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CATALOGUE OF CEYLONSE MANUSCRIPTS

BY

C. E. GODAKUMBURA

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GENERAL INTRODUCTION

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

Catalogue of Oriental Manuscripts, Xylographs etc. in Danish Collections is the title of a set of works which aims at giving a detailed description of the collections of Oriental manuscripts in the Royal Library in Copenhagen and of some Oriental manuscripts in other Danish collections.

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

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

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

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

During this century the Library's Oriental collections have been much enlarged. A great number of Persian and Arabic manuscripts have been added to the collections from the Near Orient. The collection of Pali manuscripts from Ceylon has been supplemented to a considerable extent with manuscripts written on palm leaves from other Buddhist countries, e.g. Burma. Moreover, the Indian collections have been greatly enlarged, partly by acquisition of a few hundred manuscripts from Nepal in Sanskrit, Nepali and Newari.
It is also during the present century that the Royal Library’s Central Asiatic collections have reached a very high standard. This is mainly due to the collection of Mongolian manuscripts and block-books made by the late Professor Kaare Gronbech while a member of the Second Danish Central Asiatic Expedition (1938–39), and to the extensive collections of Tibetan manuscripts and block-books which H. R. H. Prince Peter of Greece and Denmark has acquired for the Library since 1951. The Tibetan acquisitions include complete sets of the Lhasa Kanjur and the Narthang Tanjur.

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

**Catalogue of Oriental Manuscripts, Xylographs etc. in Danish Collections** replaces the Oriental catalogue which the Royal Library published more than a hundred years ago: *Codices Orientales Bibliothecae Regiae Havnicensis*, Vols. 1–3, Copenhagen 1846–57. A new catalogue is not only wanted due to the great increase in the Royal Library’s stock of Oriental manuscripts during the past hundred years, but also because it will meet a request for a description of the Library’s collection of Oriental manuscripts according to the latest philological methods. The individual volumes in the new catalogue series endeavour to live up to this standard, each being written by experts in the respective branches of philology. The catalogue was planned on the lines laid down by an editorial committee established under the chairmanship of the late Professor Kaare Gronbech.

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

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

Prof. Dr. Kaare Gronbech, Chairman; Prof. Kaj Barr; Prof. Dr. Hans Hendriksen; Palle Birkedlund – who the same year succeeded Svend Dahl as National Librarian; Dr. Rafael Edelmann, Head of the Hebrew Department and Leo Buschardt, Head of the Oriental Department, as Secretary. Prof. Dr. Frede
Løkkegaard also became a member in 1955 and after the death of Prof. Dr. Kaare Grønbech in 1957, he became Chairman.

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

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

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

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

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

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

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

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

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

Copenhagen, November 1979

Palle Birkelund
INTRODUCTION

The Collection.

Rasmus Rask (1787–1832), the father of the science of comparative philology and one of the pioneers to spread the learning of the East in Europe, is the first and most noteworthy contributor to the collection of Sinhalese manuscripts in the Royal Library of Copenhagen, Denmark. This collection of written documents from Ceylon perhaps is the oldest in any library in the West. Rask’s literary treasures survived even the peril of a shipwreck off the south-western coast of Ceylon¹, and one gathers from the account of his diaries that it was this adversity which compelled him to remain longer in Ceylon. This made his collection of books larger, and gave him further opportunity to expand his knowledge of Sinhalese and Pali. Rask had made his own notes on his volumes², he had re-copied some himself, transliterated and translated into Danish a few extracts from some of them, made vocabularies and grammatical notes, and written the sketch for a grammar of Sinhalese in Danish. He also compiled and had published Singalesisk Skriftlære (Kolombo 1821) dealing with the reading of the Sinhalese syllabary. Originally he intended to continue the syllabary with a second part dealing with Pali. However, this plan was never realized. This explains why a title-page for the syllabary was not prepared until after his death, when his brother, Hans Kristian Rask, had one printed in Copenhagen³. By a mistake the year of publication is given as 1821 instead of the correct date 1822⁴.

Rask’s notes⁵ on his literary finds are incorporated by Westergaard⁶ in the catalogue Codices Orientales Bibliothecae Regiae Havniensis, Part 1 (1846, Havniae) in his section entitled ‘Codices Indici’ under ‘Codices Sanscriti, Codices Pali et Singhalenses’. The relevant articles in this volume again are the first scientific descriptions of any literary compositions from Ceylon, and their value has been acknowledged by no less an authority than Wickremasinghe⁷ in his Catalogue of Sinhalese Manuscripts in the British Museum (1900). Rask’s essay on the Sinhalese syllabary, the first account of Sinhalese writing in any European language, was no doubt the key to the contents not only of the Sinhalese manuscripts in the Danish Royal Library, but also to many other Sinhalese books and papers that found their way to Europe.

After the compilation and publication of Westergaard’s catalogue several volumes have been added

¹ See below for an account of Rask’s sojourn in Ceylon.
² R. Rask: Optegnelser om Skrifter i Pali og Singalesisk med adskillige Uddrag af samme (Ny kgl. Samling 149° 4°, No. 81).
³ Samlede tildels forben utrykte Afhandlinger af R. K. Rask udgivne efter Forfatterens Død af H. K. Rask, Vol. III, 1838, p. 41, where H. K. Rask (Rasmus Rask’s brother) writes “A title-page for this small treatise was provided by me...”
⁴ From Rask’s diary it is clearly seen that the printing of Singalesisk Skriftlære was completed on 17th August 1822.
⁵ R. Rask: Optegnelser om Skrifter i Pali og Singalesisk med adskillige Uddrag af samme (Ny kgl. Samling 149° 4°, No. 81);
⁶ N. L. Westergaard (1815–1878).
⁷ Don Martino de Zliva Wickremasinghe (1865–1941).
to the collection of Sinhalese manuscripts in the Royal Library. The largest number of these additions comes from the collection of Oriental manuscripts of the University Library of Copenhagen, among which are found manuscripts of the Jātakas used by Fausbøll. The University Library collection also includes one of the most interesting dated manuscripts described in this volume, a copy of a Kathāvastupota, ‘A Book of Buddhist Tales’ (ES (Sinh.) 18). Another similar codex comes from a collection made by Tuxen (ES (Sinh.) 19).

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

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

History of Writing in Ceylon.

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

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

1 V. Fausbøll (1821–1908).
3 e.g. Sirivakkamarajāṭāṭha-paṭṭhi, lent by Mr. Georg Rask-Hasle.
4 See ‘Note on Eḻu’, p. XLV.
5 Some of the Pali books originally written in Ceylon exist in our collection in Burmese or Cambodian characters only. They will be described in Catalogue of Pali MSS in Burmese and Cambodian Scripts (COMDC, vol. II, pt. 1).
6 See Wickremasinghe: MSS Catalogue, p. x ff.
7 Mbu. VIII, 3; (Pali: lekhan).
8 Ibid. X, 48–49.
and his companion monks and the acceptance of the Buddhist teachings by a large section, if not the entire population of Ceylon, including the royalty, during the reign of King Devanampiyatissa (c. 247–207 B.C.) contemporary of Asoka Moriya (c. 269–232 B.C.). There are donative cave inscriptions which may be taken as belonging to the time of Mahinda himself. Although the existing records are on stone, it is known that there was also other writing material. In the second century B.C. in the kingdom of Kalyāṇi, in the west coast of the island, we read of a prince sending a ‘love letter’ to a queen through a man disguised as a Buddhist bhikkhu. We also read of Prince Duṭṭhagāmaṇī writing letters at Māgama in the south a generation later. These letters it can be safely assumed were written on some kind of leaf. King Vaṭṭagāmaṇi-abhaya (20–17 B.C.) recorded a grant upon a ketaka leaf. The greatest event in the history of writing in Ceylon took place during the time of the same king. This was the writing down of the Pali canon and the commentaries (aṭṭhakathā). The Mahāvamsa says: “The text of the three pītakas and the aṭṭhakathā thereon did the most wise bhikkhus hand down in former times orally, but since they saw that the people were falling away (from religion) the bhikkhus came together, and in order that the true doctrine might endure, they wrote them down in books.” We are informed that these books were written on some leaf like that of the tāla, the tali-pot or palmyra palm, as it is said that the king was asked by the monks to prepare a hall and supply the leaves for the books.

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

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

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2. *Pandanus Odoratissimus*.
3. *Mbh. XXXIII, 56*.
6. From the third century B.C. to the fifth century A.D. Buddhaghosa in the fifth century translated the older material which had gradually accumulated from the time of Mahinda.
7. *P. T. S. ed. p. 31*.
(thirteenth century A.D.) states in his Pūjavaliya that among other useful objects King Duṭṭhagāmaṇi (101-77 B.C.), had a 'book on the dhamma' (baṇa-pota) distributed in the preaching hall attached to each of the monasteries throughout the island. Although the Pūjavaliya is of comparatively late date, it records very old traditions. The Mahāvaṃsa itself makes mention of King Duṭṭhagāmaṇi's "Register of Good Deeds" (pin-pota), saying that when the king was lying on his death-bed he summoned his secretary to read his Register of Pious Deeds. We may be right in assuming that these registers were the precursors of the historical poems such as the 'Epic of Duṭṭhagāmaṇi', which formed the kernel of our chronicles like the Mahāvaṃsa and other Sinhalese chronicles.

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

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

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

2 Sinhalese: pin-pota = (Pali) puṇṇapothaka.
3 tādā ca āharāpetvā pahaṭṭho puṇṇapothakamu
vaketi tum lekhaṇaṁ āha so tasmāt vācesi poṭṭhakam. Mhe. XXXII, 25.
4 Chv. XXXVII, 146.
INTRODUCTION

King Buddhadāsa’s reign also marks the first recorded beginning of the writing of Sinhalese translations of Pali suttas, a class of composition which later came to be generally called Sūtrasannayās. The Cūḷavāṃsa¹ says that during this king’s reign a thera by the name (or more likely by the title) of Mahādhammakathī (the Great Preacher of the Law) translated the Pali suttas into Sinhalese. This marks the beginning of the large variety of sūtra translations and aids to their interpretation such as pada-ānavuma, sannaya, arthavārṇyanaṇa, arthavyākhyaṇīnaṣa, etc.² The translations of the suttas of the same time mark the beginning of extensive prose works in a variety of styles. A mass of literature was growing round the commentary-translations (sannāya books). We read of a work by the name of Sīhaśobhasānamakāravangaṇa³ which evidently was the forerunner of later exegetical works like the Navagutānasannaya and the Namaskārasannaya (PAS (Sinh.) 16 (1), (16.ii))⁴. There were also collections of religious stories. The oldest compilation of such we know of is the Sahassavatthupakaraṇa, which may have included the stories now found in the three works, the Jātalakatthakathā, Dhammapadaljathakathā and Rasavāhini or their Sinhalese versions the Jātaka-potā, Ratnāvaliya⁵ and Alankārava (see below). Ratthapāla Thera of Guttana-Puruṇa of the Mahāvihāra, from whose work Vedha Thera in about the twelfth century compiled the Rasavāhini (PA (Sinh.) 32). He has left no record from which we can determine his date. Neither do we know whether he wrote only the stories now contained in Rasavāhini nor whether he compiled other collections also.

We must for a while direct our attention to books on the Vinaya. Mahinda impressed on King Devānapāyatiṣa the importance of the study of the Vinaya for the firm establishment of the Sāsana in the country, and a member of the royal family, Prince Ariṅha, entered the order and founded the first school of Vinaya in Ceylon⁶. Right from the beginning there was a keen interest in the learning and the teaching of the Vinaya. Some portions of the Cullavaggo of the Vinaya-piṭaka, for example, the Pariyāra (PA (Sinh.) 3) are very likely texts compiled in Ceylon. Glossaries⁷, translations⁸ and commentaries⁹ to the Vinaya texts were made. In order to help the more junior bhikkhus to remember the injunctions of the monastic discipline, short mnemonic manuals of the Vinaya were compiled in verse, and of such compositions we have still the Mulasikkhā (Sinhalese: Mulsika) of Mahāsāmi and Khuddasikkhā (Sinhalese: Kuddusika) of Dhammasiri. The language of these texts, even in the reductions that have come down to us, only approximates Pali, as does the language of the Dipavamsa, the oldest chronicle of the island. It is half Pali and half old Sinhalese. Their style, both in metrics and grammar, shows that they are anterior to Buddhaghosa¹⁰.

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

¹ CJo. XXVII, 175.
² See Sinhalese Literature, Ch. III.
⁴ See Sinhalese Literature, p. 354. Also PAS (Sinh.) 13(4).
⁵ Saddharma-.
⁶ Sinhalese Literature, p. 15.
⁷ Sinh.: gāthapada; Pali: gaṭhipada.
⁸ Sinh. sanne = sannaya.
⁹ The commentaries of the Vinaya may have preceded other commentaries. This is seen from the appearance of the historical introduction at the beginning of Samantapassaddhā, the uhavahā of the Vinaya.
hānāma (A.D. 409–431) and began the translation of the old Sinhalese aṭṭhakathās into Pali. At this period in the literary history of Ceylon several kinds of compositions went by the common name of aṭṭhakathā. The term included historical compilations, collections of stories and the like, in addition to the explanations of the words of the texts themselves. The exegetical portions were called attvāvāṇāṇā; but the term became synonymous with aṭṭhakathā. The memorable sayings of the great teachers of yore, the porāṇā, also were handed down with the commentaries. Before Buddhaghosa we find aṭṭhakathās known after the monastic school where they were compiled. Thus we read of Mahā-aṭṭhakathā, Kurundī-aṭṭhakathā, Uttaravihāra-aṭṭhakathā and Mahāpaccari-aṭṭhakathā. The Sīhaḷa-aṭṭhakathā (Sinhalese: Heḷa’tuwā) may have been identical with the Mahā-aṭṭhakathā, the ‘commentary’ of the Mahāvihāra, the oldest scholia of Ceylon which in all probability included the teachings of Mahinda himself. The aṭṭhakathās were originally composed in old Sinhalese with a large admixture of Pali vocabulary, phrases and quotations.

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

Vinaya-piṭaka:
Samantapāsādikā = Vinaya’aṭṭhakathā
Kaiṅkhāvalarōṇi = Pātimokkhā’aṭṭhakathā (PA (Sinh.) 4)

Suttapiṭaka:
Sumangalavilāsinī = Dighanikāya’ṭṭhakathā (PA (Sinh.) 8)
Pāpeñcasūdani = Majjhimanikāya’ṭṭhakathā (PA (Sinh.) 11)
Sāratthappakāsinī = Sāmyuttanikāya’ṭṭhakathā
Manorathapūranaṇi = Aṅguttaranikāya’ṭṭhakathā (PA (Sinh.) 14)

Khuddakanikāya (see after Abhidhamma-piṭaka)
Abhidhammapiṭaka:
Atthasālinī = Dhammasaṅgani-aṭṭhakathā (PA (Sinh.) 25)
Sammohavinodanī = Vibhaṅga’aṭṭhakathā (PA (Sinh.) 26)
Pāṇḍappakaraṇa’ṭṭhakathā (for Dhūtukathā, Puggalapaññālli, Kathāvatthu, Yamaka and Paṭṭhānapakaraṇa). (Partly in PA (Sinh.) 26).

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

Paramatthajotikā I = Khuddakanikāya’ṭṭhakathā
Dhammapadaṭṭhakathā (PA (Sinh.) 19)

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¹ E.g. Dhammapadassā-athvāvāṇāṇā (PA (Sinh.) 19), Jātakassā-athvāvāṇāṇā (PA (Sinh.) 22).
² Helmer Smith, personal communication dated 15.4.1955.
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Jātakaṭṭhakathā (PA (Sinh.) 22)
Paracatuṭṭhakotikā1 II4 = Suttanipātauṭhakathā (PA (Sinh.) 20).

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

Buddhadasa: Madhurattāvulāsinī = Buddhavamsaṭṭhakathā
Dhammapāla: Paramattathāpanī = Aṭṭhakathā on Petavatthu, Vimānavatthu, Thera-Therīgāthā, Udāna, Ilvuttaka and Carīyāpiṭaka (PA (Sinh.) 21)
Mahānāma: (completed in the third year of King Moggallāna A.D. 496-513) Saddhāmappakāsini = Paṭisambhidāmagga-ṭṭhakathā.
Upasena: Saddhāmappajotikā (or Saddhāmappitikā) = Mahānīddesa-ṭṭhakathā
Upasena (II?): Samantabhaddikā = Anāgatavarṇaṭṭhakathā
Buddhaghosha (Junior): Visuddhajavanālāsinī2 = Apadānaṭṭhakathā.

We may refer here also to the purāṇaṭṭhikā or mahāṭṭhikā the “old secondary commentaries” which may be as old as some of the younger commentaries (ṭṭhakathā). It is not yet quite possible to say anything definite with regard to the identity of Ācariya Dhammapāla, the author of Līnatthaṭṭhakasini, the four ṭṭkās on the main nikāyas of the Suttapiṭaka. The same difficulties exist in the case of Dhammapāla, the author of Paramattathamaṇḍūsā, the Visuddhimaggamahāṭṭikā.

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

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1 About their authorship Helmer Smith says “I only reproduced the Colophon, without believing strongly on the authorship of Buddhaghoṣa. No old ṭṭkā seems to have survived, and the explanations may be divergent, although much is common goods” (Personal Communication, 19.5.1955).

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

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

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

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

The old Pali ballad, under the influence of the Sanskrit ornate poem, developed into the Kāvyā form of poetry. The majority of the Pāli poems so composed dealt with the life of the Buddha and were eulogies of his virtues. One such poem is the *Jinālankāra*, the authorship of which is attributed to a thera by the name Buddhharakkhita, or according to some authorities to the commentary writer Buddhadautta³. The kernel of this poem appears to be somewhat old, but it has evidently been worked on from time to time.

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

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² *The Kaccāyanavākāraṇa* (PA (Sinh.) 38) was written by Mahāyasa of Thaton in Burma (see *COMDC*, vol. II, pt. 1 for other texts of *Kaccāyanavākāraṇa*.)
³ See also under PA (Sinh.) 39.
compositions, or the historical portions of the āṭṭhakathās in the polished literary language which has now even become a medium of the ornate poem. Mahānāma Thera of the Dīghasandapariveṇa rewrote in elegant epic style the Mahāvamsa which related the history of the island up to the end of the reign of King Mahāsena. (PA (Sinh.) 36, up to ch. xxxvii, v. 50). This Mahānāma may be identified with the author of Saddhammapakkāsini, the commentary to the Paṭissambhidāmaṇga which was completed in the third year of a king by the name of Mogallāna who in all probability is Mogallāna I, the son of Dhātusena. The Vaṃsatthappakāsini, the tiṅka on Mahānāma’s Mahāvamsa (PA (Sinh.) 37) was most probably compiled not long after the editing of the chronicle. The Cūlavaṃsa, the compilation of which was begun in the reign of King Kittisirimeghavanṇa was also re-edited and continued from time to time.

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

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

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

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

Upatissa Thera, at the invitation of a therī by the name of Dāṭhāṅgā, converted the simple story of the Bō-tree, the Mahābodhiṭhānakaṭhā of Vaṃsatthappakāsini into an excellent campū in ornate

* See Godakumbura and Paranavitana, Jānakīharaya, Colombo, 1969, Introduction.
1 A.P. Buddhādatta Mahāthera of Polvatta says that the three works enumerated in this paragraph are by one and the same author, namely Acariya Buddhādatta of Uragapura in South India, who was a contemporary of Buddhaghosa. See Pali-sākhāya (in Sinhalese), Galle, Ceylon, Pt. 1 (1960), pp. 238–247; Pt. 2 (1957), pp. 313–315.
Pali when he wrote his Mahābodhiyam, a work which bears testimony to the extensive use of Sanskrit literature in Ceylon. The gātāpadaya and parikathā of the Mahābodhiyam, namely, the Mahābodhiyanasagātāpadaya and Dharmapradipikā, are also replete with quotations from Sanskrit writers among whom are several Buddhist authors.

Of the latter class of exegetical work, the parikathā, we can cite two good examples: the Mahābodhiyanasaparikathā, or Dharmapradipikā of Gurusugomī (ES (Sinh.) 14) which was just referred to in the preceding paragraph, and Jinālakāravanpanā of Buddhārakkhita (PA (Sinh.) 20).

The Cāḷaṇaṇa says that king Vijayabahu I (A.D. 1059–1114) made a Sinhalese translation of the Dhammasaṅgīti. About this time Anuruddha Thera of the Mūlasama-vihāra compiled the Abhidhammatthasaṅgaha, the most known compendium of Abhidhamma in Pali. An eulogy of Buddha composed in one hundred and one elegant Sanskrit stanzas by Anuruddha Thera of Uttaramūla is known after him by the title of Anuruddhaṁatataka. The authorship of the two treatises, the Paramatthavinicchaya and the Nāmarūpavinicchaya is also attributed to an Anuruddha Thera². We may also here refer to the Paramatthapadipa or Khemappakāraṇa of Khema Thera.

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

With the support of King Parākramabahu, Mahākassapa had further commentaries or fikās for the books of the Tipiṭaka also compiled. Sāriputta, pupil of Mahākassapa, is the author of the fikā on the Vinaya and the Suttapiṭaka commentaries³. A Mahāthera by the name of Ānanda, is the author of the fikās on the Abhidhamma commentaries.⁴

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1 Clv. LX, 17.
2 According to some authorities Abhidhammatthasaṅgaha, Nāmarūpavinicchaya and Paramatthavinicchaya are the works of a Saṅgharāja of Tanjore in South India who flourished under the name of Anuruddha (see Paññānanda Thera’s Sinhalese Introduction to Abhidhammatthasaṅgahaṇakaraṇa, Colombo, 1898).
3 The Purāṇa-fikā, “the old super-commentaries” of Ācariya Dhammapāla on the nikāyas of the Suttapiṭaka are known by the title Līnāthappakāṇini (see PA (Burm.) 30 in COMDC, volume 2, part 1. Cf. also note 1 on next page).
4 Wickremasinghe (NSS Col. p. xvii) cites a tradition that this Ānanda was a pupil of Diśbülgala Medhaṅkara. A. P. Buddhadasa Mahāthera, however, says that the author of the Abhidhammanātikā is Ānanda Varnaratna whom he places in the 10th century A.D. – Pāli-sāhilagaya, pp. 267-268, 399-400. The correct date of this scholar should be about the twelfth century.
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Following is a list of the ṭikās on the various commentaries (aṭṭhakathā) of the Tipiṭaka attributed to Sāriputta Mahāthera.1

1. Sāratthadīpanī ṭikā on Samantapassādikā
2. Paṭhama-Sāratthamañjūsā ṭikā on Sumāṅgalavilāsīni
3. Dutiya-Sāratthamañjūsā ṭikā on Papaṅcasāduṇī
d. Tatiya-Sāratthamañjūsā ṭikā on Sārathappakāsīni
5. Cāluttā-Sāratthamañjūsā ṭikā on Manorathāpūraṇī
6. Paṭhama-Paramatthappakāsīni ṭikā on Atthasālīni
d. Dutiya-Paramatthappakāsīni ṭikā on Sammohavinodāni
8. Tatiya-Paramatthappakāsīni ṭikā on Paṅcappakaraṇṭhakathā

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

Sāriputta also wrote the Abhidharmāṭhasāṅgrahasanne, a detailed explanatory Sinhalese translation and commentary on Anuruddha’s Abhidhammatthasaṅgha. He also wrote the Pāṭimuttakavinayasasaṅgaha (PA (Sinh.) 30). Another work of Sāriputta is the Padāvatāra on the Pali grammar2 of Moggallāna, colleague of Mahākassapa (see below).

The Moggallāna-uṭākaraṇa (PAS (Sinh.) 20) has followed the grammatical system of Candra which was much studied by members of the Diṇḍulāgala school. Following the method of the Sanskrit Amarakoṣa (SA (Sinh.) 1), Moggallāna Thera of the Sarogāmāsulanī wrote the Abhidhānappadīṭikā or the Paḷi-niggoṇādu (PA (Sinh.) 45, PAS (Sinh.) 27). Piyadassi, pupil of Moggallāna, wrote the Padasādhana, a rearrangement of the rules of his teacher’s grammar.

We may here also mention the Abhidhammatthasaṅghaṭikā of Vimalabuddhi, and the Abhidhammatthasaṅghasāṅkhāpevāṇanā of Chapaṭa or Saddhammanajotipāla of Burma which he wrote while residing in Polonnaruwa with the scholars of the Diṇḍulāgala school. Not long after Sāriputta

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

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

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

2 Scholars take Moggallāna, the grammarian to be a mahāthera, who lived in the Jetavanarama in Anurādhapura. See Devanitā Thera’s introduction to Moggallānayaṅgakaraṇa, Colombo, 1891.

Māhāthera, Kassapa, the Colian monk, wrote his ṭīkās on the Vinaya and the Abhidhamma respectively, namely, the Vimatiwinodanī and the Mohaviccchedanī.

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

The oldest datable Sinhalese poem the Sasadāvata or the 'Kāvyatilakakya' was composed during the reign of Queen Lilāvati and her minister Kirti (A.D. 1197–1200). The smaller poem, Muvadevāvata, may be somewhat older. The treatise on Sinhalese poeties in gī, the Siyabasalakara (ES (Sinh.) 51), and the Sinhalese sannaya to the Kāvyādāra, the Daṇḍgalaṅkārasanne (SAS (Sinh.) 10), also may be assigned to the eleventh or the twelfth century. The sannayas of the Sanskrit poems the Meḍhadīta and the Jānakitharaṇa also may be dated within the same period. Turning over to Pall poetry, we have the Māṇāvulasandesas, which contains a message in Pali verse, sent from the city of Mahānāgakula in Rohana to Arimaddanapura in Burma, being possibly a work of King Vijayabāhu II (A.D. 1186–1187) and the Sādhucariyodaya, a composition based on the Apadāna stories, by Sumedha who wrote at the instance of Gajabāhu, the President of Council of King Nissaṅkamalla (A.D. 1187–1196). The Dāthavaṃsa and its sannaya were composed by Dhammakitti, a pupil of Sāriputta in the short reign of Lilāvati and her minister Parakkama (A.D. 1211). The short meditative poem, the Telakatāḥaṭṭāhā, of which neither the date nor the author is known, may also be placed in the period just reviewed.

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

Saṅgharakkhita was a grammian and rhetorician. His known writings are: Susaddasiddhi (or 'Sāratthavitāsīni' which is a ṭīkā on Moggallānapancikā), Subodhaṅkāra1, Vuttodaya2, and Sam-

1 See COMDC, vol. II, pl. 1.
bandhacintā, four treatises which deal with grammar, poetics and metrics. He wrote also the Kuddakasikkhā-ṭikā. Saṅgharakshita presided over the convocation of monks during the reign of king Vijayabāhu III (A.D. 1232–1236) and promulgated a kathāvata.

Buddhanāga wrote the Vinayatthamaṭhāna, a āṭikā on the Kaṅkhāvītaraṇī of Buddhaghosa.

Sumangala was the author of āṭikās on three important Abhidhamma treatises: Abhidhammatthavibhāvinī, (a āṭikā on Abhidhammatthasaṅgaha), Abhidhammatthavīkāsinī (a āṭikā on Abhidhammāvata-rā) and the Saṃsāronkhepa-abhīnavaṭīkā.

A large number of books has been ascribed to Vācissara Thera of the thirteenth century. Most of these are āṭikās or vivaraṇas: Subodhālaṅkāra-ṭikā, Sambandhacintā-ṭikā, Vuttodaya-ṭikā (vivaraṇa), Mogallānayakaraṇa-ṭikā, Khemappakaraṇa-ṭikā, Uttaravinicchaya-ṭikā, Saṃsāronkhepa-ṭikā, and Nāmarāpa-pariccheda-ṭikā. This Vācissara wrote also the Rāpārāpavibhāga, Sumangalappassādanī, Sīmālaṅkārasaṅgaha and Yogavinicchaya.

A aṭhāra by the name of Vācissara has written also the Pali Thūpavamsa, Linatthappadipani-ṭikā, Saṃsāronkhepasannaya, and Viśuddhimārgasaṅkṣepasannaya. We do not know whether the two writers by the name of Vācissara are identical or whether they were different persons.

Medhāṅkara who is distinguished from other theras of the same name by the application of ‘Dīmbulāgala Medhāṅkara’ wrote the Vinayārthasaṅcncaya (Vinayasaṅnaya). This thera was also the author of the Daṁbadepi-kathāvata which was promulgated in the reign of King Parākramabāhu II.

A pupil of Dīmbulāgala Medhāṅkara, Ānanda, wrote the Padasādhana-sannaya and Khuddasikkhā-sannaya. We again do not know the identity of Ānanda, the author of the Pali poem, the Saddhammapāṇana, nor of Ānanda who wrote the sannaya to the same.

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

Reign of Parākramabāhu II (A.D. 1236–1271). The literary and religious activities revived and promoted by King Vijayabāhu III were continued on a more extensive and vigorous scale by his son and successor King Parākramabāhu II (A.D. 1236–1271), who himself was such a great poet and profound scholar of Buddhist literature and religion that on him was conferred the title ‘Kalikāla-sāhitya-sarvajñā-paṇḍita’. His exegetical writings show a wide range of knowledge and the king well deserved this high honour. His first sannaya, the Vanavinsa-sanne, to which he gave the title ‘Nissandeha’, is a comprehensive Sinhalese translation of Buddhaddatta’s Vinayavinicchaya. More extensive and a vaster mine of information regarding Theravāda Buddhist thought is his Viśuddhimārghamahāsannaya wherein he expands and dwells further on the expositions of Buddhaghosa, and in doing this he quotes profusely from other texts, including a good number of Buddhist writings in Sanskrit. Besides these two works,
one on the discipline of the Buddhist order of monks and the other on the doctrine, Parākramabāhu is credited with the authorship of the foremost Sinhalese ornate poem, the Kavīsūrīṇa (Kusadāvata), a composition which contains every feature of a Mahākāvya. The king’s character and accomplishments are described and enumerated in two contemporary records, the Keśavavusiriha and the Daṁbadaṇṇa-sa, besides the glowing accounts in several other books written during his reign.

The encouragement which King Parākramabāhu bestowed on literary and cultural activities, supported by his Chief Minister, Patirāja Deva, during a long reign of prosperity, resulted in the production of a large and varied literature. Diṁbulāgala Dhammakitti, who wrote the Dāṭhāvāṇsa in A.D. 1211, now returned from Tambaraṭṭha whither he had fled during the times of trouble under Māgha and completed the Cāṭavaṇṇa up to the end of the reign of Parākramabāhu I, being possibly a work which he had begun before he left the island. Anomadassi, a senior bhikkhu who held the office of Mahāsāmi, composed a treatise on astronomy and astrology in Sanskrit verse under the title Dāvajñokā-madhenu. A pupil of Anomadassi composed from the records of the Altanagalla-vihāra the excellent Pali campû, the Hatthavanagallavihāravāṇsa. At the command of Anomadassi Mahāsāmi a pupil of Ānanda Varanatana compiled also the Cāṭuṭhāvāṇṇāṭhakathā, and we do not know whether these two writers are one and the same or not. Paṇcamula Mahāthera wrote a treatise on medicine in Pali verse called the Bhāsojamaṭṭhāṭ. The same Thera is also credited with the authorship of the Sikkhāpadavāvanjanī, a compilation in Pali of material derived from the two Vinaya manuals in Sinhalese, the Sikkhavāvanī and the Sikkhavāvāvanīsa.

Three pupils of Ānanda Thera, the disciple of Diṁbulāgala Medhaṅkara who carried on their literary work during the reigns of Daṁbadeṇiya kings, including that of Parākramabāhu II, are: Buddhappiya (Colīya Dīpāṅkara), Gotama, and Vedeha. Their productions are as follows: Buddhappiya wrote the Rūpasiddhi on Kaccāyana-grammar, and the Pali poem, Pajjamadhu. Gotama wrote the Sambandhacintāsānaya. Vedeha was the author of the Sīhāsaddalckkhaṇa, the original of the Siddatsañgarā (ES (Sinh.) 53), Samantakāṭavaṇṇana, and Rasavāhinī (PA (Sinh.) 32).

A writer of this period who attained unparalleled popularity in the later centuries was Paṭarāpāda Thera o’ Vākiri gala, the author of Pūjāvaliya (ES (Sinh.) 7–9) and the two treatises on medicine, the Yogāṇṇaṇaya and the Prayogaratnāvaliya. The first of these two works on medicine was written during the reign of King Bhuvaṇekabāhu I (A.D. 1273–1284), and the second also may be assigned to the same period. About this time Siddhattha, a pupil of Buddhappiya (Colīya Dīpāṅkara) compiled the Sārassāṅgaka (PA (Sinh.) 33); and Medhaṅkara, of Vijayabāhu pariveṇa composed the Jina carita, a short Pali carita on the life of the Buddha. Varanatana Medhaṅkara wrote the Payogasiddhi on Moggallāna-grammar (PA (Sinh.) 52). The Payogasiddhisānaya (PAS (S.nh.) 20) may be the work of Medhaṅkara himself or one of his pupils. Two other writers whose names are associated with the Daṁbadeṇiya times are: Rājamurāri, the author of the Jātasānaya; Ripusimha Viramāpā, the author of the Dūṭajāṭakavyākhyānaya and the Jujhajāṭakapadārthavāvanīva.

1 See COMDC, vol. II, pt. 1: PA (Camb.) 26. See also INDEX ; Ānanda Varanatana.
2 See S. Paramavithana: The God of Adam’s Peak, p. 15, n. 2. Here Vedeha Thera is placed in the eleventh or the twelfth century. Also pp. LVII–LVIII.
INTRODUCTION

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

King Parākramabāhu IV (A.D. 1303–1333) himself devoted to learning and religion, encouraged scholarship in the island. He had a temple for the Tooth Relic of the Buddha built at Kurunegala, his capital, and had the history of this holy relic and observances connected with it written down in books. The Dajadāsirita, a composition containing fine specimens of upṭagandhi, was written by a writer who bore the title of ‘Devradadampasiṅginiavan’ (A.D. 1325). The Dōjadēpiṭāvāliya (ES (Sinh.) 32) also may originally have been written about the same time. The Cālavanama says that the king had a great thera from the Coḷa country appointed as his teacher, and having heard the Jātaka stories related by him he translated them from the Pali language into Sinhalese. This marks the beginning of the collection of Jātaka stories written in Sinhalese to compile the Pansiyapanasjātakapola (ES Sinh.) 2). Parākramabāhu of Vilammulla, who was Mahāśāmi during this king’s time, wrote the Sīnhasa-mahābodhivamśaya, and the Eļu-anāgatavanamśaya. He also edited the Sanskrit poem Sūryaśataka and composed a Sinhalese sannaya to it. In addition he set up an inscription written in elegant Sinhalese prose at Kītsirimēva-vehera at Kālāniya. The introductory passage of the Mahābodhivamśaya also states that the king heard in Sinhalese all the stories contained in the following books: Dhammapada-dahhakathā, Petavaththu, Vimānavaṭṭhā and Buddhavanama. A grammatical treatise that has been assigned to this period is the Dhātumaṇjaśa compiled by Silavamsa of Yakdessāgala (PA (Sinh.) 42, PAS (Sinh.) 21). Nāgaseṇa, the author of Mūlakharavikāsinī (PAŚ (Sinh.) 25–26) should also belong to about this time.

In the middle of the fourteenth century the capital shifted to Dādigama and then to Gampōla. One associates with Dādigama the Sinhalese Sandēsa poem, the Tisarasanāṣa (ES (Sinh.) 50), which contains a message from a thera in Devinuvara to a king by the name of Parākramabāhu, and the Pali poem Vuttamāḷasandesasataka of Upatapassi Gaṭārā, which also contains descriptions of this city and the same king. Another Sinhalese poem of the same class, the Mayūrasandesagāya, describes a journey from Gampōla to Devinuvara and eulogizes a king by the name of Bhuvanekabāhu evidently the fifth of that name (A.D. 1360–1391). Not far from Gampōla was Gaḍalādeniya with the Saddhammatilakapirivena wherein resided the mahātheras by the name of Dharmakirti who hailed from the forest school of Paḷābatṭa. The senior among them, Silavamsa Dharmakirti, was president of the endeavor of monks held in A.D. 1369. He has also set up some inscriptions on the rock by the vihāra at Gaḍalādeniya, and was the author of Pārāṇāmahāsakāsa, a Pali poem on the ten pāramitās of the Buddha. In all probability this is the Saṅgharāja whose name appears in the Mayūrasandesā.

1 Cnl. XC. 83.
2 Translation existed as Saddharmaratnakāvīya.
3* Stories from these two texts appear separately in MSS and are older than the translation of the full texts.
4 D. B. Jayatilaka takes this king to be Parākramabāhu V (1349–1360).
5 The fourth according to Wickremasinghe: MSS Catalogue No. 92. He corrects himself later on.
6 Probably connected with the school of Diṁbulagala.
XXXII

INTRODUCTION

Silavan̄sa Dharmakirti’s pupil, Jayabāhu Devarakṣita was the author of a number of books. They are Saddharmālaṅkāraṇa (ES (Sinh.) 16), Nikāyasaṅgharaṇa, a history of the Buddhist sūṣana in Ceylon up to A.D. 1375, Bāḷavatīra-mahasannaya (PAS (Sinh.) 22), and a Pali poem by the name of Jina-
bodhāvalī. To these may be added also the Saddhammasaṅgha, written by a thera from India who also bore the name of Dhammakitti, and who had come to Ceylon and received his ordination under the Dhammakirti’s of Gaḍālāṇṇiya. The second half of the fourteenth century witnesses the production of a fair number of good Sinhalese prose writings. In the eighteenth year of king Vikramabāhu (A.D. 1365), the chief monk of the Lankāseneviratpirivena, a descendent of the minister Senālaṅkādhiṅka-ra-Senevirat who founded the Lankātilaka-vihāra near Gampoḷa, wrote the Vimuktisaṅgraha, a manual dealing with the methods of meditation for the attainment of nirvāṇa. In A.D. 1392, an anonymous writer produced the Ēḷu-attanaṅgalavaṃsaya, at the invitation of Śatrusin̄hakuṇja, a general of King Bhuvanekabāhu V. The Panṣiyanapassāṅtakaṇya begun during the reign of King Parākramabāhu IV was completed through the effort of the two ministers Virasisṭha-patrija and Parākrama who belonged to this period. Some manuscripts of the Daḷadāpūjāvaliya also have an introductory passage to say that the work was rewritten about the same time as the Ēḷu-attanaṅgalavaṃsaya. The Sinhalese Dhātuvaṃsaya of Kakusandha which relates the history of the lalāja-dhātu of the Buddha which is enshrined at Śravvila must belong to this period according to the latest estimation.

We may be right in assuming that the two Sinhalese manuals, Skhandhādingē Vībhāgaya and Novo-arāhādibuddaṅgaṁvībhāgaya (PAS (Sinh.) 13) which appear together and precede the Vimuktisaṅgraha in the printed edition, evidently following a manuscript in which the texts came in this order, are also the works of the author of the last named manual. The short-treatise on the analysis of karma, the Karmavibhāgaya, should be at least a century earlier; and at any rate this is latest date that can be assigned to it. The Vidarśanaṇa and other manuals on the Buddhist teachings likewise have to be placed in this period, and we may include here the Kōsalabimba-vargasana (ES (Sinh.) 17) (ES (Sinh.) 21), a Pali version of which is cited in the Saddhammasaṅgha. The Pali treatise Anāpattidīpani must also be placed in the second half of the fourteenth century as it is possible to identify with its author the Bhuvanekabāhu Thera of the Vuttamālāsandesasatāka.

Fifteenth Century: Kōṭṭē Period: Reign of Śri Parākramabāhu. Reference has been made time and again to various seats of learning connected with monastic colleges or pirivenas that rose to fame under renowned and scholarly monks. We hear of a number of such pirivenas in the reign of King Parākramabāhu VI of Kōṭṭē (A.D. 1410–1468) who is generally known as Śri Parākramabāhu. The best known among these colleges are: Dharmarāja-pirivena at Erabatgoḷa in Kōṭṭē, Vijayabāhu-pirivena at Toṭagogamuva, Irugalkulatilaka-pirivena at Devinuvara, Mahānētraprasādamūla at Vīdāgama, Śrīnivāsa-pirivena at Rammumgoḷa (or at Galapāta), Padmāvati-pirivena at Kāragala, and Sunētrādevi-pirivena at Pāpiḷiyāna which the king founded in honour of the queen mother, Sunētrā, and with which institution is connected the Pāpiḷiyānasannasa (ES (Sinh.) 30).

1 The colophon of the Saddharmālaṅkāraṇa mentions these works.
2 See p. 181.
Sinhalese scholars continued to flourish during the fifteenth century. Siddhattha Dharmāditya Vimalakirti, pupil of Jayabhū Dharmakirti, who had now probably come to reside at the capital, completed his Saddharmaratnākaraṇa in A.D. 1417. The short treatise dealing with the merit of offering spun robes, Kāthinānisanupasya was written at the invitation of the king after he had made such gifts. An occult text in vrtaṭagandhi, the Kūvēṇi-asna (ES (Sinh.) 65) was composed by the chief theravada of the Uttaramulā to be recited at magical ceremonies invoking blessings on the king. No other important prose writings belonging to Śrī Parākramabāhu’s reign are known, excepting the Katikavata which was promulgated in his thirty-fifth year (A.D. 1445?), and a few sannasas.

Poetry, however, flourished, and in certain forms, for example the Sandesā, it reached the summit of perfection. The king himself gave the lead by compiling in Sinhalese gī a lexicon of Sinhalese nouns, the Ravanmala or Rwanmal-nighāṇṭūva. The Keeper of Records (Sanhasmātīṇu), Nallurutunayā, completed in A.D. 1421 the Nāmāvaliya, a similar work in sivupada. The following Sandesā poems belonging to the king’s reign still exist. They are given as far as possible in their chronological order: Haṃsasandēṣaya (ES (Sinh.) 50 a), Parevisandēṣaya (Ibid. d), Sājalihiṇisandēṣaya, A.D. 1450 (Ibid. e), Girāsandēṣaya (Ibid. c) and Kōkilsandēṣaya (Ibid. g).

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

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

At the invitation of Jayapala, a minister of Śrī Parākramabāhu who resided at Chilaw (Salāvata), a poet from the village of Vattāva in that district, who is reputed in folklore to be a pupil of Śrī Rāhula, composed the Guttillakāvyā basing his poem on the story of Jātaka, number 243. Śrī Rāhula’s brāhmaṇa pupil from India, Rāmacandra Kavibhārati, was an expert on Sanskrit metrics and he wrote the Vṛttaratnākaraṇa in the form of a commentary on Kedāra Bhaṭṭa’s treatise on the subject. His Bhaktiśataka (SAS (Sinh.) 5), is composed in a variety of metres. In the short panegyric poem called the Vṛttamālākhyā also he displays his skill in handling long and difficult metres. Among contemporaries of Śrī Rāhula are Sumangala who wrote the Bhakti (Buddha)-ṭāka-sannava and Vādabānalagama who wrote the Kānyaśekhara-gātapataya (ES (Sinh.) 63).}

1 We may place in the same period Vṛttaratnākara-sanne (SAS (Sinh.) 8), and Kavikaṭṭhapāsa-sanne (SAS (Sinh.) 9).
Maitreya Thera of Vidágama appears at the end of the reign of Śri Parākramabāhu. He wrote his treatise on prosody, the Kavlakunu[m]ipima[lda]ma, at the invitation of Kaviga[j]ahāra of Gampola. His poem on the virtues of the Buddha, the Buduqpa[la]m[ka]rāya, was completed in the third year of King Bhuvanekabāhu VI (A.D. 1470–1480). His short didactic poem, the Ķūsān[garāva (ES (Sinh.) 43) is not dated.

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

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

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

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¹ An Efu-alanagalupṭharaṃsaya (different from the one written A.D. 1392), is taken as a translation made by Maitreya Thera during the reign of Śri Parākramabāhu and written down by one of his pupils.

² Buddhist Era 2015 = A.D. 1471 or 1472. The figures in my Sinhalese Literature, which are due to printer’s errors, must be corrected. The regnal years of this king given by Geiger also have to be corrected after the information of the Cephon of the Buduqpa[la]m[ka]rāya that the third year of King Bhuvanekabāhu coincided with the year 2015 after Parinibbāna.

³ A certain Dhammaratana Thera wrote a Sinhalese sannaya of the Mahāsadassana-sutta in A. D.1505–06. Wickremasinghe: MSS Cat. No. 5.
gampāya near Gampoḷa wrote the Rājaratnākaraya. King Viravikrama founded the two monasteries, the Upasathārāma and the Hayagiri-vihāra in Kandy. The books that were getting fragile and unserviceable must have been recopied under his patronage for the Cūlavamsa says "on thirty thousand leaves he had the sacred books written down." ¹

The only literary figure of any reputation we meet with in the sixteenth century, and that too at its very end, is Alagiyavanna Mahaṭṭāla, son of Dharmadvaja of Hisvālla, who began his career under King Rājasimha I of Sitāvaka (A.D. 1581–1593). Alagiyavanna includes an eulogy of Rājasimha I in his Śāvulbāndauṣaya (ES (Sinh.) 50) which may be reckoned as one of his early compositions. His didactic poem, the Subhāṣītaya also mentions the king. The Dahaṃsotāḍa-kava which was composed at the request of Samaradivākara Mukaveṭṭi also may be assigned to this reign. The poet's longest and most popular poem, Kusajjātaka-kāvyaya, was begun in Sitāvaka at the invitation of a noblewoman by the name of Māṇikāṣāmi, the wife of minister Athanāyaka; but according to the information supplied by the colophons of some manuscripts it was completed only in A.D. 1610. Much credence cannot be placed on the story of parcide by Rājasimha I, but the account of his burning the sacred books when he adopted the Śaivite faith must contain some truth².

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

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

To the reign of Senarat belongs the Kustanṭinihāṣana, a panegyric on the Portuguese general Constantine da Sa da Noronha.⁴ The Paramāṭhaṇa (ES (Sinh.) 46) ascribed to Alagiyavanna (as some of the verses in the collection may possibly be his) and the Mahāhaṭāṇa of Kirimāṭiyāvē, judging by their contents, were originally composed to sing the praise of Senara: and all his three sons, Kumārasimha, Vijayapāla and Rājasimha; but these panegyrics were later revised by the performers and singers of Rājasimha II's court. A very large number of panegyrics was composed by the 'assembly of court poets (Kāvikāramaduva) of Rājasimha II.⁵ Although Rājasimha II does not appear to have promoted religious literature, poetical compositions dealing with the life of the Buddha or similar subjects are datable to his reign. One such poem is the Ālavakadamanaya which contains a praise of Rājasimha. Robert Knox, the British prisoner of Rājasimha II, the author of A Historical Relation of Ceylon, compiled a Sinhalese-English glossary.⁶

¹ Ch. 92, v. 13.
² Cfr. Ch. 93, vv. 6–10.
³ E.g. Dajāḍpavaḷa, see Wickremasinghe: MSS Cat. p. xxii.
⁴ The collection as we have it to-day contains a mixture of stanzas, the beginning by a Christian, and some verses by a Buddhist. In certain passages the virtues of King Senarat are also extolled
⁵ Sinhalese Literature, pp. 228–236.
⁶ Ibid., p. 345.
The reign of Vimaladharasūrya II was one of comparative peace. The king had a new temple built for the Tooth Relic and prepared everything necessary for a festival connected with it. Evidently poems were composed to be read to people who gathered together for these ceremonies, and possibly one such work, the Dājadāhaṭana is dated in the Śaka Year 1615 (A.D. 1693). Two other poems dated in this king’s reign are the Devadatkalavā of Vāṇijasekhara (A.D. 1692) and the Gāmaṇḍicandālakakavi of Yaṭavat (A.D. 1703). To the same period may be assigned the original version of Mahabhinikman-kavi (ES (Sinh.) 42). No panegyrics can be definitely assigned to Vimaladharasūrya II’s reign, but tradition makes the love poet of European origin, Gascoigne or Gaskon, a contemporary of this king. The king had an ordination of monks carried out by Santāna Thera whom he had invited from Arakan; and as it may be expected a revival of religion must have followed. Copies of Kamma-
vācā texts (see COMDC, II, 1) written in the characters of Pegu and Arakan, that is the square Burmese and round Burmese, are among the presents which bhikkhus received at their ordination.¹

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

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

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

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

¹ Some of the Kammaṇḍa books in our collection are from Ceylon. We have also Pali texts in Sinhalese character with superscriptions in Burmese, e. g. Mīlindapatha (PA (Sinh.) 27), Sammohavinodant (PA (Sinh.) 26).
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was strong enough their effect was controlled and checked. In the sixteenth century when the bhikkhus became weak and lost their influence over the people, and more so after a mighty king like Rājāsimha of Sitāvaka had adopted the Śaivite faith openly and persecuted the Buddhist monks, the worship of Śiva and other non-Buddhist cults took a greater hold on the masses. At the same time with the neglect of the study of Pali and Sanskrit, the literati among the Sinhalese took to the study of Tamil or other Dravidian languages like Telugu. Sinhalese poets like Alagiyavanna knew Tamil. One notices the greater influence of Dravidian idiom and vocabulary in certain classes of poetry, for example, the panegyrics, from the sixteenth century onwards. The didactic poem in gī, the Lōkōpakāraṇa of Ranasaggellë (ES (Sinh.) 43), which is dated A.D. 1779, but might be older, shows the influence of Tamil didactic poetry. Entire Sinhalese poems, based on Tamil stories were also composed. The longest Sinhalese poem so far published, the Mahaṭpadaraṇaṭakaya, a versification of the Mahabharata story derived from a Tamil source was begun by Kobbakkudê-yatiṇu in the reign of Rājāsimha II and was completed by another poet in A.D. 1692. Other stories from Sanskrit literature which have come to Sinhalese through the medium of Tamil, like the Vītālanakatāwa and the Rāvanakatāva, may also be mentioned here.

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

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

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

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

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

¹ See the present author’s paper on “Historical Writing in Sinhalese”, Historians of India, Pakistan and Ceylon, London 1961, pp. 72-86.
² Cfr. Ch. 97, v. 36.
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that several Jātaka poems were written during this time. Two such poems which mention this king as the ruling monarch are: Kulaşekhara’s Manicorajātaka-kava (A.D. 1714) and Mahāsena’s Sumugudā-kava (A.D. 1721). The Kahakuralusandēsaya (ES (Sinh.) 50 (h)) mentions King Viraparakrama. Many panegyrics, mostly those of an erotic type, were composed in honour of this king, and we have a good example of these ‘Śrīnāmaya’ or ‘Stuti-kāvya’ in our collection (ES (Sinh.) 45 (2,4)). The Sihaśa-asna, a text similar to Kuvēni-asna, based on the same story and used for the same purpose, was also composed, to be recited at ceremonies to ward off evil from this king and bring blessings on him. Romantic love poetry (‘Pavana’) found special favour under this king. His eulogies are full of it. We have also separate love poems, for example the Viyogamālaya of Ananda Pandita Mudali (ES (Sinh.) 45 (3)), A.D. 1724.

Vaiśīlita Saranāṅkara (A.D. 1698–1778) began his religious and literary activities under the patronage of King Viraparakrama. He completed his Śrīsaddharmasīrārthasangrahaya in A.D. 1726. His other works completed during the same reign are Mahābodhiyaṃsasannaya (= Madhūrathapraṅgaśīri) and the Bhesajjamatiya-sannaya. The next king, Śrivijayarājasimha (A.D. 1739–1747), invited Saranāṅkara to write a sannaya to the Catubhāṇavāra, namely, the Piriitpota, and he wrote the Sataravaṇavara-sannaya to which he gave the title ‘Sārārthadipanti’. Saranāṅkara’s other works are the Rupamalā (PA (Sinh.) 40), and two Pali poems, the Munigunālaṅkāra and the Abhisambodi-alaṅkāra.

It is narrated in the Cūlavamsa that the South Indian queens of Śrivijayarājasimha in the course of their pious observance as devoted Buddhists had sacred books copied, and able scribes were no doubt found among the many pupils of Saranāṅkara and his colleagues who resided in the Upasathārāma. In A.D. 1753 Saranāṅkara received his upasampadā order under the Siamese monks who were invited by King Kirtiśri-Rājasimha (A.D. 1747–1782), and before long was created Saṅgharāja by the king who also built for him the Pupphārāmavihāra. The community of monks increased in number and Kirtiśri had the Katikāvata of Daṁbadeniya revised under the guidance of the Saṅgharāja. The prelate’s relations with the king are described in a contemporary document called the Sasanāvatārānaya. Saranāṅkara’s chief disciple, Tibbasuvaṇṇa Siddhattha Buddhakkhita describes the story of the Siamese ordination in a short work bearing the title the Sūmopasampadāvata. Gammullē Ratanapāla, in his Sasanāṭakarasaṅgrahavastu, which he appends to his main work, the Vimānavastuprakaranaya (ES (Sinh.) 5), A.D. 1760, gives the full account of the benefits conferred by Kirtiśri on the Sāsana.

Kirtiśri had copies of the Mahāvamsa searched for, got down a copy of it from Siam, and getting them examined and finding the chronicle to be deficient, had the history completed up to his time. It is said that Tibbaṇuvāṭa Thera carried out this duty of supplementing the Cūlavamsa. The writing down of books was greatly encouraged by the king. We read in the portion of the Cūlavamsa composed during his reign, “At a cost of nine thousand six hundred kāhāpanas he in his

1 Sinh. Lit pp. 236–239.
2 Cfv. Ch. 98, v. 24.
3 Ibid. v. 14.
4 Sinhalese: Malvattē vihāra.
5 Gammullē was pupil of Dhammarakkhita Thera, chief monk of the Pupphārāma-vihāra.
pity had a golden book made. On its golden leaves he had many Suttantas inscribed such as the Dhammacakkasutta and others ... The Lord of men called scribes together, made them copy out in one day the Dighanikāya, ... In his pity he had the Saṃyuttanikāya and many other books copied and gave the scribes money. (Priests and laymen) had other sacred books copied and when these were shown to him he was highly pleased, showed them with money and other gifts much favour ...” The king’s two brothers, the yuvajñas, also had books copied and gave the scribes money.¹ A destruction of sacred books in Kandy (under Baron van Eck in A.D. 1762) is also mentioned in the same chapter.²

A contemporary biographer of Vālīvīṭa Saṅgharāja, Āyittāliyaddē, in his Saṅgharājasādhucariyāva, written in A.D. 1779, enumerates the names of his chief pupils, and their literary productions completed up to this time³. The list extracted from the work is as follows: Tibbaṭuvāvē Buddharaṅgīśa, Śrīaddharmāvādāsadānāgara, a saññaya to Mahāsatiṇīpāṭhānasutta (PAS (Sinh.) 4), A.D. 1765, copy dated 1804; Bl. 3; Pallis 2), and an Eḷu version of the Saddhampopāyana⁴; Kaṁburupiṭiya Ġūnaratana, saññayas of Hathipadopama- and Kālakāmā-sutta; Dīyahumnata Dhammajoti who lived in the Okaṇḍapola-vihāra, Bāḷāvatāra-liyannasannaya or Okaṇḍapola-sannaya (PAS (Sinh.) 24); Ginigatpiṭiyē Saṅgharakkhiṭa Tīratanamāḷasatakaya (or Teruwanmāḷa) in Eḷu sīlā including the octades, Daṭṭā-, Munirāja-, and Padalāṇmaha-astaka; Dārāmmapola Dhammarakkhiṭa, a Sinhalese version of the Ummanantījāta⁵; Hīnaṭṭikūṭ̆urē (Sumangala),⁶ the Šiṅhala-Milindaśraṇaya (Śrīaddharāmādāsaya); Kuṃkūṇavē Sumaṅgala, Dhammācāḷiya-sāṭrasannaya; Bāmiṇivattē Unnānē, Āryavāṇasa-sūtrasannaya; Kāḍuvēla Sobbhita (a pupil of Tibbaṭuvāvē Thera). Bāḷapaṇḍitopamasūtrasannaya (PAS (Sinh.) 8).

The ex-thera Attagama Rājaguru Baṇḍāra is credited with three Pali grammatical treatises: Kārakapupphamaṇḍjārī, Sudhīranukhamanaṇḍana, Saddamāḷa, and a treatise on metrics, the Vṛtīvatāra.⁷ In addition to the above, there are also the pupils or pupillary successors of the Saṅgharāja, whose names are enumerated as having got books copied out, or having learnt them by heart and taught them to others.

To the above list we may add Vagēgoḍa Thera, who wrote the Ākyatapadāya (ES (Sinh.) 54); Śiṭṭināmaluṭē Dhammajoti, the author of the Bāḷāvatārasaṅgrahāya. The author of the kiyaṇa and balana saññayas of the Bāḷāvatāra (PAS (Sinh.) 23–24), and the Liyana-sannaya of the Sidatasaṅgarā are also contemporary scholars of the Saṅgharāja’s school. The study of Sanskrit also was once more revived. The manuscript of the Kāvyādāra-sanne (SAS (Sinh.) 10) in our collection is dated 1779.

¹ Ch. 99, v. 87.
² Ibid, vv. 115 ff.
³ Regarding scholarship during this period, the colophon to this edition of Paramitāvilānī (PA (Sinh.) 21) by Nīlāvīna Attheṣā is very informative. It says how he had copies of Pali texts from Siam collated with Sinhalese ones.
⁴ The Śrāvastosampadāvā is not mentioned here. The continuation of the Cāḷavamsa may have been done after A.D. 1779.
⁵ The authorship of the Mahāsatiṇīpāṭhānasūtrasannaya also has been assigned to Dārāmmapola. The copies of the Maṭṭhanatīkāya (PA (Sinh.) 10) and Saṃyuttanīkāya (PA (Sinh.) 12) in this collection had once belonged to this Mahāthera (see colophons reproduced).
⁶ Hīnaṭṭikūṭ̆urē was a pupil of Attagama.
⁷ The Vodankuvipola (cf. under ES (Sinh.) 43–44), the Sākasaraṇaya (SAS (Sinh.) 7) and several other reading books are said to have been written by Attagama. The Hōdisannaya (PAS (Sinh.) 25–26) which contains material common with those of Attagama’s Vodankuvipola, may be reckoned as being contemporary with the latter work.
Sanskrit was reintroduced for the use of texts on subjects such as medicine existing in that language. The manuscript of the Sārasaṃkṣepaṇa (SAS (Sinh.) 12) was written in 1778.

A number of poets flourished in the south during Kiriṣñi’s reign, and often promoted by the chieftains of their districts, who became their patrons, they composed some lasting poems. The ornate Kāvya was encouraged and of Jātaka stories narrated in this style we have the Kavminiṅkaṇḍola of Samarajiva (ES (Sinh.) 46), (A.D. 1771), the Kavminiṅmadama of Kaṭuvānē Disāṇāyaka, Kavmutuḥara of Sāli-āḷē Maṇiratana (A.D. 1778), and Kāvyaḍipaniṇa of Siri Buddhārakhkha (A.D. 1778). The composition of love poetry was very popular at the time, and as examples of such poems we may cite the Viyovagaratnamālāya (ES (Sinh.) 45 (6)), composed in A.D. 1768 by Samarajiva, and the Makaradvajaya of Kaṭuvānē (Also A.D. 1768). The erotic poem, Kovulsaka should be taken as contemporary. The Rotavattkatūva of Samarajiva should be classed as a didactic-love poem, a type of composition very popular with the later Sinhalese poets. Sāli-āḷē wrote also the Prātihāryaṇātakaya, an eulogy of the Buddha in Eḷu-siḷi. Disāṇāyaka (Kaṭuvānē) composed the poem Vaddināṭakatūva which is based on a Tamil story.

King Rājādhīrajasimha (A.D. 1782–1798) was an able poet; and literature, chiefly poetry, attained to a good level in his peaceful reign. At the invitation of his friend and spiritual adviser, Moratoṭa Dhammakkhandha, the king composed the Asadisadākava. Among other Jātaka stories in Sinhalese verse which are dated in his reign are the Sudassananatatakavai and Mahājānakajātakakavai by a poet (or poets) called Kirmatīyāve Māṭi. A Vidhurajatāka-kava is also assigned to his reign. Sandeśa poems we know of as belonging to this reign are the Nilakobōsandēsaya of Barana (ES (Sinh.) 50 (2)) and the Kājakirilisandēsaya by a poet of Sabaramamuva (A.D. 1788). The healthy competition among poets of different provinces and various castes which began in this century continued throughout the reign of Rājādhīrajasimha, (and right through the nineteenth century), and names of many poets have been preserved for us. Among them we must here notice that of Karatoṭa Dharmārāma who composed the Bārasakāvyaya (ES (Sinh.) 40) in A.D. 1796.

Other kinds of religious writings were also encouraged by Rājādhīrajasimha. At the invitation of the king an extensive and detailed sannaya to the Sattasuriyugganamo-sutta was compiled and completed in A.D. 1795 (PAS (Sinh.) 10). The Sinhalese version of the Upiṣakajanālakāra (see PA (Sinh.) 31) which Moratoṭa Thera began during this king’s reign was completed in the next reign after A.D. 1803. Moratoṭa Thera was created Saṅgharāja by the king, and in A.D. 1788 he drew up a Katiṅkavata at his request. Mūṃkoṭuṭvē Abesiṇṭha, who has also composed a biographical poem on Vāliśaṭa Saṅgharāja, wrote a biography of Moratoṭa Thera in Sinhalese verse, called the Moratoṭa-vata which he completed in A.D. 1798-99. The poem contains an account of the Thera’s services for the advancement of the Sāsana.

Mūṃkoṭuṭvē gives in his biography a list of Moratoṭa Saṅgharāja’s disciples, but we cannot individually name any of their writings. At the same time the colleagues of Vāliśaṭa, such as Hīṭināmaluvē

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1 Sinhalese Lit., p. 10.
2 The Saṅghardjana (Sinh. Lit. p. 269).
3 It is of great interest to note Mūṃkoṭuṭvē’s statement (op. cit. ν. 126) that contemporary learned Buddhist monks of Ceylon studied the Siamese and Cambodian languages, meaning perhaps only their syllabary in which Pali texts were written.
who came from the South had gone back to their temples and begun training their pupils and building up their libraries. As we shall presently see, these temple schools in the South took the greatest share in the preservation of the country’s literature and culture even in times of misfortune which followed. Books were copied and preserved in these temples. Our copy of the Ratnāvaliya (ES (Sinh.) 4) is dated 1896. A writer of the South wrote the Yōgadārāṇe, a medical text in sivupada, in A.D. 1788. A book of magical incantations called the Rājasimhasānīlya to be recited at occult ceremonies to ward off evil from Rājadhirājasimha and bring him prosperity was also composed in his reign.

We shall now briefly review the anonymous and undated writings which we may by other evidence assign to the eighteenth century, particularly to the second half of it. There is a fairly long prose work on the life and virtues of the Buddha, the Sarvajñagunālāikārya, which may be taken as the product of a writer of Vālivita’s school. Of the longer religious poems we have the poetical versions of the Vessantarajātaka. There is also the Ummaggajātaka-kavi, a very long poem, still unpublished. Love and didactic poems are many and varied, and of these we may refer here to Upamātaraṇgamalī (ES (Sinh.) 65 (8)). The Ėtu-silō form of versification was very popular, and we come across scribes who add even parts of their colophons in this style of writing (see ES (Sinh.) 1; ES (Sinh.) 30).1

At least the re-copying of smaller manuals of the Vinaya like the Prātimokṣapaṇicannayya (ES (Sinh.) 1) may have taken place during this period of revival. As stated earlier, Sanskrit scholarship in Ceylon gained a fair amount of new life, and we may assign to the second half of the eighteenth century the undated copies and sannayas of the Vyūsa-sātaka (SAS (Sinh.) 1 2), Nāmāṣṭasātaka (SAS (Sinh.) 4), Amorakoṣa (SAS (Sinh.) 1), Navaratna (SAS (Sinh.) 6), etc. To the same period we may assign the texts on medicine, the Yogaśātaka (SAS (Sinh.) 9), Varayogasārāra (SAS (Sinh.) 13), etc.; the works on astrology, the Nākṣatra-sāstra (SAS (Sinh.) 14), etc. The rare work on cookery in Sinhalese verse, Sūpaśāstraya (ES (Sinh.) 64) may also be placed here.2

The reign of the last king of Kandy. Śrīvikramarājasimha (A.D. 1798-1815) began auspiciously, and literature also had a good start. As stated before, Moratoṭha Thera continued his work during this reign. Dunuvila Ēkanāyaka, who had begun his Kāhīgubōdhijātakakawa during the reign of Rājadhirājasimha, completed it in 1799. Dunuvila composed also two erotic poems: the Ratiratnālaṃkārāya (A.D. 1811) and the Dunuwilahaṇa. The court panegyric and the war ballad, neither of which is well represented in the reigns of Kirtiṣri or Rājadhirājasimha, come into prominence again, chiefly in connection with the king’s wars with the English (British), and among the composers of such poetry, the name of Vāligala Kavisundara, the author of Īmigirisaḥatana and the Vadiṣaḥatana, is the best known. Puvakmoṭh Thera composed a metrical incantation, the Mahāśirasapādāya, to remove an ailment of Śrī-Vikrama.3 Kitalagama Devamitta wrote the Kiralasandēsāya just after the removal of Śrī-Vikrama in February 1815.

1 Some of these works may very well belong to the first two decades of the next century.
2 The copying of important works like the Jātakas was not entirely neglected. The Jātaka-pota in Rask’s collection (ES(Sinh.) 2) is dated A.D. 1812.
3 We see many magical incantations being composed in the eighteenth and the nineteenth centuries. Two such compositions for the last two Sinhalese kings were noted. For similar texts see Sādhatīrattamālāya (Sēruvannala) (ES (Sinh.) 45 (11)) and Subāvīsītīrattamālī (Ibid. 12). Compare also Yakaduruvansāya (Ibid. 15) which condemns such ceremonial prac.ices.
Among the poets of the south in the first two decades of the nineteenth century we may name, Sama-rasēkara Disanāyaka, the author of the Gāmārakha-varanāna; Mihiripāma, his critic; Tal-Aranbē Dhammakhandha, the author of the Diyasāvulsandēśaya (A.D. 1813); Kirama Dhammānanda, the author of many Buddhist stories in verse; Vattuhamā; and Donha Isabela (Gajaman-Nonā), the two latter famous for their erotic poetry. In the Kandyen provinces we have Midellava Kōra. The poetess Balavattala Mahatmayō also may be mentioned here though we are not certain of her date. Midellava’s Yōgamālāva, a medical work also is dated A.D. 1816. There is a history of the Tooth Relic also in verse, the Daladā-itihāsā-kānyāya, dated A.D. 1818. Vāligala composed in A.D. 1819 Dāthāgōtra-pradīpaya, a poem on the history of Buddha’s Tooth Relic. Kirama Dhammānanda wrote in A.D. 1820, the Siyabasmaldama, to relate the story of the origin of the Sinhalese race. Thus we see even after the fall of the kingdom, writers catered for both the mind and body of people; religion was not neglected, and there was even a spark of nationalism.

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

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

1 E. g. Suvirāgamālāva of Vattuhamā (ES (Sinh.) 45 (8)).
2 For names of further writers of Sinhalese verse belonging to the late eighteenth century or early nineteenth century see under ES (Sinh.) 45.
3 In the collection of Rask there are a few manuscripts which once belonged to well-known Kandyen monks, e. g. Majhī-imagināya and Sāgayutanākiyā of Daramātāpola Mahāthēra (see above).

These manuscripts were probably obtained from Beligama (Vāligama) or Dadnīla in the Southern Province. In his diary Rask notes that on his way from Mātara to Colombo he acquired some books from “the school-master” at Beligama. During the period 11/1-11/0 1822 Rask bought 18 Pali books from George Nadoris de Silva, ex-Buddhist monk, and a Rājaguru from Dadnīla, who had been made a Mudalīyar or translator (cf. receipts to Rask from George Nadoris de Silva for the payment. (Add. 634-4), “Optegneren vedrørende Rasmus Rask, fra N. L. Westergaards Samlinger”).
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At the same time, the learned among the Buddhist monks who remained in their temples, and the few lay writers who were not lured by money and did not become Christians, were carrying on their literary activities in accordance with the old tradition, their endeavour supported by the less well-to-do families, the middle class of the time. The popular Buddhist ceremonies, for example, the recital of the Paritita (Pirit) persisted. Devoted Buddhists considered it a duty to make manuscripts of the Pirit-pota and the Mahāsatisalāṭṭhānasutta. Every bhikkhu and lay devotee carried copies of these on their persons (see under PAS (Sinh.) 16), and almost every Buddhist home had copies of these two texts. The knowledge of medicine and the art of healing were kept up, as was the copying of the text-books on medicine even though in an unsatisfactory way. The same applies to the subject of astrology and texts connected with it. In the absence of anything better to occupy people’s minds, their greatest feat of learning was the composition of verse.1

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

On the 20th December 1821, Rask was made an honorary member of the Colombo Literary and Agricultural Society,4 and he wrote a paper for it entitled “On the Mode of expressing the Indian, especially the Sanskrit and Singhalese sounds in European Characters.” He made a sketch of Pali grammar using Tolfrey’s translation of the Bāḷāvatārā, Abhidhānappadīpikā and Dhātumahājūsā. In his study of Eḻu, Rask made use of Clough’s tabulation of the Sidatsaṅgarā edited by Tolfrey. Commenting on the Sinhalese grammar collections of Lambbrick, which he saw, Rask says “they displayed much research”.5 John Callaway6 gave him a copy of his Eḻu-aksarādiya (ES (Sinh.) 59–60).

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

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1 The copying of larger volumes also has gone on in at least a small degree. The MS of our copy of the Aṭhākāraṇga (ES (Sinh.) 16) is dated 1817.
2 See letter addressed by Dhammakkhandha Therā to Siri Vikkamarajāsinha, King of Kandy (PAS (Sinh.) 19), pp. 111–114.
3 The address paper written in Pali and Sinhalese possibly presented by Don Thomas to Rask on 17th August 1822 is now in the Royal Library (PA (Sinh.) 33).
4 From 1845 Ceylon Branch of the Royal Asiatic Society.
5 No doubt the sketch, which is now lost, formed the basis for the chapter (p. 1–8) he wrote for Clough’s Compendious Pali Grammar in the early summer, 1822.
6 Callaway was the author of several early Handbooks on Sinhalese: Hints on the Sinhalese and English Languages, 1821. A Sinhalese Spelling-Book 1825, etc. etc. He also wrote Yakun-ṇaṉanavā, 1829.
also. He paid a visit to Karatoṇa Dharmāṇanda who had attained fame through his skilful puzzle of syllables, the Bārasakāvyagya or Baranamagabasaka (ES (Sinh.) 40). That this was not the kind of scholarship Rask was after is clear from the entries in his diary for the 8th and the 9th of April 1822: "Clough and I went by carriage to Matura. . . . We came to Matura rather early in the afternoon, and after dinner we went to see the so-called Maha-mudelliar, that is chief of the mudelliers in the whole of the coast-land to have his recommendation and introduction to the high-priest, the 85 years old Karatoṇa-Dharmāṇanda, as he is so called by his birth place. From him we went to Mudelliar Pereira, who promised to be our interpreter next day at 3 o'clock at the high-priest's. We went to see him in Verāgan-pitā-pansala (that is, the priest-house outside Verāgan) and began to ask him about Pali and Elu, their age, relations and literature, but got not much new information, as his ideas were taken blindly from the old stories in Pali and Elu. We called on him often and asked him mostly about the Elu literature, but on the whole got little information. There was nothing to buy, but they promised to procure copies of what I wanted. The high-priest's house was close to the temple, a miserable house with small chambers and almost without windows and with no fresh air. The priests and disciples thronged about us, so we were nearly suffocated . . ."

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

Rask describes two Buddhist temple libraries in the South. One is that of the temple of Matara where there were 100 books in a chest. The other was at Daḷāḷa, the temple where George Nadoris de Silva was a monk. There were about 500 books there and among them were many Pali books in Burmese script brought from Ava by George Nadoris de Silva.1 In Colombo one Johannes2 read the Pali Nidānā-kathā with Rask and copied a Rājāvaliya (ES (Sinh.) 33–34). We have at the beginning spoken of other work done by Rask during his stay in Ceylon. Rask has had contacts with the Wesleyan missionary Gogerley and the Baptist missionary Chater,3 two of the early pioneers in the study of the languages and religion of the island. At the same time a Buddhist bhikkhu of Tangalla has copied a book on Pali grammar for Rask and added a subscription to it in Pali using Rask’s title and name in the composition (see ES (Sinh.) 54).

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

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1 Rask bought the Majjhimanikkāya-likā (Cod. Pal. VIII-X) from Nadoris on 1st May 1822. Other Pali books in Burmese script in Rask’s collection also may have come from the same source.

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

3 Among the “Opptegnelse vedrerende Rasmus Rask”, in N. L. Westergaards Samlinger (Add. 694–4º) some sheets are found containing grammatical notes sent to Rask on 27th February 1822 by Chater).
INTRODUCTION

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

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

Orthography.

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

¹ See Rask's Diaries, pp. LVIII–LXIII below.
² 19th August 1822. The ship actually left only next morning.
were divergencies of spelling. In the earliest lithic inscriptions, for example, we find the palatal and
dental sibilants (śa and sa), used indiscriminately. As time went on, literary Sinhalese borrowed a
large number of words from Pali and Sanskrit, and Dravidian words also started to flow into it, and
the spelling of words of such origin required to be controlled. Thus without a proper discipline, as
provided by Sanskrit grammar, the orthography of Sinhalese gradually degenerated.

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

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

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

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

(See Tables).

Vowels and Anusvāra.

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

(a) The long ī is often written with a short ī, flagged. A peculiar form of this vowel is also noticed in
ES (Sinh.) 21 (a). q. v.

(b) The vowel ō is written like a pō (a pa-yanna and gayanukitta).

(c) The short ě is at times written like a modern long Ė with the flag; and the long Ė has an extra loop.

(d) The long ē is similarly written with the "flag" instead of the extra loop above.

2. The anusvāra is written above the line, over the letter. It is written inside an ī or ī sign: e. g. tarimśu
(PA (Sinh.) 45) kāv. l. 5, and occasionally inside a u sign: e. g. budun in ES (Sinh.) 6, apājayum
PA (Sinh.) 45, kāv. l. 4.
3. (a) In the case of medial vowel signs, hardly any difference is noticeable between the short and long i, I and u, ū, as in examples like, mi, mī; mu, mū.
(b) i. The medial vowel ṛ is invariably represented by a following ra: e. g. krata < kṛta; graha < < grha; vraddhi < vyādhi.
   ii. ṛ, ṛt, ṛtri or ṛru are also written for ṛ: e. g. risi, irisi, rusi < ṛṣi.¹
(c) The diphthongs aī and au are written as ayi and auu respectively: aiyāvana < aṅrāvana; dayīva < daiwa; šayīla < šaila; ravurava < raaurava, avusada < auṣadha.²

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

(c) A n is often written for the anusvāra: e. g. śinha for sinha.
(d) The vowel of the same class is often written for the semi-vowel, that is, i for ya and u for va:
   e. g. dīva-ina < dīvajīna and ā for vā.

Consonants.

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

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

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

4. Following groups of characters appear very similar:
   (a) ka, ta
   (b) la, na
   (c) ya, sa
   (d) ca, va, ma
   (e) ṇa, ba, ṇba, initial o
   (f) pha initial e
   (g) ga, ha, ōga
   (h) da, ṇda (see p. 227 B. ll. 3, 5); ṇda, ṇda, etc.
   (i) va, dva, etc.

¹ In this example there is also the change of s to š.
² There is also the de-aspiration.
³ See Plate 24 and 25.
⁴ See Plate 13.
5. Nasals.
(a) The anusvāra optionally replaces all the nasals, and almost invariably ň and ň: e.g. gaṁgā < gaṁgā; saṁcāra < saṅcāra; also saṁthāna for saṅthāna, etc.
(b) Even a final dental ň is replaced by ň: e.g. buduṁ < budun in ES (Sinh.) 6.
(c) The saṁyoga sign is usual for a full anusvāra or nasal: e.g. gaṅgā for gaṅgā or gaṅgā; dañḍa < dañḍa; aṁba < aṁba.
   (i) This formation is found even before sibilants: e.g. vaṁśa for vaṁśa. (See Tables).
   (ii) The final nasal of a word is rarely combined even with the initial of a following word forming external sandhi: e.g. pāramitāvaṁg kuluganyā (see ES (Sinh.) 18, p. 182).
(d) An extra anusvāra is at times met with before a full class nasal even in well-written MSS of Pali texts: e.g. saṁgārava for saṁgārava (PA (Sinh.) 10, fol. ōf v. 1, p. 16, n. 23); sāmāṇèṭī for sāmāṇèṭī (ibid. vu v. 1. 2).
(e) The anusvāra sign is also used as an abbreviation: e.g. paṁśa = paṁśa; kammasa = kammasa; saṅgha = saṅgha (see CHILDERS’ letter to FAUSBÖLL, 15th May, 1872, concerning a MS of Jātaka-nidāna).
   The ň of nāṁga- for nāga- at p. 101 col. II, last line is sporadical.

6. The distinction between the use of ſa and na; ſa and la is not at all observed. One replaces the other. There is a tendency to use a ſa following a ra even through this ra be in a previous word.
   The dental forms of ſa and ſa rarely occur. ſa and ſa are used invariably.

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

8. The ligature for ṛ for ṛ is treated as one character. This has resulted in spellings like saṁā for ṛsaṁā. A sa following a ka is cerebralized and they are combined even in writing Eʃu verses: ṛksun for ṛksun (Nāmuvaliya, v. 251), ṛksun for ṛksun (Vadankavi).

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

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

11. The consonant following a repa is re-duplicated: e.g. varddana, vardddhana, etc.
    The double ṛv after a repa is at times changed to bb. garba = garva. (This possibly is due to the influence of MSS of Sanskrit texts).

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

13. (i) The use of ſu, ſ (also yi, y) is confused. We get siv for sivu; mai for mawu, and at the same time divu for div. There are instances of the use of ſ for ſ [(ES (Sinh.) 18].
   (ii) yi is employed for ſ: sayiha for saṅha (Jātaka-pota); mayihaṁ = mayham, p. 106, col. I.
INTRODUCTION

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

Palm-leaf writing.¹

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

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

Letters are scratched on the palm-leaf with a stylus. After this charcoal powder, usually prepared from the Gāduṇba² wood, is spread over the leaf; then resin oil (dumma-tel)³ is smeared on the surface of the leaf and rubbed down. During this process the black charcoal gets into the scratches made by the stylus and the writing becomes visible. The oil, which is free from vegetable matter acts also as a disinfectant, and helps to preserve the leaf.⁴

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

ayamena caturbhāgaṃ tribhāgaṃ punar eva ca
ubhayoḥ sūtramadhyena tathā kuryāc chidralakṣaṇaṃ

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

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

¹ For details regarding the preparation and writing on palm-leaf see:
Fristedt, Conrad: På Forskningsfärd, Stockholm, 1891.
² Gāduṇba = Trema orientalis (Urticaceae).
³ Dumma-tel: Oil prepared from the resin of certain trees such as hal (Valeria acuminata).
⁴ Oil prepared from the leaf of the dūdu plant is also used (dūdu = Celastrus Paniculatus).
⁵ The holes are otherwise used in the palm-leaf manuscripts of Burma (see volume of MSS from Further India, in preparation)
have been utilized for copying books which are constantly carried on one’s person. As examples one may compare certain volumes of books of meditation (\textit{bhāvanā-pot}), \textit{Mahāsatiπāṭhāna-sutta} and \textit{Pirit-pot} (as, for example, PAS (Sinh.) 16).

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

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

\textit{Symbols employed for the numbering of folios.} The characters representing consonants plus vowels of the syllabary are employed for numbering the folios. Each of the thirty-four consonants from \textit{ka} to \textit{la} is taken sixteen times; that is by taking it in combination with all vowels leaving out only \textit{ā}, \textit{ē}, \textit{ē} and \textit{ō} according to Sanskrit tradition.\footnote{These vowels first came into the spoken language. They were not found in the syllabary employed for writing Sanskrit or Pali, and hence left out of standard Grammars.} Thus the signature symbols run \textit{ka}, \textit{kā}, \textit{kī}, \textit{ki}, \textit{ku}, \textit{kū}, \textit{kṛ}, \textit{kṝ}, \textit{kḷ}, \textit{kṣ}, \textit{ke}, \textit{kai}, \textit{ko}, \textit{kau}, \textit{kām}, \textit{kaḥ} (16) \ldots \textit{la}, \textit{lā}, \textit{lī}, \textit{li}, \textit{lu}, \textit{lū}, \textit{lṛ}, \textit{lṝ}, \textit{lḷ}, \textit{le}, \textit{lae}, \textit{lo}, \textit{lau}, \textit{lām}, \textit{lāḥ} making 544 in all.

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

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

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

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

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

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

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

1 See Jātaka-pota.
2 Theoretically the process can go on as catur-ka, etc., but no such codex has been met with.
3 See also Plate 13.
Most Sinhalese MSS end with colophons, one of the author, and another of the scribe. Sometimes only the latter is found and very often none. A colophon contains the name of the author or the scribe, the name of the promotor of the composition or copying, the date of composition or copying. It is, however, seldom that a colophon gives all this information. Sometimes only the date is given. It is also usual for the author or the scribe to express his wishes at the end of his book or copy. The wishes are very often expressed in Pali. The most usual Pali stanzas written down by authors or scribes are contained in the text called Aṭṭuwāprārthanā-gāthā (PAS (Sinh.) 16 (18.ii)). Occasionally scribes have composed their own verses in Pali or Sinhalese (e.g. ES (Sinh.) 54; ES (Sinh.) 30).

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

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

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

1 See under different examples.
2 These stanzas are found in the Saddhanmāsāṅgha.
3 Pali: Vesāka, Skt. Vaiśākha.
4 See Wieckremasinghe, MSS, Cat. p. 126.
**Paper Manuscripts.**

By Ove K. Nordstrand

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

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

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

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

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

The 'Rask-papers' of which some are described in the present catalogue offer a good material for the study of some of the sorts of paper available in Ceylon in 1822. Here we find European paper of various manufacture as well as China-paper used. The European papers all are good-quality writing-paper mostly of English origin. The manufactures of the paper are indicated by their water-marks as follows:
Besides the English-manufactured paper we learn the names of a few of Dutch origin; presumably paper imported during the Dutch rule in the coastal provinces (i.e. before 1796). The manufactures of these paper as indicated by their water-marks are as follows:

<table>
<thead>
<tr>
<th>Name</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deerven D^k Blauw</td>
<td></td>
</tr>
<tr>
<td>J Hong</td>
<td></td>
</tr>
<tr>
<td>J Hong / &amp; / Zoonen</td>
<td></td>
</tr>
<tr>
<td>J Hong.</td>
<td></td>
</tr>
</tbody>
</table>

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

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

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

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

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

All but two of the paper manuscripts described in the present catalogue are bound in European book-form.\(^3\) Of the manuscripts those consisting of European paper have regular quires, each com-

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\(^2\) Ny kgl. Samling 2085B–4^o.
\(^3\) Some of them with boards covered with paper or leather, others with cover-paper only. For further details see descriptions.
prising one sheet of paper folded twice – 4 leaves, while those consisting of China-paper have more irregular quires each of which comprises from 2–12 leaves.

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

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

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

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

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

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

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

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

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

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

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

1 See, under the titles Amarakośa, Jātaka-pota (Ēru), Vyūhasūkta, etc.
APPENDICES

A Note on The Dates of Vedeha Thera and the Sidasāṅgarā

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

Recent research on the Pali literature of Ceylon has enabled us to take back the date of Vedeha Thera to about the 11th century (see Introduction p. XXX f.n. 2). This makes it imperative on the student of Sinhalese literary history to settle the authorship of the Sidat. As against what the present author himself has said in his Sinhalese Literature (op. cit. p. 320, lines 1–6). The authorship and contents of the Sidat have been discussed by him since he completed this catalogue in 1958 at Copenhagen. Below is given a summary of his paper, written in Sinhalese, and published in the Sāhitya, part 1 of 1983 (The Sāhitya-maṇḍalaya and the Department of Cultural Affairs, Colombo 7, Ceylon).

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

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

There is a tradition that the sections on poetics, theories of 'auspicious' and 'inauspicious' groups of syllables, and similar poetical theories, etc., (chaps. 11 and 12) of the Sidat did not belong to the
original treatise. If what is meant is that they were not in Vedeha’s grammar, that is, the Ssl, the present analysis of the problem agrees with this tradition. Anomadassi, who was also an astronomer and astrologer added a chapter on such subjects. He also added a chapter on poetic figures to his Sidat, because he wrote this manual for the use of poets. Further the beginners for whom the Sidat is meant would require a simpler hand-book on poetics than the Siyabastakara (p. 252A–253A). The double authorship of the Grammar, and the tradition regarding the chapters on the rules for poetry composition are both explained by the theory brought out here. To repeat the same briefly, the Sidatsaṅgarā of Anomadassi is an abridged redaction of the Vedeha’s Saddalakkhana. (See also Addenda for pp. 254–255).

Rasmus Rask’s Diary in Ceylon. 1821–1822

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

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

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

1821 November 12. I came up to Jaffna.

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

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

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

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

23. We came to Manar...

30. Colombo...
1821 December
2. Attended the Sinhalese service.

3. Began to study Pali with the aid of Mr. George Nadoris Modelliar, formerly
Buddhist Priest under the name of Raja Guru [Dhammakkhandha].

5. I had tea with Mr. A. Armour, whose wife is a Dutchwoman, and became
acquainted with the newly converted Mr. Petrus and Mr. Don Abraham de
Thomas. They gave me some information of the Pali and Elu literature. Elu is
the old Sinhalese.

1821 December
10. Began to read Sinhalese (Mark, chapter 2) with Samuel de Zoysa. Continued
studying Pali, not much Sinhalese. Made sketches of a Pali grammar after Tol-
frey's English translation of Bāññatāre.

15. Had meals with Sir Richard Ottley, who the same day had seconded Colonel
Wright's proposal to make me honorary member of the Literary Society.

20. I was made honorary member of the Literary Society of Colombo.

29. Began a treatise to the Literary Society on how to transliterate the Indian languages
in Latin characters.

1822 January
3. I continued my treatise on how to write the Eastern languages in Latin characters.

7. George Nadoris procured me 5 Pali books in two volumes. Mr Fox and Mr
Appleton found me a new personal servant Klenji, baptized under the name of
Daniel. Lindor ran away again last Sunday.

8. The Government school in the washermen's village in Slave Island was without
children or benches. The teachers nevertheless continue to be paid as happens
in the case of the other Government schools, for want of supervision.

10. Klenji brought Lindor back.

11. Lindor to school again.

16. [On Cinnamon production].

31. Clough begins to arrange the second part of his Singalese dictionary, viz. Singalese-
English.

1822 February
6. Finished the sketch of my treatise on Indo-Latin orthography and began to make
a fair copy of it.

9. Nevstead has translated the whole of the New Testament into Ceylon - Portu-
guese. It is reviewed by two natives, Mr Coopman and - - - as well as by Mr Gogerley
and is to be printed.

14. Finished the fair copy of my treatise on the Indian - Latin orthography for the
Literary Society [of Colombo]. Mr Clough listened to my treatise and corrected
some expressions in it.

15. I sent it to Gascoigne, Secretary of the Literary Society, and received a letter of
thanks.

27. The doctor has forbidden me to study for about a month.

* See below: note on "Nadoris de Zilva" p. LXIII.
3. Mr Clough edited his plan for a Pali grammar... Bálavatára. Abhidhánappadipiká and Dhátu-Manjúsi... I had a great share in arranging the second part of Clough's Singalese Dictionary, which the natives could by no means get into their heads to bring into alphabetical order. Continued buying Pali and Singalese books.

22. Brought my 4 trunks or book-cases and Sir Richard Ottley's coffee to the Captain...

26. Went on board myself and began to arrange my things: bags and papers.

28. I wrote Georg Nadoris' certificate. Also wrote some thing about the conditions of Eľu. Felt well, but did not sleep well at night. Made a new plan which I commenced carrying out in the morning. George Nadoris came out to me early and had breakfast. He helped me to put my Singalese books in order. After he left I took out all my Pali and Singalese manuscripts and had them numbered. I prepared the list of Singalese manuscripts and the bill for their purchase.

30. George Nadoris's servant brought me the book of Job in Sanskrit instead of the Psalms. The passengers came on board and we left at 9 or 10 p.m.

1822 April

Mr Clough read a little Singalese with me. I studied Eľu on my own...

5. ... The ship was very damaged... Galle... At one O’clock we came ashore [at Galle] with some of our luggage, which was at hand, including all my Pali and Singalese manuscripts. Mr Clough and I put up at the Mission house with Mr Callaway...

6. There was not much opportunity of studying Eľu. Yet I continued what was begun. Made a copy of Mr Clough's tabular Sidat Saggaráva by Tolfrey without translation...

8. Clough and I went [by carriage] to Matura... We came to Matura rather early in the afternoon. and after dinner we went to see the so called Maha-Mudelliar, i.e., chief of the Mudelliers in the whole of the coast land, to have his recommendation and introduction to the high-priest, the 85-years old Karatōja [Dharmáráma] so called after his birth-place. From him we went to Mudelliar Pereira, who promised to be our interpreter next day at 3 O'clock at the high-priest's.

9. We went to see him (at Verāgan-pitā pansala, that is, the priest's house outside Verāgan). We began to ask him about Pali and Eľu, their age, literature and related languages; but did not get much new information as his ideas were blindly taken from the old stories in Pali and Eľu. We called on him often and asked him mostly about the Eľu literature; but on the whole got little information. There was nothing to buy; but they promised to procure copies of what I wanted. The high-priest's house, was close to the temple - a miserable house with small chambers almost without windows and with no fresh air. The priests and disciples thronged about us and we were nearly suffocated...

10. Cornelius, a black Assistant Missionary, was not up to much learning in either English or Singalese. Simon who supervised the schools in Matura was worse... The school-master from Bellogum was the best Eľu-scholar. but knew no
English at all. He procured me some Singalese books which we collected at Belegama\(^4\) on our return. . .

16. . . (the temple of Matura) . . . In the priest’s house or monastic school Pansela was the library which consisted of a big chest in a small room (= a room at ’Regensen’ [student’s college at Copenhagen]) which also contained a bed . . . In the chest were 100 books, 200 more belong to the temple . . . He . . . . . . . . . . . . . . . (?)\(^5\) gave me a handwritten copy of his poem\(^*\) to the King of Kandy . . We saw

17. George Nadoris de Silva’s temple in Dadalla. The library was housed in cupboards with shelves and was said to contain about 500 books among which were many Pali books in the Burmese script, brought from Ava by George. The present priest his successor was in Ava with him, and is perhaps just as learned. But it was not possible to make him come to the mission house to see my books and help me in arranging them. Mr Layard came to assume office as a sub-judge.

18. Clough and I went to see him and he sent a peon\(^*\) with a note along with the palanquin bearers I had hired to fetch the priest. The priest did come but was not very useful. Clough and I agreed that I should go to Colombo again with him to get information of the Elu-literature, etc. . .

24. At 3.30 we were at Colpetty . . . My ox-waggons had come, and Mr Clough had by letter ordered my baggage to be brought to that quarter where I had three rooms at my disposal. A good deal was damaged. The last items of my baggage

25. were brought by a porter (coolie) late in the evening. I saw Armour, Chater,

26. George and Don Thomas in the translation room and made arrangements with the two last named. Don Thomas came on Friday and gave me information about my Elu books. Mr Clough and Koopman interpreted . .

27. Eead Elu with Don Thomas.

30. I study Elu and Singalese with Don Thomas and Mr Clough. Samual Chapter 1 in Singalese seems to be badly translated.

1822 May

1. Visit by George Nadoris. who gave information about the Singalese books. He begins Sadharmalaṅkare with me.

2. George Nadoris brings Majjhima-nikāya-fikā in Burmese script and Baron Conradi wastes the whole afternoon for me. I continue my study of the Singalese

7. language and literature and have several booklets bought.

11. I bought the Buddhist Avatar painting in 37 plates for 300 rix-dollars. It has been executed at Ava. De Soyza came to Colpetty with the continuation of Clough’s Singalese–English Dictionary which I was to revise with him, to put the words in the correct alphabetical order. I attended the meeting of the Literary Society and discussed with Mr Granville my system of orthography for India. I wrote to Callaway and Hume, especially to thank the former for the written copy of

\(^{**}\) Bārasakāvyāya, see p. 213.
14. the Eluaxarádia and the derived verbs in Singalese. Attended the meeting of the
16. Literary Society where I learnt that they do not intend editing anything before
   Collier’s treatise: “Essay of a system of the conchology”.
18. Worked hard on Clough’s Dictionary with de Zoysa.

1822 May
20. I began to teach de Soyza and David Alvis, the school boy, my system of Indian-
   Latin orthography.
25. Continue my study of Pali.

1822 June
1. I got a new pupil for my writing system:
3. Elias Pereira from Marotto7, and later Don David from Kallebovila⁸, and began
   to add the pronunciation in Tolfrey’s English adaptation of Böldovatáro. which
   Clough wanted to edit.
5. Saw Mr Lambrick’s Singalese grammar – collection, which displayed much
   research. The native teacher of languages, Mr Alexander, came to see me, sent by
   Mr Oswin. He had been two years in England. He was so dirty and impertinent
   that I could not think of engaging him.
8. I finished my sketch of the chapter on pronunciation in Clough’s Pali grammar.
   The Young Ranzaw disappointed me. They began to make the new Latin types
11. p. . . . etc., belonging to my system of Indo-Roman orthography, in the type-
   foundry of the mission, in order to be able to use them in Tolfrey’s and Clough’s
   Pali Grammar which they began to set in the printing-office at the same time.
16. Continued my study of the Pali Nidánam with Johannes, who has been a Buddhist
17. priest, but is not a success in other respects.
25. George Nadoris fails to come at all to me for reading Pali. I work hard with
30. Johannes and finish the copy of Avidúre Nidánam in Latin characters.

1822 July
3. Write to Wilson, Elphinstone, Haubre with an enclosed proofsheet of the Pali
   grammar. Work out a small Danish treatise on Singalese and Pali script.
4. Sir Richard’s politeness, I dine there. and am moderately successful. They begin
   making other Latin types needed for Sanskrit and Singalese in the typefoundry
   of the Mission, but this work proceeds slowly.
13. I work out my Singalese grammar in Danish. Think of employing it for Tamil
   and Telugu and has ſ made, which is not successful. Write to Drs. Mundt and
   20. Wallich and Mr Haubre with proofs of my Danish treatise. Don Thomas will go
   with me to Jambu-dvipa.

1822 August
2. Johannes enters his service and begins by copying Rajavallia⁹. The first 8 pages
3. of the Singalese Grammar are set . . I correct the first half-sheet and consider
6. employing my Latin orthography for Chinese . . .
7. I avoided Baron Conrady’s party . . . . . . . . by going to the Mission House
   and attended to the beginning of the printing of the Singalese Grammar. I half-
8. 9. sheet. His strange behaviour becomes evident in the evening. I begin to pack.
17. Bennet sends some items for the University of Copenhagen. My sheet on the
18. *Sinhalese Grammar* was finished. I went on board late in the evening. But we
19. did not sail till next morning. . .

1822 September 1. To Tranquebar.
9. To Madras.

1 Sinhalese
2 Mannar
3 Matara
4 Weligama
5 One Mr Polior (Poulier) is mentioned here
6 Messenger
7 Moratuwa
8 Kalubowila
9 Rājavāliga

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

"In the year 1808, Nadoris de Zilva, the Head Priest of a temple in this district, left Ceylon, with 18
eighteen pupils under his charge, to perfect himself in the mysteries of his religion at the grand dépot
of Pagan superstition and error, Amerapoo, or the Eternal City, the capital of the Burmese empire.
Going by way of Madras, he resided there several months, and devoted himself to the study of the
Sanskrit language; from thence he proceeded to the capital of Ava, where he perfected himself in all
the dogmas of Buddhism; and at length, among other marks of Royal favor, "His Golden Footed
Majesty" conferred upon him the High-Priestly title of "Maha Nayaka Oonansé".

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

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

The result (which, upon becoming public, spread like wildfire from temple to temple and from hut
to hut) was, that the Maha Nayaka Oonansé, with one of his pupils, after a long and deliberate com-
parison of the Christian with the Buddhist doctrine, abandoned at once their saffron-colored robes of
Priesthood and the delusive dogmas of Paganism, and ardently embraced Christianity.
This high convert was received in to our church by the baptismal ceremony, and named George, after his godfather, the Rev. George Bissett, the Governor's brother-in-law and private secretary. The other godfather was the Rev. William Harvard, Wesleyan Missionary. In this case, it was no ignorant man of humble degree who had been inveigled into apostacy from the faith of his fathers; no boy, who had been entrapped into Christian baptism before his reasoning faculties had attained their meridian; no poor native who had nominally become a Christian for the sake of situation in a missionary establishment, but a High Priest of Buddha, upon whom the cheering ray of Almighty favor had so pre-eminently displayed itself; a man of science and education, an adept in all the dogmas of the Buddhist mythology, and reverenced almost to adoration by his brethren; with whom, notwithstanding in conversion, their former High Priest's reputation lost nothing in point of respect, and other converts amongst the priesthood soon followed the example of the Maha Nayaka Oonansé.

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

1 District of Galle.
2 King Bodawpaya, AD 1782–1819.
3 Sinhalese: baga-mañuna, “preaching hall”.

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Litiṣākkam (p. L1)
Pali Texts
BILOGRAPHY OF THE TIPITAKA

List of texts of the Tipiṭaka.

PA (Sinh.) 1 (Rask, from Gustav Rask Hasle, Copenhagen).
  Palm-leaf. 1 fol., 47 × 3 cm. Written in columns.
  A list of books of the Tipiṭaka, possibly one supplied to Rasmus Rask by some Sinhalese scholar of Ceylon. The list begins with the texts of the Abhidhamma-piṭaka, followed by Vinaya and Sutta. The Sinhalese titles are spelt below as given in the original.


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

VINAYAPIṬAKA

Mahāvagga.

PA (Sinh.) 2 (Cod. Pal. U. B. 5b).
  Palm-leaf. 268 foll., numbered (svasti) kaṭhāi, on the reverse of the leaf. 63.4 × 5.8 cm., eight to nine lines to a page, 56 cm. long. ka r. blank, ka v. 22 cm. of writing in the centre. Very beautiful and well-formed writing, corrections in a tiny hand on some pages, e.g. go r. and gl r. In places corrections have been made in black ink.
  The name of the scribe as given in the colophon is Kamala Guṇapālatissa Bhikkhu. The title of the book is given as ‘Mahāvibhaṅgapakaraṇa’. Secured by wooden boards on which is written Mahāvagga in Sinhalese and Roman script and also ‘Skjænket af D. Ferguson i Colombo ... 4/11 1880.’

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

Mahāvagga, ‘the Great Section’, is the first part of the Vinaya-piṭaka, and it has been edited by Hermann Oldenberg as volume I of his ‘The Vinaya Piṭaka’ (London, 1879) (O). It is translated into English by T. W. Rhys Davids in Vinaya Texts, ‘Sacred Books of the East Series’, vol. XII.

I. Mahākhandhaka.) The present MS begins, after the usual adoration, tena samayena buddho bhagavā uruvelāyam viṁśatī rajjā nerañjrāya tire bodhirukkhamūle paṭhamabhissambuddho (as in O. I, p. 1). The endings of sections are marked, sometimes with verbal variations from Oldenberg.

  1. Bodhikathā niṭṭhitā, ka r. l. 5.
  2. Ajapālakathā niṭṭhitā, ka r. l. 8.
  3. Mucalindaka-kathā niṭṭhitā, ka v. l. 3.
  4. Rājāyatanakathā niṭṭhitā, ki r. l. 1.
  5. Brahmayocā-kathā niṭṭhitā, ki r. l. 6.
  7. Yasasssa pabbajjā niṭṭhitā, ki v. l. 1.
  8. Catuhi ghiḥ-saḥāya pabbajjā niṭṭhitā, ki v. l. 3.
  9. Mārakathā ekādasamaṁ, ki r. l. 5.
  10. tihi sarasgamaneti upasampadākathā dvādasami niṭṭhitā, ki v. ll. 3–4.
15. Paṭhamapāṭhihiyaṃ kai r. l. 3.
16. Dutiyakapāṭhihiyaṃ kai r. l. 7.
17. Tatiyakapāṭhihiyaṃ kai v. l. 3.
18. Catutthapāṭhihiyaṃ kai v. l. 7.
19. Pañcamamaṃ pāṭhihiyaṃ ko r. l. 5.

(20. kām r. l. 4: eten' eva nayena aṭṭhuddhāpaṭhihiyasahassanī honti.)
21. Ādittapariyāyaṃ niṣṭhitam. Uruvelapāṭhihiyaṃ tatiyakabhānavaṃraṃ niṣṭhitam, kaḥ r. ll. 2–3.
25. Upajjhāyavattāṃ [vattattāṃ in MS] niṣṭhitam, khaḥ v. l. 1. 3.
28. Upajjhāyavattabhānavaṃraṃ niṣṭhitam, khaḥ v. l. 1. 2.
32. Ācariyavattāṃ niṣṭhitam, kho v. l. 6.

(khaḥ v. l. 4: Ācariyavattabhānavaṃraṃ.)
36. Upasampādatabbaṃ pañcakamaṃ soḷasaṃavaṃraṃ niṣṭhitam, gā ṛ. l. 1. 2.
37. gī ṛ. l. 2 upaṭṭhabetabbaś [O. p. 68] -tena kho pana samayena [O. p. 69].
38. Amatattithiyapubbakathāḥ, gu ṛ. l. 6.
53. Abhayuravānavaṃraṃ (Abhayūvarabhānavaṃraṃ) gu ṛ. l. 1. 2.

58. Dāndakammavattthum niṣṭhitam, ge ṛ. l. 1. 7.
60. Na-upasampādatabba-vasatiṣṭhānāṃ niṣṭhitam, gau ṛ. l. 1. 3.
61. Na-pabbajetabadvattthamniṣṭhitam Dāyajabhabhānavaṃraṃ navamaṃ, gau ṛ. l. 1.
66. Upasampadākamaṃ niṣṭhitam, gah ṛ. l. 1. 2.
77. Cattāro nissayā niṣṭhitā, gah ṛ. l. 1. 4.
78. Cattāri akaraṇiyā [sic], gha ṛ. l. 1. 4.

79. Mahākhandhako paṭhamo, gha ṛ. l. 1. 3. Mahākhandhake uddānaṃ niṣṭhitam paṭhamaṃ, gha ṛ. l. 1. 4.

(I. Uposathakkhandhako.)
16. Aññatthiyabhaṇavaṃraṃ, ghaṛ ṛ. l. 1. 7.
27. Codanāvatthubhāṇavaṃraṃ niṣṭhitam, gho ṛ. l. 1. 2.
28. Anāppattipāṇḍarasakaṃ niṣṭhitam, ghaṃ ṛ. l. 1. 1.
29. Vaggāvaggāsaṃāṇmopāṇṇarasakaṃ niṣṭhitam, ghaṃ ṛ. l. 1. 8.
30. [Na]vematīkapiṇṇarasakaṃ [O. vematika'] niṣṭhitam, ghaṃ v. l. 1. 3.
31. Kukkuccapataṇṇarasakaṃ niṣṭhitam, ghaḥ r. l. 1. 2.
32. Bhedapurekkaṇṇarasakaṃ niṣṭhitam, paṇcavisatikā niṣṭhitā, ṅa ṛ. l. 1. 2.
36. Uposathakkhandhake tatiyāṃ bhāṇavaṃraṃ, ṅi ṛ. l. 1. 8.

The uddāna ends on ā ṛ. r. l. 4.
On the left margin of ā ṛ. ṛ., written in black ink: ‘3. Vassūpanāyikakhandhako.’
(III. Vassūpanāyikakhandhako.)
8. Vassāvāsabhāṇavaṃraṃ niṣṭhitam, ā ṛ. l. 1. 5.
Vassūpanāyikakhandho tatiyo, ṅau v. l. 1.
The uddāna ends on line 4.
On the left hand margin, written in black ink: ‘Pavāraṇaṅkhandhakoṃ.’
(IV. Pavāraṇaṅkhandhako.)
6. Paṭhamakabhāṇavaṃraṃ, ci ṛ. l. 1. 3.
7. Anāppattipāṇḍarasakaṃ niṣṭhitam, ci ṛ. l. 1. 1.
8. Vaggāvaggāsaṃāṇmopāṇṇarasakaṃ niṣṭhitam, ci ṛ. l. 1. 7.
18. Catutthabhabhāṇavaṃraṃ, cau ṛ. l. 1. 8. The uddāna ends on cau ṛ. l. 1. 2.
On the left hand margin of cau ṛ. v. written in black ink: ‘5. Camañkhandhakoṃ.’
(V. Cammakhandhaka.)
13. Cammakhandhakaṃ niṭṭhitam chṛ v. l. 7.
On chṛ r. left margin written in black ink:
'6. bhesajjakhandhakaṃ'.
(VI. Bhesajjakhandhaka.)
15. Bhesajja anuṇātabhānāvāraṃ pāṭhamaṃ, cho r. l. 1.
30. Licchavibhānāvāram tatityaṃ niṭṭhitam, jṛ r.
   l. 4.
33. Catuvistisīhabhānāvāram niṭṭhitam, jṛ v. l. 7.
40. Bhesajjakhandhakaṃ chaṭṭham, jaḥ r. l. 4.
   The uddāna ends jaḥ v. l. 1.
On the left margin of jaḥ r. written in black ink:
'7. Kaṭhinakhandhakaṃ'.
(VII. Kaṭhinakhandhaka.)
2. Ādāyasattaṃ niṭṭhitam, jha v. l. 7.
3. Samādāyasattaṃ dutiyaṃ niṭṭhitam, jhā
   r. l. 4.
5. Samādāyachakkaṃ, jhā v. l. 4.
7. Ādāyabhānāvāraṃ niṭṭhitam pāṭhamaṃ, jhī
r. l. 1.
8. Anāsādasiṣṭakamaṃ niṭṭhitam, jhī v. l. 6.
9. Āsāsasiṣṭakamaṃ niṭṭhitam, jhu v. l. 2.
10. Kāraṇiyasasiṣṭakamaṃ niṭṭhitam, jhū r. l. 8.
11. Apeccinavanakamaṃ niṭṭhitam, jhr r. l. 6.
13. Kaṭhinakkhandhakam sattamaṃ niṭṭhitam,
   jhr r. l. 3–4. The uddāna ends at jhr v. l. 5.
On the left margin of jhr v. written in black ink:
'S. Civarakkhandhaṃ'.
(VIII. Civarakkhandha.)
1. Pāṭhamaṃkhaṇaḥāvāraṃ niṭṭhitam, jhām r. l. 1.
15. Visākhāḥāvāraṃ, ṇī v. ll. 1–2.
32. Civarakkhandhakaṃ aṭṭhamanaṃ, ṇe v. l. 5.
The uddāna ends: ṇai r. l. 4. ṇai r. l. 5 begins
   the next khandhaka.
On the left margin of nai r., written in black
ink: '9. Campeyyakhandhakaṃ'.
(IX. Campeyyakhandhaka.)

ñah v. l. 7: Catuvaggakaraṇaṃ = O. p. 320 (2).
ṭa r. l. 3: Pañcavaggakaraṇaṃ = O. p. 320 (3)
ṭa r. l. 4: Dasavaggakaraṇaṃ = O. p. 320 (4)
ṭa r. l. 8: Visativaggakaraṇaṃ = O. p. 320 (5)
4. Vāsabhānābhaṇāvāraṃ pāṭhamaṃ, ṇa v.
   l. 4.
6. Upālipucchabhaṇāvaram dutiyam niṭṭhitam,
   jā r. l. 4.
7. Champeyyakhandhakaṃ navamaṃ, jām r.
   l. 6. The uddāna ends at ṇaḥ r. l. 4.
On the left margin of ṇaḥ r., written in black ink:
'10. Kosambakakhandhaka'.
(X. Kosambakakhandhaka.)
The tenth Khandhaka begins at ṇaḥ r. l. 4.
2. Dīghāyubhānāvāraṃ pathamaṃ, jhr r. l. 8.
6. Kosambakakhandhako dasamo, jhāi v. l. 5.
The uddāna ends on line 7 . . . going up to line
10, Oldenberg I, p. 360: senāsanam vivittaṃ ca
āmisam samakaṃ pi ca. Title of the text: Mahā-
vaggan samattham [sic] Scribe's wishes: ciraṃ
tīṭhatu sāsane, siddhir astu. subham astu. āro-
gyam astu; and in Sinhalese: me livu pinen
lovturā budu vemvā. followed by the name of
the scribe, and the title of the book: kamalagu-
ṇapālatissa bhikkhunā likhitamahāvibhāngap-
pakaraṇaṃ. Then the last two lines of Oldenberg
with variants:
kathehi cando [sic] dātabho Upāli paripuc-
chato anupavajjo 'dhisilena sāmaggijinasūsana ti
Parivāra.

PA (Sinh.) 3 (Cod. Pal. 1).

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

The Parivāra ‘the Appendix’ or Parivārapāthha ‘Text of the Appendices’ is the third section of the Vinaya-piṭaka of the Pali canon. It is a late production, and some authorities\£ take it to be the work of a Sinhalese monk. This comprises nineteen shorter texts, being indices, appendices, lists and so on.

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

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

MS begins, after the usual adoration in Pali: yam tene bhagavati jānātā passatā arahatā sam-māsambuddhena paṭhamam pārajikam kattha paññattam, kaṃ ārabbha, kismin vatthusmisī atthi tattha paññatti, anuppaññatti . . .

Ends of sections:
I) Mahāvibhaṅga (= O. p. 53) at ga r. l. 3: samuccayavāra\£ niṭṭhito\£ atṭhamo\£, atṭhapac-cayavāraṃ\£ niṭṭhitam\£, mahāvibhaṅgambhi sola-savārā niṭṭhitā\£
II) Bhikkhunivibhaṅga (= O. p. 85) at ghu v. l. 5: samuccayavāra\£ niṭṭhito\£ atṭhamo\£, bhikkhunivibhaṅga (?) te (?) samasamahāvāra\£ niṭṭhitā
III) Samuṭṭhāna (= O. p. 90) at ghṛ r. l. 3: samuṭṭhanissambhantam niṭṭhitam
IV) Samathabheda (= O. p. 113) at ṇṛ v. l. 7: sama-thādhikaraṇaṃ ceva samuṭṭhānaṃ bhajantī ca ti
V) Khandhakapucchāvāra (= O. p. 114) at ṇṛ v. l. 3
VI) Ekuttara (= O. p. 141) at cṛ r. l. 4
VII) Uposathādiyasaṣṭajanā (= O. p. 143) at cṛ r. l. 9
VIII) Gāthāsaṅgahanika (= O. p. 149) at ce v. l. 1
IX) Adhikaraṇabheda (= O. p. 157) at cha v. l. 6
X) Aparagāthāsaṅhanika (= O. p. 159) at cha r. l. 7
XI) Codanākaṇḍa (= O. p. 182) at chi v. l. 7
XII) Cūlásaṃgāma (= O. p. 165) at chi v. l. 7
XIII) Mahāsaṃgāma (= O. p. 171) at chi r. l. 2
XIV) Kaṭhinabheda (= O. p. 179) at cho r. l. 2
XV) Upālipiṇicaka (= O. p. 206) at jām v. l. 2
XVI) Samuṭṭhāna (= O. p. 209) at jha r. l. 9
XVII) Dutiyagāthāsaṅhanika (= O. p. 215) at jhi v. l. 7
XVIII) Sedamocakagāthā (= O. p. 219) at jhi r. l. 5
XIX) Five Vaggas (= O. p. 225) at jhīr r. l. 6

The MS ends (jhīl v. l. 2 = O. p. 226) khandhā ceva samuṭṭhāna adhikaraṇa ceva ca samathā saṅgaho\£ ceva nāmā\£ apattikā tathāti parivāro niṭṭhito.
of writing in the centre. One blank leaf at the end. Secured within European made wooden boards.

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

There is an old glossary to this commentary called the Kaṇkhāvitaraṇī-pilagota, which covers the complete text. This glossary has been dated in about the 12th century. In the same century Buddhānäga, a pupil of Šāriputta Mahāthera, wrote a jīka on the Kaṇkhāvitaraṇi, and this is known by the title: Vinayatthamaṇījīka nāma Kaṇkhāvitaraṇi-jīka.3

The MS begins after the usual adoration:

(ku v.) buddha-h-dhamma- ca saṅgha-h ca

vippasannena cetasā, 
vanditvā vandanamānapūjasya kārabhājanam

theravāmsappadipānaṃ dhīrānaṃ5 vinayakkame

pubbācariyahānaṃ namo katvā katajali

pāmokkha-anavajjanaṃ dhammānaṃ yaṃ

mahesīnām4

saceṣāya pātimokkhaṃ* mukhān mokkhaṃ

pakāsitām7

suratena nivatena8 suvisallekhavuttina9

vinayācaryayutena sonathera10 yācito

tattha saṅjātakaṃkhānaṃ bhikkhaṃ tassa

vaṇṇanaṃ
kāmāvitaraṇīthāya paripuṇṇavinicchayaṃ

mahāvihāraśīlaṃ vēcanāmagganissită

vaṇṇayissāmi nāme kāmāvitaraṇīnaṃ

(ku v.) subhan ti
tattha pātimokkhan ti (pa) ati mokkhaṃ atipamokkhāṃ ati-uttaman ti athho.

The comments on the eight sections of the Pātimokkha end thus:
1. kho r. l. 3: kaṃkhāvitaraniyā pātimokkha-vanāṇāya pārājikakandavanāṇā niṭṭhitā (M p. 35)
2. ge r. l. 8: kaṃkhāvitaraniyā [sic] pātimokkha-vanāṇāya [sic] samghādisavaṇāṇā niṭṭhitā (M. p. 51)
3. gāt v. l. 1: aniyatavannāṇā [sic] niṭṭhitā (M. p. 53)
4. hr v. l. 8: kaṃkhāvitaraniyā pātimokkha-vanāṇāya nissaggiyavaṇīṇā niṭṭhitā (M. p. 82).
5. chr v. l. 6: ... pācittiyassa vaṇṇanā ... (M. p. 143)
6. jī v. l. 8: pādisesaniyavaṇṇanā niṭṭhitā (M. p. 145)
7. jaung v. l. 8: sekhiyavannā [sic] niṭṭhitā (M. p. 153)
8. No title.

MS ends (jaḥ v. l. 8): (avivādamānehi ti) aṭṭhā-rasassu vivādavatthussu aññataravasenāpi avivadatabban' ti tām tām sikkhāpadaṃ avitikkaman-tehi adhisīlasikkhāhī sampādetabbā ti antarantarā pana' vuttaṃ tām sabbaṃ purime purime sikkhāpade vuttattā me' uptānatthattā ca. saṃkhāvitaraniyā [sic] pātimokkha-vanāṇāya bhikkhupātimokkha-vanāṇā niṭṭhitā. siddhir astu. subham asta.

q 1 svasti (ka) on the same leaf. – 2 Ed. Kalu-koñdayē Paññāsekharā, 1936. – 3 For details of a 'nava-ṭīka' written in Burma see Catalogue of Cambodian and Burmese Pāli Manuscripts (COMDC vol. 2, part 1). – 4 buddham. – 5 M. thīrānām. – 6 M. mahesinā. – 7 The text between astisks written below the line. – 8 M. reads: mukhaṃ mokkhabavesāya pātimokkhaṃ ... 8 M. nivātena. – 9 M. suci. – 10 M. sōna. – 11 M. avivādamānehi sikkhitebbā. – 12 M. sikkha sampādetabbā. – 14 M. apeva.

**SUTTAΠIṬAKA**

Dīghanikāya.

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

Palm-leaf, 272 foll., numbered (svasti)ka1-thaḥ written on the obverse. ga-gaḥ corrected, similarly other corrections, kṛ occurs twice, tṛ omitted; the text, however, is correct. 58 × 5.6 cm.; nine lines to a page, 50 cm. of writing. ka r. blank, ka v. broad margins, 21 cm. of writing only in the centre. thaḥ v. one line only, scribe’s wishes. Secured between Ceylon-made wooden boards, on the upper of which is written in Rask’s hand: Dīgha-nikāyo 34.


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

The MS begins, after the adoration:
evam me sutam eka samaya bhagava antar ca rajagahan antara ca nandana addhama maggo paticchano hoti mahata bhikkhusamghena saddhiṃ...

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

1. kām v. l. 8: brahmajālasuttaṃ
2. khoi v. l. 7: sāmāṇāphalasuttaṃ
   khaṭ r. l. 9 (End of) Bhānavāraṃ paṭhamam
3. gi v. l. 6: ambaṭṭhasuttaṃ tatiyaṃ
4. gi r. l. 4: sōdanaṭṭhasuttaṃ
5. gh v. l. 4: kūṭadantasuttaṃ
6. ghī r. l. 6: mahālissuttantaṃ
gi v. l. 7: jāliyasuttantaṃ
gi v. l. 1: kassapasitthadasuttaṃ
gi v. l. 1: poṭṭhappādasuttaṃ
10. nai r. l. 6: subhasuttantaṃ
11. nāh r. l. 7: kevaddhasuttantaṃ
ci v. l. 6: lohiceasuttantaṃ
cai r. l. 8: teviyasuttantaṃ
14. chai r. l. 1: mahāpanidasuttantaṃ
15. jā r. l. 5: mahānidānasuttantaṃ
16. jiṭ v. l. 5: mahāparinibbānasuttantaṃ
17. nī r. l. 1: mahāsudassanasuttaṃ
18. nī v. l. 8: janavasabhasuttaṃ
19. fa r. l. 3: (fām on fol.): mahāgovindasuttantaṃ
20. jā v. l. 9: mahāsamayasuttantaṃ
21. fī v. l. 2: (fū on fol.): sakkaṇṭahasuttaṃ
tām r. l. 3: mahāsatipaṭṭhānasuttaṃ
22. the r. l. 2: paṭṭhisuttantaṃ. mahāvaggo. paṭṭhānaṃ ca nidhānaṃca nibba(na)nca sudassaṃ

janavasabhaṇca govindaṃ samayaṃ sakkaṃ eva ca
satipaṭṭhānapāyasi mahā vaggassa saṅgaḥo
24. du r. l. 7: paṭṭhikaputtaṃ paṭhamam
25. de v. l. 7: udumbarikasitthadasuttaṃ dutiyam
26. dhā r. l. 4: cakkavaṭṭhisオリジナル tattiyam
27. dhīr v. l. 7: aggaṃṇāsuttantaṃ niṭṭhitam catuttham
28. dhai r. l. 8: sampasādaniya-suttaṃ pañceamaṃ
29. gi v. l. 2: pāṇḍitasuttaṃ chaṭṭhamam
30. ge v. l. 3: lakkhanaśuttantaṃ
31. gau v. l. 6: sīvagāvadasuttaṃ
ta v. l. 9: atānātiyasuttaṃ
33. thi r. l. 8: saṅgūtiyasuttaṃ sattamaṃ [sic]
thā r. l. 1.8: dusuttarasuttantaṃ. paṭṭikavaggo.

MS ends (thā r. 8).
pāṭike dumbari c'eva cakkavatti-agāṃṇakaṃ sampasadañ ca pāḍāra mahāpurisalakhaṇaṃ
atānātiśakam saṅgūtiṇa dasuttaram
ekādasahi sutthi paṭṭikavaggo ti vuccati
pahātaṃ sakalaṃ dukkhaṃ vinditaṃ sakalaṃ sukhām
pappotum atamaṃ khemaṃ dharmārājassa
santike ti
dighanikayaṃ niṭṭhitam. siddhir astu (v.):
subhaṃ astu. mahāpaṇño hotu. medhami hotu


Mahāsatipaṭṭhānasutta.

PA (Sinh.) 6 (National Museum, D 2197).
Copper plate, 37 plates, numbered in Sinhalese letters (disarranged). 60 x 7 cm., seven lines to a
The Sinhalese colophon of the plates states that the copying of the sutta was completed during the waning fortnight of the month of Mādin (February–March) when the sun was in Libra in the year one thousand seven hundred and eighty five (varṣa ekvādasas satṣiya asūpahaṭa pāmiṇi avurudde tulāravi lat āvamādin me davaṣədī). It also states that one Herat Mūdiyansēlāgē Āracchmaiḥatmayā had the sutta copied at his expense.

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

1 Sāka 1785 (AD 1863) – see Addenda.

**Mahāsatīpāṭṭhānasutta.**

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

Palm-leaf, 52 foll., numbered svasti siddham ka-ghi. 45.5 × 5.8 cm. Seven lines to a page. 40.5 cm. of writing. The MS is secured within crude, Ceylon made wooden boards. The cord ends with a turner carved wooden button.

The owner of the present MS was "the unordained devotee (Silvat-tūṇa)" of Sālagama, and it may be dated in the early part of the 18th Century when such persons who observed the ten precepts carried on the good works of the Buddhist religion in Ceylon. A special feature of orthography is that often vowel-less consonants are written with the virāma instead of combining the same with the following consonant. The short and long u vowels (u, ū) are hardly distinguished. Occasionally the long form of e – vowel (ē) is written. Special characters for the cc, the bb and the mb are employed. The m is finally used in place of n, and the niggahita (m) is written above the line, inside a medial i sign. The cerebral nasal (n) is sometimes wrongly used, e.g. puna for pura.

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

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

evam me sutam ... kurusu (sic) kurumam (sic) ... bhikkhu (sic) āmantesi ... paccassosum (sic), ... followed by the pada-ānavuma: evamme sutam, me, evam sutam, me sutam evam, ekam samayaṁ, bhagavā, kurusu, kammāsadhammaṁ, nāma nīgho, viharati, tatra kho bhagavā, bhikkhavo tī, bhikkhu āmantesi, te bhikkhu, bhadante tī, bhagavato paccassosum.

The text ends on ghi v. 1, 5: idam avoca bhagavā attamanā te bhikkhu bhagavato bhāsātān abhinandun tī, bhagavā, idam avoca, attamanā te bhikkhu, bhagavato, bhāsātān abhinandun tī: followed, in Sinhalese, by the name of the owner: Sālagama sīl ... pe ... potvahanse, and the wishes of the scribe: mema ku(sa)layen nūvanen agravemvā maṅgala-budun se lovuturā budu-vemvā. siddhīr astu ... .


**Sumaṅgalavilāsīnī.**

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

Palm-leaf; 333 foll., numbered (svasti)ka1-po written on the reverse. 51.7 × 5.8 cm., nine lines to a page, 41.8 cm. of writing, very beautiful tiny, round writing with about 185 aksaras to a line. ka r. blank, ka v. written only in the centre.
The whole secured with Ceylon made boards, lacquered red in the centre panel, and yellow on the sides, plain, no designs.

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

The MS begins, after the usual adoration: karuṇāsitalahadayam paṅñāpaṭijotavihata-

mohatamaṃ
sanarāmaralokagurumī vande sugataṃ
gatīvīmuttaṃ

The commentaries to the 34 suttas of the _Dīghanikāya_ end as follows:

1. _gī_ v. l. 6: Brāhmaṇālasutta-vāṇanā:
   (General Introduction. P.T.S. ed. p. 25 ends
   _kī_ r. l. 3 (= p. 131); end of Paṭhamabhā-
   ṅavāra = p. 109 at _gī_ r. l. 2)
2. _nī_ v. l. 2: Sāmaṅņaphalasutta- (= p. 238)
3. _cī_ v. l. 8: Ambaṭṭha- (= p. 278)
4. _cī_ r. l. 4: Soṇadanda- (= p. 293)
5. _co_ r. l. 8: Kūṭadanta- (= p. 308)
6. _cām_ v. l. 1: Mahāli- (= p. 316)
7. _cāh_ r. l. 9: Jāliya- (= p. 320)
8. _chī_ v. l. 1: Kaṇḍasahanāda- (= p. 364)
9. _chī_ v. l. 8: Poṭṭhapāda- (= p. 383)
10. _ceh_ r. l. 1: Subha- (= p. 387)
11. _chāi_ v. l. 5: Kevaṭṭa- (= p. 394)
12. _cho_ v. l. 4: Lohica- (= p. 398)
13. _chām_ v. l. 9: Tevijja- (= p. 409)
14. _jhā_ v. l. 6: Mahāpadāna- (= p. 480)

15. _nhā_ v. l. 8: Mahānidāna- (= p. 515)
16. _ṭhā_ r. l. 9: Mahāparinnibbāna (= p. 615)
17. _ṭhī_ r. l. 7: Mahāsudassana (= p. 630)
18. _ṭhai_ r. l. 9: Janavasabhā (= p. 646)
19. _ḍī_ v. l. 2: Maḥāgovinda- (= p. 671)
20. _ḍāi_ v. l. 2: Maḥāsamaya- (= p. 696)
21. _ḍhe_ v. l. 2: Sakkapaṇha- (= p. 740)
22. _tā_ v. l. 2: Maḥāsatiṭṭhāna- (= p. 806)
23. _tu_ r. l. 2: Pāyāsi- (= p. 815)
24. _ḍī_ r. l. 2: Pāṭika- (= p. 831)
25. _tau_ r. l. 8: Udumbarika- (= p. 844)
26. _ṭhī_ v. l. 8: Cakkavaṭṭi [sic] (= p. 858)
27. _ṭhī_ v. l. 3: Aggaṇṇa- (= p. 872)
28. _ḍī_ v. l. 6: Sampasidaniya- (= p. 904)
29. _ḍī_ r. l. 3: Pāṣāḍika- (= p. 917)
30. _daṭ_ r. l. 5: Lakkhaṇa- (= p. 940)
31. _ḍhū_ v. l. 7: Sīgālasuttavāṇanā [sic] (= p. 959)
32. _ḍhī_ r. l. 6: Āṭāṇṭiya- (= p. 970)
33. _pr_ v. l. 6: Saṅgīti- (= p. 1052)
34. _pāi_ v. l. 6: Dasuttara- (= p. 1064)

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

1 _pāi_ v. l. 7–8 – _po_ l. 1–4: niṭṭhitā cassa vaṃ-

ṇāṇā ettāvāta ca. āyācito sumaṅgalaparivena-
nivāsinā thiraguṇena dāṭhasaṅghathera-vaṃ-
vayanāḥ(?(?). dīghāgambhass dasabalaṅguṇanagān
paridipapassa atṭhakathā 'yaṃ ārabhiṃ sumaṅ-
galavilāsiniṃ nāma(?). nāmeṇa sāram ādāya
niṭṭhitā esā ekāṣṭhippamāṇāya pāliyā bhāṇa-

vārehi, ekūnasaṭṭhimaṭto visuddhimago pi bhāpa-
vārehi. atṭhapakāsanatthāya ahāmaṇāṃ(?) kato
yasma. tasmā tena sahaṇaṃ atṭhakathā bhāṇa-
vāraṇanā suparimitiparicchinnaṃ cattārika-
sataṃ hoti. bhāṇavārato esa(?)mayasaṃ paṅkā-

ṣaṃti mahāvihārdhīvīsaṇāṃ, culaṭṭhakathāsāraṃ
ādāya mayā īmaṇi karontena yaṃ puṇṇaṃ upa-
The commentaries of the individual suttas end on the following foll. 1. qī v. 8; 2. ḍhe r. 2; 3. ćr v. 7; 4. caī r. 7; 5. chā r. 2; 6. chī r. 8; 7. chū ti v. 1; 8. chū tī r. 3; 9. chām r. 4; 10. chaḥ r. 8; 11. jā r. 5; 12. ji r. 5; 13. ju v. 5; 14. jhām r. 1; 15. ngīl v. 4; 16. ḍha v. 8; 17. ḍhi v. 6; 18. ḍṛ v. 8; 19. ḍām r. 5; 20. ḍhā v. 7; 21. qi v. 8; 22. ṭṛ r. 4; 23. ṭī r. 7; 24. lo v. 3; 25. tha r. 5; 26. thi v. 8; 27. ṭhī v. 4; 28. ṭā r. 3; 29. du v. 1; 30. de v. 5; 31. daḥ v. 5 (Sigālaka). 32. dhi v. 4; 33. ṭhī v. 7; 34. τau r. 1.

The text ends on nau r. as iv (a) followed by the scribe’s wishes. On nau v. is the scribe’s colophon in Sinhalese which is reproduced below without the sonorous and high-flown epithets employed in praise of the scribe’s teacher and the scribe himself: ... bamunugama buddharakkhaṇa(stha)virapādayanvahansēgē siṣyavū . . . kaḍāṅbāveragalaḥiṃhāratāhānādhipati-vū naramāne piyadasi unvahasse visin sakavarṣa-ekvādahās-ṛṭasiye avurudde vesak-masa pura guru dina likhiṭa samāptā kalā sumaṅgalavilāsini nam dirgāṃgama-vū dikṣaṅgiyē aṭuvā vai. ‘This is the commentary of the Dīkṣaṅgiya, which is to the Dirghāgama, and called Sumaṅgalavilāsini, the copying of which was completed on a Thursday during the bright half of the month of Vesak of the Šaka-Year 1800 by the Bhikku Naramāne Piyaddassī, chief incumbent of the Kaḍāṅbāveragala-vihāra, a pupil of the great Elder Bamunugama Buddharrakkhaṇa’

Majjhimanikāya.

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

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

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

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

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

1 puññena tena pappomi buddhatāṃ yāvatā ahaṃ
uppajjeyyāṃ kule suddhe saddhe aḍḍhe mahaddhane...

20. . . . nisaja vajirāsane
buddho huvā imāṃ lokāṃ tāreyyaṃ bhava-sāgarā.

followed by the Sinhalese sentence containing the name of the owner: Śrī-buddhavāsayaṇa dedās-desiyānanusaveni-vārṣayehi lakdvā kīrtī-śrī-simha-devi mahārajāṇān raja-karaṇa davasa dam-badiva siyām-desayaṇa lampādvipayaṇa vādiyāvū upāli-mahaterunvahansē pradhāna-koṭa ati ati-reka-dasavarga-mahasanḍhāya-kerehi upasam-padāvū poyamalu-vihāre nāyaka-padaviya labē karavaṇa daramiṭipola dharmarakṣita unnas-sēgē mādunsāṅgiyē potayi: 'This volume of the Mādunsāṅgiya belongs to Daramiṭipola Dharmarakṣita unnaṃse, the bhikkhu who has been promoted the chief incumbent theru of the Poyamalu-vihāre and is now carrying on the duties of this office; being a monk who received the higher ordination under the ten extra (atireka) groups of monks, whose chief was the Great Elder Upāli, and who came to Ceylon from the country of Siyām in Damādiva, in the year 2296 of the Buddhist Era during the reign of Kīrti Śrī-Simha-deva, king of Ceylon.

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

The numbering, which begins from \(ar\) (see above) shows that this part containing the Majjhimanikāya is the continuation of a larger codex.
Majjhimanikāya, 'the collection of medium-sized discourses' is the second book of the suttapiṭaka. It contains 152 suttas which are arranged in three sections, called paññāsa or 'fifties', namely (i) Mūlapaññāsa (suttas 1–50), (ii) Majjhimapaññāsa (suttas 51–100) and (iii) Uparipaññāsa (suttas 101–152), third containing two suttas in excess of fifty.

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


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

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

I. Mūlapaññāsakaṃ 1. Mūlapariṇāmavaggo
1. Mūlapariṇāmavaggo, ṇrī r. l. 6 (I. 1–6)
2. Sāvāsanasuttama, ṇrī v. l. 7 (I. 6–12)
3. Dhammadāyada, ṇe v. l. 3 (I. 12–16)
4. Bhayabherava, ṇo v. l. 6 (I. 16–24)

5. Ānāgāna, ṇaḥ r. l. 3 (I. 24–32)
6. Ākhaṇkheyya, ṇaḥ v. l. 10 (I. 33–36)
7. Vatthūpama, ṇā r. l. 6 (I. 36–40)
8. Sallekha, ḍrī r. l. 7 (I. 40–46)
9. Sammādīṭṭha, ḍtī r. l. 5 (I. 46–55)
10. Satipaṭṭhāna, ṇī ṭī v. l. 7 (I. 55–63)

I. 2. Sīhanādavaggo
1. Cūlasīhanādasuttam, ṭe r. l. 1 (I. 63–68)
2. Mahāsīhanāda, ṇaḥ v. l. 4 (I. 68–83)
3. Mahādukkhhakkhandha, ṭha r. l. 4 (I. 83–90)
4. Cūladukkhhakkhandha, ṇā ṭhī v. l. 7 (I. 91–95)
5. Ananāma, ṇuḥ v. l. 2 (I. 95–100)
6. Cetoκkhila, ṇā ṭhī v. l. 7 (I. 101–104)
7. Vanapathi, ṇrī v. l. 9 (I. 104–108)
8. Madhupiṇḍika, ṇtī v. l. 2 (I. 108–114)
9. Dvedhāvittakka, ṇī r. l. 1 (I. 114–118)
10. Vitakkanāhāna, ṇhai r. l. 3 (I. 118–122)

I. 3. Varavaggo [VP. Opanma]a
1. Kakacūpamasuttam, ṭha ṭav. r. l. 2 (I. 122–129)
2. Alagaddūpama, ṇa v. r. l. 8 (I. 130–142)
3. Vammika, ṇā r. l. 5 (I. 142–145)
4. Rathavinīta, ṇī ṭhī v. l. 7 (I. 145–151)
5. Nivāpa, ṇā ṭhī r. l. 1 (I. 151–160)
6. Ariyapariyesana, ṇī ṭhī r. l. 9 (I. 160–175)
7. Ānābhathipadopama, ṇāi v. l. 9 (I. 175–184)
8. Mahābhathipadopama, ṇa v. l. 3 (I. 184–191)
9. Mahāsāropama, ṇārī r. l. 9 (I. 192–197)
10. Cūlasāropama, ṇā hī r. l. 8 (I. 198–205)

I. 4. Mahāyamakavaggo
1. Cūlagosīnasuttam, ṇī ṭhī r. l. 1 (I. 205–211)
2. Mahāgosīna, ṇā ṭhī r. l. 7 (I. 212–219)
3. Mahāgopālika, ṇī ṭhī v. l. 1 (I. 220–224)
4. Cūlagopālika, ṇī ṭhī r. l. 3 (I. 225–227)
5. Cūlasaccaka, ṇī ṭhī r. l. 9 (I. 227–237)
6. Mahāsaccaka, ṇa v. l. 7 (I. 237–251)
7. Cūlatanāhāsakahaya, ṇā r. l. 2 (I. 251–256)
8. Mahātanāhāsakahaya, ṇi v. l. 7 (I. 256–271)
9. Mahā-assapura, **nu r. l. 7** (I. 271–280)
10. Cūḷa-assapura, **nr r. l. 10** (I. 281–284)
   I. 5. Cūḷayamakavaggo
   1. Sāleyyasuttāna, **nr v. l. 8** (I. 285–290)
   2. Veraṇjakā, **nr r. l. 7** (I. 290–291)
   3. Mahāvedalla, **nai r. l. 1** (I. 292–298)
   4. Cūḷavedalla, **no v. l. 1** (I. 298–305)
   5. Cūḷadhammasamādāna, **nau v. l. 2** (I. 305–309)
   6. Mahādhammasamādāna, **nāh r. l. 5** (I. 309–317)
6. Vimaṃsa, **naḥ v. l. 9** (I. 317–320)
   7. Kosambiya, **pā r. l. 4** (I. 320–325)
   8. Brahmanimantaṭi, **pī v. l. 2** (I. 326–331)
   10. Māratājaniya, **pu r. l. 5** (I. 332–338)
   1. Kandarakasuttantaṃ, **pṛ v. l. 5** (I. 339–349)
   2. Aṭṭhanagarika, **pī r. l. 5** (I. 349–353)
   3. Sekha, **pī r. l. 2** (I. 353–359)
   4. Potalisuttantaṃ, **pāi v. l. 5** (I. 359–368)
   5. Jivakasuttantaṃ, **pāv v. l. 10** (I. 368–371)
   6. Upālivāda, **paḥ v. l. 8** (I. 371–387)
   7. Kukkuravatika, **phā r. l. 4** (I. 387–392)
   8. Abbhayaṇāgakumāra, **phi r. l. 8** (I. 392–396)
   9. Bahuvadaniya, **pho v. l. 6** (I. 396–400)
10. Apanakaka, **phṛ v. l. 3** (I. 400–413)
11. II. 2. Bhikkhuvaṇgo
   1. Ambalaṭṭhihariṇaḥulovādasuttantaṃ, **phṛ v. l. 3** (I. 414–420)
2. Mahārāhuḥulovāda, **phṛ r. l. 17** (I. 420–426)
3. Cūḷamāḷukāvadiya, **phai v. l. 7** (I. 426–432)
4. Mahāmāḷuṇa, **pho r. l. 2** (I. 432–437)
5. Bhaddālisuttantaṃ, **phām r. l. 7** (I. 437–447)
6. Lūṭikopamasuttantaṃ, **vā r. l. 9** (I. 447–456)
7. Cātumā, **vā r. l. 5** (I. 456–462)
8. Nalakapāna, **bh v. l. 17** (I. 462–468)
9. Gulissāni, **bu r. l. 5** (I. 469–473)
10. Kīṭagiri, **bh r. l. 7** (I. 473–481)

II. 3. Paribbājakaṇavaggo
1. Tevijjāvacchagottasuttantaṃ, **bh v. l. 7** (I. 481–483)
2. Aggivacchagotta, **bh r. l. 3** (I. 483–489)
3. Cucimahāliyavacchagottasuttantaṃ, **bh v. l. 9** (I. 489–497)
4. Dīghanakhasuttantaṃ, **bh v. l. 7** (I. 497–501)
5. Māṅgandiyasuttantaṃ, **bo r. l. 10** (I. 501–513)
6. Sandakasuttantaṃ, **bha v. l. 5** (I. 513–524)
7. Mahāsakuludāyi, **bhū r. l. 10** (II. 1–22)
8. Samaṇapamāṇḍika, **bhī r. l. 1** (II. 22–29)
9. Cūḷasakuludāyi, **bhī r. l. 7** (II. 29–39)
10. Vekhanasa, **bhe r. l. 6** (II. 40–44)
II. 4. Rājatavaggo
1. Ghaṭikārasuttantaṃ, **bho r. l. 7** (II. 45–54)
2. Raṭṭhapāla, **ma r. l. 5** (II. 54–74)
3. Makkhādeva, **mi r. l. 4** (II. 74–83)
4. Madhuriya, **mi v. l. 4** (II. 83–90)
5. Bodhirājakumāra, **ml r. l. 1** (II. 91–97)
6. Āngulimāla, **me v. l. 6** (II. 97–105)
7. Piyājātika, **mo r. l. 7** (II. 106–112)
8. Bāhiṭika, **mau r. l. 3** (II. 112–117)
9. Dhammacetiya, **mām v. l. 5** (II. 118–125)
10. Kaņṭakathālā, **ya r. l. 7** (II. 125–133)
II. 5. Brāhmaṇavaggo
1. Brahmayusuttantaṃ, **yīr v. l. 4** (II. 133–146)
2. Selasuttaṃ, **yu v. l. 2** (II. p. 146)
3. Assalaṇyanasuttantaṃ, **yīr v. l. 7** (II. 147–157)
4. Goṭamukha, **yī r. l. 10** (II. 157–163)
5. Cākhi, **yo r. l. 9** (II. 164–177)
6. Esukāri, **yām r. l. 7** (II. 177–184)
7. Dhanajāni, **ra v. l. 7** (II. 184–196)
8. Vāsesṭha, **rā v. l. 9** (II. p. 196)
9. Subhaga, **ru r. l. 9** (II. 196–209)
10. Saṅgarava, **rī v. l. 6** (II. 209–213)
[After the beginning of sutta no. III 1, on rī v. ll. 8–10, four lines only on rī r. and seven lines only on rī v.]
III. Uparipaṇṇāsakaṃ
1. Devadahanavaggo
1. Devadahana²⁴(nāma)suttantam, raī v. l. 4 (II. 214–228)
2. Pañcattaya²⁰, raī v. l. 5 (II. 228–238)
3. Kantippasā, rām v. l. 8 (II. 238–243)
4. Śāmagāma, lā v. l. 12 (II. 243–251)
5. Sunakkhatta²⁰, lī v. l. 12 (II. 252–261)
6. Anenaṣappāya²⁰, lī r. l. 10 (II. 261–266)
7. Gaṇakamoggalāna²⁰, lu v. l. 6 (III. 1–7)
8. Gopakamoggalāna²⁰, lī v. l. 1 (III. 7–15)
9. Mahāpuṇṇamāya²⁰, ṭī v. l. 3 (III. 15–20)
10. Cūlapuṇṇamāya²⁰, lī r. l. 9 (III. 20–24)

[ll. v. blank]

III. 2. Anupadavaggo
1. Anupadasuttantam, lī r. l. 6 (III. 25–29)
2. Chabbisodhana²⁰, laī r. l. 3 (III. 29–37)
3. Sappurisa²⁰, lacuna in fol. lo v. (III. 37–45)
4. Sevitabba²⁰, vā v. l. 2 (III. 45–61)
5. Bahudhātuka²⁰, ṭī r. l. 1 (III. 61–67)
6. Isigili²⁰, vī v. l. 2 (III. 68–71)
7. Mahācattārīsaka²⁰, vū r. l. 3 (III. 71–78)
8. Anāpānasati²⁰, vī r. l. 6 (III. 78–88)
9. Kāyagalāsati²⁰, vī v. l. 4 (III. 88–99)
10. Snākhāruppatti²⁰, ve v. l. 9 (III. 99–103)

III. 3. Suññatavaggo
1. Cūlasuññatasuttam, vo r. l. 2 (III. 104–109)
2. Mahāsuññatā²⁰, wo v. l. 7 (III. 109–118)
3. Accharyabhuddha²⁰, vaḥ r. l. 4 (III. 118–124)
4. Bakkula, sa r. l. 5 (III. 124–128)
5. Dantabhūmisuttantam, śrī r. l. 4 (III. 128–137)
6. Bhūmija²⁰, śu r. l. 1 (III. 138–144)
7. Anuruddha²⁰, sū v. l. 2 (III. 144–152)
8. Upakklesiya²⁰, śu v. l. 7 (III. 152–162)
9. Bālapaṇḍita²⁰, saī r. l. 9 (III. 163–178)
10. Devadūta²⁰, sau v. l. 7 (III. 178–187)

III. 4. Vibhāṅgavaggo
1. Bhaddekaratīyasuttanto²⁰, sau v. l. 8 (III. 187–189)

2. Ānandathero Bhaddekarattiya²⁰, jām v. l. 2 (III. 189–191)
3. Mahākaccāyanattherassā²⁰, sa r. l. 9 (III. 192–199)
4. Lomasaṅgiyathero sa v. l. 7 (III. 199–202)
5. Cūlakammavibhaṅgā²⁰, śu r. l. 3 (III. 202–206)
6. Mahākammavibhaṅgā²⁰, śu r. l. 4 (III. 207–215)
7. Saṅyatanavibhaṅgā²⁰, sū v. l. 9 (III. 215–222)
8. Uddesavibhaṅgā²⁰, sū v. l. 8 (III. 223–229)
9. Araṇavibhaṅgā²⁰, sū v. l. 2 (III. 230–237)
10. Dhātuvibhaṅgā²⁰, sū v. l. 7 (III. 237–247)
11. Saccavibhaṅgā²⁰, sau v. l. 9 (III. 248–252)
12. Dakkhiṇavibhaṅgā²⁰, saḥ r. l. 1 (III. 253–257)

III. 5. Ovādavaggo
1. Anāthapiṇḍikovādasuttanto, sa v. l. 2 (III. 258–263)
2. Channovāda²⁰, sū r. l. 9 (III. 263–266)
3. Pupṇovāda²⁰, sū r. l. 3 (III. 267–270)
4. Naṇḍovāda²⁰, su v. l. 3 (III. 270–277)
5. Cūjarāhulovāda²⁰, sū r. l. 6 (III. 277–280)
6. Chakka(nāma), sū v. l. 10 (III. 280–287)
7. Mahāsaṅyatanika²⁰, sū v. l. 3 (III. 287–290)
8. Naṅgaravindeyya²⁰, sū v. l. 3 (III. 290–293)
9. Piṇḍapātapārisuddhisuttam, sū v. l. 2 (III. 293–297)

10. Indriyabhāvanā²⁰, se v. l. 10 (III. 298–302)

End of MS:

īti bhāvanāsuttam dasamaṃ
anāthap下来 channo puṇṇanandakarahulo
chakkaṃ kathāsati πi naṅgaravindeyya-
suddhiko

indriyabhāvanā pi vaggo ovādapaṇcama
upariṇāmaṇaṃ samattam

Copyists’ colophon:

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

The lacunae of the MS are as follows:

1. Ariyapariyesana-sutta (I, 3, 6):
   \( \text{dṛ} \ \text{v. l. 1.} \) ... kiṅca bhikkhave sokadhāmmamaṁ vadetha puttahariyam bhikkhave sokadhamsaṁ dāsidāsaṁ ... hathigavassavalamā sokadhamsaṁ sokadhamsaṁ (P.T.S. ed. I. p. 162. l. 28) ... = = lacuna. \( \text{dṛ} \ \text{v. l. 1.} \) viharati. atha khvāhāṁ bhikkhave yena ālāro kāḷāmo tena upasaṅkami. (I. p. 164. l. 10).

2. Mahāsāropamasutta (I, 3–9):
   \( \text{dām. v. lābhasakārasiłokena} \) I. p. 193. l. 1. lacuna lines 1–14 missing. Resumed: na majjati na pamajjati, nappamādaṁ āpajjati

3. \( \text{Iī r. paṇḍito bhikkhave sāriputto mahāpaṇño bhikkhave III. p. 25. lau v. blank.} \) After lacuna begins = (viṁśa)pañcāyatane dhamme viṁśaṅcāyatanaṁsaṅkāya. III. p. 27. l. 23.

4. Sappurisatamasutta III, 2–3:
   \( \text{lo r.} \) ... paṭhamajjhānasamāpattiyā lābbi ime panaṁṇhe bhikkhu na paṭhamajjhānasamāpattiyā lābbi ... 

   \( \text{lau v.} \) 4 lines missing.

   \( \text{lau v. r.} \) 6 lines missing, then reads: gandā vag-gakarañī vācaṁ bhūsitā hoti (III. p. 48. l. 10).

\[ \text{†} \] usually spelt mādumsaṅgīya < Pali mājīham-saṅgīti, the Sinhalese title of Mājīhamanikāya. –

\[ \text{‡} \] An honorific used to refer to Buddhist monks.

\[ \text{§} \] A monastery in Kandy, Ceylon. — 4 Siam, modern Thailand. — 5 Pali: Jambudīpa. This shows that the Sinhalese in the 17th Century considered Siam to be a part of Greater India. — \*A.D.1753. —

\[ \text{+} \text{Kiri} \text{Śrī Rājaśīma of Kandy (A.D. 1747–1782).} \ — 8 \text{VP. gopālaka}; — 9 \text{VP. Saḷleyaka}; —

\[ \text{10} \text{VP. Vimaṁsaka}; — 11 \text{VP. ika}; — 12 \text{VP. Attakaṅkara}; — 13 \text{VP. ịya}; — 14 \text{VP. Maḷujkya}; — 15 \text{VP. Laṭṭukīkopaṇa}; — 16 \text{VP. Ja}; —

\[ \text{17} \text{VP. Kiṭā}; — 18 \text{VP. Mahāvacchagotta}; — 19 \text{VP. ịkā}; — 20 \text{VP. Madhura}; — 21 \text{VP. Kaṇṭhatthaka}; — 22 \text{VP. Subha}; — 23 \text{Spelt 'saṅgārabu'; VP. saṅgārava}; — 24 \text{VP. Devadahasuttaṁ}; — 25 \text{MS. ịnagaṅja}, where the syllable na appears to have been corrected; VP. Āneñja}; — 26 \text{VP. puṇpama}; — 27 \text{VP. Sevittabhāsīvabha}; — 28 \text{VP. Acchāriyaḥhamma}; — 29 \text{VP. Upakkilesa}; — 30 \text{VP. ṛatta}; — 31 \text{VP. ṃḥa}; — 32 \text{VP. Nandako}; — 33 \text{MS. 'sā' corrected to 'sa'.} — 34 \text{VP. nagara.}

Papañcaśūdānī.

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

Palm-leaf, 389 fol., marked (su)ka–mu written on the obverse. \( 66 \times 5.8 \text{ cm.} \); nine lines to a page; with 57.5 cm. of writing. \( \text{ka r. blank, ka v. broad margins, with 23 cm. of writing; seven extra leaves in front, one of these put outside the wooden board. The word Visuddhimāra is written on this, but on a tag attached to the knot of the binding cord the title of the codex in Sinhalese: Prapañcaśūddānī-atjwāvagī. Seventeen blank leaves at the end. The whole secured with plain Ceylon made wooden boards.}

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

kappāsaggama-dhammadhakkhandhassa sāntakam ‘(This) belongs to Dhammadhakkhandha of Kappāsaggama (= Sinhalese: Kapūgama*).
There is an index of contents in Pali and Sinhalese on two of the extra leaves in front, between the wooden board and fol. ka.

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


The MS begins, after the usual adoration:

karuṇāsitālahaḍayaḥ paṁñaḥpajjotaviha-
tamoḥataṁ
sanarāmaradakaṅgurum¹ vande sugataṁ
gatvimuttam.

I. End of Mūlapaññāsaka-vaṇṇanā (= P.T.S. ed. Part II, p. 423) at a r. II. 2–3, marked both in Pali and Sinhalese: māratajānayavesuṇaṁ dasa-
maṁ, niṭṭhito paṁcaṁo vaggan.¹ iti papañcasū-
daniyaḥ majjhimaṭṭhakathāya cūlapaṇṇasaṇ-
panā² niṭṭhitaḥ, māduṣanaṇi-aṭṭaṁ añī-kaṇḍayi.¹
sivam attu nibbānamic ātthu.

II. Then begins at I. 4. the commentary to the Majjhimapāṇṇasaka, with the adoration in Pali, as at the beginning and ends at naḥ r. I. 8, as in the P.T.S. edition followed by sivam astu, nibbānamic ātthu.

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

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

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

imaṁ likhita-paṁñena metteyaṁ upasaṅkami paṭiṭṭhahitā saraṇaṁ suppaṭiṭṭhami sāsane.

sundarapavarayogakkhematthāya likhāpitapaṅcasūdani-āṭṭhakathā niṭṭhīṁ.

metteyabhuddassa sāsane nibbāna paecayo hotu.

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

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

¹ This Kapugama Dhammakhandha There was later on Mudaliyar George Nadoris de Silva – ² ib niṭṭhito cūlayama-
kaṇṇaggo paṁcama. – ³ for: mūla.

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

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

The text finishes on line 5 of the last page (pl v.), and there is a colophon in Sinhalese, of one line written in a larger hand, which says that this is the copy of the Sāṃyutaṇīya, which was copied at these instance of Daramiṭipola Sāmaṇera of the Pūyamaluvihāra, a pupil of Saranaṅkara Śāmi of Vālīvīṭa, in the Śaka year 1658 (A.D. 1736) during the reign of Śrī Vira-parākramanarendrāśinaḥ.²

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

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

Following is the text of the Sinhalese colophon:

Iraṃkāvīpayehi sāriviraparākramanarendraśinaḥ nam maharajahu rajakaraṇa davasa upuṣathārāma-vāsi-vu vālīvīṭa saraṇaṃkara-sāmīngē śisya-vu daramiṭipala sāmaṇerayan visin sakavasi ekdhās-sasiya-paṇas-ataveni varṣayehi lōsamunvāḍa piṇīsa ṣā samyaksambodhiya piṇīsa liyavu sāṃyutsāngiṣi. 'This is (the copy of) the Sāṃyutaṇīya which the novice (sāmaṇera) of Daramiṭipala, a pupil of Vālīvīṭa Saranaṅkara Śāmi, resident at the Upuṣṭātārāma,² had copied for the benefit of the world and the religion, and also for the attainment of full enlightenment, in the Śaka year 1658, during the reign of Śrī Viraparākrama-Narendraśinha, (king of) Ceylon.

This MS of the Sāṃyuttanikāya probably was written when this well-known bhikkhu was only an unordained monk, while that of the Mahāmaṇikāya refers to the period when he was a very senior Thera. (See PA (Sinh.) 10). There were no ordained monks during the time referred to in the MS of the Sāṃyutta. Dharmarākṣita is evidently the name which the Sāmaṇera referred to here received at his ordination. In all probability the names referred to in PA (Sinh.) 10 and PA (Sinh.) 12 are identical.

Sāṃyuttanikāya, 'the Collection of the Connected (Suttas)' is the third book of the Sutta-piṭaka. It has been edited in Europe by M. Léon Feer, and published by the P.T.S., in five parts, London, 1884–1898. The Volume VI, consisting of Indexes, prepared by Mrs. Rhys Davids, is published in 1904. The whole text is translated into English by Mrs. Rhys Davids, Sūriyagoda Sumanāgala and F. L. Woodward, and partly into German by W. Geiger.⁶


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

The gap in foll. nai-nau corresponds to v, p. 352, l. 9–p. 358, l. 19.

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

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

I. Sāgāṭhāvagga.

1. Devatā-samīyutta: i. Nālavaggo paṭhamo, ka v. l. 8; ii. Nandavaggo. ki r. last-line; iii. santivaggo. ki r. l. 2; iv. Satukapakāyika- vaggo kā r. l. 10; v. Ādittavaggo kr r. l. 4; vi. Jaravaggo kr v. l. 1; vii. Atthavaggo (Anva⁶) kr v. l. 7; viii. Jhalavaggo k f r. l. 8
2. Devaputta-samīyutta: i. kf v. l. 2; ii. k f r. l. 10; iii. kāi v. l. 7
3. Kosala-sam"yutta: i. ko v. l. 8; ii. khā r. l. 8; iii. khī v. l. 1.
4. Māra-sam"yutta: i. khu v. l. 4; ii. khṛ v. l. 5
5. Bhikkhuṇī-sam"yutta: khe r. l. 1
6. Brahma-sam"yutta: i. khau v. l. 4; ii. khār r. l. 1
7. Brāhmaṇa-sam"yutta: i. Arahantavaggo, gā v. l. 1; ii. Upāsakavaggo, gu r. l. 10
8. Vaṅgisa-sam"yutta: gr v. last line
9. Vana-sam"yutta: gl v. l. 4
10. Yakkha-sam"yutta: ge v. l. 1
11. Sakka-sam"yutta: i. gau r. l. 3; ii. gār h. l. 2; gāh v. l. 8–9: sakkapaṇcakam... sakka-samyuttam samattan. ekādasasam"yuttan samattan.
II. Nidānavagga. Begins with namo tassa etc. on gha r.: ekam samayam bhagavā sāvatthiyam viharati jetavane anāthapiṇḍikassa ārāme.
1. Abhisamaya-sam"yutta: i. Buddhavaggo. ghi v l. 2; ii. Āhāravaggo. ghr r. l. 6; iii. Dasabala-vaggo. ghe v. l. 6; iv. Kalārakkhatiya g. ghāh r. l. 2; v. Gahapativaggo. nā v. l. 4; vi. Rukkhavaggo. āhu v. l. 1; vii. Mahāvaggo. āhu r. last line; viii. Samanābrāhmaṇa o āhu v. l. 4; ix. ... āhm r. l. 5
āhm r. l. 5: abhisamayasaṃnuttan paṭhaman.
2. Dhatu-sam"yutta: i. Nānattavaggo, ca r. l. 10; ii. (vaggo dutiyu), cī v. l. 10; iii. Kammathavaggo, cu v. l. 6; iv. Catudhātuvaggo, cī r. l. 7
cī r. l. 8: dhatusaṃñatti [sic] samatti [sic].
3. Anamtaagga-sam"yutta: i. cī r. l. 8; ii. cī r. l. 3
cī r. l. 4: anamataaggase saṃnuttan [sic] tatiyaṃ.
4. Kassapa-sam"yutta: cāh v. l. 3
5. Lābhassakāra-sam"yutta: i. cha v. l. 10; ii. chā r. l. 4; iii. chi r. l. 10 iv. chi v. l. 7
chi v. l. 7: lābhassakārasaṃnuttan pañcamaṃ samattan.
6. Rāhula-sam"yutta: i. chū v. l. 3; ii. chu r. l. 7 chu r. l. 7: rāhulasaṃnuttassa vaggo dutiyu.
7. Lakkhaṇa-sam"yutta: i. chū r. l. 1; ii. chū v. l. 1
chū v. l. 2: lakkhaṇasaṃnuttan samattan.
8. Opamma-sam"yutta: chī r. l. 3
chī r. l. 3: opammasam"yuttan atṭhaman samattan.
chī r. l. 6: ... dhārenti antimaṃ deham chetvā māram savāhanān ti niṇānavaggo niṭṭhito bhikkhusaṃnuttan.
III. Khandhavagga.
1. Khandha-sam"yutta, divided into 3 paṭṭhānasakas containing 5 vaggas each:
   A. Mūlapaṭṭhānasaka: i. Nakulapitavaggo, chām r. l. 2; ii. Aniccavaggo, chāh r. l. 1; iii. Bhāra-vaggo, ja v. l. 5; iv. Natumhākavaggo, jī v. l. 3; v. Attadipavaggo, jā r. l. 3
   B. Majjhima-paṭṭhānasaka: i. Upāsakavaggo, jī v. l. 7; ii. Arahantavaggo, jīj v. l. 1; iii. Khajjaniyavaggo, jhā r. l. 5; iv. Theravaggo, jīh v. l. 2; v. Pupphokavaggo, jho v. l. 7
   C. Cullavaṭṭha-paṭṭhānasaka: i. Antavaggo, jhua v. l. 8; ii. Dhammakathikavaggo, jhāh v. l. 6; iii. Aṭṭhavaggo, nā r. l. 2; iv. Kukkutavaggo, nā v. l. 7; v. Dīṭṭhivaggo, nī r. l. 8
nī r. l. 9: cullapāṭṭhasavaggo [ca o] samatto.
2. Rādha-sam"yutta: i. nū v. l. 1; ii. nā r. l. 2; iii. Āyamanavaggo, nīr r. l. 4
nīr r. l. 4: āyācanavaggo tatiyo.
3. Dīṭṭhi-sam"yutta: nīr r. l. 6
nīr r. l. 6: dīṭṭhisam"yuttan samattan
4. Okkanta-sam"yutta: nī v. last line
nī v. l. 10–nūr r. l. 7: okkantasam"yuttan.
5. Kilesa-sam"yutta: nām r. l. 4
nām r. l. 4: kilesasam"yuttan samattan pañcamaṃ
6. Sāriputta-saṃyutta: 万千瓦 r. l. 3
万千瓦 r. l. 3: sāriputta-saṃyuttāṃ chaṭṭhamañ
万千瓦 r. l. 8: uppādasamāyuttāṃ sattamañ
8. supāṇa-saṃyutta: 万千瓦 v. l. 5
万千瓦 v. l. 5: supāṇasamāyuttāṃ pañcaman.
9. Gandhabbakāya-saṃyuttaṃ. 万千瓦 v. l. 1
万千瓦 v. l. 1: gandhabbakāyasamāyuttāṃ samattamā.
10. Valāhaka-saṃyuttaṃ, 万千瓦 r. l. 5
万千瓦 r. l. 5: valāhakasamāyuttāṃ.
11. Vacchagotta-saṃyuttaṃ, 万千瓦 r. l. 4.
万千瓦 r. l. 4: vacchagottasamāyuttāṃ samattamā.
IV. Saḷāyatana-vagga.
1. Saḷāyatanasaṃyutta is divided into four paññasakas of which the first three have 5 vaggas each and the last 4 as follows:
A. Paṭhamo paññasako: i. Aniccavaggo, 万千瓦 v. last line; ii. Yamakavaggo, 万千瓦 v. l. 1; iii. Sābavaggo, 万千瓦 v. last line; iv. Jātidhammavaggo, 万千瓦 r. l. 5; v. Anicca-vaggo, 万千瓦 v. l. 1
B. — — — — : i. Avijjāvaggo, 万千瓦 v. l. 3; ii. Migajāvaggo, 万千瓦 v. l. 5; iii. Gītāvaggo, 万千瓦 v. l. 5; iv. Chattavaggo, 万千瓦 v. last line; v. Jalavaggo, 万千瓦 v. l. 4
C. — — — — : i. Yogakkhemavaggo, 万千瓦 v. l. 4; ii. Lokakāmaguṇavaggo, 万千瓦 v. l. 8; iii. Gahapatiavaggo, 万千瓦 v. r. 6; iv. Devadāhavaggo, 万千瓦 v. l. 3; v. Nava-puṣṭa vago, 万千瓦 r. l. 10
D. Catuttha-paṇnasakam: i. Nandikkhayavaggo, 万千瓦 v. l. 6; ii. Saṭṭhipiyālo, 万千瓦 r. l. 4; iii. Samuddavaggo, 万千瓦 r. l. 3; iv. Āsīvivaggo, 万千瓦 r. l. 2
2. Vedanā-saṃyutta: i. Sagāthāvaggo, 万千瓦 v. l. 2; ii. Rahogatavaggo, 万千瓦 v. l. 2; iii. Āṭṭhasatapariyāvaggo, 万千瓦 v. l. 2
3. Mātugāna-saṃyuttaṃ, 万千瓦 v. l. 3
4. Jambukhadaka-saṃyuttaṃ, 万千瓦 v. l. 6
5. Samañcakaibid. l. 10
6. Mogglānasamāyuttaṃ, 万千瓦 v. l. 8
7. Cittasaṃyuttaṃ, 万千瓦 v. l. 2
8. Gāmaṇisamāyuttaṃ, 万千瓦 v. l. 8
9. Asankhata-samāyuttaṃ, i. (vaggo paṭhamo), 万千瓦 r. l. 6; ii. ( — — — — ), 万千瓦 r. l. 5
10. Avyākata-samāyuttaṃ, 万千瓦 r. l. 8.
ften lines only, 万千瓦 v. blank.
V. [Mahāvaggo]11
1. Magga-samāyutta: i. (paṭhamo vaggo), 万千瓦 r. l. 9; ii. (duṭṭhiyo vaggo), 万千瓦 v. l. 1; iii. (tatiyo vaggo), 万千瓦 r. l. 9; iv. (catuttho vaggo), 万千瓦 r. l. 2; v. Aṇuṭṭhitheyyāli, 万千瓦 v. l. 9; vi. Suriyampeyyāli, 万千瓦 v. l. 5; vii. — — — — , 万千瓦 l. 9; viii. — — — — , 万千瓦 l. 10.
ix. Ekadhamaṃpeyyāli, 万千瓦 r. l. 10 and 万千瓦 r. l. 6; x. Appamādavaggo, 万千瓦 r. l. 5; xi. Balakaraṇijāvaggo, 万千瓦 r. l. 3; xii. Esana-vaggo, 万千瓦 r. l. 2; xiii. Oghavaggo, 万千瓦 v. last line
Index reads: chaṭṭhayo suriyena ca bahukate sattamo vaggo uppādo aṭṭhamena ca
nadi savaggo navamo appamādera
2. Bojjhaṅga-saṃyutta: i. (paṭhamo vaggo), 万千瓦 r. l. 9; ii. (duṭṭhiyo vaggo), 万千瓦 v. l. 3; iii. Udāyivaggo, 万千瓦 r. l. 3; iv. Nivarṇavaggo, 万千瓦 v. l. 7; v. Cakkavattivaggo, 万千瓦 v. l. 4; vi. Bojjhaṅgachatthakam, 万千瓦 r. last line; vii. Anāpātavaggo, 万千瓦 r. l. 4; viii. Nirdhamaggo, 万千瓦 r. l. 5; ix. Gaṅgāpeyyāli, 万千瓦 r. l. 6; x. Appamādavaggo, 万千瓦 r. l. 6; xi. Balakaraṇijāvaggo, 万千瓦 r. l. 7; xii. Nirdhamavaggo, 万千瓦 r. l. 8; xiii. Oghavaggo, 万千瓦 r. l. 8; xiv. (vaggo catuddasamā) [sic], 万千瓦 r. l. 9
3. Satipaṭṭhāna-saṃyutta: i. Ambapālivaggo, 万千瓦 r. l. 1; ii. Nālandavaggo, 万千瓦 v. l. 2; iii. Silaṭṭhi-
tivaggo, daî r. l. 3; iv. Anussativaggo, do r. l. 2; v. Amatavaggo, daou r. l. 6
4. Indriyasamyutta: i. Sudhakavaggo, dām v. l. 5; ii. Mudukavaggo, daḥ v. l. 4; iii. Jalin-
driya-vaggo, dha r. l. 7; iv. Upapajjivaggo, dhāv. l. 4; v. Jāravaggo, dhu r. l. 1; vi. (Chaṭṭho
vaggo), dhū v. l. 4; vii. Sabodhivaggo, dhṛ r. l. 6.
5. Sammappadhāna-samyutta: dhṛ r. l. 8
6. Iddhipāda-samyutta: i. Cāpālavaggo, dhṛ v. l. 10; ii. Pasādakampana, dhau v. l. 4; iii. Ayognavaggo, daḥh r. l. 8; iv. (vaggo
catuttho), dhaḥ r. l. 10; v. (vaggo pañcamo),
daḥh r. last line; vi. (vaggo chaṭṭho), dhaḥ v. l. 1
7. Anuruddha-samyutta: ni r. l. 7
8. Jhāna-samyutta: ni v. l. 5
9. Ānāpāna-samyutta\textsuperscript{13}: i. Ekadhhammavaggo,
nū v. l. 10; ii. (dutiyo vaggo), ni r. l. 6
nī r. l. 7: ānāpānasamāyutti-samatti- [sic]
Six and a half lines in nau v.; no and nau r.
blank, writing resumed in nau v. nau v.: katicidhā te kosale manu ... [nau v.; ... to
nāma bhante nāttiko upāsako. ... 
10. Sotāpatti-samyutta: i. [fragmentary:] paṭha-
mo vaggo, nau v. l. 10; ii. Sahassakāravaggo,
pa r. l. 2; iii. Sarakānivaggo, pū v. l. 7; iv. Puṇṇābhisanavaggo, pū r. l. 5; v. Sagā-
thābhisanavaggo, pū r. l. 1
11. − − − : i (paṭhamo vaggo), po v. l. 3;
ii. Pavattanavaggo, paḥ r. l. 6; iii. Kotigā-
mavaggo, phā v. l. 2; iv. Sisapāpannavaggo,
phī v. l. 3; v. Papātavaggo, phū r. l. 6;
vi. Abhisamayavaggo, phṛ v. l. 2
12. Sacca-samyutta: i. Cakkapeyyālapaṭhama-
vaggo, phṛ r. l. 2; ii. (vaggo dutiyo), phṛ r.
l. 8; iii. ( − − − ), phī v. l. 3; iv. cakkapa-
peyyālam, phī v. l. 4

The text ends. phī v. l. 4: cakkapeyyāla
samatti [sic] uddānaṁ.
khettakayikkayaṁ ca dūteyaṁ tulākūṭaṁ
vadhena ca
alopasahasākaraṁ appakā te virataṁ atha kho
ete bahutarā sattā yatiyovakāso vaggo tena
pavucaṭi ti
saccasaṁyuttam samattam.
maggabhojjaṅgam sati ca indriyaṁ
sammappadhāna ca
balaṇa ca icchhaya anuruddhajhāna
suppakāsitaṁ
so tena saccha [sic] bhagavā pakāsayi.

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

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

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

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


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

The text begins:
evam me sutaṁ ekaṁ samayaṁ bhagavā sāvatthiyam viharateti jete vane anāthapiṇḍikassa ārāme. tatra kho bhagavā bhikkhu āmantesi bhikkhavato ti...

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

I. Eka-nipāta = P.T.S. ed. 1, pp. 1–46: 1. kū r. l. 4; 2. kū v. l. 6; 3. ki r. l. 2; 4. ki r. l. 9; 5. ki v. l. 10; 6. kī r. l. 7; 7. kī v. l. 7; 8. ku r. l. 7; 9. ku v. l. 9; 10. ku v. l. 9; 11. kū v. l. 7; 12. kū v. l. 10; 13. kṛ r. l. 3; 14. kṛ r. l. 2; 15. ke v. l. 2

II. Duka-nipāta = I. pp. 47–100

i. Paṭhamapaññāsaka: 1. kau v. l. 9; 2. kha r. l. 4; 3. kha v. l. 3; 4. kṛ r. l. 3; 5. kha v. l. 9

ii. Dutiyapaññāsaka: 6. kha v. l. 9; 7. khr r. l. 7; 8. khr v. l. 3; 9. khr v. l. 7; 10. Balavaggo, khr r. l. 9

iii. Tatiyapaññāsaka: 11. Ásāvaggo, khr v. l. 5; 12. Ásāvanavaggo, khr v. l. 3; 13. Dūnāvaggo,
SUTTAPIṬAKA

khī r. l. 1; 14. Satthāravaggo, khī r. l. 9;
Samāpattivaggo, khī v. l. 5.
iv. 16. Khodhavaggo, khe v. l. 1; 17. khaī r. l. 1.
III. Tika-nipāta = I pp. 101–304.
A. Pathamaṇṇasaka: 1. Bālavaggo, kho r. l. 7;
2. Rathakāravaggo, ga r. l. 2; 3. Puggalavaggo,
 ga v. l. 2; 4. Devadātavaggo, gl v. l. 7;
5. Cūlavaggo, gai r. l. 3.
B. 1. Brāhmaṇavaggo, gḥā v. l. 7; 2. Mahāvaggo,
 ḍhaḥ r. l. 2; 3. Ānandavaggo, ni r. l. 3;
4. Samanavaggo, ni v. l. 2; 5. Loṇaphalavaggo
 ni v. l. 7.
C. Khuddapaṇṇasako tutiṭiya: 1. Sabodhivaggo,
 naḥ r. l. 10; 2. Āpāyikavaggo, ci r. l. 5;
 3. . . . cu r. l. 9; 4. . . . cf v. l. 5; . . . . Maṅ-
galavaggo, ci r. l. 10.
IV. Catukka-nipāta = vol. II
A. Pathamaṇṇasaka: 1. [Bhaṇḍagāmavaggo],
cām r. l. 4; 2. Caravaggo, cām v. last line;
3. Uruvelavaggo, chu v. l. 5; 4. Cakkavaggo,
chr r. last line; 5. Rohitassa vaggo, chaī v. l. 2.
B. Dutiyaṇṇasaka: 6. Puṇṇābhisandanavaggo,
chaḥ r. l. 4; 7. Pattakamavaggo, ji v. l. 7;
8. Apaṇnakavaggo, ju v. l. 9; 9. Macalavaggo,
jr v. l. 3; 10. Asuravaggo, jai r. l. 8.
C. Taṭiyapaṇṇasaka: 1. (Valāṭakavaggo), jha v.
l. 9; 2. (Kesivaggo), jhā v. l. 3; 3. (Bhaya-
vaggo), jhā v. l. 10; 4. Puggalavaggo, jhī v. r.
l. 10; 5. Abhā(va)-vaggo, jhī v. l. 9.
D. Mahāpaṇṇasakam catuttham: 1. (Indriya-
vaggo), jhī v. l. 10; 2. (Paṭipadāvaggo), jho v.
l. 3; 3. (Saṇcetanikavaggo), ṇa v. l. 10; 4.
Yodhaṭivaggoa, ṇa r. l. 10; 5. Mahāvaggo,
ṭa r. l. 5.
E. -paṇṇasakam paṅcamaṇ: 1. Sappurisavaggo,
ṭī v. l. 4; 2. Sobhanavaggo, ṭī r. l. 3; 3. Suca-
ravaggo, ṭī v. l. 6; 4. (Kammavaggo), ṭī v.
l. 1; 5. Āpattihayanavaggo, ṭī v. l. 1; 6. Abhiṁ-
ṇāvaggo, ṭa r. l. 4; 7. Abhiṁṇāvaggo, ṭail r. l. 3.
V. Aṅguttara paṅcakam = vol. III, pp. 1–278.
l. 1; 5. 2. Balavaggo, ṭām r. l. 1; 6. Paṇcāṅkīka-
vaggo, ṭā v. l. 1; 3. Sumanavaggo, ṭhu r. l. 1;
5. Mundaḷavaggo, ṭhr r. l. 1.
l. 2; 7. Samjñāvaggo, ṭām v. l. 1; 8. Yodha-
vaggo, ṭr v. l. 5 (cf. iv. D. 4); 9. Thera-
vaggo, ṭl r. l. 6; 10. Kakudhavaggo, ṭe v. l. 3.
C. (Taṭiyo Paṇṇasaka): 11. Phāsuviḥavaggo,
ḍo r. l. 3; 12. Ānandavaggo, ṭām v. l. 1; 13.
Gīlāvakaggo, ṭha r. l. 1; 14. Rājavaggo,
ṭhu v. l. 6; 15. Nikaṇṭakavaggo, ṭī v. l. 7; 16.
D. (Catutthamaṇṇasaka): 16. Dhammavaggo,
ḍhe r. l. 9; 17. Āghāṭavaggo, ṭhā v. l. 1;
18. Āghāṭavaggo, ni v. l. 10; 19. Arahāṅnavaggo,
ṇu v. l. 1; 20. Mahāvaggo, ṅe r. l. 1.
E. Paṇcamaṇṇasaka: 1. Kiccaṇavaggo, naḥ r.
l. 1; 2. ṭaḥ v. l. 10; 3. – – – – , nām r. l. 10; 3.
– – – – , naḥ v. l. 3; 4. – – – – , tā r. l. 7;
5. – – – – , ti r. l. 7.
F. Vaggo Aṭṭhamo: 6. ṭī r. l. 8; 7. ṭū r. l. 1.
VI. Chakkaniṇīṭa = vol. III, pp. 279–452: 1. Aha-
teyyavaggo, ṭf v. l. 7; 2. Karaniṇavaggo, taḥ v.
l. 3; 3. thī v. l. 2; 4. ṭhī v. l. 2; 5. ṭhā v. l. 5;
6. Mahāvaggo, dau r. l. 8.
1. Devatāvaggo, ṭaḥ v. l. 3; 2. Arahaṇtavaggo,
ḍhā v. l. 1; 3. Sītavaggo, ḍhi r. l. 8; 4. Ayani-
sāṃsavaggo, ḍhi r. l. 7; 5. Cittavaggo, ḍhu r.
l. 1.
VII. Sattakaniṇīṭa = vol. IV, pp. 1–149: 1. Sat-
tanipātavaggo, ṭhr v. l. 1; 2. Anusayavaggo,
ṭhī v. l. 6; 3. Vajjivaggo, ṭhī r. l. 2; 4. Deva-
ṭavaggo, ṭhā r. l. 5; 5. Mahāsāṃsivaggo, ṇr r.
l. 5; 6. Avyākatavaggo, nām v. l. 1; 7. Mahā-
vaggo, pū v. l. 5.
pha r. l. 1; 2. phe r. l. 6; 3. Gahapativaggo,
ṭā r. l. 4; 4. Dānavaggo, ṭū r. l. 7; 5. Uposa-
thavaggo, *be v.* l. 1; 6. ...; *bah* v. 1. 3; 7. *bhu* v. 1. 4; 8. Yamakavaggo, *bhī* v. 1. 4.

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

X. Dasakaniśāpa = vol. V, pp. 1–310

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


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


1 *svasti* and *ka* on the same leaf. — 2 for *Yodhā* — 3 MS *Samma*; Westergaard: *Samā*.

**Manorathapūraṇi.**

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

European paper, bound in two volumes, 33 × 20.5 cm., vol. I, pages 1–612, vol. II, pages 613–1291. Blank paper ruled in pencil, 22 lines to a page, actual writing on 25 × 15 cm.; letters written in black ink. Fairly large characters, with only two to a line. Page numbers written regularly in the centre of the top margin, in Arabic numerals. In vol. I one blank folio at the beginning, on the reverse of which the title ‘manorathapūraṇi nāma aṅguttaranikāya aṭṭhakathā’ is written in large letters. Vol. II: back of p. 1291 ruled, but no writing on it, one blank folio at the beginning and four at the end.

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

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

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


The text begins:

karunāsitaławadayam paṇṇāpojjotavihatamatamaṃ

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

manorathapūraṇiyā aṅguttaranikāya aṭṭhakathāya ekādasaipātavaṇṇanā niṭṭhitā, ettāvatā ca. ayācito sumatinā therena jotipālena kiṃci purādī su ayaṃ pubbasandhivasena varatambapaṇṇidiṃ
dhāvihārampi pāraṃ piṭkattayatasāgarassa gan-
tvā ṭhitena sumatinā parisuddhājivena yācito jivadharmakathāya nipuno paramanikāyassa āraddho yam ahām ciraṅkalaṭhitim icchanto. sā hi mahāāṭṭhakathāya sāram ādāya niṭṭhitā esa catuṇāvutiparamāṇāya pāliyā bhānāvārchi. sabhāgamayamvanānamanorathapūrito ca me yaśmā etāya manorathapūraṇī nāmaṃ tato assā. (followed by a statement giving the size of the text) then follows: p. 1291, l. 5: mūlaṭṭhakathā- sāram yam ādāya mayā imaṃ karontena puññam upacitaṃ hoti tena sabbho sukhiho hotu. parama… (to l. 15) buddhaghososu ti garuhi gahitanāmadhey- yena therena katha2 yaṃ manorathapūraṇī-nāma aṅguttaranikāyaṭṭhakathā.

1 See colophon for explanation of the title. – 2 for kathā.

Aṅguttaranikāya, Manorathapūraṇī.

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

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

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

1. (a) 2 foll., the first sutta of the Nīvaraṇa vagga of the Pañcaka-nipata, corresponding to P.T.S. ed. III, pp. 63–65 (No. LI).
   (b) 6 foll., commentary on the above, and further sutta of the same vagga, corresponding to pp. 930 ff. of volume II of our MS of Manorathapūraṇī.

2. (a) 6 foll., contain a sutta of the Brāhmaṇa-vagga in the Pañcakaniṃpatā of the Aṅguttaranikāya, corresponding to P.T.S. ed. III, pp. 230–236 (No. CXCIII).
   (b) 3. foll., No. CXCVI of the same text, P.T.S. ed. III pp. 240–242 (No. CXCVI), also from the Brāhmaṇa-vagga.

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

Paritta.

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

Palm-leaf. (1), 14 foll., numbered (suasti siddhaṇī) ka-kau, 31 x 5.3 cm., six lines to a page of writing, 26 cm. long.

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

The Sinhalese Sannaya of the parittas, is known as the Satara-baṇṇavara-sannaya, and the final redaction of this translation and commentary is attributed to Vālivita Saranāṅkara Saṅgharāja (17th–18th centuries). From the Sinhalese title we learn that the parittas consist of four ‘bhaṇa-vāra’ or portions of recital.

The following are the nine parittas, which are known collectively in Sinhalese as the ‘Piritnava-sūtraya’.

1. Maṅgalasutta = Sutta-nipāta, No. 16, also in Khuddakapāṭha
2. Ratanasutta = Sutta-nipāta, No. 13, also in Khuddakapāṭha
3. Karaniyametta-sutta = Sutta-nipāta, No. 8, also in Khuddakapāṭha
4. Khandhaparitta = Aṅguttaranikāya, II, pp. 72–73, etc.
5. Moraparitta = Morajātaka (F. No. 159, verses only)
7. Ājānātiyasutta = Dīghanikāya, No. 32.
8. Aṅgulimālāparittā = Majjhimanikāya, No. 86.

Further parittas are included in the Satarābaṅga-vārasanne. For details see the description of the Cambodian MS of Sāratthasaṃmucayagā ṇa Caṭahāvūṛatīhakathā (see Catalogue of Cambodian and Burmese Pāli Manuscripts (COMDC vol. 2, part 1).

The present MS contains eight parittas as follows:
1. kā r. l. 6–ki v. l. 2: Mahāmaṅgalasutta.
2. ki v. l. 3–ku r. l. 1: Ratanasutta.
3. ku r. l. 2–kam r. l. 2: Karāṇiyamettasutta.
4. kam r. l. 3–kṛ v. l. 4: Khandhaparittā.
5. kṛ v. l. 5–kṛ v. l. 1: Morariparittā.
6. kṛ v. l. 1–ke v. l. 5: Dhammaparittā.
7. ke v. l. 8–ko v. l. 1: Ājānātiya-sutta.
8. ko v. l. 2–ko v. l. 1: Aṅgulimālā-(parittā).

Ends: pirit nimi.

2. (a) Three foll. ka–ki.
Saranāsīlasamāvibhūga, etc. See ES (Sinh.) 11, followed by Pali quotations: ajjādikam katvā aham attanām buddhassa niyyātemi . . . dhammassa . . . sampghassa.

2. (b): 13 foll.: fragments, and kṛ–kha.
1. On one fragment the title: aṅgulimālasuttam.
2. On another: paticcasaṃuppāda, continued in kṛ ending at kṛ v. l. 2: paticcasaṃuppādayayi.
3. kṛ v. l. 3–ke r. l. 5: maitribhāvanavyayi . . .
4. ke v. l. 5–kam r. l. 1: Five precepts (sīkha-pado), being a Sinhalese translation of: yāvajivaṁ arahanto pāṇātipayatipāṭiviratā . . .
5. kam r. l. 2–kha r. l. 1: Jinapaṅjaraya.
MS ends at kha v. l. 2 aṭṭavisipiritayi.

Paritta.
PA (Sinh.) 17 (Lind 5).
Palm-leaf, 11 foll., numbered: (sva)ka–ke (incomplete); 33 × 5.8 cm.; eight lines 30 cm.
Secured in box-wood boards.
Parittā: see preceding article.

The present text begins after the usual adorations with the Pali stanza:
ye sattā santacittā tisaraṇa saranā etthā
lokaṇtare vā bhummā bhummā ca devā gunagapagahana-
byāyāvata(?) sabbakālaṃ . . .

The introductory stanzas end on ka v. and the parittas follow, as indicated below.
1. Mahāmaṅgalasutta, ka v. l. 7–kā v. l. 2.
2. Ratanasutta, kā v. l. 2–kī r. l. 1.
3. Karāṇiyamettasutta, kī r. l. 3–kī v. l. 4.
4. Khandhaparittā, kī r. l. 1–ku v. l. 1.
5. Morariparittā, ku r. l. 1–ku v. l. 1.
6. Dhammaparittā, ku v. l. 4–kṛ v. l. 5.
7. Ājānātiyasutta, kṛ v. l. 5–kṛ v. l. 4.
8. Aṅgulimālasutta (abridged), kṛ v. l. 1–kā v. l. 1.
9. (Bojjhaṅga) kā v. l. 1– . . . (title not marked).

The Parittas end on kī v. l. 5. with 'siddhir astu'. Then follows a discourse in Sinhalese prose on some of the individual stanzas of the Parittas. The manner of reciting the Parittas and certain practices to be observed are also stated. There is also a mantra in corrupt Sanskrit on ke r. l. 7. On the last lines of the fragment is a Pali stanza in honour of the cetiya at Mahiyāṅga: ke v. l. 6–7:
lancāya yattha paṭhamām sugato nisajja
yakkhe dāmesi nijāsāpanāpanāya
thānāthāṃ nihita-kunthalagāvadātu[ sic]
vandāmi sādhun [sic] mahiyāṅgaṅaṭhū-
parā[jaṃ].

q 1 for thāne
Dhammapada.
PA (Sinh.) 18 (Cod. Pal. XVI).
Palm-leaf, 28 foll., numbered (*svasti siddham*) ka-κhai; writing on the observe except in the first folio; 33 × 6.4 cm. Eight lines to a page, 28 cm. long. Broad margins on ka ν, which is marked with *svasti siddham* also; and writing in the centre only, 10 cm. long. A sketch of a stūpa, decorated with floral designs on each margin. [Plate 16]. On ka ᵃ, the title 'dhamma-padaṃ' in two lines. Secured between plain Ceylon made wooden boards, on the upper of which is written in Rask's hand. 'Dhammapadam 58', A Dutch stuiver marked VOC 1736, is attached to the end of the cord. A piece of red felt is found between board and coin.

Dhammapada ‘Words or Verses of Truth’ is the second book of the Khuddakanikāya of the Suttaṅka. It contains moral sayings, and statements of truth believed to be spoken by the Buddha at various occasions. The whole text is made up of 423 verses which are arranged in twenty six vaggas or chapters. The text has been edited for the P.T.S. by S. Sumangala (1914). Our MSS PA (Sinh.) 19 and PAS (Sinh.) 14 were used for the first edition of this important text in Roman character, by V. Fausbøll, 1855, second edition 1890. Fausbøll also translated the text into Latin. Among other translations into European languages are:
Schroder, L. V.: German translation, Worte der Wahrheit, Leipzig, 1892.
Neumann, K. E.: Der Wahrheitspfad, Leipzig, 1893.
Max Müller, F.: English translation, 'Sacred Books of the East', vol. X.
Rhys Davids, C. A. F.: Minor Anthologies of the

Pali Canon I (Sacred Books of the Buddhists VII), 1931.
Pavolini, P. E.: Italian translation, Milano 1908.
Andersen, D.: English Glossary in Pali Reader II, Copenhagen, 1907.

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

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

1. Yamakavagga, ki r. l. 2.
2. Appamāda, ki v. l. 5.
3. Cītta, ki r. l. 7.
4. Puppha, ku r. l. 5.
5. Bāla, kā r. l. 3.
6. Paṇḍita, kī r. l. 1.
7. Arahanta, kī r. v. l. 4.
8. Sahassa, kī v. l. 4.
9. Pāpa, kī r. l. 8.
10. Daṇḍa, kī r. l. 8.
11. Jarā, ke r. l. 3.
13. Loka, kā v. l. 2.
15. Sukha, kau v. l. 3.
16. Piya, kām r. l. 8.
17. Kōdha, kāl r. l. 7.
18. Mala, kha v. l. 3.
19. Dhammattha, khā v. l. 2.
20. Magga, khi v. l. 4.
21. Pākiṇṇa, khī v. l. 5.
22. Niraya, kha v. l. 5.
23. Nāga, khū v. l. 3.
24. Taṁhā, khṛ r. 1. 7.
25. Bhikkhu, khṛ v. 1. 5.
26. Brāhmaṇavagga, khai r. 1. 5.

MS begins after the usual adoration with the stanza:

 mano pubbamamā dhammā mano seṭṭhā
 manomayaṁ (as in the printed text), and ends with a list of
 chapters as in the P.T.S. edition followed by:
 dharmapadaṁ niṭṭhitam.

Then follows on khai r. 1. 8, and continued in
khai v., a statement of the number of stanzas in
each vagga of the Dhammapada, and finally the
total number of gāthas in the text, all in verse,
ending with the scribe’s wishes:

yamake visāti gāthā appamādamhi dvādasa
 ekādāsa cittavagge pupphavaggamhi solasa
 bāle sattarasā1 gāthā paṇḍitamhi catuddasa
 arahante dasā gāthā sahasse honti solasa
 terasaḥ pāpavaggamhi dāṇḍavagge dasasattama2
 ekādāsa jāraḥvage attavaggamhi dvādasa3
 dvādasa lokavaggamhi bhuddhavaggamhi solasa4
 sukheva5 piyavagge va6 gāthayo honti dvādasa
 cuddasaḥ kodhavaggamhi malavaggēkavisati
 sattarasā va5 dharmahāṭhe maggavaggamhi solasa6
 pākīne solasa gāthā niraye nāge va cuddasa7
 dvāvisava taṇhavaggamhi tevisā bhikkhuvaṇgakā
 cattālīsa va9 gāthayo brāhmaṇe vagga-m-uttame
 gāthā satāṁ cattāri tevisā va punāpare
 dharmapade nipātamhi desitādīcābandhunā
dsabbe sattā sukhappattā averā ca anāmāyā
dighāyukā aṁnāmaṁaṇi piyā papponti nibbūtiṁ.
siddhir astu, subham astu, ārōgyam astu.

The following readings occur in the edition
with Sinhalese sanne by K. Dhammaratana, Co-
lombo, 1926. 1 Soḷasa. — 2 dasasatta ca. — 3 bhave
dasa. — 4 buddhe ca’atthārasā bhava — 5 ca. —
maggavagge tath’eva ca. — 7 catuddasa. — 8 chab-
bisati. — 9 cattālīsaka. —

Dhammapadaṭṭhakathā.

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

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

The Dhammapadaṭṭhakathā is the ‘Commentary
on the Dhammapada’ (PA (Sinh.) 18). It is
also known by the alternative title Dhammapa-
dassa atthavaggaṇa ‘the Exposition of the Mean-
ing of Dhammapada’. The commentary to each
verse or pair of verses consists of the story
narrating the circumstances under which the words
were spoken by the Buddha and a commentary
on the words themselves. A Sinhalese version
of the stories exists under the title Saddharmaratnā-
valiya (ES (Sinh.) 4). The text has been edited
for the P.T.S. by H. C. Norman (Parts I–V,
1906–1914). The following English translations
have appeared:
Duroiselle, C.: in Buddhism, vol. II, Rangoon,
1905–1908 (parts of the text only).
Burlingame, E. W.: *Buddhist Legends*, Harvard
Oriental Series, vols. XXVIII, XXIX, XXX.

For a detailed account of this commentary one
may consult:

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

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

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

MS begins after the usual adoration in Pali:
mahāmohatamonaddho loke lokantaddāsinā
yena saddhāmmapajjoto jalito jālitaddhīna... as
in printed text.

Ends of vaggas:
1. paṭhamo vaggio, gi v. l. 2 (= I, p. 159).
2. dutiyō vaggio, ghau r. l. 5 (= I, p. 288).
3. vaggō tatiyo, īr v. l. 8 (= I, p. 332).
4. vaggio catutto, cām r. l. 5 (= I, p. 447).
5. pañcamo vaggio, ji r. l. 8 (= II, p. 103).
6. caṭṭho vaggio, jah r. l. 3 (= II, p. 163).
7. vaggio sattamo, jhr r. l. 5 (= II, p. 202).
8. number of the vaggio not written, but a
scribe's wishes marking evidently the end of
a copy:
pāḷisandhimānusī bhogā vā nā [sic] piṭa-
kattaye
dānasilamaya puṃṇā mambu bhavābhave
ti īu v. l. 9 (= II, p. 278).
9. pāpavaggio navamo īām v. l. 6 (= III, p. 47).
10. dasamo vaggio, ṭī r. l. 10 (= III, p. 99).
11. ekādasamo vaggio ṭha r. l. 3 (= III, p. 133).
12. vaggio dvādasamo, ṭhr r. l. 2 (= III, p. 160).
13. terasamo vaggio, ṭho v. l. 2 (= III, p. 192).
14. cuḍdasamo vaggio, ṭau v. l. 9 (= III, p. 253).
15. paṇḍarasamo vaggio, ṭau v. l. 1 (= III, p. 272).

16. sulasamo vaggio, ḍhi v. l. 8 (= III, p. 294).
17. sattarasamo vaggio, ḍhī r. l. 10 (= III, p. 331).
18. atthārasavaggio, pā r. l. 2 (= III, p. 379).
19. ekūnavisatimo vaggio, ṭu r. l. 8 (= III, p. 400).
20. visatimo vaggio, ne r. l. 8 (= III, p. 435).
21. ekavisatimo vaggio, tā r. l. 9 (= III, p. 473).
22. dvāvisatimo vaggio, tu v. l. 10 (= III, p. 494).
23. tevisatimo vaggio, tāi r. l. 5 (= IV, p. 36).
24. catuvisatimo vaggio, thu r. l. 8 (= IV, p. 82).
25. pañcavisatimo vaggio, ḍa r. l. 1 (= IV, p. 137).
26. chabbisatimo vaggio, ḍher r. l. 1 (= IV, p. 284).

Followed by: ettāvatā sabbapathama-yama-
kavaggio... as in N. IV, p. 234, l. 7... to...
ayam dhāmapadassa athavāṇanā-. (N. IV,
p. 236, l. 6), and scribe's wishes.

1 N. paṭhamē.

**Suttanipāta** and **Paramatthajotikā**.

PA (Sinh.) 20 (Cod. Pal. XIX).

Palm-leaf, 183 foli., numbered (svasti)ka–ṭhī,
written on the reverse; 72 × 6 cm., nine lines to a
page, 63.5 cm. of writing. ka r. blank, ka v.,
and kā r. 26 cm. of writing in the centre, and
broad margins ornamented with rows of kundalī
signs. Six extra leaves in the front, and 3 at the
back. No colophon, except the words: buddha-
bhavāna ahaṃ, siddhīr astu.

The MS is secured in Ceylon made boards,
finished with lacquer, ornamented with floral
designs in yellow and black on a red back-
ground. The workmanship of the boards is
similar to those of PA (Sinh.) 10 and PA (Sinh.)
12. Turner carved button of ivory with the cord.
Although there is no colophon, the writing and the boards enable us to date the MS in the 17th century, and assign it to Kandy.

The codex contains two texts, the Suttanipāta and Paramatthajotikā.

(1) Suttanipāta foll. ka–khī.
(2) Paramatthajotikā foll. khe–ṭī.

1. Suttanipāta, ‘the Section of Discourses’ is the fifth book of the Khuddakanikāya of the Suttapiṭaka. Two editions of the text have been published by the P.T.S.; Editio princeps by V. Fausböll, 1885, 1886; New Edition by Dines Andersen and Helmer Smith, 1913. Parallel text and translation by Lord Chalmers entitled Buddha’s Teachings (being the Sutta-Nipāta or Discourse Collection) is published in the Harvard Oriental Series, 1932. The original translation into English by Fausböll was published in the Sacred Books of the East series (vol. 10, pt. 2, 1881).

For full bibliography and accounts of the text see:


2. Paramatthajotikā, ‘the Elucidator of the Highest Meaning’, is the title of Suttanipāta-āṭṭhakathā, Buddhaghosa’s commentary on the Suttanipāta. The text has been edited with various appendices and indices for the P.T.S. by Helmer Smith under the title Paramatthajotikā II, (parts 1, 2), 1915–1918.


The suttas of the Suttanipāta are grouped in five vaggas. Their arrangement in the MS, with the corresponding foll. of the Paramatthajotikā are given below. The folio numbers of the latter are in round brackets.

Our MS has been used for the P.T.S. editions.

1. Uragavagga.
2. Uragasuttaṃ, kā r. 1. 4. (khaḥ r. 1. 5).
3. Dhamiya°, kī v. l. 5. (gī v. l. 3).
4. Khaggavisāṇa°, ki r. l. 6 (ghā r. l. 9).
5. Kasibhāradvāja°, ki v. l. 7 (ghai r. l. 7).
6. Cunda°, kī r. l. 2 (gho v. l. 9).
7. Parābhava°, ki r. l. 9 (ghaṃ v. l. 1).
8. Vasala°, kī v. l. 9 (Aggikabhāradvāja sutta vaṇṇanā, nī v. l. 4).
9. Mettā° ku r. l. 2 (nīr r. l. 1).
10. Hemavata°, ku r. l. 9 (Kāyavicchāṇdanika°, nīr r. l. 2).
11. Ājavaka°, ku v. l. 7 (ci v. l. 9).
12. (Pa)vijaya°, kū r. l. 3. (no title, continued with the next).
13. Muni°, kū r. l. 8 (cl v. l. 8).
14. Čulavagga.
15. Ratanasuttam, kū v. l. 6 (chi r. l. 4).
16. Āmagandha°, kī r. l. 2 (chū r. l. 9).
17. Hiri°, kī r. l. 3.
18. Mahāmaṅgala°, kī r. l. 8.

A large portion of the commentary is missing on account of a large lacuna on fol. chā.
19. Suciloma°, kī v. l. 3 (jū v. l. 10).
20. Dhammacariya°, kī r. l. 5 (Kapila°, jr r. l. 9).
21. Brāhmaṇapadhammika°, kī r. l. 9 (je v. l. 4).
22. Nāvā°, kī v. l. 2 (Dhammasutta°, jo r. l. 1).
23. Kimsila°, kī v. l. 5 (jau r. l. 6).
24. Uṭṭhāna°, kī v. l. 6 (jaṃ r. l. 5).
25. Rāhula°, kī v. l. 9 (jah r. l. 8).
26. Vaṅgisa°, kī r. l. 7 (Nigrodhakappasutta°, jhaḥ r. l. 7).
27. Sammāparibbājaniya°, kī v. l. 2 (jhu v. l. 6).
28. Dhammika°, kī r. l. 3 (jhṛ r. l. 7).

III. Mahāvagga.
1. Pabbajjāsuttaṃ, kī r. l. 9 (jhī v. l. 1).
2. Padhāna°, kī v. l. 7 (jhaḥ v. last line).
3. Subhāsita°, ke r. l. 1 (jhai r. l. 8).
4. Sundarikabharadvaja°, kha v. 1. 7 (Pūralāsasutta°, jhaṇa v. 1. 6).
5. Māgha°, kai v. 1. 8 (jhaṇa v. 1. 7).
6. Subhīya°, ko v. 1. 5 (nū v. 1. 4).
7. Sela°, kām v. 1. 7 (ālī v. 1. 1).
8. Salla°, kām v. 1. 3 (ālī v. 1. 8).
9. Vāsetṭha°, kaḥ v. 1. 4 (nū v. 1. 3).
10. Kokāliya°, kha v. 1. 4 (nū v. 1. 9).
11. Nālaka°, khā v. 1. 9 (ālī v. 1. 8).
12. Dvayatānupassanā°, kWh v. 1. 6 (ṭī v. 1. 6).

IV. Āṭṭhakavagga.
1. Kāmasuttaṇa, kWh v. 1. 9 (ṭī v. 1. 1).
2. Gubhaṭṭha(ka)°, khī r. 1. 2 (ṭī v. 1. 1).
3. Duṭṭhaka°, khī r. 1. 4 (ṭī v. 1. 1).
4. Suddhaṭṭhaka°, khī r. 1. 7 (ṭī v. 1. 2).
5. Paramaṭṭhaka°, khī r. 1. 9 (ṭī v. 1. 1).
6. Jāra°, khī v. 1. 3 (ṭī v. 1. 5).
7. Tissametteyya°, khī v. 1. 5 (ṭī r. 1. 7).
8. Pasūra°, khī v. 1. 9 (ṭī r. 1. 8).
9. Māgandhiya°, kha v. 1. 5 (ṭī v. 1. 5).
10. Purābhedha°, kha r. 1. 8 (ṭī r. 1. 8).
11. Kalahavivāda°, kha v. 1. 4 (ṭī v. 1. 6).
12. Cūlavīyūha°, khū r. 1. 1 (Mūlavyūha°, āṇa v. 1. 2).
13. Mahāvīyūha°, khū v. 1. 7 (ṭī r. 1. 2).
14. Tuvaṭṭaṇa°, khū v. 1. 4 (ṭī r. 1. 1).
15. Attadaṭṭha°, khū v. 1. 9 (ṭī r. 1. 1).
16. Śāriputta°, khū r. 1. 7 (ṭī r. 1. 6).

V. Pārāśānavagga.
1. Vatthugathā, khē r. 1. 4 (ṭī v. 1. 7).
2. (Sutta 1) Ajitamānavapucchā, khē r. 1. 6 (ṭī v. 1. 7).
3. (Sutta 2) Tissametteyyamānavā°, khē r. 1. 4 (ṭī v. 1. 2).
4. (Sutta 3) Puṇṇaka°, khē v. 1. 1 (ṭī v. 1. 7).
5. (Sutta 4) Mattagū°, khē r. 1. 5 (ṭī r. 1. 5).
6. (Sutta 5) Dhotaka°, khē r. 1. 8 (ṭī r. 1. 9).
7. (Sutta 6) Upasīva°, khē r. 1. 2 (ṭī v. 1. 8).
8. (Sutta 7) Nanda°, khē r. 1. 5 (ṭī r. 1. 2).
9. (Sutta 8) Hemaka°, khar. 1. 6 (ṭī r. 1. 4).
10. (Sutta 9) Todeyya°, khar. 1. 8 (ṭī r. 1. 6).
11. (Sutta 10) Kappa°, khar. 1. 9 (ṭī r. 1. 8).
12. (Sutta 11) Jatukāṇṭha, khar. 1. 2 (ṭī v. 1. 2).
13. (Sutta 12) Bhadraśīydhā°, khar. 1. 3 (ṭī v. 1. 6).
14. (Sutta 13) Udaya°, khar. 1. 5 (ṭī r. 1. 2).
15. (Sutta 14) Pesāla°, khar. 1. 7 (ṭī r. 1. 6).
16. (Sutta 15) Mogharāja°, khar. 1. 8 (ṭī r. 1. 9).
17. (Sutta 16) Piṅgiyamāṇavapucchā, khar. 1. 1 (ṭī v. 1. 4).

q 1 Also called Sātāgiri.

Paramatthadipani.

PA (Sinh.) 21 (Cod. Pal. XXV).

Palm-leaf, 219 foll., numbered (svasti)ka–dhe on the obverse. Also marked later in pencil with European Arabic numerals, 1–220, jumping from 168–170 at ṭī–ṭī, and thus getting the extra figure. 59 × 6 cm. Nine to ten lines to a page, 52 cm.; ka r. blank; nine lines, 19 cm. of writing on ka v. 23 blank leaves in front. There have been no boards when brought to Denmark, but the MS has had a title page, giving its name in the Sinhalese form: 'Paramatthadipani', with the Arabic figure 81 added, and this is yet preserved. The MS is now secured with European made wooden boards, on the front one of which is written 'Theraṭṭhakathā', 'Paramatthadipani', in Rask's system of Pali transliteration, and in his own hand-writing. A turner-carved ivory button secures one end of the binding cord.

The Sinhalese colophon at the end states that the MS was copied in A.D. 1768 at the invitation and under the guidance of a scholarly monk by the name of Aththadassi. In addition there is information with regard to the availability and
nature of MSS of the text in Ceylon, and it also supplies material concerning the sources of the present copy. The number of foll. of the codex is given as 300, perhaps taking the next round number. The fee paid to the copyist is four hundred and fifty pieces of silver, possibly pagoda coins which were used at the time. The colophon of the codex described here contains very useful material relating to the state of Pali literature in Ceylon during the eighteenth century, and incidentally also about the literary relations with Siam. The text of the Sinhalese part of the colophon is reproduced in full after the description of the text, with its interpretation, as far as it is understandable.

Paramatthadipani, ‘The Elucidator of the Highest Meaning’ is the collective title of Dhammapāla’s commentaries on the Itivuttaka, Udāna, Carīgāpiṭaka, Thera-Therīgāthā, Vimānavatthu and Petavatthu of the Khuddakanikāya of the Suttapiṭaka. Our MS contains only a part of the Theragāthā-āṭṭhakathā, up to the solasa-nipāta (the last incomplete). The text of this āṭṭhakathā has been edited as follows: In Sinhalese character for Hewavitane Bequest Series, by Suriyagoḍa Sumaṅgala Thera and Vābaḍa Saṅgharatana Thera, vols. I and II (1918, 1925) up to Theragāthā 1269 [S]. In Roman character for the P. T. S. by F. L. Woodward, vols. I and II (1940, 1952) up to Th. 671 [W]. For further bibliography and an account of the text the reader may consult M. Winternitz: History of Indian Literature, vol. II, pp. 205–207.

The MS under discussion has been utilized by Oldenberg and Fischel for their edition of the Thera- and Therīgāthā (P. T. S., London, 1883. Vide: Op. cit., Preface, xii–xiii). Woodward used it for his edition of Paramatthadipani-Theragāthā āṭṭhakathā, listed above, through photographed sheets, and he remarks about the same in his Preface to vol. I (p. vi) ‘This is a beautifully written and very accurate piece of work by one who was evidently a good Pali scholar’. It is remarkable that Woodward said this without reference to the Sinhalese colophon of Athadassi which we shall presently read. In the line of editors of the Theragāthā-āṭṭhakathā Athadassi Thera from Nitalava must take the first place.

The MS begins: namo tassa...

mahākāruṇikaṁ nāthaṁ ṣeyyasāgarāparagum vande nipuṇagambhiram vicitranyadesanam

[S. vicitta\textsuperscript{2}].

... [kā r. l. 1. kā paṇ'etā theragāthā therigāthā ca kathetvā [S. kathāñ ca] pavattā ti...

The Āṭṭhakathā of each nipāta ends as follows:
1. cām v. ll. 7–8: dvādasavaggaṇāṇā niṭṭhitā. niṭṭhitā ca paramatthadipaniya theragā(thā)-vaṇanāya viśādhikasattheragāthāpaṭiman-ṭītassa ācanipātassa attaḥavaṇanā.
2. chī v. l. 4: paṇc[a]vaggaṇanā niṭṭhitā. dukanipātavaṇanā.
3. ṇā r. l. 8: tikanipātavaṇanā niṭṭhitā.
4. ṛī v. l. 2: (no superscription for the end of nipāta).
5. ṭū v. l. 6: paṇeakanipātavaṇanā niṭṭhitā.
6. ṭhā v. ll 4–5: chakkaniṇīpātavaṇanā niṭṭhitā.
7. ṭhar v. l. 2: sattakanipātavaṇanā, and in Sinhalese, theragāthāṭītavā-ādikāṇḍayī, and starts the next section with: namo tassa...

(See below under the discussion of the colophon).
8. ṭho r. l. 3: āṭṭhakaniṇīpātavaṇanā niṭṭhitā.
9. ṭhau v. l. 6: navaniṇīpātavaṇanā niṭṭhitā.
10. ḍau v. l. 1: dasaniṇīpātavaṇanā niṭṭhitā.
11. ḍām v. l. 6: (no superscription for the end of nipāta).
12. ḍhi v. l. 5: dvādasaniṇīpātavaṇanā niṭṭhitā.
13. dhā v. l. 4: therasanipātavaṇṇanā niṭṭhitā.
14. dhā v. l. 4–5: cuddasanipātavaṇṇanā niṭṭhitā.

Then begins the Soḷasaniṇī, and commenting on Th. 673, relates the story of Aṇākondaṇṇa Thera. The Aṭṭhakathā of this nipāta ends abruptly with the text of Th. 674. Then begins the colophon, first in a Pāli stanza, expressing the sponsor’s or the scribe’s wishes (dhe v. l. 9–v. l. 1):

idaṃ hi pottham likhitena puṇṇaṃ disvāna metteyyavāram subhoddhiṃ tassaggadhhammajate [sic] pasannam gacchām‘a haṃ mokkhapuraṃ surammanṃ.

siddhir astu.

Then comes the Sinhalese colophon of the sponsor and editor (dhe v. l. 1–4): paramatthadipani mē theragāthā-aṭṭuvāhehi nipāta satem [sic] palamu solosvana nipāte pamaṇayi mehi liyavi tibene. visatinipātaya timsatinipātaya cattāsisanipātaya pa(m)nāsanipātaya saṭṭatinipātaya yana hayama liyavi tibena potak dakiyda me raṣe nāta. mepamaṇavat siyamen gena potakinut me raṣe tibunu aḍḍalakut ekatukara boho utsāhayen liyevuvāya. nitalava athadassi vana mā visin asaṃkatārtthaya piṇisa. sakavara ekvadahas-sasiya-anūvaṇa pāmimi varṣayehi vassāna-ṛuṣeyi vak-masa kālapaṣa-yehi pasvana tithiya lat šani dina paramatthadipaniṭṭhatkhathā theragāthā nam potvahanse liyā nimвананалад. pat-iru tun siyayi. dahasya gananē ridī sāraṣiyā-panahak bārapan dunnā. ‘Of the seven sections which are contained in this Commentary of the Theragāthā called Paramatthadipani only the first (to) the sixteenth are copied here. One cannot find in this country a book containing the six sections, namely, the Visāti-nipāta, Timsatī, Cattāsīṣati, Paṭākāsa-, and the Sattati.’

Nitalava Atthadassi had even this much copied with great effort by collating a book brought from Siam with a fragment that was found in this country. (I did this) in order that I may attain to the ‘unconditioned state’ (nirvāṇa).

The copying of this great book, Peramatthadipaniṭṭhatkhathā-theragāthā, was completed on Saturday, the fifth lunar day of the dark fortnight of the month of Vak, during the rainy season in the Śaka Year one thousand six hundred and ninety. (The manuscript) contains four hundred leaves. A fee of four hundred and fifty (pieces of) silver was paid at the rate of sixteen (per leaf?).

This Sinhalese superscription evidently marks the end of the fragment which Atthadassi had in Ceylon. The statement ‘the seven nipātas’ of the Theragāthā-ṭṭhakathā in the colophon also may have arisen from the fact of the Sinhalese copy ending at the Sattaka-nipāta which the editor translates as ‘the Seventh section’...

Notes on the Colophon: 2 ‘seven’, see note 1. – 3 The titles, Eka-nipāta, Duka-, Tīka, etc. were wrongly translated by ‘First-section’, Second, Third, etc. – 4 Similarly Soḷasa- was translated ‘sixteenth’. – 5 ‘Sattati’ for ‘Saṭṭhika-nipāta’ of Theragāthā. Mahānipāta which make up the six is omitted. – 6 Another copy made from a Siamese MS during the time of the kings of Kandy is mentioned by the editors of S. (vol. I, p. vi). – 7 Note that the title is given in the Burmese and Siamese style, Atṭhkathā- coming first in the compound. – 8 October 29th, A. D. 1768 (Vak = Vap.). – 9 This number of leaves is not found in the MSS. – 10 pagoda? – 11 the reckoning is not clear.

Jātaka-atthavapāṇā.

PA (Sinh.) 22 (Cod. Pal. XXVI).

Palm-leaf, 806 foll., numbered (svasti siddham)ka–2thā, written on the obverse. The letter sau not marked, 2/f repeated instead of...
Jātaka verses, and therefore the Jātaka-atthavaṇṇanā are arranged in twenty-two sections (nipāta), the Jātakas containing the smallest number of stanzas, beginning with one, coming first, and the larger ones following in their gradual order, thus the largest coming at the end. Portions of some of the larger Jātakas, for example, the Ummaggaţākata (F 546), appear earlier under other nipātas also.

The Jātakas have been translated into English by various scholars under the editorship of E. B. Cowell. For Literature on the Jātaka see Law and Winternitz cited above. An index to the Jātaka by W. H. D. Rouse is published in J.P.T.S., 1890.

The MS begins as in Fausbøll (F).

The text ends in 2thu v., i. 5, vessantaraṇṇanā samattā. (= F. VI, p. 593, followed by the colophon ibid. pp. 594–596).

A full list of the Jātakas in our MS, with reference to Fausbøll’s edition will follow. The numbers are after Fausbøll (F). The corresponding numbers of Westergaard’s Catalogue are also given (W).


I. Ekanipāta 1 (vaggas 1–15)


V. Pañcāniṇḍa (vaggas 36–38)


VIII. Aṭṭhanipāta (43)


IX. Navanipāta 44. (F 427–433 = W 420–431): 427. Gijjha,
bho v. 3. 428. Kosamba\textsuperscript{142}. 429. Mahāsuka\textsuperscript{8}, bhām v. 9. 430. Cullasuka\textsuperscript{3}, bhaṛī r. 10. 431. Hārita\textsuperscript{9}, mar v. 2. 432. Padambāvā\textsuperscript{16}, mī v. 3. 433. Lomasakassapa\textsuperscript{8}, mū r. 1. 434. Cakkāvāka\textsuperscript{8}, mṛ r. 8. 435. Haliddirāga\textsuperscript{8}, mṛ r. 2. 436. Sumugga\textsuperscript{8}, mṛ r. 11. 437. Pūtimanśa\textsuperscript{8}, mī v. 6. 438. Tittira\textsuperscript{8}, mā i. 11\textsuperscript{8}.

X. Dasanipāta

45. (F 439–454 = W 432–446): 430. Catudvāra\textsuperscript{8}, mar v. 1. 440. Kaṇṭha\textsuperscript{117}, maḥ r. 1. 441. Catuposathika\textsuperscript{8}, ibid. 442. Saṅkha\textsuperscript{8}, yā r. 11. 443. Cullabodhi\textsuperscript{8}, yī r. 5. 444. Kaṇṭhadi-pāyana\textsuperscript{8}, yū v. 2. 445. Nigrodha\textsuperscript{8}, yī r. 5. 446. Takkala\textsuperscript{8}, yī r. 6. 447. Mahādhhammapāla\textsuperscript{8}, ye r. 4. 448. Kukkuṭa\textsuperscript{8}, ye v. 11. 449. Maṭjakunḍala\textsuperscript{22}, gai v. 6. 450. Biliārki-siya\textsuperscript{8}, yāu v. 2. 451. Cakkāvāka\textsuperscript{8}, yām r. 6. [452. Bhūripaṇha\textsuperscript{8}, yām r. 7]. 453. Mahāmāṅgala\textsuperscript{8}, ra r. 2. 454. Ghata\textsuperscript{8}, ṛī v. 7.

XI. Ekādasanipāta

46. (F 455–463 = W 447–455): 455. Mātiposaka\textsuperscript{8}, ru r. 1. 456. Juṇha\textsuperscript{8}, rū r. 6. 457. Dhamma\textsuperscript{8}, rr r. 2. 458. Udaya, lṛ r. 10. 459. Pāṇiya\textsuperscript{8}, rī v. 10. 460. Yuddhaṅjaya\textsuperscript{8}, re v. 11. 461. Dasaratha\textsuperscript{8}, ro v. 8. 462. Saṃvara\textsuperscript{8}, rām r. 11. 463. Suppāraka\textsuperscript{8}, raḥ v. 10.

XII. Dvādasanipāta

47. (F 464–467 = W 456–465): 464. [Culla-

XIII. Terasanipāta

48. (F 474–483 = W 466–475): 474 Amba\textsuperscript{8}, lō v. 1. 475. Phandana [ka\textsuperscript{2}], lō r. 9. (F 476.) 476. Javananāmsa\textsuperscript{8}, lām v. 10. 477. Culla-

Kāliṅgabodhi, vi v. r. 480. Akitti, uṣa r. 3. 481. Takkariya\textsuperscript{8}. 482. Rutumiga, vi v. 1. 483. Sarabhamiga\textsuperscript{8}, uṣa r. 11.

XIV. Pakīṇṇakavagga\textsuperscript{20} (= W Visatinipāta nos. 1–13) (F 484–496 = W 476–488): 484. Sañ-

XV. Visatinipāta (= W Visatinipāta, continued nos. 14–27): 497. Māṭaṅga\textsuperscript{8}, sa v. 2. 498. Cittasambhūta\textsuperscript{8}, śū r. 7. 499. Sivi\textsuperscript{8}, se r. 10. [500. Sirimanda\textsuperscript{8}, ibid. 11]. 501. Rohantaṃgi\textsuperscript{8}, sūm v. 3. 502. Hamṣa\textsuperscript{8}, sa r. 9. 503. Sattigamba\textsuperscript{8}, sū r. 2. 504. Bhallā̄ti\textsuperscript{8}, sū v. 2. 505. Somanassa\textsuperscript{8}, sū v. 5. 506. Campeyya\textsuperscript{8}, śū r. 5. 507. Mahāpalo-

XVI. Tiṃsaniṇī (F 511–520 = W XV, 503–512): 511. Kimchanda\textsuperscript{8}, ḍh v. 6. 512. Kum-

XVII. Cattāroṇisaniṇī (F 521–525 = W XVI, 513–517): 521. Tesakṣaṇa\textsuperscript{8}, 2ka v. 1. 522. Sarabhaṅga\textsuperscript{8}, 2kṛ v. 11. 523. Alambusa\textsuperscript{8}, 2kṛ r. 5. 524. Saṅkhāpara\textsuperscript{8}, 2kṛ v. 11. 525. Cullasutasoma\textsuperscript{8}, 2kaḥ r. 7.

Ummadanti\(^{\circ}\), 2kh\(\acute{\text{e}}\) r. 3. 528. Mahābodhi\(^{\circ}\), 2kho r. 2.

XIX. Chaṭṭhiniṇḍa (F 529–530 = W XVIII, 521–522): 529. Sonaka\(^{\circ}\), 2kha\(\text{h}\) v. 11. 530. Saṃkicca\(^{\circ}\), 2gu r. 1.

XX. Sattatiniṇḍa (F 531–532 = W XIX, 523–524): 531. Kusa\(^{\circ}\), 2gau r. 7. 532. Saṇananda\(^{\circ}\), 2ghi r. 10.

XXI. Asitiniṇḍa (F 533–537 = W XX, 525–529):
533 Cullāhāra\(^{\circ}\), 2gh\(\text{h}\) r. 3. 534. Mahāhama\(\text{s}\)a\(^{\circ}\), 2n\(\text{a}\) r. 4. 535. Sudhābhōjana\(^{\circ}\), 2n\(\text{a}\) r. 4. 536. Kuṇāla\(^{\circ}\), 2c\(\text{a}\) r. 11. 537. Mahāsutasoma\(^{\circ}\), 2chi r. 3\(^{\text{21}}\).

XXII. [Mahānīṇḍa]\(^{23}\) (F 538–547 = W XXI, 530–539): 538. Mūgappakkha\(^{\circ}\), 2ch\(\text{h}\) r. 3. 539. Mahājanaka\(^{\circ}\), 2j\(\text{i}\) r. 4. 540. Sāma\(^{\circ}\), 2j\(\text{l}\) v. 6. 541. Nīni\(^{\circ}\), 2jhi v. 4. 542. Khaṇḍahāla\(^{\circ}\), 2jhe r. 2. 543. Bhūrīdatta\(^{\circ}\), 2ñe r. 6. 544. Mahānāradakassapa\(^{\circ}\), 2tu v. 6. 545. Vīdhurāpandita\(^{\circ}\), 2th\(\text{h}\) r. 1. 546. Mahāummagga\(^{\circ}\), 2nñ\(\text{r}\) r. 4. (including: Sattādarakapaṇiha, 2th\(\text{h}\) v. 4, Gaddabhapaṇiha, 2th\(\text{h}\) r. 1, Ekūnavisati-pañha, 2tho v. 1, Kakaṇṭakapaṇiha, 2tho v. 9, Sirikālakaṇṭipañha, 2th\(\text{i}\) h v. 2, Mēḍaka-pañha, 2th\(\text{h}\) v. 2, Sirimandapaṇiha, 2da v. 11, Channapatapaṇiha, 2dā v. 3, Khajippaṇa-kapana, 2d\(\text{t}\) r. 10, Bhūripaṇiha, 2d\(\text{r}\) u. 11, Devatāpucchita-pañha, 2dā r. 5, Paṇicapaṇ-dita-pañha, 2d\(\text{t}\) r. 4, Mahāummagkhaṇḍa, 2d\(\text{hā}\) h r. 7, Dakarkhasapaṇiha, 2nñ\(\text{r}\) r. 3). 547. Vessantara\(^{\circ}\), 2thu v. 5 (including: Dasavaraṇā, 2nu v. 8, Himavanta-vanṇāṇa... vanappavesakhaṇḍa... Jūja[ka]pabba\(^{24}\), 2tā r. 5, Cullavaṇṇanā, 2ti r. 8, Kumārapabba, 2ṭī r. 3, Maddipabba, 2taī v. 10, Sakka-pabba, 2tām r. 9, Mahārājapabba, 2tha v. 0).

\(^{1}\) MS atta\(^{\circ}\). \(^{2}\) F. Parosata\(^{\circ}\). \(^{3}\) End of F. vol. I. \(^{4}\) F. Dūbbhiyamakkaṇṭha\(^{\circ}\). \(^{5}\) F. Tiṇduka\(^{\circ}\). \(^{6}\) F. Kakkara\(^{\circ}\). \(^{7}\) F. Palāyi. \(^{8}\) End of F. vol. II. \(^{9}\) Not in MS. \(^{10}\) F. D echī\(^{\circ}\). \(^{11}\) F. A.\(^{\circ}\). \(^{12}\) F. "no". \(^{13}\) MS "bhatta". \(^{14}\) (F. "bi". \(^{15}\) F. Padakusalāmaṇavā. \(^{16}\) End of F. vol. III. \(^{17}\) W. omits. \(^{18}\) F. "li". \(^{19}\) F. Mēḍaka\(^{\circ}\). \(^{20}\) F. "nipāta". \(^{21}\) End of F. vol. IV. \(^{22}\) End of F. vol. V. \(^{23}\) not in MS or W. \(^{24}\) F. Jūja-kakhaṇḍa (VI, p. 526, l. 17).

Jātaka-atṭhavaṇṇanā.

PA (Sinh.) 23. (Cod. Pal. U.B. 13 (a-f)).

Portions of the Jātaka commentary described in the previous article, all on palm-leaf written in Ceylon.

1. 13a. palm-leaf, 60 foll., unnumbered, 43 × 5.8 cm., eight lines to a page, very beautifully formed writing. The obverse of the first leaf and the reverse of the last leaf blank. On the front blank page in Sinhalese characters in ink 'Jātakanidāṇe paṭhamabhāgō', meaning the first part of the Introduction to the Jātaka-atṭhakathā. Also written in Danish 'Sent by Subhūti to Childers, and from Childers on 29, January [18]72.' The leaves have been later numbered in Arabic numerals 1–20, and 1–40. Evidently they came in two instalments, the first part containing the 'first portion of the nidāna' first, and the rest later. As evidence of this we find on the reverse of the last folio written in greenish ink in Sinhalese character 'Jātaka-nidāṇe avasesabhāgō', the remainder of the Jātaka-nidāna.

The text begins with the usual adoration in Pali, as in Fausböll, and ends 'nidāna-kathā-nīṭṭhītī'. The text corresponds to F. I, pp. 1–94.

This is a portion of MS, C\(^{\circ}\) used by Fausböll.

2. 13b. palm-leaf, 9 foll., originally unnumbered, later numbered in black ink 1–9.
38 × 5.4 cm., eight to nine lines to a page, 34 cm. long.

No blank leaves, on the left margin of first leaf 'Subhūtis afskrift. modtaget 17.12. (18)76.' and the remark in English 'not used', evidently not used by Fausbøll for his edition of Jātaka.


42. Kapotajātaka ends, 2v. 1. 8.
43. Velukajātaka ends, 3v. 1. 8.
44. Makasajātaka ends, 4v. 1. 9.
45. Rohinijātaka ends, 5v. 1. 5.
46. Āraṃmadūsaka⁹ ends, 6v. 1. 8.
47. Vārunijātaka ends, 7v. 1. 5 (last line).
48. Vedabbhajātaka ends, 8v. ll. 7–8.

F. I, 253, l. 1, and running to F. I, 248, l. 3 in no. 48 (Makasajātaka), being a copyist's confusion. On ff. 8–9, no. 46, from F. I, p. 249, last line (um)mūlam katvā . . . and ends ārama-
dūsakajātakaṃ.

3. No. 13 c. palm-leaf, 7 foll., later numbered in black ink 10–16. 3.7 × 5.5 cm., Seven lines to a page, 35 cm. long, 16v. blank, no blank leaves. Same note on the left margin of the first (no. 10) folio in Danish.

48. Vedabbhajātaka ends, 12v. 1. 5.
49. Nakkhattajātaka ends, 14r. 1. 8.
50. Dummedhajātaka ends, 16r. 1. 3.

Dummvedhajātakaṃ, attakāmavaggo pāñcarnam, paṭhamāpanṇāṣo.

4. No. 13 d. palm-leaf, 5 foll., later numbered in black ink 1–5, 29.5 × 6.5 cm. Eight lines to a page, 23.5 cm. long. No blank leaves, only 2 lines on 5v., very well-formed beautiful script. On the blank space a note on the title of the book (see below). On the left margin of folio one, a note to say that it was received in (18)76, and that it was not used for Fausbøll's edition of Jātaka.

The text begins as in F, and ends: āḍabhū-
tajātakaṃ, niṭṭhitam.

The note in a different hand on 5v. says, 'in the older books the title was Āṇḍabhuṭajātaka', and in some new books it is Andhabhūtajātaka' porāṇapothakesu āṇḍabhuṭajātakān ti dissati, abhinavesu katthaci pothakesu andjabhūta iti dissati.

The change of orthography is possibly the result of Sinhalese scribes copying from Burmese MSS. The title is 'Andabhūta' in all late Sin-
halese works, for example, the Eļu version of Tal-araṁbē Dhammakkhandha is known as Andhabhūtajātakaya².

5. 13 e. palm-leaf, 19 foll., numbered ka–khi, 44 × 5.8 cm., nine lines to a page, 37 cm. long. Very beautifully formed round hand. ka r. blank, ka v. only 13 cm. of writing and svaṣti-siddham on left margin. khi v. blank.

On ka r. written in black ink 'Yaṭrāmulle', date 12, October, 1869, 'sent to hertil af R. Chil-

The MS contains the ten Jātakas forming the Dalhavagga, the first section Dukanipāta, 'the book of two-gāthas for each story' of the Jata-
kathavaggo corresponding to F. II, pp. 1–40 (Nos. 151–160). Each of the ten Jātakas ends as follows:

1. 151: Rajovāda-jātaka ends ki v. l. 1.
2. 152: Sigāla- ends ku r. l. 7.
3. 153: Sūkara- ends kū v. l. 4.
5. 155: Gagga- ends kl r. l. 3.
6. 156: Alinacittā- ends ke v. l. 7.
7. 157. Guna- ends kau v. l. 2.
8. 158: Sahanu [sic]- ends kām v. l. 6.
9. 159: Mora- ends khē r. l. 5.
10. 160: Vinīla ends khi r. l. 7.
6. 13 f., 24 foll., numbered ka–khṛ, 38.5 × 5 cm. Eight lines to a page, 33.3 cm. long. ka r. blank, ka v., 8 lines, 11.6 cm., khṛ r., 8 lines 13.5 cm. On ka r. written in block ink 'Dālhaavaga at Dukanipāta in Jātaka. J 148 157, Modtaget... October 1869, sent to me by R Childers (da i Arachachon').

The MS contains the same text as 5. above and each of the ten jātakas ends as follows:
151. = kī r. l. 5; 152. = kū v. l. 4; 153. = kṛ r. l. 7.
154. = kṛ r. l. 1; 155. = ke v. l. 2; 156. = kau v. l. 8; 157. = khṛ r. l. 8; 159. = Sahantu- [sic] – kū v. l. 8; 160. = khḍ r. l. 7: vinilajātakaṃ. Dālhaavaggo paṭhamo. siddhīm.

q 1 The two portions were separately strung together on the same string when they were examined on 28. 12. 1957. – 2 Kavisūlumāṇa (II). See Sinhalese Literature, p. 11, p. 170. – 3 Numbers according to Westergaard: PA (Sinh.) 42.

Jātaka-atthavaṃsana.

PA (Sinh.) 24 (Fausboll. Paper MSS. (i) Cod. Pal. U.B. Nr. 16(a), (b); 17 a, d. (ii) Cod. Pal. U.B. Nr. 17. b, c, e, f, g, (iii) Cod. Pal. U.B. 17 h).

(A) Four bound paper volumes, 33×20 cm.

White paper, a few sheets of blue paper also used in 16 a and 16 b.

(a) Nr. 16(a). 49 foll. Jātaka-nidāna kathā copied after collating three MSS by Corinnele Wijesinha of Ratnapura. Received on 7th May, 1872.

Portions of the Jātaka-atthavaṃsana (see above) supplied through Childers by Wijesinha Mudaliyar, and by Subhūti Thera.

After the end of the text on p. 96, written in Roman character:
Igālanda nāma vigote sakhite, visuddha-
-Pāyādi sakkatasadesamanantasattho,

‘Childers’ samaññavidito, viditappasattho,
Bhāti, vibhāvivibudhajananmayanto,
Ārādhito ahaṃ tena Laṅkādīpe manorame
Samanatapabbatāsanne Ratanappuravāsikko,
Saka Sihaḷa Inglisabhasasatthesu sikkhito
Pāli Sakkattachandadīsattthesu ca yathābalaṃ,
‘Mudaliyār’ a nāmaṇca dharam sahadhureṇa hi
Vahanto rājakiccāni anokāso’pi santataṁ,
Mūlapothaka tiṇ’eva oloketvā susodhiya
Tato cānulikhāpetvā Jātakānaṁ Nidāna’ imāṁ,
Cāgatthaṁ Pahiṇiṇi tassa Buddhavasse

Mayūghare
Mantī Vijayasīho’ti jānaṁ tam paṭīganhatū ti
Ratnapura, April 23rd. 1872
L. Corinelle Wijesinha.

Note on top of page 1. ‘MS sent by Vijesinha, it was copied from a very old MS in his possession, but some errors were corrected by collating with two other MSS': see Childers letter of 15.5.1872 and 25.1.1872.

In his letter of 25.1.1872, Childers has written to Vijesinha for a faithful transcript of the Jātaka-nidāna. The following extract from the letter of 15.5.1872 is interesting. ‘Mr. Vijesinha sent me the MS of Nidāna. He tells me it was copied from a very old MS in his possession, which on the whole was very good and accurate indeed; but contained some errors which were corrected by collating with two other MSS. I fear by the way that the fact of its being collated will deprive it of all value in your eyes as a text copy. When it first came I took it for granted, as it is wonderfully correct, that you would take it as the basis of your text, and was in high glee because it is totally free from those abbreviations as in paṇīṇā, kammamaṇa, saṅgha (written in Sinhalese characters) which you persist in taking as anusvāras, and I was congratulating myself on the prospect of your printed
copy being free from these eyesores, which in some places make it quite painful to read . . .
i(b) No. 16 b. 4 blue foll., pages numbered 1–8, and 88 white foll., page nos. 1–176, received on Sept. 1st 1873. Jātaka nos. 1–50.
2. 11 foll. (31 × 19 cm.) Jātakas 11–30 received on 28.11.1873.
3. 10 foll. Jātakas 31–40. Received on 30.10.1874.
4. 3 foll. Jātaka 41. Received on 6.4.1875.
5. 8 foll. Jātakas 51–61. Received on 14 Dec. 1875.
(d) No. 17 d. Different sets bound together, not consecutively numbered. Received 4.1.1882 ff. Jātaka nos. 427–463.
(B) Five bound paper volumes, numbered 17 b, c, e, f, g. (21 × 17 cm.).
i. 17 b. Jātaka, nos. 164–300. Received on 23. Aug. 1877 from Subhūti Thera. Blank leaves after Sumsūmāra-jātaka (no. 208). From this point the handwriting changes, and it is not known who supplied them.

ABHIDHAMMAPITAKA

(i) Dhammasaṅganippakaraṇa,
(ii) Atthasālīni.
PA (Sinh.) 25 (Cod. Pal. XXVIII).
Palm-leaf, 243 foll., numbered on the reverse (svasti siddham)ka-tu; the letters df and de are on the same page; so are also no and nāu. 61.8 × 6 cm. 9 lines to a page, 55 cm. of writing. Broader margins on ka v. and kā r., with writing only 17.8 cm. and 19.4 cm. in the centre. ka r. and tu v. blank. Ji r. writing only in the centre. ji v. and ji r. blank.

iii. 17 e. Jātaka nos. 464–510. Date on first page 22.4.1882.
iv. 17 f. Jātaka nos. 511–537. Date on first page 17.11.1886.
v. 17 g. Jātaka nos. 538–547. Date on first page 31.1.91.
(C) Unbound papers. Nos. 17 h. Loose papers in sets as shown below, foolscap paper or leaves of exercise books. Sent to V. Fausbøll by W. Subhūti Thera.
(a) 6 foll. 33 × 20 cm., folios numbered 1–6. Received on 30.7.1874. Jātaka, nos. 11–15.
(b) 9 foll., 33 × 20 cm. (and one half folio 17 × 20 cm.). Pages numbered 1–17. Received on 30.9.1874. Jātaka, nos. 18–20. Note in Pali ‘... catuṭṭhavaggaṃ pesissāmi’.
(c) 28 foll., 33 × 20 cm., pages numbered 1–56. Received on 15.3.1882. Jātaka: Sattakanipāta.
(d) (i) 12 foll., 21 × 17 cm.; pages numbered 57–80 and (ii) 13 foll., 33 × 20 cm., pages numbered 81–105. Received on 15.3.1882. Jātaka: Atthaka-nipāta.

(i) Dhammasaṅganippakaraṇa begins at ka v. and ends at ji r. 99 foll. ge v. and go akṣaras spread out.
(ii) Atthasālīni begins on ji v. which is written from end to end. 144 foll.

The whole codex is secured with wooden boards, painted in green, yellow and orange with floral designe.

Three leaves without writing at the end, on the verso of the third: ka: dhammasaṅganippaka(ra) ni ji: atthasālīni-aṭṭhakathā.
(i) Dhammasaṅganippakaraṇa, is the first of the seven pakaraṇa or Manuals which consist the Sattappakaraṇa, the ‘seven manuals’ of the Pali Abhidhamma-piṭaka. The usual form of title of the book is Dhammasaṅgani, ‘the manual of Dhammas or mental conditions’. The book has been edited for the Pali Text Society by Edward Müller (London, 1885). An account of the contents of the book is given in the introduction to this edition. The whole work is translated by Mrs. C. A. F. Rhys Davids under the title A Manual of Buddhist Psychological Ethics, with an exhaustive introduction which deals with the history of the text, and its subject matter.

The MS begins after the usual adoration: kusala dhammā akusalā dhammā avyākatā dhammā. sukhāya vedanāyo sampayuttā dhammā dukkhāya vedanāya sampayuttā dhammā adukkhāmasukhāya vedanāya sampayuttā dhammā.

End of the section (kā v. ll. 5–6): 2sanidassana-appatīghā dhamma anidassana-sappatīghā dhammā anidassana-appatīghā dhammā. bāvisatītiham.

The next section, hetugoechakam, is marked at l. 9; but some sections, such as, Cūḷantara-dukam (p. 3; l. 6) are not marked.

The text of Dhammasaṅganī ends: katame dhammā araṇā catusu bhūmīsu vipāko tisu bhūmīsu kiriya-vyākataṁ rūpaṁ ca nibbānaṁ ca ime dhammā araṇā ti dhamma-saṅganīkapakaraṇi samatti? siddhir astu. su-bham astu

(ii) Atthasālīnī, ‘the Possessor of Meaning’, is Buddhaghosa’s commentary on the Dhamma-saṅgani, described above. This commentary has been edited for the Pali Text Society, also by Edward Müller (London, 1897). A transcript of the present MS has been collated for this edition.

The text is translated by Maung Tin, under the title of The Expositor, vols. 1–2 (1920–21, P.T.S., London). The Atthasālīnī begins on ji v.9, after the adoration: karunā viya sattesu paññā yassa mahesino āyadhammesu sabbesu pavattitha yathāruci dayāyatā sattesu samussāhitamānaso pādasāye10 (?)... pāricchattakamulamī pañdukaṃbalanāmake silāsane sannissīno ādicca va yugandhāre cakkavālasahassehi dasahāgamāubbh sannissinnena devānaṁ gāpena parivārito mātaraṁ pamukham katvā tassā paññāya tejāsā abhidhammakathāmaggam devānaṁ sampavattayī.

The MS ends as in Müller, pp. 429–431.


Sammohavinodani (Vibhaṅgaṭṭhakathā); Paṭṭhānaṭṭhakathā; Vibhaṅgappakarana-ṭṭhakathā (Sammohavinodani-mūlaṭīkā). PA (Sinh.) 26 (Cod. Pal. XXIX)

Palm-leaf, 327 foll., numbered tū’-khai, written on the reverse; 62 × 6.5 cm.; nine lines to a page, 51.6 cm. long; one blank leaf at the beginning; tu written only on v. Two blank leaves
at the end. tūv. and tpr. and v. 24.4 cm. of writing, nine lines at the centre. Secured inside wooden boards decorated with simple ornaments, painted in black, blue, red and yellow.

1. tū-rīr Sammohavinodani.

Sammohavinodani, ‘The Dispeller of Confusion’ is the Commentary on the Vibhaṅga, the second book of the Abhidhamma-piṭaka.

The work is attributed to Buddhaghosa in the colophon. The text has been edited for the P.T.S. by A.P. Buddhaddatta Thera (London, 1923) [B]. This commentary has been printed several times in Burma, for example, Hanthawaddy edition and the Mundyne edition. Only a portion of the text, up to Cittānupassana, Satipaṭṭhāna V had preceded the P.T.S. edition.

The MS begins after the usual adoration in Pali:

catusaccadoso nātha catudhā dhammasāṅganim pakāsāyitvā sambuddho tass’eva samanantaraṃ upeto buddhadhammehi aṭṭhārasahi nāyako aṭṭhārasannāṃ khandhādi-vibhāganaṃ vasena ya(m) vibhaṅgaṃ desayi satthā tassa saṃvāṇanaṅk-kamo idāni yasmā sampatto tasmā tass’ athavānanaṃ karissāmi vihāvetvā poraṇaṭṭhakathānayaṃ. saddhamme gāravaṃ katvā taṃ suṇātha samāhitā ti pañcakkhandho rūpakkhandho...

Following is an analysis of the MS, with the corresponding page numbers of the P.T.S. edition.

1. Khandhavibhaṅganiddeso, tū-thū v. 1.3 = pp. 1–42. [Rūpakhandhaniddeso, te r. 1.7 = p. 13; Vedaṇākhandha, to r. 1.8 = p. 19; Saṃkhārakhandha, to v. 1.9 = p. 20; Saṃkhāra, tau r. 1.2 = p. 20; Viññāna, ibid l. 3 = p. 21].

2. Āyatnavibhaṅganiddeso, thī r. 1.8 = p. 54.
3. Dhātu-vibhaṅga, do r. 1.6 = p. 82.
4. Saccavibhaṅga, dhā v. 1.2 = p. 124. [Duk-khasacaniddesakathā, do r. 1.4 = p. 110; Samudayasaṅca, do v. 1.3 = p. 112; Nirodhasaṅca, dau r. 1.5 = p. 114].
5. Indriyavibhaṅgavanā, dhīr r. 1.3 = p. 129.
6. Pañcacamappādavibhaṅganiddeso, nām v. l. 2 = p. 213. [Ajjāpadā, dhṛ v. 1.8 = p. 141; Ajjāpacayasaṅkha, dhr v. 1.4 = p. 150; Saṃkhaṇapaccaya-viññāna, ni r. l. 3 = p. 168; Viññānapaccayanāmarūpa, ni r. l. 8 = p. 173; Nāmarūpapaccayasālayatana, ni r. l. 5 = p. 176; Salāyatanapaccaya-passa, ni v. l. 5 = p. 178; Phassapaccaya-vedanā, nu r. l. 1 = p. 179; Vedaṇāpacayatarāha, nu r. l. 9 = p. 180; Taṇhāpaccaya-upādāna, nū r. l. 5 = p. 183; Upādānapaccaya bhava, nṛ v. l. 3 = p. 187; Catutthacatukkaniṇḍesā, nau r. l. 7 = p. 209; Akusalaniddeso, nau v. l. 3 = p. 210; Kusaṇa, nau r. l. 7 = p. 210; Ayākata, nām r. l. 2 = p. 211; Ajjāmulaakusalaniddeso, naṃ r. l. 6 = p. 212].
7. Satipaṭṭhānavibhaṅganiddeso, phṛ v. l. 5 = p. 288. [Uddesavārakathā, pā ṛ. l. 1 = p. 222; Kāyaṇupassananiddeso, pān r. l. 9 = p. 265; Vedaṇānaḥ sansanā, pḥā r. l. 2 = p. 268; Cittānupassanā, ibid l. 8 = p. 269; Nivarana-pabbaṁ, phī r. l. 7 = p. 275; Bojjhaṅga-pabbaṁ, phṛ r. l. 1 = p. 286].
8. Saṃmappadhānavibhaṅganiddeso, phai r. l. 5 = p. 302.
9. Iddhipādavibhaṅga, phau r. l. 5 = p. 309.
11. Magga, bā v. l. 3 = p. 322.
14. Sikkhāpada, ṛhṛ r. l. 6 = p. 385.
15. Paṭisambhidā, bhī v. l. 5 = p. 395.
16. Nānavibhaṅganidesso, mām r. 1. 8 = p. 464. [1. Ekakam, bhau r. 1. 3; 2. Dukam, ibid l. 9; 3. bhūm v. 1. 7; 4. ma r. 1. 5; 5. ma v. l. 3; 6. ibid l. 7].

17. Khuddakavatthuvibhaṅgaṇaṇaṇa ra r. 1. 1 = p. 516. 1. Ekakani.desso, yr r. 1. 3 = p. 491; 2. Duka5, yl r. 1. 5 = p. 495; 3. Tika8, ye r. 1. 4 = p. 501; 4. Catukka6, yai r. 1. 2 = p. 503; 5. Pañcaka6, yo r. 1. 6 = p. 507; 6. Chakka6, yau r. 1. 5 = p. 509; 7. Sattaka6, ibid l. 10 = p. 510; 8. Āṭṭhaka6, yām r. 1. 6 = p. 512; 9. Navakka6, yām r. 1. 5 = p. 513; 10. Dassaka6, ibid l. 7 = p. 513; 11. Taṭṭhavicari-tanidesso, yaḥ v. l. 8 = p. 516.

18. [Dhammadādaya6, ri r. l. 2. See end of text.]

The text ends (ri r. l. 1):
dasamavāre pi yam vattabbaṃ siyā tāṃ sabbāṃ tathā paññhapucchakavāre vuttam evā tī. samohavinodaniyā vibhaṅgaṭṭhakathāya dhamaḥdayavaṇṇantā nīṭhitā. ettavā ca.

abhidhammanāṃ desento dhammagāravayuttaṃ devāṇaṃ devapuro devagaṇasahassaparivāro dutiyāṃ adutiyaapuriso yam āha

vibhaṅgaṇakaranaṃ nātho aṭṭhārasahi vibhaṅgehi maṇḍitam7

maṇḍapeyya gupo

atthappakāṣanattham tassa āha8 yācito

mitagūṇena

yatāṃ adandhagātina subuddhinā buddhaghosena

yam ārabhinī racayitum aṭṭhakathāṃ suni-
punesu aṭṭhesu9

sammohavinodanato sammohavinodanīnaṃ nāma porāṇaṭṭhakathānaṃ sārāṃ ādāya yā10 ayam

nīṭham

pattā anantarāyena pājīyā bhāṇavārehi
cattārīśaṃ yathā ekena mama11 evam eva

sabbepi

nīṭham vajantu vimala manorātha sabbapattāṃ

saddhammassa tīṭṭhassam yān ca imaṃ

racyatā mayā pūṇam

pattaṃ tena samattaṃ pāpapanta sadevako loko

suciraṃ tīṭṭhato dhammo dhammabhīrato

sadda bhavātu loko

niccaṃ khemasubhikkhādi-sampadā janapadā
hontū ti

paramavisuddhasaddhā buddhivirapatimaṇ12-
ditilacārājavana addavādīguṇasamudayaasamuditera saka (samaya) samayantaragahanaajhagaha

hanasamaththena paṇñāveyyatiyasamannāṅgatena13 tipiṭkapyavattipabbadhassāṭṭhakatho14 sa-

thusāsan appaṭṭihatāṭīnappabhāvena mahā-

veyyākaraṇena (karaṇa)15 sampati jānitasukha

viniggatamadabuddha sa gacananalavāṇayuttena yu-
tamuttavādīna vādivarena mahākāvinā pabhin-
nappaṭisampado parivāra16 chaḷabhīṁnādippa-

bhedagupatimaṇḍite uttara17-manussadham-

me suppatiṭṭhitabuddhāṃ theravamsappadipati-

therāna (m) mahāvihāraśīnaṃ vamsālaṃkāra-

bhūtena vipulavisuddhabuddhāṇa buddhaghosyo
ti gurūhi gahitaṃmadheyena theraṇa katā
yam sammohiṇodanti-nāma vibhaṅgatāṭhakathā nīṭhitā ti18, followed by the wishes of the scribe in Pali verse.

Finally a few words in a script which appear as a poor attempt at writing in Burmese syllabary.

2. ri v. śi r. l. 1. 4. Paṭṭhānaṭṭhakathā.

ri v., 9 lines of writing, 21 cm. long; rest 55.5 cm.

Paṭṭhānaṭṭhakathā 'the Commentary on the Paṭṭhāna', the seventh and the last book of the Abhidhammapiṭaka, and forms the last part of Buddhaghosa's Paṭṭhappakaranaṭṭhakathā, the 'Commentary on the Five Treatises' namely, Dhātukathā, Puggalapaṇṇatti, Kathāvatthu, Yamaka and Paṭṭhāna.
Parts of the Paṭṭhānaṭṭhakathā have been edited for the P.T.S. by Mrs. Rhys Davids, Tikapatiṭṭhāna, part I, 1921, part II, 1922, part III, 1923 [TP].

The MS begins after the usual adoration: devātidevo devānaṃ devadānāḥ ca [sic] pūrīto desayitvā pakaraṇaṃ yamakaṃ buddhasayamo [sic] attato dharmato ceva gambhīrassātha tassa yaṃ anantarṣa mahāvīro sattamaṃ issitattamo paṭṭhānam matā metā marū patrirodhano desesi atigambhīrāṇaṃvajjitaṃdesanāṃ idāni tassa sammato yasūṃ saṃvaṇṇanakkamo tasā vaṇṇavissāmi tāṃ suṇātha samāhītā ti

The book is divided into sections which are called vāra, and they end as follows in our MS.
1. Udāsavaṇṇarājanā, vr v. l. 1 ( = TP p. 22).
2. Hetupaccayāniddeso, re r. l. 6 ( = TP p. 28); Ārammanaṭṭhānaccayāniddeso, rai r. l. 6 ( = TP p. 31); Adhipatiṭṭhānapaccayāniddeso, rai r. l. 6 ( = TP p. 33); Anantarṣa, rau r. l. 12 ( = TP p. 35); Samanantarṣa, rau r. l. 3 ( = TP p. 35); Saṇṭhāḷaṭṭhāna, rau v. l. 1 ( = TP p. 37); Aṇṇamaṇṇāṭṭhā, rām r. l. 1 ( = TP p. 38); Nissaya, rām v. l. 1 ( = TP p. 39); Upanissaya, rāh r. l. 10 ( = TP p. 42); Purejāṭha, rāh v. l. 7 ( = TP p. 43); Paccājāṭha, la r. l. 3 ( = TP p. 44); Āsavana, la v. l. 6 ( = TP p. 45); Kamma, la v. l. 1 ( = TP p. 47); Vipāka, la v. l. 9 ( = TP p. 48); Āhārā, li r. l. 9 ( = TP p. 49); Indriya, li v. l. 10 ( = TP p. 51); Ījāna, li r. l. 7 ( = TP p. 52); Magga, li r. l. 2 ( = TP p. 53); Sampayutta, li r. l. 4 ( = TP p. 53); Vippayutta, li r. l. 9 ( = TP p. 55); Atthi, li v. l. 1 ( = TP p. 58); Nattoṭṭhāna, li v. l. 4 ( = TP p. 59); Viggata, li v. l. 6 ( = TP p. 59); Avigata, li v. l. 7 ( = TP p. 59) – 2. Paccayāniddesavāraṇanā l/v. l. 1 ( = p. 68).
3. Paṇṇattivāraṇanā ( = TP p. 73 = paṇṇati°).
4. [Paṭiccavāra = TP pp. 73–107]. Paccayānuḷomaṃ, vr v. l. 3; Paccayapaccaniyaṃ, vu v. l. 1; Paccaniyānulome paccaniyaṃ, vu v. l. 6; Paccaniyānuḷomaṃ, vu v. l. 4 – 4. niṭṭhīta ca paccayākārassa athāvaṇṇanā, vu v. l. 5.
5. Sahajātavāraṇanā, vu v. l. 8 ( = TP p. 109).
6. Paccayāvarāraṇanā, vu r. l. 4 ( = TP 137).
7. Nissayavāraṇanā, vu r. l. 9 ( = TP p. 140).
8. [Saṃsāṭṭhavāra = TP pp. 141–151]. Paccanīyaṃ, vu r. l. 7 ( = TP p. 147); Anulomapaṭṭhānaṃ, vu r. l. 9 ( = TP p. 149); Saṃsāṭṭhavāraṇanā, vu l. l. 1 ( = TP 151).
11. Hetumulakaṃ, śā v. l. 3 ( = TP p. 202); Paṇṭhāvarassā ghaṭana-anulomaṇaṇā, śā r. l. 2.
12. Paccayāvarassā athāvaṇṇanā, śl r. l. 1.
13. Nahetumulakaṃ, śa v. l. 1; Paccaniyaṃ, śa v. l. 6; Anulomapaccaniyaṃ, śai v. l. 3; Nahetumulakaṃ, śo v. l. 1; Paṇṭhāvarassā paccayānuḷomaṃ, śo v. l. 10; niṭṭhītā ca kusalaṭṭhikapāṭṭhānaṃ vasūṇā, śo v. l. 10 ( = TP p. 315).
15. Vipāśkattikavāṇṇanā, śām v. l. 10 ( = ).
16. Dhammānuṅmaṇakapāṭṭhānaṇaṇā, śa r. l. 2.
17. Dukapāṭṭhānaṃ, śa r. l. 10 ( = TP p. 357); Dukatiṇi kapāṭṭhānaṃ, śa v. l. 6 ( = TP p. 359); Tikadukapāṭṭhānaṃ, śā r. l. 3 ( = TP p. 360); Tikatiṇaṭṭhānaṃ, śā r. l. 3 ( = TP p. 360); Dukadukapāṭṭhānaṃ, śā r. l. 3. ( = TP p. 362).

The text ends: śi r. ff. = TP pp. 366 f.
3. śī–2 khai
Writing begins at śu r. full page, 9 lines 55.5 cm. long.
Sammohavinodani-mulaṭīkā
This part of the codex contains a ṭīkā or super-commentary on the Vibhaṅgaṭṭhatthakathā (Sammohavinodani) described under 1. above, although it is called Vibhaṅgapakaraṇa in the colophon.
The ṭīkā on the Sammohavinodani, otherwise known as Dutiya-paramatthapakāsini, is one of the Mulaṭīkās or ‘original super-commentaries’ on the Abhidhamma-ṭṭhakathā. Their authorship is attributed to Ānanda Thera (See Introduction, p. XXVI, f. n. 4). The ṭīkā on the Atthaṭṭhaṭṭini is known as Paṭhama-paramatthapakāsini and the ṭīkā on the Paṭicappakaraṇa-ṭṭhakathā is called Tathāya-paramatthapakāsini.
The text begins with a commentary on the opening verses of the Sammohavinodani (see 1.): catusaccadāso ti cattāri saccāni samāhaṇī catusaccam passi tī catusaccadāso sati pitīvaṅka(ṇaṁ) paccekaṇādhānaṁ catusaccadasabhaṁ anānapiṇabhadā bhagavato catusaccadsananassa tassa ca saṃānānītasaccabalesu vasibhavasse pattito parasantānesu ca pasāritabhāvena supāraṭṭattā bhagavā visesena catusaccadāso ti thomanā arihati. nāthaṁ ti nātho.
Each section of the commentary ends thus:
1. Khandhavibhaṅgo, śām v. 1. 5
2. Āyatana, śī v. 1. 7
3. Dhātu, śr v. 1. 7
4. Saceśa, āṭi v. 1. 1
5. Indriya, āṭi r. 1. 2
6. Paṭiccassamuppāda, jō r. 1. 6
7. Satipaṭṭhāna, 2ki v. 1. 8
8. Sammappadhāna, 2ku r. 1. 3
9. Iddhipāda, 2ki v. 1. 9.
10. Bojjhaṅga, 2kṛ r. 1. 2
11. Magga, ibid 1. 9
Milindapañha.

PA (Sinh.) 27 (Cod. Pal. XXXIII).

Palm-leaf, 183 foll., numbered (svasti)ka-ñi, written on the obverse. 44.8 × 5.6 cm.; ten lines to a page; writing very well-formed and minute, three to four akṣaras to a cm. One blank leaf in front and fifteen at the end.

Secured between Ceylon-made wooden boards, lacquered, with pictures painted on them. Front board: outer side - floral designs in yellow, green and red; inside - stūpas, snakes, trees, a reclining Buddha. Back: outer side - floral designs; inside - dāgābas.

Milindapañha, 'Questions of Milinda' is a book of apologetics of the Hinayāna Buddhists, the main kernal of which is datable in about the first century B.C. and located in the North West of India. The purpose of the work is to discuss knotty and involved points in the teachings of the Pali scriptures, in the form of dialogues between the Greek king Menandros and the Buddhist monk Nāgasena; the king being the questioner and the monk the exponent.

There is a Pali commentary to the Milinda preserved in the Cambodian Script. There are also Gūṭapada or glossaries in Sinhalese, and the whole work was elaborately translated into Sinhalese by Hinajikumbara Sumangala in the eighteenth century. Besides, the Milinda story, contained in the 'Nidāna-kathā' of the Milindapañha, is incorporated in the Sinhalese Saddhamaratnāvāliya (10th century) (ES (Sinh.) 4) and the Saddhamaratnākaraya (15th century) (ES (Sinh.) 13).


The present MS and the next have been utilized by V. Trenckner for his edition of the text (1880, reprint 1928). This MS is A of Trenckner.

End: As in above, p. 420, followed by the copyists colophon:
imañ likhita-puññena metteyyañ upasañkāmi paññhāhiitvā sarañce suppatissāmi sāsane.
nuvanāttan kare agravemvā . . . siddhir astu.
simipindadesato ānita-pothakato itthassathassa paññhato paññhaya pariyesañnavamanā gehetvā likhitan ti jānitabba.

According to above the last section of the work from ‘Issatthassa paññha’ to the end (= Trenckner, pp. 419–420) was copied from a book brought from Siam.

On the left margin of the last page, di v., the owner’s name in Burmese letters: ‘Dhammakhaṇḍha of Kappāsaṇgāma (Sinh. Kapagama)’.

q ¹ See COMDC, vol. II, pt. 1 under PA (Camb.) 35. – ² See Sinhalese Literature.

Milinda pañha.

PA (Sinh.) 28 (Cod. Pal. XXXIV).

Palm-leaf, 117 foll., numbered vasati, ka¹-
chau, written on the obverse right margin.
62 × 5.8 cm.; ten lines to a page; leaves nau-
hām in a different hand and cursive, possibly replacements of the older leaves. The orthography is peculiar and bears certain archaic characteristics. The MS is old and should belong to the sixteenth or seventeenth century. This MS is B of Trenckner and of it he says, ‘B is by far the oldest MS of the Copenhagen collection, and in fact very ancient. Though little experienced in judging of very old Singhalense MSS, if I may venture a guess as to its age I should say that it is at least 400 years old; the Copenhagen SN², the oldest of our dated MS, from the beginning of the 18th century, in comparison with it looking quite modern’. The date of the MS is, in fact, given in some peculiar numerals, on the obverse of the first extra folio, but it is illegible. The scribe’s wishes are on the reverse of the last folio.

(i) See PA (Sinh.) 27.

(ii) The final portion of a newer MS of the same text, at chau begins:
parikittiyamāñena . . . corresponding to Trenck-
ner, p. 401, l. 9, and ends as PA (Sinh.) 27.

q ¹ ka appears like na. – ² PA (Sinh.) 12;
Milindapañha (1880), Introduction.

Jinālankāravaṇṇana.

PA (Sinh.) 29 (Cod. Pal. XXXVI).

Palm-leaf, 210 foll., numbered, –, ka–daḥ, –, written on the obverse. The first and lastfolios on which there is writing in the centre of one side only unnumbered. On the first fully written folio the letter-number kā is corrected to ka.
39 × 4.8 cm. Seven lines to a page, 35 cm. of writing. On the reverse of the first folio seven lines 12 cm. long, in the centre only. On the last unnumbered folio 12 cm. of writing in the centre, six lines only. Very fine handwriting. Four aksaras to a cm. Secured between plain Ceylon made wooden boards on the upper of which is written in Rask’s hand, Jinālaṅkāra 60.

Jinālaṅkāravaṇṇana, ‘the Commentary on the Jinālaṅkāra’, is a detailed exposition, in the form of a Parikathā, on the Pali Poem on the life of the Buddha, called the Jinālaṅkāra or ‘Embellishments of the Buddha’. The poem, as well as the commentary, are according to the colophon the works of Buddharakkhita Thera who flourished in the Province of Rohaṇa in Ceylon, and written in 1700 of the Buddhist Era, that is, A.D. 1156.
or 1157, but the kernal of the poem must be dated earlier.

There is a printed edition in Sinhalese character with an introduction in Pali by Vāli-pañvīla Dīpaṅkara and Baṭapola Dhammapāla (Bentoṭa, Ceylon, 1913). [D].

For an account of Jinālaṅkāra, see G. P. Malalasekera: Pali Literature of Ceylon, p. 106. See also Winternitz: History of Indian Literature, vol. II, p. 223, where the Jinālaṅkāra is dated in A.D. 1156.

The text begins after the usual adoration in Pali: sukhaṁ ca dukkhaṁ samatā (yu)pektam 1 nevicchi yo kāmaṃ akāmanitaṃ asamkhataṃ saṃkhata-sambhavaḥ bhavaḥ hitvā gato tataṃ sugataṃ namāmi. yaśeṇuḥbhuṭvāna jārāmarāsau yecunubhuvāna jārāmarāsum tataṃ te namitvāna guṇanuṇavassa vaṇṇena pūreṇī manannavassa [²ṇ̃⁰]. tattha sukhaṃ ti kāyikacetāsikāṃ sukhaṃ so- manassam.

1. The whole Vaṇṇanā, inclusive of the verses, is divided into seventeen chapters. Some of the chapters are further divided according to the material they contain. Chapter One begins with a comment on the words of adoration (paññamagāthāvaṇṇanā. D. p. 12). The section ends thus: iti sādhujanaṇandadānaniṇā jīnaśaṃkāre yogāvacaravaṇṇanā niṭṭhita (kām v. l. 1 = D. p. 17).

2. The second chapter describes the powers of the Tathāgata (imāni dasa tathāgatassato tathāgatabalāni. D. p. 24), mahākaruṇasamapattiyā śaṇa, sattasattatiśāpanavatthāni (D. p. 32), pañceabuddhakicāni (D. p. 44). The section ends: iti ... jīnaśaṃkāre vathhusodhanigāthāvaṇṇanā niṭṭhita (ghṛt r. l. 7).

3. The third chapter contains descriptions of Himavanta, Jambudīpa (D. p. 58), Manussaloka (D. p. 61), tīrachchānaddukka, petadukkha (D. p. 63), niraya, duggati (ghṛt r. l. 7 = D. p. 69), saggakathā (ghṛt r. l. 1 = D. p. 76), Brahmalokakahā (D. p. 78). The section ends: iti ... tīvrdhabuddhakkhetavaṇṇanā niṭṭhita, nīrī v., l. 6 = D. p. 89.

4. The fourth chapter includes 'anaṅgasādhanaṇatādipanigāthā-vaṇṇanā' and ends: iti ... asādhurupaṇānavaṇṇanā niṭṭhita, nīrī r. l. 7 = D. p. 101.

5. iti ... pubbhāhīnīhāravaṇṇanā ... , cū v. l. 1 = D. p. 116

6. iti ... vyākaraṇavaṇṇanā ... , cī v. l. 4 = D. p. 122.

7. iti ... bodhisambhāravaṇṇanā ... = D. p. 135.

8. iti ... gabhokkantivaṇṇanā ... , cū v. l. 6 = D. p. 141.

9. iti ... vijñātamaṇgalavaṇṇanā ... , chām v. l. 4 = D. p. 154.

10. iti ... agārikasampattivaṇṇanā ... , ju r. l. 4 = D. p. 162.

11. The eleventh chapter includes: (i) nekkhamajjhasayavaṇṇanā = D. p. 170; (ii) pāduddhāravimhayagāthā, jī v. l. 5 = D. p. 172; (iii) pāduddhārassavimhayabbhavādipanigāthāvaṇṇanā, jō r. l. 7 = D. p. 175; (iv) apunāvattaganadipani-gāthā, jō v. l. 7 = D. p. 176; and the section ends: iti ... (mahā)padhānavaṇṇanā ... , nīrī v. l. 7 = D. p. 208.

12. iti ... māraparājayavaṇṇanā ... , nām r. l. 2 = D. p. 223.

13. iti ... abhiphodhivaṇṇanā ... = D. p. 237.

14. iti ... desanāṇāvāyavaṇṇanā ... , jō r. l. 7 = D. p. 242.

15. iti ... pāṭhāhāriyavaṇṇanā ... = D. p. 257.
PAli-mutta_kavinayo.

PA (Sinh.) 30 (Cod. Pal. XXXI).

Palm-leaf, 215 foll., numbered (svasti siddham) ka-dhṛ, written in the obverse, 55 × 6 cm.; eight lines to a page, 47.5 cm. ka r. blank, ka v. 18 cm. of writing only in the centre, eight lines. Secured between European made wooden boards.

Pali-Mutta_kavinayo_nicchaya-sāṅgaha (Pmvs)

‘The Compendium of a Discussion on the Essence of the Disciplinary Rules Deduced from the Texts’ or the Vinaya-sāṅgaha-atṭhakathā (Vsa), the commentary on the Vinaya-sāṅgaha was written by Sāriputta Mahāthera in the twelfth century. Vinaya-sāṅgaha evidently is an earlier compendium of the Vinaya and Sāriputta only wrote this further-commentary (ṭika) on it.

G. P. Malalasekera gives an account of the Pmvs in his Pali Literature of Ceylon (pp. 190-192). He takes the Vinaya-sāṅgaha to be the same as Pmvs, the text under discussion. (See colophons from printed texts at the end.)

The old ṭīka of the Pmvs is attributed in the Gandhāvakasā (p. 61) to Sāriputta himself.


A summary of the Pmvs in Sinhalese characters by K. Jotiratana is partly published, Dehiwela, 1913, under the Sinhalese title Pāli-mutta_kavinay_visārangahaya [S].

The MS begins after the usual Pali adoration: vatthuttaṇaṃ namassitaṃ saraṇaṃ sabbapāññanaṃ vinaye pājasaṭṭhaṇaṃ sa yogavacaraṃ kkhunam vippakīnaṃ anekatha-pāli-mutta_kavinicchayaṃ samāharitvā ekatthā dassayissām’ anākulaṃ tatrāyaṃ mātikā –

divāseyyo parikkhāro bhosaṭṭhaṇaṃ pi ca parittam paṭisatthāro viṁśattikulaṃ sāṅgaha

16. iti... navagunaṇavaṃṇa... = D. p. 284.
17. iti... buddhappūjayaṇana... = D. p. 288.

This is followed by the author’s wishes, pāṭhanāgathā.

Then follows the colophon, giving the author’s name, date of composition and other details. evam hi buddhabhūtassa katakiccassā tadino parinibbutassa mallānaṃ ya makasālānaṃ antare sattarasasate vasse gate laṃkātalī tadā rohanā suveṇaṃṣamhi jāto pathṭhatākittimā buddharaṃkhita- naïmo so bhikkhūnaṃ gaṇa- vācako abhidhammanayena2 vāyuvego va matīyā gato nānānātītikkhena jinamārabalaṃ jinaṃ jinālaṃkāranāmaṇaṃ ālaṃkāreṇa laṃkari appāmānaṃ guṇo munino nussarato sukkhaṃ jinālaṃkāranāmaṇa4 taṃ patīgātthāha sādhavo laddhābhiseko vara pāṇḍitehi laṃkātalī (colyambambaraṭṭhe) vavattitho suṭṭhu ca takkikehi asaṃkhkaniyo4 pana yena kencī visatthabhūnavaramaṇḍitagandhipindo maṇḍetusasanaṃkarāṇagato yati so yo buddharaṃkhitaṃ mahācariyāsabhaṇa sampiṇḍito vividhakittisiridharena balan evaṇāgassa nūnaṃ nirantarāṃ nirantarāṃ dhimmam anussaranantā balan evaṇāgassa nūnaṃ nirantarāṃ taraṃ6 tiraṃ6 vimalaṃ6 jahathā ti jinālaṃkāraṇaṇāṃ niṭṭhitaṃ siddham.

Wishes of the scribe: bhavantabuddharaṇkhitācariyena bhikkhūnaṃ gaṇavācakena abhidhammanaye visūradena kato yaṃ.

siddhir astu. ārogyam astu.

Q 1 D. pekkhama.  2 D. has this after the first verse.  3 D. *nabhe.  4 D. *nāmaṃ.  5 D. asaṃkaniyo.  6 D. nirantarāṃ cītamaṇaṃ.
macchamāṃsāṃ anāṃsaṃ adhiṭṭhānāvikap-
panāṃ
cīvarena vinā vāso bhaṅḍassa pariṃmanāṃ
t. There are thirty four chapters, and each ends
as follows:
1. divāsaya nanvinicchaya-kathā, ki r. l. 5 (B p. 5)
2. kappiyākappiyaparikkhāravinicchaya, kū r.
l. 1 (B. p. 5)
3. bhesajjādikaraṇavinicchaya, kř v. l. 2 (B
p. 15)
4. viññattivinicchaya, kř v. l. 9 (B p. 18)
5. kulasaṅgahavinicchaya, kai r. l. 2 (B p. 26)
6. macchamāṃsāvinicchaya, ko r. l. 2 (B p. 28)
7. anāṃsaśavinicchaya, kau v. l. 1 (B p. 32)
8. adhiṭṭhānāvikappanavinicchaya, khač v. l. 8
(B p. 43)
9. cīvaravipavāsavinicchaya, khu r. l. 2 (B
p. 48)
10. bhāndapatiśāmanvinicchaya, khr r. l. 7 (B
p. 55)
11. kayavikkayasamāpatti vinicchaya, khr v. l.
3. (B. p. 57)
12. rūpiyādipatiṅgahaṇavinicchaya, khau v. l.
8 (B p. 72)
13. dānalakkhaṇādi(vissā)vinicchaya, khač
v. l. 4 (B p. 76)
14. pāṭhavikhānavinicchaya, gā r. l. 9 (B
p. 80)
15. bhūtagaṇavinicchaya, glī v. l. 9 (B p. 85)
16. sahaseyavinicchaya, gū v. l. 3 (B p. 89)
17. maṇeaptīdhāsānghike senāsanu supalipajjī-
tabbavinicchaya, glī r. l. 2 (B p. 96)
18. kālikavinicchaya, gha r. l. 6 (B p. 112)
19. kappiyakutīvinicchaya, ghi r. l. 2 (B p. 116)
20. kāḍanīyādipatīgahaṇavinicchaya, ghīr
l. 1 (B p. 127)
21. pāvāraṇavinicchaya, ghai r. l. 6 (B p.137)
22. pabbajjāvinicchaya, niśī v. l. 9 (B p. 168)
23. nissaya vinicchaya, ca v. l. 2 (B p. 182)
24. sīmāvinicchaya, cař r. l. 6 (B p. 202)
25. uposathapavāraṇavinicchaya, cař r. l. 9 (B
p. 218)
26. vassupanāyikavinicchaya, chś r. l. 1 (B
p. 227)
27. upajjāyadivattakathā, chau v. l. 4 (B p. 247)
28. catupaccayabhājaniyavinicchaya, jhī v. l. 2
(B p. 302)
29. katthinatthārakathā, jhe v. l. 2 (B p. 307)
30. garubhāndavinicchaya, jhām r. l. 5 (B p.
315)
31. codanāvinicchaya, niśī r. l. 1 (B p. 337)
32. garukkāpattiṅvutṭhānakathā, ṭhā v. l. 5 (B
p. 391)
33. kammākammavinicchaya, ṭho v. l. 2 (B
p. 412)
34. pakiṇṇakahāthā, dhṛ v. l. 2 (B p. 464)
[see below].
The text ends (dhṛ r. last line):
ettaʻca nissayadānass′eva sāmaṇerupatīṭhānañca
ekamaggāṇa, iti imesu chasu ānisāṃsesu ekena
saddhīṃ purimāñ pañcaʻ honi dvihi saddhīṃ
sattati ti saddhīṃ ajñāta. catuʻ saddhīṃ
nava-paṅcaḥi saddhīṃ dasa. sabbehi p′etehi saddhīṃ
ekādasāti evaṁ(evaṁ) vina(ya)dharo puggalo
paṅca(cha)-satta-ajñā-ava-dasā-ekādasāpañca
ānisamse labhati ti veditabbaʻ. 
maḥānisāṃsamśuʻcevaṁ kośallak vinasās
sadda
patthantαʻ ettha kātabbo abhibho punap-
punāṃ.
iti pāḷi-mutta kavinayavinicaṁchayasaṁgāhaʻ pa-
ikāṇṇakahā ṭhāṃ samattā. nīṭṭhito cayaṁ pāḷimmutta-
kavinayavinicchayasāṅgaha. saddhīr astū. su-
bham astu. ārogyam astu. 
B. and Pāḷimmutta kavinayavinicchayasāṅgaha-
ṭikā (ed. Paṅgāsa, B.E. 2451) have the following
colophons.
B :
ajhesito narindena so ḍhām parakkamabāhunā
saddhammaṭṭhitikāmena sāsanujotakārinā
ten'eva kārte ramme pāḍāsatasamāṇḍite
nāṇādumagaṇākīṇe bhāvanābhiratālaye
sītalūdakasampanne vasaṃ jeta vane imaṃ
vinayatthasaṅgahāṃ sāraṃ akāsiṃ yoginaṃ

hitam yaṃ siddham iminā puṇām yaṃ c' ānām
pasutam mayā
etena puṇākammena dutiye attasambhavete
ṭavatimse pamodento silacāragune rato
alaggo pāṇcakāmesu patvāna paṭhamaṃ phalaṃ
antime attabhāvamhi metteyyaṃ munipūṇa-
gavāṃ
lokaggapuggalāṃ nāthāṃ sabbasattahite ratāṃ
disvāna tassa dhīrassata suvā saddhammā-
desanāṃ
adhigantvā phalaṃ aggaṃ sobheyyaṃ jinasā-
sanān ti

The ṭikā has the same with this difference in
line 6:
athavyaṇjanasampannāṃ ākāśīṃ...
and two further stanzas of wishes.

Line six of the colophon of the ṭikā does not
fit the context. One is not certain whether the
colophon in B. belongs to Pmuv or to a Vinaya-
saṅgha(Vs) which was also the composition of
Sāriputta Thera. It is possible that he first
compiled the Vs and wrote the Pmuv on it, and
thereafter wrote the ṭikā also13.

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1 Texts = Pāli, meaning the Vinaya-pāli. The
rules are collected from the commentaries. — 2 BS
pāṭavatthāya. — 3 BS. paṭisāmanām. — 4 for ettha. —
5 B. nañceva. — 6 B. maṅgaṃ(?) — 7 B. pāñca-
dhā. — 8 B. catuhi. — 9 vedā in MS. — 10 MS.
maha. — 11 for vinayē as in B. — 12 for vinic-
chaya. — 13 Pmuv = Vsa = Vinayālaṅkāra-ṭikā,
see COMDC II, 1: PA (Burm.) 25.

Upāsakajanālaṅkāra.
PA (Sinh.) 31 (Cod. Pal. XXXII).
Palm-leaf, 95 foll., numbered (svasti)ka-cām,
written on the obverse; 46 × 5 cm.; seven lines
to a page, 40 cm. long. One blank leaf at the
beginning and four at the end. Edges of leaves
gilded. Secured in Ceylon made wooden boards,
lacquered, and painted with designs in yellow,
red and black, but only a few traces of these left
on the front board.

Upāsakajanālaṅkāra, ‘the Ornament of the
Lay-Disciple’ was written in the early thirteenth
century by Bhadanta Ānanda Thera, who bore
the title of ‘Sihaḷācariya’. According to the colo-
phon which is quoted in full below, Ānanda
Thera lived in the North Eastern mansion of a
vihāra by the name of Perampalli built by
King CoḷaṇaḷaGaṇta overlord of the Paṇḍu country.
A monk by the name of Lokuttama who lived
in the city of Sirivallabha is mentioned as the
advisor of the king1. The book is divided
into nine chapters, and the subject matter
of these for the greater part is derived from the
Visuddhamagga. The Upāsakajanālaṅkāra was
translated into elegant Sinhalese by Mo-ṭaṭa
Dhammakkhandha in A.D. 1803 [S].

The Pali work is printed in Sinhalese cha-
acter, edited by Rajjama Sirī Dhrūlaṭkāra,
Mātara Piyaratana and Kaṃburupiṭiyē Guṇa-
ratana, and published by C. D. R. Bastian, Co-
lombo, 1926 [P].

The text begins after the usual Pali adora-
tion:

visuddhavaṇṇaṃ sugaṇaṃ namitvā
svaṇṇitaṃ dhammavaraṇaṇ ca tena
tathā vimuttaṃ gaṇaṃ aṅganehi
upāsakālaṃkaraṇaṃ karissanā
vatthuttayaṃ ye samupāsamaṇā
upāsakattaṃ abhisambhuṇanti
The nine chapters of the book end thus:

1. *khu* v. 1. 4: ityabhinavasādhvanapāmoja-
thāya kate upāsakajanālāṃkāre saranādi-
niddeso nāma pañhano paricchedo (P. p. 32).

2. *ghu* r. 1. 4: . . . silaniddeso . . . (p. 82)

3. *ghṛ* v. 1. 4: . . . dhutāṅganiiddeso . . . (p. 86)

4. *ni* v. 1. 3: . . . ājivaniddeso . . . (p. 107)

5. *nai* v. 1. 3: . . . dasapunñākāriyavatthiniddeso . . . (p. 125)

6. *nām* v. 1. 3: . . . antarāyakaradhammaniddeso . . . (p. 130)

7. *cṛ* r. 1. 5: . . . lokiyasampattiniddeso . . . (p. 146)

8. *cai* r. 1. 3: . . . lokuttarasampattiniddeso . . . (p. 152)

9. *cau* v. 1. : iti abhinavasādhvanapāmoja-
thāya kate upāsakajanālāṃkāre punñapha-
sādha(na)niddeso nāma navamo paricchedo

This is followed by the author's colophon to the book:

athato ganthato cāpi suttato vāpi7 ettha ca
ayuttaṃ vā viruddhaṃ vā yadi dissati kiñcīpi
pubbāparam viñoketvā vicāretvā punappunas
dhitimātā gahetabbaṃ gahetabbaṃ na dosato

nikāyantaraladdhihi asammāso ca 'nākulo
mahāvihāravāsanām pavattiphalanissito
nīdānādikathāyutto atho yesmā pakāsito
tasmā hitatathākāmenā kātabbo ettha ādaro
pajānam hitakāmenā karanete8 c'ayāṃ' mayā
puññām adhigatan tena sukham pappontu

pañino
antarāyaṃ vinācayaṃ yathā siddhīṃ upāgato
tathā kalyānasamkappā siddhīṃ gacchantu

pañino9

sirivallabhanāmena vissute pavare pure
saddho mahaddhano pubba10-visālakulasam-

bhavo
lokuttamo ti paññālo āsi yo bhikkhu tena tu
jinasasanaṃ appetu[m] dinnovādesu saŋhīto
paŋḍubhūmañḍaṇa yo bhū (ʔ?) vanī11

sāmantabhūmipyo
saccasandiyo naye dakkho colagango ti vissuto
tena kārāpi tattvā vihārva(ra) dassana

sayo āsu12 mahikantā kiriṭam iva bhaṣūrā
yo nesaṃ13 pavaro āsi vihāro cārudassinī14

sitalāḍakasampanno nānādumagaṅgālayo
anekajanasammodanayānālīsamagamo

kulo tassa kiṭṭilatāpupphamañjari viya bhaṣūrā15
tidasālaya-nissen vijayanu6-parīyanto

aghāpaharakaṇa17 rammo pharaṇi su ti18 vissuto

ghanākaraperampalli19 iti viṇṇuhi saddito20

lāṃkādiṃphami sakale dhammañjasamākule
āgata pālumantānaṃ bhūyaṃ sāsana-vuddhiyā

tambapanṇidhajā therā saddā saddhammagocarā
āgamaṃ anurakkhantā yasmiṃ vāsam

akappayum

tassa pubbutare ramme pāsāde vasatā mayā

racito yam ālāṃkāro saddā sajjanaraṇyanan ti

ko21 ti

iti sīhālācāriya-bhadantārandamahātheravir-

cito upāsakajanālāṃkāro niṭṭhito.

Scribe's colophon:

imaṃ likhitapuṇṇena metteyyam upasaṅkami
patiṭṭhānīvatara saranā suppatiṭṭhāmi sāsane
tikkhaṇṇassa hetu
nuvaṅgatān kerehi agra-vemvā
siddhār astu. sūbhām astu, ārogyam astu, sa-
mādhār astu. jayo stuv priyadarśana stuv.

Q ¹ This king is identified with Anantavarman
Coḍagāṅgadeva (acc. A.D. 1078). See L. D. Bar-
nett: JRAS., 1901, pp. 87–90; see also Addenda. –
² See Sinhalese Literature, pp. 54–55. – ³ P. nā. –
⁴ P. no. – ⁵ P. ṅeyyo. – ⁶ P. purātano. – ⁷ P.
cāpi. – ⁸ S. P. karotennā ca karotennā pl yam. –
⁹ P.S. pāṇinām. – ¹⁰ P. pubbe. – ¹¹ P. vañño. –
¹² S. āsūm. – ¹³ P.S. tesaṃ. – ¹⁴ S. dassano. – ¹⁵ S.
bhāsuro. – ¹⁶ P.S. viya jantu. – ¹⁷ P. paharaṇo. –
¹⁸ P.S. iti. – ¹⁹ P.S. gāṇākaro... – ²⁰ P.S. dassito. –
²¹ for rañjakko = P.S. – See Addenda.

Rasavāhinī.

PA (Sinh.) 32 (Cod. Pal. XXXVIII–XXXIX).

Palm-leaf, 81 foll. in XXXVIII, numbered (svasti siddham) ka-ci, written on the obverse.
(cf-cf omitted). The pairs ghṛ ghṛ; ghṛ ghṛ; each on one leaf; 119 foll. in XXXIX, numbered ci-ci; 41.6 x 5.6 cm. Eight to nine lines to a page, 37 cm. long. One blank leaf in front; ka r.
blank, ka v. 14 cm. of writing in centre only.

Both codices are secured in Ceylon made wooden boards. On the outside palm-leaf the title of the work is written in Tamil letters; Rasavākini, and e na ma pā in Tamil. After the scribe’s colophon the date “25th September 1812” (varṣa 1812 sattāṇbra masa 25 din الثانية) appears in very tiny letters, in quite a different style of
writing compared with the rest of the manuscript. It may be surmised that this is a date of the purchase of the manuscript, by some person living in the British districts of the island. For this conclusion the use of the western style
of dating, with the European name of the month, is significant.

Rasavāhinī, ’the Flood of Sweetness’ is a collection of stories in Pali prose, profusely intermingled with quotations in verse by Vedeha Thera¹ written in the twelfth century.⁸ According to the opening stanzas this is the revision of an older Pali translation, made from an original composition in Sinhalese by Raṭṭhapāla Thera of Guttavaṇka Pirivena of Mahāvihāra. In the fourteenth century, Jayabāhu Devaraksita Dharmakīrti of Gaḍalādeṇiya has incorporated the whole of the Rasavāhinī in his Saddharmālaṁ-
kāraṇya² (ES (Sinh.) 16 = S).

For a full account of Rasavāhinī see G. P. Ma-
lalasekera, The Pali Literature of Ceylon, pp.
224–227; Winternitz, M.: History of Indian Lit-
account of the literature on Rasavāhinī is given
by Law, Op. cit. p. 626. To this may be added
Andersen, D., Rasavāhinī, Buddhistiske Legender,
Kjøbenhavn, 1891.

The whole text is printed in Sinhalese char-
acter, edited by Saranātissa Thera, and printed
at the Jinaḷaṅkāra Press, Colombo, Buddhist Era,
2471 (= A.D. 1928). [P].

The book contains one hundred and three
stories, of which the first forty refer to events
that took place in India, and the other sixty
three to events in Ceylon.

The text begins after the usual adoration of
the Buddha in Pali with three verses in worship
of the Buddha, Dhamma and the Saṅgha:
satthuppasathacaraṇām saranaṃ janānaṃ
brahmādāmo maniṣaṃ saṣanām
paṃkeruhābhambudukomalaciṣṭa
vandāmi ca kavaḷaṅkhaṇaṃ ādādhaṇaṃ
The fourth verse gives the name of the book, and this is followed by an account of its history. yam pathham ettha ratanatayathomanena puññena tena duritaṁ sakalaṁ panuja [sic] vakkhaṁ 'haṁ sumadhuraṁ rasavāhanin tam bho bho suñantu sujanā 'bhimudāvahā sā tattha tatthūpapannāṁ vatthūni arahā pure abhāsāṁ dipabhāsāya ṭhepeuṁ tam purūtāna mahāvihāre tam gautavānkaparivenavsiko raṭṭhapālo ti nāmena sīlācāraguṇākaro hitāya parivattesi pājānaṁ pālihāsato punaruttaṁidosehi tam aśi sabbam ākulaṁ anākulaṁ karissāṁ tam suñatha samāhitā vitarāgā pure vocum yasmā tasā hi bhāsitām etam ādaraṇīyaṁ hi sādhū sādhū hi sabbadā ti tattha tesam vatthuṇāṁ uppatiyo dvidiḥ bhavanī jambudipe sīhājādiпе cāti. tattha jambu-dipe tālīsa sīhājādiпе tesaṭṭhi. tesu tāva jambu-dipuppattīvatthūni āvibhāvissanti. tato pi dhamaṁsōṇḍakassa vatthu ādi kathāṁ.

The following is an analysis of the sections (vagga) and stories (vatthu) of our MSS with the corresponding pages of the printed text (P). (See also Addenda).

Part 1
I. Dhammasōṇḍakavagga.
1. Dhammasōṇḍakassa vatthuṁ, ku r. l. 5 (= P. l. 6).
2. Migaluddakassa vatthuṁ, kā v. l. 3 (= P. p. 8).
3. Tinṇaṁ janānaṁ vatthuṁ, kī r. l. 5 (= P. p. 11).
5. Ahiguṇṭhiyā vatthuṁ, kāi r. l. 2 (= P. p. 15).
6. Saranattherassa vatthuṁ, kaʊr r. l. 6 (= P. p. 18).
7. Vessāmīttāya vatthuṁ, kāṁ v. l. 8 (= P. p. 20).
10. Rūpadeviyā vatthuṁ, kāi v. l. 6 (= P. p. 26)
II. Nandiriyāvagga.
1. Nandiriıyassa vatthuṁ, kī v. l. 1 (= P. p. 31).
2. Aṇṇataramanussassa vatthuṁ, kīt r. l. 8 (= P. p. 32).
3. Visamalomakumārassa vatthuṁ, khe r. l. 5 (= P. p. 34).
5. Vyagghassa vatthuṁ, kī v. l. 3 (= P. p. 37).
7. Corasahāyāassa vatthuṁ, khaḥ v. l. 5 (= P. p. 42).
8. Maruttabrāhmanāassassa vatthuṁ, ga v. l. 1 (= P. p. 43).
9. Pāṇiyyadinnaassa vatthuṁ, gā v. l. 5 (= P. p. 45).
10. (Sahāyassa) paricatta jīvitakassa vatthuṁ, gī r. l. 3 (= P. p. 46).
III. Yakkhavaṇcitavagga.
1. Yananagacita vatthuṁ, gu r. l. 2 (= P. p. 47).
2. Mīcchādiṭṭhiyā vatthuṁ, gū r. l. 9 (= P. p. 49).
3. Pāḍapiṭṭhiyā vatthuṁ, gī r. l. 3 (= P. p. 52).
4. Uṭṭarasāmaṇerassa vatthuṁ, gī r. l. 9 (= P. p. 56).
5. Kiṭṭapāṭṭana-vatthuṁ, gāi r. l. 8 (= P. p. 58).
6. Coraghātaka(ssa) vatthuṁ, gau r. l. 2 (= P. p. 60).
7. Saddhopāsakassa vatthuṁ, gāh r. l. 4 (= P. p. 63).
8. Kāpaṇassassa vatthuṁ, gha v. l. 3 (= P. p. 65).
10. Sivalittherassa vatthuṁ, ghū r. l. 5 (= P. p. 72).
IV. Mahāsenavagga.
1. Mahāsenaraṇḍuvatthuṁ, ghi r. l. 5 (= P. p. 73).
2. Suvaṇṇatiḷakāya vatthuṁ, ghaı r. l. 2 (= P. p. 78).
4. Indaguttaṭherassa vatthuṁ, ghām v. l. 5 (P. p. 85).
5. Sākhamaḷāpūjikāya vatthuṁ, ār r. l. 3 (P. p. 85).
7. Putta-vatthuṁ, ṛṭ r. l. 4 (P. p. 89).
8. Tebhāṣikamadhuvānijakānām[sic] vaṭṭhūṃ, nāi r. l. 5 (P. p. 100).

Part 2.
V. Migapotakavagga.
1. Migapotakassa vaṭṭhūṃ, ṛḍm v. l. 4 (P. II. p. 2).
2. Dhammasuta-üpāṣikāya vaṭṭhūṃ, nāh v. l. 1 (P. p. 4).
3. Kuḍḍarājāvāsītherassa vaṭṭhūṃ, ca r. l. 8 (P. p. 5).
4. Āraṇākaṃahā-abhayattherassa vaṭṭhūṃ, cā v. l. 7 (P. p. 7).
5. Sirināgassa vāṭṭhūṃ, ci v. l. 8 (P. p. 9).
6. Sādhāṭṭhisa-mahāmaccassa vaṭṭhūṃ, cu r. l. 3 (P. p. 11).
7. Sāmapagāma-vatthuṁ, cū v. l. 4 (P. p. 13).
8. Abhayattherassa vaṭṭhūṃ, cr r. l. 6 (P. p. 16).
10. Vaṭṭhulapabbatassā vaṭṭhūṃ, cai r. l. 5 (P. p. 21).

VI. Uttaroliyavagga.
1. Uttaroliyavatthuṁ, co v. l. 5 (P. p. 24).
2. Tambasumaṇṭherassa vaṭṭhūṃ, cām r. l. 6 (P. p. 26).
3. Pūvapabbatavāṣīṭṭhatterassa vaṭṭhūṃ, cha r. l. 3 (P. p. 29).
4. Cūḷāṭissā-vatthuṁ, chā v. l. 1 (P. p. 31).
5. Tissāya vaṭṭhūṃ, ṛṭf r. l. 6 (P. p. 34).
6. Aṭṭiyāgālāṭissā(ssa) vaṭṭhūṃ, ṛṭf r. l. 6 (P. p. 40).
8. Dhammāya vaṭṭhūṃ, che r. l. 7 (P. p. 45).
10. Saddhāsumanāya vaṭṭhūṃ, chām r. l. 6 (P. p. 51).

VII. Yodhavagga.
1. Kākassa vaṭṭhūṃ, chaḥ r. l. 9 (P. p. 53).
2. Kāka(ssa)vaṇṇatissarañaño vaṭṭhūṃ, jīḥ r. l. 6 (P. p. 59).
3. Duṭṭhагāmanī[sic]-abhayamahārañño vaṭṭhūṃ, jha r. l. 3 (P. p. 78).
4. Nandimittassā vaṭṭhūṃ, jhi r. l. 4 (P. p. 81).
5. Suranīmmalassa vaṭṭhūṃ, jhū r. l. 4 (P. p. 86).
7. Gotha-imbarassā vaṭṭhūṃ, jhe r. l. 1 (P. p. 93).
8. Theraputtābhayassa vaṭṭhūṃ, jho r. l. 1 (P. p. 96).
9. Bharaṇassā vaṭṭhūṃ, jho v. l. 3 (P. p. 97).

VIII. Dutiyoṭṭhavagga.
1. Khaṇḍadevassa vaṭṭhūṃ, jhām v. l. 5 (P. p. 100).
2. Phussadevassa vaṭṭhūṃ, ār r. l. 3 (P. p. 102).
3. Labhiyavasabhassa vaṭṭhūṃ, ād v. l. 5 (P. p. 104).
5. Mahāñelassā vaṭṭhūṃ, ṛf r. l. 9 (P. p. 114).
7. Cūḷanāgattherassa vaṭṭhūṃ, āram r. l. 9 (P. p. 125).
8. Meghavasassā vaṭṭhūṃ, fa r. l. 1 (P. p. 128).
9. Dhammadinnattherassa vaṭṭhūṃ, ṛa r. l. 1 (P. p. 130).
10. Raṭṭhikaputtassā vaṭṭhūṃ, ṛf r. l. 4 (P. p. 131).

IX. Siluttavaggo.
1. Siluttassā vaṭṭhūṃ, ṛf v. l. 4 (P. p. 132).
2. Nesādassa vatthum, ḍū r. l. 9 (P. p. 135)
3. Hemāya vatthum, ḍū v. l. 5 (P. p. 137)
4. Kānasigālassa vatthum, ḍī r. l. 9 (P. p. 139)
5. Nandivānjakassa[sic] vatthum, ḍī v. l. 8 (P. p. 143)
6. Nakulassa vatthum, ḍī v. l. 9 (P. p. 145)
7. Ambāmacassa vatthum, ḍāi r. l. 2 (P. p. 147)
8. Vānarassa vatthum, ḍāi v. l. 8 (P. p. 148)
9. Jayampatikānaṃ vatthum, ḍau r. l. 8 (P. p. 151)
10. Rukkhadevatūya(Devaputtassa) vatthum, 
   ṭām r. l. 6 (P. p. 152)
X. Cūlagallavaggo.
1. Cūlagalla vatthum, ḍū v. l. 3 (P. p. 163)
2. Paṇḍaraṅga-vatthum, ḍī r. l. 2 (P. p. 165)
3. Dubbitjhimahātiṭassassa vatthum, ḍī r. l. 7 (P. p. 167)
4. Tissasāmanerassa vatthum, ḍī r. l. 3 (P. p. 169)
5. Gola-upāsakassa vatthum, ḍāi r. l. 1 (P. p. 172)
6. Puṭabhattedāṭhikāya vatthum, ḍo r. l. 3 (P. 
   p. 173)
7. Dutiyyajayampatikānaṃ vatthum, ḍa r. l. 5 (P. 
   p. 180)
8. Saṅghadattatheraassa vatthum, ḍā v. l. 5 (P. 
   p. 182)
9. Aṇātaraṇakumārikāya vatthum, ḍī r. l. 6 (P. 
   p. 184)
10. Tissamahānāgatherassa vatthum, ḍu v. l. 6 
    (P. 187)
Three ungrouped stories:
1. Mahallikāya vatthum, ḍr r. l. 1 (P. p. 188)
2. Paṇcasatikabhikkhu-(Paṇcasatabhikkhūnāṃ) 
   vatthum, ḍī r. l. 4 (P. p. 190)
3. Dantakuṭumbikassa vatthum, ḍī r. l. 1 (P. 
   p. 193)
The text ends:
evaṃ-buddhā paramadānāmahāsāmudde
nāvāya maṇḍitamanomayikāyi kāmaṃ
kīlitva dibbavibhavehi pamodamāṇa
papatti sādhusukhasantipuraṃ suramaṃ
dantakūṭumbikassa vatthum tatiyaṃ etāvāta
samattā 'nantarā yena yathā 'yaṃ rasavāhinī
tathā sijhantu saṅkappā jantūnaṃ sādhu-

sammaṃ
dhammadātanassa loke vahanti rasavāhinī
paṇcavassassahāsāni pavattatu aninditā
dvātisahānavārihi niṭṭhitā rasavāhinī
dhāro sabbasattānaṃ icchitaṃ sabbadā subhaṃ
kāṅgāvamahāthero yassopajhāyatanaṃ gato
maṅgalavho mahāthero kṇḍasimaṇḍati yati
yassa āciyovi aśi sabba(sat)thavisārdo
araṇnāyatanānanda-a mahāthero mahāgāṇi
garuttam āgato yassa satthasāgarapāragū
yo vipagānamavāṃseka-ketubhūto tirathāye
yo 'kā sīhālahāsāyā sīhālaṃ saddalakkanāṃ
yo ca samantaṃgūṭassa vaṅganeva vaṅgaye
subhaṃ
tena vedeha-therena kata 'yaṃ rasavāhinī
yaṃ puṇṇaṃ pasutaṃ hoti thomentena jināṃ
mayā

tena puṇṇena loko 'yaṃ sukhi hotu averiko
pālentu devatā lokam samma devo pavassatu
pālayantu mahīpāla dhammena sakālam pajām
paṇcavassassahassānī dippato jinasāsanaṃ
vatthuttayaassa me niccāṃ jay' assu jayasā-

galaṃ
rasavāhinīyaṃ likhitā samattani

Scribe's wishes followed by the date in a different hand.

ed. by C. E. Godakumbura, 1958 (author's name 

misprinted on title page). — 5. vaṅgaye. — 6 See 

Intro., p. XXX, f. n. 2 and Note at pp. LVII f.
Sārasaṅgha.

PA (Sinh.) 33 (Cod. Pal. XXX).

Palm-leaf, 126 foll., numbered (svasti siddham) ka-jau, written on the obverse, 51.2 x 6.2 cm.; nine lines to a page 45 cm. long. First page, 19 cm. of writing in the centre only. Geometric patterns on the broad margins. An extra leaf marked chā containing an index. Secured between Ceylon-made wooden boards on the upper of which is written in Rask's hand, 'Sāra saṅgha 54'. Near the right end of the same board a geometrical design is scratched into the surface of the wood.

Sārasaṅgha, 'the Compendium of the Essence (of the Doctrine)' was written by Siddhattha, a pupil of Buddhapiya, the chief of the Dakkhinārāma, during the end of the thirteenth century and the beginning of the fourteenth century. It contains forty chapters on various topics of Buddhist teachings illustrated by means of stories.

The Sinhalese prose work, Saddharmaratnākaraya of Vimalakirti has derived material from the Sārasaṅgha. There is a modern Sinhalese sanne of Sārasaṅgha, written by Kalutota Dhammasiri tissa, a portion of which is printed in BE 2441 (A.D. 1898). [D].

The text begins after the usual Pali adoration: mahākāruṇikaṁ nāthaṁ dhamman tena sudesitaṁ natvā ariyasamghaṁ ca dakkhiṇeyyaṁ

nirāṅgaṇaṁ
dassyissam samāsena pavañca sārasaṅgaham samāharivā vividham nayaṁ sotassukhaṁvahan ti tatrāyaṁ mālitā. (Here follows an account of the subject matter contained in the compendium).

buddhādīm abhinibhāro kiriyāṁ satthunāṁ abbhutamaṁ pañca-antaradhānāni cakkavattivibhāvanāṁ

sambuddhacakkavattināṁ cetiyānaṁ

nidadanaṁ

sammajjanāni samghaṁ ca dhammasamghānaṁ abbhutam

niddāvibhāvanaṁ c'eva supinassa ca dipanaṁ buddhadhammānaṁ āyattavaṭṭhānaṁ

parivattanaṁ

pabheda sarañjasilānaṁ kammaṭṭhānaṁ

anālayaṁ

agārava ca ratanaṁ kammabhedavibhāvanāṁ ānantariyakammanā ca micchādiṭṭhivibhāvanāṁ ariyāpavādakammaṁ ca kohaṇḍi-navaṁ pi ca maccherānaṁ pabheda ca tividhagginidassanaṁ dānādipuññakammaṁ ca sattāhāravivekanāṁ yonippahbho sattānaṁ pumitthiparivattanaṁ thīnaṁ pañḍakañāgaṁ na śupaṇṇānaṁ ca

bhedanaṁ

petāsūranaṁ devānaṁ bheda paṭhavī-vadāḥhānaṁ ti

Each chapter ends thus:

1. ayam ettha buddhānaṁ abhinibhāra kathasāngahanayo: ki r. l. 4
2. tathāgatassa acchariya-kathā, kai r. l. 1
3. pañca-antaradāna-kathā, kaḥ v. l. 1
4. cakkavattivibhāvanā-kathā, kaḥ v. l. 9
5. munino cakkavattino ca cetiya-kathā: kha r. l. 9
6. sammañjaniyā phala-, khā r. l. 6
7. dhamme acchariya-kathā, khū v. l. 6
8. saṅghe acchariya-kathā, khau v. l. 3
9. niddāvibhāvāna-, khām r. l. 4
10. supinavibhāvāna-, ga r. l. 2
11. ratanaṇḍaya-sattaka-parivattana-, ga r. l. 9
12. saraṇagamanassā-bhedā, gā v. l. 4
13. sīlānaṁ pabheda, gī v. l. 4
14. kammaṭṭhānasāngahanayo, ghā v. l. 8
15. nibbānassā vibhāvanaṁ, ghā r. l. 5
16. ratanattaye agāravibhāvanakathā, ghā v. l. 10
17. janakādi-kammaṭṭhāna, ghāḍī r. l. 10
18. ānantariyakammavibhāvanam, ghāḍī v. l. 2
19. micchādiṭṭhivibhāvanam, ghādi r. l. 4
20. ariyāpavādavibhāvanam, ghādi v. l. 8
21. kuhakādinava-kathā, gho v. l. 5
22. maccera-kathā, gham r. l. 9
23. tividhaggavibhāvanattha-kathā, ghaṭī r. l. 10
24. dānādi-puṇṇa-saṅgaha⁴-nayo, āru r. l. 10
25. sattānaṃ āhārabhedo, āru v. l. 10
26. yonivibhāvananaya⁴, āru v. l. 6
27. pumithiparivatthana, ānuḥ r. l. 3
28. yuvatinaṃ saropavibhāvanam, cā v. l. 4
29. paṇḍakānaṃ vibhāvanam, cā r. l. 6
30. nāgavibhāvanakathā, cī v. l. 2
31. supaṇṇānaṃ⁴ vibhāvanakathā-, cī r. l. 2
32. petānaṃ vibhāvana⁶, cī v. l. 10
33. asūrānaṃ vibhāvanam, cū r. l. 3
34. devānaṃ vibhāvanam, cū r. l. 5
35. mahīvāḍhānakathā, cū r. l. 10
36. mahīcalanakathā, cū v. l. 7
37. vuṭṭhivatādinaṃ saṃgahanayo, cau r. l. 5
38. pakīṇaka-kathā-, chi v. l. 9
39. iddhivikāsasangahanayo, cho r. l. 6
40. lokasaṃṣṭhitī . . ., jo v. l. 4

Followed by: niṭṭhitu cāyaṃ sabbaṇa sārasamgaho ti (see below).

The text ends: –

jau r. l. 2: . . . uttarakānaṃ sampatti-vibhāgo aṭṭanāṭiyasaṭṭhintiṣṭhānaṃ vutto ti evam imissā loka- saṃṣṭhiti yā gahitaṭṭhānanam niyamo veditabbo ti. niṭṭhitu cāyaṃ sabbaṇa sārasamgaho ti.

eṭṭvātā paṭiṇḍāṭo dassissanti ādito⁷ caṭṭāḷīsaṭṭhībhedehi saṃgaheti susaṃkhato⁶ niṭṭhanam dāni sampatto vicitto sārasaṃgho sutto chabbisamattāya bhānavārāya gandhato iti sādhuṇāṃ attāya karontena imam mayā sampattaṃ tena puṇṇena abādho jāti jātiyāṃ . . . [ . . . author's wishes continued . . .]

jau r. l. 6: āmandatārakā dhammo virocatu mahesino
tasmiṃ sāgāravā sabbe sattā gacchantu suggatiṃ.
dakkhinārāma-satino piṭakattayadhārinu
buddhappiyavha-therassa yo sissānanto yati
tena siddhattha-nāmena dhimatā suciuttinā
thereṇa likhiito eso vicitto sārasaṅgaho
anena puṇṇena pi yāva buddhā suvanṇaye

The index which is attached to the end of the MS is evidently copied from an earlier copy, without reference to the present MS. The ends of chapters are on different folios. The title of Ch. 4 is missing. The MS referred to has the ending of the last chapter on folio ṇaṭī.

There is a printed version of the Sārasaṅgaha, in Sinhalese Script ed. by Y. Somānanda Thera (Vidyāśāgara Press, Brendiavatta, 1898). In the interleaved copy of this text now at the office of A Critical Pāli Dictionary many of the passages have been traced to their originals by Helmer Smith. Some portions of the text, including the colophon, have been compared with the two MSS in the Royal Library.

(For a MS of the Sārasaṅgaha in Cambodian script see COMDC vol. II, part 1, PA (Camb.) 36).


Jayamaṅgalagāthā.

PA (Sinh.) 34 (Cod. Elu. Sin. XI a).

Palm-leaf, an unnumbered fol. as the first in ES (Sinh.) 10, see p. 169. 38 × 5.4 cm. Eight lines of writing 32 cm. long on one side. One and half lines on the other.

Jayamaṅgalagāthā, ‘Verses of Victory’ is an octade of Pali stanzas in the Vasantatilakā metre composed to invoke blessings of victory on their hearer or reciter. Each verse speaks of a special majestic incident in the life of the Buddha, and by the power of that event victory is invoked on the person to whom the verses are addressed, or on him who recites them. The concluding stanza, the ninth, enumerates the advantages accrued to the wise man who daily recites the Eight Jayamaṅgalagāthā. When the victory is to be for the reciter, the third, singular, dative pronoun te in the last line is changed to the first person me.

The verses are a southern Buddhist composition. They in places present ungrammatical Pali syntax, for example, in the final line of each of the eight stanzas: bhavatu jayamangalamī, a plural subject in the nominative with a singular finite verb. In spite of these irregularities in the language, they are exceedingly rhythmical.

There is an extensive Pali commentary on each of the eight stanzas, wherein the event in the Master’s life alluded to in the stanza is narrated. This work which comes from Siam, is called Tikābahāni. (There are also Burmese exegetical and explanatory works on these Gāthās, see COMDC II, 1: PA (Camb.) 28, etc.).

Below is given the first verse of the octave in the spelling found in the present copy.

bāhum sahasam abhinimmitasāvudāṃ taṃ girimekhalam ujītabhurasāśnamāramaṃ dānāhidhammavidhinā jitvā munindo taṃ tējasā bhavatu te jayamaṅgalāṃ.

The text ends after the ninth verse with the following additional lines:
pāparāgo pāpadosā pāpamoho anāsabhō etena saccavajjena sabbāṃ pāpam vinassatu siddhir astu.

1 For dānādi, reciters often introduce extra aspirates. — 2 Ms. pāparā(ro)yo?

“Raska-pasatthī”.

PA (Sinh.) 35 (Additamenta 634–4°).

Oriental Paper, double sheet, 49.5 × 33.5 cm.

Raska-Pasatthī ‘Rask-Eulogy’ is the title supplied to an ‘address Paper’ presented to Rasmus Kristian Rask by Don A. D. Thomas in Colombo on 17th August, 1822. It is composed in eight stanzas of the Vasantatilaka metre, written in Sanskritic Pali, a style in which Sanskrit words, sometimes in long compounds, are employed in a Pali garb with Pali grammatical endings. This style began to evolve from about the tenth century onwards and we see it developing in the Pali Kavya literature until it assumed the present form.

Don Thomas was a translator in the service of the Rev. B. Clough, and was an ex-Buddhist monk. He was a pupil of Maniratana of Sālyālē (Sāli-ālē), and had assisted William Tolffrey with the translation of the New Testament into Pali. Rask read Elu and Sinhalese with Thomas (Diary: 27th April, 1822), and Thomas had arranged to travel to Jambudvīpa (India(671,307),(978,340) with Rask (Diary: 20th July). The 17th of August, 1822 was the day prior to that on which Rask went on board for the second time finally for India and back to Denmark. The entry for this day in Rask’s diary reads ‘My sheet on Sinagalese grammar was finished.’
The full Pali text is as follows:

piyūsahārahimapāradagdhasindhumandāki-
nīslilakundanibhassiloko
raskābhidhānasusuddhakulabhijāto mantī sa
jīvatu ciraṃ dhuva devaguto
nānāniruttiratanākārapāradassī bhāsakkharesu
ciajassamaye pagabbho
raskā...
bhūpālato samabhiladdhayas vibhāvi
vādibhakumbhapavidālanakesarindaro
raskā...
sappāññahāmsagāṇahāritālakatulyo
dinathadānanirato dhinuto katanīṇu
raskā...
kalyāṇamittamadhulihagaṇāravindo
saṅjantukomadavikāsanāsittarami
raskā...
lakkhīnivāsusuisalabhujo pasattho
mañjūguṇābharaṇabhūstasundaraṅgo
raskā...
brahmāṇgaṇābhiratasobhanavattakaṇjo
cāgena cārusurapādāpasannikāso
raskā...
sūro sapattavijilo diradindagāmi rūpena
pubbamakaraddhajasannibho hi
raskā...

.............................. devagutto

Colombo 17th May 1822 — D. A. D. Thomas.

'May that wise one, by the name of Rask, born of a good and pure family, be ever protected firmly by the grace of God, — Rask, whose fame is like unto the nectar, the pearl necklace, snow, quicksilver, the milky ocean, the waters of the heavenly river and the white-lily.

...he who has seen the other shore of the ocean of the science of etymology, who is proficient in alphabets and languages, and also his own tradition,

...he with keen insight who has won recognition from kings, who is like unto a lion to split open the frontals of elephants, namely his opponents in argument,

...he who is like unto a pond beautified by the crowds of swans in the form of wise men, who is engaged in the distribution of wealth to the needy, satisfied and grateful,

...he who is like unto the sun to the swarm of bees namely his good friends, and like unto the moon to cause to blossom forth the night lilies in the form of virtuous men,

...well renowned and possessed of a broad arm which is the abode of the goddess of wealth, he who is possessed of a handsome body decorated with the ornaments in the form of his charming character,

...he who is possessed of a lotus-like beautiful face which is desired by noble women, and who in his generosity is comparable to the heavenly tree,

...the hero, the conqueror of his foes, who walks like the best of elephants, and who in his body is indeed a match to former Cupid.'


\(^3\) The second half of each stanza is a repetition with Rask’s name in it.
HISTORICAL LITERATURE

Mahāvamsa.

PA (Sinh.) 36 (Cod. Pal. XL).

Palm-leaf, 129 foll., numbered (svasti-siddham) ka-jha on the reverse. ka r. and jha v. blank. āna-hā out of place. 61 × 6.2 cm., 12 lines to a page. 51.5 cm. long. ka v. 14 lines in the centre, 20.2 cm. long in a very tiny hand, 3–4 akṣaras to a cm. Secured between Ceylon made wooden boards on the upper of which is written in Rask’s hand, ‘Mahāvamsa. 56’.

The MS has been used by W. Geiger for his editions of the Mahāvamsa, and the Cūlavamsa.

(P.T.S., London, 1908, 1925, 1927). The following descriptions of the MS is given by Geiger (Mahāvamsa, p. vi, and Cūlavamsa, p. vi): ‘129 palm-leaves, marked ka, kā–jha, twelve lines on a page. Clear hand-writing. The MS contains, like the MS of the Cambridge University Library, Chs. 1 to 90, v. 47, the older part of the poem ending on leaf 46’. There are many corrections, apparently made by the first writer himself, and the same confusion in the arrangement of the text, Ch. 54 v. 9 etc. Chs. 40, 43, 47 and 71 omitted and Chs. 61–65 misplaced.

The Mahāvamsa, ‘the Great Chronicle’ is the name generally applied to the whole of the Pali chronicle of Ceylon, which has been edited for the P.T.S. as Mahāvamsa (one volume) and Cūlavamsa ‘the Lesser Chronicle’ (two volumes). The first portion of the chronicle (Ch. 1–Ch. 37, v. 50) the Mahāvamsa proper, is the work of a thera by the name of Mahānāma, who probably was the Mahānāma of the reign of king Dātusena (5th century A.D.)1. It is generally believed that the first portion of the Cūlavamsa2 (Ch. 37, v. 57 to Ch. 79, v. 84 of the Mahāvamsa3) was written by a Thera named Dhammakitti during the reign of Parākramabāhu II of Dānbadeniya (A.D. 1236–1271). There is positive evidence, however, to show that the Cūlavamsa existed during the time of Queen Līlāvatī (A.D. 1211). It is possible that portions had been written even earlier. The latter parts of the chronicle up to verse 47 of Ch. 91, that is the end of the preserved MS, must have been written during the reign of Bhuvenakabūha III of Kurunegala (A.D. 1303). The Cūlavamsa has been continued further, but these portions are not found in our MS.

Literature on the Mahāvamsa and the Cūlavamsa:

Turnour, G., editio princeps, 1837.
Wijesinha, L. C., translation, Colombo, 1889.
Mahāvamsa, translation by W. Geiger and Mabel H. Bode, 1912.
Malalasekera, G. P.: Pali Literature of Ceylon, Ch. VII.
Law, B. C.: A History of Pali Literature, vol. II Ch. VI.

The MS begins, after the usual adoration in Pali, as in the printed text: namassitvāna sambuddham ...

...
End of the Mahāvaṃsa, gau v. l. 10. Mahāvaṃso niṣṭhitā. Then follows the adoration: namo tassa bhagavato arahato sammāsambuddhassa, and:
asādhusaṅgāmen’ evaṃ yāvajīvaṃ subhā-
subhaṃ (Cūlavaṃsa 37, v. 51)

... jur. i. after Ch. 79, v. 84, again the usual adoration.
jha r. MS ends at Cūlavaṃsa Ch. 90, v. 47 (vol. II, p. 512) with the stanza, abruptly, with no subscription:
tattha pañḍumahāraṇāvamaṃsarājivabhāṇuno kulasekhararāṇo tam dāṭhādāhitum adāsi so.

We give below an analysis of the MS with the end of each chapter (paricccheda):
1. Tathāgatābhigamano, kā v. l. 10.
2. Mahāsammatavaṃso, ki r. l. 9.
3. Paṭhamadhammasaṅgiti, ki v. l. 11.
4. Dutiyadhammasaṅgiti, kī r. l. 11.
5. Tatthadhammasaṅgiti, kī r. l. 7.
7. Vijayaṃbhiseko, ke r. l. 1.
8. Pañḍuvāsadevābhiseko, ke r. l. 12.
9. Abhayabhiseko, ke v. l. 11.
11. Devanaṃpiyathassabhiseko, kau r. l. 5.
12. Nāṇādesapāsado, kām r. l. 2.
13. Mahindāgamano, kām r. l. 10.
15. Mahāvihārapatippagahaṇo, khī r. l. 4.
16. Cetiya-patappatipagahaṇo, khī r. l. 11.
17. Dhātu-āgamano, khu r. l. 12.
18. Mahābodhigahaṇo, khū v. l. 3.
20. Therapanibbānaṃ, khī v. l. 12.
21. Pañcarājako, khī v. l. 2.
22. Gāmiṇīkumārasūti, khī v. l. 12.
23. Yodhālāhā, khaī v. l. 3.
24. Dvebhātikayuddhako, kha v. l. 2.
25. Duṭṭhagāminivijayo, khāṃ r. l. 11.

26. Maricavaṭṭivārahamaṇo, khāṃ v. l. 10.
27. Lohapāśadamaṇo, khaḥ v. l. 6.
28. Thūpasādhanaṃbaṇo, gaṛ r. l. 12.
29. Thūpamāṇbo, gā v. l. 4.
30. Dhātugabhaharacano, gī r. l. 5.
31. Dhātunidhānaṇo, gū r. l. 5.
32. Tisṇapuragamanart, gr v. l. 1.
33. Dasarājaka, gī r. l. 1.
34. Ekādasaḥrājak," gaṛ r. l. 10.
35. Dwādasarājako, gaṛ r. l. 6.
36. Tayodasarājaka, gau r. l. 4.

Mahāvaṃso niṣṭhitā, gau v. l. 10.
37. Charājako, gha v. l. 6.
38. Dasarājako, ghī r. l. 11.
39. Rājadvayadipanino, ghī r. l. 9.
40. (Missing).
41. Atṭharājako, ghu v. l. 8.
42. Tirājako, ghū v. l. 8.
43. (Missing).
44. Charājako, ghī r. l. 2.
45. (Catu)rājako, ghī r. l. 9.
46. Tirājako, ghr r. l. 3.
47. (Missing).
48. Charājako, ghaun v. l. 3.
49. Pañcarājako, ghaḥ r. l. 4.
50. Ekarājako, ān v. l. 3.
51. Rājadvayadipanino, ān v. l. 5.
52. Dvārājako, ān r. l. 2.
53. Pañcarājako, ānu v. l. 10.
54. Tirājako, ān r. l. 3.
55. Lāṅkāviloṣo, ān v. l. 4.
56. Charājako, ān v. l. 12.
57. Rohaniratvijayo, ūnau r. l. 6.
58. Anurādhupābhigamano, ūnām r. l. 4.
59. Saṅghakahāraṇo, ūnām v. l. 12.
60. Lokāsānasāṅghakahāraṇo, ca r. l. 11.
61. Caturājaka-carājyisonado, ūnā v. l. 9.
62. Kumārodayo, ūr v. l. 11.
63. Sāmkhatthali-abhīgamaṇo, ūṛ v. l. 7.
64. Parimaṅgalabharigamano, ūṛ v. l. 6.
Vanṃsatthappakāsini (Padyapadānuvaṃsa).

PA (Sinh.) 37 (Cod. Pal. U.B. 6 b.).

Palm-leaf, 258 foll., numbered svasti-siddham, kā-thā written on the reverse. 56 × 6.2 cm., writing eight lines to a page 46.3 cm. long. First page, 17 cm. in the centre of the reverse only. Foll. te and tai are in a bad state of preservation. Immature leaves, wet and attached to each other at one end.

Wooden boards marked: Donald Ferguson, Colombo 1880.

Padyapadoruvaṃsa, the Great Chronicle composed in verse or Vanṃsatthappakāsini, ‘the Proclaimer of the Meaning of the Chronicle’ (Vanṣa standing for Mahāvaṃsa) is the name of the Commentary of Mahāvaṃsa (PA (Sinh.) 36). In Burma the work is known as Mahāvaṃsa-ṭīkā and in Cambodian MSS it is called in their usual style Aṭṭhakathā-Mahāvaṃsa. The text has been edited for the P.T.S. by G. P. Malalasekera, in two volumes, London (1935), [M] with an exhaustive Introduction, in the fifth part of which (pp. civ–exii) the author and date of the work have been discussed². Turnour⁴, thought that the author of Vanṃsatthappakāsini, is Mahānāma, the author (or reductor) of the Mahāvaṃsa itself, meaning that this ṭīkā was written at the same time as the redaction of the chronicle, that is during the time of King Dhālusena of Ceylon (sixth century A.D.). This theory was first objected to by Hermann Oldenberg⁴.

The MS begins as the printed edition, and the commentary on the first stanza ends at khr v. 5 (= M. I p. 46, 7). (i) Paṭhamagāthā-vānana niṭṭhitā. The endings of other sections with their superscriptions are as follows:- (ii) Mahiyaṇgaṇa gaṇanavaṇṇana niṭṭhitā, ghā r. l. 4 (M. I p. 100).

See Addenda – ² Godakumbura, C. E.: ‘The Cūlavaṃsa’, JCBRAS. vol. XXXVIII, No. 107, 1949. – ³ This is Dhammakittā, the author of the Dāṭhavāṃsa (see Introduction). He had possibly written a portion of the Epic up to Chapter 79, v. 84, and then during periods of rulers like Māgha, gone to India, come back, and re-started the composition, writing the words of adoration once more. – ⁴ tūṃmayo in MS. – ⁵ korāpan nāma in MS. – ⁶... Foll. nā-nī number-akṣaras confused.
(iii) Nāgadipāgamanavanāṇanā sammattā, ghū v. ll. 5–6 (= M. I p. 111).
1. Dipāgamanaparicchedavanāṇanā sammattā, ghṛ v. l. 1 (= M. I p. 119).
4. Dutīyasāṅgiti° nām v. l. 5 (= M. I p. 171). (i). Ācariyavādaṇṇanā°, ca r. l. 8 (= M. I p. 177). (ii). Dhammāsoka-abhiseka°, c/s r. l. 8 (= M. I p. 196). (iii–iv). the superscription on M. I p. 205 (Nigrodhasāmanerasassana) and that on p. 221 (Moggaliputtat-thera-udaya) have not been traced.
5. Tattīyasāṅgiti-paricchedavanāṇanā, chh v. l. 8 (= M. I p. 242).
6. Vijayāgamanā° chām r. l. 3 (= M. I p. 253).
7. Vijayābhiseka° jī r. l. 1 (= M. I p. 267).
8. (The portion of the text corresponding to M. I p. 271, l. 32 to p. 275 l. 10 is missing and there is no end of chapter VIII, Paṇḍuvāsabhisekapaṭīcchedavanāṇanā. In the present MS ju r. ll. 2–3 read thus:

... ratvānā ti nemittakaṁ puccihitvā tassa byākaraṇena jāṇītvā nāvam āropijāsu tan ti tāṁ bhaddakaccayānadevi dvattīṁsā-ithīhi saha asum khiśpanāvam āropetvā pahu yo samattho so māma dhītaram gañghatha iti gaṅgāya khīpi ti sambandho. te ti te satta (p. 271, 32) (pi ca) (p. 275, 10) laṇkāgaṇanānā ti ādīm āśa.

11. Devānampiyatissabhiseka°, jhā r. l. 5 (= M. I p. 310).
13. Mahindāgamanaparicchedavanāṇanā sammattā,
written in a line inserted between jhṛ r. lines 7 and 8 (= M. I p. 328, that is, end of Volume I).
15. Mahāvihamarapatīgahanā°, ṇa v. l. 5 (= M. II p. 365).
17. Dhātāgamanā°, ṇṝ v. l. 3 (= M. II p. 385).
18. Mahābodhipagahanā°, ṇai v. l. 3 (= M. II p. 398).
20. Theraparinibbana°, ṇi v. l. 1 (= M. II p. 422).
21. Charajīka°, mu r. l. 5 (= M. II p. 428).
23. Yodhalabbha°, ṇām v. l. 3 (= M. II p. 460).
24. Dvibhāṭukayuddha°, ṇhi r. l. 2 (= M. II p. 471).
25. Duṭṭhagāmanivijaya°, ṇhe v. l. 2 (= M. II p. 493).
26. Maricivaṭṭivihāramaha°, ṇhai r. l. 3 (= M. II p. 498).
27. Lohapāsādamaṇa°, ṇham v. l. 4 (= M. II p. 506).
28. Mahāthūpasādhanopalabhā°, ṇa r. l. 3 (= M. II p. 513).
29. Thūpārambhā°, ṇṝ v. l. 4 (= M. II p. 532).
30. Dhātugabbhacana°, ṇhā v. l. 7 (= M. II p. 558).
31. Dhātunidhāṇa°, ṇhe v. l. 8 (= M. II p. 583).
32. Tūsitaipuragamaṇa°, ṇi v. l. 8 (= M. II p. 603).
33. Dasarāja°, ṇe v. l. 8 (= M. II p. 623).
34. Ekādasarāja°, tu r. l. 1 (= M. II p. 639).
35. Dvādasaka°, ṇṛ r. l. 1 (= M. II p. 657).
36. Terasarāja°, to r. l. 6 (= M. II p. 675).
37. Mahāsenārājādhikāravānaṇā, tha r. 1.6
(- M. II p. 686).
tha r. 1.1 (- M. II 687, ll. 11-12 ayam vaṃsatthappakāsiṇī ti māreetabbā ... then verses as in printed text. tha r. 1.3: Padyapadānuvāṃsavaṇṇanā vaṃsatthappakāsiṇī niṭṭhitā. sukhaṃ buddhānaṃ uppādo sukha saddhammadesanā sukhaṃ saṃghassa sāmaggha samaggānaṃ tapo sukha.

Our MS generally agrees with the other Sinhalese MSS used by the editor of the P.T.S. text.

q ¹ For Padyapadoruvaṃs. — ² G. Turnour, Mahāvaṃsa translation, Introduction xxxi. — ³ The verses from the Mahāvaṃsa interpolated in the printed edition are not found in the MSS. The size of the MS should be judged accordingly.


GRAMMAR, LEXICOGRAPHY

Kaccāyanasāra, Kaccāyanasārayojananā.

PA (Sinh.) 38 (Cod. Pal. XLVI).

European paper, 24 foll., numbered 1-24, 21 × 17 cm. twenty-one to twenty-two lines to a page, writing 17 × 10.5 cm.; right hand margin 5 cm., binding 1.5 cm. First page seventeen lines, 13 × 10.5 cm. Thin greyish oriental paper used as cover. The two texts are arranged as indicated below. Loose slips of paper containing Rask's grammatical and lexicographical notes are found in between the leaves of the book. Notes are also written on the paper which serve as covers. The texts were copied for Rask by D. H. D. Silva.¹

¹ (1) Kaccāyanasāra, 'the Essence of Kaccāya', is an abridgment of Kaccāya's Pali Grammar written by the Burmese grammarian Mahāyasa in about the thirteenth century (Gandhavamsa cited by M. Bode). According to the second verse of the text, it is based on an original called Janghadāsa, possibly a Sanskrit work.

The Kaccāyanasāra was known very soon after its composition in Ceylon, and there has been an old Sinhalese sannaya which should be dated before the Paññikāpradīpa of Śri Rāhula (A.D. 1457), as the Sannaya is cited here. There is a modern Sinhalese sanne by Ariyavamsa Paññatilaka, published with the Pali text, Vālīto, 1892 [AP]. There are also editions of the text in Burmese character [B].

(2) Kaccāyanasāra-yañjanā deals with the syntactical arrangement of the words in the gathās of Kaccāyanasāra. The author of the work, according to the colophon cited below is a Bhikkhu by the name of Kalyānasāra.

(1) The Kaccāyanasāra begins after the usual adoration in Pali:
munindak-ko [sic.] tamaṃ mohama hantvā bodhesi paṅkajām janaṃ saddhammaramsīhi so sampāletu maṃ jino.
māgadhikāya bālanaṃ vuddhiyā buddhasāsane vakkhaṃ kaccāyanasāraṃ nissāya jangha-dāsakaṃ kattādo yattha ākkhaṇaṃ . . .

The work is divided into five niddesa (or uddesa) or sections and they end as follows (the number within brackets indicates the end of the corresponding section of the commentary):
1. Sāmaññaniddeso, 2r. l. 2 (11r. l. 5).
2. Ākhyātaniddeso, 2v. l. 5 (14r. l. 8).
3. Kitakaniddeso, 3r. l. 12 (17v. l. 14).
4. Kārakuddeso, [AP: niddeso], 4r. l. 1 (21r. l. 9).
5. Samāsaniddeso, 4r. l. 21 (padanittiniddeso; 23r. l. 15).
[6. Only in the commentary: taddhita-niddeso, 24r. l. 8].
Foll. 4v. l. 2 has kaccāyanasāratthā nīthhitā and the last line of the same page reads: kaccāyanasāraṁ nīthitaṁ.

(2) The Kaccāyanasāra-yojana begins after the usual Pali adoration of the Buddha (foll. 5 r.): anantapuññanibbatthā anantaguhāsampanṇaṁ buddham vandāmi dhammaṁ ca varaṁ saṅghaṁ ca suddhiṁ.

The text ends:–

... taddhitaniddeso.

sāsamassa hitatthāya padipathi mayā kato tassānubhāvato sattā sothiṁ gacchantu sabbadā kalyāṇasāraṁ bhikkhunā sutujaṁnaṁ athāya racitaṁ.

kaccāyanasārayojanā nīthitā (fol. 25 r. l. 7).

1 The following note is found in a slip of paper among Rask’s notes. Kaccāyanasāre saha kaccāyanayojanāya livū mahansiyaṁ ābhena āmaṇena [sic] mila mē samaga evana lesa illā evima, “Please send me per bearer the fee for copying the Kaccāyanaśra and K2 yojana”, dated 29.6. 1822, signature (in English) D. H. D. Silva. – 2 MS “katā”.

Bāḷāvatāra.

PA (Sinh.) 39 (Cod. Pal. XLI.).
Palm-leaf, 33 foll., numbered sva(siti). ka-khaḥ. 39 × 5.8 cm.; nine lines to a page, 34 cm. long. sva, nine lines 13.8 cm. Secured between Ceylon-made wooden boards.

Bāḷāvatāra, ‘Introduction (of Grammar) for Beginners’, is a Pali grammar, based on Kaccāyana, following the method of the Rūpasiddhi in the arrangement of rules (suttas). The work is attributed to Jayābha Devarakṣita Dharmakirti of Gaḍalādeniya1 (14th century), but we know for certain that only the Mahasannaya of this text (PAS (Sinh.) 22) was his work2. The Grammar is divided into seven chapters, dealing with Sandhi (Combination of Sounds), Nāma (Noun), Samāsa (Compounds), Taddhita (Secondary Derivatives), Ākhyāta (Verb), Kitaka (Primary Derivatives), Kāraka (Syntax).

The Bāḷāvatāra is the most extensively used handbook in Ceylon on Pali Grammar and there is a good number of translations, annotations, and commentaries on the work. The oldest of these is the Mahasannaya or Gaḍalādeni-sannaya (PA (Sinh.) 22). Later commentarial-translations
belonging to the seventeenth and eighteenth centuries are the Kīyunā-sannāna (PAS (Sinh.) 23), Balana-sannāna, the Liyunā-sannāna (PAS (Sinh. 24), Bāḷāvatāra-ganṭhasāraya (Sugandhi-sāraya)\(^4\), an explanatory glossary to Bāḷāvatāra, and Bāḷāvatāra-sāṅgrahaya\(^5\), an abridgment of the Bāḷāvatāra, with a selection of the Pali suttas and Sinhalese translation and commentary compiled by Siṃnāmaluwe Dhammajoti, in the eighteenth century.\(^6\) A commentary in Pali, called the Subodhikā-ūkā, was written by Kiṅdakaṭuwe Sumaṅgala and published in Colombo in 1893. An older ākā to the Bāḷāvatāra is also mentioned by Subhūti.\(^7\)

In Burma we have Liṅgatthawoṃṇanā-ūkā of Uttama. The older ākā mentioned by Subhūti is also probably a Burmese one. A word for word Burmese translation was published in Rangoon, 1915.

A Compendious Pali Grammar by B. Clough, Colombo, 1824, written in English was based on the Bāḷāvatāra. Of other English translations we have:


The text begins, after the usual adoration in Pali:

buddhaṃ tidhābhivanditvā buddhambuja-vilocanam
bāḷāvatāraṃ bhāṣissam bāḷānaṃ
buddhivuddhiyā
akkarāṇḍayo ekacattālaṃ ṣ. akkarāṇḍayo ekacattālaṃ suttantopakāra. taṃ yathā.\(;\)
\(ā, ā, i, i, etc.\)

The seven chapters end thus:
1. Sandhī, ki v. l. 7.
2. Nāmikaṃ, ko r. l. 5.
3. Samāso, kaḥ r. l. 5.
4. Taddhito, khā v. l. 5.
5. Ākhyātaṃ, khū r. l. 3.
6. Kitakaṃ, khū l. r. 1.
7. Kārakaṃ, kaḥ r. l. 9.

The text ends:

sandhi nāmaṃ samāso ca taddhitakhyātikaṃ
tathā
kitakaṃ kārakaṃ kaṇḍa satta bāḷāvatārime
sa sātirekacattāribhāṅavārchi nīṭhito
bāḷāvatāro jantābuddhivuddhiṃ karotu hi.

bāḷāvatāro nīṭhito.

\(^1\) Malalasekera, G. P.: The Poli Literature of Ceylon, pp. 243 ff. – \(^2\) Colophon to Saddharmā-laṅkārāya, ES (Sinh.) 16. See also p. 117, p. 179. – \(^3\) Subhūti, W.: Nāmamallā (1876), Introduction, p. xxv. – \(^4\) W. A. De Silva: Nos. 2061-2064. – \(^5\) Ed. D. Jinaratana, 1889. – \(^6\) The Balana-sannāna is also mentioned by Baddegama Kirti Śri Dhammaratana, in his introduction to the Liyunā-sannāna. We do not know whether this is the same as the Kīyunā-sannāna or whether it is a different text. – \(^7\) op. cit. p. xxvi.

Rupamālā (Nāmavaranāgilā).

PA (Sinh.) 40 (Cod. Pal. XLIX).

Palm-leaf. 11 foll., numbered (swasti siddham) ka-ke. 42 x 5.8 cm., eight lines to a page; only 12 cm. on ka. Secured between Ceylon-made wooden boards on the upper of which is written in Rask’s hand ‘221’.

Rūpamālā, ‘the Garland of forms’ is a book on the declension of the Pali noun, including numerals and pronouns being forms coming under ‘nāma’. The Sinhalese title Nāma-vara-vi- gilla, means ‘the declension of nouns’. This work
is based on the Rūpasiddhi from which the forms of nouns are taken. Different versions of the book has been printed from time to time.

The text begins after the usual adoration of the Buddha, with the declension of the Pali nouns ending in a, as exemplified by the stem: 'buddha':

buddho, buddhā, he buddha, buddhā, bhavanto buddhā, buddham, buddhe...

The text ends with a list of numerals:

... dasasahassati nahutām dasanahutaṃ lakkhaṇaṃ satasaḥassan ti pi vuccati. lakkhasatam koṭi koṭilakkhasatam pakotā pakotilakkhasatam koṭippakoṭi. evam nahutāminnahutam akkho-

hini bindu abbudam nirabbudam ahaham ab-

bam aṭṭām segandhikaṃ uppalam kumudaṃ pūndarikāṃ padumaṃ kathānaṃ mahākathā-

nām asamkhyaṇaṃ ti pi yatākkanaṃ satalak-

khuṇaṃ veditaṃ saddhi astu. nāma-

varanāgillai.

Scribe’s name: Mutukumāraṇa.ge.

1 Sumaṅgala, Declension and Conjugation of Pali Words, ed. M. Guṇaratna, 1873.

Rūpaṁālā.

PA (Sinh.) 41 (Cod. Pal. L.).

Palm-leaf, 11 foll., numbered ka-ke, 42 × 5.8 cm.; seven lines to a page. ka r. blank. Secured between European-made wooden boards.

Same text as PA (Sinh.) 40.

Dhātumaṅjūsā.

PA (Sinh.) 42 (Cod. Pal. LIV).

Palm-leaf, 6 foll., numbered according to the numeral system described in the introduction as lit-ilakkhan. 34.3 × 5.2 cm.; eight lines to a page, 30.5 cm. long. Four lines only on the verso of the last page. Two blank foll., one in front and one at the back. In the front folio written in black ink ‘Dhātumanjusa pada Vers 29’.

Dhātumaṅjūsā, ‘the Basket of Roots’, is a grammatical treatise in one hundred and fifty stanzas giving lists of radicals or roots of verbs found in the Pali language (pāvacana). The author of the work, according to the colophon, is Silavaṃsa Thera of Yakkhaddileṇa (Sinhalese: Yakgiroleṇa or Yakdessagala) and he has been placed in about the fourteenth century, that is, the period when kings of Ceylon had their capital at Kurunegala, near which is situated the cave, Yakkhaddileṇa. With the three introductory verses, the two verses forming the colophon, and the final verse giving the list of contents, the text consists of one hundred and fifty-five stanzas in all and is thus more extensive than the Dhātupātha (see PAS (Sinh.) 21). Silavaṃsa has followed the style of the treatise on Sanskrit radicals, the Kavikalpadruma of Vopadeva. The full name of Silavaṃsa’s grammatical poem, as given at the ends of manuscripts, is ‘Kaceṭaya-dhātumaṅjūsā’, namely the ‘Collection of Radicals according to the Grammar of Kaceṭaya’.

(i) B. Clough added Silavaṃsa’s collection of Pali radicals, with their English translations, as an appendix to his Compendious Pali Grammar (Colombo, 1824).

(ii) Don A. de Silva Bājuvantudāvē edited the text of the Dhātumaṅjūsā, with the meanings of the roots in both Sinhalese and English and published it in 1872. Reprints of this edition were made by Robert Bājuvantudāvē in 1891 and 1927. In the preface to the re-print of 1927, the following note on the date of the author is given by the editor: ‘Judging from a comparison of other writings attributed to him from certain
other documents, I am led to the opinion that we may with probability fix the period to the reign of King Pandita Parâkramabâhu (A.D. 1303–) who held court at Kurunegala'.

(ii) Dines Andersen and Helmer Smith edited the Dhatumajjusā together with the Dhatupāṭha. The Pali Dhatupāṭha and the Dhatumajjusā: edited with indexes and notes, København, 1921 (AS). The present manuscript (C8) and PA (Sinh.) 21 (No. 55 in Westergaard's Catalogus) have been used for this edition. The editors have made reference in their preface (p. 6) to R. Otto Franke's (a) Geschichte und Kritik der sinheimischen Pāli-Grammatik und Lexicographie (1902) and (b) 'Das Verhältnis von Candra's Dhatupāṭha zu den Pāli-Dhatupāṭha's' in Journal P.T.S. 1902–1903, pp. 103–12. The history of the present manuscript is also related in this preface.

The MS begins as at AS p. 27 and ends as at p. 52 (v.155).

Bālappabodhani.

PA (Sinh.) 43.

Paper, light blue, 82 foll., 21 × 17 cm., 77 numbered written pages; some foll. written on both sides, a few on one side only. Blank leaves on between foll. written. The whole is bound with paper and boards. The MS is at present in the library of the CPD. On the thin paper which formed the original cover: 'MS skjenket mig af Dr. Richard Morris i 1888, og af mig givet til Dr. Dines Andersen i 1896. V. Fausboll. No title is found in the copy. The name 'Bālappabodhani' has been supplied from the words of the chapter-superscriptions. The treatise deals with Pali syntax, taken in relation to cases of nouns (ubhātī), compounds (samāsa), derivatives (taddhita) and verb (ākhyāta). It is composed in memoriter verses accompanied by examples. The text begins:

namo buddhāya [sic].
pagam icchita kātum
nīyyaṁ kārakaṁ ādito
saṁñāya chabbidāṁ bhedaṁ
teviṣatīvidaṁ puna.

1. The first section ends: iti bālappabodhanatthāya likhitam chabbidam kārakaṁ samattaṁ (p. 9).
2. iti ... likhtito chabbidho sanāso samattaṁ [sic] (p. 36).
3. iti pannarasappahedam sāmaññaṁ taddhitam samattaṁ (p. 49).
4. abyataddhitam samattaṁ (p. 50).
5. iti bālappabodhanatthāya likhitatividhaṁ tadādhitasamattaṁ (p. 51).
6. iti ... likhitam kriyākārakasambandhaṁ sīsabhūtam ākhyātam samattaṁ (p. 63).

The text ends: (p. 75): evaṁ dhāmmissareṇa bhagavatā gunānurūpena eva etad aggaṁ ... mahākaccāyanattthero ...

(p. 76, l. 6):
ajarāmaraññam niccaṁ
tebhūmikam añādikam
kriyākārakasambandham
bramakāyasamanuttaram (p. 77):
kuruṇagunavyogena
jinasāsanabuddhiyā
dassesi lokapajjotaṁ
karō so jinasāvako ti

7. *iti bālappabodhanatthāya likhitam kriyākārakasambandhaṁ sārīrasattābhūtam kibhidhānam samattaṁ.
siddhir astu
subham astu

q 1 guna². – 2 satthā². – 8 The text between asterisks is also transliterated in Roman script.
Pali Grammar and Reader.

PA (Sinh.) 44 (Ny. kgl. Saml. 149 e–4°, 77).

Paper, mixed, 58 foll., a few unused; 21 × 17 cm. Bound with boards, marble finished.

The volume contains Rask’s notes on Pali grammar. Several of his examples are written in Sinhalese script. To the grammar are added examples for reading (Læsebog), and these passages consist of translations into Pali of portions of the Gospels; for example, portions of St. Matthew, Chs. 5; 6, 13; St. Mark, Ch. 4; St. Luke, Ch. 13.


1 "kāraṇāni — 2 "kāmāva?

Abhidhānappadīpikā.

PA (Sinh.) 45 (Cod. Pal. L1).

Palm-leaf, 50 foll., numbered (svasti) ka-gha. (There are two foll. bearing the letter gr); 44 × 5.4 cm., seven lines to a page, 38.5 cm. long. ka r. blank, 12.2 cm. of writing only on ka v., the broad margins of this page are decorated with designs. On almost every page from kā-kaṭ the Sinhalese renderings of words are written in tiny characters in between the lines.

(a) An extra leaf 35.5 × 5 cm. attached to the end, see Sanskrit–Sinhalese section SA (Sinh.) 4.

Secured between Ceylon-made wooden boards.

Abhidhānappadīpikā, ‘the Lamp on the Meanings of Noun’, is the title of the Pali dictionary of synonyms written by Moggalāna Thera of the Sarogāma fraternity who flourished during the latter part of the reign of Parākramabāhu I. (A.D. 1153–1186). According to some authorities this Moggalāna was the grammarian himself1, who is also referred to in an inscription of the twelfth century.2 Others3 take him to be a different writer by the same name. According to the colophon (see below), Moggalāna wrote the Abhidhānappadīpikā at Mahājетavanāvihāra in Polonnaruva which was built by King Parā- kramabāhu I.

The Abhidhānappadīpikā follows the method of the Amarakoṣa (SA (Sinh.) 1). It is divided into three sections, Saggakaṇḍa, dealing with things celestial, Bhūkaṇḍa, things terrestrial, and Sāmaṇḍakaṇḍa, miscellaneous objects. Each of these three sections is sub-divided into several groups and they often overlap.

There is an old Sinhalese Sanne to the Abhidp., which may have been written just after the compilation of the text PAS (Sinh.) 37. In Burma, an important officer of state (Caturaṅgabala-
macca) of King Kittisíhasūra (acc. A.D. 1351) wrote a *Sapuñanāṇa* (Commentary). In the eighteenth century, at the request of King Mahā-
rājadhipati (acc. A.D. 1733), Ṛañavara Ācāriya translated the *Abhidp.* into Burmese.

We have also the following literature on this lexicon from the nineteenth century onwards:

4. Siddhtha, ed. in Sinhalese character, Vāli-
gama, 1900.

The text begins after the usual adoration in Pali:

tathāgato yo kuruṇākaro karo
payātam osajja sukhappadām padaṃ
akā paraṁthaṃ kalisambhāve bhāve
namāmi taṃ kevaladukkaraṃ kero
apūjayuṃ yam munikunjārā jara-
rujādimuttaya kim uttare
thitā tivaṭambudhindin narā narā
tariṃsu taṃ dammam aghāpahāṃ pahāṃ
gatam munindorasassūnutam nutaṃ
supuṇñakkhetṭama bhuvanesu taṃ sutam
ganam? pi pāṇikatasaṃvarama varama
sada guṇoghena nirantrami taraṃ (kā r.).
namaliṅgese kosallaṭ athanichiḥsahākaraṇaṃ
yato mahabhalaṃ buddhavacaṃ pāṭavattatmaṇaṃ
namaliṅgāya buddhahāsitasārāhān’ ahaṃ
dassayanto pakāśissam abhidhānappadipikām
bhiyyo rūpantarā sāhacariyena ca (atthaci

kvacāhaccavidhānena neyyaṃ thipuṇma-
puñṣakaṃ
abhinnaliṅginaṃ yeva dvando ca liṅgavācakā
gāthā pādantam ajhaṭṭha pubban ṣaptaṃ yanty apare
param pumitiṭhīyaṃ padaṃ dvisū sabbaḷīṇge ca tisv iti
ahādhanantarāṃbhe neyyaṃ tvantam

athādi ca

bhiyyo payogam āgamma sogate āgame kvači
nighāḍduyttiṃ cāṇya-nāmaliṅgaṃ kathiyati.

Synonymns of the Buddha (*kā r. l. 4*)
buddha dasabalo sathā sabbaṇāṇu dipaduttamo
munindo bhagavā nātho cakkhumāṇgaraso muni

... The sections (*kaṇḍa*) and groups (*vagga*) of
the book end as follows:
1. (i) r. l. 1. 2. saggakaṇḍo paṭhama
2. (i) bhūmivaggo; (ii) puravaggo; (iii) nara-
vaggo; (iv) catubbaṇṇavaggo; (v) araṇādi-
vaggo; (vi) pāṭalavaggo.
*kho r. l. 1.* bhūkaṇḍo dutiyā
3. (i) visessādhinavaggo; (ii) saṁkiṇṇavaggo;
(ii) anekatthavaggo; (iv) avavayavaggo.
*gāh v. l. 1.* avavaggo. sāmaṇṇakaṇḍo tatiyā.
abhidhānappadipikā samāptā
gagakaṇḍo ca bhūkaṇḍo tathā sāmaṇṇa-

kaṇḍa citi

kaṇḍattayaṃvitā esa abhidhānappadipikā
tidive mayham bhujagaṇavaśate
sakalattha samavhayadipanyāṃ
iha yo kusala matimnā sa naro
paṭu hoti mahāmunino vacane
parakkamabhuja nāma bhūpālo guṇabhūsano
lāṃkāyaṃ āsi tejassāj ṣayeṃ kesarīvikkamo
vimbhiṇṇam ciraṃ bhikkhusaṃgham nikkā-
ttayasiṁ ca kāresi saṃna samagge
sadehaṃ va nicchedaro dighakālaṃ
mahagghehi rakkhesi yo paccayehi
yena lāṃkāvihārehi gāmārāmapurihi ca
kittiyā viya sabbādadhikatā14 khettehi vāpihi yassā sādhāraṇam patvā 'nuggahaṁ sabba-
kāmadāṁ
aham pi gandhakārattam15 patto vibudhag-
caranī
kāri te naṃ pāśāda-gopurādi-vibhūsite saggakaṇḍo va tattoyā sayaśmiṃ paḥpimihate mahājētavanākkhyamhi vihāre sādhussammate sarogāmasamōhamhi vasaṭā santaveṭtiṃi
saddhamaṭhiṭhikāmena moggallānena dhimāta therena racitā esā abhidhānappadipikā
Copyist's colophon: (gha r.):
anena me sabbhavābhāve 'ham bhaveyyam ekantāparanukampī kūli bali c'eva sāmīmati16 ca kavi ca sattchē sadā samaṅgi
siddhir astu, sathbhas astu, ārāgyam astu
nuvanāttham kere agra-veṃvā
sakalārthasiddhir astu, cirajivam astu
istārthasiddhir astu
(2) For extra leaf see Sanskrit-Sinhalese section, Astrology.


Abhidhānappadipikā.
PA (Sinh.) 46 (National Museum, D. 2174).
Palm-leaf, 83 foll., numbered (sua)ka-ci. 22.6 x
4.3 cm., seven lines to a page, 19.7 cm. long.

Sinhalese renderings in smaller characters be-
tween lines. On nē v. three lines only in large letters corresponding to Subhūti: 932 (b) and 933 together with Sinhalese equivalents.

An extra leaf in front on the inner side of which is scribbled the date: varusa 1875. Further lines in Sinhalese:
poraṇa paṭan kav-silo pabandhehi samatva
siṭiyē durāvēlū
karaṇa ruduru pav vili-biya nāṭivama ada
paṭan pavate pāvi...
saraṇa budun
(rest illegible).

These lines perhaps indicate the caste of the scribe who prided himself in belonging to the Durāve community which was reputed in south Ceylon to produce clever poets.

The text begins as in PA (Sinh.) 45, and ends similarly. The colophon begins on ci r. line 2 and ends . . . racitā esā abhidhānappadipikā, on ci v. line 2. Then follow lines not found in PA (Sinh.) 45 giving the name of an earlier scribe:
ci v. II. 3-5:
sabbe janēhi katam accayabhājanassā
sisālīpālikusumāvalisāṇihassā
sajjantu-vārijabodhānabhākarassā
sattu namassā varadhammasukoviddassā.
appichitādighunābhāsanabhūsītassā ('guṇaṣe')
kāruṇapinahadayassā visāradassā
sissena tassa saraṇaṁkara-avhayassā
sammā alickhi abhidhānappādipikā 'yaṃ
siddhir astu . . .

For Abhidhānappādipikā see PA (Sinh.) 45, p. 73.

q 1 Vālivita Saraṇāṅkara.
PALL TEXTS IN ROMAN (DANISH) TRANSCRIPTION

Khuddakanikāya.
PA (Sinh.) 47 (Trenckner’s MSS, Nr. 22).
Paper, 184 foll., numbered 1–368; 20.5 × 13 cm. Bound in boards. The text has been copied from a Burmese MS in the Phayre Collection of the East India House. The title page in Danish reads thus:
Stykker af Khuddakanikāyo
Efter
det birmanske MS i Phayre Collection,
East India House
V. Trenckner
1877.
The copy is at present in the library of the CPD.
The following texts of the Khuddakanikāya, the fifth section of the Suttapiṭaka, are included in the MS.
2. Itivuttaka, p. 75.
7. Therigāthā, p. 343.
The copy is in the abbreviated Roman transcription used by Trenckner.

Suttanipāta.
PA (Sinh.) 48 (Cod. Pal. U.B. 28).
Paper, 37 foll., numbered 1–74; 23 × 18 cm.; (II. 1–4; 21 × 17 cm.). Bound in boards. Note on page 1 in Danish ‘Suttanipāta; afskrevet efter et Håndskrift, der herer til den Samling af de Hellige Boger i India Office Library, som Kongen af Birma skjænkede Dronning Victoria’
Copied by V. Fausbøll.

Linasāratthadipani (fragment).
PA (Sinh.) 40 (Cod. Pal. U.B. 32).
Blue European paper, 120 foll., pages numbered 1–240. 21 × 16 cm. Inside a binding which may have originally belonged to some other book.
The date, 1 Sept. 1859, and address, 20 Burton Crescent, London, is found at the bottom of the last page (no. 240).
Copied in London by V. Fausbøll.
Linasāratthadipani, ‘the Proclaimer of the Hidden Essence of Meaning’ is the ikā on the Vinaya-ajñākatha (Samantapāśadikā) compiled by Sāriputta Mahāthera [Rangoon ed 1960 (B)].
The text which is copied in the abbreviated style begins:
1. Mahākāruṇikāṃ buddhāṃ dhammaṃ ca
vimalaṃ varaṃ
vande ariyasaṅghaṃ ca dakkhiṇeyyaṃ
nirāṅgaṇaṃ.
2. Uḷārapuṇṇatejena katvā satuvimadādanaṃ
pattarājābhisekena sāsanajotanatthiṃ.
3. Nissāya sihaḷindaṃ yaṃ paraṃkamabāhunā,
katvā nikāyasāmaggaṃ sāsanāṃ susvisodhitam.
4. Kassapaṃ taṃ mahātheraṃ saṅghassa pari-
ṇāyaṃ
dipasmiṃ tambapaṇṇimhi sāsanodayaṃkaraṇaṃ.
5. Paṭipattiparādhīnaṃ [‘parādinaṃ’]
sadāraṃhaṃvāsanaṃ
pākaṭaṃ gagane candamāṇḍalāṃ viyā sāsane.
6. Saṅghassa pitarāṃ vande vinayesa visāradaṃ
taṇṇi nissāya vasanto haṃ vuddhipatto
sīmā sāsane.
7. Anuttarāṃ mahāpaṇṇaṃ [‘paññaṃ’]
sumedhaṃ sutivissutam
avikhaṇḍitaṃlādi-parisuuddhagunoṇaṃ.
8. Balussutam satimantaṃ dantaṃ [guttaṃ]²
samāhitaṃ
Copied from the Burmese MS in the British Museum, no. Add. 12, 246. by V. Fausbøll.

Abhidhammatthasaṅgaha, is the ‘Compendium or Handbook on the Abhidhamma’ compiled by Anuruddha Thera of Ceylon in about the eleventh century A.D. This work was very popular in Ceylon, and a sonne to it was written by Sāriputta Mahāthera, and a ḥikā, the Abhilammatthavībhāvīni, by Sumanāgala Thera (see Introduction). Numerous ēkās and nissayas to Abhidhammatthasaṅgaha have been compiled in Burma. The text has been printed in Roman script in the Journal P.T.S. for 1884, pp. 1–48.

Although Fausbøll has supplied an index for the first four chapters of the book only, his copy is complete.

Ch. I ends (p. 8): iti abhidhammatthasaṅgaha citasaṅgaha-vihāgo nāma pathamo paricchedo
Ch. II ends (p. 16) ... cetasika-saṅgahavibhāgo nāma dutiyo...
Ch. III ends (p. 25): ... pakiṇṇakasāṅgahavibhāgo nāma tatiyo...
Ch. IV ends (p. 35): ... vīthisaṅgahavibhāga [vīthī?] nāma catuttho...
Ch. V ends (p. 48): ... vīthimuttasaṅgahavibhāgo [vīthī?] nāma paññamo...
Ch. VI ends (p. 57): ... rūpasāṅgahavibhāgo nāma chaṭṭho...
Ch. VII ends (p. 65): ... samuccaya-saṅgahavibhāgo nāma sattamo...
Ch. VIII ends (p. 74): ... paccaya-saṅgahavibhāgo nāma atṭhamo...
Ch. IX ends (p. 86): iti abhidhammatthasaṅgaha kammatthānasāṅgahavibhāgo [v.l. “āṭṭhāna”] nāma navamo paricchedo.

End of book (p. 87): iti anuruddhācariyena racitaṁ abhidhammatthasaṅgahāṁ nāma pakaraṇaṁ. Date of MS. Sakkāraj ...
The text has been collated with other MSS by Fausbøll. This valuable material has not been utilized by Rhys Davids for the P.T.S. edition.

q 1 Rhys Davids calls it an ‘Abstract of Buddhist Psychology and Ethics’, J.P.T.S., 1884, p. xi.

Abhidhammatthasaṅgaha.

PA (Sinh.) 51 (Cod. Pal. U.B. 27).

Paper, 20 foll. (last two blank), pages numbered 1–35; 20 × 17 cm. Unbound supplied with cover.

Copied by V. Fausbøll.

Abhidhammatthasaṅgaha (see previous no.). Chapters I–III and a few lines of Ch. IV only.

Payogasiddhi.

PA (Sinh.) 52 (Trenchers MSS, no. 21).

Paper, 111 leaves, pages numbered (1)2–222, 17 × 10.5 cm., bound. Date and time of finishing the copy given at the end: 30.7.(18)73. 6\textsuperscript{1}/4

Payogasiddhi, ‘the Construction of Examples’, is a rearrangement of the suttas of Moggallāṇa’s Pali grammar in order to demonstrate their application in the morphological formation of words\textsuperscript{1}. The purpose of the work is to give proficiency in the application of the suttas of Moggallāṇavāyākaraṇa, and it stands in the same relation to Moggallāṇa as the Rūpasiddhi does to Kaccāyana.

Moggallāṇa or Moggallāyana Thera wrote his grammar, the Saddalakkhāna, consisting of the suttas, and the commentary to them, the Vuttī during the reign of King Parākramabahu I of Polonnaruva (A.D. 1153–1186). This the author states in his colophon to the Vuttī (Moggallāṇavāyākaraṇa, ed. H. Devamitta Thera, Colombo, 1891, p. 90; tassa vuttī racitā puna ten’eva). Moggallāṇa’s system soon gained favour with Pali writers of Ceylon. The author’s pupil, Piyadassi, wrote the Padasādhana. In the reign of King Bhuvanekabahu I (A.D. 1272–1284), or that of Vanni Bhuvanekabahu (A.D. acc. 1326), Vanaratana Medhaṅkara, who resided at Dhūmaddopī, wrote the Payogasiddhi, the treatise under discussion. Information about the author and the king whose patronage he enjoyed are found in the colophon to this work (see below). Payogasiddhi was used by Śrī Rāhula when writing his (Moggallāṇa-) pañcikā-pradīpaya\textsuperscript{2}. There is an old sanne to Payogasiddhi (PAS (Sinh.) 20). From the fact that copies of this sanne were preserved in Ceylon up to the beginning of the nineteenth century, we see that students of Moggallāṇavāyākaraṇa read the Payogasiddhi in addition to the Padasādhana\textsuperscript{3}. Two MSS of the text in the library of the Colombo Museum are described by De Silva in his Catalogue (Nos. 2128–9). Two were known in Europe in the last century, one in the Library of the India Office, and the other in the University Library of Cambridge (Franke: Geschichte, p. 45). Trenchner may have made his copy from the India Office MS as it was described by Oldenberg (JPTS, 1882). He has used his usual system of abbreviated transcription.

The text begins after the adoration: Vaṇṇi-yati attho etena ti vaṇṇā. Sā Māgadhi mālabhāsā ntyā (?) . . .

The sections end as follows:
1. Iti Payogasidhiyaḥ Sandhikāṇḍo pāṭhama (p. 18).
2. Iti Payogasidhiyaḥ Nāmakāṇḍo dutiyo (p. 76).
3. Iti Payogasidhiyaḥ Kārakāṇḍo tatiyo (p. 97).
4. Iti Payogasidhiyaḥ Samāsakāṇḍo catuttho (p. 128).
5. Iti Payogasiddhiyā Nādikaṇḍo pañcamo (p. 154).
7. Iti Payogasiddhiyā Khādiṇaṭa sattamo (p. 222).

Then follows the colophon:

Cāgavikkamasaddhānusampannanugnasālino Ṛakkamaṇarindassā Simhāodīnassā dhamato Atrajanānujā(na)tena bhūpālakulaketunā disantapattathaiodāravikkamenā yaśassinā Bhuvasakāhu(ñ)avhaṇa mahārajena dhīmatā catupaccayadānena santatāṃ samuṭṭhiho Dhūmadonī vikhyātāvase nivasato rato

Sumanāgalamahāthārasāmino sucivuttino ōvarāse saññāto pantasenāsane sato

pariyattimahāsindhunīyyāmakadhandharo

Appicchādiṣūpudo jinasāsanamamako Varṣaratana mahāthāthero Medhaṅkara-

samavayo

Pāṭavatthāya bhikkhūnām vinaye suviśārada Payogasiddhami suddhimm [pi] sadāsampaññagocaramī.

The translation of the relevant portions of the above stanzas, leaving out the purely descriptive epithets, is as follows: “The Mahāthera Vanaratana Medhaṅkara . . ., of the pure lineage of the Mahāthera Sumanāgala, while living in his residence at Dhūmadonī enjoying the four-fold requisites supplied by His Royal Majesty Bhuvasakāhu . . ., the son of the Lord of Simhā, king Parakkama, (composed) the Payogasiddhi for the instruction of the bhikkhus”.

From this we gather that Vanaratana Medhaṅkara was a pupil of Sumanāgala, and both teacher and pupil were entitled to the title of Mahāthera. Medhaṅkara resided at a place called Dhūmadonī supported by a king Bhuvasakāhu (bhujabhāhu), son of a king Parakkrama(bāhu). Now the second son of Parakkramabāhu II of Daṁbadeniya (A.D. 1236–1270) came to the throne after his elder brother and reigned at Yāpahuva and Daṁbadeniya as Bhuvasakāhu I. A son of Parakkramabāhu IV of Kurunegaḷa (A.D. 1302–1326), Vanni Bhuvasakāhu, also assumed sovereignty after the murder of his father by Bōdā-Māpā. It is said that at the tragic end of Parakkramabāhu IV the elders of the Buddhist Order who were at Kurunegaḷa scattered all over the country. If Medhaṅkara was at Kurunegaḷa at this crisis, he would have retired to a quiet spot, and this may be Dhūmadonī (< Sinhalese: Dum-đenīya). The identity of this site has not yet been established. Thus we have to leave the date of Vanaratana Medhaṅkara and the Payogasiddhi undecided. For chronological reasons, however, the reign of Vanni Bhuvasakāhu (after A.D. 1326) appears to fit in better than the earlier one.

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1 See: Subhūti: Nāmamālā Introduction, and Franke: Geschichte. – 2 Mog-paṭikā, see p. XXVI. – 3 Cf. PLC. p. 232. – 4 The two words ‘rato’ and ‘sato’ interchanged. – 5 for “niyyāma”.

Payogasiddhi.

PA (Sinh.) 53 (Fausbøll’s MS).

Paper, in two volumes. (1) 64 pages, (2) 202 pages, bound, 19.5 × 25 cm.

Copy of Payogasiddhi, made by V. Fausbøll from a MS in the India Office Library. Date and place are given at the end: Endt 18 Febr. 1860, London, Burton Crescent. See J.P.T.S., 1882, pp. 94–99.
Pali-Sinhalese
TRANSLATIONS OF VINAYA, SUTTA AND OTHER MISCELLANEOUS TEXTS

Dhammacakkappavattana-sutta and padārthaya.

PAS (Sinh.) 1 (Cod. Pal. XXIV).

Palm-leaf, 41 foll., numbered as described below in four parts. 38.8 × 5.5 cm.; seven to eight lines to a page, 33.5 cm. long. Secured within a pair of wooden boards, lacquered and decorated with floral designs. The upper board is numbered in Rask’s hand, ‘17’.

(1) (svasti) ka–kā; ten foll. Dhammacakkappavattanasutta, Pali text followed by three blank leaves, and then

(2) (svasti) ka–ke; eleven foll. Dhamsakpāvatunśūtrapadārthaya.

(3) Two foll., (unnumbered) Buduµuça. (See ES (Sinh.) 26).

(4) (svasti) ka–khā; eighteen foll.: Aṭṭārikarakathāvastuwa, see ES (Sinh. 22).

Dhammacakkappavattana-sutta, ‘the Sermon of Turning the Wheel of the Law’ is the name of the first sermon preached by the Buddha to the Pañcavaggaµiya bhikkhus at the Migadāya in Isipatana, on the full-moon day of Āsāḷha. The sutta contains the essential principles of Buddha’s teachings—the avoidance of the two extremes of asceticism and luxury, and the four noble truths including the noble (ariya) Eight-fold Way.

There was great rejoicing throughout the Universe at the preaching of the sermon, and at its conclusion Koṇḍañña attained the realization of the Truth, hence his name Añña-köṇḍañña.

The text of the Dhammacakkappavattanasutta is found at Vinaya I, p. 10 f., and also at Saµgutta V, p. 420 ff. In neither place is the name of the sutta given as such. The name occurs only in the Aṭṭhakathās and Sannayas, for example, Jātaka, I, p. 82; Sumanagalavilaśini I, p. 2, Manorathapūraṇi, vol. I, p. 69.

Dhamsakpāvatunśūtrapadārthaya is the detailed Sinhalese translation and commentary on the Dhammacakkappavattanasutta. The printed edition of the present version of the text was published in Colombo in 1887. See also Wickremasinghe: MSS Catalogue, No. 8. (p. 7).1

(1) Begins: ka r. namo tassa ... evam me sutam ekan samaya bhagava bāraṇaṁśya viharati isipatane migadāye. me ,, evam sutam ,, ekan samaya ,, bhagava ,, bāraṇaṁśya [sic] ,, isipatane ,, migadāye ,, viharati. (Pauses marked in red ochre).

Ends: (kl v. I. 7): iti hi āyasmato koṇḍaññaassa añña-köṇḍañño teva nāmaṁ ahosi ti iti ha ,, āyasmato koṇḍaññaassa ,, añña-köṇḍañño tv eva ,, idam nāmaṁ ahosi ,, dhammacakkappavattanasuttaṃ. siddhir astu. subham astu. ārogyam astu. (Some scribbling at the end: ya ku ge nā ddā rr le no ba, perhaps the marks of an owner or scribe). The scribe is Viragoça . . . , see p. 193.

(2) Begins after the adoration: me āusmat-vu mahākāsyapa(sya)sthaviryan-vahansa mā viśin visuddhabuddhin prasiddhasakalasrotuṣa-namaṇaḥ prasādañkaṇavu me dhamsakpatumśūtrapitavahamsadesaṇāva; evam sutam ... 

Ends (ke v. l. 2): mesē mē dhamsakpatumśūrayehi evam me sutam yana mē padaya ādikoṭa, bhikkhū āmaṇtesi yana pada dakkā śrāvakabhāṣitaya vannēya. āve me bhikkhove yana padaya ādikoṭa nattī dāni punabbhāvo ti yana padaya dakkā śrī-mukhapāli-vuddhābhāṣitaya vannēya. idam avoca yana tān paṭan
aṇṇāsi vata bho koṇḍaṁno ti yanuven vadāla udāna-vacanaya āra sesu siyallat śrāvakabhāsitayaṁ datayutu. dhamskapavatam-sūtra-padaṁttha nimi.

q 1 See also W. A. De Silva, Nos. 217–221.

Brahmajālasūtrārthavyākhyānaya.

PAS (Sinh.) 2 (Bl. 1).

Palm-leaf, 104 foll., numbered (svasti siddham) ka-ṭī, 45 × 5.4 cm.; eight lines to a page, 40.3 cm. long. In ka r. only svasti siddham written on either side of ka. Text begins on ka v. gl to gau marked 1–6 also. Text ends at ḍhī v. l. 2, next two lines contain the scribe’s wishes. Very well-formed fairly large writing, about 2 akṣaras to a cm. MS belongs to about the beginning of the 18th century. No boards. On fol. ka r. is scribbled in pencil the name of a donor and date: Mahanuvra Kirippuva pūja kalā [sic], 29.3.97 Kiri(a)ppuva of Kandy donated (this), 29. March, (18)97.

Brahmajālasūtrārthavyākhyānaya, ‘the Exposition of the Meaning of Brahmajālasuttara’, is an interverbal translation with commentary of the Brahmajāla-sutta, the first suttanta of the Dīghanikāya1. Neither the author nor the date of the work is mentioned, but it is clear that the vyākhyānaya contains the tradition of a very old sannaya, as all exegetical compositions of this type do.

The translation is preceded by the nidāna or the historical introduction to the sutta. This gives the history of the text beginning from the first council to the writing of commentaries by Buddhaghosa. The author of the present vyākhyānaya says that he was incorporating material from the commentary to the suttanta. There is also a brief analysis of the Dīghanikāya, or the Dirghāgama, as the writer calls it, – meant to show the position of the Brahmajālasutta in the collection. This is followed by a brief account of the contents of the three piṭakas.

There is a full explanation of the context of the sutta giving such details as where and when the sutta was preached, the occasion for preaching it, and the person for whose sake it was preached. This is followed by a full exposition of the phrase ‘evanm me sutam’.

Then follows the vyākhyānaya, namely the translation accompanied by the comments. The text ends with an account of the causes by reason of which the earthquakes of her own accord and among them have been occasions when the Brahmajālasutta had been recited.

A copy of this MS has been described by Wickremasinghe (MSS Catalogue, No. 3). There is a printed edition of 1898 (P). See also W. A. De Silva, Nos. 153, etc.

MS begins after the usual adoration of the Buddha in Pali: namo tassa bhagavato arahato sammūsambuddhassa, with the following introductory passage: śāstrārambhayehi stuti-pūr bbakavū 2 iṣṭa-devatā namaskāra saūdahā pūr-bbācārivarayan visin ratnatraya praṇāmakaranaya sandarṣataya eheyin namaskārapūrbbāngama-vū arthā-vyākhyānaya karamu. kebādu vū da yat. karunāyen3 sītalavū cittasantāṇa āti prajā nāmāti pradīpayen durukaraṇalada mo-hāndhakā āti divyanamuyayan4 sahita lō-kayahaṭa ekaguruva sarvajñayanvahant5 ...”

MS ends: mese svayabhūtavā sarvajña-rājottamayānanvahantvisin desaṇalada yam uttama-sūtryak hūge mahimayen prathuvi tomo aneka-prakārayen kampāvi da e brahmajāla-sūtryāge dharmma śārthaya5 ādara sahita(va) igena me śāsanayehi prajñayaño nuvañčin boho-
kalak pilipūda svarggamōkṣasiddhiya keretvā. 
brahmajālasūtrārthavyākhyānayai (= P 128. 
ll. 11–16).

This is followed by the author’s wishes.

g 1 P.T.S. ed. Vol. I. pp. 1–46. – 2 = pūrvaka° in 
P, instead of pūrvvaka°. In place of ulla we 
have the usual single character equal to bba 
employed in the MSS of the period. – 3 For 
°darśitaya, or °darśanā. – 3 PAS (Sinh.) 3 °ven. 
– 4 P. PAS (Sinh.) 3 °śy. – 4 P. PAS (Sinh.) 3 
adds: da. 6 PAS (Sinh.) 3 svayam. P. svayam-
bhūta. – 7 but rbba in PAS (Sinh.) 3. – 8 PAS 
(Sinh.) 3 P. dharrmmaya. – 9 PAS (Sinh.) 3 
arttha. P. arthaya.

(1) Brahmagālasutta, (2) Brahmagālasūtrārtha-
vākhyānaya, (3) Subhasūtrārthavyākhyānaya.

PAS (Sinh.) 3 (Bl. 2).

Palm-leaf, 154 foll., numbered savaṣṭi, ka-ñī; 
48.8 x 5.2 cm., six to seven lines to a page, 
42.8 cm. long. Four blank leaves at the beginning, 
and five extra leaves at the end, all secured by 
wooden boards, lacquered with floral designs 
in red, yellow and black. On the inner right side 
of the fourth extra leaf at the beginning 
the contents of the codex are given as: brahma-
jālasūtrya, brahmajālasannaya, subhasūtrasan-
naya. 

The date of the MS is, as given at the end of 
(2) A.D. 1761. (See below). 
(1) 26 foll. savaṣṭi, ka-ñīr. 
Brahmagālasutta. 
Foll. ka-ñīr l. – Dīghanīkāya No. 1, P.T.S. ed. 
vol. I. pp. 1–46. 
ñīr v.: brahmajālasuttāṁ. 

Mīyā Sampath Saraswati akampitthā anekaso 
medini suttaśēṭhassa desitassa sayambhunā 

brahmajālasā tassiyadhhammaṁ (?) 

atthaṅ cā pañjitā 
sakkaccaṁ uggahetvāna 

pañipajjantu yoriso. 
siddhir astu subham astu ārogyam astu vijayo 

'stu kalyāṇam astu ... ... 

(2) 109 foll.: khī-ñī: 
Brahmagālasūtrārthavyākhyānaya. 
ñī v.: The date of the MS is given in Sinhalese: 
sakavaruṣa ekvādahas asiyā-asūtun vū peson 
masa puratelesvaka dina liyā nimavana ladi, 
‘The transcription was completed on the thirteenth 
day of the waxing moon of the month of Peson 
(Jyeṣṭha) in the year 1683 of the Śaka Era 
(= June 14, A.D. 1762)’. 

The beginning and the end of the text are 
similar to those of PAS (Sinh.) 2, with a few 
orthographical differences only. 
(3) 19 foll.: jhr–ñī r. 
Subhasūtrārthavyākhyānaya, ‘the Exposition 
of the Meaning of the Subha-sutta’, is an 
explanatory translation of the Subhasutta, Majhi-
manikāya, No. 135 (P.T.S. ed. vol. III, pp. 502– 
206) better known by the title Cūjakamavib-
haṅga-sutta as in the P.T.S. edition and printed 
version of the Sanne (see P. below). [The foot-
note to P.T.S. ed. vol. III p. 206, quotes readings 
from four MSS: subhasuttāṁ pañcamaṇī. Cūja-
kamvibhaṅgasuttan ti pi vuccati].

The text begins after the adoration of the 
Buddha in Pali: mē, mā visin mē subhasū-
trānta-dharmamādėsaṇāvā; evaṁ sutaṁ, mē ikā-
rayen asana lada, mesema asana ladi; ekaṁ 
śayamāṇ,2 garbhāvakraṅtisamaya, jātisamaya, 
śaṁvegamaya, abhiniśkramanasamaya, du-
śkarakriyā samaya mārāparjayaasamaya, sa-
myakṣrībodhisamadhigamañcakasamaya, diṣṭi-
dharmmasukhaviḥārasamaya, deśanāsasamaya, 
parinerbānasamaya, yana divyamanuṣye
yan
kerchi prakāsasamayān atuken karunākratya- 
samaya saṃkhyaṭa-vu ek dharmadeśanāsama-
yek'hi; bhagavaṇa . . . 
MS ends. uṇa 1. 7–uṇa 1. 5: eso ahaṃ, he 
mama; bhagavantaṃ gotamaṇ, bhavat gautama-
gotrayāna-vahansē da; dharmata ca, mārgga-
phalaniṃvinyuparyāpi - saṃkhyaṭa - dharmama 
da; bhikkhusaṅghaḥ ca, āstāryapūdgalabhiṣku-
saṃghaṇa da; saraṇaṃ gacchāti. saraṇaṇa-
yāna yana hitāhilaprapati (?) pariharakaranayāi 
yana abhiprāyen bhajanaya sēvanaya payirupā-
sanaya keremin; bhavam gotamo, bhavat gau-
tamayan-vahansē; mamā, mā; ājīva-śagge, ada 
ā dikṣoṭa hēvat ada-panatan; panupetaṃ, jīvita-
taya dakkā hēvat divihimien; saraṇaṃ gataṇ, 
anyāstruvakva, amatā tiryātanayen (?) tisa-
raṇa gattā vumaraṇa-gattavā; upāsakaṇ ti; upā-
sakayekā yi, dhārette ti, dānagattā3 sēkñaya yana; 
etam mema arithayā; avoca, dānūvyēya. 
subhasūtrārthavākhyānayāi.  
siddhir astu, subham astu,
āryaṃ astu.

There is a printed version of the Sanne under 
the title: Karmaviṅgu-prakāṣaka-vu sanna sa-
hita Cūlakammavibhāṅgasūtraya hēvat Subha-
sūtraya, printed at the Lakrivikaṭāra Press, 1890, 
with introduction, text and sanne. The title of 
the text is given as Čūlakammavibhāṅgasutta both 
at the beginning and end. 
Beginning: me, (āyuṣmatvā mahākāśyapa-stha-
virayanvahansa sakalaśrotjana-manaḥ-prasāda-
janakavā mē cūlakammavibhāṅgasūtrāntadhar-
madeṣanāvā) mā visin . . . 
End: cūlakammavibhāṅgasūtrasannayā nimi. 
Extra leaves at the back. 
Leaf 3. ka r. & v. Brahmarājasutta text, corre-
Reverse of leaf 4. mebaṇdu namak ātivimi, 
fragment of a sūtrasannaya: evam nāmo evam
gotlo, mebaṇdu gōtrayak ātivimi; evam vaṇṇo, 
mebaṇdu varṇayak ātivimi. 

G 1 See also Wickremasinghe: MSS Cat., No. 127, 
II, V.; W. A. De Silva, Nos. 354, etc. There are 
other Suttas by the title of Subhasutta, e.g. 
Majjhima, No. 99, Diīgha., No. 10. – 2 MS sic for 
samayaṃ. – 3 gannā?

Mahāsatipaṭṭhānasutta1, sūtrasannayā. 

PAS (Sinh.) 4 (Cod. Pal. XI).  
Palm-leaf, 102 foll., numbered (svasti siddham) 
ka-chā, 47.5 × 6 cm., seven to eight lines to a 
page, nine on fol. kha r., 41 cm. of writing 
svasti siddham, ka v. writing only in the centre 
15.5 cm., ka r. blank, and four blank leaves at 
the back, and one in front. Geometric patterns 
on the broad margins of ka v. Punctuation marks 
painted with natural red ochre up to gīr r., that 
is, the end of the pada-ānavuma2. Also up to this 
folio red ochre marks on the margins, and pat-
tterns at the holes. gīr v. blank. The manuscript 
is secured by a pair of wooden boards, the 
centre panel coloured in red lac and borders 
yellowish brown. Floral designs at the two 
holes. A turner-carved ivory button serving to 
hold the string at one end. 
The date of the MS is Śaka year 1726, i.e. 
A.D. 1804 (see colophon below). The date is 
given in the Buddhist Era in the Pali portion 
of the colophon and in the Śaka Era in the Sin-
halese portion. The Pali colophon, which is in 
verse, is not very clear, with regard to the date 
of composition of the text. It, however, says that 
the work was based on the books written by 
ancient teachers. 
Mahāsatipaṭṭhānasutta (or ‘suttanta) ‘The 
Great Discourse on the Firm Establishment of
Mindfulness' is the twentieth second book of the *Dīghanikāya* (P.T.S. ed. vol. II, pp. 290–315). The present MS contains the sutta given with 'word divisions (pada-ānavuma') and this is followed by a detailed commentarial translation (sanne) into Sinhalese. At the end of both the 'pada-ānavuma' (gī r. 7) and the 'sanne' (chā v. 1) it is called the *Satipaṭṭhāna-sūtra*². Our text contains the detailed analysis of the four truths, and therefore, it should be taken as the *Mahāsatipaṭṭhānasutta*. The old sanne of this sutta, *Mahāsatipaṭṭhānavasūtra-sannaya* is attributed to Daramilūpo Dharmaraṃṣita Thera⁴ (17th Century). Evidently the sannaya goes back to an older version, and this author revised it. There is an edition of the sutta with the sannaya by Baṭuvantudāve (printed, Colombo, 1883).

(1) ka v.–gī r. The text of the sutta with the padaānavuma. Sections of the sutta are followed by their captions, which are compared with the divisions in the Sinhalese edition by Vāllītara Siri Nāpavāsa Thera (P. de S. Manatunga Publicatio 1, Colombo 1929, vol. II, pp. 177–195 [5]). See also next article.

The text begins after the usual adoration in Pali as in the P.T.S. edition: evam me sutam... bhagavaṇa etad avoca. Then follows: evam me sutam, me, evam sutam, me, sutam, evam, ekam samayaṇaṃ, bhagavā, kurūṣa, kāmmāsa-dhammamā nama, nigamo viharati. tatra kho, bhagavaṇa, bhikkhavo ti, bhikkhu śāmantesi. te bhikkhū, bhadante ti, bhagavato, paccassosuṃ. bhagavaṇa, etad avoca. Sentences are thus analysed, and ends of sentences and ends of words or groups of words in the analysis, are punctuated in red ochre.

The section endings are as follows:

1. kā v. l. 2. uddesavāram
   (= S. p. 178: uddeso niṭṭhito).

2. kī v. l. 2. ānāpānasati-kaṇḍam
   (= S. p. 178: ānāpānapabaṃ niṭṭhitam).

3. kī v. l. 1: iriyāpathakaṇḍam
   (= S. p. 179 *pabbaṃ niṭṭhitam*).

4. ku r. l. 4: catusampa (ja)nākaṇḍam⁶
   (= S. p. 179: sampajāna-pabbaṃ niṭṭhitam).

5. kā r. l. 7: paṭikkulamanasikāraṇaṃ
dhāmanasikāraṇaṃ
   (= S. p. 180: pabbaṃ niṭṭhitam).

6. kī r. l. 3: dhāmanasikāraṇaṃ
   (= S. p. 180: pabbaṃ niṭṭhitam).

7. kī v. l. 4: paṭhamaṃ sivathikam
   (= S. p. 181–182 not marked).

8. kī r. l. 7: duṭiya-sivathikam [sic]
   (= S. p. 181–182 not marked).

9. kī v. l. 8: tatiya-sivathikam
   (= S. p. 181–182 not marked).

10. kī v. l. 1: catuttha-sivathikam
    (= S. p. 181–182 not marked).

11. kī r. l. 1: pañcamaṃ sivathikam
    (= S. p. 181–182 not marked).

12. kī v. l. 3: chaṭṭhaṃ sivathikam
    (= S. p. 181–182 not marked).

13. ke r. l. 5: sattamaṃ sivathikam
    (= S. p. 181–182 not marked).

14. ke v. l. 6: atṭhaṃ sivathikam
    (= S. p. 181–182 not marked).

15. kai r. l. 5–6: navamaṃ sivathikam, kāya-nupassāna satipaṭṭhānā (= S. p. 182: navasivathikapabbaṃ niṭṭhitam: cuddasakāya-nupassanā niṭṭhitā).

16. ko r. l. 7: vedanānupassanā-satipaṭṭhānā
    (= S. p. 183: passanā niṭṭhitā).

17. kau r. l. 8: cittānupassanā satipaṭṭhānā
    (= S. p. 183: passanā niṭṭhitā).

18. kah r. l. 8: nivaraṇa-niddlesaṃ
    (= S. p. 184: pabbaṃ niṭṭhitam).

19. kha r. l. 5: khandaniiddlesaṃ
    (= S. p. 185: pabbaṃ niṭṭhitam).
20. khi r. l. 2: āyatananiddesam
(= S. p. 186: "pabbaṃ nīṭṭhitam").
21. khu r. l. 8: bhogganiddesam
   khu r. l. 9: pathamakabhāṇavāram
(= S. p. 188: pathama).)
22. khī v. l. 3: dukkhasaccaniddesam. (1) khi v. 
    l. 8: ajhättikāyatana-chakkaṃ. (2) khi v. 
    l. 7: bhāhirāyatana. (3) khi v. l. 8: viīn-
    nāṇa-chakkaṃ. (4) khi v. l. 8: phassa. 
    (5) khe r. l. 8: vedanā. (6) khe v. l. 8: 
    saññā. (7) khoi v. l. 1: cetanā. (8) kho v. 
    l. 1: tañṇā. (9) kho v. l. 1: vitakka. (10) 
    ibid. l. 8: vicāra.
23. khao r. l. 1: samudayasaccaniddesam. (1) 
   khao r. l. 5: ajhättikāyatana-chakkaṃ. (2) 
   khām r. l. 4: bhāhirāyatana. (3) khām v. l. 4: 
   viīnāṇa. (4) khāh r. l. 5: phassa. (5) khāh 
   v. l. 6: vedanā. (6) gar r. l. 6: saññā. (7) ga 
   v. l. 6: cetanā. (8) gā r. l. 5: tañṇā. (9) gā 
   v. l. 6: vitakka. (10) gi r. l. 6: vicāra.
24. gi r. l. 7: nirodhasaccaniddesam.
25. gu r. l. 7: maggasaccaniddesam.
26. guv v. l. 4: dhammadassanā sattipatthānā.

The text of the sutta ends at gr v. l. 5-6: followed by the pada-ānauma: bhagavā, idam, 
avoca, attamanta te bhikkhu, bhagavato bhāsitaṃ abhinandun ti. (gi v. l. 7) sattipatthānanapadaānun-
mayi, siddhā astu subham astu arūgyam astu. 
gl-chā. Thai text of the sutta.

Beginning: namo tassa . . . evam me suttam, me, 
āyasmatvā mahākāśyapasthāvirayavanahanā ma 
visin me mahāsattipaṭṭhānasūtrāntadhammad-
maṇīya; evam suttam, me kāryayen asanalada 
mesē asanalada mesē ma asanaladi – nōhot . .

The section names are given as in the sutta, 
except in the case of a few at the end. Their 
endings in the MS are as follows. [The numbers 
refer to the titles as given under 1.].

1. gha v. l. 1; 2. ghī r. l. 5; 3. ghu r. l. 5; 
4. ghā r. l. 3; 5. ghṛ r. l. 7; 6. ghī r. l. 5; 
7. ghī r. l. 7; 8. ghī v. l. 6; 9. ghī r. l. 4; 
10. ghī r. l. 8; 11. ghī v. l. 5; 12. gee r. l. 3; 
13. gee r. l. 7; 14. gee v. l. 4; 
15. gee v. l. 8–ghai r. l. 16; 16. gho v. l. 5; 
17. ghām v. l. 4; 18. ṣa v. l. 3; 19. ṣa r. l. 6; 
20. ṣa r. l. 1; 
21. ṣa r. l. 2; pathamakabhāṇavāram: ṣa r. l. 2.
22. ṣa r. l. 6 (1. că r. l. 6; 2. că v. l. 7; 3. 
   că v. l. 6; 4. că v. l. 1. 5; 5. că v. l. 5; 6. că v. l. 7; 
   7. că v. l. 4; 8. că v. l. 1; 9. că v. l. 6; 10. 
   că r. l. 4). 
23. că r. l. 5 (1. că r. l. 6; 2. l. 7; 3. că r. l. 2; 
   4. l. 4; 5. l. 6; 6. că r. l. 1; 7. l. 3; 8. l. 5; 
   9. l. 6; 10. că r. l. 1). 
24. că r. l. 2; 25. că r. l. 5; 26. că r. l. 3.

Ends: (chu v. l. 8): . . . lovā siyalu [chu r. l. 1] 
nuvanātānānā sinā ghṛtarasamārākapagamaṇāyān 
nīvanpura vāda sāhanu pinisa tama-tamange 
nuvana-panānānā nema pālī-arthakathā sahitava 
vistaradēsanāvaṭa pāṇimi siyalu sūtraya ho 
uddesavāravasayen desū sākṣēpadesanāva ho 
ema satarasaṭṭhaṭṭhānaya an turen ek-satipatthān-
ayak hō ānāpasatikādādīvayen veyen ni-
vanaṅga pādā vaddā-heck ekvīsi-sandhiyak 
āti ē siyalu desanāven ek-kādāyak ho kirppa-
samsādiyēn ērīvur nissaranādīvayen yēi 
tama-tamā sīta dharā geṛa akhaṅdava satatayen 
ḥīvīta-kīrvin anunqta ughanāvīnām atṁār-
thaparaŕthhasiddhyehina uṭsāhakaṭayutu.

The date, according to the Buddhist Era from 
the Parinirvāṇa, is given in the following Pali 
stanzas, but the numbers contained therein are 
not very clear:
sambuddharaṇiṇībāṁ dvīṣahassatīyē satō 
tau ṭatiyavassamhi pūsamanābē jīṅgatē 
atattthaṅca paratthaṅca sādhetūṃ niñhāsaya 
pubbācarisīhāṇaṁ kathaganto valambiya
on the left hand margin with Arabic numerals, on the right hand ka-ī in Sinhalese letters. Here ends the sannaya of the satipaṭṭhānasutta. 69 (nī) v. The continuation of the scribe’s wishes only in one fourth of a line. On leaf 68, begins the sūtra-nirdeśaya, or an epilogue of the sūtra. Leaves 68–73 are not marked in Sinhalese letters. On the first page there is only seven lines of writing each 15.2 cm. long in the centre. The broad margins are decorated with geometric patterns. sva(sti) on the left margin. The MS may be dated in the eighteenth century. The date given at fol. 72 v. 1. 6 (see below) may refer to the composition of the sanne, or the writing of the appendix.

This is a detailed explanatory translation in Sinhalese of the Mahāsatipaṭṭhānasutta, No. XXII of the Dīghanikāya (P.T.S. ed. vol. II. pp. 290–315)\(^1\), accompanied with the Pali words of the sutta in their place between the translation as usual with the sannayas. The contents of the text are stated in Pali at the end thus:

iti vitthāramukhena mahāsatipaṭṭhānasuttaṃ niṭṭhitam, ‘thus is completed the Mahāsatipaṭṭhānasutta with its detailed exposition’. A Sinhalese translation of the Mahāsatipaṭṭhānasutta is ascribed to Dāramitipola Dhammakkhandha Mahāthera\(^2\) and another to Tibbaṭuvāve Siddhārtha Buddhārakṣita\(^3\).

The book is very popular with the Sinhalese Buddhists, and there are a number of printed editions:

**Edited with a preface in Sinhalese, 1883.**

**Edited with a preface in Sinhalese by H. Jayatilaka, 1888, see also previous article.**

The present MS begins after the usual adoration of the Buddha in Pali, directly with the translation thus: evam me sutam, me āyusmatvā mahākāśyapa-sthavir-vahansa mā visin me

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\( ^{1} \text{Called } \text{Satipaṭṭhānasutta by Westergaard after the Colophons of the MS. } \text{gṭ } \text{r. 7, and } \text{chā v. 1. } \)

\( ^{2} \text{Text with words analysed and arranged in their order for translation. } \)

\( ^{3} \text{Majjhima, No. 10. } \)

\( ^{4} \text{See PA (Sinh.) 10. } \)

\( ^{5} \text{Printed editions: kamrāṣsa. } \)

\( ^{6} \text{sampajaṭṭa } \)

\( ^{7} \text{in sanne (ghū r. 1. 3). } \)

\( ^{8} \text{End of sections are not marked in S. here. } \)

\( ^{9} \text{after. } \)

\( ^{10} \text{‘satipaṭṭhānam. } \)

\( ^{11} \text{So in MS for kirittprasamāsā. } \)

\( ^{12} \text{with ‘tena’ written below the line. } \)

\( ^{13} \text{phussamāse jināgāte. } \)

\( ^{14} \text{katagantho. } \)
mahāsatipaṭṭhānasūtrāntadhammadēsanaṇā; evam sutaṃ, meyākārayen asanalande mesema asanalande nohot; me, māge; sutaṃ, āsima; evam, mesemā yi.

The end of the translation of the sutta on leaf 67r. ll. 3 ff. is as follows: idamu . . . (l. 4) me satarasaṭṭhānasūtrānta- dhammasanāvā; avoca, . . . (l. 5) me desanāva koṭa vadālasēka. attamanā, tathā svabhāva vū dharmaśravana- pratilābhaya santosavā; le bhikkhu, sakalaklesayan nasā rathphalaya pāminī tisdahasak pamanha bhikkun pramukha koṭa āti kururāta siyalu bhikkhū; bhagaṭto bhāsitam, śrī- dhammaruttavāripūrita-gaṅgāpravāhahubbhāgyavā- tuvhansege me desanāvata; abhinandan ti, visesayan santosavāhūyī āti vithāramukhena mahāsatipaṭṭhānasuttam niṭṭhaṭam. siddhir astu. subham astu. ārōgyam astu, (67v.) lovuturū budu vemvā, nirogi vēvā.


Mahāsatipaṭṭhānasutta, sūtrasannaya.

PAS (Sinh.) 6 (Pallis 2).

Palm-leaf, 52 foll., numbered (1): 40 foll., (svasti)ka-qr; (2): 11 foll., (svasti siddham) ka-ko (ke missing) fragment. 48.5 × 6 cm. (1) Seven lines to a page. (2) Eight lines. Each line 43 cm. long. Secured by wooden boards, centre panel coloured in red lac, with borders painted blue. (1) The Mahāsaṭṭhānasutta (see previous articles). The text accompanied by the pada-āṇavuma.

(2) The sannaya of the same sutta, also accompanied by the text.

Vammikasūtrasannaya,
Sigālovādasūtrasannaya, etc.

PAS (Sinh.) 7 (Cod. Pal. XII).

Palm-leaf, 25 foll.: (1) 17 foll., numbered svasti(k)a-ka in three sections. (a) Foll. ka-qr marked again with lit-ilakkam (1–6) on the top of the right margin. (b) Foll. kā-qr. (c) ke-ka, also marked again with lit-ilakkam as (a). (2) 8 foll. numbered ka-qr containing fragments of various texts in Sinhalese intermixed with Pali quotations. This part (2) evidently consists of spoilt leaves put together with (1). 40 × 6.4 cm. (1) Average ten lines to a page, about 34 cm. (2) Five to six lines to a page. The whole is provided with a pair of wooden boards which are profusely decorated with floral designs on the panels and sides. A turner-carved ivory button secures one-end of the cord.


This is a detailed word-for-word Sinhalese translation of the Vammikasutta, the twenty third sutta of the Majjhimanikāya (vol. I, pp. 142–145).

There is a printed version of the text, published in Colombo, 1893.

The text begins:

evam me sutaṃ, me, mā visin nānānayanipuṇa- anekāddhāyāsa-samusthānarthavyajñanasm-pannaviśṭaṇgaṇayen yuktavā sarvajñavacanaya tatvārththa-heyan sarvaprakārayen dānagantā asa-marthha uvada ek-ākārayakin; sutaṃ ekamāgha dhikabhāṣāven śrotruvijñānayapurvaṁgamaṇa koṭa āti vijñānavāthiye dānagantāladi; ekam sa-mayam . . .

Ends: kṛ v. l. 6: ayaṇa, me matu kiyana; ete-sam, me padayāngē; attaḥ, arthayayī. bhagavā laukikākotchārūkāhhibhīneirakta [sic]- dānāśi-lādikīṭipūptabhāgya-āti buduhu, idamu avoca, me sūtra dhammatāsanāvā vādālastēki. atta-maṇo, santoṣavā; kumārakassapo āyāma, āyus-
mat kumārakāśyapasthavira tema; bhagavoto budunye; bhāsitaṁ, me vadāla vacanāyaṇaṁ; abhinandi, santoṣavā-sēka. vannikasūtrasanyayai. siddhir astu, subham astu, ārogyam astu, niṃam dakimvā

(1. b. 1). kṛ. r. l. 1–kṛ. r. l. 3: Maitribhāvanāgāthā, Pali stanzas on the advantages of the contemplation on mettā.

Begins:
disvāna nānapakkārēna kodhe ādīnavam budho vineyya patiḥgham khippaṁ ghoram āsīvisan viya.

Ends:
bhavag̣ upādāya avici heṭhato ethh'antare sattakāyupāpanṇā rūpi arūpi ca asāṇāsaṇāūino dikkhaṇ̄ pamuṣcāntu phusantu nibbutim. maitribhāvanāgāthā yi.

(1 b. ii). kṛ. r. l. 4. Dānānisanśa, ‘Advantages of the Giving of Alms’, Pali passages extracted from such texts as the Suttanīpaṭa and the Pañcakānīpaṭa of the Aṅguttaranīkaṇya. Partly accompanied by the Sinhalese translation (sannaya). The section begins: idaṁ dānaṁ nāma sukhaṁ niḍānaṁ sampattīnaṁ mūlaṁ bhogānaṁ paṭiṭṭhā. (Sanne begins on l. 8: idaṁ dānaṁ nāma, me dānaya nam; sukhaṁ niḍānaṁ, sāpayanta ādi karaṇaṁ; ... kṛ. v. l. 10: agghuttamukhaṁ yaññā sāvithii chandaso mukhaṁ, ... (Suttanīpatā, vv. 568–569).

Sanne begins on l. 10: yaññā, vahini paricaraṇayakā nātīva brāhmaṇayaṅge yāgaṅe nāti heyn yāgaṅe: agghuttamukhaḥ, ginideviyā pidima pradhanakoja āṭṭhāhuya ... kṛ. r. l. 5 dānaṁ sahāya sambhūtaṁ ... l. 6. sukhaṁ mānusayaṁ deti l. 7. sukho vipāko puññaṁ, etc. kṛ. v. blank.

ke r. l. 1. begins: pañc'ime bhikkhave dāne anisaṁsā, katame pañca. (AN, Pañcakānīpaṭa, XXXV, P.T.S. ed. Part III. p. 41) ...

The text enlarges on the merit of various gifts. kau r. l. 7: gives the superscription: ‘setudānānisamśaṁ’. kau v. l. 3: ‘tēlayāyagvidanānisamśaṁ’.

kau v. last line: ‘pattidānānisamśaṁ’.

(1 b ii) Foll. kām–kha r. Vandānāgāthā. Pali verses in honour of Buddhās followed by a paraphrase of them in Sinhalese:
kām r. l. 1 begins:
sampāpakaṁ ni va phalaṁ nikahiṁ tilokaṁ cintāmaṁṇi jagatikappatarum muniṃdaṁ ...

kha r. l. 2: evaṁ acintiyā buddhā ... ll. 11–12: esē heyin ... tunuruvan varṇanākarat hot siyadhasak lakṣayak keṭak mukha mavaṅa varṇanā-karaṇa paṭhanganat mahakaḷapak avuruduganānimatā mete tunuruvangga guṇa no nimānīya

(2.a.) ka–kī Sigālovādasātīrthaya (fragment). The introductory portion of the Sinhalese detailed translation of Sigālovādasutta (Dīghanīkaṇya, No. XXXI) containing Buddha’s advice to a young layman.

The text begins (ka r. l. 1): svasti śrīghāna-pranatasyasaṁpannarāṇaṁ karaṇaṁ vaiyavastī ... tathāgaṇavaradharminacakravartinīṣvānū-sāmyakṣambuddhasarvajñājottamayānvanvāhan se visin ...

It ends abruptly (kī r. ll. 6–7): śīgālaka nam grahāpati-pitrayo udesā vaḍāraṇa-lada utum vū me śīgāloviṣṭrayehi artha kīm vaṣayen metāṇhi rāsvā sarthāvanta prajñāvanta mahottamayaṇa vāda pinisā dharmayyk kiyanu lābe. e dharmayya nam.

(2. b.) ku r. l. 1–kū v. l. 4: Introduction to some book on the Dharma beginning with:
svarggamastapāṭālasamkhyātabhavanaṭrayavāsī-
vā samastasatvayanta sarana-vu samyak śa-
buddhasarvajñārājottamayānaṁ - vahansē śrī-
mukhayen pahaḷa dharmayak heyn ... (2. c.) (kr). \(kṛ\): two fragments, introductory por-
tions of some works dealing with the virtues of
the Buddha.

\(q^1\) \(m\) and the following \(bu\) written as one syllable:
\(ṁbu.\)  -  \(Ś\) Misspelt: buddho.  -  \(Ś\) MS para°.  - 
\(Ś\) MS \(tāraṃ.\)  -  \(Ś\) \(tunu° \) \(but\) at \(Ś\) \(tunu°.\)  - 
\(Ś\) \(marta(?)\).

Bālapaṇḍitasūtrasannaya.

PAS (Sinh.) 8 (Cod. Pal. U.B. 23).

Palm-leaf, 51 foll., numbered \(ka-\) \(ghi\), 40 x
5 cm., eight lines to a page, 35 cm. long. \(ka\) r.
blank, \(ka\) v. fully written on. \(khe\) v. and \(khai\) r.
blank. \(ghi\) v. blank, one blank leaf in front, All
secured in European-made wooden boards.

There is a style for palm-leaf writing in the
box containing this manuscript.

Bālapaṇḍitasūtrasannaya is the Sinhalese word
for word translation and commentary of the
Bālapaṇḍita, or the Bālapaṇḍitopama-sutta, No. 129
in the 'Uparipaññāsaka' of the Majjhiman-
īkāya, being the ninth sutta of the Suhñṇatavagga.
(P.T.S. ed. III, pp. 166–180). According to
the account contained in Saṅgharājasudhacariyāva
the, Sinhalese translation of this sutta was made
by Kaḍuvela Sobhita Thera, in the early part of
the eighteenth century. The title of the sutta
is given in this book as 'Bālapaṇḍitopama-sūṭrāya'.
This discourse has been very popular among Sin-
halese Buddhist preachers, and the subject
matter from it forms an important portion of the
Sinhalese work on Buddhist lay ethics, the
Dānapariccchedaya°.

The present MS contains the sūtra-sannaya
followed by the Pali text of the sutta with its
pada-ānavuma analysis.

\(ka-\) \(khe\) v. Sūtra-sannaya.

The sūtrasannaya begins after the usual
adoration: me, āyuṣmat-vu mahākāśyapasthavi-
rayan-vahansā mā visin visuddhabuddhīn pra-
siddhabuddhavidagdhajapramukhasalāśrī-
trujana-manaḥ prasādādyakavu mē bālapaṇḍi-
tasūṭrāntadharmadēsānāvā; evam \(sutaṃ\), \(ē\) kā-
rayen asana-lada mese (mese)² asanala mese
asanadī; \(ekā\) sāmyaṃ, garbhāvākṛanti-
samayēdī ekasayek-hi; bhāgavā ... .

The sannaya ends (\(khi\) v. l. 7 ... ). bhagavā,
tribhuvanatilakasakalajñeyasāgarapāraprapta-
anantagunāgādhārābhuvanatraigatasakala-
satvahitopadesakavā jātijāramanadī nikhilā-
duḥka [sic] sāligohasampūrtṇavā sāṃsārajala-
nidhinimagasatvayā amratamahānirvānapravē-
saya karannavā sarvajñārājottamayānaṃvahansē
\(idām\), srotrjanamananaḥ prasādakara surāsura-
(\(manī\)?) manujakarnna [sic] asāyana ghoratar-
sansārabhayavarṇanānākirmiṇ paṇḍita-apaṇḍi-
talksana vadāranaladdavū mē bālapaṇḍita-
sūtra-dharmmadēsānāvā; avocca, nānānayanipu-
nā ... brahmavaryen mese desanākaravadāla-
seka. attamanā dhammasaraṇapratīlābhaya
sāṃsaṇa; te bhūkhhā; ē sīyalo bhūkṣhū, bhā-
gavato bhāṣītam, śrī sattanāma jñātavārāpi-
tadharmmagāṇī-pravahavā bhāgyavatun-vah-
hanse desanāvata; abhandun ti, visēsaya
santasavūvāhu-yi ... siddhi astu-subam [sic]
astu ( ... khe r. l. 4).

\(khai\) v.-\(ghī\) r. The sutta with the Padaānavuma.
The sutta begins as in the P.T.S. edition, adding
the analysis, evam me sutaṃ; me, evam, sutaṃ;
m, sutaṃ evam; \(ekā\), sāmyaṃ, bhagavā,
sāvatthiṣaṃ, jetavanē, anāthapāṇikassa śrāme
viharati ...
The sutta ends: *(khi r. l. 1):...* ayam bhikkhave kevalan paripurpaṭidhāmī ti- (followed by the analysis) idam avoca... abhinanda ti (followed by the analysis). siddhir astu subham astu, ārogyam astu, sāhārtthasiddhir astu. prajñābalavemvā. bālapaṇḍitasūtraaya.

1 See Sinhalese Literature, pp. 24-25. — 2 Sinhalese Literature, p. 77. — 3 repeated. — 4 svārtha?

Uposathasutta,

Uposathasūtra-arthavyākhyānaya.

PAS (Sinh.) 9 (Cod. Pal. XXI).

Palm-leaf. 105 foll., numbered *(swasti siddham)* *ka-chl.* 42 × 5.3 cm. Eight lines to a page, 35 cm. of writing; *ka* v. and *kaḥ* r. writing in the centre only, 13 cm. long. *kaḥ* v. blank. Decorative patterns in red lac on the margins. Up to *gho* punctuation marked coloured with red-lac. The MS is secured within plain Ceylon-made wooden boards. Title written in Rask’s hand on a leaf, placed over the board and Sinhalese title *Uposathasūtra* on a tag.

1 *ka-kaḥ r.:* The text of the *Uposathasutta* in the *Pada-ānovum form.*

2 *kha r.-ghām r.:* Uposathasūtra-arthavyākhyānaya.

3 *ghāḥ-chl.:* ‘Budugunāsannaya’, etc.

1 The *Uposathasutta* or *Visākhopassasutta* ‘The Sermon on Visākhā’s Fast’ is from the *Pañcakaniṭṭha* of the *Aṅguttaraṇikāya.* (P.T.S. ed. vol. III. pp. 70 f.)

2 There is a printed version of the Sinhalese translation published under the title *Uposathasūtra.* Colombo, 1891.

(1) Begins: *(ka):*
evam me sutam ekaṃ samayaṃ bhagavā sāvatthiyam viharatī pubbārāme migāramatupāsāde, evam me sutam „me„ evam sutam „..."

Ends *(kaḥ r.):*
uposathasūtrapadānunayi, siddhir astu, subham astu, ārogyam astu, sarbhārthasiddhir astu.

(2) Begins *(kha r.*) after the usual adoration in Pali:
ādīcavaṃsambaramapūtabhūtaṃ bhūmabhāmaṇḍaladevacāpaṃ
dhammambunibbāpitapāpaghammaṃ
evām’ āhaṃ buddhamahāntuṇṭivāhaṃ
divasakarasūni - manuvāsa – mahāsammattabhi-
sammata – sakalakalātara – tārakāpatipratibhā-
gadhautasamkha-prakṣiptakṣirasalilanirmmalana-
ika (ka) vijanavṛṇṇiṇīya sūryavāṇī-nāma ti ākāseyi prāturbbhūvatāv sakalalokaprāśada-
kara-byāmoprabhāmaṇḍalanaṃti devūdunāti ...

The Arthavyākhyāna ends: *ghām r.:* yanukeyin taman-vahansēge kusalānubhāvayen pahalavū upamā-rahitvū uttamavū stringā asa-
drisāvū pañcakāmarasaya ekunvisivayasehīdī hära apa āhamadēnā kerehi karaṇvēvāv graḥabhī-
īṃkramāṇaya koṭa mahānubhāvasampannavū vasavarttimarāyā visir vasvanalada navavidha-
varṣavān parārmmukha-koṭa ohu paradavā das-
asahasak sākvala kampākeremin sarbhajñā-
tājānāyaṭa pāmiṇī bhāgyavat-budurajāṇanva-
hansēge vacanaya; abhinandī, santosayen anumo-
danva suhāsītaya sulapitaya sādhu sādhuyi kiyā mastakayen piligattā. pausathasūtra 2
arthavyākhyānayai.

ghām v. blank.

(3) — See p. 194, col. II, ES (Sinh.) 25.

1 Reads like “vājaṃ. — 2 For Upau.”
Sattasuriyuggamanasutta, Saptasūryodgamanasūtra-arthavivarāṇaya.

PAS (Sinh.) 10 (Cod. Pal. XXII).

Palm-leaf, 68 foll., numbered (svo)ka-ñī; 44 × 5.5 cm.; eight lines to a page. ka r. blank. ka v. 8 lines, 13 cm. only 11 the centre. Secured within Ceylon-made plain wooden boards on the upper of which is written in Rask's hand, 'Sattasūryod gamana suttaṃ p'.

The MS is dated in Budha Era 2338, that is, A.D. 1795. (See below). As for orthography it may be mentioned that there is a profusion of ḫa, a character which is rather rare in MSS of the period. At the same time n is used for .ng and a double dental nn occurs after r (repha).

1. The Pada-āṇavuma begins: ka: after the usual adoration in Pali evam me sutam. ekāṃ samayaṃ bhagavā vēsāliyaṃ viharati ambapāḷivane , evam me sutam , me , evam sutam , me , sutam , evam , . . .

The Pada-āṇavuma ends (kf v. l. 2):

sīlaṃ samudhi-paṭhaṃ ca vinuttī ca anuttarā anubuddhā ime dhammā gotamaṃ yasassinā iti buddho abhirūḍhāya dharmacakkhpā [sic for dhammaṃ akkhāsi] bhikkhunāṃ dukkhass' antarāṃkaro sattha cakkhumā
dukkhass' antarāṃkaro sattha cakkhumā
parinibbuto ti
yasassinā , gotamaṃ , sīlaṃ , samudhi , paṭhaṃ ca vinuttī ca , anuttarā , ime dhammā , anubuddhā , iti , buddho , abhirūḍhā , bhikkhuṇāṃ , dhammaṃ , dukkhāsi [sic for akkhāsi] , cakkhumā , sattha , parinibbuto , iṭi . sattasūryodgamanasūtraṃ sūtravyākhyāyayā pūrvahetvū pada-āṇumāyi. Siddhir astu. Subham astu. ārogyam astu.

2. The Arthavivarāṇaya begins: (kf v.): after the usual adoration in Pali once more: evam me sutam ekāṃ samayaṃ bhagavā vēsāliyaṃ viharati aṁbapāḷivane , evam me sutam yana me padaya ādikota-āti aṁbapāḷi yana me padaya avasan-koṭa atī me pāṭhaya budun visin dēsānakaraṇalada pāṭhaya nove. Yali kavara kenakun visin kiyanalada pāṭhaya da yata hot dharmamasaṅgīyānā karaṇa-kālayeni budun mal vē ānanda-sthavirayanvahanse visin kiyanalada pā-
\textit{ṭhayayi. e dharmmassāmāṇyanāva kavara-kāraṇayak niśā ṣaḥalavida yat.}

\textit{Arthavivaraṇaya ends: (ghe r. l. 2): ili, mese, bhagavā – (l. 7) bhāgyavat sarvajñārājotta-mayānayanvahānē; idaṃ ... (ghe v. l. 1) me satta-sūryodayamana-sūtrāntadharminmadesanāva; avoca ... desanākaravadālāsēka ... (ghe r. l. 8–ghe v. l. 1): ... samastajananāmaranratavū [sic] me saptasūryodayamana-sūtrāntadharminmadesanāva nimavā vadālāsēka.}

\textit{ghe v. l. 1–ni r. l. 1: It is said that a sermon based on this Sattasurīyagamanam-sutta was delivered throughout a whole night. A wish is expressed through the merit of this good deed King Rājādhīrājasimha (A.D. 1780–1798), the reigning king at the time should be able to witness the coming of the Buddha Metteyya. (ghe v. l. 3) Then begins a summary of the usual Anāgayavamsadesanāva, dealing with the disappearance of the dhamma and leading up to a description of the city of Ketumati and the appearance of the future Buddha. ni r. gives a list of persons who will not see the Metteyya Buddha, while ni v. enumerates those who will see him. ni v. l. 3 states that King Rājādhīrājasimha had this exposition of the sutta made, and a sharing of merit (anumōdāna) is added.}

The part of the colophon which follows gives the date and the name of the reigning king at the time who was the promoter of writing the Sinhalese commentary:

\textit{nīr. l. 7:... akhilalokaparavaraaravikulakamalavanvikāsanamarthāmarthāmaṇḍalāyamānāvū śrīmatārājārājasimha nam dipaccakra-vartthin [sic] -vahane visin dedás-tunśiya-ti-sātave-nivarśayevi dhammadānapunyanumodanārth-thaya saṅdāhā sakalajananāmaranmara-koṭa me sūtraya artha-vivaraṇaya-karavaṇaladi ‘The Exposition of this sutta which is like nectar to the ears of all people was caused to be written by his Royal Highness, Śrī Rājādhīrājasimha, the sole king over this Island, who is comparable to the sun which blossoms up the crowd of lotus flowers, namely the entire solar race, in the year 2338, so that the merit acquired by the gift of Dharma may be shared by all’. The name of the king occurs also in the Pali colophon which follows (ni v. l. 1–3):

suddhādīcacakule jāto kumāro sīhavikkama kamera abhivaṭṭhanto patto-parajjasirinā idha. bhūrimedho māhātejo satimā dhitimā pābu sada sīrinivāso si pararājebhakesarī itthām te śirirājārājasīhi nārasabho pabhāṃkaro va’ ggate aha sabbapākato viraṅgarūpi atha vā jananettharasāyaṇo dhammena rajjaṃ kāreti aho buddhāṃkuro nu kho}

\textit{1 sic. in MS perhaps for ‘vikāsanasamarthāmaṇḍalamāṇavū. – 2 for sērim. – 3 for pabhō. – 4 to corrected to te. – 5 for jananettara-sāyano.}

\textbf{Brahmapaṇīśaūtrāntadēsanaṇāva.}

\textbf{PAS (Sinh.) 11 (Pallis 1).}

Palm-leaf, 32 foll., numbered (svasti siddham) ka–khaḥ. 46 × 5.3 cm.; six to seven lines of writing to a page, 42 cm. of writing. Eight lines on ka v. and kā r. ka r. blank. ka v. writing only in the centre, 15.5 cm. kl v. only five lines, lacuna on line 5, but the writing is correctly continued on ke v. Very good hand-writing.

Two extra leaves, containing fragments of \textit{Vandanāgāthā}. Leaf 1: two lines of writing only; leaf 2. writing only on one side, done by an illiterate scribe.

\textit{Brahmapaṇīśasūtrāntadharminmadesanāva’ the Ser-}
mon on the *Brahmapaññasutta* is a lengthy discourse in Sinhalese prose when compared with the Pali text of the sutta; and a translation (sanna) is incorporated with it. The text begins in the usual style of the arthavyākhyānayas, with words eulogically describing the manner in which the Master preached the sutta. [ka l 1], me, āyuṣmatvā mahākāśyapa-thavirayanvahansē visin … (l 8): me brahmapañnasūtrāntadharma-madesanāva; evaṃ sutaṃ, me ākārayen asana lada mesē asana lada mesēma asanaladī …, (kū v r 1 1) ekāṃ samayaṃ … - (l 5): bhagavā … (kū v l 1) sāvatthiyeṃ …; (kī v l 1 4) viharati … Then a certain brahmin (aṇṇataro brāhmaṇa, kī r l 5) comes to the Buddha, and after the usual greetings asks him what merit he had done in the past to attain this enlightenment, and together with it the thirty-two chief significant marks, the eighty other characteristic marks and a halo around him (kī v l 2). The Buddha promises to answer his questions. (kī v l 6): Then follows in Sinhalese prose a long diversion which is not a translation of any part of a sutta. Buddha says, I answered questions in the Vidhura-jātaka (kī v.), and the Sambhavajātaka, and why should I leave your questions unanswered. He says it was through the efficacy of the meritorious power of the gifts made by him in such births as the Vessantara-jātaka (kū v., kṛ v.), that he attained his enlightenment and other powers accompanying it. Several Jātakas are narrated to show his liberality, wisdom and effort.

kū v.—kṛ v. Mahāsālavajātaka [F. No 51]
kṛ v.—kām r. Siwijātaka [F. No 499]
kām r.—khā v. Sasajātaka [F. No 316].

kha v l 7: The translation of the Pali text is resumed: saic, idin vanāhi; me, māge; rudhirin; (khi r l 1): vāyāmeyya, lehen prayojanaya ya-mek ilvū ho yēvinam; ahaṃ, mama; attânē va māge sva hastayan ma, … (khi r l 6): puna, nāvata; bhagavatiṃ, bhagavatun-vahan-(khi r.) sēta; etad avoca, mesē sīlakelēya, … The sutta with its translation continues up to kha v l 4: The Buddha says that he had given very liberally in the past that now wherever he goes he is honoured and helped. As an illustration of a past story wherein he fulfilled the perfection of liberality (dāna) he relates the Khadiraṅga-jātakaya (khu v l 1 5—khr v l 1 4). The translation of the sutta follows again (l 5): brāhmaṇa, brāhmaṇa tema; taṃ sutvā … (khi r l 1): samaṃ kātuṃ, atulya vana bāvin sama karannata; na sakkoṭi, nohāki veyi vadāla sēka. Now to illustrate the wisdom of the Buddha while he was yet a Bodhisattva (prajñā-pāramitā) the following Jātakas are narrated:

i. khr r—khi v.: Maccha-jātaka (F. No. 34)
ii. khr v—khi r.: Vattaka-jātaka (F. No. 35)
iii. khr r—khe v.: Maccha-jātaka (F. No. 75)

khe v l 2 resumes the translation of the sutta: brāhmaṇa, brāhmaṇa tema; taṃ sutvā, e asā; … The Brahmin repeats his questions about the merit Buddha had done in the past, and the Master replies him, and concludes the sermon with the proclamation of the Fourfold Truth (kho r l 5).

dukkhaṃ dukkhasamuppannaṃ dukkhatissa ca atikkamaṃ ariyaṃ chaṭṭhaṅgikam maggaṃ dukkhpasamāgaminam yanu-heyin ... (kha v l 5) me caturārāyasya-satyen yuktavu me dharmadesanāva mesē vadālasēka. The translation of the sutta follows again (l 6) taṃ sutvā ... which ends at kho v l 3: bhagavato, bhagavatunvahansē; dhammadesanāṃ sutvā, madhuravu dharmadesanāva asā; sōṭhapalādīni, sōvānmārggaya, sōvānpa-
laya, sakradāgāmimārggaya, sakradāgāmiphalayā, anāgāmimārggaya, anāgāmiphalayā, arhatmārggaya, arhat-phalaya yana mē satarama-sataraphalayata; pāpuniṣṭu, pāminiyāhuya. siddhir astu, etc.

Mahāmaṅgalasutta, Mahāmaṅgalasūtrasanayā.

PAS (Sinh.) 12 (Cod. Pal. XX).

Palm-leaf, 101 foll., numbered (svasti) ka–chu; 36 × 4.5 cm.; six lines to a page, 32 cm. of writing. ka r. 11.7 cm. of writing only in the centre. On margins lotus petal design in red-lac. The Pali text of the sutta ends at ki r. 1.2. ki v. Sketches of four designs with the figure of a lion at the centre in red lac. Punctuation marks darkened with red lac in the first three leaves. Some peculiarities in orthography, for example, ge v. l. 4, fourth letter before the last a peculiar form of initial i.

ka–ki r.: Mahāmaṅgalasutta.

ki–chu: Mahāmaṅgalasūtrasanayā.

Extra leaf before ka. A tag of palm-leaf attached to the cord gives the price: patāga dahayati ‘ten pagodas’.

Secured inside plain Ceylon-made wooden boards, on the upper of which is written in Rask’s hand ‘Mahū-maṅgalasūtraya’. The end of the cord is secured with a small Dutch silver-coin on a slip of red felt.

Mahāmaṅgalasutta, ‘the Sutta of Great Boons’ is the fourth sutta of the Cūlavagga of the Suttani-pāta. The same sutta occurs under the title Maṅgalasutta in the Khuddakapātha. (1) On the extra leaf in front before ka, the title of the work and an indication of the subject matter of the Sutta in Sinhalese: Mahāmaṅgalasūtrasanne manuṣyayanṭa karanto sudusu hoṇda dēval. ‘The Sanne of the Great Maṅgalasutta (which contains an account of) good deeds to be followed by mankind.’

The text of the Sutta begins at ka r. and ends at ki r. 1.2: siddhir astu.

(2) The sanne begins at ki r., after the usual adoration in Pali:

(evaṃ me sutam) ehi arthi kesēda yat. mē mā visin bālajanasaṃsaṅgaviharita-akhaṇḍita-arāmaṇaḥdipitaṇjanasevanabhajanapayirupāsananaṁbhasaṇādi- aṣṭottaratriṃśat-prabhūdamaṅgala-lakṣaṇavajjanamanaṁyanarasayananvū mē maṅgalasūtrāntadharmaṁ maddēśanūva; evaṃ sutam, mē ākārayen asanalada mesē asanalada mesēma asanaladi.

Ends: chu r.–chu v.: eseheyn etbā saśtu śārayēni topa visin-udo upanu pan tanhi maṅgšulaṅkain kampā novana parvata-rāja'yak' ku men aṣṭākappadaṁmayena kampā-kala nohāki maṅanuvā etiva matu anāgatayehida (chu v.) sapārum purā viḍurasun arā pasmarun marā buduva na mēn yurā buduva lovūrē munirûn kara' gos namin sit purā devibāṁban narā savasatun varā nivān-pura purā pamanuvāna-kalhi tepi sīya'lu denat e maitri sarvajñayavanṣe kara' pāṁina ovunwahansē visin jātimarā maṇapariniruddaṁtavā aṣṭāṅgasvarūpetavā brahmaṁsvarayena vādaraṇaladdēvū utumvū dharmāsṛvanāya koṭa untarābodhīyena ektara' bo-dhiyakaṭa pāṁina ajaravū āmaravū utumvū nivān-sampat labanāta hetuvedvayi kiyā pīn
anumodan viyayuto. maṅgalasūtrasannayayi. siddhir astu, subham astu, ārogyam astu.

There is a printed edition of the Mahānāma-galasūtrasannaya, ed. H. Devānanda, Colombo, 1894.

1 Chalmers: 'Boon of Boons'.

(Tirokuṭṭasutta), Tirokuṭṭasūtra-padārthaya.

PAS (Sinh.) 13 (Cod. Pal. XXIII).

Palm-leaf, 72 foll., numbered ka-ñī; 45.5 × 5.4 cm.; seven to eight lines to a page, 40 cm. long. One blank leaf at the end. Rough sketch of a līpīpa and floral designs on the margins of the last page (ñī v.).

A palm-leaf tag attached to the cord, secured by a metal button, and written on it: ‘Tirokuṭṭasūtre’. Provided with plain wooden boards and written in Rask’s hand on the front one 45 a. ‘Tiro-kuṭṭa-suttam, 6. Navaguna-sanne’.

1 (1) ka-ñī r. 1.7: Tirokuṭṭasūtra-padārthaya.

2 (2) ka r.–ki v. i, namo tassa . . . anekajātisāṃsānaṃ sandhāvissam anibbhisam gahekarakaṃ gavesanto dukkha jāti punappaṇṇaṃ (Dhammapada, XI. 8) . . . anekajātisāṃsānaṃ, noyek jātisāṃsāramullehe pamaṇḍak-kattāvū skhandhaparamparāven obin oba; punappanaṃ, nāva nāva; dukkhaṇaṃ, duk viñḍa; gahekarakaṃ gavesanto, graha karana tānāttahu hevat dukaṭa karaṇavū paṇca-skhandha nāmāti grahaya kalāvā triśā nāmāti vaḍūvā; gavesanto, soyanem; sandhāvissam, avi-demi. esē aviḍāvū mama gahekarakayā; anibbisaṃ, noladimi; lena, eheyin; idāni, dān; gahekarakaṃ, graha-karanaṇāvū; te, tā hevat paṇca-skhandha nāmāti graha kaḷa triśā nāmāti vaḍūvā; me, mā visin; dīṭṭho asi, dākna laddemi, hevat atma-grahayak meyn matu; na kāhasi, no karanaṇa. kumak piṃsada yat. sabbā te pāsukā bhagga, sīyala klesayan nāmāti graho-pakaranayan nasana-lada; gahakālaṃ, mudunehi mādojulla gen atmaḥbhāvayaḷa mudun mādullayayi kiyana-lada ajñānayada; visamkhi-
tan̄, arhan-mārggaṇānayen sunu-visunu koṭa kaḍā damana-lada. dān māge cittaya; visama-kkāragatam, visanākāvā nirvāṇayata pāmiṇa siyalu sāṁskāraya(ṇ) keren gālavunu-heyin; tanṭhānaṁ\(^3\) khayaṁ, triṣṇavāge kṣaya-baṭṭa; aj-jhaga, pāmiṇiyemē es-heyin nīvan diṭtīm. yanādin priti-vākya pavatvā ... siddhir astu\(^4\).

\(^1\) No. 8 = P.T.S. ed. p. 6. It also occurs as Tirokuṇḍapetavatthu in the Petavatthu P.T.S. ed. pp. 4–5. Mrs. Rhys Davids calls the sutta: ‘The Saying on over the Walls’. \(^2\) note dukkha in the verse. \(^3\) for tanṭhānaṁ. \(^4\) differs from KD.

Dhammapada, Dampiyāsanne.

PAS (Sinh.) 14 (Cod. Pal. XVIII).

Palm-leaf, 92 foll., numbered (sva) ka-čau. Two leaves have two numbers on each, ghI, ghē and ghI, ghai, 45 × 8 cm. Eight to nine lines of writing to a page, 40.5 cm. long. Seven lines of writing only on ghī r. and ghī v. blank. The copy, nevertheless, is accurate. The copyist was evidently keeping to the foll. of a master-copy. Very fine and well-formed writing, about four akṣaras to a cm. The MS secured within plain Ceylon-made wooden boards, on the upper of which is written in Rask’s hand, ‘Dampiyāvasannē x’. See PA (Sinh.) 18.

Dampiyā-sanne is a Sinhalese word-for-word translation of the Dhammapada PA (Sinh.) 18 with detailed annotations on the words of the stanzas, giving often their doctrinal import. This Sannaya may possibly be as old as the twelfth century A.D., and may contain even older material. The Sannayas of the Dhammapada, which have come down to us in MSS vary to some extent from each other. One version of the Sannaya has been edited by Kaṁburupiṭiyē Dhammaratana Thera and printed by D. P. E. Dissanayaka at the Mahabodhi Press, Colombo, A.D. 1926 (KD).

The MS was evidently not completed. It stops at cau v. l. 2, with the Sann of XXVI, 5 (387).

The present MS contains the verses of the Dhammapada followed by the Sannaya. It begins after the usual adoration in Pali: mano pubbaṅgamā ... cakkunā va vahato padaṁ (dhamma), Caitakisavabhāvayo; mano pubbaṅgamā, sita peradārikoṭa āṭṭāha. Caitakisaya sita hā saṃgā pavatāt, namut sita āṣūru-koṭa caitakayan pavatnā heyin Caitakisayo sitama perulāri-koṭa āṭṭāhayi da data-yutu. manosīṭṭhā ...\(^1\) (line 8) cakkunā va, passa nohāra yana gālsaka meni.

The title of the first story, Cakkhapālathera-vatthu is missing, but the second Maṭṭhakupuḍali-vatthu appears at ka v. l. 8. Thereafter, the titles of the final story of each vaga and the name of the vaga appear as follows:

1. kā r. ll. 7–8: dve sahāyabhikkhu-vatthu-paḷa-muvāṇi yamakavaga padārthā nimi
2. kī r. l. 4: nīgamatiṣṭṭhathera-vatthu. dāvanivā apramādavaga sanne nimi
3. ke v. l. 9: soriyaṇaṣṭṭhiputta, tuṇvāṇivā cītavaga ...
4. kām v. l. 1: garahadinnatthera, satarāvāṇivā pupphavaga ...
5. khī r. l. 6: vanavāṭṭisatthera, pasvāṇivā bālavaga ...
6. khī r. ll. 1–2: āgantukabhikkhunām saveṇivā paṇḍitavaga ...
7. khī v. ll. 6–7: aṇātarāya iṭṭhiyā saveṇivā arahanta-vaga ...
8. khau r. ll. 1–2: bahuputikkatheryā aṭṭāvāṇivā sahassavaga ...
9. khah r. l. 9–v. l. 1: suppabuddhasakkassa ... navavāṇivā pāpavaga ...
TRANSLATIONS OF VINAYA, SUTTA AND OTHER MISCELLANEOUS TEXTS

10. gṛ r. l. 7: sukhasāmaṇerassa ... dasavāṇi-vū dañḍavaga...

11. gṛ r. l. 8: mahādhanasatthiputtassa ... eklośvāṇivū jarāvaga...

12. ga v. ll. 1–2: attadatthattherassa ... dolosvāṇi-vū attavaga...

13. gau r. ll. 5–6: kaḷānāma-anāthapiṇḍikaputtassa ... teles-vāṇi loka-vagā

14. ghi r. ll. 8–9: tudusvāṇi-vū buddhayagasanne nimi. paṭhamakabhāṇavāraṁ.

15. ghū r. l. 5: sakkadevarājassa ... pasalosvāṇivū sukhavaga...

16. ghṛ v. ll. 1–2: nandiyā-vatthu. soḷosvāṇivū piyavaga...

17. ghō r. l. 4: chabbagiyānaṁ bhikkhunāṁ ... sataḷos-vāṇi-vū kodhayavaga...

18. nī r. l. 2: subhadaparibbājakassa ... aṭalośvāṇi-vū malayavagā
deep

19. nū r. ll. 5–6: sambahulānaṁ ... ekuvisivana dharmamatthagavaga...

20. nīl v. l. 8: paṭācārya ... visvivāṇī maggavaga...

21. no r. ll. 7–8: ekavihārikathherassa ... ekvisivāṇi-vū pakiṇṇakavagga...

22. naḷ v. ll. 1–2: tīṭhīyasāvakānaṁ ... devisivana nīravagaga...

23. ci r. l. 8–v. l. 1: mārassa ... tevisivāni vū nāgavaga...

24. ci r. ll. 2–3: aṅkakurassa ..., sūvisivana taṭhavaga...

25. co r. l. 8: sumanasāmanerassa ..., pasvisivana bhikkhuvaga...

26. cau r. l. 4: XXVI, 5 and its Sannaya: divā tapati ādicco rattīṇ abhāṭi candimā sannaddho khatiyo tapati jhāyī tapati

brāhmaṇo

atha sabbam ahorattiṇi buddho tapati
tejāsā.
ādicco, hiru tema, divā tapati, davahal babulu-

vanneya. ratträya babulavāgata nohenneya, candimā ...
buddho, samyaksambuddha tema; tejasā, tejasin, ānubhāvayen; tapati, babāḷanneya, hevat sarana-
gamana-tejasin duśṣiladurguṇa tejasada guṇa-
tejasin durguṇa- (cau v. l. 1) tejasada prajñā-
tejasin dusprajñātejasada punyatejasin apunyae-
tejasada dharmmatejasin adharmmatejasada sa-
ranagamanādi-vū pas-tejasin hāmakalīhīma ba-
balana2-sēka. samyaksambuddhayayi datayutu. ānandattherassa vatthu3.

q 1 Differs from KD. – 2 babāḷa0, 0la0 both spellings are found in the same passage. – 3 Text differs from KD.

Dhampiyā-sanne.


Palm-leaf, 123 foll., numbered (svasti) ka–ji and one unnumbered at the end (see below); 43 × 5.3 cm., seven to eight lines to a page, 39. cm On ja v., four and half lines only, and scratches to fill in the rest of the page. The codex secured in wooden boards, lacquered, floral designs both in the centre and the edges.

A colophon in Sinhalese form, on ji v., last line, says that this copy of Dhampiyā-sanne was completed in the Śaka year 1752 (42 corrected to 52), that is A.D. 1830 by a Bhikkhu from Hulugalla. The passage reads: sakavarṣa evādhāhas hātsya panas1-dekaṭa pāminī mema varṣayehi di hulugalle bhikṣūhu vana mā visin mema dhampiyā-sanne potvahansē liyā nime-vuvāya.

Dhampiyā-sanne is the Sinhalese word-for-word commentary on Pali Dhammapada, and a similar work is described under PAS (Sinh.) 14. The present text differs materially from the
previous one, and it is completely a different sannaya or translation and commentary.


The first vaggas ends thus at


The ends of the other vaggas are as follows:


3. kha v. l. 6: me siyalu sapatama denja po-hosata yano bhavayi. Cittavaggo tatiyo.

4. khu r. l. 7: hohaneyi seyi. Pupphavaggo catuttho.

5. khe r. l. 7–v. l. 1: nirbhapaayai kiyanalada upadhavivekayada upada va [sahnneyayi seyi. Balavaggo pañcamo.

6. kha r. ll. 6–7: apaniatika2-bavataya hevat nam nati bavata paminennaha-yi seyi. Pañditavaggo chaththo.


10. gha v. ll. 4–5: damayanti, damanaya karanahuyi tamarâ sita damanaya koja rahatphalaya paminennahuyi. Danañavaggo dasamo.


12. ghr v. l. 7: âtmarthayehi ma niyuktaviya yuto yano bhavayi. Attavaggo dvâdassamo.

13. ghe r. l. 1: (sakalaloka) yehi âdhipatyaya vaâd sâvan-phalaye utumâyi sêyi. Lokavaggo terasamo.


15. nâ v. l. 5: bhajetha, sevuneyi. Sukhavaggo pañnarasamo.


18. nau v. l. 2: ekada ñjitaye nati. Malavaggo athurasamo.

19. ca r. l. 8: svalpavu da bhavaya dukkhayama yano bhavayi. Dhammattavaggo ekûnavisatimo.

20. cr r. l. 5: visotheyya, pirisidu karanneyi. Maggavaggo visatimo.

21. ca r. ll. 5–6: akirnnavihariva tamâ damannata nopilivanneyi. Pâkinnakavaggo ekavisatimo.
22. caḥ r. ll. 1–2: suggatiṃ gagchati, divyamanuśyālākayayi kiyana lada sugatiyaṭa yannāhuyi.
nirayavaggo dvāvisatimo.
23. chī v. l. 4: siyalu pāpayange no-kirima, 
sukhā, suvayi.
nāṅgavaggo tevisatimo.
24. chī v. l. 1–8–chīr. l. 1: aṁnaṃ, dena-lada 
dānayama; mahappalaḥ hoti, mahat-pha-
lavanneyi. pratisandhi vipāka-pravratti-vi-
pāka-vaśayen mahatphala-mahānisaṃsa 
vaṃṇeyya.
tañhāvaggo catuvisatimo.
25. chām r. ll. 8–9: pabhāseti, jūnānolokayen ba-
buluvanneyi.
bhikkhuvaṅga pañcavisatimo.
26. jīr. ll. 2–3: tām, ē kṣīnāśrayayā; ahaṁ, 
mama; brāhmaṇaṁ brāmi, hāhitavā pā-
padhammayan āti-heyin brāhmaṇayayi ki-
yami.
brāhmaṇavaggo chabbisatimo.

Then follow the names of the vaggas, and the 
number of stanzas in each vagga as in PA 
(Sinh.) 18, up to:
dhammapade nipātamhi desitaśecabhandhunā. 
dhammapadan niĉhitam, followed by the 
copyist’s wishes in six Pali lines and a Sinhalese 
prose passage, followed by the colophon cited 
above.

An extra leaf at the end containing a portion 
of the same of the second vagga (Appamāda 
vagga) an omission between kl and kl, forming 
the translation and commentaries of stanzas 
two and three of this vagga.

**q** *Endings of vaggas and text as in KD.
1 hatalis corrected to panos. — 2 For ०००°. —
3 For ०००°.*
pandahasak avuruđa mululēhi geța nāngī pradīpālākayak men pāvata sița satunța vādakoța kelavara amāmahānīvan dakvaïy kiyā mē namaskārapadārthaya genahāra dakvā kiyana-lādī sātāgīro namo yakkho tassa ca asurindado bhagavato ca mahārajo sakko ca arahato tathā sammāsambuddhassa brahmaṇe

ete paṭīṭhītā paṇcapiṭṭhītā namaskārasannasamāptam.

ke v. blank.

(2) (i) kāi-kha r. l. 5: Dhammacakkappavattana-sutta (ii) kha r. l. 6–khau r.: Dhammacakkappavattanasūtra-arthaṭṭhayaākhyāṇaya.

Beginst after the usual adoration in Pali: me, mā visin me sūtraya; evam sutam, meyā-kārayen asanala mese asanala mesema asanalaidi.

Ends:
iti ha, mesē vanāhi; āyasmato koṇḍaṇñassu, ayusmatvā kaunḍinyasthavirayavanhanseṭa; aṇḍākoṇḍaṇño tve va, aṇṇākoṇḍaṇṇayai kiyāma; idam nāmaṁ ahosi, me namak viyēya. dhamma-cakkappavattana-sūtraarthayaākhyāṇaya.

(See PAS (Sinh.) 1).

(2a) khu v. nine lines. Two short Pali texts, with superscription in Sinhalese, added by a later hand and left undarkened.

i. Āṭapiṇikarāṇaṁṣaṭṭhā. Pali verses, proclaiming the merit of offering the eightfold requisites to monks.

Begins:
namo buddhāya:
pattāṃ pariṣsāvana-kāyabandhanam...

Ends. line 3: ... parikkhāraṭṭhadāyino.

ii. The superscription is: Solasamaṇgalappastārakaṇṇagātha(ya)vak. A verse explaining the sixteen-fold blessings. The verses are in praise of the Buddha and his relics:

Begins:
tāraṇvambarasaṇjita-nette...

Ends:
āṭṭhā-arahaṅtā paṇca buddhā namāmi 'haṃ.

(3) khāṅ-gi: Saccaūbhaṅgasutta. This is Sutta No. 141 of the Majjhima-nikāya, (P.T.S. Ed. III, pp. 248–252), and corresponds to Saccaniddesa of the Mahāsaṭṭipaṭṭhānasutta, and contains a full exposition of the Four Noble Truths and the Eightfold Path.

The text begins:
evam me sutam, ekāṃ samayaṁ bhagavā bārāṇaśyaṁ viharati isipatane migadāye.

Ends:
idam, avoca āyasma sāriputto... abhinandun ti. saccaūbhaṅgasuttam niṭṭhitam.

(4) gu r.–nī v.: Mahāsaṭṭipaṭṭhānasutta = PAS (Sinh.) 4. (a).

The text of the Sutta is given here with a full analysis of words.

Begins: evam me sutam. ekāṃ samayaṁ bhagavā kurūsū viharati.

Ends: iti viṭṭhāramukhena mahasaṭṭipaṭṭhānasuttam niṭṭhitam.

(5) ni r.–nī v. l. 2: Mahāsaṁyasa-sutta.

This is the 20th sutta of the Dighanikāya. (P.T.S. ed. II pp. 253–262). Cf. PA (Sinh.) 5.

(5a) ni v. l. 3 ff. A panegyric on the Buddha’s Tooth (Daḷodē-stuti) composed in Sanskrit and Pali written later in the same writing as on khau v. (2a. above), and left undarkened.

śri mahājayaśrīmaṇandana śri manmatha eka-kiraṇam, śri sobhita śri-tāpanā śripūjita pūraṇam, śri maṅgala śri kuṃkuma śri... pādapa padanaṁ, śri gautama dāṭhāmuni praṇāṇaṁśūraṇam.

Followed by Pali gāthās:
eko dāṭhā tītasapure ahu eko gandhāravisaye.
This is sutta No. 130 of the Majjhimanikāya. (P.T.S. ed. pp. 178–187). It contains an account of Yama’s punishments inflicted on those who are reported to do evil.

 Begins, as usual: evam ... sāvatthiyaṁ ... je anāthapiṇḍikassa ārāme. tatra kho bh. bh. ā. ... dānaṁ nām’ etāṁ manussānaṁ paṭītiṁ honti dānaṁ vasundaratālasadīsaṁ avassaso hoti.

 Ends: yo karonti bahupuṇṇaṁ, sīlaṁ rakkhanti, yo viṁa yo bhāvanāṁ bhāventi, te namassāmi mātali. devasūtasuttaṁ niṭṭhitam, siddhir astu.

 (9) ce v.–chai. Vannikasūtra-pādārthaya.

 The text contains the Sinhalese interpretation and commentary on Vannikasutta (PAS (Sinh.) 7).

 The text begins: evam me sutaṁ ... anāthapiṇḍikassa ārāme. evam me sutaṁ, me, mā visin nānānayanipuna anekāddhyāyasamuththāna ar-thayaṅjanasampanna...

 Ends:

 avoca, vadāla-seka; atlamano, santoṣavū; āyasma kumārakassapo, āyusmatvū kumārakāsya-pa-thavirema; bhagavato, bhāgyavat’hu visin; bhā-sitaṁ, vadāraṇa-laddāvū me vacansaya; abhi-nandi, santoṣavāsaka. vannikasūtra-pādārththa nimi. siddhir astu., followed by the wishes of the author.

 cho–jl missing.

 (10) jñ–tai. Pirītsunna.

 The Sinhalese translations and commentaries of the Parittas; This begins with an invocation of the gods, devatānumodana.

 (10.1) jñ–jho: Maṅgalasūtrapadārthaya.

 Sinhalese translation and commentary on Maṅgalasutta (PAS (Sinh.) 12).

 Ends:

 mesē sūtraprārambhprayojana-vivaraṇa-koṭa dān sūtrayeśa sābhīpāvayavā padārthha kīyanulābeyi kīyā pūrbbāccāryavarayan visin prōktada etakudu uvat palamu-koṭa maṅgalasūtra-
dārttha dakkā anatāruva ruvansūtrapadārththa
dakvamu. maṅgalasūtrapadārththa nimi
(10.2) jhī v. -nā v.: Ruvsūtrapadārththa.

Sinhalese translation and commentary of Ralanasutta (= Sultanīpāta, Cūlavagga, no. 1 or
3–6).

Beginning: jhī v. II. 6 ff.: yāṅidhaḥ bhūtāni...

... sunantu bhāsitaṃ
idha, me-tānhi; sāmagalāni, rāsvu; bhummāni,
bhūmiyehi vā...

Ends: nā v. II. 2–3: ruvansūtrapadārththa nimi.
Then begins:
(10.3) nā v. I. 4–nī r.: Karaṇīyamattasutta-
padārththa.

Sinhalese translation and commentary on
Karaṇīyamattasutta (= Sultanīpāta, Uragavagga.
No. 8, or, Khuddakapāṭha, fifth sutta, = P.T.S.
ed. pp. 8–9). The sutta is preceded by the
following Pali stanzas and their Sinhalese trans-
lation:
yassānubhāvato yakkhā neva dassanti bhīṃsananam
yamhi yevānuyujanto rattindivam atandito
sukhaṃ supati sutto ca pāpaṃ kiñci na passati
svam ādi gunopetaṃ parittāṃ tam bhāpāmahe

Ends: nī r. I. 3: karaṇīyameta padārththa nimi.
(10.4) nī r. I. 4–nī r. I. 5: Khandhapispadār-
thaya.

(Aṅguttara, catukka, Pattakamma, 7).

Beginning:
sābbāṣīvasajātinaṃ...

Ends: khandhapispadārththa nimi.
(10.5) nī r. I. 1–nā r.: Morāpiropadārththa.
(Morājātaka = F. No. 159, verses only).

Beginning:
pūrentaṃ bodhisambhaḥre nibbattaṃ
morayonyimaṇi

Ends:
morāpiraṇ-padārththa nimi.
(10.6) nā r. I. 1–f r. I. 5: Dhajaggarāpiraṇ-
padārththa.

(Saṃyutta I, pp. 218–220).

Beginning:
yassānussaraṇe nāpi...
Ends: dhajaggarāpirapadārththa nimi.
(10.7) f r. I. 5–f r. I. 3: Aṭānāṭiyasūtrapadār-
thaya.

This is the translation of thirty second sutta of
the Dīghanikāya (P.T.S. ed. III, pp. 194–206),
and it speaks of devas, gandhabbas and yakkhas
who are not pleased with the Buddha. As it speaks
of driving them away if they annoy the followers
of the Buddha, it has come to be a saving chant
(a Paritta or Rakkhā-manta).

Beginning:
apasannehi nāthassa sāsane...

Ends: aṭānāṭiyasūtrapadārththa-nimi.
(10.8) f r. I. 4–f r.: Aṅgulimalāpirapadār-
thaya.

(Majjhima, No. 86).

Beginning:
paritāṃ yam bh'anantassa...

Ends: aṅgulimalāpirapadārththa nimi.
(10.9) f r. I. f r.: Bojjhaṅgapadārththa.

(Dīgha II, pp. 79 etc.).

Beginning:
bojjhaṅgo satisamkhāto...

Ends: f r. I. 6: bojjhaṅgapadārththa nimi.
(10.10) f r. I. 7: Ānāvunsan padārththa.

Beginning:
yan dunnimittāvamaṇgalāṇaṃ ca...

Ends:
ānāvunsan padārththayi. siddhir astu, subham
astu.
tai v. blank.

(11) f r. I. 1–f r. I. 1: Paṭiccasamuppādasannaya.
The translation of *Paṭiccasamuppāda*, see under next article PAS (Sinh.) 17.

Beginning: tena kho pana samayena buddho bhagavā uruvelāyaṃ viharati.

Ends: paṭiccasamuppāda-sannayayi (Cf. PAS (Sinh.) 17. 3 b).

(12). thū r. l. 2–thū r. v. l. 2: *Paṭiccasamuppāda-sutta*.

See above (11).

The text begins after the usual adoration in Pali:

evam me sutaṃ ekaṃ samayaṃ bhagavā sāvatthiyaṃ viharati.

Ends: . . . abhinandun ti. paṭiccasamuppāda-sutta.

(13). thū v. l. 3–thuh r.: *Dhammasaṅganiṇī-mātikā*.

This is the 'Table of Contents' of *Dhammasaṅganiṇī*. See under Pali Texts: PA (Sinh.) 25.

Beginning:

cusala dhammā akusala dhammā avyākata dhammā . . .

Ends:

dhammasaṅganiṇikā-niṭṭhitā.

thuh v. blank.


*Maitribhāvanāvā* (Pali: Mettā-bhāvanā) 'Meditation on Amity' is a discourse on the encouragement of friendliness and goodwill towards all beings, written in Sinhalese interspersed with Pali quotations and their translation. For a similar text see Wickremasinghe: *MSS. Cat.*, 26, II.

The text begins after the usual adoration:

tanhaṃkaro mahāviro medhaṃkaro mahāyasato.

Ends:

akāsatthā ca . . . anurakhantu ārogyena sukhena ca ti. maitribhāvanāvāyī. siddhir astu, etc.

Four lines added later. See Sinhalese section: ES (Sinh.) 27. See pp. 195 f.

(15. 1) dhū–dau: *Dhātuvandanāgāthā*.

Begins in the usual manner:

ādiccavamsabarapātubhūtam

byāmappabhāmaṇḍaladavacāpani
dhammadunibbāpitapāpakhamāṃ

vandāṃ āhaṃ buddhamahambuvāhāṃ

. . .

Ends (dau r. l. 1):

saddho puṇṇābhirāmo parahitaniro hotu

mokkhanuyāsī
kāle vassantu meghā dharaṇim avanipā
dhammad pālayantu.
dhātuvandanā niṭṭhitā.

(15. 2). dau r.–dāh v.: *Solosmasthānawandanāgāthā*.

Begins:

sonuttareniddhatena nidhātum

munindassahi donammattā
ganvā karaṇṭena nabhe jalanṭā

narāmarāṇaṃ abhisayanto.

Ends dāh v. ll. 4–5:

cete solasathānāni āhaṃ vandāṃ buddhinā

solosmasthānawandanā gāthāyī.

See also Index of Titles under 'Anumōdanaṇava'.

(15. 2.a) dha–dhi: *Solospāja*.

Pali gāthas recited at the sixteen different offerings made in honour of the Buddha, each followed by the subject in Sinhalese: tel-vaḍanu, etc.

dhi r. l. 4: solospūjavāyī.

(15. 3) dhi r. l. 5–dāh v.: *Jayamaṅgalagāthā*.

Begins:

mahākāruniko nātha hitāya sabbapārīnaṃ . . .

Ends:

jayamangala-gāthāyī: siddhir astu, subham astu, ārogyam astu.
(15. 4.) ḍhūv.—ḍhṛv. l. 1: Satarakamaṭahana.

Satara-kamaṭahana is the Sinhalese title of Pali Cattāri kammaṭṭhānāni, 'the Four Methods of Meditation'. They are given in the Pali verse: buddhānuṃsati metā ca asubham maraṇasatti iti imā caturā rakkhā bhikkhu bhavati silvā 'A bhikkhu becomes a virtuous one by the practice of Mindfulness on the Buddha, Amity, Sense of evil, and Mindfulness of Death'.

The Four Meditations end thus:

ḍhṛv. r. l. 2: buddhānuṃsrati-kamaṭahana nimi. ḍhṛv. r. last line: met kamaṭahana nimi. ḍhṛv. r. l. 6: asubha-kamaṭahana nimi. ḍhṛv. r. l. 4: maraṇaṃsrati-kamaṭahana nimi. ḍhṛv. r. l. 1: satarakamaṭahana nimi.

(Cf. PAS (Sinh.) 17 (2)).

(15. 4.a.) ḍhṛv.—ḍho v.

(i) Devamaitribhāvanāgāthā.

(ii) Maraṇaṃsrati-bhāvanā.

After 'satarakamaṭahana nimi' on ḍhṛv. v. l. 1: we have the Pali stanza:

mayihāṃ hitā ca verā ca majjhattā sabbapāṇino skhi averā niddukkhā ayyāpajjā ca hontu te ḍhṛv. v. l. 2–3:

ezmiṃ vihāragharappabatatukkagāme sabbesā dīpanagaresu pī cakkavāle devā surā garuḍarakkhasanāgāyakkha rakkhantu maṇi sakanubhāvabalenā niccaṃ.

devamaitribhāvanā gāthā yi

Ends:

tasmā bhave appamādaṃ kayirātha summedhaso evāni mahānubhāvaya maraṇussatiyā sadā.

maraṇaṃsrati-bhāvanā yi

(15. 5.) ḍhau: Bhavaviratigāthā.

Begins:

sabbe sadā-asesato asārakaṃ puññaṃ phalaṃ asesato tarāṅgadolāhalavijucañcalanā pihetvo ko tamhi naro viakkhaṇo.

ḍhau v. l at line: bhavavirati gāthāyi.

(16. 1.) ḍhāṃ r.—nā r. l. 1: Sekhiya.

The text begins after the usual adoration in Pali:

ime khe panāyasamanto sekhīyā dhammā udēsaṃ āgacchanti.

The text ends: na v. last line: nayito agilāno uccāraṃ vā passāraṃ vā kheḷaṃ vā karissāmi (nā r. l. 1) ti sikkhākaraṇīyā. sekhīyā niṭṭhitā. siddhiḥ astu.

(16. ii.) nā r. l. 2–nāl v.: Navagunāsanna Padērthaya, 'the Exposition of the Words of the Commentary on the Nine Virtues (of the Buddha)' is a detailed Sinhalese exposition of the nine epithets of the Buddha such as arahā. The text corresponds to the opening sentences of the Pūjāvaliya ES (Sinh.) 7.

The text begins nā r. l. 2: iti pi so bhagavā arahāṃ ... buddho bhagavā ti; iti pi, mo kāraṇayen da; so bhagavā, e budurajānan vahanse; arahāṃ, rāgaya da dveṣaya da mohaya da yana kelesun keren duru-vu heynin da . . .

Ends, nāl v.:

dvātriṃśat-vaṃmahāpurṣalakṣanāśityānuvyāja-nahāyāmaprabhūketumālaṃkārasohāyān ba-balannā-vu rūpasampatiyākāti heynin da bhagavā ṅam vana sēka. navagunā-sanna-padārttā nimi.

(17.) nē r.—nām r.: Anityalakṣaṇabhāvanā is the hybrid Eḷu form of Pali Anicca-lakkāhaṇabhāvanā, 'Meditation on the Characteristics of Impermanency'.


The text begins with the formula: atti imasmiṃ kāye . . .

Ends: nāu v.: . . . stripuṣayan visin me anitya-
TRANSLATIONS OF VINAYA, SUTTA AND OTHER MISCELLANEOUS TEXTS 107

lakuṇu menchi koṭa bhāvaṇā vaḍa nivan dakinṭa utsāha kaṭayutu. me anitya-lakuṇu-bhāvanāyi.
(17. a.) nām r.: Anitya-Lakuṇu-Ānisaṃsā, 'The Advantages of the Characteristics of Impe-

rornency', is a short Sinhalese text which enumerates the benefits accruing to those who repeat the Aniccalakkaṇa as a Dhāraṇī. The whole text is given below:

me dhāraṇaye anusas kap-keḷa anūvak buduṇṭa dan dun parāyā ekviṭa pirāyehi phala maḥat
vanneya. tudus-keḷa anūvak jātiyehi sakvitirāja veyi. devulova dahasaṅkvara raja kereti. masak
nirantarayen piruva vakrastevara-himiyo sinne(?) dakkā is-dora sīja kāmata vara-prāśa daeti.
satatayen piruva anuṇṭa uganvanhudu pirimī veti, jātismarana-nuvaṇ-āti vey. anityalakuṇu
ānisaṃsayi.

(17. b.) nām v.: See ES (Sinh.) 67, p. 265.

(18. i.) nāh-ti v. l. 1: Abhidharma-kamaṭahana is a Sanskrit-Elu hybrid form for the Pali
Abhidhamma-kammaṭṭhāna, 'Method of Medi-

dation on the Abhidhamma', or 'Reflections on

the Transcendental Doctrine'. The text contains

Sinhalese expositions on quotations from the

Pali canon dealing with the Five Khandhas, Six

Āyatanas, Saṅkhāras, Paṭiccassamuppāda, Mag-

gas, and Aniceṭā which form the higher teach-

ings of Buddhism. For a similar text see,

Wickremasinghe: MSS. Cat., No. 27.

The present text begins:

avijjasāṅkhāra-viṇṇāṇa-nāmarūpa-saḷāyatana-
phassa-vedanā-taṇhā-upādāna-bhava-jāti-jārādi-
hetudharmmayo dōlaṣekā. jāṭi nam kesēda yat...

Ends:

anicca vata saṃkhaṇa...
abhidharmmakamatāhanu nimi.

(18. ii.) lī v. l. 2-lī v.: Āṭṭāvāṭṭhaṃ gāthā-
padārthaya.

Here we have the Pali stanzas which are

usually found at the end of manuscripts to ex-

press the wishes of scribes. They are followed

by their Sinhalese sanne or commentarial trans-

lation. The title means 'The Exposition of

the Wish-expressing Stanzas of Commentaries'. This

type of verse was originally used at the end of

the colophons of commentaries. Some of these

passages are found in the Saddhammasaṅgaha,

Ed. J.P.T.S., 1890.

The text begins:

puṇṇena tena pappomi buddhattsan yāvata va

'haṃ

uppaṭijeyya kule suddhe saddhe aḍḍhe maddhane

... 

followed by the Sinhalese sanne of these verses.

Text ends: lī v. l. 3:

aṭṭāvāṭṭhanāgāthāpadārttha nimi, followed by

akkharaṃ ekam ekam vā

buddharūpasamāṇaṃ siyā
tasmā pāṇḍito poso

(lī r.) likheya pīṭakaṭṭayaṃ.

See Saddhammasaṅgaha, ch. x, stanza 1.

likhāya pālinā dharmā navakoṭāsaḥsakam

kappam akkharaṇaṇaya

sakkavati bhavissati.

subham astu, etc.

lī v. A charm. See ES (Sinh.) 67, p. 265.

¶ 1 for yānīḍha. − ² for samāgatāni; with a few

extra letters here. − ³ for cakkavatti. − * See SL

p. 354.

Paṭiccassamuppāda, Satarakamataḥana,
(Baṇadahampota), etc.

PAS (Sinh.) 17 (Cod. Pal. XXXV).

Paṃ-leaf, 38 foll., numbered (sawati siddham)
ka-gū; 33 × 4.8 cm., six lines to a page, 30 cm.
long. One blank leaf at the beginning and one at
the end.
(i) A leaf between the blank leaf at the beginning and leaf marked ka has the following admonitory text (vattfuru)
r. l. 1: sabbabuddhānubhāvāna...
l. 6: āyu ca jivasiddhi bhavantu te
v. l. 1:
silassa theyyā catuttīṃsayodhā
ekodho palāso atīṃna-māyā
sātheyya-issā upanāha thambo
sārambhāmāno ca asampajaññaṃ

... l. 5: sil-őlogannā sūtis yodhayo nam mohuyi.
meaning 'The thirty two enemies which hinder stila (virtue)'.

(ii) A piece of rough palm-leaf at the end, 14 × 4.5 cm. with two lines of writing, probably a portion of a charm.

(iii) A tag in palm-leaf in front gives the price as 'patāga pahayi'. Five pagodas.
The contents are given as follows in the front leaf.

(a) Satarakamañ fellow, 'the Fourfold Meditation'.

(b) Sāmaneraṇgan pavatnā vidhiya, 'Rules of Conduct for Novices'.

(c) Bhavavirati hā sasara-ādānaayi, 'Disgust towards Existence, and Ills of Re-birth.
Text no. 9 is dated in Śaka Era 1717 (A.D. 1795). The whole codex may be dated in the same period.

Miscellaneous texts as noted below:
(1) ka-ki r. l. 2: Ātavisipīrita.
A protective charm (paritta) based on the powers of the twenty-eight Buddhas.

Begins after the usual adoration in Pali:
vande tanhaṃkaram [sic] buddhāṃ
vande medhaṃkaram munīṃ
saranāṃkaram munīṃ vande
dīpaṃkaram jināṃ name

(2) ki r. l. 4-ku r. l. 3: Jinapañjaraṇa.
The 'Cage' of the Buddha; or the Protection through the Buddha.

Begins:
jayāsanagatā vira jettā māraṃ savāhini
catusaccā...

Ends:
sabbāvamaṅgalam upaddava dunnimmattam
sabbiṭṭrogagahadoṣaṃ aṣesanindā
sabbantarāyabhayadussupināṃ akantaṃ
samghānubhāvapavarena payātu nāsaṃ.

Jinapañjaraṇa.ya.

ku r. l. 3-6: Two other gāthās and a charm:
(i) l. 3: mahākāruṇiko nātho hitāya sabbapānīnāma

(ii) l. 5: ito cito² 'ham varajambudipe

(iii) l. 6-ku v. l. 1: namo kiñci loke vijācaraṇātvā svāha...

(3. a.) ku v. l. 1-ka v.: Paṭiccasamuppāda.
The Pali text of the Paṭiccasamuppāda, the Buddhist teaching on 'Dependent-causation' or Relativity. See Vinaya, vol. i, p. 1, etc., also s. v. P.T.S. P. D.
The text begins: namo buddhāya. tena kho pana samayena buddhā bhagavā uruvēyam
viharati najjā neraṇjaraṇa tire bōdhirukkhamulē
paṭhamāhhisasambuddhā[3] sattāhaṃ ekapallāmanē
kena nisidi vimuttisukhapaṭisasamvedi ata [sic]
ko bhagavā tassa rattiya paṭhamāṃ yāmaṃ
paṭiccasamuppādaṃ anulomaṃ paṭilomaṃ
manasākāsi.

Ends:
viṣaṃkhāragatam citam taṇhānaṃ khyām
paṭiccasamuppādā niṭṭhitam. siddhī astu.

Similar texts are described by W. A. De Silva: Cal. of Palm-leaf MSS, Nos. 621-623.
(3 b.) kī–kai. Paṭiccasmuppādāsannaya.


The present text is different from the Paṭiccasmuppāda-sannayaī, No. 655 in De Silva.

(4) ko–khu r.: Satarakamatahanpaṭārthaya.

The four subjects of meditation, the Buddha, Amity, Impurity and Death; the Pali formula accompanied by the Sinhalese interpretation.

The text begins:
buddhānuussati mettā ca asubhaṁ maraanussati iti imā caturā rakkhā bhikkhu bhāveyya sīlavā

Each meditation ends thus:
kaṁ r. l. 7 (last line): buddhānuussrati-bhāva-

nayī.

kha v. l. 4: maitri-bhāvanāya [sic].

kkh r. l. 5: asubhakamatahan nimi.

kkh r. l. 7 (last line): maraṇānuussrati-kama-

țahana nimi-yi.

The text ends, khu r. ll. 2–3:
setṭhām sukkhaṁ, utum-vū nirvāna śukhyaṭa; 

bata-pāripatto, nasana-lāda kāmacchandādi para-

ripanta āṭṭe; sukhena, śuvase ma; pappotī, 

pāṇiminnēyi, satarakamatahan-pādārthayi. siddhā 

sthir astu. (khu v. blank).

For similar texts see Wickremasinghe, MSS 
Cat. No. 130, 6. (p. 151); De Silva, Nos. 692– 
696.

(5) khu–kkhū: Detismahāpurṣaṭhāsaṇa.

Detismahāpurṣa-laṅkāṇa, a hybrid Eḷu and Sanskrit title meaning 'the Thirty two Characteristics of the Noble Being'. This is a collection of Pali quotations dealing with the thirty two special signs on the Buddha's body.

The collection begins with the opening verse the Rasavāhinī (P A (Sinh.) 32) followed by the Pali verses which enumerate the thirty two marks: sammatta-hatto . . .

nānā mahāmaṅgla-lakkhaṇṇī virocāmanā 

vīlasanti nīcasaṁ.

detismahāpurṣaṭhāsaṇayi.

(6) khṛ r.–kkh r. l. 3 (last line): Bhavaviratigāthā 

Begins:

bhavesu sabbesu saddā asesato [asārato] 

asārakam puṇṇaphalam asassatam.

(kkh r. l. 2–3):

nātvā bhavesu chandaṁ pājahitva dhīro 

nibbānam evābhimukho bhaveyyā ti 

bhavaviratigāthāyi.

(khṛ v. blank).

(7) khū r.–kkhū r. v. l. 6: Satarakamatahana.

(i) khū r. l. 1–kkhū r. l. 3. Buddhānuussati kama-

țahana.

(ii) khū r. l. 4–kkhū r. l. 1. Met-kamațahana.

(iii) khū r. l. 1–ibid. l. 5. Asubhakamațahana.

(iv) khū r. l. 5–kkhū r. ll. 2–3: Maraṇānuussratiyi. 

khū r. v. l. 6: satarakamatahana nimi. siddhā 

astu, subham astu.

The Pali text only of the above meditations are given in this section.

(8) khū r. l. 6–khau r.: Anīl-lakunu-bhāvanāva is 

a hybrid Eḷu and Pali title meaning ‘Meditation 

on the Impermanent Nature (of the Human 

Body)’ (P. Anica-lakkhaṇa-bhāvanā). Cf. De 
Silva, No. 741.

The text begins: athi imasmiṁ kāye ... and 

ends: khau r. ll. 5–6): . . . me anīl-lakunu me-
nehi koṭa bhāvanā vādā nivan dakinīa utsāha-kaṭa-yutu. anīt-lakunun-bhāvanāyī.

khau v. l. 6: me dhāraṇayehi anusas kap keḷa ānāvīk buduntha dan dun parayā ekaviṭa piru-yehi phala mahata (continues the powers of the dhāraṇī up to khau v. l. 3: siddhi astu ... etc).

Then follows the stanza ‘ye dhammā ...’

(9) khau v. l. 6-ga r.: Soḷasaṇaṭāgathā.

This begins with the ārādhana: tiṭṭhante nibbutu ... .

(10) ga v. l. 4-gu v.: Dasadhamaṃsutta or Baṇa-daḥampota.

A word for word Sinhalese translation of the Dasadhamaṃsutta of the Aṅguttaranikāya (not traced).

According to the colophon this sutta is called ‘Cārītra-vārītra-baṇadahaṃpotu’, ‘the Book of Sermons on what Should be Done and what Should be Avoided’. This title is based on the contents of the sutta.

The text begins after the usual adoration in Pāli:

evam me sutuṃ ... jetavane anāthapiṇḍikassa ārāme. evam me sutuṃ, me, mā visin; evam sutuṃ, meseyin asana-ladī ... .

The text ends at gu v.: bhikkhave, mahanini; ime dasadhannā, me dasadhamhū; pabbajitena, pāvijīvāvahu visin; obhinan-na pacchavekkhitabbā, ekvan menchi-katayutta; idam avoca bhagavā ... (followed by the Sinhalese Sanne) ... dasadhamaṃsattuṃ niṭṭhitam.

The colophon also gives with full details the time of completion of the MS. It reads: saka-varṣa ekvadhaha hatsiyadaha-hataṭa pāmini mema varṣayehi nikīni masa pura jala-vaka nam tithiyat lat ravidina irapāyana-vellavaṭa liyā nimavana-lada cārītra-vārītra-baṇadahaṃpolayī.

This ‘the Book of Sermons on what Should be Done and what Should be Avoided’ the copying of which was completed at dawn on Sunday being the fourth lunar day on the waxing half of the month of Nikini (Ṣrāvaṇa) in this year which is the one thousand seven hundred and seventeenth of the Śaka Era (July 19th, A.D. 1795)’. sādhu budu-veṃvā.

(11) gu r. & v.: Jayamaṇgalagathā, see PA (Sinh.) 34 (a).

Begins:

namo buddhāya, bāhuṃ sahassam ... .

Ends:

eṭā pi buddha-jayamaṇggaḷa-aṭṭhaṅgathāṇa, yo vācana [sic] dinadine sarate-m-atandi hitvānena neka vividhānī-m-upaddavāni mokkhaṃ sukhaṃ adhigameyya naro sapaṇño.

Bodhipūja and Miscellaneous Pali texts;
Jayamaṇgalagathā, Narasihagathā.

PAS (Sinh.) 18 (Cod. Pal. XXXVII).

Palm-leaf, 7 foll., unnumbered, one line only on the verso of the seventh leaf; one blank leaf at the beginning and one at the end. 32 × 4.8 cm., six lines to a page. 28 cm. long. secured by ‘boards’ made of palm-leaf; on the front board the titles are written; Bōdhipūja-viṇa, Bodhivana-danāyi. Punctuation marks painted with natural red ochre, in some leaves.

The codex contains various Pali stanzas and formula, used at Buddhist rituals with Sinhalese superscriptions after the gāthās.

1. MS begins after ‘namo buddhāya’ with the Pali verse:
TRANSLATIONS OF VINAYA, SUTTA AND OTHER MISCELLANEOUS TEXTS

(a 1) ye dhammā hetupabhāvā ... followed by
(2) itṭhante nibbute vāpi ... (3) yāvata bhagavā
loke ... ārādhāya; (4) siniddhagattam sukhumām lokajitthām ... teloḍana; (5) suvanā-
vaṇne ... nānurūwaṭa vaḍana; (6) parissā-
vitasauddhena ... nānumurūwaṭa diya vaḍana
(7) tanu šeta-dukuṇena ... (f. I v.) teta māttuyi.

Similarly other gāthās used at various rituals,
called Buddha-pūjā, 'personal offerings to Bud-
dha', which came into practice among Sinhalese Buddhists in the later centuries.

Folio 2v. ends with the food offering and leave-
taking. (The text is similar to Solosapūjā, PAS
(Sinh.) 17. 9).

(a 2) Fol. 3r.–3v. l. 1: Jayaṁaṅgalagāthā. See
ES. XI (a); PAS (Sinh.) 17 (2).

(a 3.) Foll. 3v. l. 1–4r. l. 2: Narasīhagāthā.

A composition in Pali verse, in praise of the
special manly signs of the Buddha (Mahāpurī-
salakkaṇha) put into the mouth of Mahāpaṇja-
patigotāmī.

The stanzas begin:
cakkhavaranikita rakta supādo [cakkhavaranik-
taratta°]
and end:
esa he tuyiha pitā narasīhō (esa hi tuyha).

The verses are quoted in the Pūjāvalīya (q.v.).
For a Sanskrit version of these gāthās and other
information see Sinhalese Literature, p. 64.

(a 4.) 4r. l. 2–5r. l. 3: Aṭṭavisi-pūrīta.

The text consists of verses calling upon the
twenty-eight previous Buddhas for protection.
(a 5.) Foll. 5–7: Larger letters from here (5r. l. 3.
right half). Buddhānuṇasati, Asubhabhāvanā, Ma-
raṇuṇasati.

(b) 2 foll. 25.5 × 5.5 cm., seven lines 22.5 cm.
long, fol. 2v. blank.

(c) A protective charm in corrupt Sanskrit, cal-
led Śrīviṣṇu-Paṇḍaraya, 'the Cage of God Vishnu'.

Begins:
namas sarvajñāya. śri brahma vāca, śri viṣṇu-
paṇjarāma divyaṃ sa vidyaḥ ... 

Ends:
... sāmkṛata ... parabhavam, tesaṃ nadi carā-
śāmo hradayan te tu janārdhanaḥ. siddhir
astu.

Sūriyikkamāraṇāśa-saṭṭhī.

PAS (Sinh.) 19 (Rask-Hasle, Copenhagen).

European (Dutch) paper, water-marked J Ho-
nig & Zoonen. 2 foll., 59.2 × 49 cm. Writing on
one side only, 70 lines on each folio. Writing
space (a) 48.8 × 37.7 cm., (b) 48.8 × 38.4 cm. Very
well-formed neat and tiny writing. About three
akṣaras to a cm. Borders of both folios decorated
with floral designs in red, blue and yellow colours.
The edges of the folios are guilt. The first line of
writing, which is in larger characters is also
painted in gold. On the back of folio (b) written
in Rask’s hand figures ‘30’. Placed in a bamboo
sheath, painted in red and gold and finished
with Burmese velvet cloth of purple colour.

Photographs of the two papers, 23 × 17 cm.,
with portions of the borders missing, taken from
a plate camera in the early 1920’es, were found
in the MSS collection of the University Library,
which was transferred to the Royal Library
some years ago (Add. 1130, 4°). A few weeks
after the discovery of the photographs, the origi-
nal papers were found with Mr. Gustav Rask
Hasle, Copenhagen, a grandnephew of Hans
Christian Rask (see below also).

This petition written in the Pali and Sinhalese
languages, starting with the words ‘Jayatu bha-
vaṃ Sūriyikkamāraṇāśa-mahārāja’ Hail, thou
great King Śrī Vikramarājaśinīha’, was pre-
pared by Rājaguru Dhammadhāntha Thera of
Daḍalla-vihāra in the Southern Province, after his visit to Ava (Amarapura) in Burma, to be presented to the last king of Kandy, Sri Vikrama-rājasimha (A.D. 1798–1815). The purpose of the petition was to inform the king about the writer’s visit to Ava, the reception by the king of Burma, and also to convey to His Majesty good wishes and greetings from the Burmese king. The king was also to be informed that among other presents, several Pali books, then not found in Ceylon, were brought by him. As these were written in Burmese character, His Majesty’s help and patronage was sought to employ scribes to transliterate them into Sinhalese character. Further the petitioner assures his constant loyalty to his Majesty the Sinhalese king, and begs him for a title and an opportunity to discuss further matters of importance with His Majesty. (The King of Burma was Bodawpaya A.D. 1782–1819).

The greater part of the petition, except the last eight lines, is a benedictory panegyric of the king. It is composed in elaborate Pali verse, each verse followed by a detailed Sinhalese translation and commentary. The name of the metres employed are given after each variety following the Burmese style of the period. Detailed grammatical expositions of words are added. There is, as the author himself says, an occult purpose underlying the whole composition.

The document, which is called an Abhinavaprabandha ‘A New Composition’ (line 12) begins with the benedictive words: Jayatu bhavaṁ sirivikkamarājastha-mahārājā, serving as a title or caption also. On each of the first eight lines is a Pali stanza in the Sārdūlavikriḍita metre, the first of which reads:

pininduharakūṭaniradayaassoghammanatho
saddhado,
lanḍākālaudito narindakiraṇo viddhastaverītamo,

modoonto janaṁkajām satabhūpālīddhi-
raṁsīhi yo,
so lanḍekissarabhūpatindapavaro rājā cirām
jivatu.

(line 9): śrīmat-śrīghaṇa-sakalaśāsanaṁabhārrodhā-
rita-śrī-lanḍekesvara-vu utum naradevendröttta-
mayānan-vahansēta āyur-ārogyādi sakalaśivyā-
ābhivraddhivardhanāya saṇḍahā . . . (line 11):
pininduharakūṭā di samasta-pādayo, śārdūla-
saṁkhyaṭa-vyāghrayāgē kriḍāvata (line 12):
sadriṣa bāvin sarvāribhaya vidhvaṇśanayaṭa po-
hosat-vu paramastrotrujanamananandalyaya-vu
śārdūla vikriḍita nam vratayaṭa naṅga āśirṣa-
mukhayan karaṇa-lada mē abhinavapraban-
dhayāgē artha kathana-yā-ke-rēm.

The petition ends (fol. 2, l. 61):

jambudīpe mahādhamma-śājājādhi-m-uṭtamotena dinne naṁmena saddhammavāṇṣa-m-
ādinā
pākaṭo rājalaṅcaena katvā sagāma nāmakō
guruhi dinne-nāmena dhammākkhandho ti

vissuto
tena therena sambuddhasāsanassābhivuddhiyā
kato yaṁ samupekkhitvā upakāraṁ karotu ti.
(l. 63): api amarapure yanṭa praṇambhava ē bava
naikārīn bhrājita utum apagē mahārājottama-
yānanvahansēta sāla-karaṇa noyek utsaṭa kalā
nolābī śaṇābhhivradhi saṇḍahā pinvat mahot-
tamakenunvahansē ādhāraya mudun-pat
koṭa-geṇa nāvatavat sālakara śaṇābhhivradhi
karavuva yana adahasin ratnatrayaṭa divi pudā
mahāsamudrayen etarava amarapure ekṣatara-
jadhāniśreṭha-anekasethipariprīvāra chaddantā-
nāgarājasēmi-śājājārājamaḥādharajottama-
yānanvahansē dēka satuṭuva haṅa sālokarto lanḍ-
kaśaṇābhhivradhi piṇisa ē mahārājottamayā-
ṇanvahansē visin devā vaddāraṇa lada lakdiva
nīti boḥo potvahansēlāt vādamavāgēna gana-
śreṭha-nāma-tanaturakut läbi śrīlanḍekesvara
From Marie they came to her daughter Theodora Sophie (born 25th, April, 1876), who was a photographer by profession. Theodora was evidently responsible for the photographs in the University collection. After Theodora Sophie’s death, the papers have come to the possession of her younger brother Gustav (born 1864).

At one stage the papers had been framed, and signs of exposure due to this treatment are visible on them.

1 Nadoris, son of Bōdādura Dines da Silva of Kapugama (Village of Temple Priests wrongly equated to Pali: Kappasagāma as at p. 16 and below) near Devinuvara (Dondra) was born in A.D. 1768. He was educated under Valpola gu-rūnānā, a pupil of Vālivita Saranākara, admitted as a Buddhist bhikkhu and was known as Dhammakhandha. In A.D. 1808, with the help of supporters headed by Adiriyān Abrew Rājapakṣa Mahamudali he went to Burma, and was greatly honoured by the King of Ava, and given the title of Rājaratana (Royal Preceptor). Having studied Pali for three years Dhammakhandha Thera came back to Ceylon and became the chief resident monk of the Buddhist Vihāra at Daḍīlla and founded the Daḍīlla section of the Amarapura society of Buddhist monks in Ceylon. Dhammakhandha’s journey to Burma in 1808 is said to be his second visit to that country.

After the cession of the Sinhalese Kingdom of Kandy to the British in A.D. 1815, Dhammakhandha Thera came in contact with the Wesleyan missionaries. In December 1815, he was baptized by the names George Benjamin Park – George after the name of Rev. G. Bisset who was the first sponsor in the baptismal service, Benjamin after the first name of Rev. Clongh
and Park after the name of Mrs. Harward’s father. (See W. M. Harward: A Narrative of the Establishment and Progress of the Mission to Ceylon and India, London, 1823, pp. 289–273; 282–283.) But Nadoris appears to have used only the first Christian name, George, and retained his own names received at birth and titles he later acquired. Between 1816–1818 Nadoris assisted the British in their exploits against the Kandyans and obtained rewards (P. E. Pieris: Sinhale and the Patriots, 1815–1818, Colombo, 1950).

Later on towards the end of his career Nadoris was known as George Nadoris de Zylva Sarama-ranaiké (‘nāyaka) Mohotty Mudliar of the Mahabaddha, Mudliar of Mutwal and Welligera (Vālisara) Districts. His name occurs as such in Ceylon Calendars (Almanacs) under Mahabadda Headmen. Nadoris died in Colombo on October 19, 1843, aged 72. (Jubilee Memorials of the Wesleyan Mission, South Ceylon, 1814–1864, Colombo, 1864, pp. 73–79.) – See also pp. LXIII f.

One of the extant works of Dhammakhandha which shows his erudition in the Vinaya is Kathinaviṇścaya (note the Burmese way of spelling the word ‘Kathina’ with a ‘th’ for the usual ‘th’), a manual in Sinhalese on certain points of discipline for Bhikkhus. This is dated A.D. 1812, and in the Pali colophon to it there is a praise of Śrivikramarajāsimha and also an account of the honours the author received in Burma: Mahāpañño mahāpuñño mahātejo mahāyasat

and pākaṭo yo thero amarapure dhammarājādhi-m-uttamo yo rājā tena dinnena rājalamchena samāsīt

saddhammavamaspāḷādī nāmako yatipunīgavo sammāsambuddhavassa paṇcapāṇīnāsām uttare tisate dvīsahassamhi phaggunassa site dine junhapakkhe pāṭipade pubbārasamaye m-idaṃ vinicchayaṃ karitvāna niṇṭhāpese anākulaṃ niṇṭhāpetvā hitatthaya dipavasinaṃ uttamaṃ idaṃ vinicchayaṃ samāṃ likhāpetvā ṭhapesi so Kathinaviṇścaya, Colophon, vv. 3–6.

The panegyric described in the present article may also be dated about the same time as this manual. An account of the life of Kapugama Dhammakhandha Mahāsāmi is found in Pol-vattē Buddhaddatta Mahāthera’s Samīpattīlayhi Baudhācāryaṭṭo, Koṭahena, 1950.

GRAMMAR, LEXICOGRAPHY

Payogasiddhi-sanne.

PAS (Sinh.) 20 (Cod. Pal. XLVII: Māṅgalan-vyākaraṇa).

Palm-leaf, 89 fol., numbered ka-cū, 27 × 5 cm., seven or eight lines to a page, 24 cm. long. A rough folio after ku with five lines on each side, to fill in an omission. Also an extra folio kū, with a mark, being a rejected folio, as most of its contents are found in the next folio, i.e. kr. Another rough folio, written three lines on one side only, also to supply an omission. Rather cursive hand, and script shows archaic features, but the copying is done with care, as is evident from the many corrections made, and omissions supplied. (See Plate 22 for fol. ka r., i.e. first page of the MS.) The leaves are
mature and of somewhat poor quality. The MS is secured in plain Ceylon-made wooden boards, on the upper of which is written in Rask’s hand, ‘Muğgalam vyākarana liyana-sanne (y)’.

Payogasiddhi-sanne, is the Sinhalese word for word translation of the Pali grammatical treatise, Payogasiddhi, described under PA (Sinh.) 52.

It is not known who the author of this sannaya is, nor is there anything stated anywhere by which we can judge its date. We can however safely say,—like translations and commentaries of most grammatical works and poems of the twelfth and thirteenth centuries,—that the Payogasiddhisannaya was also written by the author himself, or a contemporary of his, possibly a pupil who read the text with him.

The MS under discussion presents all the characteristics of a copy made from a very old prototype, and it is even free from interpolations which can be dated in the period of literary revival in the eighteenth century. The sutias are given fully in the sanne. Occasionally explanations extracted from the Vuttī are also incorporated in the translation.

The text begins after the adoration with the first rule of Moggallāyana, followed by its Sinhalese translation: a-ādayo, akārayā ādikoṭa niggahitāntava sitiyāvā; titālīsā, tesālīsena; vaṃṇa, varṇaya yana saṃjñā ātāhu nam vet. movun tesāli is dena karana koṭa ājena arthavarṇanā keretnuyi varṇpaya nam vet. sithiladhaṁitāi akṣarayangē vipattīya karana koṭa ājena arthayan nōdākmāta hētvēda eheyn nuvānāti paṇḍita-purṣa teme gurun svamīpaya āta sata-parīj纳 aḵṣaras daḵsābavaṭa pāmiṇṇa utṣāha vaḍannēyi (l. 6: Then follow a discussion to justify the inclusion of forty three aḵṣaras by Moggallāyana as against the forty one of Kaccāyana. The argument ends on kā r. l. 1. kā r. l. 2: a-ādayo ti vattate yāva bindu niggahitam, followed by an explanation in Sinhalese of the application of this rule. l. 3: dasādo sarā: Mog. 2. followed by its sanne ... The sections end as shown below. They are compared with the pages of Trenckner’s copy of Payogasiddhi, PA (Sinh.) 52 (= T).

1. (6) niggahitasaṁhitāyi, saṁhitākāṇḍayi, ku v. l. 7-(ku) r. l. 1 (T. p. 18). (1) akāraṁtapullīnguyi, kām v. l. 7 (= T. p. 33). (2) ākāraṁtapullīnguyi, ku h r. l. 5 (= T. p. 34).

2. (nāmakaṇḍo ... khau v. after l. 7 = T. p. 76).

3. kāraka, ga v. l. 2 (= T. p. 97). (1) abhyāghiḥāvayī [sic], gi r. l. 2. (2) vīsesanasamāsāyi, gu r. l. 4. (3) anāyārthasamāsāyi, gu v. l. 6.

4. (4) samāsāyi, gl r. l. 7 (= T. p. 128).

5. nipatadhitayayi, nādikaṇḍo, ghū r. l. 2 (= T. p. 154).

6. bhāvādina, yādikāṇḍo, nīr r. l. 5 (= T. p. 193).

7. khādikaṇḍo, cā v. l. 7 (= T. p. 221).

The end of the text is as follows (cā r. l. 4): asamkhehi sabbāsāqi (Mog. II, 1211, Devamitta, p. 22): me tumādi asamkhabāvin e upasarga-nilātay keren; sabbāsām, lepve prathamā-
(1) The Dhātupāṭha ‘The Text of Radicals’ or ‘Root Readings’ is a collection of verb-roots of the Pali language, listed after the Moggallāna-vyākaraṇa, which follows the Sanskrit grammatical system of Candra. According to Vaskaļuvē Subhūti Thera (Nāmamālā, pp. xcv–xcvi) this text is older than the Dhātumāñjūśā (see PA (Sinh.) 42).

For an account of the Dhātupāṭha the reader may consult R. Otto Franke’s writings referred to under Dhātumāñjūśā. The present MS has been utilized by Dines Andersen and Helmer Smith for their edition of The Pāli Dhātupāṭha and the Dhātumāñjūśā (AS). (See under PAS (Sinh.) 21).

The text is as given in AS. pp. 11–23. At kī r. 1. 3; bhuvādayo luttavikarane (= AS. p. 17 l. 9 ‘luttavikaraṇa’). The lacuna on AS. p. 22 (nos. 574–594) is between kī r. 1. 7 and 1. 8. The text ends as in AS: curādayo, but the superscription giving the title of the text is in Sinhalese: ‘dhātupāṭhaya’.

(2) This portion of the MS contains the Sinhalese interpretation of the Pali roots enumerated in (1). The Sanne begins at ku r. 1. 1: bhū bhūyana dhātu sattāyaṁ vimehi vāte. ku ku-yana dhātu sadda śabdakirimehi vāte . . . and ends at kau v. 1. 5: pitā [AS. 636: pīḷa] yana dhātu bādhāyaṁ pelimehi [sic] vāte. hūla ["a] yana dhātu nindāyaṁ nindākirimehi vāte. tala ["a] yana dhātu aghāte gāsimehi hevat tālīmehi [sic] vāte. tala ["a] yana dhātu upaseṇāyaṁ nālavimehi [sic] vāte. anto kelavavā (an a); (between lines 7 and 8: lakāra tema uccāranettho sukhoceṣāṇaya kelavarakoṭa ātēyi. dhāṭvathā, dhāṭūṇa ki arthhayo; sesa, sesa sahitayo yahi hevat ema) dhāṭūṇa ki artha hāra nokivāvu boho arthhayo ātēyaṁ yu tāni. cura yaṇa dhātu ādi koṭa āti dhāṭuhuyi. sa(m)khepāharuvāmin (?)

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1 The numbers of the suttas of Moggallāyanāna above are according to Helmer Smith, Saddantīli, IV. ‘Index Aphorismorum’. – 2 D = Devamitta’s edition of Moggallāyanavyākaraṇa. – 3 Repeated.

(1) Dhātupāṭha, (2) Dhātupāṭha-sanne,
(3) Dhātumāñjūśā.

PAS (Sinh.) 21 (Cod. Pal. LV).

Palm-leaf; 20 foll., numbered (svasti siddham) ka–khi, 43 × 6 cm.; seven lines to a page, 38.2 cm. long. The codex contains three texts (1) ka–ki, 4 foll.; (2) ku–kīm r. 1. 1; (3) kām r. 1. 1–khi. Secured inside plain Ceylon-made wooden boards
jīnakhypaṭhaṇaṃ [jīnā] nissayā, buduvacanaya āsiru kalāvū [sic] boho dhātūhu hevat kriyāva prakāsakaranaśvā prakratīhū [“krē”]; vuttī kiyanaladdāvū; etesaṃ, me dhautunga; ganthappamāna [AS. *uṇam], saṃkhyāva; ekam satan [sic] vibhāvage (kām r. l. 1), ekama siyeyekiy prakāsakaranney.

(3) Dhātumaṇjasā same text as PA (Sinh.) 42.

This MS also has been used by Dines Andersen and Helmer Smith for their edition of the text. It is marked Cb in AS.

Bāḷāvatārā-mahasannaya
(Gaḍalādeṇi-sannaya).

PAS (Sinh.) 22 (Cod. Pal. XLII).

Palm-leaf, 91 fols., numbered (sva) ka-ce with svasti siddha(m) and ka on the reverse of the first folio. 51.5 × 5.8 cm. nine to twelve lines to a page, 45 cm. long, the writing varying in different folios. ka r. blank. ka v. ten lines of writing, 16.5 cm. long. On the last folio ce r. 17.5 cm. of writing, ce v. blank. On khaṭ v. six lines of writing only, with the second half of the last line filled with omission marks, perhaps to conform to a master copy. The absence of uniformity of writing also may be due to the same reason. The manuscript is secured by plain Ceylon-made wooden boards.

Bāḷāvatārā-mahasannaya, 'the Great or Old Commentarial Translation of the Bāḷāvatārā', is the word for word Sinhalese interpretation and commentary on the grammatical treatise by that title described under PA (Sinh.) 39. This sannaya was written by Jayabhū Devarakṣita Dharmakīrtī of Gaḍalādepiya in the fourteenth century A.D. From that time onwards up to the present day it is widely used as a text-book by beginners of Pali in Ceylon and is popularly known after the school of its author as Gaḍalādeṇisannaya. Mention of the Bāḷāvatārā is made among his literary works by Dharmakīrtī in the colophon to his largest work, the Saddharmalakāraya (ES (Sinh.) 16, as follows: say' eva saṅkhopanikāyaśāṅgaham tath' eva bāḷādyavatārasaṅnakam jinādibodhavali-nāma-vandānanam akāsi hāravaliśāṅgaham subham.

In this stanza -saṅnakam may first be taken as a Pali form of the Sinhalese word sannaya, in which case the text under discussion is meant. The compound 'bāḷādyavatāra-saṅnakam' also may mean '(a book) by the title (saṅnakam) Bāḷāvatārā' and if that is so, the original Pali text also must be ascribed to the same author (see under PA (Sinh.) 39).

This sannaya was edited under the title 'Bāḷāvatārayehi puraṇa-vyākhyaṇaya' by Hikka-duve Sumangala (Colombo, 1877, 2nd ed. 1907). Sumangala’s Subodhikā, Bāḷāvatāra-ātkā is largely based on the Gaḍalādeṇi-sannaya. Among other editions are: (1) Colombo, 1917 by P. J. Karuṇadhāra, (2) Weligama, 1930, by M. Paṇṭṭātissā (MP).

The MS begins as the text of the Bāḷāvatārā (PA (Sinh.) 39), followed by its Sinhalese sannaya: buddhambujivolacanam, buddhaṇ, prabuddhavu, ambujaṃ, piyam baṇdu-vū, vilowanam, ās āti, budhamaṇ, sarvajñaya; tīdhā, kayin vacasin manasin yayi tun paridden; abhināṇaiddutā, vāṇa; bāḷaṇaṇ, avyutanabālaṇayanē; buddhinuddhiyā, prayjñā vaḍanaṇa pinisa [sic]; bāḷāvatārāṇaṃ, bāḷāvatāraṇaṃ [sic] prakaraṇyayak; bhāṣissanam, kiyan.

Ch. 1 ends: kṛ r. l. 3 (= MP. p. 20): voms(issa)-kasandhi, svarabayaṇjananigghahitayen miśravū samhiṭayai.

Ch. 2 ends: kṛt r. ll. 2–3 (= MP. p. 71):
nāmikaṁ, nāma-paññayā nānam eva nāmikaṁ, svārththayā yena yanādiyeye vāgrañaṇayen nika ve.

Ch. 3 ends: ga r. l. 8 (= MP. p. 97): saṃsō, scene nimi

Ch. 4 ends: g/v. l. 10 (= MP. p. 120): tadāhita, tadāhita nimi.

Ch. 5 ends: ghu r. l. 8 (= MP. p. 151): ākhya-taṁ, ākhya-taṁ nimi.

Ch. 6 ends: gau r. l. 3 (= MP. p. 176): ki-toko, kitakaya tema, vutta, kiyana-ladi.

Ch. 7 ends: ce r. l. 2 ff. (= MP. p. 256): ... maṇḍi ... pe ... maṇḍito, maṇḍita nami; pasanno, prasannaya; usukko, usukka nami; iha-yutto, i(r)ṣyāyen yuttaya; maṇḍito, prasannaya ā; usukka iha-yyen yuttaya ā prayujjamāna-kalhi; tetiya tritiyāva ā; sattamī ca, saptamī ā ve. ūnena, ūnayehi; paśīdana, paśīṇi, ūnena va ūnena paśīdito yi kiyā ho arthha he mā yi. ūnena paśī[ditto] ūnena usukko iha yuktayi. ūnene va ūnena-usukkaṁ yi kiyā ho ve.

End of the work: (I. 7) Scribe’s wishes: likkhittena mayā etat yaṁ puṇṇaṁ pasutaṁ subhaṁ tena puṇṇena pappontu sabbasatte sukhī siyā siddhiṁ. bālāvataṁrā ṇam [sic] prakaraṇayehi naha-sannyayi. me livī piṇiṁ lovu-turā budu vemvā. siddhir astu, subham astu, ārogyam astu.

only, with broad mardins decorated with kuṇḍali signs. One blank leaf at the beginning and one at the end. The MS is in a bad state of preservation. The left end of it is eaten by white ants. Parts of the numbering letters are broken off and most of them missing after gha. The names of two owners are given at the end of the MS (see below). Secured within plain Ceylon-made wooden boards.

MSS of this Sannaya are rare, none found at the Colombo Museum Library, and no printed edition of the book is known.

Bālāvataṁrā-kiyana-sannyayā, ‘the Student’s Translation of the Bālāvataṁrā’ (lit. ‘Sanne for Reading’), meaning the interpretation of the suttas and vuttis as taught orally in Sinhalese. The author’s name is not known. The title of the book has been originally copied Liyana-sannyayā and corrected to Kiyana⁶. This work, as the one which follows, (PAS (Sinh.) 24) is probably the work of a bhikkhu of the School of Vālīvīṭa Saranākaka and belongs to the eighteenth century¹.

The special feature of this Sannaya is that the syntactical arrangement of words in the Pali are commented on and explained in detail.

The text begins after the usual adoration of the Buddha in Pali, with the Pali stanza cited under PA (Sinh.) 39, followed by its Sinhalese Sannaya thus:

‘buddhaṁ abhivanditvā bālāvataṁrābhāsissam’
yanu mehi kriyākāraka-padasambandhayi. buddhaṁ, sarvajāya; abhivanditvā, manākoja vāṇā; bālāvataṁrā, bālāvataṁrā ṇam vā prakaraṇayak; bhāsissam, kiyam. ‘kena visiṭṭhaṁ buddhaṁ kena pakārena vanditvā kimaththam bālāvataṁrābhāsissasi’ yanu mehi codanāpada-sambandhayi.
The exposition of each of the seven chapters ends as follows:

1. *kīrī. l. 2: ... sannidhi, laṁvīmayi hevat ekkoṭa kimayi. vomissaka-sandhi.
2. *gī v. l. 7: nāmikam, nāmaya kiyā samāptayi.
3. *gō r. l. 5: samāsā, samāsaya kiyā nimavana-ladi.
5. nā r. l. 1: ākhyātam, ākhyātaya kiyā nimavana-ladi.
6. nāi(1) r. l. 1: kitako vutto, kitako, kitakaya tema, vutto, kiyana-ladi.
7. and end of text: chū r. l. 6: ... ūṇēna, ūṇāyen; uṣukko, uṣāha-ātteti; vā, nohot; ūṇasmiṃ, navaṇehi; uṣukko, utsāha-āttēyi, arththā hemāyi. ūṇēna, ūṇāyen; uṣukko, ihāyen yuktaī; ūṇe vā ūṇe uṣukko yi kiyā ho ve.

sandhi nāmaṃ samāso ca taddhita-khyātikam tathā kitakaṃ kārikaṃ kāṇḍā satta bālāvatā’re ime. sandhi ... ime satta, mē sapta-kāṇḍaya; bālāvatārāṃ, bālāvātāraya piṇīsa dakvanaladi. sa sātīrekacattāribhāṇavārei niṭṭhito bālāvata-tāro janatā-budchivuddhiṃ karotu hi. sā sātīreka, atirekayak sahitā vū hevat tusiyyayak adhika-kōta āti; cattāribhāṇavārehi, satarabana-varakīn; niṭṭhito, nimiyy-vū, bāḷāvalāro, bāḷāvata naṃ vū prakaraṇaya tema; janatā, aj. niṇājanayangē; buddhi-vuddhiṃ, niṇābhivrādhaya piṇīsa; karotu hi, karaṇa-ladi.

bāḷāvatāraya nimi. siddhir astu subham astu, ärogyam astu.

Owner’s name: payiyrāgala dharmapāla naṃgē kiyana-sannē potayi. ‘This is the book, Kiyana-sanne, belonging to the monk Dhammapāla of Payiyrāgala’. Another name, perhaps of the monk who got the book copied: goḍagedara sunanda bhikṣu visin barapān dīlā gattu potaya. ‘This is the book bought by the Bhikkhu Sunanda of Goḍagedara, having paid the fee for copying.’

1 See Sinhalese Literature, p. 318. – 2 "tāram-bhā", mabhā written as a combination. – 3 "ōliyana", corrected to ‘kiyana’.

Bālāvatāra-liyanasannaya
(Okāndapola-sannaya).

PAS (Sinh.) 24 (Cod. Pal. XLIV).

Palm-leaf, 82 foll., numbered ka-ca, ghau occurs twice. 43.6 x 5.5 cm.; eight lines to a page, 40.5 cm. long. ka r. writing in the centre only 16 cm. long; ca v. similar, 15 cm. long. Secured within plain Ceylon-made wooden boards.

Bālāvatāra-liyana-sannaya means ‘the Scribe’s Translation of the Bālāvatāra’ or literally ‘the sannaya for writing’. The morphological formation of examples cited in the grammar are explained here, with reference to the relevant rules or suttas. As may be expected the work covers only the first six chapters, up to the end of Kitaka, as Kārakas have no significance here. As the introductory passage of the Sannaya itself states, the author of the book is Dhammajoti Thera of the Okaṅdapola-vihāra, a pupil of Vālaviṣa Sarāṇaṅkara Saṅgharāja. This translation is generally known as the Okaṅdapola-Sannaya after the name of the monastery in which the author lived. The work should be dated in the eighteenth century.


The text begins after the usual adoration of
the Buddha in Pali, with the Pali stanza cited under PA (Sinh.) 39, followed by a passage giving the nature of the work undertaken and the name of the author:

yana me grantha-pramukhavā bālāvatāra ṇam vē prakāraṇayāge lokaggo buddho yanādi padasiddhi-kramaya śāsanābhivradhivarddhana-yehi tatparaśrardhdhabuddhisampannāseṣāṣāstrābhilāśi-kalyāṇa-janayaṇta nirāyasyen dānagan-nā ādipasa svadesāntara prasiddha śīlaścārāṇa-gaṇāṅgasaṅgata-chandas nīghaṅgū vyākaraṇa-dharmanvīnyādyarththayan manākota dannā-vū vālīvita pindaṅpātika saraṇaṁkarāvha-prājīta samghārājāsthamāntarprāpta yatśayarvaṃvahan-sēge sīya-vū okoṅdāpola ārāṇvavāsī-vū dhammājoti nam bhikṣu-kenekun visin sandhikappa-rūpāsiddhikramayada vimāsa bālā sābda sāṭrā-nukālokaṇa mema vyakhyāṇapya kiṃaṇa prārmbha-kalo.

The six chapters end thus:
2. gha v. l. 3 (= D. p. 67): nāmakāṇḍaya nimi.
4. nā v. l. 10 (= D. p. 95): taddhitani nimi.
5. ni v. l. 2 (= D. p. 106): ākhyāta nimi.

siddhir astu.  

Sōdisanne (or Mūlākṣaravikāsini)
PAS (Sinh.) 25 (Cod. Pal. LVI).
Palm-leaf, 17 fol., numbered (swa) ka-kha. 38.2 × 5.8 cm. Eight lines to a page, 33.3 cm. of writing. MS ends with the wishes of the copyist. Secured within European-made wooden boards.

(1) ka-ku r.

Mūlākṣaravikāsini, 'the Illuminator of the Basic Syllables', commonly known as the Sōdisanne or Hōdisannaya, 'the Explanatory Translation of the Syllabary' is a short treatise dealing with the phonetical analysis of the Pali syllabary or alphabet as represented by Sinhalese characters. The text consists of ten Pali stanzas and their Sinhalese sannaya. The first of these stanzas gives the origin of the syllabary. The second explains the meaning of the words 'sōdi' and 'akkhara' relying on the traditional methods of etymological exposition. The third is a commentary on the words 'svasti siddham' which introduces the syllabary. The fourth deals with the divisions of the syllabary into vowels, consonant-groups, semi-vowels and sibilants. The sixth, seventh and eighth describe the various combinations of vowels and consonants and give an account of their numbers. The ninth declares, that the syllabary is capable of expressing all meanings. The tenth and the final stanza states why the name of Mulakhkaravikāsini has been given to this treatise.

The second stanza of the colophon gives the name of the author (See below).

The text has been printed under the title: Mūlākṣaravikāsini nam vā Hōdisannaya, edited by Hetṭimullē Dharmapāla, (printed 1928). [H.D.].

MS begins:

nāmo buddhāya
soḍi kena kadā vutthā² kesam kim athāya,
\textit{'vabhāsi(tā)}
vutthādikappikenāya⁴ hitattham pūnīnaṁ⁵ tadā 
\ldots
ayam soḍi, lokaprasiddhā-vu mē soḍi-tomo;
kena bhāsitā, kā visin kiyan-ladada; kadā bhā-
sitā, kavara- kalekhi kiyan-ladada; kesaṇa ca
bhāsitā, kavurunṭa kiyan-ladada \ldots

The text ends at kā r. l. 1:
mulakkharābhidhanādi vibhāgassa pakāsito
mulakkharavikāsini⁶ gāthā dvādasa⁷ nāmato 
\ldots followed by the Sinhalese sanne \ldots
l. 4: mulākṣarabhedaparidipanāya piśā ca
raṇa-lada mulākṣaravikāsini padārthayi.
mulakkhabhedapakāsitaya
mulakkhare mohavikāsikāya⁸
mulakkhare naṃ hi vikāsaniyām⁹
dhīro hi sammā sapati nivesā⁰
vasată nāgasena theraṇa rajitālāye
nāge hitāya panināṁ¹¹ dhimatā racitā imā
mulākṣaravikāsini padārthayi¹²
sōdisanyayai. (l. 6)
followed by the wishes of the scribe.

According to the second stanza of the colo-
phon cited above the author of the work is a
thera by the name of Nāgasena who resided at a
place the Sinhalese name of which has been put
into Pali as ‘Rajitālāya’. A monk by the name of
Nāgasena is mentioned in the \textit{Nikāyasāṅgara}
as having flourished just before Ānanda, Vedeha
and other writers (see Sinhalese Literature,
p. 7).

It is doubtful that the author of the present
text lived so early. Rajitālāya¹³ may be taken as
an equivalent of Sinhalese Ridilena or Ridivihāra
in the modern district of Kurunagala. No monk
of the name of Nāgasena belonging to this vihāra
is, however, known.

The text may possibly belong to the period of
renaissance of Pali learning in the 18th century,
in which monks of the Ridivihāra also took a
prominent part. The \textit{Vadaṅkaviotpata} (see ES
(Sinh.) 43–44), also contains some grammatical
and linguistic material in common with this

text.

The editor of the printed text, however, iden-
tifies the author with Nāgasena of the \textit{Nikāya-
sāṅgraha}, and places him in the reign of Parākra-
mabhāhu II of Daṁbadeviya (A.D. 1236–1271)¹⁴.
(2) kā v. l. 3–kha v.

\textit{Mulākṣaravikāsini}, same as 1.

Begins as 1, and ends, (kha v. l. 1):
mulākṣaravikāsini-padārthayi. sōdisanyayi.

kha v. l. 2: There is an appendix of gāthās, de-
scribing the ‘birth place’ of sounds¹⁵, corruptly
preserved:
a-kavaggo hakāro ca aṣṭha saṭṭhimhi [sic]¹⁶
jāyare
i-cavaggo yakāro ca aṣṭha tālumhi jāyare
u-pavaggo pavaggo ca satta oṭṭhamhi jāyare
ṭavaggo ra-lakāro ca satta jāyanti muddhani
tavaggo la-sakāro ca satta dantesu jāyare
kaṇṭha-tālumhi ve¹⁷-kāro okāro kaṇṭha-oṭṭhajo
makāro ca 'nussaro nāsamhi \ldots
vossakatṭhāne ca nāśayaṁ jāyanti vaggapāneamā
siddhir astu, subham astu, ārogyam astu.

In large letters: paṇca gasa.

śrīkāntakamāla pirisidu diliṇdu di \ldots?

\footnote{¹ Pali: \textit{Mulakkharavikāsini}. – ² Twelve with the two
verses of the colophon. – ³ for ‘vuttā’ but not
in H.D. – ⁴ for ‘vuttā’. – ⁵ for ‘ni’. – ⁶ MS \textit{ovi-
kāsī} (?). – ⁷ H.D. gāthemedasa. – ⁸ \textit{ṭāya} H.D. – 
⁹–¹⁰ H.D. mulakkhareṇa vihesanāya dhīrāhi sa-
mā sammanṇitabbo. – ¹¹ for ‘pūnīnaṁ; pan-
naṁ H.D. – ¹² H.D. adds ‘datayutu’. – ¹³ for Ra-
jamāla. – ¹⁴ See Addenda. – ¹⁵ Cf. \textit{Vadaṅkavi}.
– ¹⁶ For ‘kaṇṭhamhi’. – ¹⁷ \textit{Vadaṅkavi}, v. 16; e-}
Sōdisanne.

PAS (Sinh.) 26 (Cod. Pal. LVII).

Palm-leaf, 9 foll., numbered (svasti siddham) ka-kḷ; 30 × 5.4 cm.; seven lines to a page. First page five and a half lines only. Only the obverse of the last page written on. The letters, though not well rounded, are clearly written in a large hand. The orthography and spelling are better when compared with PAS (Sinh.) 25. Secured within European-made wooden boards.

One extra leaf at the beginning and two at the end. On the extra leaf in front the title of the text and its contents are given thus: Hōdisanne, hoḍiyē akuruvala-abhiprāya, 'the Commentary on the Syllabary', which explains the meaning and purpose of the letters of the Alphabet'.

Of the four extra leaves at the end, found unblackened, three are blank, the fourth consists of the introductory portion of Sigālukkattavānasāna or Gihivinaya (Sumaṅgaḷavilāsini, No. 31, PA (Sinh.) 5 (a) (b)².

The MS begins with the adoration of the Buddha in Sanskrit: namaḥ sūghanāya, followed by:

soḍi kena kadā kesaṃ kim athāya ca bhāṣītā vuttaḍikappikenāya hitatthaṃ pāṇīnaṃ tadā

MS ends. kḷ r. i. 2: mūḷākṣara-prabheda-paridippanaṃ pinisa karaṇaladda mūḷākṣara-vākāsini-pādārthayati.

Ll. 3–4 give the name of the author:

vasatā nāgasenena theruṣa raviṭālaye [sic]³ nāge hitāya pāṇīnaṃ dhimata racita imaṃ mūḷākṣara-vākāsini-pādārthayati.

sōdisanyayayi.

kalyāṇam astu kamalābhimukhinam astu dirgghāyur astu dhanadhānyasamurdhīr astu ārogyam astu vijayo stu ripuḳṣaya stu bhadrāstustu mastu [sic] sugatesvarabhakti astu.

q ¹ P.T.S. ed. Part III (1932), pp. 941–959 = Sigālakesutta-vaṃsana. – ² ṛajitālaye in PAS (Sinh.) 25 for 'ṛajitālaye'.

Abhidhānapadipikāsanne,
Tunliṅgurūpamālāva.

PAS (Sinh.) 27 (Cod. Pal. LII).

Palm-leaf, 139 foll., numbered ka-jhe; 45.2 × 6.4 cm.; (1) ka-jhu r. 133 foll. Abhidhānapadipikā-sanne, eight lines to a page, 40 cm. ka r. blank, ka v. 16.3 cm. of writing in the centre only, eight lines. (b) jhū-jhe: 8 foll. Rūpamālāva, ten lines to a page, 39.5 cm. long; jhe, eight lines only.

Writing spaced on fol. ghi, spaced writing beginning on ghā v. Again writing spaced on ṇā v., and on the last page of (1). jhu r.

Secured within plain Ceylon-made wooden boards.

(1) Abhidhānapadipikā-sanne, 'The Sinhalese commentarial translation of Abhidhāna-padipikā (PA (Sinh.) 45)⁴. The sanne is very old, and may go back to the time of the author of the text, Moggallāna, himself. This translation is generally known as Nīghantu-sanne, the sanne of the Lexicon, meaning the one and only lexicon of the Pali language. There is a printed version of the text published under the title: Abhidhānapadipikā-sannaya or Pāli-nīghantu-sannaya, ed. Toṭagamuvē Paññāmoliṭiṣa, 1895 (P).

The sanneya begins, with the first gāthā as given under PA (Sinh.) 45, followed by its sanneya thus: karupākaro, karupāvaṭa ākaravu; yo tathāgato, yam samyaksambuddhayek tema;
karopayătaṁ, hastapratipavu; sukhappadanaṁ, lokottarasukhadāyakāvā; padan, nirvānāpadaya; osajja, āra; kalimabhava, kiliṭṭapattisatthānāvā; bhava, saṁsārayehi; kevaladukkaṭan, sīyalu duśkarakriyā; karan, karann; paratthān akā, paravāḍa keleda; taṁ, e tathāgathayā; naṅmāni, vaṇḍim. — The sanne of the introductory stanzas continues up to ki v. l. 5. Then follows the sanne of the stanzas giving the synonyms for the Buddha (P. 6): buddhaya, dasabalaya, satthuyā, sabbāṅguṇa, dipaduttamaya, munindaya, bhagavantuṇa, nāthīya, cakkhumantuṇa, aṅgirasaya, muniya... (thus each stanza followed by its sannaya).

The sections end as follows:
1. kha v. l. 6: saggakhaṇḍo paṭhamo.
2. Ṉo v. l. 5: bhūkhaṇḍo dutiyo.
3. jhī v. l. 1: sāmaṅṅakaṇḍo tatiyo.

Then follows the sanne of the colophon: saggakhaṇḍo, tidive... (l. 2). paraṁkamabhūjo nāma... (l. 4). viṇbhīnaṁ... (l. 6). yena laṅkāvāirthī... (l. 9). yassā sūdhāraṇam potav... (l. 10). kārite tena... (jhu r. l. 2): mahājolavānāyhi... (jhu r. l. 3). The sanne of the last stanza of the colophon (jhu r. ll. 5–8): saḍdhammatthāhitākamena, sadaham siṣṭupuṃ kāmaṭi; dhīmata, nuvaṇṇati; moggallanathēra, mautgalyāyanasthaṇaviya visin; esā abhidhānappadipika, abhidhānapradipikā nam-vā nighaṅḍusāstraya; racita, karaṇaladi. The text ends with its title: abhidhānapradipikāsannayayi, and the Pali stanza consisting of the scribe's wishes as in PAS (Sinh.) 25, giving no Sinhalese sanne to it. Finally: siddhir astu.

(2) The second part of the codex opens with a short grammatical text of six lines only (jhu r. ll. 1–6) in Sinhalese giving examples for the syntax of Pali cases (kāraṇa). It is as follows: namo buddhāya. karmakārakayaṇa udāhanaṇa kiyānu
läbe: kaṅkarot, devadatto taṅḍulāṇa pacati, devadatto devadatto yamu, karūt, devadatto karūti, kaṅkānum karummayi, taṅḍulāṇa yamu karmmayi, karotī yamu kriyāvayi, pacati yamu kriyāvayi, me tivrarti-karmmayayi, me vikrati-karmmayayi, aṭṭicaṣṭi passati, devadatto yamu karūti, aṭṭicaṣṭi yamu karmmayi, passati yamu kriyāvayi, me prāptikakarmmayayi, me karmmakārakayaṇa udāhanaṇayi. sampadānakārakayaṇa udāhanāṇa kiyānu läbe: bhāikkhussa guṇava bhaṅgām deti yamu anumantrayi, bodhirukkhasha jālaṃ deti yamu anirukkayi, yācakassa dhanasaṃ deti... yamu ajhksesakti, saṁma padhyate yassa laṅkā sampadanaṇi, mē sampadānakārakayaṇi, avadhiṃ kārakayaṇa udāhanaṇa kiyānu läbe: gāmā apenti muṇaya yamu niscalāvadhīhayi, yāvatā lasa puriso sampatti yamu calāvadhīhayi, avadhikālādhiṃ kārakayaṇi. ādhārakārakayaṇa udāhanaṇa kiyānu läbe: ādhārakārakayaṇa sataravādārūṃ ve. vyāpiṃ kārakayaṇi: tileṣu telaṃ udāhanaṇayi. opassilesikāhārayayi: kāte ti di [sic] devadatto yamu udāhanaṇayi. sāmipikāhāraya: ganāyaṁ vajo udāhanaṇayi. viṣayādhārayayi: akāse sakunā (ga)chanti yamu udāhanaṇayi. vyāpiko tilakkhārdi lo pāsilekā sāmikū la gānāyaṁ akāse visayye mato me ādhārakārakayaṇi.

On jhū r. l. 7, without any mark to introduce a new text, begins the Tunlīṅgūpamālāva and its sanne. The title of the text means 'Garland of Word-forms Belonging to the Three Genders'. In this text are given the Sinhalese meanings of the Pali nouns enumerated in the Nāmavaranāgīllā PA (Sinh.) 40.

It begins: sūrā, deviyo-ya, asurā, asurayo-ya, narā, manuṣyayo-ya, urāgā, sarppayo-ya... and ends (jhe v. l. 2...): atha, ikhitten, aṭṭha, (aṭṭhā-) šabdāyāda, sukhakāraṇa, sukhaṅkāra-šabdāyāda, āyu, āyu-šabdāyāda, gotrabhū, gotrabhū-šabda-
yāda, cittabhū, cittalbu, cittalbu-sabdāya, dhammamaññu-sabdāya yana me ādi sabdayo napum-sakaliṅgyehi sampgrahe śabdāyā meni. (Title of the text): tunliṅgyehi rūpamālāva kiyā ni-mavanaladi (l. 4). Scribe’s wishes: tikkhapaññahetu [sic], siddhir astu.

(3) Then follows a Pali text, in fragment, and faulty orthography, discussing the behaviour of the gender of Pali nouns in certain classes of compounds (vīsesana-samāsa).

It begins (jhe v. l. 4):
uttarassa padassatho ‘padānam liṅgam assa ca dutiyantādipade ‘katthe bahudhānam vibhajjate.

...
SANSKRIT
LEXICOGRAPHY, ETC.

Amarakoṣa¹.
SA (Sinh.) 1 (Cod. Sans. XXVIII).

Palm-leaf, 54 foll., numbered (sva) ka-ghū. 45.5 × 5.5 cm. Seven or eight lines to a page. 39.5 cm. long. Secured within plain Ceylon-made wooden boards.

Amarakoṣa, 'the Lexicon of Amara(sin̄ha)', is the common title of the oldest Sanskrit dictionary of nouns, more properly called Nāmaliṅgaṅuśasana, 'Instructions relating to Nouns and their Gender'. The author, Amarasimha, was a Buddhist and reputed as a poet. Traditionally, he is asserted to have been one of the nine gems of the court of Vikramāditya (see: SAS (Sinh.) 5). On the internal evidence of his work, however, he may be placed about the eighth century². The synonymns are arranged in three books, according to subjects, and the last of these books contains an appendix on homonymns, indeclinables, and genders.

The Sanskrit text, with abstracts from the ancient Sinhalese sannaya to this work, which is contained in the present manuscript, was edited by Ācārya Devarakṣita (Baṭuvantuḍāvē) and printed at Colombo in 1880 [B]. The editor gives all three titles of the book in their Sinhalese form, and mentions the name of the author also: Nāmaliṅgaṅuśasana, Ācārya Amarasiṃhaya visin kālaheyn Amarakoṣaya- Amarasiṃhya ya da vyavahārayi.

The present MS, has no Sinhalese sannaya. It contains only the Sanskrit stanzas, with concluding titles at the end of some 'sections' (varga) and 'books' (kāṇḍa). The present text is similar to the edition of the Amarakoṣa by A. Loi-seleur Deslongchamps, Paris, 1839, (D)³ and the books and section-divisions correspond to those in this edition. There are, however, no chapter divisions. Titles at the end of several vargas, appearing in the present MS are not found in B or D. Some of these are, nevertheless, found in the edition by Satis Chandra Vidyabhūṣana, Calcutta, 1911 (V)⁴. There is also an additional colophon. The MS presents several variant readings when compared with B, D and V.

Beginning:
namas tasmai bhagavater arhate samayak sambuddhaṁ
yasya jānadayāśindhor agādhasyānaghā guṇaḥ
sevyatām akṣaya dhīrasa
sa śriye ca⁶ mṛtatva⁸ ca (ka r. l. 1).

End of Book I ke r. l. 4 = B. p. 21 = D. p. 66 = V. p. 71.
pātālavargha⁴, saṅgrahaslokaḥ⁶, ityāmarasiṃha-hakratu nāmaḷiṅgaṅuśasane svarādiḥ prathamaḥ kāṇḍas saṅga eva samarthisa⁹.

End of Book II guṇa r. l. 4 = B. p. 85 = D. p. 239 = V. p. 259.
śūdravargha⁸, ityāmarasiaṃha-kratau nāmaḷiṅgaṅuśasane bhūkaṇḍo nāma dvitiyassāṅgopāṅgas samarthisa⁹.

End of Book III ghūra r. l. 3 = B. p. 203 = D. p. 374 = V. p. 383.
saṭṣajñakāstṛiṣa⁸ samā
yuśmadasmantṭīḥavyayam¹⁰
param virodho¹¹ Šeṣan tu
jñeyaṁ śiṣṭaprayogataḥ
liṅgādiṣaṅgrahavargha¹².
ityāmarasiṃha-kratau nāmaḷiṅgaṅuśasane sāmānyakāṇḍas tritiyaḥ saṅgopāṅgas samāpitaḥ¹².

The MS has in addition to D and V: (ghūra r. l. 5): samāptai cedan nāmaḷiṅgaṅuśasanaḥ mahākaveramarasiṃhaya kratiḥ, grantha parimāṇataḥ pañcasathādhikasahaśram.
padmāni bodhayatyarkkāḥ
kāvyāṇi kurute kaviḥ
tat saurabhaṇ nabhavantas
cantas tanvantī tatr guṇān.
kaver amarasimhāsya
kratit esātīnīmmalā
ā candratārakāṃ stheyaṁ
nāmaliṅgānuṇāsananam.
jñātān tena samastaśāstra viṣayās
stasyāyīnīl alpāmatis
śabdajñāṇamahódher upataṭan tenā
'pi draṣṭāṃ punaḥ
kāvyāṃ karttuṃ alam maṇer amasau
saktō janānām priyam
yenaivāmarakoṣa esaṭī paṭhataś
śāstrādisārovarāḥ.
siddhir astu, subham astu

P. 32r., six lines only, with larger akṣaras, on 32v. eight lines. The date of the copy is given on 54v. as 1863, evidently A.D. Name of a former writer in Sinhalese at the end of the text in very tiny letters: kinnara senērisgē (?) ngīhaṁduvayi. Given by Oberst Hoffmeier to V. Fausbøll on 20 January 1871.

Vāsudeva-nigāṇḍu, the Lexicon of Vāsudeva, is a glossary of Sanskrit names of medicinal plants and other materia medica with their Sinhalese equivalents. The material is arranged in groups. Some of these sections are as follows: Ending on page 11r. l. 6: iti bhadravrakṣavarggāḥ prathamāḥ; ending on p. 15v. l. 8: iti kṣupa-varggāḥ; ending on 27v. l. 9: iti upalavarggāḥ; ending on p. 37v. l. 5: iti gandhavarggāḥ.

The MS begins after the adoration of the Buddha: namo buddhāya, with the stanza tapodhanoparjñitayogagaman

trasissire bhūṣanapādapanam

ñānāsvarūpam trigunāntasarvam
manto trilokipatībindumolim

dirghājagartthī surāsuramunivaradharaṇī-

śvarādigham

sevyam aṣadhajātiṃ vakṣye jīvitaṇī-

virogīdāyi

parīyabodhahināpraṇāpiṁnāmati

muhantīa aṣadhahit

gāṇḍurosah proktum śrīvāsudevena.

The text ends at fol. 53r. II. 4–5:

ullāgo muktaroṣyāt kalvo mārti nirāmayaḥ
āroyaḥ samadosaḥ ca nirogasvastha iṣyate4.
śrī vāsudevanighaṇḍu samāptam.

Vāsudevanīg(h)aṇḍu.

SA (Sinh.) 2 (Cod. Pal. U.B. 14).

Palm-leaf, 54 folls., numbered in Arabic figures 1–54. Writing generally 9 lines to a page 25 cm. long. Lesser number of lines in some pages.

q 1 Westergaard: Amarasinhasa, the usual title by which the work is known in Ceylon. – 2 Keith, A.B.: A History of Sanskrit Literature, pp. 413–414. – 3 Amarakoṣa ou Vocabulaire d’Amarasinha publié en Sanskrit avec une traduction Française, des notes et un index par A. Loiseleur Deeslongchamps, Paris 1839. – 4 With the Tibetan text, ‘Bibliotheca Indica’, New Series, No. 1294. – 5 cā maṛṭāya. – 6 not in A or D. – 7 found in V. – 8 not in A or D (a) V. 9dvīya-
kāṇḍhaḥ samāptaḥ. – 9 D.V. saṭ. – 10 D.V. 8mahāni. – 11 D.V. virodhe. – 12 not in D or V. – 13 D.V.
sāṅga eva sarthitaḥ. – 14 for ‘pañcasatādhi-
sahasram. – 15 for ‘yenaiva’.

q 1 Skt. ‘ngahaṇṭu. – 2 for ‘muhantī’. – 3 doṣas.

– 4 iṣyate.
Lord's Prayer in Sanskrit.
SA (Sinh.) 3 (Ny kgl. Samling No. 149e, 4°, 84, page 28).
For description see ES (Sinh.) 58.
A version of the Lord's prayer in Sanskrit written in Sinhalese character among Rask's notes.
This text is after a translation made in Serampore in A.D. 1818.
he svargasthāsmanpitas tava nāma pūyatāṁ, tava rājyam āgacchatu. yathā sarge tathā prthivyam taveṣṭāṁ kriyate-asmākaṁ jivanar- haṁ bhaksyaṁ asambhyam adya dehi. asmā- kamṛṇāṁ-asmān kṣamasva. yathā vayaṁ svā- dhamanṛṇān kṣamemeti. asmān parikṣāryān mā- nayāsmāmsn (? avamaṅgalān mocaya. yato rājyaṁ parākramo māhātmyaṁ ca sarvadā tavaiva. āmin.

Nakṣatra.
SA (Sinh.) 4 (One leaf attached at the end of PA (Sinh.) 45).
Palm-leaf, one folio, written on both sides.
On one side the names of the twelve zodiacal signs: meṣa, vraṣabha, etc., the names of the 27 asterisms: assuda (asvida), beraṇa, etc., and some stanzas in corrupt Sanskrit. On the other side figures used in astrology. Some of them are sometimes used for purposes like numbering pages of books.

Nakṣatra.
SA (Sinh.) 5 (Prip-Møller 2).
One palm-leaf, 31 × 5.6 cm.; nine lines to a page 26.5 cm.
This forms a fragment of a text on astrology written in corrupt Sanskrit.

Daṇḍā-stuti
see PAS (Sinh.) 15 (5a), p. 102, Col. II, ll. 28–38.
SANSKRIT-SINHALESE
POETRY, POETICS, METRICS

Vyāsaštaka.

SAS (Sinh.) 1 (Cod. Sans. XIV).

Palm-leaf, 23 foll., numbered (swasti śi) ka- khṛ. 33.5 x 4.7 cm., writing seven lines to a page 30.2 cm.; one extra leaf at the beginning and one at the end.

Secured within plain Ceylon-made wooden boards.

Vyāsaštaka, 'the Hundred Stanzas of Vyāsa'. This is an anthology of one hundred and one Sanskrit stanzas (the first being an introduction), making pithy observations on life and morals, collected from various Sanskrit moralists, but attributed to Vyāsa of Mahābhārata fame. This century of verses or stāta is usually called Vyāsakārāya, 'the Composition of Vyāsa' or Vyāsakāra-stātakāya, and it is used as a reading book in the ancient Sinhalese schools. The stanzas are accompanied by a padartha-sannaya or interverbal translation into Sinhalese written by an anonymous author, possibly belonging to the literary revival in Kandy during the eighteenth century.

The MS begins after the usual adoration of the Buddha: namaś śākyasimhaḥ, and its Sinhalese translation, śākyasimhāya, sarvajñayaḥṣaṇa; nāmaḥ, namaskāraya; astu, vēvā, with the Sanskrit stanza:

ajñānatimirāndhānaṁ vibhrāntanāṁ kudr-

śṭibhiḥ

jñānānjanasalakābhir vyāsenommilītaḥ jagat,

followed by its translation and commentary:

ājñāga, nunuvana nāma; tīmira, andhakārayen;

āmādhānām, kisivaka nodakaḥ hennāvū; kudr-

śṭibhiḥ, mithyadṛṣṭyaḥ, hevat āti satīyē tabā
daravāva gāmnen; vibhrāntanām. ē vēdo hoyi

novēdō hoyi šaka ativa mulāve āvidina satva-

yanṭa; vyāsaṇa, vyāsa nam irṣihu visin; jagat,
lōkayehi; kalamanā nokalamanā kaṭayutu; ōh-

nāñjanaśalākābhir, nuṇuvana nāmaṁ beḥet aṅduṁ
dādimen, ummiliṇān, prakāsa-koṭa dākvana-

lādi.

MS ends (khr r. l. 5–v. l. 4):

satesu jāyatē surāḥ sahasrāsaṁ ca paṇḍitaḥ

vyaktā satasahasrāsaṁ dātā bhavati durillabhāḥ

satesu, siyak denā kerēhi; surāḥ, saura-virya-āti

purṣayek; jāyate, upadanēya; sahasrāsaṁ ca, da-

hasak denā kerenda; paṇḍitaḥ, eke panita-

vannēya; satasahasrāsaṁ, lākṣayak denā kerenda;

vyaktā, kimehi binimehi eke dāṣa vannēya;

dātā, tyāgī eke; bhavati, jagatrayehi; durill-

abhāḥ, durillabha-vannēya hevat nolabannēya-

... nyāsakārasalam prāpya.

siddhir astu, subham astu, ārogyam astu, īṣṭārthham astu.

This work, according to Wickremasinghe, seems to be known only in Ceylon, and it has been several times printed in Ceylon together with the sannaya. The sannaya in the MS presents a number of verbal variations when compared with the printed version (VH). The Sanskrit text itself shows some differences. Stanzas, with their sannaya, 49 (kōkilānaṁ), 50 (rāgo nāma), 51 (rūpayauvana-), 52 (asantuṣṭo), 53 (kṛtyasva karaṇaṁ), of VH interchanged in the order 49, 52, 50, 51, and 53 in the MS. The following stanza and its sannaya are found between VH 58 (vidhvataṉ ca) and VH 59 (yaḥ karoti), (ko v. li. 3–6):

praty aham pratyavekṣena dhīmatātmanī

veṣṭāṁ

kin nu cet pasubhis tulyan kin nu satpursai: api
dhīmatā, nuvanāti; ātimani veṣṭāṁ; tanaṁ kerehi
pavati kaṭayutu; praty aham, davasa davasa;
pratyavekṣanē, yahapat dohoiyi napura do hoyi pariṣṭi-karannēyi. kesēda yat, pasubhiḥ(ḥ), tirisunan hā, tulyaṁ kin nu cet, tama karana kaṭayutta sari dohoiyi, kin nu satparṣaṇa apī, satparṣayange kaṭayutta saridohoyi nirantarayenmama pariṣṭi-karannēyi.

On foll. kha v. stanzas 90 (nodayāya) and 91 (utsaḥo) of VH are missing between 89 (saṭāṃ) and 93 (bālastrī-) of VH, while stanza No. 92 (varam taskarasambandhaḥ. VH.) appears after VH. 99 (maranāṇ na paraṃ):

(kha v.)
varam taskarasambandha śādhubhīs saha
saṅgamāṇa nastaroḥ pi harantyartham sādhau
svahradayanam harēḥ...
followed by the sannaya.

1 For ‘namāḥ’. – 2 Cf. Subhāṣitārṇava, No. 163, No. 285. – 3 MSS Cat., p. 102. – 4 Vyāsakaraya and Hitopadeśayeyi ābhāṣā-paricchedaya, ‘Vyāsakāra and the Introductory Verses of the Hitopadeśa’, first published in 1866, ed. by Pandit Bāhuvantudāwe and several reprints under the title Vyāsakāraya saha Hitopadeśaya (VH). – 5 MS krataśya karanāṃ. – 6 This extra stanza is found in the same position in The British Museum MS (Wickremasinghe: MSS Cat., No. 90). – 7 for pratyavekṣana of the stanza. – 8 for nirantaraya. – 9 for taskaro. – 10 for hṛdayanāṃ. – 11 lacuna.

Vyāsaśataka.

SAS (Sinh.) 2 (Cod. Sans. XV).

Palm-leaf, 18 foll., numbered in Arabic numerals, 49.5 × 6 cm., six to seven lines to a page, two lines only on 18r., 18v. blank.

Secured within plain Ceylon-made wooden boards.

Same as SAS (Sinh.) 1. Spelling and orthography better preserved.

Beginning: namasa sākyasimhāya. sākyasimhāya, sarvajñārājāyāhaṭa; namāḥ, namaskāraya; astu, vēvā.

End (10r. ll. 1–2):

... sahaśreṣṭu, siyadahas denā kerehi; paṇḍitaḥ, ekepa paṇḍita vannēyā; sutasahasnesu, lakṣaye janak denā kerehi eke; vyākti, kimhe bīnimehi dakṣa vannēya yadāḥ, tyāgyavū; eke; bhavati, jagatrayeḥ; durillabhāḥ, durillabhavannēyā. siddhīr astu.

The present MS is rather defective, when compared with the former one (SAS (Sinh.) 1), and the printed version (VH). Stanza 47 (jānavṛddhaḥ) and 48 (mātyataḥ) with their sannayas are missing. On foll. 11v. and 12r. VH. 63 and sannayas of VH 63 and 64 are mixed, and appear as follows:

sāṃsāra-visavrakṣaśyā
dvayam eva mṛatam phalam (jālam? MS)
subhāṣitarasavādas

sarjanaṁ saha saṅgamāḥ
saṅsāra-viṣa-vrākṣasya, saṃsāra nāmāti vratṣayeṇa; amratam phalam, amā phalaya; duṣṇam eva, dekkmaya; ē kavara dekak-da yat: svā bhāṣitarasavādā, saddharmavacanayāṅga rasa viṅḍa-gāmma da; sarjanaṁ saha saṅgamāḥ, satparṣayeneḥa ekvima da; tyaja, hāra; sādhū samāgamam, satparṣayange ekvima sēvamaṇa kara; ahorāra; rā-dāval dekhi, punyam kuru, pin karava; anītyatāṁ, siyalu saṅgīkāradyaharmmayange anitya hava nirantarayen; smarati, sīhikaraṇa.

VH. No. 80 and sannaya (agnim pradipam) is missing in the MS. The order of VH 95 (pakṣīnām), 96 (utpalasya), 97 (mahatām āryayam), 98 (anabhīṣey), 99 (maranāṇ na paraṃ) is 95, 99, 96, 97, and 98 in the MS. The MS also does
not contain VH 100 (svabhāvo yādṛśo) and its sannaya.

See also SA (Sinh.) 7 (e).

Vyāsaśataka and Hitopadeśa. SAS (Sinh.) 3 (National Museum D 1023).

Palm-leaf, fragmentary, leaves mixed, 33 fol., numbering in European Arabic figures visible in some of the folios, (svasti-siddham)ka on the margin of the folio page which begins the Hitopadeśa. 30.7 x 6.0 cm. Five lines to a page, 28.0 cm. long. Large size writing, each character 0.5 cm. high. Writing on the recto of the first existing folio not visible.

For Vyāsaśataka see the descriptions of the two preceding MSS. The text by the title of Hitopadeśa found with the Vyāsaśataka is only a selection of thirty five stanzas from the well-known Sanskrit didactic work of Viṣṇu Śarman. The stanzas of both Vyāsaśataka and Hitopadeśa are accompanied by their Sinhalese sannaya.

Fol. 1v begins with a part of the sannaya of stanza No. 23 of Vyāsaśatakaya; ... yana pañca-

kāmayehi; mṛṇām [sic], minisunge; ratiḥ, ālaya; sasyeu [sic], goyamehi; ... This is followed by sloka 24 and its sannaya, etc., Some of the slokus are numbered at the beginning of each, and these numbers agree with those in the printed text (published by P. J. Karunādhara of Pāṇadurē, no date).

On fol. 33v., which is numbered (svasti-siddham)ka, begins the text of the Hitopadeśa thus: namo buddhāya, vande munindram [sic] vidhvatmohadhvāntaṃ vikalmasaṃ, savite vā-

ravindam yo man maṇaḥ samprabodhate.

siddhiḥ sādhya satām astu ... yamekuge sañḍa-

kalāv ... Thus a few stanzas with their sannaya.

Nāmaśṭaśataka¹.

SAS (Sinh.) 4 (Cod. Sans. XVI).

Palm-leaf, 4 fol., 50.2 x 6 cm., numbered in Arabic figures 1–4. Six lines to a page, 47 cm. long. 17 stanzas and their Sinhalese translation. Secured within plain Ceylon-made wooden boards.

Nāmaśṭaśataka, 'the One Hundred and Eight Names', is an eulogy of the Gautama Buddha, in 18 Sanskrit slokes, under 108 names used for him. The stanzas are accompanied by a Sinhalese sannaya, written by an anonymous author, possibly a scholar of the school of Vālīvīta Saranānkara, in the eighteenth century. This text, like the Vyāsaśatakaya, is used as a reader in the ancient Sinhalese schools.

The work begins with an adoration of the Buddha in Sanskrit; namo buddhāya, and the Sanskrit sloka:

sambuddhaṃ puṇḍarikākṣam

sambuddhaṃ karunāspadam²

samanubhadhran² śāstāram⁴

śākyasimham⁴ namāmy aham.

followed by its sannaya:

sambuddhaṃ, sarvadharmmayan aparimita koṭa
dannāvū; puṇḍarikākṣam, pubudu hela piyuma-

kaṭa baṇḍu vū ās āti; sarvavājan, siyalla dat-

tāvū; karunāspadan, dayāvata pihitįāvū; sa-

manda bhodram, sarvaprakārayen yahapat vū;

śāstāram [sic], devi-minisunte anusāsanā

karannāvū; śākyasimham, śākyaavasayata uum

vū budurajānan-vahansēḷa; aham, mama; na-

māmi, vaṇḍim.
MS ends. (4r. l. 4 = P. v. 18):
āyurārogyasampattis\(^6\) sarvaisvayasanamvitaḥ
medhāvi kulajo vāgni\(^8\) jāyate jnanajanmani\(^7\)
janna janmani\(^7\), jātiyak jātiyak pāśā, āyurāro-
gyasampatti, digā-nirogi bāvin samanvita-vū;
sarvaisvayayan\(^8\) samanvita-vū; vedāvino\(^9\), cita-
prajñavū; kuśa, mahat kula ātiva; vākmi, vākprajñavata ātiva; jāyate, upadanēyi. nāmā-
śatasakam samāptam siddhir astu.

It will be seen from the above excerpts that
the sannaya does not always give the same San-
skrit word as found in the text of the stanza.
Similar differences are found right through the
MS. The抄ists were evidently ignorant of
Sanskrit, and they have not compared the or-
original Sanskrit stanzas with the translation.

The text was printed at Colombo in 1866, with
the Navarattana and it has been re-printed
several times. Compared with the printed edition
[P], the present MS does not contain verse No.
17\(^{10}\) of the former.

Verse 16 and its sannaya, beginning on 3v. l. 6,
is as follows:
bhaktedayaḥ paṭṭet [sic?] nityam
prātar uktāya\(^11\) mānavaḥ
nāmāśatasakam punyam pavistrām
pāpavināśanam\(^12\)

(4r.) gaḥ mānavaḥ, yam manuṣyayek tema;
prātaḥ, udāsana; utthāya, nāgi śīla; nityam,
satatayan; puṣyam, kusala-cētanāva upadan-
vā-vū; pavistrām, suddha-vū; pāpa-viniśanam,
pavu nasannā vū; idam nāmāśatasakam, mē ek-
śiya aṭāk nam āttāvū nāmāśitasakaya ; bhaktyā,
ādarayen dāriya yuttēyi.

This is followed by the last stanza, P. No. 18
(MS No. 17) cited above.

The MS is full of orthographical errors. A few
are cited here:
1v. l. 6. v. 6. vijjācaraṇa for vidyācaraṇa

POETRY, POETICS, METRICS

2v. l. 1. v. 9. kalankamuktim for kalaṇka-
muktim, kāntimuktin for kāntamuttim
2v. l. 4. v. 10. paramārtdiṃ for paramārthaṃ
3r. l. 1. v. 12. ādhyām for ādyam
See also SAS (Sinh.) 7 (b).
The author of the Nānāśaṭasaka is Guruṣugomī.
(See Addenda).

\(^{1}\) Westergaard: Nāmāṣṭaka. – 2 for karaṇā°.
– 3 for "bhadram. – 4 for "am. – 8 P. sampannas.
– 6 P. vāgmi. – 7 for janmani. – 8 Sanskrit of
the text and Sinhalese of sannaya mixed up. –
9 for 'medhāvī' in text. – 10 P. No. 17:
sa labhate mitān bhēgān bhaumān
svargodhavām̐s tathā
vyādhayās tam na bādhante duḥṣvapaṇām
stasya naṣyaṭi

11 See next note. – 12 P. No. 16:

Buddhāśatasaka\(^1\) (Bhaktiśatasaka).

SAS (Sinh.) 5 (Cod. Sans. XVII).

European paper, 107 foll., 106 numbered, 1-9
unmarked. Ruled in pencil and written in ink.
13-16 lines to a page. Three extra leaves at the
end of which the last is ruled.

Buddhāśatasaka, 'the Century dedicated to the
Buddha' or Bhaktiśatasaka, 'the Century of De-
voction' is a Sanskrit poem, in 107 stanzas, com-
posed as an eulogy of the Buddha, and also to
show his bhakti or devotion to the Buddha (hence
the alternate title of the poem), by Rāmacandra
Bhārati (afterwards called also 'Buddhāgama
Cakravarti') a Bengal Brahmin converted to
Buddhism, and pupil of Śrī Rāhula Mahāsthavira of Totaγamunva. There is also an author's colophon of three stanzas. The stanzas are accompanied by a Sinhalese interverbal translation by Sumanāgala Thera, another pupil of Śrī Rāhula. This translation, which is called Munindrabhaktisataka-yaṅkhyānaya, also contains a colophon of three Sanskrit stanzas, giving the title of the commentary and details of its author. The Bauddha-sataka is used as a reader in the indigenous Sinhalese schools by fairly advanced pupils.

The MS begins with the title Baudhhasataka followed by an adoration of the Buddha in Sanskrit: nāmas tasmai bhagavate 'rhatे samyaksaṁbuddhāya. This is followed by an introductory passage by the commentator: śrīmat jaṁbudvīpayahe sakalativyā-nidhānāvū gauḍadesaiyen śrī-laṃkādvipayaṭa pāmiṇḍi tarka-uvācana-kāvya-nāṭakādī samastasāstrayehe nipuna vū kāṭiyāyana-gōtrasambhūta vū śrī-rāmacandra-bhāratī nam bhrahmāṇa paññitottama kene śrī-saṅghabodhi-vijayabāhu-parivenādhīpati tripiṭaka-kavīgīva-cīrāya śrī-rāhula-sāvīthiṣayānān-vahansē keren tripiṭaka-dharmmaya asāt igena ratnāraya-saraṇa parāyana va sāsanābhivrasanā [cīta] āṭva paramavīṣuddhārddhātīśaya bhaktiyen bhaktisataka nam-va buddhmontaprakaranaṃ karannākhu jñānam āsaya samastavisāyaṃ yanādīn s lokayan rācanā koḷ. 'A learned noble Brahman, proficient in all arts and sciences, such as logic, grammar, poetics and drama, born of the Kātiyāyana gotra, by name Śrī Rāmacandra Bhārati, who came to the island of Śrī-laṅkā from the Gauḍa country, which is the store-house in the prosperous Jain-budvipa for all learning, studied the doctrine contained in the Tripitaka under the great Elder Śrī Rāhula, the Principal of the monastic college

Śrī Sanghabodhi Śrī Vijayabāhū. Thereupon, he took the refuge of the Triple Gem, and (with a mind) full of pleasure in the Buddhist religion, and with devotion which was overwhelmed with the highest confidence, he composed a poem, a panegyric of the Buddha called the Bhaktisataka, beginning the same with the stanza, jñānaṃ yasya samasta-vastu-viṣayaṃ'.

The author's name, and the title of his patron, are mentioned in the author's colophon, which ends with the following stanza and the prose passage:

bhāsvat bhānukulābhumihire rājādhīrajāsvari śrīlaṃkādvipatau parākramabhūhe nityā(m)

mahīṣ sāsati⁵
satgauḍah⁶ kavībhāratikṣitisuraḥ

śrīrāmacandraḥ sudhī
śrotūnām⁷ akarot sa bhaktisatakam⁸
dharmārthātmakṣapradāṃ⁹

followed by the Sinhalese sannaya, and: iti śrī sākyamunier bhagavatasa sarvañāsya paramopāsakena gauḍadesiyaśrībauḍhāgama-cakravartinā bhūsrenā mahāpaññitena viracitam bhaktisatakam samāptaṃ followed by the Sinhalese sannaya.

There are two additional stanzas, perhaps additions by the author after the king, his patron, Śrī Parākramabāhu VI (A.D. 1410-1468), accepted the poem with the highest favour. The first of these says that the king conferred on Rāmacandra Bhārati, the title of Baudhāgama-cakravarti:

nrpaḥ¹⁴ parākrontihhu mahībhujāṃ

siromaniḥ¹⁵ pañḍita-maṇḍali-sakhaḥ¹⁶

sa rāmacandraḥ¹⁷ kavībhāratī dvijaṃ
cakāra baudhāgama-cakravartināṃ¹⁸

followed by the Sinhalese sannaya.

The other stanza in the Šārdulavikridita metre expresses the author's wish for the frm
establishment of the Triple Gem and the prosperity of the kings of Ceylon and their subjects. This too is followed by its Sinhalese sannaya.

The commentator’s colophon consists of three Sanskrit stanzas, without a Sinhalese sannaya. tirthagrámapates’ sathes19 tripiṭaka dhárasya20 bhūpānvyācāryasya’eva munīṣvarasya21 sugira(h) srisāhula-svāminaḥ sisyo yo varajasya maṅgalamunir dhīmāś vayā bhāṣayā22 kārunyena23 munindrabhaktisatakam24 vyākhyānam ākhaṭāvān25 namo buddhāya guruve26 namo dharmaṭaya thāyine27 nāmas saṃghāya mahate tribhoyo pi satatan nāmaḥ uppattiisuddhavāṃse28 varapurupuppapadprārththanā-bodhibuddhyāḥ29 dirghāyuṣuddhabuddhiḥ dasagajabalavān vajrakāsya kirttim30 dharmmāśokasya tejo danajadhanapatilī kāmadevaśya rūpaṃ dānaṃ vaisyantarātmā21 mama bhavatu sadā bōdhipramyāṃkalābhāḥ. siddhir astu, subham astu.

The Bhaktisataka or Buddhastaka with its interverbal translation into Sinhalese entitled Munindrabhaktisataka-vyākhyānaya was edited by Baḷuvantudāve Paṇḍit and printed at Colombo in 1868. We compare the present MS with the thirteenth reprint of the book in 1927 [B].

It is evident that our MS is a transcription from a copy where the leaves had been mixed (or from a copy which had been transcribed from such a one). The analysis shows the proper order in comparison with the printed version.

On foll. 32–33, the sanne of v. 26 (svarge vā), is mixed with the sanne of v. 28 (piṭā mātā) as follows: karṇoṃratasyandinaḥ, asannavungh kanaṭa amā (B. p. 11, line 24), followed by . . . maṭa; aisvaryan, pohosat namuṭ22 vanaṃsē (B. p. 12, l. 18).

On foll. 34–35, verse 30 (anātmaya) to the end of the sanne of the same verse: prāṣīda, pāhādavadāla mānava (B. p. 13, l. 8), followed by part of the sanne of v. 26. (B. p. 11, l. 24) (a)mā ōnāk vāni vē; nispāpān, rāgādi pavu rahita-vē . . . Then on foll. 35, v. 27 (tavaivāhan dāso) and the sanne of the same, followed by v. 28 (piṭā mātā) and its sanne. This is followed by v. 31 (prāṣideśa) and its sanne. On foll. 39–40, v. 34 (dhanajāvīkhāvā) and sanne. On foll. 40, line 8, mama, ē māge, krapa32, paradukkhakāparāṇam34 (B. p. 14, l. 20), follows foll. 40, l. 1 (→ B. p. 16, l. 3): mā stapaṭā, pavitra koṭa vaḍāla mānava: mama36 maṭa; iyatā, mē karṇaṃ-sūna-mātrayakin36, alam, atyarthayaṇ; sukkhi, suvapat vemi, . . . up to v. 44, and foll. 44, l. 1. – B 17, l. 24 (kam api, kisivak’hu; nehe, no patami).

Then followed by the continuation of the sanne of v. 34: (muditā), parasampatti pramādaṇā nam vē muditā toma, and then 35–39. Then on fol. 47, 16, v. 45 (sadiṣi sadisi) onwards up to the end.

It is noticed that the foot-note on p. 31, is found in the MS (fol. 7, l. 3–10).

1 Westergaard: Buddhastaka, and popularly called thus. – 2 This excerpt is translated after the transcription for the sake of its subject matter. – 3 not in MS. – 4 viṣayaṃ. – 5 for śāsati. – 6 sadgauḍaḥ. – 7 śroṭīnāṃ. – 8 śatakāṃ. – 9 B. v. 107. – 10 śakya. – 11 oḍeṣīya. – 12 B. bhūṣurenācāryaṃmahā. – 13 unnumbered in B. – 14 nṛpaḥ. – 15 śiromanīḥ. – 16 sakāḥ. – 17 acandraṃ. – 18 nam. – 19 for pater yater. – 20 for B. acāryhasya. – 21 B. munisvarasya. – 22 for: śiṣyo yo varajas
This is followed by the two introductory stanzas, which also have no Sinhalese sannaya following them.

dhanvantari-kaśpanakāmarasimha-śyāṃku
vetālaghaṭṭa ghaṭakarp夏-kālidāsaṃ
khyāto varāmihiro nerppatekṣahāyaṃ
ratnāni vai vararucir ṣāva vikramasyāṃ
mitramartti-tathā-niḥ dharmmakārppanyā-
murktaṃaṃ

istrināṃ vidvāṇatokkhyātāṃ

 navaratnāni vai kramāt

Then follow the first stanza and its sannaya:

(ka r. l. 3)
mitraṃ svacchatayāri punar nnyabarā
lubdhāṃ dhanasiraśvaraḥ
kāryyena dvajam ādhareṇa yuvatiṃ premna
sānaḥ-bhāṇḍhavaḥ

athyugraḥ sthūlīḥ guruṃ pranatibhiḥ

mūrkaṃ kātabhir bhudhāḥ
vidyābhiḥ rasiṃn ṣanena sacalaṃ silena

kuryāt vasam

svacchatayā, vaṃśa-rahitavā svabhāva-nemmal-cittayen; mitraṇ, mitrayā dha
(ka r. l. 6...
ka v. l. 6–7) sakalaṇ, me ki siyallavunda anikut siyulu-satvayanda, vasan kuryāt, vasāṅga karēyī.

MS ends with stanza number eight of the printed edition.

(ku v. l. 5):

vidvān sansadi pāksikaḥ paravaso māni
dharidho grahī
dravyādhyaḥ kraṣṇaḥ sukhī-paravaso
vraddho n-na tirttāṣu yaḥ
rājā dussacivapriyah kulabavo mūrkaḥ

pramāstrijīto
vetāntiḥ hatasakriyah kim aparam
hāṣyāt padam bhūtale

... hata satkriyah, nāṭuvā vū sobhaṇa kriyā āti; vedāntiḥ, vēdāntiya yan mohu āra; aparam.
an kavarek; bhūtalā, manusya-lōkayehi; hāsyāt padam\textsuperscript{15}, sināvaṭa kāranaṁ, mohu siyallama bhāvyātha\textsuperscript{16} yōgyahayi sēyi.

See also next article.

\textsuperscript{1} 'This is the same as the one printed in Haeberlin's \textit{Kāvyasaṅgraha}, Wickremasinghe: \textit{Catalogue of the Sinhalese Printed Books in the Library of the British Museum}, London 1901. – \textsuperscript{2} Vikramāditya. – \textsuperscript{3} P. šaṅku. – \textsuperscript{4} P. ṇhaṭṭa. – \textsuperscript{5} P. kāli-dāsāh. – \textsuperscript{6} P. varāha. – \textsuperscript{7} P. nṛpateṭh saḥāyān. – \textsuperscript{8} P. navavikramasya.

\textsuperscript{9} P. mitramarthi tathā nīṭir dharmma-kārpaṭya-mūrkhakāḥ strīṇām vidvān athokthātān navaratnam idaṁ kramāt.

\textsuperscript{10} P. mitram svacchatayā ripuṇaṁ nayabalair lubḍham ḍhanair iṣvaraṁ kāryeṇa dvījam ādarena yuvatīṃ premnā śanair bāndHAVān atyugratam stutibhir guruṇ pranatibhir mūrkhāṃ kathābhir budhaṁ vidyābhīḥ rasikaṁ rasena sakalaṁ śilena kuryād vaśam.

\textsuperscript{11} for da. – \textsuperscript{12} words in the Sinhalese sannaya differ in P.

\textsuperscript{13} P. vidvān saṁsadi pākṣiṇaḥ paravaśa māṇi daridro grhī dravyāḥyā kṛpaṇāḥ sukhi paravaśa vrddho na tirthāṣrayaḥ rājā dussaciva [duḥ\textsuperscript{9}] -priyaḥ kulabhavo mūrkhāḥ pumān strijito vedāṇī tathasatkriyaḥ kim aparāṇ hāsyat padam[hāsyāstrapam] bhūtale.

\textsuperscript{14} P. naṭuvā. – \textsuperscript{15} P. sināvaṭa.

\textbf{Sakukanḍaya, etc.}

SAS (Sinh.) 7 (Hammerich).

Palm-leaf, 37 foll., The numbering in ink, done in Europe\textsuperscript{1} 1–22, blank and 1–15. 30 × 6 cm. Four to five lines to a page; large letters, some 1 cm. high, and carelessly formed, by an inexperienced hand. The leaves are rough, and are the matured dried leaf of the talipot palm, called \textit{tal-kola} in Sinhalese usually taken for practice in writing. Secured in plain Ceylon-made wooden boards.

Presented to the Royal Library by Professor L. L. Hammerich on 7th December, 1957.

(a) \textit{ka} r. 5. lines, forming the final portion of the \textit{Mahābhīnīkūn-Sakukanḍa}, 'the well-pronounced-words relating to the Great Renunciation', a text dealing with the story of the Bodhisattva's final escape from home-life, composed with a good intermixture of loan-words from Sanskrit, used by children in the old temple schools in Ceylon, chiefly for the purpose of learning the correct pronunciation of syllables. This text is said to have been composed in the eighteenth century by Attaragama Rāja-guru Bāṇḍāra, and it should be distinguished from \textit{Ānavum-sakukanḍa} mentioned in the \textit{Vadamukipota} attributed to the same author.

The present fragment ends: (sarvīt narāyaṇa) mahābhīnīkūn-sakukanḍa nimi. siddhīr astu. subham astu.

(b) Foll. 1–12. \textit{Nāmaśṭrākāyā} (SAS (Sinh.) 4), with Sinhalese sannaya.

(c) Foll. 12 v. 1.3–22. \textit{Navaratnaya} (SAS (Sinh.) 6), with Sinhalese sannaya. Incomplete.

(d) One foll. written on one side only. A portion of \textit{Surīyoparīṭṭa}.

...gāthāya aṭṭhabhaśi

tathāgam maya arahantaṁ surīyo saramaṁ gato
rāhu suriyaṁ pamuccassu buddhā lokānu-kampakā ti
yo andhakāre tamasi pabhaṅkararo verocano
maṇḍaliuggatejo
mā rāhu gili caraṁ antalikke pajaṁ mama
Rāhu pamuṇca suriyaṁ ti
atha kho rāhu asurindo suriyaṁ devaputtaṁ
muñcītvā taramānarūpo yena vepacitti-asurindo
ten' upasaṁkami upaṣaṁkamitvā samvīggo lo-
mahaṭṭhajāto ekamantā aṭṭhāsī. ekamantāṁ
ṭhiṇaṁ kho rāhuṁ ...

(e) Foll. 1–15. Vyāśa-satakaya (SAS (Sinh.)
1–2) with Sinhalese translation. Incomplete.

q 1 By Helmer Smith according to Professor
Hammerich.

Vṛttaratnākara.
SAS (Sinh.) 8 (Cod. Elu. Sin. XL).

European paper, 69 pages (four leaves in one
folio, numbered 2–9), 16–18 lines to a page,
12 lines only on the last page. The first four
leaves were missing, and found separately, iden-
tified by Helmer Smith as Kedārabhaṭṭā's Vṛ-
ttaratnākara with Sinhalese Sannaya.

Vṛttaratnākara, 'the Gem Mine of Metrics' is a
Sanskrit treatise describing 136 metres composed
in verse by Kedāra Bhaṭṭa, before the fifteenth
century. The Sanskrit stanzas are accompanied by
a Sinhalese translation well known as Vṛttaratnā-
kara-sannaya or the Chandas-pota-sanna, written
by an anonymous author in about the 14th cen-
tury. The Sinhalese text has been printed in 1887.

The text begins as usual with an adoration of
the Buddha, in Sanskrit in this case, followed by
three stanzas of the original and their translation:
namas tasmai bhagavate 'rhathe samyak-sam-
buddhāya ... sadācāraparipālanaya saṅdahā
da vighonopasamanaya pinisada granthāram-
bhaye hiṣṭadēvatānmaskāra koṭa śāstrakatu
sandarśanaya hā samagha abhidhānābhidheyya-
prayojanasambhadhakathanaṁ katuṭiva suka-
santarāsidhyārtham yanādi padārthaya kiya-
naladi ... sukhasantarāsidhyārthan naṁ (Vṛtt.
I. 1–3) bāḷānāṁ sukhabuddhaye ...
'sāṁkaraṁ naṁ lokāsanākaraṁ chandah kriyate
yanu kriyākāraṇo padasambandheyi.

MS ends:
madhayaye eka-laṅghu ādi vrattayo ketekdāyi
vrattayan datamanā kalhi madhyavratyaṅkāra
vāna bhāvin eka adhika koṭa satara ruṅcāla
matumattehi taba siṁ ṛūpa no nasā ādīvāna sam-
khyāvan devana samkhyāvehe bahāla devana
samkhyāva tuṃveni samkhyāvehe bahāla upān-
tayā keren tryakṣaravratyaṅcā samavṛttasam-
khyāva aṭek aṭa diyunu kala-kalhi solasek vē.
solasin ek ak hāra vrattavalin pāsālos aṅgulak
pramānabhūmiyek vanāyī datayutuyi. prasthāra-
ṇaḥ bhūmiyage āyāma āksa-samkhyā heyo
datayutuyi. madhyāva yana pādaye aṅkṣarayā
dolasekī. dolasa diyunu kalakalhi sūvīsi aṅgu-
leki. eyin ek ak hāra tevi aṅgulak pramānā
avayayey viya-yutuyayi datayu vē - chand-
as-pota nimi.

q 1 See Keith, A. B.: A History of Sanskrit Litera-
ture, p. 417. - 2 for kartṛ. - 3 'artham' in Sans-
krit text. ed. Seelaskandha Mahāsthavira, Bom-
bay, 1926. - 4 M. 6naṁ. - 5 for ruvak (ṝca = va).

Vṛttaratnākarakādhyāya (Kaviṅṭhapāṣa).
SAS (Sinh.) 9 (Cod. Sans. XXX).

Palm-leaf, 13 foll., numbered ka-ko; 37.8 ×
5.8 cm.; eight lines to a page of writing, 33.6 cm.
long. ka v. only written on, ko r., 4 lines, 13.5 cm.
in centre only. The name of the owner of the MS is given in a Pali stanza after the colophon. (See below). According to this Pali verse the owner was a sāmaṇera by the name of Medhanākara, who was born in a village the name of which has been rendered into Pali as Thāṇaṅgaṇa (possibly Sinhalese: Tāṅgaṇa).

Vṛttaratnākarādhyāya, an additional chapter to Vṛttaratnākara or Kavikaṅṭhapāsa, 'the Noose round the Necks of Poets'. A work on poetics, in 70 Sanskrit stanzas, chiefly dealing with prohibitions in the use of certain kinds of composition, purporting to be an appendix to Kēḍāra-Bhaṭṭa’s Vṛttaratnākara, written before the 15th century. The Sanskrit text is accompanied by a Sinhalese translation, the date and author of which are not known. There is a printed edition, with six additional stanzas on metre and their Sinhalese commentary, by A. de Abrew Vijayasinha, Colombo, Buddhist Era 2433 (A.D. 1889).

The MS begins, after an adoration of the Buddha: namaḥ śrīgaṇaṅgaṇa, with the Sanskrit stanza:

atha bhuvane purṣānāṁ suḥbhāsubhadalākṣaṇam vakṣe gaṇavarṇāṇābihṛdhaiḥ(b)

kumbhajāmuniṇes tam avalokyam
atha, vrat aviḥgāsandaraṇyāya ikkhitiva; bhuvane, lo-vāsivā; purṣānām, kāvyanāyaka-kāvya-katru purṣayaṇa; gaṇavarṇāṇābihṛdhai, bhagāṇādi gaṇaviṃhaṇa; cāturvarṇāṇādivaṇa-lihaṃhāgaya, asvinādinaśatavataviḥāgaya, yana me adiyen yuksa koṭa; kumbhajāmuniṇaṁ, agastimahā-ṛirṣihu visin; uktam, kiyana-lada lakṣaṇaya; avalokyam, vāda balā; suha-suḥbhād-laṅkaṇam, kavikāvyayangī iṣṭaniślabava prakāsaka-rannavā śāstraya; vakṣe, kiyam.

End. kai v. 1.6:

iti kedaṛabhaṭṭaśuravacite vṛttaratnākaracchan- dapharapaṭṭām nāma vṛttālaṁkāraddhāhyaḥ.

vaṇīśottbhuktaśya prakaṭṣaṇaṇaṇaśasya
śaivasiddhāntavettā
vipraḥ pauveka-nāmo vimalataramati(r)
saisiddhāvabodhai
kedāras tasya putras sivasaraṇayugā
rādhanaṅkāragraśita
chandes tenābbhiṃma praviricitam idam
vṛttaratnākarābhhyam
kalyāṇāstri guru kṣites trilaghutas
saubhāgyada svarggaṇaś
 candrasaudīgurasya saukhya kradapā
 malavādīrārthapaṭrabhānoro
mmaddhāyugurduḥhaṃ padākratalasyāntar
 laghuśūlokalo
 gurḍhiṭto bhramadoni laṣṣau nabhaso
 laghvāntako nāsakrat.
iti kavikaṅṭhapāsaṇaḥ pariśyayac chandapariṣṭam samāptam.

Owner’s name (see above)

Thāṇaṅgaṇaṅkhe paramamhi gāme jāto
dayāśīlagunehi yutto
yo āśi medhaṅkara-sāmanero tasseva
maṅnantu vidanta viṁṇū
siddhir astu.

Q 1 for siddhānta, 2 śaiva, 3 śiva, 4 cittaś, 5 ākhyam, 6 pāsato, * 7 for rṣiḥu. 7 MS midanti.

Kāvyādarśa.

SAS (Sinh.) 10 (Cod. Sāsa. XXXI).

Palm-leaf, 40 foll., 51.5 × 6 cm., numbered (perhaps at a later date than the writing) in European Arabic numerals 1–16 and 30–53. At the beginning the writing is in a beautiful Sinhalese hand, 15 mm. high. Later this changes. Again the good hand reappears after leaf 30. The date of the MS is given after the author’s colophon in Sinhalese ‘letter-numerals’ (kaṭa-
pa-yādi gañan) as: śakābdam yajñasīlyam, which is interpreted as Śaka Era, 1701, that is A.D. 1779. This is followed by two lines of Pali, atisayena sijhañiyati ti abhisiddham, buddho tena abhisiddham sambuddho . . .

The first and the last leaves are in a bad state of preservation, slightly broken at the edges. The MS is secured within plain Ceylon-made wooden boards.

Kāvyādārśa, 'the Mirror of Poetry', is a text book on Sanskrit poetical theory composed by Dañḍin, the author of Daśakaṁścarita. Full details of the treatise are given in Keith's A History of Sanskrit Literature, pp. 375-382.

The treatise of Dañḍin has been well-known in Ceylon among Sinhalese poets, and it has been translated or rather adapted into Sinhalese verse under the title Sigabaslakara, (ES (Sinh.) 51). The present MS contains the sannaya or interverbal translation of Kāvyādārśa, which is generally known in Ceylon as Dañḍyālaṅkārasanne. This sanne, which may be dated about the twelfth century, contains illustrative examples which are not met with in the well-known Sanskrit commentaries of the Kāvyādārśa, and some of these citations are from Buddhist writers.

The Kāvyādārśa has been edited with the old Sinhalese sannaya by Dharmārāma Sthavira and printed in 1925 (D).

The MS begins with an adoration of the Buddha in Sanskrit: nāmas tasmai bhagavater 'hate samyak sambuddhāya.

This is followed by the following stanza and its Sinhalese sannaya:
caturmukhamukhāmbhojavanaḥsavadhūḥ mama mānase ramātāṁ nityaṁ sarvasuklā sarasvati
caturmukha, brāhmaṇyāye; mukha, mukha nāmati; ambhojavanaṁ, padmavanayehi; haṁsavaṅdhiṁ,
haṁsiyaka baṅduvū, (sarvasuklā); sarvāṅga dhava-la-vu, ajñānādī malāpagamaya hoy sarva pra-kārayen sūdhya-vu nohot dośalesayakin udu spharṣa nokaraṇa-lada bāvin niravadya vū; sarasvati, mūrttimat-vu sakalajanānandakara-vāgmayā laxaṇa-vu, sarasvati tomo; mama, māgē; mānasē, sit'hi dōhō nohot mānasā nam vilhi; nityam, dighakālayak; ramatān āleva.

End of first chapter, fol. 12r. l. 2 = D. p. 27. ityacāryadāṇḍināḥ krateu vū kāvyadhāse mārgagāvibhāgo nāma pratamaḥ paricchedhayā.

In the second chapter corresponding to foll. 17-29 of the MS (= D. p. 38, l. 2-pp. 99, sannaya, l. 8), the portion from ll, v. 42 b, to v. 299 and their sannaya, except a portion of v. 299 are missing. The last part of the sannaya of v. 299 preserved reads: (piṇī)sa; etat ghaṇṭagarjitaṃ; mē mēghadhvaniya; udirṇaṃ, pahala vī; dīṣṭyā, yeheki. mehi mānānirākaraṇa-rūpa vū kārya tema prārabdhaya. chi da vimalayen anya-sādhanavū ghaṇṭagarjijītaya prāptayi.

The second chapter ends at foll. 36r. l. 3 (= D. p. 118) ityacāryadāṇḍināḥ krateu kāvyāydrasē alaṅkāra-vibhāgo nāma dvitiyaḥ paricchedaḥ.

The third chapter: After section 2, v. 33 (indupādāśīśīraḥ) fol. 52v. l. 10 = D. p. 173, there is no sannaya. There are, however, brief comments in Sinhalese. In place of D. III, 2, v. 34, kamena bāṅga niśītā vimuktā, we have (fol. 53r. l. 3): yathā sāstraviruddho gurur yaś vinitte theṃ (?) katham tasya bhāvah ayathā gurutvaṁ. arthaya sungamayi.

The third chapter, that is, the book ends, fol. 53v. l. 4:
vuyutpanna-buddhāramunā vidhidarśītena mārggena (doṣa) gunayor visvarṭitaṁbhīḥ
vāgbhīḥ kriyābhissaraṇe madirekṣanābhīḥ dhanyo yuveva ramate labhate ca kirttim.
contains some passages adapted from the work of Daṇḍin. – 3 for “it. – 4 D. vānmayā. – 5 D. ālebā. – 6 The Sanskrit text here is influenced by Sinhalese. It should read: ittyācayadānantina kṛtau kavyādarśe mārgavibhāgo nāma prathamāḥ paricchedaḥ. – 7 for sugamañjy: ‘the meaning is clear’. – 8 D. mārgena doṣa-guṇayor vaśvartinibhiḥ. – 9 for kṛtau. – 10 The text between asterisks not found in D.

Yogaśataka.

SAS (Sinh.) 11 (Cod. Sans. XXXIV).

Palm-leaf, 26 fol., numbered 1–26 in Arabic figures, 39 × 5 cm.; seven to eight lines to a page, 34 cm. long, well-formed letters.

The MS has been completed on 28th August, 182 (probably 1782).

Secured within plain Ceylon-made wooden boards. The upper board is marked in Rask’s hand ‘26’.

Yogaśataka, ‘the Century of Prescriptions’, is a treatise on the application of remedies to diseases in 101 Sanskrit stanzas. The text has been edited with a Sinhalese sannaya, by Don A. de S. Devaraṇaṣṭa Bājūvantudāvē, and published from a previous edition by M. P. Perera, with a prefatory note by him. Fourth edition, Colombo, 1887. The eighth edition has been brought out by Robert Bājūvantudāvē, in 1927 [B]. The prefaces to all these editions state that this is an old work founded upon Suśruta and other Sanskrit authorities.

The present MS agrees with the printed text, except for few verbal variations in the sannaya. The metre of each stanza is given after the Sanskrit text and before the sannaya, and not before the Sanskrit text as in the printed edition.

The MS begins with an adoration of the Buddha: namas samantabhadrāya, followed by the first stanza and its sannaya:

kratasyā tantrasyā grahitadhāmmah cilkitṣīṭā viprasutasya dūram vidadhavaidya-pratipūjitaśyā
kariṣyate yogasatyaṣa [sic] bandhaḥ mē vrattaya upajāta nami, kratasyā tantrasyā, siyalu āyurvēda śāstrayāgē; grahitadhāmmah, gannā lada śāra āti; cilkitṣīṭā, piliyamin; dūram, duraṭa; viprasutasya, patalā-vū; vidadhavaidya-pratipūjitaśyā, paṇḍita-vedahu visin pudana-lada; yogasatyaṣa, yogasatakayāgē; bandhaḥ, bāṇḍīma; kariṣyate, karanu lābē.

MS ends: 26v. l. 3:

kaphapraṇaḥ vamanasyayam va virecanam pittabhave vikāre vātātmake vastim upayanti4 roge sanśargajā pi vyatimīśram etat kapapraṇaḥ, ślesmā prakupita vimehi; vamanam, vamanā kirima da; pītabhave vikārē, pītin vū vikāreyahi; virecanam, virecana kirima da; vātātmake roge, vātma vū rogayehi; vāstim,
Sārānksēpayā.

SAS (Sinh.) 12 (Cod. Elu. Sin. XLI).

Palm-leaf, 242 foll., numbered (sva) ka-ta. An extra leaf at the end, the margin of which is broken and no number seen. One blank leaf at the beginning, 34.5 × 5.5 cm.; eight to ten lines to a page, each line 32 cm. long. Seven lines to a page only on a few leaves. In dṛ, r. & v., space has been left blank. ṭhṛ r., five lines, ṭhṛ v., six lines. Space between letters. The leaf contains the prescription for a ‘cūrnāya’. In some pages the subject matter is indicated on the margin. The MS is secured with binding cover-leaves made of palmleaf. On the upper cover leaf is written in Rask’s hand ‘Sāra-samkṣepō’.

The title of the work is given on the front palm-leaf board as ‘Sārāsamsēpē potayi’. On the unmarked leaf in front the number of leaves is given in old Sinhalese figures. Illegible, 242?

From the transcriber's colophon we learn that this copy of the Sārāsamsēpē was completed during the forenoon on Saturday, the second day of the waxing moon, in the month of Nikini (Śrāvana) in the year 1700 of the Śaka Era (August 27th. A.D. 1778). The number of folios is given as 242.

The transcriber’s colophon reads:

sakavarṣa ekvādhahas satsiyayak-vū mema var-şayehi nikini masa paradiyavak lat śanidina pūrvabhāgayehi liyā rīma karaṇa lada sāra-samkṣēpa nam vū prakaraṇaya yi
deśiya satalis-dekayi iru

On the inner side of the back binding leaf the number of leaves in Sinhalese figures. The date in Sinhalese figures and some writing. On the back of this binding also the title of the book, and the number of leaves, again in Sinhalese figures written twice.

Sārāsamsēpēpayā, ‘the Abridgment of the Essence’, is a manual of medicine, which purports to give in a nutshell the essence or the most essential knowledge relating to diagnosis of sicknesses and medicines and other treatments for their cure. The present text is the translation of a Sanskrit original, where the Sanskrit version also is given with the Sinhalese. The work may properly be called Sārāsamsēpē-sannaya. The author of the Sanskrit original, according to the colophon, was a scholar reputed by the name and title of ‘Rājagira Bhūsura Śrī Candra’. The translator of the old Sinhalese sannaya is not known.

There is a printed version of the Sārāsamsēpē with a Sinhalese sanne and parts are available corresponding to chapters I–XXIV of the present MS. The first part of the work going up to chapter IV, verse 12, was edited by Don Philip da Silva Āpā Appuhāmī, Don Harmanis Appuhāmī (and four others) in 1865. [A1]. This part contains 98 pages. The second part, pages 97–192, consisting of the portion Ch. IV, v. 13 to Ch. XVI, v. 22, was edited by Don Philip da Silva Āpā Appuhāmī in 1869 [A2]. The third part, which starts at Ch. XVI, v. 16, and ends at Granthikitsā, v. 12 (Ch. XXIV of MS), was edited by Don Harmanis Samarasimha Kaviratna, 1887;
pages 193–288 [A3]. It is not known whether the whole text was edited, (translated) and printed.

The text as contained in the printed version differs greatly from that of our MS. It is not known whether the Sinhalese editors or translators consulted the old sanne or whether they made their own translation of the Sanskrit original. The printed text gives the Sanskrit stanzas containing the adoration of Brahma and Śiva, with their Sinhalese translation, while the older version as represented in the present MS, has a worship of the Buddha in its place. The beginning of the text also differs from each other in the two versions.

Even the list of chapters gives different names for chapter headings.

Beginning of the MS:

nāmas tasmai bhagavate 'rhates samyak śam-bhuddhāya
gṛtvāḥ paramam po(?) naravāmanam sagama che-
dadyātvijayam ārogyam cīrāṣur mmaṅgalaṁ
sadā yanuheṣa āyurma-vēdārṇavayehi kī
noyek vaidyāṅga balā sārausadharatnayang
karaṇalada sārasiṃkśēpa nam vū prakaraṇaya
karanā vū mā visin mula kiyan lada nidāna
varṛgādi granthayān hāra vijakatrungē abhiprā
nukula vū paridden cikitsāmātṛayakaṭa artha
vākyāhāṇāya karanā lābē, mehi roganukrama
nam, jvaracikitsāya, attāraacikitsāya . . . (up to
ka v. ll. 2–4) . . . vājikaraṇa-cikitsāya yi kiya
nalada satalisak pamaṇa ādyantayehi kī vyādhīn
hāmāta jvaraya pradhāna heyn me tānhi jvara
acikitsā palamu-kọṭa kiyanu lābē.

Following is an analysis of the MS, with references to the printed version so far as possible, and the corresponding sections of the Varayō-gasāraya (V).


   p. 91 (V. 22).
5. Raktapitā-mūrčhā-cikitsā, grṛ r. l. 6 = A2.
   p. 101 (V. 13).
6. Mesē svāsāyata piliyama dakvama-ladi. ḍikkā-
   cikitsā (Sanskrit: kāsa ṣvāsa-ḥikkā-cikitsā),
   gho v. l. 3 = A2. p. 118 (V. 17).
7. Kṣayaroga-cikitsā, ṣū v. l. 7 = A2. p. 128 (V.
   14).
8. Madanya-cikitsā, ṣū v. l. 1 = A2. p. 131 (V.
   16).
9. Harucipraseka-cikitsā, ṣū v. l. 7 = A2. p. 138
   (aruci praśeka-trṣā-cikitsā), (V. 20).
    148 (V. 21).
    p. 160 (arṣomūlayādhyudāvarta-cikitsā) (V.
    32).
12. Miṭrakīrcchra-cikitsā cf r. l. 1 = A2. p. 168
    (V. 28).
13. Prameha-cikitsā, ce r. l. 2 = A2. p. 177 (V.
    27).
14. Vīradhi-cikitsā, cai r. l. 7 = A2. p. 184 (V.
    23).
15. Vṛaddhīroga-cikitsā, co r. l. 5 = A2. p. 188
    (V. 39).
16. Guṇma-cikitsā, chu r. l. 3 = A3. p. 204 (V.
    25).
17. Śūla-cikitsā (śūla°), chṛ v. l. 7 = A3. p. 111
    (V. 44).
18. Udara-cikitsā, chaī r. l. 5 = A3. p. 224 (V.
    26).
19. Sothasipada-cikitsā (sotha°), jā r. l. 2 =
    p. 242 (V. 34).
The page contains three prescriptions for mūtrā aḍassī and one for attśāra.

kākīrī geṇiyak āsā gūraṭaṭa ē geṇiyā tula darā piyāna vasa alaunīvta inābī yusa ṭāḍa pūska-cūṛṇa darā boon laddē mūtrā aḍassī āhā. siyaṁbaḷā kola inābī yusa gena svarṇākṣīra ekatu karā pānāya-kanānaddē mūtrā-aḍassī vahā piyaṅannēyī. nitrīmulī pūlussā alu gena unupāṅiṇi denuva sēma guna vē, tippili ema mul ga ... (manuscript defective) (ti)pippīlī siriṭēkku sīṁmāḍaghaṅgu aṭivudayant śiddhiṅguru keśīndaṃ perumkāyāṃ kasūṭṭaṃ yana meyin kākāla kaśāya denu. siyalu atisāra nasā.

1 This book should really be called Sāraśaṁ-
kṣēpa-sannaya. 2 For sambuddhāya. 3 The passage is corrupt. 4 MS jarrda-hradroga. 5 In the printed text these two chapters are taken together as one. 6 This chapter is divided into four in the printed text; taking a chapter for each subject. 7 Spelt: garbhhasāla-garbhhā-
śrava-mūda-garbhhā-markkasāla-. 8 Westergaad: netra. 9 MS siro-. 10 Westergaad: Rāṣāyana-ciktāsā. 11 Westergaad: Vyājkaraṇā-ciktāsā.

Varayōgasāraya'.

SAS (Sinh.) 13 (Cod. Elu. Sin. XLII).

Palm-leaf, 143 foll., numbered (svaṣṭi siddham) ka-ñhām, seven to ten lines of writing to a page; seven lines in a very few pages only. On the right half of the leaves two holes up to nū. Secured within plain Ceylon-made wooden board. On the upper board is written in Rask’s hand ‘Vara yoga saraya ?’. 

Varayōgasāraya, ‘Essence of the Best Mixtures’ is a text book on medicine, written in Sanskrit.
Its author and date are not mentioned. It, however, contains material very similar to Sārasaṅkṣepa, described under the last article. The manuscript now described should be called correctly, Varayogāgasārasannaya, as it contains the full interverbal paraphrase or translation of the Sanskrit original, and the chief content of the work is the sannaya and not the Sanskrit text. The printed edition of the text, edited by G. T. S. Vaidyasekhara, part 1, consisting of 80 pages covers only the first five chapters. In the summary given below, the references to corresponding sections of the Sārasaṅkṣepa are given, where applicable.

The MS begins with an adoration of the Buddha in Sanskrit followed by a Pali stanza indicating the title of the book and its sources. The stanza is followed by its sannaya:

namas samantabhadra

natvā munindacaraṇaṁ tibhavekaseṭṭham

satthā suvutta-vividham subhatanta-santato

atthā bhisajjakusalena samuddha-atthām

vakkhāmi saṅgaham idam varayogasāraṁ
tibhavekaseṭṭham, kāmaloka-rūpaloka-arūpa-loka yana lokatrayaṣa śreṣṭa-vu; munindacaranaṁ,
samyaksubddhāyāgatā śīpāda-padmaya; natvā bhayalobha-kulācāraya vinā sakasa vānda ... varayogasāraṁ, varayogasāra nām me prakaraṇaya; ahāṃ, mama; vakkhāmi, kiyaṃ.

At the end of each chapter the title is given in Sanskrit, followed by its Sinhalese translation. Thus we have at the end of the first chapter:

1. iti varayogasāre bhisaṅ lakṣaṇādhyāyaḥ⁴ prathamaḥ, mesē bhisaṅga-sāstrayaṭā arambhakaṇāḥ-vu ... palamuvana vu bhisaṅga ya. 

ku r. l. 8 – P. 12.


3. Anyapāna, kāṃ v. l. 1 = P. ?

4. Pratisandhi-garbha-prasava-pprasuṣṭikāya

cikitsā, khu r. l. 1 = P. p. 54.

5. Kumārī⁵ cikitsādhyāyaḥ, khaṇ r. l. 2 – P. p.

76 (Kumāra-rakṣāven) (S. 31).

6. Siroroga-cikitsā (śiro-), khau r. l. 7 (S. 37).

7. Akṣiroga-cikitsā, gā v. l. 4 (S. 33).

8. Karṇaroga⁶-cikitsā, gī v. l. 6 (S. 34).


10. Mukharoga-cikitsā, gr r. l. 6 (S. 36).

11. Jvara-cikitsā, gī v. l. 7 (S. 1).

12. Grahi-atiṣārdhyāyaḥ⁸, go v. l. 8 (S. 2, 3).

13. Raktapitta-cikitsā, gau v. l. 7 (S. 5).

14. Kṣayaroga-cikitsā, gāh r. l. 2 (S. 7).

15. Unmāda-apasmāra-cikitsā, ghā r. l. 1 (S. 32).

16. Mūrcchā-madanya-cikitsā, ghi r. l. 3 (S. 8).

17. Hikkā-svāsa-cikitsā, ghū r. l. 5 (S. 6).

18. Pañcakāśa-svarabheda-cikitsā, ghṛ r. l. 4 (S. 6).

19. Slesmārogāddhyāyaḥ⁹, ghṛ v. l. 7.

20. Charditṛṣṇābhurucī-cikitsā, ghī r. l. 3 (S. 9).

21. Hṛdroga-anāha-cikitsā, ghe r. l. 6 (S. 10).

22. Āmāgnimanda-cikitsā, ghai r. l. 7 (S. 4).

23. Vidradhi⁰-cikitsā, ghau r. l. 5 (S. 14).

24. Kuṣṭavisarpa-cikitsā, nā r. l. 7 (S. 21–22).

25. Gulmādi-kṛmi¹¹-cikitsā, nā r. l. 8 (S. 16).

26. Udaracikitsā, nī r. l. 3 (S. 16).

27. Prameha-cikitsā, nāu r. l. 6 (S. 13).

28. Mūtrakṛcchra¹²-cikitsā, cī r. l. 3 (S. 12).

29. Upadanā-cikitsā, cī r. l. 4 (S. 26).

30. Vṛddhi-cikitsā, cū r. l. 7 (S. 15).

31. Bhagandara-cikitsā, cṛ v. l. 7 (S. 24).

32. Hārṣomūla-vyādhi cikitsā, cē r. l. 5 (S. 11).

33. Vāṭavyādhi-udāvarta¹³-cikitsā, cha r. l. 8 (S. 28).

34. Kāmilā-pāṇḍuroga-cikitsā, cī r. l. 2 (S. 20).

35. Śrōṇita¹⁴-cikitsā, cī v. l. 5 (S. 27).

36. Vātarakta-cikitsā, chu v. l. 4 (S. 29).
37. No sanskrit subscript, but the Sinhalese subscript and the enunciation of the following chapter reads: mesē sipāda-cikitsāvēn lōkārtha dākā anantarava ik-suču cikitsāva kiyat. (S. 19).

38. Kṣudra-vyādhi-cikitsā, chau v. l. 7 (S. 25).

39. Vraṇarogabhinnā-cikitsā, jha v. l. 9 (S. 24).

40. Sūroga-cikitsā, jī v. l. 2 (S. 30).

41. Sāmānaya15-vidhi-cikitsā, jhē v. l. 4.

42. Sneha16-vidhi-cikitsā, jau v. l. 2.

43. Aṣṭakarma-cikitsā, jhu v. l. 3.

44. Śalyādhirasvidhi-cikitsā, jhē v. l. 8 (S. 17).

45. Sudhavidhi17-cikitsā, jhē v. l. 1.

46. Prativiṣa18-vidhi-cikitsā, jhe r. l. 4.

47. Viṣa19-vidhi-cikitsā, jhē v. l. 4 (S. 38).

MS ends:

48. iti varayogasāre rasāyana-vyājikaraṇa-cikitsāvēn sādhāryaḥ aṣṭacatvarinīśatiḥ. mesē rasāyana-vyājikaraṇa-cikitsāva antakara dākvūhu. (jhām v. l. 3).

varayogasāra samāptaṃ sarvārthāsiddhir astu. sarvārthāsiddhi bhavatu me. ciraṇāvam astu. siddhīm.

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**Nakṣatra-śāstra.**

SAS (Sinh.) 14 (Cod. Sans. XXXIII).

Palm-leaf, 10 foll., numbered 1–10 in Arabic figures; 44 × 5.5 cm.; eight to nine lines to a page, 40 cm. long. Five lines only on 2v. Well-formed tiny round letters right through the MS. Secure within plain Ceylon-made wooden boards. On the upper board is written in Rask's hand 'Nāksastra Sānskr. 34'.

This is a short treatise on astrology, Nakṣatra-śāstra, written in Sanskrit accompanied by a Sinhalese translation, and in Eḷū or Sinhalese. Both prose and verse are employed, and the text is meant to be a manual for the practising astrologer, the verse portions meant as aids to the memory. The text may be dated to the seventeenth or the eighteenth century. Various elementary subjects in astrology are dealt with. Foll. 1–2 are in Sanskrit, with the subject matter indicated in Sinhalese. Here the results of various combination of planets at one’s birth, such as 'sunapāyoga' and ‘anapāyoga’ are dealt with. Foll. 3 and 4r., in Sanskrit and Sinhalese, are devoted to the results of the ruling planets at the subject’s birth (daśā-phala). At the end of fol. 4r., the lengths of each daśā and the names of their asterism are given.

On foll. 4v.–6v. we have the results of the various rāśi, lagna and nakṣatra, according to the position of the planets in relation to them at the subject’s birth. On foll. 6v., ll. 4–8, 7r. and part of 7v., there are 11 sivupada-verses, which give the result of the position of each planet in the various houses of the subject’s horoscope. Foll. 7v.–10v. Sanskrit and Sinhalese: The position of exaltation and debilitation of planets, the friendship or affinity, and the opposite, enmity or opposition of planets to each other, the position of planets in relation to each other, at the sub-

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\(^{1}\) Or Varayogasāra-sannaya.  
\(^{2}\) P. senthēi vutta-vividham subhatanta-satthe.  
\(^{3}\) athā bhisaśakka-kusalehi samuddharitvā vakkhaṃ samgaham imam varayogasāram.  
\(^{4}\) MS bhisaśgalakṣanōdhīyayaḥ.  
\(^{5}\) Westergaard: kumāra.  
\(^{6}\) MS karṇa-.  
\(^{7}\) MS. grāna-.  
\(^{8}\) Westergaard: grahaṇi-atisāra-cikitsā-.  
\(^{9}\) Westergaard: śleṣmarogacikitsā-.  
\(^{10}\) MS vidradi-.  
\(^{11}\) MS -krimi-.  
\(^{12}\) MS mutakrīcchā-.  
\(^{13}\) MS vātavṛyādiuddāvarta-.  
\(^{14}\) MS ūnī-.  
\(^{15}\) Westergaard: Skt., Sa-.  
\(^{16}\) MS Š-.  
\(^{17}\) Westergaard: sudhā-.  
\(^{18}\) MS -visa-.  
\(^{19}\) MS visa-.
ject's birth, the effect of such positions, the combination of planets in different houses, and their results. The text ends abruptly.

The MS begins with an adoration of the Buddha in Sanskrit: namaḥ śrīghañāya, and sunapāvanapādhuradhurākramena yogyā bhavanti rāvirahitaiḥ. cittānto bhayas sagisthai nisākaro nalpiyogaye phalam.

Ends, 10v. l. 5: Sinhalese lines
sāmagrahayo eka lagnēta yedunu sañda
golayoga veyi dānaganna nivarada
devannē sitiya khēdāra yogada
pastānaka sitiya ṛṣī yoga vē soñda
satānaka siti sañdā mani yoga ve soñda
sat tāna sitiyo nam vīnāyōga vēda
alpa āyu vastu nāti vimada . . . (line 8).
pāpayōgayen upanot utṣahaya vastu upadavayi
nānavat veyi dēnuya, rajugen yasa labayi gihi
gēta kamāti vē.

\[ ^1 \text{The language is corrupt, being much influenced by Sinhalese.} \]

**Mantra.**

SAS (Sinh.) 15 (from Cod. Elu. Sin. XLII).


Charms and occult rites to counter-act certain ailments, in corrupt Sanskrit followed by Sinhalese:

Fol. chr r. l. 8: ē vāta-pitta-slesmā āgantu-
Kayayi. eyin vāta sva [suva] koros veyi. raja-
man āti veyi.

Fol. chr v. l. 1. some incantations: kārya kara
karam svāhā . . . ugannā viḍa huya matuṭa
āgra [sic] mārukara-pāsā māpaṭa-āṅgilla
baḍinu. valakī . . . followed by a treatment
for baravā (elephantiasis).
ELU AND SINHALESE
MONASTIC DISCIPLINE

Prātimokṣa-puñci-sanne.
ES (Sinh.) 1 (Cod. Elu Sin. III).
Palmy leaf, 41 x 5.2 cm., writing on 37.4 x 4.1 cm., 14 foll., numbered khaṭ-go (which means that these leaves have been excerpted from a larger volume of MSS). Eight lines to a page. There are only three lines on the last page. Two blank leaves, one on either side of MS. Letters well-formed; average height of letters 3 mm. On the first page written in a different hand in smaller letters: prātimokṣa puñci-sanne, mahanunāṃśeṣaṇa kāla desiyā visihaṭe ājñāval. 'Two Hundred and Twenty-seven Rules for Buddhist Monks'. The language here clearly shows that the note has been made by a non-Buddhist, evidently a Christian missionary-teacher. Also in Roman script, in ink, 32, Prātimoksa-puñci-sanne. A tag of palm-leaf, attached to the binding cord, which has a turner-made wooden button at its base reads: paṭāga ha(ta)rayi 'four pieces of silver' meaning the cost of the manuscript.

Prātimokṣa-puñci-sanne, 'the Abridged Translation of the Prātimokṣa' is a brief exposition of the Pali Pātimokkhā in Sinhalese. (For Pātimokkha, Geiger, W.: Poli literature, ch. 7, and P.T.S. Pali-English Dictionary, s. v. Pātimokkha.)

There is a printed Prātimokṣa-sanne (ed. 1924), but the text there is not identical with the present MS, an analysis of which follows: MS starts at khaṭ r., after the usual adoration of the Buddha in Pali, name tassa bhagavato arahato sammāsambuddhassa, with an enumeration of the four pārājikas. This is followed by a list of the fourteen saṅghādhisesa offences.

I. ga r. l. 2–7. teles saṅgaveses nimi
II. ga r. l. 7. two aniyatāpatti
III. go v. l. 2. thirty nisagi-paciti

1. gi r. l. 1. paḷamuvana sivuru-vagayi
2. gi v. l. 4. devana eḷulum-vagayi
3. gi v. l. 4. tuṇvanā pātra-vagayi
IV. nisagi-paciti nimi
1. gu r. l. 2. paḷamuvana musāvāda-vagayi
2. gu v. l. 8. devana bhūṭagāma-vagayi
3. gu r. l. 8. tuṇvanā bhikṣuṇī āvāda vagayi
4. gr r. l. 4. sataravana bojān vagayi
5. gr v. l. 8. pasvana acālaka vagayi
6. gr r. l. 7. savana surāpāna vagayi
7. gr r. l. 5. śatvana sappānaka vagayi
8. gr r. l. 2. aţavana sahadhammika vagayi
9. gr v. l. 5. navavana ratana vagayi
V. ge r. l. 6. satara pāṭidēsaniyāpattihu
VI. ge v. l. 2–go v. l. 1. Enumeration of 75 rules for training (ṣaṅkaṅkadharmayo), in seven groups (vaga) of ten and five more.
MS ends: (go r. l. 7): paribhoga āti diyehi nogilanva mala-kisa hō vaṭan-kisa hō keḷa hō nokeremi yi yana sīkṣā toma kāṭayutti yi. pasvana. (go v. l. 1): șaṅkaṅkadharmayo yi.

This is followed by an enumeration of the fourteen saṅghādhisesa offences, in Pali: . . . Scribe's colophon: The wish of the scribe to become a disciple in the time of a future Buddha and observe the precepts, is expressed in an Ēlu-silō: me liv kusalayen mam siv apāyē nohīmē muniṇdu matu dākīmen ē budunē sasunhi puruduva pilivet dam sav pirīmē nimal sē nobīṇa saṅkapadā1 sav jīvite menē2 rakimvā

The term sanne is used in the title of this book in the sense that it is a Sinhalese [Ēlu] version of a Pali text, and not in the sense that it is a word for word translation (see: Glossary, s. v. Sannaya). We may compare the use in such examples as: Atta

agalūṃsa-sanne and Ēlu-attagalūṃsa-saṅaya.

1 Perhaps for 'padan. - 2 'met' in MS.
RELIGIOUS STORIES, EXPOSITIONS OF THE DOCTRINE, ETC.

Jātaka-pota.

ES (Sinh.) 2 (Cod. Elu. Sin. I, II.).

Palm-leaf. MS is in two volumes, both separately secured by plain Ceylon-made wooden boards. Both volumes are of similar dimensions. 63 x 6.1 cm., eight lines to a page, a line 54.5 cm. long.

(I) 634 foll., numbered (svasti siddham) ka–2 cl. There are two blank leaves at the beginning and one at the end. First leaf ka written on one side only, in the centre, eight lines 21 cm. long.

(II) 687 foll., numbered 2 cl–3 nai. On 3 nai v., 24.5 cm. length of writing, eight lines in the centre only. Date written on right margin.

The date of completion of the copying of the MS is Tuesday, the second day of the waning moon in the month of Navam (Mâgha) in the Śaka Era 1734 or Buddha Era 2355 (February 16th, A.D. 1813). – The date is given, first in the Śaka Era and then repeated in the Buddha Era (see below).

Since the pages are numbered consecutively, the two volumes are treated together below.

Date of the manuscripts is given on the right margin of 3 nai v.


At the end of the Ekanipāta (nī v. 1. 8 – PPJ 301–302), the following Jātakas which are included in the Mahā-ummagga-jātakaya, are mentioned by name: Gadrabha-jātakaya, Jannupatha-jātakaya, Amarādēvi-jātakaya, Sirikāla-kaṇṇipjātakaya.

The language of the Jātaka Book is not of one style. It differs in various parts and stories. The reason for this is that the compilers of the complete work have incorporated independent versions of single jātakas, such as the Nimi-jātakaya (ES (Sinh.) 3) that had been paraphrased or translated earlier.

MSS of the Jātaka-pota are found in all the temple libraries all over Ceylon. See also Wickremasinghe: MSS Cat., Nos. 110–112. De Silva: MSS Cat., No. 457.

Pansiyanappaṭakapota, 'the Book of Five Hundred and Fifty Birth-Stories (of the Bodhisattva)' is the Sinhalese version of the Pali Jātakathavāṇṇā (PA (Sinh.) 22). The collection was possibly begun in the reign of Parâkramabâhu IV of Kuruṇâgala (A.D. 1303–1333) and continued during the next one hundred years. For a further account of the Sinhalese Jātaka collection, and the date of their translations, see Sinhalese Literature, pp. 98–101.

The MS (as do all other MSS of this work) does not contain the Nidānakathā found in the Pali version. The printed Jātaka-pota (PPJ, published by Munasinha, Colombo, 1924 II.), however, has supplied the twenty four vivaraṇas, the Nidānakathā, and also the Ummadanti-jātaka which are missing in the MSS. D. B. Jayatilaka’s edition (part I, 1932), follows the MSS and starts with the short introduction and comes directly to the Apanṇaka-jātaka, the first story, but the printed part contains only sixty six stories and stops at the end of Mudulakkha-ṇajātaka.
MS begins: sākyakulatilaka-vū paradakkha-
dukkha-vū karuṇādhana-vū asarapasara-
vū samantabhadra-vū tilōguru-samyaksambud-
rajānanvahansē . . .

kā v. l. 5: mentions the names of two ministers
Virasimha-patrirāja and Parākrama who insti-
gated the work (see SL p. 100).

kī v. l. 8: The end of the first story and the
beginning of the second: . . . tamanvahansē
dakvā vadājasēka. appanakajātakahayi (kī r. l. 1)
tavada ek-samayek'hi buduhi . . .

1. End of Eka-nipāṭa vaṇṇana vī v. l. 8 = 
PPJ. p. 302.
2. End of Duka-nipāṭa, pī v. l. 5 = PPJ. 431.
(The end of the nipāṭa not marked in PPJ,
but the MS reads, similar to other section
endings, dukaniipāṭa nimi).
3. End of Tika-nipāṭa vaṇṇanāvā mī v. l. 7 = 
PPJ 515.
4. End of Sataravana nipāṭaya vī v. l. 8 = PPJ
599.
5. End of Pañcanipāṭayehi jātaka sahu r. l. 4 =
PPJ 633.
6. End of Saveni nipāṭaya sū v. l. 6 = PPJ 667.
7. End of Satveni nipāṭaya jē r. l. 7 = PPJ 711.
8. End of Eighth Nipāṭa (astaṇipāṭatavanā
niṭṭhita) 2 ko r. l. 2 = PPJ 736. (2 ko = dvā ko).
9. End of Navavāni nipāṭaya gōm r. l. 8 = 
PPJ 778.
10. End of Dasavana nipāṭaya 2 gho r. l. 8 =
PPJ 820.
11. End of Ekojovana nipāṭaya 2 chī r. l. 5 =
PPJ 852.
12. End of Dojovana nipāṭaya 2 jī v. l. 2 =
PPJ 879.
13. End of Terasa nipāṭaya 2 ṣo r. l. 8 = PPJ
929.
14. End of Pakinna nipāṭaya 2 de v. l. 3 =
PPJ 986.
15. End of Visati nipāṭa 2 thē v. l. 3 = PPJ 1064.
16. End of Tiṃsa nipāṭa 2 ni r. l. 3 = PPJ 1122.
17. End of Cattālīsa nipāṭa 2 phē r. l. 1 = PPJ
1169.
18. End of Saṭṭhi nipāṭa 2 be v. l. 6 = PPJ 1192.
19. End of Sattati-nipāṭa-varṇanā 2 mē v. l. 6 =
PPJ 1228.
20. End of Assā- nipāṭa-varṇanā 2 nau r. l. 7 =
PPJ 1335.

MS ends 3 (= tri) nāi v. 8 (= PPJ 1758) . . .
tamanvahansē dakvā vadāla-sēka. . . vesse-
taranjajatakahayi.

Then follows the usual wishes of the scribe
in Pali verse:

bahuusuto va ānando . . .

Here we add a full analysis of the two codices
with the titles of the individual Jātakas, and
the line each ends in. The spelling is according
to what appears in the manuscript, except for
slight alterations for uniformity of transliteration,
as explained in the introduction. The numbering
follows Fausboll's edition of the Pali Jātaka.

I. Ekanipāṭaya.

1. Apannakajātakahayi, kī r. 1.
2. Vaṇṇupatha, kī r. 7.
3. Sēriṇānīja, kai r. 6.
4. Cullasēṭṭhi, khā r. 7.
5. Taṇḍulanāli, khī v. 5.
6. Dēvadharmā, khē r. 1.
8. Gāmīni, khē r. 1.
9. Makhādeva, khe r. 5.
10. Sukhavihāri, khāi v. 7.
11. Lakṣaṇamṛga, khau v. 3.
13. Kaṇḍīna, gu r. 3.
14. Vatamīga, ghī r. 4.
15. Kharādiya, ghī v. 7.
16. Tippalathamiga, ge r. 8.
17. Māluta, gai r. 4.
18. Matakabhakta, go v. 5.
19. Āyācitabakta, gau r. 7.

23. Bhojājāniya, ghī v. 7.
24. Ājāṇā, ghū r. 1.
25. Tīrtha, ghṛ v. 6.
27. Abhiṅha, ghē r. 3.
28. Nandīvisā, ghai v. 5.
29. Kaṇha, ghau r. 4.
30. Munika, ghām r. 2.

31. Kulāvaka, nī v. 3.
32. Nacea, nī v. 4.
33. Sammodamāṇa, nū v. 8.
34. Matsya, nū v. 6.
35. Vaṭṭaka, nīr v. 3.
36. Sakuna, nīr v. 3.
37. Tīṭhira, nāi r. 1.
38. Baka, nāu r. 8.

41. Losaka, cī r. 4.
42. Kapota, caī r. 8.
43. Veluka, co r. 8.
44. Makasa, cau r. 8.
45. Rohini, cām r. 2.
46. Ārāmadūsaka, caḥ r. 3.
47. Varunī, cha r. 1.
48. Vedabhha, chi r. 6.
49. Nakṣatra, chi v. 2.
50. Dummedha, chā r. 2.

51. Mahāśīrava, chī r. 8.
52. Cūḷajanaka, chī r. 4.

53. Punnapāṇi, chī r. 6.
54. Phala, chāi v. 2.
55. Pañcāyudha, chām r. 8.
56. Kaṇcanakhandha, chām v. 8.
57. Vānarinda, ja r. 4.
58. Tayodharma, ja r. 1.
59. Bherivāda, ji r. 3.
60. Śaśkhadhamana, ji v. 1.

61. Asātmanta, jā r. 2.
62. Anḍabhūta, jī v. 1.
63. Tarka, je v. 5.
64. Durā(jā)na, jo r. 2.
65. Anabhirati, jo v. 8.
67. Ucchaṅga, jha v. 5.
68. Sāketa, jhā v. 2.
69. Viśavanta, jhī v. 1.
70. Khuddāla, jhu v. 5.

71. Varana, jhṛ v. 7.
72. Silvanāgarāja, jhī v. 4.
73. Saccāṁkira, jhai v. 1.
74. Rukkhandhama, jho v. 2.
75. Maccha, jhām v. 5.
76. Asaṃkiya, jhaḥ r. 8.
77. Mahāsupiṇa, nīr v. 7.
78. Illisa, nō v. 6.
79. Kharassara, nāḥ r. 8.
80. Bhīmasena, nāḥ v. 5.

81. Surāpāṇa, fā r. 8.
82. [Mittavinda not found].
83. Kāḷakanni, fi v. 1.
84. Atthassadvāra, fi v. 1.
85. Kimpakva, ju r. 6.
86. Silavimapaṇsa, ḷr r. 4.
87. Maṅgala, ḷr r. 8.
88. Sārambha, ḷr v. 8.
89. Kuhaka, fe r. 4.
90. Akataṇṇu, fāi r. 7.
91. Litta, ḍa ṛ. 7.
92. Mahāsāra, ṭhā ṛ. 8.
93. Visvāsabhoja, ṭhī ṛ. 4.
94. Lomahaṁsa, ṭhau ṛ. 5.
95. Mahāsudassana, ṭhū ṛ. 6.
96. Telapatta, ṭhī ṛ. 5.
97. Nāmasiddhi, ḍhe ṛ. 8.
98. Kūţavāṇīja, ṭho ṛ. 3.
99. Parosahassa, ṭhau ṛ. 3.
100. Asītarūpa (Aghātarūpa), ṭhām ṛ. 7.
101. Parohassa, ḍhaḥ ṛ. 4.
102. Panṇika, ḍa ṛ. 4.
103. Vērī, ḍa ṛ. 4.
104. Mittavindaka, ḍa ṛ. 4.
105. Durvalaṅkaṭha, ḍr ṛ. 1.
106. Udayaṁcanti, ṭī ṛ. 1.
107. Sālika, ḍa ṛ. 6.
108. Bāhya, ḍr ṛ. 7.

[110–112 not found.]
113. Siṅgāla, ḍl ṛ. 2.
114. Mitracinti, ṭī ṛ. 4.
115. Sakuṇa, ṭī ṛ. 7.
116. Dubbaca, ḍe ṛ. 4.
117. Titira, ḍe ṛ. 4.
118. Vaḷaṭaka, ḍai ṛ. 4.
119. Akālarāvi, ḍo ṛ. 6.
120. Bandhanamokkha, ḍau ṛ. 4.
121. Kusanāli, ḍem ṛ. 6.
122. Dummedha, ḍaḥ ṛ. 7.
123. Naṅgulisa, ḍha ṛ. 5.
124. Amba, ḍhā ṛ. 2.
125. Kaṭāha, ḍhī ṛ. 1.
126. Asīlakhaṇa, ḍhī ṛ. 4.
127. Kaḷanḍuka, ḍha ṛ. 4.
128. Bilāra, ḍhu ṛ. 7.
129. Aggidatta, ḍhū ṛ. 6.
130. Kosiya, ḍhr ṛ. 3.
131. Asampāna, ḍhr ṛ. 7.
132. Paṁcagaru, ḍhr ṛ. 3.
133. Ghasana, ḍhī ṛ. 3.
134. Jhānasocana, ḍhr ṛ. 1.
135. Candābhaya, ib. 5.
136. Svarṇaṁsa, ḍhe ṛ. 5.
137. Bābhu, ḍhai ṛ. 7.
138. Godha, ḍho ṛ. 2.
139. Ubhayabhṛṣṭa, ḍhau ṛ. 6.
140. Kāka, ḍhām ṛ. 7.
141. Godha, ḍhām ṛ. 8.
142. Siṅgāla, ḍhaḥ ṛ. 1.
143. Virocana, ṇa ṛ. 8.
144. Naṅguttha, ṇa ṛ. 2.
145. Rādha, ṇī ṛ. 4.
146. Kāka, ṇī ṛ. 2.
147. Puppharatta, ṇī ṛ. 5.
148. Siṅgāla, ṇu ṛ. 8.
149. Ekapāṇṇa, ṇṛ ṛ. 1.
150. Saṃjiva, ṇṛ ṛ. 8.

II. Dukanipātaya
151. Rājovāda, ṇī ṛ. 4.
152. Siṅgāla, ṇe ṛ. 8.
153. Sūkara, ṇa ṛ. 2.
154. Uraṅga, ṇo ṛ. 1.
155. Gagga, ṇau ṛ. 3.
156. Alinacitta, ṇaḥ ṛ. 2.
157. Guṇa, ṇi ṛ. 4.
158. Suhanu, ṇr ṛ. 4.
159. Svāṇamayūra, ṇū ṛ. 5.
160. Vinīla, ṇṛ ṛ. 3.
161. Indagutta, ṇṛ ṛ. 5.
162. Santhā, ṇṛ ṛ. 6.
163. Susīma, ṇṛ ṛ. 2.
164. Gijja, te ṛ. 1.
165. Nakula, taī ṛ. 1.
166. Upasālhaka, taī ṛ. 5.
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<td>Kumbila, ib.</td>
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242. Suṇakha°, nai v. 4.
243. Guttila°, nām v. 7.
244. Viṭivaccha°, nāḥ v. 2.
245. Mūlapariyāya°, pa r. 7.
246. Telovāda°, pa v. 6.
247. Paḍāṇjali°, pā r. 8.
248. Kimsugokāma°, pī r. 6.
249. Sūla°, pī v. 2.
250. Kapi°, pī v. 5.

III. Tikanipātaya
251. Saṃkappa°, pṛr. 1.
252. Tilamuttthi°, pṛv. 1.
253. Manikaṭṭha°, po v. 7.
254. Kuccakakkuechisindhava°, pai v. 3.
255. Suva°, po r. 6.
256. Jaradapāna°, po v. 8.
257. Gānapicaṇḍa°, phā v. 2.
258. Mahāmandhātu°, phi v. 6.
260. Dūta°, phu v. 1.
261. Paduma°, phā r. 3.
262. Mudupāṇi°, phi v. 2.
263. Cullapaloḥaṇa°, phi v. 2.
264. Mahāpāṇa°, phi v. 6.
265. Kuragga°, phi v. 7.
266. Viṭasvindhava°, phe v. 1.
267. Karkataka°, pho r. 1.
268. Ārāmadūṣaka°, pho v. 7.
269. Sūjāta°, phām r. 3.
270. Kākauṭhuka°, phām v. 7.
271. Udapāṇa°, phāk r. 8.
272. Vyagghra°, ba r. 7.
274. Lola°, bi r. 1.
275. Dulusi°, ib. 2.
276. Kurudharma°, be r. 4.
277. Roma°, bai r. 1.

278. Mahiṣa°, bai v. 3.
279. Satapatra°, bo v. 2.
280. Kūṭasāka°, bau r. 2.
281. Abhhyantarai°, baḥ v. 7.
282. Seyyaṃsa°, bhā r. 1.
283. Vaḍḍhasūkara°, bhi r. 3.
284. Siri°, bhū v. 4.
285. Manisūkara°, bhṛ r. 7.
286. Sāloka°, bhṛ r. 1.
287. Lābhataru°, ib. 8.
288. Macchadvāra°, bhṛ r. 7.
290. Silavimaṃsa°, bhai r. 2.
291. Bhaddaghaṭa°, bhai v. 5.
292. Supatta-nam°, bhau r. 4.
293. Kāyavicchanda°, bhām r. 1.
294. Jambukhāda°, bhām v. 3.
295. Anta°, bhaḥ r. 2.
296. Samudra°, bhaḥ v. 2.
298. Udumbara°, ma v. 7.
299. Kumārapatta°, mā v. 3.
300. Baka-nam°, mṛ r. 7.

IV. Sataravana nipātaya
301. Cullakāḷīṅga°, mṛ v. 2.
303. (After 316. Ekarāja°).
304. (After 316. Daddara°).
305. Silavimaṃsa°, me r. 7.
306. Sujāta°, mai v. 5.
308. Javanasakūna°, mau v. 5.
309. Java°, mah r. 4.
310. Sayha°, yā r. 2.

311. Putimanda°, yī r. 6.
312. Kassapamandi°, yu r. 3.
313. Kṣaṇṭivāda, yū v. 4.
314. Lohakumbhi, yl v. 3.
315. Māṃsa, yl v. 8.
316. Sasa, yo r. 4.
303. Ekarāja, yo v. 8.
304. Daddara, yau v. 7.
317. Matarodana, yaḥ r. 8.
318. Kanavēra, ri r. 1.
319. Tittira, ri v. 7.
320. Subbaja, rr r. 2.
322. Daddabha, re r. 6.
323. Brahmadatta, rai v. 1.
324. Cammacāṭaka, ro r. 3.
325. Godha, ro v. 7.
326. Kakkaru, rām r. 5.
327. Kāka, raḥ r. 2.
328. Ananuṣociya, la v. 6.
330. Silavimaṁsa, li r. 3.
331. —.
332. Rathalaṭhi, li v. 8.
333. —.
334. —.
335. Jambuka, lu v. 7.
336. Brahatchatta, lr r. 8.
337. Pitha, lir r. 7.
338. Tuṣa, li v. 1.
339. Bāveru, le r. 5.
340. Visayha, lai v. 4.
341. Kaṇḍari, ib.
342. Vānara, lo v. 1.
343. Kuntāni, lau v. 2.
344. Ambacora, lām v. 1.
345. Gajakumbha, laḥ r. 4.
346. Kesava, uṛ r. 2.
347. Ayakūṭa, vi r. 1.
348. Araṇṇa, vi v. 3.

349. Sandhibheda, vi v. 8.
[350. —].

V. Paṇca-nipātaya
351. Manikundala, uu v. 6.
352. Sujaṭa, uū v. 5.
353. Dhotasākha, uf r. 6.
354. Uraṅga, uf r. 8.
355. Ghata, ve r. 8.
356. Kāraṇḍika, vai r. 7.
357. Laṭukika, vo v. 4.
358. Culladhammapala, vām r. 5.
359. Svaraṃganga, sā r. 4.
360. Sussondiya, śā r. 4.
361. Varṇaroha, śi r. 8.
362. Silaparikkha, śī r. 7.
363. Hiri, śu r. 7.
[364. —].
365. Abhigundika[sic], śū r. 4.
366. Gumbiya, śū v. 5.
367. Śaliya, śī r. 7.
368. Navasāra, śī r. 1.
370. Palāsa, śī r. 3.
371. Dīghakosa, śī v. 4.
372. Muvapotaka, śī r. 6.
373. Mūsika, śē v. 6.
374. Culladhanurddhara, sō r. 5.
375. Kapota, sū r. 4.

VI. Savani-nipātaya
376. Āvāri, sōṇ r. 7.
377. Svetakata, sāḥ v. 5.
378. Darimukha, śī r. 7.
379. Neru, śī r. 4.
380. Āsaṃkhhavati, śū r. 4.
381. Migālopa, śū v. 6.
382. Śrikālakanni, śī v. 7.
383. Bilāla, śī v. 2.
384. Dharmadhvaja°, șī r. 4.
385. Nandiyamṛga°, se v. 1.
386. Karaputta°, șo v. 8.
387. Suci°, șām r. 6.
388. Tuṇḍila°, șāh v. 6.
389. Svarṇakarkaṭaka°, sī r. 3.
390. Mayha°, sī r. 4.
391. Dhaŋaviheṭha°, sī r. 8.
392. Puṣphagandha°, su r. 4.
393. Vighāta°, su v. 7.
394. Vaṭṭaka°, sū r. 7.

VII. Satveni nipātaya
396. Kukku°, sr v. 7.
397. Maŋoja°, sī r. 7.
398. Sutanu°, se v. 3.
399. Giṭṭha°, saī r. 8.
400. Dabbapuppha°, sao v. 4.
401. Dasannaṅka°, sām v. 6.
402. Satubhatta°, hū r. 1.
403. Atṭhisena°, hī v. 8.
404. Kapi°, hu r. 7.
405. Bakabrahma°, hū v. 7.
407. Mahākapī°, hī r. 8.
408. Kumbhakārā°, ho v. 2.
409. Daḥhadhamma°, hām v. 2.
410. Somadatta°, haḥ v. 2.
411. Susima°, ṇa v. 8.
412. Koṭisimbaḷī°, embali v. 2.
413. Dhūmakārī°, ḍī v. 8.
415. Kummāsapindī°, ḍī v. 2.
416. Parantapa°, ār v. 7.

VIII. Aṣṭa-nipātaya
417. Kaccāni°, lo r. 4.
418. Atṭhaśabda°, laṃ r. 3.
419. Sulasa°, laḥ v. 1.
420. Sumanāṅgala°, 2 ka v. 6.
421. Gaṅgamāla°, 2 ku r. 8.
422. Cetiya°, 2 kr r. 5.
423. Indriya°, 2 kī r. 6.
424. Āditya°, 2 kai r. 2.
[425. —].
426. Dīpi°, 2 ko r. 2.

IX. Navavāni-nipātaya
427. Giṭṭha°, 2 kau r. 2.
428. Kosaṁba°, 2 kha r. 7.
429. Maḥaṁrī-dā°, 2 khu r. 1.
430. Sulusuva-dā°, 2 khu v. 5.
431. Hārita°, 2 kha r. 8.
432. Rajovāda°, 2 kha r. 8.
433. Padamānava°, 2 khām r. 7.
434. Lomākāṇya-pa°, 2 gā r. 2.
435. Sakvi-dā°, 2 gi v. 5.
436. Haliddiyā°, 2 gu v. 1.
437. Samugga°, 2 gī r. 7.
438. Pūtimāṁsa°, 2 gī v. 6.
439. Titvaṭu-dā°, 2 gām r. 8.

X. Dasavāna nipātaya
439. Catudvāra°, 2 gha r. 7.
441. Catoṣapatha°, ib. 2.
442. Saṁkha°, 2 hru r. 6.
443. Cullabodhi°, 2 ṣr v. 6.
444. Khaṇḍārīpāyaṇa°, 2 ghū r. 4.
445. Nigrodha°, 2 ghon v. 2.
446. Takkāla°, 2 ghūm v. 4.
447. Mahādharmaṇa°, 2 ṇa v. 2.
448. Kukkuha°, 2 ni r. 4.
449. Māṭakunḍala°, 2 ni r. 4.
450. Bilāra-kosiyā°, 2 ṇr r. 8.
451. Cakkavāka°, 2 ṇr r. 1.
[452. —].
453. Mahāmaṅgala°, 2 ṇr v. 7.
454. Ghata°, ṇo r. 8.
XI. Ekolosvana-nipātaya

455. Mātiposaka°, 2 ḫām v. 5.
456. Jantu°, 2 cā r. 1.
457. Dharma°, 2 cī r. 7.
458. Udayabhadda°, 2 cr r. 3.
459. Panśīya°, 2 cī r. 1.
460. Yudhajaya°, 2 ce v. 8.
461.Dasaratha°, 2 cām r. 3.
462. Saṃvara°, 2 cha v. 4.
463. Suppāra, 2 cī r. 4.
464. Cullakunāla°, ib.
   [tavada cullakunālajātakaya mahākuṇālajātakayehi penennēya, ll. 4-5].

XII. Dolosvana nipātaya

465. Bhaddasāla°, 2 cī r. 8.
466. Samuddavānīja°, 2 cha v. 2.
467. Kāma°, 2 chaḥ r. 6.
468. Jañasanthava°, 2 ja v. 7.
469. Mahākappha°, 2 ji v. 6.
   [470. Kosiya°, ib.°
471. Menḍakapraṇa°, ib. 7°]
472. Mahāpaduma°, 2 jr r. 8.
473. Mitāmitta°, 2 jī r. v. 2.

XIII. Terasa Nipātaya

474. Amba°, 2 je v. 7.
475. Phandana°, 2 jo v. 2.
476. Javanahamsa°, 2 jha r. 6.
477. Cullanārada°, 2 jhi v. 8.
478. Dūta°, 2 jhu v. 5.
479. Kāliṅgabodhi°, 2 jhi r. 7.
480. Akīrti°, 2 jho v. 7.
481. Takkāri°, 2 nī r. 3.
482. Rūrumgra°, 2 nī r. 8.
483. Sarabhamiga°, 2 ūrou r. 8.

XIV. Visati-nipātaya

484. Sālikedāra°, 2 ār r. 3.
485. Candrakinnara°, 2 jh v. 6.
486. Mahā-ukkusa°, 2 jī v. 2.

487. Uddāja°, 2 āi v. 6.
488. Bhisa°, 2 ḫa v. 4.
489. Surucī°, 2 ḫā v. 7.
490. Paṅcuposatha°, 2 ḫī r. 4.
491. Mahāmayūra°, 2 ḫām v. 1.
492. Tachasūkara°, 2 ḫr r. 2.
493. Mahāvānīja°, 2 ḫv r. 1.
494. Sādhīna°, 2 ḫr r. 2.
495. Dasabrāhmaṇa°, 2 ḫl r. 7.
496. Bhikkhpāparamparā°, 2 āe v. 3.

(End of Pakiṇḍa-nipātaya).

497. Mātāṅga°, 2 ḫl r. 7.
498. Sambhūta°, 2 ḫl r. 1.
499. Sivi°, 2 ḫho v. 5.
 [500. Sirimanda°].
501. Rohantamṛga°, 2 ni r. 5.
502. Hamsa°, 2 ṇr r. 1.
503. Sattigumba°, 2 ḫl v. 1.
504. Bhaḷāṭiya°, 2 ḫo r. 6.
505. Somanassa°, 2 ḫā v. 2.
506. Campeyya°, 2 ḫl r. 1.
507. Mahāpalobhana°, 2 tai r. 7.
 [508. —].
509. Hasthipaḷa°, 2 ṇṭh v. 3.
510. Ayoghara°, 2 ḫṇ v. 2.

XV. Ṭīṁsa-nipātaya

511. Kimchanda°, 2 ḫo r. 8.
512. Kumbha° (II), 2 da v. 4.
513. Jayaddisa°, 2 ḫr r. 2.
515. Sambhava°, 2 ḫr r. 1.
516. Mahākapi°, 2 ḫā r. 1.
 [517. —].
518. Paṇḍaranāgā°, 2 ḫl r. 8.
519. Sambulā°, 2 ḫām r. 7.
520. Gaṇḍatindu°, 2 ni r. 3.

XVI. Cattālīsa-nipātaya

521. Tesakūṇa°, 2 ne v. 8.
522. Sarabhaṅga, 2 pṛ v. 7.
523. Alambusa, 2 po r. 1.
524. Samkhāpāla, 2 phi r. 7.
525. Cullasutasaṅa, 2 phi v. 8.

XVII. [Paññisa-nipātaya]
526. Naḷiṅi, 2 pahi r. 6.
[527. — 528. —].

XVIII. Saṭṭhī Nipātaya
529. Sonaka, 2 bū r. 2.
530. Saṃkicca, 2 be v. 6.

XIX. [Sattati nipātaya]
531. Kusa, 2 bho v. 4.
532. Soṭṭanaṇa, 2 mi v. 6.

XX. Asīti nipātaya
533. Cullahamsa, 2 mo r. 4.
534. Mahāhamsa, 2 yū v. 6.
535. Sudhābhojana, 2 rā r. 4.
536. Kunāla, 2 lā v. 1.
537. Sutasoma, 2 vau r. 7.

XXI [Mahā nipātā]
538. Mūgapakka, 2 se v. 4.
539. Mahajaṅka, 2 su r. 1.
540. Sāma, 2 śṛ v. 5.
541. Nimi, 2 śṛ v. 2.
542. Khaṇḍahāla, 2 bhaḥ r. 2.
543. Mahānāradakassapa, 3 kṛ v. 8.
544. Bhūritzatā, 3 gṛ v. 8. (3 gṛ = tri gṛ).
545. Vidhura, 3 cai v. 1.
546. Ummagga, 3 dha r. 1.
547. Vessantarā, 3 nai v. 4.

1 ra in combination where it stands for r, e.g. mṛgayā, has been transliterated mṛga. — Semi-nasals, when necessary, are taken as full nasals. — Double consonant after a repha is represented by a single one. — yi when it stands for y, has been so transcribed, e.g. ‘sayha’ for ‘sayiha’ in Nos. 310, 340. — 2 Reads: mahāgirīdā nimi. — 3 Reads: suḷusuvadā nimi. — 4 Reads: sakvāda nimi. — 5 Reads: titvaṭuddā nimi. — 6 Reference to Sudhābhojana. — 7 Reference to Ummagga. — 8 PPJ II. p. 947: Mahisa. — 9 Visati-nipāta begins with this Jātaka in the Sinhalese version. — 10 PPJ II. p. 1064: Chanda. — 11 Order in F. interchanged.

Nimijātaka.

ES (Sinh.) 3 (Cod. Elu. Sin. VI).

Palm-leaf, 96 foll., numbered svasti siddham, ka to cām. 42.5 × 5.8 cm., actual writing 36.5 cm. long, 6 to 7 lines to a page. Only centre of first page written on, with 7 lines 15 cm. long each. Larger letters than usual, about 4 mm. in height, not very well formed. There is one blank leaf at the beginning. All secured with a pair of lacquered wooden boards made in Ceylon. On the boards are floral designs. The MS is one of the oldest in the collection. It may be dated early seventeenth century.

The MS is in a bad state of preservation. A length of 12 cm. at the right top is decayed.

The price paid for the MS, as stated in a palm-leaf tag attached to the binding is fifteen patāgas.

The Nimijātaka is a Sinhalese version, with extra introductory material, of No. 541 in Fausboll’s edition of the Pali Jātakas. The present text belongs to the twelfth century. Its author is Aṭṭhadassī Thera, a pupil of Mahāthera Kassapa, possibly Mahākassapa of Diṁbulagala who flourished during the reign of King Parākramabāhu I (A.D. 1153–1186).

The Nimijātaka, contained in the Jātakapota (ES (Sinh.) 2), begins differently from the present text, but as the story proceeds the two
versions agree, though not entirely in language. Some older forms of words are substituted by later forms in the Jātaka-pota, but the language contains its old traits. What evidently has happened is that the Nimijātaka translation contained in the present MS has been incorporated in the Jātaka-pota when it was compiled.

The chief interest in the introductory portion of the Nimijātakaya is the description of hells contained here. The title as given in the tag attached to the binding is ‘nimijātakē – sāma nara-kādivalā da viiđinā vaga, Nimijātaka which describes (the sorrows) endured in all hells’.

MS begins with these Pali stanzas:

natvā kāruṇikañ buddha(ñ) dhammaṃ
samghaṃ ca sādhukaṃ
karuṇāya sabbassattānaṃ karomi nirayaṃ
vanaṃ.²
kassapan taṃ mahātheraṃ samghassa
parināyakaṃ
dipasmiṃ tambapaṇṇimhi sāsanodayakāraṇam.
patipattiparādhiram³ sadāruṇānivāsinam⁴
pānaṃ taṃ⁵ gāgane candamanḍalam viya
sāsane.
samghassa pitaram vande vinayam visāradaṃ
nissaya vasanto haṃ vuddhipatto ’smi sāsane.
vayinnam (vasinam?) addiye [sic] bhikkhu
atthadassi ti nāmako
yācento kassapattheraṃ kathenti nimijātakaṃ.
(svasti v. l. 1) tavada apa buddhu budu budu patā bodhisatvabhūmiye siṣa anēkaparakāravū dusākala⁶ kriyā keremin buddhakārakadharmma-yen mahuku(ru)va sasara āvīdānēṣek pahec-mahāpariyāyeyehi trividhacāriyāyeyi keḷa pāmiṇa noye jātikōtisahasāsrayeyi samāruṣṭat pāramitāvan purā vesaturu ātmaḥbāvayaḷa pāmiṇa satvareka mahapolova guguruvā putradārādīn dan di . . .

Thus continues the life story of Siddhārtha Bodhisattva, but there is a digression to describe the lotus bush at the Bodhimaṇḍala (ka r. l. 2).

Then the story resumes, and the Bodhisattva receives the robes from Brahma Ghaṭikāra; goes through several kingdoms and comes to the mango grove Muvadeva in the city of Miyulu. From here onwards the story agrees with the Jātaka-pota, but as stated above, the details are different. More gāthās are cited in the present text. The extra gāthās when compared with the PPJ are:

Fausb. vol. VI, p. 99. nos. 420–421 (belonging to the vaṇṇanā) at MS kū r. ll. 1–3.
Ibid. nos. 422–423 at MS kū r. l. 7–v. l. 1.
Ibid. nos. 430–432 at MS kṛ v. l. 1–l. 3.
Ibid. no. 438 at MS k l l. 4.

The names of the eight hells are given in a Sanskrit śloka at k l v. l. 7.

There are a few more Pali stanzas, cited in the narrative, and they are not found in the PPJ.

MS ends (cām r. l. 6) . . . nimijātakaya vadālasēki . . . esamayehi nimirajava upanēm budu vū mam ma vēdāyi taman (cām v. l. 1) vahansē dākvē vadālasēki . . . nimijātakayayi . . . mē livū piṇin lovitūrubudu vemvā . . . siddhir astu.

Another MS of this version of the Nimijātakaya is found in the library of the Colombo Museum. See De Silva: MSS Catalogue, No. 528. For three other copies of the same version of this jātakaya see Wickremasinghe: MSS Catalogue, Nos. 118–120.

Ratnāvaliya.

ES (Sinh.) 4 (Cod. Elu. Sin. IV).

Palm-leaf, 619 fol., numbered (svasti siddham) ka–2 nau, 60.5 × 6.1 cm., writing lines of 53.5 cm.,
eight to nine lines (generally nine) to a page. At the end there are two leaves, the four pages of which are used for the index of 264 subjects (introduction to the book and 263 stories). Arabic numerals are used in giving the numbers of the stories. Below are noted the titles of 38 stories which have not been noticed in the index. This makes a total of 301.

The MS should be dated in A.D. 1706 or earlier, as it is stated in the colophon that on Sunday, the thirteenth day of the waxing moon, in the month of Vesak (Vaiśākha) of the Śaka Era 1718 (May 12th, A.D. 1706). Bhikkhu Silanima of Ahaṅgama bought this copy of the Ratnāvaliya at the Vāligama Vihāra for fifty patāgas.

Saddharumaratnāvaliya, ‘the Garland of Jewels of The Good Dharma’ was written by the Yakṣa (Great Thera) Dharmasena in about the 12th or 13th century. For an account of the book see Sinhalese Literature, Ch. IX.

The text has been edited by D. B. Jayatilaka, 1928 ff. (J). The beginning and end of our MS agree with Jayatilaka’s edition. The following two lines from the Pali colophon give the title of the book and the name of its author.

... saddhammaṭṭhitum icchanto
dhammasena-yatissarā
akāsi pavaṟaṇa etaṃ
saddhammaratanāvalim.

The name of the author and the title of the book are repeated in another Pali stanza.

The following are the stories not named in the index, with their page and line, and corresponding reference in J. Very often in the present MS the word kathāva is used for ‘story’ instead of vastuva.

kaṇṭa v. 1. 4–kṣa v. 1. 8, Cakkhupāla-kathāva = J. No. 1.
ghṛ v. 1. 4–nīr. 1. 4, Mahākāla = J. No. 7.
nīr. 1. 4... Dhammika upāsakayangā = J. No. 12.
janmakagā vastuva.
jar v. 1. 9, Kumbbhāṣaka kathāva = J. No. 17:
Ghōṣakasāṭīnanāṃ kathāva.
juh v. 1. 8, Chullapanthaka = J. No. 23.
ād v. 1. 8, Māghiyaterunvahansē = J. No. 32.
ād v. 1. 9, Ektarā bhikṣa = J. No. 33.
tār v. 1. 2, Ek bhikṣa = J. No. 34.
tā v. 1. 1, Bhāgīnīyaya Saṅgharakṣita = J. No. 35.
tīr v. 1. 9, Cittahattha (MS ‘hastha’) = J. No. 36.
ṭī r. 1. 9, Pūtigatta-tissa = J. No. 38.
tai v. 1. 7, Mīriṇgukamaṇaḥ ... J. No. 42.
dḥaḥ v. 1. 1, Vaṇcābhikṣuhugā = J. No. 54, under different title J. No. 64 and J. No. 65, Ahiprēṭa and Kākaprēṭa, given together in MS.
thām v. 1. 3, Kāṇḍamāṭā = J. No. 75.
nt v. 1. 5, Saṁkicasāmaṇera = J. No. 100.
pl v. 1. 3, Bījaḷapurada = J. No. 111.
pai r. 1. 7, Kukkuṭamittā = J. No. 113.
pām v. 1. 1, Ākāna-nam balavāḍahugā = J. No. 114.
pāh v. 1. 8, Maṇikārakulūpaga-Tissa = J. No. 115.
phī v. 1. 1, Suppbuddha-Sākya = J. No. 117.
phū v. 1. 4, Bohokumāraṇagā = J. No. 119.
phīr v. 1. 8, Ajagara-prēṭa = J. No. 122.
mā v. 1. 2, Fansiyaṇkāvānāhagā = J. No. 147.
mm v. 1. 1, Aṅgulmal = J. No. 150.
ul v. 1. 1, Varada soyyam terunvahansē = J. No. 201.
ulr v. 1. 8, Subhadda-paribhājakayangā = J. No. 201.
de v. 1. 3, Savagavahandāgā = J. No. 203.
Religious Stories, Expositions of the Doctrine, etc.

The other differences from J. are slight and scribal only. See also Addenda.

The text ends with a Pali stanza which repeats the name of the author and the title of the book, and the text of it agrees with J.:

 dharmaseṇa vato 'tha vā yasavato
dhammena dhammaddhajo
puṇṇinduljuti dhammasena iti

yo therō mahā vissuto
jetan ti kirtanāti tipaṭakadharo
sādhūhi sambhāvito
yen'esā ratanāvali viracītā
saddharmavāṃṣubbhavā

Then follow the date of the MS, its owner's name and the price paid for it: sakavarusa ekvādahas satysi dahaṭṭak vā vesak-masa pura-telesvāk-dā rividīna vāligama vīhāredi aham-gamasīlānīma bhikṣūnāvahānī [sic] viśin patāga panahak gēvā gat ranāvaliye potvahanseyā.

Vimānavastuprakaraṇāya.


Palm-leaf, 200 foli., 40.5 x 8 cm., 7 to 8 lines to a page, each line 35 cm. long. Leaves numbered (svastī) ka–dr. Obverse of ka blank, and only the centre of ka v. written on with seven lines each line 12.8 cm. long. Illustrated margin, containing a drawing of a devatā in a vimāna. First leaf reproduced fully [Plate 15]. Secured within European-made boards.

Rask paid eight dollars for this MS on 13th May, 1822; and to supplement the book he paid another six dollars on 28th May. He got it blackened with Rājāvalīya on 3rd June, paying 2 dollars.

The Vimānavastuprakaraṇāya (VVP), 'the Collection of Stories Relating to the Vimānas or Divine Mansions', is appended also with a short

\(\text{sa} \text{v. l. 2, Nivaṭungō = J. No. 237.}\)

\(\text{sa} \text{i r. l. 3, Hastiśilpayehi dakṣa-kenakun = J. No. 240.}\)

\(\text{lī r. l. 7, Kōkālika = J. No. 261.}\)

\(\text{lī v. l. 7, Bohāvahaddāgē = J. No. 272.}\)

\(\text{lāh r. l. 8, Mahāpanthaka = J. No. 293.}\)

\(2 \text{kā r. l. 2, Revata = J. No. 297.}\)

\(2 \text{khi v. l. 7, Aṅgulmal = J. No. 303.}\)
composition entitled the Śasanopakārasaṅgraha-vastuwa (ŚSV)*; 'the Story of the Support of the Religion'. The VVP relates the stories of the vimānas attained by beings for their good deeds, and the source of these stories is the Vimāna-vatthu of the Khuddakanikāya of the Pali Sutta-piṭaka, and its commentary the Paramattha-jotikā. ŚSV is a brief history of the Buddhist Church culminating with the religious work of King Kirti Śrī Rājasimha of Kandy, the author's patron. The author is Gammullē Ratanapāla thera, at the invitation of Galagedara Indajoti Thera. The book was (or books were) completed in the Śaka year 1882 (A.D. 1760). For an account of the book see Sinhalese Literature, pp. 103 f.

The MS at the British Museum, number Or. 6603 (20), agrees with our MS. There are two complete editions of the text, one edited by Telvattē Silānanda, 1892 (B.E. 2445); and the other published by G. P. David Silva of Kandy, 1926. The references below are to the pages of the latter edition. (P).

In the introductory passage of the book, Ratanapāla says that the VVP is based on the commentary to the Vimāna-vatthu written by Dhammapāla. The commentary itself is called Vimāna-vatstuprakaṇaya by Ratanapāla.

The MS begins:
mahākāruṇikaṁ nāthāṁ īṇiyasāgarapāragum vandheśaṁ nipunagambhiram vicitranayadesanām—yanuyeyin mē vimānavatstuprakaṇaya karanañvū mahāvihāravāsi—tripiṭakadhāri-dhammapāla nam mahāsthavirayan visin prakaranārambhayaṭa palamuvana iṣṭadēvatā namaskāravasyen bhāgyavat samiyak-sambuddharājottamayānanvahanṣēgha śripādadvandayaṭa namaskāra pinisa... An analysis of the MS is as follows:—

The introduction ends at ku r. 1.3 (= P. p. 8, l. 12).
1. Pīṭhavarggaya starts at ku r. 1.4 and ends at ghI v. 1.4 (= P. p. 38 l. 10).
2. Citralatāvarggaya ends at ghI v. 1.3 (= P. end of p. 53).

After the first two chapters the stories are abridged by the omission of descriptions such as of parks.
3. Pāricchattakavarggaya ends at ca r. 1.7 (= P. end of p. 73).
4. Māṇiṣṭavarggaya ends at chI r. 1.1 (= P. end of p. 90).
5. Mahārathavarggaya ends at jhI v. 1.5 (= P. end of p. 126).
6. Pāyāsivarggaya ends at jI r. 1.8 (= P. p. 159, l. 5).
7. Sunikkhittavarggaya ends at jhām v. 1.1 (= P. end of p. 197). Here we read: paramārthajotikā nam-vū khuddakaṭṭhakathāvehi satveni sunikkhittavarggaya nimi (jhāmv. l. 1).

Then begins the ŚSV: tavada mē vimānavatstuprakaṇayaṁ yā ihāällhāśākartṭhāṁ visin saṅgraḥakaraṇalada śasanopakārasaṅgraha-vastuwa nam kavara yat. The Sinhalese writer, Gammullē Ratanapāla, now says that he, in his narrative of the Vimāna stories did not literally follow the Pali source, but he only paraphrased the stories included in those seven groups (varga). He was therefore making a summary of history in order to show that the Buddhist religion which was in recent days in a state of neglect was now once more well established, and he wished to proclaim the fame and glory of those noble ones who were conducting themselves according to the teachings of the Buddha. This short history culminates with an account of the revival of the Buddhist order at Kandy by Saranaṅkara Saṅ-
Religious Stories, Expositions of the Doctrine, etc.

The text ends with a colophon in Pali verse and Sinhalese prose which gives the name and description of the author, the name of the sponsor, the purpose of writing the Sinhalese version of the Vimānawatthu, the size of the book and the date of composition. The final Pali stanzas contain the wishes of the author. In one of the stanzas it is said that Kirti Śri Rājasimha heard the stories of the vimānas and was exceedingly pleased:

Saṅgharājassa sīso yo theru sūro ca pākato sīlāduṇasaṃpanno dharmarakkhitamako tassa sissena sambuddhasūnbhūtena sādhunā rataṇapālena therena saddasatthādivimānunā indajotissa therassa saddhammatṭhitikāmino ārādhanaṃ paṭiggayha viṁśaṭthānaṃ ca ayatīm āgatā mūlabhāsāya viṁśavatthūde navā viṁśā mūlabhāsāthaṃ sakabhāsāya vannitaṃ...

Samgharājasvāmīnī sisyavū... upūsathāraṃva viṁśayehi nāyakadhurandharayehi pihīṭa... Kirtti-śri ăti dharmarākṣasasthavirayavanvahānāsēgā sisyavū... mātula nam danaevhe asgirikāralaya... bandha vaggulīina [sic] svamipayahe vū gakkulla nam piyasa grahapativāsādbhūta... ratnapālasathavirayavanvahānē visin... mahārajatuman denalada sivāpasaya valaďamin puṣṭārāmaviṁśayehi vasamin... galagedara indajotiterunvahānē ārādhanaṃvā piligeana mātu ena davasa pāli-arttha perālā baṇa kimchi asamartthavū saradvantasarupṣyaṇaṃ vāda pinisa grathana eksiyapansātēvak adhihakotā ăti ātala baṇavarakīn hā sāradās sasiya pansātēvak granthayen hā ekalaḥṣaṣatadalavādassasi-yayakām paṇama aksarasaṃkhyāvāk adhihakotā ăti maṃ viṁśavatupraṇaraṇaṃ śri sudhassa-karājavartṣayen ek-vā-dahas sasiyadesānūna...
lectively known as the Amṛtāwaha 'the Flood of Nectar' or Tunsaraṇa 'the Threefold Refuge'. The present part deals with the advantages of taking the refuge of the Buddha or going to the Buddha for refuge. For a full account of the book see Sinhalese Literature pp. 73–76. The authorship of the book is attributed to Vidyācakravartī (12th. century), possibly the same author as of the Thūpavamsāya (Cod. Elu. Sin. XVIII = ES (Sinh.) 30).

There are two editions of the Bulsaraṇa, editio princeps, by Mādōviṭa Nānānanda, 1929, and by Vālāvitījī Sorata, 1931. Both these editions contain the Vessantarajātaka in full at the end, but it is somewhat out of place there. The same version of the Vessantarajātaka is found also at the end of the Dahamsaraṇa, the second part of the Amṛtāwaha. The present MS does not contain the Vessantarajātaka, and this increases the doubt one could have had as to appending this story at the end of Bulsaraṇa. This Jātaka may have been first appended to the Dahamsaraṇa and later some copyist added it at the end of Bulsaraṇa also, but the family to which our MS belongs did not accept it.

MS begins: suvayehi mihira danno duk' hi dādikama danno sadevulavu sāpat ayatnayen viḍīnā kāmāi ... (ka r. l. 1).

MS ends (at ne v. l. 7):

ne r. l. 1 = caï r. l. 1 (of Text) ehi uruvela kāśyapayō (ne v. l. 1 = caï v. l. 1) upadravyak keḷē napurāyi dānviya. Then ne v. l. 1 continues:
purisadammāsāriti [sic]² satthā devamanussā-
naṃ buddhā bhagavā tī, followed by its Sinha-
lese translation thus: sō bhogovā buddhō, cē
bhāgyavat vū budurajāṇanvahansē; iti pi, mulu
lō vāsiyān visiṇ karanałada āmisaṇāpratipatti-
pūjāvaṇa sudusu heyin dha [sic]³ taman rahasat
pavu ṣokarana heyin da ...

The work contains thirty four chapters and
each chapter ends with the Pali stanza:
pūjāvisēsāṃ saha paccayēhi
yasmā ayaṃ arahatā liokena ["nātho"]
aitāhārūrphān ["ruṣam"] arahan ti lōkē
tasmā jinō arahatā nāmam ētam yi

(kḷ v. II. 5-6).

The superscriptions at the end of chapters are
as follows:—

1. ends with the statement: mē pūjāvaliyehi apa
budun lada pūjāsaṅghakathāva⁴ nam vū
palamuvaṇa paricchedaya nimi: ‘Thus ends
the first chapter of this Pūjāvaliya. entitled
the introductory discourse about the offerings
which our Buddha received’. kḷ v. I. 6 =
S. p. 16.

2. apa budun aṣṭāṅgadharmmanyen lada abhi-
ṇihārāmaṅgul-pūjā-kathā: ‘The discourse
relating to the offerings received through
religious life derived from the eightfold virtues’.
kha r. I. 4 = S. p. 27.

3. apa budun sāmānyadharmmanyen laddā vū
vivaraṇa-maṅgul-pūjā-kathā: ‘the discourse
relating to the offerings received through the
declarations of Buddhahood (vivaraṇa)
which our Buddha received by his general
virtues’. khau r. I. 2 = S. p. 45.

4. apa budun pāramitābelen lada [balayēn
suva vida⁵] bodhisambhārapūjā-kathā: ‘The
discourse relating to the offerings received
through the power of the perfections (pāra-
mittā), namely the good deeds pertaining to
the accumulation of wisdom’. gṛī r. I. 7 =
S. p. 61.

5. palamuvaṇajātiḥd apūjākathā: ‘the first dis-
course on the offerings received during pre-
vious births’. (gṛī) r. I. 5 = S. p. 81.

6. apa budun saṃsāragatava lada dvitiya-jāti-
būd apūjākathā [sic]: ‘the second discourse on
the offerings received during previous births’.
āu r. I. 1 = S. p. 99.

7. budun paṇcamahāvilōkanāvasānyehi dī lada
sādhunādhapūjākathā: ‘the discourse relating
to the offerings of praise which the Bu-
dhā received when he took the five per-
spective views’. cē r. I. 8 = S. p. 122. (The title
is given wrong, repeating the title of Ch. 6).

8. apa budun paścima-ātmabhāveyidi lada pra-
tisandipūjākathā: ‘the discourse relating to
the offerings received at the conception’.
cī r. I. 7 = S. p. 127.

9. apa budun luṅkini nam vanodyānyehi dī
lada prasavamaṅgala-pūjā-kathā: ‘the dis-
course relating to the offering received at his
birth, by the Buddha, at the park-garden of
Lumbini’. co v. I. 7 = S. p. 132.

10. mahabhūnikmāṇ pūjākathā: ‘the offerings at
the great renunciation’. chaḥ v. I. 2 = S. p.
157.

11. bōdhimaṇḍala-pūjā-kathā: ‘the offerings re-
ceived at the foot of the Bodhi tree’. jha v.
I. 6 = S. p. 184.

12. sādhunāḍa pūjākathā: ‘the offerings of
thanks (by the Brahma)’. jhām v. I. 2 = S.
p. 200.

13. isipatanāraṇamapūjākathā: ‘the offering of the
Isipatanaṛama’. ŋī r. I. 7 = S. p. 212.

14. veluvanāraṇamapūjākathā: ‘the offering of the

15. nirgrodhāraṇamapūjākathā: ‘the offering of the
Nirgrodhārama’. du r. I. 1 = S. p. 275.
16. atthutapūjā: 'the miraculous offerings or the unprecedented honours'. dhām v. 1. 2 = S. p. 314. In this chapter are included the Narasihgaṭā at dhṛ v. 1. 4–dhṛ r. 1. 2.

17. jutavanārāma pūjākathā: 'the offering of Jetavanārāma'. nī 2 v. 1. 8 = S. p. 328.

18. purbarāmāpūjākathā: 'the offering of Purvārāma'. tṛ v. 1. 3 = S. p. 350.

19. daharabhiṣupratipātipūjākathā: 'the offerings through good behaviour'. thu v. 1. 6 = S. p. 371.

20. aśadriṣamahādānapūjākathā: 'the offering of incomparable gifts'. de v. 1. 4 = S. p. 408.

21. gāṇgārohana [na]pūjākathā: 'the offerings made when the Buddha had got on to the boats (to go to Visālā)'. dhu v. 1. 5 = S. p. 426.

22. divyarājapūjākathā: 'the offerings received from the king of gods'. nī r. 1. 2 = S. p. 448 (begins as: pāṇḍukambalāśana pūjākathā).

23. yamakapraṭihārīyapūjākathā: 'the offerings received when the Buddha performed the ‘twin-miracle’’. prī v. 1. 7 = S. p. 476.

24. pāṇḍukambalāśana pūjākathā: 'the discourse on the offering of the ‘stone seat with the white-blanket (by Śakra)’. pha r. 1. 5 = S. p. 494.

25. devorōhaṇapūjākathā: 'the discourse on the honours paid to the Buddha at his departure from Śakra’s heaven’. phṛ v. 1. 2 = S. p. 507.

26. bhiksuniṇṇāsānapratipātipācipūjākathā: 'discourse on the honours through good conduct towards the Buddha at the origin of the order of nuns’. bu v. 1. 5 = S. p. 526.

27. bhiksuni [sic-] pratipātipā-jā-kathā: 'the discourse on the honours paid to the Buddha by the nuns through their good conduct’. bhī r. 1. 8 = S. p. 549. (The chapter starts as: paṃamuvana ādāhanapūjā-kathā, agreeing with the British Museum MS).

28. jivakārāmapūjākathā: 'the discourse on the offering of the grove by Jivaka, the physician'. mū v. 1. 4 = S. p. 577.

29. samametpūjākathā: 'the discourse on the honours received through his equanimity towards all (in various births)’. r v. 1. 2 = S. p. 619.

30. ajāsattrajalāvū jivāpūjākathā: 'the discourse on the honours such as the offering of (his own) life (by king Ajātasattu)’. rṛ v. 1. 3 = S. p. 631.

31. mahāyasodharāsthavirin lāda pratipattipūjākathā: 'the discourse on the honours through the good conduct (of Yasodharā)’. lām r. 1. 8 = S. p. 672.

32. uddesikapūjākathā: 'the discourse on the honours paid in the Buddha’s name after his parinirvāṇa’. vām r. 1. 8 = S. p. 698.

33. mihidumāhimiyangen lāda pratipattipūjēkathā: 'the discourse on the offerings of good conduct which the Buddha received from the great Thera Mahinda’. sv v. 1. 7 = S. p. 719.

34. budun śrilamkādvīpayehi hāma rajungen lāda uddēsikapūjēkathā: 'the discourse on the honours paid in the Buddha’s name by all kings of Ceylon’. sv v. 1. 9 = S. p. 757.

MS ends (sv v. 1. 8): me pūjāvalidesanāvāsanaye hi api budun śri laṅkādvīpayehi hāmarajungen lāda uddēsikapūjēkathā nam vū sūtisvāna paricchedaya nimi. mayūrapādaparivēśanādipati śuddhaputrayan visin parānugahayen pahalakaranalada pūjāvaliyayi.

This is followed by the scribe’s wishes in Pali and Sinhalese.

It would be noted from the passages and superscriptions quoted, that the orthography employed by the scribe is irregular. The text in this MS, however, is well preserved.
Pūjāvaliya.

ES (Sinh.) 8 (National Museum D 2196).

Palm-leaf, 446 foll., numbered (svasti siddham) ka-lau. 53.4 × 5.8 cm., writing eight lines, 47 cm. long, to a page. (Less lines in some pages: nā r. 7 lines, nā v. 6 lines, ni r. 6 lines, ni v. 5 lines, ni f. 7 lines, ni ṭ v. 4 lines, ni r. 4 lines, larger letters in the last two leaves). The number, (svasti siddham) ka, only on the obverse of the first fol. Text begins on the reverse. Eight lines, 18 cm. long, leaving large margins. The drawing of a stūpa on each margin which is decorated with Kuṇḍali signs.

Secured in wooden boards made in Ceylon, with lacquer designs.

The following is an analysis of the MS. (The titles correspond to those in the preceding MS).

Ch. 27. ends nā m v. 1. 1. 31. ends mf v. 1. 4.
28. — pām r. 1. 6. 32. — ṭr v. 1. 5.
29. — bṛ r. 1. 4. 33. — rū v. 1. 4.
30. — bāmr. 1. 8. 34. — lau r. 1. 1.

MS ends: mayārapādaprīvādhipati-buddhaputrayan visin parānugrahayen pahālakaraṇalada pūjāvaliya nimām vi (lau v. 1. 4). pūjāvalipotvahansē nimi.

Pūjāvaliya.

ES (Sinh.) 9 (Cod. Elu. Sin. IX).

European paper, 260 pages, numbers 1 to 6 marked in ink on the first six leaves; thereafter pages 1-248 marked in pencil. Size of MS 20.5 × 15.9 cm., actual writing 17.5 cm. long, 12 to 16 lines to a page. Margin of 5 cm. on the unbound end. Bound in European card-board covers.

Writing in ink, average height of letters 2.5 mm.

The MS is incomplete.

Analysis of the MS:

Ch. 1. ends at p. 39, l. 7.
2. — p. 74, l. 4.
4. — p. 171, l. 9.
5. — p. 229, l. 4.

Part of Ch. 6 ending at: (= Valānē, p. 79, l. 33) tavada sutanu-jātakayehi sutanu nam kumārava diliṇdu-vā kulayaka ipida vāndāmbu māniyanta mehekoṭa ... (v. l. in Valānē: mekoṭa).

Dharmāṇiṣaṁsaya or Dharmadāṇiṣaṁsaya.

ES (Sinh.) 10a (Cod. Elu. Sin. XI (b)).

For XI (a) see Pali section: Jayamaṅgalagālāhā, PA (Sinh.) 34.

Palm-leaf, 6 foll., numbered ka–kā. 38×5.4 cm., eight lines to a page, a line 32.5 cm. long. Writing
unusually small. The numbering of the leaves may have been done after the MS. became fragmentary. The first leaf ka begins at the middle of a paragraph or full statement. Secured within plain European-made wooden boards.

The fragment is from a book of sermons dealing with the advantages of distributing or preaching the Dharma or the teachings of the Buddha. This class of sermon book is called Dhammadānānisaṃsaya, ‘the Advantages of the Gifts of the Dharma’, and they may have been originally composed in the thirteenth century, but most of the existing copies are those edited or rewritten in the eighteenth century after the revival of Buddhism under Vālīvīṣa Sāraṇākara and his pupils. No standard edition of these sermon books is available.

The MS begins without the usual namaṃkāra. mesē kapkelaganan pāramitā pirū katādhikāravū mahōtmayanāṭa pavā satvayangā sit hāndina abhipprānuṅkula-vū lesa bana1 kiyā pahadaṅa da nebbhitaṁ bāna kīyaṅtada nopolivankala divas nāti parasit no dannā mandahāgyādhiha prathuṣjana prajñayā visā satvayangā sit hāndina sarvākārayen pahadava bana1 kimada asambhitajñañayen yedi bana kimada kālama nopolivana hevat atisayin ma no pilivannemāyi.

MS ends abruptly (kā v. II. 7-8): mesē anan-taguna āti dharmmadānaya nam aṇisadānayaṭa vādā mahat vipāka āttēya yi āsvā vū duṭha-gāmuṇa mahārajāṇā . . .

q ³ for bāna. – ² nir⁴.

Dharmānisāṃsaya or Dharmāraṇānisāṃsaya.

ES (Sinh.) 10(b). (Cod. Ealu Sin. XI (c)).

Palm-leaf, 9 fol., numbered (svasti)ka–kā, 38 × 5.4 cm.; writing 36.5 cms., five to seven lines to a page. Fragment.

Dharmāraṇānisāṃsaya means ‘the Advantages of Hearing the Dharma’. For the date and contents of the MS see under ES (Sinh.) 10(a).

MS begins with the adoration: namo buddhāya – and continues: tavada saddhāmarata-mahā-gānāpravāha-vū tīlo gurumayakasambuddha-sarvajñā-rajjottamayanavahāṇεśe asadisa atima-nohara-vū dēsanā-vilāsaya duṭu mahāprajāpati ṇam vū budum-gē kuḍāmāniyavahāše visin mesē stutī karana-ladī, kesēda yat (kā r. 1. 6. ‘bahunāṃ vata athāya māyā janai gotamaṃ vyādhi maratutunānaṃ dūkha bhākhandha(m) vyapānudī yi)

kā r. 1. 3: At the middle of a sentence ending in: āttēyin, we read siddhir astu, and begins again namo buddhāya, and here we read the well-known story of Kaḷubuddharakṣita Thera and King Saddhatissa.

MS ends at kā r. 3: mesēyin mē śri saddhamaya rajunjē rājyaya pudaṅa-gaṅa-faram mahat-vū mahima āttēmāyi. siddhir astu. tavada mē dharmaya nam . . . ends abruptly.

Dharmānisāṃsaya or Dharmāraṇānisāṃsaya.

ES (Sinh.) 10(c). (Cod. Ealu Sin. XI (d)).

Palm-leaf, 2 fol., numbered ka–ka; 38 × 5.4 cm.; writing lines 31.5 cm. long, ka r. eight lines, ka v., kā r. seven lines each, kā v., five lines. Fragment.

Dharmāraṇānisāṃsaya or ‘the Advantages of Hearing the Dharma’. See ES (Sinh.) 10(a) and (b).

MS begins (with the end of (b)): kīyanaladumāyi:
RELIGIOUS STORIES, EXPOSITIONS OF THE DOCTRINE, ETC.

Saraṇasīlasaṃvibhāgaya.

ES (Sinh.) 11 (National Museum, D 2316).

Palm-leaf, 3 foll., numbered ka–ki, 31 × 4.5 cm. seven lines of writing to a page, 28.5 cm. long. Writing well-formed.

The Saraṇasīlasaṃvibhāgaya, ‘the Analysis or the Exposition of the Refuges and Precepts’ is a sermon book like the Dharmāṇisāṃsaya (Cod. XI), and it defines what the ‘Saraṇa’ or Refuge of the Buddha, Dhamma and the Sangha is, and what the ‘sila’ or the precepts are. Our text is fragmentary, but it contains the beginning which explains why the Buddha, his Doctrine and the Community of Monks are considered as a refuge or help. They are a refuge because this Triple Gem is the cause to remove all fear of saṃsāra, agitation of the mind, the disagreeable pains of the body and the sorrows of the four hells. The commencement of the MS, after the usual adoration of the Buddha in Pali reads thus: saraṇasīlasaṃvibhāgaya matu kiyana ākārayen data yutu. ehi siyalu saṃsārabhaya da citto-trāsaya da kāyikadukkhavādanā da satara-apāyehi. dukkha da nasana heyin buddhādirat-natrayaṭa saraṇayayi yaru nameka.

MS ends (kā r. 1.3) with the following Pali passage:

ajjādikaṃ katvā ahaṃ attānaṃ buddhassa niyātemi, ajjādinā katvā ahaṃ attānaṃ dhamma-saṃnyātemi ajjādinā katvā ahaṃ saṃghassa niyātemi.

Sermon books and explanatory manuals on subjects relating to Buddhist teachings were written in prose during about the thirteenth century and they were revised or rewritten after the revival of the religion and learning in the eighteenth century.

dhammo paṇeso sugatappasattho
taran ca saṃsāramaḥanavassā
brahmāsūruḍhiḥ namassanīyo

raso rasānaṃ paramo ti loke
mahāgado maccuja-paḥāno
sabbhūta-sāyā višesamanto
sabbatthādānena ca kappurakkho
cintāmaṇī bhaddasakā ca dhammo
dhāmme vinā nattu pitā ca mātā
tam eva tānaḥ saranaṃ patiṭṭhā
tasmā hi bhū kiccāma aṁnaṃ paṁhaṇa sunāthā
dhāretha carātha dharmme

mesē ananta guṇa āti dharmacānaya nam āmisa
dānayaṭa vada mahat vippāka ātteyayi āśuvaṇu
dutugāmuṇu maharajāṇi:
dhammacānāma mahan ti sutvā āmisa dānato
lokapāsādake heṭṭhā saṅghamajjhamhi

āsane

yanādīn mahāvamsayehi kiyana paridden bana
kīyanṭayayi mahasamaṃghyamā vahansē da nuvaravāsānandā raś karavā lōvamahāprasādayaṁ yati
mālehi dhammacānāruddhava...

MS ends. kā v. ll. 1–5:
mesē sivulipisiribīyā pat maharahanatvahan-
sēn bana asa tājyayen pūja-kirīmaṭa vada
abuddhōtpāda-kālayehi tirasanungen bana asa
rājyayen pidū bava āscarya vannēya. he kesēda
yat. sarvalokākakātipamānuva apā mahabo-
satāno svarṇamayyūra-jātakayehi pera bohō
kālaya mululēhi rakṣa kalāvū silāpāramitānubhāvayen kasun piḍak baṇdu vū ran van sārīra
ladi himālavenēhi sataravēnī daṇḍaki-hiraṇṇa
nam parva(ṭa)yehi brahmacaryāven vāsaya-
karana sēka.

(Ends abruptly).

1 "nu". 2 "ni". 3 "tānaṃ". 4 Mku. ch 32, v. 42.
Paricchëda-pota (Avavāda-paricchedaya.
Dāna-pa², Saranasiła³)
ES (Sinh.) 12 (Wilhjelm).
Palm-leaf, 202 foll., numbered ka-ḍä v. 26.1 x
5.5 cm., six to eight lines to a page, 22.5 cm. long.
Secured in wooden boards painted with lotus
ornaments in the edges, in red, yellow and
black, on the central fields of both the cover
boards ornamented (punched) copper plates
are mounted. The cord, which is the original one,
ends in a bone button.
The MS contains some peculiar forms of or-
thography, such as the akṣara for initial i in the
last line of thañ v.
The MS belongs to Miss B. Wilhjelm, and a
microfilm is available in the library.
Paricchëdapota⁴, ‘Book of Chapters’, meaning
‘Sections consisting of Sermons on Various Topics
of the Dharma’, is a book containing discourses on
important subjects relating to Buddhist moral
discipline. The four chapters which constitute
the Paricchëda-satara⁵, consist of Avavāda-Pari-
chëdaya, ‘the Chapter of Good Counsel’, Dāna-
paricchedaya, ‘the Chapter on Charity’, Sila-
paricchedaya, ‘the Chapter on Virtue’ (also called
Sarany-sīla-saṃvibhāgaya, ‘the exposition of the
advantages of taking the refuge of the Buddha,
Dhamma and the Śāṅkha, and following the path
of good conduct’) and Bhāvanā-Paricchëdaya,
‘the Chapter on Meditation’. The authorship of
these four chapters is attributed to Āgamacakra-
varti who flourished in the thirteenth century A.D. The different printed versions and
the MSS of ‘the Chapters’ vary from each other,
and this is obviously due to later redaction in
the hands of preachers and writers. Tibhātuvaśe
Buddharakkhita Thera, in the eighteenth cen-
tury, has incorporated a great deal of material
from ‘the Chapters’ in to his Avavāda saṅghravaha.
The present MS begins after the adoration,
like DS, with the Pali stanza:
natvā 'haṁ bhavakantāraṁ² taraṇañ
ratanattayaṁ
pakāsesāṁ bhāṣāya⁴ saddhammaṁ dipa-
vāsinaṁ
sakalasatvayaṁ kerehi patala karunāven ...
End of Dānaparicchedaya; fr. r. . . . matu mai-
tri budun dāka nivan dakinā⁵ paridden utsāha⁶
kaṭayutu. dānaparicchedaya-yi.⁶
frv. blank, frv. begins: Saranasiḷasaniṃvibhāgaṁ
after the usual adoration, with the Pali stanza:
apārataraṁsāra-pārāvārassa pāragum
saddā vande sataṁ saṭṭhi dhamma . . . jinaṁ
mesē dānaparicchedayen lōvāda dakhā sar-
ṇaśīlasaniṃvibhāga-kathanayen da lōkārththaya
dakvamha.
End of MS dā v.:
. . . (mavagē) divi raknā nisā anikak-hugē divi
nāsīmaṁ sudusus novannēya. to varāntyayehi
sāvun hā samaṅga tana ādiya anabhava-keremin
ṣāpase vāsaya-karavayi kiyā hāra geṭa āyēya.
ohugē mā tema . . .
q ¹ Sinhalese Literature, pp. 77–79. — ² Ed.
Kusvala Sumanatissa Thera, Colombo 1930,
[KS], also ed. separately by G. P. David Silva,
Colombo, 1916 [DS]. — ³ DS ’kantāra-.
⁴ for bhāṣāya. — ⁵ DS. daknā. — ⁶ DS. omits.

Saddharmaratnākaraya (Miliṇḍu-Kathāva).
ES (Sinh.) 13 (Cod. Elu. Sin. XII).
Palm-leaf, 46 foll., numbered svasti, ka-go
(svasti on the first fol., and then ka-go); 37 x
5.4 cm., 8 lines to a page, 32.5 cm. long. Two
extra leaves at the beginning and two at the end.
The title and contents of the MS are written
on the first extra leaf (R) as follows:
miliṇḍu-kathāva, miliṇḍu-rajugē da nāgasēna unnānsēgē da kāraṇā. The language here shows that this addition is by a Christian. The name of the owner of the MS as given at the end is: Muvamvālī Sunanda Bhikṣu.

Secured within Ceylon-made plain wooden boards. On the upper board is written in Rask’s hand ‘Milinda-kathāva’. On a small palm-leaf tag attached to the cord is written the price of the MS, patāga atayi (eight pagodas). A bamboo-joint is used as a button at the end of the cord.

This ‘Story of Milinda’, is the seventh chapter of Saddharmaratnākaraya, ‘the Mine of the Gems of the Good Law’, written by Vimalakīrtī, pupil of Jayabāhu Dharmakīrti (see ES (Sinh.) 16), and completed in the year A.D. 1417. The extract corresponds to pages 154–195 of the printed text of Saddharmaratnākaraya, ed. by Kosgoḍa Nānavimala, (1931). For an account of Saddharmaratnākaraya see Sinhalese Literature, pp. 94–97. A Sinhalese version of the story of Milinda and Nāgasena is also found in Saddharmaratnāvaliya (ed. D. B. Jayatilaka, pp. 57–81) under the title ‘Nāgasena-vastuva’.

The text of our MS begins:

Tavada mē saddharmaratnākarayehi miliṇḍu-kathāva nam kavarahayat...

MS ends: metekin me saddharmaratnākarayehi devana-buddhatbhutakriyāsamgraha-miliṇḍapprasna-kathāva nam-vū satvana-parichchādaya kiyā nīmavana ladi ... The copyist’s wishes ending with: nāgasena sthavrīyan men prasna visadanṭa hetu vēva ... nāgasenakathāvastuvayi. The owner’s name: muvaṃvālī sunanda-bhikṣu nam māge potaiy.

q 7 Dhammadinnācariya Vimalakīti Mahāthera.

(Dharma)pradipikāva.

ES (Sinh.) 14 (Cod. Elu. Sin. XIII).

Palm-leaf, 201 fol., numbered, – ka–dhṛ, 52 × 5.4 cm., first leaf unmarked, written on the verso only, 18 cm. in the centre, seven lines, then on the numbered fol. writing seven to eight lines to a page, a line 46.3 cm. long.

First leaf broken in pieces; foll. ka and kā in a bad state of preservation. Secured within undecorated lacquered red wooden boards. A copper button with unidentified ornaments attached to the end of the cord.

The full title of the book is Dharmapradipikā, ‘the Lamp of the Doctrine’, and its author is Gurulugōmī (11th century A.D.?). For a full account of the author and his date see Sinhalese Literature, pp. 46–51.

The book has been edited by Dharmārāma, and the pages cited below are from the sixth edition of 1951 (D).

MS begins: apa budun sārāsamkhya1-kap-suvasahas matuyehi...

Following is an analysis of the MS, with the corresponding pages of D.

1. ñha r. 1. 3. Dasabala-parinibbāna-kathā = D. p. 314.
2. ñha v. 1. 3. Paṭṭhaṁmasaṅgiti-kathā = D. p. 318.
5. ñe v. 1. 3. Lāṅkāvataraṇa-kathā = D. p. 338.
7. ñā r. 1. 3. Mahāviḥārapatṭigagahana-kathā = D. p. 347.
8. ñā r. 1. 7. Četiya-ghareṇa-kathā = D. p. 347.
The title of the work Amāvatuṭu as found in the MS means 'the Flood of Nectar'. (In printed editions the singular form Amāvātura, appears.) The work is a commentary on the epithet: purisadammasārathi, 'the Charioteer To Tame Men' as applied to the Buddha, being one of his nine characteristic virtues, and was written by Gurulūgōmi in about the eleventh century. [See Introduction]. Helmer Smith traces the contents of Amāvātura to their Pali sources in his Epilegomena to Vol. I of C.P.D., p. 97.

An account of the book is given in Sinhalese Literature, pp. 56–61. The book has been edited by H. Jayatilaka in 1887 (J). This printed edition does not contain the colophon cited below. There is another edition of the text, by Richard de Silva Mahānāma, 1922 (M). The present MS agrees, in respect of varia lecta with the edition of Mahānāma; but the latter has a verse at the end which is not found in our MS. The verse is as follows:-

buduṅga mut tepul met bahāvun mut sit
novevā kenek-hi du paravāda mut piyō mā.

This verse may perhaps be the composition of a scribe.

MS begins:

iti pi so bhagavā arahāṃ sammāsambuddho
vijjācaranassampanno sugato lokavidu anuttaro
purisadammasārathi satthā devamanussānaṃ
buddho bhagavā (ti) yanu viśāra karat buduṅga
anantavana bāvin navuṅga hāma kiyat
nopiḷivaṇin ehi purisadammasārathi yana pa-
daya gena . . .

MS ends: gurulūgōmi visin karana-lada amāvatuṭu nam purisadammasārathi4 yana padarpanā nimi. subham astu. ārgyam astu, kalyanam astu. śriyam astu.

Following is an analysis of the MS, with corresponding page numbers in the printed text (J).
3. Parasaṅtâdamaṇā ‘the Taming of Others’. MS ends kha r. l. 8 = J. I. pp. 21–32.
5. Brāhmanadamaṇā ‘the Taming of the Brahmans’. MS ends gr v. l. 3 = J. II. pp. 1–12.
6. Rājadamaṇā ‘the Taming of Kings’. MS ends gau r. l. 5 = J. II. pp. 12–25.
8. Parivriṣṭakaḍamaṇā ‘the Taming of the Wandering Ascetics. MS ends ghu v. l. 2 = J. II. pp. 34–38.
10. Dīgambaradamaṇā ‘the Taming of Dīgambara Ascetics’. MS ends ṇu r. l. 3 = J. II. pp. 54–64.
12. Tāpasadamaṇā ‘the Taming of Hermits’. MS ends nāu v. l. 8 = J. III. pp. 6–16.
18. Brahmadamaṇā ‘the Taming of Brahmās’. MS ends ji r. l. 6 = J. III. pp. 69–75.

q 1 Should be "damma". – 2 Should be "gomi". – 3 In printed editions the book is known as Amāvatura. Edition by Sorata Thera, Colombo 1948, contains many interpolations. – 4 Should be "dammasārathi". – 5 Should be "damana."
nimevu saddhhammerāṅkāre potvahansē. me liyevu pinpurā ...

Secured within plain Ceylon-made wooden boards. On the upper of the boards is written in Rask’s hand, ‘Sad-dharmalankare’.

The title of this Dharmayāgyāna or ‘the Exposition of the Law’ is Saddharmāṅkāraya, ‘the Ornament of the Good Law’. It is usually abridged as Alāṅkāraya. It was written in the second half of the fourteenth century A.D. by Devaraṅkita Jayabāhu Dharmakīrti Mahāthera of Gadalādeniya at the request of a fellow bhikkhu by the name of Priyadasāsīn. The work is divided into twenty four chapters. The first three chapters contain introductory discourses, (1) the benefits of listening to the preaching of the Dharma, (2) the ‘nidāna’ or introductory stories relating to the past before the advent of Gotama Buddha, (3) the declarations or vivarāpas to Gotama Buddha by previous Buddhas, accompanied by an account of each of them. The remaining twenty-one chapters, are composed of the one hundred and three stories contained in the Rasavāhini PA (Sinh.) 32 written by Vedeha Thera in Pali, and two other stories, namely Padmāvatī-vastuva, (varga V, story 5), and Metteyyavastuva, called also Anāgatavaṃsa-dēsanāva (varga XXIV, story 5). The stories are arranged in groups of five, and differently from the order in the Rasavāhini. The stories pertain to India and Ceylon, and are arranged accordingly. For a fuller account of the book see Sinhalese Literature, pp. 89–93. There is a printed edition by Śrī Jñānesvara Saṅghānāyaka-Sīthavira, Colombo, 1914, (J), and some other editions.

A complete list of stories is given below for comparison with Rasavāhini (R).

I. Dharmasāṅgrihavargaya, ends khi v. 1. 4 = J. p. 31.

II. Nidānavargaya, gūr v. l. 8 = J. p. 59.

III. Abhinihāravargaya, ghu v. l. 8 = J. p. 83.

(IV. Dharmassōndakavargaya (Dahamsōndavaga), ṇō v. l. 7 = S. p. 124.)

1. Dharmassōndaka-vastuva, gho r. l. 4 (r. l. 1) = J. p. 96.


3. Migaluddaka-, ṇā r. l. 5 (R. l. 2) = J. p. 112.

4. Saranaṅthavira-, ni r. l. 8 (R. 1. 6) = J. p. 119.

5. Buddhavamma-, ṇō v. l. 7 (R. 1. 9) = J. p. 124.

(V. Mahāmandhadētuvargaya chh r. l. 6 = J. p. 172.)

1. Mahāmandhadētu-vastuva, cu r. l. 7 (R. 1. 8) = J. p. 136.

2. Cōraghātaka-, cēr r. l. 7 (R. 1. 11) = J. p. 141.


5. Padmāvatī- (not in R.), chh r. l. 6 = J. p. 172.

(VI. Nandirāja-vargaya, jhi v. l. 4 = J. p. 212.)


2. Uttarāsāmanēra-, jēr v. l. 2 (R. 1. 3) = J. p. 194.

3. Śākhhamāla-, jō v. l. 7 (R. 1. 4, 5) = J. p. 203.


(VII. Yakkhavāñcīta-vargaya, ūd v. l. 8 = J. p. 235.)

1. Yakkhavāñcīta-vastuva, jhū r. l. 4 (R. 1. 1) = J. p. 216.

2. Mithyādṛṣṭīka-, jhō r. l. 8 (R. 1. 2) = J. p. 221.


4. Pādapiṭhikā-, jhaḥ r. l. 8 (R. 1. 3) = J. p. 231.

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(VIII. Tunyahalavargaya, ṭī v. l. 5 = J. p. 262).
(IX. Brāhmaṇa-vargaya, ṣaḥ v. l. 4 = J. p. 280).
1. Maruttabrāhmaṇa-vastuva, ṭī r. l. 6 (R. II, 8) = J. p. 264.
2. Somabrāhmaṇa-, ṭī r. l. 3 (R. II, 10) = J. p. 268.
(X. Mahāsena-vargaya, ṣu v. l. 2 = J. p. 311).
1. Mahāsena-vastuva, ṭhā v. l. 6 (R. IV, 1) = J. p. 283.
2. Anyataramanuṣya-, ṭhṛ r. l. 7 (R. II, 2) = J. p. 286.
5. Indagutta-, ṣu v. l. 2 (R. IV, 4) = J. p. 311.
(XI. Tēbhatikavargaya, ṇai r. l. 1.7 = J. p. 373).
2. Dēvaputra-, ḍhaḥ v. l. 2 (R. IV, 7) = J. p. 355
   (Devanaputra-).
4. Buddhēniyā-, ṇl v. l. 2 (R. I, 4) = J. p. 369
   (Buddhēni).
5. Kuṇḍalī, ṇai r. l. 7 (R. IV, 0) = J. p. 373.
(XII. Bōdhīrāja-vargaya, ṭau v. l. 8 = J. p. 404.)
2. Saddhāśumanā-, ṭī r. l. 7 (R. VI, 10) = J. p. 395
   (Śraddhā).
3. Dhammasavaṇṇopāsikā-, te v. l. 1. (R. V, 2) = J. p. 398
5. Migapōṭaka-, tāu v. l. 8 (R. V, 1) = J. p. 404
   (XIII. Āraṇīka-vargaya, ṭhām v. l. 5 = J. p. 432)
1. Āraṇīka-abhyasthaviravastuva, ṭha v. l. 2.
   (R. V, 4) = J. p. 408.
5. Pūvapabbatavāśi-Tissasthavira, ṭhām v. l. 5
   (R. VI, 3) = J. p. 432.
(XIV. Kākavarga-vargaya, ni r. l. 8 = J. p. 489)
1. Kākavargavastuva, dū v. l. 6 (R. VII, 2) = J. p. 443.
2. Duṣṭāgāmaṇi-, dhai r. l. 3 (R. VII, 3) = J. p. 476.
(XV. Gōtaimbara-vargaya ends in printed ed.
   J. p. 510)
   The scribe has omitted: XV, 3 = XVI, 2.
(XVI, 1: Phussadeva-vastuva (R. VIII, 2) = J. p. 514.
1. Labhiyasabha (R VIII, 3) = J. p. 516.
(XVI. Phussdadēva-vargaya, pu v. l. 5 = J. p. 536)
3. Dāṭhāḥsena vastuva, ṇaḥ v. l. 3 (R VIII, 4) = J. p. 527.
5. Cūlatissa-, pu v. l. 5 (R VI, 4) = J. p. 536.
(XVII. Sālirājavargaya, phū v. l. 5 = J. p. 561).
2. Nakula-, pām r. l. 7 (R IX, 6) = J. p. 552.
3. Saddātissāmātikā-, pha r. l. 6 (R V, 6) = J. p. 555.
4. Tissā-vastuva, phī r. l. 1 (R VI, 5) = J. p. 559.

(XVIII. Tambasumanavargaya, bū r. l. 5 = J. p. 590).
1. Tambasumana-vastuva, phā v. l. 7 (R VI, 2) = J. p. 567.
2. Vathulapabbata-, phe r. l. 1 (R V, 10) = J. p. 571.
4. Kāka-vastuva, phām r. l. 6 (R VII, 1) = J. p. 578.
5. Riyahal-, bū r. l. 5 (R VI, 6) = J. p. 590.

(XIX. Abhayatthera-vargaya, bhi v. l. 2 = J. p. 611).
2. Dhammadinnathera-, bē r. l. 1 (R VIII, 9) = J. p. 597.
3. Gāmadārikā-, bai v. l. 8 (R VI, 7) = J. p. 600.
4. Dhammāya-, bām r. l. 7 (R VI, 8) = J. p. 604.
5. Kīncesanghā-, bhī v. l. 2 (R VI, 9) = J. p. 611.

(XX. Saṅghadatta-vargaya, bhau r. l. 8 = J. p. 629).
1. Saṅghadatta-vastuva, bhū r. l. 4 (R X, 8) = J. p. 615.
3. Nēsāda-, bhā v. l. 7 (R IX, 2) = J. p. 622.
4. Silutta-, bhāi r. l. 2 (R IX, 1) = J. p. 621.
5. Hēmavati-, bhau r. l. 8 (R IX, 3) = J. p. 629 (Hēmā-vastuva).

(XXI. Sirināga-vargaya, mau r. l. 2 = J. p. 653).
4. Vānara-, mā r. l. 2 (R IX, 8) = J. p. 641.
5. Jayampatikā-, mau r. l. 2 (R IX, 9) = J. p. 653.

(XXII. Nandivāni-jāvargaya, yai v. l. 2 = J. p. 677).
1. Nandivāni-jā-vastuva, yī r. l. 5 (R IX, 5) = J. p. 662.
3. Rukkhadēvatā-, yr r. l. 7 (R IX, 10) = J. p. 670.
4. Paṇḍarāṅgā-, yr v. l. 3 (R X, 2) = J. p. 674.

(XXIII. Cūlagallavargaya, rām r. l. 3 = J. p. 711).
1. Cūlagalla- or Sulugalavastuva, rī r. l. 5 (R X, 1) = J. p. 694.
5. Aṇṇataramūrnikā-, rām r. l. 2 (R X, 9) = J. p. 711.

(XXIV. Tissanāgavargaya, uo v. l. 3 = J. p. 756).
1. Tissanāga-vastuva, la r. l. 4 (R X, 10) = J. p. 714.
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5. Metteyyavastuva, wo v. l. 3 = J. p. 756.
... Lacuna in chapters XV and XVI is as follows. J. p. 500, line 23. ikbitten ohaṭa demopiyo⁴ rajjuruvange namin gōṭabhaya⁵ nam tābhisa... (missing up to) J. p. 517, line 14. (in Dāṭhasēṇa-vastuva)... mema laṅkādvipayehi ruhuṇu raṭa kububan⁶ nam game. The index also omits the five stories. It has:

nṛ: thēraputtā abhaya kathāva yī
e: dhāḷasena kathāvai⁷

The MS begins after the usual adoration, with the Pali stanza, the first stanza of Rasarāhinī: saṭṭhuppasathacaranam sarapant janānām brahmādimūlimaṇaṁrisamāvahantaṁ paṁkāhāhamudukomalacārvanāṁ vanḍāmi cakkāvaralakkaṇām ādādhānāṁ yana mē gāṭhāva sakalalakṣaṇasampannagunaṇaṁ gāṇāṭhārajanagadīvara śāstruvā sarvajñānavyahānsēgē śīrpaṭayugmayaya namaskāra pinisa dakvanaladi.

Ends of stories are marked. gho r. l. 4 (= J. p. 96–97): kiyanaladuyā mayī iti amatirīṁ vā jīvitaṁ vā pī santo na samariya pasatham dharmam evācaranti tanutaravibhavānām appamāyūnām ambo iha kulasapamado ko nu tumhādisanānaṁ metekin me dahamsōḍhavaga palamuvana dharmmasōḍhakavastuva kiyaṁ nimavana ladi. (p.97) tavada mē dahamsōḍhavaga devana ves-samittāvastuva nam kavaratay

Ends of vargas are marked. ņo v. l. 7 (= J. pp. 124–125). metekin mē dahamsōḍhavaga pasvayu bhuddhavammāvastuva kiyaṁ nimavana ladi.

metekin mē saddharmmālāṇkārayehi dharmmasōḍhakavargga nam vū sataravana paricechēdaya nimi.

(J. p. 125 —) tavada mē saddharmmālāṇkārayehi mahāmandhātuvarggayā nam kavara yat. metānhi matu kiyanē ehi palamuvana mahāmandhātu-vastuvaya hē kesēda yat.

At wo v. chapter XXIV ends, and then follows the colophon in Pali verse; the substance of which is as follows:

‘During the reign of Bhuvaneka-hhuja (Bhuvanekabhu) there flourished a Mahāthera by the name of Dhammakitti, who belonged to the fraternity of Puṭhabhatasēla (Sinh.: Paḷābatgala). His pupil, also named Dhammakitti, composed such works as Janānurāgacarita and Pāramāmahāsūtaka in Pali verse. He also built the great vihāra at Gaḍālādeṇiya. The pupil of this Mahāthera, who bore the same name of Dhammakitti wrote this Saddharmmālāṇkāraya. Verses 12 and 13 of the colophon we quote:

yo dharmakittīritasaṅgharājo sadesadese pi bahū vihāre katvā gaḍālādeṇināmadheyve mahāvihāre suciṁa vihāsī. tassānujo sissasuto sūdhīro tan-nāma-tass'ānvaya-saṅgharājo atthāya atta'ṭha par'attha Siddhyā saddhhamalāṅkāram akāsīm etat.

Verse 14 continues to describe the same work, and in verse 15 the author’s other works are mentioned. (See PA (Sinh.) 39, Bāḷavatāra).

According to this verse, Dhammakitti, the author of Alakkāraya, wrote also Nikāyasāṅgraḥa, a sanme to Bāḷavatāra⁸, and a pilgrim’s poem called Jinabodhāvali.

Then follow five stanzas (nos. 16–20) which express the wishes (prārthanā) of the author. Text ends:

Anāgatavānsadēsanāva nimi.
and another stanza:
imām likhitapūṇṇena metteyyam upasaṅkame
patiṭṭahitvā sarane suppatiṭṭhāmi sāsane. siddhir astu.

Then follows the transcriber’s colophon on
the right hand column.

A full description of another copy is given by
Wickremasinghe: MSS Catalogue, No. 123.

q ¹ R. = sahāyassa pariccatta jivitakassa va-" 
thūn. – ² So in B.M. manuscript, but Deva-
putra- in J. – ³ B.M. MS Rihal or Eriyaha-l-tissa. –
⁴ J. demavüyo. – ⁵ for ḍha.° – ⁶ J. kububanna.
– ⁷ Should be dāṭhasena. – ⁸ or Bāḷāvatāra,
the text itself. See under op. cit. for alternative
renderings of the phrase: bāḷādyavatārasaññakami
(p. 117 B).

Kosalabimbavarṇanāvā.

ES (Sinh.) 17 (Cod. Elu. Sin. XX).

Palm-leaf, 7 foll., numbered in lit-ilakkam,
on the obverse of the right margin. 37.2 x 5 cm.
On the first five leaves and the obverse of the
sixth, eight lines to a page, with narrow margin.
On the reverse of sixth and obverse of seventh
seven lines in each page. Five lines only on the
reverse of the seventh leaf. Writing 3 cm. high.
Letters on the last page are larger.

Extra page with two lines of Pali writing at-
tached at the end.

Kosalabimbavarṇanāvā, ‘the Description of the
Statue made by a King of Kosala’, gives an
account of a sandal-wood statue of Gotama
Buddha, made with his consent by a king of
Kosala, for the purpose of worshipping it in
the absence of Gotama. It also deals with the benefits
obtained from making statues of the Buddha
and from the writing down of the Dharma. The
author of the text is not known, and its date is
uncertain. In any event it must be dated after
the thirteenth and before the seventeenth cen-
tury A.D. The material is akin to the Pali
version of the same story called Bimbavanatā.

The text contained in our MS differs in places
from the MS in the British Museum described by
Wickremasinghe², and also from the printed
edition by Sudharmā Karuṇātlaka, printed at
the Vidyākalpa Press, Kāgalla, (sixth impression)
1939 (K). The differences in the text are ap-
parently due to different redactors writing the story
in various ways. The main story is the same.

Our MS begins after the usual adoration of the
Buddha:

<additional text not transcribed>
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vat tambin vat masadiyen vat galin vat ițiyen vat matiyan vat daṇḍakāin vat ridiyen vat rattranin vat budun vāni rūpayak budun usa veva yiyaṭat5 vasayen yiyaṭak pramāṇa veva yi śakti pamaṇin pīlīma karavā vevayi banapot liyavā vevayi danitot tamā atin liyā vevayi ṛuhot dannā kenakunṭa mila di liyavā vevayi dunnot pandahasak avurudu pavatina baṇa pot liyavā baṇa asā pūja-saṭkāra koṭa ema ḍeṣavipakayen tamā liyavū pota akuruganānē cakravartisampat valaṅdā kelavara anāmahaṇipan dakaṇhūya...

{kosalabimbavaranānava} yi.

Wickremasinghe6 thinks that the present copy of Kosalabimbavaranānava seems to be a fragment, as well as the copy described by him. They are not fragments. The variations in the language and the narrative will be understood, if these popular Sinhalese religious tracts are viewed in their historical perspective, namely, that they were not handed down verbatim by copyists; it was only the story that was considered important, and not the exact words. Each copyist has introduced new words and phrases. For example, in the last passage cited we have: ‘budun sąṇadaviya karavū’ ‘done during the life time of the Buddha’. The word sąṇadaviya ‘life time’, is rare and archaic. In the printed edition (K), it is budun vāda-siṭiya dī ‘while the Buddha was alive’, using a later expression. In Wickremasinghe’s MS it is budun sāḍhrissya (sāḍṛṣya), ‘in the likeness of the Buddha’. The copyist evidently did not understand the word sąṇadaviya and he substituted a word with a different meaning.

Copies of the Kosalabimbavaranānava are common in the southern and central districts of Ceylon, but they differ from one another.

To this MS is added a single leaf containing Mettābhāvanā (see PAS (Sinh.) 10).

[Baṇapota] (Buddhist stories).

ES (Sinh.) 18 (Cod. Pal. U.B. 15).

Palm-leaf, 149 foll., numbered ka–ū. (The first folio (ka) is broken at the left end and hence numbering exists from kā). Foll. ji and ji are missing. Two leaves after ā still unmarked. On the first the name of the devotee who encouraged the writing of the book, the name of the scribe and the date; on the second a table of contents. One blank leaf at the end. 43×4,5 cm. Seven lines of writing to a page, 39,2 cm. long. First page being broken off at the left end only 29,3 cm. of writing left. Top line out of the seven lines also partly broken. The MS is in a bad state of preservation. At the beginning and at the end, the leaves are very fragile and partly broken. Secured within Ceylon-made wooden boards, with plain carved line decorations. A label pasted on the front board reads: kathāvastupotak, ‘a book of stories’.

According to the table of contents the stories included in the codex, giving them in the same spelling, are: (1) ka: Mahābhikman-jātakaya, (2) khr: Buddhavāṃsadeśanāva, (3) gū: Anāgatavāṃsadeśanāva, (4) ghṛ: Kosalabimbavaranānāvā, (5) ghṛ: Kuṇalasūtraya, (6) ne: Giri-mānandhakathāvastuva, (7) nhū: Matasūkara-jātakaya, (8) cū: Dhamsakpāvautan sūtraya, (9) cau: Kiṃcisaṅgakumārikā-vastuva, (10) chi:

The beginning of no. 1 is missing. No. 2 and nos. 4–16 all begin as a separate text with the usual adoration of the Buddha in Pāli: namo tassa bhagavato arahato sammāsambuddhassa.

The MS was originally in the University Library, having been donated by V. Fausbøll.

The codex contains sixteen stories and one sannaya. The majority of the stories are excerpted from the Jātaka-pota (ES (Sinh.) 2), Pūjāvaliya (ES (Sinh.) 7 and 9), Saddharma ratanāvaliya (ES (Sinh.) 4), Saddharmālasākārīya (ES (Sinh.) 16). No. 4, the Kosalabīhavaranāvāya is the same as ES (Sinh.) 17. The original source of no. 6 is the Theragāthā Commentary. The sources of two are not traced.

The MS is dated 2250 of the Buddhist Era, that is, A.D. 1707. A devotee by the name of Valpiṭa Rājapakṣa-āraccilagē Bālarāla had it written by a scribe called Eraḥbėgoṭa-Kuḍāna-katiguruvarayā, an astrologer by profession. (See colophon at end).

Orthography.

The MS presents a number of orthographical peculiarities. The vowel ā is much in use. A very peculiar character for the initial ī is found for example the first letter of fol. 11a. Sometimes a dental n before a consonant of the gutteral group is written as ēg. e.g. niḥ v. 1.3: pāramitāvaṃgaṅgūnā, ṇa is used indiscriminately. The special character for the dental lu as written to-day is occasionally found, but it appears where a lu is required as in kula ganā cited above. Obsolete and old forms of ṇa, na, rā, ru and lu appear. Aspirates of consonants are used where they are not wanted, e.g. bhudun or budhun or budun; dhandhi for dan di, etc. etc. Similarly a non-aspirate is written where an aspirate is wanted, e.g. bāryāvō. These orthographical peculiarities are not noted in footnotes except when a word cannot be clearly understood.

(1)

Foll. ka–khṛ

Mahābhūvinikman-jītakaya, ‘The Jātaka of the Great Renunciation’ is the life-story of the Gautama Buddha, in his final birth as Prince Siddhartha, leading up to his abandonment of the house-hold life and the attainment of Buddhahood. The story is based on the Nidānakathā of the Jātaka2, and it begins with the ‘Pañcama-hāviloakana’, the five-fold inquiries which the Bodhisattva made before he took conception as a human being, namely the choice of the continent (dvīpa), the country (deśa), the city (pura), the family (kula) and the mother (mātr).

The beginning of the text, as stated above, is fragmentary, and it ends: ē ē sthānyeyhi di vādāja-vū svāsū dahiṣṣak dhammadandayehi svisi asamkhyaṣyak satvayin anāmahanītan dāvī vādāja-sēkā. mē dhammadēsānāva āsū satvayō ena mettē mairtta budun dhākā nīvan dakinīda utsā kaṭa-yuṭu. mē mahābhūvinikman jātakayāy.

For descriptions of similar MSS see Wickremasinghe: MSS Cat., Nos. 32, 126 II, 136 IV. (2–3)

Foll. khṛ–gū

230–255). Buddhabavana-daesanaiva ends at fol. gũ v. l. 6, corresponding to Pujavaliya, p. 244, l. 30. In some parts the text does not entirely correspond to the Pujavaliya, and there are a few literal modifications.

The section begins, after the adoration, on khr r. l. 6, with: tavada apa budun bandusama-gamyehi di lada nigrdharamapujava nam kavara ya... The section ends, with the gatha found at the end of chapters in the Pujavaliya, (see ES (Sinh.) 7) followed by: buddhabavana-anagata-vamsha nimiyi. (ghã r. l. 2).

For a similar MS, see Wickremasinghe: MSS. Cat., No. 132. (4)

Foll. ghã–ghû

Kosalabimbavaranana. See ES (Sinh.) 17.

The text begins on ghã r. l. 3, after the usual adoration of the Buddha in Pali, followed by the Pali stanza, very corrupt with regard to its spelling:—

sabbadana dhammamahan jhinati

sabbara dhammaso jhinati

samvrat sahmsga samvrat sahmin sahmin

tamhakkhayo sabbdakka samvrihi,

eksamayekhi lokasamivvagapag sarbajjana-rajottthamayam-vahanss sattv-nuvare anepidumahasita nam visin piligvanapalada jhetavana-viharyehi vadavusana-samayhi...

The text ends: (ghû r. l. 6–v. l. 1):... bana pot liyavav bovai nohot danaa kenakun lavav liyavav bovai pujiakahot pandasak pavatina baqapat liyavav bana asa pujiaskara-kotva (i)sta-vipakayen tam laiyuv pot akuru ganane sakkara sampat valana kevala ajaravath karuv ahamma nivan daknaa yaa. kosalabimhivarvnhavayi.

(5)

Foll. ghû–vr

Kusalasatradesanava, ‘the Sermon on the Kusalasutta’, also called Kosanbda–vata, ‘the story relating to Kosambi’, deals with the merit of various good actions. A similar MS has been described by Wickremasinghe in MSS Catalogue, No. 134, XV. (p. 158 A).

The text begins at ghû r. l. 2, after the adoration of the Buddha in Pali: sialov satvayan kerehi karv [sic] lada mahakarunayen samprasagharaya vada edavas edhavaa e divaguru sarbajjana-vahanss sasanayehi nirasaayasayenmahana navv rahtva amratamahaherbbnasampathamithya sadhva e sarbajjana-vahanss ma lovutu bu-duva sialov satvayan samprasagaryagayen galavv amratamaherbbapa s(p) laohwiya sit... The text ends at the end of fol. nũ v.

mee desanvaasasasanaheh boho janahuda divyabrahmayo da svash daahasak daen amam nivan daka samprasagaryagayen godananmghaayu. e asu daahasak bikshum-vahanss budum vaanda samugnena kramayen sinva valadhasa gos kosabhyanuvara vadaiseka. e asu daahasak bhisunvahan(s) upasaka sajanayantha buduv vadala lesa mee me dhanyeyi duhp satvay mee me kusaluhbhavaye mess mesh divyasarmpat viinda kevala amahahivan dakhahuyayi dhammadasana koja vaadala–seka. e asu satvay dhanyadi pin koja kusaluhrupeyen divalokayatg giyahuyayi daana tana tamaha sakti. pamanin danamandhi voo sutaria koja divyaloka–manusyaloka–samphat valadh subjiva amahahivan dhahintha utsa kajayuta... kusalasutradesanava nimi.

(6)

Foll. ne–nû

Girimanda-kathavastua, ‘the Story of Girimanda’. This is the story of Girimanda...
which is taken from the Commentary of the Theragāthā. The beginning of the text and its end show that the tale is excerpted from some volume of stories, and the style of narrative resembles that of the Saddharmaratnāviliya.

Beginning: After the adoration in Pali: tavada teragāthāvehi dhakva-ṣa pada āyusmat-vu girimānandha nam mahaterunvahansē kathavastuva nam kavaraha yat: girimānandha terunvahansē yaṣṭiṣyā davasa aṭṭakālayēhi peradavasa buddhōṭpādhavaladī kuṣal multā ātiheyin ... (he r. ll. 1–2).

End (āna r.): ikbīti mahaterunvahansē rahatvū bāvu dāna satuṭu domناسin deviyō vāsva-ssannāhu mehi kiyat. (Here follows the verses ascribed to Girimānanda Thera in the Theragāthā, P.T.S. ed. p. 38, vv. 325–329) vassaivalā-hakadeviput mē gāthā pasa kiyā āsura gāsā uḍa bālū-kali satara gau vaṭa āti vāsi mukhayen vasnāta (gena) paṭan valagoda purā varṣa vasnēya ... metekin mehi dakhana-lada girimānandha- terunvahansē kathavā kiyā nīmavana-ladī.

(7) Foll. ṅah–ct

Matasūkara-jātakaya, 'the Jātaka-story of the Dead Hog', although this story is called a Jātaka, it is not from the collection of Jātakas contained in the Jātaka-pota, nor is it presented like a Jātaka. Evidently at the time of compilation of the present collection of stories, it was customary at times to refer to any Buddhist story as a Jātaka. The 'Story of the Dead Hog' given here illustrates the evil of covetousness. Wickremasinghe describes a MS called the Matasūkarakathāvā, (MSS Catalogue, no. 133, vii) and it is the same story, although the end of the text is different: the story begins, after the adoration of the Buddha in Pali: tavada apa bhudun budu-bava pata bōdhisaptasampāta-vu būmi- yēhi kōṭhiprāpta trividhacaritayō yē(?) hi pāmina noyek jātikoṭhisahasrayēhi samārthasatpārami- tāvan purā veṣaturu ātmabhāvayaṇa pāmina satvareka mahapalova gagurā pūtrudhāravan dan dhi...

It ends, differently from Wickremasinghe's MS, at eś v. l. 6–7: anunṭha māne koṭa malāvānīm vaṇduraṇa ṹapāḍhānaṇaṇīm haṃma sita ta- bāgeṇa evēlehi nobādi mē asā sita taba gena kiśiyam deyakāṭha ālmak nokoṭa dānasilādhi dasapinkirivat purā kēlavara amē māṅivan da- kimha utsā kāṭhayutu. matasūkara-jātakaya yi.

(8) Foll. cu-co

(i) Rāhudamanaya, 'The Taming of Rāhu'.
The story is excerpted from chapter XIX of the Pūjāvaliya, but it begins with the same introductory sentence as in the original: tavada apa budun pubbāramapujākathāyēhi di rāhuastren- dhraśumanmerayadeninga nambākārabhhikṣuppras- tipattipujākathāva. e kavaraha yat.

The section ends at eś v. l. 2. dēvātiddavāva saṅkāraṣikkravya brahmāṭibrahmavā mēgē svā- midaruvānīn arihaṇ nam vana sēkā. rāhuddhā- manaya yi

(ii) Dhamsakpavatvanasūtraya, 'the (Story of) Preaching the Dhammacakka' (the first sermon of the Buddha). This is the thirteenth chapter of the Pūjāvaliya, called 'Isipatanārāmapujākathā'. The section begins, after the adoration, at eś v. l. 3 tavada apa budun dham- sakpavatvanasūtradesāvē dhi lada isipatana- nārāma-pujākathāva nam kavaraha yat...

It ends at eś v. ll. 3–6. esē heyin kiyana ladi. (The gāthā found at the end of chapters of the Pūjāvaliya). mē pūjāvalīyēhi apa budun paḷa- mvana dhamśak pavatvaṇa-sūtradesāvēdī lada isipatana-pujākathāva nam vā telesvaṇa pariccēdhaya nīmavana ladi.
RECOMMENDATIONS, EXPOSITIONS OF THE DOCTRINE, ETC.

(9.i)
Foll. cau-chā

Kiṃcisaṅghāvastuva, 'the Story of Kiṃcisaṅghā'.
This story is taken from the Saddharma-pūrṇa-kārana, vāgga XIX, fifth story. The beginning and
d end give the context of the story with reference
to the main work from which it is taken. It,
however, omits the exhortatory stanza in Pali at
the end. The beginning: After the adoration:
tavada mehi pasvaṇa kiṃcisaṅga-vastuvāṇa
kavaraṇa yat. mesē dhata-yutu. kesēda yat.
memā lampkhādviyāthi kalekado-vatissaṇa
rajjuruvaṇa rājyaya-karana-kalhi anurādhapura-
nuvara smpaṇaṇa amātayak eva.

It ends at chā v. ll. 1–3. me satvayō dhānaya
dun nisāna sadevulova divya samphat labatī,
ema dhānaya kusálayen minislova cakkara-vatthi
śamphat śādhvū [rā] śamphat vidhiṭhi, ēma
dhānaya nisā brahmamamphat viditi. tavada
ema dhānayama kusulayā heṭuven nīvaṇa da
śamphat viditi. ese hecy śatpurṣa-stri-purṣya
visin dham pin kirimehi satatayen uṣahaka-la-
maṇaviya-yutu. siyalu dukin mid. mehi pas-
vaṇa kiṃcisaṃghakūmārikā vastuvayi.

(9.ii)
Foll. chā v.—(chi v.)

Fragment of a Pratītyasaṃutpādasanne, a
translation of the ‘Law of arising by relativity’.
It begins, after the adoration, with the Pali for-
mula avijjā samkhāra12... jarā-marana mē
heṭu dharmma sōlaseka... jāti nam kesēda
yat. kes lom niya dat... mukunu-śāda-midhulu
mutta. (chā ends here, and chi, chi are missing).

(10)
Foll. chi14-ja

Mahāśāpaṇaśālakayag is Jātaka, No. 77 of
Pansiyapanas-ja'acakapota13.
The beginning of the story corresponding to
the first 14 lines and half of the fifteenth are

missing, and it starts: svapṇayaka yi kiha. ē
svapṇayē vipākakawarē dā yi vicāla-kalhi...

It ends: esamyēhi raja-ruvō nam anandha
stha-virayōyā. māṇava-Kayō nam śāripusta stha-
virayōyā. ē samayēhi tapesvi vūyem tiloguru
samayak'hāsambudhū-vū mamma vēdyā taman-
vahānē dakovă vadāla-sēka. mahāśāpiṇi-jaṭa-
kaya [sic].

(11)
Foll. ja-ji

Seriṇāṇājātakaya, is Jākata, No. 318.
The text begins, on ja r. .... 4, after the adora-
tion: tavada eksamyēk'hi sakala-gunaniḥda-
navī tiloguru budhura-jānan-vahānē sāvāt-nuva-
rājētavanarāmē vāḍavasaṃsēk pasubhaṭa vi-
ryya āti ek bhikṣukoṣaṇa-vahānē arahayā
mē jātakaya dakovă vadāla-sēka.

It ends, at ji r. ll. 3–4: ē samayēhi ajāna-
vela-jānan mē samayēhi devadastavrāyā17.
esamyē nuanāti velahā nam tiloguru budu
vū mē mamma vēdyā tamanvahānē dakovă
vadāla-sēkā. seriṇāṇājātakayayi [sic].

(12)
Foll. ji-ji

Sāmaṇājātakaya, is Jākta, Fausboll, No. 531 and
540 of the Pansiyapanas-ja'acakapota18. The text
omits the vattamānakathā of the Jātaka and be-
gins the aṭṭhavatthu at the conception of the
bōdhissattva, omitting also the introductory part
of the story consisting of the invitation of Śakra
to the ascetics Dukūla and Pārīkṣa to have
a son. The beginning of the text corresponds
to paragraph 2 on page 1373 of the PPJ,
with the necessary modification for a new
story.

The story begins, after the adoration of the
Buddha: tavada eksamayēk'hi puraṇalada bō-
dhisambhāra āti apa mahābōṣaṭatō sakdevu-
rajahugē niyōgayen devu-lova sīta avut...
The text ends at the conclusion of the *ātāvatthu* corresponding to page 1377, line 35 of *PPJ*: kam vā paridden brahmaṅkayē upanha. There is no sandhāna, but there is an exhortation to attend on one's parents: esē heyin mē bhaṇa āsū satvayō siyallāmē demavupiyā dedenāṭa budun duṇuvak men ādara sambhāvanā ativā upasthāṇa āti koṭa keḷavara amāmānivan dakiṇṭha utsā kaṭayutu. sāmājikatayayi. Then follows the scribe's wishes in a Pali stanza, possibly copied from an older text.

(13)
Foll. je-jau

*Uragajātakaya*, is *Jātaka*, No. 353 of the *PPJ*, and Fausból no. 354.

The text agrees, except for scribal peculiarities with the text in the *Jātakapota*.

(14)
Foll. jau-jhū

*Dharmapāla-kathāvastuva*, 'the Story of Dharmpāla'. This is not a *Jātaka* story although there are two *Jātakas*, the *Culladharmpāla-jātakaya* (no. 357) and the *Mahādharmpāla-jātakaya* (no. 445) by similar names. The present text contains a sermon on the merits of the preaching of the Dharma and hearing the same. The words are put into the mouth of Dharmapāla, a youth of Banaras, who became a monk under Sāriputta Thera during the time of Gotama Buddha.

The text begins after the usual adoration of the Buddha in Pali, followed by other Pali stanzas of worship to the Buddha, Dharma and the Saṅgha, with their Sinhalese translation. The text of the stanzas is corrupt.

The story ends at *jhū* v., with an exposition of the Pali stanza:

sabbānāṁ dhammadānāṁ jīnāti
sabbāṁ rasāṁ dhammaṁ(ṇ)-raso jīnāti

sabbāṁ ratiṁ dhammaṁ(ṇ)-rati jīnāti
tāṁhakkhayo sabbadukkhaṁ jīnāti

... e vēlēhi budurajāṇan-vahansi vaddāraṇa-sēk siyalu dhānayamaṇa vaḍā dhammaddhāṇayā utumāyī siyalu rasamayatva vaḍā dhammarasaya utumā siyaluma ratiyen dharmmaratiya utumā āsāva nāsiya utumāyī vadāla-sēka. dharmapālakathāvastuva yī.

(15)
Foll. jhī-ṇa

*Magamāṇavaka-kathāvastuva*, 'the Story of Magamāṇavaka' also called *Mahālīprrāṇavastuva*, the Story of Mahāli's questions, relates the good deeds done by the youth Magamāṇavaka, by the merit of which he attained the position of God Śakra. The tale is taken from the *Saddharmanratnāvaliya*.

It begins with the same introductory sentence as in the above, but omits the account of the circumstances under which the Buddha narrated the story, namely the questions of Mahāli, the Liechavi.

The text begins, after the adoration of the Buddha in Pali: tavada kuśalākuśalhi nopaṁvānu saṅdha(hā) magamāṇa(va)kayan lat śakrasamphat kiyā satvayanṭha kuśalhi hāsuruvana pīnisa mahalīprrāṇavastuva kiyanu. āhā kesēda yat: yaṭṭaṇiya davasa maghada raṭa maṇḍala nam ladavānānakenek... .

The story ends at *ṇa* r. ll. 1–2, esē heyin nu-vanāttavun visin maghamāṇavakayan gammadaliyā kumak kivat akṣalayaṭa nonāmi kuśalhi nohēsira devusāpāt siddhakalāsē akusalin du-rvā kuśalhi piḥiṭa siddha kaṭayutu.

magamāṇavajātakaya ṅimi.

(16)
Foll. ṇa-ṇī

*Mahāsenavastuva*, 'the Story of Mahāsenā'.

This is the first story of the tenth varga of the
Saddharmālaṅkāra. The beginning is the same as in the volume, including the introductory sentence to the chapter. tavāda saddharmālaṅkkāra-ychi dasavāna mahasena varggaya nam kavara unhādu...

It ends with the admonitory stanza as found in the original.

nī v. The wishes of the scribe.

On the unmarked leaf, before the table of contents we have the name of the sponsor, the circumstances under which the volume of stories was copied, the name of the scribe, the date of writing in the Buddhist Era, and the wishes of the sponsor. The relevant portion of this colophon is cited here, in the same spelling:
saddharmavacakravartithi gautama apaṃṣyaṃ-sambuddhasarbabajāraṇjottama(yāna)n-vahansaṇa buddhavarṣayen dedās desiya panaṃ-variṣayādi śraddhavuddhasamphannhaṃ[27] ... valpiṭarajapakṣa-sarraccīlagē bālārālāda memo ayage nandaṅga-vu gonnahavavatthu[28] nayidhappu vē tamut mal-bū bāryāvē anikut bandhu samāgama da putra-old utalavāna budhunge saddharmaya asā gātāmātrayak pamaṇa liyavami sitā[29] ... erambēgoa kuḍānākati guruvamahāhaṁ panhit potegi[31] ... siyallen saṃgrahakoṭa me baṅatpōtvahāṣe liyavu kuśālaḥbāhavayaṃ[32] ... satara agatiyaḥ nāpāmiṇa[33] ... yaṣa kiyānala da rājapakṣa bālāraṇa nayidhappu tamun malbyā[34] dhārryāvō anikut putramitra sahōdharabandhusamahayat me potvaḥāṃ ekkā loku kuḍā aya maityāh-budhunge vam[35] ... gos dhakunu-savuvē debaṇa aṣa kēlava rahatva amāmā nīvan dhakinī nīvan dhakītvā.


[Kathāvastu] Buddhist Stories.

ES (Sinh.) 19 (Bl. 10).

Palm leaf, 138 foll., numbered (svasti siddham) ka-jhai. ka-khaḥ marked 1–32 also; jām-jhai which forms a separate book had been marked ka-kau and now scored off. The new numbering is written below or above the old. On jām r., ka and
svasti have been struck off. On jām v., ka remains. It is apparent that jām-jhai had formed a separate book, and had been later added to the codex. ge v. written on and struck off. One line at the bottom of gai also struck off. 46 × 6.4 cm., writing seven lines to a page, 39.5 cm. long. Six lines in a few pages. The MS may be dated in the early part of the 18th century. It belongs to a miscellaneous collection marked Bl. 10, with the caption 'Pājāvaliya'. Secured within yellow lacquered boards decorated with floral designs.

The codex contains sixteen Buddhist stories excerpted from or derived from such works as the Pājāvaliya, Jātakapota, Saddhasamankārāya, Saddhasmatanāvāliya and others. One story which goes as a jātaka has not been identified. The details of the stories are given below.

(1) Foll. ka–ke r.

Dharmadhvajājātaka, is the Sinhalese version of Fausboll’s Jātaka No. 220 (See: PPJ, No. 213 = pp. 390–396).

(2) Foll. ke v.–khr v.

Maghađevedajātaka, Although the story is called a Jātaka, it is not found under the same name or a similar name in the Jātaka-pota. The story, however, corresponds to Jātaka, No. 9 (Makhadevedajātaka).

The text begins.

The text ends:

tapaskoṭa dhīyāna upadavā baṁbalovāta gīyā-hayi vadārā me maghādēvajātakaya nimavā vadālasaṇaṁ.

maghādēvajātakayi-siddhir astu.

(3) Foll. khr r.–gṛ v.

Dhammaraṇavastuva. This is the first story of the first section of Saddhaṃmaṅkārāya. (ES (Sinh.) 16). (4) Foll. gṛ r.–ghu v.

Apurindamavastuva, perhaps stands for Arindama. The story appears to have been derived from the Saddhammaratnāvāliya. See ES (Sinh.) 4.

The text begins.

tavada apa mahāgautama sarvajñarājottama-maṇanvahansē mahāśravakaganayā pirivarā gam-niyamgam-rājadhāni gepilīvelin danavu sārisā vadināsok rajagahā-nuvaraṇa vādīsēka. esamayehi jātijñahasat agatāpatvā āyusmat lakṣana mahaterunvahansēca mesēma āyusmatvā mugalan mahaterunvahansēda sāpaviharaṇa piṇisa gijulihiniyanaṁ vāsasthāna vū gijukulapavven peravarubhāgayehe pāsivuru gena . . .

The story ends:

mē buddhāhotiapayehi uṇṇāvū embā satpurṣayeṇi ē rajadaruvan men topaγe kavara āisvaryyayak ēlē āra gata nēhakkēda ē ḍavīn dukkhaḥyaka-vū mē grahaḥavaya hāra kaya-viveka cittavivekayaya nōpāmiṁa pinkaṭayutu.
apurindamavastuva.

(5) Foll. ghu r.–ghai r. l. 1.

Meghavarṇavastuva. This is the third story of the eighteenth section (Tambasumanavargaya) of the Saddhammaratnārāya.

(6) Foll. ghai r. l. 2–nā v. 4.

Matasukaraktāvāva, see ES (Sinh.) 21 (a) 7.

The present text is the same as the one described in the previous article, and it ends: matasukarakāthāvayi.

(7) Foll. nā v. l. 4–nē r.

Kosāṁbāvata. See ES (Sinh.) 21 (a) 5.
The contents of this story are found in the Kusalaśūtradosaṇā, described in the previous article. The text begins with the Pali stanza:

dullabhā ca manussattam buddhuppādo
cā dullabhā
dullabhā khanasampaṭti
saddhammā paramedullabhā
and,
tavada apagī budurajānanvahāna jētawayāra-
mayehi vādavasanamayehi tundahasad bhik-
śunvahānā kosaṃbānuvaravādavasanamayehi...

and ends:

vadālāvū mē dānayehi anasā nuvanāttāvū sat-
purṣāvan visin asā sita taba nopamāva pinkām
koṭa hāma satvayan visin nīvan dakința utsa-
kaṣayutu. kosaṃbāvatayi.

-ne v. blank.

(8) Foll. ṇai r.-ĉi r.

Swaraṇakarakaṭaṭakaṭaṭaṭa. This is PPJ, No. 387, pp. 658–659, and it is the Sinhalese translation of Fausbēll, Jātaka, No. 389.

(9) Foll. ām r.-ĉi r.

Dadhivahanjātakaṭaṭa. PPJ, No. 181, pp. 349–354. (Translation of Fausbēll, Jātaka No. 186).

(10) Foll. cī v.-ĉi r. 1. 2.

Maṇḍuka nam Divyaputrayāgī kathāna, ‘the story of the Deva called Maṇḍuka’. The story is from the Pūjāvaliṣṭa.

(11) Foll. cr r. 1. 2-cai v.

Uttarāvata ‘the story of Uttarā’. The story is derived from the Saddharatnāvaliṣṭa. (Jaya-

(12) Foll. co r.-cah r. 1. 1.

Utpalagandhavata, ‘The story of Utpalagan-
dha’. The story is derived from the Pūjāvaliṣṭa’, chapter XX.

(13) Foll. cah r. 1. 2–chaḥ r.

Mahājanakajātakaṭaṭa. This is Jātaka, No. 530 of the PPJ, pp. 1355–1367. (Sinhalese translation of Fausbēll, Jātaka, No. 539).

(14) Foll. ja r.-jr v.


(15) jl r.-jau v.


The ‘present story’ has been expanded.

(16) Foll. jām-jhat.

Anāgatavatsadesaṇā. This is excerpted from the Pūjāvaliṣṭa.

Kathāvastu.

ES (Sinh.) 20 (Lind 3).

(A) Palm-leaf, 13 foll., numbered ka–ko; 47.5 x 5.5 cm.; eight lines to a page. 40 cm. long; very well-formed hand. First leaf written fully on r. On folio ko writing in the centre of r. only. Supplied with lacquered boards with floral designs. The MS may be placed at the beginning of the eighteenth century.

The MS contains the Sinhalese prose text of Dīvadūtasūtradharmadēsaṇā, ‘Sermon on the Devadūtasutta’, introduced by past stories of the births of our Bodhisatta unknown in orthodox Buddhist texts in Pali. Here the Dūrenidana-kathā (the Remote past story) is taken back to the time of the Buddha Purāṇa-Dīpankara, when our Bodhisatta was born, as the younger sister of this Buddha, in a female birth, considered to be unlucky and low. Paṇḍita-Dīpankara, (namely the Bodhisatta who was destined to be Buddha Dīpankara) was a bhikkhu in the order of Purāṇa-Dīpankara. Now Paṇḍita Dīpankara was making an offering of thousands of lights for the Buddha, and one evening not having sufficient oil for some lamps went in
search of oil. At that time the Buddha's sister (our Bodhisatta), saw the Bhikkhu from afar, and being told of his need for oil, offered him a pot of Siddhārtha (mustard) oil, pouring it until the bhikkhu's bowl overflowed. Now the lady wanted to know whether by that amount of merit she could be born as a male in the future. The bhikkhu said he could not tell that for certain, but that he would have to consult the Buddha (ka v.). Now the Buddha Purāṇa Dīpankara told the Bodhisatta Paṇḍita Dīpankara, 'You will be a Buddha after twenty asaṅkhyas of kalpas from now', and will be known as Buddha Dīpankara; and my sister will then be born as the ascetic Sumedha'. The lady wanted to offer her body as an offering of light to the Buddha, and she having wrapped herself in silk-cloth, and soaking them with oil set herself on fire. But the Buddha by his super-normal power prevented her body from being injured, as he saw that the sacrifice would not have brought any fruit (kā r.). Later she served a cowherd of a Seṭṭhi, even to become a male like him. The cowherd prospered, a plot of land of the Seṭṭhi on which he sowed grain bearing him gold. The cowherd gets the office of Seṭṭhi, and the Seṭṭhi becomes cowherd. She goes on serving the man, even to the extent of licking a sore of his (kā v.). The man wanted to know why she did all this, and she said that it was only to be born as a male. Thereafter she was born in heaven (not clear whether as a male or female) from where she came down to earth to be born in the royal family of Amarāvati in India. Now the Bodhisatta has the birth as male, he gives away the wealth accumulated by his ancestors, and having renounced worldly life becomes an ascetic2. [Some confusion here, ka v. 1.6: that our Bodhisatta was born as Dīpankara Buddha]. From ki r., the usual story of Sumedha, followed by the rest of the nidānakathā. The brief life-story of the Buddha ends on fol. ku r. I. 1, with the parinirvāṇa.

On ku r. begins the Dēvadūtasūtradharmadēsanāvā, wherein are enumerated the ten classes of deeds (dasa-kusala) preached to Mahābrahmā, and the ten evil deeds (dasa-akusala kā r. I. 7) as preached to Dīaṭarāśtra. On k̄ v. 5 ends this sermon: dēvadūtasūtradharmadēsanāvayi.

The text begins after the usual adoration in Pali, with the stanza:

buddho pi buddhassa bhaṇeyya3 vaṃṣam4... followed by: tavada mahākalpa visi asanka kalpa-lakṣayakin yaṭāgya-davasa pūrāṇa5-dipankara-ṇaṃ budun buduva lovāda karaṇa samayaṭa apa mahā bosatāno ebudunṭa naṅganiyo va ipida satmaprāśādāyahi vādavasāya karaṇaṣeṣa.

After the end of the sūtrādēsanāva (k̄ v. I. 5) there is a discourse on good deeds, such as sweeping the grounds of sacred places, offering of lights, etc. and their results. On kā r. I. 1. the Paṇcāgyudha-jātaka is aluded to.

The text ends on ko r.: e āsu bhikṣu-bhikṣunī-vahansē budun vāṇḍa samugena kramayen siṅga velaṇḍa kosaṇbha-nuvaraṇa vādiseṣa. e āsu upāsakavaru budun vadāla lesa me me dānaya dunnāvā satvayo me me kusalayen mese divya-asampat vāṇḍa kelavara aramahaniṃvan dākna-vāyayi dharmma-dēsaṇa koṭa vadālaṣeṣa. mema dharmaya āsū satvayo dānādi pinkan koṭa e-kusalānuḥbāvayen divya-manusya-sampat vāṇḍa utuṇ ʊ nervāna-sampat velaṇḍa vādāla-sēka.

The composition of this text may be assigned to the end of the seventeenth century, or the beginning of the eighteenth, the period of writing Kathāvastu-pot [see Introduction p. XXXVI].

The subject matter of the present discourse is
different from that of the 'Devadūtasutta', Majjhimanikāya, No. 130, or its commentary. The present text, possibly, as its title indicates, is a sermon based on the Devadūta-sutta.

(B) Fourteen foll., numbered (sā)ka-kau. 41.5 x 5 cm.; five lines to a page, 36 cm.; ka r., 16 cm. in centre. The text ends on line 1. kau r., but later writing added. Two seals on the margins of ka r.

Secured within the boards of A. The leaves are older than those of A, and of poorer quality.

The MS contains the text of the Dēvadūtasūtraśāradhāmadhūsāndava, without the introductory nidānakathā as found in A. The text begins after the usual adoration in Pali with the Pali stanza: pubbe va sannivāsena paccuppannahitena vā...

The sūtra begins on ka r. 3 (corresponding to ku r. 6 of A): tavada apa tiloguru budurajānan-vahānsē vēlukanārāmayehi vēlavanasa samayehi tautisā bhavanayehi vasana tistunkoṭiyak deviyāna hā mahābrahmāyā sattāgīrā nanā yakṣarajaya [sic] ātulavu kēla lakṣayak yakun hā samaga budun karā avut ekat-pasva siṣiyāha.

B preserves an older text, although in the unsystematic orthography, and with scribal errors. (A) shows the attempt at correction and edition.

(B) ends (ko v. l. 4) ... nānāprakāraṃ vattādin mesē anēka-prakāra śrī-sampati viṅḍa ekās kalpayak mulullē śapa vida kelavara tuṇṭara bodhiyēn ektarā bodhiyakaṭa pāmina nivānā dakiti vadāla sēka. siddhir astu, subham astu.

End of the sūtra in (A) kī v. 3–5: ... nānāprakāraṃ vaṭṭasamāhājātiyēn mesē anēka-prakāra śrī sampati ekās kalpayak mulullē śapa viṅḍa nivānā dakiti nāṭha deviyāni vadāla sēka. We find god Nātha introduced in A. On the whole one notices the work of a learned hand in (A).

In vacant spaces of kau r., and on kau v., the Pali stanza: 'lābho alābho ayoso yaso ca...' has been copied, in the orthography of one ignorant of Pali, with its Sinhalese interpretation. This was the usual habit of the period, that the devout Buddhists made use of the few books they possessed to serve as their library, and wrote their notes also in whatever little space they could find on their books.

(C) Three foll. numbered ka–ki (originally numbered in līt-ilakkam) and figures 1–3 are also written. 39 x 5 cm. Seven lines, 36.2 cm. Secured within the boards of A.

This is an abridged version of the Sākhāmālī Vastuva of Saddharmālankāraya [ES, (Sinh.) 16], chapter VI, story 311. The text begins: tavada apa bhāgyavat budurajānan-vahānsēga sāriradhātuva ṣāṇa ek-strīyāk satuṣṭātiṁ kāla mal tunak pājā keleya...

Ends: (kī r.): Pali verse as in the original, 'evam hi ... sādhunikī yī, copied with few errors of orthography, followed by: metekin me nandirajavaga tunvana sākhāmālāvastuva kīyā nīmavaṇa-ladi. tunvana nandirajavarggaya kīyā nīmavaṇa ladi. kāla-mal tuna pājākāla divyāstraye kathāvastuva kīyā nīmavanalada. siddhir astu, subham astu.

(D) Palm-leaf. 7 foll., faintly numbered in līt-ilakkham, later marked in Arabic numerals; 41.5 x 5.2 cm.; five lines to a page, 36 cm. long. Large letters, written by a careful scribe. Poor quality leaf. Secured with volume A, within the same boards. fol. 7v. blank.

Cullanandajātakaṇa = PPJ., pp. 398–400.

End: Cullananda-nam-jātakayapi.

The name of the owner given as a monk Dharmmarakkhita: ‘dhammarakkhita-umnān-ṣēgē pot. vahansē’.

Note E and F. ka–kf though numbered con-
secutively, really belong to manuscripts of two texts.

(E) Three foll. \(ka-kì\). 43.5 × 5.5 cm. Leaves damaged. Seven lines, 39.5 cm. Secured within boards of A.

An abridged version of \(Sāmaññātākāya\), \((PPJ., pp. 1367–1378)\), incomplete at the end. Text begins: tavāda eksamayek’hi puraṇa lada bodhisambhāra ātī apa maha bo-satāno sak-devirajahuge ... (cf. \(PPJ., p. 1378, l. 10\)).

Ends \(ki v. l. 7\) ... maṭa meveni saturveda iḍī nonāvata. ese vū māgē mini-masin prayōjanayakut nātiva vidalā kumāta šaṅgavunavuda maṭa me ... (cf. \(PPJ., p. 1375, l. 20\)).

(F) Four foll. numbered \(ki–kr\). 43 × 5.5 cm.; seven lines to a page, 40 cm.; leaves damaged. \(kr\) v. blank. (E) and (F), although numbered consecutively, are not leaves of one text. This shows that the numbering by letters had been done at a later date.

The folios contain the text of the \(Kaṭṭhahāri-jātaka\) (Fausboll, No. 7); but the version is longer and more detailed than that found in \(PPJ.\) (\(Kaṭṭhahāri-jātakaya\), pp. 28–29).

The fragment begins on \(kr\) r. 1.1: ... bolaṇda tepul suratal bana asā saṃādiva gīyīya ...

The text ends: \(kr\) r. 3: ... soṇduruvū lada-ruvā kiri-tuṣiṇa bana kiyā devi bāmba-ādingen sādhukāra-istuti-pūjāven da rājamaha-āmattingen da raija śri-ādi rām ruvaṇ vastrābharaṇādīn pūjā labaṇa samartha vū dharmanaya boduruvan put saṇguruvan banakinya kala ita utun vu dharmmaya sādhāra-sitān sādhukāra istuti pūjāvena sādhukāra di di sādharmma śravāntīthaya kala-mānavi. kaśṭāri-jātakaya nimi. siddhir astu. ārōgyam astu.

(G) One leaf. 39 × 5 cm. 5 lines on one side only. Pali verses in praise of the Buddha, ending: trividharetatāja namakāra keremi.

(H) One leaf, 37 × 5 cm. 4 lines on each side, large letters. On one side the titles of four stories from the \(Pretavastu\) are given:


On the other side the beginning of a story.

\[1\] For text of the sutta see under (B). – 1 The story of the Rodhisatta’s birth as a female is given in greater detail in the ballad called the \(Itibisajjataka-kavi\), see Hugh Nevill: \(Sinhala Verse\), vol. I, No. 172. – 3 MS bhaneyya. – 4 vantāp. – 5 for puraṇa. – 6 (A) tāvu. – 7 (A) deviyo. – 8 (A) sālāgri nam. – 9 (A) adds tāvad. – 10 (A) siṭiyēya. – 11 Ed. Kiriālle, 1948, pp. 213–222. – 12 Dhanapāla.

**Kappinakathāva.**

ES (Sinh.) 21 (Cod. Elu. Sin. XXI).

Palm-leaf, 33 foll., numbered \((sва)ka-ga\). 37 × 5 cm., some pages wrongly numbered, for example, after \(kī\) v., it should be \(kā\) v. Pages are wrongly placed and later numbered. MS is fragmentary. Secured within plain Ceylon-made wooden boards. On the upper board is written in Fask’s hand, ‘Kappinas Historie δ’ (the story of K.).

**Kappinakathāva, ‘the Story of Kappina’,** is an excerpt from ‘Mahākappina-terunvahansēga vata’, contained in Dharmasena’s \(Sadharmaratnāvaliya\) (ES (Sinh.) 4), corresponding to Jayatilaka’s edition, (1945 ff.), no. 72, pp. 436 ff. MS begins after the usual adoration of the Buddha:

tavāda kusalayēhi anusas dākvā satun pīnehī ma yodanu nīsā mahākappina-terunvahansēge vata dākvamū.

ES (Sinh.) 21 (Cod. Elu. Sin. XXI).
Many variant readings are noticeable when compared with Jayatilaka’s edition (J), for example, foot-note no. 1 of (J), ‘astakarmaya’, agrees with the reading in this MS.

Just as it was the practice to copy down or translate the Jātaka-stories separately, other Buddhist stories, such as those contained in such works as the Ratināvaliṣa, Alaṅkārāya, and Ratnākarāya have come down independently. See also ES (Sinh.) 3 & 13.

Aṭapiṅkara-kathāvastuva.

ES (Sinh.) 22 (Cod. Pal. XXIV (4)).

Palm-leaf, 18 foll., (svasti)ka-kha. The foll. are numbered on the verso. Larger writing than in the rest of the codex. Less than two akṣaras to a cm. For other details of the codex see PAS (Sinh.) 1. The name of the scribe of this part of the codex is given as the devotee of the village of Viragoḍa (Viragoḍa Sillat-tāna, see below).

Aṭapiṅkara-kathāvastuva, ‘the Story of the Eight-fold Requisites’, deals with the merit of offering the necessary eight requisites, such as robes, food, etc., to Buddhist monks. The larger portion of the text is written after chapter 18 of the Pāḷavaḷiṣa, which relates the gift of Pubbārāma to the Buddha by Visākhā.

The text begins after the usual adoration of the Buddha in Pali, and the Pali stanza found at the beginning of Rasavāhinī and Saddharmālaṅkāraya in honour of the Buddha:

Satthuppasattha caraṇaṃ caraṇaṃ jananaṃ ... followed by:

tavada puraṇalāda pāramitā iti apa maha-bodhiṣaṭṭa-vahansē dipamkara-samyaksaṅg-buddhayan-vahansēge śripādamālayahidhi catu-spadika gātāmātrāvaḥ asā rahatvaṃ sudusuvū upaniśāraya ātiva ... 

The text ends at kha r.: 

ese heyin me dharmaya āsū sardhāvanta striapurṣaṅayan visin puluvan dānasīlādi kusala-dharmmayan koṭa deviminnissāpat valuṇḍa kela-vara ajaravū amaravū śāṅtavū dāṅtavū amā-mahanāvan dākṣaṇā utaḥhakataṭayutu. aṭapiṅkara-kathāvastuvaī.

The scribe’s wishes and his name: 
siddhir astu. subham astu. me dharmmaya livā anusasin mekī mekī prajñāva hā noyek aśvaryaya viṇḍa lovuturah budhatvaya siddha vēvā. viragoḍa sillat tāṇa livā potayi.

Skandhādingē Vibhāgaya.

ES (Sinh.) 23 (Cod. Pal. XXIII (3)).

Palm-leaf, 17 foll., ki-gī (See details under PAS (Sinh.) 13).

Skandhādingē Vibhāgaya, ‘Analysis of Skandhas and other Categories’. The treatise analyses and explains numerical categories in Buddhist teachings, beginning with ‘pāṇcaskandha’, the five-fold categories. This is followed by the twelve āyatana, the five hetuphala, ‘pāṇicamahāgati’, ‘catuvīḍhayoni’, ‘navasattāvāsa’, ‘sattabhijhāṅga’, etc., etc. The work serves as a dictionary of numerical categories in Buddhism.

The text begins after the usual adoration with the Pali stanza:

yo sabhalokamahito karupadvhīśo mokkhaṅkaro ravihaṅkaraṇapunacando [sic] neyyodhaṁ sādhanaṁ sakalāṁ vibuddhaṁ lokuttamāṁ namatāṁ thamsī sīrasā munindam, followed by Sinhalese prose:

mekī guṇa āttāvū ... samyaksaṅgambhayan-vahansē devibhaṅbun ādīvū minis satvayaṇa ... catuvīḍhākārayen gambhūravū nairānyika-vū dharmmayan śotravadhāna-koṭa śratamayajñānayen dāna ... vadḷāḷavū dhammayan asā ekadesāṁtrāyaṅiken sihi nāṁtā śaryati vahalo-koṭa aneka mukhayen vibhāga-kalavū skan-
The text ends on gīr.: pilisīṁhiyēhi arthasaṁghakāla tun gayayi. īnaṇādiṭhiṇ ca assāsa indriyacakkaṇa pañcamaṇḍ gatikammavipallāso maggo daṇḍena te dasa... satipaṭṭhānavipaṃsāmātiyā ekādāsāti. kālo ghasati bhūtāni sakena ca sahattanā yo ca kālaghason bhūto sa bhūtac pacitim pati Scribe’s wishes: nuvanāttan kerehi agravemvā — siddhir astu.

The book was printed in 1889, together with the Nava-arahādi-buduguṇasānaya and Vimukti-saṅgharaṇa edited by Talahēṇī Amaramoli.

 политик 1 for ‘vibuddhām’. — s.9 for ‘namatha taṃ’.

Buduguṇasannaya or Navaguṇasannaya.

ES (Sinh.) 24 (Cod. Pal. XXIII (4)).

36 foll., gīr-ūr (for details see PAS (Sinh.) 13). The name at the end of the book may be that of its owner. (See below).

Nava-arahādi-Buduguṇasannaya, ‘the Commentary on the Nine-fold Virtues of the Buddha, such as arahāt, the ‘Worthy One’.’ The treatise is also known shortly as Buduguṇasannaya, ‘the Commentary on the Virtues of the Buddha’ or Nava-guṇasannaya, ‘the Commentary on the Nine-fold Virtues’, and it contains detailed analyses of the nine-fold virtues of the Buddha expressed in the formula: iti pi so bhagavā arahām sammā-sambuddho vijjācaraṇasampanno sugato lokavidū anuttaro purisadammasārathī satthā devamanussānaṃ buddho bhagavā ti.

The text begins, after the usual adoration in Pali: ārakattā hatattā ca kilesārīna so muni... yanu heyin buduyin buduhu kelesun keren itā... dura sīti heyin arhat nam vana sēki. kesē dura sīti sēkadāyi yata hot.

The text ends at īr v.: garu iti sanaraṃsarālokāna vasūna viṣūnāccharatayak men garakaṭṭayutān ākārāvanuṣṭādā, bhagavā īti, dānasālā pāramitāsāgarayaḥ pāraṇāpabhāvin kōpi-prāpta vū bhāgya āttenyā kīyāda, bahūhi īnehi, kāyabhāvanādi boho bhāvanā kramayen, subhaṅhitattato, manākoṭa vaḍanē-lada sit ati, bhavantage, sīyalo satavangē kalavara-yayi ki(ya)na lada nirvāṇayaṭa giyāvū, so, ē guru tema, bhagavā ārī vucceṭi, bhagavā ya yī kiyana lābe. Nava-arahādi buduguṇasannaya.

Owner’s name follows, but the passage is corrupt: hoḷuvā baṇḍāraṇa Baṇḍāraṇa, and the sixth descendant of Hoḷuvā Baṇḍāraṇa.

This treatise was printed, together with the Skandhādīgī-ūr-viṣūnāccharatayak, under the title Nava-arahādi buduguṇasānaya sahīla viṃskti-saṅgharaṇa, ed. by Talahēṇī Amaramoli, 1889. The contents of the Viṃskti-saṅgharaṇa are also found in the present MS, although the title is not here. No author of either part is mentioned.

politik 1 According to the printed edition, also cited by Wickremasinghe (Catalogue of Printed Books, p. 208), the Viṃskti-saṅgharaṇa was compiled in the 18th year of the reign of King Vikramabāhu III of Pērādeniya (A.D. 1369–1375) by the chief monk of the Laṅkāseneviratī Pirivena.

Buduguṇa-sannaya.

ES (Sinh.) 25 (Cod. Pal., XXI (3)).

42 foll., gaḥ-chi. For description see PAS (Sinh.) 9. The text follows Upuṣṭhāvāra-arthavākhyāṇaya.

This section of the MS has no title at the beginning, nor at the end. The name Buduguṇasān-
naya, 'the Commentary on Buddha's Virtues' has been supplied in view of the contents. The composition begins with the advantages of Ti-saraṇa or the Refuge of the Buddha, Dhamma and the Community, of noble monks. It defines and describes the eight-fold precepts, and gives a number of stories to illustrate the value of a good life, and devotion to the Buddha, his teachings, and his disciples. The first story deals with a previous life of the Buddha (nā). Among the other stories are the 'Gaṅgārohāṇapūjākathā' (ār). 'The story of the Weaver's Daughter' (āl). 'Dharmapālajātakaya' (nāh). The concluding portion is a commentary on the nine epithets of the Master.

Some passages here are borrowed from the Pūjavaliya (e.g. definition of Arhat) and Pradīpikāva (e.g. definition of perabatkisa: chū).

The text begins: mesē aśṭāṅgasīlayen sadivyalōkayehi upannavā deviyange aśvaryya kimehi pamaṇak nāti nisa budhu ayuṣaya pamaṇak vādālasēka².

Subjects dealt with in the text include: ghaḥ: An exposition of the aṣṭāṅgaśīla, ār r.: The story of the Licchavis, Gaṅgārohāṇapūjā, after the Butsaraṇa, cited to show that the Buddha deserved the epithet Arahath.

nāh v.l.2: Dharmapālajātakaya (Fausboll, No. 447) PPJ., No. 445, pp. 801-803 (Mahādharma-pālajātakaya).

chū r.: perabatkisa, after Dhammapradīpikā, sec. 3, (p. 43 ff.).

MS ends chī v.l. 1–3: With navagūnavaraṇanā ... buddho, kālārayehi ma vannavā sīyalu dānagatayutu deya kṣaṇayakin dānagannā heyin buddha nam vana sēka. bhagavā eki ekī kālayaṭa tis-saya tis-sa(ya) hāgin kālārayaṭa eksiya-aṭaṭ triṣpā āṭuluva laksā-gaṇan kleśayan būḍhi-heyin-da pañcamārayan jayagat heyin-da detismahā-

purṣalakṣaṇa-asity-anuvyañjanayan hā bhām-prabhāketumālālaṃkārayen babalannavī rūpa-kāyasampattiyak āṭiheyin-da bhagavat nam vana sēka.

1 There is no title in the MS. – ² Mahādhamma-pālajātaka, Fausboll, No. 447, PPJ., No. 445 (pp. 801-803). – ³ It is apparent that this is not the beginning of an original text. This explains why the title is missing.

Buduguṇa.

ES (Sinh.) 26 (Cod. Pal. XXIV (3)).

Two foll., after ke between two blank leaves. Very tiny handwriting (i) r.10 lines, v. five lines. (ii) r. 10 lines, v. 2 lines. Same hand.

(i) Beginning of some work on Buduguṇa 'Buddha's virtues'.

(ii) End of same prose work, dealing with the Dharma, where the author or the copyist offers merit to his teachers, among whom is his chief tutor or preceptor. An extract from the writing is cited below.

tavada ubhaya-lokārthasiddhiyāta mārggaya dakvamin avāḍavana jādugaṇa māḍa vāḍa vāḍana sarvakāryayayē virya upayā dēna ācaryya gurotamayō tamange sisyaya hikmavānāhā ... eheyin me lōl vāḍana silhi ālma kāl yavana ... apage gurumudānak-vahānētha da.

Anumōdanāva.

ES (Sinh.) 27 (Cod. Pal. XXVII (14 a)).

For discription of MS see PAS (Sinh.) 16, p. 101 and p. 105.

dā v. l. 3: Maitribhāvanāva ends and the wishes of a donor are written down on the extra space in four lines possibly at a later date. The scratching is very tiny and somewhat cursive. This was blackened on August 31, 1956.
(i) The passage which may be called an Anumādanāvā, 'A Sharing of Merit' mentions a teacher by the name of Moratoṭa, and an anonymous Sinhalese queen evidently of Kandy, who made a gift of a garden of jak-trees to the Buddhist monks. It further mentions the Ruvanvūli-dāgāba, speaks of sharing merits with the goddess Bhadra-kāli, and names goddess Sarasvati. The text is also linguistically interesting, and therefore it is reproduced in full here:

moratoṭa gurunassā ātuluva siyalu saṃgha-
ṭa daṃ vaḥāḍanta kosvatta tiḥa bisavunva-
ḥāṃṣe gāṃ karāvāpum poṃ-patra kālām-
māda patrikāḷida patrikāḷidevaṃvaṃṣe da pa

(ii) Another shorter passage, ibid. daḥ v.

me... pota kalu māḍapu poṃ tuṃpiṭaketa

A Pali stanza cited on jhai v.

idan vo ṇālīnaṃ hōtu sukhitā hōtu ṇātayo...

Suddhālayavīḷ and Dāhamsoḍavastuva
(Selections from Christian Scriptures, etc.).

ES (Sinh.) 29 (Ny kgl. Samling 149c–4°, 82).

18 fol., 17 × 21 cm., bound in cardboard.

Inner covers and fol. 1–2 European paper; fol. 3–4 Oriental paper; fol. 5–18 European paper.

Sinhalese written in Roman transliteration, employing characters such as are used in the transcription of north European languages. Copied by Rasmus Rask, in Ceylon. Rask’s notes on the margins.

The title on the cover and inner cover of the MS is in Danish: RASKS PROVER AF CINGALESISK, ‘Rask’s Specimens of Sinhalese’.

1 Transcription in Roman letters of the following passages from the Sinhalese translations of the Bible. They are copied from printed texts. The texts are, however, interesting for the system of transliteration adopted at the time.

(a) Foll. 1–3. St. Matthew. Ch. 5. v. 3–Ch. 6. v. 23 from a version printed in Colombo 1817.

(b) Foll. 4 blank. Foll. 5–6. St. Luke, Ch. 15.

(c) Foll. 7–9r. St. Luke. Ch. 10. An extract entitled ‘Pasveni Dēsanāva’.

(d) Foll. 9v.–10 blank. Foll. 11–13v.: The Book of Genesis, Ch. 1.

(e) 13v.–14. A Psalm of David, with the caption; Gītikāpostakaya, Gītikāvaya 1, Gītikāvaya 2.

(f) Foll. 15. Beginning of ‘Dāhamsoḍavastuva’ of the Saddharmālankāraṇa.
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Thūpavānsāya.
ES (Sinh.) 30 (Cod. Elu. Sin. XVIII).
Palm-leaf, 103 foll., numbered (svasti) ka–chṛ; 58 × 5.5 cm., ka v. writing only on one side, eight lines, 20 cm. long. The two broad margins decorated with lotus petal and foliage design. In other pages the writing extends 53 cm., eight lines to a page. In chṛ only obverse written on. An extra leaf at the beginning of the volume, with the same beginning as the text of Thūpavānsāya, also marked svasti(ka), evidently a page considered to have been spoilt. Blank leaf at the end. Secured with plain Ceylon-made wooden boards. On the upper board is written in Rask’s hand ‘26. Thupavamso’.

There is a transcriber’s colophon in Pali, Sanskrit (corrupt) and Sinhalese (Elu-silō). The language of this colophon shows that the text was copied in the eighteenth century A.D. The special interest of this colophon, both to its subject matter indicative of the religious beliefs of the period, and its language demands our reproducing the Elu portion in full:
pirisidu lesa sit sē
pin belen mā kalā vū
no dāka gora ūrā1 maṃ2
sirībara kulavat vū
sirī-laka upadimvā
me kušala balayen mam
saida-apuravarmē met
surasiri viṇḍa in gos

Thūpavaṁśa nimi. siddhir astu. subham astu. ārōgam astu. jayam astu.

A tag attached to the binding cord reads: lanakāvē sāma dāgapvala kāraṇā. patāgam visipahayi. ‘Information regarding all the dāgobas of Ceylon. (Price) twenty-five palīga.'

The main purpose of this book is to describe the building of the Great Thūpa, the Mahāthūpa of the Ruvanvīḷidāgāba (Pali: Ratanamāḷicetiya). Hence the full title of the work is Mahāthūpavānsāya1, ‘the History of the Great Thūpa’. It is also called Ruvanvīḷidāgābvaranāva, ‘the Description of the Ruvanvīḷidāgāba’. The work, however, gives an account of the life of the Buddha, the origin of the practice of building thūpas, and accounts of thūpas in India, an account of the bringing of the sacred bodhi-tree, the stories relating to king Duṭugamunu and his chief warriors, as all this forms the preliminary introduction to the building of the Mahāthūpa.

The following is an analysis of the MS, with the corresponding pages of the printed edition by Dharmakirti Śri Dharmānanda, Nugēgoḍa, 1950 (D)². (See also ES (Sinh.) 31).


2. Bodhisattva Siddhartha’s life, the ‘Great renunciation’ (Mahābhīnīkramaṇaṇa), the en-
shrining of the hair which was shorn off his head on his assuming the ascetic life, and the enshrining of his garments. This section is marked out as 'ṣilumipi-ṣaḷumipi ḍāgāb' in D. pp. 33–34, corresponding to MS kaḥ r. l. 7.

3. The Buddha’s death and cremation, the distribution of the relics, the erection of the ten dāgobas (dasathūpākathā, gai v. l. 8) and the ceremony of enshrining the relics by King Ajātasatru. The section ends with the sentence: ajāsat-rajjuruvan visin karaṇalada dhātuṇi-dhānapājikathāva mesē datayutu. (MS gau r. l. 5 = D. p. 97).

4. The planting of the Bō-tree (See below for variants in the texts). ghōl v. l. 3 = D. p. 123.

5. The building of a large number of thūpas by King Asoka, a thūpa at each yojana, and prophecy regarding the future dāgobas: yōjana-thūpa-kathā nimi, ghe r. l. 3 = D. p. 124.

Then follow the stories of king Duttugamunu, and his chief warriors, (1) Nandimitra (gham r. l. 8), (2) Suranimila (ghaḥ v. l. 8), (3) Mahāsōna (ghaḥ v. l. 5), (4) Goṭimbara (na r. l. 1), (5) Thēraputtābhaya (na r. l. 8), (6) Mahābharaṇa (na v. l. 1), (7) Vēlusuṇaṇa (na v. l. 7), (8) Khaṇjadeva (nā r. l. 1), (9) Unmāda-Phusadēva (nā r. l. 5), (10) Labhiyavasabha (nā r. l. 7).


7. The story of the Mīrisavāṭīvihaṇa: mīrisaviṭi-[sic] vihaṇa-kathāva nimi (he v. l. 4 = D. p. 161 reads: mīrisaviṭi?).

8. The story of the 'Brazen Palace': lōvāmaḥa-pākathāva nimi (nai v. l. 7 = D. p. 164).

9. The building of the (Great) thūpa: thūpasādhanakathā nimi (sāu v. l. 2 = D. p. 168–thūpasādhanalābhakhathā). This section deals with the obtaining of materials for the building of the Great thūpa.

10. The progress of building the thūpa: thūpā-rambha-kathāva nimi; (ce v. l. 7 = D. p. 175).


MS begins after the usual adoration and the Pali stanza:

sabbapāpassa akaraṇam-kusalaṣa-upasaṃpadā...

anantakarunāven hā ṣat-asadhrāṇaṇajānayendā jānāvanta-vū catur-vaisārdaya jānāyendā aṣajapratipattakampajānayendā yanādi jānāyendā jānāvanta-vū...

The Text ends:


According to the above colophon the author of the Sinhalese Thūpavāṃsaṭaya is a writer by the name of Parākramapaṇḍita, who bore the title of 'Sakalavidyācakravartī' meaning the Wheel-bearing Monarch of all Sciences and Arts'. He may be placed in the early 13th century A.D.⁴

The Sinhalese Thūpavāṃsaṭaya is not a verbal translation or paraphrase of the Pali Thūpavāṃsa of Vācissara. It contains material from an older Sinhalese tradition, and some extra material as well.

The present MS contains interpolations which are decidedly of a later date. We note at the end of the Bōdhiyagamana-kathā (MS ghōl v.
I. 3 – D. p. 123 = W. p. 98) a passage which must have been written after Anurâdhapura fell into forest and was infested by wild animals. At the end of the story of the planting of the Bô-tree there is a prophecy regarding the time when the forest will grow over the city of Anurâdhapura, and a statement about the precautions taken by king Devânampiyatissa when he planted the Bô-tree to prevent wild elephants pulling down its branches. We may compare the passage from the MS, and two of the printed editions to see how much is interpolated.

D. p. 123 = W 98:

ē râjâdîyânayehi doraṭu vû sthânayehi bôdhin- vahansê phîhituvalúha.

MS ghî v. 1. 1–3:


The date of the foregoing interpolation may be about the 17th or 18th century A.D., the period of renaissance of Sinhalese literary activity. In any case it should be after the 14th century, the time Anurâdhapura began to be neglected.

Most MSS of Thûpavaṇasaya are known to contain interpolations of some sort or the other. Some contain interpolations serving as an introduction.

A MS of the Thûpavaṇasaya has been described by Wickremasinghe: MSS Catalogue, No. 128.

1 The hybrid form of the word: Pali ‘ṭhûpa’ and Sanskrit ‘vaṃśa’ may be noted. – 2 Editio Princeps by W. Dhammaratana (1889), two parts (D1), another edition by C. A. Wijesekara, Colombo, 1948 (W.). – 3 for vidyâ. – 4 For a further account of Sinhala-Thûpavamsaya its author and date, see Sinhalese Literature, pp. 107–110. – 5 MS pâlu° (See Technical Data p. LV).

Ruvanaṇḍidägb-kathâva; Devadûtasûtraya.

ES (Sinh.) 31 (Lind 4).

Palm-leaf, 17 foll., numbered ka–kaḥ, but unlike the usual manner between kau and kaḥ two leaves, one numbered kâ and the next mi; evidently reading kâm as kâ mi, splitting it into two syllables. 54 × 6 cm.; 7 lines to a page, 49 cm. ka r. blank, v. writing in centre six lines 17 cm. kaḥ v. blank. Secured in plain wooden boards, partly broken. The string is buttoned with a Dutch VOC coin dated 1737.

(1) ka v.–kî v., 9 foll.

Ruvanaṇḍidägbkathâva, 'the Story of the Ruvanaṇḍidäga'. The text describes the festivities arranged by king Dutugamunu for the enshrinement of relics at the Mahâṭhûpa (see Thûpavaṇasaya, PAS (Sinh.)14); and the bringing of the Buddha relics from the Nâga world by the Thera Soṇuttara. The narrative begins with an enumeration of the great monks who gathered together for the relic festival from various countries. It contains a description of the relic-chamber as found in the Mahâvaṇsâ, chs. xxx–xxxi. The story ends with the foretelling of the future lives of the chief characters of the present story, giving the positions they would
attain to in the time of the Buddha Metteyya. This story must have come down independent of the Thāpavamsa, although derived from the same source, and the present text appears to be a version of about the seventeenth century. It begins after the usual adoration of the Buddha in Pali: evclohī noyek ratiḥ bohe sanghayā-vahanāse vādisek-da yat. rajagahanuvara-svamī-payehī vasana indagutta-nam mahaterun-vahanāse asudahasak rahatan-vahanśeirī varīvarā ākāsayen vāda-vadāla-sēka . . .

In order to show the vocabulary of the period a passage giving the names of various delicacies which were found at Anurādhapura during the relic-festival may be extracted here: kā v. il. 5–6: pasgorasahāt arasā-sadi-kāvun paṇā-kāvun mun-kāvun tala-kāvun vāla-kāvun tal-devudā dopisi-kabalū uṇdu-lālu mun-lālu rana-lālu pan-lālu pulubadana vellavāsūn tebhappam kośa-lavā çañgā vilavā-sālapu giniupā pānivargga kāñḍa avulupālatu batmūlū yuktavā rasamasavulen hā . . .

Text ends: kā v. ll. 1: ikbiti tissa-kumārayo ruvanvaliśaya aḍāla karmānta karavā olunu pālāṇḍa noyek noyek dānasiḷahāvanā yaṇa dharmmayatā atulatva ema lesa piṇi rās koṭa divyalokayaṭa giyāḥā. tavada me bana livy ayada āsu ayada bana vistara-kara ayada eme mete budunge bana asā sasanayechi mahanayav rhatyam āma-mahanavan dakinā hava data-yutu. Followed by an Eļu-silō (cf. PAS (Sinh.) 14) sasara asara sindh savu-keles maṇḍ pasindā maru sita eḍi binda daṃ kusum lo palandā guṇa-kaṇḍa saṇḍa ānd men kāluṃ sit pasindā maru hāra emunindā maṇḍ vadinā e munindā. ruvanvalidagob-kathāva nimi.  

(2) kā–kahi, see under III, 8 leaves.

Devadūtadhammadasanāva. (See ES (Sinh.) 20 (A. B)). The text is similar to A of ES (Sinh.) 20. At kār. 4 the title is given as ‘Devasūtra-dharmadēsanāva’ clearly an omission of the syllables ‘duṭa’, as the reading at kā, i.e. kām r. ll. 7–8 is ‘Devadūtasūtraya’ nimi. This discourse is continued after this with the words of adoration repeated. The text here differs from the supplementary part in ES (Sinh.) 20 (A). Here is a description of Metteyya Bodhisatta, with all his splendour in heaven. He comes to Maliyadeva Thera and asks him whether people in the Jambudipa think of him. The therā replies ‘they are constantly thinking of you’, and adds they are looking forward to your message and to obtain the peace of nirvāṇa when you attain to Buddhahood’. Metteyya then promises to release the world from the bonds of saṃsāra, and says, ‘I shall even release the beings born in the hells. I shall release the beings who are enveloped in ignorance, lust and folly, and lead them to Release. I shall heal the sufferings of the bodies and minds of people’. The text ends (kahi r.):

lokaṃ apāyabandhanā tam
attanam tam parāyanam
apāyā addharitvāna

dassyassām parāyana me
tavada apāyakin bādi giyāvu ātmaśvarūpa ati
satvayan e apāy-dūkṣṇ goda nagā nervānā
sampattiyaṭa pamunuvami yana vacanaya matu
anagatakālaye sarvajñatānāyāta pāmini si-yalo satva-samāhayaṃ amrata-mahanirvāna
sampattiyaṭa pamunuvanṭa yogyavu e maitri
bōsātano maliyadeva mahaterun-vahanṣe dak-
vā namaskāra-kotā tanam-vahanṣege pirivara
divyarāja-sēnāva samaga tusita-divya-lōkayaṭa
vādisēka, saddhūr astu . . .

1 vaṇḍim. – 2 bandhamaṇ, m. c. – 3 uddharit-
vāna. – * See Addenda.
Daladāpūjāvaliya.

ES (Sinh.) 32 (Cod. Elu. Sin. X).

Palm-leaf, 38 foll., numbered (svasti)ka-gr, gr (the last two letter numbers on the same page); 37.8 x 4.9 cm.; writing 7 lines 33 cm. to a page; the MS may be dated in about the 17th century. Secured between plain Ceylon-made wooden boards. On a slip of paper on the upper board is written, partly in Rask’s hand, ‘25. Dalā-da-Pujāvaliyā (m.)’

Daladāpūjāvaliya, ‘the History of Offerings to the Tooth Relic’. The name of the author is not mentioned. Three ministers of Bhuvanekabāhu V of Gampola (A.D. 1360–1391), Senāratna(?), Aḷagakkōṇā and Jayasimha Patirāja as sponsors of the work. The book, however, deals in detail with the meritorious work of Parākrama-mabāhu IV of Kuruvagala (A.D. 1303–1333) in connection with this Holy Relic, and the work must have been begun during his reign.

The text ed. by K. M. Prērā, and published at the Vidyāsāgara Press, Brāṇḍiyavatta, 1893 (P), has an introduction, which gives the story of Sinhabāhu and the coming of Vijaya to Ceylon, related in Sinhalese prose, with an intermixuture of Pali quotations from such works as the Mahāvamsa and their Sinhalese translations. It then comes to the passage which gives the names of three ministers who may have encouraged the author in the composition of the book. The text begins:


MS ends: me daladāpūjā piḷiveḷin asā dāna dānuda ena dasadasa laka pāmiṇī rājarājajahāmātayādīn visin sardhābudhisampannava delovin hitasāpat saddhādennāvū mē sucaturaya satūṭiḥ sitīn pāvātiya yutu rājadhamma akopento raṅjayaṁtā mahājanam rājāno pi cīraṁ sam(mā)pālayantu vasundharaṁ daladāpūjāvaliyayi4.

A second printed edition of the text, ed. T. Sugatapāla, printed Vidyādāraśa Press, Colombo, 1929 (S), omits the introductory passages, cited above, as they were not found in two MSS which the editor had, one from Polonnaruva and the other from Mihintale. But the MS in the British Museum (Nevill Collection) contains the passage. Sugatapāla’s edition differs materially from our MS, and it is divided into twelve chapters, with an introduction of the subject matter of each chapter, and a lengthy chapter title, indicating the subject matter at the end.

An account of the contents of the Daladāpūjāvaliya is found in Sinhalese Literature, pp. 114–115. The couplet cited here at footnote 2, p. 115, is found in the MS (gu v., l. 1–2) as: bāṇḍimehi gaṁ vāvu sīrilak`hi set karavā sihil diyaorda raṇḍa pāraṇkumbā nīrīṇdu kele mē

The Sinhalese prose of this text is often replete with borrowed Sanskrit words. Yet there are passages written in a simpler language. Proper names are given in their Sanskrit, Pali or Eļu form following what was most popular with the writers of the day. It is, however, interesting to note the Eļu form of Kalyānavati in the following passage: tavada paṇḍita vijyabāhubu niśāṃkha4a išyāṅgaś dhammaśoka4 līlavati kālanvati7 māgharajaya yana melaka8 raja pāmiṇiyyavan visin tamangē śaktipramāṇayen śridantadhāṭunvahansēta pūjaśatkāra pāvāti-vūha9. (gū r. l. 7–v. l. 1).
In the concluding portion of the text is a summary of King Parākramabahu IV’s good work for the Buddhist religion and among these is the fact of his getting the Jātaka stories written down in Sinhalese.

Copies of this text are for the most part now found in the Kandy, Kurunāgala and Anurādhapura districts.


Rājāvaliya.

ES (Sinh.) 33 (Cod. Elu. Sin. XVI).

Palm-leaf, 79 foll., numbered (svasti)ka–nau, 39.5 × 5.4 cm. First page marked ka and svasti, and written on one side (recto) in the centre only. It contains six lines of 12.7 cm. length with broad margins of 13.4 cm. The reverse is blank. From the second leaf the numbers run from kā to nāu and again from ṇa to nāu. There are two leaves with the letter pagination khau. On the obverse side (recto) of the first page numbered nāu there are only one and a half lines of writing and the reverse (verso) is blank. The sentence left incomplete in nāu is carried on in the first line of nām. From kā to gr the letters are well-formed, but their size vary from 2 cm. to 1–2 cm. and consequently the number of lines to the page varies from six to seven. The formation of the letters changes from gau and the letters are often very carelessly incized. For example, the final, i.e. the seventh line of gau v. is written with the letters spaced. On gām r. there are only four lines. Letters are incized very close to each other on ṇo r. and there are seven lines on that page.

They are still closer on ṇo v. and there are eight lines here. There are only one and a half lines of writing on naur, nau v. is blank and the handwriting changes at nām r. One notices that the archetype of the MS used was broken in two for quick copying. The scribe of the first part evidently tried to finish his part of the MS at the end of ṇo v., but having failed to do this, he had to use an extra leaf, though it was only to write one and a half lines. After the gap, nām does not begin a new sentence. This fact and the repetition of the letters for pagination point out to the above described process.

The MS is dated 2nd April 1822. It was evidently copied for Rask. According to the transcriber’s colophon which reads: 1822 aprē[1] māsē devini dina māṭa[ra] disāvē vāsliyan misiyonāris pallivala igānnunkārayā vana don dāvit prērā vāligama palliyē gununnāṅṣe visin liyavā dun pota: this book was copied under the supervision of Don Dāvit Prērā, Vāligama-palliye Gurnmāṅsē, the teacher in the Wesleyan Missionary Society’s schools of the District of Māṭara (in South Ceylon).

In Rask’s account book it is stated that he got a Rājāvaliya blackened on 3rd June 1822 with the Vīmānavastuwa paying two Rix dollars.

The full title of the book is Maharājāvaliya, ‘the Great Lineage of Kings’ or ‘the Lineage of Great Kings’. In the colophon the title is spelt as Mahārājavalliya, where the reduplication of the syllable ‘r’ is due to linguistic reasons1. The work gives an account of the kings of Ceylon from the first Aryan king Vijaya to Viraparākrama-narendrasimha (accession A.D. 1707). It also takes the story of Vijaya back to the Great lineage of kings in India, leading up to Mahāsam-mata, the first elected king of the human race. It also gives an account of the origin of the Sākya
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dynasty and their connection with the royal family of Banaras.

Several anecdotes not found in the Mahāvaṃsa are to be found in this text. Examples of such are the story of King Paṇḍuvāsa and the invitation to King Mala to cure him of his mental ailments, and the exploits of King Gajabahu and Giant Nila and the introduction of the Pattini cult to Ceylon.

In our text the narrative is defective for the 14 and 15th centuries A.D., there being a gap between king Parākramabahu II of Daṁbadeṇiya (A.D. 1236–1271) and Parākramabahu VI of Kōṭṭe (A.D. 1410–1468). The period is taken up by obscure historical notices such as the deportation of a king by the name of Vijayabahu to China, the adventures of the Alakēśvaras, etc.

The date of the original composition of the Rājāvaliya texts may be attributed to this period.

There are various texts that go by the common name of ‘Rājāvaliya’, and our MS agrees to some extent with the printed edition by B. Gunasekara, Colombo, 1899 (G); translation 1900.

Our text of the Rājāvaliya opens with a description of the universe: anantā parimāṇa sakvalada ita utumvū kelalakṣayak sakvalada ita utum vū dasalakṣayak sakvala da ... this is followed by a description of Jambudīpa and its various countries and towns. Then it comes to the stories of Mahāsammata, Simhahātra, the Okkāka kings and the origin of the Sākyans. The Buddha’s visits to Ceylon are related briefly. Then follows the coming of Vijaya.

The summary of the reigns of the kings of Ceylon up to Parākramabahu II is not entirely based on the Mahāvaṃsa. Wickremasinghe says that it follows the Pāñḍavaṃsa. This itself is not quite the position. One notices that the compilers of this list of kings have followed a number of independent traditions. For example, the Rājāvaliyas mention a king by the name of Gaṇatissa between Paṇḍukāḥaya and Muṣatissa (Muṣaśiva). A king of this name does not appear in the Mahāvaṃsa or the Pāñḍavaṃsa, but the name is found in the Mahābodhivaṃsa. When we come to the story of Dutugamunu, his heroes and the campaign against the Tamil king, too we find divergencies in the narrative.

The portions dealing with the Kings of Kōṭṭe, Sițāvaka and Kandy and their dealings with the Portuguese and the Dutch appear to have been written from contemporary records.

In this portion our MS differs materially from Gunasekera’s edition.

The MS ends: (kaluvālile un pratikānun allā marā luhubāndāva) vaḍunnāvē mōderadi pratikānunṭa koṭṭa yuddhakara jayagena kolaṁbaṭṭa vaṭakara puraraṇḍa gosin olandēsi kolaṁbaṭta pāṇalā parājaya unuṇbā devanuva rājasīṇha-raja raggahāvattāṭa vāḍana māvālā vāḍa sīla-gaṇa olandēsi janarāṭat nāsilā navamasak aḍassī karagena īḍinā kala kolaṁba koṭuva olandē-sinjā bārakura di gōvēta giyāha. sakavārṣa ekvādahas-saṭiyasi-dahasa(ya)kin piṇihi sīṭī kala rajasīṇha raja ukutvū viṭa tun avuruḍu pasu-giyakala ekdhas asākik hatraṭa pāṭakāṭvva kōṭte rajuruvo pratikānunṭa atkara dūna rā ṭa pratikāṅṇō sakavārṣa ekvādah-hasiyakīn āra pāṭaraṭa olandēsinjā atkara dūnāya dānagatayuti yū. in pasu vimaladahamsūrya-maharaja dharmmayata yēdi dasadharmayen rājaya kara ukut unāha. in pasu vīraparākrama-narēndrasinjah deṇḍra namin rājaya karana-saṇḍa dānagata yuto yī. mahārājāvaliyayi. siddhir astu. subham astu. ārogyam astu.

Then follows the transcriber’s colophon which appears below. These passages are given below for comparison with the next MS and G.
1. kha v. last line = G. p. 16 ll. 9 ff.: paṇḍuvas raja tis-dekak avurudu rājjaya kala sañña ohu put abayaraja visi-dekak avurudu rājjaya kañña. ohu (kha r.) nam tama mayil kumāra kere paṇḍubaya kumār-rayā vāduvāha, e kumārayā vādiviya pāmini-vižā āvāsā mayil nava deneku marā damā harikundarajuge duva pallavati nam bissava gena avuruddak rājjaya keleya. ohu put baya rajakaraṇa avadihiyāda digin satara-gavuvak palalin satara gavuvak mul udūrā vidi ādīvu siyallama karavā atalos gavuvak pahuru karavā simhallakun kutavā tissa váva bañḍavā nuvara váva bañḍavā simhallage ākara koṭā gal-lāṁba sītvā sīttā avuruddak rājjya keleya. ohu put ganapatissa-raja satalis avuruddak rājjaya keleya, ohu put moṭātissa raja mahamē uyana karavā saña avuruddak rājjaya-keleya.

2. hā r. last line—hā v. 1st line = G. p. 48, lines 31–32:
śri prākkamabāhu raja panasdekkak avurudu raja kara e rajuge duvanī uḍākula-ḍevigē putrayāta virapräkkambāhu nam tabā simhāsana-prāpta koṭā devulova giyāha.

ānu v. = G. p. 51. paragraph 2:
sakvala dañ̄habāva jambudvīpayen pratikāl-dēsayaṇa navak piṭṭāva apagē svāmi-ṭū kristu-varṣayaṇa ekvā dahas tunsiyavisadekk-ṭū deveni vañhāgayaṇ(?) āntrāsamurdhayachi kisi upadrvayavā nāvita kolontōṭa gaḍabāsa inānasāhāda toṭē sīṭā na avit prākkama-bāhu rajahāṭa mesē sālakaḷōṣa.

The Rājāvaliya must have been known to Europeans before A.D. 1726, in which year Valentyn, in his great work on the East Indies, 'Oud en Nieuw Oost-Indien', published an account of Ceylon containing material which must have been derived from this work.

In an article on 'Singhala, or Ceylon', in Asiatic Researches for 1801 (vol.VII, pp. 32–56), Captain Mahony gives a translation of an extract, referring to Vijayo, from 'the Maha Raja Wallieh, a Singhala History'. Since this period writers on Ceylon have from time to time quoted passages from its pages. In 1833, Edward Upham, in his 'Sacred and Historical Books of Ceylon', gave out an imperfect English translation of this work. According to the statement in Sir J. Emerson Tennent's Ceylon, vol. II, p. 316, note 1, the translation was made for Sir Alexander Johnstone whilst he was Chief Justice of Ceylon (1811–1820) by 'Dionysius Lambertus Pereira, who was then Interpreter-Moodliar to the Cutchery at Matura'. In 1853, copy extracts from the Rājāvaliya were published in the Heladi-rayaniga, a valuable history of Ceylon in Sinhalese prose compiled by John Pereira (Wickremasinghe: MSS Cat., p. 77A).

De Zoysa speaks of the Rājāvaliya as 'the only historical work yet discovered which gives an account of the Chinese invasion of Ceylon in the 15th century A.D.6

Geiger (W.) and Jayatilaka (D.B.)4 write thus of this work: 'We mean by this name a work which gives a connected history of Ceylon beginning from mythical times and founded in its earlier parts on works like Pāṭāvaliya or Rājara-Tnākaraya. But different copies of the work which exist in Ceylon end with different years, a fact which perhaps can be explained by the intention of the copyists to continue the narrative up to their own time. It must also be noted that there are various Rājāvaliyas, such as Maha-Rājāvaliya, Saḷa-Rājāvaliya, Rāvana-, Vi-jaya-, Vanni-Rājāvaliya, etc., which differ considerably in their contents'.

All these authorities have taken the Rājāvaliya as one work, and have tried to explain the
differences as due to copyists. A recent study of the Sinhalese chronicles, and other historical writings of Ceylon, however, has shown the present writer that the independent Rājāvaliya grew up separately in various districts of Ceylon, or even in various families, and if at all, an attempt at unification has been done later.

The original date of the Rājāvaliya being about the 14th century, it is not possible for these texts to have borrowed material from Rājaratnākaraya, which was written about A.D. 1543. The Rājāvaliya texts and the Rājaratnākaraya possibly went to the same source for some of the material.

Manuscripts of Rājāvaliya are abundant in Ceylon, particularly in the Kandy and Kuruṇagala Districts. Wickremasinghe has described four MSS of the Rājāvaliya (Nos. 69, iv, 70, 70A and 71, MSS Catalogue) found in the British Museum. Several others have come to the British Museum through the Nevill Collection, (Or. 6606: 73, 78, 79, etc.). Copies are also found in the University Library of Cambridge, the library of the Royal Asiatic Society, and the library of the School of Oriental and African Studies, London. The final portion of the present MS agrees with Wickremasinghe's 70 A.

Language. The Rājāvaliya is written in popular Sinhalese prose, bordering the colloquial form of the speech rather than the literary form. Yet an attempt has been made to appear to be learned, as if it were, by writing the literary forms of verbs and employing literary case-syntax. In this respect mistakes are common. The spelling and orthography also are influenced by the popular speech and the pronunciation of the illiterate people.

1 To preserve the syllable la. – 2 Another version, edited by Vatuvattē Pēmānanda, 1926, has before this an account of the origin of the world-cycle and living beings. This story, usually called Bārīka-upatū 'Origin of Brahmas' is based on the Aggaññasuttanta and the Cakkavattisihanādāsuttanta of the Dīghanikāya and their commentaries in the Sumanāgalavilāsini. – 3 G sakvalaṭa utum vū (ES (Sinh.) 34). – 4 MSS Cat., p. 76. – 5 Catalogue of Pali, Sinhalese and Sanskrit MSS, 1876, p. 19. – 6 A Dictionary of the Sinhalese Language, vol. I, part I, p. xxxvii. – 7 See p. XXXVII.

Rājāvaliya.

ES (Sinh.) 34 (Cod. Etu. Sin. XVII).

European paper, 102 foll., 15.5 ×19.8 cm.; written in ink, in lines 9 cm. long, from 16 to 18 lines to a page. A margin of about 1.5 cm. for binding and another margin of 5 cm. on the unbound side. Leaves numbered in Arabic numerals, in pencil, at the top corner of the unbound side. Letters well-formed, round, average height 3 to 4 cm.

The water-mark of the paper is dated 1819. Johannes copied a Rājāvaliya beginning from 2nd August, 1822 (cf. Rask's diary).

Although the title does not occur in the MS, this text also belongs to the group of Rājāvaliyas called the Maharājāvaliya. The narrative is taken up to the death of king Rājasimha II (A.D. 1692)1. There are several variations in the readings of the text, when compared to ES (Sinh.) 38; but both texts appear to have sprung from the same source.

MS begins: anantāparimāna sakvalaṭa2 utum vū kela-lakṣayak sakvalada utum vū dasada-hasak sakvalada.

MS ends: 101r., l. 17 ff.: ē siṃ nobō dava-sakaṭa pasu ölündesi koḷaṁba gāḍa3 gos kaju-visible un pratikānun allāgana ḷunāmōdaradi
pratikāṇuḍa koṭā jayagena koḷamḥat vaṭakara aravaṇa ċa pāṇala oḷanḍēsi parāja-vu viṇa devaṇu deva rājasinhi raja raghahavattajā vādaymāva ċa oḷanḍēsṇiṁ janarāḷat vāṭalā samasak koḷamḥa aḍaṃsi-karagana innā vēḷāvāla prati- kāṇo koḷamḥa koṭuva oḷanḍēśiṇḍa bhārakara dī pratikāṇō govēja giyāha. sakavarṣa dahahatin pirī siṭi kara rajasinhi raja ukut vū viṇa tun avuru- ddak giya kala pāṭa kāṭuva kōṭē rājjuvarvan visin pratikāṇuḍa atkara dūn rāja pratikāṇō sakavarṣa hāṭā-aṭīn ārī oḷanḍēśiṇḍa pāṭaraṭā at unayi dāṇaga-yutui. . . . siddham . . . subham.

The readings corresponding to the three passages extracted from ES (Sinh.) 33, are as follows:

1. (22v. ll. 7 ff.): paṇḍuvas-raja tisdekak avrudu rājyava kalasaṇa ċa ohu put aṃbarajya visi- dekak avrudu rājyava kelēya. ohu nam tama mayila-kumāraya vādiyava pāmīna āvissa4 nāyaākāya karaṇa hārīya kuṇḍarajugē duva pəllavaśi bisava ċena tis-avruddak rājyava kelēya. ohu put paṇḍūbhaya raja karaṇa sama- yēhi digin satara gauvak palalin satara gauvak mul udurā dan di noyek siyalla karavā aṭalos gauvak pahura karavā sīṃhaḷa lakunu koṭā tisā-vāva baṇḍavā sīṃhayāge akuru koṭā gal- tāṃba ċaṇduva ċaṭtā avruddak rājyaya-kelēya. ohu put ganapatiṣsa raja satalis avruddak rājya kelēya. ohu put muṭatissa raja mahamē uyanā karavā hūṭa avruddak rājyaya kelya.

2. (66r. ll. 4–8): śrī parākrama-bāhu raja panas dekak avrudu rājyava kara eraṇgē dūni vū ulakuḍa-dēvīgē putrayaṭa vīraraṇakrama- bāhu nan tībā sīṃhāsana prāpta koṭa devlova giyāha.

3. (66r.): sakala daṃbadiva pratikāla-dē- sayen nāvakin piṭatva apaṇge svāminīvē yēsus krīṣṭa-varṣayen ekvādahas ekasiya-hatak-vu de- vanu . . . atara samudrava nātuva ātuva kolon-

tōṭa gaṇa bāsa sīṭānaca toṭē sīṭi aya āvīt parākramabhū juhāḥa mesē śalakalā da kīva.

The present MS, at its conclusion, is similar to No. 71 described by Wickramasinghe.

1 or A.D. 1684, or A.D. 1687 according to other sources. – 2 agrees with G. – 3 for: gānta. – 4 āvissa.

Rājāvali (translation).

ES (Sinh.) 35 (Ny kgl. Samling 149 c. 4°, 83).


Label on front cover ‘Translation of the Cinghaḷeese book called Rajavalī, the History of Ceylon’.

Title on the inside cover. ‘Translation of the Cinghaḷeese Book called Rajavali, a history of Ceylon, compiled from the Historiographic Records of the Kingdom, communicated by Sir Alexander Johnston, Knt, late chief justice of that island’.

The manuscript contains an account in English of the contents of the Rājāvali texts, from the early legendary times up to the establishment of Buddhism in Ceylon.

Within the pages of the Rājāvaliya translation are bound four leaves 16 × 10.5 cm., giving a list of Rask’s manuscripts (see ES (Sinh.) 45). – See p. 239.

Pāpīḷyānasannassa.


Palm-leaf, 8 fol., numbered svasti siddham (ka-kf), 38.5 × 6.2 cm. Title on ka r. Text
begins on ka v., with nine lines of writing each 23.4 cm. long, allowing broad margins which are decorated with kuṇḍali signs. On fol. kā nine lines of writing, 32.7 cm. long on each side. The letters are well formed and tiny, 2.5 mm. each in height. Foll. ki-ku, also seven lines to a page, but larger script, each letter 4 mm. in height. Fol. kā r.: eight lines; kā v.: six lines. kṛ, seven lines on each side. Fol. kṛ r.: still larger letters, each 5 mm. in height, six lines of writing only. kṛ v.: smaller letters, and ends with the sixth line.

The manuscript is secured by running the cord through one hole only. This cord-hole is found 16.2 cm. from the left end of the leaves. Provided with European-made boards.

The title is written on the front blank page (ka r.) ‘Semiṅkhaṇḍanagaravarṇanāva’. This has been later transliterated into Roman script. Westergaard has catalogued the MS under this title. The following note in Swedish made by Helmer Smith has been added to the copy of Westergaard’s Catalogue placed in the ‘Orientalisk Afdeling’ of the Kgl. Bibliotek: ‘Codex Singh. XIX. Semikhandaagaravaravanava’ is a copy of Parākramabāhu VI’s Pāpiliyāna inscription (cf. Edw. Mühler: Ancient Inscriptions in Ceylon (1883) p. 106. No. 160, and also H. C. P. Bell: Report on the Kegala District, 1904, pp. 81–85. B. Gunasekara: Journal of the Royal Asiatic Society (Ceylon Branch), vol. VII, No. 25, 1882, pp. 188–207) with Sinhalese Sanne to Sanskrit lines’.

The Pāpiliyānasannasa, ‘the Royal Grant (Sannasa) pertaining to the Vihāra at Pāpiliyāna’ was promulgated by king Parākramabāhu VI of Kōṭṭē (A.D. 1410–1468) to record the gift of certain lands and other benefits to the Buddhist temple at Pāpiliyāna, which the king had caused to be built in honour of his mother, queen Sunetra. The grant begins with a worship of the Buddha in Sanskrit, and two Sanskrit stanzas in the Śardulavikridita metre in which king Parākramabāhu briefly states the purpose of the inscription and asks the future kings of Śrī Lanka to protect his gifts, and see that his order is carried out.

MS begins: namo buddhāya śrīlaṃkādhipatiḥ parākramabhujaḥ (śūryānyavāyālmakṣṭhī) yi śrīlaṃkādhipatiḥ parākramabhujaḥ sūryānyavāyālmakṣṭhī yāce haṃ bhavato vacasruṇataḥ me bhūmiśvarā bhāvināh dharmamo yam sadṛśaḥ satyam bhavathbhī sadā rakṣo sau mai jātaharṣakripaya punyanātha bhujyatām. śrī laṃkādhipatiḥ, śrimat-vu samastalakarājyayaṭa adhipatīvā; sūryanvāyālmakṣṭhī, sūryavānśayaṭa kriṇkabharāṇyayak vānīvī; parākramabhujaḥ, svarṇakbhisēkāvasaṣyen parākrama nam vū; ahaṃ, mama; (ka r. 1. 4).

kā v. 1. 4 begins the second Sanskrit stanza, but there is no sanne to it. The Sinhalese text of the grant begins in line 5, with the date of accession of the king in the Buddhist Era: śrī-buddhavarsayen ekdhahas navasiya ajanpanas avuruddak pirunu saṅka sīrilaka raja pāmīni mahāsammataparamparānuyātā sūryavamsabhijāta - mahārājāhirāja - śrīsaṃghgabōddhi śrī parākramabhuṇa cakravarttiśvāṁvāhansēta ekunālsivanu mādindina pura-pasalosvak dava jayavardhanakōṭīappurapraravarehi (l. 7) sumunāglasādābhīmbikācītrimanādāpayehe.

Thus the date of our grant is Buddhist-Era 1997, the full-moon day of Mādin (Phalaguna), that is, Tuesday, March 8th, A.D. 1455.
The name of the superintendent of works, who supervised the building of the vihāra is mentioned. He is Sikurā Mudalpot (kā r. 1. 9). This is followed by a description of the buildings (kā r. 1. 9–kā v. 1. 1). The lands granted, their extent and other benefits are given in lines kā v. ll. 1–8.

The chief of the Sunētrādēvi-pīrivena at the time was Galaturumula Medhamākara mahātera-sāminvahansē (kā v. 9–ki r. 1. 1).

The rules for the conducting of the festivals of the vihāra, and those special ones in honour of the mother queen are laid down (up to kā r. 1. 4).

Then follows the usual warning to those who violate the conditions of the grant or unlawfully appropriate to themselves the benefits from the pious gift, followed by the enumeration of advantages of giving gifts and of preserving and protecting what is given, (kīr v. l. 7–kīr r. l. 6).

The text of the grant ends at kīr r. ll. 2–6: me kiyana vihāra-vardhanakirimehi abhilāsa ātiva ema kusalaubhāvayen maitri sarvajñāra-jottamayān-vaḥanē dīka bana asā kelayara budu-pasēbudu mahārahatunvahansē visin pasak kalavā śanta vū danta vū ajara vū amara vū kṣema vū amrata-mahānirvānapura-prāptiyatā uṣāha-kacayutu... siddhiṃ.

On the final line of kīr r. begins a supplement added to the text of the grant during the time of the kings of Kandy. The addition seems to imply that the heathen enemies, – presumably the Roman Catholic Christians under the Portuguese – were not able to do any harm to the vihāra at Pāpiliyāna, because of favours received from the court of Kandy. Some one at Pāpiliyāna also is said to have received a high title from the court. The title of the present copy was no doubt prompted by the opening word of this addi-

tional text on fol. kīr r. 1. 6. As the real sense of this passage is not clear, it is reproduced in full below.

kīr r. 1. 6: scūmkhandanaṅgarā (kīr v.) kāsaga mantisvara namati tārakānuraṅjitacandramaṅ-ḍalayaḥ seyin pataṇa pātaraṇa nāmati sarasīyehi kumuduvanu supiṇī men buddhāgamayehi pīhiṇi sakalajana-sit mudunpatvimēn mithyādri-śūna malānika padna heyin da rivi duṭu kaṇdopāni sēyindā niṣprabhā-kara durahāriya virāvikramaikatejābhīrāma utum mahāvāsalīn loka-prasiddha nāmayaḥ lābimē aṇuṭejanubhāva diyunu tīyunu vimaṭa pat jayavardhanapurayaṭa daṇkunudiga pāpiliyāṇa yana gruntamē pīhiṇi vihāra nāmati trimada galin (gulita) hastirajāy keren bhayapatva ahayapura pāminā abhiha kesarindrāyamāna, utum, mahāvāsaḷaṭa mu(vā) vahav.

This grant has been edited by D. B. Jayatilaka in his Kalikāvatsaṅgarā 1922, pp. 43–46, (Appendix, no. 4). Jayatilaka’s text does not contain at its beginning the adoration or the sanne of the first Sanskrit stanza. It ends at kā r. l. 2 of our MS reading instead of ‘pavatnā lesa salasa-va’... pavatvāliya yutu.

The two versions, our MS and Jayatilaka’s text differ appreciably as to several readings also. It is possible that the present version is later than Jayatilaka’s text.

The slab-inscription at Pāpiliyāṇa was broken into pieces later on. Pieces of it have now been put together and set up at the premises of a temple which is built at one of the old sites. – See Plates 32–33.

q 1 This grant and other works, such as the Kāvyajālkharaṇa (1,6) give the date of this king’s accession to the throne as 1958 of the Buddhist Era. This is the year of his coronation at
Kōṭṭe or Jayavardhanapura. – 2 Pāpilīyāna: a village about 3 miles to the south of the city of Kōṭṭe. – 3 Missing in MS. – 4 kṛtib. – 5 vacas śṛṇata. – 6 yan. – 7 sadṛṣaḥ. – 8 bhavadbhiḥ. – 9 mayi. – 10 kṛpayā. – 11 puṇyaṃ.

**Uparāja-stuti.**

ES (Sinh.) 37 (Prip-Moller 1).

One palm-leaf, 35 × 6 cm., r. eight lines, 30.5 cm.; v. ten lines 32.5 cm.

An occult composition in a mixture of styles and language, beginning with Sinhalese prose in rhythmic Sanskrit vocabulary with prāsa (alliteration), followed by Pali verse, and again Sinhalese prose of usual literary style with few Sanskrit words.

The district of Satara-koraḷe (Cattāri-korala) finds mention in the Pali stanza. It may be possible that the composer of the text was a Buddhist monk of this district. The title of uparāja was applied in Kandyon times (17th, 18th centuries) to the Prime Minister. The text must be dated before A.D. 1815 February 3rd., when the Sinhalese Kingdom ended, or at least before A.D. 1818 if the term uparāja here is applied to Ahālepolu who went by that title until his capture and deportation by the British.

On the left margin r. is written svastiśiddham.

The text begins: trijagaditamragitamratra-krata-sukrata-vrata-carita ... (line 6): ... surendralilābhārāmāvū utum (L.7–8): Pali stanza: sambuddhaṁ jvaraṁvaṁha pariṭhe

ṇānābhivaṁjalālaṁkulaṁkaliṅṭhe
saṁjñatapatamartikāmāguna gahaṭhe
mayābhīrāmāvīte pavaśābhaṁgaṅhe
sattālipālinmananandaṁrasāhe
mettābhīpattamunisevitapānasāhe

suttābhidhīmavīnannathadhāre sūṣile
cattārikoralābhināmatāre visāle.

The Pali text continues in v. 1.1 and then begins: yanu heyaṁ ... up to line 9: ... apa uparājottamayānān vahanṣetā iḥāṁ mabhāvayehe vannāvā sakalāntārā sarvopaddhravayaṇ durin dura hāra ...
(verse 7) the title of Dāṭāgotpadīpayya (= Dāṭhā-gotrapadīpayya).

The author of this historical poem is Vāligala Kavisundara, whose other known poems are the Imgirisihaṭṭana and the Vaḍigahaṭṭana. The poem was printed in 1947. There is another MS of it in the British Museum, and this bears the title Dāṭhāvaṇṭakā (Or. 6606, 129). – See also Sinhalese Literature, p. 267.

The text begins in the usual method of verse compositions of the period with three stanzas in adoration of the Buddha, Dhamma and Saṅgha, the fourth an invocation of blessings of the gods, and fifth a summing up of the above.

The first quatrain is as follows:
peragira pārum dasa
matin nāṅga dam-ōbasa
pādiṭu tama lū pisa
vadin (= ‘m) naradamśari (= ‘sāri) tilo-āsa,

The purpose of the poem and its title are given in quatrains 6 and 7:
saraṅgavāsi vidiliya
dasanadāgota vipuliya
ekavikarava nomāliya
kiyā ärādanā karaliya
bāvin bava-tāpaya
nasanaṭa dur’ āra pāpaya
savaṇaṭa mānapaya
kiyāṁ (= ‘m) dāṭāgotpadīpayya.

It appears that there is something missing between verses 5 and 6, and obviously this is the name and description of the person who invited the author to write the poem. The three verses missing when the actual number of verses found in the book is compared with that given in the colophon, as described above, may have been at this place.

The story of the Holy Relic is based on the Daladāsirītha, Daladāvaṇṭasaya, etc. (see Sinhalese Literature, pp. 111–116). The narrative begins at ka r., verse 2, with the Bodhisatta’s obtaining of the revelation of enlightenment from the previous Buddhas (vivaraṇa).

Fol. ki r. verse 3 begins the final life of the Bodhisatta as son of Suddhodana and Māya.


Fol. kī v., verse 3: The Tooth Relic is taken to Kāliṅga. Foll. kau r.–khai: Attempts to destroy the Tooth Relic by Paṇḍu, the king of Pāṭaliputta (Sinh. Pāṭalup).

The following variations or orthographical renderings of proper names may be noted:
At kau r. verse 3: King Paṇḍu is called Paṇḍuvas. At kho r. verse 1: kiridara; ibid., verse 3: kiridarā for khiradhāra.

Fol. ga r. verse 1: Sending of the Relic to Lāṅkā. Arrival of the Relic at Mēgagiri-vehera at Anurādhapura (gī r. verse 3). gau v., verse 3: King Parākramabāhu of Polonnaruwa had the Tooth Relic buried by the bank of the river Mahāvīli-gāṅga for fear of enemies: polonnarupurehi agarajavū paṭhada utun mahalu pāraktuṇbā-nirīdū sada (= saṇḍa) rupun ganitīyāyi pera niṇidun [sic] kalada nidan kara tibū māvāṅgaṅga ‘sa sada (= soṇḍa) Fol. ghā r. verse 1: Śrī-vikumrajasiṇha is followed by the English (British).

Ibid, verses 2–3, The British Governor and the Resident John Doyle:
From ghā r. verse 3 to ghi r. verse 2 ((11 verses) contain a praise of John Doyle and his devotion to the Buddhist faith:
garutara e-gōrendarū utumā visiṇa
siribara melaka levu-sāsana rakina meṇa
sibikara balā īṅgrisi āmāt atureṇa
tirasara nānin maha-osu paṇḍiṇu saivēṇa.
RELIGIOUS POETRY, WAR-BALLADS, LOVE POETRY, ETC.

RELIGIOUS POETRY, PANEGYRICS, WAR-BALLADS, EULOGIES, LOVE POETRY, DIDACTIC VERSE, ETC.

Kavminiikoṇḍola.
ES (Sinh.) 39 (Cod. Elu. Sin. XXIII).

European paper, 17 × 21 cm. 148 pages numbered in Arabic figures; five foll. blank at the end. Thin paper cover. Pages ruled in pencil. Five quatrains to a page. Title and three quatrains on the first page. One quatrains only on the last page. Title is given as: Kāvyapustakaya nohot Kauminiikoṇḍola. The quatrains are numbered on the margin; 725 in all.

The Kavminiikoṇḍola, 'the Ear-Drop of Poetical Gems', was composed by Samarajiva Pattāyamē Liyana-āracci, at the request of Abhayasirivardhana Ilaṅgakōn Mudali, during the reign of Kīrtī Śrī Rājasimha of Kandy (A.D. 1747–1782). The subject matter is based on Jayaddisa-jātaka (Fausbøll, No. 505), but the introductory portion contains extra material such as description of the city of Mātara and a panegyric of the sponsor, Ilaṅgakōn.

There is a printed edition by Vāliṭaṭaṇvila Dipaṅkara, (1905) (D.) together with a Sanne, and it contains 724 stanzas, one more than the number in the MS although the last verse in the latter is numbered 725 (see below).

The poem begins:

v. 1. piri neka vana nisala
    savuturu sevuna mahasala
    ruvanidu iṇdu-vasala
    vaṇḍim muni[sic]-raja sunera nikasala.
It ends:
v. 725 (= D. 724).

hāma-kav padata deyakuru mahaṅgumina
tī vā
kala kav tevisituru satsiyaya (pe)mātivā
niti kauminikoḍalā yana pasiṇdu
nāmātivā
lova(kāla)kau kula kanata hobavamini
pavatīvā.

According to the above stanza, there should be only 723 sūvapadas. As stated in the same, all verses end in a rhyme of double akṣaras which is called yugmapṛasa.

Following is an analysis of the poem.
vv. 1–5. Introductory.
vv. 6–11. King Kirti Śrī Rājāsinha
vv. 12–30. City of Mātara.
vv. 31–46. Vījēvardhana Ilāṅgakkōn and his wife.
vv. 47–73. Their son Abhayasirivardhana and his invitation to Samarajiva to compose this poem.
vv. 74–189. The present story of the Jātaka, including a description of Sāvatthi (Sinh.: Sāvāt) (vv. 74–88), King Kosala (vv. 89–95), Jetavana (vv. 96–131).
vv. 285–318. Consist of a number of stanzas composed with various forms of assonance, chiming and other devices of versification involving clever arrangement of syllables, and these are rather faultily copied in the present MS.
vv. 713–721. The Sandhāna of the Jātaka.
vv. 722–725. The poet’s wishes.

The present MS contains one verse less than the printed edition (D.). It omits No. 322 of D. which should come between Nos. 323 and 324 of the MS. The stanza omitted is:

mihigaṇḍa nalala kala
satpat-venen hena kala
matāt kopulin kala
vagala-madayen temeti biṅgu kala

The numbering of stanzas has gone wrong in the MS as the copyist has numbered D. 60 as 60/61., possibly the result of a checking. Therefore MS 61 = D. 60 up to MS 65 (D. 64). There is no number 66 in MS but no verse is missing. Now MS 67 = D. 65 so on up to MS 323 = D. 321. D. 322 is missing as stated above. Now MS 324 = D. 323 so on up to the end, MS 725 = D. 724.

The definitions of a large number of verse-compositions differ from those given in the printed edition, either supplied by the editor or taken from a MS source. Below are given the variants noticeable in this respect.
After MS 295 (D. 293): anulōmapatilōma de kav.
After MS 299 (D. 297): mē de kavu caturāśra-
Ațayi
After MS 300 (D. 298): sarvatobhadram
After MS 305 (D. 303): dhvajam
After MS 306 (D. 304): diyaṅkṣāram
After MS 583 (D. 582): mē sāraṣṭakayi
After MS 586 (D. 585): mē pāḍāyammanḍita
yamakaya
After MS 587 (D. 586): mē pāḍyanta-vyaḍta
yamakaya
After MS 588 (D. 587): mē pāḍyāda-avyapeta
yamakaya
After MS 589 (D. 588): mē pāḍacatuskādyanta
yamaka eka-rūpa vyapetayi
After MS 590 (D. 589): mē pāḍacatuskādi ma-
dhyamakaka-ekarūpa-avyapetayi
After MS 591 (D. 590): mē pāḍacatuskādyanta
yamaka-eka-rūpa-avyapetayi
After MS 592 (D. 591): mē pāḍacutaskādi ma-
dhyānta-yamaka-eka-rūpa avyapetayi
After MS 593 (D. 592): mē pādamadyāntayama-
ka-avyapetayi

After MS 594 (D. 593): mē pādamadhyāntayama-
ka-avyapetayi

After MS 595 (D. 594): mē pādamadhyānta-
yamaka-avyapetayi

In the account book of Rask (Ny kgl. Saml.
2085 h. 4°, val. II) there is a note to say, that
he paid two Rix dollars for George’s copy of
Kavmiṇikoṣa on 25th May, 1822.

1 Should be kavmiṇi (da or ḍo). — 2 Sinhalese
Literature, pp. 162–163. — 3 See below. — 4 Not
reckoning the final stanza which serves as a
colophon, the text contains 723 stanzas.

Bārasakāvyaya.

ES (Sinh.) 40 (Cod. Elu. Sin. XXVIII).

Palm-leaf, 7 foll., originally numbered in lit-
ilakkam. The first folio is marked on the obverse
with svasti-siddham. There has been an attempt
to number the foll. in Arabic figures, but as the
foll. were in wrong order, the numbering has been
confused. On the recto of the first folio, written
in columns from left to right are: (1) the name
of the author, (2) the garbhā-cakra or the diagram
containing the letters which read the twelve
stanzas with its title on the right side, (3) the
two stanzas which form a sort of colophon to the
poem contained in the diagram. Each side of the
remaining six foll. is also divided into two col-
umns, and in the left column (6.5 × 2.5 cm.) is
a stanza of four lines, and in the right column
(22 × 5 cm.) the sannaya of the stanza in eight
lines.

Bārasakāvyaya, ‘the Poem of Twelve Stanzas’,
is the title of the panegyric of the Buddha con-
tained in the Baranamagabasaka, ‘the diagram
of the twelve eulogical verses’ composed by
Karatoṭa Dharmarāma Thera (A.D. 1737–1827)1.
The cakra (saka) can be read in twelve different
ways, from left to right, and vice versa, top to
bottom, and vice versa as illustrated at page 215.
See Plate 19 also. Each time we then read a verse
in praise of the Buddha. It is said that Karatoṭa
Thera was kept a prisoner in a village close to
Kandy, through the machinations of jealous ri-
vals, and there he performed this verbal feat
and sent it to the King Rājadhārājasimha (A.D.
1780–1798), who himself was a great poet, as
a means of getting an audience with him2. The
effort was successful. The two stanzas which fol-
low the cakra (see below) say that the king was
highly delighted at the literary skill of the Thera
and bestowed on him a gift of lands. This was
in Śaka Era 1708 (A.D. 1780) which was the
sixth year of King Rājadhārājasimha’s reign3.

James D’Alwis, in his Introduction to Sidal-
sangarawa has reproduced the cakra and
the twelve stanzas with their English translation
(Alwis). Among the several printed editions of
this panegyric, the one by Nāpāgoda Dharmakirti Śri Silaratana, 1938, has a glossary of words
occurring both in the stanzas and their sanne,
arranged in alphabetical order.

The first folio, which is reproduced on Plate 19,
reads as follows: Column 1. The author’s name
and position: pāṭaraṇa padaviya karavana ka-
ratoṭa kirttisrīdharmmārāma nāyaka-unvahansē
vamha: ‘The High Priest Kirti Śri Dharmmārāma
of Karatoṭa who holds the office of the chief of
Buddhist priests in the low-country’.

Column 2. The cakra and title of the poem:
bārasakāvyya garbha nāmacakrayayi.

Column 3. The two stanzas forming the colo-
phon:
The twelve stanzas read thus:

1. sisisidayala nini nini niraje la la la siriwaladiyana vasavamu sinada kusakala sindi4 bavagimana rañganagamiña palunasala sirigana nirata namadini navana nuwatala

2. navarada navasa siri pata lamani mana raka naramana natana vasu lana namasu pasakawa nana-sānda7 damana nanasani risiru nada pika

navanusu nadapu rañarasu namadu vinayaka

3. gata yadi satosa daga nuta davani damanada garupisu vanḍuva narasana navaga natamada gaṇa nada na kala napiyası harana napa pada gaga gaga narati sasa sasa najara dada dada

4. la la la la vidasi ka ka ka nagana dada dada laka sata durama rasa piya bidama nama pada lasa nava saṅda se nasa dana savana mata pada

la kuļuṇu-nidi samapana vikasana dana nada

5. nimugami damana tavanisu darisi taṇa sisa nivana diyadada palasara dana tinu sayaka nisāṅgama rahasi risulana vaduva gara piṣa nivarana nimada sivanana ranawasa dana nasa

6. silavana gana nadana dasa tapanidi sudaga sivabaga napuna ramasanu vaduva yapinaga sirı diri sarasa varana varadava tarunaga sisı sisı nadana nana nana dumida gaga gaga

7. dada dada rajana sasa sasa tira naga gaga dopana naraśa siyapina lakana dananaga tamatana gavana nasarana vanḍuva supi ruga danamada nivada tanugada satosa diyataga

8. kayana vidumana suranara pudana sanuvana kapidana rusiri nisalana namada dasanana kasasapa sumana valasuva natana namarana karanama nimala taparisi savana dara vana

9. la tavanu tavana midimana araninaga risi lasanalu panami ganāṅgaranamagiva badisi lakasaku danasi muvasavana yadi lava risi lala lala jaranı nini nini layada sisı ssi

10. gaga gaga damiṇdu8 nana nana nadana sisı sisi
ganaruta vadana vana rava sarasa ridi risi gana piya vaduva nusamara na puna gaba-

vasi
gada sudı nepata sada nada nanaga navalasi

11. sananada savana ranavasi damani naravani sapiraga vaduva nalasu risi hara mağasani sayasa nuti nada rasa lapa dada yadi navani

sasinata sirida sunivata nama dami gamunu

12. dana nada nakasa vinapama sadini nulu

dapatama navasa nadasana seda savana sala

dapamana mada biya pisara maraduta

kala

dada dada nagana kaka kaka sidavi lalalala

John Davy, says as follows of a Sinhalese poem, and it must be without doubt the Bārasakāvyya:

'They are extremely fond of intricacies of style, the more artificial, the more it is admired: I have heard a poem spoken of with delight as an extraordinary effort of genius, the peculiar merit of which was, that it admitted a great variety of readings, from the left to the right, up and down, and in many other ways, each way making sense.'

An account of the Interior of Ceylon..., p. 239.

1 (Śaka 1749 = AD 1827). Basmus Rask met Karatọja Dharmarāma Thera and had a discussion with him. (See Introduction, p. XLIV and P. LX). - 2 For details of Karatọja Thera’s life,
RELIGIOUS POETRY, WAR-BALLADS, LOVE POETRY, ETC.  

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– 3 See Sinhalese Literature, pp. 248–252. – 4 Alwis: van. – 5 Alwis: me namudu lat. – 6 siṇḍi = sidi. – 7 saṇḍa = sada. – 8 ṃaṇḍu = du. See Plate 19 also.

**Pirinivanjātakaya.**

ES (Sinh.) 41 (Cod. Eul. Sin. XXIV).

Palm-leaf, 33 foll., numbered (svasti) ka-ga (an incomplete stanza in kām v.1, kāh written on one side only. Letters 3 cm. high. One blank leaf at the beginning. Three to six sivupadas (= stanzas of four lines each) to a page. 256 sivupadas in all. Secured within European-made wooden boards.

**Pirinivanjātakaya**, 'the Story of the Parinirvāṇa' is a poem in 256 sivupadas relating the life-story of the Buddha. The word 'Jātakaya' is not used here in its usual meaning, of a past birth story of the Buddha. It simply means a story. Although the event of the Parinirvāṇa is emphasized in the title, the composition was meant to relate other events in the life of the Bodhisatta as well. A version of this poem consisting of 234 sivupadas has been printed in Galle (1885), by S. A. Z. Sirivardhana (S).
MS begins:
siripā piyum piṭa
sakasā vadinaḥ āma-viṭa
maga pād mok-puraṭa
nitara pinipā kerem muniṇduṭa

This is followed by two stanzas for the worship of the Dhamma and the Saṅgha and one invoking the protection of the gods.

v. 5:
piri vikumen pavara
pahaḷava maṇḍak näna sara
pahakara dun sasara
kiyanā muni-śaṇḍa dahanā kavi kara

v. 6:
no kihāki pamana dāka
gāya-nāna vikum anasaka
gavtaṇa muni kaleka
kiyanā pāṭ pirinivanaṭ jātaka

This is followed by an account of Prince Siddhattha’s birth. His father’s name is given as Sudasun (= Pali: Sudassana).

kā r. v. 3 = S. 10:
dāmbatvata sugat
biju pera ṣitaṇa aṭagata
māda desaṅ kirmulvat
purehi sudasun rajuta agapat

The Prince grows up in the palace, and at the age of sixteen marries Yasōdhārā. In his twenty-ninth year he renounces his royal life and becomes an ascetic. The story is continued after the Nidānakathā, and we come to a description of the temptation by the daughters of Māra. The fourteen stanzas which relate the efforts of the daughters of Māra to captivate the Bodhisatta (MS kā r. v. 4 ff. = S. 48–67) present a reminiscence of the scene of dancing by the apsaras in the Guttīlāya (vv. 309–313). One of these may be cited:

(kā r. v. 3 = S. 52):

dī mevan rasa musu tecul maṇḍa
maṇḍa-hasin kara muvaraṇḍe
lū hālun pamanin nagā bāma
sāv-nuvan sāra viṇḍa vīṇḍe
ṛgamanmata vaṭ nuṟā-tana rana-hasan
penna soṇḍe
bōsatun dāka māra tun laṇḍa ki noyek
anadara tade

Buddhahood is attained, and the Master lives in Jetavana. A woman who was in the habit of giving constant alms to Mahasup (Mahākassapa) therar, mistakes the Buddha for him, and gives the Buddha the food that was meant for the therar. Realising her mistake the woman takes the food back from the Buddha. The therar decides to leave the locality in order that such an incident may not take place in the future. This anecdote has been introduced in order to speak of the signs which Mahākassapa noticed at the parinibbāna of the Buddha. The Master takes his last meal at Pāvā and goes to Kusināra, to the Śāla grove called Upvattana (Sinhalese: upavana nam saḷ-uyanata. S. 115). The Buddha admonishes the monks to preserve his teachings and advises them to build dāgobas. The Buddha passes away and Ananda’s lament begins at kā r. (S. 130).

khi r. v. 4 (= S. 162):
sārāṣankaya nārā
vaṭpilivat kara mira
etana sāṭama anṭārā
dān mā kāṭada bāra,
after this khi v. is blank, and khi r., has:
sārāṣankeyiyak itinī
piraṭ sasarīn pā vikun.
(Thus there is nothing missing in the MS, in spite of the blank page. It is just the oversight of the copyist).

The beasts of the forest and the birds of the
RELIGIOUS POETRY, WAR-BALLADS, LOVE POETRY, ETC.

air join Ānanda in his lament. The poem concludes with an account of the cremation of the Master, and the erection of eight dāgobas over his relics.

The last verse:

14me ki daham-pada
asā me deviyā ada
pin gena sit pihāda
levan sata hāma rakiv hāmasāṇda.

The scribe’s wishes as usual:

mō li pin purā . . . etc.

Nevill gives a brief description of another copy:

Sinhala Verse, No. 92.

There is an incomplete copy of this poem in the Royal Library at Stockholm, following the poetic versions of the Mwajāataka and the Saddantajātakaya. Although the text ends abruptly, it is clear that it represents a portion of an older and fuller poem. The last stanza of the fragment is:

vida tada nohāra siya met vidina duk-pat
vida tada giman hāra kara nohāra pilivet
soṇda budu-rajugē šripāmulaya šīṭa-gāt
vāṅda vāṅda anada āṇḍuva15 iša tabā at.

Up to this point there are 228 stanzas in the fragment corresponding to 175 only in our manuscript. Our manuscript shows the attempt of a scribe to copy from an older version, which he did making his own corrections and omitting passages that were not clear to him. A comparison of the same verse (khṛ r. verse 4) from our copy will illustrate the process:

vine nada nohāra siri viṅḍa ōṇdiya duppat
vina nada giman nohāra nohāra silpat
soṇda budu-rajunnē širipā mulā sit
pada vāṅda anada āṇḍuva iša tabā at

Mahabhinikman-kavi.

ES (Sinh.) 42 (Lind 2).

Palm-leaf. 52 fol., numbered (sunsti siddham) ka-gihi. 19.2 x 5.2 cm.; 385 quatrains in all, one to six quatrains written on each page, four on the majority of pages. No boards; folios secured by a string. The leaves were found unarranged, for example, ke, ko between gi and gi. Arranged on 19.4.1958.

Mahabhinikman-kavi, 'Verses of the Great Renunciation' a ballad which relates the life of the Bodhisatta up to his enlightenment and attainment of Buddhahood, was composed by Setṭipala Māti, somewhere about the early eighteenth century or the last decades of the seventeenth. The subject matter is derived from the Nidānakatha. The present text, the narrative of which is complete in itself, contains three hundred and eighty five stanzas. There are various recensions of this ballad, which at one time was very popular with the devout Buddhists. Hugh Nevill (Sinhala Verse, Colombo National Museums Manuscript Series, Vol. IV, 1954’ No. 121) describes longer versions belonging to four categories. Nevill says that the texts which bear the name of Heṭṭipola Pandita Mātiṇḍu may be safely regarded as the oldest. The longest version known to Nevill contains 1166 verses and the shortest 601. The present copy, as stated before, has only 385 stanzas, but it can be regarded as an old version, which, as Nevill himself says, interpolations, chiefly of further descrip-
tions of miraculous signs, have grown up. It is possible a few stanzas belonging to the original ballad are also missing in our copy. The verse cited by Nevill as an example (p. 139):

 ada kal bōsat taniva vaḍinnē
 sīṭīmin as-raju dukin tāvenē
 aṅḍamin net-konakinda hāsinnē
 as-kaṇda pālemin diviva upanīnē

is not traced in these leaves. The orthography shows the usual peculiarities, some pages are written in a very fine round hand, and others cursively, but it is the same hand, manifesting weariness at times. An example of such a page is klu r. As for peculiarities of spelling, kilī for kiri on kau r. v. 4. may be noted.

 kā r. blank and text begins on kā v. with 'budun sarāṇa yemi' on the left margin. The page is numbered with 'svasti siddham' and 'ka' on both margins. One verse written in the centre:

 pin sarāṇe adahāvumuniṇḍuhaṭa
dan-saraṇe guṇa pavasan hāmaviṭa
dān-saraṇe sāṅga-pilivelasaḥatśa
 tuna-saraṇe maṇa namadīn hāmaviṭa
kā r. (4 quatrains):

1. set dēna muni guṇa dāṇagaṇa pavatimu
   sit satosin vadhala dam pavasamu
   sit met muni guṇa sāṅga guṇa dāna emu
   met dāṇagaṇa api tisaraṇa namadīmu.

On ghī v., appears the verse which states the name of the poet:

kiḍukaragat taman budubava mahana-
vannāṭa kalaḷa ikman
duṣṭakagat napuru vasavatu kale bāḍā
   obu noyikman
iṣṭakagat taman rāḥula-kumaru āralā
   gyaḷi ikman
seṭṭipala bat māṭidu paṇḍita tamayi kivve
   mahabhinikman.

followed by

āṭa apamana budun buduvunu niyamayak
   niṭa hāma sīyallē
māṭa pasnamu budu unā dān kiyatī me kalpaya
   muṇullē
jāṭa bōmula nohāra vāḍa ċṇda edā budu
   unu leṣaṭa lollē
dāṭu parinurvāna siduveyi māvī kaya
   tun pāya aśīlē

ghī r. (3 quatrains)
ghī v.
me livu pin purā...
ḥali me kala pin bālaye sēma bāḷē
dīlī c ran vīmanakā idapunī kusālē
yali metē muni raja pahala vē kalē
tili nivī śatapemi mok amāvīḷē

(a) Lōkōpakāraya, (b) Lōvādasāṅgarāva,
(c) miscellaneous didactic verses,
(d) Vadankavipota.

ES (Sinh.) 43 (Cod. Elu. Sin. XXVI).

European paper, 36 fol., numbered 1–72 in Arabic figures. 17×21 cm.; ruled; text written leaving broad margins on the right hand side. On the inner side of the front-cover five quatrains written, the page taken upside down.

(a) Foll. 1–11. Lōkōpakāraya, 'the Help of the World'1 of Rāṇasagallē Thera is a Sinhalese didactic poem composed in the ghī metre. The author came from the well-known Toṭagamuva-vihāra, and the work, according to final couplet, was completed in the Śaka Year, 1721, that is A.D. 1790.

There is a printed version of the work by an anonymous editor and published by P. J. Karpūdārā (K). Fifth reprint, 1924; 8th re-print 1948. The text contains 238 ghī couplets.

The water-mark of the paper bears the date
1779. The MS certainly bears the signs of the 18th and 19th centuries when Ešu-sīlō was the most popular form of writing in the Southern Province of Ceylon. The copyist has written two ĝi-couplets together at a time, thus making the four lines appear like a sīlō. The copyist possibly did not know of the blank ĝi verse, he was only acquainted with sīlō quatrains.

The MS contains 220 ĝi in all written as 110 sīlō. The beginning and end of the MS resemble the printed edition, except for the peculiarity of copying noted above.

The text begins:

muniŋduţa sari kenek tun lovama nāti muni
tumek mut
apamana taru rāsin saṅdaţa sari taruvak
nomāti men
samudura polova taru lē mas āsaţa mera u(?):is2
nosari vana kala lova budu bava patanuvo
latara vet

The following variant readings and differences when compared with K are to be noted.

v. 9.
āma3 rasayaţa ma vādi
rasyaki suran budina bojun4
iĝa vādi rasayaki

tamā nadanā6 ānu6 subojun
v. 10.
piyan7 visin tama nadanţa8 dena nomada
dana nam...

Often the order of couplets is different, for example vv. 11 and 12 after 20, 22 and 23 interchanged.

v. 28.
delovaţa ma vādaţaka satunhaţa met-kuluţu
ātiyō9.

In verse 41, we have ‘nīcayan’ and not ‘nī-
tayan’ as in printed text.

The differences in the order of couplets noted are 73 and 74 are placed between 47 and 48; after 49 we have 75 and 76; couplets 157 and 158 after 72, etc. The MS ends with the couplets 217–218 of K.

Last two lines read:
pera pin nokoţa dān sāpataţa sāpet

novapuţa biju keteyi11 dana maţinavun dāka
tāvet ūdā12

(b) Foll. 13–25 (page numbers 1–26). Lōvā-

dasāṅgarāva, ‘the Compendium of the World’s Good’13, is a didactic poem, written in sīvupada,

by Vidāgama Maitreyā Thera, in the fifteenth century.

An edition of the poem, published in Galle by Muhandiramā Appuśiţa Gōmis, 1900, (G), contains 135 stanzas. There are several printed versions, which differ slightly in the number of stanzas. One of the latest editions, by Mānik-

kāracci, 1952 (M), contains 140 stanzas. Our MS contains only 130 stanzas, written like sīlō without separating the last ĝi letters.

The MS begins like the printed versions, but between 5 and 6 of M it has the following gāthā, written in corrupt Pali:14
dañham15 īma16 musalena pabīnna17
daya īma16 maraṇa pabīnna17
silam īma16 kusalea pabinnama17
passati passati amma śārima18

Among the stanzas missing in the MS are nos.
47–56 of M. (52 ff. G.) beginning with:
mebas tama nuanin ma salakā notira vū
kaya gati asannē...

Last stanza (M 140, G 135) reads:
vidāgama nuvarehi16 met teriţdu-saṅda
sādārnava pūvasuţi20 sitin nada
bādā novi mok dakināţa21 bāndī mepa
pādā satan22 sit22 pāvatīva nibaţa

Copyist’s colophon:
bōvāḍa mantare sasaraṭa aya noyeka
mē vāḍa kam kala sata hāma nov sāka
c vāḍa utum muni raju dāka nivan dāka
lōvāḍasaṅgare kavi ek-siya-visi-dekaka.

According to this verse the Lōvāḍa-saṅgare (for "saṅgarāva") contains 122 kavi. This number has been arrived at counting the gāthā quoted above and this final verse consisting of the copyist’s colophon also.

(b. 1) Back of the front cover. Five stanzas from the Lōvāḍasāṅgarāva repeated in this order M. 133, 130, 132, 134, 131.

(c) Foll. 26–29 (page numbers 27–34).
[Budu-guṇa or Upamā-kavi]. Miscellaneous stanzas dealing with religious topics, written in the same spirit as the previous text, and continuing with it. Thirty five stanzas in all, 33 in Padaka, and 2 short Sivupada.

Begins:
śpuravā sat-ruvanin muluderaṇaya
karavā pāyak baṁha-lō samanaya
baṁдавā randada lā manitoraṇaya
denavāṭa-t vāḍi pin butsaraṇaya.

Ends:
sasagaya da baṁba-pura
nayi guru ḍa yak bū nara
ssurayan saha pirivara
sāvoma mē pin anumōdana kara
nīdukuṇ nīrōgava
vayira nova ovunovun ekaṅgava
satatin suva pat va
metē muni dāka nivan dakimuva

Copyist’s colophon:
mē li pin purā...

(d) Foll. 30–35 (page numbers 35–46).

Four stanzas on the first page, 5 on each of the remaining eleven pages. 59 stanzas in all.

Vadankaviṭopa, ‘the Verse Reading Book’24, dealing with phonetics and grammar, and containing didactic verses chiefly on the value of learning, and verses in praise of Gaṇadevi, the God of Learning, composed by Attaragama Rājaguru Baṇḍāra in the eighteenth century.

The Vadankaviṭopa has been printed several times along with the Gaṇadeviṭalla, a ballad on Gaṇadevi. This version (RV) has 74 stanzas. The poem is also included in A. M. Gunasekara’s Granthānavaṇya pp. 25–29 (AMG). It contains the same number of stanzas. Our MS is fragmentary, and it is materially different from the common work known under the name. The present text contains 45 stanzas which are common to RV, and omits 29 stanzas that are found in RV. At the same time it has 14 stanzas which are not met with in RV, including both the beginning and end. The third verse of the MS is v. 39 of the Gaṇadeviṭalla25.

The text begins:

utum budu ruvanē
lovuturu daham saranē
samaga saṅguruvanē
sadā namadim me tum-saranē

Ending:
vesesa sav-sip satara-samudura caravana lesa
neka daṇāhaṭa
melesa oba suraguru ayada siṇa latara-vana
tāna tuva [ruva] lābimaṭa
satos vana kivi hasara hasapada delovama
dāna dinimaṭa
alasa nova kiyamin vadankavi me pota
nimavū (‘ruva’) kuru dānimaṭa

The following is a comparison between the present MS and RV.

<table>
<thead>
<tr>
<th>MS</th>
<th>RV</th>
</tr>
</thead>
<tbody>
<tr>
<td>v. 1</td>
<td>wanting</td>
</tr>
<tr>
<td>v. 2</td>
<td>= v. 1</td>
</tr>
<tr>
<td>v. 3</td>
<td>= Gaṇadeviṭalla, 39</td>
</tr>
<tr>
<td>vv. 4–9</td>
<td>wanting</td>
</tr>
<tr>
<td>MS</td>
<td>RV</td>
</tr>
<tr>
<td>----------</td>
<td>----------</td>
</tr>
<tr>
<td>vv. 10–16 = vv. 3–9</td>
<td></td>
</tr>
<tr>
<td>v. 17    = v. 13</td>
<td></td>
</tr>
<tr>
<td>v. 18    = v. 15</td>
<td></td>
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<tr>
<td>v. 19    = v. 17</td>
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<tr>
<td>v. 20    = v. 39</td>
<td></td>
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<tr>
<td>v. 21    = v. 54</td>
<td></td>
</tr>
<tr>
<td>v. 22    = v. 45</td>
<td></td>
</tr>
<tr>
<td>v. 23    = wanting</td>
<td></td>
</tr>
<tr>
<td>v. 24    = v. 50</td>
<td></td>
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<tr>
<td>v. 25    = v. 46</td>
<td></td>
</tr>
<tr>
<td>vv. 26–28 = vv. 51–53</td>
<td></td>
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<tr>
<td>v. 29    = v. 59</td>
<td></td>
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<tr>
<td>v. 30    = v. 58</td>
<td></td>
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<tr>
<td>vv. 31–32 = vv. 47–48</td>
<td></td>
</tr>
<tr>
<td>vv. 33–34 = wanting</td>
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<tr>
<td>v. 35    = v. 72</td>
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<tr>
<td>v. 36    = v. 65</td>
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<tr>
<td>v. 37    = v. 61</td>
<td></td>
</tr>
<tr>
<td>v. 38    = wanting</td>
<td></td>
</tr>
<tr>
<td>v. 39    = v. 32 (but lines differently arranged)</td>
<td></td>
</tr>
<tr>
<td>vv. 40–41 = vv. 40–41</td>
<td></td>
</tr>
<tr>
<td>v. 42    = v. 43</td>
<td></td>
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<tr>
<td>v. 43    = v. 60</td>
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<tr>
<td>v. 44    = v. 33</td>
<td></td>
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<tr>
<td>v. 45    = wanting</td>
<td></td>
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<tr>
<td>vv. 46–48 = vv. 34–36</td>
<td></td>
</tr>
<tr>
<td>v. 49    = v. 55</td>
<td></td>
</tr>
<tr>
<td>v. 50    = wanting</td>
<td></td>
</tr>
<tr>
<td>v. 51    = v. 66</td>
<td></td>
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<tr>
<td>v. 52    = v. 62</td>
<td></td>
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<tr>
<td>v. 53    = v. 63</td>
<td></td>
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<tr>
<td>v. 54    = v. 73</td>
<td></td>
</tr>
<tr>
<td>vv. 55–56 = vv. 67–68</td>
<td></td>
</tr>
<tr>
<td>v. 57    = v. 71</td>
<td></td>
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<tr>
<td>v. 58    = v. 69</td>
<td></td>
</tr>
<tr>
<td>v. 59    = wanting</td>
<td></td>
</tr>
</tbody>
</table>

The verses wanting in RV, but found in the MS in addition to the first and the last stanzas, are given below:

1. MS verse 1. Given above.
2. (2–7) vv. 4–9.
   asan deviyanē
   puvataki mama kiyannē
   varada ivasannē
   duṭat varadak kṣamā-vannē
   gaṇa-devi suran vāṇḍa
   guruvara pāṭ bāsa vāṇḍa
   degurun nāmi vāṇḍa
   iṅduva vanapot dī potaṭa vāṇḍa
   gaṇadevi nuvana den
   deviyo maṭa diga den
   yasasiri vaḍa den
   ugra danu di maṭa nuvana den
   siripā piyum piṭa
   satapā vaḍina hāmaviṭa
   maga pā mokpurāṭa
   nitara pinipā keremi munidūṭa
   guṇa-nuvana dennē
   niti puda mal labannē
   varada ivasannē
   sarasvati maṭa nuvana dennē
   deguruvara-sarāṇin
   guruvara dun upadesin
   gaṇadevi dun nānin
   akuru kīmaṭa paṭanagimin

8. v. 23.
   aḍasaṇḍa vilasī dala neka so-lu
   laṁba raṁba-kaṇḍa men soṛḍakin bābalu
   nilaturu namādīm pudamīn avulu
   den maṭa nuvanak ganapati yehelu

9–10. vv. 33–34.
   pudā āḷamgā
ten
   sitūse kereyi amgā
ten
   mavu umāṅgā
ten
   vadin gaṇadevi dōṭ namgā
ten
ganadeviyo nuvanade\n\n\n\nsarasvati pahalavan\n\nsiyalu roga durukarana\n\nnitara vaisdin tunuru\n
(11). v. 38.
eran-monari\n\n\n\nsan dasar \n\n\nguwan pat sisi lesin obage gahana tun
\nlovama eliya ve
sat\n\n\nsurtu\n\n\n\nitin gati ve\n\n\nsara\n\n\n\nima\n\n\nsurtu\n
(12). v. 45:
guruse gu\n\n\n\npolovana devin\n\n\nswoi\n\n\n\nma\n\n\n\nma\n\n\n\nswoi\n\n\n\nma\n\n\n\nswoi\n\n\n\nma

(13). v. 50.
satatarhihara vitata muniyuda m\n\n\n\nsobhanam
\n\n\ngana\n\n\n\nsiva-ru\n\n\n\nmarapana s\n\n\n\nannibham
\n\n\nubhaya-kula rivi m\n\n\n\nhara-dh\n\n\n\n\ndh\n
\ndhara\n\n\n\nmati bhavahaya
\n\n\nnrasimhagaranan\n
(14). v. 59. given above.

The present MS apparently belongs to the same tradition as that contained in the printed version (RV), but its stanzas are badly arranged, except at the beginning and the end. The fourteen verses, found in the MS but not in the RV, also appear to belong to the Vadankavi group. The final verse of the MS, no. 59, mentions the name of the text. There may be other stanzas, which are not found in both these versions. The present MS is important as it shows the existence of more than one tradition, the usual one known from

the RV, and gives the name of the verses. There are important variant readings in this MS, when compared with RV, and they will be mentioned under the next article.

A similar reading-book to ‘Vadankavi’ is Bālōvādaya described by W. A. De Silva, MSS Catalogue, Nos. 787, 788, 789.


Vadankavipota.

ES (Sinh.) 44 (Cod. Elu. Sin. XXVII).

European paper, 6 fol. 15.5 x 20 cm. Letters not well-formed, rather larger than usual, 4 mm. high. Paper in a bad state of preservation. Five stanzas to each of the first eleven pages, and four in the last making 59 stanzas in all.

See ES (Sinh.) 43 (d).

This is the same text as described under ES (Sinh.) 43. It contains the same number of
stanzas, but the last is numbered 58 as No. 6 has been left unnumbered. After this stanza every verse is numbered one number short of ES (Sinh.) 43 (d).

This copy is by a less educated抄对 than the one who made the copy described earlier, and therefore, it contains far more orthographical errors. For example, in verse no. 2, badun is spelt as budhum.

The variant readings found in the two MSS, when compared with the printed version (PV), are given below. The two MSS agree, except for few orthographical variations, and the numbering stated above. The numbers within brackets refer to the printed edition (PV) with the Gana-devihalla (Gh).

3 (Gh. 39). i. gana devi
10 (3) iv. tisaraññ vadanim
14 (7) i. irukula, i. i. isanisëkala, ii. umâ vadhû put, iv. manôhâra
15 (8) ii. santâti kîraëâ
18 (15–16) iii = PV 16, i. iv = PV 15, iii.
19 (17) ii. ovunovuvalatâ
20 (39) iii. orthographical peculiarity akshun for aksunu
22 (45). i. gajamutu
24 (50) i. tun mada gajamukavana, iii. nan kala, iv. den dôn nuvanak samudura men kala
25 (46) ii. data (for daâ)
26 (51) ii. câmara-karçâ-vilambita-sûtram
27 (52) ii. ghâtaññâta, i. kararuva
28 (53). iv. vaññidrisamgananâtha-svarûpam
30 (58). iii. mage (for ape)
31 (47) iii. niti (for gena), iv. ganapati
32 (48) purudu karaña savsitañjama purudu pasiñduva nuvanak lâbumañjta nomadu nirîndu sîrimiš isuruña kata vâruadu saniñduge sripadâ namadu purudu.

35 (72) iii. nilut ratâti sudu dâdilenâ rankokulu vâni hàma viça
37 (61) i. kitul iñdikân mëna
39 (32), i = PV.iii, ii = PV.ii, iii = PV. i, iv = PV.iv.
41 (41). iii. gena (for goma)
42 (43). i. soñdin bâbalu dala gajamûnaka
43 (60). i. mûdu (for mohudu)
44 (3) i–ii. vêmâl-kosu râna nàran siyânhâlâ atu neçut pol-iñaça kirivâl kasânibi atu
46 (34). i. pol-iñaçe rasa tâla-kara utumma
47 (35) ammeyi kiyâ ëti akuraça gurun getâ ammeyi kiyâ gâ siyâalañga tel-rûvaça bhammeyi kiyâ tepalat bas viñjîn viça ammeyi kiyâ kivat piñça deti bâta
48 (30). i. vayasa dàdî, ii. usulâya
49 (55). i. gîri-sirsena
51 (66). i. yeti (for eti). iii. vadiranê (for kadiranê, iv. kadiranê devi utumâ devi savsirë denë mâ rakû dânë
52 (62). ii. yuda alalû kara têjanê
53 (63). i. . . . tuñgu pähâ buja belenunë.
   ii. . . . dapa oda vâdî simharâjânë
54 (73) lines i and iii interchanged.
55 (67). iii. mûlîgâvaka
56 (68). i. kadirapurâdîpa, purâhidîpa, same corrected in ES (Sinh.) 43 (d). Cf. reading with the printed edition. The present reading is preferable.

The whole stanza reads as follows:

rûnuraça kadirapurâdîpa mûnusaya ëti
devirajâñëni
anûbhâven sakala silpaya menâta hâra dun
samudruâñëni
bâhu tradabala sâvsañkâta eliya karavû
piviturâñëni
dinu urasiri dinen dina van kataragama-pura
devirajâñëni.
(Śrīnāma-kavi), panegyrics love songs, didactic verses\textsuperscript{1}, etc.

ES (Sinh.) 45 (Cod. Elu. Sin. XXX, XXXI).

Palm-leaf; ES (Sinh.) 45(1): 99 foll., 40.3 x 3.5 cm., numbered (sva)ka-ju (no cou, but text correctly continued). Also 1–99; 99v. blank; also 100–101 blank.

ES (Sinh.) 45 (2): 125 foll., numbered jū–nā. Also 102–26; Arabic numbers 129–146 should be reversed as 146–129, then 147, 161–165 also reversed.

(a) ES (Sinh.) 45. (1). Foll. ka-kām r. (kām v. blank). Arabic numbers 1–15. A panegyric. Foll. ka-kl contain 63 sivupadas, and each of the eleven remaining pages contains a song (sindu) written in prose style introduced by its tune. Eleven sindus in all.

(Paramgi-haṭana, 'the battle of the Portuguese')\textsuperscript{2}.

Śrīnāme ('nāmaya), 'the Worthy Name' is the general title of any panegyric or praśasti on a great personage. The implication is that it is the great or good name of the hero that is praised, this being the conception among Buddhist writers\textsuperscript{3}. Some of the verses included in the present MS are printed under the title of Śrīnāme, (ed. Piyādāsa Sirisena). A large proportion of it is included in the MS Pavana described by Wickremasinghe\textsuperscript{4}. The nearest collection to the one in this MS is that contained in the printed text called the Paramgihaṭana\textsuperscript{4} (ed. D. P. de Alwis, 1923). (A) These verses consist of an anonymous collection of quatrains and songs in praise of King Rājasimha II of Kandy (A.D. 1635–1687), written in various metres, some being adapted for singing purposes. Some of the stanzas treat of Rājasimha's victories over the Portuguese, whilst others express erotic sentiments, and are written as if they had been sung at the king's assembly by dancers or nautch girls. In some of the verses the language is mixed with words borrowed from Sanskrit, and the style is bombastic, and peculiar to this kind of literature.

The text is in a fairly good state of preservation, not as corrupt as in many other manuscripts of similar collections. It begins:

potat nīlagele nābasara\textsuperscript{4} saranata
kotat kālakara himakara kiranata
digatpāla hāma sura saha mesugata
dimut rājasimha naranīndu rāka de
ta.

The panegyric ends (kām r.):

uraṅa ṛipu rajavaraṅa kubu\textsuperscript{6} biṅda-harinā
laka sīri rājasinhā-būpā\textsuperscript{7} lak-dipā agapatā kiranā
kula dipā śrīrājasimha śrī-lankādipati dipā rāka
den – govē pratikāl kociya bankōle malayālē
nan-rupuyā āvē ābala pāvē rūpumaya nūvē pasu
lakayen kala vikramen sarisak men agapatiye-
kiranā-kula dipā rajasimha sirilankā-di dipa
naranā narasimha avatāraya gat men bala pālā
rupu raja vikmen dura-lālā kustantūnu da sā
janaradā saha pratikai rupu alvā nohārama belen
sipata laka catar kalame riranā kula dipā śrī
rājasimha śrīrājasimha śrīlankādipā rāka den.

The emphasis in the panegyrics of king Rājasimha II is on his prowess in battle, the sentiment being heroic (virarasa).

\textsuperscript{1} (The titles by which Rask knew these poems are found in some papers bound with Ny kgl. Smi. 4°, no. 149 c. 83 Rājāvali Translation). – \textsuperscript{2} Carmina Sinhalensia of Westergaard. – \textsuperscript{3} Cf. bāldi tama nama nīsā kiviya kilaya vesēsā,
Guttilya, v. 274. See ‘nāma nidos’ 'of faultless name' in the colophon of ES (Sinh.) 45 (5) in the present codex. Compare also the title of the twelve stanzas in praise of the Buddha, Baranamagabasaka. ES (Sinh.) 40. – \textsuperscript{4} MSS. Cat.,
RELIGIOUS POETRY, WAR-BALLADS, LOVE POETRY, ETC.

No. 96. – See Sinhalese Literature, p. 232. – ⁵ Agrees with Wickramasinghe, but A has ‘nāba siri’. – ⁶ kuṇḍu. – ⁷-bhūpā.

(b) ES (Sinh.) 45 (2). Foll. (sva) kaḥ–ghi (16–51); kaḥ begins with sva (for suasti). 150 sivupadas and 20 sindus, the latter written as prose, some of the sindus are very long, and one of them runs to five pages and two lines (gaī r.-go v., two lines only on the last page).

(Narendra-pavana, ‘the Eulogy of Narendra’)*

Viraparakramarāṇḍrasimharājastuṭi, ‘the Eulogy of King Viraparakramarāṇḍrasimha’. This is a collection of poems and songs, composed by contemporary anonymous poets in praise of king NarendraSimha of Kandy (A.D. 1707–1739). This king is said to have had an assembly of poets called the ‘Kavikāramaḍūva’, the members of which vied with each other to sing the praises of the king. Some of the kavi and sindu contained in this collection can possibly be the work of these poets. The language of the verses is profusely mixed with words borrowed from Sanskrit, and some verses are indeed composed in a sort of Sinhalese-Sanskrit. The style is very bombastic even more than that of the preceding collection. The verses are in various metres, which are capable of being adapted for musical purposes. Many of them express erotic sentiments, and are composed as if they are put into the mouths of the nautch girls of the king’s court.

Various collections of eulogies of King NarendraSimha exist, but they are different from the present one. One such collection is Narāṇḍrasimharājastuti, described by Wickremasinghe† (W). Printed collections of Eulogies of this king are: NarendraSimha-Śrīgārālaikāraya ed. P. D. P. Senerviratna, 1896 (S), ‘Śrīgārālaṅkāraya’, ed.

M. D. D. Karuṇátilaka, 1926 (K). The last two collections contain verses common to each other². The present collection begins:

patmāruḍavidiṁ trivikramasivātrīdasadīpīṁśrīdayaṁ
sēnānigajavakrākasalamruddhāvīgīsvarāṁ
tē terjaramsithapuritadasāṁ kurvantu

āyuśriyan vīrō prārkramarāṇḍrasimhanrepati rakṣantu sat-vatsaram

Four more similar stanzas are in Sinhalese–Sanskrit, and the sixth stanza is in Sinhalese:⁴

The first Sinhalese stanza:

pāraṇa harihara umayaga siriyada

The panegyric ends (ghi r. divided into two panels, first panel 3 lines, each 4 cm. long):

mitra tunu-rūpa sōbani-
laṅdē nubā-
vistra nilipul nayani –

Second panel, 4 lines, 37 cm., 25.4 cm., 32.2 cm., 29.8 cm. respectively.

lelenā neka hasta-mal-dam kikini, nada dena cittaparakovulat⁴a haḫdini. mevana melaka sari noveni salelu, nalala tīti⁵ tilaka soṇḍara tīti⁵ tulla ratu pulla lavānā ratadara bella sikinindu pelenā, tulla ratagilla dasanā, mutupela tella āṇdivu ka-
radanā, nenā biliṇdu gaṁ pragamanā (paŋ?) di-
yāse puradaranaṁ, dīlene veta kiranā. arāla mada kākulu ena piyayūra, kanaka-ruvalu ranagira tuṇase babalu soṇḍa nurā vayasa salelu lobalu mekala dāka siyalu samaga rati kelīja purudu
The first three sivupada form an introduction to the poem:
sata ata tisulat sa nga kara-tanha raa
na ngula ata-at kuja-guru ayu ra
gahanata pi yum a buda-guru pava ra
raa dela hama sat me sura nitar a
kapa ta mad ana kala yudayen paraduna
duka ta pama na vilapina bas me lina
so nda jata satura vi hara na da viy atina
kuma ta aru taa va m asa nu ve sesina
kasun ruvasa disi tunu hama ve le
hasun yugev us ena piyayuru nile
pasan elan da gen virata va ba le
asan kiya na kavi viyogamale

These verses are followed by a detailed anatomical description of the woman from the hair of her head to her feet. It is moonlight and the man recalls his enjoyments with the woman and laments the separation. The song of the cuckoo, combined with the moonlight reminds the man of his former enjoyments with the woman. Then begins the man’s lament at ghir r. His love ridden monologue is addressed to the woman.

The poem ends with an expression of blessings on the woman: ghir r.
katu siyalu daladun tilak e ve dimutu
satun taruna loba vana ruva la ba amutu
utun gunai piy o ba inde tu mula ma m a situ
detun siyak avurudu spa sa pavatu
sar a-sa ndak samavan va tii manana nda
nur a tii k [n ] a ng an amu tu ba (?) so ona
vir ja un du un ru va ti himi sa nda
tirak alak pavati in isu ru spa vi nda

According to the last two stanzas the author of the poem is Raqakuru Ananda Pa ndita mudali ddu, and the year of composition is 1646 of the Sha Era, that is A.D. 1724. The stanza reads thus:
satara-viyarana sañña-lakara kivi-nalu
barañaya da nāmapasa yana
vitara nomā vana samaga aṭavaga
jōtisaya ā ganita amapanā
satara guna tudu veda āruda dunu veḍi
sarama saha karana venata
nitara elu-saku-makada śīrṇhala demala
teliṅguda me āma deya dāna
sakavasī ekvādahastun-desiya satalīs
(deka-tunak vana)
vaka vesaṅga avanā (?) gananī lat rikaya
ruvāna karada budadina
lakaṭa parasidu rājakuru ānanda pañḍita
(tu) muddalīdu yana
śaka nokara danu (danu) me kivivara pada
bānda viyomāḷava melesina

1 Sidatsangarawa, Introduction, p. Lxxii. — 2 For 'sukha' — 3 MS āṅganita. — 4 For magada (= Pali): note the change of 'g' to 'k'. — 5 'deka tuna' twice three = six, it may be taken also as two and three = five, which makes a difference of a year in reckoning the date. — 6 From this line we see that the date of completion of the poem is a Wednesday on the waning fortnight of the month of Vesak (April–May). The rest of the line is unintelligible. See also Addenda. — 7 In the present author's Sinhalese Literature, this poem has been taken as an eulogy of King Narendraśīrṇh, having read it only here with a poor photostat of the manuscript described here.

(d) ES (Sinh.) 45 (4). Foll. (sva) ghaṭ to co; cai missing (64–77). Four lines to a page; from two to six sivupadas to a page according to the length of the line. 103 sivupadas in all.

Istutilimāṭi, 'the Garland of Eulogies', or an incantation to invoke blessings on a king of Ceylon. It consists of occult sivupadas, the repetition or singing of which is believed to have the power to bring prosperity and good luck on the king. The date given in the Śaka Era at the end of the poem is rather confused and unintelligible and it is not possible to ascertain the exact date of its composition. There is, however, no doubt that it belongs to the reign of a king of Kandy. The occult composition may have not been meant for one particular king. The power of the Triple Gem, the Buddha, Dhamma, and the Saṅgha, is called upon to bless the king. Incidents from the life of the Buddha and the Bodhisattvas as related in various Jātakas are recalled, and by the truth of these incidents blessings are called upon the king. The life-stories of several gods are also related, and by the power of these gods blessings are invoked upon the king. Among the gods named are local deities such as Saman, Dēvatābāṇḍāra and Dāṭimudda-bāṇḍāra.

According to the colophon of the poem, its author is one Abayakōṇ Vijayasundara Mudali. The date is given in the same verse, but, as stated above, it is unintelligible.

The poem begins:
parasidu tediya tula
sapiri stījinā häma kala
siripati pada-kamala
sitace namadini bāṭi kira lola

The eighth stanza (on gha v.) mentions the king of Ceylon, without a particular name:
patala kara anasaka
naranīṇḍuṭa mē sihilaka
durāra robiya duka
setaya duna yasa vē tāna neka.

Author's colophon (co v. – 77v.).
abaya dena me laka sāma sataṭa karanu dudu
pabayaraka-kulagamina sadisi karanidu
subaya-siri sarana sevanehi nitara rāṇdu
abayakon vijayasundara mudali-saṇḍu.

para-narapaṭi kirulu sādu yuru ratna
sarasiri sapiri sāṇḍuṭa kula dina-ratna
siri lesi asiri saha dena lesa dasaratna
kara tuti himi-saṇḍuṭa vānas-kara ratna
sakavasın ek-dahas sata sāṭa yuvala
eka’ rudu puru durutu kivi-dina udaya-kala
satakara-himi saṇḍuge vāladesa pada-kamala
makinara me kivi pada kara sītu kela lola

The first verse of the colophon gives the name
of the author Abayākōn Viḻayasundara Mūdali,
and we see from it that he was in the employ
of the hero of the poem. From the second verse
we know that the hero was a king, but no name
is given. It is very difficult to interpret the third.
It is said that the poem was completed in the
morning of a Tuesday in the first fortnight of a
lunar month of Durutu, i. e. December-January
(pura durutu). It is not possible to get the mean-
ing of the first line which gives the year in the
Ṣaka Era.

MS ends with: siddēr astu subam astu.

(q) In Siṅhalese Literature, p. 237, the poem has
been taken as one referring to King Naṟṟandra-
sīṃha, by reading it in a defective photostat copy.

(c) ES (Sinh.) 45 (5). Foll. (suo) cāṃ-ji, ji missing
(78–82). Three to four sīvupadas to a page. Thirty
seven quatrains in all.

Koṇḍamāle. An eulogy of a certain Basānyaka\(^4\)
or the chief of a temple. The verses are in the form
of dialogue between a daughter and mother. The
girl has been associating with some man, and
her mother questions her about her conduct.
After some evasive replies the girl says that it
was with this great chieftain that she was in
union, and not with a person of mean status.
The eulogy of the chieftain is thus put into the
girl’s mouth. This type of eulogy was known to
Kandyān poets too, and we have an example in
the Dunuwilahaṭṭana\(^4\). No author’s name is given,
and there is no date; but we can place it in the
second half of the eighteenth century or the first
two decades of the nineteenth.

Beginning cāṃ r.:
punṣāṇa-kāṇ vilasin salelun mana nandana
dun koōdaśē
tara ran pata men disi aṅga-pasin\(^3\) tana ran tisaran
vilasē
śindu-kālun vilasin rusiren rati-kam-mataṣhe
vesesē
un komalaṅga(na)n vat samahan bava dān
pavasan sitasē
māḍala-yonyuda bāri pasinda madu sobaraan
laḍduṇē
mēkala kaṇṭaniḷā gege van gata niḷa ivat sebanē
pā dula kunda sāru kusumen digu mula mē
dān inunē
e nolasin pavasāla kumanda sitē duka sindaiminē
sē denuvan vaṭa bo senhein vādi māṇī pāsan
sunimal
bā vemin sēka pēma sitin asa mē subavat me
tepul
bo kusuan sādi mālapaṭin bāṇḍī muhula
sugandava lol
nēka bigun vāda sēvanayen midunāya mudun
mevaral

Poem ends: (ji v.):
mā sita yan amāṇāpa pasindaṇa dū supasan
laḍdinē
nāṇa tisankara-sūnu lesin guna pīta sasara sīnē
rāga-matin tunu rūpa alankara pāsura van sīrinē
e māṭīdun samagīva tiranjiva bova sirin īdīnē
The second stanza gives the name of the poem:

dysi rana liyaka līlaya soñduru lada lada
karamini masita álalya pahasa viñda īda (=iīda)
virataṣa pāmīni kālaya dukini hada tada
viyavagaratnamālaya kiyami pada bāda
(=bānda).

End of the poem after at fol. 98 D. 128:
dimutu dalādī tilakevu tarata gana mena
amutu lāba rusiru sata nayana pinavana
masitu sahatosaya kala piyaṁba dina dina
pavatu bōkalak viñda sāpata mana mena

pūjita tīdās-sara yuru ruvāti soñda leda
vi sīta satoś labagana amutu lāda lada
mā yuta yasas guna dāru mahimi-saṅda nada
vāsata dhaghas pavātin sāpata viñda-viñda

Author’s colophon: (ju r. vv. 4–5).
vasin eka-solos siya yantu mata nutā
purin bagava dasaveni somitenā dinā
visina samaraṇa lipisuru guna tānā
rasin yutu me kavi kele ama mena manā

sirigana basin dun lesa surinḍu vara pera
sirilaka sasan rāka vijabi meta kara tara
siripti saman kānda vibusana mesuravara
sirisalasamin nīti apa rakita tīrasara.

ju (99) v. siddhir astu, subham astu.

The eight stanzas between D. 48 and D. 49.

sāti suraṁba rusiren pinavanā dānā
ātī vādana ma piyaṁba nolagunā inā
gāti taniva un mā dākiminā manā
nātī anaga kiyamin pana denā denā

che r.

dāsaman tula yahana vāsa perakalā lolā
nomadin rasa pahasa viñda ven velā kalā
minayon vidina sāra viñda sihi mulā velā
viyovin iñdīmi sata me duk-usulā balā
which deals with the illicit love of her husband, Kövalan, for the dancing girl. Kövalan is journeying on trade, sees the beautiful Mädëvi dance at the court of the Cöllan king and falls in love with her. In her company he squanders all his wealth. After some time, annoyed with the girl, because she made sideline looks of love at the king during her dancing, he returns to his wife.

There is a printed version of the *Vayantimālaya* published by G. Prēmacandra Appuhāmi at the Vidyākalpa Press, Kāgalla, 1925 (P.) containing 119 stanzas. The present MS omits the first six stanzas which are in short kavi. According to the fifth stanza of P., the author of the poem is Trisimhala Kavítalaka of Vidāgama. The one but the last stanza of this MS corresponds to verse 89 of P. and the last stanza of the MS is not found in P. Thus our MS more of less corresponds to verses 2–89 of the printed edition, with certain variations. All MSS of this poem differ from each other in respect of their length. Nevill (*Sinhala Verse*, No. 151), describes three MSS, one containing 122 verses, another 115, and yet another 55 only. Although Nevill places the poem in the 14th or the 15th century, I think it should belong to about the 17th or the 18th century in its present form.

MS begins:

sobanā² sirinā sādi mera-giragē
viñdinā nītinā sirisara samagē
ruvinā sobanā suraṅgana samagē
rañdanā sirinā³ keliyaṭa⁴ meragē⁵ (P. 7).

ganaran navamini pāhārat nadinē
sobaman pirisidu sivuvē madine⁶
surasen pirivaramin novalasine⁷
nagimin suravara iṇdu yata siñdinē⁸ (P. 8).

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[g] ES (Sinh.) 45 (7). Foll. (ava) jā-cha? (102–113). Three to five sivupadas to a page, 81 in all.

*Vayantimālaya*, 'the Garland of Vayanti' relates the early portion of the story of Pattini,
MS ends:
ena peraṭuva arunanu hāra
ratukara turuluva kara pera
nadakara siya nitarar taṁbāra
dinakara vanī dina helī-kara (= P. 88)
himī varaturi desimi soṇdē
supipeta mulu-roneli vāḍē
vihidena mada pavan viṇḍē
e dedena nagisīṭa esaṇḍē (= P. 89)
rāgava sīṭi ekomalaṇḍē
rūbara mē dukaṭa soṇḍē
siyapiri kālūmen esaṇḍē
piyakara kāvēri nade (not in P.)
siddhir astu, subham astu.

¶ 1 Sinhalese Literature, pp. 282–283.  — 2 P. no-
— 8 P. nāgumī survariṇīdu yana saṇḍinē. — 9 P. turuliya kolatura. — 10 P. siya taṁbāra ni-
MS. P. vāḍē. — 16 tade? — 8 See ES (Sinh.) 46
and Addenda.

(h) ES (Sinh.) 45 (8), Foll. (sva) chaḥ – chaḥ (114–
128). Fifteen leaves. Four quatrains to a page in
the first fourteen leaves (jīr, jōh i. e. 114–128)
and two quatrains on chaḥ r., making 114 quatrains
in all; a sindu on chaḥ r.

Upamāṭaraṅgamalē, 'the Wave-Garland of Pro-
verbs' is a poem composed in the form of an
imaginative dialogue between a man and the
woman he had loved. The two had been sepa-
rated and have been united again. Words of
wisdom, even from the teachings of the Buddha
are drawn out as illustrations in their conver-
sation, and so the work gets its name. Some of
these sayings of wisdom are given below. The
name of a nobleman by the name of Jayasēkara
is mentioned in the last sīndu. It is possible
that the poem was composed as an eulogy of
this Jayasēkara, who no doubt must have been
some important personage at the time. The poem
belongs to the eighteenth century or the first
two decades of the nineteenth. The poem possibly
belongs to the Southern Province, the District of
Matara. Considering the rarity of the book, a
full analysis of it is given below.

Beginning: (jīr r.)
divasara sadisi anغaneka rāgena bālē
avayaṭa purudu-kara vēsa noyeka kālē
pava-pina [nodāna] (nedara MS) ata-āri bāvini ālē
pavasamī asava upamāṭaraṅgamalē
darana kivilaka [ba]ra (ba?) kivutumeni danumāti
parana purudu dedenek vēnva āti bāṭī
porana viṇḍapu śapa yali nitarā sīti sitī
karana mepadayan varadak nōgata-yuti

jīr v. There is a discourse on friendship.
Friendship is a vehicle to go to heaven. Here is
cited the simile that friends do not turn away,
and they are like the painting on a wall. (che)
The wife begs the husband not to shun those
who are loyal to him. (chāi). The similes and
figures of speech are continued. (chau v.). How
a man can keep a woman's love and how a
woman should keep the affections of her man.
They curse those who caused their separation.
The two eulogize each other describing the
various members of their bodies in turn. The wife
wishes prosperity for the husband. They speak
of the results of good and evil. Among these
verses we read at jī (121) v.1:
galeka samudureka ahaseka mihitaleka
geyaka šāgavanaṭa ė yaturu agulaka
asaka novī kala pavu-piname šapa deka
nisaka siduviyā vadahala tilōsaka
The man wishes blessings on the woman, and his words are concluded thus (jha):
man gata neta savana mukayada ga(ha)natina
in kala deyak atimut dana nodana mana
van dosa durara ivasagaman pavasana
pin kala lañduni lëbagan mok-pura sarana

The work ends in a sindu on jha v., the last lines of which, where the name of the patron occurs, read thus: . . . rañdana pihiti tura puravi
puravi kirana sadı bhava na monara salalihini
devana sara nadaña van guna nova tosa (pe) suva
hañdëvu men vana guna somi hiri bara mëkatá
me viyodaja iñditi jayasëkara matiñdu sañda
veta kima nënu. . . .

Fol. jha blank.

* For ja-jha. 1 Cf.
na antalikke na samuddamajhē
na pabbatānaṁ vivaram pavissa
na vijjati so jatitippadeso
yattha ñhito muñceyya pāpakammā.

_Dhammapada, X, 12_

2 for 'sañgavunet'. 3 duka?

(i) ES (Sinh.) 45 (9), Foll. (sva) jhā*-jhe (142 v.)
(Arabic figures misplaced in this section). Ten
leaves. 82 sivupadas and one sindus, and short
prose passages.

_Suvirāgamālaya_, 'the Good Garland of Separa-
tion', is a poem expressing the pangs of separa-
tion endured by lovers. Its author is a poet who
bore the simple name of Vattuhāmi and the
sponsor of the work is a nobleman of Mātara,
named Abhayaratna Sirivardhana. (In other
words the poem is dedicated to the latter.) This
poem also belongs to the same period as the
preceding one. As no other MSS of this poem
are known, a full summary of the work is given
with quotations:

Beginning: (jhi r.)
piri guna mahasayuru
timira pau bun divayuru
mok šapa dena maharu
vañdin apa munisañda tilōguru

Then after the worship of the Dharma,
Sañgha and the invocation of the gods, we come
to a description of the city of Mātara.
v. 5.
muni-săsunada pavara
supihiñi dimut hāmavara
sirilankā atara
susādi purayak vi nam mātara

The description of the city is continued in the
next two verses.

jhi v. 2. The name of the sponsor occurs
in this verse:
ubayagot kumudu nadakala supunsānda
lābaya kitrāja kuññabaraña pālañda
sabaya matavarana kuñību mañina migarada
abayarat mesirivardhana matiñdu soñda

The title of the poem is given in verse 4 on
the same page:
soñda leda rusiru digunet tarunukālaya
madarada pasāra biñda nova sitaña kōlaya
viñda iñda pahasa viyogin vasana lilaya
pada bāndha kiyami in suvirāgamālaya

(jhi). There is an anatomical description of the
woman, and our poet indulges in descriptions
which no other poet has done. We quote but
one example:
ukula riyasak rañga
ran šan men vajara yuga
Disi sapirī dañña yuga
e ran-kavadiya se upatmaga.

*jhi r.* The woman mourns that her youthful
years are passing away without sexual enjoy-
ment. The two individually mourn their separa-
tion, and the woman blames her parents for this.
"jhār. Short prose passages are now introduced. The woman continues her tale of woe. The two meet and embrace each other. The union continues for long during the night. It is morning. The description of the morning is introduced by a prose passage.

jhar v.-jhar. The description of the morning. The man goes away again, and the woman begins her lamentation. Sindus and kavis of varying length up to one of thirty mātras are employed to allow the woman to express her grief.

jhe v. The two bless each other.

The author’s colophon:

jhe v. verses 3 and 4:
savupura hisa kiruji minipā desana vana levsata veta patala gunayen duk nivana sivu mara rupun jaya gat murugana balena kavkala dos durāra set vēvā soḍinda

pemavana päsāṅga kālaya anata tat dara sāma pada baran dāna gana desaya at mura ama guna vattuhāmi namāti kivivara nimaviya suvīrāgamālāva kavikara

† For ‘pav’.

(q) ES (Sinh.) 45 (10). Foll. jho-ñe (?–155). Fifteen leaves. 93 kavi, silō and sindu.

Navaratna-pavana, ‘Eulogy of Navaratna’ or Vijayasundara-Navaratna-Varṇanāva, ‘the Eulogy of Vijayasundara Navaratna’. The poem describes the visit of a king by name Dharmapāla of Jayavardhanapura to Kōṭi. At the same time there is a descriptive narrative of a king by the name of Navaratna going in state in the city of Mātara. From a passage at ānu v. (see below) we infer that the nobleman Vijayasundara Navaratna is likened to a king of Mātara, and further to king

Dahanpāla (Dharmapāla) of Jayavardhanapura of whom the poet had evidently heard.

Beginning: (jho)

ținetā baṅība tevikun rīvisak
savata gajavat samagin
anata śrī sanpanna tējavasālavū
navaratnajun man men rāka den varan
patma mituru pîṁipā metini āti
nittakal atibōga labamin
cittajaya visāla-navaratna-būpālanā†
lakṣumivāsavijayī bhava
tilaka-vanītāvaṭa
tilakayak men man tuṭa
noyeka sirisara īṭa
pureki jayavarddha(na) nam epuraṭa

himi niriṇḍun atara
nomini rajasīri sama dura
memini rangira yura
pāmini edahanpāla-naravara.

Followed by an eulogy of King Dahanpāla and a description of the city.

jhau. The king goes in state. The royal procession described. (jham) He comes to Mātota, and the women of Mātota sing the praise of the king in sentimental language.

A passage at ānu v. 4 says that the nobleman Vijayasundara Navaratna of Mātara is eulogized as if he were King Dahanpāla of Jayavardhanapura who has come to Mātara. Then at nā r. begins a description of Mātota with women sporting in the Nilvalaṅga. āru r.: A king by the name of Navaratna goes in state in the city. He resembles a god, and the people keep on wondering and arguing which god it is.

Ends āre v.

men valakula kesa śama sugandha lā bāṇḍalā
opat maṇḍa san lesa kundā
man lōla rama rūpa nandana van liyevu dāru
eragin² sārasi loba bandā
mandulā guṇa vijayasundara navaratna
māti-tuman enatru vesamindā
man balā pera nilapankajavan vilōcana-
rattaviya nelunpula mendā
sesu rangini aștādirgga āmbanētra rūpa yut
mada san lesa kundā
ū yudat rupu hasti-kumba śinhalalita
bastanāya³ tedin oda bindā
ēka dat śānavanta vijayasundra
navaratna mē utuman guṇa nandā
mē kapat ātī-tekma candramandalaya vi
sirin pavatin rivi men dā.

q¹ For 'bhū'². —² For 'eraṅgin'. —³ For basnā"
RELIGIOUS POETRY, WAR-BALLADS, LOVE POETRY, ETC.

(1) ES (Sinh.) 45 (12). Foll. (swu) fo-di (173–149). Seven leaves. First leaf in a different writing than the rest of the codex. Letters are larger than these in the other pages. At fau the smaller size is resumed. Yet smaller hand at fah v. and larger again at fha r. Forty-four stanzas.

Subavidiratnamalė, ‘the Golden Garland of Beneficial Rites’. This is another book of incantations, some in corrupt Sinhalese-Sanskrit. At the beginning of the text (fo v. 1) it is asid that the work is composed to bring about prosperity on Lankā. Later on (fa v. 1) a nobleman, however, is mentioned, as the patient who is in need of the cure, and protection.

MS begins:

tit äduru divayuru
sagamok-sāpaṭa sesaturu [kuru]
pāhādu guna nisayuru
vaḍin muni-raja sāsi tiloguru

It is a work to invoke blessings on Lankā:

(fo v., 1).
duka durukara noyeka
sakapasa yasasa vānumeka
ma karana me pada neka
laka-saṭa seta karana siriteka.

The name of the work is given in the following stanza:

(fo v. 3)
vadan suba-āle
kusun vi ran nule
getun kara lile
vanan subavidiratnamalē

A reference to the patient occurs in the first stanza at fah v.:

nanda kunkuma-gātra lepasuganda hārādarā-

vīrajīt(a)
braṅgasāramadurajankaranadagita-
kataprivata
nantarāṅganaṃārā dēnutrijentakundirtēlātā

raṅgaḍaḍityākūrya buddha-śirāja rakṣatu mantri

pūjīta

Ending: (thi v. 3)

rudrāmagāragarjata-girīmēkalā ṇūma maha(ta)

...m

matyām-mūrādi saṭakamaṅgāturta(ta)

sēnāvīva(ta) ...m

bōdhimaṅḍata te mēsa tithi tīrddhātaraḥ kāra

tējō prātāpēm

pratyāgaḥ tadayo tu buddha satate kurvantu

āyus priyam²

f 1 ²nēka? No attempt has been made to correct the orthography of this peculiar Sanskrit.

(m) ES (Sinh.) 45 (13). Foll. (swu) fha-dī (181–195). Fifteen leaves. In fha–fhai the writing is different from the rest of the MS. The text consists of 101 sivupadas.

Iṣvaramālē², ‘the Garland of Isvara’, is a poem on the theme of the love life of God Śiva and his consort Umā. Anaṅga, the God of Love, at the behest of the Gods, carries on an amorous dalliance with Umā, unknown to Śiva. All the time Anaṅga is hiding in the head-dress of the Goddess. Once the three of them go to the Buddha, and after the sermon the Master pronounces a benediction on the three persons. Suspicions are aroused in Śiva, and he sets himself to inquire into matters and finds out the truth. Anaṅga takes the form of a bee and escapes, and Śiva in his wrath reduces Umā to ashes and throws the ashes into the sea. Later Śiva repents his action, and commands the Goddess of the Ocean, Manimekhalā, to restore Umā to life. The goddess at the start does not completely fulfil the command of the god, but ultimately she obeys him and restores Umā to life in her true form and hands her over to her husband.
There is another copy of the work in 75 stanzas, somewhat fragmentary, with the introductory portion of 23 stanzas, and the colophon at the end missing (see ES (Sinh.) 48). A full summary of the story will be given under that number. A MS of the same work which is described by Nevill contains only 65 stanzas; but the story appears to be complete here also.

The present work is important in the history of Sinhalese literature as well as in the history of Buddhist thought in Ceylon as it shows the mixture of Buddhist elements in a Śaivite story. The poem may be placed between the 16th and the 17th century when Śaivism was very dominant in the island. The name of the author is not known.

Beginning: (thu r. 1)

There are several versions of this poem. The version here is based on the text published by B. W. Whish in the Buddhist Texts in the Pāla Language. The poem is addressed to Śiva and is a praise of the goddess Kālī. It consists of 254 verses and is known as the Kālīsūkha. The poem begins with the words "Pūrṇaśvānāṁ" and ends with "Śivaśāntāṁ." The poem is a hymn to Śiva and is believed to be written by a Śaivite poet named Kāliśvara.

End: (di r.)

The poem ends with the words "śrīśrī Śivaśāntāṁ" and "śrīśrī Śivaśāntāṁ."
The king is informed about the preparations, and a shed erected for the actors. The dance hall is described. The king is greatly pleased at the performances and the masks, and gives the actors valuable gifts (ādr. r. 1). Each individual actor is described. (1) Māra, in 13 stanzas, ending at ādr. v. 2. (2) The two lions, in 12 stanzas, ending at ādr. r. 1. (3) The bears, in 13 stanzas, ending at ādr. v. 1. (4) The leopard, in 13 stanzas, ending at ādr. v. 4. (5) The forest deity has only one stanza (ādr. v. 5). (6) The old pair, in 11 stanzas, ādr. v. 2.

This MS is fragmentary. Two printed versions of Kōlan are known. One is Kōlam-nāṭa saha Gaṛīyaṇakapelalīya (A) ed. by Don Juvāniṣ Ap-puḥāmi, 1928, and Kōlan-kavi-pota (B) printed at the Granthālaṅkāra Press, 1929. Both versions are fuller and longer than the present MS, and the story differs in some particulars. The performance is ordered by a king of Ceylon, to please his pregnant wife. Some verses are common to all versions. It will be noticed that the present MS contains decidedly better readings than the printed version.

Beginning: (ādr. r. 1–2 = A 29–30 = B 68–69)

kōlanaṃśa upata
āsava viyatuni namā savanata.

... The work ends with a verse belonging to the part of the old man:

maṇḍa vilasin peri tuṇu-siri dulē
soṇḍa aṅganan sit mā veta hālē
lāṇḍa viya gos mahaluva giya kalē
maṇḍakut no karati mā veta lolē.

The MS ends here abruptly. (ādr. blank).

(q) 1 A. B. sit.- 2 A dukā, B guṇa.- 3 for ‘vaṇḍim’.

- 4 A B adarin. - 5 A B saraṇa.

(o) ES (Sinh.) 45 (15). Foll. (sac) dām-nā (207–226). Twenty leaves. The last five leaves (221–226) have become brown being of mature palm-leaf. There are only 135 sivupada, although the colophon says that there are 143.

Yakaduruvansaya² [Rask: Yakdehīvitm], ‘the Community of Devil Priests’ is a work written to condemn the practice of resorting to the propitiation of yakṣas or demons, and to show that ‘actions of truth’ performed with reliance on the powers of the Buddha arising out of his virtuous and good life alone will prevail. The manifold cunning of the yakadurā or the devil-priest is dwelt on. They become rich by their craft. They fatten on the poor people who fall ill or are given over to fears. Only the virtues of the Buddha are to be relied on. Even the demons feared and worshipped him. The wickedness of the devil-priests is further dwelt on. When a yakadura’s help is sought to effect a cure for a sick man he keeps on postponing the visit, making excuses about the inauspiciousness of the time and the like. He ultimately comes late and ties a yellow thread on the patient’s (āturayā) hand. Even
though the āturyā may be poor, food-offerings to the demons (pidēni) have to be prepared on his behalf. Then follows a description of the various kinds of ‘bali’ or oblations to demons. With numerous maxims used as illustrations, the uselessness of making offerings to demons and of giving presents to their intercessors is fully discussed, and thus this work is a storehouse of Sinhalese pithy sayings. According to the final stanza of the poem, its author is one Mēstri-Jānis of the village of Kōdāgoḍa. No date is given, but the composition should belong to about the eighteenth century.

Beginning:

tun-lova savusata rakina vikun teda deviyān
budu-saranata namadin
in pasu muru hāma guruvara viyatun mavu-
piyahaṭa puda-karana madan
kan pala nāti mē nosirit yakku mē vaga
kiyaṇḍa mage nāna pamanin
min varadak noma gena divi āti tek niti rāka
det bātiyen.

The climax of the condemnation of devils and their priests is reached at dhīr. It is in vain that foolish men make offerings to yakkhas wishing for their future benefit. They shall indeed fall into the deepest hell by making offerings to yakkhas in order to cure diseases which cannot be healed with medicines. The folly of those who resort to the propitiation of demons with food offerings and the efficacy of the Buddha’s Law (Dhamma) against both the yakkhas and their priests is spoken thus:

dhī v. 2–3
māṭiya aṁbamia tanā yak bili depasa bat
taṭu pudāyā
sāṭiya yakaduru karana vihiluva balā ātura
ravāyā

āṭiya vaḍavā yakku dena seta asanu savanata
namāyā
koṭiya uguḷaṭa yanna salasā asukalā meni
hival nariyā
satun ravaṭā boru vihilu kara rāketi yakaduru
hiṅgavamin rāṭa
yakun nāṭuvā nuduṭuvem mama kotanavat
mē upan vayasatā
yakunda vāḍi horuya yakaduru yakun
karavana ayat mevakaṭa
utun dharmmaya desa tānakata yakun
yakaduru noyati asalaṭa

From dhī v. up to the end (nā v.), the folly of resorting to devil-worship is illustrated with similes and maxims. The last of these verses reads:

(nā v. 2)
vikunā baḍu milaṭa gannaṭa mālaya
deriyanā e vimasā
akusalin matu duk viṇindnata danō karanā
upadesā
kukulu-biju di puluṭa yak pudavalin viṇḍi
sāpa koyi lesā
kakuluvata mālaya kumaṭa dō bella saha
isa nāti nisā.

Then follows the author’s colophon: (pā r.). Here the length of the poem is given as 143 stanzas, but as stated above only 135 have been reckoned. The name of the author is Jānis with Mēstri prefixed. It may be taken as Mēstri Jānis. He hailed from the village of Kōdāgoḍa, the home of many a poet.

1. neka gunavat teda-bala yahapat āti budu-
saranata namadin bātini
sāka hāra sit biya duru-kara set dena vena
pihitak tilavaṭa keveni
laka noyekut satahaṭa matu seta nāti
nosirit yak puda karati niti
yakadurwannasa
kavi-kara ek-siya-hatalis
tuna ki mëstri jänis muveni [sic].
2. neka sip lat mätïndun vasânâ me kôdâgoḍa
nan piyasa garu
laka noyekut satahaṭa dänagamaṭa kl
meyadan niboru
däka däka yaku men matu seta nätī vaga
devanuva vânda deti paḍduru
yakadurwansaya kavi-kara kivē mëstri
jänis moḍa-tiru
siddhir astu, subham astu

Q ¹ See colophon. – ² According to this verse the title of the work Yakadurwannasa, which may mean 'the Destruction of the 'Yakaduras' '. Next verse has Yakadurwansaya, 'the Community of Yakaduras'. One of the readings may be a clerical error. – ³ mëstri = barber.

Rask's notes bound with Rājâvâli translation (Ny kgl. Saml. 149 c, 4°, 83) mention a further poem, Avvadimâle (– Avavâda”). The title is not quite clear, and no further text is found in the codex.

Aṃbavidamana.

ES (Sinh.) 46 (Cod. Elu. Sin. XXXIII).
Palm-leaf, 18 foll., numbered (svasti) ka–khâ, 37 × 4.7 cm. Two blank leaves on either side. Four lines to a page. Three to four quatrains (sivupada) on each page. Only one sivupada on khâ v. 129 stanzas in all. Secured within European-made wooden boards.

Aṃbavidamana, 'the Shooting of the Mango' is a poem belonging to the Pattini cycle of ballads*, relating the story of this goddess's birth from a mango. A mango fruit of unusual size is found on a tree in the park of the king of Pâṇḍi. His bowmen try to knock it down by aiming arrows at it, but their efforts are of no avail. Finally Śakra appears on the scene in his usual disguise as an old man and shoots the mango down. The mango was set afloat in a boat, and Pattini is born out of it. She is therefore called Oru²-māla Pattini. There is an invocation to Pattini at the end of the story.

The introductory verses of worship in this MS, agree with those of the printed text in 158 stanzas, ed. P. J. Karuṇâdhâra, 1927. (A). The rest differs completely. Six manuscripts of the ballad are described by Nevill. (Sinhala Verse, Nos. 22, 241, 548, 806, 868, 869), and each differs from the other. The present text corresponds to 868, although it has only 124 stanzas, compared to 129 in the present text.

According to the fifth, sixth and seventh stanzas of the poem (foll. ka v. and kā r., see below) the author of the ballad is Sinhala Kavirâja Pâṇḍita, and he lived in Gampoḷa. At the beginning of the poem, the author pays his obeisance to Maitrêya Thera of Mahânâṭa-prasâda-âlâ and by this one is led to infer that he was a pupil of the latter. It is also possible that the author of the ballad belonged to the pupillary succession of this Thera; or it may even be possible that the poet venerated this great Thera as he was well-known to have broken down the supremacy which the Brahmans were gaining in Ceylon. On linguistic grounds, and evidence of style the present recension cannot be dated before the 17th century. It is not impossible that a direct pupil of Vîdagama Maitrêya Thera wrote the original version of the Aṃbavidamana in the latter part of the 15th or early 16th century.

It is interesting to note that a local touch has been brought into the legend. It is mentioned that the Aṅgampōḍi mercenaries and the soldiers of Aṭābatâ were among the forces which were
gathered in the park of the Pândya king to shoot the mango. The Agampôlis were well-known in the Gampola period of kings, and Aṭahâge is a village near Gampola, given over to the fighting men.

Beginning:
sata veta maha-kulunen sita nitorâ
seta dena palakara maṅga-pala satarâ
mata diyateyi pirisidu guṇa gāṁburâ
sitâ sotosin vaṁdimin muni pavarâ.

Verses 5–6 (ka v.–kâ r.) giving the name of the author, the title of the work, etc.:
set pura palakara e tum munidun
sit tosa vadavana desu dan utuman
met-mahanet-pâmula-mahateriâdun
sit lesa namadin bâti pen adarin
pirisiṇda manlova elicara diṅgubitâ
hâmasaṅda vâjaṁhena sivumvua siyapata
pirisiṇda dânaṅat kâvâlul padaruta
mananaṅda sînhala kaviraṅga pandiṭâ

kâ v. 1–2
rankala vatkâla sînhathel sapiru
bun mola kivi-gaja kesariṇdu vå(-)ru
gampala râta vâdi ūpatin soṅduru
sînhala kaviraja pandita âduru
tada teda pattini bala pâ vesesiṇa
oda bînda paṅdiniṇīduṭa kala avamaṇa
pada bînda niti ki lesa aṁbhavidamaṇa
ada nata karâ asa nama tama desavaṇa

Ending: An invocation to Pattini and the last stanza reads: (khā v.)
me mā ki kaviyeni
varadak âtat kaviyeni
sîvvaram deviyeni
me mā râka den patini-deviyani
siddhir astu, subham astu,
ārogyam astu, jayo 'stu,
aṁbhavidamaṇa nimi.

Śaraṅgadarakatāvata.

ES (Sinh.) 47 (Cod. Eul. Sin. XXII).

Palm-leaf, 28 foll., numbered svasti, ka–khe. 44.5 × 3.5 cm. First leaf marked svasti, second, ka and then up to khe (the last written on one side only). Two blank leaves at the beginning and one blank at the end. The contents are in Sinhalese verse, and there are 255 four-lined stanzas (sivupadas) of varying lengths, from nine syllables to twenty-two. The number of stanzas is 275 according to an insertion between the lines of the last verse. (This number is written in black ink in a different hand. Evidently this informant has not checked the MS correctly). The MS is secured within Ceylon-made wooden boards, decorated with carved line ornaments.

Śaraṅgadarakatāvata, ‘the Story of Śaraṅgadara’, is a Sinhalese poem by Tennakôn (junior) of Pusvâlla, and the date of the poem as given in the colophon is Sunday, the third lunar day of Meṣa–râśi Śaka Year 1668 (April 27th, A.D. 1746). The author says of himself that he was son of Tennakôn Mudali of the village of Pusvâlla, a physician who hailed from a family of Brahmin origin.

According to the text itself, the story is of Śivaite origin and is taken from a Tamil source; but the poem begins with the traditional worship of the Buddha, Dhamma, the Saṅgha and the invocation of the deities:
Verse 1
susiri taraṅgin udu
siyaguṇa min-kālaṇ vidu
baṅbasara-raṅgin rudu
vaṅdim dasaṅbul pavara kirisidu.

The fifth verse says that the story is taken from a Tamil source:
pera basa rādi demaḷa
tiţi nu puvataki sunimaḷa
in pāhāra geṇa yaḷa
sarā nisi lesa basin sīhaḷa.

Verse 8 begins a description of the city of Vijayarāgava (Tanjore), and this account is continued up to verse 33.

V. 33 (kī r.) to v. 43 (kī ṛ.) give an eulogy of King Narendra. V. 44 (kī ṛ.) to v. 63 (ku v.) are devoted to the description of the chief queen. V. 71 (kū v.): A son is born to King Narendra and his chief queen and he is named Sāraṅgadara² (v. 73). The prince attains his sixteenth year (v. 74).

V. 93 (kṛ v.) to v. 112 (ke v.): an account of a dancing scene at the court. This is followed by a description of duels (mallava-pora). V. 126: the king leaves Prince Sāraṅgadara in the care of his Prime Minister, Sumuttiya, and goes to free the country from wild beasts. Here follows a description of the forest. V. 146: The prince and the Prime Minister sport with two doves; the prince’s dove flies off, and men are sent in search of the bird, and when they are unable to find it, women are despatched. They find the dove in the house of a woman of the harem called Sātanangiya (v. 157: kaḥ v.), and inform the Prince, who suggests to the Prime Minister that they should go to fetch the dove. The Prime Minister, however, as he felt that some harm may befall the Prince, disagrees to the proposal.

The Prince disobeys the Prime Minister and goes to fetch the dove (v. 167: kāḥ r.). When the prince enters her abode, Sātanangiya makes amorous advances to him, but the Prince rejects her proposals and comes back to the palace.

The king returns from his expedition (v. 181: khi v.) and Sātanangiya makes a false report, and cites a maid by name Pōloya as her witness (v. 199: khi v.), who testifies against the Prince. On the advice of his Brahman chaplain, the king decides that the Prince was guilty and orders his executioner to take him to the forest and cut off one foot and one hand. This is followed by the lament of the mother (vv. 210 ff.: kha v. ff.). The mother picks up the hand and the foot, and prays to the gods to restore her son whole. God Śiva appears, and questions the queen whether she has gone on pilgrimage to holy rivers such as Kāveri. (A number of rivers are mentioned here). She was able to answer ‘yes’, as she had done so. The God then restores the son unscathed.

Prince Sāraṅgadara returns to his father and relates the story (v. 233: khr v.). The king sends for Sātanangiya, orders her nose to be cut off and gets her thrown into a ditch (v. 242: kha v.). Thereafter, King Narendra, his queen, Ratanangiya, and Prince Sāraṅgadara live happily for a long time.

The poem ends with verses 252–255, which form the colophon giving the author’s name and the date of the work.

v. 252 on kha v. 2.
turu-liya-pelin leḷu
valahā rivikiraṇa ralū
bāṇi ganaśa-maṇḍulū
soṇduru pusvāli-namin sulakulū
v. 253.
me piyasa himi pabaṇḍa
veda-satara dat pirisiṇḍa
This book is very rare, and consequently a full summary of it is given below: MS begins with an invocation of blessings from the gods, and an indication of the title and subject matter of the poem:

mahita dukin pamanak novaṁbuva vema
ahita novan me basaţa lova sata ēma
sahita me pada āśuva kot kiṅdō ēma
rakita me muru siri set dī nitarama

niyama kiyati poranun balasinnē
niyama basin pēra sivupada sannē
soyama maṅdak sīnen duṭu vānā
kiyama īsvaramālaya dannē.

(Vv. 3 . . .) The gods bid Malaviya (Ānaṅga) to make love to Umā who was being kept by her husband in his own headress, and to enable Malaviya to accomplish the task, Nārāyaṇa gives him the guise of a bee. Malaviya speaks boastful words saying, ‘If Śiva tries to burn me, I shall put out that fire and come back’, and starts off in the guise which the gods gave him. He comes to Umā and tells her that his wish was to enjoy her company, and have amorous relations with her. Umā replies that she too desired him, but feared the pangs of separation if he later forsook her. Malaviya replies that he was attracted to her like a bee to a flower, and will not abandon her. Umā says (ki r. 2):

nuṅha kotek basa kī numut mama danimī
piriminnē gati
subaliyak ranruvase lama geyi vasā unnat
novi sīnī¹
kabaliyak vat anunnē liya duṭu matin loba
vaḍavati
saba kotek oya kī numut dān ēsēmayi pirimin

gati²

Adding further words of troth, Malaviya swore his fidelity on his very eyes. Thereafter, the two
of them continue to enjoy sexual pleasures in the very headdress of Śiva for twelve years.

After the attainment of enlightenment by the Buddha, Īśvara was to go to hear the Abhidharma in the assembly of the gods, and Umā bids Malaviya to accompany her. She adds, ‘It is by the fruits of our good deeds that we are united here, let us now go and listen to the preaching of the Dharma and realise release from Śaṁśāra’. Malaviya promises to accompany her, but warns her that the Buddha with his eye free from obstacles will see the three of them, and at the end of the preaching pronounce his blessing on the three, and then Śiva will discover their affair and destroy them. Umā bids Malaviya not to fear such dangers, and made Śiva bind his head-gear with the two of them in it, Śiva goes to the Buddha, sits at his feet and hears the Dharma, and at the end of the sermon the Buddha pronounces his benediction on the three of them. Śiva discovers the wife’s infidelity. Malaviya is in terror and blames Umā for not heeding his warning. Śiva questiones Umā as to why the Buddha ‘bestowed the merit’ on three persons. She admits the truth, loosens her head-dress, and lets Malaviya escape. As the bee sets out, Śiva shoots forth a flame of fire, which burns only the hind portion of the bee, as Malaviya was able to put out the fire. Īśvara, thereupon, burns Umā, and throws her ashes into the ocean. Then when he is lonely in bed, he feels sorry over Umā and laments (ko v. 1):

\[
\begin{align*}
\text{ninda vena aṁbalan ruppā ādda}\text{\textsuperscript{3} ekakūṭa tīrūvē bānda vāv-pā amunu peramaga ādda ekakūṭa tīrūvē} \\
\text{ninda vena oru-pāru gantoja ādda ekakūṭa tīrūvē manda marigon mōda-śivara metatu māndakut nobāluve},
\end{align*}
\]

and he decides to dry up the ocean and take back Umā. Śiva summons Ananta (Paniṇḍu) and Maṇimekhalā, the Goddess of the Sea. When the latter answers his summons, the god commands her to restore his wife. Maṇimekhalā replies, ‘Oh Śiva, you are a fool, you have burnt your consort, how can I now restore her?’ Śiva is furious and threatens to dry up the ocean. She retorts, ‘Neither Śakra nor the Earth Goddess can restore Umā, how can I?’ Īśvara continued his threats and finally sucked up the waters of the ocean. Maṇimekhalā then sees the ashes of Umā and tells Śiva that she will restore Umā to him, if he refills up her ocean again. Śiva consents to do so. As Śiva begins to refill the ocean with water, Maṇimekhalā has a portion of the ocean screened off against the rush of water, and by the power of her will, pours a little water over the ashes, brings back Umā to life and hands her over to Śiva. The god perceives that the recreated form is not pretty like his Umā, and tells Maṇimekhalā, ‘This woman is not worth the small toe of the left foot of Umā’ (kaṁ v. 2, iii):

\[
\begin{align*}
\text{me lañḍa umayaṅganā bisavage vanpayē sula-gilla novaṭina.}
\end{align*}
\]

Īśvara then takes the ashes from a pot and drew Umā’s form on a plantain leaf. Śakra sees Īśvara’s grief and coming there restores the beauty of Umā. Now Umā tells Śiva: ‘What love is there between you and me when you have burnt me in your fury?’ The dialogue proceeds, Śiva pleads with Umā and ultimately there is a reconciliation. The MS ends (khi r. 2):

\[
\begin{align*}
\text{abayasurapura liyak vilasin unim mā apa kara tosē ubaya-kula saṁdanañḍala vilasin jaṭavē bāndagana isē}
\end{align*}
\]
lobaya kara gos yahanatē vāda denna samagiva
iinda yasē
lobaya vaḍamin saraṇa rusiraṭa iṇḍiti kela
kela pera lesē
cīh v. Isvaramālaya nimi

q Skt. Īśvara. – † 23 stanzas more at the beginning in ES (Sinh.) 45 (13). – 1 ES (Sinh.) 45 (13) lhē v. nokamati. – 2 ibid. ki numut esemayi purṣayinnē avagati. – 3 ES (Sinh.) 45 (13) thām v. r. 1. goṭaṭu. – 4 Cf. one but the last stanza of ES (Sinh.) 45 (13). – See also Addenda.

"Gāmuṇu-Elāla-kavi".

ES (Sinh.) 49 (National Museum C 6124).

Two palm-leaves, numbered 7 and 8 in European Arabic figures. 32 × 5.2 cm. Two holes in the centre. Three four-lined stanzas (siwupada) on each page, 12 stanzas in all. The lines are written two above the holes and two below.

The title above is supplied for a fragment of twelve quatrains, written in popular Ėlu, of a ballad dealing with the war between the Sinhalese king Duṇugāmuṇu and the Dravidian king Elāla which took place in about the first century B.C. The story is held in high esteem among the Sinhalese and the present composition may have been done long after the event, in about the seventeenth or the eighteenth century, deriving, of course, the material from older versions, chiefly in prose.

The fragment begins with the exploits of Velusumana, the warrior of the Dravidian king (v. 1). Gāmuṇu marches from Māgama, building on the way a stūpa at Vijitapura, and a fort at Rāgama (v. 2); and enters Anurādhapura, the capital where Elāla is (v. 3). Here after enjoying water sports, Gāmuṇu sends a letter to Elāla, challenging him to battle (v. 4). Elāla collects an army and marches forward (vv. 5–6). The two parties meet, Elāla with his twenty warriors and Gāmuṇu with his ten (vv. 7–8). They utter boastful words (v. 9). Suranimala defeats Dighajantu, and when Phussadeva blows the conch the Tamil hosts flee (v. 10). King Elāla has mounted his elephant Parvata, and Prince Gāmuṇu the elephant Kaṇḍula. There is a fierce battle at Anurādhapura (v. 11). (Gāmuṇu) is like the Master who defeated Māra, or like Rāma who fought Rāvanā. Elāla is struck with the javelin (v. 12).

The full text is as follows:

[Text continues]

dighajantuvā ahasim enavita
suraṇērmaḷayā keṭiya dekada koṭa
pussadēvaya saka nada kala viṭa
demala yodayo duvapuva hanikaṭa
parvata ātu piṭa rajahu elālaya
koṭolātu piṭa ṛaju gāmuṇu-kumāraya
koṭolātu daladi karapi kolahalaya
valagutu yuda anurādapure viṭa
märavijaya kala muniraja vilasaya
rāvana yuda kala rāmaya vilasaya
tomarayen biḷa kāḷi elālaya
rāja manoratha piri itiragiya.

1 Popular form for Rāvana.

Sandēṣa.

ES (Sinh.) 50 (Cod. Elu. Sin. XXV).

Palm-leaf, 211 foll., numbered (sva) ka–dhi. The first fol. also marked on the margin mula, 'the beginning' (only the obverse of dhi written on). 45 × 3.1 cm. Four to five quatrains to a page.

Palm-leaf tag attached to the binding giving the titles of the nine sandēṣa poems included in the codex. The names are not arranged in any chronological order, and they are given in their colloquial form:

(a) Haṁsasandēṣa, (b) Nilakobōsandēṣa, (c) Girāsandēṣa, (d) Paravisandēṣa, (e) Sālalihīnīsandēṣa, (f) Tisarasandēṣa, (g) Kovūlsandēṣa, (h) Kahakurulussandēṣa, (i) Sāvulsandēṣa.

(a) Foll. ka r.–khai r. khai v. (blank).

Haṁsasandēṣaya, 'the Goose Message', is a poem of about 810 lines, composed by an anonymous author, in the form of a prayer to Vana-ratana Saṅgharāja of Kāragala, soliciting him to invoke the blessings of the gods on King Śri Parākramabāhu VI of Kōṭe (A.D. 1410–1468). The poem covers a description of the journey from Kōṭe or Jayavardhanapura to Kāragala, through such places as Kālaniya and Hēṅgāma.

The editio princeps of the poem was made by Dharmārāma Thera. Due to the defective nature of the MSS, the learned editor, according to the practice of his day, made several interpolations. In 1953 the present writer collated a number of MSS and brought out an edition of the poem (G). Certain passages, however, for example in

the ballad No. 185 remain unsolved. The present MS also has the same defects, and it has not contributed to the solution of the doubtful passages. Our MS belongs to the same group as No. 2198 of Colombo Museum, MS belonging to Kudāvihāra at Tamgalla and the MS belonging Sirivaṭṭhanārāma of Dēvagoda, denoted by the letters M, K and S in the edition under discussion. The following points in the text of the MS are noted. It omits G 95, lines 1–6 and as most other MSS of Sandēṣa-poems transcribes sāhāllas and some gi as if they were fourlined verses with rhyme, introducing aṣṭaras for this purpose:

Beginning: mula. sva. ka

ka r.

(gi)
sarada hasa rada-saṇḍa punsaṇḍa pahan piṃsi6 piyakaru-piyan piri piyavuru lesin hobanā (sāhāla)
šapaveyi lovaṭa to6 tepalakin hasaradaya
topa tuḍa tulaṭa kiriṣa diya hāra ṣaḍīya
topa piṭa pihita kara baṭba ṣeṭya aḍīdiya

topa ruva lat hasat sat sāpata rāka deya
topa un ṭaṅbaṭa piṭa di vidi sāra satara
topagen7 eti yeti diva bima hena ataṭa

topa nama idiri kala namaṭat utuma yeti
topa kula pāmīnī mahāsaṭ’hu da hiru dinati
topa śaṭi rāgena sīṭi tanaṭat kereli rutī
topa veta mitura in apa sita vāvyei8 bāṭi

ka v.

(sivupada)
vanakala goduru marakatamini miyuru lesa
bonakala pokuru mi syscall pipi-piyum hisa
yanakala gaman rivi-saṇḍa pasukara ahasa
manakala mituru topa yasa pavasmi kelesa
End:
anasaka patala kela suvhasak sakvalaṭa
ruvan-pantiyē gunakala vēses kōṭa
ruvan-suturu pirivā siyadhahas viṭa
nohāra kikaru kara hāma suran tamahāṭa
sata na vata seta dēna ḍ yatiṇduhaṭa
nāvata nāmada melesin sālakarava saṭa

=(G. 201, ll. 1–6).
siddhr astu

End:
rudā saḥa sandivala rāṇḍi siyēlu leḍā
siṭdā hāra-lamin dī ouṭa kaṭṭhāṅḍā
yodā evu hasuna saha mē paṇḍuru dīḍā
nada sitin piligata mānava nanasaḍā

(= AJ. 145)

AJ has three further stanzas.

The present MS contains only 123 numbers including the gi and the prose passages. The opening gi of the Nilakobōṣandēṣṭaya in the printed edition is:
sārada sarasavijaya-savaṇe kalāṇa kaḷa nada
sarada dadarada leda-suvaleda nilakobōsāṅda.

It ends:
ebōṭula tedāti savatiṅdugen pēna
lābokala sāma suba-āsiri bōma
kobōnila mitura samagīva siyaśāna
to bōkala yehen pavatuva situ sōma.

Bharaṇa flourished during the reign of Rāja-
dhirājasimha of Kandy (A.D. 1780–1798) and he
was astronomer (Gaṇitaya) at the king’s court.
He is reputed as a composer of occult verses.

(b) Foll. kho r.–gau r. (gau v. blank).

Nilakobōṣandēṣṭaya, ‘the Blue Dove’s Message’
was composed by Baraṇa Gaṇitaya, to convey a
prayer to God Mahasen of Kataragama, beseech-
ing the God to cure him of some illness which
afflicted him.

The journey is from Siṅnāmaluva, the poet’s
village, to Kataragama.

There is a printed edition of the poem containing
148 stanzas, and 7 prose passages, with a Sanne
by P. Y. Ārāṣēna and H. B. E. Jinādāṣa, Amb-
balangoḍa, 1915 (AJ). The present MS is frag-
mentary, and it begins with lines 5–6 of the ten-
lined sāhalla of AJ:
seda vida saṇḍa sē vāḍa yana gagana ture
hada nadana kaḷōḍa leda bāṇḍanā ogale

1 For full accounts of all these poems see
Sinhalese Literature, chapter XVI. – 2 Spelt
Haṃṣa. – 3 Published by the Colombo Apo-
thecaries Co. Ltd. – 4 See C. E. Godakumbura,
Haṃsasandēṣṭaya (G), Introduction, p. xxix. –
5 G. pirisidū. – 6 G. topo. – 7 G. gena, but a\textsuperscript{gen}
agrees with three MSS, consulted by G. – 8 G.
vāḍeyi, the present reading ‘vāveyi’, not given
as a variant reading by G. (Only important
\textit{varia lecta} are noticed here.)

(c) Foll. gam to ūṇa (one stanza only on ūṇa v.).

Gaṅgāsandēṣṭaya, ‘the Parrot’s Message’ is a poem
of about 1000 lines composed by an anonymous
author, in the form of an entreaty addressed to
Śrī Rāhula of Toṭagamuva beseeching him to
pray to God Nātha for the protection of King
Śrī-Parākramabāhu VI of Kōṭje and the safety
of the Buddhist religion. The journey covered is
from Kōṭje (Jayavardhanapura) to Toṭagamuva
through places like Pāpiliyāna, Pāṇadurē and
Vālitoṭa. The description of the ambalama (Resting Hall) at Vālitoṭa where travellers from various directions meet, and converse on the greatness and virtue of the king is a special feature of this poem and it contains material of considerable historical interest.

The earliest known edition of this poem is that by H. Jayatilaka, 1883 (J). The editor says he consulted two MSS from Mātara, two from Galle, two from Udaraṭa (Kandyan Provinces), and one from the library of the Vidyādaya Pirivena in Colombo. He has, however, not indicated any variant readings. This edition contains 237 stanzas. Another edition by T. Sugatadāsa, 1920, contains 242 stanzas. The edition by Dehigaspē Paññāsāra and Pananoruvē Vimaladhamma, 1933 (PV) contains 243 stanzas, but the last stanza is the same. This poem is No. 3 of the Sandēśāvaliya of Hittaṭiye Udita, 1949, and contains 254 stanzas and prose portions (H). There is also an edition of the poem by N. D. Wijesekera, 1949 (W). All these editions differ from each other not only with regard to the number of verses and also prose passages, but in the material itself. Our MS although defective in some places with regard to the text, appears to contain a good tradition. We compare it here with the editions of Udita and Wijesekera, and with any other when necessary.

Beginns:

saratē kirarada1 nan van ruvan rūvan sahaku miyuru tepalin lesvataṃ añdanā2

iṅdu-dunu pāha dinu sirin3-udula mamitura

laṅda soñda adara väni tage tele tuḍa duṭuva loba baṅda adara nokarati kavuru satuṭuva vana vanapatiturehi pura purapatin māndurehi nadava nitar laba piya-liya kara pahasa raṅdava pavara keli kela-kela hāma-davasa

disi diya-kusa hāma siyaturagen4 guruva nisi yasa rusi5 kipamana6 nuvanin suruva isivara lesa nis6 panivāyen duruva risi pala viñḍa rasa7 satosin davasaruva

H 12: It is a prose passage, similar to the footnote for J. 11. The gi numbers 12, 40, 49, 62, 72, 97, 186, 199 of W. are not found in the MS.

The sāhallas 56, 65, 69, etc. are written as four lined stanzas, with some lines omitted. The five stanzas given as a foot-note, perhaps taking them to be spurious, are given in the MS after asiri situvam dākvā pararā . . . (W 87). The portion devoted to the description of the ambalama at Vālitoṭa consists of 55 stanzas (W has 53, PV and H 54). W 217, l. 7 to 232 are missing in the MS.

Ends:
pavara muni vadahala pilivet nohāra davasana8 sasaga pavaga9 šapa šabavin sidukarana samaga mahāṅgu mahasaṅgagana mehevarina mululovāta vāḍavana tepalāki memā pavasana10 (= H. sāhalla 250, lines 1–4, written as a sivupada).

MS ends abruptly.

1 H. kirarasana. – 2 H. savlev hadan hadanā. – 3 H. tunusirin. – 4 H. gē. – 5 H. rāsa kiyavana. – 6 H. niti. – 7 H. palarasaviṇḍa. – 8 H. no hārama vasana. – 9 pavara. – 10 The order of lines here, while it differs from W 236, agrees with the text in Kumārapatunaga’s Girāsandēśa-vivaraṇaya (Buddhist Era, 2495).

(d) Foll. ndata –ṇām v.

Paravisandēśa, ‘the Dove’s Message’ is a poem composed by Śrī Rāhula, purporting to carry a message from Kōṭṭe to God Upulvan of Devinuvara (Dondra), praying him for a suitable husband for Princess Candravatī, the daughter of Śrī Parākramabāhu, and a son destined to be
king of Ceylon. Our MS is fragmentary and omits the portion containing the description of the journey (see below).

There are printed editions of the text (1) W. R. Wijayawardhana, 1925 (W), (2) W. A. F. Dharmawardhana, 1949 (DH), (3) H. Udita, No. 6 of Sandēśāvaliya. There is also an earlier edition by Siridiyas da Silva, 1873.

Beginning:
Foll. ṇf r. = DH 197–198.
MS end:
kaṇḍavuru kulu1 upān ʌdī toṣa(ŋa)mu-pi(ya)sa soṇda2 dat sīyat heḷu naḷu magata3 sakubasa kaṇḍasuriṇḍun vara lāba pa(sa)los vayaṣa vadahala rahaḷ vāḍitaṇ kala rāv saṇḍesa.
In this MS the eulogy of King Parākrama-bāhu is merged with the account of God Upulvan, thus leaving out the bulk of the poem. The same feature has been noticed in certain MSS of the poem obtained from the southern province of Ceylon.
Although the manuscript is fragmentary, unlike in most other copies of Sandēśa, the first sāhalla of ten lines in this copy is written correctly.

1 DH kula. – 2 DH seda. – 3 DH kav-naḷumagada.

(e) Foll. ca to caḥ.

Sāṭalihinīsandēśaya, ‘the Starling’s Message’, is a poem by Śri Rāhula, containing a prayer to God Vibhīṣana of Kālaṇiya from the chieftain Nālurutunayan, the Keeper of Rolls of Śri Parākrama-bāhu VI, entreating the god for a son for Princess Candravatī then called Lokanāthā or Ulaku-dayadēvi. According to the colophon, the poem was composed in A.D. 1450. There is a sanne to the poem, written probably by a contemporary of Śri Rāhula.

But of the many printed versions of the text the best edition is that by Dharmārāma, (D). Fifth Reprint, 1948. The text was edited with Sinhalese paraphrase, English translation and glossary by W. C. Macready, printed at the Wesleyan Methodist Press, Kollupitiya, 1865.

The present MS contains the verses and the introductory prose portions for sections of the poem taken from the old sanne. It omits the opening gi and starts with the first sāhalla, verse no. 2 in the printed editions:
pulmāl kesuru1 men vanī tela saraṇa yura2
Prose passage between D. 4 and D. 5, D. 6 and D. 7 and other prose introductions of the old sanne given.
MS omits D.10 (duvanabāṇḍakikiṭa hayakura pahara nada . . ).

MS ends with the last verse of the colophon as found in the printed editions:
kaṇḍavuru kulamāṇḍura mini-pahanevu susādi nānaguru sabasa samayada dānumehi orādi rajaguru viṭayāḥ piśiven-himi pāhādi me miyuru padāti sālalihiniya asna yedi siddhir astu subam astu

1 D. kesaru. – 2 D. yuga, yura written to rhyme with the next three lines.

(f) Foll. caḥ–jā (ju v. blank).

Tisarasandēśaya, ‘the Swan’s Message’, is a poem by an anonymous author, purporting to convey a report from a monk residing at Devinu-
vara to a king by name Parākramabāhu who had
his court at Dādīgama, that the former was engaged
in prayer to God Upulvan for the protection and
welfare of his sovereign Lord, the king, the royal
family and the ministers of state. The journey
covered by the messenger is a long one, but our
MS is a mixture of the text of the Tisarasandēsaya
with portions of the Haṁsa and Parevi sandēsayas.
This MS resembles the two similar manuscripts,
one from the Vajirāmaya of Colombo and the other
from Sirivadāhanāmaya of Dēvagoda
which the present writer came across while
consulting manuscripts for his edition of the
Haṁsa-sandēsaya (The manuscripts A and B).

This poem was published with a Sinhalese
sanne by D. B. Jayatilaka, 1935 (D) and later
by Panamvila Jinaratana, 1948 (P). Each of
these gives 182 stanzas, without numbering the
prose-pieces. In the Sandēsawaliya, no. 8 (H),
the number is 190, including the prose passages.

Beginning:
sarada tisariṇḍu saṇḍa saṇḍavan sarāsin aṅḍa
naṅḍa-net soṇḍuru vilasīn . . . pinavamina

The differences which this MS show when
compared with D and P are given below.

After P 75 (ranṇa danan . . . jī v. 4) it reads
P 79 (leṇa raḷa . . . jī v. 1).

Then it has P 76. Then with several inter-
changes in the order of the stanzas, it comes
P 114 ending with the line:
keḷanā vāni vāḷaṇḍa himi vanadevāṁbuvaṇa
(jām v. 2)

Then it reads: P 114 (— D.) lines 5–6
laṁba dena lakal akāpaṭa amapiḍev gata
nuṁbagaṅga sunil hasavāla āta esiri gata.

Then follows at chaḥ v.:

Haṁsa° (G) 92. (suraṅgana sura samaga . . .)
up to ibid. 96 ( . . . pāhādula rivimaṇḍaḷa saki
peneya tanetaṭa.)

(The same lines are repeated at ko r. 1–ff. where
Haṁsa° 94 and 95 lines 1–6 are only omitted).

Then follow Parevi° 133–143,
(pulā kamala muvarada pinisa vāḍi dinā . . .
riba vadanā paḷamuvene veherataṭa).

Then at jā r 1. Haṁsa° (G) 129–139.
(pātiṇa gaṅgulāli . . .
. . . bala yana girā-pela sita purā).

Then Haṁsa° 97–101
(digatura pātiṇa basnā tamba-vatura meni.
. . .
kōṇḍa vana pipena raṅga bala hāmatāna
sabaṇḍa)

Then Haṁsa° 103–113 (jī-ju v. 3)
(ruva yovunnē uvanata kipi sisirakara
. . .
nada piyakara tepule melesa sālakara).

Foll. Ju v. 4 begins at Tisara° 180, line 7
somituru biśosaṇḍa dāka kulināsin udu.

Then continues, Tisara° 181, 182, ending as
in the printed editions.

. . .
ruṭi lesa vāsa siyanā samaga pema yutu
niti tosa siri viṇḍa tisariṇḍu-saṇḍa pavatu.
Tisarasandēsa-samāptam.

1 D. B. Jayatilaka takes this king to be Parāk-
ramabāhu V (A.D. 1348–1360). In my Sinhalese
Literature, I have followed Jayatilaka.*— Op cit.
Introduction, p. xxix, lines 12–15, and p. xxxi,
lines 23–24. The verses from the Haṁsa°
mixed with the present MS, differ considerably, while
some are common. — 3 J. pinavamin. — 4 ruva
yovunen in Manuscripts A and B of Haṁsa-
sandēsaya edition, as against: nava-yovunen of
other MSS. — 8 See Addenda.
ELU AND SINHALESE

(g) Foll. .jet to ņai r. (ņai v. blank).

Kovulsandēsa or Kökisasandēsa, ‘the Cuckoo’s Message’, was composed by the chief of the Tila-
kapirivena. It contains a message to Prince Sapu-
mal who was residing at Yāpāpaṭuna (Jaffna),
telling the Prince that the poet was engaged in prayer to god Upulvan for his protection and pro-
spensity. The poem is contemporary with the Girā-
sandēsaya. This is the longest classical Sandēs
poem in Sinhalese and covers a journey of about
three hundred miles from the souther-
most point in the island, modern Dondra, along
the coast passing through such places as Mātaru,
Vāligama, Galle, Hikkaḍuva, Toṭagarānuva, Ben-
toṭa, Morāṭuva, Pāpiliyāna, Kōṭte, Kālaṇiya,
Vattala, Negombo, Mārāvila, Chilaw, Mannar,
and then through forest land and unidentified
places to Cāvākkacceri and Jaffna.

There is an old sanne to this poem written by
Kājuvānē Disānāyaka in A.D. 1773. The text
and this sanne have been edited by P. S. Perera
and printed in 1906. The poem has been pre-
pared with a vivaraṇaya (commentary) by
W. F. Gunawardhana and printed in 1924. (2nd.
edition, 1945 (G)). This contains 292 stanzas with
the prose passages. The number in the Sandē-
sāvaliya is 291.

Beginning:
sarada kovulinda-sañda sapirisiri amārasaṁ
tunu sīrini nilpul tula laba pul amārasaṁ.

The poem ends with G. 291, with G. 292 pre-
ceding it. Several verses and lines of the poem
appear in a different order when compared with
the printed editions, and there are also note-
worthy variant readings, not appearing in G’s
footnotes.

Last two stanzas according to the MS.
use devinuvara irugalkulaṭa mal
yasa sirivaḍana girivāsa teriṇdu mal
tosa yuru tilaka piruvan piruvan himi kamal
rașa kara pāvasu parapuṭu sandēsa kovul.
rasin rāgena mehesun1 rāgena giya leśe
veyin sunit rasa danagaya sadisī āsa āse
bassin dīnūdu kovuliṇdu saṇḍini nokamasē
tosin pavatu siya siya nā samaga nāse

The MS ends: kovulandasāsamsārththam2,
siddhir astu.

1 4 for mehasun. – 2 for samāptam.

(h) Foll. āo-thl (flh v. blank, ll v. also blank).1

Kahakurulusanđēsaya, ‘the Oriole’s Message’
was composed during the reign of Virarākra-
manarāndrasinha of Kandy (A.D. 1707–1739)
purporting to send a message from Galagama
or Jalavasānpu at Kataragama, praying
God Mahasen to protect the king, the royal
retinue and the Buddhist religion. The author
of the poem is a Sāmaṇera of the Kaṇḍavura
family.

The poem is No. 2 in Hittājiyē Udita’s Sandē-
sāvaliya, and there it contains 255 stanzas, cov-
ering over 1025 lines (H). Our copy is frag-
mentary, and ends at 230 of H, that is, in the
middle of the eulogy of God Mahasen, without
the message itself. The beginning is the same,
except that the first six lines of a ten lined sāhālla
are written in ‘kavi’ form:

Beginning:
sarada kasākuruliṇdu4 sulakala ruvinā5
pāhada dileyi visituru ran rasa leśinā4
nībānda amāṭipulen kara5 levu nadanā5
topa guna yasa rusiru pāvasiya hāki6 kavunā6
sirisaṅda ‘tin gala7 ran-piyuma yana sītin
dāka sitabun8 topaladiyo da9 unumatin
End:
sirasaṅda (ni)ṭin vasanaṁ ran mādura yuru
pūlūla-raṅgāla ranagalatala esura-yuru\(^{10}\)
kūkula kamala vāni pāhāpat vū soṇdu ru
kākulu-silāṭa samakoṭa pavasati kavuru
kahakurulasandesaya nimi.

\(^{1}\) There is no lacuna, if r. ends with H. 115,
line 4 and fe r. begins with H. 116, line 1.

\(^{2}\) H. kahakuruliṇḍu.

\(^{3}\) H. ruvan ruvata.

\(^{4}\) H. lesina.

\(^{5}\) H. vejī.

\(^{6}\) H. hāki da kavurun.

\(^{7}\) H. haḷa.

\(^{8}\) H. sidaṁbuṇ.

\(^{9}\) H. no pālaṇ-
diyō da.

\(^{10}\) H. ṝviru.

\(i\) Foll. the r.-ḍhi r. (ṛhi v. blank).

Sāvuḷsandēsaya, 'the Cock’s Message', was composed by Alagiyaavana Mukaveṭi, in the semblance of conveying a prayer from Sitāvaka through a cockbird to God Sumana of Saraprapura for the protection of King Rājasimha (A.D. 1581-1592) and his army. Among the places the bird was to visit on the way was the Vihāra at Delgamuva where at the time rested the Holy Tooth Relic of the Buddha.

The printed edition of the Sāvuḷsandēsaya, by W. N. Wijayawardhana and J. R. Weerasekara 1929 (W) contains 203 stanzas, the prose passages being unnumbered. The number is 207 including the prose passage in the text as found in Sandēśavaliya of Hittaṭiyē Udita (H), 1949.

Beginning:
sarada sāvuliṇḍu-saṅda ratamina sadisi silu yut
dimutu palakala sevu pala hela piyapatara sāḍī
The order of stanzas differs from W and H. The stanzas run as follows. W 1-12, then 20, resumes 13, 15, 17, 14-15, 21-27, 29-75, 77-91. Between 91 and 92:
nītara davana hara bali diyata uvīṇduḍa
asura yuda aḥa baṁba-lova vanavasada
patara deraṇatala baradarata tataṇgada
adara sitin pudaṅkara ganisuru\(^{1}\) nāmada

Then W. 92-W. 115 (W. 116 = H. 118 not found in this MS) W. 117-143. Between W. 143
and W. 144 MS has:
maṇḍahāsa paṇḍa manarā tepala satkara
piyayuruvala visā pas naṅgamin patara
bāma sāvu net-sāren vida salelu muva hāra
purasara vanan\(^{2}\) men saratī pura tura

\(= H. 146\)

Then W. 114-170 (I. 6: pilivet sarū... ṣam r. 5, W. 176-193.
W. 194 = H. 197. Not in MS.
Then W. 195-197.

Then begins at 1. 7 W. 170 (H. 173: dahan maga sayura...) up to end of W. 172 (H. 175:...siṭikala sabakirana oda kara tarihdu leda).

Then W. 175, 174, 173; then follow W. 200, 202.

End = W. 203 (= H. 207):
gābuṛa\(^{3}\) sakū maṇḍa ḱav-naḷu siṇḍu kimindi\(^{4}\)
imitu ruvaṇa kivi gaja si-sirin\(^{6}\) biṇdi\(^{4}\)
soṇdu ruṭi agiva mukaveṭṭi māṭi\(^{6}\) sudī\(^{4}\)
imuṛu pada rasāti me sāvu asun yeṭi\(^{4}\)
siddhir astu subām astu.

\(^{1}\) for ganisuru.  

\(^{2}\) H. vanasaran.  

\(^{3}\) H., W.: gāmburu.  

\(^{4}\) di.  

\(^{5}\) H., W. siha-.  

\(^{6}\) H., W.: mukaveṭṭī māṭi.
PROSODY, GRAMMAR, LEXICOGRAPHY, GLOSSARIES

Siyabaslakara-sanne.

ES (Sinh.) 51 (Cod. Pal. U.B. 33).

Palm-leaf, 47 foll., numbered 2 (svasti) ka-gau with go missing. The first two foll., [ka (svasti) written on one side only] and kā, taken out, and two new leaves written and bound with the old text, the original ka and kā also left in front. Letters on the two new leaves finer than those of the original, and the new ka v. with broad margins, 7 cm. long, decorated on both sides with a floral design. 46 x 5.4 cm. Seven to nine lines to a page, 41.5 cm., generally eight lines, with very well formed writing.

Provided with plain Ceylon-made wooden boards. On the obverse of the front board is written (in Danish) 'This manuscript was gifted to the University Library, Copenhagen by George Lenox Conyngham, Chief Clerk to the Foreign Office, London, and brought by V. Fausbøll in the year 1860.' The note is written in Fausbøll's hand.

On the back of the same board is written '45 pages', obviously omitting the extra folio from the old text.

Siyabaslakara-sannaya is the word for word translation of the Eļu treatise on poetics.

Siyabaslakara, 'the Ornaments of the Indigenous Language' or 'the Poetics of Sinhalese' is the title of the Sinhalese gi version of Daṇḍin's Kāvyādārśa (see SAS (Sinh.) 10). For an account of the book, its date and authorship the reader may consult Sinhalese Literature, pp. 328–330. The text in its present form may be dated about the twelfth century A.D.

In the present MS the words of the gi are accompanied by its sannaya, the word-for-word translation in Sinhalese prose which is replete with a heavy admixture of Sanskrit loan-words. The first gi only is given fully before the sannaya.

There is an edition of the text with The sannaya, by H. Jayatilaka, 1901 (J).

Like the Kāvyādārśa, the Siyabaslakara also is divided into three chapters (Sanskrit: sarga = Sinhalese: sāga):

1 = Types of Poetry
2 = Figures of Speech (Arthālaṅkāra)
3 = Verbal Devices in Composition (Yamaka).

The MS begins: namaḥ śrīghañāyaḥ sadavā mعطاءmbara venen-ada sivumuvā sarasaviya hasa sav-sudu kivi sit pul-mudevi followed by the sanne: savsudu, sarva-sukla-vuḥ; sarasaviya-hasa, sarasvati samkhyāta-haṃsa-dhenu-tomō; siv-muva, catur-mukhayāgē . . .

End of chapter I: kl r. ll. 6–8: tepul, vacanayama atisaya-paridi-da, lakunu [sic] pana [sic] tubū sē, kāvyalakṣaṇa ha prāṇa tubū paridi-da; manā mē rum maga, san mārgga anā-mārgga deka-da; kivū-yu, kathanaya-kalā vū; mē palamuvana saṅga, mē prathama-sarggaya; giyo, samāptayi palamuvana saṅga nimi.

Then begins chapter II: kauv siri araṇa, kāvya-asiri elavannavu; al-lakarahu, arthālaṅkārayen . . .


Chapter III begins: me se dasa prāṇaya-da, alamkāra(-panti)sada dakovā ikbiti yamaka-bandhana svarūpa dakovannāhu kāra dura nuduru' yanādi kihu.

End gau v. ll. 3–5: mahakaw, mahākāvya-yehi; vasampalaga, viṣamabandhanspramāṇayāgī; deśak āndimmehi, desayak āndinagāmmehi; laga,
lagna-vu; pana sasaga lada, prafiga samsargag-
ladda-vu; danaha, ajanayaha hevat vijayaya-
ha; uuuu me suvam saga, me vishama-sarggay-
ayi. yamadadi tuvana sagayi.

Then follows: lakunu ..., pana ..., at ... 
sanda ..., lakara ... yana meyn ek des ... 
osala, avatirnadvu; tamabolaudu mevadnudu, 
mage mugdavu mbe vacanaya da; hudu paravada 
heyin, kevala parabhivraddhiya pinisa, venav 
pavatva ... maha tema mahatmayo ... and 
MS ends abruptly.

q 1 In the new copy: namav siriga-sara-
siyapata. 2 J. madov-vil. 3 J. asan. 4 J. 
saga. 5 J. giye. 6 J. janayaha. 7 J. 398: 
mahatmo.

Lakuusara.

ES (Sinh.) 52 (Cod. Ebu. Sin. XXXVIII).

Palm-leaf, 9 foll., numbered gl-gha; one 
blank leaf at the beginning and three at the end, 
40 x 4.4 cm.; seven lines to a page, each line 
34.8 cm. long; six lines only on the last page. 
Letters well formed, even and about 2.5 mm. high.

Lakuusara, 'the Essence of Rules on Prosody', 
is a treatise in 58 distichs on the art of poetry. 
The present text contains an interverbal para-
phrase or a sannaya. The date and author of 
the work are not known, but it may be placed in 
about the 14th-15th century. It is not quite cer-
tain whether the sannaya belongs to the same 
period as the couplets, but it can be assumed to 
be so without a great chance of error.

The Lakuusara is perhaps the oldest of the 
Sinhalese text books on poetics which deal with 
as auspicious and inauspicious signs occurring in 
the composition of Sinhalese verse. The occult 
element had been introduced already into Sin-
halese versification by the time this treatise was 
composed. The treatise deals with the four 
unlucky ganas and the four unlucky ones, lucky 
words to be employed in the composition and 
unlucky words to be avoided, good and evil ob-
jects to be mentioned at the beginning and end of 
lines. The faults it enumerates are more on the 
side of occultism than that of language. The use 
of the aksaras ya, va, ha and n alone, without an-
other aksara preceding it also forming a rhyme, to 
make 'eli' or rhyme is forbidden. It recommends 
only the use of a surd or sonant as 'eli'. At the 
same time, following the older works, the Laku-
usara deals with a few verbal defects and defects 
of style in poetry and also the use of similes 
and a few other figures of speech.

The earliest printed edition available was pub-
lished in Colombo in 1883. The text alone, with-
out the sannaya, is also found in A.M. Gun-
asekara's Grantharawaya, pp. 90–91. We cite 
below from the edition with the old sannaya by 
P. C. Gunasekara, 1898 (G).

MS begins: (gl lines 1–5) 1

namau muni-sara

namau satvaga kara kuluqen tamam ekana

dudasun nivan dakuvi sasi lo-eka sara

satvaga, samasta-sativa-varagaya; kuluqen, ka-
ravan; tamam ekamara, tamam anat-
mika-koja; dudasun, durddarshanin; nivan dakuvi, 
nirvad-pura praviatakalavu; lo eka-sara, lo-
va sahaiva saraavu, sasi, sakya-sinha-vu e 
sarbbajayantha; namau, namaskara karavu.

MS ends: (gha v. ll. 3–6).

ka lehi nadan me lukanumini yut viyat'aha 
sinen-udu diliydu bav noma ve viyat bavu. 
me lukanu-mini, me lakaana namati makikaya; 
lehi, hridayehi; nadan ka, nihana-ka-lavu; yut 
viyat'aha, yuktavytayaha; diliydu bavu,
established by Patrija Deva himself. The final stanza of the author’s colophon, which contains a ‘cakrabandhana’, or ‘karthnāmah-śastranāmgarbha-cakra’, a puzzle including in a diagram the author’s name and the title of the work, reads: patrija-piruvanage Sidata, ‘the Sidata of the Chief of the Patrija College’ (see below). The final verse of the fourth chapter, the section on case, also states that this grammar was the work of the same scholar (see below). Some identify the author with Vedēha Thera, the author of the Rasavāhinī, who belonged to the same school as Anomadassī⁸. An analysis of the Grammar will be given in this article.

This Grammar was translated into English by James D’Alwis in 1852 and published in Colombo. A full account of the Grammar is given in the copious introduction to this translation. It is also described in D’Alwis’s Descriptive Catalogue of Sanskrit, Pali and Sinhalese Literary Works, Colombo 1870, pp. 221–225, De Zoysa’s Catalogue of Pali Sinhalese and Sanskrit Manuscripts, Colombo 1885, p. 28, and the present author’s Sinhalese Literature, Colombo 1955, pp. 318–320. Several editions of the text have appeared in Ceylon from time to time, and the most reliable one is by Bājuvantuṇāvē (printed several times from about 1800). The old Sannaya or paraphrase of the text also was edited by Batuvantuṇāvē and printed in 1877 (reprint 1915)⁹. There are several modern commentaries of the work, and of these mention should be made of Sidatsaṅgarāvistarasaṇnaya, by Dharmārāma Mahāsthavira, (4th edition, 1931). (D).

Beginning:

mahada gaṇḍakili kara savnē gevā dat-haṭa
duhunan dānum saṇḍahā karanem
4. dene dāna mesidata patiraja-piruvana sākevini paḻakaḷa dānumaṭa saruvana dadabivin-ivarava mahagatukaruvana sebe vati vaijanaṭa sajaneni vī ruvana

vibat-adiyara sataravanu, ‘the end of the fourth chapter, section on case’, kṛ ṛ v. l. 4. (B. p. 13)
5. samas-adiyara pasvanu, ‘the end of the fifth chapter, section on compounds’, kṛ ṛ v. l. 6. (B. p. 16)
6. vesesun-veses-adiyara savanu, ‘the end of the sixth chapter, section on adjectives and nouns they qualify’, kṛ v. l. 4. (B. p. 16)
7. kiriya-adiyara satavanu, ‘the end of the seventh chapter, section on the verb’, kō v. l. 6 (B. p. 21)
8. pasarut adhiyara atavanu, ‘the end of the eighth chapter, section on derivatives’ kau v. l. 7 (B. p. 22)

9. vut-avut-adiyara navavanu, ‘the end of the ninth chapter, section on concord’, kāṃ ṛ. l. 7 (B. p. 23)
10. kiriya-kurupa đa baṅda-adiyara dasavanu, ‘the end of the tenth chapter, section on syntax’ kāṃ v. l. 3 (B. p. 23)
11. iṭu-niṭu-adiyara ekolosavanu, ‘the end of the eleventh chapter, section on poetic blemishes’ kaḥ v. l. 5. (B. p. 25)
12. lakara-adiyara dolosavanu, ‘the end of the twelfth chapter, section on figures of speech’, kaḥ v. l. 5. (B. p. 27)

1 This Patirāja appears to have had full sway over the southern portion of the island. – 2 13th reprint, 1927 (B). – 3 D. vitaṅdana. – 4 D. nata-

mina. – * All written as prose. – * for ‘śruti. –

* Both spellings ‘adhiyara’, and ‘adiyara’ are found. – * See p. LVII f. and Addenda.

Ākhyaṭapadaya.

ES (Sinh.) 54 (Cod. Pal. LIII).

Palm-leaf, 35 foll., numbered (sra) ka-ji, written on the reverse. 32.5 × 5.6 cm.; nine lines to a page, 30 cm. long. ka writing on reverse only, gi, only 4 lines on the obverse. The text has been copied by a scribe of Tangalla in the South of Ceylon at the request of Professor Rask. The date of copying is given as 2364 of the Buddhist Era (A.D. 1821). Secured within Cey-

lon-made wooden-boards.

Ākhyaṭapadaya, ‘the Verb’, is a treatise on the Pali verb with illustrations from the Pali literature, compiled by Vagēgoḍa Thera a pupil of a Thera by the name of Dharmakkhandha1 and a contemporary of Vāliviṭa Sarāṇaṅkara Saṅgharāja, in the eighteenth century. The author cites older Pali and Sinhalese grammars as his
authorities, and among them is the Sidatsaṅgarāva (see below). The Pali verses at the beginning speak of the Saṅgharāja as the revered teacher of the author:

jinendrasaṃhi abhivandiyāhaṃ
janendramattabhasirappahhinnat
ravaṃ ravantaṃ bhuvane susāraṃ
parā pariṁṭapanabhūritejaṃ
yatindrarājaṃ saraṇaṃkaraṇaṃ karaṇaṃ
ciraṃ paraphāya pariṣṭhakam pariṣthakamaṃ
ahō mahākhaḍagataṃ garum garum
likhissamākhyaṭapadaṃ padaṃ ca tam

The Sidatsaṅgarā, for example, is cited at kṛt.:
iṣṭavā asamprāpta-vā arthayāge hevat nolat
śapatek lābevai pitām samkhyaṭa aśiṣpaṇār-
thayehi da mema dkaṇa piṇṭa sidatsaṅgarā-
yehi: iva nonosapatō tesada-baṇḍa anā-arut pātām
āṣi (na)m. . . .

The treatise ends:
dhammena dhammādhipatindassanaṃ
lokaṃ ca pālentu vasundharādhīpa
bhadrāṃ sadā bhavatu dhammikabhūbhujanaṃ
saṃgho tathāgatosu satatam samaggo
siddhir astu. ākhyāṭapadayai
copyist's colophon gives the identification of the scribe as a teacher, possibly a Buddhist monk, from Tangalla in the Rohaṇa district and it also states, in a Pali stanza, that the book was copied at the request of Professor Rask.

rohanajanapadavasīna tamgallaḥbhūdhāṇācari-
yena likhitvā niṣṭhitam idan ti. sugatasamā vita-
guru. phussamāse kālapakhe catutthiṣam sita-
vāre sandhāyaṃ niṣṭhitān ti veditabbam.
propheser raskānāṃma paṇḍitenaḥbhūyācito
padaṃ ākhyātikam etam alickhyāhaṃ
manorahan ti.

According to the above colophon the text was copied at the request of Professor Rask by a teacher called Tangalla (after the place), a native from Rohaṇa kingdom. The copying was completed on the evening of a Monday, the fourth day of the dark fortnight of the month of Phussa in the Buddha Year 2364. (Vītāguru in the colophon cited stands for 2364. See R. Rask, Sīnagolisk Skrīkkla, Kolombo, 1821, sec. 31. pp. 9–10).

There is an edition of the text by Dożam-pahala Sumaṅgala Thera, printed, Colombo 1889, the colophon of which has the following additional stanzas:
dhammarājasssa dharmena sadhammodaya-
kārimā
dhammakkhandabhūdhāṇena dhammakkhan-
dhatthavedinā
sissatrjanatrabhūtāsamassa(?)
yusassino tena ārāhītehi
vaggathalea agghāre tapassī
taggang likhāhyaṭapadam idan ti

According to this colophon Dhammakkhandha Thera was the sponsor of the work. This evidently is Morato Dhammakkhandha (See Introduction p. XL).

§ 1 See colophon of printed edition cited above.  

2 Sidat: napat.  

3 Vaggathhala is the Pali rendering of Sinhalese Vagegoḍa.

Sinhalese Verbs (Kriyāmālāvā).

ES (Sinh.) 55 (Cod. Elu. Sin. XXXVI (b)).

Oriental paper, 12 fol., 24.3 ÷ 18.5 cm., bound in the centre, unnumbered. Written on one side only. From the collection of Rasmus Rask's papers.

The MS contains a list of Sinhalese verbs arranged in three classes in their alphabetical order, according to the order of Sinhalese akṣaras.
The principal parts of the verbs are arranged in four columns, under English headings: The Present Tense, Perfect Tense, Passive and Thing Produced (the verbal noun). The meaning of the present tense is given in English. It is interesting to note that no future tense has been given.

Examples from the collection of verbs are as follows:

**Present tense.**
ivasanavā, to suffer,
ukanavā, to collect together,
unanavā, to untie,
uranavā, to overboil,

**Perfect tense.**
ivasuvā,
ikuvā,
inuvā,
ituvā,

**Passive.**
...  
...  
inenvā,  
itirenavā,

**Thing Produced.**
iva-sima  
iki-ma  
inima, inuma  
itirima, ituruma.

In each class the verbs have been classified as regular and irregular, according to the vowel changes they undergo in forming the Perfect tense. Exceptions and irregularities have been noted. There is a list of Defective Verbs and Obscure Verbs.

The MS ends:
sanbhavenavā, to find, sanbhavunā, sanbhavima. siddavenā, to happen, siddavunā, siddāvima. susumlanavā, to sigh, susumlāvā, susumlāma. hā-karanavā, to join together, hākalā, hāvenavā, hākerima.

³ Rask in his diary for 5th June, 1822, commends Limmerick’s collection of Sinhalese Grammatical material.

Sinhalese Grammar (Vyākarana).
ES (Sinh.) 56 (Ny kgl. Samling 149c–4°, 79A).

The title in Danish is ‘Optegnelser til en Singalesisk Sprogkære’ Notes for a Sinhalese Grammar. This MS contains the material collected by Rasmus Rask for the compilation of a Sinhalese Grammar during the year 1822, after he was shipwrecked off Galle and he had to wait for another boat in August.

Two pages from the MS, showing the declension of nouns and personal pronouns are reproduced (Plate 44).

Sinhalese grammar and literature.
ES (Sinh.) 57 (Ny kgl. Samling 149c–4°, 78).
Paper, mixed, 35 leaves, 21 × 17 cm., Bound in boards finished outside with marble paper.
The volume contains Rask’s notes on Sinhalese grammar and literature.

Indo-Roman Orthography and Lord’s Prayer in Sinhalese.
ES (Sinh.) 58 (Ny Kgl. Samling, 149c–4°, 84).
Paper, mixed, 38 leaves, 21 × 16.7 cm. First twelve foll. light blue paper. Rest mixed and varying in size and thickness.
The volume contains Rask’s notes on the transliteration of Indian languages in Roman script.

Two versions of the Lord’s Prayer in Sinhalese written on thin paper, are found inserted between (a) pages 25 and 26, and (b) pages 27 and 28. The texts apparently are copied from Dutch printed books.
(a) e bāvin mē prakārayaṭa yājña veyallāya... makniśāda rājyat vallabakamut mokṣyat sa-
dākālēta ma tamunvahansēgē nīṣāya. āmen.
(b) cheyin topi mesē yājāā karav ... makni-
sāda rājyat parākramayat mahimatāvat sād-
kalhi ma obavahansēgē maya. āmen.

**Eлу-akārādiya.**

ES (Sinh.) 59 (Cod. Elu. Sin. XXXV).

Palm-leaf, 44 foll., numbered (sva) ka-go, 46 × 5.4 cm. Seven lines to a page, each page divided into five or six columns. Last page written on one side only. Letters not well-formed, 3 mm. high. An ola tag attached to the binding states that the price of the MS is three and a half pētāgas (patāga tunā hamārayī). Secured within plain Ceylon-made wooden boards. On the upper board written in Rask's hand, '38. Ełu axarādiya ē.'

**Eлу-akārādiya**, 'Sinhalese Word-Book' is a vocabulary of Ełu words, with their meanings in Sinhalese given in the dative case, as in the old sannay as to Dātupāṭhas, etc. The words are arranged in their alphabetical order up to the first letter. The words included in this word-book or lexicon are almost nearly all found in such nīghāṭu works like the Nāmāvaliya, Navanāmāvaliya and the Hējādivabidānawata. No title is given in the MS, but Westergaard has supplied it. It is possible that H. Jayatilaka had works like the present one as the basis of his Sudhāsīṁhala-akārādiya.

Beginning:
amāduru, budunṭayī
amāduru, budunṭayī
āṭanet, bhramayāṭayī
amara, deviya(nṭayī)
anāṅga, anaṅgayāṭayī
asirirupun, anaṅgayāṭayī

End (column 3, go r.).
hoṭalu, kuḍa gevalatayi
horata, ratmal gasatayi
hopalu, hopalu gasatayi
horu, ūranṭayi
hovili, dōlavaṭayi

Copyist's colophon:
siddhir astu, subham astu
āyurāṭgam astu
sakalavijayostu
cīraṇjivam astu
jayastu munindrasāsanam.

¹ See: Sinhalese Literature, Ch. XXV. – ² Published by R. A. Kurē (Cooray), Sudarṣana Press, Colombo, 1905.

**Akṣarādiya.**

ES (Sinh.) 60 (Cod. Elu. Sin. XXXVI).

European paper, 15 × 20 cm., 141 pages. Page numbers marked in pencil, pages 28–35 and 38–47 not marked. Pages ruled in pencil and written with black ink. 23 lines to a page, only seven lines on page 141. Three ruled pages left over. Each page divided into three columns, for Ełu, Sinhalese and English. There are only 17 lines on page 137, where the lexicon ends; page 138 is blank. The bilingual title page faces page 1. It reads: Akṣarādiya or an Eļu [sic] and Cingalese Dictionary, copied for Professor Rask, April, 1822.

**Akṣarādiya** means 'Syllables or letters, etc.', but evidently the word is used only as a falsely-sanskritized form of 'akārādiya'. The arrangement of the words and the material of the book are similar to that contained in the previous MS, the only extra feature is the English equivalent of the word. It is possible that the present work
is based on a text described in the previous article, and the English equivalents were inserted for Professor Rask's benefit by some copyist.

Beginning:
amāduru budunța, Budu.
amāduru
ațanet, brahmayâta, Brahmâyā
amara, deviyanța, gods.
anaṅga, anaṅgayâta, a deity (kamus)
asirurū, anaṅgayâta, a deity.
End: on p. 137, lines 14–18:
hōnâ, sâtapîmața
hōvinî, sâtapîmața to sleep.
hōhaṅga
hōhana viyaliyavîmața, dry

Omissions in copying are written out in the last pages, 139–141. It is noticeable from the text that the scribe did not understand some of the words he copied. In spite of the addenda, there are quite a number of omissions in the paper manuscript when compared with the palm leaf one (ES (Sinh.) 59). Among these there are 146 words beginning with na and nā.

q 1 In his diaries Rask speaks of an 'Elu-aksharâdiya' supplied to him by Callaway on 14th May, 1822.

Himgalat-Ingris, etc.

ES (Sinh.) 61 (Cod. Elu. Sin. XXXVI (a)).

European paper (English), 11 leaves, 16 x 20 cm., bluish cover paper. Oriental paper, 24 leaves, 14 x 19.5 cm.

Hingalat-Ingris, 'Sinhalese and English' is a vocabulary of Sinhalese and English either compiled or copied out by Rasmus Rask. The words are written without any order, perhaps as the compiler came across the words in his studies.

It begins:
devîyâ: god
devipîyanô: God the father
mávîma: creation
ânju: angel. . .

The word is written in the Sinhalese script, and it is followed by the transliteration and meaning.

The title and date of the MS are given on the inner cover in English as 'A Collection of Animate and Inanimate Nouns in the Sinhalese language'. The words are arranged in their alphabetical order in two sections, 1. Animâte Nouns, 2. Inanimate nouns. Each word is accompanied by its meaning in English, but there is no transliteration.

Examples from Section 1 are:
akkâ: an elder sister
aṅgana: a woman
aṅguluvâ: a fish so called
aṭumânâ: a bird so called.

Examples from Section 2 are:
akkâran: the fur on the tongue
akmâva: a kidney
akṣare: a letter of the alphabet
akṣiya: an eye.

Nâmâvaliya.

ES (Sinh.) 62 (Cod. Elu. Sin. XXXVII).

Palm-leaf, 47 foll., numbered 1 to 48, both figures 2 and 3 on the same leaf. Four lines to a page; 285 stanzas in all.

Nâmâvaliya, 'the History of Nouns', is a poetical vocabulary of Sinhalese synonymns composed in the style of the Sanskrit book of synonymns, the Amara kośa or the Pali work, Abhidhânapatisī. It is the oldest lexicographical poem written in sivupada stanzas, and is
generally referred to as the Purāṇānāmāvaliya, that is ‘the old nāmāvaliya’, to distinguish it from later compositions of similar style like the Navanāmāvaliya, of Ratana Thera (A.D. 1778) and Heḷadvabidānavata of Saranapāla Thera (A.D. 1838). The author of the Purāṇānāmāvaliya is Miśisanhas Nallurutunyan, a minister of King Śrī Parākramabāhu VI of Kōṭṭē (A.D. 1410–1468), in the tenth year of the king, which according to the author’s colophon fell in the Śaka Year 1343 (A.D. 1421)². The author may be identified with the Keeper of Rolls of the king mentioned in the Sātalihīṇi-sandēṣaṇa. The editio princeps of this important lexicographical text was made by C. Alwis as early as 1858. There is also a reliable text edited by H. Jayatilaka, Colombo, 1888, reprint 1923 (J). A very recent edition has been brought out by D. B. Vettasimha, 1951 (V). All these printed editions follow one tradition, and our MS contains a number of readings which differ considerably from those found in the printed editions.

Beginning:

v. 1.
tilovatā pabada vāda-kala apa muniṇḍu saṇḍa sagā-mok isuru dena amaryu daham-kāhādā somiṇṭhurā supun saṇḍa yuru mahāsaṅgaganada namadim tumunuva niti aṭṭalin nomada ...

v. 3.
lōvāda pinisa poranāṭuran matin kala nam pāliyen yut bāvin-udu kavi nokala vanapot kara viyat bāv vana lesa lakala pada bāṇḍa kiyami nāmāvaliya sinphala

Ends: 284.³

Author’s colophon.
saka vasin-ek dahas tun-siya tesāliṣa neka saṇḍakirana van yasa patala dasadesa siripā-piyum pilimal raja nāmū hisa pərakumbā niriṇḍu dasavana vesak-masa

MS ends here.

The following verse is missing in the copy, but it is found in the printed editions:
mema naranīṇdun situ lesa davasarina saṇḍa nallurutun miśisanhas maṭiṇḍu saṇḍa paravāja yedi teruvan mudunata pālaṇḍa kaviyen kejē nāmAvaliya manananda.

1 See Sinhalese Literature, pp. 323–324. – ² The poem was completed in the month of Vesak, in the tenth year of the reign of Śrī Parākramabāhu. – ³ Different from J.

Kāvyasekehrā-gātaphayā

ES (Sinh.) 63 (Cod. Elu. Sin. XXXIX).
Palm-leaf, 9 foll., numbered (sva) ka-kl (omissions in ku v. written in tiny characters, between the lines). 31 × 5 cm.; writing seven lines to a page, 25.6 cm. long. Small well-shaped writing about 2 mm. in height.

Secured within European made wooden boards.

This is a glossary (gātaphayā) to Śrī Rāhuḷa’s Mahākāvya, the Kāvyasekehrāya. Its author is known from the text only by his title ‘Ṣaḍbhāṣāparamēṣvarayā’, ‘the unrivalled master of six languages’, a title which Śrī Rāhuḷa himself had. This glossary writer is said to have been a tutor of King Parākramabāhu VI, and in that case one can assume that the title was granted by the king. The title given by its author to the glossary is Katipayadārīhaprakāṣa, ‘the Illuminator of the Meaning of Some Words’. It certainly is brief, and it discusses only a few
words. It gives the paraphrase or the sannaya of the first three stanzas of adoration, explaining all the śeśas or double entendres. Thereafter only an occasional difficult word is taken up for explanation. In the midst of this one comes across the full sannaya of some verse. The work appears like the note book of a student who read the Kāvyāśekharaya.


Beginning:

namo buddhāya. paramavītra madhuramahākāvyakāśanayen yuktavā kāvyāsakara nan bodhisatva-caritayehi granthavivarāṇa karunā lābe. sarasaviyā rasa, vimukti-rasayen ekarasa-vā vacana-madhura-yen, piri, sampurṇa-vā, sarasaviyā, sarasvati-gañgāvēhi, piri, pravahayen yuktavā; suba, sōbhana-vā; taraṅga, rasmin yut aṅgayak attā-vā; minräśa, prajñārāsi attā-vā nōhot; suba, subha-vā, taraṅga, tarala-āttāvā; nata, anantayā hā, min rāsā, ratna-rāsiyen yuktavā, nōhot, matsya-rāsiyen yuktavā; raṇvān, pitavā varṇavā; aṁbarā, vastraya, hevat cīvaraya; nīvesa, nīvāsanaya karannā-vā, nōhot, raṇvārabara, pītaṁbaraḥaṭa hevat viṣṇuhaṭa; nīvesa, nīvāsa-sthāna-vā; muṇirāja, sarvavajña nāmālī; sayura samuddraya; sahātosa citra-pritiyēn vāṇīn, nāmakāra kerem. (kā r. ll. 1–6).

MS ends. (kř r. ll. 4–7)

jayavardhanapuravarādīvāsīvā śrī parākkrama-mahābhu maharajānanta guruva vāda-sītī pīta-katradhara-kavirājavidhavarāraṇanaṁ hīravāṅ- mīvātipīṇa ma bānāla gamana taraṅga vajrā dhāpa samastaśāstrāpratiṣṭācārī satbhāśāparameśvarāyā visin kathiparapāthaprapakāsā nam gāṭapadaya kiyā sampūrṇaṅkaraṇa-ladi.

siddhir astu, subham astu, ārōgyam astu. īṣṭārthasiddhir astu.

Vṛttaratnākarasanne (Chandas-pota-sanne).
See SAS (Sinh.) 8 (Cod. Elu. Sin. XL).

Sūpaśāstrya.
ES (Sinh.) 64 (Cod. Elu. Sin. XXIX).

European paper, 28 foll., (= 56 pages), unnumbered. 16 × 20.5 cm. Paper ruled in pencil and letters written in ink. Small and well-formed letters, about 15 mm. high at the beginning, but in the middle of the MS, the size of the characters varies and some pages written in a larger hand, but by the same scribe. The whole book is in sivupada verse, 350 stanzas, but some incomplete. The watermark of the paper is dated 1819.

Sūpaśāstrya means the ‘Science of Cookery’ and the book contains instructions for cooking food for kings and royalty. The book has been written possibly during the time of the last kings of Kandy.

It is not known whether this particular work has been printed in Ceylon. The work begins with the worship of the Three Gems, Buddha, Dhamma and the Saṅgha. In the second verse blessings of gods are invoked on Śrīlaṅkā (Ceylon).
Beginning:
sugatiṇḍu guṇa nimala
sadaḥam piri amāvila
saṅgagaṇa guṇa vipula
namin teruvan setaḥ kara mula

puraṇḍuru baṃba-isuru
navagaha siv-varam maru
āra siyalu uvduru
rakit sirilaka setin niraturu

The third verse says that food is the chief sustenance of life for all, for gods, for Buddha, for kings who are the rulers of the world, and for all other living beings:

deviyan budunṭat
lova agapat rajunṭat
an savathunṭat
ahara mul vē pana rākenṭat.

Fourth verse declares the purpose of the author in writing this book:

valaṇḍa gottara
āṭivanasa gattara
me supā me satara
kiyamu pisaman nisī niruttara.

From the following stanza which speaks of the royal family we know that the book was written during the time of Sinhalese kings:

mē āma guṇa anata
nidukin rakina lova sata
raja-kula vanata hota
anata mut lova kivindu ke samata

The instructions in the book are chiefly concerning the meals of kings, males of pure conduct must cook the food. At the fire-place the cook should face the east. Such minor instructions of a superstitious nature also are mixed with the methods of achieving good results in cooking. The choice rice for boiling, the good fire-wood, the amount of water to be taken for the boiling are all enumerated. The wood of poisonous trees is to be avoided. The methods of detecting poisoned rice are given. The effect of poisoned rice on various birds is described. Antedotes to poisons and treatment of persons who have taken poisoned food form the subject of one section. Another section deals with different herbs, etc., which act as cures for various ailments of the body. Among the various dishes described, sweet dishes predominate.

Last stanza.
diya maṇḍa koṭa lā
āṭikoṭama ela-kiri lā
sāl avulā lā
ki leṣa pisanu me mana kalā

On the last page we have:
sūpaśastraṇa nimi. siddhir astu.

CHARMS, MEDICINE, ETC.

Kuvēni-asna.

ES (Sinh.) 65.

(a) Palm-leaf. one fol., 38.5 × 4.8 cm. Seven lines on each side, 35 cm. long. Numbered kl., and 9 in ink later. The leaf, however, starts with the beginning of a text.

The MS was in the possession of Candidate Pharmacy O. B. Snell, Copenhagen, and was presented to the Royal Library in December, 1957.

This MS contains the beginning of a recital used in a magico-occult ceremony. The story opens with the meeting of god Upulvan and
prince Vijaya as the latter landed in Ceylon on the day of Buddha’s parinirvāṇa. The composition is in a language of mixed styles. Some portions are composed in a vocabulary of Sanskrit borrowed (tatsama) words, others in pure Eru (tadbhava) words, and a third class in a mixed vocabulary. The whole is composed in rhythmic prose, called vṛttagandhi, in the variety which has five mātrā (syllabic units) to a foot.

The present fragment corresponds to the introductory portion of a text called the Kuveniṣasāra or Mahakuwesi-asna, ‘the Great Ritual of Kuveni’, the composition of which is attributed to Uttaramūla Mahāthera, the master of occult lore, who may be either Śrī Rādhula of Toṭagamuva or his grand-uncle.1 The book has to be dated in the reign of Śrī Parākramabāhu VI of Köṭṭe (A.D. 1410–1467).

The whole of the text, as found in the leaf is reproduced below, with the orthographical errors such as the use of non-aspirate stops for aspirates, and vice-versa, the indiscriminate use of na for na, la for la, and vice-versa, and also other peculiarities of spelling and writing of the period to which the MS belongs, that is about the eighteenth century. A few variants only, in places where the text is obscure, have been given.

The full text of the fragment is as follows: –

The charm is called the Siribora (Silbori)-yantraya and Samayan-Avatāraya, the ‘Spell Siribora (Silbori)’ and the ‘Appearance of Samayans’. The charm claims efficacy against the dangers of the seas, sharks, crocodiles, headaches, ear-aches, spells, anger of kings, for favour of society, luck in sports, against eighty kinds of serpents, yakkhas, elephants, wild boar, cattle, dogs, women, children, poison. It gives a good complexion, turns enemies into friends, and gives other benefits. It must be used with care and not be sullied.

The full text is as follows:

4th. folio v.:
1. ेn namo kōnda-malale suramvalalavadannā
2. sūryāya, piliya-kaṭu-pūṭu svahav. ेn śri hri pralayan nosvaḥ anang sun sun paṭa paṭa
3. pralayan . . . svahav, ेn grīn śrīn svah śiva śiva katiguru mahān han hanumanta
4. kāṭi guru pralaye svahav.
5. kāṭi-puṭa pule pule svahav

5th. folio v. Silboriyantraya, Samayanavalāraya.
kagapata lelavā surat balannē sūvisi-bālumak āta deviyannē ē tada yakhaṭa āsa peralannē dahas ganan yaku vāda peralennē yakunḍa agaraja vesamunī vānnē būta yakungē oda pal-vannē siva samayan dasa-ata(ma) bindeknē kīrīku yakungen vāda karavannē

6th. folio v.
7th folio v.
sūniyan bat-bulat kāvāṭa-da elesa visinu.
kagapata lelavā avata duvannē
yakugē ह्रदया īṭi men unuvenē
āllā tāna gini-jali bandannē
silbori mēlesa dāna teda unnē
candranaṇḍalal menītī sārasennē
indranīla menī net deka babalannē
ganaran-kāṭa menī detana-dekkinnē
manaran rūsiru siyagata babalannē

8th folio v.
dasa-ąta sanniya tada nokarannē
āṅgayāṭa tundos ēru novannē
kōlan vipiriṭa dosa āra-yannē
silborigē anuhasa dāna-gannē
asūkūḷē sarppayanṭa-da siyalu yakunḍa da
āsvahayaṭa-da āṅgan1 sūniyan novadimaṭa da
āṭa da aliyaṭa da rajun dākimaṭa da sīrīyā-
vaṭa da yahapati. saturno mituro vēt. siyalu
vasavisa de kāvāṭa da baḍa pisadamanu ḍāyeyi.

1 = angan. — * See Nevill, no. 184: Silambari achcharom.

Mantra-pot (notes on).

ES (Sinh.) 67 (Cod. Pal. XXVII (17b)).
Written on the blank spaces between the
different texts in PAS (Sinh.) 16 (17 b) at p. 107,
col. 1.

(1). Fol. nām v. Originally blank. Written in
a new hand, different from the rest of the MS.
The passage refers to a book of charms called
Mahabodhiṃḍalal Mantrapola which the writer
of this addition copied from some Siamese
monks. He speaks of two other copies which
were deposited with two Buddhist monks from
Āḷīpola. The MSS are to be known from the
substance with which they had been darkened.
The text, with the omission of part of the charm
is as follows: namo buddhāya. nakāro kaku-
sandho mokāro konāgamano bukāro kassapo
budho dhakāro sirsākyamumi ... mē gāthā
tibena pot dekak ālepola loku unnasse laṅgada
ālepola kuḍā unnasse laṅgada tiṃbā āṭi. ekā
potak dālītel-olin kalumāṇḍalā āṭi. ekak kaha-
olin kalumāṇḍalā āṭi. viṣṇudeviyanṭat sarasvatī
kiyana dēvatāvīṭat ēttuvēvā. siyamrājje mūdoṃ
etarā saccabandhana-kūte mudunē parbattā-
mudunē ētī pāvira karāṇa saṃghaya tiśnam
ēḷavēya vēlāye liyāgattu maha-
bodhimaṇḍale mantrapota vahala gāvā āṭi. si-
dhir astu. subham astu.

(2). Last page, originally blank. See p. 107.

A mantra and a reference to god Śakra’s visit
to Alivihāra (– Alu’†) and his offering of a
crystal stylus to a writer of commentaries on the
Buddhist scriptures. A wish for the restoration
of all neglected shrines in Ceylon such as Alu-
vihāra is given expression to. The rest is similar
to no. 1.

The text: two lines of mantra followed by:
sakradivyārājeyinvaḥṃse alivihāreṇa vāda-ma
vāla vidurupanhiṇḍak atuvācarinvaḥṃseṇa pū-
jākaraṇu pīm viṣṇuṇaḥvaṃsedo sarasvati kīyana
devatāvido pīm anumōḍam vēlā allena ēdvī
siyalu veheravihāravāl jarāvāsa (vāsa) aravā
vadaraṇa yahapati. sarasvati siddham, ravi –
candra – kuja – buda – guru – sukra – sāni –
rāhu – kētu – nāga – gaṅgā – manimekhalā
siddham. (The charm is continued and then),
siyam-rājje saccabādhanukūṭaparbhate mudune
ēḷavēya karāṇa saṃghaya tiśnamak śrī-
lamkāviṭe vēḷāye liyāgattu mahabhō-
dhimaṇḍalē mantrapote gāthāvai ālepola lo-
ku unnasellāda kuḍā unnasellāda liyāgattu pot
dekak āṭi. ekak dālollīn kalumāṇḍalā ekak ka-
haolīn kalumāṇḍalā āṭi. vṛkṣādēvatavuni ēttu-
vēvā. namo buddhāya namo buddhāya, siddhī.
Nāḍilakṣaṇa.

ES (Sinh.) 68.

See Rājāvali translation, ES (Sinh.) 35, p. 206.

With the Rājāvali translation are bound two folios of thin oriental paper, on which are copied eight svāpada (four-line) stanzas, four on each, with their English translation side by side, dealing with the signs of pulse in Sinhalese medical lore. According to Rask’s note the English translation is by Rev. Mr. B. Clough.

The Sinhalese verses are written very carefully in a clear hand. It is quite obvious that this is the Sinhalese writing of Rask himself.

We give the full text of the eight quatrains:

ānguta mulaṭa āralā āṅgulak pamana subaṭa balā tunagul allā soṇdīna digaṭa āṅgill helanā vīnā bāvīna raṅgata balā pavasan nāḍi-lakṣaṇa

tarjaniyē gāsenā nāḍi vātana mādagiliyē gāsenā nāḍi pittana vedagliye gāsenā nāḍi selesmana me tunā balā pavasan nāḍi lakṣaṇa

vāṭa nāḍi duṭi-nan gata lakunu sīṭī gāta satara rada gena isarada vāṭī sita karana bāḍapipumut vamin sīṭī bita jala-malada asurā karayī kāṭī

pit nāḍiya duṭa yamakuge gata lakunū tittaya mukaya vēli rasnayada vanū nitta yuga netada isā karakavyai yanū satta varjīta va āṅga vevulayi kasāvanū

sennāḍiya duṭa yamakuge gata lakunū sin-dādiyada mūnen dā hevanū saṅgala mukaya pānirasa viyalima vanu maṅđiva jalaya sigraruva vēhunu yanū

vāṭa-nāḍi tadayen gāsenā satahaṭa sita kāsīda savasava ganiyā sṭṭīta būtasannīṭṭayya kiyava danaṭaṭa būṭa-bayak āta dānagan niyama-koṭa

yamakuta nāḍi tura ekasāra vāṭī nam pemakoṭa sannipāṭaya kiyava ehenam samakoṭa dekak vāṭenā nāḍi duṭi nam pemakoṭa kiyam gunaveyī rusivaru ehenam

āsalamasa kōdiya bāṇḍalā ārapu kalā nisalava balā sīṭinā-kala bala numulā sasalava carīta kara duvanā raṅgata balā mūlarasna arīsas-vāṭaya kipilā.

‘Veda-pota’.

ES (Sinh.) 69.

Palm-leaf, 58 foll., fragmentary, numbered as follows:

khṛ-khaṭ = 10

ɡa-ɡaṭ = 16 (with an extra ɡa and no ɡr)

ɡha-ɡhaus = 15 (with two foll. signature ɡhī)

ɡā’, m, ɡaṭ = 3

ňa-ňau = 14 (two foll. with signature ńa, but no ńī.)

21 x 5 cm., six lines to a page, 17 cm. Leaves from more than one codex mixed. Handwriting formed poorly, yet presenting some interesting and peculiar forms. Two rough wooden boards.

The folios are from Sinhalese medicinal texts, written in prose and verse. Foll. khī, khe v., ɡā v., ɡaṭ, ɡha v.–ghī v. are in verse, and the rest is in prose. On a few margins are given the names of the prescriptions.

q 1 ɡa, m stand for ɡām taken separately as two akṣaras.
INDICES
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ADDENDA
by
C. E. Godakumbura

P. 9
The year 1785 is evidently in the Śaka era, and it will be AD 1863. The month and the day are uncertain as the sun in tulā (Libra) does not coincide with ava-mādin, the dark half of Phālguna, when the sun should be in Pisces or Aries.

P. 27 (col. 2, l. 5)
For Hun, Ferand read Hû, Fernand.

Pp. 49–50

P. 56
The Upāsakajananālāṅkāra has been published by the PTS, London 1965, after the compilation of this Catalogue. Use has been made of the present MS.

Pp. 57 ff.
Rasavāhinī. A comparison with the stories of the Alaṅkāraya is given in pp. 176 ff.

P. 64, n. 1.

Pp. 78–79
An edition of Payogasiḍdzi, in Sinhalese script, by Kodāgoḍa Śrī Nānālōka Mahāthera is now published by the Cultural Council of Śrī Lanka, Colombo 1974. The MS of Pə-sanne, PAS (Sinh.) 20 was also consulted.

P. 101

P. 109 (col. 1, l. 1)
For Paṭicasamuppādasannaya read Paṭicasamuppādasannaya.

P. 113 (col. 2, l. 38)
For Clough read Clough.

P. 121, n. 14
One cannot be certain of this date. It appears that the title of the gāthā stanzas is Mūlakkha-puṅkāsīṁṭi, and these had come down in oral tradition, and possibly in written form also. The colophon ascribing the Pali verses to Nāgasena should belong to that period. The sanne-translation is later and may be contemporary with the Vadankavi (18th century).
P. 121, n. 17
kanṭhaja-oṭṭhaja 5-kuru vadanim
dantaja-oṭṭhaja v6-kuru vadanim.

P. 133
The authority for this statement is S. Paranavithana.

P. 163
Ratnāvalīya. The different prints of Jayatilaka’s edition have not maintained the same paging. The total number of stories in J. is 308. There was an earlier edition by Weragama Puñci-Banḍāra, 1887 (and reprinted more than once), and this had less arbitrary readings.

Pp. 164–165
An abridged translation of the ŚŚv was presented to the Ceylon Branch of the R.A.S. by P. E. Pieris on March 9, 1903 under the title “An Account of King Kirti Śrī’s Embassy to Siam in Saka 1672 (1750 A.D.)”. See JCBRAS vol. x, no. 54 (1903), pp. 17–44. The translation had been with the papers of E. R. Gooneratna of Galle, and no literary accuracy is claimed.

Pp. 180–181, 183
Kosalabimbowaranaṅa. For a Northern Buddhist story similar to this consult the Story of Udayana (Vatsa-rajā) whose capital was Kauśāmbī (Pali: Kosambi, Sinh.: Kosaṁbā-). For texts see: E. Leumann and Mann Leumann, Das nordische (sakische) Lehrgedicht des Buddhismus, Leipzig 1933–1934, ch. 24, pp. 291–311; R. E. Enmerick, The Book of Zambasta, Oxford University Press 1968, ch. 25 with English translation, pp. 343–367. [The references were kindly supplied by Professor H. W. Bailey of Cambridge]. The Kosala statue sermon in Sinhalese is from some source other than Pali.

Pp. 199–200
Ruvanvellīdāgob-kathāva. The MS described under the same title by Wickremasinghe (MSS. Cat. p. 162) is different. A printed copy similar to our MS was seen by me at the library of the Ruvanvelisāya temple, but it was missing later.

P. 202, p. 205, n. 6–7
Maharājāvalīya. The contents show that this is the version of the Rājāvalīya that was in the Royal Palace Library at Kotte. Gunasekara’s edition is apparently based on this. Pemānanda has altered his text to suit the Mahāvamsa. See my “Book Review” in JCBRAS (NS), vol. xviii, 1974, pp. 76–78, particularly n. 2 on p. 78.

P. 220
The title Upamā-kavi is supplied; they may be called Baga-kavi as well. Was there a kavi work by the name of Butsaraṇa? The verse at the beginning (puravā...) resembles very closely some of the ivupadas of the Tunsaraṇa. See Sinh. Lit. p. 252 f.

P. 227, n. 6
Without the lunar day (tithi, vaka) of the fortnight it is not possible to reckon the exact day of the month. Even with regard to the year, Saka 1646, it was arrived at as follows:

\[
\begin{align*}
\text{ekadahas} & \quad 1,000 \\
\text{tun-desiya} & = \text{three times two hundred,} \\
3 \times 200 & = 600 \\
\text{satalis} & = 40 \\
\text{deka-tunak} & = \text{twice} \\
\text{three, } 2 \times 3 & = 6
\end{align*}
\]

1,646 which is AD 1724.

If dek-tunak is taken with vaka it can mean the sixth lunar day, but the construction of the lines
favours what is given above. However, the latter interpretation also deserves consideration and then the year is Șaka 1,640 (AD 1718). The doubtful reading avara has been taken as ava to mean the dark (waxing) fortnight of the lunar month. The month Vesāṅga is Vesak (Skt. Vaiśākhā). If rikya is Skt. riktā (Sinh. rittā) it is the fourth, ninth or the fourteenth day of the lunar fortnight, waxing or waning. The rittā days are considered unlucky, and a poet would not have generally recorded that he completed his piece on such a day. The contents of the poem, however, justifies a date in the eighteenth century AD.

Pp. 230–231
Vayantimālaya. For ballads of the Pattini cycle see Sinh. Lit. pp. 281–285. Vayanti-mālaya means the garland or the necklace vayanti. This last word can be connected with the Tamil vayatam, ‘a pendant in front of a head-ornament worn by a woman’. Nevill’s entry is ‘Mā devi upata (Wāyanti Māla)’. The Pattini cult may have come to Ceylon with the Colians (12th century). A Pattini temple is mentioned in the Kokilasandesaya (15th century) v. 117. — See Pertold, Otakar, “Die Ceylonische Göt tin Pattini” in Archiv Orientalni, Jg. 13, Nr. 3–4.

Pp. 235–236
Iswaramale, see next note.

Pp. 240–242
The story of Saranāgadara is similar to common Saivite tales of virtue and chastity; but my efforts at finding a particular original source have not been successful, even after discussion with persons of various grades of education in South India.

P. 249, n. 1.
I have discussed fully the date of the Tisara-s in the Sāhityaya, 1972, pp. 12–26. Dept. of Cultural Affairs, Colombo. Internal historical evidence alone justifies the date adopted by me.

Pp. 254–255
The identification of the Patirāja Deva and the monastic college founded in his name (Patirada-dev-pirivena) has to be revised. The Patirāja of the Sīdat. is Dev-himi (Deva-svāmi) of the Mayāra-sandesā (Sinh. Lit. pp. 187f) The College was at Rayigama near modern Horana. The material from the Sīdat. and the Mayāra-s has been carefully examined by me. See Sāhityaya (vol. in print). No attempt was made to alter the article on the grammatical treatise written in 1956. The Sīdat. should be attributed to the fourteenth century.