

After *samāptā* on the 5th line of the 19th leaf there follows a short text, which is very imperfectly preserved. It commences: *siddhi . . ya saha bhartari nandi-balena saha pīṭṭā* It is continued on the obverse of the 20th leaf, which is very fragmentary, and it concludes on the 2nd line of the reverse of that leaf: [*ma*] *hārājāna sa-deva-mānuṣ'āsura-gardharvaḥ-ca loko Bhagavato bhāṣitam-abhyānanda* (here a long lacuna); line 3, *nāma mahāyāna-sūtram samāptam* || ○ || *Namo Akṣaya-ma . .*; here follows a long string of salutations, imperfectly legible, which fills up the rest of the reverse of the 20th leaf. The number of this leaf is missing, and, of course, it is possible that it is a higher-numbered leaf. But this does not seem probable, for what is legible of the text seems to contain not much more than an advice regarding the spiritual advantage of writing, reading, and mastering (*paryavāp*) the sūtra.

The passages, quoted in Professor Bendall's edition of the *Sikṣā Samuccaya*, pp. 171 and 275, occur in the manuscript on fols. 2 (rev.) and 11 (obv.).

I may note two curiosities of spelling. On fol. 19, line 4, we have *adhimocytavyā* (for *adhimoktavyā* of the print, p. 45, ll. 15-16). Again, *vyūha* is three times spelled *viyūbhā* on fol. 13, ll. 5 and 6, and once *vīyūhā* on fol. 10, line 5, in either case as feminine.—Yours sincerely,

A. F. RUDOLF HOERNLE.

5. HEINE AND PERSIAN POETRY.

London.

February 16th, 1903.

DEAR SIR,—Every reader of *Das Buch der Lieder* knows the beautiful lines of Heine—

“ Aus meinen Thränen spriessen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor ” ;

but I am not aware if anyone has noticed the striking resemblance between the *Lyrisches Intermezzo* (v) and the following lines of a Persian poet:—

بهار عکس رویش در چمن جوشے زد و گل شد
 فغان از سینه ام برخاست شکله بست و بلبل شد
 ز آتش گاه سوز سینه ام دودے برون آمه
 به امداد صبا گرد رخس پیچید و گاگل شد
 به تعظیم سوار لافتی ماه فلک پیما
 ز بد ریت بد رشد پشت خم شد نعل دلدل شد

“The glamour of the reflection of her face thrilled in the garden and became a Rose ;
 A cry burst from my lips, assumed a form, and became a Bulbul (Nightingale) ;
 From the fireplace of my flaming heart ascended a column of smoke,
 Wreathed round her face with the aid of the breeze and became ringlets ;
 In honour of the cavalier, ‘No chivalrous knight like him,’ the heaven-traversing Moon,
 Mooned out of full-moonhood, bowed her back, became the shoe of the Duldul.”

Heine’s Jewish origin, his taste for Oriental literature, and the fact that some of the gems of Sanskrit lyrics had inspired his genius to produce *Die Lotusblume, Auf Flügeln des Gesanges*, etc., make it probable that these Persian lines were not unknown to him. I could not trace these lines to their author. I found them in a commonplace-book (بیاض) of my cousin, Mr. Z. R. Zâhid Sohraworthy, M.A., M.R.A.S., transcribed below a ghazal of Iraki’s. The allusion to the سوار لافتی (‘عم Ali) and his charger (Duldul) shows the author to be a Shi’ite, though a Sunnite may as well have expressed a similar sentiment.

“Je ne suis pas la rose, mais j'ai vécu avec elle.”

This saying is assigned to H. B. Constant (1767–1830) by A. Hayard in his Introduction to the “Autobiography and Letters” of Mrs. Piozzi. To me it seems to be a paraphrase or recollection of the following lines of Sadi:—

گِلِ خُو شَبْوِی دَر حَمَامِ رُوژِ * رَسِید از دَسْتِ مَحْمُوبِیِ بَدَسْتِمِ
 بَد وِگَفْتِمِ کِه مَشْکِی یَا عِیْبِری * کِه از بُوئی دَل آوِیزِ تُو مَسْتِمِ
 بَگَفْتِه گِلِ مَن اَن نَاجِیزِ هَسْتِمِ * وِلیکِن مَدْتِی بَا گِلِ نَشَسْتِمِ
 جَمَالِ هَمَنَشِیْنِ دَر مَن اَثَرِکَرْدِ * وِگَرَنِه مَن هَمَانِ خَاکِمِ کِه هَسْتِمِ

Yours truly,

ABDULLAH AL-MĀMOON SOHRAWORTHY.

*To Professor Rhys Davids,
 Secretary, Royal Asiatic Society.*

6. RĀMAGĀMA TO KUSINĀRĀ.

DEAR PROFESSOR RHYS DAVIDS,—The testimony of the Chinese pilgrims Fa-hian and Yuan Chwang, when taken along with other available data, leads me to believe that several of the Buddhist places of note in the countries to the south of the Kapilavastu country are well known, but have not been recognized, although many of them are described in Cunningham's Archæological Survey Reports (A.S.R.).

Bhulā-dih and the stūpa to the east of Jaitapura (A.S.R., xii, pl. x) correspond to the sites of the ancient capital of the Rāma country, and to the famous Rāmagrāma stūpa; and either Bhankarī-dih or Bāwarpāra-dih, to the Śrāmaṇera monastery.

Rāmapura Deoriyā (A.S.R., xxii, pl. ii) represents the village named Rāma to which Caṇḍaka was sent in advance from Kapilavastu when Gautama was about to leave home to become an ascetic. Korowa-dih corresponds to Maṇiyā (Maṇikā); and the stūpas of Caṇḍaka's Return, Cut Hair, and Changed Garments to the stūpa-sites extending from the village named Caṇḍuā eastwards along the northern edge of the Harnāyā Tāla.