्} \) —_passing, going over; as \(\text{स्} \) 'pre-eminent' \(\text{र्} \) 'passing over.'
2. \(\text{स्} \) \(\text{त्} \) —_de, sub, subter; as \(\text{त्} \) 'defeated.'
3. \(\text{क्} \) \(\text{र्} \) —_away; as \(\text{र्} \) 'distanced shadow.'
4. \(\text{व्} \) \(\text{स्} \) —_with, con; as \(\text{स्} \) 'conjoint.'
5. \(\text{क्} \) \(\text{र्} \) —_after, like; \(\text{र्} \) 'informed in like manner.'
6. \(\text{स्} \) \(\text{स्} \) —_in, ne, contrary; as \(\text{स्} \) 'apless.'
7. \(\text{स्} \) \(\text{स्} \) —_in, un, dis; as \(\text{स्} \) 'unbelief.'
8. \(\text{स्} \) \(\text{स्} \) —_aspect; \(\text{स्} \) 'new form.'
9. \(\text{स्} \) \(\text{स्} \) —_ad, re; as \(\text{स्} \) 'love.'
10. \(\text{स्} \) \(\text{ाः} \) —_over, above, together; as \(\text{ाः} \) 'chapter.'
11. \(\text{स्} \) \(\text{ङ्ग्} \) —_good, well; as \(\text{ङ्ग्} \) 'good-eyed female.'
12. \(\text{स्} \) \(\text{स्} \) —_up, above, super; as \(\text{स्} \) 'up risen.'
13. \(\text{स्} \) \(\text{स्} \) —_to, unto, ad, near to; as \(\text{स्} \) 'approach.'
14. \(\text{स्} \) \(\text{स्} \) —_circum, round about; as \(\text{स्} \) 'completion.'
15. \(\text{स्} \) \(\text{स्} \) —_near to, less than; as \(\text{स्} \) 'mediocrity;' \(\text{स्} \) 'living near to.'
16. \(\text{स्} \) \(\text{स्} \) —_ab, dis, ex, from, away, off; as \(\text{स्} \) 'ablative;' \(\text{स्} \) 'separated from.'

* We have mistranslated this word at p. 83. Instead of \(\text{स्} \), "separated from, disjunct, away—" read "passing from, over, departing away."
We supply the following examples, illustrating the inflexions of the Genitive case, which are omitted in the text.

1. राष्ट्र (राष्ट्र) गणेश श्रीमती—Saturn is the Son of Iru (Sun.)
2. श्रीमती (राष्ट्र) गणेश श्रीमती—Krishna is the husband of Sriwami.
3. श्रीमती (राष्ट्र) गणेश विवि—Moon is the relation of the white water Lily.
4. श्रीमती (राष्ट्र) गणेश विवि—The Demigods are the enemies of Gods.
5. श्रीमती (राष्ट्र) गणेश विवि—Brahma is the teacher of (those of) the world.
6. त्रिश्रीमती (राष्ट्र) गणेश विवि—The Sun is the friend of Lotuses.
7. त्रिश्रीमती (राष्ट्र) गणेश विवि—(The world of Gods) Heaven is the residence of the virtuous (merit workers.)
8. त्रिश्रीमती (राष्ट्र) गणेश विवि—Brahmāpati is the teacher of the Gods.
9. त्रिश्रीमती (राष्ट्र) गणेश विवि—Let the heart of teachers be won.
10. त्रिश्रीमती (राष्ट्र) गणेश विवि—Destroy the pride of enemies.
11. त्रिश्रीमती (राष्ट्र) गणेश विवि—Boundless are the virtues of Budhas.

* Professor Wilson has shown another preposition, which makes the number of inseparable prepositions in Sanskrit 21 instead of 20. See our remarks thereon in a note at p. 33.
Learn the doctrines of Rishaée.

Take (believe) not the word of women.

How can the enemy of the powerful prosper?

Be wishful of the habits of Pandits.

Be mindful of the doctrines of teachers.

The words of Pandits are true.

Regard the frailties of women.

Note*—p. 48.

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 Sinhalese are the (10+2) twelve vowels either with or without modification, and the consonants ṣ, ṣ̄, ọ, and ọ, inflected with the ten vowels given in the Sidathasangara.

A synopsis of the Case-affixes.

Nom. { a. ṣ, ṣ̄, ṣ̄, ṣ̄.
        p. ṣ̄, ṣ̄.

Ac. { a. ṣ̄, ṣ̄, ṣ̄, ṣ̄, ṣ̄, ọ, ọ, ọ, ọ, ọ.
        p. ṣ̄, ṣ̄, ṣ̄, ṣ̄, ṣ̄, ṣ̄, ṣ̄, ṣ̄.

* Note ṣ̄ is sometimes changed into ṣ̄̄.
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Ins. \{ \text{s. ถ, อ, ข, ค, ล, พร} \} \text{com. ใหม่.}
\{ \text{p. ถว, อว, ผว, คว, ควร} \}

Aux. \{ \text{s. ถว, ถวว, ผว, ผวว, ควว} \} \text{com. จนว.}
\{ \text{s. ถว, ถวว, ผว, ผวว, ควว} \}

Dat. \{ \text{s. ถว, อว, ผว, ผวว, ควว} \} \text{com. จนว,}
\{ \text{p. ถว, อว, ผว, ผวว, ควว} \}

Ab. \{ \text{s. ถว, อว, ผว, ผวว, ควว} \}
\{ \text{p. ถว, อว, ผว, ผวว, ควว} \}

Gen. \{ \text{s. ถว, อว, ผว, ผวว, ควว} \}
\{ \text{p. ถว, อว, ผว, ผวว, ควว} \}

Loc. \{ \text{s. ถว, อว, ผว, ผวว, ควว} \}
\{ \text{p. ถว, อว, ผว, ผวว, ควว} \}

Voc. \{ \text{s. ถว, อว, ผว, ผวว, ควว} \}
\{ \text{p. ถว, อว, ผว, ผวว, ควว} \}

Note (*) at p. 45.

This, according to the commentator, is a passage taken from the poem called the Asakda, 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. Tudawe, as a Sinhalese 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
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be perfectly satisfied. येन (he or she) 'has extinguished' ना 'the continuance' असिर्वाद: 'of the ills of the flesh;' येन 'and has ceased' असिर्वाद 'to be pleased' असिर्वाद '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. Asakdā must have been a poetical version of one of the Incarnations of Budha, and the only one which answers to the 'Asankawati Jātahe.' 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 भद्रपीति 'blue-lotus-eyed-female' (see § 5.), is split at the middle of the verse.
"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 अर्धम, which are permuted into one (see § 2.), are found split into two:—

3. Example, shewing that the affix अ is removed from the root अर्ह. (see § 7.)

4. Example, shewing the post-position भाग separated from the noun which it governs.
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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 विद्या from the word which it governs: as विद्याविद्या शास्त्रादि.

"Kind and discreet friend! Since it is 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 स्वभाव, 'famous,' is divided into two, so that it conveys to the ear the meaning of two words,—स्व 'exposed,' and भाव 'stranger.'

"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."

*This word in the Sinhalese is विद्या. It is a fabulous animal the vehicle of Krishna. Mr. Colebrooke in his Amarakoeha translates विद्या, the Sanscrit of the above term, thus: "Variously described as a gigantic crane or vulture, or an eagle."—p. 3.
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 Svabhāsalankāra, nearly the same as the Dandialankāra (or Kavyādarsha)* in Sanscrit, and Svabhādālankāra 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 $\text{चेतस}$ Matasālūtva, or "energy produced by smoothness of expression," cannot be exemplified in Singhalese from the want of aspirate letters to contrast

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* Dandi is supposed to be the author of Dasa kumāra 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 Dandialankâra: अनाङ्कनायाम् अंकनस्यफळस्य एकाह “A garland of jasmines surrounded by sweets-loving bees.”

2. Called साहित्य Pahan, or “energy by reason of clearness,” is produced by the use of ordinary and easy expressions; e. g. सोऽहतापतिः: विनयमात्मकदरात्—
“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; साहित्यविनायकः तस्मात्—
“The moon with its legible mark illumines like a new-white expanded blue lotus.”

3. The next is called समासवृत 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; एव प्रेमादृष्टान्तः: न विनयमात्मकार्य—
“The breeze from the Malayamountain which echoes the notes of the Indian cuckoo, nears me.” Secondly, एव प्रेमादृष्टान्तः: न विनयमात्मकार्य—
“Cooled by the drops produced from the delightful water-fall.” † Thirdly, एव प्रेमादृष्टान्तः

* 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 Dandialankâra); 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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“...The gentle breeze from the Malayâ 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 මියරු 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] — හික්කිස්ස සෙන්දානගීස් මියරු විශේසියිස්: මියරු විශේසියිස්. “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.] මියරු බොහෝ විශේසියිස් : මියරු විශේසියිස් “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; නැතියට මැති මැති මැති මැති මැති මැති හා “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.
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 Caesar's body, his object being to excite horror, Shakespeare puts into his mouth the most particular expressions; 'those honorable men (not, who killed Caesar, but) whose daggers have stabbed Caesar.' *

5. The fifth ṣūkumara, 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: "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 Swabhásasalankara. In the Sidath' Sangarawa, the same sentiment is given, but conceived in obscure expressions, with a view to illustrate the reverse of this rule—obscenity. "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.

* Whately on Rhetoric, p. 262.
† See Whately on Rhetoric, part iii. chap. 1 § 2.
7. यस्मात् उलारा, energy produced by, what Dr. Campbell calls, “the most interesting circumstance distinguished.”

8. The next is called ओथा, 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.

“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 Singalese, 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. दनाकल, 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. 45, and remarks ante p. 179.
tellelible alike to the ignorant and to the learned; e. g.

"O hermit! If one like thee rest the splendour of thy two pure feet in any place, the same will be thy habitation."

10. Samādi, 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.

"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."—Kāvīśekhara.

2. When form is attributed to any thing without form:

"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."—Guttla.

* At length Erasmus, that great injur’d name,
   (The glory of the priesthood, and the shame !)
   Storm’d the wild serren of a barbarous age,
   And drove those holy Vandals off the stage.—Pepw.
   † See Dr. Campbell’s Philosophs of Rhetoric, p. 483.
   ‡ For the meaning of this word, see note at p. xcviil.
APPENDIX C.

Note *—p. 97.

DECLENSIONS.

Sing. House.

<table>
<thead>
<tr>
<th>Nom. .TextBox</th>
<th>Plur. edTextBox</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emacs House.</td>
<td>Emacs Houses.</td>
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</tbody>
</table>

Ac.  Emacs or  Emacs House.  Emacs Houses.  


Dat.  Emacs To House.  Emacs To Houses.  

Ab.  Emacs or  Emacs From House.  Emacs or  Emacs From Houses.  


Loc.  Emacs or  Emacs In House.  Emacs or  Emacs In Houses.  

Voc.  Emacs O House!  Emacs O Houses!  

Flower.

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<thead>
<tr>
<th>Nom. TextBox</th>
<th>Plur. TextBox</th>
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<tbody>
<tr>
<td>Flower.</td>
<td>Flowers.</td>
</tr>
</tbody>
</table>

Ac.  Flower.  

Inst.  In A By Flower.  

Aux.  In A, or  In A With Flower.  

Dat.  In A To Flower.  

Ab.  In A From Flower.  

Gen.  In A Of Flower.  

Loc.  In A, or  In A In Flower.  

Voc.  O Flower!  

O Flower!  

Note *—p. 100.

THE FEMININE FORM OF THOU.

Thou’—feminine.

<table>
<thead>
<tr>
<th>Nom. TextBox</th>
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<tbody>
<tr>
<td>Thou.</td>
<td>Ye.</td>
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</tbody>
</table>

Ac.  Thou or  Thou.  Thou.  

Inst.  By Thee.  

By Thee.  

By You.  

* This is sometimes written  and the Dative  Emacs.
APPENDIX C.

Singular. Plural.

Aux. ऐम ऐम With Thee. ऐम ऐम With You.
Dat. ऐम To Thee. ऐम To You.
Ab. ऐम From Thee. ऐम From You.
Gen. ऐम They. ऐम Your.
Loc. ऐम In Thee. ऐम In You.

Note *—p. 100.

CONJUGATIONS OF VERBS.

To do, or make.

Active Voice.

[This may be regarded as the]

INDICATIVE MOOD.

Present Tense.

1. ऐम I do. 1. ऐम We do.
2. ऐम Thou dost. 2. ऐम Ye do.
3. ऐम He does. 3. ऐम They do.

Note that ऐम is occasionally changed into ऐम, ऐम, and ऐम; and ऐम into (see § 48) ऐम, ऐम, and ऐम; note also that in modern practice ऐम is changed into ऐम; and ऐम usually assumes ऐम, ऐम, and ऐम. See § 45, and note.

Past Tense.

1. ऐम I did. 1. ऐम We did.
2. ऐम Thou didst. 2. ऐम Ye did.
3. ऐम He did. 3. ऐम They did.

Note that ऐम is changed into ऐम; ऐम into ऐम, ऐम, ऐम, ऐम, and ऐम, see § 48. ऐम may be changed into ऐम, ऐम; see § 44; and not unfrequently in practice into ऐम and ऐम.

* ऐम is sometimes also changed into ऐम. (See Vibh Maldam, § 17.) The latter is a recitative from of the verb, and conveys 'It is said we did.' As, ऐम 'It is said that he went.' This form of the verb answers to the second preterite in Sanscrit. In ancient books, however, a ऐ instead of ऐ, is found in the recital form. E. G. In the passage ऐम ऐम ऐम by Mr. Lambrick in his Pamphlet on To v. Obedience, the young Prince Râhule is represented to have insped the unintelligible things he had heard from others — 'It is said that I (am) thy son—it is said that thou (art) my father.'
APPENDIX C.

Future Tense.

Singular.                  Plural.
1. I shall do.            1. We shall do.
2. Thou shalt do.         2. Ye shall do.
3. He will do.            3. They will do.

Note that I is changed into I, and He into He; and may be altered into He; see § 43; and is also altered into and He, see § 46 and note.

Causal Mood,

See Rule, § 50.

Present Tense.

1. I cause to do.          1. We cause to do.
2. Thou causest to do.     2. Ye cause to do.
3. He causes to do.        3. They cause to do.

Note that the forms above given for the second person are obsolete, and that in the first person is changed into.

Past Tense.

1. I caused to do.         1. We caused to do.
2. Thou caused to do.      2. Ye cause to do.
3. He caused to do.        3. They cause to do.

Note that is changed into , and ; and into and : also into and ,

Future Tense.

1. Shall cause to do.      1. Shall cause to do.
2. Shall cause to do.      2. Shall cause to do.
3. Shall cause to do.

Note that may be changed into and , and into . Also into and .

Imperative Mood.

See Rule, § 51.

2. Do Thou.               3. Do Ye.
3. Let Him do.
APPENDIX C.

Note that the third person plural does not properly possess the Imperative; but _IDS is changed into _IDS—and _IDS into _IDS. The modern usage of the Imperative in the Sinhalese, which admits of a diversity of honorifics, embraces all the following _IDS, _IDS, _IDS, _IDS, _IDS, _IDS &c. &c.—see Introduction, p. lixiv.

BENEDICTIVE MOOD.

See Rule, § 52.

Singular.                          Plural.
1. _IDS May I do.                1. _IDS May we do.
2. _IDS Mayest thou do.          2. _IDS May ye do.
3. _IDS May he do.               3. _IDS May they do.

CONDITIONAL MOOD.

See Rule, § 54.

1. _IDS If I thou or he do.
2. _IDS If I, thou, or he did.
3. _IDS If I, why, or he did.

Note that _IDS may be changed into _IDS, and _IDS into _IDS.

PARTICIPLES.

See Rule, § 55.

Present.                          Past.
_IDS Doing.                      _IDS Having done.
_IDS

Note that _IDS and _IDS are used as in the following sentence _IDS _IDS _IDS: "Having made obeisance unto the three gems," &c.—Yogadharan. _IDS _IDS _IDS _IDS _IDS "Having made obeisance unto Budha."—Elu Prosody.

INFINITIVE.

_IDS or _IDS. To do.

Note that this is regarded as an indeclinable noun.
APPENDIX C.

PASSIVE VOICE.

Note that in the modern use of the Passive Voice the inflexional expedient proper to the Sinhalese 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 INFXLEXIONAL.

**Singular.**

<p>| | |</p>
<table>
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<tbody>
<tr>
<td>I am made, &amp;c.</td>
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<td>2.</td>
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**Plural.**

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THE AUXILIARY.

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<td>2.</td>
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<td>3.</td>
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Past Tense.

THE INFXLEXIONAL.

<p>| | |</p>
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<tbody>
<tr>
<td>I was made, &amp;c.</td>
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<tr>
<td>1.</td>
<td>1.</td>
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<tr>
<td>2.</td>
<td>2.</td>
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THE AUXILIARY.

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<td>2.</td>
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<td>3.</td>
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Future Tense.

THE INFXLEXIONAL.

<p>| | |</p>
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<tbody>
<tr>
<td>I shall be made, &amp;c.</td>
<td></td>
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<tr>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
<td>3.</td>
</tr>
</tbody>
</table>

* The different changes in spelling which these undergo must be learned by observation, and according to the usage of standard writers.
APPENDIX C.

THE AUXILIARY.

Singular. Plural.
1. മാറ്റ മാറ്റിയിരിക്കുന്നു. 1. മാറ്റ മാറ്റിയിരിക്കുന്നു.
2. മാറ്റ മാറ്റിയിരിക്കുന്നു. 2. മാറ്റ മാറ്റിയിരിക്കുന്നു.
3. മാറ്റ മാറ്റിയിരിക്കുന്നു. 3. മാറ്റ മാറ്റിയിരിക്കുന്നു.

Causal Mood.

Present Tense.

THE INFLEXIONAL.

I am caused to be made, &c.
1. മാറ്റിയിരിക്കുന്നു. 1. മാറ്റിയിരിക്കുന്നു.
2. മാറ്റിയിരിക്കുന്നു. 2. മാറ്റിയിരിക്കുന്നു.
3. മാറ്റിയിരിക്കുന്നു. 3. മാറ്റിയിരിക്കുന്നു.

Past Tense.

THE INFLEXIONAL.

I was caused to be made, &c.
1. മാറ്റിയിരിക്കുന്നു. 1. മാറ്റിയിരിക്കുന്നു.
2. മാറ്റിയിരിക്കുന്നു. 2. മാറ്റിയിരിക്കുന്നു.
3. മാറ്റിയിരിക്കുന്നു. 3. മാറ്റിയിരിക്കുന്നു.

Future Tense.

THE INFLEXIONAL.

I shall be caused to be made.
1. മാറ്റിയിരിക്കുന്നു. 1. മാറ്റിയിരിക്കുന്നു.
2. മാറ്റിയിരിക്കുന്നു. 2. മാറ്റിയിരിക്കുന്നു.
3. മാറ്റിയിരിക്കുന്നു. 3. മാറ്റിയിരിക്കുന്നു.
APPENDIX C.

THE AUXILIARY.

Singular.    Plural.
I shall be caused to be made.  
1. හමුහසින්හන.  1. හමුහසින්හන. 
2. හමුහසින්හනිය.  2. හමුහසින්හනිය. 
3. හමුහසින්හනිය.  3. හමුහසින්හනිය. 

BENEDICTIVE MOOD.

THE AUXILIARY.
May I, or let me be made, &c.
1. යාරා බ්‍රහ්‍යම්.  1. යාරා බ්‍රහ්‍යම්. 
2. යාරා බ්‍රහ්‍යම්.  2. යාරා බ්‍රහ්‍යම්. 
3. යාරා බ්‍රහ්‍යම්.  3. යාරා බ්‍රහ්‍යම්. 

IMPERATIVE MOOD.

THE INFLEXIONAL.    THE AUXILIARY.
Do thou be made, &c.    Do thou be made, &c.
ිංසීමු මෙයින.    යාරා බ්‍රහ්‍යම්; යාරා බ්‍රහ්‍යම්. 

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-drope besprent the sky
With star-light glittered and rejoiced on high! — J. E. B.
APPENDIX C.

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 Pansipanas Jātaka may easily master Kusajātaka, [1] Subāsite, [2] or Lāwodasangrahawa:[3] but why Dampiāwa was selected in preference to Amāwatura, [4] or Pradeepikāwa, [5] or Pūjiwali, [6] or Dalādwangase, [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. cclii.
[2] A poem by the same writer as the last.
[3] See our notice of this work at p. ccl.
[5] Another work by the same writer as the last, noticed by us at p. xxv.
APPENDIX C.

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 Sinhalese books which are here enumerated:

1. *Balaprapadu* (edition of 1847,) is a little work in two parts printed at the Wesleyan Mission Press, in English and Sinhalese, 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 Sinhalese. From it we select the following specimen:

   “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 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 Sinhalese 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-
APPENDIX C.

dying the Singalese. For obvious reasons we refrain from a critical notice of them.

4. Dampiáwa * is a translation made from the Pali into Singalese 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 Buddhism. We select the following specimen therefrom.

* There is also a Sanne or paraphrase into the Singalese.

* Sic in orig.
APPENDIX C.

“...The significations of the stanzas contained in Dampiyawa, which was preached by Budha, the chief of the whole world is briefly translated into the Sinhalese [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.
APPENDIX C.

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 Acura; † 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 Pansiparanajatake is the largest book extant in Singhalese. It contains, as its name imports, "the history of 550 Incarnations" of Goutama. 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. 10s. to £15. It is, however, not easily procuabla.

6. The Tupawansa is a Singahalese 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 7s. 6d. Its style is unexceptionable;—see a specimen at p. clxxv.

7. The Rajawalia 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. lxxvi.) It is easily procurable, probably at an expense of 6s.

* See मोक्ष पद्धति in Clough’s Dictionary.
† A detestable order of devils or spirits; see भल्ल 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.
APPENDIX C.

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 Sinhalese.
The Bala Prahbodena.
Histories published by the School Commission.
The Singalese Regulations of Government.
The Dampiyawa—Translated from the Pali.
The Pansiye Panas Jateka.
The Tupawanaa.
The Rajawallen.

In Tamil.
The Neethe Venpa. [1]
The Kural. [2]
The Thesavalame or Country Laws of Jaffna. [3].

[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 Hitopadesa.

[2] A poem, also in Shen-Tamil, written by the celebrated 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 Neethe Venpaa has been printed.


APPENDIX C.

The Calladakam. [6]
The Kamaramaynum. [7]
The Baratham. [8]

4. Translations should also be made from written Olae 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 Sinhalese 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.

[6] This is a poem held in high estimation amongst the Tamil.
[8] 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 Shem-Tamil.
[8] This contains 4000 stanzas; and is quite of a piece with the last.
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 Singhaleese, 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.

103—\[\text{Translation}\]
APPENDIX C.

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Translation by F. Johnson.

"One day a Rajputra named Vira-vara, having arrived from some country, presented himself before the warden at the palace-gate, and said, I am a Rajputra, 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 as a servant, then let my stipend be fixed. What must thy stipend be? said Sudraka. Four hundred pieces of gold a-day, answered Vira-vara. What are thy accoutrements? demanded the king. Two arms, replied Vira-vara, and a sabre for a third. It cannot be, said the king. On hearing that, Vira-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 Vira-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!
waits here at the gate? To which he replied: Please your Majesty, I, Vira-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 Vira-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 Sudraka, 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 Vira-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. Vira-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 Vira-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
the temple of Sarva-mangalā; and there having paid adoration to the goddess, Vira-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. Vira-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, Vira-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. Vira-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-
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. ccli.

**EXERCISE IN PARSING.**

"Two or three boys stood one day at the side of a pond in which there were some frogs."—Balaprabdane, p. 22. We would construct the above thus: එක්කාවකට මිතික්‍රමී කොළඹාලිවරුන්සිට කොළඹාලිවරුන් ම්‍රායකට අසාහේ (see p. 53). But it will be seen that it is even now grammatically incorrect. Although එක්කාවකට is not altogether wrong; yet එක්කාවකට would be more expressive, and euphonious. We would use නාමා as a noun in the locative case; and it would be desirable to have the proper termination නාමා (ස්) or නාමා (ත්), see § 33; or නාමා (ත්); the ක being merely substituted in modern usage for ක; see p. lix.

උණුසායි—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 කුඹුරමුඩි (කුඹුරමුඩි පෙරළක්කුම් රෝල්කුම් කුඹුරමුඩික). "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" අයියේ, and not "at the side," which means අයියේ, or අයියේ.

† Where, however, the nominative in the dependent clause conveys a locative signification it is put in the accusative; as මිදුමුදි (acc.) මිදුමුදි මිදුමුදික "When king-Madu's-daughter (acc.) had gone to the wilderness, Weesantara gave away his children." See p. 41.
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 Āsēsī should be Āsēsī (qēsī) see p. 28; the instrumental case.

Cēsēsī is a past participle from the verb ēs, or qēs; which makes ēs or qēs in the past. Āsē alone may be used as the past participle. The qēs (together with the ēs 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 ēsē instead of Āsēsī.

Cēsēsīsēsī— is a noun in the genitive case, just as in English ‘at the side of a pond.’—The post-positive nouns ēsē, ēsēsī, ēsē, ēsē &c. have the signification of ēsēsīsēsī a locative; see the Sinhalese paraphrase to § 37 of the Sidath' Sangarawa. There ēsēsīsēsīsēsī (see p. 29) should be, "Having approached Budha's side." Take also the following examples ēsēsīsēsīsēsī ēsē ēsēsīsēsī (see p. 40). "Which quality is it that is continuously the same in (the side of) youth?" ēsēsīsīsīsīsīsīsī ēsēsīsīsīsī (see p. 37). "From day to day is the moon distanced from the vicinity of the sun." †

Cēsīsēsī is the principal noun nominative in the sentence. It should be Cēsī or ēsēsī (see p. 37), and not Cēsī. True, the latter from is now frequently used; but ēsēsī, which is also used, is more correct; and is not less intelligible than ēsēsī.

* ēsē is derived from ēs 'arm,' a member of the body; it conveys nearness, proximity.

† Mr. Lumbkritt would have us believe that prepositions like ēsē govern an accusative. See his Grammar, p. 177. His examples the rule as follows: "Cēsīsīsīsīsīsī Cēsīsīsīsīsīsīsī He did me and service for me." This is incorrect. ēsē is not in the accusative, but genitive case; ēsēsī ēsē is a noun in the dative case, the word "for" being understood; (see § 38.) The correct translation of this sentence into English, so as to convey the grammatical form of each word would therefore run as follows: "He performed king's service for the stead of us."
APPENDIX C.

is a compound attributive noun, put in apposition to (see pp. 10, 11.)

— is an intransitive verb in the past tense, and in the 3d person singular number, derived from the root or , and does not agree with . It should be or (see § 44.) or or .

According to the above remarks the sentence should run as follows: අයේ පවුල්වන් මෙම් මෙය ගැනීමේ ප්රධාන පිළිකාව ඔබේ මෙය නොපැය.

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 “” and “” be written මෙයෝ and මෙයෝ respectively? And why should not මෙයෝ be written මෙයෝ, or මෙයෝ; and මෙයෝ be written මෙයෝ; and මෙයෝ be written මෙයෝ?

2. Correct the following sentences: “ මෙයෝ, I have made a bolt for a door.”—Lambrick's Grammar, p. 118. “ මෙයෝ, I saw him take (it) in his hand.”—ib. p. 120. මෙයෝ, මෙයෝ, මෙයෝ, මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙයෝ මෙ york
5. What is the meaning of the term वात्रि? How is it derived? Give another word for the same object. Also state all the words known to the Sinhalese for 'water.'

6. Give an example of each of the three following classes of words: Nipan, Tasama, and Tabava. (See p. 4.)

7. Elide the words चुं, चुं, चुं, चुं, चुं.

8. Decline चुं, चुं, चुं, चुं, चुं.

9. How many genders are there in the Sinhalese? In what gender are Sanskrit neuter nouns when they are adopted into the Sinhalese?

10. Give examples containing the 20 inseparable prepositions.

11. Write a sentence embodying the 9 cases in the Sinhalese.

12. How many classes of compounds are there?

13. In what case is श्रेष्ठ in the sentence श्रेष्ठ गद्य? In what case is श्रेष्ठ in the expression श्रेष्ठ? “He jumped into the sea?” —Lambrick, p. 118. And in what case is श्रेष्ठ in श्रेष्ठ “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. शो on; शो, by; and शो for. Give one or more examples of each, and state the rule.

15. Is शो 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:

“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: शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो शो
When I came away those people were in good health."—ib. p. 132. "Were those people well when you came away?"—ib. p. 133. "Is what you have done right?"—ib. p. 133. "In my childhood I studied (or was accustomed to study) letters."—Chater, p. 101: "In the translation of the English version into Singhalese.

18. Translate into English the Paragraph at p. cciii.
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:
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."—Hitopadesa.
24. Why is king Gathabaya (so named in Pali books) called Goluwa by the Singhalese? How is the Sanscrit word transformed into the Singhalese?
25. Scan the following verses i. e. Reduce them to syllabic instants, and prosodial feet.

"When I came away those people were in good health."—ib. p. 132. "Were those people well when you came away?"—ib. p. 133. "Is what you have done right?"—ib. p. 133. "In my childhood I studied (or was accustomed to study) letters."—Chater, p. 101: In the translation of the English version into Singhalese.

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APPENDIX C.

The following is a portion of Mr. Tolfrey's Translation of the Sidath-Sangara. It is extracted from a M.S. copy which was in the possession of the late Rev. J. Marsh, Principal of the Colombo 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 भ (Feet.) These are वार Victory or advantage; लोक Power; वस्म Prosperity; लोक Longevity; अज Illness; वार Great affliction; ताक Death; वार 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 Sinhalese, written by जेश, called अता‘the precious stone of the Poet’s throat.’

1. शुद्धिलझा God of earth. गौरी, गौरी. [a]
2. जमेरिलझा Moon. दीपिका, दीपिका. [b]
3. राजमेरिलझा Heaven. दीपिका, दीपिका. [c]
4. वर्षीलझा Water. दीपिका, दीपिका. [d]
5. वानालझा Fire. अज, अज. [e]
6. वायुलझा Wind. अज, अज. [f]
7. सूरजलझा Sun. अज, अज. [g]
8. आकाशलझा Air. अज, अज. [h]

* The first four are called शुद्ध fortunate; and the last four उदव unfortunate.
APPENDIX C.

a. A rich earring. Produce of the earth.

b. Antilope’s head. Fame.

c. Yoni or Bahaga. Longevity.


e. A razor. Death.


g. A house. Sickness.

h. Kernel of the Trynia lutea. 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 م، Quality or Property (mystical influence).

The time occupied by the twinkling of an eye is called م Mat.

The measure of this time is called م، and is equal to the sound of a short vowel.

Two mats are called م Guru, and are equal to the sounding of a long vowel, or of a vowel sound preceding a consonant made mute by the sign م، a mute consonant. م is equal to half a Mat. When a vowel sound preceding a consonant is lengthened by a Mat, it is called م م، encreased by a Mat.

It is curious to observe the correspondence of these trisyllables to those of the Greeks and Romans.


Tōpātā. Dōminūs. Trybrachys.

Wāisūbā. Čārminū. Dactylus.


Bārūsē. Čāstītās. Amphimacer.


Sāpsēhī. Lūgērē. Antebacchius.*

* This subject (more curious than useful) is treated fully in the book I have before quoted, the م م. The Singhalese divide the day and night each into 30 م. The five simple vowels م م، M,
APPENDIX C.

Initial Mystical letters.

A fortunate letter ज (literally nectar) at the beginning of a Poem will occasion prosperity, an unfortunate letter न (literally poison) will destroy the whole work.

A vowel अ must not be used in the middle of a Ganna.

The unlucky initials are ँ, ः, ः, ः, ः, ः, ः.

The lucky initials are ः, ः, ः, ः, ः, ः, ः, ः, ः, ः, ः, ः.

Good and bad nativities.

(which are said to comprehend all the vocal sounds of the Alphabet) influence the 30 ण, or hours of the Sinhalese day and night, six of these hours being allotted to each vowel. As follows:—These periods, called रागदि-म् in Sanscrit, begin with the rising of the sun.

1. The first represents इन्द्र Infancy.
2. Second जे विव रंग Youth.
3. Fourth जे विव रंग Age.
4. Fifth जे विव रंग Death.

Of these the three first periods are propitious, and the two last adverse. Poets are forbidden to write verses on the inferior castes.

The four high castes ब्रह्मन् Brahmas, राजा Kings, श्रमण Merchants, and राजा Castors, have each their appropriate letters.

The 1st. the गृह Family of ः, ः, ः, ः.

2nd. .... of ः, ः, and the single letters ः, ः.

3rd. the single letters ः, ः.

4th. .... do. .... ः, ः, ः, ः.

The family of ः includes all the vowels.

of ः the letters ः, ः, ः, ः.

of ः .... ः, ः, ः, ः, ः.

of ः .... ः, ः, ः, ः, ः.

of ः .... ः, ः, ः, ः.

of ः .... ः, ः, ः.

The God, मन्द Man, वन्य वन्य Animals, and देवा Devils, have each their adherent class of letters called न्या न्या.

For the 1st, all the short vowels and all the letters belonging to the families of ः, ः, ः, ः, ः except the last letter of each ः, ः, ः, ः. 2nd. All the long vowels and the last letters of the five families; viz. ः, ः, ः, ः, ः. 3rd. These single letters ः, ः, ः, ः. 4th. These single letters ः, ः, ः, ः, ः with ः and ः.

The letters with reference to their mystical influence have also Genders.

The vowels are male, the consonants female, and the नया नया 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 अ, ए, ऑ, ओ, ए, form the first class, whose corresponding animal is गर्भ गुलंग, the wild cat.

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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.** गर्भ गुलंग.

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.

Binds and संगुलित are called गर्भ गुलंग, meaning characters which cannot be sounded alone.

**Example:** गर्भ गुलंग. Here गर्भ which is long by rule is increased by the गर्भ. One aspiration called गर्भ also represents the sounding of a Mat.

**Examples of the eight गर्भ.**

| त  | गर्भिनीत  | ( ( Be prosperous. |
| त  | गर्भिनीत  | 111 To you. |
| त  | गर्भिनीत  | (1 Be Happy. |
| त  | गर्भिनीत  | (1 Three world's chief (Buddha). |
| त  | गर्भिनीत  | (1 A name of the God गणेश. |
| त  | गर्भिनीत  | (1 A name of a river. |
| त  | गर्भिनीत  | (1 Name of Vishnu. |
| त  | गर्भिनीत  | (1 Race of snakes. |

N.B. ( is the sign of the long, and 1 of the short syllable.
APPENDIX C.

RULE 2nd. ჯუნჯფ.

Is the repetition of the same word in a different sense.
Example 1st. გნორებული: ჯუნჯფი. "This cloud (literally water-giver) gives fire to amorous women." Example 2nd. ყალაქილით: ჯუნჯფი. "Cupid having despised the weak limbs of divorced women's enfeebled bodies made them lean."

RULE 3rd. ჯუნჯფ.

If there be any contrariety in the relations of the words in the figure or in the sense, this faulty expression is called ჯუნჯფ (wrong signification.) Example: ჯონილათ ჯუნჯფი. "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. ჯუნჯფ.

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 ჯუნჯფ. Example: ჯონილათ ჯუნჯფი. "The own husbands to Giri, Siri, and Visi, the golden, silver, and asure Gods, continually bestow blessings."

Here the gods Iwara, Viahnu, 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. Iwara is the husband of Giridu (the daughter of marble), his colour is silver;—Viahnu is the husband of

* From ჯონილ "again, and ჯუნჯფ "signification. This word is an example of ჯუნჯფ.
† The coolness of the cloud is considered a preventive to desire.
‡ This sign of the desirous case which applies to all the three modes is only placed after the last.
Siri (gladness), his colour azure;—and Maha Brahma of Vimi (the goddess of speech), his colour gold.

**RULE 5th.**

Means misconception: the example given is an instance of obscurity in the expression. It alludes to one of the incarnations of Vithu as a pig, in which form having wounded $\text{कोश}$, 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: अछेदन्तात्र शीतलाजितकालान। “The pig by a sea of blood buoyed up the earth.”

**RULE 6th.**

Is an example of improper composition. The sun and the planet $\text{क}$. 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: अग्निविपराजितकालान। “May the sun (who is) the precious stone in the throat of Raha (the snake) give you this advantage.”

**RULE 7th.**

Is the irregularity of abstruse and quaint expression, where the expression is buried, $\text{तेरस} \text{from} \text{सेरस}$ buried and $\text{सेरस}$—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: उष्णज्वालालम। “The god with the quarter of twelve eyes;” meaning Isura.

2d Example: स्वयम्भूर्वस्तु सेरस। “I will protect you five twenty years.”
APPENDIX C.

Rule 8th. _PROPERTY.

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, मून, which according to the Singhalese rules of Poetry is a solecism. Example ०स्त्रेण मूनम्. "The Moon white like the female bird Hansa."

Rule 9th. _PROPERTY.

This is an instance of the Bathos, in which the object compared is debased by the comparison; मृणादा तन्त्रम्. "The sky clear as a tank (pond)."

Rule 10th. _PROPERTY.

Is that species of bad composition called Hyperbole, where the object is extravagantly magnified, as in the following example. आग्नेयानुप्रसन्नम्, अण्वयी. "The fire fly illuminous like the sun."

Rule 11th. _PROPERTY.

This is the reverse of the last fault in composition, and consists in diminishing, or debasing the object of the comparison. Example साधुस्यमायाधिकाराध्य, "A strong man from respect to his master (became) like a dog." The four last faults are classed together under the general name of शृंगार 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 े, a detached vowel. The four consonants न, न, न, न, which collectively are called समस्य, cannot end a line, unless there be a penultimate consonant sounded with

* The Moon is called े from its coolness, as the Sun is called ए from its heat.
them; and unless the other three lines of the stanza have the same ending; i.e. if the first line ends in *siya*, the three following must be *siya*; if in *wan* 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 නෙන් “signs.” Thus; නෙන් නෙන් නෙන්. නෙන් is called *ayanna*; කොංගේ නෙන් නෙන් නෙන් නෙන් නෙන් නෙන්. නෙන් called *ayanna* is written with a sign called *elapilla*; නෙන්
APPENDIX C.

Called koyanna, is written with a combuva and clapilla; &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. අමාත්, මහාබළ, නෝදන්, &c. &c.*

2. The pupil next commits to memory Ganadewihella—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.

* I have observed that many children in the Southern Province were at this stage required to commit to memory Nimawila (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.
3. *Wadanahavipota*, "a book on terms in rhyme," containing a few excellent rules of Orthography, follows the last in quick succession. It is in Singalese, and was probably written at a very distant date; see a specimen from it at p. cxx.

4. *Budhagadjia*, "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 Singalese, as to embrace, like their Alphabet, which we have seen elsewhere, Singalese, 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 *Sanskrit*, 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. *Namáshtashataka* *—*one hundred stanzas in Sanscrit, with a paraphrase attached to the same, written in praise of Budha by one of his votaries.

7. *Nauvaratna*, "The nine precious gems in the world," a Sanscrit work, containing eleven stanzas, of which two are introductory, and the remaining nine complimentary to Wikrama, a Hindu Sovereign, and sung by his courtiers, of whom the famous Kālidāśa was one.

8. *Wisasāra*, A number of stanzas by Wiasāna, in Sanscrit. It contains a paraphrase into the Singalese. 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.

* Shataka means a hundred.
APPENDIX C.

10. *Bawudhashataka*, a Sanscrit work by Chandrabhârati, translated into the Singhalese by a priest of the name of Mangala, from whose translation we selected a specimen at p. lxvii.


12. *Wortamâla*, a work in different tunes written with the professed object of teaching how to modulate the voice in reciting poetry.


14. *Amarasingha*, is the well known Amaracôsha, 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.


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,
accordingly as he is inclined, devote a portion of his time to versification—the best authors being his guide. The *Elu Prosody*, the *Lakanusera*, the *Svakhosa alankāra*, and various Sanscrit works on the same subject will furnish him with all the necessary information.

If desirous of a more extensive knowledge of Singalese, the student may with advantage read some of the ancient poets; e. g.

5. Sasadâwa.
7. Muwadew’dawatha.
8. The ancient Inscriptions, &c. &c.

I have now gone through, and pointed out the course of study pursued by the Singalese 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 Singalese Hōdia contains other than Singalese 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 Singalese Hōdia is deficient in ButtonType and ButtonType. Perhaps they are left out for the reason stated by us at p. p. 15, 25; but their omission can hardly be deemed correct.*
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 *Hódia.* * 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

* See Plate No. III.
† In studying the Sinhalese Alphabet, Europeans meet with a sound which they find difficult, if not impossible, to utter. It is Ꙁ; 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 ꙂꙂ ꙃꙂ, besides ꙁꙄ, 'leaving off'; ꙃꙂꙂ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙄ ꙄꙂ
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 Sinhalese, explanatory of the elements of English Grammar," published in 1846, as I understand, by the Rev. C. Senanayaka 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 recommend 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."
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 Sangarāwa; 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 Rāja Ratanākara, a little abridgement of the Rāja
**APPENDIX C.**

*Ratnākara*, on the history of Ceylon. He may then, with a view to his examination for admittance to the public service, read the *Rajāwalia, Kusajātaka, Meeripenne’s Miscellaneous Poems* (see p. cxxvi.), and the *Pansiapanasjātaka*. 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’ Sangarāwa was composed at the time when the Jātakas 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 Jātakas, 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-weanse,* (see p. clxxv.) *Amāvatūra,* (see p. clvii.) *Pūjāvālia,* (see p. clxii.) and *Pradeepikāwa* (see p. clx.)—works which are both elegant and correct. He might also read with advantage some of our poets in connexion with the

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* See Sir W. Jones’s works, II. p. 130.
above prose writers. I need hardly say that Guttill and Kaviākṣāraka 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—संस्कृतम् स्मादित्वहिल विश्वासन्तप्रसिद्धिः, स अवश्यानुवाच विश्वासन्तप्रसिद्धिः स अवश्यानुवाच विश्वासन्तप्रसिद्धिः स अवश्यानुवाच विश्वासन्तप्रसिद्धिः स अवश्यानुवाच विश्वासन्तप्रसिद्धिः

—Hitopadesa, p. 22.

Singhalese—सिंहालसन्तप्रसिद्धिः विश्वासन्तप्रसिद्धिः सिंहालसन्तप्रसिद्धिः

“In the province of Gowda there is a city called Kosambe. In it dwells an opulent merchant named Chandanadasa. Being in the last stage of life, with his mind swayed by sensual desires, in the pride of his wealth he married a
merchant's daughter named Leelàwati. She was young, resembling the 'Victorious' banner of Makarakétu: (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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Yakhos in the early history of Ceylon no other than a race of Hindus, xiv.
Yakhos, and Yakkinnis, existence of, 442 n. c., xvi.
Yakkinni, a she-demon, countenance of, a, xvi.
Yates, Dr. on alliteration, ciii.
Yavahan, cxxviii, 81.
Yogarna, a medical work, cclxxi; extract from, cclxxiii.
Yogaranakara, a work on medicine, cvi.
Yon'gee, a species of blank verse, cxxi.
Yommatwaliage, a species of Rhymes, cxxii.
Yopadwa, a Hindu Pandit, ix.

Zend the, whether identical with the Surasena, cclxxix.
CORRECTIONS.

Page—Line from Top.

xxv— 2 & 20. for .atomic read atomic.
xxix— 2. for has already been read will be.
xxx— 9. for 999 read 999.
   —33. for 999 read 999.
xl— 2. for 999 read 999.
   —9. for 999 read 999.
lxvii—27. for 999 read 999.
   —32. for 999 read 999.
   —33. for 999 read 999.
lxix— 9. for 999 read 999.
   —11. for 999 read 999.
   —13. for 999 read 999.
xci—11. for 999 read 999.
   —28. Insert a at the end of the diagram.
   —17. for 999 read 999.
cvi—18. for 999 read 999; and make the same correction in the diagram at p. cvii.
   —3 n. for 999 read 999.
   —4 n. for 999 read 999.
eviii—3. for 999 read 999.
   —3. for 999 read 999.
   —16. for 999 read 999.
   —17. for 999 read 999.
   —30. for 999 read 999.
cxi—10. for 999 read 999.
   —26. for 999 read 999.
cxvii—9. for possessed of read is possessed of.
cxix—10. for 999 read 999.
   —13. for 999 read 999.
Page—line from top.
cxxi—26. for စဒမစီး read စဒမစီး.
cxlvi—20. for ကါးခြင်း read ကါးခြင်း.
clxxi—9. for စိုးနှင်စာ read စိုးနှင်စာ.
"—13. for စိုးနှင်စာ read စိုးနှင်စာ.
clxxv—25. for စိုးနှင်စာ read စိုးနှင်စာ.
clxxviii—12. for စင်းစီး read စင်းစီး.
"—29. for စိုးနှင်စာ read စိုးနှင်စာ.
cxciii—9. for wisdom pow'r read wisdom's pow'r.
cciv—15. for စိုးနှင်စာ read စိုးနှင်စာ.
"—30. for စိုးနှင်စာ read စိုးနှင်စာ.
ccxvii—33. for Tauries read Taurus.
ccxxiii—28. for စိုးနှင်စာ read စိုးနှင်စာ.
"—32. dele စ in စိုးနှင်စာ.
cccxiv—21. for စိုးနှင်စာ read စိုးနှင်စာ.
ccccxx—27. for စိုးနှင်စာ read စိုးနှင်စာ.
cclxiv—7. for စိုးနှင်စာ read စိုးနှင်စာ.
cclxvii—6. for စိုးနှင်စာ read စိုးနှင်စာ.
"—" for စိုးနှင်စာ read စိုးနှင်စာ.
cclxv—30. for Williams read Williams.
cclxxvi—24. for စိုးနှင်စာ read စိုးနှင်စာ.
cclxxix—29. for စိုးနှင်စာ read စိုးနှင်စာ.
cclxxx—2. n. for tasks read task.
ccclxxii—20. for Kiarmba read Kiramba.
1—9. for conformable read conformable.
"—5. n. for Compose read shall compose.
4—12. for စိုးနှင်စာ read စိုးနှင်စာ.
6—16. for Mahamere read Mahamera.
8—§. see correction of this paragraph at p. 150.
"—4n. for စိုးနှင်စာ read စိုးနှင်စာ.
"—9. for Krishna 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.
CORRECTIONS.

PAGE—LINE FROM TOP.

19—19. n. for रेण्यः read रेण्यः.
20—22. dele emblic myrobalan.
21— 2. & 6. for whetter read wetter.”
 „—10. for Nagah read Nagá.
22—12. for यृ, य, read यृ and for; नृ, न read नृ.
23— 7. for नृ, न read नृ, न,
 „—10. for separated from, disjoined away, read passing from, departing away.
 „—22. for agreed in read agreed on.
 „—24. for Mugdhabodha read Mugdhabodha.
25—10. for मः read मः; 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 Sarasvy read Sarasavi.
35—13 & 14. for गजः गजः read गजः गजः.
37—14. for Kshetrie read Kshetria.
38— 1. dele तेषः.
 „,— 2. dele तेषः.
 „,—10 n. for चेश्वरेण्यः read चेश्वरेण्यः.
 „,—24 n. for nelumbrium read nelumbium.
39—15. for Nilgeley read Nilgele.
 „,—16. for Giridoowe read Giriduwa.
 „,—17. for Somy read Somi.
 „,—1 n. for Siriwamiye read Siriwamia.
40—14. for लिङ्ग read लिङ्ग and लिङ्ग.
41—12. for गुड़ी read गुड़ी.
 „,—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 दशा read दशा.
48—17. for § 36 read § 38.
Page—line from top.

48—23. for Swan-stuck place read Swan-descended place.

52—1 n. for elligree read elligree.

56—32. for versage read versage.

73—3. for "pundits" read "pandits."

74—6. for grigfie read grigfie.

78—12. for ɞɛ ɜɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛɛ
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