

The metre, the verse melody, the upamās, and the general handling of the subjects in Raghuvam̄ṣa—all show a master's skill. In Kumāra-sambhava metrical defects and prolix repetitions occur, while the erotic passions have been dealt with more crudely. In the Meghadūta the latter defect is still more apparent, as is natural to a still younger age. Meghadūta is also silent about Gupta connections and Central India, probably because Kālidāsa had not then been attracted to the Emperor's Court, thus having to leave his beloved Ujjayini. For this comparative growth in poetic powers fifteen to twenty years may be allowed. The three works would then fall in the third quarter of the fifth century A.D.—Yours truly,

MONMOHAN CHAKRAVARTI.

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3. RARE PĀLI WORDS.

DEAR PROFESSOR RHYS DAVIDS,—In note 4 on p. 7 of the Dialogues of the Buddha, you discuss the meaning of the word *pekkham*. Though this appears to be a rare word in Pāli literature it has survived to the present day in the form of *pekhnā* **पेखना**. Sleeman, in his "Rambles and Recollections" (ed. V. A. Smith, vol. i, p. 7), writes: "the 'Gauri Sankar' of the temple above was a real *Py-khan*, or a conversion of living beings into stone by the gods." Mr. Smith, in a note on the word *Py-khan*, identifies it with *pekhnā*, defined by Fallon and also Platts as a puppet-show. The word is not very common in the United Provinces, where *puthī nachānā* takes its place.

It is curious how nearly all the amusements reprobated are still almost exclusively in the hands of the strange people called Nats. Three of the divisions of these are the Nacaria (dancers), Bādī (cf. *vāditam*), and Bajaniya (musicians), and they are well-known acrobats.

On p. 258 there is a discussion as to the meaning of *mangura*. The common phrase in use now for a fair complexion is *gehūṇ*, or wheat(-coloured).

p. 230, Sāmāka. We have three common names in these provinces—Sāmā, Sāmak, and Sānwā—all applied to *Panicum frumentaceum*, which is cultivated but is considered a poor grain, as well as to a wild grass with a grain occasionally eaten.—Yours sincerely,

RICHARD BURN.

Naini Tal.