

Journal of the Pali Text Society.

Pali Text Society.

Journal

OF THE

PALI TEXT SOCIETY.

1891-3.

EDITED BY

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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.

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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.*

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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 *Papañca Sūdanī*, 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 Sangāñi* (which latter work he has already edited for the Society).

Dr. Karl Neumann has been so kind in Ceylon to procure MSS. for the Society of the *Daladā Wansa*, the

Niddesa, the Apadāna, and the Netti Pakarāna, and I hope to be able to put in hand an edition of the latter work as soon as possible.

T. W. RHYNS DAVIDS.

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

ACCOUNTS.

RECEIPTS.	EXPENDITURE.			£ s. d.
	£	s.	d.	
Balance January 1st, 1890	85	3	8	Loss by Exchange
Investment Proceeds	250	0	0	Printing
24 Subscriptions of five guineas	126	0	0	Editors
195 , , one guinea	204	15	0	Publisher's Charges
Donations	12	0	0	Balance December 31, 1893 ...
Interest from the bank	7	17	8	
				£685 16 4

Balance in Ceylon, December 31st, 1893, R795. 90.

Notes and Queries.

BY THE

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

1. LŪHA, LUHASA, LŪKHASA.¹

In *Divyāvadāna* (ed. Cowell and Neil) we find the curious form LŪHA in lūha-cīvara (pp. 81, 427) and lūha-praṇīta (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 rūksa or lūksa, which in Pāli takes the form of lūkhā, and is used exactly in the same way as lūha (see *Vyut.* § 134, p. 41). Childers gives a number of passages in which lūkhā is employed in connection with paṇīta (see *Samyutta* xvi. 4, 5), but none where it is employed with reference to cīvara. In *Ānguttara Nikāya* I. xiv. 5, 6, Th. Gāthā II. p. 197, *Mil.* p. 342, we have lūkhacīvaradhara, 'wearing a coarse robe.' Lūkhā 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 lahu for laghu, there is no reason why we should not find lūha for lūkhā. We meet with something like it in

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 . . . , LAHUSĀ . . . , r a b h a s ā.” Cf. “Daksiṇapāñcālas tu . . . caṇḍo r a b h a s a ḥ karkaço dharmena rājyam kārayati (Divyāvadāna, p. 435. Here karkaça=l a h u s a).

Buddhaghosa, while confirming the readings of the text, had some difficulty in explaining at least two words in this quotation. His note on l a h u s ā is as follows: “Lahusāti lahukā, appaken’ eva tussanti vā russanti vā udakapitthe labukatāham viya appakenāpi uppilavanti” (Sumanāgala Vilāsinī I. p. 256). The commentator evidently connected l a h u s a with l a h u k a (=l a h u =l a g h u), ‘light,’ ‘frivolous.’ Now the context shows that this cannot possibly be the meaning of l a h u s a in the text, and we are compelled to assign to it some such meaning as ‘rough,’ ‘uncouth.’ It represents a form l u h a s a or l ū h a s a. This transposition of vowels is not uncommon in Pāli. I have shown that Sanskrit m ū r v ā becomes in Pāli not only m u b b ā, but m a r ū v ā or m a r u v ā (see “Journal” of the Pāli Text Society for 1889, p. 208).

L u h a s a, with the force of ‘rough,’ ought to correspond to a Pāli l ū k h a s a, 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. 43) we find, “Ye l ū k h a s ā dārunā pitthimamsikā mittadduno nikkarunā-timānino.” Those who are *rough*, harsh, backbiting, treacherous, merciless, arrogant.

The word l ū h a 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 l ū h a 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 b a h u b h ā n ī, ‘loquacious’; and, curious enough, one of the variant readings of the Burmese

MSS. is b h a s s ā. RABHASA 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*, *pharusa*, and *lahusa*.

3. ARAṄAVIHĀRĪ.

ARAṄAVIHĀRĪ occurs in the *Divyāvadāna*, p. 401, and is conjecturally explained as 'hermit.' The correct reading is a r a n a v i h ā r ī, a term that occurs in *Anguttara Nikāya* I. xiv. 2, and *Petavatthu*, iv. 1. 33, signifying 'living free from care.' According to the commentary on the *Petavatthu*, it is equivalent to *mettāvihārī*, 'living in friendship,' 'friendly disposed'; but, see *mettāvihārī*, in *Anguttara Nikāya* I. xiv. 7.

4. SĀLITTAKA.

SĀLITTAKA occurs in *Jātaka* I. p. 418, in the compound sālittaka sippa=sakkharākhipanasaippa, the art of slinging stones, potsherds, &c., from a catapult or bow. The *Jātaka* 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—"Sālittakapahārena vo¹ bhindissan tassa matthakam," upon which the commentator has the following remark: "Sālittakapahārenāti sālittakam vuccati dhanukena aṅgulīhi eva vā sakkharākhipanapayogo ti."

Childers has no notice of the word, and its etymology is by no means clear. It might possibly come from sānkhittaka, from kship, with the preposition sam, through the intermediate forms sakkittaka, sākittaka, and by dissimilation of the consonants sālittaka (cf. Pāli phāsulika=pārçukika and sallalikata=çalyakikrita). It might, however, represent an original sallittaka=sallikhitaka, from likh, with

¹ The printed text has this *vo*, which seems against the sense and metre.

preposition *sam* (*cf.* *sārām bha*, *sārad dha*, for *sām - rām bha*, *sām rād dha*).

5. PITTA.

We find **PITTA** in a metaphor often used in Buddhist works: “*Seyyathāpi bhikkhu candassa kukkurassa nāsāya pittam bhindeyyum, evañhi so kukkuro bhyyosomattāya cadataro 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, *pitta* cannot signify ‘a gall’ or ‘gall bladder.’ In Pāli its usual acceptation is ‘bile.’ The Sanskrit *nāsa-rakta pitta*, ‘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.*, *phīta*, corresponding to Sanskrit *sphīta* ‘swollen,’ and denote ‘a gathering’ or ‘swelling.’ For the shortening of the vowel, compensated by the doubling of the consonant, compare *vanibbaka* = *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 cittam bhindeyya . . .*,” in which *kukkutassa* ‘cock,’ is substituted for *kukkurassa* ‘dog,’ and *cittam* ‘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. SAMĀSISI.

SAMĀSISI 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 *samāsimsi* from the root *ças* (*çis*), cf. Pāli *āsimasti*, 'to desire.'

7. SATAKKATU.

"Yathā hi megho thanayam vijjumālī satakkatu."

(Samyutta Nikāya III. 3. 4, p. 100.)

SATAKKATU corresponds to Sanskrit *çatakratu*, '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—*kakaku* or *kakū*, representing Sanskrit *kakud*, 'a peak.'

8. SĀHUNNAVĀSĪ.

"Sāhunnavāsino eke aññe kesanivāsino."

(Petavatthu iii. 1. 6.)

The commentary explains *sāhunnavāsino* by *chinna bhinna-pilotika khaṇḍa nivāsanā*. 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 *sāhula-cīvara* (v.l. *sāhula-*, *sāhuli-*), but of which the meaning is by no means clear.

"Tam en' aññataro puriso telamasikatena sāhula cīvara na (v.l. sāhulicīvara) vañceyya" (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—"Vāuvellia-sāhuli"=vātuvelita-sāhuli.

Sāhuli=vastrāmcala, vastraviçesa. Dr. Weber (269 p. 98) quotes the authority of Pāiyalacchi (ed. Pischel) for sāhuli, 'a lower dress.' The reading sāhuli-cīvaraṇa would seem to connect sāhuli with the Prākrit sāhulī, 'a branch,' from sākhā. Was the sāhulicīvara a dress made of 'bark fibre'?

Can sāhunnavāsino be a blunder for sānanivāsino, 'wearing a coarse robe'?

9. ANDAKA.¹

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

At one time I was disposed to regard *a n d a k a* as a scribal blunder for *c a n d a k a* (see Pāli Text Soc. "Journal" for 1886, p. 105); but as we find in Dhammasaṅgani 1343, the same form in the phrase, "Yā sā vācā a n d a k a asatā 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 *a n d a k a*? One MS. reads *atthakavāco* for *addhakavāco*. This looks as if *a n d a k a* were a derivative of the root *ard*, 'to hurt, pain,' which in Pāli assumes the form *add* (as well as *add* and *att*), whence we get the adjective *addana*, corresponding to Sanskrit *ardana*. This might become (1) *andana*,² and (2) *a n d a k a*, 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 *s a n h a* and *s a k h i l a*.

10. AVĀTUKA=APĀTUKA. 11. VEDHAVERA. 12. NEKATIKA.

"NEKATIKĀ vañcanikā kutasakkhī AVĀTUKĀ."

(Thera Gāthā v. 940, p. 86.)

AVĀTUKA looks at first sight as representing an original *a v r ā t a k a*, 'hypocritical'; but two MSS. of the Thera Gāthā read *a p ā t u k a*, 'sly, crooked, disingenuous' (?), formed from the adjective *a p a t u*, 'unskilled, awkward.'

In Jātaka IV. p. 184, we find the following passage: "Sukkacchavī vedhaverā thullabāhā a p ā t u b h ā," where the last adjective is a mere blunder of the scribe, due to the ending of the previous word, for *a p ā t u k ā*, which is explained in the commentary to the Jātaka book by *a p ā t u b h ā v ā*, *dhanuppādavirahitā*."

The form *VEDHAVERĀ* is very curious. It is explained in the commentary by *v i d h a v ā*, *apatikā*, a 'widow'; but *vedhaverā*, according to Kaccāyana, signifies a 'widow's son,' and represents Sanskrit *v a i d h a v e y a*, 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 *v a i d h a v e y a* had the meaning of 'fool,' for in one passage in Çakuntala¹ we find "pralapatyesha vaidhavyeyah" for "pral. vaidheyah," where *v a i d h e y a* is explained by one commentator as *m ī r k h a*, 'a blockhead.' In another commentary that I have seen *v a i d h e y a* is glossed by *v ā l i s h a*, *i.e.*, *b ā l i s h a*, 'a fool, foolish, *childish*.' In Amarakoça III. i. 48, we find these terms associated: "ajñamūdhayathājātamūrkhava i d h e y a b ā l i s h a." Perhaps *vaidhavera* and *vaidhavyeyā* had also, like *b ā l a*, the meaning of child, *childish*, and hence 'foolish.'

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

¹ See William' Edition, p. 71; Burkhard's, p. 43, l. 6.

² Benfey assigns this meaning to Sk. *naikritika*. Bur nell renders it 'malignant' in Manu IV. 196.

authority, but 'dishonest' seems to be the more correct sense, *cf.*

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

The commentary has the following note :

"Bhavati cāpi nikatino nikatyā ti nikatino ne kati ssa vañcanakassa puggalassa nikatyā aparo, nikatikārako vañcanakapuriso bhavati yeva" (see Jāt. III. 102); compare :

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

Nekatika, in Jāt. IV. p. 42, is glossed by vañcaka (see Majjhima I. p. 180).

Nikati and nikaranā 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 Dhammasañgani as a synonym of dosa (*i.e.*, dvesa), 'enmity, hatred.' While the meaning is tolerably clear, its etymology is by no means self-evident. If it be regarded as a-suropa, from *a-su-rūpa, we might get from the compound some such meaning as 'displeasure'; but if we look upon it as a-su-ro-pa, from an adjective *āsu-rūpa corresponding to an original *āsu-rūpa, we might attach to it the primary sense of 'hastiness, quickness of temper.' Or it is possible that asuropa is from *assuyaya-rūpa, through *asūrarūpa, 'angry,' 'malevolent.'

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

Asuropa, 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 kodha, 'anger,' and in the Dhammasañgani as a synonym of dosa, 'enmity,' 'hatred,' may be compared with āsu-lopa of the Asoka inscriptions (Dhauli, det. ed. i. 10; Jaugada, det. ed., i. 5). The meaning of this word is

doubtful. Burnouf took it as *as u - l o p a*, 'le retranchement de la vie,' 'le meurtre'; and Dr. Kern corrects it to *ās u l o s a* (*ās u - r o s a*), 'a quick temper.' M. Senart analyses it as *ās u - l o p a*, 'abandon précipité,' 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 *ās u l o p a*. Dr. Morris, however, seems inclined to derive his own *as u r o p a* from an original **ās u - r ū p a*, 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 *ās u l o p a* occurs in the Asoka inscriptions. (*Academy*, Oct. 4th.) There is no doubt as to the connection of the two words *as u r o p a* and *ās u l o p a*. The Dhauli det. ed. i. 10 reads—"imehi cu jatehi no sampatipajati isāya ās u l o p e n a 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 *i s ā*, *ās u l o p a*, *n i t t h u r i y a* correspond to Pāli *i s s ā*, 'envy, ill-will,' *a s u r o p a*, 'anger,' *n i t t h u r i y a*, 'harshness.'

But 'anger' is but one of the meanings attached to *as u r o p a*; it has also the sense of 'impatience,' 'want of forbearance,' as in the following passage in *Dhammadīpanī* 1341: "Yā khanti khamantā adhivāsanatā acandittam a n a s u r o p a attamanatā cittassa—ayam vuccati khanti." Here *a n a s u r o p a* corresponds exactly to *a n ās u l o p a* 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-suropa* may have originally meant 'lack of good nature,' *i.e.*, ill-nature, bad temper, want of forbearance, just as *su-ropa= 'good-nature' would be opposed to *viropa,= 'ill-nature.' Cf. Sk. *virūpa*, 'wicked, de-formity.' 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*= *rupyati*.

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

14. ASSA.

We find the word *ASSA*, 'ashes,' in the compound *ASSA-puta*, 'a basket of ashes.' It occurs in *Anguttara Nikāya* IV. 242-3, "assā-putam khandhe āropetvā," where the Burmese MSS. read *bhāsma-putam*. We find it also in *Dīgha Nikāya* III. i. 26—"assā-putena [*v.l.* *bhāsma-*] vadhitvā," explained in the commentary by "bhāsma-putena." The passage in the *Anguttara* shows that the addition "sīse chārikam okiritvā" is a mistake (see *Sumāngalavilāsinī*, p. 267). The etymology of the word is not clear. Can it be for *a m s a*, and come from a root *a m s*, 'to shine,' as seen in *a m c u*?

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 *Samyutta Nikāya* XX. 7. 8:—

"Bhūtapubbam . . . Dasārahānam ānako nāma mudingo ahosi. Tassa Dasārahā ānake ghatite aññam ānim odahimsu; ahu kho so . . . samayo yam ānakassa mudingassa porānam pokkharaphalakam antaradhāyi, 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 *āni*, 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; Sumaṅgala 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. '*ināyikehi codiyamāno*,' in the commentary to Petavatthu 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 *rinika*. It is quite possible that *ināyika* may represent (1) Sk. *rinika*, a debtor, and (2) Sk. **rināyika* (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 commentator, 'a money-lender,' cf. Sk. *ānṛinya* with Pāli *ānaṇya* (Suttavibhanga I. p. 284; Sum. I. p. 215); 'freedom from debt,' and *anana*, 'free from debt.'

17. UJJAṄGALA.

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

18. KANHĀBHIJĀTIKA. 19. RUMMA, RUMMĪ.

"*Brahmabhūtam atitulam Mārasenappamaddanam.*
Ko disvā na-ppasideyya api kānhabhijātiko."

'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 *kanhābhijātika*, '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 *kanha*, '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 *Kanhā*, '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 *kanhāti* sañjānanti." In the older Sanskrit literature non-Aryans and demons seem to have been called 'blackskins.' For *kanhābhijāti*, see Sumangala I. p. 163, and compare Thera Gāthā, v. 140, p. 19. In the Jātaka book a dirty and untidy person is compared to a mudsprite (*pamsupisācaka*).

"Kuto nu āgacchasi RUMMA-vāsī
Otallako pamsupisācako va."

(Jāt. IV. pp. 380, 384.)

RUMMA, not in Childers's Dictionary, seems to have the sense of (1) dark, tawny; (2) dirty. Compare *rumma-rūpī* (Jāt. IV. 387), "Pajam imam passatha *rumma-rūpim*." 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 *tāmrā*. We have the form *RUMMī*, 'dirty,' in Jāt. IV. p. 322 ("RUMMī 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 *rummavatī* represents Sanskrit *rukma vati*.

The commentary explains *rummi* and *rummarūpi* as *anañjitamanditā*; *rummavasī* is glossed by “*anañjita-manditaghattitasāṅghāti-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 *kācamani* (crystal) that shone like a real gem, and in *Jāt. II.* p. 418, a precious stone (*mani*) is described as *a-kāca*, ‘without *kāca*,’ free from impurity. “*Ayam mani veluriyo a-kāco vimalo subho*.” The commentary explains *a-kāca* by *a-kakkasa* (Sk. *a-karkaṣa*), 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 kakkasa m uppajjati, na ca tattha kakkasa uppattā maniratanam hilitam nāma hoti*.” (Mil. p. 252.) The Sanskrit *karkara*, 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. 828, p. 58—

“*Sārambha-kakkasa-kasāva-muccham hitvā*.”

Akācī, ‘smooth,’ occurs in *Vimāna*, 60, 1, p. 55—

“*Susukkakhandham abhiruyha nāgam*
Akācina m dantibalim¹ mahājavam.”

21. KUNDĀ, SAṄ-KUNDITĀ, KUNDALIKATA.

“*Kena te aṅgulī kundā mukhañ ca kundalikatam*” (Petavatthu ii. 9. 27).

¹ Read *dantim balim* (?).

KUNDA=kunita, anujjubhūta, probably connected with the root *kund*, 'to maim' (originally to twist, wring?) signifies crooked, twisted; cf. sañ-kunḍita in quotation below. See Saddhamma-Pundarika (S. B. E. p. 93 v. 119) where *kundaka* is referred by Prof. Kern to the root *kunt*=*vikalikarane*.

KUNDALIKATA, in form, but not in meaning, represents Sanskrit *kundalikrita*, 'ring-streaked,' 'coiled-up' (?).

According to the commentary on the Petavatthu it signifies 'contorted, awry'—"mukhavikārena vikucitam saṅkunditam."

22. KUJJ=KUBJ.

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

Childers gives from this root *ukkujjeti*, 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 *avakujjā patāmase* (Petavattha iv. 10. 8, p. 66). It also means 'lying face downwards' (Jāt. I. 18).

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 *nikujjati* is correct. It means 'to take in,' 'to lay to heart,' and represents *kubj+nī*, 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=kunīc*.

We have in Pāli from the root *kuc*, 'to bend,' *sāṅku-cita* (-mukha), 'frowning' (Sum. I. p. 287); *vikucita* (Petavatthu ii. 9, 27).

The root *kut*, 'to bend,' occurs in *sāṅkutita* (Mil. p. 257); *patikutati* (Mil. p. 297, ll. 15, 22); *sāṅkutila* (Ib., p. 297, l. 19).

PAṬIKUJJETI, omitted by Childers, signifies 'to enclose,' "Sa pātim aññāya suvanna-pātiyā paṭikujjetvā" (Jāt. I. p. 69). See I. p. 50, "tuechapātim eva aññāya patiyā paṭikujjetvā pesesi" (Dhammapada, p. 140, l. 24). At p. 140, l. 1, it is miswritten *paṭikujjitvā*.

23. KRI KRĪ.

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

"Yam me tva m samma akkāsi Sākhena k a t a n a m
katam."

There are various readings: (1) *k a d h a n a m* = *k a t a n a* for *k a n t a n a*; (2) *kantam*. The first would represent a Sk. *kritana* or *krīntana*, the other Sk. *krānta*.

The commentary contains the following note: "Kata-nā m katan ti ākaddhana-vikaddhana-pothana-kottana-saṅkhātam katanam katan ti attho."

In Sumaṅgala Vilāsinī I. p. 187, we find *m a s s u - k a - r a n a - tthāya*, 'for the purpose of hair-cutting.' Cf. Pāli *kāraṇā*, 'torture,' in *kāraṇaghara*, Jāt. II. 128; and see *kāraṇa*, Majjhima Nikāya I. p. 446.

Childers says: "Massu-karāṇa" = 'shaving.'

24. KĀLUSSIYA.

Disā-kalussiya is employed by Buddhaghosa in Sumaṅgala Vilāsinī I. p. 95, to explain *disādāha* (Dīgha

I. 1. 24). *Kālussiya*, 'obscurity,' ought properly to be written *kālusiya* or *kālussa*, representing Sanskrit *kālushya*, 'foulness, turbidity;' the Burmese MSS. read *kālusiya*.

25. KELANĀ, PATIKELANĀ, KELĀYATI.

Childers has no notice of these words, which occur in *Sumaṅgala Vilāsinī* I. p. 286: "Vigata-cāpallo ti patta-mandanā cīvara-mandanā senāsana-mandanā imassa vā pūtikāyassa kelanā patikelanāti evam vutta-cāpalya-virahito." The Burmese MSS. have *kelāyanā* and *patikelāyanā*. *Kelanā* in the above quotation seems to signify 'adornment.' If connected with *kil*, 'to play,' *keli*, 'sport,' it ought to mean 'amusement.' *Hemacandra*, in his *Praksit* grammar, tells us that *kelāya* may be substituted for *samarac*, 'to adorn;' hence from a verb *kelāyati* we get the noun *kelāna*, or *kelāyanā*. But the Pāli *kelāyati* (not in Childers) always signifies 'to desire.' (See *Jāt.* IV. p. 198; *Milinda Pañha*, p. 73, where it is explained by *māmāyati*, *piheti*.) The root is probably *kel*, 'to quiver, shake.' We find a verb *kalāyati* for *kelāyati* (?) in the sense of 'to sport with, deceive,' in *Jāt.* I. p. 163.

26. KHALAYATI.

"Gale gahetvā khalayātha jammam" (*Jāt.* IV. 205, 382). The note in the commentary is "khalayātha khalikāram pāpetvā niddhamatha." *Khalayati* in meaning corresponds to *niddhameti*. Compare Sk. *ksālayati*, 'to remove,' from the root *ksal*, 'to wash.' See *pakkhalati* (*Sum. i.* p. 46; *Vimāna* 62. 4); *vikkhāleti* (*Petavatthu*, p. 97).

Khalati, from the root *skhal*, 'to stumble,' occurs in *Milanda*, p. 187; *Thera Gāthā* 45; *pakkhalati* in *Sum. i.* p. 37; *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 etas-mim gacche ti." "So gacchā nikkhāmitvā (*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 kaccha, 'grass-land, marsh-land.' In *Sutta Nipāta* (v. 20), we have "kacche (v.l. gacche in Burmese MSS.) rūlhatine caranti gāvo" = 'in meadows abounding with grass cows are grazing.' In a Gāthā attached to this story (*Jāt.* IV. p. 288) suvā-minī (=sāminī) = Sk. sāminī, 'mistress.'

28. CANDITTA.

Childers has *canda*, 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 *candikka* (*Dhammasamgani* 1060; *Suttavibhanga* I. p. 297).

Canditta is an abstract noun formed from *canda*, 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 *cal* (a softened form of *k al*), 'to call or shout out.'

30. VANI.¹

In Dr. Wenzel's interesting communication to *The Academy* of August 30 (No. 950, pp. 177-8), the poetical word *vani* 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 *vānīm* we ought properly to read *vānīm*, with dental and not cerebral *n*; but this change may be due to the preceding labial, as we find in the best texts *o n a t a* for *avānata*. 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 *vānī* occurs is as follows:

“ Tenānusittho idhamāgato 'smi
 Vanibbako cakkhupathāni yācitam :
 Vanibbako [vanibbino ?¹] mayha *vānīm* anuttaram.
 (Jāt. IV. p. 404.)

‘Commanded by him [Indra], here am I come, a *oeggar*, to ask-for (your) eyes : for me, a *beggar* [this is an] incomparable *request*.’ The play upon the related words *vāni* and *vāni-bba-ka* (= Sk. *vānipaka* = *vāniyaka*) cannot be adequately represented in a translation. The commentator is quite right in explaining *vāni* by *yā-cana*, ‘request.’

In *Udāna*, p. 53, v. 5, to which Dr. Wenzel refers, *vāni* has the sense of ‘begging ;’ and “*dhammena na vānīm* 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 “*vānim carati*,” compare the Sanskrit phrase, “*vānim 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, *dhamati*, ‘to blow,’ is used in the sense of *vādeti*, ‘to beat or sound the drum.’ “*Dhame dhame nātidhame, atidhantam hi pāpakam dhantena satam laddham atidhantena nāsitan ti*,”

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 *kirāsa* (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—*g h a r ā s a*, *k i r ā s i*, &c. Looking at the line wherein *kirāsa* occurs ("Gotham majjam k i r ā s a m vā sabhāni kiranāni ca"), it seems probable that the *kir* of *kirāsa m* is wrong, and is due to the *kir* in *kiranāni*. We ought, perhaps, to amend the text by reading *vilās a m*, 'sport, pastime.'

The Brahmācārī was bound (1) to avoid all idle conversation (*gotthī*)—he must, therefore, keep away from all assemblies, public meetings, and family gatherings; (2) to abstain from all spirituous liquors (*majja*)—he was, therefore, to keep away from the grogshop (*pānāgāra*); (3) not to engage in any sport or pastime (*vilāsa*), whether innocent 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 *kiranāni*, 'squanderings' (?) to both *majja* and *kirāsa* (*vilāsa*?).

In explaining *kirāsa* by *dhuttakerātikajana*, 'gamblers and cheats,'¹ the commentator had in view only that kind of sport which involved gambling and trickery. The compound *dhuttak*^o does not occur in Sanskrit literature, the equivalent term being *d hūrtta-kitava*. The word *kerātika* (not very common in Pāli) is usually referred to the Sanskrit *kairāta*, from *ki-*

¹ *Dhuttakerātikajana* does not, I think, signify 'the society of tipplers and charlatans,' as tippling is included in *majja*.

rāta, the name of a savage people; but Pāli always has the cerebral *t*, as in Sumāngala, p. 289—"te kerātikā c'eva andhabālā."

It is somewhat curious that both dhūrtta and kitava¹ signify the 'thorn apple,' as well as 'sharper' (compare Sk. krūra = cāta = kāpatika, kāpatika, 'a cheat'), from some root meaning 'cutting, sharp.' Kīrāta and Kairāta are used to denote a sort of gentian, probably from a root signifying 'biting, bitter.' Wilson gives kairātika (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 kirāsa, the variant reading gharāsa, 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 glāh, '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 *ki* compare Sk. glāsnu with Pāli kilāsu); (2) kilāsa (for the change of *h* to *s* compare Sk. snaihika, goliha with Pāli snesika, golisa); (3) kirāsa (for the change of *l* to *r* compare Sk. kila, ālambana, with Pāli kira, ārammaṇa).

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 kitava is kintava!

one who sacrifices,' the causal of the root *hu*), or *hvā-payati* (= *hvāyayati*), from the root *hū* or *hvā*.

There is another and very common verb *hāpeti* in Pāli, which is the causal of *jahāti*, 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* (Digha VIII. 14; Majjhima I. 77; Mil. 107; Anguttara III. 151; IV. 198, 4; Pug-gala IV. 24, Jāt. V. 252), and represents Sanskrit *karoti*, 'basin, skull,' with which we may compare Marathi *karotī*, *karatī*, 'a skull, shell'; Hindi *katorī*, 'a shallow cup or bowl.' In Jāt. I. p. 243; II. p. 363; 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 *supannā* = *suparna*, a winged creature, something like a vulture, a garuda or garula. "Uraga-*karoti*, payassa ca *hāri*, Madanayutā, caturo ca mahantāti." The commentary has the following explanation: "Karoti saddena supannā gahitā, tesam kira *karoti* nāma pāna-bhojanam tena nāmam labhimsu."

For *pānabhojanam* = food and drink, one is tempted off-hand to read *pāna-bhājanam*, 'a bowl of water.' The old commentator probably connected *supannā* with *pāna* and *pānna* (= *pāñña* = *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 *karotapāni*.

In *Mahāvastu*, p. 30, we find Yaksas called 'bowl-holders,' "karotapānayo 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, 7,¹ gives,

¹ I am indebted to Prof. Senart's *Mahāvastu* for this reference.

on the authority of Csoma, a Thibetan 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 karotapāni yaksah, and this evidently answers to the Pāli karoti. Burnouf adds :

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

In the Jātaka story, however, the epithet karoti 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 karoti, in shape resembling a bird, or ornamented with the figure of a bird.

It is perhaps a karoti 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 Virūlhaka, 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 kumbhanda from k u m b h a . 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

M a d a n a y u t ā , an epithet of yaksas, corresponds to the Buddhist Sanskrit s a d ā m a t t ā , but with a slight variation of meaning.

M a d a n a y u t ā may signify 'fond of drink,' and would in a rough way answer to s a d ā m a t t ā , 'always drunk.' The Jātaka Commentary adds that the Yaksas are said to be yuddhamsondā, 'war-drunk.' But m a d a n a y u t ā 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 k o ṭ a - pā n i = having a fortress or stronghold in hand, or k r a t u - pā n i ; '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 k a b a n d h a , (1) a cloud, (2) the name of a demon. The Jātaka Commentary says that some explain kumbhandā as equivalent to dānavarakkhasā.

² In the Meghadūta we are familiar with the affectionate Yaksa 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 Karotī (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 Caturo mahantā (the four great kings) are the rulers or regents of the four quarters, and lords over the four classes of guards :

1. Virūpakkha, regent of the West.
2. Dhatarattha, regent of the East.
3. Virūlhaka, regent of the South.
4. Kuvera or Vessavana, 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 Gandhabbas, 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 Gandhabbas and Supannas were sky-dwellers, and hence, perhaps, the confusion.

Popular etymology may have had something to do with the change. In Sumaingala 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 samudde nāgānam ārakkham adāsi, tato supannānam kumbhandānam yakkhānam tato catunnam mahārājānam."

For some few details respecting the Regents of the Quarters see Ātānatiya-sutta in Grimblot's *Sept Suttas Palis*, pp. 321-337; *Mahāsamaya-sutta*, *Ib.*, p. 285; *Peta-vatthu* I. 4, 2; Hardy's "Manual of Buddhism" (2nd edit.), pp. 24, 25; Kern's *Saddharma-Pundarikā*, pp. 4, 373.

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 Babilā 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 Seruma or Soruma (Sussondi Jātika III., p. 187), which looks like a corruption of Shumir (Sumer), the ancient designation of Southern Chaldea. The form Seruma might spring from an original Sumira, through the immediate stages of Simura, Semura. The other (Siñhalese) reading Soruma would come from Sumira through Somira, Somura. But Seruma may, after all, be a syncopated form of the Sanskrit Ka-sē-rumānt, one of the nine divisions of Bhāratavarsa, but quite distinct from Nāgadvipa. It would seem as easy a matter to have turned Shumir into Sumira or Sumera, as Babilā 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 Seriva as the name of a country. Bearing in mind the interchange of *v* and *m*, we may have here another form of Seruma.

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

¹ See *Academy*, October 14, 1890, No. 963.

a more ancient Nāgadipa, which may not have been the name of any part of Ceylon. In making Serumadipa equivalent to Nāgadipa there was probably an attempt of the later prose writer to explain the uncommon appellation Serumā, 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 musician¹ called Saggā, a most extraordinary name for a man, which has not been met with elsewhere. No one would assume the title of Saggā (=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, g a n d h a b b a 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. G a n d h a b b o).

bukam " for " *katham adakkhi Serumam* " in *Jāt.* III. p. 189. The commentary explains *Kebuka* as the name of a river, and makes the *Simbali-rukka* (silk-cotton tree) to be the abode of the *Supannas*. *Simbali* answers to the Sanskrit *Çālmali*, one of the seven *dvīpas*, wherein silk-cotton trees abounded, while *Çālmalin* is a name of *Garuda*.

In the *Sussondi Jātaka* the king's musician is represented as starting from *Bharukaccha* for *Nāgadvīpa*, but is shipwrecked, and gets to the place on a raft.

In the *Kākāti Jātaka* 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 *Purānas*. The *Çālmaladvīpa*, outside *Plaksadvīpa*, 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 *Jāt.* I. pp. 202-3; IV. p. 257; and Childers *s.v.* *Simbali*). In *Dhammapada*, p. 194, =*Jāt.* I. p. 202-3, *supannas* are called *garulas*; and *Garuda*, the bird of *Vishnu*, is represented in Hindu mythology as king of the *Supannas*.

According to *Purānic* accounts, *Meru* is in the centre of *Jambudvīpa*, and cannot, therefore, be the same locality as *Nāgadvīpa* or *Seruma*.

There appears to be in the Buddhist traditions a mixing up (1) of *Supannas* and *Gandhabbas*, 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 *Jātaka* 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 *Salmān* (the source of the *Tigris*). The Sanskrit *Çālmala*, 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-serumant may be compared with the Avesta Haé tūmant Haé tūmāt, Pahlavi Hé tūmānd, which in Bund. XX. 34 is said to be identical with the spring Zarimand. There is another Haé tūmant, the modern Helmend, the 'Ερύμανθος or 'Ετύμαννδρος of Arrian.

With regard to the Cālmala groves the old tradition¹ 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."

33. ✓ "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 mām lajūkā caghamti ālādhayitavē.

(2) viyatadhāti caghati mē pajām sukham palihatavē."

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

"(b), (1) hēvam̄ ca kalam̄tam̄ tūphē caghatha sampatipādayitavē."

The general meaning of all the passages is clear.

¹ The Jains knew something of this tradition—"Rukhhesu nāte jaha sāmālivā jassim ratim veyāmtī suvannā" (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 *jāgrati* is admittedly conjectural. There is a very common root *c a g h* in the *Chattīsgarhī* dialect of *Bihārī*. It means 'to rise,' 'to ascend.' I derive this from the Sanskrit *ucca-
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 *Chattīsgarhi* 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 *Chattisgarhi* 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 *Chattisgarhi* dialect is probably a provincial variety of the root *c a d*, 'to mount, ascend,' found in *Hindi c a r h n ā*, *Marathi c a d a n e m*, *Bengāli 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 *ā 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 \checkmark c a g h, 'to go.' M. Senart's proposal to connect c a g h with Pāli j a g g a t i (Sk. jāgrati), in the sense of 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 cāg, 'to arouse, 'to begin to exert oneself'; and a causative cāgā, 'to excite,' 'stimulate' (from jāgri?). But Hindi cāh or chāh (proposed by Kern as the source of c a 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, u t sāh a y a t i, Prakrit u c c hāh a i (cf. Pāli u s s o l h i, 'effort'), from the root s a h (cf. Pāli u s s a h a t i, Dīgha Nikāya D. v. 11). The Asoka c a g h, if from this source, would represent a derivative of the Vedic s a g h for s a h (see Westergaard's "Radices," p. 94).

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

34. SOME OTHER WORDS IN THE ASOKA INSCRIPTIONS.¹

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 G E L Ā T A (=gerāta), which may signify 'a crane.' Cf. Bengāli g i l ā; Gr. γέραπος.

2. A M B Ā K A - P I L I K E (v. l. a m b ā k i - p i l i k a) M. Senart takes a m b ā as the equivalent of Sk. a m b ā, 'water,' and makes k a p i l i k a the same as Pāli k i p i l l i k a, '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 a m b ā k i -

¹ See *Academy*, November 22, 1890.

p likā seems to point to two distinct words—the first being probably an error for a m d hā hī, 'eels,' and pilikā = Sanskrit p illa kā, 'lizards,' or iguanas.

3. The word that follows is dādī, which M. Senart looks upon as equivalent to dudī, 'tortoises.' The variant lection is d ub h i; and, as tortoises are supposed to be mentioned later on among the 'four-footed' creatures, the true reading may be d u d ū = d u d d ū, 'lizards.' Cf. Pāli d e d d u b h a = Sk. d u n d u b h a. If for ja tūkā, 'bats,' we read ja lūkā, '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. ANATHIKA-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 a-natthaka, 'snoutless'—i.e., not having a long or protuberant snout, like the crocodile, &c.

5. VEDAVEYAKA is a crux most difficult to solve. M. Senart regards it as standing for *v a i d a r v e y a k a, "quelque poisson comme analogue au serpent 'moins le chapeiron'" (v i d a r v i). Were it possible to read v e l a - v e s a k a, it would denote a certain kind of fish frequenting the beach.

6. GAÑGA-PUPUTAKA. The second element in this term M. Senart connects with Sk. p u p p u t a ('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 p u p u t a k a is undoubtedly the correct reading, it may represent a Sk. *p u p p u t a k a (cf. p u p p h u l a), '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 Gaṅgāsusuka, where the latter part of the compound corresponds to Sk. cičuka, 'a porpoise.'

7. SAṄKUJA-MACCHA may here mean 'a skate,' cf. Sk. caṅku, caṅkoci, Hindi sāṅgus.

8. KAPHAṄASAYAKE (*v. l. k a 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 sallaka 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. k u c e - c a y a, '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. K a p h a t 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. Sam-yutta 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-koča, '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 a¹ (= guhā). 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. PĀṄNASASA. 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 a ṡ n 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 *vaṁna* = *vañña* = Sk. *vanya*; so that *vaṁnasasa* would mean a wild (or wood) rabbit. Cf. *Sasakā arañña vana-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 *sasa*, hare or rabbit; and, on turning to *Amarakoça* (ii. 5, 8), we find *simaras* and other deer classed together with *sasas*. For the phonetic change, compare Sk. *mriga* and *sringa* with Pāli *miga* and *singa*.

11. *OKAPIṂDA*. This word M. Senart rightly compares with the Pāli *ukkапindaka*, which he thinks is one of the names for ‘a fox,’ referring the first element *oka* or *ukka* to Sk. *ulkā*. This ingenious explanation does not sufficiently take into account the usual meaning of *-piṁda* (food). If we look at the previous word, *samda*ka, ‘a bull allowed to roam at large,’ it would seem probable that the *okapimdas* or *ukkapindakas* refer to certain creatures found in or near houses, and that ate the food they found about dwelling-places. According to *Buddhaghosa*, the *ukkapindakas* comprise the cat (*bilāla*), rat (*mūsikā*), lizard (*godha*), and mungoose (*muṅgusa*). The first part of the compound, *okka* or *ukka*, seems to stand for an original **aukyā*, from *oka*, ‘a house,’ so that the epithet would mean ‘living on house-food’; and this sense would suit the general meaning of the context.¹ The city bull, cat, rat, lizard, mungoose, although apt at times to be very troublesome about a house, were, nevertheless, not to be killed.

¹ The Com. to *Gāudavaho* (v. 682) explains *gharaghlakā* = *gharagolaya* 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 (agyāgāra), 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:—

- (1) Saputtabhariyā, (2) Uñchācariyā, (3) Anaggipak-kikā,² (4) Asāmapākikā, (5) Asamamutthikā,³ (6) Danta-vakkalikā, (7) Pavattaphalabhojinā, (8) Pandupalāsikā.

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 Uñchācariya mode of life corresponds to the older Sāmūha livelihood called in Pāli Sāmūñchaka (?). This word is not recorded by Childers, but there is some authority for its use:

“Dhamme care yo pi sāmūñchakām care” (Jāt. IV. p. 66), on which the Commentator has the following note: “Sāmūñchakān ti gāme vā āmapakkabhikkhā-cariyam uñcham 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 *s a m u ñ c h a k a* may be an attempt to express the older *s a m ū h a* or *s a m ū h a k a*. In a parallel passage (in Sainyutta Nikāya I. 4. 2. 7) we find *s a m u c- c h a k a m* (*v. l. samuñjakam*).

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

A variant (Burmese) reading has *m u ñ c a m*, 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 *esā* in the preceding verse, and has no meaning in *gāthā* 440. For “*esa muñjam*” we might indeed read “*esāh a m uñcham*”; but this would be against the metre, unless we pronounce *esāh a m* 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 “*s a m u ñ c h a k a m p a r i h a r e*,” which would correspond exactly to “*s a m u ñ c h a k a m care*” as already quoted from the Jātaka book.

The phrase “*dhamme care yo pi samuñchakam 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 uñchasīlam jñeyam*” = ‘*Rita* (truth) is to be understood as practising gleaning,’ that is, gleaning is the true or virtuous mode of life.

3. The *A n a g g i p a k k i k a s*, according to Buddha-ghosa, 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 *A g g i p a k k i k a s*. The epithet must mean ‘eating food not cooked by fire.’ In Jāt. IV. p. 8 we read of a hermit who was a *D a n t a m u s a l i k a*, and ate uncooked food—“*Danta-*

musali^{ko} hutvā a n a g g i p a k k a m eva khadati, thusa-parikkhitam kiñci na khadati."

4. The *Asāmapākikas*, according to Buddhaghosa, gleaned cooked food; they were therefore *agnipakvācins* or *aggipakkikas*, but we do not at once gather as much from the Pali designation. *Asāmapākika* must refer to those 'living on food that had not ripened spontaneously (*sāmam*)', that is, to those who followed the livelihood called *Siddhōñchā* 'gleaning cooked food.'

Asāmapākikā might possibly be an attempt to represent an older *a-sa-ma-y-a-pākikā* = *a-kāla-pākikā* applied to hermits 'eating what had not been ripened by time.' Compare the following passage from *Manu VI. 17*:

"Agnipakvācāno vāsyāt kālapakvabhugeva vā
Açmakutthobhāved vāpi dantolūkhalikopi 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 *Asamamutthikas* 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 *asamamutthika*. We see that it answers to the Sanskrit *açmakuttaka* or *açmakutta*, so that the Pāli *asama* (? *asma*) corresponds to Sk. *açma*, 'stone.' Childers has no such form, because the Sk. *açman* usually in Pāli becomes *amha*¹ (*Sutta Nipāta*, p. 71). The word *mutthika*, from *mutthi* ('a hammer')² = Sk. *musthi* ('a fist'), corresponds in meaning to Sk. *kutta*, *kuttaka* (*cf.* Pāli *kotta*, *kottaka*, *Jāt. I. 477*; *II. 262*; *Sum. I. 252*; *kottana*, *Sum. I. 296*, 'breaking, cutting, pounding').

¹ Compare Pāli *pamha* and *pakhuma* from Sk. *paksman*.

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 *Dantamuslikas* of *Jāt.* IV. p. 8. *Dantavakkalika* corresponds in sense to Sk. *dantolūkhalika*, of which the second element is from *ulūkhalā* (Pāli, *udukkhala* for *udukhalā*; Bengāli, *umkkhali*; Hindi and Marathi, *ukhal*; Prākrit, *okkhala*¹ or *ulūhala*), ‘a pestle.’ The form *okkhala*, referred to by Hemacandra and Vararuci (I. 21), seems to point to a Prākrit *dantokkhali*ka, 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 *vakkala*, ‘bark.’²

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.

Dantukkhaliya occurs in the *Aupapātika-sūtra*, § 74, and is glossed in the commentary by *phalabhojin*. Dr. Leumann explains the term by ‘mit ausgebrochenen Zahnen?’ He takes *ukkhaliya* as equal to Sk. *utskhali*ta.

7. The *Pavattaphalabhojins* correspond to the *Pravrittācins* of the Hindu Law Books.

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

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

Mosalla, from an original **mausaliya* or **mau-*

¹ Cf. Hindi *okhalī*, ‘a wooden mortar.’

² We find, in a different sense, *danta-udukkhala* and *danta-musala* (Sum. I. 200). The upper teeth are *danta-musala* and the lower teeth *danta-udukkhala*.

salya, has the same meaning as the Sk. m u s a l y a , 'deserving of death by beating with a club or by pounding with a pestle' (Anguttara 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 Anguttara (IV. 242. 3) makes mention of the Assaputa 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 Assaputa penance.

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

"Atthatimsā ca rājapurisā nata-naccakā m u k h a m a nīgalikā sottivāca kā samana brāhmaṇa sabbapāsandaganā abhigacchanti, yam kiñci pathaviyā pattanaratanākara-nagara-sunkatthāna-verajjaka-chejjabhejjajana-m-anusāsanam sabbattha sāmiko bhavati" (Milinda, p. 359).

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

In m u k h a m a nīgalikā the first element has probably the meaning of Sk. m u k h y a , 'a principal rite or ordinance.' The mukhamāngalikā were Brahmans, 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-prākrit term muha-maṅgaliya, of which the commentator gives a very unsatisfactory explanation (mukha maṅgali kā mukhe maṅgalam yeshām te ta thā cātukārīna ity arthah).

The Sotthivācakā or 'augurs' were those who performed the sotthivācana or svasti-vācana, 'a religious rite preparatory to any important observance, in which the Brahmins 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 sotthivācanaka. Compare Sk. svastivācanikā (fem.), Prakrit sotthivā-anakā (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 sappurisā vajanti
na kāma kāmā 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 probi versantur, a moride diti
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 “ kāmakāmā nām’ ete a s a n t o ” (Therī 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 kāma 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 sabbāññū for sabbattha and ālayam santam (=padam santam) for lapayanti s a n t o ?

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 ; Anguttara IV. 53, 7 ; 54. 7 ; Petavatthu I. 3. 3.)

In Therī 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 vadhabandho ?

kāmesu hi vadhabandho kāmakāmā dukkhāni anubhonti.”

Here *kāmakāmā* might easily be mistaken for an adjective, but the commentator explains it by *kāmesu kāmahetu*. This agrees with *kāmahetu* in the Dhammapada Commentary; and shows us that *kāmakāmā* 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 kātādhi kārā" = 'on account of service rendered unto former Buddhas' (Therī 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 *kāmakāmā* 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. ANIGHA, KUMINA, PĀSAKA, ETC.¹

Childers, following the commentator on the Dhammapada, explains *a-nīgha* by 'free from suffering, uninjured, scatheless,' and refers to *nīgha*, '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* + *aghā*; but this is far from probable." We may add that *nīgha* (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 *Abhidhānappadipikā*. Looking at the passages not quoted by Childers, we find a trace of *two* distinct meanings. In *Itivuttaka* 112, p. 123 = *Āṅguttara* IV. 23, it has the force of 'independent,' 'free (from all human passions)' :

“Esa khināsavo buddho a nīgho chinnasamsayo.”

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

“Santo vidhūmo a nīgho nirāso.”

The commentary explains it by *niddukkho*, '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, *a nīgha* is rendered 'without sin,' as if the original were *a nīgha*. (See “*Udānavarga* from the Buddhist Canon,” v. 70, p. 197.)

The second meaning is 'harmless,' 'innocent' :

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

“Ime sattā averā abyāpajjhā a nīghā sukhi 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. 78.

“Pañca pañcahi hantvāna a nīgho yāti brāhmaṇo.”¹

All these meanings seem to arise out of the original sense of *nīgha*, as an adjective signifying 'dependent,' 'tied.' The corresponding Sanskrit is *nighna*, which might become (1) by transposition *nīgha*, (2) by loss of nasal *nīgha*. For the transposition compare Sanskrit *cihna*, *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 *s a m d a m s a*, *simha* with Pāli *s a m d ā s a* and *sīha*.

As Sanskrit *n i g h n a* and *n i h a n* are connected with the root *h a n*, 'to strike, hurt, kill,' there must have been in Pāli a form *nīgha* in the sense of 'hurting, hurt,' from which the other meanings of *a nīgha*, 'harmless,' 'scatheless,' would arise. Dr. Fausböll's suggestion of *n i - a g h a* is based upon the use of *a n - a g h a*, 'free from suffering.'¹ Compare Prākrit *a n a h a*, 'unhurt' (Paiyālacchī, p. 115), 'free from sorrow' (Setubandha XI. 120); Jaina-prākrit *aniha* :—

“ *A n i h e sahie susamvude*,”

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

“ *A nīgho sahito susamvuto*.”

The commentators give two etymologies—(1) from *a - s n i h a* = *mamatva-rahita*; (2) from *h a n + n i*, “*parīshahopasargais na nihanyata iti a n i h o v a*.” Curiously enough there is the *v. l. a n - a g h a* = *niravadya*.”

We have another example of *a n i h a* in i. 2. § 12, p. 111—

“ *A n i h e se putthe ahiyāsae*.”

We might with a slight alteration turn this into Pāli—

“ *A nīgho so phuttho*² *adhibhāsaye*,”

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

The Guzerātī comment explains *a n i h a* by (1) *sneha-rahita*, (2) *krodhādika-rahita*. The Dipikā has the following note: “*tathā nihanyata iti n i h a h, na niho 'n i h a h*.” It also gives as an alternative explanation “*krodhādibhirapīditah*.”

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

² Or perhaps *phuto* would be the more correct reading, but *phuttho* is common in Sīhalese MSS.

But what is the source of the Jainaprākrit *an i h a* with short instead of long *i*?

Here, again, we must have recourse to the Sanskrit *n i g h n a*, which in Prākrit could become, by dropping the *n*, instead of assimilating the compound consonants,¹ *n i h a* (= *n i g h a*), from which the negative would be formed. But we have as yet produced no Prākrit *n i h a* corresponding to a Pāli *nīgha* or Sanskrit *nīghna*. We have, however, come across a solitary example of a noun *n i h a* in Sūyagadaṅga-sutta I. 5. 11, p. 291 :

“ *Sayā jalā nāma n i h a m mahamtam
jamsi jalamto aganī akattho,* ”

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

The Dīpikā gives the following explanation: “ *nīhantyante
prānino yasmin n i h a m āghātasthānam.* ”

There is in Marāthi a word *nīgha*, ‘ care,’ and *a nīghā* or *a nīgā*, ‘ want of care,’ ‘ neglect.’ This presupposes an original *nīghan* (?) for *nīghna*. But it seems to be a provincial term, and may be altogether unconnected with the words under discussion. In regard to *a nīgha*, with the meaning of ‘ free from passion,’ there may, perhaps, have been some confusion between it and *a n -īh a*, ‘ free from desire or exertion.’

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

In Therī Gāthā, verse 491, *nīgha* occurs in the sense of ‘ suffering.’

“ *Sattisūlūpamā kāmā rogo gando agham nīgha m.* ”
Here *nīgha*, if the right reading, may be *ni + g h a*, and is to be compared with the Jaina *nīh a*.

¹ This would give us *n i g g h a* or *n e g h a* (cf. *viggha* from *v i g h n a*), a form that we have not come across.

Jaina-prākrit 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, *vita bhī*, 'the fork or branch of a tree' (Jāt. II. 107; III. 202), must come from Sanskrit *vita pin*, through a Prākrit * *vita bī* for *vitavī*. For this change of *v* to *bh* compare Pāli and Hindi *bhisā*, Prākrit *bhisinī* (Hem. I. 238) from Sanskrit *visa*.

We have in Milinda-Pañha (p. 368) *s u m a n t a*, 'sleeping,' and in Jaina-prākrit *s u m i n a* and *s u v i n a* (Pāli *supina*) = Sanskrit *s w a p n a*. This substitution of *m* for an original *p* helps us to an etymology for the Pāli *k u m i n a*, 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; Dipavamsa XV. 110.

There is in Sanskrit a feminine noun *k u p - i n i*,¹ 'a small net for fish'; but there must have been also a neuter *k u p i n a*, which becomes in Pāli *k u m i n a*, and is exactly on all fours with *s u m i n a* from *s u p i n a*.

In Jaina-prākrit (Sūyagadaṅga-sutta) we find *k u n i m a* for the 'flesh' of a slaughtered animal used for a lion-trap. This must go back to * *k u n i p a* and be connected with Sanskrit *k u n a p a*, 'dead body.'

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

"Koccham p a s ā d a m (v.l. *pasāyam*) añjanañ ca ādā-sakañ ca ganhitvā."

¹ In Sūyagadaṅga-sutta we find *k e y a n a*, 'a fish-net,' glossed *k e t a n a*. We ought, perhaps, to read *k h e y a n a* = *k s e p a n a* (cf. Pāli *khīpa*, 'a net').

The commentary (p. 212) explains *pasāda m* by “*kanha cunnādimukhavilepanam*.” It gives, however, a various reading: *pasādha n a m*¹ = *pasādhanabhandam*, ‘an ornament’ of some kind. The true reading is perhaps “*Koccham pāsaka añjanañca*.” With *pāsaka*, as here used, we may compare its employment in *Cullavagga* V. 29. 3.

The Jaina equivalent is *pāsaga*, as in the following passage from the *Sūyagadāmga-sutta* I. 4. 11, p. 250:

“ *Samdāsagam ca phaniham ca
sihala*² -*pāsaga m ca ānāhi
ādāsagam ca payacchāhi
damta-pakkhalanam pavesāhi.*”

The explanation of *pāsaga* is thus given by the *Tikā*:

“ *Sihali pāsaga m ti vināsamayaman artham ūrnā
mayam kankanam.*”

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

The word *phaniha*, ‘a comb,’ in the Jaina Gāthā is an error for *phaniya* = *phanika*, Pāli *phana k a* (*Cull.* v. 23), or *panaka* (*Milinda*, p. 210). Compare Marāthī *phani*; Sinhalese *panāwa*, ‘a comb.’

In *Thera Gāthā*, v. 101, p. 15, we find the strange compound *mukha-naṅgali* 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-mangali*, ‘devoted to the mouth,’ ‘fond of eating.’

“ *Hitvā gihitvam anavositatto mukha-nāṅgali odariko
kusito.*

¹ The Jaina form is *pasāhana*.

² The text has *sihali*; but compare Pāli *sithala*, ‘soft,’ ‘loose.’

Mahāvaraho va nīvāpa-puttho punappunam gabbham upeti mandoti" (See also vv. 17 and 784).

In Sūyagadāmga-sutta I. 17. 25, p. 346, we find muhāma māgāliya, i.e., muhāma māgālikā in the sense of 'given to the mouth,' 'fond of dainties':

"Nikkhamma dine parabhojanammi
muhāma māgāliye udarānugiddhe
Nīvāra-giddhe va mahāvarāhe
adūrae ehai phātam eva."

The *Tikā*'s explanation differs from ours—"Muhāma māgāliko bhavati mukhena mamgalāni prasamsāvākyāni idriacṣṭadriças-tvam ity evam."

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

The use of nīvāra in the Jaina text for nīvāpa is worth nothing. (See Dhammapada verse and Majjhima Nikāya I. pp. 151-160, where we find nīvāpika and nīvāpati, as well as nīvāpam. Cf. nīvāpaka-bhōjanā, 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 *h* represents the weakening, or *y* the loss, of a consonant. Thus the Pāli bimbohana answers to Jaina bibboyanā; Pāli parissaya, 'danger' (= pariçraya, compare a passaya, upassaya, nissaya from the root çri), appears in Jaina-prākrit as parisaha and parissaha, and is explained by the Commentators by its so-called Sanskrit equivalent parisaha as if from the root sah with pari. There is, however, no 'quotable' authority for such a word as parisaha in the sense of 'risk,' 'danger'; while parissaya is not uncommon in Pāli (see Jāt. II. 405).

Hemacandra uses *parīshaha*, 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 *purisādānīya*, 'the people's favourite,' 'he who is to be chosen among men because of his preferable Karma.' Cf. *purisādānīyāh purisānām* *ādānīyā* *ācrayānīyā* *mahato pi mahiyāmsah* (Com. to *Sūyagad* I. 9. 34, p. 394). But the older form was *purisāyānīya* (see *Ayār.* I. 4. 492, p. 20), representing an original *purisājānīya*, 'a distinguished person,' 'a person of noble birth'; a term applied to Buddha and to Arahats; *ājānīya* is the equivalent of the Sanskrit *ājānēya*. It would seem that in the redaction of the Jaina canon the origin of *āyānīya* was forgotten, and it was explained not by *ājānīya* but by *ādānīya*.

Prof. Jacobi has already pointed out how the Pāli *Seniya* has been wrongly turned into *Çrenika* 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 dhamsayaī sitam rayam
evam davīovahānavam
kammam khavāi 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. 113.) (*Guṇḍiya*, 'covered with dust,' occurs in *Pāiyal*, p. 131, for *gunḍita*.) The Pāli corresponding passage occurs in *Samyutta Nikāya* IX. 1., pt. i., p. 197 :

“ *Sakuno (v.l. sakunī) yathā pamsugunthito* ¹
vidhūnam pātayati sitam rajam

¹ The printed text has—*k u n d i t o* with the various readings—*kunthito*, *kunditā*. 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 dhamseti, 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 Samyutta Nikāya I. 2. 7.

“Ku m m o va a n gā n i s a k e k a pā l e
S a m o d a h a m b h i k k h u m a n o - v i t a k k e.”
“anissito aññam 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 medhāvī ajjhappena 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 uguntithitā (= 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 :

“ Udagena je siddhim udāharamti
 sāyam ca pāyam udagam phussamtā
 udagassa phāsenā siyāya siddhi
 sijjhamsu pānā bahave dagamsi.”
 Macchā ya kummā ya sirivā ya
 m a g g ū ya u t t h ā daga-rakkhasā ya
 atthānam eyam kusalā vadamtī
 udagena je siddhim udāhāramti
 “ U d a y a m j a i k a m m a - m a l a m h a r e j j ā
 e v a m s u h a m i c c ā m i t t a m e v a m
 a m d h a m v a neyārām anussarittā
 pānāni cevam vinihamti mamdā”

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

“ Yo ca vuddho vā daharo vā pāpakkammam pakubbatī

Udakābhisechanā nāma pāpakkammā pamuccati
 Saggam nūna gamissanti sabbe m a n d ū k a - kacchāpā
 Nāgā sumsumārā ca ye c'aññe udakecarā
 S a c e i m ā n a d i y o t e pāpam p u b b e k a t a m
 v a h e y y u m
 P u ñ ñ a m p ' i m ā v a h e y y u m tena tvam paribā-
 hiro assa.”

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

The Pāli *s u d d h i* is better than *s i d d h i*. *M a g g u* = *m a d g u*, ‘a water-crow,’ looks like a substitute for Pāli *manduka*, ‘frog.’ *U t t h ā* in the Jain text evidently puzzled the commentators, who Sanskritised it as *u s h - t r ā h*, and explained it by *jala-cara-viçesāh*. 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 h ā* = 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-prākrit *a n ā d h ā y a m ā n a* = *a n ā d r i y a m ā n a* (Spec. der Nāyādhammakahā, § 69). The water-demons *d a g a r a k - k h a s ā* (= *jalamānusāh*) seem to be a substitute for the Pāli *s u m s u m ā r ā*.

38. A BUDDHIST AND JAINA GĀTHĀ.¹

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

“Gīrin nakhena khanasi ayo dantena khādasi
jātavedam p a d a h a s i yo isim paribhāsasiti.”

“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 “*jātavedam padahasi*” = ‘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 gāthā, we naturally expect ‘foot’ in the line following.

The verb *padahati* does not take an accusative in Pāli; *niddahasi*, ‘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 *upahāna*, ‘exertion,’ is equivalent to the Pāli *padhāna*.

Some MSS. for *dantena* read the plural *dantehi*; perhaps the original verse had *nakhehi*, *dantehi*, and *pādehi*, instead of *nakhena*, etc.

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

“Girim nahehim khanaha ayam dantehi khāyaha
jāyaveyam pāehim hanaha je bhikkhum avaman-
naha.”

¹ See *Academy*, May 9, 1891.

Here we see that, while the metre of the second line of the Jātaka 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 pādehi (for which there is very good authority) and hatha for hanatha, we shall get in the following Pāli version a better reading in the second line :

“ *Girim nakhehi khanatha ayam dantehi khādatha
jātavedam pāde hatha ye bhikkhum avamaññatha.*”

In the Jaina verse *bhikkhum* and *avamannaḥa* replace Pāli *isim* and *paribhāsasi*. The verb *paribhāsh* is not used in Sanskrit nor in Jaina-prākrit in the sense of *apabhāsh* or *avaman*.

Taking a hint from our Pāli rendering of the Jaina verse, we may proceed to restore the true reading of the Jātaka verse by removing *padahasi* from the text, and substituting *pāde hāsi* or *pade hasi*, the equivalent of *pāde hatha*, ‘with feet thou extinguishest.’ The Sanskrit *hamsi* would become, in Pāli, *hāsi* (cf. *sandaśa*, Sanskrit *sāmāṇḍaśa*) or *hasi* (cf. *dasana*, Sanskrit *dāṁśaṇa* and *āśaśati* for *āśaṁśati*).¹ As the phrase *pade hasi* comes nearer to the faulty lection *padahasi*, we would, therefore, read :

“ *Girim nakhehi khanasi ayo dantehi khādasi
jātavedam pāde hasi yo isim paribhāsasīti.*”

There is not a very great difference in form between *pade hasi* and *padahasi*; 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 *abhihessati* = *abhihanissati* in Jāt. IV. p. 92. We also find *hanasi* for *hamsi*, together with *hanāsi* (Jāt. III. p. 199) = *hanasi*, on account of the metre.

“ Bālā kumudanālehi pabbatam abhimatthatha
 Girim nakhena khanatha ayodante hi khā-
 datha
 Selam va siras’ ūhacca pātāle gādham esatha
 Khānum va uras’ āsajja nibbijjāpetha.”

39. TĀDIN = TĀYIN.¹

“ Uvaniyatarassa tāino bhayamānassa vivikkam āsanam
 sāmāiyam āhu tassa jam jo appāna bhaena daṁsae ? ”
 (Sūyagadāmga-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 “ tāyinah parātmopakārinas trāyino vā.”

Sāmāyika (= sāmāyika) is glossed by cāritra. Dr. Hoernle, who renders it by ‘inward peace,’ has a long note on this word in the Uvāsagadasāo (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 samatva or sāmya. . . . Etymologically the word is always derived by means of the vridhhi suffix ika from the compound of samā (‘equal’) and āyā (‘gain,’ ‘profit’).” Sāmāyika appears, however, to be a derivative of samāyā (‘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 vridhhi) from samaya in Milinda-Pañha (p. 305): “ Sāmāyika māranam upagato ” = “ samaye māranam upagato.”

“ Kujae aparājie ² jaho akkhehim kusalehim dīvayam ³
 kadam evam gahāyano kalim no tiyam no ceva dāvaram ⁴

¹ See *Academy*, June 16, 1891.

² Cf. Pāli akkhaparājita.

³ Cf. Pāli dibbatī and jūtam kilitum (Jāt. III. p. 188).

⁴ The metre of this line is faulty; as kadam signifies

Evam logammi tāinā buie je dhamme anuttare
 tam ginha hiyam ti uttamam kadam iva 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 tāinā 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 explained 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

'the lucky die' marked with four spots (cataska), kālim, 'the unlucky die,' is quite inadmissible here (cf. Pāli kata-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 reading kadam se iva pāndite.

¹ The commentators say he rejects the trika, dvika, and eka kāla.

dictionaries. In *Divyāvadāna*, p. 392, 1. 4, we find *tāpitā*, 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
adhigatacāryasattvena purushendrena *tāpitā*."

We ought to read *tāyinā*; for *tāpitā* is not in adjectival relation to the subject of the sentence; and in Buddhist phraseology *tāpita* never has the meaning of 'roused' or 'converted.'

The prose passage has the following :

"Asmin pradece Bodhisattvo rājñā Bimbisārenārdharā-
jyenopanimantritah | asmin pradece Ārādodrakam abhi-
gatah."

Here we see that *adhigata* = *abhigata*, and that *tāyinā* is to be taken with *cāryasattvena* 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 *tādrīç*, 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 *tādrīç*, 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-prākrit *tāyin* is probably connected with *√tā*, so *tādin* may be derived from *tād*, an extension of the same root. Vaniček connects with *√tad* (=" *tan* "), the Doric *ἐπίτāðes* (Theoc. 7. 42), "intente, sorgfältig, mit Vorbedacht, absichtlich."

40. NŪMA.¹

The word *nūma* occurs several times in the Āyāramga-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 dhuvam vannam sapehiyā
Sāsaehim nimamtejjā divvam māyam na saddahe
tam padibujjha māhane savvam *nūma m* vihūniyā.”

(Āyāramga-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 “icchālobham na savejjā ‘dhuvam vannam sapehiyā,’ where ‘d h u v a m = adhuvam, ‘transitory,’ ‘impermanent,’ and s a p e h i y ā = ‘regarding.’

(2) In spite of the commentator’s explanation, we do not think that *nimamtejjā* (= 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 *divvā māyā* 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 *māyā* of Içvara, which was supposed to bring about transmigration, or to the wiles of Māra. We find *māyā* associated with Māra in the following passage from *Sūyagadaṅga-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 *karma*.

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 *Sūyagadaṅga-sutta* I. 2, 12, p. 54 :

“ *Savvappagam viukkassam savvam nūma m 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 *kammassaka* = *kammamsaka*, wrongly referred by Childers to Sk. *karman* + *svaka* !

Karma (therefore) the (ignorant) creature¹ should give up this (sinful) desire (kāmābhāvarūpa)."

"Etehim tihim thānehim samjae satatam munī ukkassam jalanam nūma māmajjhaththam ca vigimcae."

(Ib. I. 1-4, p. 97.)

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

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

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

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

"Jahā samgāmākālammi pitthato bhīru vehai
valayam gahanam nūma māko jānai parājayam."

"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 valaya, etc. :

"Valaya mā yatrodakam valayākārena sthitam udukarahito vā gartā. Gahaṇam dhavādīvriksā vritam sthānam.

"Nūma mā prachannagiriguhādikam ityādisthānam nācāhetor 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 Hāla'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. *n i n h u v i j j a n t i* (Hāla 657), a-nin-havamāna (Spec. der Nāna, § 83).

"No ninhavejja vīriyam" (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. CĀNDĀLA, CĀNDĀLAKA.¹

"Cāmdālagam ca karagam ca vaccagharam ca āuso khanāi."

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

In Hāla 227, p. 84, we find a reference to *cāndāla-kuti*, the former element of which is connected with the Jaina *candālaga* = *candālaka* ∴ "Pāna-udi vi jaliuna huavaho jalai jannavālammi." Of *pāna-udi* we have the following explanations :

"Yajnasthāne 'pi cāmdālāgninā 'pi yajnakarma. kriyata ity arthah.— Cāmdāla-kuti madirā pānakuti vā— pānakutī *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 made of copper, and that the term was used in Mathurā :

"Cāmdālagam iti devatārcanikādyartham tāmram ayam bhājanam etacca Mathurāyām camdālakatvena pratitam iti."

42. DHASATTI.

"Tao n a m sā Dharīnī devā . . . kottimatalamsi sav-

¹ See *Academy*, April 22, 1891.

vamgehim, dhasatti padiyā" (Spec. der Nāyā-dhamma-kahā, § 185).

The commentary states that dhasatti is an imitative word. Prof. Jacobi suggests a connection with Skt. adhasatāt; but this latter usually becomes hetthā in the various Prākrits. 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 Marāthī dhas, 'a sudden impression of grief or terror'; dhaskā, 'a sounding stroke'; dhasdhās, 'palpitation, alarm.' As English 'shock' is probably connected with 'shake,' so dhasa may be related with the Skt. root dhvas or dhvams, 'to fall.' Compare Skt. sā-dhvasa; Hindī dhas, 'a sloping ground'; dhasna, 'a quagmire'; dhaskanā, 'to sink'; Marāthī dhāsdhūs, 'trepidation,' dhāsla-nem, '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.¹

43. 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 a mchāvei, glossed ākārsayati (see Kalpa Sutra, § Jina-

¹ Dhasatti 'plötzlich' occurs in Jacobi's "Ausgewählte Erzählungen in Māhārāshtri," 82. 12.

carita, § 63, and the parallel passage in Spec. der Nāyā-dhammadakahā, § 87.

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 sāṅkāprishthas of fol. 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 *a n a v a t a p t e n a*, 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 *Sāradā* 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 *s vāhā*, 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 Horiuzi 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 *tyāga*, when an oblation is thrown into the fire. The Mantra probably consisted originally of an entire Anushtubh 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 me* in line 2. The end of line 2 and the following lines down to the end of the page contain the so-called *A n u m a n t r a n a*, 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 Godāvarī 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 *d e v o s a m a m t e n a*; in line 3 the faulty compound *nāg a rājñā*; in line 4 the insertion of a meaningless *m* between *vās u k i n ā - m - a p i*, which in Pāli is commonly used in order to obviate a hiatus, and the faulty compound *n a n d o p a n a n d o*; in line 5 the Prākritic form *pi* for the particle *api*. It is also possible that *p a r i v e lā y a* in line 2 may be a Prākritic locative for *p a r i v e lā y ā m*.

The metrical portion consists of exceedingly irregular Anushtubh S'lokas. The Mantra ought to end in *s a m a n t a t a h* instead of in *s a m a m t e n a* and has one syllable in excess. The last three verses of the Anumantrana 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.

... “Dundubhī, Gārjanī, Varshanī, cucumber, Patanī, Terminalia Chebula, Hārinī, 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 Pūrnabhadrās. 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 Aparajita 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 *Ghi*, boiled with those [above-mentioned ingredients] and with *Ji v a n i y a*.”

Again I read in lines 10-11 :

“ *Schreberia Swietenioides*, *Cureuma 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 *bālachikitsā*. 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 *Khanda-vatta Jātaka* (Fausböll, *Jātakas*, vol. ii. p. 145),

Virūpakkhehi me metta_m metta_m Erāpa-
thehi me |
Chabbyāputtehi me metta_m [metta_m] Kan-
hāg otamakehi cāti||

corresponds with portions of the first and last verses of the *Anumantana* 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 following 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 Buddhist type. The Mantra l. 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 "Çiva's female counterpart Durgā." In the usual invocations we find these magical terms in the vocative case; and perhaps *Dundubhī*, etc., are Prākrit vocatives for *Dundubhi*, etc. See *Megha-sūtra* in *J.R.A.S.* xii., pt. 2, p. 301 (1880).

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

¹ In the Tantra ceremonies flesh and even ordure were thrown into the sacred fire.

Hārinī (? Harinī), are the feminines of epithets that could well be supplied to Çiva as the representative of Rudra; and Durgā in the Mantra may be regarded as the devī causing thunder, lightning, and rain. Compare the use of *jvalā*, *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 *jālī*, which is a Prākrit form of an original **jvālī*, 'flame,' or *jyotsnī*.

Swāhā = "Durgā," is the usual ending of a N. Buddhist *dhāranī*. *Ilikisi* = "ilikēsi," is perhaps the vocative of a Prākrit *iликā* + *īci* = 'the earth-goddess.'

The Anumantrana contains a list of the *Ahirājakulas* and *Nāgārajas*,¹ 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.:

<i>Mingai MS.</i>	<i>Chinese Sutra.</i>	<i>Lotus.</i>	<i>Southern Bud. dhist.</i>
Dhritarāshtra	Dhritarāshtra	Dhritarāshtra	Dhatarattha
Naīrāvana	—	—	Erāvana (?)
Virūpāksha	Virūpāksha	Virūpāksha	Virūpakkha
Krishna	—	—	(Kanhā- Gautamaka
Gautamaka	—	—	
Mani	—	—	Mani-akkhi (?)
Vāsuki	Vāsuki	Vāsuki	—
Dandapāda	—	—	—
Pūrnabhadra	—	—	—
Nanda	Nanda	Nanda	Nanda
Upananda	Upananda	Upananda	Upananda
Anavatapta	Anavatapta	Anavatapta	Anotatta*
Varuna	Varuna	—	—
Samhāraka	Sāgara	Sāgara	—
Takshaka	Takshaka	Takshaka	Tacchaka
Ananta	—	—	—

¹ In North-Buddhist Sanskrit writers we find about 80 *nāgarājas*; the Chinese sutras have over 200.

<i>Mingai MS.</i>	<i>Chinese Sutra.</i>	<i>Lotus.</i>	<i>Southern Bud-dhist.</i>
Vāsumukha	—	—	—
Aparājita	—	—	—
Chibbā-putra	—	—	Chabbyāputta
Manasvin	Manasvin	—	—
—	Mucalinda	—	Mucalinda*
—	Elapatra (Ela-pana)	—	Erāpatha
—	Pindara	—	—
—	Tejasvin	—	—

1. *Dhritarāshtra* = the regent of the East; also a Nāgarāja.

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

3. *Virūpāksha* = the regent of the West, and also a Nāga-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 daha (lake), just as *Mucalinda* was the Nāgaking that guarded the Mandākinī waters. For *Mucalinda*, the seven-headed snake, see *Udāna*, p. 10.

6. *Samhāraka* is evidently a misreading for *Sāmagara* = *Sāgara*.

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

8. *Pūrnā-bhadra* and *Aparājita* occur in the *Mahābhārata*; *Vāsumukha* = *Sumukha* (?). Of *Danḍapāda* the legends are silent.

9. *Krishna* and *Gautamaka* are mentioned in the *Divyāvadāna* as two snake-kings.

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

"Orohetvāna Suppāram satasatañ ca te tadā
vipulam sakkārasammānam akamsu te Suppārakā . . .
Tesu sakkāriyamānesu Vijayo ca sahāyikā
sabbe luddāni kammāni kurumānā n a b u j j h a kā ."
(Dīpavamsa IX. 16-17.)

The following is Professor Oldenberg's translation :

"The people of Suppāra 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 - k ā is equivalent to *n a - b u d h y a - k ā, '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 Suppāra, 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 b u j j h a for v u j j h a is like that of b u d d h a for v u d d h a, 'old.' But v u j j h a represents an older y u j j h a, 'battle,' 'fighting.' For the interchange of v and y we may compare ā v u d h a with ā y u d h a, 'weapon.'

Childers gives no examples of y u j j h a, but under y u d -

¹ See *Academy*, October 3, 1891.

dhā he notices the occurrence of yujjhāya for yud-dhāya (in the Mahāvamsa), the dative of a noun derived from yudhāya (?). There is good authority for the use of yujjhā with the sense of yuddha: "Tumhe mā bhāyatha yujjhē sati aham jānāmi" (Jāt. III. 4). We also find yujjhāna in Jāt. III. p. 82, ll. 6, 18, "So . . . elakānam yujjhāna tthānam sampāpuni." With yujjhāna, which corresponds in meaning to Sanskrit yodhāna, we may compare bujjhāna (Mil. 194), as if from *buddhāna, with the sense of Sanskrit boddhāna. It is quite possible, since yujjhāna and bujjhāna do not belong to the oldest remains of Pāli, that they are formed from the stem found in the verbs bujjhati and yujjhati. Compare yujjhāpana in Milinda, p. 178.

In Sumangala, p. 85 (Dīgha, I. 1, 18), nibbuddha (explained by malla-yuddha, 'wrestling,' 'boxing') answers in meaning to Sanskrit niyuddha, though in form it corresponds to a Sanskrit niryuddha, through an intermediate nir-vuddha. See Milinda, p. 282; Cullavagga I. 13, 2; Suttavibhanga I. p. 180.

46. "ĀUTTI."¹

"Egayā gunasamitassa rīyato kāyasamphāsam anucinnā egatiyā pānā uddāyamti: ihalogavedanavejjāvadiyam: jam āutti-kamma^m (vl. -kayam) tam parinnāya vivegam eti."

(Ayāragam-sutta I. 5 4, § 3.)

' Sometimes, though a monk be endowed with² 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 Sūtrās, p. 48).

The commentator explains āutti-kamma by ākuttikārma; but we fail to see how this can be translated by

¹ See *Academy*, October 31, 1891.

² Samita generally means 'circumspect'; sahita= endowed with.

'contrary to the rules,' unless there be some authority for *ākutti* in the sense of 'transgression,' then *āuttikamina* might signify 'an act of transgression,' 'a breach of rule.' As there is no such form as *ākutti* 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 *i h a l o g a v e d a n a v e j j ā v a d i y a m* seems to be an attributive compound qualifying *āuttikammam*. *Vejjāvadiyā* corresponds in form to a Pāli *veyyāvatika* which Childers wrongly refers to the root, *vrit* + *vyā*. There is a Jain *veyāvacca* explained by the scholiast as *vaiyāvritta*.

The root is *pri*, 'to be busy.' Compare Sk. *v y ā p r i t a* = Pāli *v y ā v a t a* (Jat. II. p. 207; III. pp. 65, 129, 315; IV. p. 371. Thera Gāthā Com. to v. 54, p. 181; Suman-gali I. p. 207; Pet. II. 9, 51, where we must read *vāvata* for *pāvata*). See Cullavagga I. 9. 1, p. 7; where *p a - k a t a* = *vāvata* = Prākrit *vāvada* (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

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 anāu ttim 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. *Ativātiyam* represents Sanskrit *ati pāti kām*, ‘ the deadly sin of injury to living creatures,’ and *anāuttim* 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 *anāutti*, but fortunately it occurs elsewhere : “ *Janam kāena nāuttī abuho jam ca himsati* ” (Sūyagadaṃga-sutta I. 1, v. 25, p. 65). Here we see that *nāutti*, ‘ not wantonly injuring,’ is used antithetically to *himsati*. The *Tikā* has the following note :

“ *Yo hi jānannavagacchan prānino hinasti kāyena cā nākuttī | kuttachedane ākuttanam ākuttah.*”

The scholiast evidently connected *āutti* with the root *kutt* ‘ to cut, strike.’ The *Dīpikā* explains *nāuttī* by *ahimsaka* ‘ harmless, doing no (wilful) injury.’

As the original sense of *āutti* seems to be ‘ intentional,’ ‘ wanton,’ it cannot well be connected with a Sanskrit *ākuttī*, but is, perhaps, related to some such form as *ākūtin* (producing a Prākrit *ākuttī*, and, by connecting it with a wrong root, *ākuttī*), from the root *kū* ‘ to design, intend.’ Cf. Sanskrit *ākūta*, *ākūti*.

Curiously enough we find a verb, *āuttai*, which appears to be related to the foregoing word *āutti*, “ *Aratim āutte*

se mehāvi" (Āyār. I. 2. 2. 1), which Prof. Jacobi renders by 'a wise man should *remove* any aversion to (control).'

Āuttai, 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 āuttai by nivartayati the scholiast was perhaps thinking of some such verb as āuttai = ātuttati, from the root trut.

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

"Se se paro suddhenam vā vaibalenam teiccham āutte" (Āyār. II. 13. 22).

'If the other *tries* to cure him by pure charms,' etc.

"Vāsāvāsam pajjosavie bhikkhū ya icchijjā annayarim teicchim āuttitae" (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. VIDDHĀ.

"Seyyathā pi bhikkhave vassānam pacchime māse sara-dasamaye visuddhe vigatavalāhake nabhe ādicco nabham abbhussakkamāno sabbam ākāsagataṁ tamagatam abhivihacca bhāsate ca tapat ca virocati ca" (Itivuttaka III. 7. p. 20; see Ānguttara III. 92. 2; Samyutta II. 3. 11).

The MSS. of text and commentary give a general authority to the reading viddhe, 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 *viddhē*, 'clear' or 'pure,' into his text in lieu of *viddhe*. The commentary explains *viddhe* by *uddhiddhē* (? *uddididdhē*, *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 *vīdhra* (*cf.* Sk. *abhra* with Pāli *abbha*), which is applied to the bright sky. Compare *Vīdhre sūriyam-iva sarpantam*, A.V. IV. 20. 7.

40. NIDDHĀPETI.¹

This verb, not in Childers's Dictionary, seems peculiar to the Jātaka-book, where the following passage occurs: "Tato galavinitena 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 gīvāya gāhāpetvā *nīharāpayimsu*" (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 *nibbāsitam* 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 *nibbāpeti* with *nibbāhāpeti* (see Mil., pp. 134, 139); *Suttavibhaṅga* I., pp. 17, 43). Compare Prakrit

¹ See *Academy*, December 26, 1891.

nivvāhida = *nirvāhita*, 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 *r*. Compare Pāli *dhopana* with Skt. *dhovana*, &c. This enables us to refer *niddhāpeti* to a form **niddhāreti* = **niddhāravati* (a causal from the root *dhāv*, '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 *nirdhāvanārthāya* '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 *nirdhāvana* with *nirvāpana* as the Jātaka text does with regard to *niddhāpeti* and *nibbāpeti*.

With regard to the two forms, Prof. Fausböll says: "Enten vi vælge *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.

BY
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PART FIRST—SILA [CONDUCT].

CHAPTER I.

SILA-NIDDESA [EXPOSITION OF SILA].

“ Sile patiṭṭhāya naro sapañño
Cittam paññañ ca bhāvayam
Ātāpī nipako bhikkhu
So imam vijataye 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 Sila, Samādhi, and Paññā.

KIM SILAM ?

1. Cetanā.
2. Cetasika.
3. Samvara.

- a. Pātimokkhasaṁvara.
- b. Satisaṁvara.
- c. Nāgasamāvara.
- d. Khantisamāvara.
- e. Viriyasamāvara.

4. Avītikkama.

KEN' ATTHENĀ SĪLAṂ ?

KĀN' ASSA LAKKHAÑARASAPACCUPATTHĀNAPADATTHĀNĀNI ?

KIMĀNISAṂSAMĀ SĪLAṂ ?

KATIVIDHAMĀ SĪLAṂ ?

Ekavidha . . . Silana.

Duvidha	1.	<table border="0"> <tr> <td>Cāritta.</td> </tr> <tr> <td>Vāritta.</td> </tr> </table>	Cāritta.	Vāritta.					
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	Ādibrahmacariyaka.								
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4.	<table border="0"> <tr> <td>Nissita.</td> </tr> <tr> <td>a. Tañhānissita.</td> </tr> <tr> <td>b. Dīṭṭhinissita.</td> </tr> </table>	Nissita.	a. Tañhānissita.	b. Dīṭṭhinissita.					
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6.	<table border="0"> <tr> <td>Sapariyanta.</td> </tr> <tr> <td>a. Lābhapariyanta.</td> </tr> <tr> <td>b. Yasapariyanta.</td> </tr> <tr> <td>c. Nātipariyanta.</td> </tr> <tr> <td>d. Aṅgapariyanta.</td> </tr> <tr> <td>e. Jīvitapariyanta.</td> </tr> </table>	Sapariyanta.	a. Lābhapariyanta.	b. Yasapariyanta.	c. Nātipariyanta.	d. Aṅgapariyanta.	e. Jīvitapariyanta.		
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c. Na nātipariyanta.									
d. Na aṅgapariyanta.									
e. Na jīvitapariyanta.									
Lokiya.									
Lokuttara.									

	1.	Hīna.
		Majjhima.
		Panīta.
Tividha	2.	Attādhipateyya.
		Lokādhipateyya.
		Dhammādhipateyya.
	3.	Parāmatṭha.
		Aparāmatṭha.
		Paṭippassaddhi.
		Visuddha.
	4.	Avisuddha.
		Vematika.
		Sekha.
	5.	Asekha.
		Nevasekhanāsekha.

	1.	Hānabhāgiya.
		Thitibhāgiya.
		Visesabhāgiya.
		Nibbedhabhāgiya.
Catubbidha	2.	Bhikkhu.
		Bhikkhunī.
		Anupasampanna.
		Gahatṭha.
	3.	Pakati.
		Ācāra.
		Dhammatā.
		Pubbahetuka.
	4.	Pātimokkhasamāvara.
		Indriyasamāvara.
		Ājivapārisuddhi.
		Paccayasannissita.

Pañcavidha	1.	Pariyantapārisuddhi. Apariyantapārisuddhi. Paripuṇṇapārisuddhi. Aparāmaṭṭhapārisuddhi. Paṭipassaddhipārisuddhi.
	2.	Pahāna. Veramaṇī. Cetanā. Saṁvara. Avitikkama.

Pātimokkhasaṁvara. Commentary on : “ Idha bhikkhu pātimokkhasaṁvarasainvuto viharati ācāragocara-sampanno anumattesu vajjesu bhayadassāvī samādāya sikkhati sikkhāpadesu.” [M., I. p. 33 ; A., II. p. 39.]

The three Gocaras :

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

Indriyasaṁvara. Commentary on : “ So cakkhunā rūpaṁ disvā na nimittaggāhī hoti, n’ ānuvyāñjanaggāhī, yatv’ ādhikaraṇam etam cakkhundriyam asaṁvutam viharantaṁ abhijjhādomanassā pāpakā akusalā dhammā anvassaveyyuṁ, tassa saṁvarāya paṭipajjati, rakkhati cakkhundriyam, cakkhundriye saṁvaram āpajjati ; sotena saddam sutvā . . . pe . . . ghāṇena gandhaṁ ghāyitvā, jivhāya rasam sāyitvā, kāyena phoṭṭhabbam phusitvā, manasā dhammam viññāya na nimittaggāhī hoti, n’ ānuvyāñjanaggāhī hoti . . . pe . . . manindriye saṁvaram 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.

Ājīvapārisuddhi. Commentaries on following paragraphs :

“ Ājīvahetu paññattānam channam sikkhāpadānam vītikkamassa kuhanā, lapanā, nemittikatā, nippesikatā,

lābhena lābhām nijigim̄sanatā ti evam ādīnañ ca pāpa-dhammānam vasena pavattā micchājīvā virati.”

“ Tattha Katamā kuhanā ? Lābhasakkārasilokasannisitassa, pāpicchassa, icchāpakanatassa yā paccayapati sedha-nasamīkhātēna vā, sāmantajappitēna vā, iriyāpathhassa vā atthapanā, thapanā, santhapanā, bhākutitā, bhākutiyanī, kuhanā, kuhāyanā, kuhitattaiñ, ayañ vuccati kuhana.”

“ Tattha Katamā lapanā ? Lābhasakkārasilokasannisitassa, pāpicchassa, icchāpakanatassa yā paresam ālapanā, lapanā, sallapanā, ullapanā, samullapanā, unnahanā, samunnahanā, ukkācanā, samukkācanā, anuppiyabhāñitā, cātukam̄yatā, muggasupyatā, pāribhāñtatā, ayañ vuccati lapanā.”

“ Tattha Katamā nemittikatā ? Lābhasakkārasilokasannissitassa, pāpicchassa, icchāpakanatassa yañ paresam̄ nimittaiñ, nimittakammañ, obhāso, obhāsakammañ, sāmantajappā, parikathā, ayañ vuccati nemittikatā.”

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

“ Tattha Katamā nippesikatā ? Lābhasakkārasilokasannissitassa, pāpicchassa, icchāpakanatassa yā paresam̄ akkosanā, vambhanā, garahañā, ukkhepanā, samukkhepanā, khīpanā, sañkhīpanā, pāpanā, samipāpanā, avanñnahāritā, parapitthimāñsikatā, ayañ vuccati nippesikatā.”

“ Tattha Katamā lābhena lābhām nijigim̄sanatā ? Lābhasakkārasilokasannissito, pāpiccho, icchāpakato ito laddham̄ āmisam̄ amutra harati, amutra vā laddham̄ āmisam̄ idh' āharati, yā evarūpā āmisena āmisassa et̄hi, gavet̄hi, pariyet̄hi, esanā, gavesanā, pariyesanā, ayañ vuccati lābhena lābhām nijigim̄sanatā.”

Paccayasa nissita. Commentary on: “ Patīsamīkhā yoniso cīvarañ patisevati yāvad eva sītassa patīghātāya, uñhassa patīghātāya, dañsamakasavātātapa-sirīñsapasamphassānam̄ patīghātāya, yāvad eva hiriko-pīnapatīcchādanatthām ; patīsamīkhā yoniso piñḍapātām̄ patisevati, n' eva davāya, na madāya, na mañḍanāya, na

vibhūsanāya, yāvad eva imassa kāyassa thitiyā, yāpanāya, vihiṁsūparatiyā, brahmaeariyānuggahāya : 'Iti purāṇañ ca vedanām paṭihāmkhāmi, navañ ca vedanām na uppādēssāmi, yātrā ca me bhavissati, anavajjatā ca phāsuvihāro cā' 'ti ; paṭisamkhā yoniso senāsanām paṭisevati, yāvad eva sītassa patīghātāya, uṇhassa patīghātāya, dāmīsama-kasavātātapasiriṁsapasamphassānām paṭīghātāya, yāvad eva utuparissayavinoñām paṭisallāṇārāmattham ; paṭisamkhā yoniso gilānapaccayabhesajjaparikkhāram paṭisevati, yāvad eva uppānānām veyyābādhikānām vedanānām paṭīghātāya, abyābajjhaparamatāya.' [M.N., I. p. 10.]

Pāti m o k k h a s a m v a r o 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.

I n d r i y a s a m v a r o satiyā sampādetabbo. How Vaṅgīsa 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 Viññattis :

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.

Paccaya sannissita sīlam paññāya sampāde-ttabbām.

The twofold Paccavekkhanām paccayānam :

1. Patilābhakāle.
2. Paribhogakāle.

The four Paribhogas :

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

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

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

Parāmātthapārisuddhi. 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 Nirvāna.

KO C' ASSA SAMKILESO ? KIM VODĀNAM ?

I. SAMKILESA.

A. The four kinds of imperfect Sīla :

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 Sīla.
2. Upon recognising the blessing of abounding in Sīla.

CHAPTER II.

DHUTAÑGA-NIDDESA [EXPOSITION OF THE DHUTAÑGAS].

The Dhutañgas [name of certain ascetic practices] explained as necessary in the Vodāna of Sīla.

The thirteen Dhutañgas :

1. Pañsukūlikañga.
2. Tecīvarikañga.
3. Piñḍapātikañga.
4. Sapadānacārīkañga.
5. Ekāsanikañga.
6. Pattapiñḍīkañga.
7. Khalupacchābhattikañga.
8. Āraññakañga.
9. Rukkhamūlikañga.
10. Abbhokāsikañga.
11. Sosānikañga.
12. Yathāsanthatikañga.
13. Nesajjikañga.

Discussion of each in accordance with the following headings :

“ Atthato, lakkhaṇādīhi
Samādānavidhānato,
Pabhedato, bhedato ca,
Tassa tass’ ānisainsato,

“ Kusalatthikato c’ eva,
Dhutādīnam vibhāgato,
Samāsavyāsato cā ’pi
Viññātabbo viniechayo.”

Vidhāna of Pañsukūlikañga. Cīvaras allowable for a Buddhist priest :

1. Sosānika.
2. Pāpanika.
3. Rathiyacola.

4. Saṁkāracola.
5. Sotthiya.
6. Nahānacola.
7. Titthacola.
8. Gatapaccāgata.
9. Aggidaddha.
10. Gokhāyika.
11. Upacikakhāyika.
12. Undurakhāyika.
13. Antacchinna.
14. Dasacchinna.
15. Dhajāhata.
16. Thūpacīvara.
17. Samañacīvara.
18. Ābhisekika.
19. Iddhimaya.
20. Panthika.
21. Vātāhata.
22. Devadattiya.
23. Sāmuḍḍiya.

P a b h e d a [Grading] of each Dhutaṅga :

1. Ukkatṭha.
2. Majjhima.
3. Muduka.

S a m ā d ā n a of Piṇḍapātikaṅga. Exclusion of the following :

1. Saṁghabhatta.
2. Uddesabhatta.
3. Nimantanabhatta.
4. Salākabhatta.
5. Pakkhikabhatta.
6. Uposathikabhatta.
7. Pātipadikabhatta.
8. Āgantukabhatta.
9. Gamikabhatta.
10. Gilānabhatta.
11. Gilānupatṭhānabhatta.

12. Vihārabhatta.
13. Dhurabhatta.
14. Vārabhatta.

Kusalatthika and Dhutādinaṁ Vibhāga.
Meaning of the word Dhutaṅga. The five Dhutadhammas :

1. Appicchatā.
2. Santuṭṭhitā.
3. Sallekhatā.
4. Pavivekata.
5. Idamatṭhitā.

PART SECOND—SAMĀDHIS [MEDITATION].

CHAPTER III.

KAMMATTHĀNAGGAHAÑA-NIDDESA [EXPOSITION OF HOW TO BEGIN MEDITATION].

KO SAMĀDHIS? Kusalacittekaggatā samādhi.

KEN' ATTHENĀ SAMĀDHIS?

KĀN' ASSA LAKKHAÑARASAPACCUPATTHĀNAPADATTTHĀNĀNI?

KATIVIDHO SAMĀDHIS?

Ekavidha . . . Avikkhepa.

Duvidha	1.	Upacāra.
		Appanā.
	2.	Lokiya.
		Lokuttara.
	3.	Sappitika.
		Nippitika.
	4.	Sukhasahagata.
		Upekkhāsahagata.

	1.	Hina.
		Majjhima.
		Paṇīta.
		Savitakka.
Tividha	2.	Savicāra.
		Avitakkavicāra.
		Pitisaṅgata.
	3.	Sukhaśaṅgata.
		Upekkhāśaṅgata.
		Paritta.
	4.	Mahaggata.
		Appamāṇa.
Catubbidha	1.	Dukkhāpatipada dandhābhiñña.
		Dukkhāpatipada khippābhiñña.
		Sukhāpatipada dandhābhiñña.
		Sukhāpatipada khippābhiñña.
		Parittaparittārammaṇa.
	2.	Parittaappamāṇārammaṇa.
		Appamāṇaparittārammaṇa.
		Appamāṇaappamāṇārammaṇa.
		Pathamajjhānañga.
	3.	Dutiyajjhānañga.
		Tatiyajjhānañga.
		Catutthajjhānañga.
		Hānabhāgiya.
	4.	Thitibhāgiya.
		Visesabhāgiya.
		Nibbedhabhāgiya.
		Kāmāvacara.
		Rūpāvacara.
	5.	Arūpāvacara.
		Apariyāpanna.
		Chandādhipati.
	6.	Viriyādhipati.
		Cittādhipati.
		Vimamsādhipati.

Pañcavidha	Pañhamajjhānañga.
	Dutiyajjhānañga.
	Tatiyajjhānañga.
	Catutthajjhānañga.
	Pañcamajjhānañga.

KO C' ASSA SAṄKILESO ? KIM VODĀNAṂ ?
KATHĀṂ BHĀVETABBO ?

Under this head the author says he will discuss only the Lokya 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 visodhetvā suparisuddhe sile patiṭṭhitena, yv’ āssa dasasu palibodhesu palibodho atthi, taṁ upacchinditvā, kammaṭṭhānadāyakaiṁ kalyāṇamittam upasaṁkamitvā, attano cariyānukūlam cat-tālisāya kammaṭṭhānesu aññataraṁ kammaṭṭhānaṁ ga-hetvā, samādhibhāvanāya ananurūpaṁ vihāraṁ pahāya anurūpe vihāre viharantena, khuddakapalibodhupacchedam katvā sabbam bhāvanāvidhānam aparihāpentena bhāve-tabbo.”

Yv’ āssa dasasu palibodhesu palibodho atthi, taṁ upacchinditvā.

The ten Palibodhas to the attainment of Lokya Samādhi :

“ Āvāso ca, kulaṁ, lābho,
Gāṇo, kammañ ca pañcamaiṁ,
Addhānam, nīti, ābādho,
Gantho, iddhī ‘ti te dasā” ‘ti.

Āvāsa. Story of the Priest who, after long dwelling at one place, was visited by a fellow-priest from Pācīnakhaṇ-darāji, 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.

G a n t h a. 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 Karuliyagirivāsin 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 Tipitaka 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.

K a m m a t t h ā n a d ā y a k a m k a l y ā n a m i t t a m u p a s a m k a m i t v ā.

The two Kammaṭṭhānas:

1. Sabbatthakammathāna.
2. Pārihāriyakammathāna.

A t t a n o c a r i y ā n u k ū l a n.

The six Cariyās:

1. Rāgacariyā.
2. Dosacariyā.
3. Mohacariyā.
4. Saddhācariyā.
5. Buddhicariyā.
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. “Etā cariyā kiñnidānā?”
2. “Katham jānitabbaṁ, ayam puggalo rāgacarito, ayam dosādisu aññataracarito?”
3. “Kiñcaritassa ca puggalassa kiñ sappāyan?”

Answer to the first :

- a. Pubbāciṇṇanidānā ; or,
- b. Dhātudosanidānā.

Answer to the second in accordance with following headings :

“ Iriyāpathato, kiccā,
Bhojanā, dassanādito
Dhammappavattito c’ eva
Cariyāyo vibhāvaye ” ti.

Cattālisāya kammamatthānēsu aññatara in
kammamatthānam gahetvā.

Ten modes of classifying the Kammattthānas :

1. Saṃkhātaniddesato.

Ten Kasinas	<ol style="list-style-type: none"> 1. Paṭhavikasiṇa. 2. Āpokasiṇa. 3. Tejokasiṇa. 4. Vāyokasiṇa. 5. Nīlakasiṇa. 6. Pītakasiṇa. 7. Lohitakasiṇa. 8. Odātakasiṇa. 9. Ālokakasiṇa. 10. Paricchinnākāsakasiṇa.
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Ten Asubhas	<ol style="list-style-type: none"> 1. Uddhumātaka. 2. Vinīlaka. 3. Vipubbaka. 4. Vicchiddaka. 5. Vikkhāyitaka. 6. Vikkhittaka. 7. Hatavikkhittaka. 8. Lohitaka. 9. Pulavaka. 10. Atṭhika.
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Ten Anussatis	1. Buddhānussati.
	2. Dhammānussati.
	3. Saṅghānussati.
	4. Sīlānussati.
	5. Cāgānussati.
	6. Devatānussati.
	7. Maraṇasati.
	8. Kāyagatāsati.
	9. Ānāpānasati.
	10. Upasamānussati.
Four Brahmavihāras	1. Mettā.
	2. Karuṇā.
	3. Muditā.
	4. Upekkhā.
Four Āruppas	1. Ākāsañcāyatana.
	2. Viññānañcāyatana.
	3. Ākiñcaññāyatana.
	4. Nevasaññānāsaññāyatana.
One Saññā . . . Āhāre Paṭikkūlasaññā.	
One Vavatthāna . . . Catudhātuvavatthāna.	
2. Upacāraappanāvahato.	
3. Jhānappabhedato.	
4. Samatikkamato.	
a. Añgasamatikkamato.	
b. Ārammaṇasamatikkamato.	
5. Vaddhanāvadddhanato.	
6. Ārammaṇato.	
7. Bhūmito.	
8. Gahaṇato.	
9. Paccayato.	
10. Cariyānukūlato.	

K a m m a t t h ā n a m g a h e t v ā.

The six classes of Bodhisattas :

1. Alobhajjhāsayaā.
2. Adosajjhāsayaā.
3. Amohajjhāsayaā.

4. Nekkhammajjhāsayā.
5. Pavivekajjhāsayā.
6. Nissaraṇajjhāsayā.

CHAPTER IV.

PATHAVĀKASIṄA-NIDDESA [EXPOSITION OF THE EARTH-KASIṄA].

Samādhibhāvanāya ananurūpaṁ vihāraṁ
pahāya anurūpe viharanta na.

The eighteen faults which render a Vihāra ananurūpa :

1. Mahatta.
2. Navatta.
3. Jinṇatta.
4. Panthanissitatta.
5. Sonḍi.
6. Paṇṇa.
7. Puppha.
8. Phala.
9. Patthaniyatā.
10. Nagarasannissitatā.
11. Dārusannissitatā.
12. Khettasannissitatā.
13. Visabhāgānaṁ puggalānaṁ atthitā.
14. Pattaṇasannissitatā.
15. Paccantasannissitatā.
16. Rajjasīmasannissitatā.
17. Asappāyatā.
18. Kalyāṇamittānaṁ alābha.

A Vihāra is anurūpa in being :

1. N' ātidūra, n' āccāsanna.
2. Gamanāgamanasampanna.
3. Divā appokiṇṇa, rattim appasadda.
4. Appanigghosa.
5. Appadaṁsamakasavātāpasirim̄sapasamphassa.

Khuddakapalibodhūpacchedaṁ kātvā.
The Khuddakapalibodhas are hair, long nails, &c.

Sabbam bhāvanāvidhānam aparihāpen-
tena bhāveta bbo. Commentary on :

“ Pathavikasinaṁ uggāñhanto, pathaviyam nimittam
gañhati kate vā akate vā, santake no anantake, sakotiye
no akotiye, savatūme no avaṭūme, sapariyante no apari-
yante, suppamatte vā sarāvamatte vā.”

The four Kasiṇa dosas :

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

The two grades of Nimitta :

A lower, called Uggaha.
A higher, called Patibhāga.

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, bhojanam, utu,
Iriyāpatho ti satt' ete
Asappāye vivajjaye,

“ Sappāye satta sevetha.
Evaṁ hi patipajjato
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. Vatthuvisadakiriyato.
2. Indriyasamatthapatipādanato.
3. Nimittakusalato.
4. Yasmin samaye cittam paggaheṭabbam, tasmin sa-
maye cittam paggañhāti.

5. Yasmin samaye cittam niggahettabbam, tasmin samaye cittam nigganhāti.
6. Yasmin samaye cittam sampaham̄sitabbam, tasmin samaye cittam sampaham̄seti.
7. Yasmin samaye cittam ajjhupekkhitabbam, tasmin samaye cittam ajjhupekkhati.
8. Asamāhitapuggalaparivajjanato.
9. Samāhitapuggalasevanato.
10. Tadadhimuttato.

Under 6. are given the eight Samivegavatthus :

1. Jāti.
2. Jarā.
3. Vyādhi.
4. Marāna.
5. Apāyadukkha.
6. Atite vāttamūlakadukkha.
7. Anāgate vāttamūlakadukkha.
8. Paccuppanne āhārapariyett̄himūlakadukkha.

Commentary on :

“ Reñumhi, uppalañale,
Sutte, nāvāya, nāliyā,
Yathā madhukarādīnām
Pavatti sampavaññitā,

“ Līnauddhatabhāyehi
Mocayitvāna sabbaso
Evañū nimittābhimukham
Mānasam pañcipādaye ” 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 Khippābhiññā [quick intelligence], or of Dandhābhiññā [slow intelligence].

Commentary on : “‘Vivice’ eva kāmehi, vivicca akusalehi dhammehi savitakkam, vivekajam, pītisukham paṭhamajjhānam upasampajja viharati.” [Mahā-Satipatṭhāna-Sutta.] Evam anena pañcañgavippahinam, pañcañgasamannāgataṁ, tividhakalyānam, dasalakkhaṇasampannam pathamajjhānam adhigataṁ hoti pathavikasiṇam.”

The five Pītis :

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

Three short stories of persons who by means of U b b e g ā Pīti were able to fly through the air.

Pañcañgavippahinam, pañcañgasamannāgataṁ. The five Añgas from which the first Jhāna is vippahīna [free], viz., the five Nīvaraṇas :

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

The five Añgas of which it is possessed :

1. Vitakka.
2. Vicāra.
3. 4. Pītisukha.
5. Cittekaggatā.

Tividhakalyānam, dasalakkhaṇasampannam. The three Kalyānas and the ten Lakkhaṇas of the first Jhāna :

- I. Paṭipadāvisuddhi at its beginning.
1. Yo tassa paripantho, tato cittam visujjhati.

2. Visuddhāttā cittām samathanimittām pātipajjati.
3. Pātipannattā tattha cittām pakkhandati.

II. Upekkhānubrūhaṇā at its middle.

4. Visuddham cittaṁ ajjhupekkhati.
5. Samathapaṭipannam ajjhupekkhati.
6. Ekattūpatṭhānam ajjhupekkhati.

III. Sampahāṁsanā at its end.

7. Tatthajātānam dhammānam anativattanaṭṭhena sampahāṁsanā.
8. Indriyānam ekarasatṭhena sampahāṁsanā.
9. Tadupagaviriyavāhanaṭṭhena sampahāṁsanā.
10. Pāṭhamassa jhānassa sampahāṁsanā.

The two Vadḍhana Bhūmis :

1. Upacāra.
2. Appanā.

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

1. Āvajjanavasī.
2. Samāpajjanavasī.
3. Adhiṭṭhānavasī.
4. Vuṭṭhānavasī.
5. Paccavekkhanavasī.

Adhiṭṭhānavasī and Vuṭṭhānavasī are both illustrated by the Story of Buddharakkhita who saved a serpent from a bird by creating a mountain in an instant and taking the serpent into it.

Commentary on : “‘Vitakkavicārānam vūpasamā ajjhataṁ sampasādanam, cetaso ekodibhāvam avitakkam, avicāram, samādhijam, pitisukham dutiyajjhānam upasampajja viharati.’ [Mahā-Satipaṭṭhāna-Sutta.] Evam anena dvaṅgavippahīnan, tivaṅgasamannāgataṁ, tividhakalyānam, dasalakkhaṇasampannam dutiyajjhānam adhigataṁ hoti, pathavīkasiṇam.”

Dvañgavippahinān, tivañgasamannāgataṁ. The two Añgas from which the second Jhāna is vippahina :

1. Vitakka.
2. Vicāra.

The three Añgas of which it is possessed :

1. 2. Pītisukha.
3. Cittekaggatā.

Commentary on : “‘Pītiyā ca virāgā upekkhako ca viharati, sato ca sampajāno, sukhañ ca kāyena pañisamvēdeti, yan tam ariyā acikkhanti “Upekkhako, satimā, sukhavīhārī” ’ti tatiyajjhānam upasampajja viharati.’ [Mahā-Satipatthāna-Sutta.] Evam anena ekañgavippahinām, duvañgasamannāgataṁ, tividhakalyāṇam, dasalakkhaṇasampannam tatiyam jhānam adhigataṁ hoti, pathavikasiṇam.”

The ten Upekkhās :

1. Chaṭañga.
2. Brahmavīhāra.
3. Bojjhañga.
4. Viriya.
5. Samkhāra.
6. Vedanā.
7. Vipassanā.
8. Tatramajjhatta.
9. Jhāna.
10. Pārisuddhi.

The Añga from which the third Jhāna is vippahina : Pīti.
The two Añgas of which it is possessed :

1. Sukha.
2. Cittekaggatā.

Commentary on : “‘Sukhassa ca pahānā, dukkhassa ca pahānā pubbe va somanassadomanassānam atthagamā

adukkhaṁsukhaṁ, upekkhāsatipārisuddhiṁ catutthajjhā-nām upasampajja viharati.' [Mahā-Satipatṭhāna-Sutta.] Evam anena ekañgavippahīnaṁ, duvañgasamannāgataṁ, tividhakalyāṇaṁ, dasalakkhaṇasampannaṁ catutthajjhā-nām adhigatam hoti, pathavikasiṇaṁ."

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

The two Añgas of which it is possessed :

1. Upekkhāvedanā.
2. Cittekaggatā.

CHAPTER V.

DASAKASIṄA-NIDDESA [EXPOSITION OF THE TEN KASINAS].

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 Pabheda of each Kasiṇa :

1. Uddhamī.
2. Adho.
3. Tiriyanī.
4. Advayāni.
5. Appamāṇamī.

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. Duppāññā.

CHAPTER VI.

ASUBHAKAMMATTHĀNA-NIDDESA [EXPOSITION OF THE ASUBHAS].

Description of each of the Asubhas.

Commentary on: “Uddhumātakām asubhanimittām uggañhanto eko, adutiyō gacchati, upat̄thitāya satiyā, asamuñthāya, antogatehi indriyehi, abahigatena mānasena, gatāgatamaggām paccavekkhamāno. Yasmiñ padese uddhumātakām asubhanimittām nikkhittām hoti, tasmiñ padese pāsāñam vā, vammikām vā, rukkham vā, gacchām vā, latañam vā sanimittām karoti, sārammañām karoti; sanimittām katvā, sārammañām katvā uddhumātakām asubhanimittām sabhāvabhāvato upalakkheti.

“Vaññato pi, liñgato pi, sañthānato pi, disato pi, okāsato pi, paricchedāto pi, sandhito pi, vivarato pi, ninnato, thalato, samantato so tam nimittām suggahitām karoti, sūpadhāritañ upadhāreti, suvavatthitām vavatthāpeti. So tam nimittām suggahitām katvā, sūpadhāritañ upadhāretvā, suvavatthitām vavatthāpetvā eko, adutiyō gacchati upat̄thitāya satiyā, asammuñthāya, antogatehi indriyehi, abahigatena mānasena gatāgatamaggām paccavekkhamāno. So cañkamanto pi tabbhāgiyañ ñeva cañkamām adhitthāti, nisidanto pi tabbhāgiyañ ñeva āsanām paññāpeti.

“Samantā nimittūpalakkhañā kimatthiyā? kimānisam-sā? ti. Samantā nimittūpalakkhañā asammohatthā, sammohānisamā. Ekādasavidhena nimittaggāho kimatthiyo? kimānisamso? ti. Ekādasavidhena nimittaggāho upanibandhanattho, upanibandhanānisamso. Gatāgatamaggapaccavekkhañā kimatthiyā? kimānisam-sā? ti. Gatāgatamaggapaccavekkhañā vīthisampatipādanatthā, vīthisampatipādanānisam-sā. So ānisamisadassāvī, ratana-saññī hutvā, cittikārañ upat̄thāpetvā sampiyāyamāno tasmiñ ārammañe cittam upanibandhati, ‘Addhā imāya pañipadāya jarāmarañamhā parimuccissāmī’ ti. So vivice eva kāmehi . . . pe . . . pathamām jhānam upasampajja

viharati. Tass' ādhigatam hoti rūpāvacaram paṭhamajjhānam, dibbo ca vihāro, bhāvanāmayañ ca puññakiriya-vatthun" 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.

Buddhānussati. Commentary on : "Iti pi so Bhagavā, Arahañ, Sammā-Sambuddho, Vijjācaranāsampanno, Sugato, Lokavidū, Anuttaro, Purisadammasārathi, Satthā devamanussānam, Buddha Bhagavā." [M., I. p. 35.]

L o k a v i d ü. 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 Ajjhaticā Āyatanas.
- f. Seven Lokas, viz., The seven Viññāṇatthitis.
- g. Eight Lokas, viz., The eight Lokadhammas.
- h. Nine Lokas, viz., The nine Sattavāsas.
- 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.

Deva manussānaṁ. 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.

Bhagavā. The four Nāmas :

1. Āvattthika.
2. Liṅgika.
3. Nemittaka.
4. Adhiccasasamuppanna.

Dhammānussati. Commentary on : "Svākkhāto Bhagavatā dhammo, sandiṭṭhiko, akāliko, ehipassiko, opanayiko, paccattam veditabbo viññūhi." [A., I. p. 149.]

Samghānussati. Commentary on : "Supaṭipanno Bhagavato sāvakasañgho, ujupaṭipanno Bhagavato sāvakasañgho, nāyapaṭipanno Bhagavato sāvakasañgho, yad idam cattāri purisayugāni, aṭṭha purisapuggalā. Esa Bhagavato sāvakasañgho āhuneyyo, pāhuneyyo, dakkhiṇeyyo, añjali-karaṇiyyo, anuttaram puññakkhettaṁ lokassā." [A., I. p. 208.]

Silānussati. Commentary on : "Aho, vata, me silāni akhaṇḍāni, acchiddāni, asabalāni, akammāsāni, bhujissāni, viññuppasatthāni, aparāmatthāni, samādhisaṁvattanikāni."

Cāgānussati. Commentary on : "Lābhiā, vata, me ! suladdham, vata, me ! yo 'ham, maccheramalapariyutthitāya pajāya, vigatamalamaccherena cetasā viharāmi muttacāgo, payatapāṇi, vossaggarato, yācayogo, dānasavibhāgarato."

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

CHAPTER VIII.

ANUSSATIKAMMATTHĀNA-NIDDESA [EXPOSITION OF REMAINING ANUSSATIS].

Maranāsati [Contemplation of Death]. The five Maranas :

1. Samuccheda.

2. Khaṇika.
3. Sammuti.
4. Kāla.
5. Akāla.

Only Kālamarana and Akālamarana 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. Vadhakapaccupatṭhānato.
2. Sampattivipattito.
3. Upasāñiharaṇato.
 - a. Yasamahattato.
 - b. Puññamahattato.
 - c. Thāmamahattato.
 - d. Iddhimahattato.
 - e. Paññāmahattato.
 - f. Pacceka-Buddhato.
 - g. Sammā-Sambuddhato.
4. Kāyabahuśādharanato.
5. Āyudubbalato.
6. Animittato.
7. Addhānapariicchedato.
8. Khaṇaparittato.

A nimittato. The five Animittas :

“Jīvitam, vyādhi, kalo ca
Dehanikkhepanam, gati,
Pañc' ete jīvalokasmīm
Animittā na nāyare.”

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

Kāyagatāsati is identical with the first of the four Satipatṭhānas. But of the fourteen sections [pabbas] into which the first Satipatṭhāna is divided in the Mahā-Satipatṭhāna-Sutta, those on Iriyāpatha [Bodily Postures], Catusampañña 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 Kammatthāna, we have here only to do with Paṭikkūlamanasikārapabba [Section on Loathsomeness].

Short verbal comment on the following passage mentioning the thirty-two¹ constituents of the human body. “Puna ca param, bhikkhave, bhikkhu imam eva kāyam uddham pādatalā adho kesamatthakā tacapariyantaṁ, pūraṁ nānappakārassa asucino paccavekkhati, ‘Atthi imasmim kāye kesā, lomā, nakhā, dantā, taco, māṁsaṁ, nahāru, atthī, atthimīñjā, vakkāṁ, hadayaṁ, yakanāṁ, kilomakaṁ, pihakāṁ, papphāsaṁ, antaṁ, antaguṇaṁ, udariyaṁ, karīsaṁ, pittāṁ, semhaṁ, pubbo, lohitāṁ, sedo, medo, assu, vasā, khelo, simghānikā, lasikā, muttan.’” [Mahā-Satipatthāna-Sutta].

General discussion. The sevenfold Uggahakosalla and the tenfold Manasikārakosalla :

A. The Uggahakosalla :

1. Vacasā.
2. Manasā.
3. Vaṇṇato.
4. Saṅthānato.
5. Disato.
6. Okāsato.
7. Paricchedato.
 - a. Sabhāgaparicchedato.
 - b. Visabhāgaparicchedato.

B. The Manasikārakosalla :

1. Anupubbato.
2. N' ātisīghato.
3. N' ātisanikato.

¹ There are really only thirty-one in the list, but Budhaghosa explains that matthaluṅga is included in atthimīñjā.

4. Vikkhepapaṭibāhanato.
5. Paññattisamatikkamanato.
6. Anupubbamuñcanato.
7. Appanāto.

8. On Adhicitta.

8. 9. 10. Tayo Suttantā :
9. On Sītibhāva.
10. On Bojjhañgakosalla.

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

1. Vañña.
2. Sañthāna.
3. Gandha.
4. Āsaya.
5. Okāsa.

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

1. Vaññato.
2. Sañthānato.
3. Disato.
4. Okāsato.
5. Paricchedato.
 - a. Sabhāgaparicchedato.
 - b. Visabhāgaparicchedato.

Ānāpānasati [Contemplation of Breathing]. Commentary on: “‘Kathaṁ bhāvito ca, bhikkhave, ānāpānasatisamādhi? Kathaṁ bahulikato, santo c’ eva paññito ca, asecanako ca sukho ca vihāro uppannuppanne pāpake akusale dhamme thānaso antaradhbāpeti, vūpasameti? Idha, bhikkhave, bhikkhu araññagato vā, rukkhamūlagato vā, suññāgāragato vā nisidati pallamkām abhujitvā, ujum kāyam pañidhāya, parimukhaṁ satim upatṭhabetvā. So sato va assasati, sato passasati; dīgham vā assasanto “Dīgham assasāmī” ’ti pajānāti; dīgham vā passasanto “Dīgham passasāmī” ’ti pajānāti; rassam vā assasanto . . . pe . . . passasanto “Rassam passasāmī” ’ti pajānāti; “Sabbakāyapatisamvedī assasissāmī” ’ti sikkhati; “Sabbakāyapatisamvedī passasissāmī” ’ti sikkhati; “Passambhayaṁ kāyasaṁkhāraṁ

assasissāmī" 'ti sikkhati; "Passambhayam kāyasamkhāram passasissāmī" 'ti sikkhati; "Pitipatiśaṁvedī, sukhapaṭiśaṁvedī, cittasamkhārapatiśaṁvedī, passambhayam cittasamkhāram, cittapaṭiśaṁvedī, abhippamodayam cittam, samādaham cittam, vimocayam cittam, aniccānupassī, virāgānupassī, nirodhānupassī, patinissaggānupassī assasissāmī" 'ti sikkhati. "Patinissaggānupassī, passasissāmī" 'ti sikkhati' 'ti. [M. N., I. p. 425.] Evam solasavatthukam ānāpānasatikammaṭṭhānam niddittham."

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

Kāyānupassanā	Dighamī.
	Rassamī.
	Sabbakāyapaṭiśaṁvedī.
	Passambhayam kāyasamkhāram.
Vedanānupassanā	Pitipatiśaṁvedī.
	Sukhapaṭiśaṁvedī.
	Cittasamkhārapatiśaṁvedī.
	Passambhayam cittasamkhāram.
Cittānupassanā	Cittapaṭiśaṁvedī.
	Abhippamodayam cittam.
	Samādaham cittam.
	Vimocayam cittam.
Dhammānupassanā	Aniccānupassī.
	Virāgānupassī.
	Nirodhānupassī.
	Patinissaggānupassī.

The following helps in Ānāpānasati are given after discussion of the first Anupassanā. The five Sandhis :

1. Uggaha.
2. Paripucchā.
3. Upatṭhāna.
4. Appanā.
5. Lakkhaṇa.

And the eightfold Manasikāravidhi :

1. Gaṇanā.

2. Anubandhanā.
3. Phusanā.
4. Thapanā.
5. Sallakkhaṇā.
6. Vivaṭṭanā.
7. Pārisuddhi.
8. Tesam̄ 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 sañkhata vā, asañkhata vā, virāgo tesam̄ dhammānaṁ aggam akkhāyati yad idam̄ madanimmadano, pipāsavinayo, ālayasamugghāto, vattupacchedo, tañhakkhayo, virāgo, nirodho, nibbānan.”

CHAPTER IX.

BRAHMAVIHĀRA-NIDDESA [EXPOSITION OF THE BRAHMAVIHĀRAS].

Mettā [Friendliness].

In order to begin this Brahmavihāra “ dose ādīnavo datthabbo ” and “ khantiyam̄ anisaṁso veditabbo.”

Classes of persons unsuitable—

To begin with	<ol style="list-style-type: none"> 1. Appiyapuggala. 2. Atippiyasahāyaka. 3. Majjhatta. 4. Veripuggala.
Always	<ol style="list-style-type: none"> 5. Liṅgavisabhāga odhiso. 6. Kālakata.

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 ekam disam pharitvā viharati, tathā dutiyam, tathā tatiyam, tathā catutthim, iti uddham, adho, tiriym, sabbadhi sabbatthatāya sabbāvantam lokam mettāsahagatena cetasā, vipulena, mahaggatena, appamāṇena, averena, abyābajjhena pharitvā viharati." [M. N., 1. p. 38.]

The eleven blessings of Mettā: "Sukhaṁ supati, sukhām paṭibujjhati, na pāpakaṁ supinaṁ passati, manussānam piyo hoti, amanussānam piyo hoti, devatā rakkhanti, n' assa aggi vā, visam vā, sattham vā kamati, tuvātam cittam samādhiyati, mukhavaṇṇo vippasīdati, asammūlho kālam karoti, uttarim appaṭivijjhanto Brahmalokūpago hoti."

A manussānam 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.

ĀRUPPA-NIDDESA [EXPOSITION OF THE FOUR ĀRUPPAS].

Ākāsānañcāyatana [Realm of the Infinity of Space]. Commentary on: "Sabbaso rūpasaññānam samatikkamā, paṭighasaññānam atthagamā, nānattasaññānam amanasi-kārā, 'Ananto ākāso' ti ākāsānañcāyatanaṁ upasampajja viharati." [Grimblot, S. S. P., p. 262.]

The five P a t i g h a s a ñ ñ ā s :

1. Rūpasaññā.
2. Saddasaññā.
3. Gandhasaññā.
4. Rasasaññā.
5. Photthabbasaññā.

Viññānañcāyatana [Realm of the Infinity of Conscious-

ness]. Commentary on : “ Sabbaso ākāsānañcāyatanaṁ samatikkamā ‘ Anantam viññāṇan ’ ti ‘ Ākiñcaññāyatanaṁ upasampajja viharati.’ ” [Grimblot, S. S. P., p. 262.]

Ākiñcaññāyatana [Realm of the Infinity of Nothingness]. Commentary on : “ Sabbaso viññāṇañcāyatanaṁ samatikkamā ‘ N’ atthi kiñci ’ ti ‘ Ākiñcaññāyatanaṁ upasampajja viharati.’ ” [Grimblot, S. S. P., p. 262.]

Nevasaññānāsaññāyatana [Realm of Semi-Perception]. Commentary on : “ Sabbaso ākiñcaññāyatanaṁ samatikkamā nevasaññānāsaññāyatanaṁ upasampajja viharati.” [Grimblot, S. S. P., p. 262.]

Pakiṇṇakakathā.

CHAPTER XI.

SAMĀDHİ-NIDDESA [EXPOSITION OF SAMĀDHİ].

Āhāre paṭikkūlasaññā [Perception of the Repulsiveness of Nutriment].

The four Āhāras :

1. Kabaliṁkāra.
2. Phassa.
3. Manosañcetanā.
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.
9. Nissandanato.
10. Sammakkhaṇato.

Catudhātuvavatthāna [Analysis into the Four Elements].

Commentary on: "Seyyathā pi, bhikkhave, dakkho goghātako vā, goghātakantevāsī vā, gāvīm vadhitvā, cātum-mahāpathe bilaso pātivibhajitvā nisinno assa, evam eva kho, bhikkhave, bhikkhu imam eva kāyam yathāthitam, yathāpanihitam dhātuso paccavekkhati: 'Atthi imasmiṁ kāye pāthavīdhātu, āpodhātu, tejodhātu, vāyodhātu.' " [Māhā-Satipatthāna-Sutta.]

Commentary on: "Katamā ca, āvuso, ajjhattikā pāthavīdhātu? Yam ajjhattam, paccattam kakkhaṭam, khari-gatam, upādinnam, seyyathidam: kesā, lomā, nakhā, dantā, . . . pe . . . udariyam, karīsam, yam vā, pan', aññam pi kiñci ajjhattam, paccattam, kakkhaṭam, khari-gatam, upādinnam, ayaṁ vuccat', āvuso, ajjhattikā pāthavīdhātū" 'ti ca;

"Katamā ca, āvuso, ajjhattikā āpodhātu? Yam ajjhattam, paccattam āpo, āpogataṁ, upādinnam, . . . pe . . . muttam, yam vā, pan', aññam pi kiñci ajjhattam, paccattam āpo, āpogataṁ, upādinnam, ayaṁ vuccat', āvuso, ajjhattikā āpodhātū" 'ti ca;

"Katamā ca, āvuso, ajjhattikā tejodhātu? Yam ajjhattam, paccattam tejo, tejogataṁ, upādinnam, seyyathidam: yena ca santappati, yena ca jarīyati, yena ca pariḍaya-hati, yena ca asitapītakhāyitasāyitam sammāparināmam gacchati, yam vā, pan', aññam pi kiñci ajjhattam, paccattam tejo, tejogataṁ, upādinnam, ayaṁ vuccat', āvuso, ajjhattikā tejodhātū" 'ti ca;

"Katamā ca, āvuso, ajjhattikā vāyodhātu? Yam ajjhattam, paccattam vāyo, vāyogataṁ, upādinnam, seyyathidam; uddhaṅgamā vātā, adhogamā vātā, kucchisayā vātā, koṭṭhasayā vātā, aṅgamaṅgānusārino vātā, assāso, passāso iti vā, yam vā, pan', aññam pi kiñci ajjhattam, paccattam vāyo, vāyogataṁ, upādinnam, ayaṁ vuccat', āvuso, ajjhattikā vāyodhātū." [M.N., Sutta 28.]

In considering the thirty-two constituents of the human body a clever priest can abbreviate, as follows: "Yam thaddhalakkhaṇam, ayaṁ pāthavīdhātu; yam ābandhana-lakkhaṇam, ayaṁ āpodhātu; yam paripācanalakkhaṇam,

ayaṁ tejodhātu; yaṁ vitthambhanalakkhaṇam, ayaṁ vāyodhātu."

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

1. Sasambhārasaṁkhepato.
2. Sasambhāravibhāttito.
3. Salakkhaṇasaṁkhepato.
4. Salakkhaṇavibhāttito.

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

1. Vacanatthato.
2. Kalāpato.
3. Cuṇṇato.
4. Lakkhaṇādito.
5. Samuṭṭhānato.
6. Nānattekattato.
7. Vinibhogāvinibhogato.
8. Sabhāgavisabhāgato.
9. Ajjhattikabāhiravisesato.
10. Saṅgahato.
11. Paccayato.
12. Asamannāhārato.
13. Paccayavibhāgato.

The four Paccayas :

1. Kamma.
2. Citta.
3. Āhāra.
4. Utu.

SAMĀDHIBHĀVANĀYA KO ĀNISAṂSO ?

The five Blessings of Samādhi :

1. Dīṭṭhadhammasukhavihāra.
2. Vipassanā.
3. Abhiññā.
4. Bhavavisesa.
5. Nirodha.

CHAPTER XII.

IDDHIVIDHĀ-NIDDESA [EXPOSITION OF THE VARIOUS SORTS OF
IDDHĀ].

The five Abhiññās forming the Abhiññānisaṁsa of the preceding chapter.

1. Iddhividhā.
2. Dibbasotadhātuñāṇa.
3. Cetopariyañāṇa.
4. Pubbenivāsānussatiñāṇa.
5. Sattānaṁ cutūpapāteñāṇa.

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

1. Kasiñānulomato.
2. Kasiñapaṭilomato.
3. Kasiñaanulomapaṭilomato.
4. Jhānānulomato.
5. Jhānapatilomato.
6. Jhānānulomapaṭilomato.
7. Jhānukkantikato.
8. Kasiñukkantikato.
9. Jhānakasiñukkantikato.
10. Aṅgasamāṅkantito.
11. Ārammaṇasamāṅkantito.
12. Aṅgārammaṇasamāṅkantito.
13. Aṅgavavatthāpanato.
14. Ārammaṇavavatthāpanato.

Commentary on : “ So evaṁ samāhite citte, parisuddhe, pariyoḍāte, anañgaṇe, vigatūpakkilese, mudubhūte, kammaniye, ṭhite, ānañjappatte, iddhividhāya cittāṁ abhinīharati, abhininnāmeti. So anekavihitāṁ iddhividhāṁ paccanubhoti ; eko pi hutvā bahudhā hoti, bahudhā pi hutvā eko hoti ; āvibhāvāṁ, tirobhāvāṁ, tirokuḍḍāṁ, tiro-pākāramā, tiropabbataṁ asajjamāno gacchati, seyyathā pi

ākāse ; paṭhaviyā 'pi ummujjunimmujjām karoti, seyyathā pi pathaviyā ; ākāse pi pallamīkena kamati, seyyathā pi, pakkhisakuṇo ; ime pi candimasuriye, evam mahiddhike, evam mahānubhāve pāṇīnā parāmasati, parimajjati ; yāva Brahmalokā pi kāyena vasañ vettati. Seyyathā pi, mahārāja ! dakkho kumbhakāro vā, kumbhakārantevāsī vā suparikammakatāya mattikāya yañ ñad eva bhajanavikatiñ ākāmīkheyya, tam tad eva kareyya, abhinippādeyya ; seyyathā pi, pana, mahārāja ! dakkho dantakāro vā dantakārantevāsī vā suparikammakatasmin dantasmīm yañ ñad eva dantavikatiñ ākāmīkheyya, tam tad eva kareyya, abhinippādeyya ; seyyathā pi, pana, mahārāja ! dakkho suvañṇakāro vā suvañṇakārantevāsī vā suparikammakatasmin suvañṇasmin yañ ñad eva suvañṇavikatiñ ākāmīkheyya, tam tad eva kareyya, abhinippādeyya ; evam eva kho, mahārāja ! bhikkhu, evam samāhite citte, parisuddhe, pariyodāte, anañgāñe, vigatūpakkilese, mudubhūte, kammaniye, thite, ānañjappatte, iddhividhāya cittām abhiniharati, abhininnāmeti. So anekavihitam iddhividham paccanubhoti ; eko pi hutvā bahudhā hoti, bahudhā hutvā eko hoti ; āvibhāvam, tirobhāvam, tirokuḍḍam, tiropakāram, tiropabbataam, asajjamāno gacchati, seyyathā pi ākāse ; paṭhaviyā 'pi ummujjanimmujjām karoti, seyyathā pi udake ; udake pi asajjamāno gacchati, seyyathā pi pathaviyā ; ākāse pi pallamīkena kamati, seyyathā pi, pakkhisakuṇo ; ime hi candimasuriye, evam mahiddhike, evam mahānubhāve pāṇīnā parāmasati, parimajjati, yāva Brahmalokā pi kāyena vasañ vatteti." [D., I. p. 78.]

Iddhividhāya cittām abhiniharati, abhininnāmeti. The ten Iddhis :

1. Adhitthāna.
2. Vikubbana.
3. Manomayā.
4. Nāñavipphārā.
5. Samādhivipphārā.
6. Ariyā.
7. Kammavipākajā.

8. Puññavato.
9. Vijjāmaya.
10. Tattha tattha sammāpayogapaccayā ijjhānatthena.

Ñāṇavipphārā iddhī 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 Ñāṇa 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.

Sāmādhi vippahārā iddhī. Stories of Sāriputta, Sañjīva, Khāṇu-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. Sañjīva, 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. Khāṇu-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 [rājanām mettāya phari], so that he was unable to shoot her.

Eko pi hutvā 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. Chandasamādhipadhbānasamākhārasamannāgata iddhipāda.
2. 3. 4. Viriyacittavimānsāsamādhipadhbānasamākhārasamannāgata iddhipāda.

The eight Padas :

“ Iddhiyā katamāni atṭha padāni ? Chandañ ce, bhikkhavé, bhikkhu nissāya labhati samādhiṁ, labhati cittass’ ekaggataṁ, chando na samādhi, samādhi na chando, añño chando, añño samādhi. Viriyañ ce, bhikkhu, cittañ ce bhikkhu, vīmañsaṁ ce bhikkhu nissāya labhati samādhiṁ, labhati cittass’ ekaggataṁ, vīmañsa na samādhi, samādhi na vīmañsa, aññā vīmañsa, añño samādhi. Iddhiyā imāni atṭha padāni iddhilābhāya . . . pe . . . iddhivesārajjāya saṁvattanti.”

The sixteen Mūlas :

“ Iddhiyā kati mūlāni ? Soñasa mūlāni.

‘ Anonataṁ cittaṁ kosajjena, na iñjatī ’ti anejaṁ ;

‘ Anunnataṁ cittaṁ uddhaccena na iñjatī ’ti anejaṁ ;

‘ Anabhinataṁ cittaṁ rāgena na iñjatī ’ti anejaṁ ;

‘ Anapanataṁ cittaṁ vyāpādena na iñjatī ’ti anejaṁ ;

‘ Anissitaṁ cittaṁ ditṭhiyā na iñjatī ’ti anejaṁ ;

‘ Appatibaddhaṁ cittaṁ chandarāgena na iñjatī ’ti anejaṁ ;

‘ Vippamuttam cittaṁ kāmarāgena na iñjatī ’ti anejaṁ ;

‘ Visamyyuttam cittaṁ kilesena na iñjatī ’ti anejaṁ ;

‘ Vimariyādikataṁ cittaṁ kilesamariyādena na iñjatī ’ti anejaṁ ;

‘ Ekaggataṁ cittaṁ nānattakilesena na iñjatī ’ti anejaṁ ;

‘ Saddhāya pariggahitam cittaṁ asaddhiyena na iñjatī ’ti anejaṁ ;

‘ Viriyena pariggahitam cittaṁ kosajjena na iñjatī ’ti anejaṁ ;

‘ Satiyā pariggahitam cittaṁ pamādena na iñjatī ’ti anejaṁ ;

‘ Samādhinā pariggahitam cittaṁ uddhaccena na iñjatī ’ti anejaṁ ;

‘ Paññāya pariggahitam cittaṁ avijjāya na iñjatī ’ti anejaṁ ;

‘ Obhāsagataṁ cittaṁ avijjandhakārena na iñjatī ’ti anejaṁ .

Iddhiyā imāni soñasa mūlāni iddhilābhāya . . . pe . . . iddhivesārajjāya saṁvattanti.”

Story of Culla-Panthaka, how he multiplied himself a thousandfold, so that the true Panthaka could not be distinguished.

Āvibhāva. 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 Avīci hell and the Brahma heaven.

Story of how 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 Avīci hell, and upward to the Akanīṭṭha heaven.

Story of Dhammadinna, who, by depressing his Vijani [Fan or Chowrie], made everything visible, like an open court, downward as far as the Avīci 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 Pāṭīhāriyas :

1. Pākaṭapāṭīhāriya.
2. Apākaṭapāṭīhāriya.

“ Tattha pākaṭapāṭīhāriye iddhī 'pi paññāyati, iddhimā pi. Tam yamakapāṭīhāriyena dīpetabbam. Tatra hi idha Tathāgato yamakapāṭīhāriyam karoti asādhāranam sāvakehi; uparimakāyato aggikkhandho pavattati, hetṭhimakāyato udakadhārā pavattati 'ti evam ubhayam paññāyittha. Apākaṭapāṭīhāriye iddhī yeva paññāyati, na iddhimā.”

Ime pi candim asuriye evam mahiddike, evam mahānubhāve pāṇinā parāmasati, parimajjati. 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.

Yāva Brahma lokā pi kāyena vasam vatteti. Commentary on: "Sace so iddhimā, cetovasipatto Brahma lokān gantukāmo va hoti, dūre pi santike adhitthāti 'Santike hotū' 'ti, santike hoti, santike pi dūre adhitthāti 'Dūre hotū' 'ti dūre hoti, bahukam pi thokan ti adhitthāti 'Thokam hotū' 'ti thokam hoti, thokam pi bahukan ti adhitthāti 'Bahukam hotū' 'ti bahukam hoti, dibbena cakkhunā tassa Brahmuno rūpam passati, dibbāya sotadhātuyā tassa Brahmuno saddam sunāti, cetopariyañāṇena tassa Brahmuno cittān pajānāti. Sace so iddhimā, cetovasippatto dissamānena kāyena Brahma lokān gantukāmo hoti, kāyavasena cittān pariñāmeti kāyavasena cittān adhitthāti, kāyavasena cittān pariñāmetvā, kāyavasena cittān adhitthahitvā, sukhasaññañ ca lahusaññañ ca okkamitvā dissamānena kāyena Brahma lokān gacchati. Sace so iddhimā, cetovasippatto adissamānena kāyena Brahma lokān gantukāmo hoti, cittavasena kāyān pariñāmeti, cittavasena kāyān adhitthāti, cittavasena kāyān pariñāmetvā cittavasena adhitthahitvā, sukhasaññañ ca lahusaññañ ca okkamitvā adissamānena kāyena Brahma lokān kāyān gacchati. So tassa Brahmuno purato rūpam abhinimmināti, manomayañ, sabbañgapaccañgam, ahīnindriyam. Sace so iddhimā cañkamati, nimmito pi tattha cañkamati; sace so iddhimā tiññhati, nisidati, seyyam kappeti, nimmito pi tattha seyyam kappeti; sace so iddhimā dhūpāyati, pajjalati, dhammān bhāsati, pañham pucchati, pañham puññho vissajjeti, nimmito pi tattha pañham puññho vissajjeti, sace so iddhimā tena Brahmunā saddhim santiññhati, sallapati, sākacchanī samāpajjati, nimmito pi tattha tena

Brahmunā saddhimā santitthati, sallapati, sākacchām samā-pajjati. Yam yad eva hi so iddhimā karoti, tam tad eva nimmito karoti."

Dūre pi santi ke adhi tthāti. Story of how Moggallāna went from Sāvatthi to Saṅkassanagara, a distance of thirty yojanas, in an instant, and Culla-Samudda started in the morning from Ceylon and took breakfast at Pātaliputta.

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 sappimanda, whereby they were enabled to sweeten their meal.

CHAPTER XIII.

ABHIÑÑĀ-NIDDESA [EXPOSITION OF THE REMAINING ABHIÑÑĀS].

Dibbasotadhātuñāṇa. Commentary on: "Dibbāya sotadhātuyā, visuddhāya, atikkantamānusikāya ubho sadde sunāti, dibbe ca manusse ca, ye dūre santi ke ca." [M.N., I. p. 34.]

Cetopariyañāṇa. Commentary on: "Parasattānam, parapuggalānam cetasā ceto paricca pajānāti; sarāgam vā cittam 'Sarāgam cittan' ti pajānāti, vitarāgam vā cittam 'Vitarāgam cittan' ti pajānāti, sadosam vā cittam 'Sadosam cittan' ti pajānāti, vītadosam vā cittam 'Vitadosam cittan' ti pajānāti, samoham vā cittam 'Samoham cittan' ti pajānāti, vītamoham vā cittam 'Vitamoham cittan' ti pajānāti, saṃkhittam vā cittam 'Saṃkhittam cit-

tan' ti pajānāti, vikkhittam vā cittam 'Vikkhittam cittan' ti pajānāti, mahaggataṁ vā cittam 'Mahaggataṁ cittan' ti pajānāti, amahaggataṁ vā cittam 'Amahaggataṁ cittan' ti pajānāti, sauttaram vā cittam 'Sauṭṭaram cittan' ti pajānāti, anuttaram vā cittam 'Anuttaram cittan' ti pajānāti, samāhitam vā cittam 'Samāhitam cittan' ti pajānāti, asamāhitam vā cittam 'Asamāhitam cittan' ti pajānāti, vimuttam vā cittam, 'Vimuttam cittan' ti pajānāti, avimuttam vā cittam 'Avimuttam cittan' ti pajānāti." [M.N., I. p. 34].

Vimuttam. The five Vimuttis:

1. Tadaṅga.
2. Vikkhambhana.
3. Samuccheda.
4. Paṭippassaddhi.
5. Nissarana.

Pubbenvāsānussatiñāṇa. Commentary on: "Pubbenivāsānussatiñāṇāya cittam abhininnāmeti. So anekavihitam pubbenivāsam anussarati, seyyathidam: ekam pi jātim, dve pi jātiyo, tisso pi jātiyo, catasso pi jātiyo, pañca pi jātiyo, dasa pi jātiyo, vīsatim pi jātiyo, tiṁsam pi jātiyo, cattārisam pi jātiyo, paññāsam pi jātiyo, jātisatam pi, jātisahassam pi, jātisatasahassam pi, aneke pi saṁvattakappe, aneke pi vivaṭṭakappe, aneke pi saṁvatṭavivaṭṭakappe; 'Amutr' āsiṁ evamānāmo, evamgotto, evamvāṇo, evamāhāro, evamānukhadukkhapatīsaṁvedi, evamāyupariyanto, so tato cuto amutra uppādīm, tatra p' āsim evamānāmo, evamgotto, evamvāṇo, evamāhāro, evamānukhadukkhapatīsaṁvedi, evamāyupariyanto, so tato cuto idhūpapanno" ti. Iti sākāram, sauddesam, anekavihitam pubbenivāsam anussarati." [M.N., I. p. 35.]

Aneke pi saṁvatṭakappe. Long account of world cycles.

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

1. Titthiyā.
2. Pakatisāvakā.

3. Mahāsāvakā.
4. Aggasāvakā.
5. Pacceka-Buddhā.
6. Buddhā.

The four Asamīkheyas :

1. Sañvatta.
2. Sañvattatthāyin.
3. Vivatta.
4. Vivattatthāyin.

The three Sañvattas :

1. Āposañvatta.
2. Tejoañvatta.
3. Vāyoañvatta.

The three Sañvattasimās :

1. Abhassarā.
2. Subhakinīnā.
3. Vehapphalā.

Sattānam cutūpapāte nīāṇa. Commentary on : “Cutūpapātaññāya cittām abhininnāmeti. So dibbenā cakkhunā, visuddhena, atikkantamānusakena satte passati cavamāne, upapajjamāne; hīne, pañīte, suvanñne, dubbanñne, sugate, duggate, yathākammūpage satte pajānāti : ‘Ime, vata, bhonto sattā kāyaduccaritena samannāgatā, vaciduccaritena samannāgatā, ariyānam upavādakā, micchāditthikā, micchāditthikammamasamādānā, te kāyassa bhedā param maraṇā apāyam, duggatim, vinipātam, nirayam upapannā; ime vā, pana, bhonto sattā kāyasucaritena samannāgatā, vacisucaritena samannāgatā, manosucaritena samannāgatā, ariyānam anupavādakā, sammāditthikā, sammāditthikammamasamādānā, te kāyassa bhedā param maraṇā sugatim, saggam lokam upapannā’ ti. Iti dibbenā cakkhunā, visuddhena, atikkantamānusakena satte passati cavamāne, upapajjamāne; hīne, pañīte, suvanñne, dubbanñne, sugate, duggate, yathākammūpage satte pajānāti.” [M.N., I. p. 35.]

Ariyānam upavādakā. 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 Paribhaṇḍaññas of the fifth Abhiññā :

1. Anāgatasaññāṇa.
2. Yathākammūpagaññāṇa.

These, added to the Abhiññās, make seven Abhiññāññas.

Commentary on the stanza :

“Ārammaṇantikā vuttā
Ye cattāro mahesinā
Sattannam pi hi nānānam
Pavattim tesu dīpaye.”

The four Ārammaṇantikas :

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

The seven Ārammaṇas of Iddhividhāñña :

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

The four Ārammaṇas of Dibbasotadhātuñña :

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

The eight Ārammaṇas of Cetopariyañāṇa :

1. Paritta.
2. Mahaggata.
3. Appamāṇa.
4. Magga.
5. Atīta.
6. Anāgata.
7. Paccuppanna.
 - a. Khaṇapaccuppanna.
 - b. Santatipaccuppanna.
 - c. Addhāpaccuppanna.
8. Bahiddhā.

The eight Ārammaṇas of Pubbenivāsañāṇa :

1. Paritta.
2. Mahaggata.
3. Appamāṇa.
4. Magga.
5. Atīta.
6. Ajjhatta.
7. Bahiddhā.
8. Navattabba.

The four Ārammaṇas of the Dibbacakkhuñāṇa of the fifth Abhiññā :

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

The eight Ārammaṇas of Anāgatasaññāṇa :

1. Paritta.
2. Mahaggata.
3. Appamāṇa.
4. Magga.
5. Anāgata.

6. Ajjhatta.
7. Bahiddhā.
8. Navattabba.

The five Ārammaṇas of Yathākammūpagañāṇa :

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

PART THIRD—PAÑÑĀ [KNOWLEDGE].

CHAPTER XIV.

KHANDHA-NIDDESA [EXPOSITION OF THE GROUPS].

KĀ PAÑÑĀ ? Kusalacittasampayuttaṁ vipassanāñāṇam paññā.

KEN' ATTHENA PAÑÑĀ ?

Distinction between Saññā, Viññāṇa, and Paññā.

KĀN' ASSĀ LAKKHĀNĀRASAPACCUPATTHĀNĀPĀDATTHĀNĀNI ?
KATIVIDHĀ PAÑÑĀ ?

Ekavidha . . . Dhammasabhāvapatiivedha.

Duvidha	<ol style="list-style-type: none"> 1. { Lokiyā. Lokuttarā. 2. { Sāsavā. Anāsavā. 3. { Nāmavavatthāpana. Rūpavavatthāpana. 4. { Somanassasahagatā. Upekkhāsahagatā. 5. { Dassanabhūmi. Bhāvanābhūmi.
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	1. { Cintāmayaā. Sutamayaā. Bhāvanāmayaā. Parittārammaṇa.
	2. { Mahaggatārammaṇa. Appamānārammaṇa. Āyakosalla.
Tividha	3. { Apāyakosalla. a. Anatthahāniāyakosalla. b. Atthuppattiāyakosalla.
	Upāyakosalla.
	4. { Ajjhattābhinivesa. Bahiddhābhinivesa. Ajjhattabahiddhābhinivesa.
	5. { Dukkhe ñāṇa. Dukkhasamudaye ñāṇa. Dukkhanirodhe ñāṇa. Dukkhanirodhagāmīniyā paṭipadāya ñāṇa. (Atthapaṭisambhidā.
Catubbidha	6. { Dhammapaṭisambhidā. Niruttipaṭisambhidā. Paṭibhānapaṭisambhidā.

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. Adhigamena.
2. Pariyattiya.
3. Savanena.
4. Paripucchāya.
5. Pubbayogena.

According to others :

“ Pubbayogo, bāhusaccam
Desabhāsā ca, āgamo,

Paripuechā, adhigamo,
Garusannissayo, tathā
Mittasampatti c' etā pi
Paṭisambhidāpaccayā " 'ti.

KATHĀM BHĀVETABBĀ ?

Summary, the detailed treatment of which lasts to the end of chapter xxii. : " Ettha, pana, yasmā imāya paññāya khandhāyatanadhātuindriyasaccapaṭiccasamuppādādibhedā dhammā bhūmi, sīlavisuddhi c' eva cittavisuddhi cā 'ti imā dve visuddhiyo mūlām, dīṭhivisuddhi, kaṃkhāvitaranāvisuddhi, maggāmaggañāṇadassanavisuddhi, paṭipadāñāṇadassanavisuddhi, ñāṇadassanavisuddhi 'ti imā pañca visuddhiyo sarīram, tasmā tesu bhūmibhūtesu dhammesu uggahaparipucchāvasena ñāṇaparicayaṁ katvā, mūlabhūtā dve visuddhiyo sampādetvā sarīrabhūtā pañca visuddhiyo sampādentena bhāvetabbā. Ayam ettha sam-khepo."

K h a n d h a . The five Khandhas :

1. Rūpakkhandha.
2. Vedanākkhandha.
3. Saññākkhandha.
4. Saṃkhārakkhandha.
5. Viññāṇakkhandha.

Rūpakkhandha . Its subdivisions.

A. Bhūtarūpa.

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

B. Upādāyarūpa.

1. Cakkhu.
2. Sota.
3. Ghāna.
4. Jivhā.
5. Kāya.

6. Rūpa.
7. Sadda.
8. Gandha.
9. Rasa.
10. Itthindriya.
11. Purisindriya.
12. Jīvitindriya.
13. Hadayavatthu.
14. Kāyaviññatti.
15. Vaciviññatti.
16. Ākāsadhātu.
17. Rūpassa lahutā.
18. Rūpassa mudutā.
19. Rūpassa kammaññata.
20. Rūpassa upacaya.
21. Rūpassa santati.
22. Rūpassa jaratā.
23. Rūpassa aniccatā.
24. Kabalimkāra āhāra.

Katividho Rūpakkhandho ?

Ekavidha	$\left\{ \begin{array}{l} \text{In being na hetu, ahetuka, hetuvippayutta,} \\ \text{sappaccaya, lokiya, sāsava, \&c.} \end{array} \right.$
1.	$\left\{ \begin{array}{l} \text{Ajjhattika.} \\ \text{Bāhira.} \end{array} \right.$
2.	$\left\{ \begin{array}{l} \text{Olārika.} \\ \text{Sukhuma.} \end{array} \right.$
3.	$\left\{ \begin{array}{l} \text{Dūre.} \\ \text{Santike.} \end{array} \right.$
4.	$\left\{ \begin{array}{l} \text{Nipphanna.} \\ \text{Anipphanna.} \end{array} \right.$
5.	$\left\{ \begin{array}{l} \text{Pasādarūpa.} \\ \text{Nappasādarūpa.} \end{array} \right.$
6.	$\left\{ \begin{array}{l} \text{Indriya.} \\ \text{Anindriya.} \end{array} \right.$
7.	$\left\{ \begin{array}{l} \text{Upādinna.} \\ \text{Anupādinna.} \end{array} \right.$
	&c.

Tividha	1.	Sanidassanasappatigha.
	1.	Anidassanasappatigha.
	1.	Anidassanaappatigha.
	2.	Kammaja.
	2.	Akammaja.
Tividha	3.	Nevakammaja, nākammaja.
	3.	Cittaja.
	3.	Acittaja.
	3.	Nevacittaja, nācittaja.
	4.	Āhāraja.
Tividha	4.	Anāhāraja.
	4.	Nevāhāraja, naanāhāraja.
	5.	Utuja.
	5.	Anutuja.
	5.	Nevautuja, naanutuja.

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

Pañcavidha	Ekaja.
	Dvija.
	Tija.
	Catuja.
	Na kutoci jāta.

Viññāṇakkhandha. The author now passes to the fifth Khandha, saying that the second, third, and fourth will be more intelligible afterwards.

Katividho Viññāṇakkhandho ?
Ekavidha . . . Vijnāna.

Tividha { Kusala.
 Akusala.
 Avyākata.

Catubbidha. { 1. Kāmāvacara.
 2. Rūpāvacara.
 3. Arūpāvacara.
 4. Lokuttara.

The eighty-nine Viññāṇas with names and grouping :

KUSALA.

Kāmāvacaras.	1. Somanassasahagata asamīkhāra.	ñāṇasampayutta
	2. Somanassasahagata sasamīkhāra.	ñāṇasampayutta
	3. Somanassasahagata asamīkhāra.	ñāṇavippayutta
	4. Somanassasahagata sasamīkhāra.	ñāṇavippayutta
	5. Upekkhāsahagata asamīkhāra.	ñāṇasampayutta
	6. Upekkhāsahagata sasamīkhāra.	ñāṇasampayutta
	7. Upekkhāsahagata asamīkhāra.	ñāṇavippayutta
	8. Upekkhāsahagata sasamīkhāra.	ñāṇavippayutta
Rūpāvacaras.	9. Vitakkavicārapītisukhasamādhisampa-yutta.	
	10. Vicārapītisukhasamādhisampayutta.	
	11. Pītisukhasamādhisampayutta.	
	12. Sukhasamādhisampayutta.	
	13. Upekkhāsamādhiyutta.	

Arūpāvacaras.	14. Ākāsānañcāyatanajjhānasampayutta.
	15. Viññānañcāyatanajjhānasampayutta.
	16. Ākiñcaññāyatanajjhānasampayutta.
	17. Nevasaññānāsaññāyatanajjhānasampayutta.
Lokuttaras.	18. Pathamamaggasampayutta.
	19. Dutiyamaggasampayutta.
	20. Tatiyamaggasampayutta.
	21. Catutthamaggasampayutta.

AKUSALA.

Kāmāvacaras.	22. Somanassasahagata ditṭhigatasampa-yutta asaṅkhāra.
	23. Somanassasahagata ditṭhigatasampa-yutta sasaṅkhāra.
	24. Somanassasahagata ditṭhigatavippa-yutta asaṅkhāra.
	25. Somanassasahagata ditṭhigatavippa-yutta sasaṅkhāra.
	26. Upekkhāsahagata ditṭhigatasampa-yutta asaṅkhāra.
	27. Upekkhāsahagata ditṭhigatasampa-yutta sasaṅkhāra.
	28. Upekkhāsahagata ditṭhigatavippayutta asaṅkhāra.
	29. Upekkhāsahagata ditṭhigatavippayutta sasaṅkhāra.
Lobhamūlas.	30. Domanassasahagata paṭighasampa-yutta asaṅkhāra.
	31. Domanassasahagata paṭighasampa-yutta sasaṅkhāra.
	32. Upekkhāsahagata vicikicchāsampa-yutta.
	33. Upekkhāsahagata uddhaccasampayutta.
Moha-mūlas.	

AVYĀKATA.

VIPĀKA.

Kāmavacaras.	Kusalavipākas. ¹	Ahetukas. ¹	34. Cakkhuviññāṇa.
			35-8. Sotaghāṇajivhākāyaviññāṇa.
			39. Sampaticchanakiccā manodhātu.
			40. Santirāṇādikiccā somanassayuttā manoviññāṇadhātu.
			1. Santirāṇa.
			2. Tadārammaṇa.
			41. Santirāṇādikiccā upekkhāyuttā manoviññāṇadhātu.
			1. Santirāṇa.
			2. Tadārammaṇa.
			3. Patisandhi.
Akusalavipākas. ²	Sahetukas.		4. Bhavañga.
			5. Cuti.
			42. Somanassasahagata ñāṇasampayutta asaṁkhāra.
			43. Somanassasahagata ñāṇasampayutta sasaṁkhāra.
			44. Somanassasahagata ñāṇavippayutta asaṁkhāra.
			45. Somanassasahagata ñāṇavippayutta sasaṁkhāra.
			46. Upekkhāsahagata ñāṇasampayutta asaṁkhāra.
			47. Upekkhāsahagata ñāṇasampayutta sasaṁkhāra.
			48. Upekkhāsahagata ñāṇavippayutta asaṁkhāra.
			49. Upekkhāsahagata ñāṇavippayutta sasaṁkhāra.
			50. Cakkhuviññāṇa.
			51-4. Sotaghāṇajivhākāyaviññāṇa.
			55. Sampaticchanakiccā manodhātu.
			56. Santirāṇakiccā pañcaṭṭhānamanoviññāṇadhātu.

Rūpāvacaras.	57. Vitakkavicārapitিসুক্ষমাদ্বিপাস্যুত্তা.
	58. Vicārapitিসুক্ষমাদ্বিসম্পাস্যুত্তা.
	59. Pitিসুক্ষমাদ্বিসম্পাস্যুত্তা.
	60. Suk্ষমাদ্বিসম্পাস্যুত্তা.
	61. Upekkhāসুক্ষমাদ্বিসম্পাস্যুত্তা.
Arūpāvacaras.	62. Ākāsānañcāyatanaজ্ঞহানসম্পাস্যুত্তা.
	63. Viññānañcāyatanaজ্ঞহানসম্পাস্যুত্তা.
	64. Ākiñcenaññāyatanaজ্ঞহানসম্পাস্যুত্তা.
	65. Nevasaññānāsaññāyatanaজ্ঞহানসম্পাস্যুত্তা.
Lokuttaratas.	66. Pañhamamaggasম্পাস্যুত্তা.
	67. Dutiyamaggasম্পাস্যুত্তা.
	68. Tatiyamaggasম্পাস্যুত্তা.
	69. Catutthamaggasম্পাস্যুত্তা.
KIRIYA.	
Ahetukas.	70. Manodhātu.
	71. Sādhāraṇā upekkhāsahagata মানবিññāñadhātu.
	72. Asādhāraণā somanassasahagata মানবিññāñadhātu.
	73. Somanassasahagata নানাসম্পাস্যুত্তা সামান্ধারা.
	74. Somanassasahagata নানাসম্পাস্যুত্তা সামান্ধারা.
	75. Somanassasahagata নানাবিপ্পাস্যুত্তা সামান্ধারা.
	76. Somanassasahagata নানাবিপ্পাস্যুত্তা সামান্ধারা.
	77. Upekkhāsahagata নানাসম্পাস্যুত্তা সামান্ধারা.
	78. Upekkhāsahagata নানাসম্পাস্যুত্তা সামান্ধারা.
	79. Upekkhāsahagata নানাবিপ্পাস্যুত্তা সামান্ধারা.
	80. Upekkhāsahagata নানাবিপ্পাস্যুত্তা সামান্ধারা.
Kāmāvacaras.	
Sahetukas.	

Rūpāvā- caras.	Rūpāvacaras.	81. Vitakkavicārapītisukhasamādhisampa- yutta. 82. Vicārapītisukhasamādhisampayutta. 83. Pītisukhasamādhisampayutta. 84. Sukhasamādhisampayutta. 85. Upekkhāsamādhiyutta. 86. Ākāsānañcāyatanañjhānasampayutta. 87. Viññānañcāyatanañjhānasampayutta. 88. Ākiñcaññāyatanañjhānasampayutta. 89. Nevasaññānāsaññāyatanañjhānasampa- yutta.
Arūpā- caras.		

The fourteen occasions on which Viññānas occur :

1. Patisandhi.
2. Bhavañga.
3. Āvajjana.
4. 5. 6. 7. 8. Dassanasavanaghāyanasāyanaphusana.
9. Sampaticchana.
10. Santirāna.
11. Votthapanā.
12. Javana.
13. Tadārammaṇa.
14. Cuti.

Vedanā - Kkhandha. As Vedanā occurs only in conjunction with [sampayutta] Viññāna, it has eighty-nine similar and similarly-grouped subdivisions.

¹ The twofold division of Ahetuka :

34-8 are Niyatārammaṇa.

39-41 are Aniyatārammaṇa.

The three-fold division of Ahetuka :

34-7, 39, 41 are Upekkhāyutta.

38 is Sukhayutta.

40 is Somanassayutta.

² The twofold division of Akusalavipāka :

54 is Dukkhasahagata.

50-8, 55, 56 are Upekkhāsahagata.

The fivefold division of Vedanā-Kkhandha peculiar to itself :

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

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

Saṅkhāra - Kkhandha. The fifty-one Saṅkhāras :

1. Phassa.
2. Cetanā.
3. Vitakka.
4. Vicāra.
5. Pīti.
6. Viriya.
7. Jīvita.
8. Samādhi.
9. Saddhā.
10. Sati.
11. Hirī.
12. Ottappa.
13. Alobha.
14. Adosa.
15. Amoha.
16. Kāyappassaddhi.
17. Cittappassaddhi.
18. Kāyalahutā.
19. Cittalahutā.
20. Kāyamudutā.
21. Cittamudutā.
22. Kāyakammaññatā.
23. Cittakammaññatā.
24. Kāyapāguññatā.
25. Cittapāguññatā.

26. Kāyujjukatā.
27. Cittujjukatā.
28. Chanda.
29. Adhimokha.
30. Manasikāra.
31. Majjhattatā.
32. Karuṇā.
33. Muditā.
34. Kāyaduccaritavirati.
35. Vacīduccaritavirati.
36. Micchājivavirati.
37. Ahirika.
38. Anottappa.
39. Lobha.
40. Moha.
41. Micchādiṭṭhi.
42. Uddhacca.
43. 44. Thīnamiddha.
45. Māna.
46. Dosa.
47. Issā.
48. Macchariya.
49. Kukkucca.
50. Cittatṭhiti.
51. Vicikicchā.

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

Commentary on : “ Yaṁ kiñci rūpaṁ atītānāgatapaccuppannam, ajjhattam vā, bahiddhā vā, olārikam vā, sukhumam vā, hīnam vā, pañitam vā, yaṁ dūre santike vā, tad ekajjhām abhisāññuhitvā, abhisamkhipitvā ayam vuccati rūpakkhandho. Yā kāci vedanā, yā kāci saññā, ye keci saṅkhārā, yaṁ kiñci viññānam, atītānāgatapaccuppannam . . . pe . . . abhisamkhipitvā ayam vuccati viññāṇakkhandho.”

[S. Vol. III. p. 47.]

Discussion of :

“ Khandhesu nānabhedaṭṭham
 Kamato, ’tha visesato,
 Anūnādhikato c’ eva,
 Upamāto tath’ eva ca,
 “ Daṭṭhabbatō dvīdhā, evaṁ
 Passantass’ atthasiddhito
 Viničchayanayo sammā
 Viññātabbo vibhāvinā.”

CHAPTER XV.

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

Āyatana. The twelve Āyatanas :

1. Cakkhāyatana.
2. Rūpāyatana.
3. Sotāyatana.
4. Saddāyatana.
5. Ghāṇāyatana.
6. Gandhāyatana.
7. Jivhāyatana.
8. Rasāyatana.
9. Kāyāyatana.
10. Phoṭṭhabbāyatana.
11. Manāyatana.
12. Dhammāyatana.

Discussion under following headings :

“ Atthalakkhaṇatāvatvā,
 Kamasainkhepavītthārā,
 Tathā daṭṭhabbatō c’ eva
 Viññātabbo vinicchayo.”

Dhātu. The eighteen Dhātus :

1. Cakkhudhātu.
2. Rūpadhātu.

3. Cakkhuviññāṇadhātu.
4. Sotadhātu.
5. Saddadhātu.
6. Sotaviññāṇadhātu.
7. Ghāṇadhātu.
8. Gandhadhātu.
9. Ghāṇaviññāṇadhātu.
10. Jivhādhātu.
11. Rasadhātu.
12. Jivhāviññāṇadhātu.
13. Kāyadhātu.
14. Phottabhadhātu.
15. Kāyaviññāṇadhātu.
16. Manodhātu.
17. Dhammadhātu.
18. Manoviññāṇadhātu.

Discussion under following headings :

“ Atthato, lakkhaṇādīhi
 Kamatāvatvā, saṅkhato,
 Paccayā, atha daṭṭhabbā
 Veditabbo vinicchayo.”

CHAPTER XVI.

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

I n d r i y a . The twenty-two Indriyas :

1. Cakkhundriya.
2. Sotindriya.
3. Ghāṇindriya.
4. Jivhindriya.
5. Kāyindriya.
6. Manindriya.
7. Itthindriya.

3. Purisindriya.
9. Jīvitindriya.
10. Sukhindriya.
11. Dukkhindriya.
12. Somanassindriya.
13. Domanassindriya.
14. Upekkhindhriya.
15. Saddhindriya.
16. Viriyindriya.
17. Satindriya.
18. Samādhindhriya.
19. Paññindriya.
20. Anaññātaññassāmītindriya.
21. Aññindriya.
22. Aññātāvindriya.

Discussion under following headings :

“ Atthato, lakkhañādīhi,
 Kamato ca vijāniyā,
 Bhedābhedā, tathā kicca,
 Bhūmito ca vinicchayām.”

S a c c a . The four Saccas :

1. Dukkha ariyasacca.
2. Dukkhasamudaya ariyasacca.
3. Dukkhanirodha ariyasacca.
4. Dukkhanirodhagāmīni paṭipadā ariyasacca.

Discussion under following headings :

“ Vibhāgato, nibbacana-
 Lakkhañādippabhedato,
 Atthatthuddhārato c' eva,
 Anūnādhikato tathā,

“ Kamato, jātiādīnam
 Nicchayā, ñāñakiccato,
 Antogadhānam pabhedā,
 Upamāto, catukkato,

“ Suññatekavidhādīhi,
 Sabhāgavisabhāgato
 Vinicchayo veditabbo
 Viññūnā sāsanakkame.”

Jātiādīnam nicchayā. Commentary on: “ Ye te ariyasaccāni niddisantena Bhagavatā ‘Jāti pi dukkhā, jarā pi dukkhā, maraṇam pi dukkham, sokaparideva-dukkhadomanassupāyāsā pi dukkhā, appiyehi sampayogo dukkho, piyehi vippayogo dukkho, yam p' icchām na labhati, tam pi dukkham saṅkhittena pañcupādānakkhandhā dukkhā’ ti Dukkha-Niddese dvādasa dhammā;

“ ‘Y’ āyām taṇhā ponobbhavikā, nandirāgasahagatā, tatra tatr’ abhinandinī. Seyyathīdām: kāmataṇhā, bhavataṇhā, vibhavataṇhā,’ ti Samudaya-Niddese tividhā taṇhā;

“ ‘Yo tassā yeva taṇhāya asesavirāganirodho, cāgo, patinissaggo, mutti, anālayo’ ti evām Nirodha-Niddese atthato ekam eva nibbānam;

“ ‘Katamām dukkhanirodhagāminī paṭipadā ariyasaccām? Ayam eva ariyo atṭhañgiko maggo. Seyyathīdām: sammā-ditṭhi . . . pe . . . sammāsamādhī’ ’ti [Mahā-Sati-paṭṭhāna-Sutta.] evām Magga-Niddese atṭha dhammā ti, iti catunnam saccānam niddese jātiādayo dhammā vuttā; tesam jātiādīnam nicchayā pi ettha vinicchayo veditabbo.’”

The seven D u k k h a s :

1. Dukkhadukkha.
2. Vipariṇāmadukkha.
3. Saṅkhāradukkha.
4. Paṭicchannadukkha.
5. Appaṭicchannadukkha.
6. Pariyāyadukkha.
7. Nippariyāyadukkha.

The two J a r ā s :

1. Saṅkhatalakkhaṇā.
2. Khanḍiccaḍisammato santatiyām ekabhavapariyāpan-nakhandhapurāṇabhāvo.

The two Maraññas:

1. Sañkhatalakkhaṇa.
2. Ekabhavapariyāpannajīvitindriyappabandhaviccheda.

Ñāṇa kicca tō. The two Saccaññas:

1. Anubodhañña.
2. Paṭivedhañña.

CHAPTER XVII.

PAÑÑĀBHŪMI-NIDDESA [EXPOSITION OF THE BASIS OF PAÑÑĀ].

Paṭiccasamuppāda. This chapter consists of a commentary on :

“ Katamo ca, bhikkhave, paṭiccasamuppādo ? Avijjāpaccayā, bhikkhave, sañkhārā ; sañkhārapaccayā viññāṇam ; viññāṇapaccayā nāmarūpaṁ ; nāmarūpapaccayā sañayatanam ; sañayatanapaccayā phasso ; phassapaccayā vedanā ; vedanāpaccayā taṇhā ; taṇhāpaccayā upādānam ; upādānapaccayā bhavo ; bhavapaccayā jāti ; jātipaccayā jarā-maraṇasokaparidevadukkhadomanassupāyāsā sambhavanti. Evam etassa kevalassa dukkhakkhandhassa samudayo hoti. Ayaṁ 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-
Lakkhaṇekaviddhādito
Aṅgānañ ca vavatthānā
Viññātabbo vinicchayo.”

Atthato. Saṅkhāras are of two kinds :

I. Avijjāpaccayā Saṅkhārā, subdivided into :

Two triads	1.	Puññābhisaṅkhāra.
		Apuññābhisaṅkhāra.

	1.	Anañjābhisaṅkhāra.
		Kāyasamāṅkhāra.

	2.	Vacīsaṅkhāra.
		Cittasaṅkhāra.

II. Saṅkhārasaddena Āgatasamāṅkhārā, subdivided into :

1. Saṅkhatasamāṅkhāra.
2. Abhisamāṅkhatasamāṅkhāra.
3. Abhisamāṅkharaṇakasamāṅkhāra.
4. Payogābhisaṅkhāra.

Detailed discussion as follows :

A v i j j ā p a c c a y ā Saṅkhaṛā. Avijjā means Want of Knowledge concerning the Four Truths, as in the Suttapiṭaka; or concerning eight matters, as characterised in the following passage from the Abhidhamma : “ *Tattha katamā avijjā? Dukkhe aññāṇam . . . pe . . . dukkhanirodhagāmīniyā patipadāya aññāṇam, pubbante aññāṇam, aparante, pubbantāparante, idappaccayatāpaṭic-casamuppannesu dhammesu aññāṇam.* ”

The twenty-four Paccayas :

1. Hetu.
2. Ārammaṇa.
3. Adhipati.
4. Anantara.
5. Samanantara.
6. Sahajāta.
7. Aññamañña.
8. Nissaya.
9. Upanissaya.
 - ārammaṇūpanissaya.
 - Anantarūpanissaya.
 - Pakatūpanissaya.
10. Purejāta.

11. Pacchājāta.
12. Āsevana.
13. Kamma.
14. Vipāka.
15. Āhāra.
16. Indriya.
17. Jhāna.
18. Magga.
19. Sampayutta.
20. Vippayutta.
21. Attī.
22. Natthī.
23. Vigata.
24. Avigata.

Discussion of “Evaṁ imesu catuvīśatiyā paccayesu
ayaṁ avijjā

‘Paccayo hoti puññānaṁ
Duvidhānekadhā, pana,
Paresaṁ,¹ pacchimānaṁ² sā
Ekadhā paccayo matā’’’ti.

Answer to the question : “Ekantānitthaphalāya, sāvaj-
jāya avijjāya kathaṁ puññānañjābhisaṁkhārapaccayattam
yujjati ? ”

S a m k h ā r a p a c c a y ā V i ñ ñ ā ṇ a ṇ a m . Enumeration
of the Viññāṇas here meant, viz., the first thirty-two
Vipākas.

Specification of the Saṁkhāra on which any given
Viññāṇa depends.

Discussion of “Sabbam eva hi idam [viññānaṁ] pavat-
tipaṭisandhivasesa dvedhā pavattati.”

The three Ārammaṇas of Paṭisandhi :

1. Atīta.
2. Paccuppanna.
3. Navattabba.

Asaññapaṭisandhi has no Ārammaṇa.

¹ I.e., apuññānaṁ.

² I.e., anañjānaṁ.

The two Ārammaṇas of Cuti :

1. Atīta.
2. Navattabba.

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

“ Paṭisandhipavattinām
Vasen’ ete bhavādisu
Vijānitabbā saṅkhārā,
Yathā, yesañ ca paccayā.”

Viññāṇapaccayā nāmarūpānaṁ. Discussion of :

“ Vibhāgā nāmarūpānaṁ,
Bhavādisu pavattito,
Saṅgahapaccayanayā
Viññātabbo viniechayo.”

Nāmarūpapaccayā Saḷāyatanaṁ.

Saḷāyatana paccayā Phasso. The six Phassas :

1. Cakkhusamphassa.
2. Sotasaṁphassa.
3. Ghānasamphassa.
4. Jivhāsamphassa.
5. Kāyasamphassa.
6. Manosamphassa.

Phassapaccayā Vedanā. The six Vedanās :

“ Cakkhusamphassajā vedanā, sotaghāṇajivhākāyamano-
samphassajā vedanā.”

Vedanāpaccayā Taṇhā. The six Taṇhās :
“ Rūpataṇhā, saddagandharasaphoṭṭhabbadhammatanhā.”

Taṇhāpaccayā Upādānaṁ. Discussion of :

“ Upādānāni cattāri,
Tāni atthavibhāgato,
Dhammasaṁkhepavitthārā,
Kamato ca vibhāvaye ?”

Upādāni cattāri :

1. Kāmūpādāna.
2. Diṭṭhūpādāna.

3. Silabbatūpādāna.
4. Attavādūpādāna.

K a m a t o . The three Kamas :

1. Uppatti.
2. Pahāna.
3. Desanā.

U pādāna paccayā Bhavo. Discussion of :

“ Atthato, dhammato c’ eva
 Sātthato, bhedasamigalā,
 Yam yassa paccayo c’ eva
 Viññātabbo vinicchayo.”

Bhava paccayā Jāti.

Discussion of :

“ ‘ Bhavacakkam aviditādim idam,
 Kārakavedakarahitam,
 Dvādasavidhasuññatāsuññam,
 Satataṁ, samitam pavattati, ’ti veditabbam.”

The twelvefold Suññatā of the Paṭiccasamuppāda means that in none of its twelve Aṅgas [Avijjā, Saṅkhāra, &c.] is the Self, or anything that is dhuva, subha, or sukha.

Discussion of following stanza concerning the bhava-cakka :

“ Tass’ āvijjā, tañhā mūlam,
 Atitādayo tayo kālā,
 Dve, atṭha, dve eva ca
 Sarūpato tesu aṅgāni.”

Discussion of “ Puna hetuphalahetupubbakatisandhi-catubhedasaṅgaham c’ etam [bhavacakkam], vīsatīkāram, tivatṭam ; anavatṭhitāñ ca tam bhamati.”

The four Saṅgahas :

1. Avijjāsaṅkhāra.
2. Viññānaṁarūpasaṭṭayatanaphassavedanā.
3. Tañhāupādānabhava.
4. Jātijarāmarana.

The twenty Ākāras :

1-10. The five Atīte Hetus and the five Idāni Hetus :

1. Avijjā.
2. Saṃkhāra.
3. Taṇhā.
4. Upādāna.
5. Bhava.

11-20. The Idāni phalapañcakam and the Āyatim phalapañcakam :

1. Viññāṇa.
2. Nāmarūpa.
3. Āyatana.
4. Phassa.
5. Vedanā.

The Tivatṭa :

1. Kammavatṭa.
2. Kilesavatṭa.
3. Vipākavatṭa.

Then saying that the bhavacakka “Evam bhama-mānam

“Saccappabhavato, kicca,
Varanā, upamāhi ca,
Gambhiranayabhedā ca
Viññātabbam yathārahām,—”

it is discussed under these headings.

CHAPTER XVIII.

DITTHIVISUDDHI-NIDDESA [EXPOSITION OF DITTHIVISUDDHI].

Silavisuddhi was the subject of Part First.

Cittavisuddhi was the subject of Part Second.

Ditthivisuddhi defined as “Nāmarūpānam yathāva dassanam.”

Exposition of various ways of contemplating the Nāma-rūpa, such as the following named :—

1. “ Namanalakkhaṇam nāmaṁ, ruppanalakkhaṇam rūpan ti saṅkhepato nāmarūpam vavatthapeti.”
2. “ Catudhātuvavatthānamukhena vitthārato nāmarūpam vavatthapeti.”
3. “ Aṭṭhārasadhātuvasena.”
4. “ Dvādasāyatanavasena.”
5. “ Khandhavasena.”
6. “ Idañ ca nāmaṁ, idañ ca rūpaṁ, idaṁ vuccati nāmarūpan’ ti saṅkhepato nāmarūpam vavatthapeti.”

When Rūpa has been properly mastered, then the “ arūpadhammā tih’ ākarehi upatṭṭhahanti, phassavasena vā, vedanāvasena vā, viññāṇavasena 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 Saṅkhārapariccheda are given as synonyms of Dīṭṭhivisuddhi.

CHAPTER XIX.

KĀMKHĀVITARAṄAVISUDDHI-NIDDESA [EXPOSITION OF KĀMKHĀVITARAṄAVISUDDHI].

Kām k hā v i t a r a ḷ a v i s u d d h i defined as “ Nāmarūpassa paccayapariggahaṇena tisū addhāsu kāmkhām vita-
ritvā thitam nāṇam.”

Discussion of the following statements : “ Tass’ [rūpa-kāyassa] nibbattamānassa avijjā, taṇhā, upādānam, kammanati ime cattaro dhammā nibbattakattā hetu, āhāro upatthambhakattā paccayo ti pañca dhammā hetupaccayā honti ;” and “ Evaṁ rūpakāyassa paccayapariggahaṇi katvā puna ‘ Cakkhuñ ca paṭicca rūpe ca uppajjati cakkhuviññāṇam’ ti ādinā nayena nāmakāyassa paccayaparigahaṇam karoti.”

The sixteen Vicikicchās thus got rid of, and the three Addhas :

	Ahosin nu kho aham atitam addhānam ?
	Na nu kho ahosim atitam addhānam ?
Atīta	Kin nu kho ahosim atitam addhānam ?
Addha	Kathan nu kho ahosim atitam addhānam ?
	Kim hutvā kim ahosin nu kho aham atitam addhānam ?
Anāgata	Bhavissāmi nu kho aham anāgatam addhānam ?
Addha	Na nu kho bhavissāmi anāgatam addhānam ?
	Kin nu kho bhavissāmi anāgatam addhānam ?
	Kathan nu kho bhavissāmi anāgatañ addhānam ?
	Kim hutvā kim bhavissāmi anāgatam addhānam ?
Paccup-	Ahan nu kho 'smi ?
panna	No nu kho 'smi ?
Addha	Kin nu kho 'smi ?
	Kathan nu kho 'smi ?
	Ayan nu kho satto kuto agato ?
	So kuhiṅgāmī 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 Paṭilomapaṭiccasamuppādavasena, Anulomapaṭiccasamuppādavasena, Kammavatṭavipākavatṭavasena.

K a m m a v a t t a v i p ā k a v a t t a v a s e n a . The three tetrads of Kamma :

1.	Ditthadhammavedanīya.
	Uppajjavedanīya.
	Aparāpariyavedanīya.
	Ahosikamma.
2.	Yaggaruka.
	Yabbahula.
	Yadāsanna.
	Katattā Kamma.

3. (Janaka.
Upatthambhaka.
Upapilaka.
Upaghātaka.

By these various means not only are the sixteen Vicikicchās got rid of, but “‘ Satthari kamkhati ’ ‘ti ādinayapavattā atthavidhā pi kamkhā pahiyati yeva, dvāsatthi ditthigatāni vikkhambhanti.”

Dhammatthitiñāna, Yathābhūtañāna and Sammādassana are given as synonyms of Kamkhāvitarañavisuddhi.

CHAPTER XX.

MAGGĀMAGGAÑĀÑADASSANAVISUDDHI-NIDDESA [EXPOSITION OF MAGGĀMAGGAÑĀÑADASSANAVISUDDHI].

Maggāmaggāñāñadassanavisuddhi defined as “‘ Ayām maggo, ayām na maggo ’ ti evām maggañ ca amaggañ ca ñatvā thitañ ñāṇam.”

The three Lokiyapariññās :

1. Nātāpariññā. This has been attained by the Visuddhis of the last two chapters.
2. Tirañapariññā. This will be attained by the Visuddhi of the present chapter.
3. Pahānapariññā. This is attained in the Nāṇas treated of in the next chapter.

Commentary on the following passage concerning Kalāpamargasana : “ Kathām atitānāgatapacuppānānam dhammānam samkhipitvā vavatthāne paññā sammasane ñāṇam ? Yam kiñci rūpām atitānāgatapacuppānām, ajjhattam vā . . . pe . . . yam dūre santike vā, sabbam rūpām aniccato vavatthapeti ekam sammasanām, dukkhato vavatthapeti ekam sammasanām, anattato vavatthapeti ekam sammasanām ; yā kāci vedanā . . . pe . . . yam kiñci viññānam . . . pe . . . anattato vavatthapeti ekam sammasanām ; cakkhum . . . pe . . . jarāmarañām atitānāgatapacuppānām . . . pe . . . aniccato vavatthapeti ekam sammasanām, dukkhato . . . pe . . . anattato vavattha-

peti ekañ sammasanañ. 'Rūpañ atitānāgatapaccuppannam, aniccam khayañthena, dukkham bhayañthena, anattā asārakañthenā' 'ti sañkhipitvā vavatthāne paññā sammasane ñānam. 'Vedanā, viññānam, cakkhum, . . . pe . . . jarāmarañam . . . pe . . . sammasane ñānam. 'Rūpañ atitānāgatapaccuppannam, aniccam, sañkhatañ, pañcasamuppannam, khayadhammam, vayadhammam, virāgadhammam, nirodhadhamman' ti sañkhipitvā vavatthāne paññā sammasane ñānam. 'Vedanā . . . pe . . . viññānam, cakkhum . . . pe . . . jarāmarañam atitānāgatapaccuppannam, aniccam . . . pe . . . nirodhadhamman' ti sañkhipitvā vavatthāne paññā sammasane ñānam. 'Jātipaccayā jarāmarañam. Asati jātiyā, n'atthi jarāmarañan' ti sañkhipitvā vavatthāne paññā sammasane ñānam. 'Atitam pi addhānam, anāgatam pi addhānam jātipaccayā jarāmarañam. Asati jātiyā, n'atthi jarāmarañan' ti sañkhipitvā vavatthāne paññā sammasane ñānam. Bhavapaccayā jāti . . . pe . . . avijjāpaccayā jāti . . . pe . . . avijjāpaccayā sañkhārā. 'Asati avijjāya, n'atthi sañkhārā' ti sañkhipitvā vavatthāne paññā sammasane ñānam. 'Atitam pi addhānam, anāgatam pi addhānam avijjāpaccayā sañkhārā. Asati avijjāya, n'atthi sañkhārā' ti sañkhipitvā vavatthāne paññā sammasane ñānam. Tām ñātāñthena ñānam, pajānanañthena paññā. Tena vuccati: 'Atitānāgatapaccuppannam dhammānam sañkhipitvā vavatthāne paññā sammasane ñānan' ' ti.

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

Anicca	1. Aniccato.
	2. Palokato.
	3. Calato.
	4. Pabhañguto.
	5. Addhuvato.
	6. Vipariñāmadhammato.
	7. Asārakato.
	8. Vibhavato.
	9. Sañkhatato.
	10. Marañadhammato.

11. Dukkhato.	
12. Rogato.	
13. Gaṇḍato.	
14. Sallato.	
15. Aghato.	
16. Ābādhato.	
17. Ītito.	
18. Upaddavato.	
19. Bhayato.	
20. Upasaggato.	
21. Attāṇato.	
22. Alenato.	
Dukkha	23. Asaraṇato.
	24. Ādinavato.
	25. Aghamūlato.
	26. Vadhakato.
	27. Sāsavato.
	28. Mārāmisato.
	29. Jātidhammato.
	30. Jarādhammato.
	31. Vyādhidhammato.
	32. Sokadhammato.
	33. Paridevadhammato.
	34. Upāyāsadhammato.
	35. Saṅkilesadhammato.
Anatta	36. Parato.
	37. Rittato.
	38. Tucchato.
	39. Suññato.
	40. Anattato.

If thus far unsuccessful in attaining the Mahāvipassanās to be presently mentioned, then “kālena rūpam sammasitabbaṁ, kālena arūpam. Rūpam sammasantena rūpassa nibbatti passitabbā.”

The four Rūpas and their subdivisions :

Kammajarūpa.

1. Kamma.

2. Kammasamuṭṭhāna.
3. Kammapaccaya.
4. Kammapaccayacittasamuṭṭhāna.
5. Kammapaccayaāhārasamuṭṭhāna.
6. Kammapaccayaautusamuṭṭhāna.

Cittajarūpa.

1. Citta.
2. Cittasamuṭṭhāna.
3. Cittapaccaya.
4. Cittapaccayaāhārasamuṭṭhāna.
5. Cittapaccayaautusamuṭṭhāna.

Āhārajarūpa.

1. Āhāra.
2. Āhārasamuṭṭhāna.
3. Āhārapaccaya.
4. Āhārapaccayaāhārasamuṭṭhāna.
5. Āhārapaccayaautusamuṭṭhāna.

Utujarūpa.

1. Utu.
2. Utusamuṭṭhāna.
3. Utupaccaya.
4. Utupaccayaautusamuṭṭhāna.
5. Utupaccayaāhārasamuṭṭhāna.

“ Arūpassa nibbatti passitabbā ekāsītilokiyacittuppāda-
vasena.”

Seven other ways of applying the Tilakkhaṇa to Rūpa :

1. Ādānanikkhepanato.
2. Vayovuddhatthagamato.
3. Āhāramayato.
4. Utumayato.
5. Kammajato.
6. Cittasamuṭṭhānato.
7. Dhammatārūpato.

Vayovuddhathagamato. The three periods and the ten periods of man's life :

I. Paṭhamavaya	1. Mandadasaka.
	2. Khiddādasaka.
	3. Vannadasaka.
II. Majjhimavaya	4. Baladasaka.
	5. Paññādasaka.
	6. Hānidasaka.
	7. Pabbhāradasaka.
	8. Pavañkadasaka.
III. Pacchimavaya	9. Momūhadasaka.
	10. Sayanadasaka.

Seven of applying it to Arūpa :

1. Kalāpato.
2. Yamakato.
3. Khaṇikato.
4. Paṭipāṭito.
5. Diṭṭhiugghāṭanato.
6. Mānasamugghāṭanato.
7. Nikantipariyādānato.

By the foregoing Rūpakammaṭṭhāna and Arūpakammaṭṭhāna eighteen Mahāvipassanās are obtained :

1. Aniccānupassanā.
2. Dukkhānupassanā.
3. Anattānupassanā.
4. Nibbidānupassanā.
5. Virāgānupassanā.
6. Nirodhānupassanā.
7. Paṭinissaggānupassanā.
8. Khayānupassanā.
9. Vayānupassanā.
10. Vipariṇāmānupassanā.
11. Animittānupassanā.
12. Appaṇihitānupassanā.
13. Suññatānupassanā.

14. Adhipaññādhammadvipassanā.
15. Yathābhūtañāñadassanā.
16. Ādīnāvānupassanā.
17. Patisamīkhānupassanā.
18. Vivattānupassanā.

And the contrary wrong views are abandoned, *e.g.*, “Aniccañānupassanām bhāvento niccasāññām pajahati, dukkhānupassanām bhāvento sukhasāññām pajahati,” &c., thus trenching on Pahānapariññā, the proper subject of the next chapter.

After practising kalāpasammasana one must seek for Udayabbayānupassane nāṇa defined as “Paccuppannānam dhammānam vipariñāmānupassane nāṇa.”

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

1. Obhāsa.
2. Nāṇa.
3. Piti.
4. Passaddhi.
5. Sukha.
6. Adhimokha.
7. Paggāha.
8. Upatīhāna.
9. Upekkhā.
10. Nikanti.

The first nine of the list are magical powers and exalted states of mind reached by Udayabbayānupassane nāṇa ; and are only upakkilesas when coupled with ditthi, māna or tañhā. 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 ditthi, māna, or tañhā.

Obhāsa [Magical Light]. Story of two priests at Cittalapabbata seated 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 Arahat, and Nāga, the unconverted priest. The former showed the latter that though he could perform all miracles he was not an Arahat.

The chapter closes with the following statement : “ Dīṭṭhivisuddhiyām nāmarūpassa vavatthāpanena dukkhasacca-sa vavatthānam kataṁ, kaṅkhāvitaraṇavavisuddhiyām paccayapariggahaṇena samudayasaccassa vavatthānam, imissā maggāmaggañāṇadassanavisuddhiyām sammā-maggassa avadhāraṇena maggасaccassa vavatthānam katan ti. Evam lokiyen’ eva, tāva, nāṇena tiṇṇam saccaṇam vavatthānam kataṁ hoti.”

CHAPTER XXI.

PATIPADĀÑĀÑADASSANAVISUDDHI-NIDDESA [EXPOSITION OF PATI-PADĀÑĀÑADASSANAVISUDDHI].

Paṭipadāñāñadassana visuddhi defined as “Atthānam nāṇānam vasena sikkhappattā vipassanā ca navamānam ca saccānulomikam nāṇam.”

The eight Nāṇas :

1. Udayabbayānupassanā.
2. Bhaṅgānupassanā.
3. Bhayatupatthāna.
4. Ādīnavānupassanā.
5. Nibbidānupassanā.
6. Muccitukamyatā.
7. Paṭisaṅkhānupassanā.
8. Saṅkhārūpekkhā.

Udayabbayānupassanā has been already dealt with in the last chapter.

Bhaṅgānupassanā consists in perceiving “ Evam uppajjivtā evam saṅkhāragataṁ nirujjhati.”

Commentary on : “ Katham ārammaṇam paṭisaṅkhā bhaṅgānupassane paññā vipassane nāṇam ? Rūpārammaṇatā cittam uppajjivtā bhijjati. Tam ārammaṇam

paṭisamkhā tassa cittassa bhañgam anupassati 'ti. Katham anupassati ? Aniccato anupassati, no niccato ; dukkhato anupassati, no sukhato ; anattato anupassati, no attato ; nibbindati, no nandati ; virajjati, no rājjati ; nirodheti, no samudeti ; paṭinissajjati, no ādiyati ; aniccato anupassanto niccasasaññam pajahati ; dukkhato anupassanto sukha-saññam, anattato anupassanto attasaññam, nibbindanto nandim, virajjanto rāgam, nirodhento samudayam, paṭinissajjanto ādānam pajahati. Vedanārammaṇatā . . . pe . . . saññārammaṇatā, saṃkhārārammaṇatā, viññānārammaṇatā. Cakkhu . . . pe . . . jarāmaraṇārammaṇatā citttam uppajjivtā bhijjati. . . . pe . . . paṭinissajjanto ādānam pajahati.

“ Vatthusaṃkamanā c' eva,
Saññāya ca vivatthānā,
Āvajjanābalañ c' eva
Paṭisamkhāvipassanā.

“ Ārammaṇānvayenā 'pi
Ubho ekavavatthānā ;
Nirodhe adhimuttatā
Vayalakkhaṇavipassanā.

“ Ārammaṇāñ ca paṭisamkhā
Bhañgañ ca anupassati,
Suññiato ca upatthānam
Adhipaññāvipassanā.

“ Kusalo tīsu anupassanāsu,
Catūsu ca vipassanāsu,
Tayo upatthāne kusalatā
Nānādiṭṭhisu na kampatī ” 'ti.

The eight blessings acquired by this Nāṇa :

1. Bhavadiṭṭhippahāna.
2. Jīvitanikantipariccāga.

3. Sadāyuttapayuttatā.
4. Visuddhā jīvikā.
5. Ussukkapahāna.
6. Vigatabhayatā.
7. Khantisoraccapatilābha.
8. Aratiratisahanatā.

B h a y a t u p a t t h ā n a consists in perceiving “Anāgate nibbattanakasamkhārā nirujjhissanti.”

Commentary on : “Aniccate manasikaroto kiṁ bhayato upatṭhāti ? Dukkhato . . . pe . . . Anattato manasikaroto kiṁ bhayato upatṭhāti ? ’ti. Aniccate manasikaroto nimittaṁ bhayato upatṭhāti ; dukkhato manasikaroto pavattam bhayato upatṭhāti ; anattato manasikaroto nimittañ ca pavattam bhayato upatṭhāti.”

Ā dīnāvān upassanā. Commentary on : “Kathām bhayatupatṭhāne paññā ādīnave nānam ? ‘Uppādo bhayan’ ti bhayatupatṭhāne paññā ādīnave nānam. ‘Pavattam bhayan’ ti, . . . pe . . . ‘Nimittaṁ bhayan’ ti, ‘Āyūhanā bhayan’ ti, ‘Patisandhi bhayan’ ti, ‘Gati bhayan’ ti, ‘Nibbatti bhayan’ ti, ‘Uppatti bhayan’ ti, ‘Jāti bhayan’ ti, ‘Jarā bhayan’ ti, ‘Vyādhi bhayan’ ti, ‘Maranam bhayan’ ti, ‘Soko bhayan’ ti, ‘Paridevo bhayan’ ti, ‘Upāyāso bhayan’ ti bhayatupatṭhāne paññā ādīnave nānam. ‘Uppādo bhayaṁ, anuppādo kheman’ ti santipade nānam. ‘Appavattam . . . pe . . . ‘Anupāyāso kheman’ ti santipade nānam. ‘Uppādo bhayaṁ, anuppādo kheman’ ti santipade nānam. ‘Pavattam . . . pe . . . Upāyāso bhayaṁ, anupāyāso kheman’ ti santipade nānam. ‘Upāpādo dukkhan’ ti bhayatupatṭhāne paññā ādīnave nānam. ‘Pavattam . . . pe . . . ‘Upāyāso dukkhan’ ti bhayatupatṭhāne paññā ādīnave nānam. ‘Anuppādo sukhan’ ti santipade nānam. ‘Appavattam . . . pe . . . ‘Anupāyāso sukhan’ ti santipade nānam. ‘Uppādo dukkham, anuppādo sukhan’ ti santipade nānam. ‘Pavattam . . . pe . . . ‘Upāyāso dukkham, anupāyāso sukhan’ ti santipade nānam. ‘Uppādo sāmisan’ ti bhayatupatṭhāne paññā ādīnave nānam. ‘Pavattam . . .

pe . . . 'Upāyāso sāmisān' ti bhayatupatṭhāne paññā ādīnave nāñām. 'Anuppādo nirāmisan' ti santipade nāñām. 'Appavattam . . . pe . . . anupāyāso nirāmisan' ti santipade nāñām. 'Uppādo sāmisām, anuppādo nirāmisan' ti santipade nāñām. 'Pavattam . . . pe . . . 'Upāyāso sāmisām, anupāyāso nirāmisan' ti santipade nāñām. 'Uppādo sañkhārā' ti bhayatupatṭhāne paññā ādīnave nāñām. 'Pavattam . . . pe . . . 'Upāyāso sañkhārā' ti bhayatupatṭhāne paññā ādīnave nāñām. 'Anuppādo nibbānan' ti santipade nāñām. 'Pavattam . . . pe . . . anupāyāso nibbānan' ti santipade nāñām. 'Uppādo sañkhārā, anuppādo nibbānan' ti santipade nāñām. 'Pavattam . . . pe . . . 'Upāyāso sañkhārā, anupāyāso nibbānan' ti santipade nāñām.

“ Uppādañ ca pavattañ ca
Nimittañ ‘dukkhan’ ti passati,
Āyūhanañ, paṭisandhi,
Nāñām ādīnave idam.

“ Anuppādañ, appavattam,
Animittañ ‘sukhan’ ti ca,
Anāyūhanañ, appatisandhi,
Nāñām santipade idam.

“ . . . ādīnave nāñām
Pañcaṭhānesu jāyati,
Pañcaṭhāne santipade
Dasa nāñē pajānāti.

“ Dvinnam nāñānam kusalatā
Nānādīṭṭhīsu na kampatī” ’ti.

Nibbi dānupassanā. “ Yā ca bhayatupatṭhāne paññā, yañ ca ādīnave nāñām, yā ca nibbidā, ime dhammā ekaṭṭhā, vyañjanam eva nānan” ’ti.

Muccitukamyatā.

Paṭisamkhānupassanā consists in a scrutiny of

all Saṅkhāras “Muñcanassa upāyasampādanatthaṁ.” Commentary on : “Aniccato manasikaroto kiñ pañisaṅkhā ñāñam uppajjati. Dukkhato . . . pe . . . Anattato manasikaroto kiñ pañisaṅkhā ñāñam uppajjati ? Aniccato manasikaroto nimittam pañisaṅkhā ñāñam uppajjati. Dukkhato manasikaroto pavattam pañisaṅkhā ñāñam uppajjati. Anattato manasikaroto nimittañ ca pavattañ ca pañisaṅkhā ñāñam uppajjati ” ’ti.

Saṅkharūpekkhā. In this Nāna “‘ Suññam idam attena vā attaniyena vā ’ ti dvikotikam suññatam pariggaṇhāti. So evam n’ eva attānam na parañ kañei attano parikkhārabhbāve ṭhitanī disvā puna ‘N’ āham kvacani, kassaci kiñcanam tasmin, na ca mama kvacani, kassaci kiñcanam n’atthi ’ti, yā ettha catukotikā suññatā kathitā, tam pariggaṇhāti.”

“Puna chah’ ākārehi suññatañ pariggaṇhāti.”

“Puna aṭṭhah’ ākārehi suññatañ pariggaṇhāti.”

“Puna dasah’ ākārehi suññatañ pariggaṇhāti.”

“Puna dvādasah’ ākārehi suññatañ pariggaṇhāti.”

“Puna dvācattālisāya ākārehi suññatañ pariggaṇhāti.”

The three Vimokkhas resulting from Saṅkhārūpekkhāñāna :

1. Animitta.
2. Appanihita.
3. Suññata.

The seven Ariyapuggalas for which Saṅkhārūpekkhāñāna is the basis of classification :

1. Saddhānusārī.
2. Saddhāvīmutta.
3. Kāyasakkhī.
4. Ubhatobhāgavīmutta.
5. Dhammānusārī.
6. Dīṭṭhippatta.
7. Paññāvīmutta.

“Yā ca mucitukam�atā yā ca pañisaṅkhānupassanā, yā

ca saṅkhārūpekkhā, ime dhammā ekaṭṭhā, vyañjanam eva nānam.

The Vipassanā thus gained is styled Vuṭṭhānagāminī.
Commentary on :

“ Ajjhattam abhinivisitvā ajjhattam vuṭṭhāti ;
Ajjhattam 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 :

“ Vaggulī, kañhasappo ca
Gharagoṇo, yakkhidārako,
Khudaṁ, pipāsaṁ, situṇhaṁ,
Andhakāraṁ, visena cā ” 'ti.

Discussion of the propositions :

1. “ Saṅkhārūpekkhā bojjhaṅgamaggaṅgajjhānaṅgāni niyameti.”
2. “ Saṅkhārūpekkhā paṭipadāvisesam niyameti.”
3. “ Saṅkhārūpekkhā vimokkhavisesam niyameti.”

The five ways of considering Magga and its Vimok -
khavisesa :

1. Sarasena.
2. Paccanīkena.
3. Saguṇena.

4. Ārammanena.
5. Āgamanena.
 - a. Vipassanāgamanena.
 - b. Maggāgamanena.

Saccānulomika Nāṇa is threefold, the three divisions being the three Javanas which result from the cultivation of Saṃkhārūpekkhāñāṇa, viz. :

1. Parikamma.
2. Upācara.
3. Anuloma.

It is so called because “ Purimānam atthannam vipassanāñāñānam katakiccatāya anulometi, upari ca sattatim-sāya bodhipakkhiyadhammānam.”

CHAPTER XXII.

ÑĀNADASSANA VISUDDHI-NIDDESA [EXPOSITION OF ÑĀNADASSA-NAVISUDDHI].

Nāṇa dassana visuddhi defined as “ Sotāpatti-maggo, sakadāgāmimaggo, anāgāmimaggo, arahattamaggo ti imesu catusu maggesu nāṇa.”

Having by means of the former Nāṇas and Vipassanās become estranged from all Saṃkhāras by vuṭṭhānagāminī vipassanā, one turns to Nibbāna and the way thereto. This is Gotrabhūñāṇa, defined as “ Maggassa āvajjana.”

Account of the way in which the Nāṇas of each of the four Maggas is attained through Gotrabhūñāṇa.

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, vat’, āham maggena āgato ” ti maggām paccavekkhati.

2. "Ayam me ānisainso 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 ārammaṇato paṭividdho" ti amataṁ nibbānaṁ paccavekkhati.

Discussion of: "Idāni imissā yeva catuñāñāya nānādassanavisuddhiyā ānubhāvajānanatthām paripuṇṇabodhipakkhiyabhāvo, vuṭṭhānabalasamāyogo, ye yena pahātabbā dhammā tesām pahānañ ca kiccāni pariññādīni yāni vuttani, abhisamayakāle tāni ca yathāsabhāvena jānitabbānī" 'ti.

Paripuṇṇabodha pikkhiyabhāvo. 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 Aṭṭhaṅgika Magga.¹

Vuṭṭhānabalasamāyogo.

Ye yena pahātabbā dhammā tesām pahānañ ca. The Maggas cause the abandonment of ten Saṁyojanas :

Adhobhāgiyas	<ol style="list-style-type: none"> 1. Sakkāyaditṭhi, 2. Vicikicchā, 3. Sīlabbataparāmāsa, 4. Kāmarāga, 5. Paṭigha,
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¹ These lists are given in Childers' Dictionary, and are not fully elaborated here.

Uddhambhāgiyas { 6. Rūparāga,
 7. Arūparāga,
 8. Māna,
 9. Uddhacca,
 10. Avijjā;

of ten Kilesas :

1. Lobha,
2. Dosa,
3. Moha,
4. Māna,
5. Ditṭhi,
6. Vicikicchā,
7. Thīna,
8. Uddhacca,
9. Ahirika,
10. Anottappa;

of eight Micchattas :

1. Micchādiṭṭhi,
2. Micchāsaṅkappa,
3. Micchāvācā,
4. Micchākammanta,
5. Micchāājīva,
6. Micchāvāyāma,
7. Micchāsati,
8. Micchāsamādhi ;

or with 9. Micchāvimutti, and 10. Micchāñāṇa of ten.

Of eight Lokadhammas :

1. Lābha,
2. Alābha,
3. Yasa,
4. Ayasa,
5. Sukha,
6. Dukkha,
7. Nindā,
8. Pasāinsā;

of five Macchariyas :

1. Āvāsamacchariya,
2. Kulamacchariya,

3. Lābhamacchariya,
4. Dhammadmacchariya,
5. Vāṇamacchariya ;

of three Vipallāsas :

1. Saññāvipallāsa,
2. Cittavipallāsa,
3. Ditthivipallāsa ;

of four Ganthas :

1. Abhijjhā,
2. Vyāpāda,
3. Silabbataparāmāsa,
4. Idamśaccābhinivesa ;

of four Agatis :

1. Chanda,
2. Dosa,
3. Moha,
4. Bhaya ;

of four Āsavas [also called Oghas and Yogas] :

1. Kāmarāga,
2. Bhavarāga,
3. Micchāditthi,
4. Avijjā ;

of five Nīvaraṇas : Kāmacchanda, &c. ;

of Parāmāsa which is equivalent to Micchāditthi ;

of four Upādānas : Kāmūpādāna, &c. ;

of seven Anusayas :

1. Kāmarāgānusaya,
2. Paṭighānusaya,
3. Mānānusaya,
4. Ditthianusaya,
5. Vicikicchānusaya,
6. Bhavarāgānusaya,
7. Avijjānusaya ;

of three Malas :

1. Lobha,
2. Dosa,
3. Moha ;

of ten Akusalakammapathas :

1. Pāṇātipāta,
2. Adinnādāna,
3. Kāmesu micchācāra,
4. Musāvāda,
5. Pisuṇā vācā,
6. Pharusā vācā,
7. Samphappalāpa,
8. Abhijjhā,
9. Vyāpāda,
10. Micchāditthi;

of twelve Akusalacittuppādas, viz., the eight Lobhamūlas, the two Dosamūlas, and the two Mohamūlas.

Kiccāni pariññādīni yāni vuttāni, abhisamayakāle tāni ca yathāsabhāvena jāni-tabbāni. The four Kiccas :

1. Pariññā [three in number, already mentioned].
2. Pahāna.
 - a. Vikkhambhanappahāna.
 - b. Tadaṅgappahāna.
 - c. Samucchedappahāna.
3. Sacchikiriyā.
 - a. Lokiyā.
 - b. Lokuttarā.
 1. Dassanasacchikiriyā.
 2. Bhāvanāsacchikiriyā.
4. Bhāvanā.
 - a. Lokiyā.
 - b. Lokuttarā.

CHAPTER XXIII.

PAÑÑĀBHĀVANĀNISAMSA-NIDDESA [EXPOSITION OF THE BLESSINGS OF THE EXERCISE OF PAÑÑĀ].

PAÑÑĀBHĀVANĀYA KO ĀNISAMSO ?

The Blessings of the Exercise of Paññā are several

hundred in number, but in brief they consist of the following four :

1. Nānākilesaviddhamāsana.
2. Ariyaphalarasānubhāvana.
3. Nirodhasamāpattisamāpajjanasamatthatā.
4. Āhuneyyabhāvādisiddhi.

Nānākilesaviddhamāsana has already been incidentally dealt with in the chapters from Dīṭṭhivisuddhi to the present one.

Ariyaphalarasānubhāvana. Answers to the following questions :

Kā phalasamāpatti ?
 Ke tam samāpajjanti ?
 Ke na samāpajjanti ?
 Kasmā samāpajjanti ?
 Kathañ c' assā samāpajjanam hoti ?
 Katham thānam ?
 Katham vutthānam ?
 Kim phalassa anantaram ?
 Kassa ca phalam anantaram ?

Nirodhasamāpattisamāpajjanasamatthatā. Answers to the following questions :

Kā nirodhasamāpatti ?
 Ke tam samāpajjanti ?
 Ke na samāpajjanti ?
 Kattha samāpajjanti ?
 Kasmā samāpajjanti ?
 Kathañ c' assā samāpajjanam hoti ?
 Katham thānam ?
 Katham vutthānam ?
 Vutthitassa kim ninnam cittam hoti ?
 Matassa ca, samāpannassa ca ko viseso ?
 Nirodhasamāpatti kim saṅkhata, asaṅkhata,
 lokiyā, lokuttarā, nippaññā, anippaññā ?

The two Balas :

1. Samathabala.
2. Vipassanābala.

The sixteen Nāṇacariyās : “Aniccānupassanā nāṇacariyā, dukkhā-, anattā-, nibbida-, virāgā-, nirodhā-, paṭinissaggā-, vivattānupassanā nāṇacariyā, sotāpattimaggo nāṇacariyā, sotāpattiphalasamāpatti nāṇacariyā, sakadāgāmimaggo . . . pe . . . arahattaphalasamāpatti nāṇacariyā.”

The nine Samādhicariyās : “Paṭhamajjhānam samādhicariyā, dutiyajjhānam . . . pe . . . nevasaññānāsaññāyatana samāpatti samādhicariyā. Paṭhamajjhānapaṭilābhātthāya vitakko ca, vicāro ca, pīti ca, sukhañ ca, cittekaggatā ca . . . pe . . . nevasaññānāsaññāyatana paṭilābhātthāya vitakko ca, vicāro ca, pīti ca, sukhañ ca, cittekaggatā ca.”

In attaining the Nirodhasamāpatti just as one leaves the Ākiñcaññāyatana there are four Pubbakiccas :

1. Nānābaddhaavikopana.
2. Saṅghapatiṁānana.
3. Satthupakkosana.
4. Addhānapariccheda.

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.

A h u n e y y a b h ā v ā d i s i d d h i . Classification of those in the Four Paths :

Sotāpanna	1. Sattakkhattuparama.
	2. Kolaṁkola.
	3. Ekabījī.

Sakadāgāmī.

Anāgāmī	1. Antarāparinibbāyī.
	2. Upahaccaparinibbāyī.
	3. Asaṁkhāraparinibbāyī.
	4. Sasaṁkhāraparinibbāyī.
	5. Uddhaṁsotaakanīṭṭhagāmī.

Arahā {

1. Saddhāvimutta.
2. Paññāvimutta.
3. Ubhatobhāgavimutta.
4. Tevija.
5. Chaṭṭabhiñña.
6. Paṭisambhidappabhedappatta mahākhīṇāsava.

END OF THE VISUDDHI-MAGGA.

Postscript, in which the author says he wrote the work at the instigation of Bhadanta-Saṅghapāla. The name Buddhaghosa is then given as that of the author of the work.

List of the Piṭakas.

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