Journal of the Pali Text Society.
Pali Text Society.

Journal

of the

Pali Text Society.

1891-3.

Edited by

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Professor of Pali and Buddhist Literature in University College,
London.

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Pali Text Society.

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(With power to add workers to their number.)


This Society has been started in order to render accessible to students the rich stores of the earliest Buddhist literature now lying unedited and practically unused in the various MSS. scattered throughout the University and other Public Libraries of Europe.

The historical importance of these Texts can scarcely be exaggerated, either in respect of their value for the history of folk-lore, or of religion, or of language. It is already certain that they were all put into their present form within a very limited period, probably extending to less than a century and a half (about B.C. 400–250). For that period they have preserved for us a record, quite uncontaminated by filtration through any European mind, of the every-day beliefs and customs of a people nearly related to ourselves, just as they were passing through the first stages of civilization. They are our best authorities for the early history of that interesting system of religion so nearly allied to some of the latest speculations among ourselves, and which has influenced so powerfully, and for so long a time, so great a portion of the human race—the system of religion which we now call Buddhism. The sacred books of the early Buddhists have preserved to us the sole record of the only religious movement in the world's history which bears any close resemblance to early Christianity. In the history of speech they contain unimpeachable evidence of a stage
in language midway between the Vedic Sanskrit and the various modern forms of speech in India. In the history of Indian literature there is nothing older than these works, excepting only the Vedic writings; and all the later classical Sanskrit literature has been profoundly influenced by the intellectual struggle of which they afford the only direct evidence. It is not, therefore, too much to say that the publication of this unique literature will be no less important for the study of history—whether anthropological, philological, literary, or religious—than the publication of the Vedas has already been.

The whole will occupy about nine or ten thousand pages 8vo. Of these 5000 pages have already appeared. The accession of about fifty new members would make it possible to issue 1000 pages every year.

The Subscription to the Society is only One Guinea a year, or Five Guineas for six years, payable in advance. Each subscriber receives, post free, the publications of the Society, which cost a good deal more than a guinea to produce.

It is hoped that persons who are desirous to aid the publication of these important historical texts, but who do not themselves read Pāli, will give Donations to be spread if necessary over a term of years. Nearly £400 has already been thus given to the Society by public spirited friends of historical research.

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* * * Subscriptions for 1894 are now due, and it is earnestly requested that subscribers will send in their payments without putting the Chairman to the expense and trouble of personally asking for them. All who can conveniently do so should send the Five Guineas for six years, to their own benefit and that of the Society also.

The Society keeps no books, and its publications cannot in any case be sent to subscribers who have not already paid their subscriptions for the year.

Cheques and Post Office Orders should be made payable to the "Pāli Text Society." (Address: 3, Brick Court, Temple, London, E.C.)
Report

of

THE PALI TEXT SOCIETY

FOR 1891–1893.

The Chairman greatly regrets to have to report that, owing to a protracted and serious illness, which very nearly indeed proved fatal, he has been quite unable to do any serious work for the Society for a long period of more than two years. It would no doubt be only the way of the world if the members—regardless of the fact that the illness was the direct result of many years of thankless and unremunerated work—should think of nothing so much as of the loss they themselves had sustained, and be full, not of sympathy with the sufferer, but of complaint that the work of the Society had been allowed to stand still. But I trust with confidence that the members of the Pali Text Society stand at a higher level than this, and, rather than finding fault with me for having been ill, will be sincerely glad to hear that I have now at last entirely recovered.

I deeply regret to have to announce that Dr. Richard Morris, who had become seriously unwell from a very similar cause, that is, through the effect of worry and of overwork, has fallen a victim to the disease which seized
upon him when weakened with trouble. His self-denying zeal will now no longer be at the service of our Society and of the cause of knowledge. His name must be added to the long list of those whose usefulness has been impaired and at last destroyed by the neglect and even cruelty of an unthinking world which might have continued to profit by their work. His edition of the Anguttara remains incomplete, and no one has as yet come forward to undertake to finish it. The present issue contains the last work he did for the Society.

On the other hand, M. Léon Feer is going on with the edition of the Samyutta, the fourth volume of it being nearly through the press, and the Society may look forward to the completion of this important undertaking.

Mr. Robert Chalmers has kindly consented to fill the place left vacant by Mr. Trenckner's lamented death, and will finish the edition of the Majjhima in one more volume, and will also add a complete edition of the Papāṇa Śūdāni, Buddhaghosa's Commentary on the Majjhima. He is already well advanced in his most useful work, and has given specimens of what he has done in the Journal of the Royal Asiatic Society.

Dr. Grunwedel, of Berlin, who has unfortunately been suffering from an affection of the eyes, has found it impossible to carry on his collation of the MSS. of the Apadāna, and has handed them over to Prof. Edward Müller, who may, it is hoped, be able to prepare an edition of this interesting series of legends.

Dr. Karl Neumann, who is at present in Ceylon, has been kind enough to undertake an edition of the Patisambhidā.

Prof. Edward Müller is preparing an edition of the Attha Sālinī, Buddhaghosa's Commentary on the Dhamma Sangāṇī (which latter work he has already edited for the Society).

Dr. Karl Neumann has been so kind whilst in Ceylon to procure MSS. for the Society of the Daladā Wansa, the
Niddesa, the Apadāna, and the Netti Pakarana, and I hope to be able to put in hand an edition of the latter work as soon as possible.

T. W. RHYS DAVIDS.

22, ALBEMARLE STREET, PICCADILLY, LONDON, W.,
July, 1894.
### ACCOUNTS.

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Balance in Ceylon, December 31st, 1893, Rs795. 90.
Notes and Queries.

BY THE

REV. R. MORRIS, M.A., LL.D.

1. LÜHA, LUHASA, LÜKHASA.

In Divyāvadāna (ed. Cowell and Neil) we find the curious form lūha in lūha-cīvara (pp. 81, 427) and lūha-prāṇīta (p. 425). It has evidently puzzled the editors, who have conjecturally glossed it by ‘bad.’ But the sense of the passages in which the word occurs shows that lūha does not mean ‘bad,’ but ‘coarse,’ ‘rough,’ and corresponds to Sanskrit rûkṣa or lûkṣa, which in Pāli takes the form of lûkha, and is used exactly in the same way as lūha (see Vyut. § 134, p. 41). Childers gives a number of passages in which lûkha is employed in connection with pāṇīta (see Saṃyutta xvi. 4, 5), but none where it is employed with reference to cīvara. In Aṅguttara Nikāya I. xiv. 5, 6, Th. Gāthā II. p. 197, Mil. p. 342, we have lûkha cīvara radharā, ‘wearing a coarse robe.’ Lûkha is also found in the sense of ‘rough,’ as applied to person and life, in Mahāvagga (ed. Oldenburg), p. 55; Majjhima Nikāya, pp. 77, 78; Jāt. I. 390, II. 136.

We do not, however, find lūha in Pāli, as we should naturally expect, though it is undoubtedly a Prakrit form (cf. Jain Pkt. lūha in Āyāraṅgasutta I. 2-6); but, as we have la h u for la g h u, there is no reason why we should not find lūha for lûkha. We meet with something like it in

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1 See Academy, July 12, 1890.
Pāli. In the Ambattha-sutta (Dīgha Nikāya III. 1. 12, p. 90) we have the following interesting and curious passage: "Candā bho Gotama Sakyā-jāti, pharusā..., lahūsā..., rabhāsā." Cf. "Daksinapāncalas tu... candorabhasah karkāco dharmena rājyaṁ kārayati (Divyāvadāna, p. 435). Here karkaça = lahūsā).

Buddaghosa, while confirming the readings of the text, had some difficulty in explaining at least two words in this quotation. His note on lahūsā is as follows: "Lahusati lahukā, appaken' eva tuussanti vā russanti vā udakapitthe labukatāham viya appakenāpi uppilavanti" (Sumanagala Vilāsinī I. p. 256). The commentator evidently connected lahūsa with lahukā (= lahu = laghu), 'light,' 'frivolous.' Now the context shows that this cannot possibly be the meaning of lahūsa in the text, and we are compelled to assign to it some such meaning as 'rough,' 'uncouth.' It represents a form luhasa or lūhāsa. This transposition of vowels is not uncommon in Pāli. I have shown that Sanskrit mūrvā becomes in Pāli not only mubbā, but māruvā or māruvā (see "Journal" of the Pāli Text Society for 1889, p. 208).

Lūhāsa, with the force of 'rough,' ought to correspond to a Pāli lūkhāsa, a form that is not to be found in Childers's Dictionary, but for which, however, there is good authority. In Sutta Nipāta (v. 244, p. 48) we find, "Ye lōkhasā darunā pitthimamsikā mittadduno nikkarunā-timānino." Those who are rough, harsh, backbiting, treacherous, merciless, arrogant.

The word lūha was probably adopted by the compilers of the Divyāvadāna from a Pāli source, and it is not unlikely that, when we get more texts, we shall find lūha to be a genuine Pāli form.

2. Rabhasa.

Rabhasa, in the passage quoted above from the Ambattha-sutta, is not registered by Childers. Buddhaghosa renders it incorrectly by bahubhānī, 'loquacious'; and, curious enough, one of the variant readings of the Burmese
MSS. is bhassā. Râbhasa needs, however, no emendation. It is a well-known Sanskrit word, with the meaning of 'violent,' 'fierce,' and makes very good sense along with the epithets canda, pharsa, and lahu sa.

3. ARÂNAVHIHÂRI.

Arânavihâri occurs in the Divyâvadâna, p. 401, and is conjecturally explained as 'hermit.' The correct reading is ara navihâri, a term that occurs in Aṅguttara Nikâya I. xiv. 2, and Petavatthu, iv. 1. 33, signifying 'living free from care.' According to the commentary on the Petavatthu, it is equivalent to mettâvihâri, 'living in friendship,' 'friendly disposed'; but, see mettâvihâri, in Aṅguttara Nikâya I. xiv. 7.

4. SÂLIṬTAKA.

Salittaka occurs in Jâtaka I. p. 418, in the compound sâlittaka sippa=sakkharâkhipanasaippa, the art of slinging stones, potsherds, &c., from a catapult or bow. The Jâtaka story tells of a cripple who was such an adept at the art that he was able to cut out the figure of an elephant or horse on a tree. There is another reference to the term in the Petavatthu iv. 16. 7—"Sâlittakappahârena vo bhindissan tassa matthakam," upon which the commentator has the following remark: "Salittakappahârenâti salittakam vuvcati dhanukena ângulihi eva vâ sakkharâkhipanapayogo ti."

Childers has no notice of the word, and its etymology is by no means clear. It might possibly come from sañkhittaka, from kship, with the preposition sam, through the intermediate forms sakkitaka, sâkitta ka, and by dissimilation of the consonants sâlittaka (cf. Pâli phasulika = parçukika and sallalikata=çalyakikrta). It might, however, represent an original salittaka=sallikhitaka, from likh, with

1 The printed text has this vo, which seems against the sense and metre.
preposition sam ( cf. sārāmbha, sāraddha, for sam-rāmbha, samrāddha).

5. Pitta.

We find Pitta in a metaphor often used in Buddhist works: "Seyyathāpi bhikkhu candassa kukkurassa nāsāya pittam bhindeyyum, evaṁhi so kukkuro bhyyosomattāya candataro assa" (Samyutta Nikāya xvii. 36. 6; Cullavagga vii. 2. 5). The editors of the Vinaya Texts (iii. p. 237) translate this passage as follows: "Just, O bhikkhus, as if you were to burst a gall [bladder] before the nose of a fierce dog, the dog would thereby become so much the fiercer." As nāsāya is here in the locative case, and means on the nose, not before the nose, pittā cannot signify 'a gall' or 'gall bladder.' In Pāli its usual acceptation is 'bile.' The Sanskrit nāṣa- raktapitta, 'a bleeding of the nose,' does not help us here, unless we take pitta to mean a 'blister' or bladder filled with blood or pus. Pitta is evidently a pimple or gathering of some kind on a dog's nose, and we can easily understand why, if by a blow this should be broken, a fierce dog would become fiercer; but it is hard to see why breaking a gall (bladder) before the nose of a dog should have this effect.

Pitta may here stand for phitta, i.e., phita, corresponding to Sanskrit sphita 'swollen,' and denote 'a gathering' or 'swelling.' For the shortening of the vowel, compensated by the doubling of the consonant, compare vanībbaka = vanīpaka and niddha = nīda.

In the Commentary on the Udāna, i. 7 (see Pāli Text Society's "Journal" for 1886, pp. 98–9), the passage under discussion occurs with some slight variations—"... canda-kukkutassa cittaṁ bhindeyya ...," in which kukkutassa 'cock,' is substituted for kukkurassa 'dog,' and cittaṁ 'comb?' for pittam 'swelling.' These alterations may be due to the Burmese original from which the Sinhalese scribe copied his text. We can thus understand how kukkutassa appears for kukku-
lassa, i.e., kukkurassa. A similar confusion is found in Sanskrit (see Benfey's Dictionary, s.v. kukkuta).

6. SAMĀŚISI.

SAMĀŚISI occurs in Puggala Paññatti (i. 19, p. 13), and is there defined as 'one who has simultaneously attained an end of human passion and of existence.' It seems to represent an original samāsīmsī from the root ḍas (ḍis), cf. Pāli āsimsati, 'to desire.'

7. SATAKKATU.

"Yathā hi megho thanayam vijumāli satakkatu."
(Saṃyutta Nikāya III. 3. 4, p. 100.)

SATAKKATU corresponds to Sanskrit ṣatakratu, 'honoured by a hundred sacrifices,' one of the names of Indra, but in the passage quoted above, it is an epithet of megha, and is equivalent to satasikhara or satakoti, 'having a hundred points,' one of the epithets of the 'thunderbolt.' The various readings are satakkaku, satakkuku, the former of which should perhaps appear in the text—kkaku or kaku, representing Sanskrit kakud, 'a peak.'

8. SĀHUNNAVĀSI.

"Sāhunnavāsino eke aṁñe kesanivāsino."
(Petavatthu iii. 1. 6.)

The commentary explains sāhunnavāsino by chinnabhinnapilotikakhandaṇivāsanā. This enables us to see that Sāhunna means 'a strip of ragged cloth,' 'a ragged or dirty robe'; but it has nothing corresponding to it in Sanskrit by which we can get at its derivation. It may be a mere error for sāhula, which we find in Majjhima Nikāya (pp. 509, 511), in sāhulacīvāra (v.l. sāhula-, sāhuli-), but of which the meaning is by no means clear.

"Tam en' aṁnataro puriso telamasikatena sāhulacīvarena (v.l. sāhulicīvarena) vaṁceyya" (Majjhima i. pp. 509, 511).
The reading sāhulicīvaraṇa seems to show that sāhuli is the right reading, and signifies a sort of coarse robe. In Hāla 607, p. 294, we find sāhuli in the sense of a garment—"Vānevilia-sāhuli"=vātuvelīta-sāhuli.

Sāhuli=vastrāmcala, vastraviṣesa. Dr. Weber (269 p. 98) quotes the authority of Pāiyalacchi (ed. Pischel) for sāhuli, 'a lower dress.' The reading sāhulicīvaraṇa would seem to connect sāhuli with the Prākrit sāhuli, 'a branch,' from sākhā. Was the sāhulicīvara a dress made of 'bark fibre'? Can sāhunnavaśino be a blunder for sānānivāśino, 'wearing a coarse robe'?

9. Āṇḍaka.1

Āṇḍaka, not in Childers’s Dictionary, occurs in Jāt. III. 260, l. 10, in the compound aṇḍaka-vāca, explained by the commentary as sadosa-vāca. There is a variant (Burmese) reading, kaṇḍaka-vāca; and Prof. Kern, attaching somewhat too much importance to this lection, takes Dr. Fausböll to task for not adopting kaṇḍaka-vāca, a likely reading, suggested by the Sanskrit vākkaṇṭaka in Mahābhārata V. 1267.

At one time I was disposed to regard aṇḍaka as a scribal blunder for caṇḍaka (see Pāli Text Soc. "Journal" for 1886, p. 105); but as we find in Dhammasaṅgāni 1343, the same form in the phrase, "Yā sā vācā aṇḍaka asātā kakkasa," &c., I have no doubt that the reading in the Jātaka book is correct, and should be retained. But what is the origin of the word aṇḍaka? One MS. reads att'hakavāco for adhdhakavāco. This looks as if aṇḍaka were a derivative of the root ard, 'to hurt, pain,' which in Pāli assumes the form adhd (as well as adhd and att), whence we get the adjective adhdana, corresponding to Sanskrit ardana. This might become (1) andana,2 and (2) aṇḍaka, the primary meaning of which

1 See Academy, Sept. 27, 1890.
2 See William's Edition, p. 71; Burkhard's, p. 43, l. 6.
would be 'paining, vexing,' hence 'sharp, bitter,' as opposed to the meaning of *sānha* and *sakhila*.


"Nekatika vaiścanikā kutasakkhī avātukā."

(Thera Gāthā v. 940, p. 86.)

*Avātuka* looks at first sight as representing an original *avātaka*, 'hypocritical'; but two MSS. of the Thera Gāthā read *apātaka*, 'sly, crooked, disingenuous' (?), formed from the adjective *apatu*, 'unskilled, awkward.'

In Jātaka IV. p. 184, we find the following passage: "Sukkacchavi vedhavera thullabāhā *apātubhā*," where the last adjective is a mere blunder of the scribe, due to the ending of the previous word, for *apātukā*, which is explained in the commentary to the Jātaka book by *apātubhāvā*, dhanuppādavirahitā."

The form *vedhavera* is very curious. It is explained in the commentary by *vidhavā*, apatikā, a 'widow'; but *vedhavera*, according to Kaccāyana, signifies a 'widow's son,' and represents Sanskrit *vaidhavēya*, which, however, does not give here the sense required by the context. Ought we not to read *vedheyakā* or *vedherakā*, 'foolish, blockish'?

Perhaps the Sanskrit *vaidheyaya* had the meaning of 'fool,' for in one passage in Cākuntala 1 we find "pralapatyeshā vaidhaveyah" for "pralō. vaidheyah," where *vaidheyaya* is explained by one commentator as *mūrkhā*, 'a blockhead.' In another commentary that I have seen *vaidheyaya* is glossed by *valisha*, *i.e.*, bālisha, 'a fool, foolish, childish.' In Amarakoça III. i. 48, we find these terms associated: "ajñāmudhayathājatamūrkhavaidheyabālisha." Perhaps vaidhavera and vaidhaveyaya had also, like bāla, the meaning of child, childish, and hence 'foolish.'

Childers gives *nekatika*, 'fallacious,' 2 without any

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1 See William' Edition, p. 71; Burkhard's, p. 48, l. 6.
2 Benfey assigns this meaning to Sk. naikritika. Burnell renders it 'malignant' in Manu IV. 196.
authority, but ‘dishonest’ seems to be the more correct sense, cf.

"Kūtassa hi santi kūtakūtā bhavati cāpi nikatino
nikatyā" (Jāt. II. p. 183).

The commentary has the following note:

"Bhavati cāpi nikatino nikatyā ti nikatino nekati ssa
vañcanakassa puggalassā nikatyā aparō, nikatikārako vañ-
canakapuriso bhavati yeva" (see Jāt. III. 102); compare:

"Māyāvino nekati kā" (Jāt. IV. p. 184, l. 12).

Nekatika, in Jāt. IV. p. 42, is glossed by vañcaka (see

Nikati and nikarana are employed in Puggala
Paññatti (pp. 19, 23) to explain māyā, ‘deceit’ (Pet. p. 44).

13. ASUROPA.

The word asuropa, not registered by Childers, occurs in
Puggala Paññatti as a synonym of kodha, ‘anger,’ and in
Dhammasaṅgāni as a synonym of dōsa (i.e., dveṣa),
‘enmity, hatred.’ While the meaning is tolerably clear, its
etymology is by no means self-evident. If it be regarded as
a-suropā, from *a-su-rūpa, we might get from the
compound some such meaning as ‘displeasure’; but if we
look upon it as asuropā, from an adjective *a-su-rūpa
corresponding to an original *aṣu-rūpa, we might attach
to it the primary sense of ‘hastiness, quickness of temper.’
Or it is possible that asuropā is from *assuyā-
rūpa, through *asura-rūpa, ‘angry,’ ‘malevolent.’

Dr. Grierson in the Academy, Oct. 4, 1890, has the
following note:—

Asuropā, mentioned by the Rev. Dr. R. Morris in his
"Contributions to Pāli Lexicography" (Academy, Sept. 27)
as occurring in Puggala Paññatti as a synonym of kōdha,
‘anger,’ and in the Dhammasaṅgāni as a synonym of
dōsa, ‘enmity,’ ‘hatred,’ may be compared with āsu-
lopa of the Asoka inscriptions (Dhauti, det. ed. i. 10;
Jaugada, det. ed., i. 5). The meaning of this word is
doubtful. Burnouf took it as *a su-lo-pa, 'le retraction de la vie,' 'le meurtre'; and Dr. Kern corrects it to *asulosa (asu-rosa), 'a quick temper.' M. Senart analyses it as *asulopa, 'abandon precipité,' and hence 'readiness to be discouraged.' 'Anger' would suit the passage nearly as well, but it would be interesting to know if M. Senart's translation would agree with the passages referred to by Dr. Morris. The only difficulty in the way of the identification of these two words is the long a in Piyadasi's *asulopa. Dr. Morris, however, seems inclined to derive his own asuropa from an original *asurupa, which would solve the question so far as the long vowel is concerned. It is hardly necessary to point out that these Dhauli and Jaugada inscriptions everywhere substitute l for r.

To this I rejoined on Oct. 11th:—

Dr. Grierson has pointed out that *asulopa occurs in the Asoka inscriptions. (Academy, Oct. 4th.) There is no doubt as to the connection of the two words asuropa and *asulopa. The Dhauli det. ed. i. 10 reads—'imehi cu jatehi no sampatipajati isaya asulopana nithuliyena,' &c., which Prof. Senart renders as follows: 'Mais il est des dispositions avec les quelles on ne réussit pas: ce sont l'envie, le manque de persévérance, la rudesse,' &c.

The nouns isā, *asulopa, nīthuṛiya correspond to Pāli issā, 'envy, ill-will,' asuropa, 'anger,' nīthuṛiya, 'harshness.'

But 'anger' is but one of the meanings attached to asuropa; it has also the sense of 'impatience,' 'want of forbearance,' as in the following passage in Dhamma-saṅgani 1341: "Yā khanti khamantu adhvāsanatā acaṇḍittam an asuropa attamanatā cittassa—ayam vuccati khanti." Here anasuropa corresponds exactly to anā-sulopa in the Asoka inscription, Dh. det. i. 12.

The great difficulty is with the initial vowel. Should it be short or long? The shortening of an initial long vowel is uncommon in Pāli, while the lengthening of a short one
is not rare in the Asoka inscriptions. The form āsulopa does not settle the question as to the original form. A-sulopa may have originally meant ‘lack of good nature,’ i.e., ill-nature, bad temper, want of forbearance, just as *suropa—‘good-nature’ would be opposed to *viropa, ‘ill-nature.’ Cf. Sk. virūpa, ‘wicked, deformity.’ If āsulopa be the true reading, the second element ropa may come from the root rup, ‘to break, pain,’ which Pāli possesses in the passive ruppati=rupati.

Dr. Kern’s ingenious emendation of rosa cannot, of course, stand before the reading furnished by the Pāli texts.


We find the word assa, ‘ashes,’ in the compound assaputa, ‘a basket of ashes.’ It occurs in Āṅguttara Nikāya IV. 242–3, “assaputam khandhe āropetvā,” where the Burmese MSS. read bhasma-putam. We find it also in Dīgha Nikāya III. i. 26—“assaputena [v.l. bhasma-] vadhītvā,” explained in the commentary by “bhasma-putena.” The passage in the Āṅguttara shows that the addition “sīse chārikam okirītvā” is a mistake (see Sumanāgalavilāsini, p. 267). The etymology of the word is not clear. Can it be for asmā, and come from a root ams, ‘to shine,’ as seen in aṃcu?

15. Ānaka.

In Sanskrit ānaka is the name of a kind of kettledrum beaten only at one end. We have a trace of it in Pāli in the following passage from the Saṃyutta Nikāya XX. 7. 3:

“Bhūtapubbam . . . Dasārahānam ānako nāma mu-diṅgo ahosi. Tassa Dasārahā ānake ghatite añnam ānim odahimsu; ahu kho so . . . samayo yam ānakkassa mudingassa porānam pokkharaphalakam antaradhāyī, āni-saṅghāto va avasissi.”

From this quotation and the application that follows we
gather that when the injured drum received another set of pins or pegs (ānisaṅghāta) which were not suitable for the purpose, the head (pokkhara-phalaka) was damaged and rendered useless. This use of ānī, as applied to the fixtures of a drum, is very curious. For other senses of the word see Cullavagga x. 16, 2; Thera Gāthā, vv. 355, 744, pp. 39, 73; Sūmaṅgala I. p. 39.

16. INĀYIKA.

In the "Journal" of the Pāli Text Society for 1887, p. 109, I showed that the word INĀYIKA, though usually explained as a 'debtor,' is usually found in the sense of 'creditor,' cf. 'i nāyikē hi codiyamāno,' in the commentary to Peta-
vatthu I. i. p. 71. There is only one passage in our printed texts (Mahāvagga i. 46) where it has the signification of 'debtor,' answering in meaning to the Sanskrit rīnika. It is quite possible that i nāyikā may represent (1) Sk. rīnika, a debtor, and (2) Sk. *rīnāyikā (cf. rinayāvan), one who goes after a debt, a creditor.

There is, however, a word to which it may be related, namely, the Sanskrit anika (=rinika ?) in Āpastamba I. i. 16, rendered, according to Prof. Bühler, by one comment-
tator, 'a money-lender,' cf. Sk. ān rīnya with Pāli ānāna (Suttavibhanga I. p. 284; Sum. I. p. 215); 'free-
dom from debt,' and ānāna, 'free from debt.'

17. UJJĀNGALA.

UJJĀNGALA for jangala occurs in Vimāna, lxxxiv. 5, p. 78, and is written ujjhaṅgala in Petavatthu ii. 9. 70, where it is glossed by ativiyathaddhabhūmibhāga.

18. KĀḤĀBHĪJĀTIKA. 19. RUMMA, RUMMĪ.

"Brahmabhūtam atitulam Mārasenappamaddanam.
Ko disvā na-ppasīdeyya api kānḥābhījātiko."

'Who having seen him (Buddha) the most eminent, the matchless, the crusher of Māra’s army, is not appeased, even if he be "of black origin"' (Sutta Nipāta, v. 563;
Thera Gātha, v. 833). What is meant by kaṇhābhijātika, ‘of black origin’? Namuci, or Māra, is called ‘the black one’ in Sutta Nipāta, v. 438, just as the devil is traditionally represented as ‘black.’ In the passage quoted above, ‘of black origin’ does not refer to Māra, but to one of the ‘demon-race,’ more especially to a pisāca.

There is a good story with reference to the use of kaṇha, ‘black,’ as applied to a pisāca in the Ambattha-sutta (Dīgha Nikāya III. i. 18; see also Jāt. IV. 9). Disā, a slave of Okkāka, king of the Sakya race, gave birth to a black child, who received the opprobrious designation of Kaṇhā, ‘black.’ He was neither pleased with his name nor complexion, and used to say to his mother: ‘Have me washed, mammy, and cleansed from this dirtiness, and I shall then be of some use to you.’ In those days, the story adds, pisācas were called ‘black.’ “Yathā kho pana . . . etarahi manussā pisāce pisācāti sañjānanti, evam eva kho . . . tena samayena manussā pisāce pi kaṇhāti sañjānanti.” In the older Sanskrit literature non-Aryans and demons seem to have been called ‘blackskins.’ For kaṇhābhijāti, see Sumanāgala I. p. 163, and compare Thera Gātha, v. 140, p. 19. In the Jātaka book a dirty and untidy person is compared to a mudsprite (pamsupisācaka).

"Kuto nu āgacchasi rumma-vāsi
Ottallako pamsupisācako va."

(Jāt. IV. pp. 338, 334.)

Rumma, not in Childers’s Dictionary, seems to have the sense of (1) dark, tawney; (2) dirty. Compare rumma-rūpi (Jāt. IV. 387), “Pajam imam passatha rumma-rūpiṁ.” Sanskrit rumra means ‘tawny,’ and might possibly become rumma, though it would ordinarily take the form of rumba. Rumma might represent an original rumya, but cf. tamba=Sanskrit tāmra. We have the form rummi, ‘dirty,’ in Jāt. IV. p. 322 (“rummi rajojalladharo aghe vehāsayam thito”), which evidently points to the Sanskrit rukmin (from ruc, to shine); cf.
English *black* and *blank*); so that *rumma* corresponds to Sanskrit *rukma*, just as Pāli *rummavati* represents Sanskrit *rukma*.

The commentary explains *rummi* and *rummarupi* as *anājitamanidīta*; *rummavasi* is glossed by “*anājitamanidthaghatitasaṅghāti-pilotikavasano*.”

20. Kāca.

In Cullavagga, v. 9. 2, we find *kācamaya*, ‘made of glass,’ or more properly, ‘made of crystal.’ In Simāvivādavinicchayākathā (p. 28, Pali Text Society’s “Journal,” 1887), we have *kācalimpita*, ‘glazed.’ In Divyāvadāna mention is made of *kācamanī* (crystal) that shone like a real gem, and in Jāt. II. p. 418, a precious stone (*manī*) is described as *a-kāca*, ‘without kāca,’ free from impurity. “Ayam manī veluriyo a kāco vimalo subho.”

The commentary explains *akāca* by *a-kakkasa* (Sk. *a-karaka*), which usually means ‘not rough, smooth’ (see Jāt. III. 282); but here *a-kakkasa* must mean ‘free from grit.’ Compare the following passage, where *kakkasa* signifies ‘gritty’: “Kāmadadassāpi . . . maniratanassa ekadesam kakkasam uppajjati, na ca tattha kakkasa-uppannattā maniratanam hīlītam nāma hoti.” (Mil. p. 252.) The Sanskrit *karāra*, Marathi *kaṅkar*, means both ‘hard’ and also a nodule of limestone, and *kakkasa* must = *kāca*. *Kakkasa* is used as a noun, meaning ‘harshness,’ in Sutta Nipāta v. 328, p. 58—

“Sārambha-kakkasa-kasāva-muccham hitvā.”

A kācī, ‘smooth,’ occurs in Vimāna, 60, 1, p. 55—

“Susukkakhandham abhiruyha nāgam
A kācīn am dantibalim mahājavam.”


“Kena te aṅguli kuṇḍā mukhaṁ ca kuṇḍalikatam”
(Petavatthu ii. 9. 27).

1 Read dantim baliṁ (?).
NOTES AND QUERIES.

Kūṇḍa = kunita, anujjubhūta, probably connected with the root kunday, ‘to main’ (originally to twist, wring?) signifies crooked, twisted; cf. saṅ-kundaya in quotation below. See Saddhamma-Puṇḍarika (S. B. E. p. 93 v. 119) where kundayaka is referred by Prof. Kern to the root kundaya = vikalikaraṇe.

Kūṇḍalikata, in form, but not in meaning, represents Sanskrit kundalikrita, ‘ring-streaked,’ ‘coiled-up’ (?).

According to the commentary on the Petavatthu it signifies ‘contorted, awry’—"mukhavikāreṇa vikucitam saṅkunditam."

22. KUJJ = KUJJ.

The verb kuujj is not a very productive root in Sanskrit, and is of very limited application.

Childers gives from this root ukujjeti, and nikkujjeti, but has no mention of kujja (Sutta Nipāta, v. 242, p. 42); nikkujja, ‘turned upside down’ (Puggala, p. 31).

Avakujja seems to occur in the sense of ‘all of a heap, huddled together,’ in avakujja patāmase (Petavattha iv. 10. 8, p. 66). It also means ‘lying face downwards’ (Jāt. I. 13).

In Puggala Paññatti, p. 31, “avakujja-pañña” is an epithet applied to a person who does not bear in mind what he hears, ‘whose wits are muddled,’ ‘muddle-headed.’

This use of avakujja seems to show that Childers’s explanation of nikkujjati is correct. It means ‘to take in,’ ‘to lay to heart,’ and represents kubjiṇi, and should always be written with one k and not with two, as in some MSS. and texts. (See Sumang. I. p. 160; Digha II. 17, 21; Mahāvastu I. 393.)

In Sumangala I. p. 287, Buddhaghosa has “nikkujjita-mukha,” ‘with the face towards the ground,’ ‘with closed mouth,’ in contradistinction to "uttāna-mukha," ‘with open countenance,’ ‘communicative’ (?) This use of nikkujjita looks like a confusion with the roots kubj and kucc = kuñc.
NOTES AND QUERIES.

We have in Pāli from the root kuc, ‘to bend,’ sañkucita (-mukha), ‘frowning’ (Sum. I. p. 287); vikucita (Petavatthu ii. 9, 27).

The root kut, ‘to bend,’ occurs in sañkutita (Mil. p. 257); patikutati (Mil. p. 297, ll. 15, 22); sañkutila (Ib., p. 297, l. 19).


23. KRI KRI.

Childers has no instances of the root Kri, ‘to injure, hurt;’ but compare “karato kārayato, chindato chedāpāyato” (Majjhima Nikāya I. p. 516; Digha Nikāya II. 15, 17). In the Jātaka book we find kata, ‘injured,’ and kattā, ‘injurer.’ “Na kattassa ca katta (kattu?) ca metti sandhiyate puna” (Jāt. III. p. 186). In Jāt. IV. p. 42 we find kattana.

“Yam me tvam samma akkāsi Sākhena kattanam katam.”

There are various readings: (1) kadhanam=kattana for kattana; (2) kantam. The first would represent a Sk. kritana or krintana, the other Sk. kranta.

The commentary contains the following note: “Katanam katan ti ākadddhama-vidaddhama-pothana-kottana-saṅkhātam katanam katan ti attho.”

In Sumaṇgala Vilāsinī I. p. 137, we find massu-kaṇa-‘ṭṭhāya, ‘for the purpose of hair-cutting.’ Cf. Pāli kāraṇā, ‘torture,’ in kāranaghara, Jāt. II. 128; and see kārana, Majjhima Nikāya I. p. 446.

Childers says: “Massu-karaṇa” = ‘shaving.’

24. KĀLUSSIYA.

Disā-kaluSSIya is employed by Buddhaghosa in Sumaṇgala Vilāsinī I. p. 95, to explain disādāha (Digha
I. 1. 24). Kālussiya, ‘obscurity,’ ought properly to be written kālusiya or kāluṣsa, representing Sanskrit kālushya, ‘foulness, turbidity;’ the Burmese MSS. read kālusiya.


Childers has no notice of these words, which occur in Sumaṅgala Vilāsinī I. p. 286: “Vigata-cāpallo ti pattamandanā cīvara-mandanā senāsana-mandanā imassa vā pūtikāyassa kelanā patikelanāti evam vutta-cāpalya-virahito.” The Burmese MSS. have kēlāyanā and patikelāyanā. Kelanā in the above quotation seems to signify ‘adornment.’ If connected with kil, ‘to play,’ keli, ‘sport,’ it ought to mean ‘amusement.’ Hema-candra, in his Praksit grammar, tells us that kēlāya may be substituted for samārac, ‘to adorn;’ hence from a verb kēlāyatī we get the noun kēlāna, or kelāyanā. But the Pāli kēlāyatī (not in Childers) always signifies ‘to desire.’ (See Jāt. IV. p. 198; Milinda Pañha, p. 73, where it is explained by māmāyatī, piheti.) The root is probably kēl, ‘to quiver, shake.’ We find a verb kālāyatī for kelāyatī (?) in the sense of ‘to sport with, deceive,’ in Jāt. I. p. 168.


“Gale gahetvā khalayāthā jammam” (Jāt. IV. 205, 382). The note in the commentary is “khalayātha kalkāram pāpetvā niddhamatha.” Khalayatī in meaning corresponds to niddhameti. Compare Sk. ksalayatī, ‘to remove,’ from the root kṣal, ‘to wash.’ See pakkhaletī (Sum. i. p. 46; Vimāna 62. 4); vikkhaletī (Petavatthu, p. 97).

Khalati, from the root skhaḷ, ‘to stumble,’ occurs in Milanda, p. 187; Thera Gāthā 45; pakkhalati in Sum. i. p. 87; avakkhalita (v.l. apakkhalita), ib. p. 66.

27. Gaccha.

The only meaning assigned to gaccha in Childers is ‘shrub, plant;’ but in Jāt. III. p. 287, gaccha is used
for 'meadow.' "Kaham so [sūkaro] ti?" "Ayam etasmim gacche ti." "So gaccha nikkhambitvā (ib. p. 288). There are no various readings, nor is there any Sanskrit gaccha to which it can be referred. It seems to represent, however, Sanskrit karacha, 'grass-land, marsh-land.' In Sutta Nipāta (v. 20), we have "kacche (v.l. gacche in Burmese MSS.) rūhatine caranti gāvo" = 'in meadows abounding with grass cows are grazing.' In a Gāthā attached to this story (Jāt. IV. p. 288) suva-minī (=sāminī) = Sk. svāminī, 'mistress.'

28. Canditta.
Childers has candā, but not canditta. We find the latter, however, in Puggala Paññatti as a synonym of kodha, and in Dhammasamgani (418) of dosa. It is sometimes misprinted, owing to the confusion of t and k in the MSS., as candika (Dhammasamgani 1060; Suttavibhanga I. p. 297).

Candita is an abstract noun formed from candā, and represents Sanskrit candatva, which in Pāli would become (1) candatta and (2) canditta.

29. Calaka.
Calaka, not in Childers's Dictionary, occurs in Dīgha Nikāya II. 14, and is explained by Buddhaghosa (Sum. p. 156) as an official who assisted in marshalling the troops by acting as herald, and crying out, 'Here make room for the king,' or 'Here make room for such a state-officer.'

Calaka, 'a herald,' can hardly be referred to the root cal, 'to shake;' most likely it is connected with a root cāl (a softened form of kāl), 'to call or shout out.'

30. Vani.
In Dr. Wenzel's interesting communication to The Academy of August 30 (No. 950, pp. 177-8), the poetical word vāni is wrongly explained as 'voice.' No doubt the writer was thinking of vāni, 'voice,' without paying much heed to the exact sense demanded by the context; hence the origin of the mistake.

1 See Academy, November 8, 1890.
For vānim we ought properly to read vānim, with dental and not cerebral n; but this change may be due to the preceding labial, as we find in the best texts on vata for a vana. The corresponding Sanskrit word is vāni, ‘wish, desire,’ from the root vān, ‘to ask, beg.’ It belongs to the older language of poetry; the only authority for its use given by B and R, is the Atharva Veda Sanhita.

The passage where vāni occurs is as follows:

"Tenānusithto idhamāgato ’smai
Vānibbako cakkhupathānī yācitam:
Vānibbako [vanibbino? i:] mayha vānim anuttaram.

(Jāt. IV. p. 404.)

'Commanded by him [Indra], here am I come, a ñeggar, to ask-for (your) eyes: for me, a beggar [this is an] incomparable request.' The play upon the related words vāni and vānī-bbaka (= Sk. vanīpakā = vanīyakā) cannot be adequately represented in a translation. The commentator is quite right in explaining vāni by yācana, 'request.'

In Udāna, p. 58, v. 5, to which Dr. Wenzel refers, vāni has the sense of ‘begging;’ and “dhammena na vānim care,” must mean ‘one should not go about begging or soliciting alms by means of the Dhamma’—that is, one should not preach the Dhamma for the sake of getting a living, as some false Bhikkhus or mendicants of the Buddhist and other religious orders were wont to do. For the expression “vanim carati,” compare the Sanskrit phrase, “vanim āyati,” ‘to come a-begging.’

We often find in the Gāthās of the Jātaka stories curious uses of words not found in Sanskrit; for example, in Jāt. I. p. 283, dhama ti, ‘to blow,’ is used in the sense of vādeti, ‘to beat or sound the drum.’ ‘Dhame dhame nātidhame, atidhantam hi pāpakam dhante sa tam laddham atidhante nāsitāni,”

1 See Jāt. III. p. 312.
sound, sound the drum, (but) do not overbeat it, for mischance (befell) him that overdid it. By one playing the
drum (in moderation) a hundred coins were earnt, (but) grievous loss by overbeating.

Dr. Wenzell is naturally puzzled as to the etymology of kirāśa (Jat. IV. p. 223). There appears to be no such
vocable in Sanskrit, though an original *k i m - r ā s a in
the sense of ‘gambling’ might possibly be the source of
the word. Some corruption has evidently crept into the
Jātaka text, to judge by the various readings given by the
editor—gh a r ā s a, k i r ā s i, &c. Looking at the line
wherein k i r ā s a occurs (‘Gottham majjam k i r ā s a m vā
sabhāni kirānāni ca’), it seems probable that the k i r
of k i r ā s a m is wrong, and is due to the k i r in k i r a n ā n i.
We ought, perhaps, to amend the text by reading v i l ā-
s a m , ‘sport, pastime.’

The Brahmacārī was bound (1) to avoid all idle conver-
sation (gottih)—he must, therefore, keep away from all
assemblies, public meetings, and family gatherings; (2) to
abstain from all spirituous liquors (majja)—he was, there-
fore, to keep away from the grogshop (pānāgāra); (3) not
to engage in any sport or pastime (vilāsa), whether inno-
cent or otherwise. Singing, dancing, music, wrestling and
boxing matches, dice, games of every description, would
come under this head. The word s a b h ā n i (= sabhāyo,
‘assemblies’) refers, probably, to gottha; and k i r a n ā n i,
‘squanderings’ (?) to both majja and kirāsa (vilāsa?).

In explaining kirāsa by dh u t t a k e r ā t i k a j a n a,
‘gamblers and cheats,’¹ the commentator had in view
only that kind of sport which involved gambling and
trickery. The compound dhuttak⁰ does not occur in San-
skrit literature, the equivalent term being d h u r t t a-
k i t a v a . The word kerātika (not very common in Pāli)
is usually referred to the Sanskrit k a i r ā t a , from k-

¹ Dhuttakerātikajana does not, I think, signify ‘the
society of tipplers and charlatans,’ as tippling is included
in majja.
rātā, the name of a savage people; but Pāli always has the cerebral t, as in Sumaṅgala, p. 289—‘te kerātikā c'eva andhabālā.’

It is somewhat curious that both dhūrtta and kītava ¹ signify the ‘thorn apple,’ as well as ‘sharper’ (compare Sk. krūra = cāta = kārpatika, kāpatika, ‘a cheat’), from some root meaning ‘cutting, sharp.’ Kīrātā and Kairātā are used to denote a sort of gentian, probably from a root signifying ‘biting, bitter.’ Wilson gives kairatika (with cerebral t) in the sense of ‘a species of poison,’ and this is nearer in form (though not in sense) to the Pāli kerātika.

To go back to the form kirāsā, the variant reading ⁸gharāsa, probably for girāsa, suggests a possible etymology for this word. There is no doubt that kirāsa means ‘gambling, dicing.’ There is in Sanskrit a root glah, ‘to play at dice,’ from which we get a noun *glāha (like grāha, from grah) with the same meaning as Sk. glāha, ‘gambling, dicing.’ This would become in Pāli—(1) kilāha = gilāha (for the change of gl to kil compare Sk. glāsnu with Pāli kilāsu); (2) kilāsa (for the change of k to s compare Sk. snaihika, golīha with Pāli snesika, golisa); (3) kirāsa (for the change of l to r compare Sk. kila, ālambana, with Pāli kira, ārammana).

Dr. Wenzel clearly shows that the commentator did not always know the true signification of the old words in the Jātaka verses. We have a very good instance of this in Jāt. IV. p. 221—‘Aggi pi te na hāpito’ = ‘the fire has not been kept up by thee.’ The commentator wrongly explains hāpita by jalita (‘lighted’). He did not see that aggim hāpeti was equivalent to aggim paricarati, to keep a sacrificial fire (aggihutta) constantly burning. Hāpeti = paricarati (used also in the sense of ‘to worship’) may represent an original *hāvayati (cf. Pāli hāvaka,

¹ The usual etymology of kītava is kintava!
one who sacrifices,' the causal of the root hu), or hva- 
*paya t i (=hvāyayati), from the root hū or hva.

There is another and very common verb hāpeti in Pāli, which is the causal of ja hāt i, from the root hā.

31. KAROTI.

Karoti, not in Childers's Dictionary, signifies a bowl or cup. In Pāli, according to Dr. Trenckner, it assumes the form kalopi or khalopi (Dīgha VIII. 14; Majjhima I. 77; Mil. 107; Aṅguttara III. 151; IV. 198, 4; Puggala IV. 24, Jāt. V. 252), and represents Sanskrit karoti, 'basin, skull,' with which we may compare Marathi karoti, karatī, 'a skull, shell'; Hindi katorī, 'a shallow cup or bowl.' In Jāt. I. p. 248; II. p. 368; III. p. 225, rasa-karoti means 'a sauce-bowl.'

In Jāt. I. p. 204, karoti seems to be employed in quite a different sense as a substitute for supanna = suparna, a winged creature, something like a vulture, a garuda or garulā. "Uraga-karoti, payassa ca hāri, Madanyakutā, caturọ ca mahantātī." The commentary has the following explanation: "Karoti saddena supanna gahitā, tesam kira karoti nāma pāna-bhojanam tena nānam labhimsu."

For pānabhojanam = food and drink, one is tempted offhand to read pāna-bhājanam, 'a bowl of water.' The old commentator probably connected supanna with pāna and panna (= pāṇa = pānīya), 'water, drink,' taking karoti, perhaps, to mean 'a water-bowl,' which suits the original sense of the word. But karoti is used in the passage quoted above in the sense of 'bowl-holder,' corresponding to the Sanskrit karotapāṇi.

In Mahāvastu, p. 30, we find Yaksas called 'bowl-holders,' "karotapāṇayo nāma yaksā mālādhārā nāma yaksā sadā-mattā nāma yaksā." See Divyāvādāna, pp. 218, 319, where the karotapānis are called devas.

Burnouf, in his Introduction (2nd ed.), pp. 536, 7, gives,

* I am indebted to Prof. Senart's Mahāvastu for this reference.
on the authority of Csoma, a Tibetan word gnod-sbyin lag-na-gjong-thog, 'a mischievous imaginary spirit who holds a basin in his hand,' which is evidently a translation of the Sanskrit karotapāṇi yaksah, and this evidently answers to the Pāli kāroṭi. Burnouf adds:

"Tout ce que nous en savons est dû à Georgi qui les [yaksā] représente occupés à puer avec leur vases l’eau que les flots de la mer rejaillir sur le mont Mēru . . . . Le nom que leur donnent les Thibétans rappelle en partie celui de kumbhān dā."

In the Jātaka story, however, the epithet kāroṭi is not applied to Yaksas or to Kumbhāndas, but to Supannas. The latter were included among the classes regarded as deceased ancestors, to whose names presentation of water in a bowl (ornamental?) was made daily (see Manu III. 196, 202). There may have been a kind of water-bowl, called kāroṭi, in shape resembling a bird, or ornamented with the figure of a bird.

It is perhaps a kāroṭi that figures in one of the Hindu signs of the Zodiac as Aquarius. '[The Sun.] The first of the jar (Aquarius) is a man with a vulture’s head . . . busied in obtaining . . . water and food [pāna-bhojana].' See Colebrook’s Essays, ii. p. 234.

The passage we have quoted from the Jātaka book has a few more curious expressions that need some special notice. Payassa hārī for payahārī is, according to the commentary, used with reference to kumbhāndā, which Prof. Rhys Davids renders by ‘dwarfs.’

The phrase payassa hārī seems to mean ‘water-carriers,’ and, as applied to the kumbhāndas, denotes a class of supernatural beings attendant on Virūdhaka, the regent of the Southern quarter. Perhaps they appear also in the old signs of the Zodiac, for, according to Hardy, the eleventh sign of the Zodiac among the Buddhists was Kumbha, a white man holding a water-jar. Cf. ‘[Venus] a man . . . carries and transports vases..."
He is the last of the Kumbha’ (Colebrook’s Essays, ii. pp. 324, 5).

In calling Kumbhandas “payassa hārī” there may have been an attempt at supplying a popular derivation for the word kumbha. The corresponding epithet to payassa hārī in the Mahāvastu is mālādhārā, in Thibetan phreng-thogs, ‘having garlands.’ The original term may have been vāridhārā, ‘water-carriers,’ i.e., clouds.¹

Maḍanayutā, an epithet of yaksas, corresponds to the Buddhist Sanskrit sādamattā, but with a slight variation of meaning.

Maḍanayutā may signify ‘fond of drink,’ and would in a rough way answer to sādamattā, ‘always drunk.’ The Jātaka Commentary adds that the Yaksas are said to be yuddhamsonoḍā, ‘war-drunk.’ But maḍanayutā may also mean ‘fond of sexual delights,’ an epithet more strictly applicable to the Gandhabbas than to the Yakkhas.²

“Ascending this mountain (Meru) by stages of 10,000 yojanas, there are the abodes of various dēvas; the first are called ‘strong-handed’; the second ‘chaplet-holding’; the third the ‘ever-free.’ . . . Above these the four kings.” (Beal’s “Catena of Buddhist Scriptures for the Chinese,” p. 81).

‘Strong-handed’ implies the reading koṭa-pāni = having a fortress or stronghold in hand, or krātu-pāṇi; ‘ever-free’ is based on a Skt. sadāmuktā.

The Kulāvaka Jātaka story is evidently a Buddhist version of an old Hindu legend. Çakra or Indra, in order to keep

¹ Kumbhanda may be a Prakrit form of kəbəndha, (1) a cloud, (2) the name of a demon. The Jātaka Commentary says that some explain kumbhandā as equivalent to dānavorakkhasā.

² In the Meghadūta we are familiar with the affectionate Yakṣa who employs the cloud as a messenger to his banished wife.
off the Asuras or Titans from his territories, is said to have placed ‘guards’ in five quarters. Taking these in the order they stand in the Jātaka tale, they are as follows:

1. Nāgas or Uragā (placed in the West).¹
2. Suparnas or Karotā (placed in the East).
3. Kumbhāndas or Payassa hārī (placed in the South).
4. Yaksas or Madanayutā (placed in the North).
5. Cattāro mahārājā or Caturu mahāntā (the four great kings) are the rulers or regents of the four quarters, and lords over the four classes of guards:

1. Virūpakka, regent of the West.
2. Dhatarattha, regent of the East.
3. Virūlhaka, regent of the South.
4. Kuvera or Vessavāna, regent of the North.

According to Buddhist traditions, the abode of Indra was surrounded by four mansions inhabited by Nāgas, Garulas (Supannas), Kumbhāndas, and Yakkhas. In the Mahāsāmayasutta we find Dhatarattha mentioned as ruler of the Gandhhabbas, a race always described as hostile to the Supannas. This seems quite at variance with the account that places the Supannas in the Eastern quarter; but both Gandhhabbas and Supannas were sky-dwellers, and hence, perhaps, the confusion.

Popular etymology may have had something to do with the change. In Sumanāgalā I p. 40 Dhatarattha is called Hamsa rājā, king of swans or king of flamingos; but, in Pāli, Hamsa-rājā may mean King Hamsa, who in Hindu mythology was a chief of the Gandharvas. Dhatarattha represents Sk. Dhrita-rāstra (1) the name of a king, (2) a sort of hamsa; and this may account for the Supannas or fine-winged creatures being placed by later writers under the rule of Dhatarattha (see Jāt. III. pp. 104, 257).

¹ The Jātaka tale does not give the position of these ‘guards.’ This agrees with Dhammapada, p. 194: “Sakko hetthā samuddhe nāgānam ārakkham adāsi, tato supannānam kumbhandānam yakkhānam tato catunnām mahārājānam.”

32. ARE THERE ANY TRACES OF BABYLONIAN OR ASSYRIAN NAMES IN PĀLI LITERATURE? 1

There is, in the Jātaka, Book III. p. 126, a story entitled Bāveru Jātakā where mention is made of a Bāveru territory or kingdom. The late Professor Minayeff identified Bāveru with Babili or Babylon. No other attempt has been made to find traces of Babylonian or Assyrian names in the Pāli scriptures. Their identification is not an easy matter, owing to the great change such foreign names would undergo in the speech or writings of an Aryan people. We may, I think, see another Babylonian name in Sēruma or Soruma (Sussondi Jātika III., p. 187), which looks like a corruption of Shumir (Sumer), the ancient designation of Southern Chaldea. The form Sēruma might spring from an original Sumira, through the immediate stages of Simura, Semura. The other (Śiṅhalese) reading Soruma would come from Sumira through Somira, Somura. But Seruma may, after all, be a syncopated form of the Sanskrit Kā-sērumānt, one of the nine divisions of Bhāratavarṣa, but quite distinct from Nāgardvipa. It would seem as easy a matter to have turned Shumir into Sumira or Sumera, as Babila into Bāveru, Zend Bawru without any further change; but, perhaps, Seruma is due to an endeavour to differentiate it from Su-meru, Sineru, Mount Meru.

In Jāt. I. p. 111 we find Sēriva as the name of a country. Bearing in mind the interchange of v and m, we may have here another form of Sēruma.

From the Sussondi Jātaka we learn that Serumadipa was the older name of Nāgardipa, which, according to Buddhist authorities, denotes an island near Ceylon; but there was

1 See Academy, October 14, 1890, No. 963.
a more ancient Nāgadīpa, which may not have been the name of any part of Ceylon. In making Serumadīpa equivalent to Nāgadīpa there was probably an attempt of the later prose writer to explain the uncommon appellation Sēruma, which he found in the older gāthā, but did not know quite what to make of.

The proper names in the Sussondi Jātaka have a strange and foreign appearance. The ruler of Benares is called Tambarājā or 'Copper-King'; and his wife bears the curious designation of Sussondi, which some of the old scribes have tried to render more significant by turning it into Sussonī, Sayonandi, Suyonandi. We find, too, that in this story the Bodhisat is represented as having been re-born as a supanna, a fabulous winged creature, a vulture-like bird, but here said (as in Kākāti Jātaka III. p. 91) to have been able to take the human form. In fact, these two Jātaka stories show that the supanna was a 'winged man.' But Buddha (so far as we can gather from the history of his many previous births) is never represented as having been re-born either as a supanna or a winged-man. Did the Hindus get their notions of a fabulous supanna from the Dravidians or non-Aryans, and they again from the Babylonians, who had all sorts of winged creatures in their mythology? The Vedas, we believe, do not use supanna to designate a fabulous bird, but it occurs later on in the Laws of Manu.

The Copper-King has a musician ¹ called Saga, a most extraordinary name for a man, which has not been met with elsewhere. No one would assume the title of Saga (=Svarga, 'heaven') any more than he would that of Inda or Sakka. It may, perhaps, be a corruption of a non-Aryan Sarg or Sargi.

The Kākāti Jātaka III. p. 91 has "katham patari Ke-

¹ In this Jātaka, gandhabba does not mean a heavenly musician or Gandharva; it has also the meaning of music (see Jāt. III. pp. 188, ll. 19–21; Childers, s.v. Gandhabbo).
bukam" for "katham adakkhi Seruma m" in Jât. III. p. 189. The commentary explains Kebuka as the name of a river, and makes the Simbali-rukkha (silk-cotton tree) to be the abode of the Supannas. Simbali answers to the Sanskrit Čälmal, one of the seven dvipas, wherein silk-cotton trees abounded, while Čälmal in is a name of Garuda.

In the Sussondi Jâtaka the king’s musician is represented as starting from Bharukaccha for Nâgadvipa, but is shipwrecked, and gets to the place on a raft.

In the Kâkâti Jâtaka he arrives at the abode of the supannas by getting on to the end of the monster’s wing; but seven oceans had to be crossed before he reached his destination. The seven oceans, corresponding to the seven continents, are, we suppose, those mentioned in the Purânas. The Čälmaladvipa, outside Plaksadvipa, was said to be surrounded by a sea of wine. There was a Simbali-lake on Mount Meru, round which dwelt the Supannas in a forest of Simbali-trees (see Jât. I. pp. 202–3; IV. p. 257; and Childers s.v. Simbali). In Dhammapada, p. 194, =Jât. I. p. 202–3, supannas are called garuñas; and Garuda, the bird of Vishnu, is represented in Hindu mythology as king of the Supannas.

According to Purânic accounts, Meru is in the centre of Jambudvîpa, and cannot, therefore, be the same locality as Nâgadvîpa or Seruma.

There appears to be in the Buddhist traditions a mixing up (1) of Supannas and Gandhâbhas, and (2) of two kinds of mythical winged creatures. Perhaps those better versed in Sanskrit literature than the writer of these notes may be able to throw some light upon the subject. There is also, perhaps, a confusion of real with mythical names in regard to Seruma, Kebuka, &c.

It has been shown that in the Jâtaka book Seruma and Simbali are in some way connected as the abode of the Supannas. There is an Avesta Sairima which appears in the Pahlavi texts (Bund. XX. 12) as Salman (the source of the Tigris). The Sanskrit Cälma, as
the name of a Dvīpa is not very ancient, and may after all be a corruption of some proper name like Salmān.

The second element in Ka-sēramant may be compared with the Avesta Hāētumant Haētumāt, Pahlavi Hētumand, which in Bund. XX. 34 is said to be identical with the spring Zārīmand. There is another Hāētumant, the modern Helmand, the 'Ερύμανθος or 'Ερύμανδρος of Arrian.

With regard to the Calmāla groves the old tradition respecting this delightful abode is still current in Thibet. The author of an article in The Edinburgh Review (No. 352, p. 405), October, 1890, speaks of a most popular Thibetan work entitled "A Guide for the Journey to Shambala."

"Shambala," he says, "is a supernal city supposed to exist on the borders of Mongolia; and every Mongol pilgrim visiting Lha-sā prays the great deities and the living celebrities of the place to grant that at his next rebirth he may be born in the blessed groves of Shambala."

39. √ "CAGH" OF THE ASOKA INSCRIPTIONS.

Mr. Grierson writes as follows in the Academy:

This root occurs in (a) the Delhi columnar edict (iv. 10, 11) and in the detached edicts at (b) Dhauli (i. 19; ii. 11) and (c) Jaugadā (ii. 16).

The Delhi passages are:

"(a), (1) yēna maṁ lajūkā caghāmti ālādhayitavē.
(2) viyatadhāti caghati mē pajaṁ sukhaṁ palihaṭavē."

The Dhauli and Jaugada passages are all nearly word for word the same. The first runs:

"(b), (1) hēvaṁ ca kalamtaṁ tūphē caghatha sampatipādayitavē."

The general meaning of all the passages is clear.

The Jains knew something of this tradition—"Ruk-khesu nāte jaha sāmālivā jassim ratim veyāmti su-vanā" (Sāy. I. 6, 18, p. 315).
C a g h must have some such meaning as 'striving,' ‘endeavouring,’ followed by a dative of a verbal noun. We may render a, 1 by 'so that my officers may set themselves to please me'; a, 2 by 'a skilful nurse sets herself to care for the happiness of my child'; and b, 1 by 'and acting thus, set ye yourselves to cause (the people) to walk (in the Good Way).' The exact original meaning of the word, and its equivalent in Sanskrit, remain, however, still subject to doubt. M. Senart's proposal to connect it with jāgraṭi is admittedly conjectural. There is a very common root ca g h in the Chattisgarhī dialect of Bihārī. It means 'to rise,' 'to ascend.' I derive this from the Sanskrit u c c a- r g h a t i (Prākrit u c c a g g h a t i), with loss of the initial u (a very frequent occurrence). The Sanskrit root c a r g h, 'to go, to move,' is given in Wilson's Dictionary, but is omitted from the St. Petersburg Wörterbuch, probably for want of authority. This authority is now supplied in the Chattisgarhī dialectal form. Piyadasi's ✓ c a g h, with a dative of a verbal noun, therefore means to go to, and hence, metaphorically, to set oneself to, to 'go for' a thing.

On this I wrote in reply:

Dr. Grierson's derivation of c a g h a t i (see Academy, No. 964, October 25, 1890, p. 369) from a root c a g h, 'to rise, ascend,' found in the Chattisgarhī dialect, is open to many grave objections. The Sanskrit c a r g h, 'to go,' with which he connects it, is an "unquotable form," not more real than v a r g h, 'to go,' also quoted in Wilson's Dictionary.

The root c a g h in the Chattisgarhī dialect is probably a provincial variety of the root c a d , 'to mount, ascend,' found in Hindi c a r h n a, Marathi c a d a n e m, Bengali c a d i t e. This root is not found in classical Sanskrit; but Hemacandra (iv. 206) gives c a d a as one of the substitutes for ṛ a r u h, 'to ascend.' This c a d seems to have no secondary meanings in the dialects referred to that can connect it with the sense of striving or endeavouring. The Asoka c a g h cannot, therefore, be referred to the ✓ c a g h,
'to rise,' or \textit{c a r g h}, 'to go.' M. Senart's proposal to connect \textit{c a r g h} with Pāli \textit{j a g g a t i}, in the sense of \textit{p a t i j a g g a t i}, 'to take care of,' does not take into account the strict syntactical use of the verb. There is a Bengāli \textit{cāg}, 'to arouse, 'to begin to exert oneself'; and a causative \textit{cāgā}, 'to excite,' 'stimulate' (from \textit{jāgrī}?). But Hindi \textit{cāh} or \textit{chāh} (proposed by Kern as the source of \textit{c a r g h}, but objected to by Senart) is by no means a recent coinage in the sense of 'to desire,' for it goes back to the Sanskrit denom. verb, \textit{u t s ā h a y a t i}, Prakrit \textit{ucchāhāi} (cf. Pāli \textit{ussolhi}, 'effort'), from the root \textit{s a h} (cf. Pāli \textit{ussahati}, Dīgha Nikāya D. v. 11). The Asoka \textit{c a r g h}, if from this source, would represent a derivative of the Vedic \textit{s a g h} for \textit{s a h} (see Westergaard's "Radices," p. 94).

Hemacandra (iv. 86) gives a form \textit{c a y a}, as a substitute for \textit{c a k}, which Dr. Pischel refers to Sk. \textit{tyaj}; but the meaning of \textit{c a y a t i} is not that of the Sk. \textit{tyajati} or Pāli \textit{c a j a t i}. This \textit{c a y a t i} is for \textit{c a k a t i} or \textit{c a g a t i} in the sense of 'to be able' (cf. \textit{c a t i} in Setubandha X. 10), and may be a later form of the Asoka \textit{c a r g h}.

34. SOME OTHER WORDS IN THE AŚOKA INSCRIPTIONS.\footnote{See Academy, November 22, 1890.}

In D. v. (ed. Senart, ii. pp. 43–46) we find a list of birds, beasts, and fishes, that are forbidden to be killed. Many of these are by no means easy to identify with their Sanskrit names.

1. Among aquatic birds we find \textit{gēlāța} (=gerāța), which may signify 'a crane.' \textit{Cf.} Bengāli \textit{gilā}; Gr. \textit{γέρατος}.

2. \textit{Aṃbākā-piķike} (v. l. \textit{a m bā k i-piķika}) M. Senart takes \textit{a m bā} as the equivalent of Sk. \textit{a m bā}, 'water,' and makes \textit{kāpiķika} the same as Pāli \textit{kipīlīka}, 'an ant,' so that the compound would signify 'water-ants.' There are, however, some phonetic and other difficulties in this identification which make it well-nigh impossible to adopt this ingenious explanation. The variant reading \textit{a m bā k i-}
p i l kā seems to point to two distinct words—the first being probably an error for aṁd hāhī, ‘eels,’ and p i l kā = Sanskrit piḷlākā, ‘lizards,’ or iguanas.

3. The word that follows is ḍādi, which M. Senart looks upon as equivalent to dudī, ‘tortoises.’ The variant lection is ḍuḥi; and, as tortoises are supposed to be mentioned later on among the ‘four-footed’ creatures, the true reading may be ḍudū = ḍudū, ‘lizards.’ Cf. Pāli dēdēubhā = Sk. duṇdubhā. If for jatūkā, ‘bats,’ we read jalūkā, ‘leeches,’ we should get four kinds of non-venomous creatures, forming a group that would naturally come in between the water-fowls and fishes.

4. Anāthīka-maccha is explained by M. Senart as ‘a boneless fish.’ ‘Le poisson en question étant désigné comme n’ayant pas d’os, peut-être figurement et à cause, par exemple, de sa souplesse extrême.’ Perhaps a fish resembling what we term ‘jelly-fish’ is here referred to. As far as Sanskrit is concerned, the term ‘boneless’ is not used with reference to fish, but is applied to such ‘small deer’ as bugs, lice, &c. One would like to read anattēhaka, ‘snoutless’—i.e., not having a long or protuberant snout, like the crocodile, &c.

5. Vedāveyaka is a crux most difficult to solve. M. Senart regards it as standing for *vaiḍārveyaka, ‘quelque poisson comme analogue au serpent ‘moins le chaperon’’ (vaiḍārvī). Were it possible to read velavēsaka, it would denote a certain kind of fish frequenting the beach.

6. Gaṅga-pupūtaka. The second element in this term M. Senart connects with Sk. pūpputaka (‘a disease in which there is a swelling at the palate or teeth’), and thinks the epithet denotes a fish in the Ganges remarkable for some protuberance. If pūptaka is undoubtedly the correct reading, it may represent a Sk. *pūpputaka (cf. pūppula), ‘puffing,’ ‘blowing,’ and be applicable to crocodiles, &c. But, bearing in mind (1) the similarity of the letters p and s, (2) the frequent allusions elsewhere to Gangetic porpoise (Delphinus Gangeticus), we ought,
perhaps, to read Gaṅgās u s u k a, where the latter part of the compound corresponds to Sk. čičuka, ‘a porpoise.’

7. Saṁkuja-macoha may here mean ‘a skate,’ cf. Sk. çaṅku, çaṅkoci, Hindi saṅgus.

8. Kaphatasayake (v. l. ka p a t a s e y a k e), in M. Senart’s analysis, represents Sk. k a m a t h a (‘a tortoise’) and s a l y a k a (‘a porcupine’). The first is, of course, a possible correction, though ph for m occurs mostly in certain pronominals; but s a y a k a for s a l l a k a or s a l y a k a would be an unusual prakritisation. The word seems to be compounded of k a p ā t a and s a y y a k a (or s e y y a k a), which might mean ‘creatures living in shells’ (cf. Sk. kuçeça ya, ‘lying in the water,’ ‘a lotus’; Pāli s e y y a k a, Mahāvagga, p. 39), and include shell-fish, as well as turtles, tortoises, &c. Kaphat a or k a p a t a seems to answer in meaning to the Pāli k a p a l l a or k a p ā l a, Prakrit k a v ā l a, ‘a shell,’ the shell of a tortoise, &c. (cf. Saṁyutta I. p. 7). Here the cerebral t ought, strictly, to represent a cerebral l, for which there is no symbol in the Asoka inscriptions; but the Prakrit dialects often exhibit much confusion between the dental and cerebral liquid, the tendency being to cerebralize the dental. Hence k a p a t a may represent k a p a l l a or k a p ā l a. Some confusion between k a p ā t a (or k a v ā d a) and k a v ā l a is seen in Haripāla’s explanation of k a m a d h a- k a v ā l a by k a m a t h a-k a p ā t a = kamatha-koça, ‘a tortoise shell’ (Gaūdavaho v. 390). Here k a p ā t a = kavāda = kapāla. In Gaūdavaho v. 263, the Sk. k a p ā t a appears as k a p p h ā d a ¹ (= guḥā). There cannot be therefore much difficulty in identifying the Asoka k a p h a t a with k a p ā l a or k a p a l l a.

9. Paṁnasasa. The latter part of this compound is clear enough, and means a hare or rabbit; the former is regarded by M. Senart as the equivalent of the Sk. p a r n a, ‘a leaf,’ here used to mark a particular species. For p aṁn a we

¹ Prakrit k a p p h ā d a represents strictly Sk. karpāta, k a p ā t a, Pāli k a v ā t a.
might read vāṁna = vāñña = Sk. vanyā; so that vāṁnasasā would mean a wild (or wood) rabbit. Cf. Sasakā arañña vāñna-gocarā (Pet. ii. 6, 5, Jāt. IV. p. 85).

10. Simala. With regard to this term, M. Senart says: "Pour simala, je ne puis découvrir aucun équivalent Sanscrit dont la correspondance soit phonétiquement régulière ou au moins justifiable."

As l stands for an original r in these inscriptions, simala = simara, which is the regular equivalent of Sk. srimara, 'a small deer frequenting damp places.' The context would seem to require some such word after saasa, hare or rabbit; and, on turning to Amarakoça (ii. 5, 8), we find simaras and other deer classed together with saasa. For the phonetic change, compare Sk. mriga and sriṅga with Pāli miga and sīnga.

11. Okapiṁda. This word M. Senart rightly compares with the Pāli ukkapinḍaka, which he thinks is one of the names for 'a fox,' referring the first element okapa to Sk. ukkā. This ingenious explanation does not sufficiently take into account the usual meaning of - pièṁda (food). If we look at the previous word, saṁdaka, 'a bull allowed to roam at large,' it would seem probable that the okapiṁda or ukkapinḍaka refer to certain creatures found in or near houses, and that ate the food they found about dwelling-places. According to Buddhaghosa, the ukkapinḍakas comprise the cat (bilāla), rat (mūsikā), lizard (godha), and muṅgoose (muṅgusa). The first part of the compound, okka or ukkka, seems to stand for an original *aukyā, from okka, 'a house,' so that the epithet would mean 'living on house-food'; and this sense would suit the general meaning of the context. The city bull, cat, rat, lizard, muṅgoose, although apt at times to be very troublesome about a house, were, nevertheless, not to be killed.

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1 The Com. to Gaūdavaho (v. 682) explains ghara-ghulaka = ghara-golaya by mūsakādi, rat, &c. as if it meant 'house-frequenter.'
35. BUDDHAGHOSA'S DESCRIPTION OF OLD HINDU ASCETICS.¹

The Dhārmaçāstras give us many interesting details of hermit life in the forest; but in Pāli texts we meet with, comparatively speaking, very few allusions to the practices of the Brahminical ascetics, even in the oldest Buddhistic records.

From Baudhāyana III. 3, 2 we learn that some hermits lived on cooked food, while others always ate theirs raw. Buddhaghosa (Sum., pp. 270, 271) mentions eight kinds of ascetics, two of whom received, as alms, (cooked) food from the dānāgāra; two ate food cooked by a fire (agāgāra), the rest lived on uncooked food picked up in the forest.

Buddhaghosa does not (so far as we can judge from the present state of his text) seem to have understood all the terms he employs to describe the various kinds of hermits; but some little light may be thrown upon the subject by a reference to the customs of the Brahminical ascetics.

The eight kinds mentioned by Buddhaghosa are as follows:


The first epithet needs no explanation. The second has already been explained by the writer of these notes in the Journal of the Pāli Text Society for 1887 (pp. 115–16). The Uṇchācariya mode of life corresponds to the older Samūhā livelihood called in Pāli Samuṇchaka (2). This word is not recorded by Childers, but there is some authority for its use:

"Dhamme ca re yo pi sa m u n c h a k a m ca re" (Jāt. IV. p. 66), on which the Commentator has the following note: "Sa m u n ch a k a n ti gāme vā āmapakkabhikkhačariyam uṇcham yo careyya so pi dhammam eva care."

¹ See Academy, January 10, 1891.
² Printed text reads a n a g g a p a k k h i k ā.
³ Printed on p. 271 asammutthika.
The Pāli samuṅchaka may be an attempt to express the older samūha or samuṅhaka. In a parallel passage (in Samyutta Nikāya I. 4. 2. 7) we find samucchakam (i.e. samuṅjakam).

In verse 440, p. 76, of the Sutta Nipāta we have the following line—“Esa muñjam parihare.”

A variant (Burmese) reading has muṅcam, which does not help us much in solving the difficulty presented by “esa muñjam.” On turning to Prof. Fausböll’s translation in “Sacred Books of the East,” verse 439, p. 71, we find, by some inadvertence, that the line containing these words has been left untranslated. The sense of the whole verse, however, is not much affected by the omission; but still a footnote is needed for the information of the reader. Esa appears to be a mere blunder arising out of esa in the preceding verse, and has no meaning in gāthā 440. For “esa muñjam” we might indeed read “esāham uñcham”; but this would be against the metre, unless we pronounce esāham as two syllables. The line would then mean, ‘I must practise gleaning,’ i.e. ‘I must live away from the world.’ We must, I think, amend the text by reading “samuṅchakam parihare,” which would correspond exactly to “samuṅchakam care” as already quoted from the Jātaka book.

The phrase “dhamme care yo pi samuṅchakam care,” which makes the practice of the dharma to be identical with the gleaning mode of life, reminds us of a passage in Manu IV. 5: “Ritam uñchasilam jñeyam” = ‘Rita (truth) is to be understood as practising gleaning,’ that is, gleaning is the true or virtuous mode of life.

8. The Anāgapiṇikas, according to Buddhaghosa, cooked the husked grains they received as alms; but this explanation can hardly be correct, as it would be more appropriately a description of the Aṅgipakkikas. The epithet must mean ‘eating food not cooked by fire.’ In Jāt. IV. p. 8 we read of a hermit who was a Dāntamusaliṇka, and ate uncooked food—“Danta-
musali ko hutvā a n a g g i p a k k a m eva khadati, thusaparikkhitam kiñci na khadati."

4. The A sām a pā k i k a s, according to Buddhaghosa, gleaned cooked food; they were therefore a g n i p a k-
vāçins or a g g i p a k k ik a s, but we do not at once gather as much from the Pāli designation. A sām a pā k ik a must refer to those ‘living on food that had not ripened spontaneously (sām a m),’ that is, to those who followed the livelihood called Siddhōṅghā ‘gleaning cooked food.’

Asāmapākikā might possibly be an attempt to represent an older a - s a m a y a - pā k ikā = kā l a pā k ikā applied to hermits ‘eating what had not been ripened by time.’ Compare the following passage from Manu VI. 17:

"Agnipakvācano vāsyāt kālapakvabhugeva vā
Açmakutobhāved vāpi dantolūkhali kopi vā."

'He may eat what is cooked by fire, or eat only what is ripened by time; he may either use a stone-pounder, or else make use of his teeth as a pestle.'

5. The A sām a m u t t h i k a s ate the bark of trees, which they broke off with a stone or piece of iron, used as a hammer.

The passage quoted above from Manu helps us to solve the crux in a s a m a m u t t h i k a. We see that it answers to the Sanskrit a ç m a k u t t a k a or a ç m a-k u t t a, so that the Pāli a s a m a (? asma) corresponds to Sk. a ç m a, ‘stone.’ Childers has no such form, because the Sk. a ç m a n usually in Pāli becomes aṁha (Sutta Nipāta, p. 71). The word m u t t h i k a, from m u t t h i (‘a hammer’ ²) = Sk. m u s t h i (‘a fist’), corresponds in meaning to Sk. k u t t a, k u t t a k a (cf. Pāli kotta, kottaka, Jāt. I. 477; II. 262; Sum. I. 252; kot tana, Sum. I. 296, ‘breaking, cutting, pounding’).

¹ Compare Pāli p a m h a and p a k h u m a from Sk. p a k s m a n.

² A blacksmith’s hammer, also a ‘fist.”
6. The Dantavakkalikas, who stripped off the bark of trees with their teeth, are the same as the Dantamusalikas of Jāt. IV. p. 8. Dantavakkalika corresponds in sense to Sk. dantolūkhalika, of which the second element is from ulūkhalā (Pāli, udūk-khalā for udūkhalā; Bengāli, umkkhalī; Hindi and Marathi, ukhal; Prākrit, okkhalā or ulū-halā), 'a pestle.' The form okkhalā, referred to by Hemacandra and Vararuci (I. 21), seems to point to a Prakrit dantokkhalika, which the later Buddhist scribes did not know what to make of. They probably imagined that the letter o represented the syllable ava (as it so often does as a prefix, but rarely in the body of a word), and that vakkhalika stood for vakkalika, from vakkalā, 'bark.'

These ascetics, who used their teeth for a pestle, or ate unground corn, were probably the same as the Mukhenādāyins, who took the food with their mouths, like brute beasts.

Dantukkhalīya occurs in the Aupapātika-sūtra, §74, and is glossed in the commentary by phalabhōjin. Dr. Leumann explains the term by 'mit ausgebrochenan Zähnen?' He takes ukkhalīya as equal to Sk. utskhalīta.


8. The Pandupalāsikas ate fallen or withered leaves (see Manu VI. 21), and correspond to the Čirnaparnācins.

The Law Books throw light upon other ancient usages alluded to in Pāli records, as, for instance, the Mosallā penance.

Mosallā, from an original *mausalīya or *mau-

1 Cf. Hindi okhali, 'a wooden mortar.'

2 We find, in a different sense, danta-udūkkhala and danta-musala (Sum. I. 200). The upper teeth are danta-musala and the lower teeth danta-udukkhala.
sālya, has the same meaning as the Sk. musālya, ‘deserving of death by beating with a club or by pounding with a pestle’ (Āṅguttara IV. 242. 2). The culprit meriting this ‘pounding,’ clothed in black, with hair flying about, and with a club placed upon his shoulder, made public confession of his offence. There is an allusion to this in Āpastamba I. 9. 25. 4; Gautama XII. 43; Manu VIII. 314–5; Yaj. III. 357, where we learn that the offence was ‘stealing a Brahman’s gold.’ Buddhaghosa says nothing of the crime of theft.

The Āṅguttara (IV. 242. 3) makes mention of the Assaputta punishment, where the culprit bore a basket of ashes (?) stones) on his shoulder. From Dīgha (III. 1. 26) we learn that this particular punishment was inflicted on a Brahman before he was expelled from the order, and banished from his native place. Buddhaghosa gives us no explanation of the punishment or of the offence.

The Hindu Law Books do not, we believe, contain any reference to the Assaputta penance.

In later Pāli works we have occasional allusions to ancient usages, as in the following passage relating to the consecration of a king:

“Attatimsā ca rājapurisā nata-nacekā mukhamaṅgalikā sotthivācakā samana brāhmaṇa sabbapāsandaganā abhigacchanti, yam kīñci pathhivīyā pattanaratankara-nagara-sunkatthana-verajjaka-chejjabhejjajāna-m-anusāsanam sabbattha sāmiko bhavati” (Milinda, p. 359).

With the latter part of this extract compare Sum. I. p. 246.

In mukhamangaḷika the first element has probably the meaning of Sk. mukhya, ‘a principal rite or ordinance.’ The mukhamaṅgalikā were Brahmins, who had to decide whether the day fixed upon for the ceremony of consecration was auspicious or no. It might be roughly translated by ‘soothsayers.’ We have no term corresponding etymologically to it in Sanskrit.

In the Kalpa-sūtra (Jinacarita, p. 113) we find the cor-
responding Jaina-prakrit term muha-maṅgaliya, of which the commentator gives a very unsatisfactory explanation (mukha maṅgali kā mukhe maṅgalaṁ yeshāṁ te ta thā cātukārīna ity arthāḥ).

The Sotthivācakā or 'augurs' were those who performed the sotthivācana or svasti-vācana, 'a religious rite preparatory to any important observance, in which the Brahmans strewed boiled rice on the ground, and invoked the blessings of the gods on the undertaking about to commence.'

The Pāli ought, perhaps, to be sotthivācana kā. Compare Sk. svastivācanikā (fem.), Prakrit sotthivā-nakā (Çakuntala, ed. Williams, p. 152), and sotthivāana (Mālat, ed. Sk. P. Pandit, p. 82. 4).

36. ON A PASSAGE IN THE DHAMMAPADA.¹

"Sabbattha ve sappurisa vajanti
na kāmakāmā lapayanti santo."

(Dhammapada V. 83.)

This part of a verse from the Dhammapada has given some trouble to the translators, who have derived but little help from the commentary.

Prof. Fausböll's rendering of these lines is:

"Ubique certe homines proib versantur, a mori dediti non queruntur probi."

That of Prof. Max Müller's is somewhat different:

"Good people walk on whatever befall; the good do not prattle, longing for pleasure."

Gray's version, based on the commentary, is as follows:

"Good men, under all circumstances, are truly self-sacrificing; good men, being desirous of objects of gratification, do not express (their desires)."

These various renderings agree in ascribing to good men,

¹ See Academy, April 25, 1891.
that is, to Buddhists, the longing for sensual gratification; but this is quite against true Buddhist doctrine, for good men are free from all evil or low passion and desire, and cannot be kāmakāmā. Compare "kāmakāmānām' ete asantō" (Theri Gāthā, p. 216).

In a Chinese collection of Scripture verses, which Beal wrongly calls a version of the Dhammapada, we find a verse that may possibly be meant for a rendering of the two lines quoted above:

"The great man is entirely free from covetous desires—he dwells in a place of light, himself enlightened" ("The Dhammapada from the Buddhist Canon," c. xiv. p. 81).

The Chinese translators did not make the serious blunder of ascribing kāmā to a good man, though they have made sad havoc in the paraphrase of their original text. This version presupposes some curious variant readings, corresponding in Pāli to sabbaññū for sabbattha and ālayam santam (=padam santam) for lapayanti santo?

The mistake made by recent translators seems due to taking kāmakāmā as an adjective in the nominative plural. Childers gives only one reference, and that from the passage we have quoted, for the use of this term, which he defines as 'fond or desirous of sensual pleasure.' Unfortunately kāmakāmā does not occur very frequently in our Pāli texts, though kāmakāmī (not in Childers's) is somewhat less rare. (See Jāt. III. p. 154; Itivuttaka 107; Aṅguttara IV. 53, 7; 54. 7; Petavatthu I. 3. 3.)

In Theri Gāthā there is a verse (506) that Prof. Pischel declares to be "hopelessly corrupt" which contains kāmakāmā, employed much in the same way as it is in the Dhammapada:

"Mokkhamhi vijjamāne kin tava kāmehi yesu vadhā-bandho?

kāmesu hi vadhābandho kāmakāmā dukkhānī annabhonti."
Here kamakamā might easily be mistaken for an adjective, but the commentator explains it by kāmesu kāmāhetu. This agrees with kāmāhetu in the Dhammapada Commentary; and shows us that kāma-kāmā is not a nominative plural, but an ablative singular, and means 'from (or on account of) a longing for sensual gratification,' the real nominative to anubhonti being the word sattā understood. Compare "purimabuddhesu katādhikārā"—'on account of service rendered unto former Buddhas' (Theri Gāthā, p. 180).

Dr. Pischel's "conjectural text" makes very good sense, and we venture to translate it:

"If thou hast attained to Arhatship (and art free from all lusts), what then hast thou to do with sensual pleasures, in which (are involved) death and bonds? Since death and bonds (are inherent) in lusts, (therefore) from a desire of sensual indulgence creatures suffer the pains (of death and bonds)."

For the use of vadha, bandha, see Therī Gāthā, verse 345.

With these few remarks upon kamakamā we risk another translation of the foregoing extract from the Dhammapada:

"Good men, indeed, walk (warily) under all conditions; good men speak not out of a desire for sensual gratification."

37. ANĪGA, KUMINA, PĀSAKA, ETC.¹

Childers, following the commentator on the Dhammapada, explains a-nigha by 'free from suffering, uninjured, scatheless,' and refers to nigha, 'grief, suffering, woe.' With regard to the origin of the word, he says: "I have not found any equivalent of this word in Sanskrit. Prof. Fausböll suggests the etymology ni + agha; but this is far from probable." We may add that nigha (with long i) has not, as yet, been found in any Pāli text; and the word rests

¹ See Academy, May 2, 1891.
only on the authority of the Abhidhammapadipīkā. Looking at the passages not quoted by Childers, we find a trace of two distinct meanings. In Itivuttaka 112, p. 123 = Aṅguttara IV. 23, it has the force of ‘independent,’ ‘free (from all human passions)’:

“Esa khīnasavo buddho anīgho chinnasamsayo.”

(See also Itivuttaka 97, p. 97.) It has this sense in Petavatthu IV. 1. 34, p. 49:

“Santo vidhūmo anīgho nirāso.”

The commentary explains it by niḥdukkho, ‘free from grief or pain.’ (See Dhammapada, vers 294, and Com., p. 390, Thera Gāthā, v. 1234.)

In a corresponding verse of the Thibetan version, aṇīgha is rendered ‘without sin,’ as if the original were anagha. (See “Udānavarga from the Buddhist Canon,” v. 70, p. 197.)

The second meaning is ‘harmless,’ ‘innocent’:

“Sabbe sattā averā hontu abyāpajjhā aṇīghā sukham attānam pariharanti.” (Jāt. II. p. 62.)

“Ime sattā averā abyāpajjhā aṇīghā sukhī attānam parihareyyum” (Milinda-Pañha, p. 410).

In the sense of ‘scatheless,’ that is, not suffering harm, we find a good example in Thera Gāthā, l. 745, p. 73.

“Pañca pañcahi hantvāna aṇīgho yāti brāhmaṇo.”

All these meanings seem to arise out of the original sense of nīgha, as an adjective signifying ‘dependent,’ ‘tied.’ The corresponding Sanskrit is nīgha, which might become (1) by transposition nīngha, (2) by loss of nasal nīgha. For the transposition compare Sanskrit cīhna, budhna with Pāli cinha and bunda; and for the

1 On killing the five, see Dhammapada, l. 294 and p. 390.
lengthening of vowel after loss of nasal compare Sanskrit saṃdāmaśa, siṃha with Pāli saṃdāsā and siha.

As Sanskrit nighna and nihān are connected with the root hān, ‘to strike, hurt, kill,’ there must have been in Pāli a form nighna in the sense of ‘hurting, hurt,’ from which the other meanings of anigha, ‘harmless,’ ‘scatheless,’ would arise. Dr. Fausböll’s suggestion of ni-aghā is based upon the use of an-aghā, ‘free from suffering.’¹ Compare Prākrit anahā, ‘unhurt’ (Paiyalacchi, p. 115), ‘free from sorrow’ (Setubandha XI. 120); Jaina-prākrit aniha:—

“A nihe sahie susamvude,”

Free (from human passion), wise, and well restrained (Sūyagadāmga-sutta I. 2. 2, § 30, p. 141). This in Pāli would be

“Anigho sahito susamvuto.”

The commentators give two etymologies—(1) from a-sniha = mamatva-rahita; (2) from hān + ni, “parishahopasargais na nihanyata iti anihova.” Curiously enough there is the v. l. an-agha = niravada.”

We have another example of anihā in i. 2. § 12, p. 111—

“A nihe se putthe ahiyāsae.”

We might with a slight alteration turn this into Pāli—

“A nigho so phuttho² adhivāsaye,”

Free from all worldly cares, he should, if beset (by trouble), patiently endure (it).

The Guzerāthī comment explains anihā by (1) sneharahita, (2) krodhādikā-rahita. The Dipikā has the following note: “tathā nihanyata iti nihāh, na niho ‘nihāh.'” It also gives as an alternative explanation “krodhādhibhirapiditah.”

¹ See Thera Gāthā V. 116; Majjhima I. p. 418; Milinda-Pañha, p. 500.

² Or perhaps phuṭho would be the more correct reading, but phuṭṭho is common in Siṃhalese MSS.
But what is the source of the Jainaprakrit anihā with short instead of long i?

Here, again, we must have recourse to the Sanskrit nighna, which in Prakrit could become, by dropping the n, instead of assimilating the compound consonants,¹ nihā (≡ nigha), from which the negative would be formed. But we have as yet produced no Prakrit nihā corresponding to a Pāli nigha or Sanskrit nighna. We have, however, come across a solitary example of a noun nihā in Śuyagādattha-sutta I. 5. 11, p. 291:

"Sayā jalam nāma nihā m mahamtam
jamsi jalamto agani akattho,"

Always blazing, indeed, there is a place of torment, of vast extent, wherein there burns a fire without wood.

The Dipikā gives the following explanation: "nīhantyante prānino yasmin nihā m āghātasthānam."

There is in Marathi a word nigha, 'care,' and a nighā or a nīgā, 'want of care,' 'neglect.' This presupposes an original nighan (?) for nighna. But it seems to be a provincial term, and may be altogether unconnected with the words under discussion. In regard to a nigha, with the meaning of 'free from passion,' there may, perhaps, have been some confusion between it and a n-iha, 'free from desire or exertion.'

In Vyutpatti (ed. Minayeff), 901, p. 92, we find nigha in the sense of 'sin.' B. and R. cite this, and refer to agha; but it does not help us. The Northern Buddhist term may, after all, be a mere attempt at Sanskritising the Pāli nigha by one ignorant of its etymology, or he might be guided by a word like pāti-gha, 'anger.'

In Therī Gāthā, verse 491, nigha occurs in the sense of 'suffering."

"Sattisūlūpamā kāmā rogo gando aghaṃ nighaṃ."
Here nigha, if the right reading, may be ni + gha, and is to be compared with the Jainanīha.

¹ This would give us nighga or negha (cf. viggha from vighna), a form that we have not come across.
Jaina-präkrit would, we believe, throw much light upon some difficulties in Pāli, had we before us a number of well-edited texts like Prof. Jacobi's Āyāramga-sutta or Dr. Leuman's Aupapātika-sutta. The old Māhārāstrī has many forms in common with Pāli, and not a few peculiarities that are considered to belong only to Buddhistic phraseology. There are forms in Pāli that are explained by other Prākritisms, for instance, vi[t]abhi, 'the fork or branch of a tree' (Jāt. II. 107; III. 202), must come from Sanskrit vi[t]a[pi]n, through a Prākrit *vi[t]abī for vitavi. For this change of v to bh compare Pāli and Hindi bhisā, Prākrit bhisini (Hem. I. 238) from Sanskrit visā.

We have in Milinda-Pañha (p. 368) su[m]anta, 'sleeping,' and in Jaina-präkrit su[m]ina and su[v]ina (Pāli supina) = Sanskrit swa[p]na. This substitution of m for an original p helps us to an etymology for the Pāli kumīna, a 'fish-net.' Childers cites no textual authorities for the employment of the word, and says nothing of any Sanskrit equivalent. Examples of its use may be found in Jāt. I 427, II. 238; Thera Gāthā, v. 297; Dīpa-vamsa XV. 110.

There is in Sanskrit a feminine noun k[up]-i, 1 'a small net for fish'; but there must have been also a neuter k[up]ina, which becomes in Pāli kumīna, and is exactly on all fours with sumīna from supina.

In Jaina-präkrit (Sūyagadaṁga-sutta) we find kunima for the 'flesh' of a slaughtered animal used for a lion-trap. This must go back to *kunipa and be connected with Sanskrit kunapa, 'dead body.'

A reference to Jaina-präkrit enables us to correct a false reading in Therī Gāthā, v. 411, p. 163:

"Koccham p[as]ad a[m] (v.l. pasāyam) añjanaṁ ca ādāsakaṁ ca ganhitvā."

1 In Sūyagadaṁga-sutta we find k[e]yana, 'a fish-net,' glossed ketana. We ought, perhaps, to read kheyanā = ksepana (cf. Pāli khipa, 'a net').
The commentary (p. 212) explains pasādam by "kanha cunnādimukhavilepanam." It gives, however, a various reading: pasādhanaṃ = pasādhanabhandam, "an ornament" of some kind. The true reading is perhaps "Koccam pāsa ka njanaṇca." With pāsa kā, as here used, we may compare its employment in Cullavagga V. 29. 3.

The Jaina equivalent is pāsa ga, as in the following passage from the Suyagadaṅga-sutta I. 4. 11, p. 250:

"Samdāsagam ca phaniham ca
sihala² -pāsa gama ca ānāhi
ādāsagam ca payacchāhi
damta-pakkhalanam pavesāhi."

The explanation of pāsa ga is thus given by the Tiṅka:

"Sīhalipāsa gama ti vināsamyaman artham ārnā mayam kankanam."

Here we see that pāsa kā is an ornament for the hair and is in keeping with the comb, the collyrium, etc., in the Pāli Gāthā quoted above.

The word phanīha, 'a comb,' in the Jaina Gāthā is an error for phaniya = phāni kā, Pāli phañka (Cull. v. 23), or pānaka (Milinda, p. 210). Compare Marāthī pha nī; Siṅhalese pānāwa, 'a comb.'

In Thera Gāthā, v. 101, p. 15, we find the strange compound mukha-ṇangali in the sense of 'greedy.' It might, of course, be explained as 'having a mouth like a plough,' 'large-mouthed'; but the true reading seems to be mukha-maṅgali, 'devoted to the mouth,' 'fond of eating.'

"Hitvā ghihitvam anavositatto mukha-ṇaṅgali odariko kusito.

¹ The Jaina form is pasāhana.
² The text has sihali; but compare Pāli sithala, 'soft,' 'loose.'
Mahāvaraho va niśāpa-puttho punappunam gabbham upeti mandoti” (See also vv. 17 and 784).

In Sūyagadaṁga-sutta I. 17. 25, p. 346, we find muha mā mā galīya, i.e., muhārama mā galīka in the sense of ‘given to the mouth,’ ‘fond of dainties’:

“Nikkhamma dine parabhojanammini
muhārama mā galīe udarānugiddhe
Niśāra-giddhe va mahāvarāhe
adūrae ehai phātam eva.”

The Tikā’s explanation differs from ours—“Muhārama mā galīko bhavati mukhena mamgalāni prasamsāvākyāni idriṣṭadriças tvam ity evam.”

Childers make no mention of maṅgalika, but it occurs frequently in the Jātaka Book in the term devatā maṅgalika, ‘devoted to festivities in honour of tree-sprites.’ In the Milinda-Pañha we find kotūhala-maṅgalika, ‘fond of excitement.’

The use of niśāra in the Jaina text for niśāpa is worth nothing. (See Dhammapada verse and Majjhima Nikāya I. pp. 151–160, where we find niśāpika and niśapati, as well as niśapam. Cf. niśapaka-bhojana, Mahāvastu, p. 25, 1. 2.)

The Jaina texts have some curious readings arising out of an attempt to restore an older lection, especially where the letter k represents the weakening, or y the loss, of a consonant. Thus the Pāli bimbohana answers to Jaina bibboryana; Pāli pariṣsaya, ‘danger’ (= pariçraya, compare a passaya, upassaya, niṣsaya from the root ṣri), appears in Jaina-prākrit as pariṣsaha and pariṣsaha, and is explained by the Commentators by its so-called Sanskrit equivalent pariṣṭhaha as if from the root sah with pari. There is, however, no ‘quotable’ authority for such a word as pariṣṭhaha in the sense of ‘risk,’ ‘danger’; while pariṣsaya is not uncommon in Pāli (see Jāt. II. 405).
Hemacandra uses pārīśhaḥa, but only in a sense peculiar to the Jains.

Another good instance of a wrong re-setting of a well-known term is the Jaina pūrīsādānīyā, ‘the people’s favourite,’ ‘he who is to be chosen among men because of his preferable Karma.’ Cf. pūrīsādānīyāḥ purīsānāṃ ādānīyā ācraṇānyā mahato pi mahīyāmsah (Com. to Sūyagad I. 9. 34, p. 394). But the older form was pūrīsāyānīyā (see Ayār. I. 4. 492, p. 20), representing an original pūrīsājānīyā, ‘a distinguished person,’ ‘a person of noble birth’; a term applied to Buddha and to Arahats; ājānīyā is the equivalent of the Sanskrit ājānīyā. It would seem that in the redaction of the Jaina canon the origin of āyānīyā was forgotten, and it was explained not by ājānīyā but by ādānīyā.

Prof. Jacobi has already pointed out how the Pāli Seniya has been wrongly turned into Črenika by the Jains. We have come across two or three verses in a Jaina text which bear a close resemblance to some Pāli Gāthās. The latter seem to have better readings, but both may have been borrowed from a common source:

“Sauni jahā pamsugumdiyā
vidhuniya dhamsayaḥ sitam rayam
evam davo vahānavam
kammam khavāī tapassī māhane”;

Just as a bird covered with dust shakes off and gets rid of the dust clinging (to its wings), so the Brahman ascetic striving for final beatitude gets rid of (his) Karma. (Sūyagad. I. 2. 6, p. 118.) (Gūṇānīyā, ‘covered with dust,’ occurs in Pāiyal, p. 131, for gūṇāṭīya.) The Pāli corresponding passage occurs in Samyutta Nikāya IX. 1., pt. i., p. 197:

“Sakuno (v.l. sakuni) yathā pamsugunthito
vidhūnām pātayati sitam rajam

1 The printed text has—kuṇḍito with the various readings—kunthito, kunḍitā. In Petavattha II. 3. 5, pp. 15,
evam bhikkhu padhānavā satimā
vidhūnam pātayati sitam rajam’’:

Just as a bird covered with dust shakes off and gets rid of the clinging dust, so does the mendicant (bhikkhu) energetic and thoughtful shake off, and get rid of, the (defiling) dust (of human passion) clinging (to him).

For pātayati in the sense of dharmseti, apanayeti there is a various reading, sātayati, ‘to get rid of.’ Compare sāteta, ‘a destroyer,’ Majjhima Nikāya I. p. 220.

From the metre, etc., we should be inclined to say that the Jaina verse is a ‘re-setting’ of the Pāli Gāthā.

In Milinda-Pañha, p. 371, there is a quotation from Saṃyutta Nikāya I. 2. 7.

“Kummo va aṅgāni sake kapāle
Samodaham bhikkhumano-vitakke.”
“anissito aṅnām ahethayāno
parinibbuto na upavadeyya kañcīti.”

A similar Jaina verse occurs in Sūyagadāmga-sutta I. 8. 13, p. 364.

“Yathā kumme sa-amgāim sae dehe samāhare
evam pāvāim medhāvi ajjhappeṇa samāhare.”

As the tortoise guards its own limbs within its own body, even so should the sage restrain (the impulses of) sin within himself.

Here there is no doubt about the superiority of the Pāli over the Jaina version. The metaphor of the tortoise is very common in Jaina texts. (See Kalpa-sūtra, Jin., p. 118):

“His senses were well protected like those of a tortoise.”
“He remains with his hands and feet drawn well together like a tortoise” (Ov. vi. p. 30).

There is a passage in Pāli ridiculing those who taught that religious merit could be got by ‘bathing’ or ‘water-

70, we find pamsu-kutthitā (!) explained in commentary by ugunthitā (= ogunthitā).
sprinkling.’ If, as some say, final beatitude is obtained by contact with water, then frogs, tortoises, etc., would first attain to bliss. This heretical notion appears also in a Jaina text:

“Udagenā je siddhim udāharamti
sāyam ca pāyam udagam phussamtā
udagassā phāsena siyāya siddhi
sijjhamsu pānā bahave dagamsi.”
Macchā ya kumma ya sirivā ya
m a g gū ya u t t hā daga-rakkhasā ya
atthānam eyam kusalā vadamti
udagenā je siddhim udāhāramti

“U d a y a m j a i k a m m a - m a l a m ḍ a r e j jā
e v a m s u h a m i c cā m i t t a m e v a m
amdham va neyārām anussarittā
pānāni cevam vinihamtī mamdhā”

(Sūyagadaṁga-sutta I. 7. 14–16, pp. 337–339.)

“Yo ca vuddho vā daharo vā pāpakammam pakubbati

U dakābhisecaṁ nāma pāpakammā pamuccati
Saggam núṇa gamissanti sabbe m a n dūka - kacchāpā
Nāgā sumsumāra ca ye c’aṁhe udakecarā
Sa ce īmā n a d iyo te pāpam pubbekatam
v a h e y y u m
Puṁnaṁ p’imā v a h e y y u m tena tvam paribā-
hiro assa.”

(Theri Gāthā 240–243, p. 146; see Samyutta VII. 2. 11, pt. i., p. 182.)

The Pāli suddhi is better than siddhi. Maggu = m a d g u , ‘a water-crow,’ looks like a substitute for Pāli manduka, ‘frog.’ U t t hā in the Jain text evidently puzzled the commentators, who Sanskritised it as u s h -
trāh , and explained it by jala-cara-viçeśāh. But Sanskrit u s h t r a (Pāli o t t h a) is a camel, and not an aquatic creature. The original text may have had u d d hā =Pāli u d d ā from u d r a , ‘an otter.’ We sometimes find aspira-
tion of $d$ through a following $r$; compare Jaina-prakrit 
$anādhaayamāna = anādriyamāna$ (Spec. der 
Nāyādhammakahā, §69). The water-demons 
$dagarrakhassā$ (=$jalamānuṣāh$) seem to be a substitute for the 
Pāli $sumsumārā$.

38. A BUDDHIST AND JAINA GĀTĀ.¹

In Jātaka Book iv., p. 383, v. 9, we find the following 
stanza:—

"Girin nakhena khanasi ayo dantena khādasi 
jatavedam padahasayo isim paribhasasīti."

"The rock with nail thou diggest, the iron with tooth thou 
eatest,
The fire (to put out) thou strivest who a sage revilest."

The commentator, not understanding "jatavedam 
padhasti" = 'the fire (to put out) thou strivest,' paraphrases 
it by "aggim gilitum vāyamasi" = 'the fire thou strivest 
to swallow!' But, as 'nail' and 'tooth' are mentioned 
in the first line of the gātā, we naturally expect 'foot' in 
the line following.

The verb $padahasī$ does not take an accusative in 
Pāli; $nidadahasī$, 'to extinguish,' with $pādena$, 
'understood,' would seem at first sight more appropriate. 
$Pradhā$ does not occur in Sanskrit nor in Jaina-prākrit 
in the sense of to 'strive'; in the latter dialect $upaahāna$, 
'exertion,' is equivalent to the Pāli $padhāna$.

Some MSS. for $dantena$ read the plural $dantehi$; 
perhaps the original verse had nakhehi, dantehi, and 
padehi, instead of nakhana, etc.

In the Jaina Uttarādhyayana XII. 26, p. 365, we find a 
parallel passage that seems to throw some light upon the 
reading $padahasī$ in the Pāli gātā:—

"Girim nahehim khanaha ayan dantehi khāyaha 
jāyaveyam pāhehim hanaha je bhikkhum avaman-
naha."

¹ See Academy, May 9, 1891.
Here we see that, while the metre of the second line of the Játaka verse is tolerably correct, that of the Jaina is faulty, having two syllables more than are required. If we write the short form of the instrumental plural pāde for padehi (for which there is very good authority) and ha the a for han a the a, we shall get in the following Pāli version a better reading in the second line:

“Girim nakhehi khanatha ayam dantehi khādatha jātavedam pāde ha the a ye bhikkhum avamaññatha.”

In the Jaina verse bhikkhum and avamana ha replace Pāli isim and paribhāsasi. The verb paribhāsh is not used in Sanskrit nor in Jaina-prākrit in the sense of a pabhāsh or avaman.

Taking a hint from our Pāli rendering of the Jaina verse, we may proceed to restore the true reading of the Játaka verse by removing pādahasi from the text, and substituting pāde hāsi or pāde hāsi, the equivalent of pāde ha the a, ‘with feet thou extinguishest.’ The Sanskrit hām si would become, in Pāli, hāsi (cf. san-dasa, Sanskrit sam daṃça) or hāsi (cf. dasana, Sanskrit daṃsana and āsasati for āsamsati). As the phrase pāde hāsi comes nearer to the faulty lection pādahasi, we would, therefore, read:

“Girim nakhehi khanasi ayo dantehi khādasi jātavedam pāde hāsi yo isim paribhāsasiti.”

There is not a very great difference in form between pāde hāsi and pādahasi; the former, however, gives us a line that can be both translated and construed.

Compare the following from the S. N. IV. 3. 5:

1 The stem ha for han occurs in abhīhessati = abhīhanissati in Ját. IV. p. 92. We also find hanasi for hamsi, together with hanāsi (Ját. III. p. 199) = hanasi, on account of the metre.
"Bāla kumudanālehi pabbatam abhimatthatha
girim nakhena khanatha ayodantehi khā-datha
Selam va siraś' uhacca pātāle gādham esatha
Khāṇum va uras' āsajja nibbijjāpetha."

39. TĀDIN = TĀYIN.¹

"Uvaniyatarassa tāino bhayamānassa vivikkam āsanam
sāmāiyam āhu tassa jam jo appāna bhaena daṁsae?"
(Sūyagadaṁga-sutta I. 2, 2, § 17, p. 132.)

Of this very excellent holy sage, frequenting a sequestered seat, all declare the virtuous conduct, who then would show himself with fear (in his presence, since there is no harm in him?)

Tāino is explained in the commentary by "tāyinaḥ parātmopakārinas trāyino vā."

Sāmāiyaka (= sāmāyika) is glossed by cāritra. Dr. Hoernle, who renders it by ‘inward peace,’ has a long note on this word in the Uvāsagadāsa (i. 5, 3, p. 31). He says that the logical outcome of the scholiast’s explanation of the term ‘is that sāmāyika is the same as sāmatvā or sāmya. . . . Etymologically the word is always derived by means of the vṛiddhi suffix i ka from the compound of sāma (‘equal’) and āya (‘gain,’ ‘profit’).’’

Sāmāyika appears, however, to be a derivative of sāmaya (‘religious obligation’). The noun sāmāyika does not occur in Pāli in the sense of cāritra; but we have the use of an adjective formed (by double vṛiddhi) from samaya in Milinda-Paṁha (p. 305): "Sāmāyikaṁ maranam upagato" = "samaye maranam upagato."

"Kujae aparājie ² jaho akkhe him kusalehim divayam ³ kadam evam gahāyano kalim no tiyam no ceva dāvaram ⁴

¹ See Academy, June 16, 1891.
² Cf. Pāli akkhaparājīta.
³ Cf. Pāli dibbatī and jūtam kīlītum (Jāt. III. p. 188).
⁴ The metre of this line is faulty; as kadam signifies
Evam logammi tāi nā buie je dhamme anuttare
tam ginha hiyam ti uttamam kadam īva sesa vahāya
pamdie.” (Ib. i. 2, 3, vv. 22, 23, p. 136.)

As a gambler, not beaten (at play), playing skilfully with
dice, having thus got the lucky throw, (takes) no tray nor
deuce,¹ so do thou take that highest good, the law declared
by the all-knowing sage to be unrivalled in the world, just
as the clever (dicer takes) the winning die, rejecting all
else.

The commentators explain tāi nā by “tāyinā trāyinā
vā,” as well as by sarvajñena.

The form tāyin occurs in Buddhist Sanskrit; and Prof.
Kern has pointed out that the word is common in the
“Lotus.” He was the first to see its radical connection with
the Pāli tādin. “As tāyana (Pānini I. 3, 38) is ex-
plained to have the meaning of thriving, prospering, it may
be supposed that tāyin, on the strength of its derivation,
denotes thriving, prosperous, mighty, holy, as well as
making prosperous, blessing, sanctifying. Burnouf derives
it from a supposed Sanskrit trāyin, and translates it by
‘protector.’ It is indeed by no means unlikely that tāyin
was used synonymously with ‘nātha’ or ‘nāyaka’; but
it seems not necessary to derive it from trāyate” (see
Saddharmapundarīka, S. B. E., p. 25).

Prof. Kern has also noticed the false reading tāpin for
“tāyin” which has found its way into some Sanskrit

¹ the lucky die’ marked with four spots (cataska), kālim,
‘the unlucky die,’ is quite inadmissible here (cf. Pāli katag-
gaha in Journal of Pāli Text Society for 1887, p. 159; see
also Majjhima Nikāya I. pp. 403, 407). The last line of
this gāthā is incorrect; but it cannot be amended without
leaving out sesa (m) pahāya (a mere gloss?), and read-
ing kadam seja pandite.

The commentators say he rejects the trika, dvika, and
ekaka.
dictionaries. In Divyāvadāna, p. 392, 1. 4, we find tāpiṭā, which is glossed in the Index of Words ‘roused,’ ‘converted,’ as if it were the passive participle of the causal of tap:

"Udrakārādakā nāma rishayosmin tapovane adhigatācāryasattvena purushendrena tāpiṭā."

We ought to read tāyinā; for tāpiṭā is not in adjective relation to the subject of the sentence; and in Buddhist phraseology tāpiṭa never has the meaning of ‘roused’ or ‘converted.’

The prose passage has the following:

"Asmin pradeṣe Bodhisattvo rājñā Bimbisāreṇārdhara-jyenopanimantritah | asmin pradeṣe Ārādodrakam abhigatah."

Here we see that adhigata = abhigata, and that tāyinā is to be taken with ācāryasattvena and purushendrena.

The Buddhist-Sanskrit tāyin may be referred to a root tāy (1) extenderi, augeri; (2) tueri, servare, which seems related to the root tā, ‘to stretch.’

But tāyin may be a prakritised form of an original tādin. Childers derives the Pāli tādi from Sanskrit tādriç, which, however, does not give us a stem tādin. He thinks the primary meaning was ‘such,’ ‘like that,’ then ‘like that Buddha,’ holy, tranquil, firm. The form tādī (gen. tādino) is old (see Thera Gāthā, 878, 905, 1067), and cannot well be connected with tādriç, either in form or meaning. There seems to have been in Pāli two forms, tādi and tādī (=“tādin”), the latter of which has puzzled the commentators. (See Thera Gāthā, 1096.)

As the Jaina-prakrit tāyin is probably connected with √tā, so tādin may be derived from tād, an extension of the same root. Vaniček connects with √tād (=“tan”), the Doric ē̄πίρādēs (Theoc. 7. 42), “intente, sorgfältig, mit Vorbedacht, absichtlich.”
40. Nūma.¹

The word nūma occurs several times in the Āyārāṃga-sutta, and is translated by Prof. Jacobi in various ways—by ‘inferiority,’ ‘underground,’ ‘moat.’ These different meanings are at first sight somewhat puzzling, because of the apparent want of connection between them. An examination, however, of the several passages where the word nūma is employed will show that one sense underlies its various usages:

“Bhiduresu na rajjejjā kāmesu bahutaresu vā icchālobham na savejjā dhuvaṁ vannam saphiyā
Sāsaehim nimaṃtejjā divvam māyam na saddahe
tam padibujjha māhaye savvam nūmaṃ vihūniyā.”
(Āyārāṃga-sutta I. 7, 8, vv. 23, 24.)

Prof. Jacobi, following the scholiast’s interpretation, gives the following translation:

“He should not be attached to the transitory pleasures, nor to the greater ones; he should not nourish desire and greed, looking only for eternal praise” (23).

“He should be enlightened with eternal objects, and not trust in the delusive power of the gods; a Brāhmaṇa should know of this and cast off all inferiority” (24).

(1) In verse 23, ‘looking only for eternal praise’ seems forced, for the true Brāhmaṇa ought to look for what is lasting, and not for what is transitory. We ought, doubtless, to read “icchālobhām na savejjā ’dhuvaṁ vannam saphiyā,” where ’d hu va m = adhuvaṁ, ‘transitory,’ ‘impermanent,’ and s a p e h i yā = ‘regarding.’

(2) In spite of the commentator’s explanation, we do not think that nimaṃ tejjā (= nimantrayet) can mean ‘should be enlightened,’ but ‘should set before.’ The usual meaning of the verb, both in Jain and Pāli, is ‘to invite, offer’ (with inst.).

¹ See Academy, August 1, 1891.
(3) The note in the commentary on nūma is "nūmam karma māyā vā."

(4) The phrase divva māya does not seem to denote 'the delusive power of the gods,' because neither Jains nor Buddhists held that divine beings, such as Indra, had no real power. It was real enough while it lasted. The phrase 'divine illusion' may, perhaps, refer to the belief in the māya of Īvvara, which was supposed to bring about transmigration, or to the wiles of Māra. We find māya associated with Māra in the following passage from Sūyagadāmga-sutta (I. 1, 3, 7, p. 74):

"Sayambhunā kade loe iti vuttam mahesinā
Mārena samthuyā māyā tena loe asāsae."

But the real origin of sorrow and rebirth was not owing to any 'divine illusion,' but to a man's own evil actions, the true source of all kārma.

With these few remarks we would venture to suggest a slightly different rendering of the Jaina verses:

"He should not be attached to transitory pleasures nor to those that seem more (enduring). He should not cherish desire and greed, looking (only) at (that which has) an impermanent form."

"He should set before him lasting (joys),¹ and should not believe in any divine illusion (as the cause of sorrow and rebirth); a Brāhman should know this, and cast off all illusion (and so get rid of Karma)."

We find the phrase "savvam nūmam vihūnia" in Sūyagadāmga-sutta I. 2, 12, p. 54:

"Savvappagam viukkassam savvam nūmam vihūniā appattiam akammamse² eyam attham mige cue."

"Eradicating all desire and getting rid of illusion (as the cause of what is) sinful (i.e., anger, etc.), he is free from

¹ That is, such as arise from samādhi, etc.
² Cf. Pāli kammasaṭṭha =kammavesa, wrongly referred by Childers to Sk. kārmā + svaka!"
Karma (therefore) the (ignorant) creature should give up this (sinful) desire (kāmābhāvarūpa).

"Etehīm tīhīm thānehīm samjāe satatam muni ukkassam jalanam nūma m majjhaththam ca vigīmcae."  
(Ib. I. 1–4, p. 97.)

Here nūma is explained by the scholiast as having the sense of gahana or māyā.

In Āyāramga-sutta II. 3, 3, §§1–2, we find that the Bhikkhu is enjoined to avoid nūma-agihāni ('underground houses'), nūmānī ('moats') valayāni ('fortified places'), and gahanāni ('thickets').

In nūma-agihāni the first element has the sense of 'a sequestered spot,' 'a hiding-place,' and nūmānī must mean 'places of concealment.'

In Sūyagadaṁga-sutta I. 3, 3, § 1, p. 186, we get a good instance of nūma in the singular as 'a hiding-place.'

"Jāhā samgāmakālammī pithatho bhīru vehai valayam gahanam nūma m ko jānai parājatayam."

"When in the time of battle a coward sees behind him a dry ditch, a sequestered spot, or a thicket (to which he runs) who knows (in the midst of the fray of his) defection?"

The Dīpikā has the following note on the words valayya, etc.:

"Valayam yatrodakam valayakārena sthitam uduka-rabito vā gartā. Gahana dhavādviriksa vritam sthānam.

"Nūma prachannagiriguhādikam ityādisthānam nā-çahetor ālokate."

The various passages we have quoted show clearly that the true meaning of nūma is (1) 'concealment, a place of concealment'; (2) 'illusion,'

Since writing the above, I find that Prof. Weber, in his edition of Hala's Saptaçataka (p. 32), has noted the Jaina

1 The ignorant creature is a foolish man.
nūma-giha — Versteck, Gewahrsam, which he connects with the Prākrit verb nūmati or nūmeti. This, however, may be a denominative of nūma, from the root h n u, ‘to conceal.’ Cf. ninhuvi jant i (Hāla 657), a-nin-havamāna (Spec. der Nāna, § 83).

“No ninhavejja viriyam” (Āyāramga I. 5. 3, § 1) is translated by Prof. Jacobi by ‘one should not abandon firmness’; but, if the text is correct, it ought to mean ‘one should not conceal firmness’—i.e., ‘one should display firmness.’

41. CANDALA, CANDALAKA.¹

“Camdālagam ca karagam ca vaccagharam ca āuso khanāi.”

(Sūyadārīmga-sutta I. 4. 2. § 13, p. 252.)

In Hāla 227, p. 84, we find a reference to candālakuti, the former element of which is connected with the Jaina candālaga — candālaka . “Pāna-udīa vi jaliuna huavaho jalai jannavādammi.” Of pāna-udi we have the following explanations:

“Ya jnasthāne ’pi cām dālagninā ’pi yajnakarma. kriyata ity arthah.— Cām dāla-kuti madirā pānakuti vā— pānakuti camdālakuti.”

Prof. Weber is doubtful as to there being such a word as candāla in the sense of vessel; but the Jaina-prākrit shows that there was a sacrificial vessel called a candāla or candālaka, and the commentators inform us, moreover, that it was make of copper, and that the term was used in Mathurā:

“Camdālagam iti devatārcanikādyartham tāmram ayaṃ bhājanam etaccā Mathurāyāṃ camdālakatvena pratisām iti.”

42. DHASATTI.

“Tao nam sā Dharinī devā . . . kottimatalamsi sav-

¹ See Academy, April 22, 1891.
vamgehim, dhasatti padiyā” (Spec. der Nāyā-dhammakāhā, § 185).

The commentary states that dhasatti is an imitative word. Prof. Jacobi suggests a connection with Skt. adhastāt; but this latter usually becomes hethā in the various Prākrīts. The scholiast is doubtless right in his explanation of the term; and “dhasatti padiyā” means ‘fell down with a sudden shock.’ Compare the colloquial phrase ‘fell down flop,’ that is, with a sudden flap. Here the word flop was originally an onomatopoeia, imitative of the fall, made by a soft, flabby substance. The imitative element is not dhasatti, but dhasa, the tti standing for ti or iti, after a short vowel. We might for dhasatti write “dhasāti,” showing the word to be clearly, as the commentator describes it, an anukarana.

Dhasa may be compared with Marāṭhi dhas, ‘a sudden impression of grief or terror;’ dhaskā, ‘a sounding stroke’; dhashdhas, ‘palpitation, alarm.’ As English ‘shock’ is probably connected with ‘shake,’ so dhasa may be related with the Skt. root dhvaṣ or dhvams, ‘to fall.’ Compare Skt. śa-dhvasa; Hindī dhas, ‘a sloping ground’; dhasna, ‘a quagmire’; dhaskana, ‘to sink’; Marāṭhi dhasdhūs, ‘trepidity,’ dhaslānem, ‘to give way,’ ‘fall to pieces.’

But dhasa, though of imitative origin, may be here used adverbially, like Prākrit jhatt = Skt. jhatiti, ‘on a sudden,’ from an anukarana jhat.²

48. Añchati and Amchāvei.

The verb añchati, not in Childers’s dictionary, occurs in Majjhima Nikāya I. p. 56. Trenckner compares Skt. añchāyame (Westergaard’s Rad., p. 347). The causative of this root, añchāpayati or añchāpeti, though not found in Pāli, appears in Jaina-prākrit under the form amchāvei, glossed ākārsayati (see Kalpa Sutra, § Jina-

² Dhasatti ‘plötzlich’ occurs in Jacobi’s “Ausgewählte Erzählungen in Māhārāśtri,” 82. 12.

44. THE NEW SANSKRIT MS. FROM MINGAI.¹

Professor Bühler wrote as follows in the Academy for August 15, 1891:

At the monthly meeting of the Asiatic Society of Bengal on November 5, 1890, Colonel Waterhouse exhibited a birchbark MS., obtained by Lieutenant Bower from the ruins of the ancient underground city of Mingai, near Kuchar, in Kashgaria. According to the notes in the Proceedings (No. ix. of 1890 p. 223), the MS. consists of fifty-six leaves, most of which are written on with black ink on both sides. A string runs through the middle of the leaves, and two boards protect the volume. According to the same authority, the MS. was made over for deciphering to Babu Sarat Chandra Das, who, however, as well as Lama Phantshog, failed to make out its contents. The notice concludes with the remark that, as the MS. appears to be particularly rare and interesting, heliogravures of two leaves are published in the Plate III., added to the number of the Proceedings, "in the hope that some of the members may be able to decipher it."

As the photo-etchings, which give the sānkaprīshthaś of fols. 3 and 9, are very good, and as the MS. really possesses a very great interest for all Sanskritists, I subjoin my reading and translation of the piece on fol. 3, together with some remarks on the alphabet, language, and contents of both the pieces.

By the shape of its leaves the Mingai MS. differs from all other birchbark MSS. known to me. All those which I have seen in Kashmir, as well as the Bakhshali MS., consist of sheets of quarto size. The leaves of the Mingai MS.,

¹ This paper has already appeared—with the original Sanskrit of the passages here given only in translation, and also accompanied by notes—in the Vienna Oriental Journal, vol. v. No. 2.
on the other hand, are narrow, long strips, cut according to the usual size of the palm-leaves. Like the palm-leaf MSS., they are held together by a string, which is not used for any other birchbark volume, because the brittle nature of the material would make such a proceeding dangerous for its preservation.

The writing on fol. 3, which is very large and clear, exhibits the type of the characters of the Gupta period. There are only two letters which slightly differ from those used in the Gupta inscriptions. The initial a (see anava-tapa-nā, L. 5) shows a peculiar form in which the upper half of the left limb, represented by a curve open to the left, has been placed in front of the lower half and has been connected with it by a short stroke. Further, the left limb of sa shows mostly a wedge (as in the Horiuzi palm-leaf) instead of a small circle.

The writing on fol. 9 shows in general the same type as that of fol. 3. But it is very much smaller, and there are a few more advanced cursive forms. The initial a looks exactly like the a of the Horiuzi palm-leaf. For the ya we find besides the old tripartite form, a peculiar looped one, and the form of the Horiuzi palm-leaf. In the letter sa the continuity of the top line is mostly broken. There are also several instances of a sa with an open wedge in the syllable sya. Among the numerals the figure 3 shows the ancient Gupta form, consisting of three horizontal lines one above the other. The figure 9 resembles those occurring on the Valabhi plates and in the S'āradā MSS. In fol. 3 two different signs of interpunction are used. Between words to be taken separately, and at the end of half verses and verses occurs a short horizontal stroke or a small curve, open to the left. Once, in L. 2 after svāḥā, we have two upright strokes with hooks at the top.

Babu Sarat Chandra Das is no doubt right, when he says (Proceedings, loc. cit.), that the Mingai MS. appears to have been written by different hands. The volume may even be made up of different pieces, written at different times. The parts resembling fol. 3 belong, to judge from
the characters, to the fourth or to the fifth century A.D. Those resembling fol. 9 may be somewhat later. But it is not impossible that the cursive forms already existed during the earlier period named, and that the exclusive use of more antiquated signs on some sheets is owing to individual idiosyncrasies of the writers. These questions can only be settled when the whole MS. has been thoroughly examined. For the present, this much only appears certain: (1) that the MS. contains a page showing the same characters as the Gupta inscriptions; (2) that both the leaves, published in facsimile, look older than the Horiuizi palm-leaf; and (3) that the Mingai MS. has, therefore, a claim to be considered the oldest Sanskrit MS. hitherto found.

As regards the contents of the MS., fol. 3 apparently contains a charm which is intended to force the Nāgas or snake-deities to send rain. The mutilated line 1 enumerates, it would seem, various plants which are to be used as ingredients for an oblation. L. 2 gives the Mantra for the oblation, which ends with the word svāhā. The latter word, as is well known, always indicates the moment of the tyāgā, when an oblation is thrown into the fire. The Mantra probably consisted originally of an entire Anushṭubh Sloka, the first half of which may have begun with the mutilated word m a d a n a (? ) in line 1, which and certainly ended with the syllables kta mc in line 2. The end of line 2 and the following lines down to the end of the page contain the so-called Anumāntraṇa, a further invocation of the snake-deities, intended to propitiate them by a declaration of the worshipper’s friendly relations with various individual Nāgas. This snake-charm, which appears to be Buddhistic, was probably composed in Southern India. For it mentions “the district on the banks of the Golā,” i.e., the Godāvari which, rising near Nasik, flows through the whole Dekhan until it reaches the Bay of Bengal in the Madras Presidency.

The language of this piece is the incorrect Sanskrit, mixed with Prākrit forms, which is common in the Buddhist
works of the early centuries of our era, as well as in the Buddhist and Jaina inscriptions of the same period, and is found also in the mathematical Bakhshali MS. In line 2 we have the faulty Sandhi devo samantena; in line 3 the faulty compound nāgarājā; in line 4 the insertion of a meaningless m between vāsukinām- api, which in Pāli is commonly used in order to obviate a hiatus, and the faulty compound nandopanando; in line 5 the Prākrit form pi for the particle api. It is also possible that parivelāyā in line 2 may be a Prākrit locative for parivelāyām.

The metrical portion consists of exceedingly irregular Anushtubh S'lokas. The Mantra ought to end in samanta la instead of in samantena and has one syllable in excess. The last three verses of the Anumantram have also more syllables than they ought to have. It is noteworthy that this small piece contains a dozen words and meanings not traceable in the dictionaries.

**TRANSLATION OF FOLIO 3.**

... “Dundubhi, Gārjanī, Varshani, cucumber, Patani, Terminalia Chebula, Hariṇī, Kampana. ...

... “May the god send rain for the district on the banks of the Golā all around; Ilikisi Svāhā!

“I keep friendship with the Dhritarāshtras, and friendship with the Nairāvanas. I keep friendship with the Virūpākshas and with Krishna and the Gautamakas. I keep friendship with the king of snakes Mani, also with Vāsuki, with the Dandapādas, with ..., and ever with the Pūrṇabhadrās. Nanda and Upnanda, [as well as those] snakes of [beautiful] colour, of [great] fame and great power, who take part even in the fight of the gods and the demons—[with all these], with Anavatapta, with Varuna and with Samhāraka I keep friendship. I keep friendship with Takshaka, likewise with Ananta and with Vāsumukha, with Aparājīta and with the son of Chhibba I keep friendship; likewise always with great Manasvin.”
The contents of fol. 9 seem to be different. All the portions which are legible in the facsimile contain medical prescriptions for the cure of disease and for giving to sickly children vigour and health. In line 3 we have at the end of a prescription which is not entirely decipherable:

"[This is a medicine] which increases the body of a lean boy or of one who is in a decline."

Immediately after these words follows another prescription:

"I will declare the most effective prescription [which gives] strength and a [healthy] complexion. Kus’a-grass, Moringa pterygosperma, the root of Andropogon muri- catus, grapes. . . . A decoction of these, [mixed] with sugar, must be given to a lean person; or let him smear on Ghī, boiled with those [above-mentioned ingredients] and with Jīva nīya."

Again I read in lines 10–11:

"Schreberia Swietenioides, Curcuma longa, Rubia Mun- jista, pepper and Pinus Deodaru—clarified butter mixed with a powder of these [ingredients], also (?) white Moringa pterygosperma (?), Clitoria ternatea and pomegranates, mixed with water, one shall prescribe for a child, that is suffering from thirst, looks ill and is in a decline. Pounding Aglaia odorata, or also Ciperus into a paste, one shall give it, together with rice-water and mixed with honey.”

These specimens are amply sufficient in order to establish the character of the contents of the second page. Possibly they may have been extracted from the chapter of a medical work on bāla chikitsā. I may add that the whole page will become probably legible, if the leaf is well soaked in water and afterwards dried, as the Kashmirians invariably do with old birchbark MSS.

Lieutenant Bower believes the ruins of Mingai and the MS. to be Buddhistic. The latter conjecture is, as already stated, probably correct. For verse 101 of the Khandavatta Jātaka (Fausböll, Jātaka s, vol. ii. p. 145),
Virūpakkhēhi me mettaṁ mettaṁ Erāpā-
thehi me|
Chabbyāputtehi me mettaṁ [mettaṁ] Kan-
hāgotamakehi cāti||
corresponds with portions of the first and last verses of the
Anumānaṇa on fol. 3. This agreement shows at all
events that similar verses occurred in Buddhist literature.

I trust that Dr. A. F. R. Hoernle, the able and learned
secretary of the Asiatic Society of Bengal, will take the
volume in hand, and give us a full account of its contents.
If the society wishes to render a real and great service to
the students of Indian palaeography it will publish photo-
etchings of the whole volume. Every line of the MS. is of
the highest importance.

In the next issue of the Academy I published the follow-
ing note:

The “Rain-charm,” translated by Prof. Bühler (Academy,
August 15, 1891, pp. 138, 139), is certainly Buddhistic, but
appears to conform, for the most part, to the North Bud-
dhist type. The Mantra 1. 1 contains a list of words which
the translator thinks are the names of various plants to be
used as ingredients for an oblation; but the Buddhists did
not offer sacrifices and oblations.¹ These terms, therefore,
may be merely magical or talismanic words, such as we
often find in North-Buddhist sūtras (see Lotus, ch. xxvi.,
Kern’s Translation S.B.E., pp. 434–5), and are probably
epithets of “Civa’s female counterpart Durgā.” In the
usual invocations we find these magical terms in the
vocative case; and perhaps Dundubhī, etc., are Prā-
krit vocatives for Dundubhī, etc. See Megha-sūtra in

Dundubhī, Garjanī (thundering), Varshanī (raining),

¹ In the Tantra ceremonies flesh and even ordure were
thrown into the sacred fire.
Harini (? Harini), are the feminines of epithets that could well be supplied to Civa as the representative of Rudra; and Durgā in the Mantra may be regarded as the devi causing thunder, lightning, and rain. Compare the use of jvālā, ukkā, etc., as applied to the goddess Durgā in the Lotus, ch. xxi. (Kern’s Translation, p. 372).

What “cucumber” is I cannot tell, as I have not the Sk. text before me; probably jāli, which is a Pārkrit form of an original *jvālī, ‘flame,’ or jyotṣnī.

Śvāhā = “Durgā,” is the usual ending of a N. Buddhist dhārani. Ỉlikisi = “ilikēsi,” is perhaps the vocative of a Pārkrit iliṅkā + ỉcī = ‘the earth-goddess.’

The Anumantrana contains a list of the Aḥirājakulas and Nāga-rajaš, which are those usually met with in North-Buddhist works. We may compare this list with that in the Vardha-varsha-sūtra, entitled in Chinese “The Great Cloud-wheel Rain-asking-sutra” (Beal’s Catena, p. 420), the Lotus, etc.:

<table>
<thead>
<tr>
<th>Mingai MS.</th>
<th>Chinese Sutra.</th>
<th>Lotus.</th>
<th>Southern Buddhist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dhritarashtra</td>
<td>Dhritarāṣṭra</td>
<td>Dhritarāṣṭra</td>
<td>Dhatarattha</td>
</tr>
<tr>
<td>Naṁravana</td>
<td>—</td>
<td>—</td>
<td>Eravana (?)</td>
</tr>
<tr>
<td>Viruṇkṣa</td>
<td>Viruṇkṣa</td>
<td>Viruṇkṣa</td>
<td>Viruṇakkha</td>
</tr>
<tr>
<td>Krishna</td>
<td>—</td>
<td>—</td>
<td>Kanhai-</td>
</tr>
<tr>
<td>Gautamaka</td>
<td>—</td>
<td>—</td>
<td>Gautamaka</td>
</tr>
<tr>
<td>Mani</td>
<td>—</td>
<td>—</td>
<td>Mani-akkhī (?)</td>
</tr>
<tr>
<td>Vāsuki</td>
<td>Vāsuki</td>
<td>Vāsuki</td>
<td>—</td>
</tr>
<tr>
<td>Dandapāda</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Pūrṇabhadra</td>
<td>—</td>
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<tr>
<td>Nanda</td>
<td>Nanda</td>
<td>Nanda</td>
<td>Nanda</td>
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<tr>
<td>Upananda</td>
<td>Upananda</td>
<td>Upananda</td>
<td>Upananda</td>
</tr>
<tr>
<td>Anavatapta</td>
<td>Anavatapta</td>
<td>Anavatapta</td>
<td>Anotatta*</td>
</tr>
<tr>
<td>Varuna</td>
<td>Varuna</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Samhāraka</td>
<td>Sāgara</td>
<td>Sāgara</td>
<td>—</td>
</tr>
<tr>
<td>Takshaka</td>
<td>Takshaka</td>
<td>Takshaka</td>
<td>Tacchaka</td>
</tr>
<tr>
<td>Ananta</td>
<td>—</td>
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<td>—</td>
</tr>
</tbody>
</table>

* In North-Buddhist Sanskrit writers we find about 80 nāgarājajas; the Chinese suttas have over 200.
<table>
<thead>
<tr>
<th>Mingai MS.</th>
<th>Chinese Sutra.</th>
<th>Lotus.</th>
<th>Southern Buddhist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vāsumukha</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Aparājita</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Chibbā-putra</td>
<td>—</td>
<td>—</td>
<td>Chabbyāputta</td>
</tr>
<tr>
<td>Manasvin</td>
<td>Manasvin</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>—</td>
<td>Mucalinda</td>
<td>—</td>
<td>Mucalinda*</td>
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<tr>
<td>—</td>
<td>Elapatra (Elapa-</td>
<td>—</td>
<td>Erāpatha</td>
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<td>nana)</td>
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<td>—</td>
<td>Pindara</td>
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<tr>
<td>—</td>
<td>Tejasvin</td>
<td>—</td>
<td></td>
</tr>
</tbody>
</table>

1. Dhrītarāśatra = the regent of the East; also a Nāgarāja.

2. Nairāvana = Vaiḍravāna (Pāli Vessavana = Kuvera), regent of the North (?). It may be a misreading for Airāvana.

3. Virūpaksha = the regent of the West, and also a Nāgara-raja. Virūdhaka = the regent of the South, is left out, because he was not regarded as a snake-king. Erāpatha is also omitted, though mentioned in the Chinese Sūtra and the Pāli Jātaka, etc.

4. Nanda and Upānanda are mentioned in Hardy's M.B., second edition, p. 313. These Nāgarājas assisted the Devas in a struggle with the Asuras (see Jāt. I. p. 204; Beal's Catena, pp. 52-55).

5. Anavatapta is not mentioned as a Nāgarāja in Southern Buddhist works; but he was doubtless the guardian of the Anotatta dāha (lake), just as Mucalinda was the Nāgaking that guarded the Mandākini waters. For Mucalinda, the seven-headed snake, see Udāna, p. 10.

6. Samhāraka is evidently a misreading for Sāmgarā - Sāgara.

7. Chibba = Pāli Chabyā or Chabbyā, seems to point to an original *chaviyā = *chavikā (see Cullavagga, v. 6).

8. Pūrna-bhadra and Aparājita occur in the Mahābhārata; Vāsumukha = Sumukha (?). Of Danda-pāda the legends are silent.
9. Krishna and Gautamaka are mentioned in the Divyavadana as two snake-kings.

45. ON THE WORD "BUJJHAKA" IN THE DIPAVAMSA.¹

"Orohetsyâna Suppâram satasatañ ca te tada
vipulam sakkārasammānam akamsu te Suppārakā... 
Tesa sakkāriyamānesu Vijayo ca sahāyikā
sabbe luddāni kammāni kurumāna n a b u j j h a kā."

(Dipavamsa IX. 16–17.)

The following is Professor Oldenberg's translation:

"The people of Suppâra then invited these seven hundred men to disembark, and offered them lavish hospitality and honours. During this hospitable reception Vijaya and all his followers unnoticed (?) committed barbarous deeds."

The editor suggests that n a - b u j j h a - kā is equivalent to *n a - b u d h y a - kā, 'unnoticed.' But this sense of the word deprives the passage of all point. It is not at all probable that Vijaya and his lawless band could commit the foul deeds attributed to them without being noticed. Their treacherous actions did not pass unnoticed, but were well known to the people of Suppâra, who threatened to slaughter them.

The meaning of the last verse, in the passage quoted above, is this: though Vijaya and his band were guests of, and not at war with, the folk who so generously entertained them, yet they shamefully ill-treated them.

The term n a - b u j j h a - k a = a - v u j j h a k a = a - y u j j h a k a = a - y u d h y a - k a, ‘not fighting’ (compare Sanskrit a - y u d d h a), hence ‘not at war.’ The change of bujjha for vujjha is like that of bu ddha for vu ddha, ‘old.’ But vujjha represents an older yujjha, ‘battle,’ ‘fighting.’ For the interchange of v and y we may compare āvuddha with āyuddha, ‘weapon.’

Childers gives no examples of yujjha, but under yudd-

¹ See Academy, October 3, 1891.
dha he notices the occurrence of yujjhayya for yuddhaya (in the Mahāvaṃśa), the dative of a noun derived from yuddhayya (?). There is good authority for the use of yujjha with the sense of yuddha: “Tumhe mā bhāyathā yujjhe sati aham jānāmi” (Jāt. III. 4). We also find yujjhaṇa in Jāt. III. p. 82, ll. 6, 18, “So . . . etakānam yujjhaṇa tthānam sampūnā.” With yujjhaṇa, which corresponds in meaning to Sanskrit yodhaṇa, we may compare bujjhaṇa (Mil. 194), as if from *buddhaṇa, with the sense of Sanskrit bodhaṇa. It is quite possible, since yujjhaṇa and bujjhaṇa do not belong to the oldest remains of Pāli, that they are formed from the stem found in the verbs bujjhati and yujjhati. Compare yujjhapana in Milinda, p. 178.

In Sumangala, p. 85 (Dīgha, I. 1, 13), nibuddha (explained by malla-yuddhha, ‘wrestling,’ ‘boxing’) answers in meaning to Sanskrit niyuddha, though in form it corresponds to a Sanskrit niruddha, through an intermediate nir-vuddha. See Milinda, p. 232; Cullavagga I. 13, 2; Suttavibhanga I. p. 180.

46. “Autto.”

“Egayā gunasamitassa riyyato kāyasamphāsam anuccinā egatiyā pānā uddāyamti: ihalogavedanavejvāvadiyam: jam āutto-kammam (v.l. -kayam) tam parinnāya vivegam eti.”

(Ayārāgam-sutta I. 5 4, § 3.)

‘Sometimes, though a monk be endowed with a virtue and walking (in righteousness), living things, coming into contact with his body, will be killed. (If this happens through mere carelessness) then he will get his punishment in this life, but if it be done contrary to the rules he should repent of it and do penance for it’ (Jaina Sūtras, p. 48).

The commentator explains autto-kamma by ākutto-karma; but we fail to see how this can be translated by

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1 See Academy, October 31, 1891.
2 Samita generally means ‘circumspect’; sahita= endowed with.
'contrary to the rules,' unless there be some authority for ākuttī in the sense of 'transgression,' then āuttikammā might signify 'an act of transgression,' 'a breach of rule.' As there is no such form as ākuttī in the P. W., it is probably after all a coinage of the scholiast, who was put to some trouble in finding a satisfactory Sanskrit equivalent.

It would seem that āuttikammam has here the sense of 'an intentional act (of injury),' a deadly sin in the eyes of the Jains, for which the offender would have to undergo severe penance, by going into seclusion, and there, on a bed of Kusa-grass or straw, expose his body to the attacks of insects, and finally starve himself to death.

The word iḥa log evadana vējjāvadīyam seems to be an attributive compound qualifying āuttikammam. Vējjāvadīya corresponds in form to a Pāli veyāvatika which Childers wrongly refers to the root, vṛt-ṛyā. There is a Jaina veyāvaeca explained by the scholiast as vaiyāvṛutta.

The root is pri, 'to be busy.' Compare Sk. vyaḥpriṭa = Pāli vyāvatā (Jat. II. p. 207; III. pp. 65, 129, 315; IV. p. 371. Thera Gāthā Com. to v. 54, p. 181; Śumāngali I. p. 207; Pet. II. 9, 51, where we must read vāvatā for pa-vatā). See Cullavagga I. 9. 1, p. 7; where pa-katā = vāvatā = Prākrit vāvadā (Cowell's Pr. P. XII. 4).

A slight modification of Prof. Jacobi's rendering is needed to bring out the more literal, and less traditional, meaning of the passage quoted above: 'Sometimes though a monk be circumspect in his behaviour and walk (warily), living things, coming into contact with his body will (accidentally) be killed; (but) whatever wanton act, involving punishment in this life, (he commits) that he should confess and retire into solitude (to do penance for it).'

1 Without food he should lie down and bear the pains that attack him. . . . When crawling animals . . . feed on his flesh and blood, he should neither kill them nor rub the wound (Āyār. I. vii. 8, §§ 8, 9; Translation, p. 75).
The epithet an-āuttī occurs in Āyāramga-sutta I. 8. 1, v. 16:

"Ativātiyam a n ā u t t i m satam annesim akaranayāe jass' itthio parinnāyā savvakammāvahāo addakkhū."

'Practising the sinless abstinence from killing, he did no acts, neither himself nor with the assistance of others: he, to whom women were known as the causes of all sinful acts, saw (the true state of the world).'

Prof. Jacobi renders "ativātiyam anāuttim" by 'practising the sinless abstinence from killing'; but it rather means that the destruction of animal life was purely accidental or unintentional on the monk's part. A t i v a t i y a m represents Sanskrit at i pāt i k a m, 'the deadly sin of injury to living creatures,' and a n ā u t t i m must be in adjectival relation to it. Here again the meaning of 'not wanton' or 'unintentional' seems to suit the context.

Prof. Jacobi does not give us the scholiast's explanation of anāuttī, but fortunately it occurs elsewhere: "Janam kāena nāuttī abuho jam ca himsati" (Sūyagadāmga-sutta I. 1, v. 25, p. 65). Here we see that nā u t t ī, 'not wantonly injuring,' is used antithetically to himsati. The Tīkā has the following note:

"Yo hi jānannavagacchan prānino hinasti kāyena ca' nākuttī | kuttachedane ākuttanam ākuttah."

The scholiast evidently connected āuttī with the root kutt 'to cut, strike.' The Dipikā explains nāuttī by ahimsaka 'harmless, doing no (wilful) injury.'

As the original sense of āuttī seems to be 'intentional,' 'wanton,' it cannot well be connected with a Sanskrit ā k u t t ī, but is, perhaps, related to some such form as ā kū tin (producing a Prākrit ā k u t t ī, and, by connecting it with a wrong root, ākuttī), from the root kū 'to design, intend.' Cf. Sanskrit ā kū t a, ā kū t ī.

Curiously enough we find a verb, ā u t t a i, which appears to be related to the foregoing word āuttī, "Aratim ā u t t e
se mehāvi” (Āyār. I. 2. 2. 1), which Prof. Jacobi renders by ‘a wise man should remove any aversion to (control).’

Āu tta i, he adds, usually signifies ‘to exercise,’ but, according to the commentary, it here answers to nivartayati. But āuttai or ākuttati may signify here ‘to undergo voluntarily,’ and we might translate the phrase by ‘a wise man should of his own set purpose undergo discomfort’—that is, he should not only not shirk the hard life of a monk, but should actually court it. In explaining āu ttai by nivartayati the scholiast was perhaps thinking of some such verb as āuttai = āuttati, from the root trut.

We find āu ttai in the sense of to propose, try in the following passages:

“Se se paro suddhenam vā vaibalenam teiccham āutt e” (Āyār. II. 13. 22).

‘If the other tries to cure him by pure charms,’ etc.

“Vāsāvāsam pajjosavie bhikkhū ya icchi jā annayarim teicchin āutt i ta e” (Kalpasūtra. S., § 49).

During the Pajjusan a monk might wish to try some medical cure. The commentary explains āuttittae by kārayitum. Ākuttai, if standing for ākuttai, may be a denominative formed from kūta from the root kū, hence the meaning of ‘to attempt,’ ‘to try,’ that seems to be attached in all cases to the verb āuttai.

39. VIDDHA.

“Seyyathā pi bhikkhave vassānam pacchime māse sara-dasamaye visuddhe vigatavalāhake nabhe ādicco nabhām abbhussakkamāno sabbām ākāsagatām tamagatām abhivihacca bhāsate ca tapat ca virocati ca” (Itivuttaka III. 7. p. 20; see Aṅguttara III. 92. 2; Samyutta II. 3. 11).

The MSS. of text and commentary give a general authority to the reading vi d d h e, but Dr. Windisch, in his excellent edition of the Itivuttaka, has preferred to adopt an inferior lection (not well supported by the MSS.), and
has introduced visuddhe, ‘clear’ or ‘pure,’ into his text in lieu of viddhe. The commentary explains viddhe by udhiddhe (? ud-diddhe, i.e., ud-digdhe ‘polished, clear, bright’).

But viddhā, in the sense of ‘clear, bright,’ as applied to the sky or heavens, is the exact representative of the Sanskrit viddhra (cf. Sk. abhra with Pāli abhā), which is applied to the bright sky. Compare Viddhre suriyam-iva sarpaṁ, A.V. IV. 20. 7.

40. NIDDHAPETI.

This verb, not in Childers’s Dictionary, seems peculiar to the Jātaka-book, where the following passage occurs: “Tato galaviniṭena purisā niddhāpayimsu mam” (Jāt. iv., p. 41), (Then the men having taken me by the throat put me out). In prose this would be expressed by “Atha mam givāya gāhāpetvā niharāpayimsu” (see Jāt. iv., p. 41, ll. 6, 21, and compare Jāt. iv., pp. 205, 382).

In Jāt. iv., p. 48, “Niddhāmase tam sakā agarā,” the true reading appears to be niddhāpaye (the reading of the Burmese MSS.) = “Panāmetum vattati” of the prose text (Jāt. iv., p. 48, l. 12), and equivalent to nikkaddhi (Jāt. iv., p. 48, l. 27).

In Jāt. iii. 99, “Katham nu sākhāmigam dakkhisāma nibbāpitam rājakulato va jammam” we find nibbāpita for niddhāpita, explained in the Commentary by nicchuddha, nikkhamita, and in the prose text by nikkhaddhāpita. Prof. Kern suggests that nibbāsītam is true reading; Dr. Fausböll, however, defends his lection, and would refer niddhāpayati to the Skt. nirdhmāpayati from dhmā, ‘to blow.’ But this root with nis gives us in Pāli the causal niddhamayati or niddhameti, ‘to expel,’ so that niddhāpeti probably comes from some other source.

The reading nibbāpita, ‘extinguished,’ is due perhaps to some confusion of nibbāpeta with nibbāhāpeti (see Mil., pp. 134, 139); Suttavibhaṅga I., pp. 17, 43). Compare Prakrit

* See Academy, December 26, 1891.
nirvāhida = nirvāhīta, explained by the Com. K as nibbāsita (Çakuntalā, ed. Williams, p. 256).

In proposing a different explanation of nidhāpeti, we must bear in mind the common interchange of p and v. Compare Pāli dhopana with Skt. dhovana, &c. This enables us to refer nidhāpeti to a form *niddhāveti = *niddhāvayati (a causal from the root dhār, ‘to run’) ‘to cause to go out,’ ‘to expel.’ Compare Mahāvastu, pp. 359, 364); Saddhamma-P. iv. 6a. In Saddhamma-pundarika iii. 89 (see Kern’s translation, S. B. E., p. 88), we find nirdhācana-nārthāya ‘for evading,’ ‘for escaping from,’ ‘for getting rid of,” for which there is the various reading nirvāpanārthāya, which exhibits the same sort of confusion of nir-dhācana with nirvāpana as the Jātaka text does with regard to nidhāpeti and nibbāpeti.

With regard to the two forms, Prof. Fausbøll says: “Enten vi vaelge nibbāpitam eller niddhāpitam kommer omtrent ud paa et. De kunne naturligvis ligesom ethvert andet egentligt Udtryk bruges i metaforisk Betydning.”
TABLE OF CONTENTS
OF
Buddhaghosa’s Visuddhi-Magga.

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PART FIRST—SĪLA [CONDUCT].

CHAPTER I.
SĪLA-NIDDESA [EXPOSITION OF SĪLA].

“Sile patiṭṭhāya naro sapañño
Cittam paññañ ca bhāvayaṁ
Ātāpi nipako bhikkhu
So imam vijāṭaye jaṭan” ti. [S. I. 3. 3.]

The author, taking this stanza as the text for the whole work, and identifying Citta with Samādhi, declares he will expound the Visuddhi-Magga [Way of Salvation] according to the tenets of the Mahā-Vihāra School, and under the heads Sīla, Samādhi, and Pañña.

KİM SĪLĀM?
1. Cetanā.
2. Cetasika.
3. Samvara.
a. Pātimokkhasāmvara.
b. Satisaṁvara.
c. Īnāsaṁvara.
d. Khantisaṁvara.
e. Viriyasaṁvara.

4. Avītikkama.

KEN’ ATṬHENA SĪLAṂ?
KĀN’ ASSA LAKKHĀṆARASAḥAPACCUPATṬHĀṆAPADAṬṬHĀṆĀṆI?
KIMĀNISAṂSAṂ SĪLAṂ?
KATIVIDADHAṂ SĪLAṂ?

Ekavidha . . . Silana.

1. Ānottatā.
   Vāritta.
2. Abhisamācarika.
   Ādibrahmacariyaka.
3. Vīrati.
   Avirati.
   a. Taṃhānissita.
   b. Diṭṭhinissita.
   Anissita.
5. Kālapariyanta.
   Āpānakotika.
   Sapariyanta.
   a. Lābhapariyanta.
   b. Yasapariyanta.
   c. Nātipariyanta.
   d. Aṅgapariyanta.
   e. Jīvatapariyanta.
6. Apariyanta.
   a. Na lābhapariyanta.
   b. Na yasapariyanta.
   c. Na nātipariyanta.
   d. Na aṅgapariyanta.
   e. Na jīvatapariyanta.
7. Lokiya.
   Lokuttara.
THE VISUDDHI-MAGGA.

1. Majjhima.
   (Pañita.
   (Attādhipateyya.
2. Lokādhipateyya.
   (Dhammādhipateyya.
   (Parāmatthā.

Tividha
3. Aparāmatthā.
   (Paṭippassaddhi.
   (Visuddha.
4. Avisuddha.
   (Vematika.
   (Sekha.
5. Asekha.
   (Nevasekhanāsekha.

Catubbidha

1. Thitībhāgiya.
   (Visesabhāgiya.
   (Nibbedhabhāgiya.
   (Bhikkhu.
2. Bhikkhuni.
   (Anupasampanna.
   (Gabattha.
   (Pakati.
3. Ācāra.
   (Dhammatā.
   (Pubbahetuka.
   (Pātimokkhasamvara.
4. Indriyasamvara.
   (Ājivapārisuddhi.
   (Paccayasanissita.

The three Gocaras:

1. Upanissayagocara.
2. Ārakkhagocara.
3. Upanibandhagocara.

Indriyasamvara. Commentary on: “So cakkhunā rupam disvā na nimittagāhi hoti, n’ ānuvyājanaggāhī, yatv’ ādhikaraṇam etau cakkhundriyaṁ saṁvutam viharantam abhijjhādamanassā pāpakā akusalā dhammā anvassaveyyum, tassa saṁvarāya paṭipajjati, rakkhati cakkhundriyam, cakkhundriye saṁvarāṁ āpajjati; sotena saddam sutvā . . . pe . . . ghāṣeṇa gandham ghāyatvā, jivhāya rasaṁ sāyitvā, kāyena p̐h̐oṭṭhabbaṁ phusitvā, manasā dhammaṁ viṁśāya na nimittagāhi hoti, n’ ānuvyājanaggāhī hoti . . . pe . . . manindriye saṁvarāṁ āpajjati.” [D., 2. 64; A., II. p. 39.]

Story of Mahā-Tissa who attained to Arahatship by Contemplation of the teeth of a beautiful woman.

Ājivapārisuddhi. Commentaries on following paragraphs:
“Ājivahetu paññattānaṁ channāṁ sikkhāpadānaṁ vitikkamassa kuhanā, lapanā, nemittikata, nippesikata,
lābhena lābham nijigūṃsanatā ti evaṁ ādinaṁ ca pāpa-
dhammānāṁ vasena pavattā micchājīvā virati."

"Tattha Katamā kuhanā? Lābhassakkārasilokasannis-
sitassa, pāpicchassa, icchāpapatassā yā paccayapatīṣedha-
nasamkhātena vā, sāmantajappitena vā, iriyāpathassā vā aṭṭhapanā, ṭhanā, saṅṭhapanā, bhākuṭītā, bhākuṭiyāmānā, kuhanā, kuḥāyanā, kuḥitatthāmān, ayaṁ vuccati kuhanā."

"Tattha Katamā lapanā? Lābhassakkārasilokasannis-
sitassa, pāpicchassa, icchāpapatassā yā paresaṁ ālapanā,
lapanā, sallapanā, ullapanā, samullapanā, unnahanā, samunnahanā, ukkācanā, samukkācanā, anuppiyabhāṅitā, cāṭukamyatā, muggasupyatā, pāribhaṭṭatā, ayaṁ vuccati lapanā."    

"Tattha Katamā nemittikatā? Lābhassakkārasilokasa-
nissitassa, pāpicchassa, icchāpapatassā yaṁ paresaṁ
nimittaṁ, nimittakammaṁ, obhāso, obhāsakammaṁ, sāmantajappū, parikathā, ayaṁ vuccati nemittikatā."    

(Story of the Priest who, on being told by a housewife
that she had nothing to give him, showed in roundabout
phraseology [sāmanta jappā] that he knew this was
not true.)

"Tattha Katamā nippesikatā? Lābhassakkārasiloka-
sissitassa, pāpicchassa, icchāpapatassā yaṁ paresaṁ
akkosanā, vambhanā, garahanā, ukkhepanā, samukkhepanā,
khipanā, saṁkhipanā, pāpanā, sampāpanā, avanṇahāritā,
parapiṭṭhumāṣikatā, ayaṁ vuccati nippesikatā."    

"Tattha Katamā lābhena lābham nijigūṃsanatā?
Lābhassakkārasilokasannissitato, pāpiccho, icchāpakato
ito laddhām āmisaṁ amutra harati, amutra vā laddham
āmisaṁ idh’ āharati, yā evarūpā āmisaṇa āmissaṇa etṭhi,
gaveṭṭhi, pariyeṭṭhi, esanā, gavesanā, pariyesanā, ayaṁ
vuccati lābhena lābhām nijigūṃsanatā."

Paccayasaṅnissita. Commentary on: "Paṭi-
samkhā yoniso civarāna paṭisevati yāvad eva sitassa
patighatāya, unḥassa paṭighatāya, āmisaṁkāpasavatāta-
sirīmīpasamphassanā paṭighatāya, yāvad eva hiriko-
pinapaticchādanatthāṁ; paṭisaṁkhā yoniso pindapātaṁ
paṭisevati, n’ eva dāvāya, na madāya, na maṅdānaṁ, na
vibhūsanāya, yāvad eva imassa kāyassa ṭhitiyā, yāpanāya, vihiṁsūparatiyā, brahmaçaariyānuggahāya: ‘Iti purāṇaṁ ca vedanaṁ paṭihāṁkhāmi, navaṁ ca vedanaṁ na uppādessāmi, yātrā ca me bhavissati, anavajjata ca phāsuviḥāro cā’ ti; paṭiṣamkhā yoniso senāsanam paṭisèvati, yāvad eva sitassa paṭighāṭāya, unhhassa paṭighāṭāya, daṁsama-kasavātātapirisamapsamphassānaṁ paṭighāṭāya, yāvad eva utuparissayavinodanāṁ paṭisallānārāmatthaṁ; paṭiṣamkhā yoniso gilānapaccayabhesajjaparikkhāram paṭi-sevati, yāvad eva uppannānaṁ veyyābdhiṅkānaṁ vedanānaṁ paṭighāṭāya, abyābajjhaparamatāya.” [M.N., I. p. 10.]

Pātimokkhaṁ saṁvaro saddhāya sampādetabbo. Story of the Priest who attained to the Third Path as he lay bound by robbers in the Mahāvattani forest.

Story of the Priest who was bound by robbers and, though he might have escaped, suffered himself to be burnt to death by a forest fire, and attained nirvāna.

Indriya saṁvaro satiyā sampādetabbo. How Vaṅgisa was successfully exhorted by Ānanda to free himself from rāga.

Story of Cittagutta, who lived for sixty years in his hermitage without noticing that its walls were covered with paintings.

Story of Mahā-Mitta, who would not go to see his mother when she was sick, but sent instructions how she might be healed.

Ājīva pārisuddhi viriyena sampādetabbā.
The three Viṁṇattis:

1. Nimitta.
2. Obhāsa.
3. Parikathā.

Story of Sāriputta, who, when sick, refused to eat the food that would do him good, because it was owing to some remarks [parikathā] of his that his friends had found out what he needed.
Paccayasanissitasilam paññāya sampaṭṭabbaṁ.

The twofold Paccavekkhanaṁ paccayānaṁ:

1. Paṭilābhakāle.
2. Paribhogakāle.

The four Paribhogas:

1. Theyyaparibhoga.
2. Inaparibhoga.
3. Dāyajaparibhoga.
4. Sāmiparibhoga.

Verses containing the Story of Bhāgineyyasaṁgharakhkhitasāmaṇera, who attained Arahatship by the Contemplation [Paccavekkhana] of the food he was eating.

Pariṇapaśārisuddhi. Story of Mahā-Saṁgharakkhita, who, during the sixty years of his Priesthood, had kept his Sila so free from Defilement, that he was enabled on his death-bed to pass through all the Paths and attain to Arahatship.

Apāramatthapārisuddhi. Story of the sick Priest suffering torments, who did not desire death, though that would have assured him of heaven, but kept himself indifferent and attained Nirvāṇa.

KO C' ASSA SAṀKILES'O? KIṂ VODĀNAṀ?

I. SAṀKILESĀ.

A. The four kinds of imperfect Sila:

1. Khaṇḍa.
2. Chidda.
3. Sabala.
4. Kammāsa.

B. The seven forms of Sexual Immorality.

II. VODĀNA takes place in two cases:

1. Upon recognising the evil of a lapse from Sila.
2. Upon recognising the blessing of abounding in Sila.
CHAPTER II.

DHUTAṆGA-NIDDESA [EXPOSITION OF THE DHUTAṆGAS].

The Dhutaṅgas [name of certain ascetic practices] explained as necessary in the Vodāna of Sila.

The thirteen Dhutaṅgas:

1. Paṁsukūlikaṅga.
2. Tecīvarikaṅga.
3. Piṇḍapātikaṅga.
4. Sapadānacārikaṅga.
5. Ekāsanikaṅga.
6. Pattapiṇḍikaṅga.
8. Āraṅñakaṅga.
9. Rukkhamūlikaṅga.
10. Abbhokāsikaṅga.
11. Sosānikaṅga.
12. Yathāsanthatikaṅga.

Discussion of each in accordance with the following headings:

"Atthato, lakkhanādīhi
Samādānavidhānato,
Pabhedato, bhedato ca,
Tassa tass’ ānisaṁsato,

"Kusalatthikato c’ eva,
Dhutādinām vibhāgato,
Samāsavāyāsato cā ’pi
Viṅñātabbo vinicchayo."

Vidhāna of Paṁsukūlikaṅga. Cīvaras allowable for a Buddhist priest:

1. Sosānika.
2. Pāpanika.
3. Rathiyacola.
4. Saṁkāra cola.
5. Sotthiya.
7. Titthacola.
8. Gatapaceāgata.
11. Upacikakhāyika.
12. Undurakhāyika.
15. Dhajāhaṭa.
16. Thūpacivara.
17. Samanacivara.
18. Ābhisekika.
19. Iddhimaya.
20. Panthika.
22. Devadattiya.
23. Sāmuddiya.

Pabhedā [Grading] of each Dhutaṅga:

1. Ukkattha.
2. Majjhima.
3. Muduka.

Samādāna of Piṇḍapātiṅga. Exclusion of the following:

1. Saṁghabhatta.
2. Uddesabhatta.
4. Salākabhatta.
5. Pakhikabhatta.
6. Uposathikabhatta.
7. Pātipadikabhatta.
8. Āgantukabhatta.
10. Gilānabhatta.

Kusalaṭṭhika and Dhutādinām Vībhāga.
Meaning of the word Dhutaṅga. The five Dhutadhammas:

1. Appicchatā.
2. Santutthitā.
3. Sallekhatā.
4. Pavivekatā.
5. Idamaṭṭhitā.

PART SECOND—SAMĀDHĪ \[MEDITATION\].

CHAPTER III.

KAMMAṬṬHĀNAGGAHĀṆA-NĪDDESA [EXPOSITION OF HOW TO BEGIN MEDITATION].

KO SAMĀDHĪ? Kusalacittekaggatā samādhi.
KEN’ ĀTTHEN Ā SAMĀDHĪ?
KĀN’ ASSA LAKKHAṆARASAPACCUPAṬṬHĀṆAPADAṬṬHĀṆĀNI?
KATIVIDHŌ SAMĀDHĪ?

Ekavidha . . . Avikkhepa.

Duvidha

1. \{Upacāra.
   Appanā.
2. \{Lokiya.
   Lokuttara.
3. \{Sappitika.
   Nippitika.
4. \{Sukhasahagata.
   Upekkhāsahagata.
THE VISUDDHI-MAGGA.

Tividha

1. Majjhima.
   Pañīta.
   Savitakka.
2. Savicāra.
   Avitakkavicāra.
   Pitisahagata.
   Upekkhāsahagata.
   Paritta.
   Appamāṇa.

Catubbidha

1. Dukkhāpatipada dandhābhiṇṇa.
   Dukkhāpatipada khippābhiṇṇa.
   Sukhāpatipada dandhābhiṇṇa.
   Sukhāpatipada khippābhiṇṇa.
   Parittaparittārammaṇa.
   Parittaappamāṇārammaṇa.
2. Appamāṇaparittārammaṇa.
   Appamāṇaappamāṇārammaṇa.
   Paṭhamajjhānaṅga.
   Dutiyajjhānaṅga.
3. Tatiyajjhānaṅga.
   Catutthajjhānaṅga.
   Hänahāgiya.
   Thitibhāgiya.
4. Visesabhāgiya.
   Nibbedabhāgiya.
   Kāmāvacara.
   Rūpāvacara.
5. Arūpāvacara.
   Apariyāpanna.
   Chandādhipati.
   Viriyādhipati.
6. Cittādhipati.
   Vimamsādhipati.
KO C' ASSA SAṺKILESO? KIṆ VODĀNAṆ? KATHAṆ BHĀVETABBO?

Under this head the author says he will discuss only the Lokiya Samādhi, as the Lokuttara will be embraced under Paññā, and presents the following summary, the detailed treatment of which lasts to nearly the end of the eleventh chapter.

"Yo, pan', āyaṁ lokiyo, so vuttanayena sīlāni visodhētvā suparisuddhe sile patiṭṭhitena, yv' āssa dasasu palibodhesu palibodho atthi, taṁ upacchinditvā, kammaṭṭhānādāyakam kalyāṇamittam upasamākamitvā, attano cariyānukulam cat-tālisāya kammaṭṭhānāsu aññataram kammaṭṭhānām ga-hetvā, samādhībhāvanāya ananurūpaṁ vihāram pahāya anurūpe vihare viharantena, khuddakapalibodhupacchedam katvā sabbam bhāvanāvidhānam aparīhāpentena bhāvetabbo."

Yv' āssa dasasu palibodhesu palibodho atthi, taṁ upacchinditvā.

The ten Palibodhas to the attainment of Lokiya Samādhi:

"Āvāso ca, kulam, lābho,
Gaṇo, kammaṁ ca pañcamam,
Addhānaṁ, ūtā, abadhō,
Gaṇtho, iddhi 'ti te dasā' 'ti.

Āvāsa. Story of the Priest who, after long dwelling at one place, was visited by a fellow-priest from Pācinakhaṇ-ḍarājī, and was found not to have laid up any extra belongings, while his friend, in the course of one day, had laid up much.

Kula. Story of the Priest whose uncle lived at the
Koraṇarakavīhāra, and who, on visiting his mother after a long absence, was not recognised by her: and though he took alms in her house every day for three months, did not care to make himself known.

Gaṅtha. Story of the Priest proficient in the Majjhima-Nikāya, who gave up study because it hindered his religious exercises, yet found at the end of twenty years he was as proficient as ever.

Story of Nāga Karuliyaṅgirivāsin who passed eighteen years without study, and then was able to repeat the Dhātukathā.

Story of Dhammarakkhita and Cūlābhaya, the latter of whom had learnt the Tipiṭaka but could not interpret it, while the former, though he did not know it, could interpret each passage after it had been repeated to him.

*Kāmmapāṭṭhānādāyakāṁ kalyāṇamittam upasamkamītvā.*

The two Kammaṭṭhānas:

1. Sabbatthakammatthāna.
2. Pārihāriyakammatthāna.

Aṭṭanocariyāṅukūlān.
The six Cariyās:

1. Rāgacariyā.
2. Dosacariyā.
3. Mohacariyā.
4. Saddhācariyā.
5. Buddhacariyā.
6. Vitakkacariyā.

The six corresponding Puggalas [Rāgacarita, Dosacarita, &c.].
The various affinities and relations of these Puggalas and Cariyās to one another.
The following questions with answers:

1. "Eṭā cariyā kimnidānā?"
2. "Kathaṁ jānitabbaṁ, ayaṁ puggalo rāgacarito, ayaṁ dosādisu aṇñataracarito?"
3. "Kimcaritassa ca puggalassa kim sappāyan?"
Answer to the first:

a. Pubbācinṇanidānā; or,
b. Dhātudosanidānā.

Answer to the second in accordance with following headings:

"Iriyāpathato, kiccā,
Bhojanā, dassanādito
Dhammappavattito c' eva
Cariyāyo vibhāvaye" ti.

Cat tālīsāya 'kammāṭṭhānesu aṁañātaraṁ
kammāṭṭhānam gahetvā.

Ten modes of classifying the Kammaṭṭhānas:

1. Sāmkhātaniddesato.

Ten Kasiṇas

1. Paṭhavikāsīna.
2. Āpokāsīna.
3. Tejokāsīna.
4. Vāyokāsīna.
5. Nīlakāsīna.
6. Pitakāsīna.
7. Lohitakāsīna.
8. Odātakāsīna.
9. Ālokakāsīna.

Ten Asubhas

1. Uddhumātaka.
2. Vinilaka.
3. Vipubbaka.
4. Vicchiddaka.
5. Vikkhyitaka.
6. Vikkhittaka.
7. Hatavikkhittaka.
8. Lohitaka.
10. Aṭṭhika.
Ten Anussatis

1. Buddhānussati.
2. Dhammānussati.
4. Silānussati.
5. Cāgānussati.
6. Devatānussati.
7. Maraṇasati.
8. Kāyatāsati.
9. Ānāpānasati.
10. Upasamānussati.

Four Brahmavihāras

1. Mettā.
2. Karuṇā.
3. Muditā.
4. Upekkhā.

Four Āruppas

1. Ākāsānañcāyatana.
2. Viññānañcāyatana.
3. Ākiñcānāyatanā.

One Saṅgā . . . Āhāre Paṭikkulasaṅga.

One Vavatthāna . . . Catudhātu vavatthāna.

2. Upacāraappanāvahato.
4. Samatikkamato.
   a. Aṅgasamatikkamato.
   b. Ārammaṇasamatikkamato.
5. Vaddhanāvaddhanato.
6. Ārammanato.
7. Bhūmito.
10. Cariyānukūlato.

Kammaṭṭhānaṁ gahetvā.

The six classes of Bodhisattas:

1. Alobbajjhāsayā.
2. Adosajjhāsayā.
3. Amohajjhāsayā.
5. Pavivekajjhāsayā.

CHAPTER IV.


Samādhibhāvanāya ananurūpaṁ vihāram
pahāya anurūpe viharantena.

The eighteen faults which render a Vihāra ananurūpa:

1. Mahatta.
2. Navatta.
4. Panthanissitatta.
5. Sonḍi.
6. Paṇṇa.
7. Puppha.
8. Phala.
11. Dāруsannissitātā.
13. Visabhāgānam puggalānam atthitā.
15. Pacantasannissitātā.
17. Asappāyatā.
18. Kalyāṇamittānam alābha.

A Vihāra is anurūpa in being:

1. N̄'atidūra, n̄'accāsanna.
2. Gamanāgamanasampanna.
3. Divā appokiṇṇa, rattim appasadda.
4. Appanigghosa.
5. Appadamsamakasavatāpasirimsapasamphassa.

Khudda ka pa li bo dhūp ace hed a m katvā.

The Khuddakapalibodhas are hair, long nails, &c.
Sabbam bhavanavidham aparipapenta bhavetabbo. Commentary on:
“Paṭhavikasinām ugganhatto, paṭhaviyām nimittām ganhati kate vā akate vā, santake no anantake, sakoṭiye no akoṭiye, savaṭume no avaṭume, sapariyante no apariyante, suppamatte vā sarāvamatte vā.”

The four Kasiṇadosas:

1. Nila.
2. Pīta.
3. Lohita.
4. Odāta.

The two grades of Nimitta:
A lower, called Uggāha.
A higher, called Paṭibhāga.

The two grades of Samādhi:
A lower, called Upacāra [not resulting in Jhāna].
A higher, called Appanā [resulting in Jhāna].

Commentary on:
“Āvāso, gocaro, bhassam, Puggalo, bhojanaṁ, utu,
Iriyāpatho ti satt’ ete
Asappāye vivajjaye,

“Sappāye satta scvetha.
Evaṁ hi paṭipajjato
Na ciren’ eva kālena
Hoti kassaci appanā.”

If thus far unsuccessful, Appanākosalla [skill in attaining Appanā] must be sought in the following ten ways:

1. Vatthuisadakiriyyato.
2. Indriyasamatthapatipādanato.
4. Yasmiṁ samaye cittam paggahetabbaṁ, taśmiṁ samaye cittam paggañhati.
5. Yasmiṁ samaye cittāṁ niggahetabbaṁ, tasmiṁ samaye cittāṁ nigguṇhāti.
6. Yasmiṁ samaye cittāṁ sampahāṁsitabbaṁ, tasmiṁ samaye cittāṁ sampahāṁseti.
7. Yasmiṁ samaye cittāṁ ajjhupekkhitabbaṁ, tasmiṁ samaye cittāṁ ajjhupekkhāti.
8. Asamāhitapuggalaparivajjanato.
10. Tadadhimuttato.

Under 6. are given the eight Saṁvegavatthus:

1. Jāti.
2. Jarā.
3. Vyādhi.
5. Apāyadukkha.
6. Atīte vaṭṭamūlakadukkha.
7. Anāgate vaṭṭamūlakadukkha.
8. Paccuppanne āhārapariyethṭhimūlakadukkha.

Commentary on:

"Reṇumhi, uppaladale,
Sutte, nāvāya, nāliyā,
Yathā madhukarādinaṁ
Pavatti sampavaṇṇitā,

"Līnauddhataḥbāyehi
Mocayitvāna sabbaso
Evāṁ nimittābhimukham
Mānasam paṭipādaye" ti.

Of the four or five Javanas which precede Jhāna, the last is Rūpāvacara, and the others are Kāmāvacara. They are called, either—

1. Parikamma,
2. Upacāra,
3. Anuloma,
4. Gotrabhū,

or the first is Upacāra, the second Anuloma, the third
Gotrabhū, while Appanācitta comes in as the fourth or the fifth, according as one is possessed of Khippabhīnā [quick intelligence], or of Dandhābhīnā [slow intelligence].

Commentary on: “'Vivice' eva kāmehi, vivicea akusalehi dhammehi savitakkaṁ, vivekajāṁ, pitisukhaṁ pathamajjhānaṁ upasampajja viharati.” [Mahā-Satipatthāna-Sutta.] Evam anena pañcaṅgavippahinām, pañcaṅgasamannāgataṁ, tividhakalyāṇāṁ, dasalakkhaṇasampannāṁ paṭhamajjhānaṁ adhigataṁ hoti paṭhavikasiṇāṁ.”

The five Pītis:

1. Khuddakā.
2. Khaṇikā.
3. Okkantikā.
4. Ubbegā.
5. Pharaṇa.

Three short stories of persons who by means of Ubbegā Piti were able to fly through the air.

Pañcaṅgavippahinām, pañcaṅgasamannāgataṁ. The five Āṅgas from which the first Jhāna is vippahīna [free], viz., the five Nivaraṇas:

1. Kāmacchanda.
2. Vyāpāda.
3. Thīnamiddha.
4. Uddhaccakukkucca.
5. Vicikicchā.

The five Āṅgas of which it is possessed:

1. Vitakka.
2. Vicāra.
3. 4. Pitisukha.

Tividhakalyāṇaṁ, dasalakkhaṇasampannāṁ. The three Kalyāṇas and the ten Lakkhaṇas of the first Jhāna:

1. Paṭipadāvisuddhi at its beginning.
2. Yo tassa paripancho, tato cittaṁ visujjhāti.
2. Visuddhatta cittaṃ samathanimittaṃ paṭipajjati.
3. Paṭipannatta tattha cittaṃ pakkhandati.

II. Upekkhānubrūhaṇā at its middle.
5. Samathapatiṇṇannaṃ ajjhukoekkhati.

III. Sampahamsanā at its end.
7. Tatthagātanaṃ dhammānaṃ anatīvattanaṭṭhena sampahamsanā.
8. Indriyānaṃ ekarasatthena sampahamsanā.

The two Vaṭṭhama Bhūmis:

1. Upacāra.
2. Appanā.

The five Vasīs [powers] to be obtained in respect of Jhāna:

1. Āvajjanavasi.
2. Samāpajjanaḥsva.
3. Adhiṭṭhānavasi.
4. Vutṭhānavasi.
5. Paccavekkhānavasi.

Adhiṭṭhānavasi and Vutṭṭhānavasi are both illustrated by the Story of Buddhharakkhita who saved a serpent from a bird by creating a mountain in an instant and taking the serpent into it.

Commentary on: "'Vitakkavicārānaṃ vūpasamā ajjhattam sampasādanaṃ, cetaso ekodibhāvaṃ avitakkaṃ, avicāraṃ, samādhijam, pitisukham dutiyajjhānaṃ upasam-pajja viharati.' [Mahā-Satiṭṭhāna-Sutta.] Evasam anena dvaṅgavippahīnan, tivaṅgasamannāgataṃ, tividhakalyāṇanam, dasalakkhaṇasampannāṃ dutiyajjhānaṃ adhigataṃ hoti, paṭṭhavīkasiṇanam."
Dvaṅgavipphānaṁ, tivaṅgasamānagataṁ. The two Aṅgas from which the second Jhāna is vipphāna:

1. Vitakka.
2. Vicāra.

The three Aṅgas of which it is possessed:

1. 2. Pitisukha.
3. Cittekaggata.

Commentary on: “'Pitiyā ca virāgā upekkhako ca viharati, sato ca sampajāno, sukhāṁ ca kāyena paṭisāmvediti, yan tam ariyā acikkhanti 'Upekkhako, satīma, sukhavihāri' 'ti tatiyajjhānaṁ upasampajja viharati.' [Mahā-Satipatṭhāna-Sutta.] Evar ena ekaṅgavipphānaṁ, duvaṅgasamānagataṁ, tividhakalyāṇam, dasalakkhaṇasampannam tatiyāṁ jhānaṁ adhigataṁ hoti, paṭhavikasiṇam.”

The ten Upekkhās:

1. Chaḷaṅga.
2. Brahmavihāra.
4. Viriya.
5. Saṅkhāra.
6. Vedanā.
7. Vipassanā.
8. Tatramajjhatta.

The Aṅga from which the third Jhāna is vipphāna: Piti.

The two Aṅgas of which it is possessed:

1. Sukha.
2. Cittekaggata.

Commentary on: “'Sukhassa ca pahānā, dukkhasa ca pahānā pubbe va somanassadomanassānaṁ atthagamā
adukkhaṁsukham, upekkhāsatipaṭṭhānaṁ catutthajjhānaṁ upasampajja viharati.’ [Mahā-Satipaṭṭhāna-Sutta.]

Evam anena ekañgavippahìnāṁ, duvaṅgasamannāgatāṁ, tividhakalyāṇāṁ, dasalakkhaṇasampannāṁ catutthajjhānaṁ adhīgataṁ hoti, pathavikasiṇāṁ.’”

The Aṅga from which the fourth Jhāna is vippahīna: Somanassa.

The two Aṅgas of which it is possessed:

1. Upekkhāvedanā.
2. Cittekaggatā.

CHAPTER V.

DASAKASIṆA-NIDDESA [EXPOSITION OF THE TEN KASĪNAS].

Discussion of each of the remaining nine Kasiṇas in so far as they differ from the first.

The Magical Powers attainable by each several Kasiṇa.

The fivefold Pabhedha of each Kasiṇa:

1. Uddham.
2. Adho.
3. Tiriyaṁ.
4. Advayāṁ.
5. Appamāṇaṁ.

The six classes of persons incapable of practising the Ten Kasiṇas:

1. Kammāvaraṇena samannāgatā.
2. Kilesāvaraṇena samannāgatā.
3. Vipākāvaraṇena samannāgatā.
4. Assaddhā.
5. Acchandikā.
6. Duppaññā.
CHAPTER VI.

ASUBHAKAMMAṬṬHĀNA-NIDDESA [EXPOSITION OF THE ASUBHAS].

Description of each of the Asubhas.

Commentary on: "Uddhumaṭakaṁ asubhanimittam ugganāhanto eko, adutīyo gacehati, upaṭṭhitāya satiyā, asamuccāya, antogatehi indriyehi, abahigatena mānasena, gataṭgamagam paccekkekkhamāno. Yasmīṁ padese uddhumaṭakaṁ asubhanimittam nikkhittaṁ hoti, tasmiṁ padese pāsāṇaṁ vā, vammiṁ vā, rukkhaṁ vā, gacehaṁ vā, labaṁ vā sanimittam karoti, sārammaṇaṁ karoti; sanimittam katvā, sārammaṇaṁ katvā uddhumaṭakaṁ asubhanimittam sabhāvadāhāvato upalakkheti.

"Vāṇṇato pi, liṅgato pi, saṃthānato pi, disato pi, okāsato pi, paricchedato pi, sandhito pi, vivarato pi, ninnato, thalato, samantato so taṁ nimittaṁ suggahitaṁ karoti, sūpadhāritaṁ upadhāreti, suvatthitaṁ vavatthapeti. So taṁ nimittaṁ suggahitaṁ katvā, sūpadhāritaṁ upadhāretvā, suvatthitaṁ vavatthapetvā eko, adutīyo gacehati upaṭṭhitāya satiyā, asammuṭṭhāya, antogatehi indriyehi, abahigatena mānasena gataṭgamagam paccekkekkhamāno. So caṅkamanto pi tabbhāgiyaṁ ūvā caṅkamaṁ adhitthāti, nissidanto pi tabbhāgiyaṁ ūvā asanam paṇṇāpeti.

viharati. Tass' ādhigatam hoti rūpāvacaram paṭhamajjhānam, dibbo ca vihāro, bhāvanāmayañ ca puññakiriyavatthun" ti.

Application of the above-quoted passage to the remaining nine Asubhas, and description of the different qualities of Nimitta resulting from the practice of each.

Use of the various Asubhas.

Peroration, consisting of both prose and verse, in which the author shows the impurity of the Body.

CHAPTER VII.
CHAANUSSATI-NIDDESA [EXPOSITION OF THE FIRST SIX ANUSSATIS].

Description of the ten Anussatis.

Lokavidū. The three Lokas:

1. Saṁkhāraloka.

Various groups in the Saṁkhāraloka:

a. Two Lokas, viz., Nāma and Rūpa.
b. Three Lokas, viz., The three Vedanās.
c. Four Lokas, viz., The four Āhāras.
d. Five Lokas, viz., The five Upādānakkhandhas.
e. Six Lokas, viz., The six Ajjhatika Āyatanas.
f. Seven Lokas, viz., The seven Viññāṇaṭṭhitīs.
g. Eight Lokas, viz., The eight Lokadhammas.
h. Nine Lokas, viz., The nine Sattāvāsas.
i. Ten Lokas, viz., The ten Āyatanas.
j. Twelve Lokas, viz., The twelve Āyatanas.
k. Eighteen Lokas, viz., The eighteen Dhātus.

2. Sattaloka.
3. Okāsaloka.
Devamanaussanaṃ. Story of the Frog who attained Nimitta by listening to the sound of the Buddha’s voice, and at death was reborn into the Second Heaven.

Bhagavaṇa. The four Nāmas:

1. Āvatthika.
2. Liṅgika.
4. Adhiccasasamuppanna.


Silānussati. Commentary on: “Aho, vata, me silāni akhaṇḍāni, acchiddāni, asabalāni, akammāsāni, bhujissāni, viśṇuppasatṭhāni, aparāmaṭṭhāni, samādhisamvattani-kāni.”

Cāgānussati. Commentary on: “Lābhā, vata, me! suladdham, vata, me! yo ‘ham, maccheramalapariyūṭhi-tāya pājāya, vigatamalamaccherena cetasā viharāmi mutta-cāgo, payatapāṇi, vossaggarato, yācayogo, dānasavibhā-garato.”

Devatānussati. The six anussatis are chiefly for ariya-sāvakas, though others can use them with profit.

CHAPTER VIII.

ANUSSATIKAMMATTHĀNA-NIDDESA [EXPOSITION OF REMAINING ANUSSATIS].

Maraṇasati [Contemplation of Death]. The five Maraṇas:

1. Samuccheda.
2. Khaṇika.
3. Sammuti.
5. Akāla.

Only Kālamaraṇa and Akālamaraṇa are of use in Maraṇasati.

The eight Aspects under which Death may be contemplated, in case Nimitta be not readily attainable by the direct contemplation of dead bodies:

1. Vadhakapaccupaṭṭhānato.
2. Sampattivipattito.
3. Upasaṅharaṇato.
   a. Yasamahattato.
   b. Puññamahattato.
   c. Thāmamahattato.
   d. Iddhimahattato.
   e. Paññāmahattato.
   f. Pacceka-Buddhato.
   g. Sammā-Sambuddhato.
5. Āyudubbalato.
6. Animittato.
7. Addhānaparicchedato.
8. Khaṇaparittato.

Animittato. The five Animittas:

"Jīvitaṁ, vyādhi, kalo ca
Dehanikkhepanaṁ, gati,
Pañce’ ete jivalokasmiṁ
Animittā na nāyare."

Kāyagatāsati [Contemplation of the Body]. Extreme importance of Kāyagatāsati.

Kāyagatāsati is identical with the first of the four Sati-paṭṭhānas. But of the fourteen sections [pabbas] into which the first Satipaṭṭhāna is divided in the Mahā-Sati-paṭṭhāna-Sutta, those on Iriyāpatha [Bodily Postures], Catusampajañña and Dhātumanasikāra belong to Paññā,
while as much of the nine Sivathikapabbas as pertains to Samādhi has already been dealt with under the Asubhas. And as Ānāpāna [Breathing] forms a distinct Kammaṭṭhāna, we have here only to do with Paṭikkulamanasikārapabba [Section on Loathsomeness].

Short verbal comment on the following passage mentioning the thirty-two constituents of the human body. "Puna ca paraṁ, bhikkhave, bhikkhu imam eva kāyaṁ uddham pādaṁ adho kesamatthakā tacapariyantaṁ, pūraṁ nānappakārassa asucino paccavekkhati, ‘Atthi imasmīṁ kāye kesā, lomā, nakhā, dantā, taco, maṁsaṁ, nahāru, aṭṭhi, aṭṭhimiṇḍa, vakkāṁ, hadayaṁ, yakanaṁ, kilomakaṁ, pihakaṁ, paphhāsaṁ, antaṁ, antagunāṁ, udariyaṁ, karisaṁ, pittaṁ, semhaṁ, pubbo, lohitaṁ, sedo, medo, assu, vasā, khelo, simghāniṁ, lasikā, muttan.’" [Mahā-Satipaṭṭhāna-Sutta].

General discussion. The sevenfold Uggahakosalla and the tenfold Manasikārakosalla:

A. The Uggahakosalla:
1. Vacasā.
2. Manasā.
3. Vaṇṇato.
4. Saṇṭhānato.
5. Disato.
6. Okāsato.
7. Paricchedato.
   a. Sabhāgaparicchedato.
   b. Visabhāgaparicchedato.

B. The Manasikārakosalla:
1. Anupubbato.
2. N’ ātisighato.
3. N’ ātisanikato.

¹ There are really only thirty-one in the list, but Buddhaghosa explains that matthaluṅga is included in aṭṭhimiṇḍa.
4. Vikkhepapaṭībāhanato.
5. Paṭissantāmahikkamanato.
6. Anupubbamuñcanato.
7. Appanāto.

8. 9. 10. Tayo Suttantā:
8. On Adhicitta.
10. On Bojjhāṅgakosalla.

The fivefold loathsomeness of the thirty-two constituents of the human body:

1. Vaṭṭa.
2. Saṭṭhāna.
4. Āsaya.
5. Okāsa.

The fivefold characterisation of the thirty-two constituents of the human body:

1. Vaṭṭato.
2. Saṭṭhānato.
3. Disato.
4. Okāsato.
5. Paricchedato.
   a. Sabhāgaparicchedato.
   b. Visabhāgaparicchedato.

Ānāpānasati [Contemplation of Breathing]. Commentary on: "'Katham bhāvito ca, bhikkhave, ānāpānasatisamādhi? Katham bahulikato, santo c' eva paṇīto ca, asekanako ca sukho ca vihāro uppannupanne pāpake akusale dhamme ṭhānaso antaradhāpeti, vīpasameti? Idha, bhikkhave, bhikkhu araṅṇagato vā, rukkhamūlagato vā, suṁāgāragato vā, nisidati pallaṃkaṃ ābhujitvā, ujum kāyaṃ paṇidhāya, parimukhāṃ satīm upaṭṭhapetvā. So sato va assasati, sato passasati; digham vā assasanto "Digham assasāmi" 'ti pajanāti; digham vā passasanto "Digham passasāmi" 'ti pajanāti; rassām vā assasanto . . . pe . . . passasanto "Ras- saṁ passasāmi" 'ti pajanāti; "Sabbakāyapaṭisamvedi assasissāmi" 'ti sikkhati; "Sabbakāyapaṭisamvedi passasissāmi" 'ti sikkhati; "Passambhayam kāyasamkhāram

In the course of this commentary the above-mentioned sixteen divisions are grouped into four Anupassanas, as follows:

Kāyānupassaṇā
- Sabbakāyapaṭisaṁvedī.
- Passambhayam kāyasamkhāram.
- Pitipaṭisaṁvedī.

Vedanānupassaṇā
- Sukhapaṭisaṁvedī.
- Cittasaṁkhārapaṭisaṁvedī.
- Passambhayam cittasaṁkhāram.

Cittānupassaṇā
- Cittapaṭisaṁvedī.
- Abhippamodayaṁ cittam.
- Samādahām cittam.
- Vimočayam cittam.
- Aniccānupassi.
- Virāgānupassi.
- Nirodhānupassi.
- Paṭinissaggānupassi.

The following helps in Āṇāpānasati are given after discussion of the first Anupassana. The five Sandhis:

1. Uggaha.
2. Paripuccā.
3. Uparāṭhāna.
4. Appanā.
5. Lakkhana.

And the eightfold Manasikāravidiṁ:

1. Gaṇanā.
2. Anubandhanā.
3. Phusanā.
4. Thapanā.
5. Sallakkhanā.
6. Vivaṭṭanā.
7. Pārisuddhi.
8. Tesam patipassanā.

Benefits to be derived from Ānāpānasati.
The three Carimakas of Assāsa and Passāsa:

1. Bhavacarimakā.
2. Jhānacarimakā.
3. Cuticarimakā.

Upasamānussati [Contemplation of Nirvāna]. Commentary on: “Yāvatā, bhikkhave, dhammā saṃkhatā vā, asaṃkhatā vā, virāgo tesam dhammānam aggam akkhāyati yad idaṃ madanimmadano, pipāsavīnayo, ālayasamugghāto, vaṭṭupacchedo, taṅhakkhayo, virāgo, nirodho, nibbānan.”

CHAPTER IX.

BRAHMAVIHĀRA-NIDDESA [EXPOSITION OF THE BRAHMAVIHĀRAS].

Mettā [Friendliness].

In order to begin this Brahmavihāra “dose ādīnava daṭṭhabbo” and “khantiyaṁ anisaṁso veditabbo.”

Classes of persons unsuitable—

\[\begin{array}{l}
1. \text{Appiyapuggala.} \\
2. \text{Atipiyasahāyaka.} \\
3. \text{Majjhatta.} \\
4. \text{Veripuggala.} \\
5. \text{Liṅgavisabhāga odhiso.} \\
6. \text{Kālakata.}
\end{array}\]

After beginning with oneself, one must cultivate friendliness for the first four of the above list.

Various directions for the removal of enmity.
Commentary on: "So mettāsahagatena cetasā ekāṁ disaṁ pharitvā viharati, tathā dutiyaṁ, tathā tatiyaṁ, tathā catutthiṁ, iti uddham, adho, tiriyaṁ, sabbadhi sabbatthataya sabbavāntām lokaṁ mettāsahagatena cetasā, vipulena, mahaggatena, appamāṇena, averena, abyābajjhena pharitvā viharati." [M. N., 1. p. 38.]

The eleven blessings of Mettā: "Sukham supati, sukham paṭibujjhati, na pāpakāṁ supimaṁ passati, manussānām piyo hoti, amanussānām piyo hoti, devatā rakkhanti, n' assa aggi vā, visām vā, satthām vā kamati, tuvātaṁ cittaṁ samādiyati, mukhavāṇo vippasidati, asamūḷho kālam karoti, uttarin appaṭivijjhanto Brahmalokūpago hoti."

A manussānām piyo hoti. Story of Visākha the Priest for whom the tree-goddesses near his hermitage conceived such friendship that they wept whenever he thought of leaving.

Karuṇā [Compassion].
Muditā [Joy].
Upekkhā [Indifference].
Pakiṇṇakakathā [Miscellaneous].

CHAPTER X.

ĀRPAPPA-NIDDESA [EXPOSITION OF THE FOUR ĀRUPPAS].

Ākāsānañcāyatana [Realm of the Infinity of Space].

The five Paṭighasaññās:
1. Rūpasaññā.
2. Saddasaññā.
4. Rasasaññā.
5. Phoṭṭhabbasaññā.

Viññānañcāyatana [Realm of the Infinity of Conscious-


Pakṣṇakakakathā.

CHAPTER XI.

SAMĀDHĪ-NIDDESA [EXPOSITION OF SAMĀDHĪ].

Āhāre paṭikkulasañña [Perception of the Repulsiveness of Nutriment].

The four Āhāras:

1. Kabaliṅkāra.
2. Phassa.
3. Manosañcetana.
4. Viññāṇa.

Only the first of the above four is intended in the title of this Kammatṭhāna.

Discussion of the Repulsiveness of Nutriment under the following ten heads:

1. Gamanato.
2. Pariyesanato.
3. Paribhogato.
4. Āsayato.
5. Nidhānato.
6. Aparipakkato.
7. Paripakkato.
8. Phalato.
10. Sammakkhaṇato.
Catudhātuvaṭṭhāna [Analysis into the Four Elements].

Commentary on: “Seyyathā pi, bhikkhave, dakkho goghātako vā, goghātakantevāsi vā, gāvīṁ vadhitvā, cātum-mahāpathe bilaso paṭivihajitvā nisinno assa, evam eva kho, bhikkhave, bhikkhu imam eva kāyaṁ yathāhitam, yathāpañhihitam dhātuso paccavekkhati: ‘Atthi imasmiṁ kāye paṭhavidhātu, āpodhātu, tejodhātu, vāyodhātu.’” [Mahā-Satipāṭṭhāna-Sutta.]

Commentary on: “Katamā ca, āvuso, ajjhāttikā paṭhavidhātu? Yam ajjhattaṁ, paccattam kakkhalaṁ, kharigataṁ, upādinnam, seyyathidam: kesā, lomā, nakha, dantā, ... pe ... udariyam, karīsaṁ, yaṁ vā, pan’, aṇṇam pi kiñci ajjhattaṁ, paccattam, kakkhalaṁ, kharigataṁ, upādinnam, ayam vuccat’, āvuso, ajjhāttikā paṭhavidhātu” ’ti ca;

“Katamā ca, āvuso, ajjhāttikā āpodhātu? Yam ajjhattaṁ, paccattam āpo, āpogataṁ, upādinnam, ... pe ... muttaṁ, yaṁ vā, pan’, aṇṇam pi kiñci ajjhattaṁ, paccattam āpo, āpogataṁ, upādinnam, ayam vuccat’, āvuso, ajjhāttikā āpodhātu” ’ti ca;

“Katamā ca, āvuso, ajjhāttikā tejodhātu? Yam ajjhattaṁ, paccattam tejo, tejogataṁ, upādinnam, seyyathidam: yena ca santappati, yena ca jariyati, yena ca pariṭayaḥati, yena ca asitapitakhāyitasāyitaṁ sammāparināmaṁ gacchati, yaṁ vā, pan’, aṇṇam pi kiñci ajjhattaṁ, paccattam tejo, tejogataṁ, upādinnam, ayam vuccat’, āvuso, ajjhāttikā tejodhātu” ’ti ca;

“Katamā ca, āvuso, ajjhāttikā vāyodhātu? Yam ajjhattaṁ, paccattam vāyo, vāyogataṁ, upādinnam, seyyathidam; uddhaṅgamā vātā, adhogamā vātā, kucchisaya vātā, kotṭhasayā vātā, aṅgamaṅgānarino vātā, assāso, passāso iti vā, yaṁ vā, pan’, aṇṇam pi kiñci ajjhattaṁ, paccattam vāyo, vāyogataṁ, upādinnam, ayam vuccat’, āvuso, ajjhāttikā vāyodhātu.” [M.N., Sutta 28.]

In considering the thirty-two constituents of the human body a clever priest can abbreviate, as follows: “Yam thaddhalakkhaṇam, ayam paṭhavidhātu; yam ābandhana-lakkhaṇam, ayam āpodhātu; yam paripācanalakkhaṇam,
ayaṁ tejodhātu; yaṁ vitthambhanalakkhaṇaṁ, ayaṁ vāyodhātu."

The priest who is not so clever must practise this Kammaṭṭhāna by means of the following four methods:

1. Sasambhārasaṁkhēpato.
2. Sasambhāravibhāttito.
4. Salakkhaṇavibhāttito.

The thirteen ways in which the Four Elements can be considered:

1. Vacananatto.
2. Kalāpato.
3. Cunnato.
4. Lakkhaṇādīto.
5. Samuṭṭhānato.
7. Vinibbhogāvinibbhogato.
8. Sabhāgavisabhāgato.
10. Saṅgahato.
11. Paccayato.
13. Paccayavibhāgato.

The four Paccayas:

1. Kamma.
2. Citta.
3. Āhāra.
4. Utu.

SAMĀDHIBHĀVANĀYA KO ĀNISAŅSO?

The five Blessings of Samādhi:

1. Diṭṭhadhammasukhavihāra.
2. Vipassanā.
3. Abhiññā.
5. Nirodha.
CHAPTER XII.

IDDHIVIDHÄ-NIDDESÅ [EXPOSITION OF THE VARIOUS SortS OF IDDHI].

The five Abhiññās forming the Abhiññānisaṃsa of the preceding chapter.

1. Iddhividhā.
2. Dibbasotadhātuñāṇa.
3. Cetopariyañāṇa.
4. Pubbenivāsanussatiñāṇa.
5. Sattānaṁ cutūpapāte ūṇāṇa.

Iddhividhā. The fourteen ways of manipulating the Kasiṇas, Jhānas, &c., necessary for the acquisition of this Abhiññā:

1. Kasiṇānulomato.
2. Kasiṇapaṭīlamato.
5. Jhānapaṭīlamato.
7. Jhānukkantikato.
8. Kasiṇukkantikato.
10. Aṅgasamākantito.
11. Ārammaṇasaṃkantito.
14. Ārammaṇavavatthāpanato.

Commentary on: “So evaṁ samāhitc citte, parisuddhe, pariyodāte, anaṅgañ, vigatupakkilese, mudubhūte, kammaniye, òhite, anaṅjappatc, iddhividhāya cittāṁ abhiniharati, abhiniññām. So anekavihitam iddhividham paccanubhoti; eko pi huvā bahudhā hoti, bahudhā pi huvā eko hoti; āvibhāvaṁ, tirobhāvaṁ, tirokuḍḍaṁ, tiropākāraṁ, tiropabbaṁ asajjamanō gacchati, seyyathā pi
äkāse; paṭhaviyā 'pi ummujjunimmujjāna karoti, seyyathā pi paṭhaviyā; ākāse pi pallaṅkena kamati, seyyathā pi, pakkhisakuno; ime pi candimasuriye, evam mahiddhike, evam mahānubhāve pāninā parāmasati, parimajjati; yāva Brahmalokā pi kāyena vasaṁ vettati. Seyyathā pi, mahārāja! dakkho kumbhakāro vā, kumbhakārantevāsi vā suparikammakatāya mattikāya yaṅ ānā eva bhājanavikatiṁ ākaṁkheyya, taṁ tad eva kareyya, abhinippādeyya; seyyathā pi, pana, mahārāja! dakkho dantakāro vā dantakāran-tevāsi vā suparikammakatasmīni dantasmīna yaṅ ānā eva dantavikatiṁ ākaṁkheyya, taṁ tad eva kareyya, abhinippādeyya; seyyathā pi, pana, mahārāja! dakkho suvaṇṇakāro vā suvaṇṇakārantevāsi vā suparikammakatasmīni suvaṇṇa-smīni yaṅ ānā eva suvaṇṇavikatiṁ ākaṁkheyya, taṁ tad eva kareyya, abhinippādeyya; evam eva kho, mahārāja! bhikkhu, evam samāhite citte, parisudhē, pariyodāte, anāṅgāne, vigatūpakkilese, mudubhūte, kammanise, thite, anāṅjappatte, iddhividhāya cittaṁ abhiniharati, abhinimmāmeti. So anekavihitaṁ iddhividham paccanubhoti; eko pi hutvā bahudhā hoti, bahudhā hutvā eko hoti; āvibhāvaṁ, tirobbhāvaṁ, tirokuḍḍaṁ, tiropakāraṁ, tiropabbataṁ, asajjamāno gacchati, seyyathā pi ākāse; paṭhaviyā 'pi ummujjanimmujjaṁ karoti, seyyathā pi udake; udake pi asajjamāno gacchati, seyyathā pi paṭhaviyā; ākāse pi pallaṅkena kamati, seyyathā pi, pakkhisakuno; ime hi candimasuriye, evam mahiddhike, evam mahānubhāve pāninā parāmasati, parimajjati, yāva Brahmalokā pi kāyena vasaṁ vatteti.” [D., I. p. 78.]

Iddhividhāya cittaṁ abhiniharati, abhinimmaññeti. The ten Iddhis:

1. Adhipāţhāna.
2. Vikubbana.
3. Manomaya.
5. Samādhivipphāra.
6. Ariyā.
8. Puññavato.
10. Tattha tattha sammāpayogapaccayā ijjhanaṭṭhena.

Naṇa vipparāiddhi in its retro-active aspect is illustrated by the Stories of Bakkula, Saṅkicca, and Bhūta-pāla. The first of these, though swallowed by a fish, was preserved unhurt, as he was in his last existence, and was afterwards to attain the Naṇa of Arahatship. The second also was preserved alive, though yet unborn at the time of his mother’s death, and on the point of being cremated with her. The third, while yet a child, passed the night in a place inhabited by demons and wild beasts, but suffered no harm.

Samaṭhivipparāiddhi. Stories of Sāriputta, Saṅjīva, Khānu-Koṇḍañña, Uttarā and Sāmāvatī. Sāriputta, when in a state of Samādhi, was struck on the head by a demon, but was not conscious of receiving the blow. Saṅjīva, being in a Trance of Cessation [Nirodhasamāpanna], was supposed to be dead; but when the attempt was made to cremate him, he remained unharmed by the fire. Khānu-Koṇḍañña, when in a state of trance, was mistaken in the darkness for a stump by a band of robbers, and though buried beneath the stolen goods that they piled upon him, remained uninjured. When Uttarā was in a trance of friendliness, boiling oil had no power to injure her. Sāmāvatī, being suspected of crime by her husband, the king, suffused him with friendliness [rājānaṁ mettāya phari], so that he was unable to shoot her.

Ekopi hūtva bahudhā hoti. The four Bhūmis are the four Jhānas. The first three of these are called “Sambhārabhūmis,” and the last “Pakatibhūmi.”

The four Pādas:

1. Chandasamādhipadhānasamkhārasamannāgata iddhipāda.
2. 3. 4. Viriyacittavimānasamādhipadhānasamkhārasamannāgata iddhipāda.
The eight Padas:

"Iddhiyā katamāni aṭṭha padāni? Chandañ ce, bhikkhve, bhikkhu nissāya labhati samādhīm, labhati cittass' ekaggataṁ, chando na samādhi, samādhi na chando, añño chando, añño samādhi. Viriyañ ce, bhikkhu, cittāñ ce bhik-khu, vimāṁsāṁ ce bhikkhu nissāya labhati samādhiṁ, labhati cittass' ekaggataṁ, vimāṁsā na samādhi, samādhi na vimāṁsā, añña vimāṁsā, añño samādhi. Iddhiyā imāni aṭṭha padāni iddhilābhāya . . . pe . . . iddhivesārjjāya saṁvattanti."

The sixteen Mūlas:

"Iddhiyā kati mūlāni? Soḷasa mūlāni.

'Anonatāṁ cittāṁ kosajjena, na iñjāti ' tī anejām ;
' Anunnataṁ cittāṁ uddhaccena na iñjāti ' tī anejām ;
' Anabhinataṁ cittāṁ rāgena na iñjāti ' tī anejām ;
' Anapanataṁ cittāṁ vyāpādena na iñjāti ' tī anejām ;
' Anissitāṁ cittāṁ diṭṭhiyā na iñjāti ' tī anejām ;
' Appatibaddham cittāṁ chandarāgena na iñjāti ' tī anejām .
' Vippamuttaṁ cittāṁ kāmarāgena na iñjāti ' tī anejām ;
' Visamyuttāṁ cittāṁ kilesena na iñjāti ' tī anejām ;
' Vimariyādikataṁ cittāṁ kilesamariyādena na iñjāti ' tī anejām ;
' Ekkaggataṁ cittāṁ nānattakilesena na iñjāti ' tī anejām ;
' Saddhāya pariggahītaṁ cittāṁ asaddhiyena na iñjāti ' tī anejām ;
' Viriyena pariggahītaṁ cittāṁ kosajjena na iñjāti ' tī anejām ;
' Satiyā pariggahītaṁ cittāṁ pamāḍena na iñjāti ' tī anejām ;
' Samādhinā pariggahītaṁ cittāṁ uddhaccena na iñjāti ' tī anejām ;
' Paññāya pariggahītaṁ cittāṁ avijjāya na iñjāti ' tī ane-jām ;
' Obhāṣagataṁ cittāṁ avijjandhakārena na iñjāti ' tī anejām .
Iddhiyā imāni solasa mūlāni iddhilābhāya . . . pe . . . iddhivesārjjāya saṁvattanti."
Story of Culla-Panthaka, how he multiplied himself a thousandfold, so that the true Panthaka could not be distinguished.

A vibhāva. Story of how The Buddha made the inhabitants of Sāvatthi and Sāketa see each other, though their towns were seven yojanas apart; and how, cleaving the sky and the ground in Sāketa, he brought to view both the Avici hell and the Brahma heaven.

Story of Moggallāna dived into the earth at a town in India, and came out again at the feet of The Buddha on the summit of Mount Meru, and returned in the same manner, keeping himself in view of the people all the way, both going and coming; and how The Buddha, as he descended from Mount Meru, made everything visible, like an open court, for a distance of thousands of worlds in every direction round about, and downward as far as the Avici hell, and upward to the Akaniṭṭha heaven.

Story of Dhammadinna, who, by depressing his Vijani [Fan or Chowrie], made everything visible, like an open court, downward as far as the Avici hell, and upward as far as the Brahma world.

Tirobhāva. How The Blessed One made Yasa invisible to his own father.

Story of how Anojā, the Queen, came to The Buddha and asked after her husband Mahā-Kappina, being prevented from seeing him by tirobhāva, though he was there present among the auditors.

The two Pāṭihāriyas:

1. Pākaṭapāṭihāriya.
2. Apākaṭapāṭihāriya.

"Tattha pākaṭapāṭihāriye iddhi 'pi paññāyati, iddhimā pi. Taṁ yamakapāṭihāriyena dīpetabbāṁ. Tatra hi idha Tathāgato yamakapāṭihāriyaṁ karoti asādhāranaṁ sāvakhe; uparimakāyato aggikkhandho pavattati, hetṭhima-kāyato udakadhbāra pavattati 'ti evaṁ ubhayaṁ paññāyittha. Apākaṭapāṭihāriye iddhi yeva paññāyati, na iddhimā."
I m e p i c a n d i m a s u r i y e e v a m m a h i d d i k e, e v a m m a h a n u b h ä v e p ä n i n ä p a r ä m a s a t i, p a r i m a j j a t i. Story of how Moggallāna subjugated the serpent Nandopananda, who had twisted himself around Mount Meru, and was stretching his head up to the second heaven. Moggallāna made himself into a yet larger serpent, and, coiling himself around Nandopananda, crushed both him and the mountain.

Brahmunā saddhiṁ santīṭhati, sallapati, sākaecham samā- pajjati. Yaṁ yad eva hi so iddhimā karoti, tam tad eva nimmito karoti."

Dūre pi santike adhiṭṭhāti. Story of how Moggalāna went from Śāvatthi to Saṁkassanagara, a distance of thirty yojanas, in an instant, and Culla-Samudda started in the morning from Ceylon and took breakfast at Pāṭaliputta.

Bahukam thokam akāsi. Story of Mahā-Kassapa, who caused his bowl to hold many more cakes than were necessary for himself, in order that he might give them to The Buddha.

Thokam bahukam akāsi. Story, the converse of the last, in which The Buddha multiplied the contents of his bowl, so as to feed a large congregation of priests.

The man who possesses Iddhi can also make that which is not sweet be sweet, and the reverse. Story of Mahā-Anula, who, perceiving a number of priests with only dry food to eat, caused the waters of the Ganges to become sappimaṇḍa, whereby they were enabled to sweeten their meal.

CHAPTER XIII.

ABHIṆṆĀ-NIDDESA [EXPOSITION OF THE REMAINING ABHIṆṆĀS].

Dibbasotadhatūnāṇa. Commentary on: "Dibbāya sotadhātuyā, visuddhāya, atikkantamānusikāya ubho sadde suṇāti, dibbe ca manusse ca, ye dūre santike ca."

[C.M.N., I. p. 34.]

Cetopariyāṇa. Commentary on: "Parasat-tanaṁ, parapuggalānaṁ cetasā ceto paricca pajānati; sarāgam vā cittam ‘Sarāgam cittan’ ti pajānati, vitarāgam vā cittam ‘Vitarāgam cittan’ ti pajānati, sadosam vā cittam ‘Sadosam cittan’ ti pajānati, vītadosam vā cittam ‘Vita- dosam cittan’ ti pajānati, samoham vā cittam ‘Samoham cittan’ ti pajānati, vītamoham vā cittam ‘Vītamoham cittan’ ti pajānati, samkhittam vā cittam ‘Samkhittam cit-

Vimuttam. The five Vimuttis:

1. Tadaṅga.
2. Vikkhambhāna.
4. Paṭippassaddhi.
5. Nissaraṇa.

Pubbeni vasaṁnussatiṁna. Commentary on: “Pubbениvāsānussatīnāṇāya cittam abhininnāmeti. So anekavihiṭham pubbenivasām anussarati, seyyathidham: ekam pi jātiṁ, dve pi jātiyo, tisso pi jātiyo, catasso pi jātiyo, pañca pi jātiyo, dasa pi jātiyo, visatim pi jātiyo, tiṁsam pi jātiyo, cattārisam pi jātiyo, paññasam pi jātiyo, jātisatam pi, jātisahasam pi, jātisatasahasam pi, anekə pi saṁvattaƙakappe, anekə pi vivaṭṭakappe, anekə pi saṁvattaƙakappe; ‘Amrut’ āsiṁ evaṁnāmo, evamgottro, evamvaṇṇo, evamāhāro, evaṁsukhadukkhapaṭiṣaṁvedi, evamaṇyupariyanto, so tato cuto amutra uppādino, tatra p’ āsiṁ evaṁnāmo, evamgottro, evamvaṇṇo, evamāhāro, evaṁsukhadukkhapaṭiṣaṁvedi, evamaṇyupariyanto, so tato cuto idhūpapanno” ti. Iti sākāram, sauddesāṁ, anekavihiṭham pubbenivasām anussarati.” [M.N., I. p. 35.]

Aneke pi saṁvattaƙakappe. Long account of world cycles.

The six Classes of Persons who can recall their past existences:

1. Titthiyā.
2. Pakatisāvaka.
3. Mahāsāvakā.
4. Aggasāvakā.
5. Pacceka-Buddhā.

The four Asaṅkheyyas:
1. Saṁvaṭṭa.
2. Saṁvaṭṭaṭṭhāyin.
3. Vivaṭṭa.
4. Vivaṭṭaṭṭhāyin.

The three Saṁvaṭṭas:
1. Āposaṁvaṭṭa.
2. Tejosaṁvaṭṭa.
3. Vāyosaṁvaṭṭa.

The three Saṁvaṭṭasimās:
1. Abhassarā.
2. Subhakiṃṇā.
3. Vehapphalā.

Ariyānaṁ upavādaṁ. Story of the young priest who reviled his senior for eating his rice-porridge while it was hot, without waiting to go out of the town to a retired place.

Pakiṇṇakakathā:

The two Paribhaṇḍaṇāṇas of the fifth Abhiṅṅa:

1. Anāgatasāṅṅaṅa.
2. Yathākammupagaṅṅaṅa.

These, added to the Abhiṅṅaṅa, make seven Abhiṅṅaṅaṇas.

Commentary on the stanza:

"Ārammaṇantikā vuttā
Ye cattāro mahesinā
Sattannam pi hi ūnānam
Pavattim tesu dipaye."

The four Ārammaṇakas:

1. Parittārammaṇantika.
2. Maggārammaṇantika.
3. Atitārammaṇantika.
4. Ajjhattikārammaṇantika.

The seven Ārammaṇas of Iddhividhāṅaṅa:

1. Paritta.
2. Mahaggata.
3. Atita.
4. Anāgata.
5. Paccuppanna.
6. Ajjhattika.
7. Bahiddhā.

The four Ārammaṇas of Dibbasotadhātuṅñaṅa:

1. Paritta.
2. Paccuppanna.
3. Ajjhatta.
4. Bahiddhā.
The eight Ārammaṇas of Cetopariyaṇāṇa:

1. Paritta.
2. Mahaggata.
3. Appamāna.
5. Atīta.
6. Anāgata.
7. Paccuppanna.
   a. Khāṇapaccuppanna.
   b. Santatipaccuppanna.
   c. Addhāpaccuppanna.
8. Bahiddhā.

The eight Ārammaṇas of Pubbenivāsāṇāṇa:

1. Paritta.
2. Mahaggata.
3. Appamāna.
5. Atīta.
6. Ajjhatta.
7. Bahiddhā.

The four Ārammaṇas of the Dibbacakkhuṇāṇa of the fifth Abhiṅñā:

1. Paritta.
2. Paccuppanna.
3. Ajjhatta.
4. Bahiddhā.

The eight Ārammaṇas of Anāgatasāṇāṇa:

1. Paritta.
2. Mahaggata.
3. Appamāna.
5. Anāgata.
6. Ajjhata.
7. Bahiddhā.

The five Ārammaṇas of Yathākammupagaṇāṇa:

1. Paritta.
2. Mahaggata.
3. Atāta.
4. Ajjhatta.
5. Bahiddhā.

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**PART THIRD—PAÑÑĀ [KNOWLEDGE].**

**CHAPTER XIV.**

**KHANDHA-NIDDESA [EXPOSITION OF THE GROUPS].**

Kā paññā? Kusalacittasampayuttam vipassanānāṇam paññā.

Ken' aṭṭhena paññā?

Distinction between Saññā, Viññāṇa, and Paññā.

Kān' assā lakkhanarasapaccupāṭṭhānānapadaṭṭhānāni?

Katicidhā paññā?

Ekavidha . . . Dhammasabhāvapagāṭhāvedha.

1. Lokiyā.
   1. Lokuttarā.
   2. Sāsavā.
   3. Anāsavā.

2. Nāmavatthāpana.
   3. Rūpavatthāpana.
   4. Somanassasahagatā.
   5. Upekkhāsahagatā.

3. Dassanabhūmi.
The two Bhūmis of each of the Paṭisambhidās:
1. Sekhabhūmi.
2. Asekhabhūmi.

The five different ways in which these Bhūmis become pure [visadā honti]:
1. Adbigamena.
2. Pariyattiya.
3. Savanena.
4. Paripucchāya.
5. Pubbayogena.

According to others:
"Pubbayogo, bāhusaccam
Desabhāsā ca, āgamo,
Paripuccha, adhigamo,
Garusannissayo, tathā
Mittasampatti c' etā pi
Paṭisambhidāpaccayā" 'ti.

Kathaṁ bhāvetabbā?

Summary, the detailed treatment of which lasts to the end of chapter xxii: "Ettha, pana, yasmā imāya paññāya khandhāyatanadhātuindriyasaccapaṭiccasamuppādādibhedā dhammā bhūmi, silavisuddhi c' eva cittavisuddhi cā 'ti imā dve visuddhiyo mūlām, diṭṭhivisuddhi, kaṁkhāvitaraṇavisuddhi, maggāmaggañāṇadassanavisuddhi, paṭipadānāṇadassanavisuddhi, naṇadassanavisuddhi 'ti imā pañca visuddhiyo sarīram, tasmā tesu bhūmibhūtesu dhammesu uggahaparipucchāvasena naṇaparicayam katvā, mūlabhūtā dve visuddhiyo sampādetvā sarirabhūtā pañca visuddhiyo sampādentena bhāvetabbā. Ayam ettha saṁkhepo.

Khandha. The five Khandhas:

1. Rūpakkhandha.
2. Vedanākkhandha.
4. Saṁkhārakkhandha.
5. Viññāṇakkhandha.

Rūpakkhandha. Its subdivisions.

A. Bhūtarūpa.

1. Patthavidhātu.
2. Āpodhātu.
3. Tejodhātu.
4. Vāyodhātu.

B. Upādāyarūpa.

2. Sota.
3. Ghāṇa.
5. Kāya.
6. Rūpa.
7. Sadda.
8. Gandha.
9. Rasa.
10. Itthindriya.
11. Purisindriya.
13. Hadayavatthu.
15. Vaciviññatti.
16. Ākāsadhātu.
17. Rūpassa lahutā.
18. Rūpassa mudutā.
20. Rūpassa upacaya.
22. Rūpassa jaratā.
23. Rūpassa aniccatā.
24. Kabalimkāra āhāra.

Katividho Rūpakkhandho?

Ekavidha

1. Ajjhattika.
2. Bāhira.
3. Olārika.
4. Sukhmuma.
5. Dūre.

Duvidha

5. Anipphanna.
6. Pasādarūpa.
7. Nappasādarūpa.
8. Indriya.
10. Upādinna.
11. Anupādinna.

In being na hetu, ahetuka, hetuvippayutta, sappaccaya, lokiya, sāsava, &c.
Sanidassanasappati̊ḡha.
1. Anidassanasappati̊ḡha.
   Anidassanaappati̊ḡha.
   Kammaja.
2. Akammaja.
   Nevakammaja, nākammaja.
   Cittaja.

Tividha 3. Acittaja.
   Nevacittaja, nācittaja.
   Āhāraja.
4. Anāhāraja.
   Nevāhāraja, naanāhāraja.
   Utuja.
5. Anutůja.
   Nevautůja, naanutůja.

Dīth̄ha.
1. Suta.
   Uta.
   Viññāta.
   Rūparūpa.
   Paricchedarūpa.
2. Vikārarūpa.
   Lakkhaṇarūpa.
   Vatthu, na dvāra.
   Dvāra, na vatthu.
3. Vatthuñ c' eva dvārañ ca.
   N' eva vatthu, na dvāra.

Ekaja.
1. Dvija.

Pañcavidha 2. Tija.
   Catuja.
   Na kutoci jāta.

Viññāṇakkhaṇḍha. The author now passes to the fifth Khandha, saying that the second, third, and fourth will be more intelligible afterwards.
Katividho Viññāṇakkhandho?
Ekavidha... Vijānana.

Tividha
\[
\begin{align*}
&\text{Kusala.} \\
&\text{Akusala.} \\
&\text{Avyākata.}
\end{align*}
\]

Catubbhidha
\[
\begin{align*}
&1. \text{Kāmāvacara.} \\
&2. \text{Rūpāvacara.} \\
&3. \text{Arūpāvacara.} \\
&4. \text{Lokuttara.}
\end{align*}
\]

The eighty-nine Viññāṇas with names and grouping:

<table>
<thead>
<tr>
<th>KUSALA.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Somanassasahagata asāmikhāra. ūṇāsasampayutta</td>
</tr>
<tr>
<td>2. Somanassasahagata sasāmikhāra. ūṇāsasampayutta</td>
</tr>
<tr>
<td>3. Somanassasahagata asāmikhāra. ūṇāvippayutta</td>
</tr>
<tr>
<td>4. Somanassasahagata sasāmikhāra. ūṇāvippayutta</td>
</tr>
<tr>
<td>5. Upekkhāsahagata asāmikhāra. ūṇāsasampayutta</td>
</tr>
<tr>
<td>6. Upekkhāsahagata sasāmikhāra. ūṇāsasampayutta</td>
</tr>
<tr>
<td>7. Upekkhāsahagata asāmikhāra. ūṇāvippayutta</td>
</tr>
<tr>
<td>8. Upekkhāsahagata sasāmikhāra. ūṇāvippayutta</td>
</tr>
<tr>
<td>9. Vitakkavicārapītisukhasamādhisampayutta.</td>
</tr>
<tr>
<td>10. Vicārapītisukhasamādhisampayutta.</td>
</tr>
<tr>
<td>11. Pītisukhasamādhisampayutta.</td>
</tr>
<tr>
<td>13. Upekkhāsamādhiyutta.</td>
</tr>
</tbody>
</table>
14. Ākāsānañcāyatanajjhānasampayutta.
15. Viññānañcāyatanajjhānasampayutta.
16. Ākiñcaññāyatanajjhānasampayutta.
17. Nevasaṅgānāsaṅgāyatanajjhānasampayutta.

18. Paṭhamamaggasampayutta.
19. Dutiyamaggasampayutta.
20. Tatiyamaggasampayutta.

AKUSALA.

22. Somanassasahagata diṭṭhigatasampayutta asaṁkhāra.
23. Somanassasahagata diṭṭhigatasampayutta sasaṁkhāra.
25. Somanassasahagata diṭṭhigatavippayutta sasaṁkhāra.
26. Upekkhāsahagata diṭṭhigatasampayutta asaṁkhāra.
27. Upekkhāsahagata diṭṭhigatasampayutta sasaṁkhāra.
28. Upekkhāsahagata diṭṭhigatavippayutta asaṁkhāra.
29. Upekkhāsahagata diṭṭhigatavippayutta sasaṁkhāra.
30. Domanassasahagata paṭīghasampayutta asaṁkhāra.
31. Domanassasahagata paṭīghasampayutta sasaṁkhāra.
32. Upekkhāsahagata vicikicchāsampayutta.
33. Upekkhāsahagata uddhaccasampayutta.
AVYĀKATA.

VIPĀKA.

94. Cakkhuviṁñāṇa.
39. Sampāṭīchanakicca manodhātu.
40. Santiraṇāḍikicca somanassayutta manoviṁñāṇadhātu.
   1. Santiraṇa.
   2. Tadārammaṇa.
41. Santiraṇāḍikicca upekkhāyuttā manoviṁñāṇadhātu.
   1. Santiraṇa.
   2. Tadārammaṇa.
   3. Paṭisandhi.
   5. Cuti.
42. Somanassasahagata ūṇāsampayutta asamkhāra.
43. Somanassasahagata ūṇāsampayutta sasamkhāra.
44. Somanassasahagata ūṇāvippayutta asamkhāra.
45. Somanassasahagata ūṇāvippayutta sasamkhāra.
46. Upekkhāsahagata ūṇāsampayutta asamkhāra.
47. Upekkhāsahagata ūṇāsampayutta sasamkhāra.
48. Upekkhāsahagata ūṇāvippayutta asamkhāra.
49. Upekkhāsahagata ūṇāvippayutta sasamkhāra.
50. Cakkhuviṁñāṇa.
55. Sampāṭīchanakicca manodhātu.
56. Santiraṇakicca pañcaṭṭhānamanoviṁñāṇadhātu.
70. Manodhātu.
71. Sādhāraṇā upekkhāsahagata mano-viṅ-nāṇadhātu.
72. Asādhāraṇā somanassasahagata mano-viṅ-nāṇadhātu.
73. Somanassasahagata nāṇasampayutta asamkāra.
74. Somanassasahagata nāṇasampayutta sasamkāra.
75. Somanassasahagata nāṇavippayutta asamkāra.
76. Somanassasahagata nāṇavippayutta sasamkāra.
77. Upekkhāsahagata nāṇasampayutta asamkāra.
78. Upekkhāsahagata nāṇasampayutta sasamkāra.
79. Upekkhāsahagata nāṇavippayutta asamkāra.
80. Upekkhāsahagata nāṇavippayutta sasamkāra.
81. Vitakkaviciérapítisukhasamádhisampayutta.
82. Vicárapítisukhasamádhisampayutta.
83. Pitisukhasamádhisampayutta.
84. Sukhasamádhisampayutta.
85. Upekkhásamádhiyutta.
86. Ákásánañcàyatanajjhánasampayutta.
87. Viññánañcàyatanajjhánasampayutta.
88. Ákiñcaññáyatanajjhánasampayutta.
89. Nevasaññánañcàyatanajjhánasampayutta.

The fourteen occasions on which Viññánas occur:

1. Pañisandhi.
2. Bhavañàga.
3. Ávajjana.
4. 5. 6. 7. 8. Dassanasavanagbhàyanasáyanapuhíunara.
10. Santírañà.
11. Votthapana.
13. Tádárammañà.

Vedaná-Kkhanda. As Vedaná occurs only in conjunction with [sampayutta] Viññána, it has eighty-nine similar and similarly-grouped subdivisions.

---

1 The twofold division of Abetuka:
34–8 are Niyatárammañà.
39–41 are Aniyatárammañà.

The three-fold division of Abetuka:
34–7, 39, 41 are Upekkháyutta.
38 is Sukhayutta.
40 is Somanassayutta.

2 The twofold division of Akusalavipáka:
54 is Dukkhasahagata.
50–3, 55, 56 are Upekkhásahagata.
The fivefold division of Vedanā-Kkhandha peculiar to itself:

1. Sukha.
2. Dukkha.
4. Domanassa.
5. Upekkhā.

Saññā-Kkhandha. The same is said as of Vedanā-Kkhandha except that it has no division peculiar to itself.

Saṁkhāra-Kkhandha. The fifty-one Saṁkhāras:

1. Phassa.
2. Cetanā.
3. Vitakka.
4. Vicāra.
5. Piti.
7. Jīvita.
8. Samādhi.
10. Sati.
11. Hirī.
12. Ottappa.
15. Amoha.
17. Cittappassaddhi.
22. Kāyakammaññatā.
23. Cittakammaññatā.
24. Kāyapāguññatā.
25. Cittapāguññatā.
27. Cittujjukatā.
28. Chanda.
29. Adhimokkha.
30. Manasikāra.
31. Majjhettatā.
32. Karuṇā.
33. Muditā.
34. Kāyaduccaritavirati.
35. Vācīduccaritavirati.
36. Micchājīvavirati.
37. Ahirika.
38. Anottappa.
39. Lobha.
40. Moha.
41. Micchādīṭṭhi.
42. Uddhacca.
43. 44. Thīnāmiddha.
45. Māna.
46. Dosa.
47. Issā.
48. Macchariya.
49. Kukkucca.
50. Cittaṭṭhiti.
51. Vicikicchā.

The Saṃkhāras also are sampayuttadhammas and each Viññāṇa has a different set. They occur either necessarily (niyata), or occasionally (aniyata). Niyata may be either Sarūpena agata or Yeṇapāṇṇakā.

Commentary on: "Yām kiñci rūpam atitānāgatapaccuppannam, ajjhattam vā, bāhiddhā vā, oḷārikaṃ vā, sukhumaṃ vā, hīnām vā, paṇītam vā, yaṃ dūre santike vā, taṃ ekajjhāṃ abhisaṃñuhitvā, abhisamkhīpitvā ayam vuccati rūpak-khandho. Yā kāci vedanā, yā kāci saṅgā, ye keci saṃkhārā, yaṃ kiñci viññāṇam, atitānāgatapaccuppannam . . . pe . . . abhisamkhīpitvā ayam vuccati viññāṇakkhandho."
[S. Vol. III. p. 47.]
Discussion of:

"Khandhesu nāṇabhedattham
Kamato, 'tha visesato,
Anūnādhikato c' eva,
Upamāto tath' eva ca,

"Datṭhabbato dvidhā, evam
Passantass' atthasiddhito
Vinicchayanayo sammā
Viṁñatabbo vibhāvinā."

CHAPTER XV.

ĀYATANADHĀTU-NIDDESA [EXPOSITION OF THE ĀYATANAS AND OF THE DHĀTUS].

Āyata. The twelve Āyatanas:

1. Cakkhāyatana.
2. Rūpāyatana.
3. Sotāyatana.
4. Saddāyatana.
5. Ghāṇāyatana.
7. Jivhāyatana.
8. Rasāyatana.
11. Manāyatana.
12. Dhammāyatana.

Discussion under following headings:

"Atthalakkhaṇṭatāvatvā,
Kamasamkhepavittthārā,
Tathā datṭhabbato c' eva
Viṁñatabbo vinicchayo."

Dhātu. The eighteen Dhātus:

1. Cakkhudhātu.
2. Rūpadhātu.
3. Cakkhuviṃśañadhātu.
4. Sotadhātu.
5. Saddadhātu.
7. Ghāñadhātu.
8. Gandhadadhātu.
11. Rasadhātu.
15. Kāvaviṃśañadhātu.
17. Dhammadadhātu.
18. Manoviṃśañadhātu.

Discussion under following headings:

"Atthato, lakkhañādīhi
Kamatāvatvā, saṅkhato,
Paccayā, atha dañṭhabbā
Veditabbo vinicchayo."

CHAPTER XVI.

INDRIYASACCA-NIDDESA [EXPOSITION OF THE INDRYAS AND OF THE SACCAS].

Indriya. The twenty-two Indriyas:

1. Cakkhundriya.
2. Sotindriya.
5. Kāyindriya.
7. Itthindriya.
8. Purisindriya.
10. Sukhindriya.
11. Dukkhindriya.
12. Somanassindriya.
15. Saddhindriya.
17. Satindriya.
18. Samâdhindriya.
19. Paññindriya.
20. Anaññâtaññassâmitindriya.
22. Aññatâvindriya.

Discussion under following headings:

"Atthato, lakkhaññâdihi,
Kamato ca vijâniyâ,
Bhedabhêdâ, tathâ kiccâ,
Bhûmito ca vinicchayaṁ."

S a c c a . The four Saccas:

1. Dukkha ariyasacca.
2. Dukkhasamudaya ariyasacca.
3. Dukkhanirodha ariyasacca.
4. Dukkhanirodhagâmîni paṭipadâ ariyasacca.

Discussion under following headings:

"Vibhâgato, nibbacana-
Lakkhaññâdippabhedato,
Atthatthuddhârato c' eva,
Anûnâdhikato tathâ,

"Kamato, jâtiâdinâm
Nicchayâ, ñânakiccato,
Antogadhânâm pabhedâ,
Upamâto, catukkato,
“Suññatekavidhādīhi,
Sabhāgavisabbhāgato
Vinicchayo veditabbo
Viññūna sāsanakkame.”

tam pi dukkhaṁ saṅkhittena pañcupādānakhandhā dukkha’ ti Dukkha-Niddese dvādasa dhammā;

‘Y’ āyaṁ taṅhā ponobbhavikā, nandirāgasahagatā, tatra tat’ ābhinnandini. Seyyathidāṁ: kāmataṅhā, bhavataṅhā, vibhavataṅhā,’ ti Samudaya-Niddese tividhā
taṅhā;

‘‘Yo tassā yeva taṅhāya asesavirāganirdodho, cāgo, paṭinissaggo, mutti, anālayo’ ti evāṁ Nirodhā-Niddese
atthato ekam eva nibbānam;

‘‘Katamaṁ dukkhanirodhagāminī paṭipadā ariyasaccāṁ? Ayam eva ariyo aṭṭhaṅgiko maggo. Seyyathidāṁ: sammā-diṭṭhi . . . pe . . . sammāsamādhi’ ‘ti [Mahā-Sati-
paṭṭhāna-Sutta] evam Magga-Niddese aṭṭha dhammā ti, iti catunnaṁ saccānaṁ niddese jātiādayo dhammā vuttā; tesam jātiādināṁ nicchayā pi ettha vinicchayo veditabbo.”

The seven Dukkhas:

1. Dukkhadukkha.
2. Viparīṭamadukkha.
4. Paṭicechannadukkha.
5. Appaṭicechannadukkha.
6. Pariyāyadukkha.
7. Nipariyāyadukkha.

The two Jarās:

1. Saṅkhātalakkhaṇā.
2. Khaṇḍiccādisammato santatiyam ekabhavapariyāpan-
nakhandhapurāṇabhāvo.
The two Marana\ṣas:
1. Samkhatalakkhana.
2. Ekabhavapariyapanajivitindriyappabandhaviccheda.

Nañakiccato. The two Saccañānas:
1. Anubodhañāṇa.
2. Paṭivedhañāṇa.

CHAPTER XVII.

Paññabhūmi-Niddesa [Exposition of the Basis of Paññā].

Paṭiccasamuppāda. This chapter consists of a commentary on:

"Katamo ca, bhikkhave, paṭiccasamuppādo? Avijjāpaccaya, bhikkhave, samkhārā; samkhārapaccayā viññānaṁ; viññānapaccayā nāmarūpaṁ; nāmarūpapaccayā saḷāyatanāṁ; saḷāyatanapaccayā phasso; phassapaccayā vedanā; vedanāpaccayā taṇhā; taṇhāpaccayā upādānaṁ; upādānapaccayā bhavo; bhavapaccayā jāti; jātipaccayā jarā-
maranaṁokaparidevadukkhadomanassupāyāsā sambhavanti. Evam etassa kevalassa dukkhakkhandhassa samudayo hoti. Ayam vuccati, bhikkhave, paṭiccasamuppādo."
[M., p. 1.]

First a great deal of space is given to the consideration of the word Paṭiccasamuppāda. Then the author, exclaiming that the task of explaining the Chain of Causation is difficult, takes courage in the reflection that he has for helps the many expositions of the subject contained in The Scriptures and the unbroken tradition of The Order.

General discussion under the following headings:

"Desanābhedato, attha-
Lakkhaṇekavidhādito
Aṅgānaṁ ca vavatthanā
Viññātabbo vinicchayo."
Atthato. Samkhāras are of two kinds:

I. Avijjāpaceyā Samkhāra, subdivided into:
   
   Two triads
   
   1. Puññābhisaṁkhāra.
      1. Apuññābhisaṁkhāra.
      2. Anañjābhisaṁkhāra.
   
   2. Kāyasamkhāra.
   2. Vacīsamkhāra.
   3. Cittasamkhāra.

II. Samkhārasaddena Āgatasamkhāra, subdivided into:
   
   1. Samkhatasamkhāra.
   2. Abhisamkhatasamkhāra.
   3. Abhisamkharaṇakasamkhāra.
   4. Payogābhisaṁkhāra.

Detailed discussion as follows:

Avijjāpaceyā Samkhāra. Avijjā means Want of Knowledge concerning the Four Truths, as in the Suttapitaka; or concerning eight matters, as characterised in the following passage from the Abhidhamma: “Tattha katamā avijjā? Dukkhe aţāţaṁ ... pe ... dukkhanirodhagaminiyā paţipadāya aţāţaṁ, pubbante aţāţaṁ, aparante, pubbantāparante, idappaccayatāpaṭic-casamuppannesu dhammesu aţāţaṁ.”

The twenty-four Paccayas:

1. Hetu.
2. Ārammaṇa.
3. Adhipati.
4. Anantarā.
5. Samanantarā.
7. Aţāţamaţa.
   a. Ārammaṇaţuṭypanissaya.
   b. Anantarūpanissaya.
   c. Pakatūpanissaya.
11. Pacchājāta.
12. Āsevana.
15. Āhāra.
16. Indriya.
17. Jhāna.
18. Magga.
20. Vippayutta.
22. Natthi.
23. Vigata.

Discussion of "Evam imesu catuvisatiyā paccayesu ayaṁ avijjā"

'Paccayo hoti puññānaṁ
Duvidhānekadā, pana,
Paresaṁ,¹ pacchimānaṁ² sā
Ekadhā paccayo matā'" 'ti.

Answer to the question: "Ekantāṇīthaphalāya, sāvajjāya avijjāya kathāṁ puññaṁ añjābhisamkhārappaccayattam yujjati ?"

Saṁkhaṇa paccaya Viṁñaṁ. Enumeration of the Viṁnaṁs here meant, viz., the first thirty-two Vipākas.

Specification of the Saṁkhāra on which any given Viṁnaṁ depends.

Discussion of "Sabbam eva hi idam [viṁnaṁ] paccattipatisandhivasena dvedhā pavattati."

The three Ārammaṇas of Paṭisandhī:
1. Atīta.
2. Paccuppanna.

Asaṁnapaṭisandhī has no Ārammaṇa.

¹ I.e., apuññaṁaṁ. ² I.e., anañjānaṁ.
The two Ārammaṇas of Cuti:
1. Atīta.
2. Navattabba.

Specification of the Viññāṇas depending on any given Saṁkhāra in the discussion of:

"Paṭisandhipavattināṁ
Vasen' ete bhavādisu
Vijānitabbā saṁkhārā,
Yathā, yesaṁ ca paccayā."

Viññāṇapaccayānamarūpam. Discussion of:
"Vibhāgā namarūpānam,
Bhavādisu pavattito,
Saṅghahapaccayanayā
Viññātabbo vinicchayo."

NamarūpapaccayāSālāyatanaṁ.
Sālāyatana paccayā Phasso. The six Phassas:
1. Cakkhusamphassa.
2. Sotassamphassa.
5. Kāyasamphassa.

Phassapaccayā Vedanā. The six Vedanās:
"Cakkhusamphassajā vedanā, sotaghānajivhākāyamanosamphassajā vedanā."

VedanāpaccayāTaṅhā. The six Taṅhās:
"Rūpatanha, saddagandharasaphoṭṭhabbadhammadtaṅhā."
TaṅhāpaccayāUpādānam. Discussion of:
"Upādānāni cattāri,
Tāni atthavibhāgato,
Dhammasamkhepavittthāra,
Kamato ca vibhāvaye?"

Upādāni cattāri:
1. Kāmūpādāna.
2. Diṭṭhūpādāna.
3. Silabbatápádána.
4. Attavádúpádána.

Kamato. The three Kamas:

1. Uppatti.
2. Pahána.
3. Desaná.

Upádánapaccayá Bhave. Discussion of:

"Atthato, dhammato c' eva
Sáthhato, bhedasaṁghahá,
Yaṁ yassa paccayo c' eva
Viññátabbo viniccayó."

Bhavapaccayá Játi.
Discussion of:

"' Bhavacakkam aviditádim idám,
Kárákavedakarahitam,
Dvádasavidhasusúñatásusúñam,
Satátam, samitaṁ pavattati,' 'ti veditabbam."

The twelvefold Suññatá of the Paṭiccasamuppáda means that in none of its twelve Añgas [Avijjá, Saṁkhára, &c.] is the Self, or anything that is dhuva, subha, or sukha.

Discussion of following stanza concerning the bhavacakka:

"Tass' avijjá, tañhá múlam,
Atitádayo tayo kála,
Dve, aṭṭha, dve eva ca
Sarúpato tesu aṅgáni."

Discussion of "Puna hetuphalahetupubbakatisandhicitubhedasaṁghahám c' etám [bhavacakkaṁ], visatiākáram, tivaṭṭham; anavaṭṭhitaṁ ca taṁ bhamaṁ.

The four Saṅgahās:

1. Avijjásamkhára.
2. Viññañanámarúpasalá+yatanaphassavedaná.
3. Tañháupádánavabhava.
The twenty Ākāras:
1–10. The five Atite Hetus and the five Idāni Hetus:
   1. Avijjā.
   2. Saṁkhāra.
   3. Taṇhā.
   4. Upādāna.
   5. Bhava.

11–20. The Idāni phalapaṇcakām and the Āyatim phalapaṇcakām:
   1. Viññāna.
   2. Nāmarūpa.
   3. Āyatana.
   4. Phassa.
   5. Vedanā.

The Tīvattā:
   1. Kammavattā.
   2. Kilesavattā.
   3. Vipākavattā.

Then saying that the bhavacakka “Evaṁ bhama-
mānam
“ Saccappabhavato, kiccā,
Varaṇā, upamāhi ca,
Gambhiranayabhedā ca
Viññātabbaṁ yathārahaṁ, —”
it is discussed under these headings.

CHAPTER XVIII.

DIṬṬHIVISUDDHI-NIDDESA [EXPOSITION OF DIṬṬHIVISUDDHI].

Silavissuddhi was the subject of Part First.
Cittavissuddhi was the subject of Part Second.
Diṭṭhivissuddhi defined as “Nāmarūpaṁ yathā
va dassanāṁ.”
Exposition of various ways of contemplating the Nāmarūpa, such as the following named:

1. "Namañalakkhaṇāṁ nāmaṁ, ruppanalakkhaṇāṁ rūpan ti saṁkhėpato nāmarūpam vavatthapeti."
2. "Catudhātuvaṭṭhānamukhena vitthārato nāmarūpaṁ vavatthapeti."
3. "Atthārasadhātuvasena."
4. "Dvādasāyatanavasena."
5. "Khandhavasena."
6. "Idaṁ ca nāmaṁ, idaṁ ca rūpaṁ, idaṁ vuccati nāmarūpaṁ ti saṁkhėpato nāmarūpaṁ vavatthapeti."

When Rūpa has been properly mastered, then the "arūpadhammā tīh ākārehi upaṭṭhahanti, phassavasena vā, vedanāvasena vā, viññānavasena vā," but not before. These three modes are explained at length.

The correct understanding of Nāmarūpa will show "Nāmarūpamattam ev' idaṁ, na satto, na puggalo atthi." This conclusion must be dwelt upon and strengthened with the help of various similes, &c.

Nāmarūpavavatthāna and Saṁkhērapariccheda are given as synonyms of Diṭṭhīvisuddhi.

CHAPTER XIX.

KAṆKHĀVITARAṆAVISUDDHI-NIDDESA [EXPOSITION OF KAṆKHĀVITARAṆAVISUDDHI].

Kaṁkhāvīṭarañavisuddhi defined as "Nāmarūpaṇa paccayapariggaṇaṇena tisu addhāsu kaṁkhāṁ vitaritvā thitaṁ niṇāmaṁ."

Discussion of the following statements: "Tass’ [rupakāyassa] nibbattamānassa avijjā, taṁhā, upādānaṁ, kamman ti ime cattaro dhammā nibbattakattā hetu, āhāro upaṭṭhambhakattā paccayo ti paṇḍa dhammā hetupaccaya honti;" and "Evaṁ rūpakāyassa paccayapariggaṇaṁ katvā puna ‘Cakkhuṁ ca paṭicca rūpe ca uppaṭṭati cakkhuvinīṇāṇan’ ti adina nayena nāmakāyassa paccayapariggaṇaṁ karoti."
The sixteen Vicikicchās thus got rid of, and the three Adhās:

Āhosin nu kho aham atitam addhānaṁ?
Na nu kho āhosīṁ atitam addhānaṁ?
Addha  Kathan nu kho āhosīṁ atitam addhānaṁ?
Kiṁ hutvā kiṁ āhosin nu kho aham atitam addhānaṁ?

Anāgata

Bhavissāmi nu kho aham anāgatam addhānaṁ?
Na nu kho bhavissāmi anāgatam addhānaṁ?
Kathānu kho bhavissāmi anāgatam addhānaṁ?
Kiṁ hutvā kiṁ bhavissāmi anāgatam addhānaṁ?

Addha

Ahan nu kho ’smi?
No nu kho ’smi?
Kathānu kho ’smi?
Ayan nu kho satto kuto agato?
So kuhiṅgāmi bhavissati? [M.N., p. 8.]

Another way of getting rid of these sixteen Vicikicchās is by considering the twofold Paccaya of Nāma, viz., Sādhāraṇa and Asādhāraṇa, and the fourfold Paccaya of Rūpa, viz., Kamma, Citta, Utu, Āhāra.

Other ways are Paṭilomapaṭiccasaṃuppādavaśena, Anulomapaṭiccasaṃuppādavaśena, Kammapaṭṭavipākavaṭṭavaśena.

Kammapaṭṭavipākavaṭṭavasena. The three tetrads of Kamma:

1. Dīṭṭhadhammavedaniya.
   Uppajjavedaniya.
   Aparāpariyavedaniya.
   Ahosikamma.
   Yaggaruka.
   Yabbahula.

2. Yadāsanna.
   Kaṭattā Kamma.
(Janaka.
Upatthambhaka.
3. Upapilaka.
Upaghātaka.

By these various means not only are the sixteen Vicikic-chās got rid of, but "'Satthari kaṁkhati' 'ti ādinayap-pavattā aṭṭhavidhā pi kaṁkhā pahiyaṭi yeva, dvāsaṭṭhi diṭ-thigatāni vikkhambhanti.'"

Dhammaṭṭhitiṇāṇa, Yaṭṭhābhūtaṇāṇa and Sammādassana are given as synonyms of Kaṁkhāvitaranaṇavisuddhi.

CHAPTER XX.

MAGGĀMAGGAṆĀṆADASSANAVISUDDHI-NIDDESA [EXPOSITION OF MAGGĀMAGGAṆĀṆADASSANAVISUDDHI].

Maggāmaggaṇāṇadassanavisuddhi defined as "'Ayaṁ maggo, ayaṁ na maggo' ti evaṁ maggaṇ ca amaggaṇ ca niṭṭivā ṭhitaṁ ṅañam.'"

The three Lokiyapariṇāṇās:
1. Ṛatapariṇāṇa. This has been attained by the Visuddhi of the last two chapters.
2. Tiranapariṇāṇa. This will be attained by the Visuddhi of the present chapter.
3. Pahāṇapariṇāṇa. This is attained in the Ēḷaṇas treated of in the next chapter.

Commentary on the following passage concerning Kalāpa-sammāsana: "Kathām atitānāgatapaccuppannānaṁ dhammānaṁ samkhīpitvā vavatthāne paññā sammasane ṅañam? Yaṁ kīci rūpaṁ atitānāgatapaccuppannāṁ, ajjhattaṁ vā . . . pe . . . yaṁ duŗe santike vā, sabbaṁ rūpaṁ aniccato vavatthapeti ekāṁ sammasananāṁ, dukkhaṁ vavatthapeti ekāṁ sammasananāṁ, anattato vavatthapeti ekāṁ sammasananāṁ; yā kāci vedanā . . . pe . . . yaṁ kīci viṁśaṇā . . . pe . . . anattato vavatthapeti ekāṁ sammasananāṁ; cakkhaṁ . . . pe . . . jarāmaranāṁ atitānāgata-paccuppannāṁ . . . pe . . . aniccato vavatthapeti ekāṁ sammasananāṁ, dukkhaṁ . . . pe . . . anattato vavatthā-

The forty ways of contemplating each of the five Khandhas in the light of the Tilakkhaṇa:

1. Aniccato.
2. Palokato.
3. C āt o.
4. Pabhaṅguto.
5. Addhuvato.
6. Vipariṇamadhammatto.
7. Asārakato.
8. Vibhavato.
10. Maraṇadhammatto.
11. Dukkhato.
12. Rogato.
15. Aghato.
16. Ābāḍhato.
17. Ítito.
18. Upaddavato.
20. Upasaggato.
22. Alenato.
23. Asaraṇato.
24. Ādinavato.
25. Aghamūlato.
27. Sāsavato.
28. Māramisato.
29. Jātidhammato.
30. Jarādhammato.
31. Vyādhidhammato.
32. Sokadhammato.
33. Paridevadhammato.
34. Upāyāsadhammato.
35. Saṁkilesadhammato.
36. Parato.
37. Rittato.
38. Tucchato.
39. Suññato.
40. Anattato.

Dukkha

If thus far unsuccessful in attaining the Mahāvipassanās to be presently mentioned, then “kālana rūpaṁ sammasi-tabbaṁ, kālana arūpaṁ. Rūpaṁ sammasantena rūpassa nibbatti passitabbā.”

The four Rūpas and their subdivisions:
Kammajarūpa.

1. Kamma.
2. Kammamasamutṭhāna.
5. Kammapiaccayaāhārasamutṭhāna.

Cittajarūpa.
1. Citta.
2. Cittasamutṭhāna.
3. Cittapaccaya.
5. Cittapaccayautusamutṭhāna.

Āhārajārūpa.
1. Āhāra.
2. Āhārasamutṭhāna.
3. Āhārapaccaya.
4. Āhārapaccayaāhārasamutthāna.
5. Āhārapaccayautusamutṭhāna.

Utujārūpa.
1. Utu.
2. Utusamutṭhāna.
3. Utupaccaya.
4. Utupaccayautusamutṭhāna.
5. Utupaccayaāhārasamutṭhāna.

"Arūpassa nibbatti passitabbā ekāsitilokiyacittuppāda-
vasena."

Seven other ways of applying the Tilakkhaṇa to Rūpa:

1. Adānannikkhepanato.
2. Vayovuddhatthagamato.
3. Āhāramayato.
4. Utumayato.
5. Kammajato.
6. Cittasamutṭhānato.
7. Dhammatārūpato.
Vayovuddhatthagamato. The three periods and the ten periods of man's life:

I. Paṭhamavaya
   1. Mandadasaka.
   2. Khidādasaka.
   3. Vaṭādasaka.
II. Majjhimavaya
   5. Paññādasaka.
   6. Hānidasaka.
   7. Pabbhāradasaka.
   8. Pavaṁkadasaka.
III. Pacchimavaya
   10. Sayanadasaka.

Seven of applying it to Arūpa:

1. Kalāpato.
2. Yamakato.
4. Paṭipātito.
5. Diṭṭhiugghātanato.
6. Mānasamugghātanato.
7. Nikantipariyādānato.

By the foregoing Rūpakammaṭṭhāna and Arūpakammaṭṭhāna eighteen Mahāvipassanās are obtained:

1. Aniccānupassanā.
2. Dukkhānupassanā.
3. Anattānupassanā.
5. Virāgānupassanā.
7. Paṭinissaggānupassanā.
8. Khayānupassanā.
10. Vipariṇāmānupassanā.
11. Animittānupassanā.
13. Suṇātānupassanā.
15. Yathābhūtaññadassanā.
16. Ādināvānupassanā.
17. Paṭisamkhānupassanā.
18. Vivaṭṭānupassanā.

And the contrary wrong views are abandoned, e.g., “Aniccānupassanām bhāvento niccasaññām pajahati, dukkhānupassanām bhāvento sukhasaññām pajahati,” &c., thus trenching on Pahānapariñāṇā, the proper subject of the next chapter.

After practising kalāpasammāsana one must seek for Udayabbayānupassane nāṇā defined as “Paccuppannānam dhammadānam vipariñāmānupassane nāṇā.”

The ten Upakkilesas to which Udayabbayānupassane nāṇā is liable in the case of an inexperienced person:

1. Obhāsa.
2. Nāṇa.
3. Piti.
4. Passaddhi.
5. Sukha.
6. Adhimokkha.
7. Paggāha.
8. Upaṭṭhāna.

The first nine of the list are magical powers and exalted states of mind reached by Udayabbayānupassane nāṇā; and are only upakkilesas when coupled with diṭṭhi, māna or taṅhā. The characteristic of the ten upakkilesas is to cause one to mistake an amagga for the magga, i.e., to blind one’s eyes to the presence of diṭṭhi, māna, or taṅhā.

Obhāsa [Magical Light]. Story of two priests at Cittalapabba sated during a pitchy dark night in a double-walled house. One of them could see flowers of five different colours on the altar of the shrine of the monastery, while the other could see all the fishes and turtles in the ocean a yojana distant.
Story of Dhammadinna, the Arahant, and Nāga, the unconverted priest. The former showed the latter that though he could perform all miracles he was not an Arahant.

The chapter closes with the following statement: “Dītṭhisuddhiyāḥ nāmarūpassa vavatṭhāpanena dukkhasaccassa vavatthānam kataṁ, kaṁkhāvitaraṇavisuddhiyāṁ paccayapariggahāṇena samudayasaccassa vavatthānam, imissā maggamaggapāṇādassanavisuddhiyāṁ sammā-maggassa avadhārāṇena maggasaccassa vavatthānam kataṁ ti. Evaṁ lokiyen ‘eva, tāva, nāṇena tiṇṇaṁ saccānaṁ vavatthānam kataṁ hoti.”

CHAPTER XXI.

PATIPADĀṆĀṆADASSANAVISUDDHI-NIDDESĀ [EXPOSITION OF PATI-PADĀṆĀṆADASSANAVISUDDHI].

PaṭipadāṆāṇadassanavisuddhi defined as “Aṭṭhannamā nāṇānaṁ vasena sikkhappattā vipassanā ca navamaṁ ca saccānulomikamā nāṇām.”

The eight Ṅṇas:

1. Udayabbayāṇupassanā.
2. Bhaṅgāṇupassanā.
4. Ādinavāṇupassanā.
5. Nibbidāṇupassanā.
7. Paṭisamkhāṇupassanā.
8. Samkhārūpekkhā.

Udayabbayāṇupassanā has been already dealt with in the last chapter.

Bhaṅgāṇupassanā consists in perceiving “Evaṁ uppaṭṭhitvā evaṁ saṁkhāragataṁ nirujjhati.”

Commentary on: “Katham ārammaṇaṁ paṭisamkhāṅ bhaṅgāṇupassane paṁña vipassane ṇaṇaṁ? Rūpārammaṇaṁ cittaṁ uppaṭṭhitvā bhijjati. Tam ārammaṇaṁ
paṭisamkhā tassa cittassa bhaṅgaṁ anupassati 'ti. Kathāṁ anupassati? Aniccato anupassati, no niccato; dukkhato anupassati, no sukhato; anattato anupassati, no attato; nibbindati, no nandati; virajjati, no rajjati; nirodheti, no samudeti; paṭinissajjati, no ādiyati; aniccato anupassanto niccasanāṁ paṭahati; dukkhato anupassanto sukha-
sanāṁ, anattato anupassanto attasaṅkāṁ, nibbindanto nandiṁ, virajjanto rāgam, nirodhento samudayaṁ, paṭinisa-
sajjanto ādānaṁ paṭahati. Vedanārammaṇatā... pe
... saṅkārammaṇatā, saṁkhārārammaṇatā, viṁśaṅkāram-
maṇatā. Cakkhu... pe... jarāmarāṇārammaṇatā
cittam uppaṭhitvā bhijjati... pe... paṭinissajjanto
ādānaṁ paṭahati.

"Vatthusamkamanā c' eva,
Saṅkāya ca vivaṭṭanā,
Āvajjanābalaṁ c' eva
Paṭisamkhāvipassanā.

"Ārammaṇānvayenā 'pi
Ubbho ekavavatthānā;
Nirodhe adhimuttatā
Vayalakkhaṇāvipassanā.

"Ārammaṇaṁ ca paṭisamkhā
Bhaṅgaṁ ca anupassati,
Suṅkato ca upaṭṭhānam
Adhipaṅkāvipassanā.

"Kusalo tīsu anupassanāsu,
Catūsu ca vipassanāsu,
Tayo upaṭṭhāne kusalatā
Nānādiṭṭhisu na kampati" 'ti.

The eight blessings acquired by this Nāṇa:

1. Bhavadiṭṭhipahāna.
2. Jivitanikantiparicāga.
3. Sadāyuttapayutta.
4. Visuddhā jīvīkā.
5. Ussukkapahāna.
8. Aratiratisahanatā.

Bhayatupatthāna consists in perceiving "Anāgato nibbattanakasamkhāra nirujjhissanti."


pe...‘Upāyāso sāmisan’ ti bhayatupaṭṭhāne paññā ādinave nāṇam. ‘Anuppādo nirāmisan’ ti santipade nāṇam. ‘Appavattaṁ...pe...anupāyāso nirāmisan’ ti santipade nāṇam. ‘Uppādo sāmisam, anuppādo nirāmisan’ ti santipade nāṇam. ‘Pavattaṁ...pe...‘Upāyāso sāmisam, anupāyāso nirāmisan’ ti santipade nāṇam. ‘Uppādo saṁkhārā’ ti bhayatupaṭṭhāne paññā ādinave nāṇam. ‘Pavattaṁ...pe...‘Upāyāso saṁkhārā’ ti bhayatupaṭṭhāne paññā ādinave nāṇam. ‘Anuppādo nibbānan’ ti santipade nāṇam. ‘Pavattaṁ...pe...anupāyāso nibbānan’ ti santipade nāṇam. ‘Uppādo saṁkhārā, anuppādo nibbānan’ ti santipade nāṇam. ‘Pavattaṁ...pe...‘Upāyāso saṁkhārā, anupāyāso nibbānan’ ti santipade nāṇam.

“Uppādaṁ ca pavattaṁ ca
Nimittam ‘dukkhan’ ti passati,
Āyūhanām, paṭисandihi,
Nāṇam ādinave idam.

“Anuppādaṁ, appavattaṁ,
Animittam ‘sukhan’ ti ca,
Anāyühanaṁ, appaṭisandhi,
Nāṇam santipade idam.

“...ādinave nāṇaṁ
Pañcaṭhānesu jāyati,
Pañcaṭhāne santipade
Dasa nāne pajānati.

“Dvinnaṁ nāṇānaṁ kusalatā
Nāṇādiṭṭhisu na kampati”’ti.

Nibbidānupassanā. “Yā ca bhayatupaṭṭhāne paññā, yaṁ ca ādinave nāṇam, yā ca nibbidā, ime dhammā ekatthā, vyaṅjanam eva nānan” ti.

Muccitukamyātā.
Paṭisamkhānupassanā consists in a scrutiny of

Saṁkhārupēkkhā. In this Naţa ‘‘Suṇām idaṁ attena va attaniyena va’ ti dvikoţikām suṁnaţam pariggaṇṭāti. So evaṁ n’ eva attānaṁ na paraṁ kaţci attaṇo parikkhārabhāve ṭhitam disvā puna ‘N’ āhaṁ kvaţani, kassaci kiţcanaţis tasmiṁ, na ca mama kvaţani, kassaci kiţcanaţis n’attha’ ti, yā ettha catuţoţikā suţnata kathita, tam pariggaṇṭāti.’’

"Puna chah’ akarehi suţnataţi pariggaṇţāti.”
“Puna aţthah’ akarehi suţnataţi pariggaṇţāti.”
“Puna dasah’ akarehi suţnataţi pariggaṇţāti.”
“Puna dvādasah’ akarehi suţnataţi pariggaṇţāti.”
“Puna dvācattalisāya akarehi suţnataţi pariggaṇţāti.”

The three Vimoţkhās resulting from Saṁkhāruţpekkhānaţa:

1. Animitta.
2. Appāţhita.

The seven Ariyapuggalas for which Saṁkhāruţpekkhānaţa is the basis of classification:

1. Saddhānusāri.
2. Saddhāvimitta.
4. Ubhatobhāgavimitta.
5. Dhammānusāri.
6. Diţṭhipatta.
7. Paţnāvimitta.

"Yā ca muccitukamyata yā ca paţisaţkhānupassanā, yā
ca saṁkhārūpekkhā, ime dhammā ekattha, vyañjanam eva nānām.

The Vipassanā thus gained is styled Vuṭṭhānagāmini.

Commentary on:

"Ajhattam abhinivisitvā ajjhattam vuṭṭhāti;
Ajhattam abhinivisitvā bahiddhā vuṭṭhāti;
Bahiddhā abhinivisitvā bahiddhā vuṭṭhāti;
Bahiddhā abhinivisitvā ajjhattam vuṭṭhāti;
Rūpe abhinivisitvā rūpā vuṭṭhāti;
Rūpe abhinivisitvā arūpā vuṭṭhāti;
Arūpe abhinivisitvā arūpā vuṭṭhāti;
Arūpe abhinivisitvā rūpā vuṭṭhāti;
Ekappahārena pañcahi khandhehi vuṭṭhāti;
Aniccato abhinivisitvā aniccato vuṭṭhāti;
Aniccato abhinivisitvā dukkhato, anattato vuṭṭhāti;
Dukkhato abhinivisitvā dukkhato vuṭṭhāti; . . . pe . . .
aniccato, anattato vuṭṭhāti.
Anattato abhinivisitvā anattato, . . . pe . . .
. . . aniccato, dukkhato vuṭṭhāti."

Discussion of the following twelve similes:

"Vagguli, kañhasappo ca
Gharagono, yakkhidārako,
Khudam, pipāsām, situñham,
Andhakāram, visena ca" 'ti.

Discussion of the propositions:

1. "Saṁkhārūpekkhā bojjhaṅgamaggaṁgajjhānaṅgāni
   niyameti."
2. "Saṁkhārūpekkhā paṭipadāvisesam niyameti."
3. "Saṁkhārūpekkhā vimokkhavisesaṁ niyameti."

The five ways of considering Magga and its Vimokkhavisesa:

1. Sarasena.
2. Paccanikena.
3. Saguṇena.
4. Ārammaṇena.
5. Āgamanena.
   a. Vipassanāgamanena.
   b. Maggāgamanena.

Saccānulomika ānāṇa is threefold, the three divisions being the three Javanas which result from the cultivation of Saṁkhārūpekkhānāṇa, viz.: 

1. Parikamma.
2. Upācara.
3. Anuloma.

It is so called because “Purimānam attāhannam vippassanaṇāṇanam katiccataṇya anulometi, upari ca sattattimśaya bodhipakkhiyadhammānām.”

CHAPTER XXII.

Νāṇadassanavisuddhi-niddesa [Exposition of Νāṇadassanavisuddhi].

Νāṇadassanavisuddhi defined as “Sotāpatti-maggo, sakadāgāminimaggo, anāgāminimaggo, arahattamaggo ti imesu catusu maggesu ūṇa.”

Having by means of the former Νāṇas and Vipassanās become estranged from all Saṁkhāras by vuṭṭhānagāminī vipassanā, one turns to Nibbāna and the way thereto. This is Gotrabhūṇaṇa, defined as “Maggassa āvajjana.”

Account of the way in which the Νāṇas of each of the four Maggas is attained through Gotrabhūṇaṇa.

The Phala of each Magga consists in the springing up of two or three Phalacittas.

The first three Maggas have each the following five Paccavekkhanas. The fourth Magga omits the fourth Paccavekkhana.

1. “Iminā, vāt, āham maggena āgato” ti maggam paccavekkhari.
2. "Ayam me ānisaṁso laddho" ti phalam paccavekkhati.
3. "Ime, nāma, me kilesā pahīnā" ti pahīnakilese paccavekkhati.
4. "Ime, nāma, kilesā avasiṭṭhā" ti uparimaggattaya-vajjhe kilese paccavekkhati.
5. "Ayam me dhammo ārammanato paṭividdho" ti amataṃ nibbānam paccavekkhati.

Discussion of: "Idāni imissā yeva catuṭṭhāya nāna-dassananavisuddhiyā ānubhāvajānanattham paripuṇṇabodhipakkhiyabhāvo, vuṭṭhānabalasamāyogo, ye yena pahātabbbā dhammā tesām pahānañ ca kiccāni pariṇādīni yāni vuttani, abhisamayakāle tāni ca yathāsabhāvena jānitabbāni" "ti.

Paripuṇṇabodhapikkhiyabhāvo. The thirty-seven Bodhipakkhiyas:

1–4. The four Satipaṭṭhānas.
5–8. The four Sammappadhānas.
9–12. The four Iddhipādas.
13–17. The five Indriyas, the same as
18–22. The five Balas.
23–29. The seven Bojjhaṅgas.
30–37. The Ariya Āṭṭhaṅgika Magga.¹

Vuṭṭhānabalasamāyogo.
Ye yena pahātabbbā dhammā tesām pahānañ ca. The Maggas cause the abandonment of ten Samyojanas:

1. Sakkāyadiṭṭhi,
2. Vicikicchā,
Adhoffhāgiyas
3. Śilabbataparamāsa,
4. Kāmarūga,
5. Paṭīgha,

¹ These lists are given in Childers’ Dictionary, and are not fully elaborated here.
6. Rūparāga,
7. Arūparāga,
8. Māna,
9. Uddhacca,
10. Avijjā;

Uddhambhāgiyas of ten Kilesas:
1. Lobha,
2. Dosa,
3. Moha,
4. Māna,
5. Dītthi,
6. Vicikicchā,
7. Thīna,
8. Uddhacca,
9. Ahirika,
10. Anottappa;

of eight Micchattas:
1. Micchādītthi,
2. Micchāsammikappa,
3. Micchāvācā,
4. Micchākammanta,
5. Micchāājīva,
6. Micchāvāyāma,
7. Micchāsati,
8. Micchāsamādhi;


Of eight Lokadhammas:
1. Lābha,
2. Alābha,
3. Yasa,
4. Ayasa,
5. Sukha,
6. Dukkha,
7. Nindā,
8. Pasaṁsā;

of five Macchariyas:
1. Āvāsamacchariya,
2. Kulamacchariya,
3. Lābhmacchariya,
4. Dhammamacchariya,
5. Vaṇṇamacchariya;

of three Vipallāsas:
1. Saĩñāvipallāsa,
2. Cittavipallāsa,
3. Diṭṭhivipallāsa;

of four Ganthas:
1. Abhijjhā,
2. Vyāpāda,
3. Silabbataparāmāsa,
4. Idamsaccābhinhīvesa;

of four Agatis:
1. Chanda,
2. Dosa,
3. Moha,
4. Bhaya;

of four Āsavas [also called Oghas and Yogas]:
1. Kāmarāga,
2. Bhavarāga,
3. Micchādiṭṭhi,
4. Avijjā;

of five Nivarāṇas: Kāmacchanda, &c.;

of Parāmāsa which is equivalent to Micchādiṭṭhi;

of four Upādānas: Kāmūpādāna, &c.;

of seven Anusayas:
1. Kāmarāgānusaya,
2. Paṭighānusaya,
3. Mānānusaya,
4. Diṭṭhianusaya,
5. Vicikicchānusaya,
6. Bhavarāgānusaya,
7. Avijjānusaya;

of three Malas:
1. Lobha,
2. Dosa,
3. Moha;
of ten Akusalakammaphaths:
1. Pānātipāta,
2. Adinnādāna,
3. Kāmesu micchācāra,
4. Musāvāda,
5. Pisuṇā vacā,
6. Pharusā vacā,
7. Samphappalāpa,
8. Abhijjhā,
9. Vyāpāda,
10. Micchādiṭṭhi;

of twelve Akusalacittuppādas, viz., the eight Lobhamūlas, the two Dosamūlas, and the two Mohamūlas.

Kīcchāni pariṇādīni yāni vuttāni, abhisamayakāle tānica yathāsa bhāvena jānītabbāni. The four Kīccas:

1. Pariṇā [three in number, already mentioned].
2. Pabhāna.
   a. Vikkhambhanappahāna.
   b. Tadaṅgappahāna.
   c. Samucchedappahāna.
   a. Lokiyā.
   b. Lokuttarā.
      1. Dassanasacchikiriya.
      2. Bhāvanāsacchikiriya.
4. Bhāvanā.
   a. Lokiyā.
   b. Lokuttarā.

CHAPTER XXIII.

Pāṇābhāvanānīsāmsa-niddesa [Exposition of the Blessings of the Exercise of Paññā].

Pāṇābhāvanāya ko ānisāmso?
The Blessings of the Exercise of Paññā are several
hundred in number, but in brief they consist of the following four:

1. Nānakilesaviddhasana.
2. Ariyaphalarasānubhāvana.
3. Nirodhasamāpattisamāpajjanasamatthatā.
4. Āhuneyyabhāvādisiddhi.

Nānakilesaviddhasana has already been incidentally dealt with in the chapters from Diṭṭhivisuddhi to the present one.

Ariyaphalarasānubhāvana. Answers to the following questions:

Kā phalasamāpatti?
Ke taṁ samāpajjanti?
Ke na samāpajjanti?
Kasmā samāpajjanti?
Kathaṁ c' assā samāpajjanaṁ hoti?
Kathaṁ ṭhānaṁ?
Kathaṁ vuṭṭhānaṁ?
Kim phalassa anantaram?
Kassa ca phalam anantaram?

Nirodhasamāpattisamāpajjanasamatthatā. Answers to the following questions:

Kā nirodhasamāpatti?
Ke taṁ samāpajjanti?
Ke na samāpajjanti?
Kattha samāpajjanti?
Kasmā samāpajjanti?
Kathaṁ c' assā samāpajjanaṁ hoti?
Kathaṁ ṭhānaṁ?
Kathaṁ vuṭṭhānaṁ?
Vuṭṭhitassa kim ninnam cittam hoti?
Matassa ca, samāpannassa ca ko vīseso?
Nirodhasamāpatti kim samkhatā, asamkhatā, lokiyā, lokuttarā, nipphannā, anipphannā?
The two Balas:
1. Samathabala.
2. Vipassanābala.

The sixteen Ńāṇacariyās: "Aniccānupassanā Ńāṇacariyā, dukkhā-, anattā-, nibbidā-, virāgā-, nirodhā-, paṭinissaggā-, vivaṭṭānupassanā Ńāṇacariyā, sotāpattimaggo Ńāṇacariyā, sotāpattiphalasamāpatti Ńāṇacariyā, sakadāgāmimaggo ... pe ... arahattaphalasamāpatti Ńāṇacariyā."

The nine Samādhicariyās: "Paṭhamajjhānaṁ samādhiyā, dutiyajjhānaṁ ... pe ... nevasaṁñāṇāsaṁñāyatanasamāpatti samādhiyā. Paṭhamajjhānapati-lābhatthāya vitakko ca, vicāro ca, piti ca, sukhaṁ ca, cittekaṭṭā ca ... pe ... nevasaṁñāṇāsaṁñāyatanasamāpatti-lābhatthāya vitakko ca, vicāro ca, piti ca, sukhaṁ ca, cittekaṭṭā ca."

In attaining the Nirodhasamāpatti just as one leaves the Ākiṇcaṁñāyatanana there are four Pubbakiccas:
1. Nānābaddhaavikopana.
2. Saṁghapaṭimānana.
3. Satthupakkosana.
4. Addhānapariñécheda.

Nānābaddhaavikopana. Story of an elder who went into a trance of Nirodha in a certain house. The house was burned to the ground, but the elder was unharmed, and as he had performed the Nānābaddhaavikopana Pubbakicca his robes also were untouched.

Āhuneyyabhavādīsiddhi. Classification of those in the Four Paths:

(1) Sattakkhattuparama.
(2) Kolaṁkola.
(3) Ekabījī.

Sakadāgāmi.
1. Antarāparinibbāyi.
2. Upahaccaraparinibbāyi.

Anāgāmi
3. Asaṁkhāraparinibbāyi.
4. Sasaṁkhāraparinibbāyi.
5. Uddhāmsota akāniṭṭhagāmi.
1. Saddhāvimutta.
2. Paññāvimutta.
3. Ubhatobhāgavimutta.
4. Tevijja.
5. Chaḷabhiṇṇa.
6. Paṭisambhidappabhedapatta mahākhīṇāsava.

END OF THE VISUDDHI-MAGGA.

Postscript, in which the author says he wrote the work at the instigation of Bhadanta-Śaṅghapāla. The name Buddhaghosa is then given as that of the author of the work.
List of the Piṭakas.

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Issues of the Pali Text Society.

I. ARRANGEMENT BY YEARS.

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2. Buddhavansa and Cariyā Piṭaka.
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Total twelve years: 34 texts; 34 volumes; 7200 pages.

1 This volume was an extra volume presented as a gift to the subscribers in 1884. There are no copies left.
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