

# **Journal of the Pali Text Society.**

# Pali Text Society.

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## Journal

OF THE

# PALI TEXT SOCIETY.

1891-3.

EDITED BY

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# PALI TEXT SOCIETY.

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

The historical importance of these Texts can scarcely be exaggerated, either in respect of their value for the history of folk-lore, or of religion, or of language. It is already certain that they were all put into their present form within a very limited period, probably extending to less than a century and a half (about B.C. 400–250). For that period they have preserved for us a record, quite uncontaminated by filtration through any European mind, of the every-day beliefs and customs of a people nearly related to ourselves, just as they were passing through the first stages of civilization. They are our best authorities for the early history of that interesting system of religion so nearly allied to some of the latest speculations among ourselves, and which has influenced so powerfully, and for so long a time, so great a portion of the human race—the system of religion which we now call Buddhism. The sacred books of the early Buddhists have preserved to us the sole record of the only religious movement in the world's history which bears any close resemblance to early Christianity. In the history of speech they contain unimpeachable evidence of a stage

in language midway between the Vedic Sanskrit and the various modern forms of speech in India. In the history of Indian literature there is nothing older than these works, excepting only the Vedic writings; and all the later classical Sanskrit literature has been profoundly influenced by the intellectual struggle of which they afford the only direct evidence. It is not, therefore, too much to say that the publication of this unique literature will be no less important for the study of history—whether anthropological, philological, literary, or religious—than the publication of the Vedas has already been.

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

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

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

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

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

# Report

OF

## THE PALI TEXT SOCIETY

FOR 1891-1893.

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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 Saṅgaṇī* (which latter work he has already edited for the Society).

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

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

T. W. RHYS DAVIDS.

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



# ACCOUNTS.

RECEIPTS.		EXPENDITURE.	
	£ s. d.		£ s. d.
Balance January 1st, 1890 ...	85 3 8	Loss by Exchange...	1 4 3
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195 „ „ one guinea ...	204 15 0	Publisher's Charges ...	27 4 10
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## Notes and Queries.

BY THE

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

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### 1. LŪHA, LUHASA, LŪKHA.<sup>1</sup>

In Divyāvadāna (ed. Cowell and Neil) we find the curious form LŪHA in lūha - cīvara (pp. 81, 427) and lūha - prañīta (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 rûksa or lûksa, which in Pāli takes the form of lūkha, and is used exactly in the same way as lūha (see Vyut. § 134, p. 41). Childers gives a number of passages in which lūkha is employed in connection with prañīta (see Saṃyutta xvi. 4, 5), but none where it is employed with reference to cīvara. In Aṅguttara Nikāya I. xiv. 5, 6, Th. Gāthā II. p. 197, Mil. p. 342, we have lūkhacīvaradhara, 'wearing a coarse robe.' Lūkha 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 lūkha. We meet with something like it in

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<sup>1</sup> 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 . . . , rabhasā.*” Cf. “*Dakṣiṇapāñcālas tu . . . caṇḍo rabhasaḥ karkaṣo dharmena rājyaṃ kārayati* (Divyāvadāna, p. 435. Here *kar ka ṣ a* = *lahusa*).

Buddhaghosa, while confirming the readings of the text, had some difficulty in explaining at least two words in this quotation. His note on *lahusā* is as follows: “*Lahusāti lahukā, appaken’eva tussanti vā russanti vā udakapitthe lābukatāham viya appakenāpi uppilavanti*” (Sumaṅgala Vilāsinī I. p. 256). The commentator evidently connected *lahusa* with *lahuka* (= *lahu* = *laghu*), ‘light,’ ‘frivolous.’ Now the context shows that this cannot possibly be the meaning of *lahusa* in the text, and we are compelled to assign to it some such meaning as ‘rough,’ ‘uncouth.’ It represents a form *luhasa* or *lūhasa*. This transposition of vowels is not uncommon in Pāli. I have shown that Sanskrit *mūrṣā* becomes in Pāli not only *mubbā*, but *marūvā* or *maruvā* (see “Journal” of the Pāli Text Society for 1889, p. 208).

*Luhasa*, with the force of ‘rough,’ ought to correspond to a Pāli *lūkhasa*, 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 LŪKHASĀ dārunā pitthimamsikā mittadduno nikkarunā-timānino.*” Those who are *rough*, harsh, backbiting, treacherous, merciless, arrogant.

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

## 2. RABHASA.

*RABHASA*, in the passage quoted above from the *Ambattha-sutta*, is not registered by Childers. Buddhaghosa renders it incorrectly by *bahubhānī*, ‘loquacious’; and, curious enough, one of the variant readings of the Burmese

MSS. is *bhaṣṣā*. *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. ARANĀVIHĀRĪ.

ARANĀVIHĀRĪ occurs in the *Divyāvadāna*, p. 401, and is conjecturally explained as 'hermit.' The correct reading is *araṇavihārī*, a term that occurs in *Āṅuttara 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 *Āṅuttara Nikāya* I. xiv. 7.

### 4. SĀLITTAKA.

SĀLITTAKA occurs in *Jātaka* I. p. 418, in the compound *sālittakasippa*=*sakkharākipanasippa*, 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 vo<sup>1</sup> bhindissan tassa matthakaṃ," upon which the commentator has the following remark: "Sālittakapahārenāti sālittakaṃ vuccati dhanukena āṅulihi eva vā sakkharākipanapayogo ti."

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

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

preposition sam (*cf.* *sāra mbha*, *sārad dha*, for *sa m - ra mb bha*, *sa m ra d dha*).

### 5. PITTA.

We find PITTA in a metaphor often used in Buddhist works: “*Seyyathāpi bhikkhu candassa kukkurassa nāsāya pittaṃ bhindeyyum, evaṃhi so kukkuro bhyyo-somattāya candataro assa*” (*Samyutta Nikāya* xvii. 36. 6; *Cullavagga* vii. 2. 5). The editors of the *Vinaya Texts* (iii. p. 237) translate this passage as follows: “Just, O bhikkhus, as if you were to burst a gall [bladder] before the nose of a fierce dog, the dog would thereby become so much the fiercer.” As *nāsāya* is here in the locative case, and means *on* the nose, not *before* the nose, *pitta* cannot signify ‘a gall’ or ‘gall bladder.’ In Pāli its usual acceptation is ‘bile.’ The Sanskrit *nāsa - rak - ta 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 *spṛṣṭa* ‘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 cittaṃ bhindeyya* . . .,” in which *kukkutassa* ‘cock,’ is substituted for *kukkurassa* ‘dog,’ and *cittaṃ* ‘comb?’ for *pittaṃ* ‘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. *kukkuṭa*).

#### 6. SAMĀSĪSĪ.

SAMĀSĪSĪ 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 *samāsimṣī* from the root *ças* (*çis*), cf. Pāli *āsimsati*, 'to desire.'

#### 7. SATAKKATU.

"Yathā hi meggho thanayam vijjumāli 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 *meggha*, and is equivalent to *satasikhara* or *satakoti*, 'having a hundred points,' one of the epithets of the 'thunderbolt.' The various readings are *satakkaku*, *satakkuku*, the former of which should perhaps appear in the text—*kkaku* or *kakū*, representing Sanskrit *kaḥud*, 'a peak.'

#### 8. SĀHUNNAVĀSĪ.

"Sāhunnavāsino eke aññe kesaniṇvāsino."

(Petavatthu iii. 1. 6.)

The commentary explains *sāhunnavāsino* by *chinnabhinna-pilotikakhandaniṇvāsana*. 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 *sāhulacīvara* (v.l. *sāhula*-, *sāhuli*-), but of which the meaning is by no means clear.

"Tam en' aññatāro puriso telamasikatena *sāhulacīvarena* (v.l. *sāhulicīvarena*) vañceyya" (Majjhima i. pp. 509, 511).

The reading *sāhulicīvarena* 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"—*vātuvellita-sāhuli*.

*Sāhuli*=*vastrāṁcala*, *vastraviṣeṣa*. Dr. Weber (269 p. 98) quotes the authority of Pāiyalacchi (ed. Pischel) for *sāhulī*, 'a lower dress.' The reading *sāhuli-cīvarena* would seem to connect *sāhuli* with the Prākṛit *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. AṆḌAKA.<sup>1</sup>

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

At one time I was disposed to regard *aṇḍaka* as a scribal blunder for *canda* (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 *aṇḍakā* asātā kakkasā," &c., I have no doubt that the reading in the Jātaka book is correct, and should be retained. But what is the origin of the word *aṇḍaka*? One MS. reads *atthakavāco* for *aḍḍhakavāco*. This looks as if *aṇḍaka* were a derivative of the root *ard*, 'to hurt, pain,' which in Pāli assumes the form *aḍḍ* (as well as *aḍḍ* and *att*), whence we get the adjective *aḍḍana*, corresponding to Sanskrit *ardana*. This might become (1) *andana*,<sup>2</sup> and (2) *aṇḍaka*, the primary meaning of which

<sup>1</sup> See *Academy*, Sept. 27, 1890.

<sup>2</sup> 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 *saṇha* and *sakhilā*.

10. AVĀṬUKA=APĀṬUKA. 11. VEDHAVERA. 12. NEKATIKA.

"NEKATIKĀ vañcanikā kutasakkhī AVĀṬUKĀ."

(Thera Gāthā v. 940, p. 86.)

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

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

The form VEDHAVERĀ is very curious. It is explained in the commentary by *vidhāvā*, *apatikā*, a 'widow'; but *vedhavera*, according to Kaccāyana, signifies a 'widow's son,' and represents Sanskrit *vaidhaveya*, 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 *vaidhaveya* had the meaning of 'fool,' for in one passage in *Çakuntala*<sup>1</sup> we find "*pralapatysha vaidhaveyah*" for "*pral°. vaidheyah*," where *vaidheya* is explained by one commentator as *mūrkhā*, 'a blockhead.' In another commentary that I have seen *vaidheya* is glossed by *vālisha*, i.e., *bālisha*, 'a fool, foolish, childish.' In *Amarakoṣa* III. i. 48, we find these terms associated: "*ajñamūdhayathājātamūrkhavāidheyabālisha*." Perhaps *vaidhavera* and *vaidhaveya* had also, like *bāla*, the meaning of child, childish, and hence 'foolish.'

Childers gives *nekatika*, 'fallacious,'<sup>2</sup> without any

<sup>1</sup> See William's Edition, p. 71; Burkhard's, p. 43, l. 6.

<sup>2</sup> Benfey assigns this meaning to *Sk. naikritika*. Burnell renders it 'malignant' in *Manu* IV. 196.



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

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

The commentary has the following note :

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

"Māyāvino neka tikā" (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 Dhammasaṅgani 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-surūpa, we might get from the compound some such meaning as 'displeasure'; but if we look upon it as asuropa, from an adjective \*āsūrūpa corresponding to an original \*āçurūpa, we might attach to it the primary sense of 'hastiness, quickness of temper.' Or it is possible that asuropa is from \*assuyyarūpa, through \*asūrārūpa, '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 Dhammasaṅgani as a synonym of dosa, 'enmity,' 'hatred,' may be compared with āsulopa of the Asoka inscriptions (Dhauḷi, det. ed. i. 10; Jaugada, det. ed., i. 5). The meaning of this word is

doubtful. Burnouf took it as *asu-lopa*, 'le retranchement de la vie,' 'le meurtre'; and Dr. Kern corrects it to *āsulosa* (*āsu-rosa*), 'a quick temper.' M. Senart analyses it as *asu-lopa*, '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 *āsulopa*. Dr. Morris, however, seems inclined to derive his own *asuropa* from an original \**āsu-rūpa*, 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 *āsulopa* occurs in the Asoka inscriptions. (*Academy*, Oct. 4th.) There is no doubt as to the connection of the two words *asuropa* and *āsulopa*. The Dhauli det. ed. i. 10 reads—"imehi cujatehi no sampatipajati isāya āsulopena nithuliyena," &c., which Prof. Senart renders as follows: 'Mais il est des dispositions avec les quelles on ne réussit pas: ce sont l'envie, le manque de persévérance, la rudesse,' &c.

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

But 'anger' is but one of the meanings attached to *asuropa*; it has also the sense of 'impatience,' 'want of forbearance,' as in the following passage in *Dhammasaṅgani* 1341: "Yā khantī khamantā adhivāsanaṭā acan-dittam anasuropa attamanatā cittassa—ayam vuccati khantī." Here *anasuropa* corresponds exactly to *āsulopa* 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, deformity.' If *āsuropa* 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 *Āṅuttara Nikāya* IV. 242-3, "*assa-putam khandhe āropetvā*," where the Burmese MSS. read *bhasma-putam*. We find it also in *Dīgha Nikāya* III. i. 26—" *assa-putena* [*v.l. bhasma-*] *vadhivā*," explained in the commentary by "*bhasma-putena*." The passage in the *Āṅuttara* shows that the addition "*sīse chārikam okiritvā*" is a mistake (see *Sumaṅgalavilāsini*, p. 267). The etymology of the word is not clear. Can it be for *amsa*, and come from a root *am* s, 'to shine,' as seen in *am̐cu*?

#### 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. 3:—

"*Bhūtapubbam . . . Dasārahānam ānako nāma mudiṅgo ahoṣi. Tassa Dasārahā ānake ghatite aññam ānim odahimsu; ahu kho so . . . samayo yam ānakassa mudingassa porānam pokkharaphalakam antaradhāyi, āni-saṅghāto va avasissī.*"

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 *Peta-vatthu* I. i. p. 71. There is only *one* passage in our printed texts (*Mahāvagga* i. 46) where it has the signification of 'debtor,' answering in meaning to the Sanskrit *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. *ānrinya* with Pāli *ānanya* (*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 *ujjhaṅgala* in *Peta-vatthu* ii. 9. 70, where it is glossed by *ativiyathaddhabhūmibhāga*.

#### 18. KAṆHĀBHĪJĀTIKA.

#### 19. RUMMA, RUMMĪ.

"*Brahmabhūtam atitulam Mārasenappamaddanam.*

*Ko disvā na-ppasīdeyya api kaṇhābhijātiko.*"

'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. 568;

Thera Gāthā, v. 838). 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* (*Digha 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 *Sumaṅgala* 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 (*pamsu-pisācaka*).

"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, tawney; (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 *tāmra*. We have the form *RUMMī*, 'dirty,' in *Jāt.* IV. p. 322 ("*RUMMī rajojalladharo aghe vehāsayaṃ thito*"), which evidently points to the Sanskrit *rukmin* (from *ru* c, to shine); cf.

English *black* and *blank*); so that *rumma* corresponds to Sanskrit *rukma*, just as Pāli *rummavati* represents Sanskrit *rukma*.

The commentary explains *rummī* and *rummarūpi* as *anañjitamanditā*; *rummavasi* is glossed by “*anañjita-manditaghattitasan̄ghāti-pilotikavasano*.”

## 20. KĀCA.

In Cullavagga, v. 9. 2, we find *kācamaya*, ‘made of glass,’ or more properly, ‘made of crystal.’ In *Simāvivā-davinicchayākathā* (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 akāco vimalo subho*.” The commentary explains *akāca* 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 kakkasam uppajjati, na ca tattha kakkasa-uppannattā maniratanam hīlitam 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. 328, p. 58*—

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

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

“*Susukkakhandham abhiruyha nāgam*  
*Akācinam dantibaliṃ mahājavam*.”

## 21. KUṆḌA, SAṆ-KUṆḌITA, KUṆḌALĪKATA.

“*Kena te aṅgulī kuṇḍā mukhañ ca kuṇḍalikatam*”  
(*Petavatthu ii. 9. 27*).

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† Read *dantiṃ baliṃ* (?).

KUNḌA=kunīta, anujjubhūta, probably connected with the root *kun d*, 'to maim' (originally to twist, wring?) signifies crooked, twisted; cf. *saṅ-kun dīta* in quotation below. See Saddhamma-Puṇḍarīka (S. B. E. p. 98 v. 119) where *kun dāka* is referred by Prof. Kern to the root *kun t*=*vikalikaraṇe*.

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

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

## 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. 13).

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

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

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

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

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

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

### 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 mettī sandhīyate puna" (Jāt. III. p. 136). In Jāt. IV. p. 42 we find *kataṇa*.

"Yam me tvaṃ samma akkāsi Sākhena *kataṇaṃ* katam."

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

The commentary contains the following note: "*Kataṇaṃ katan ti ākaddhana-vikaddhana-pothana-kottana-saṅkhātam katanam katan ti attho*."

In Sumaṅgala Vilāsinī I. p. 137, we find *massu-karāṇa* -'tthāya, 'for the purpose of hair-cutting.' Cf. Pāli *kāraṇā*, 'torture,' in *kāranaghara*, Jāt. II. 128; and see *kāraṇa*, Majjhima Nikāya I. p. 446.

Childers says: "*Massu-karaṇa*" = 'shaving.'

### 24. KĀLUSSIYA.

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



I. 1. 24). *Kāl u s s i y a*, 'obscurity,' ought properly to be written *kālusiya* or *kāl u s s a*, representing Sanskrit *kāl u s h y a*, 'foulness, turbidity;' the Burmese MSS. read *kāl u s i y a*.

#### 25. KELANĀ, PATIKELANĀ, KELĀYATI.

Childers has no notice of these words, which occur in *Sumaṅgala Vilāsinī* I. p. 286: "Vigata-cāpallō ti patta-mandanā cīvāra-mandanā senāsana-mandanā imassa vā pūṭikāyassa kelanā patikelanāti evaṃ 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 *samārac*, '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 *mamāyati*, *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 *kh al a y ā t h a jammam*" (*Jāt.* IV. 205, 382). The note in the commentary is "*khalayātha khali-kāram pāpetvā niddhamatha*." *Khalayati* in meaning corresponds to *niddhameti*. Compare *Sk. ksālayati*, 'to remove,' from the root *ksal*, 'to wash.' See *pakkhāleti* (*Sum.* i. p. 46; *Vimāna* 62. 4); *vikkhāleti* (*Petavatthu*, p. 97).

*Kh al a ti*, from the root *skhal*, 'to stumble,' occurs in *Milanda*, p. 187; *Thera Gāthā* 45; *pakkh al a ti* in *Sum.* i. p. 37; *avakkh al it a* (*v.l.* *apakkh al it a*), *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 [sūkarō] ti?" "Ayam etas-mim gacche ti." "So gacchā nikkhamitvā (*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 (= sāmīni) = Sk. svāmīni, 'mistress.'

#### 28. CANDITTA.

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

*Canditta* is an abstract noun formed from *canda*, and represents Sanskrit *candātva*, 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 *kal*), 'to call or shout out.'

#### 30. VANI.<sup>1</sup>

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.

<sup>1</sup> See *Academy*, November 8, 1890.

For *vanim* we ought properly to read *vanim*, with dental and not cerebral *n*; but this change may be due to the preceding labial, as we find in the best texts *onata* for *avanata*. The corresponding Sanskrit word is *vani*, 'wish, desire,' from the root *van*, '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 *vani* occurs is as follows :

“ Tenānusiṭṭho idhamāgato 'smi

Vanibbako cakkhupathāni yācitam :

Vanibbako [*vanibbino*?<sup>1</sup>] mayha *vanim* 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 *vani* and *vani-bbaka* (= Sk. *vanīpaka* = *vanīyaka*) cannot be adequately represented in a translation. The commentator is quite right in explaining *vani* by *yācana*, 'request.'

In Udāna, p. 53, v. 5, to which Dr. Wenzel refers, *vani* has the sense of 'begging;' and "dhammena na *vanim* care," must mean 'one should not go about begging or soliciting alms by means of the Dhamma'—that is, one should not preach the Dhamma for the sake of getting a living, as some false Bhikkhus or mendicants of the Buddhist and other religious orders were wont to do. For the expression "*vanim* carati," compare the Sanskrit phrase, "*vanim āyati*," 'to come a-begging.'

We often find in the Gāthās of the Jātaka stories curious uses of words not found in Sanskrit; for example, in Jāt. I. p. 283, *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*,"

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<sup>1</sup> 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 \**kim-rāsa* 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—*gharāsa*, *kīrāsi*, &c. Looking at the line wherein *kirāsa* occurs ("Gottham majjam *kirāsa m vā* sabhāni *kirānāni ca*"), it seems probable that the *kir* of *kirāsa m* is wrong, and is due to the *kir* in *kirānāni*. We ought, perhaps, to amend the text by reading *vilāsa m*, 'sport, pastime.'

The Brahmacarī was bound (1) to avoid all idle conversation (*gotthi*)—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 *sabhāni* (= *sabhāyo*, 'assemblies') refers, probably, to *gottha*; and *kirānāni*, 'squanderings' (?) to both *majja* and *kirāsa* (*vilāsa*?).

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

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<sup>1</sup> *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 Sumaṅgala, p. 289—"te kerātikā c'eva andhabālā."

It is somewhat curious that both *dhūrta* and *kitava*<sup>1</sup> signify the 'thorn apple,' as well as 'sharper' (compare Sk. *krūra* = *cāta* = *kāratika*, *kāpatika*, 'a cheat'), from some root meaning 'cutting, sharp.' *Kirāta* 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 *glah*, 'to play at dice,' from which we get a noun \**glāha* (like *grāha*, from *grah*) with the same meaning as Sk. *glaha*, 'gambling, dicing.' This would become in Pāli—(1) *kilāha* = *gilāha* (for the change of *gl* to *kil* compare Sk. *glāśnu* with Pāli *kilāsu*); (2) *kilāsa* (for the change of *h* to *s* compare Sk. *snaiḥika*, *goliha* with Pāli *snēsika*, *golisa*); (3) *kirāsa* (for the change of *l* to *r* compare Sk. *kila*, *ālabana*, with Pāli *kira*, *ārammana*).

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

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<sup>1</sup> The usual etymology of *kitava* is *kintava*!

one who sacrifices,' the causal of the root *h u*), or *h v ā - \*p a y a t i* (= *h v ā y a t i*), from the root *h ū* or *h v ā*.

There is another and very common verb *h ā p e t i* in Pāli, which is the causal of *j a h ā t i*, from the root *h ā*.

### 31. KAROTI.

*K a r o t i*, not in Childers's Dictionary, signifies a bowl or cup. In Pāli, according to Dr. Trenckner, it assumes the form *k a l o p i* or *k h a l o p i* (Dīgha VIII. 14; Majjhima I. 77; Mil. 107; Āṅguttara III. 151; IV. 198, 4; Pug-gala IV. 24, Jāt. V. 252), and represents Sanskrit *k a r o t i*, 'basin, skull,' with which we may compare Marathi *k a r o t i*, *k a r a t i*, 'a skull, shell'; Hindi *k a t o r i*, 'a shallow cup or bowl.' In Jāt. I. p. 248; II. p. 363; III. p. 225, *rasa-k a r o t i* means 'a sauce-bowl.'

In Jāt. I. p. 204, *k a r o t i* seems to be employed in quite a different sense as a substitute for *s u p a n n a* = *s u p a r n a*, a winged creature, something like a vulture, a garuda or garula. "Uruga-*k a r o t i*, payassa ca *h ā r i*, Madanayutā, caturo ca mahantāti." The commentary has the following explanation: "*K a r o t i* saddena *supannā* gahitā, tesam kira *k a r o t i* 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 *s u p a n n a* with *p ā n a* and *p a n n a* (= *p a ñ ñ a* = *p ā n i y a*), 'water, drink,' taking *k a r o t i*, perhaps, to mean 'a water-bowl,' which suits the original sense of the word. But *k a r o t i* is used in the passage quoted above in the sense of 'bowl-holder,' corresponding to the Sanskrit *k a r o t a p ā n i*.

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,<sup>1</sup> gives,

<sup>1</sup> 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 rejaillir 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 Virūhaka, 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 *kumbha*. The corresponding epithet to payassa hārī in the Mahāvastu is mālādhārā, in Thibetan phreng-thogs, 'having garlands.' The original term may have been *vāridhārā*, 'water-carriers,' i.e., clouds.<sup>1</sup>

*Madanayutā*, an epithet of yakṣas, corresponds to the Buddhist Sanskrit *sadāmattā*, but with a slight variation of meaning.

*Madanayutā* may signify 'fond of drink,' and would in a rough way answer to *sadāmattā*, 'always drunk.' The Jātaka Commentary adds that the Yakṣas are said to be *yuddhamsonḍā*, 'war-drunk.' But *madanayutā* may also mean 'fond of sexual delights,' an epithet more strictly applicable to the Gandhabbas than to the Yakṣas.<sup>2</sup>

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

'Strong-handed' implies the reading *koṭa-pāṇi* = having a fortress or stronghold in hand, or *kratupāṇi*; '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

<sup>1</sup> *Kumbhanda* may be a Prakrit form of *kabandha*, (1) a cloud, (2) the name of a demon. The Jātaka Commentary says that some explain *kumbhandā* as equivalent to *dānavarakkhasā*.

<sup>2</sup> In the Meghadūta we are familiar with the affectionate Yakṣa who employs the cloud as a messenger to his banished wife.



off the Asuras or Titans from his territories, is said to have placed 'guards' in five quarters. Taking these in the order they stand in the Jātaka tale, they are as follows :

1. Nāgas or Uragā (placed in the West).<sup>1</sup>
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 Caturō mahantā (the four great kings) are the rulers or regents of the four quarters, and lords over the four classes of guards :

1. Virūpakka, regent of the West.
2. Dhatarattha, regent of the East.
3. Virūlhaka, regent of the South.
4. Kuvera or 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 Mahāsamayasutta 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 Sumaṅgala I. p. 40 Dhatarattha is called Haṁsa rājā, king of swans or king of flamingos ; but, in Pāli, Haṁsa-rājā may mean King Haṁsa, who in Hindu mythology was a chief of the Gandharvas. Dhatarattha represents Sk. Dhṛita-rāstra (1) the name of a king, (2) a sort of haṁsa ; 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).

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<sup>1</sup> The Jātaka tale does not give the position of these 'guards.' This agrees with Dhammapada, p. 194 : " Sakko hetthā samudde nāgānam ārakkaṁ adāsi, tato supannānam kumbhandānam yakkhānam tato catunnam mahārājānam."

For some few details respecting the Regents of the Quarters see *Ātānātiya-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-Pundarika*, pp. 4, 373.

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

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 *Babila* 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 Chaldaea. 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-seru-mant*, one of the nine divisions of *Bhāratavarṣa*, but quite distinct from *Nāgadvipa*. It would seem as easy a matter to have turned *Shumir* into *Sumira* or *Sumera*, as *Babila* into *Bāveru*, *Zend Bawru* without any further change; but, perhaps, *Seruma* is due to an endeavour to differentiate it from *Sumeru*, *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 *Nāgadīpa*, which, according to Buddhist authorities, denotes an island near Ceylon; but there was

<sup>1</sup> See *Academy*, October 14, 1890, No. 963.

a more ancient Nāgadīpa, which may not have been the name of any part of Ceylon. In making Serumadīpa equivalent to Nāgadīpa there was probably an attempt of the later prose writer to explain the uncommon appellation *Seruma*, 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, Sayonandī, Suyonandī. 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 Kākātī Jātaka III. p. 91) to have been able to take the human form. In fact, these two Jātaka stories show that the *supanna* was a 'winged man.' But Buddha (so far as we can gather from the history of his many previous births) is never represented as having been re-born either as a *supanna* or a winged-man. Did the Hindus get their notions of a fabulous *supanna* from the Dravidians or non-Aryans, and they again from the Babylonians, who had all sorts of winged creatures in their mythology? The Vedas, we believe, do not use *supanna* to designate a fabulous bird, but it occurs later on in the Laws of Manu.

The Copper-King has a musician<sup>1</sup> called *Sagga*, a most extraordinary name for a man, which has not been met with elsewhere. No one would assume the title of *Sagga* (= *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 Kākātī Jātaka III. p. 91 has "katham patari Ke-

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<sup>1</sup> In this Jātaka, *gandhabba* does not mean a heavenly musician or Gandharva; it has also the meaning of music (see Jāt. III. pp. 188, ll. 19-21; Childers, s.v. *Gandhabbo*).

*bukam* " for " *katham adakkhi Serumam* " in Jāt. III. p. 189. The commentary explains *Kebuka* as the name of a river, and makes the *Simbali-rukkha* (silk-cotton tree) to be the abode of the *Supannas*. *Simbali* answers to the Sanskrit *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 *Çālmadvīpa*, 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-seru-mant may be compared with the Avesta Ha-étū-mant Ha-étū-mat, Pahlavi Hétumand, which in Bund. XX. 34 is said to be identical with the spring Zarīmand. There is another Ha-étumant, the modern Helمند, the 'Ερύμανθος or 'Ερύμανδρος of Arrian.

With regard to the Cālmāla groves the old tradition<sup>1</sup> 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 re-birth he may be born in the blessed groves of Shambala."

### 33. ✓ "CAGH" OF THE AŚOKA 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) Dhauri (i. 19; ii. 11) and (c) Jaugadā (ii. 16).

The Delhi passages are :

"(a), (1) yēna maṃ lajūkā caghamānti ālādhayitavē.

(2) viyatadhāti caghati mē pajam sukham palihatavē."

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

"(b), (1) hēvaṃ ca kalaṃtaṃ tuphē caghattha sampatipādayitavē."

The general meaning of all the passages is clear.

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<sup>1</sup> The Jains knew something of this tradition—"Rukhesu nāte jaha sāmālivā jassim ratim veyāmti su-vannā" (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 *j ā g r a t i* is admittedly conjectural. There is a very common root *c a g h* in the Chattisgarhi dialect of Bihārī. It means 'to rise,' 'to ascend.' I derive this from the Sanskrit *u c c a r g h a t i* (Prākṛit *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 Chattisgarhi 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*, Bengālī *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  $\sqrt{\text{c a g h}}$ , 'to go.' M. Senart's proposal to connect  $\text{c a g h}$  with Pāli  $\text{j a g g a t i}$  (Sk.  $\text{j ā g r a t i}$ ), in the sense of  $\text{p a t i j a g g a t i}$ , 'to take care of,' does not take into account the strict syntactical use of the verb. There is a Bengālī  $\text{c ā g}$ , 'to arouse, 'to begin to exert one-self'; and a causative  $\text{c ā g ā}$ , 'to excite,' 'stimulate' (from  $\text{j ā g r i}$ ?). But Hindi  $\text{c ā h}$  or  $\text{c h ā h}$  (proposed by Kern as the source of  $\text{c a g h}$ , 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,  $\text{u t s ā h a y a t i}$ , Prakrit  $\text{u c c h ā h a i}$  (cf. Pāli  $\text{u s s o l h i}$ , 'effort'), from the root  $\text{s a h}$  (cf. Pāli  $\text{u s s a h a t i}$ , Dīgha Nikāya D. v. 11). The Asoka  $\text{c a g h}$ , if from this source, would represent a derivative of the Vedic  $\text{s a g h}$  for  $\text{s a h}$  (see Westergaard's "Radices," p. 94).

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

#### 34. SOME OTHER WORDS IN THE AŠOKA INSCRIPTIONS.<sup>1</sup>

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  $\text{GELĀṬA}$  (=  $\text{gerāta}$ ), which may signify 'a crane.' Cf. Bengālī  $\text{gil ā}$ ; Gr.  $\gamma \acute{\epsilon} \text{pavos}$ .

2.  $\text{AṂBĀKA-PĪLIKE}$  (v. l.  $\text{a ṁ b ā k ī - p i l i k ā}$ ) M. Senart takes  $\text{a ṁ b ā}$  as the equivalent of Sk.  $\text{a m b ā}$ , 'water,' and makes  $\text{k a p i l i k a}$  the same as Pāli  $\text{k i p i l l i k a}$ , '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  $\text{a ṁ b ā k ī -}$

<sup>1</sup> See *Academy*, November 22, 1890.

*p likā* seems to point to two distinct words—the first being probably an error for *a ñ d h ā h ī*, ‘eels,’ and *pilikā* = Sanskrit *pillakā*, ‘lizards,’ or iguanas.

3. The word that follows is *DADĪ*, which M. Senart looks upon as equivalent to *dudī*, ‘tortoises.’ The variant lection is *dubhi*; and, as tortoises are supposed to be mentioned later on among the ‘four-footed’ creatures, the true reading may be *dudū* = *dud dū*, ‘lizards.’ Cf. Pāli *deddubha* = Sk. *dundubha*. If for *jatūkā*, ‘bats,’ we read *jālūkā*, ‘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-nattakā*, ‘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 *\*vaidarveyakā*, “quelque poisson comme analogue au serpent ‘moins le chapeiron’” (*vidarvi*). Were it possible to read *velaveśakā*, it would denote a certain kind of fish frequenting the beach.

6. *GAṄGA-PUPUṬAKA*. The second element in this term M. Senart connects with Sk. *puppūta* (‘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 *puputakā* is undoubtedly the correct reading, it may represent a Sk. *\*puppūtakā* (cf. *pupphulā*), ‘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 Gaṅgā s u s u k a , where the latter part of the compound corresponds to Sk. *çiçuka*, 'a porpoise.'

7. SAṂKUJA-MACCHA may here mean 'a skate,' *cf.* Sk. *çaṅku*, *çaṅkoci*, Hindi *sāṅgus*.

8. KAPHAṬASAYAKE (*v. l.* *ka pa ta se ya ke*), in M. Senart's analysis, represents Sk. *ka ma tha* ('a tortoise') and *sa ly a ka* ('a porcupine'). The first is, of course, a possible correction, though *ph* for *m* occurs mostly in certain pronominals; but *sa ya ka* for *sallaka* or *sa ly a ka* would be an unusual prakritisiation. The word seems to be compounded of *ka p ā ta* and *sa y y a ka* (or *se y y a ka*), which might mean 'creatures living in shells' (*cf.* Sk. *ku ṣ e ṣ a ya*, 'lying in the water,' 'a lotus'; Pāli *se y y a ka*, *Mahāvagga*, p. 39), and include shell-fish, as well as turtles, tortoises, &c. *Kaphata* or *ka pa ta* seems to answer in meaning to the Pāli *ka pa lla* or *ka p ā la*, Prakrit *ka v ā la*, 'a shell,' the shell of a tortoise, &c. (*cf.* *Samyutta* 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 *ka pa ta* may represent *ka pa lla* or *ka p ā la*. Some confusion between *ka p ā ta* (or *ka v ā da*) and *ka v ā la* is seen in Haripāla's explanation of *ka ma d ha-ka v ā la* by *ka ma tha-ka p ā ta* = *kamatha-koṣa*, 'a tortoise shell' (*Gaūdavaho* v. 390). Here *ka p ā ta* = *kavāda* = *kapāla*. In *Gaūdavaho* v. 263, the Sk. *ka p ā ta* appears as *ka p ph ā d a*<sup>1</sup> (= *guhā*). There cannot be therefore much difficulty in identifying the Asoka *ka p ha ta* with *ka p ā la* or *ka pa lla*.

9. PAṂNASASA. 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. *pa r na*, 'a leaf,' here used to mark a particular species. For *pa ṁ na* we

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<sup>1</sup> Prakrit *ka p ph ā d a* represents strictly Sk. *karpāta*, *ka p ā ta*, Pāli *ka v ā ta*.

might read *vaṁṇa* = *vañña* = Sk. *vanya*; so that *vaṁṇasasa* 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 *simāla*, 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, *simāla* = *simāra*, which is the regular equivalent of Sk. *śrīmāra*, 'a small deer frequenting damp places.' The context would seem to require some such word after *sasa*, hare or rabbit; and, on turning to *Amarakoṣa* (ii. 5, 8), we find *simāras* and other deer classed together with *sasas*. For the phonetic change, compare Sk. *mriga* and *śrīṅga* with Pāli *miga* and *siṅga*.

11. *OKAPIṆDA*. This word M. Senart rightly compares with the Pāli *ukkapinda*, 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 *-piṇḍa* (food). If we look at the previous word, *saṁḍaka*, 'a bull allowed to roam at large,' it would seem probable that the *okapiṇḍas* or *ukkapinda*s refer to certain creatures found in or near houses, and that ate the food they found about dwelling-places. According to *Buddhaghosa*, the *ukkapinda*s comprise the cat (*bilāla*), rat (*mūsikā*), lizard (*godha*), and mongoose (*muṅgusa*). The first part of the compound, *okka* or *ukka*, seems to stand for an original *\*aukya*, 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.<sup>1</sup> The city bull, cat, rat, lizard, mongoose, although apt at times to be very troublesome about a house, were, nevertheless, not to be killed.

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<sup>1</sup> The Com. to *Gaṇḍavaho* (v. 682) explains *ghara-ghulaka* = *gharagolaya* by *mūsakādi*, rat, &c. as if it meant 'house-frequenter.'

35. BUDDHAGHOSA'S DESCRIPTION OF OLD HINDU ASCETICS.<sup>1</sup>

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 Buddhist 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) Anaggipakkikā,<sup>2</sup> (4) Asāmapāṇikā, (5) Asamamutthikā,<sup>3</sup> (6) Dantavakkalikā, (7) Pavattaphalabhojinā, (8) Pandupālāsikā.

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 Samūha livelihood called in Pāli Samuñchaka (?). This word is not recorded by Childers, but there is some authority for its use :

“Dhamme care yo pi samuñchakam care” (Jāt. IV. p. 66), on which the Commentator has the following note: “Samuñchakan ti gāme vā āmapakkabhikkhācariyam uñcham yo careyya so pi dhammam eva care.”

<sup>1</sup> See *Academy*, January 10, 1891.

<sup>2</sup> Printed text reads anaggapakkhikā.

<sup>3</sup> Printed on p. 271 asammutthika.

The Pāli *samunñchaka* may be an attempt to express the older *samūha* or *samūhaka*. In a parallel passage (in *Saṃyutta Nikāya* I. 4. 2. 7) we find *samucchakam* (*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 *muñcam*, 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 "*esāham uñcham*"; but this would be against the metre, unless we pronounce *esāham* as two syllables. The line would then mean, 'I must practise gleaning,' i.e., 'I must live away from the world.' We must, I think, amend the text by reading "*samunñchakam parihare*," which would correspond exactly to "*samunñchakam care*" as already quoted from the *Jātaka* book.

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

3. The *Anaggipakkikas*, according to *Buddhaghosa*, cooked the husked grains they received as alms; but this explanation can hardly be correct, as it would be more appropriately a description of the *Aggipakkikas*. The epithet must mean 'eating food not cooked by fire.' In *Jāt.* IV. p. 8 we read of a hermit who was a *Dantamusalika*, and ate uncooked food—"Danta-

musaliko hutvā a n a g g i p a k k a m e v a k h a d a t i , t h u s a - p a r i k k h i t a m k i ṇ c i n a k h a d a t i . ”

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

*Asāmapākikā* might possibly be an attempt to represent an older *a-samaya-pākikā* = *akālapākikā* applied to hermits ‘eating what had not been ripened by time.’ Compare the following passage from *Manu* VI. 17 :

“ *Agnipakvāçano vāsyāt kālapakvabhugeva vā  
Açmakuttobhāved 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 *añha*<sup>1</sup> (*Sutta Nipāta*, p. 71). The word *mutthika*, from *mutthi* (‘a hammer’<sup>2</sup>) = 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’).

<sup>1</sup> Compare Pāli *pamha* and *pakhuma* from Sk. *pakṣman*.

<sup>2</sup> A blacksmith’s hammer, also a ‘fist.’

6. The *Dantavakkalikas*, who stripped off the bark of trees with their teeth, are the same as the *Dantamusalikas* of Jāt. IV. p. 8. *Dantavakkalika* corresponds in sense to Sk. *dantolūkkhalika*, of which the second element is from *ulūkkhala* (Pāli, *udukkhalā* for *udūkkhalā*; Bengālī, *umkkhali*; Hindi and Marathi, *ukhal*; Prākṛit, *okkhala*<sup>1</sup> or *ulūkhala*), 'a pestle.' The form *okkhala*, referred to by Hemacandra and Vararuci (I. 21), seems to point to a Prākṛit *dantokkhalika*, which the later Buddhist scribes did not know what to make of. They probably imagined that the letter *o* represented the syllable *ava* (as it so often does as a prefix, but rarely in the body of a word), and that *vakkhalika* stood for *vakkalika*, from *vakkala*, 'bark.'<sup>2</sup>

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 Zähnen?' He takes *ukkhaliya* as equal to Sk. *utskhalita*.

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 *Īrnaparnācins*.

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-*

<sup>1</sup> Cf. Hindi *okhali*, 'a wooden mortar.'

<sup>2</sup> We find, in a different sense, *danta-udūkkhala* and *danta-musala* (*Sum.* I. 200). The upper teeth are *danta-musala* and the lower teeth *danta-udukkhalā*.

salya, has the same meaning as the Sk. *musalya*, 'deserving of death by beating with a club or by pounding with a pestle' (Aṅguttara 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 Aṅguttara (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 mukhamāṅgalikā sotthivācakā samana brāhmaṇa sabbapā-sandaganā abhigacchanti, yaṃ kiñci pathaviyā pattana-ratanākara-nagara-suñkatthāna-verajjaka-chejjabhejjajana-m-anusāsanam sabbattha sāmiko bhavati*” (Milinda, p. 359).

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

In *mukhamāṅgalika* the first element has probably the meaning of Sk. *mukhya*, 'a principal rite or ordinance.' The *mukhamāṅgalikā* 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-prākṛit term *muha-maṅgaliya*, of which the commentator gives a very unsatisfactory explanation (*mukha maṅgalikā mukhe maṅgalaṁ yeshāṁ te ta thā cātukārīna ity arthah*).

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

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

### 36. ON A PASSAGE IN THE DHAMMAPADA.<sup>1</sup>

"Sabbattha ve sappurisā vajanti  
na kāmā 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 mori dediti non queruntur probi."

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

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

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

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

These various renderings agree in ascribing to good men,

<sup>1</sup> 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 “*k ā m a k ā m ā n ā m ’ e t e 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 *sabbaññū* for *sabbattha* and *ālayam santam* (= *padam santam*) for *lapayanti santo*?

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

In 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 katādhikārā"—'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. ANĪGHA, KUMINA, PĀSAKA, ETC.<sup>1</sup>

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 + agha*; 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

<sup>1</sup> See *Academy*, May 2, 1891.

only on the authority of the *Abhidhānappadīpikā*. Looking at the passages not quoted by Childers, we find a trace of *two* distinct meanings. In *Itivuttaka* 112, p. 123 = *Āṅuttara* IV. 23, it has the force of 'independent,' 'free (from all human passions)':

“Esa khināsavo buddho a n ī g h o chinnaśamsayo.”

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

“Santo vidhūmo a n ī g h o nirāso.”

The commentary explains it by *niddukkhō*, '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 n ī g h a* is rendered 'without sin,' as if the original were *a n a g h a*. (See "Udānavarga from the Buddhist Canon," v. 70, p. 197.)

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

“Sabbe sattā averā hontu abyāpajjhā a n ī g h ā sukham attānam pariharanti.” (Jāt. II. p. 62.)

“Ime sattā averā abyāpajjhā a n ī g h ā 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. 73.

“Pañca pañcahi hantvāna a n ī g h o yāti brāhmaṇo.”<sup>1</sup>

All these meanings seem to arise out of the original sense of *n ī g h a*, as an adjective signifying 'dependent,' 'tied.' The corresponding Sanskrit is *nighna*, which might become (1) by transposition *ni n g h a*, (2) by loss of nasal *n ī g h a*. For the transposition compare Sanskrit *ci n h a*, *budhna* with Pāli *ci n h a* and *bunda*; and for the

<sup>1</sup> On killing the five, see *Dhammapada*, l. 294 and p. 390.

lengthening of vowel after loss of nasal compare Sanskrit *saṁdamśa*, *siṁha* with Pāli *saṁdāsa* and *sīha*.

As Sanskrit *nighna* and *nihaṇ* are connected with the root *han*, '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 *aṇīgha*, 'harmless,' 'scatheless,' would arise. Dr. Fausböll's suggestion of *ni-agma* is based upon the use of *an-agma*, 'free from suffering.'<sup>1</sup> Compare Prākṛit *anaha*, 'unhurt' (Pāṭiyalacchī, p. 115), 'free from sorrow' (Setubandha XI. 120); Jaina-prākṛit *aniha* :—

“*Anīhe sahiē susaṁvude,*”

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

“*Aṇīgho sahito susaṁvuto.*”

The commentators give two etymologies—(1) from *a-sniha* = *mamatva-rahita*; (2) from *han + ni*, “*parīśahopasargais na niḥanyata iti aṇīho va.*” Curiously enough there is the *v. l.* *an-agma* = *niravadya*.”

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

“*Anīhe se puttē ahiyāsae.*”

We might with a slight alteration turn this into Pāli—

“*Aṇīgho so phuttho<sup>2</sup> adhivāsaye,*”

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

The Guzerāṭī comment explains *aṇīha* by (1) *sneha-rahita*, (2) *krodhādika-rahita*. The Dipikā has the following note: “*tathā niḥanyata iti niḥaḥ, na niho 'niḥaḥ.*” It also gives as an alternative explanation “*krodhādibhirapīditah.*”

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

<sup>2</sup> Or perhaps *phuto* would be the more correct reading, but *phuttho* is common in Sinhalese MSS.

But what is the source of the Jainaprākṛit *aniha* with short instead of long *i*?

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

“*Sayā jalam nāma niha mahamtam  
jamsi jalamto agani akattho,*”

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

The *Dīpikā* gives the following explanation: “*nihantyaṇṭe prāṇino yasmin niha m āghāsthānam.*”

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

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

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

“*Sattisūlūpamā kāmā rogo gando agham nigham.*”

Here *nigha*, if the right reading, may be *ni + gha*, and is to be compared with the Jaina *nīha*.

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<sup>1</sup> This would give us *niggha* or *negha* (cf. *viggha* from *vighna*), a form that we have not come across.

Jaina-prākṛit 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 Prākṛitisms, for instance, *vi ta b h ī*, 'the fork or branch of a tree' (Jāt. II. 107 ; III. 202), must come from Sanskrit *vi ta pin*, through a Prākṛit \* *vi ta b ī* for *vitavī*. For this change of *v* to *bh* compare Pāli and Hindī *b his a*, Prākṛit *b his in ī* (Hem. I. 238) from Sanskrit *vi sa*.

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

There is in Sanskrit a feminine noun *ku p - in ī*,<sup>1</sup> 'a small net for fish'; but there must have been also a neuter *ku pi na*, which becomes in Pāli *ku mi na*, and is exactly on all fours with *su mi na* from *su pi na*.

In Jaina-prākṛit (*Sūyagadaṅga-sutta*) we find *ku ni ma* for the 'flesh' of a slaughtered animal used for a lion-trap. This must go back to \* *ku ni pa* and be connected with Sanskrit *ku na pa*, 'dead body.'

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

"Koccham pa s ā d a m (*v.l.* *pasāyam*) aṇjanaṇ ca ādā-sakaṇ ca ganhitvā."

<sup>1</sup> In *Sūyagadaṅga-sutta* we find *ke ya na*, 'a fish-net,' glossed *ke ta na*. We ought, perhaps, to read *ke ya na* = *ke pa na* (*cf.* Pāli *khī pa*, 'a net').

The commentary (p. 212) explains *pasādam* by “*kanha cunnādimukhavilepanam*.” It gives, however, a various reading: *pasādhanaṃ*<sup>1</sup> = *pasādhanabhandam*, ‘an ornament’ of some kind. The true reading is perhaps “*Koccham pāsakañjanañca*.” 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 *Sūyagadaṅga-sutta* I. 4. 11, p. 250 :

“*Samdāsagam ca phaniham ca*  
*sihala*<sup>2</sup> -*pāsagam ca ānāhi*  
*ādāsagam ca payacchāhi*  
*danta-pakkhalanam pavesāhi*.”

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

“*Sihali pāsagam ti vināsamyaṃ artham ūrṇā 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 *phanaka* (*Cull.* v. 23), or *panaka* (*Milinda*, p. 210). Compare Marāṭhī *phanī*; Sinhalese *panāwa*, ‘a comb.’

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

“*Hitvā gihitvaṃ anavositatto mukha-nanḡalī odariko kusito*.”

<sup>1</sup> The Jaina form is *pasāhana*.

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

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

In Sūyagadaṅga-sutta I. 17. 25, p. 346, we find *m u h a  
m a m g a l i y a*, i.e., *m u k h a m a m g a l i k a* in the sense  
of ‘given to the mouth,’ ‘fond of dainties’:

“Nikkhamma dine parabhojanammi  
m u h a m a m g a l i e udarānugiddhe  
N i v ā r a-giddhe va mahāvarāhe  
adūrae ehai phātam eva.”

The *Tikā*’s explanation differs from ours—“*M u k h a m ā-  
m g a l i k o bhavati mukhena mamgalāni prasamsāvākyaṇi  
idriaṣṭadriṣas-tvam ity evam.*”

Childers make no mention of *m a ṅ g a l i k a*, but it  
occurs frequently in the *Jātaka Book* in the term *d e v a t ā-  
m a ṅ g a l i k a*, ‘devoted to festivities in honour of tree-  
sprites.’ In the *Milinda-Pañha* we find *kotūhala-m a ṅ g a-  
l i k a*, ‘fond of excitement.’

The use of *nivāra* in the *Jaina* text for *nivāpa* is  
worth nothing. (See *Dhammapada* verse and *Majjhima  
Nikāya* I. pp. 151–160, where we find *nivāpika* and  
*nivapati*, as well as *nivāpam*. Cf. *nivāpaka-  
bhōjana*, *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 bimbohāna* answers to  
*Jaina bibboyana*; *Pāli parissaya*, ‘danger’ (= *pari-  
ṣṭaya*, compare *a passaya*, *u passaya*, *nis-  
saya* from the root *ṣri*), appears in *Jaina-prākṛit* as  
*parisaha* and *parissaha*, and is explained by the  
Commentators by its so-called Sanskrit equivalent *pari-  
shaha* as if from the root *sah* with *pari*. There is,  
however, no ‘quotable’ authority for such a word as  
*parishaha* in the sense of ‘risk,’ ‘danger’; while  
*parissaya* is not uncommon in *Pāli* (see *Jāt.* II.  
405).



Hemacandra uses *parīśaha*, 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. *purisādānīyāḥ purisānām ādānīyā ācraṇīyā 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.) (*Guṇḍīya*, 'covered with dust,' occurs in Pāyāl, p. 131, for *guṇḍita*.) The Pāli corresponding passage occurs in *Samyutta Nikāya* IX. 1., pt. i., p. 197 :

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

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<sup>1</sup> The printed text has—*kunḍito* 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 Saṃyutta Nikāya I. 2. 7.

“Kummo va angāni sake kapāle  
Samodaham bhikkhu mano-vitakke.”  
“anissito aññaṃ ahethayāno  
parinibbuto na upavadeyya kañcīti.”

A similar Jaina verse occurs in Sūyagadaṅga-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 ugunthitā (= ogunthitā).

sprinkling.' If, as some say, final beatitude is obtained by contact with water, then frogs, tortoises, etc., would first attain to bliss. This heretical notion appears also in a Jaina text :

“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 vadanti  
 udagena je siddhim udāharamti  
 “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  
 amdham va neyārām anussarittā  
 pānāni cevam vinihamti mamdā”

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

“Yo ca vuddho vā daharo vā pāpakammam pakubbati

Udakābhisecanā nāma pāpakammā pamuccati  
 Saggam nūna gamissanti sabbe m a n d ū k a - k a c c h a p ā  
 Nāgā sumsumārā ca ye c'āññe udahecarā  
 S a c e i m ā n a d i y o t e p ā p a m 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 t e n a t v a m p a r i b ā -  
 h i r o a s s a .”

(Therī 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-viṣeṣāh. 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-prākṛit *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.<sup>1</sup>

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

“Gīrin nakhena khanasi ayo dantena khādasi  
jātavedam padahasi yo isim paribhāsasīti.”

“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-prākṛit 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.”

<sup>1</sup> 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 *avamannaha* replace Pāli *isim* and *paribhāsasi*. The verb *paribhāsh* is not used in Sanskrit nor in Jaina-prākṛit 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 *padehasi*, the equivalent of *pāde hatha*, ‘with feet thou extinguishest.’ The Sanskrit *hamsi* would become, in Pāli, *hāsi* (cf. *sandasa*, Sanskrit *saṁdamṣa*) or *hasi* (cf. *dasana*, Sanskrit *daṁsana* and *āsasati* for *āsaṁsati*).<sup>1</sup> As the phrase *padehasi* comes nearer to the faulty lection *padahasi*, we would, therefore, read :

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

There is not a very great difference in form between *padehasi* 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 :

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<sup>1</sup> 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 pabbataṃ abhimatthatha  
 Girim nakhena khanatha ayodante hi khā-  
 datha  
 Selam va siras’ ūhacca pātāle gāḍham esatha  
 Khāṇuṃ va uras’ āsajja nibbijjāpetha.”

39. TĀDIN = TĀYIN.<sup>1</sup>

“Uvaṇiyatarassa tāino bhaya mānassa vivikkam āsanam  
 sāmāiyam āhu tassa jam jo appāna bhaena daṁsae?”  
 (Sūyagadaṁga-sutta I. 2, 2, § 17, p. 132.)

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

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

Sāmāiya (= 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 sama (‘equal’) and āya (‘gain,’ ‘profit’).” Sāmāyika appears, however, to be a derivative of samaya (‘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): “Sāmāyikaṃ maranam upagato” = “samaye maranam upagato.”

“Kujae aparājie<sup>2</sup> jaho akkhehim kusalehim divayam<sup>3</sup>  
 kadam evam gahāyano kaḷim no tiyam no ceva dāvaram<sup>4</sup>

<sup>1</sup> See *Academy*, June 16, 1891.

<sup>2</sup> Cf. Pāli akkhaparājita.

<sup>3</sup> Cf. Pāli dibbati and jūtam kilīṭum (Jāt. III. p. 188).

<sup>4</sup> The metre of this line is faulty; as kadam signifies

Evam logammi t ā i n ā buie je dhamme anuttare  
tam ginha hiyam ti uttamam kadam iva sesa vahāya  
pamdīe.” (*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,<sup>1</sup> 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 t ā i n ā by “tāyinā trāyinā vā,” as well as by sarvajñena.

The form t ā y i n 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 t ā d i n . “As t ā y a n a (Pāṇini I. 3, 38) is explained to have the meaning of thriving, prospering, it may be supposed that t ā y i n , 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 t r ā y i n , and translates it by ‘protector.’ It is indeed by no means unlikely that t ā y i n was used synonymously with ‘nātha’ or ‘nāyaka’; but it seems not necessary to derive it from t r ā y a t e ” (see *Saddharmapundarīka*, S. B. E., p. 25).

Prof. Kern has also noticed the false reading t ā p i n for “tāyin” which has found its way into some Sanskrit

‘the lucky die’ marked with four spots (cataska), k a l i m , ‘the unlucky die,’ is quite inadmissible here (*cf.* Pāli katag-gaha in *Journal of Pāli Text Society* for 1887, p. 159; see also *Majjhima Nikāya* I. pp. 403, 407). The last line of this gāthā is incorrect; but it cannot be amended without leaving out s e s a (m) p a h ā y a (a mere gloss?), and reading k a d a m s e i v a p a n d i t e .

<sup>1</sup> The commentators say he rejects the t r i k a , d v i k a , and e k a k a .

dictionaries. In Divyāvadāna, p. 392, l. 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  
adhigatācāryasattvena 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 pradeṣe Bodhisattvo rājñā Bimbisārenārdharā-  
jyenopanimantritah | asmin pradeṣe Ārādodrakam abhi-  
gatah.”

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

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

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

As the Jaina-prākṛit *tāyin* is probably connected with  $\sqrt{tā}$ , so *tādin* may be derived from *tād*, an extension of the same root. Vaniček connects with  $\sqrt{tad}$  (=“*tan*”), the Doric ἐπίτᾱδες (Theoc. 7. 42), “*intente*, sorgfaltig, mit Vorbedacht, absichtlich.”



40. NŪMA.<sup>1</sup>

The word *n ū m a* occurs several times in the *Āyāraṅga-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 *n ū m a* is employed will show that *one* sense underlies its various usages :

“Bhiduresu na rajjejjā kāmesu bahutareshu vā icchālobham  
na savejjā dhuvam vannam sapehiyā  
Sāsaehim nimamtejjā divvam māyam na saddahe  
tam padibujjha māhane savvam *n ū m a m* vihūniyā.”  
(*Āyāraṅga-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 Brāhmaṇ 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* = *adhuvaṃ*, ‘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 *n i m a m t e j j ā* (= *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.).

<sup>1</sup> See *Academy*, August 1, 1891.

(3) The note in the commentary on *n ū m a* 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 *Iṣvara*, 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),<sup>1</sup> 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 vihūniā*” in *Sūyagadaṅga-sutta* I. 2, 12, p. 54 :

“*Savvappagam viukkassam savvam n ū m a m vihūniā*  
*appattiam akammamse<sup>2</sup> 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

<sup>1</sup> That is, such as arise from *samādhi*, etc.

<sup>2</sup> Cf. Pāli *kammassaka* = *kammāsaka*, wrongly referred by Childers to Sk. *karman* + *svaka* !

Karma (therefore) the (ignorant) creature<sup>1</sup> should give up this (sinful) desire (kāṃābhāvarūpa)."

"Etehim tihim thānehim samjāe satatam muni  
ukkassam jalanam n ū m a m majjhattham ca vigimeae."  
(*Ib.* I. 1-4, p. 97.)

Here n ū m a is explained by the scholiast as having the sense of g a h a n a or m ā y ā.

In Āyāraṅga-sutta II. 3, 3, §§ 1-2, we find that the Bhikkhu is enjoined to avoid n ū m a-gihāni ('underground houses'), n u m ā n i ('moats') valayāni ('fortified places'), and gahanāni ('thickets').

In n ū m a-gihāni the first element has the sense of 'a sequestered spot,' 'a hiding-place,' and n ū m ā n i must mean 'places of concealment.'

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

"Jahā saṃgāmakālammi pitthato bhīru vehai  
valayam gahanam n ū m a m ko jānai parajayam."

"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 v a l a y a, etc. :

"V a l a y a m yatrodakam valayākārena sthitam uduka-  
rahito vā gartā. G a h a n a m dhavādivriksā vritam sthā-  
nam.

"N ū m a m prachannagiriguhādikam ityādisthānam nā-  
çahetor ālokate."

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

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

<sup>1</sup> The ignorant creature is a foolish man.

nūma-giha = Versteck, Gewahrsam, which he connects with the Prākṛit verb *nūmati* or *nūmeti*. This, however, may be a denominative of *nūma*, from the root *hnu*, 'to conceal.' Cf. *ninhuvijjanti* (Hāla 657), *a-ninhavamāna* (Spec. der Nāna, § 83).

"No *ninhavejja vīriyam*" (Āyāraṅga 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. CAṆḌĀLA, CAṆḌĀLAKA.<sup>1</sup>

"*Caṁdālagam ca karagam ca vaccagharam ca āuso khanāi.*"

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

In Hāla 227, p. 84, we find a reference to *caṁdāla-kutī*, the former element of which is connected with the Jaina *candāлага* = *candālaka* ∴ "*Pāna-udīa vi jaliuna huavaho jalai jannavādammi.*" Of *pāna-udī* we have the following explanations:

"*Yajñasthāne 'pi cāṁdālāgninā 'pi yajñakarma. kriyata ity arthah.*—*Cāṁdāla-kutī madirā pānakutī vā—pānakutī caṁdālakutī.*"

Prof. Weber is doubtful as to there being such a word as *candāla* in the sense of vessel; but the Jaina-prākṛit 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:

"*Caṁdālagam iti devatārcaṇikādyartham tāmram ayaṁ bhājanam etacca Mathurāyāṁ caṁdālakatvena pratītam iti.*"

#### 42. DHASATTI.

"*Tao nam sā Dharīmī devā . . . kottimatalamsi sav-*

<sup>1</sup> See *Academy*, April 22, 1891.

vamgehim, dhasatti padiyā" (Spec. der Nāyā-dhammakahā, § 135).

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 Prākritis. 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 Marāthi *dhas*, 'a sudden impression of grief or terror'; *dhasakā*, 'a sounding stroke'; *dhasdhas*, 'palpitation, alarm.' As English 'shock' is probably connected with 'shake,' so *dhasa* may be related with the Skt. root *dhvas* or *dhvas*, 'to fall.' Compare Skt. *sā-dhvasa*; Hindī *dhas*, 'a sloping ground'; *dhasna*, 'a quagmire'; *dhasanā*, 'to sink'; Marāthī *dhāsdhūs*, 'trepidation,' *dhāslanem*, '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*.<sup>1</sup>

#### 43. AÑCHATI AND AṂCHĀVEI.

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

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<sup>1</sup> *Dhasatti* 'plötzlich' occurs in Jacobi's "Ausgewählte Erzählungen in Māhārāshtrī," 82. 12.

carita, § 63, and the parallel passage in Spec. der Nāyā-dhammakahā, § 37.

44. THE NEW SANSKRIT MS. FROM MINGAI.<sup>1</sup>

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 *sāṅka prish-t ha s* of fols. 3 and 9, are very good, and as the MS. really possesses a very great interest for all Sanskritists, I subjoin my reading and translation of the piece on fol. 3, together with some remarks on the alphabet, language, and contents of both the pieces.

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

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<sup>1</sup> 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 *śa* the continuity of the top line is mostly broken. There are also several instances of a *sa* with an open wedge in the syllable *śya*. Among the numerals the figure 3 shows the ancient Gupta form, consisting of three horizontal lines one above the other. The figure 9 resembles those occurring on the Valabhi plates and in the S'aradā 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 *svāhā*, 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 S'loka, the first half of which may have begun with the mutilated word *ma d a n a* (?) in line 1, which and certainly ended with the syllables *ka me* in line 2. The end of line 2 and the following lines down to the end of the page contain the so-called *Anumantrana*, 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 Prākṛit 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 *devosamāntena*; in line 3 the faulty compound *nāgarājñā*; in line 4 the insertion of a meaningless *m* between *vāsukinā-m-api*, which in Pāli is commonly used in order to obviate a hiatus, and the faulty compound *nandopanando*; in line 5 the Prākritic form *pi* for the particle *api*. It is also possible that *parivelāya* in line 2 may be a Prākritic locative for *parivelāyām*.

The metrical portion consists of exceedingly irregular Anushtubh S'lokas. The Mantra ought to end in *samantatah* instead of in *samāntena* 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 Dhṛitarāshtras, 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 Pūrṇabhadras. 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 Aparājita 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 muricatus*, grapes. . . . A decoction of these, [mixed] with sugar, must be given to a lean person ; or let him smear on Ghī, boiled with those [above-mentioned ingredients] and with *J i v a n ī y a* .”

Again I read in lines 10–11 :

“ *Schreberia Swietenioides*, *Curcuma longa*, *Rubia Munjista*, 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 *Aglaiia odorata*, or also *Cyperus* 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, *J ā t a k a s*, vol. ii. p. 145),

Virūpakkkhehi me mettā m mettā m Erāpa-  
 thehi me |  
 Chabbyāputtehi me mettā m [mettā m] Kan-  
 hāgotamakehi cāti||

corresponds with portions of the first and last verses of the *Anumantrana* 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.<sup>1</sup> 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 Prākṛit vocatives for Dundubhī, etc. See Megha-sūtra in J.R.A.S. xii., pt. 2, p. 301 (1880).

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

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<sup>1</sup> In the Tantra ceremonies flesh and even ordure were thrown into the sacred fire.

Hārīnī (? 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 devi 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 Prākṛit 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 Prākṛit *ilikā* + *içī* = 'the earth-goddess.'

The *Anumantrana* contains a list of the *Ahīrājakulas* and *Nāga-rājas*,<sup>1</sup> 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 Buddhist.</i>
Dhritarāshtra	Dhritarāshtra	Dhritarāshtra	Dhatarattha
Nairāvana	—	—	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	—	—	—

<sup>1</sup> 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 Buddhist.</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-rajā*. *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 *Upanda* 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 *Sām-gara* = *Sāgara*.

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

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

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

45. ON THE WORD “BUJJHAKA” IN THE *DĪPAVAṂSA*.<sup>1</sup>

“*Orohetvāna Suppāram sataṣaṭaṇ ca te tadā  
vipulam sakkārasammānam akamsu te Suppārakā . .  
Tesu sakkāriyamānesu Vijayo ca saḥāyikā  
sabbe luddāni kammāni kurumānā na bujjhaka.*”  
(*Dīpavaṃsa* 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 *na-bujjha-kā* is equivalent to \**na-buddha-kā*, ‘unnoticed.’ But this sense of the word deprives the passage of all point. It is not at all probable that *Vijaya* and his lawless band could commit the foul deeds attributed to them without being noticed. Their treacherous actions did not pass unnoticed, but were well known to the people of *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 *na-bujjha-ka* = *a-vujjha-ka* = *a-yujjha-ka* = *a-yuddha-ka*, ‘not fighting’ (compare Sanskrit *a-yuddha*), hence ‘not at war.’ The change of *bujjha* for *vujjha* is like that of *buddha* for *vuddha*, ‘old.’ But *vujjha* represents an older *yujjha*, ‘battle,’ ‘fighting.’ For the interchange of *v* and *y* we may compare *āvuddha* with *āyuddha*, ‘weapon.’

Childers gives no examples of *yujjha*, but under *yud-*

<sup>1</sup> See *Academy*, October 3, 1891.

dhā he notices the occurrence of yujjhāya for yuddhāya (in the Mahāvamsa), the dative of a noun derived from yudhya (?). There is good authority for the use of yujjha with the sense of yuddha: "Tumhe mā bhāyatha yujjhe sati aham jānāmi" (Jāt. III. 4). We also find yujjhana in Jāt. III. p. 82, ll. 6, 18, "So . . . elakānam yujjhana tthānam sampāpuni." With yujjhana, which corresponds in meaning to Sanskrit yodhana, we may compare bujjhana (Mil. 194), as if from \*budhyaṇa, with the sense of Sanskrit bodhana. It is quite possible, since yujjhana and bujjhana 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, 13), nibbuddha (explained by malla-yuddha, 'wrestling,' 'boxing') answers in meaning to Sanskrit niyuddha, though in form it corresponds to a Sanskrit nir-yuddha, through an intermediate nir-vuddha. See Milinda, p. 232; Cullavagga I. 13, 2; Suttavibhanga I. p. 180.

#### 46. "ĀUṬṬI."<sup>1</sup>

"Egayā gunasamitassa riyato kāyasamphāsam anucinnā egatiyā pānā uddāyamti: ihalogavedanavejjāvadiyam: jam āutti-kammam (vl. -kayam) tam parinnāya vivegam eti."

(Ayāragam-sutta I. 5 4, § 3.)

'Sometimes, though a monk be endowed with<sup>2</sup> 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 ākuttikarma; but we fail to see how this can be translated by

<sup>1</sup> See *Academy*, October 31, 1891.

<sup>2</sup> Samita generally means 'circumspect'; sahita= endowed with.

'contrary to the rules,' unless there be some authority for *ākutti* in the sense of 'transgression,' then *āuttikamma* 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 *ihalogavedanavejjāvadīyam* seems to be an attributive compound qualifying *āuttikammam*. *Vejjāvādīya* corresponds in form to a Pāli *veyyāvatika* which Childers wrongly refers to the root, *vr̥t + vyā*. There is a Jaina *veyāvacca* explained by the scholiast as *vaiyāvritta*.

The root is *pri*, 'to be busy.' Compare Sk. *vyāpṛita* = Pāli *vyāvaṭa* (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 *vāvaṭa* for *pāvaṭa*). See Cullavagga I. 9. 1, p. 7; where *pakata* = *vāvaṭa* = Prākṛit *vāvaḍa* (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).'<sup>1</sup>

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<sup>1</sup> 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 *Āyāraṅga-sutta* I. 8. 1, v. 16:

“*Ativātiyaṃ an ā u t t i m satam annesiṃ akaranayāe jass’ itthiṃ 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 “*ativātiyaṃ 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. *Ativātiyaṃ* represents Sanskrit *atipātikaṃ*, ‘the deadly sin of injury to living creatures,’ and *an ā u t t i m* must be in adjectival relation to it. Here again the meaning of ‘not wanton’ or ‘unintentional’ seems to suit the context.

Prof. Jacobi does not give us the scholiast’s explanation of *anāutti*, but fortunately it occurs elsewhere: “*Janam kāena nāuttī abuhō jaṃ ca himsati*” (*Sūyagadaṅga-sutta* I. 1, v. 25, p. 65). Here we see that *n ā u t t ī*, ‘not wantonly injuring,’ is used antithetically to *himsati*. The *Tikā* has the following note:

“*Yo hi jānannavagacchan prāmino 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 *āuttī* seems to be ‘intentional,’ ‘wanton,’ it cannot well be connected with a Sanskrit *āk u t t ī*, but is, perhaps, related to some such form as *āk ū t i n* (producing a Prākṛit *āk u t t ī*, and, by connecting it with a wrong root, *ākuttī*), from the root *kū* ‘to design, intend.’ Cf. Sanskrit *āk ū t a*, *āk ū t i*.

Curiously enough we find a verb, *ā u t t a i*, which appears to be related to the foregoing word *āuttī*, “*Aratim ā u t t e*

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

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 āuttitae by kārayitum. Ākuttai, if standing for ākuttai, may be a denominative formed from kūtā from the root *kū*, hence the meaning of 'to attempt,' 'to try,' that seems to be attached in all cases to the verb āuttai.

### 39. VIDDHA.

"Seyyathā pi bhikkhave vassānaṃ pacchime māse sara-dasamaye visuddhe vigatavalāhake nabhe ādicco nabhaṃ abbhussakkamāno sabbaṃ ākāsagataṃ tamagataṃ abhivihacca bhāsate ca tapat ca virocati ca" (Itivuttaka III. 7. p. 20; see Aṅguttara III. 92. 2; Saṃyutta 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 *visuddhe*, 'clear' or 'pure,' into his text in lieu of *viddhe*. The commentary explains *viddhe* by *uddhiddhe* (? *ud-diddhe*, i.e., *ud-digdhe* 'polished, clear, bright').

But *viddha*, in the sense of 'clear, bright,' as applied to the sky or heavens, is the exact representative of the Sanskrit *vidhra* (cf. Sk. *abhra* with Pāli *abbha*), which is applied to the bright sky. Compare *Vidhre sūriyam-iva sarpantaṃ*, A.V. IV. 20. 7.

#### 40. NIDDHĀPETI.<sup>1</sup>

This verb, not in Childers's Dictionary, seems peculiar to the Jātaka-book, where the following passage occurs: "Tato galavinītena 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, "*Niddhāmasē 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 sākhamigam 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 *nibbāsita* is true reading; Dr. Fausböll, however, defends his lection, and would refer *niddhāpayati* to the Skt. *nīrdhmāpayati* 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

<sup>1</sup> See *Academy*, December 26, 1891.

*nirvāhida* = *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 *v*. Compare Pāli *dhopana* with Skt. *dhovana*, &c. This enables us to refer *niddhāpeti* to a form *\*niddhāreti* — *\*niddhārayati* (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 *nir dhāva-nārthāya* ‘for evading,’ ‘for escaping from,’ ‘for getting rid of,” for which there is the various reading *nirvāpanārthāya*, which exhibits the same sort of confusion of *nir dhāvana* with *nirvāpana* as the Jātaka text does with regard to *niddhāpeti* and *nibbāpeti*.

With regard to the two forms, Prof. Fausböll says: “Enten vi vaelge *nibbāpitam* eller *niddhāpitam* kommer omtrent ud paa et. De kunne naturligvis ligesom ethvert andet egentligt Udtryk bruges i metaforisk Betydning.”

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OF

Buddhaghosa's Visuddhi-Magga.

BY

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PART FIRST—SĪLA [CONDUCT].

CHAPTER I.

SĪLA-NIDDESA [EXPOSITION OF SĪLA].

“ Sile patitṭhāya naro sapañño  
Cittaṃ paññaṃ ca bhāvayaṃ  
Ātāpī nipako bhikkhu  
So imaṃ 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 SĪLAM ?

1. Cetanā.
2. Cetasika.
3. Saṃvara.

- a. Pātimokkhasaṃvara.
- b. Satisaṃvara.
- c. Ñāṇasaṃvara.
- d. Khantisaṃvara.
- e. Viriyasaṃvara.

## 4. Avītikkama.

KEN' ATTHENA SĪLAM ?

KĀN' ASSA LAKKHAṆARASAPACCUPATTHĀNAPADAṬṬHĀNĀNI ?

KIMĀNISAMSAṂ SĪLAM ?

KATIVIDHAM SĪLAM ?

Ekavidha . . . Silana.

- |         |   |                        |   |                    |
|---------|---|------------------------|---|--------------------|
| Duvīdha | { | 1.                     | { | Cāritta.           |
|         |   |                        | { | Vāritta.           |
|         |   | 2.                     | { | Abhisamācārika.    |
|         |   |                        | { | Ādibrahmacariyaka. |
|         |   | 3.                     | { | Virati.            |
|         |   |                        | { | Avirati.           |
|         |   |                        | { | Nissita.           |
|         |   |                        | { | a. Taṇhānissita.   |
|         |   |                        | { | b. Diṭṭhinissita.  |
|         |   |                        | { | Anissita.          |
|         |   | 5.                     | { | Kālapariyanta.     |
|         |   |                        | { | Āpānakotika.       |
|         |   |                        | { | Sapariyanta.       |
|         |   |                        | { | a. Lābhapariyanta. |
|         | { | b. Yasapariyanta.      |   |                    |
|         | { | c. Ñātipariyanta.      |   |                    |
|         | { | d. Aṅgapariyanta.      |   |                    |
|         | { | e. Jīvitapariyanta.    |   |                    |
| 6.      | { | Apariyanta.            |   |                    |
|         | { | a. Na lābhapariyanta.  |   |                    |
|         | { | b. Na yasapariyanta.   |   |                    |
|         | { | c. Na ñātipariyanta.   |   |                    |
|         | { | d. Na aṅgapariyanta.   |   |                    |
|         | { | e. Na jīvitapariyanta. |   |                    |
| 7.      | { | Lokiya.                |   |                    |
|         | { | Lokuttara.             |   |                    |

- Tividha {
1. { Hina.  
Majjhima.  
Pañita.
  2. { Attādhīpateyya.  
Lokādhīpateyya.  
Dhammādhīpateyya.
  3. { Parāmatṭha.  
Aparāmatṭha.  
Paṭippassaddhi.
  4. { Visuddha.  
Avisuddha.  
Vematika.
  5. { Sekha.  
Asekha.  
Nevasekhanāsekha.

- Catubbidha {
1. { Hānabhāgiya.  
Ṭhītibhāgiya.  
Visesabhāgiya.  
Nibbedhabhāgiya.
  2. { Bhikkhu.  
Bhikkhunī.  
Anupasampanna.  
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  3. { Pakati.  
Ācāra.  
Dhammatā.  
Pubbahetuka.  
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Pañcavidha	1.	Pariyantapārisuddhi.
		Apariyantapārisuddhi.
		Paripuṇṇapārisuddhi.
		Aparāmatṭhapārisuddhi.
		Paṭippassaddhipārisuddhi.
	2.	Pahāna.
		Veramaṇī.
		Cetanā.
		Saṁvara.
		Avitikkama.

Pātimokkhasaṁvara. Commentary on: “Idha bhikkhu pātimokkhasaṁvarasaṁvuto 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’ ānuvyañjanaggāhī, yatv’ ādhikaraṇaṁ etaṁ cakkhundriyaṁ asaṁvutaṁ viharantaṁ abhijjhādomanassā pāpakā akusalā dhammā anvassaveyyuṁ, tassa saṁvarāya paṭipajjati, rakkkhati cakkhundriyaṁ, cakkhundriye saṁvaraṁ āpajjati; sotena saddaṁ sutvā . . . pe . . . ghāṇena gandhaṁ ghāyitvā, jivhāya rasaṁ sāyitvā, kāyena phoṭṭhabbaṁ phusitvā, manasā dhammaṁ viññāya na nimittaggāhī hoti, n’ ānuvyañjanaggāhī hoti . . . pe . . . manindriye saṁvaraṁ āpajjati.” [D., 2. 64 ; A., II. p. 39.]

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

Ājīva pārisuddhi. Commentaries on following paragraphs :

“Ājīvahetu paññattānaṁ channaṁ sikkhāpadānaṁ vitikkamassa kuhanā, lapanā, nemittikatā, nippesikatā,



lābhena lābham nijigimsanatā ti evaṃ ādīnaṃ ca pāpa-dhammānaṃ vasena pavattā micchājīvā virati.”

“Tattha Katamā kuhanā? Lābhasakkārasilokasannissitassa, pāpicchassa, icchāpakatassa yā paccayapaṭisedhanasaṃkhātena vā, sāmanta-jappitena vā, iriyāpathassa vā atṭhapanā, ṭhapanā, saṇṭhapanā, bhākuṭitā, bhākuṭiyāṃ, kuhanā, kuhāyanā, kuhitattaṃ, ayaṃ vuccati kuhana.”

“Tattha Katamā lapanā? Lābhasakkārasilokasannissitassa, pāpicchassa, icchāpakatassa yā paresaṃ ālapanā, lapanā, sallapanā, ullapanā, samullapanā, unnahanā, samunnahanā, ukkācanā, samukkācanā, anuppiyabhāṇitā, cātukamyatā, muggasuppyatā, pāribhaṭṭatā, ayaṃ vuccati lapanā.”

“Tattha Katamā nemittikatā? Lābhasakkārasilokasannissitassa, pāpicchassa, icchāpakatassa yaṃ paresaṃ nimittaṃ, nimittakammaṃ, obhāso, obhāsakammaṃ, sāmanta-jappā, parikathā, ayaṃ vuccati nemittikatā.”

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

“Tattha Katamā nippesikatā? Lābhasakkārasilokasannissitassa, pāpicchassa, icchāpakatassa yā paresaṃ akkosanā, vambhanā, garahanā, ukkhepanā, samukkhepanā, khipanā, saṃkhipanā, pāpanā, saṃpāpanā, avaṇṇahāritā, parapiṭṭhimānsikatā, ayaṃ vuccati nippesikatā.”

“Tattha Katamā lābhena lābham nijigimsanatā? Lābhasakkārasilokasannissito, pāpiccho, icchāpakato ito laddham āmisaṃ amutra harati, amutra vā laddham āmisaṃ idh’ āharati, yā evarūpā āmisena āmisassa eṭṭhi, gavetṭhi, pariyetṭhi, esanā, gavesanā, pariyesanā, ayaṃ vuccati lābhena lābham nijigimsanatā.”

Paccayasannissita. Commentary on: “Paṭisaṃkhā yoniso cīvaraṃ paṭisevati yāvad eva sitassa paṭighātāya, uṇhassa paṭighātāya, daṃsamakasavātātapasiriṃsapasamphassānaṃ paṭighātāya, yāvad eva hiriko-pīnapaṭicchādanatthaṃ; paṭisaṃkhā yoniso piṇḍapātaṃ paṭisevati, n’ eva davāya, na madāya, na maṇḍanāya, na

vibhūsanāya, yāvad eva imassa kāyassa t̥hitiyā, yāpanāya, vihiṃsūparatiyā, brahmacariyānuggahāya: 'Iti purāṇaṇ ca vedanaṃ paṭihamkhāmi, navaṇ ca vedanaṃ na uppādessāmi, yātrā ca me bhavissati, anavajjatā ca phāsuvihāro cā' 'ti; paṭisaṃkhā yoniso senāsanaṃ paṭisevati, yāvad eva sitassa paṭighātāya, uṇhassa paṭighātāya, dāmsamakasavātātapasirimsapasamphassānaṃ paṭighātāya, yāvad eva utuparissayavinodanaṃ paṭisallāpārāmattham; paṭisaṃkhā yoniso gilānapaccayabhesajjaparikkhāraṃ paṭisevati, yāvad eva uppannānaṃ veyyābādhikānaṃ vedanānaṃ paṭighātāya, abyābajjhaparamatāya." [M.N., I. p. 10.]

Pātimokkhasamvaro 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.

Indriyasamvaro satiyā sampādetabbo. How Vaṅḡisa 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.

Paccayasannissitasīlaṃ paññāya sampādetabbam.

The twofold Paccavekkhanam paccayānam :

1. Paṭilābhakāle.
2. Paribhogakāle.

The four Paribhogas :

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

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

Paripuṇṇapārisuddhi. Story of Mahā-Saṃgharakkhita, 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 Arahatsip.

Aparāmaṭṭhapārisuddhi. 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 SAṂKILESO ? KIM VODĀNAṂ ?

I. SAṂKILESA.

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.

DHUTAṄGA-NIDDESA [EXPOSITION OF THE DHUTAṄGAS].

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

The thirteen Dhutaṅgas :

1. Paṃsukūlikaṅga.
2. Tecīvarikaṅga.
3. Piṇḍapātikaṅga.
4. Sapadānacārikaṅga.
5. Ekāsanikaṅga.
6. Pattapiṇḍikaṅga.
7. Khalupacchābhattikaṅga.
8. Ārañṇakaṅga.
9. Rukkhamūlikaṅga.
10. Abbhokāsikaṅga.
11. Sosānikaṅga.
12. Yathāsanthatikaṅga.
13. Nesajjikaṅga.

Discussion of each in accordance with the following headings :

“ Atthato, lakkhaṇādihi  
 Samādānavidhānato,  
 Pabhedato, bhedato ca,  
 Tassa tass' ānisāmsato,

“ Kusalatthikato c' eva,  
 Dhutādīnaṃ vibhāgato,  
 Samāsavyāsato cā 'pi  
 Viññātabbo vinicchayo.”

Vidhāna of Paṃsukūlikaṅga. Cīvaras allowable for a Buddhist priest :

1. Sosānika.
2. Pāpaṇika.
3. Rathiyacola.

4. Saṃkāracola.
5. Sotthiya.
6. Nahānacola.
7. Titthacola.
8. Gatapaccāgata.
9. Aggidaḍḍha.
10. Gokhāyika.
11. Upacikakhāyika.
12. Undurakhāyika.
13. Antacchinna.
14. Dasacchinna.
15. Dhajāhata.
16. Thūpacivara.
17. Samanacivara.
18. Ābhisekika.
19. Iddhimaya.
20. Panthika.
21. Vātāhata.
22. Devadattiya.
23. Sāmuddiya.

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

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

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

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

## PART SECOND—SAMĀDHI [MEDITATION].

### CHAPTER III.

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

KO SAMĀDHI ? Kusalacittekaggatā samādhi.

KEN' ATṬHENA SAMĀDHI ?

KĀN' ASSA LAKKHAṆARASAPACCUPATṬHĀNAPADAṬṬHĀNĀNI ?

KATIVIDHO SAMĀDHI ?

Ekavidha . . . Avikkhepa.

Duvidha	1.	{ Upacāra.
		{ Appanā.
	2.	{ Lokiya.
		{ Lokuttara.
	3.	{ Sappītika.
		{ Nippītika.
	4.	{ Sukhasahagata.
		{ Upekkhāsahagata.

Tividha	1.	{ Hīna.
		{ Majjhima.
		{ Paṇīta.
		{ Savitakka.
	2.	{ Savicāra.
		{ Avitakkavicāra.
	3.	{ Pitisahagata.
		{ Sukhasahagata.
		{ Upekkhāsahagata.
	4.	{ Paritta.
		{ Mahaggata.
		{ Appamāṇa.

Catubbidha	1.	{ Dukkhāpaṭipada dandhābhiñña.
		{ Dukkhāpaṭipada khippābhiñña.
		{ Sukhāpaṭipada dandhābhiñña.
		{ Sukhāpaṭipada khippābhiñña.
	2.	{ Parittaparittārammaṇa.
		{ Parittaappamāṇārammaṇa.
		{ Appamāṇaparittārammaṇa.
		{ Appamāṇaappamāṇārammaṇa.
	3.	{ Paṭhamajjhānaṅga.
		{ Dutiyajjhānaṅga.
		{ Tatiyajjhānaṅga.
		{ Catutthajjhānaṅga.
	4.	{ Hānabhāgiya.
		{ Thitibhāgiya.
		{ Visesabhāgiya.
		{ Nibbedhabhāgiya.
	5.	{ Kāmāvacara.
		{ Rūpāvacara.
		{ Arūpāvacara.
		{ Apariyāpanna.
	6.	{ Chandādhīpati.
		{ Viriyādhīpati.
		{ Cittādhīpati.
		{ Vīmaṃsādhīpati.

Pañcavidha	{	Paṭhamajjhānaṅga.
		Dutiyajjhānaṅga.
		Tatijajjhānaṅga.
		Catutthajjhānaṅga.
		Pañcamajjhānaṅga.

KO C' ASSA SĀMKILESO ? KIM VODĀNAṂ ?

KATHAṂ BHĀVETABBO ?

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

“Yo, paṇḍita, āyāsiṃ lokiyo, so vuttanayena sīlāni visodhetvā supariśuddhe sīle paṭiṭṭhitena, yv' āssa dasasu palibodhesu palibodho atthi, taṃ upacchinditvā, kammaṭṭhānadāyakaṃ kalyāṇamittaṃ upasaṃkamitvā, attano cariyānukūlaṃ cat-tālisāya kammaṭṭhānesu aññataraṃ kammaṭṭhānaṃ ga-hetvā, samādhībhāvanāya ananurūpaṃ vihāraṃ paḥāya anurūpe vihāre viharantena, khuddakapalibodhupacchedaṃ katvā sabbaṃ bhāvanāvidhānaṃ aparihāpentena bhāve-tabbo.”

Yv' āssa dasasu palibodhesu palibodho atthi, taṃ upacchinditvā.

The ten Palibodhas to the attainment of *Lokiya Samādhi* :

“Āvāso ca, kulāṃ, lābho,  
Gaṇo, kammaṇ ca pañcamāṇ,  
Addhānaṃ, ñāti, 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 *Pācīnakhaṇḍarāji*, 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



Koraṇarakavihāra, 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.

Gaṇṭha. 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 Tipiṭaka but could not interpret it, while the former, though he did not know it, could interpret each passage after it had been repeated to him.

Kammaṭṭhāna dāyakaṃ kalyāṇamittaṃ  
upasaṃkamitvā.

The two Kammaṭṭhānas :

1. Sabbatthakammaṭṭhāna.
2. Pārihāriyakammaṭṭhāna.

Attanocariyānukūlan.

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 kiṃnidānā ? "
2. " Kathaṃ jānitabbam, ayaṃ puggalo rāgacarito, ayaṃ dosādisu aññataracarito ? "
3. " Kiṃcaritassa ca puggalassa kiṃ 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.

Cattālīsāya kammaṭṭhānesu aññataraṃ  
kammaṭṭhānaṃ gahe tvā.

Ten modes of classifying the Kammaṭṭhānas :

1. Saṃkhātaniddesato.

- |             |   |                        |
|-------------|---|------------------------|
| Ten Kasinas | { | 1. Paṭhavīkaṣiṇa.      |
|             |   | 2. Āpokasiṇa.          |
|             |   | 3. Tejokasiṇa.         |
|             |   | 4. Vāyokasiṇa.         |
|             |   | 5. Nilakasiṇa.         |
|             |   | 6. Pitakasiṇa.         |
|             |   | 7. Lohitakasiṇa.       |
|             |   | 8. Odātakasiṇa.        |
|             |   | 9. Ālokakasiṇa.        |
|             |   | 10. Paricchinṇākāsaṇa. |

- |             |   |                     |
|-------------|---|---------------------|
| Ten Asubhas | { | 1. Uddhumātaka.     |
|             |   | 2. Vinīlaka.        |
|             |   | 3. Vipubbaka.       |
|             |   | 4. Vicchiddaka.     |
|             |   | 5. Vikkhāyitaka.    |
|             |   | 6. Vikkhittaka.     |
|             |   | 7. Hatavikkhittaka. |
|             |   | 8. Lohitaka.        |
|             |   | 9. Pulavaka.        |
|             |   | 10. Atṭhika.        |

- |                    |                                                                                                                                                                                                          |
|--------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Ten Anussatis      | { 1. Buddhānussati.<br>2. Dhammānussati.<br>3. Saṅghānussati.<br>4. Silānussati.<br>5. Cāgānussati.<br>6. Devatānussati.<br>7. Maraṇasati.<br>8. Kāyagatāsati.<br>9. Ānāpānasati.<br>10. Upasamānussati. |
| Four Brahmavihāras | { 1. Mettā.<br>2. Karuṇā.<br>3. Muditā.<br>4. Upekkhā.                                                                                                                                                   |
| Four Āruppas       | { 1. Ākāśānañcāyatana.<br>2. Viññāṇañcāyatana.<br>3. Ākiñcaññāyatana.<br>4. Nevasaññānāsaññāyatana.                                                                                                      |

One Saññā . . . Āhāre Paṭikkūlasaññā.

One Vavatthāna . . . Catudhātuvavatthāna.

2. Upacāraappanāvahato.
3. Jhānappabhedato.
4. Samatikkamato.
  - a. Aṅgasamatikkamato.
  - b. Ārammaṇasamatikkamato.
5. Vaḍḍhanāvaḍḍhanato.
6. Ārammaṇato.
7. Bhūmito.
8. Gahaṇato.
9. Paccayato.
10. Cariyānukūlato.

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

The six classes of Bodhisattas :

1. Alobhajjhāsaya.
2. Adosajjhāsaya.
3. Amohajjhāsaya.

4. Nekkhammajjhāsaya.
5. Pavivekajjhāsaya.
6. Nissaraṇajjhāsaya.

## CHAPTER IV.

PAṬHAVĪKASIṆA-NIDDESA [EXPOSITION OF THE EARTH-KASIṆA].

Samādhībhāvanāya ananurūpaṃ vihāraṃ  
pahāya anurūpe viharantena.

The eighteen faults which render a Vihāra ananurūpa :

1. Mahatta.
2. Navatta.
3. Jīṇṇatta.
4. Panthanissitatta.
5. Soṇḍi.
6. Paṇṇa.
7. Puppha.
8. Phala.
9. Patthanīyatā.
10. Nagarasannissitatā.
11. Dārusannissitatā.
12. Khetasannissitatā.
13. Visabhāgānaṃ puggalānaṃ atthitā.
14. Paṭṭanasannissitatā.
15. Paccantasannissitatā.
16. Rajjasīmasannissitatā.
17. Asappāyatā.
18. Kalyāṇamittānaṃ alābha.

A Vihāra is anurūpa in being :

1. N' ātidūra, n' ācāsanna.
2. Gamanāgamanasampanna.
3. Divā appokiṇṇa, rattiṃ appasadda.
4. Appanigghosa.
5. Appadaṃsamakasavātāpasirimsapasamphassa.

Khuddakapalibodhūpacchedaṃ katvā.  
The Khuddakapalibodhas are hair, long nails, &c.

Sabbam bhāvanāvidhānam apanihāpen-  
tena bhāvetabbo. Commentary on:

“Paṭhavikasiṇam uggaṇhanto, paṭhaviyam nimittam  
gaṇhati kate vā akate vā, santake no anantake, sakotiye  
no akotiye, savatume no avatume, sapariyante no apari-  
yante, supparamatte vā sarāvamatte vā.”

The four Kasinā dosas:

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

The two grades of Nimitta:

A lower, called Uggaḥa.

A higher, called Paṭibhāga.

The two grades of Samādhi:

A lower, called Upacāra [not resulting in Jhāna].

A higher, called Appanā [resulting in Jhāna].

Commentary on:

“Āvāso, gocaro, bhassam,  
Puggalo, bhojanam, utu,  
Iriyāpatho ti satt’ ete  
Asappāye vivajjaye,

“Sappāye satta sevetha.  
Evaṃ hi paṭipajjato  
Na ciren’ eva kālena  
Hoti kassaci appanā.”

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

1. Vatthuvisadakiriyato.
2. Indriyasamatthapatipādanato.
3. Nimittakusalato.
4. Yasmiṃ samaye cittaṃ paggaḥetabbam, tasmīṃ sa-  
maye cittaṃ paggaṇhāti.

5. Yasmiñ samaye cittañ niggahetabbam, tasmim samaye cittañ niggaṇhāti.
6. Yasmiñ samaye cittañ sampahaṃsitabbam, tasmim samaye cittañ sampahaṃseti.
7. Yasmiñ samaye cittañ ajjuhekkhitabbam, tasmim samaye cittañ ajjuhekkhati.
8. Asamāhitapuggalaparivajjanato.
9. Samāhitapuggalasevanato.
10. Tadadhimuttato.

Under 6. are given the eight Saṃvegavatthus :

1. Jāti.
2. Jarā.
3. Vyādhi.
4. Maraṇa.
5. Apāyadukkha.
6. Atite vaṭṭamūlakadukkha.
7. Anāgate vaṭṭamūlakadukkha.
8. Paccuppanne āhārapariyeṭṭhimūlakadukkha.

Commentary on :

“ Reṇumhi, uppaladale,  
Sutte, nāvāya, nāliyā,  
Yathā madhukarādīnañ  
Pavatti sampavaṇṇitā,

“ Līnauddhatabhāyehi  
Mocayitvāna sabbaso  
Evañ nimittābhimukhañ  
Mānañ paṭipādaye ” ti.

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

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

or the first is Upacāra, the second Anuloma, the third

Gotrabhū, while Appanācitta comes in as the fourth or the fifth, according as one is possessed of Khippābhiññā [quick intelligence], or of Dandhābhiññā [slow intelligence].

Commentary on: “‘Vivice’ eva kāmehi, vivicca akusalehi dhammehi savitakkaṃ, vivekaṃ, pītisukhaṃ paṭhamajjhānaṃ upasampajja viharati.” [Mahā-Satipatṭhāna-Sutta.] Evam anena pañcaṅgavippahīnaṃ, pañcaṅgasamannāgataṃ, tividhakalyāṇaṃ, dasalakkaṇasampannaṃ paṭhamajjhānaṃ adhigataṃ hoti paṭhavīkaṣiṇaṃ.”

The five Pītis :

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

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

Pañcaṅgavippahīnaṃ, pañcaṅgasamannāgataṃ. The five Aṅgas from which the first Jhāna is vippahīna [free], viz., the five Nīvaraṇas :

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

The five Aṅgas of which it is possessed :

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

Tividhakalyāṇaṃ, dasalakkaṇasampannaṃ. The three Kalyāṇas and the ten Lakkhaṇas of the first Jhāna :

I. Patipadāvisuddhi at its beginning.

1. Yo tassa paripantho, tato cittaṃ visujjhati.

2. Visuddhattā cittaṃ samathanimittā paṭipajjati.
3. Paṭipannattā tattha cittaṃ pakkhandati.

II. Upekkhānubrūhaṇā at its middle.

4. Visuddham cittaṃ ajjupekkhati.
5. Samathapaṭipannaṃ ajjupekkhati.
6. Ekattūpaṭṭhānaṃ ajjupekkhati.

III. Sampahaṃsanā at its end.

7. Tatthajātānaṃ dhammānaṃ anativattanaṭṭhena sampahaṃsanā.
8. Indriyānaṃ ekarasatṭhena sampahaṃsanā.
9. Tadupagaviriyavāhanaṭṭhena sampahaṃsanā.
10. Paṭhamassa jhānassa sampahaṃsanā.

The two Vadḍhana Bhūmis :

1. Upacāra.
2. Appanā.

The five Vasis [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 : “‘Vitakkavicārānaṃ vūpasamā ajjhat-taṃ sampasādanāṃ, cetaso ekodibhāvaṃ avitakkaṃ, avicāraṃ, samādhijaṃ, pītisukhaṃ dutiyajjhānaṃ upasam-pajja viharati.’ [Mahā-Satipaṭṭhāna-Sutta.] Evam anena dvaṅgavippahīnaṃ, tivaṅgasamannāgataṃ, tividhakalyāṇaṃ, dasalakkhaṇasampannaṃ dutiyajjhānaṃ adhigataṃ hoti, paṭhavikasiṇaṃ.”



Dvaṅgavippahīnaṃ, tivaṅgasamānāgataṃ. The two Aṅgas from which the second Jhāna is vippahīna :

1. Vitakka.
2. Vicāra.

The three Aṅgas of which it is possessed :

1. 2. Pītisukha.
3. Cīttekaggatā.

Commentary on : “ ‘Pītiyā ca virāgā upekkhako ca viharati, sato ca sampajāno, sukhañ ca kāyena paṭisaṃvedeti, yaṃ taṃ ariyā acikkhanti “Upekkhako, satimā, sukhavihārī” ’ti tatiyajjhānaṃ upasampajja viharati.’ [Mahā-Satipaṭṭhāna-Sutta.] Evam anena ekaṅgavippahīnaṃ, duvaṅgasamānāgataṃ, tividhakalyāṇaṃ, dasalakkaṇasampannaṃ tatiyaṃ jhānaṃ adhigataṃ hoti, paṭhavīkaṣiṇaṃ.”

The ten Upekkhās :

1. Chalaṅga.
2. Brahmavihāra.
3. Bojjhaṅga.
4. Viriya.
5. Saṃkhāra.
6. Vedanā.
7. Vipassanā.
8. Tatramajjhata.
9. Jhāna.
10. Pārisuddhi.

The Aṅga from which the third Jhāna is vippahīna : Pīti.  
The two Aṅgas of which it is possessed :

1. Sukha.
2. Cīttekaggatā.

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

adukkham'sukham, upekkhāsatipārisuddhiṃ catutthajjhānam upasampajja viharati.' [Mahā-Satipatṭhāna-Sutta.]  
 Evam anena ekaṅgavippahīnam, duvaṅgasamannāgataṃ, tividhakalyāṇam, dasalakkhaṇasampannam catutthajjhānam adhigataṃ hoti, pathavikasiṇam."

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

The two Aṅgas of which it is possessed :

1. Upekkhāvedanā.
2. Cित्तेkaggatā.

## CHAPTER V.

DASAKASIṆA-NIDDESA [EXPOSITION OF THE TEN KASIṆAS].

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. Uddham.
2. Adho.
3. Tiriyaṃ.
4. Advayaṃ.
5. Appamāṇam.

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

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

## CHAPTER VI.

ASUBHAKAMMATTHĀNA-NIDDESA [EXPOSITION OF THE ASUBHAS].

Description of each of the Asubhas.

Commentary on: "Uddhumātakaṃ asubhanimittaṃ uggaṇhanto eko, adutiyo gacchati, upatthitāya satiyā, asamutthāya, antogatehi indriyehi, abahigatena mānasena, gatāgatamaggaṃ paccavekkhamāno. Yasmiṃ padese uddhumātakaṃ asubhanimittaṃ nikkhittaṃ hoti, tasmiṃ padese pāsāṇaṃ vā, vammikaṃ vā, rukkhaṃ vā, gacchaṃ vā, lataṃ vā sanimittaṃ karoti, sārammaṇaṃ karoti; sanimittaṃ katvā, sārammaṇaṃ katvā uddhumātakaṃ asubhanimittaṃ sabhāvabhāvato upalakkheti.

"Vaṇṇato pi, līṅgato pi, saṇṭhānato pi, disato pi. okāsato pi, paricchedāto pi, sandhito pi, vivarato pi, ninnato, thalato, samantato so taṃ nimittaṃ suggahitaṃ karoti, sūpadhāritaṃ upadhāreti, suvavatthitaṃ vavatthapeti. So taṃ nimittaṃ suggahitaṃ katvā, sūpadhāritaṃ upadhāretvā, suvavatthitaṃ vavatthapetvā eko, adutiyo gacchati upatthitāya satiyā, asammutthāya, antogatehi indriyehi, abahigatena mānasena gatāgatamaggaṃ paccavekkhamāno. So caṅkamanto pi tabbhāgiyaṃ ñeva caṅkamamāṃ adhiṭṭhāti, nisidanto pi tabbhāgiyaṃ ñeva āsanaṃ paññāpeti.

"Samantā nimittūpalakkhaṇā kimatthiyā? kimānisaṃsā? ti. Samantā nimittūpalakkhaṇā asammohatthā, sammohānisaṃsā. Ekādasavidhena nimittaggāho kimatthiyo? kimānisaṃso? ti. Ekādasavidhena nimittaggāho upanibandhanattho, upanibandhanānisaṃso. Gatāgatamaggapaccavekkhaṇā kimatthiyā? kimānisaṃsā? ti. Gatāgatamaggapaccavekkhaṇā vīthisampañipādanatthā, vīthisampañipādanānisaṃsā. So ānisaṃsadassāvī, ratana-saṇṇī hutvā, cittikāraṃ upatthāpetvā sampiyāyamaṇo tasmiṃ ārammaṇe cittaṃ upanibandhati, 'Addhā imāye paṭipadāya jarāmarañamhā parimuccissāmi' 'ti. So viviceva kāmehi . . . pe . . . paṭhamam jhānaṃ upasampajja

viharati. Tass' ādhigataṃ hoti rūpāvacaraṃ paṭhamajjhānaṃ, dibbo ca vihāro, bhāvanāmayāṇ 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, Arahaṃ, Sammā-Sambuddho, Vijjācaraṇasampanno, Sugato, Lokavidū, Anuttaro, Purisadammasārathi, Sathhā devamanussānaṃ, Buddho Bhagavā." [M., I. p. 35.]

L o k a v i d ū. The three Lokas :

1. Saṃkhāraloka.

Various groups in the Saṃkhāraloka :

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

2. Sattaloka.

3. Okāsaloka.

*Devamanussānaṃ*. 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. Āvatthika.
2. Liṅgika.
3. Nemittaka.
4. Adhiccasasamuppanna.

*Dhammānussati*. Commentary on : “ Svākkhāto Bhagavatā dhammo, sandiṭṭhiko, akāliko, ehipassiko, opanayiko, paccattaṃ veditabbo viññūhi.” [A., I. p. 149.]

*Samghānussati*. Commentary on : “ Supaṭipanno Bhagavato sāvakasaṅgho, ujupaṭipanno Bhagavato sāvakasaṅgho, nāyapaṭipanno Bhagavato sāvakasaṅgho, yad idaṃ cattāri purisayugāni, aṭṭha purisapuggalā. Esa Bhagavato sāvakasaṅgho āhuneyyo, pāhuneyyo, dakkhiṇeyyo, añjali-karaṇiyyo, anuttaraṃ puññakkhettaṃ lokassā.” [A., I. p. 208.]

*Silānussati*. Commentary on : “ Aho, vata, me silāni akhaṇḍāni, acchiddāni, asabalāni, akammāsāni, bhujissāni, viññuppasatthāni, aparāmatthāni, samādhisaṃvattanikāni.”

*Cāgānussati*. Commentary on : “ Lābhā, vata, me ! suladdhaṃ, vata, me ! yo 'haṃ, maccheramalapariyutṭhitāya 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].

*Marāṇasati* [Contemplation of Death]. The five Marāṇas :

1. Samuccheda.

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

Only Kālamaraṇa and Akālamaraṇa are of use in Maraṇasati.

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

1. Vadhakapaccupaṭṭhānato.
2. Sampattivipattito.
3. Upasaṃharaṇato.
  - a. Yasamahattato.
  - b. Puñṇamahattato.
  - c. Thāmahattato.
  - d. Iddhimahattato.
  - e. Pañṇamahattato.
  - f. Pacceka-Buddhato.
  - g. Sammā-Sambuddhato.
4. Kāyabahuṣādharaṇato.
5. Āyudubbalato.
6. Animittato.
7. Addhānaparicchedato.
8. Khaṇaparittato.

**A n i m i t t a t o .** The five Animittas :

“Jīvitam, vyādhi, kalo ca  
Dehanikkhepanam, gati,  
Pañc’ ete jīvalokasmiṃ  
Animittā na ñāyare.”

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

Kāyagatāsati is identical with the first of the four Sati-  
paṭṭhānas. But of the fourteen sections [pabbas] into  
which the first Satipaṭṭhāna is divided in the Mahā-Sati-  
paṭṭhāna-Sutta, those on Iriyāpatha [Bodily Postures],  
Catusampajañña and Dhātumanasikāra belong to Pañṇā,

while as much of the nine Sīvathikapabbas as pertains to Samādhi has already been dealt with under the Asubhas. And as Ānāpāna [Breathing] forms a distinct Kammaṭṭhāna, we have here only to do with Paṭikkūlamānasikārapabba [Section on Loathsomeness].

Short verbal comment on the following passage mentioning the thirty-two<sup>1</sup> constituents of the human body. “Puna ca param, bhikkhave, bhikkhu imam eva kāyaṃ uddham pādatalā adho kesamatthakā tacapariyantam, pūram nānappakārassa asucino paccavekkhati, ‘Atthi imasmim kāye kesā, lomā, nakhā, dantā, taco, māmsam, nahāru, atṭhi, atṭhimiñjā, vakkam, hadayaṃ, yakanam, kilomakam, pihakam, papphāsam, antam, antaguṇam, udariyaṃ, karisaṃ, pittam, semham, pubbo, lohitaṃ, sedo, medo, assu, vasā, khelo, siṃghānikā, lasikā, muttan.’” [Mahā-Satipaṭṭhāna-Sutta].

General discussion. The sevenfold Uggahakosalla and the tenfold Manasikārakosalla :

#### A. The Uggahakosalla :

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

#### B. The Manasikārakosalla :

1. Anupubbato.
2. N’ ātisīghato.
3. N’ ātisaṇikato.

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<sup>1</sup> There are really only thirty-one in the list, but Buddhaghosa explains that matthaluṅga is included in atṭhimiñjā.

4. Vikkhepapaṭibāhanato.
  5. Paṇṇattisamatikkamanato.
  6. Anupubbamuñcanato.
  7. Appanāto.
- |                           |   |                          |
|---------------------------|---|--------------------------|
| 8. 9. 10. Tayo Suttantā : | { | 8. On Adhicitta.         |
|                           |   | 9. On Sītibhāva.         |
|                           |   | 10. On Bojjhaṅgakosalla. |

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

1. Vanna.
2. Saṇṭhāna.
3. Gandha.
4. Āsaya.
5. Okāsa.

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

1. Vanna.
2. Saṇṭhānato.
3. Disato.
4. Okāsato.
5. Paricchedato.
  - a. Sabbhāgaparicchedato.
  - b. Visabbhāgaparicchedato.

Ānāpānasati [Contemplation of Breathing]. Commentary on: “‘Kathaṃ bhāvito ca, bhikkhave, ānāpānasatisamādhī? Kathaṃ bahulikato, santo c’ eva paṇito ca, asecanako ca sukho ca vihāro uppannuppanne pāpake akusale dhamme thānaso antaradhāpeti, vūpasameti? Idha, bhikkhave, bhikkhu araṇṇagato vā, rukkhamūlagato vā, suññāgaragato vā nisīdati pallaṃkaṃ ābhujitvā, ujum kāyaṃ paṇidhāya, parimukhaṃ satim upatthapetvā. So sato va assasati, sato passasati; dīghaṃ vā assasanto “Dīghaṃ assasāmī” ’ti pajānāti; dīghaṃ vā passasanto “Dīghaṃ passasāmī” ’ti pajānāti; rassaṃ vā assasanto . . . pe . . . passasanto “Rassaṃ passasāmī” ’ti pajānāti; “Sabbakāyapaṭisaṃvedī assasissāmī” ’ti sikkhati; “Sabbakāyapaṭisaṃvedī passa-sissāmī” ’ti sikkhati; “Passambhayaṃ kāyasaṃkhāraṃ



assasissāmī" 'ti sikkhati; "Passambhayaṃ kāyasaṃkhāraṃ passasissāmī" 'ti sikkhati; "Pitipaṭisaṃvedī, sukhapaṭisaṃvedī, cittasaṃkhārapaṭisaṃvedī, passambhayaṃ citta-saṃkhāraṃ, cittapaṭisaṃvedī, abhippamodayaṃ cittaṃ, samādaham cittaṃ, vimocayaṃ cittaṃ, aniccānupassī, virāgānupassī, nirodhānupassī, paṭinissaggānupassī assasissāmī" 'ti sikkhati. "Paṭinissaggānupassī, passasissāmī" 'ti sikkhati' 'ti. [M. N., I. p. 425.] Evaṃ soḷasavatthukaṃ ānāpānasatikammaṭṭhānaṃ niddiṭṭhaṃ."

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

Kāyānupassanā	{	Dīghaṃ.
		Rassaṃ.
		Sabbakāyapaṭisaṃvedī.
		Passambhayaṃ kāyasaṃkhāraṃ.
Vedanānupassanā	{	Pitipaṭisaṃvedī.
		Sukhapaṭisaṃvedī.
		Cittasaṃkhārapaṭisaṃvedī.
		Passambhayaṃ cittasaṃkhāraṃ.
Cittānupassanā	{	Cittapaṭisaṃvedī.
		Abhippamodayaṃ cittaṃ.
		Samādaham cittaṃ.
		Vimocayaṃ cittaṃ.
Dhammānupassanā	{	Aniccānupassī.
		Virāgānupassī.
		Nirodhānupassī.
		Paṭinissaggānupassī.

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

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

And the eightfold Manasikāra-vidhi :

1. Gaṇanā.

2. Anubandhanā.
3. Phusanā.
4. Thapanā.
5. Sallakkhanā.
6. Vivatṭanā.
7. Pārisuddhi.
8. Tesam patipassanā.

Benefits to be derived from Ānāpānasati.

The three Carimakas of Assāsa and Passāsa :

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

Upasamānussati [Contemplation of Nirvāna]. Commentary on : “Yāvatā, bhikkhave, dhammā saṅkhatā vā, asaṅkhatā vā, virāgo tesam dhammānaṃ aggam akkhāyati yad idaṃ madanimmadano, pipāsavinayo, ālayasamugghāto, vaṭṭupacchedo, taṇhakkhayo, virāgo, nirodho, nibbānan.”

## CHAPTER IX.

BRAHMAVIHĀRA-NIDDESA [EXPOSITION OF THE BRAHMAVIHĀRAS].

Mettā [Friendliness].

In order to begin this Brahmavihāra “dose ādinavo datṭhabbo” and “khantiyaṃ anisaṃso veditabbo.”

Classes of persons unsuitable—

- |               |   |                           |
|---------------|---|---------------------------|
| To begin with | { | 1. Appiyapuggala.         |
|               |   | 2. Atippiyasahāyaka.      |
|               |   | 3. Majjhata.              |
|               |   | 4. Veripuggala.           |
| Always        | { | 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 ekaṃ disaṃ pharitvā viharati, tathā dutiyaṃ, tathā tatiyaṃ, tathā catutthiṃ, iti uddham, adho, tiriyaṃ, sabbadhi sabbatthatāya sabbāvantāṃ lokāṃ mettāsahagatena cetasā, vipulena, mahaggatena, appamāṇena, averena, abyābajjhena pharitvā viharati." [M. N., 1. p. 38.]

The eleven blessings of Mettā: "Sukhaṃ supati, sukhaṃ paṭibujjhati, na pāpakaṃ supinaṃ passati, manussānaṃ piyo hoti, amanussānaṃ piyo hoti, devatā rakkhanti, n' assa aggi vā, visaṃ vā, satthaṃ vā kamati, tuvaṇaṃ cittaṃ samādhīyati, mukhavaṇṇo vippasīdati, asammūḷho kālaṃ karoti, uttariṃ appaṭivijjhanto Brahmālokaṃ upago hoti."

Amanussānaṃ 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].

Ākāśānañcāyatana [Realm of the Infinity of Space].  
Commentary on: "Sabbaso rūpasāññānaṃ samatikkamā, paṭighasaññānaṃ atthagamā, nānattasaññānaṃ amanasikārā, 'Ananto ākāso' ti ākāśānañcāyatanaṃ upasampajja viharati." [Grimblot, S. S. P., p. 262.]

The five Paṭighasaññās:

1. Rūpasāññā.
2. Saddasaññā.
3. Gandhasāññā.
4. Rasasaññā.
5. Phoṭṭhabbasāññā.

Viññāṇaṇcāyatana [Realm of the Infinity of Conscious-

ness]. Commentary on : “Sabbaso ākāsānañcāyatanam samatikkamā ‘Anantaṃ viññāṇaṃ’ ti ‘Ākiñcaññāyatanam upasampajja viharati.’” [Grimblot, S. S. P., p. 262.]

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

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

Pakiṇṇakakathā.

## CHAPTER XI.

### SAMĀDHI-NIDDESA [EXPOSITION OF SAMĀDHI].

Āhāre paṭikkūlasaññā [Perception of the Repulsiveness of Nutriment].

The four Āhāras :

1. Kabalīṃkāra.
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. Sammakkhānato.

*Catudhātuvavatthāna* [Analysis into the Four Elements].

Commentary on: "Seyyathā pi, bhikkhave, dakkhoggahātako vā, goghātakantevāsī vā, gāviṃ vadhitvā, cātummahāpathe bilaso paṭivibhajitvā nisinno assa, evam eva kho, bhikkhave, bhikkhu imam eva kāyaṃ yathāṭṭhitam, yathāpaṇihitam dhātuso paccavekkhati: 'Atthi imasmiṃ kāye paṭhavīdhātu, āpodhātu, tejodhātu, vāyodhātu.'" [Ma-hā-Satipatṭhāna-Sutta.]

Commentary on: "Katamā ca, āvuso, ajjhattikā paṭhavīdhātu? Yaṃ ajjhattam, paccattam kakkhaḷam, kharigatam, upādinnaṃ, seyyathidaṃ: kesā, lomā, nakhā, dantā, . . . pe . . . udariyaṃ, karisaṃ, yaṃ vā, pan', aññaṃ pi kiñci ajjhattam, paccattam, kakkhaḷam, kharigatam, upādinnaṃ, ayaṃ vuccat', āvuso, ajjhattikā paṭhavīdhātū" 'ti ca ;

"Katamā ca, āvuso, ajjhattikā āpodhātu? Yaṃ ajjhattam, paccattam āpo, āpogataṃ, upādinnaṃ, . . . pe . . . muttam, yaṃ vā, pan', aññaṃ pi kiñci ajjhattam, paccattam āpo, āpogataṃ, upādinnaṃ, ayaṃ vuccat', āvuso, ajjhattikā āpodhātū" 'ti ca ;

"Katamā ca, āvuso, ajjhattikā tejodhātu? Yaṃ ajjhattam, paccattam tejo, tejogataṃ, upādinnaṃ, seyyathidaṃ: yena ca santappati, yena ca jariyati, yena ca paridaya-hati, yena ca asitapitakhāyitasāyitam sammāpariṇāmaṃ gacchati, yaṃ vā, pan', aññaṃ pi kiñci ajjhattam, paccattam tejo, tejogataṃ, upādinnaṃ, ayaṃ vuccat', āvuso, ajjhattikā tejodhātū" 'ti ca ;

"Katamā ca, āvuso, ajjhattikā vāyodhātu? Yaṃ ajjhattam, paccattam vāyo, vāyogataṃ, upādinnaṃ, seyyathidaṃ; uddhaṅgamā vātā, adhogamā vātā, kucchisayā vātā, koṭṭhasayā vātā, aṅgamaṅgānusārino vātā, assāso, passāso iti vā, yaṃ vā, pan', aññaṃ pi kiñci ajjhattam, paccattam vāyo, vāyogataṃ, upādinnaṃ, ayaṃ vuccat', āvuso, ajjhattikā vāyodhātu." [M.N., Sutta 28.]

In considering the thirty-two constituents of the human body a clever priest can abbreviate, as follows: "Yaṃ thaddhalakkhaṇaṃ, ayaṃ paṭhavīdhātu; yaṃ ābandhanalakkhaṇaṃ, ayaṃ āpodhātu; yaṃ paripācanalakkhaṇaṃ,

ayaṃ tejodhātu ; yaṃ vitthambhanalakkaṇaṃ, ayaṃ vāyodhātu.”

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

1. Sasambhārasaṅkhepatō.
2. Sasambhāravibhattito.
3. Salakkhaṇasaṅkhepatō.
4. Salakkhaṇavibhattito.

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

1. Vacanatthato.
2. Kalāpatō.
3. Cūṇato.
4. Lakkhaṇādito.
5. Samutṭhānato.
6. Nānattekattato.
7. Vinibbhogaṇavibbhogato.
8. Sabhāgavisabhāgato.
9. Ajjhattikabāhiravisesato.
10. Saṅgahato.
11. Paccayato.
12. Asamannāhārato.
13. Paccayavibhāgato.

The four Paccayas :

1. Kamma.
2. Citta.
3. Āhāra.
4. Utu.

SAMĀDHIHĀVANĀYA 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  
IDDHI].

The five Abhiññās forming the Abhiññānisaṃsa of the preceding chapter.

1. Iddhividhā.
2. Dibbasotadhātuñāṇa.
3. Cetopariyañāṇa.
4. Pubbenivāsānussatiñāṇa.
5. Sattānaṃ cutūpapāte ñāṇa.

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

1. Kasiṇānulomato.
2. Kasiṇapaṭilomato.
3. Kasiṇaanulomapaṭilomato.
4. Jhānānulomato.
5. Jhānapaṭilomato.
6. Jhānānulomapaṭilomato.
7. Jhānukkantikato.
8. Kasiṇukkantikato.
9. Jhānakasiṇukkantikato.
10. Aṅgasaṃkantito.
11. Ārammaṇasaṃkantito.
12. Aṅgārammaṇasaṃkantito.
13. Aṅgavavatthāpanato.
14. Ārammaṇavavatthāpanato.

Commentary on : “ So evaṃ samāhite citte, parisuddhe, pariyodāte, anaṅgaṇe, vigatūpakkilese, mudubbhūte, kammaniye, ṭhite, ānañjappatte, iddhividhāya cittaṃ abhinīharati, abhininnāmeti. So anekavihitaṃ iddhividhaṃ paccanubhoti ; eko pi hutvā bahudhā hoti, bahudhā pi hutvā eko hoti ; āvibhāvaṃ, tirobhāvaṃ, tirokuḍḍaṃ, tiro-pākāraṃ, tiropabbataṃ asajjamāno gacchati, seyyathā pi

ākāse ; paṭhaviyā 'pi ummujjunimmujjaṃ karoti, seyyathā pi paṭhaviyā ; ākāse pi pallaṃkena kamati, seyyathā pi, pakkhisakuṇo ; ime pi candimasuriye, evaṃ mahiddhike, evaṃ mahānubhāve pāṇinā parāmasati, parimajjati ; yāva Brahmaloḁā pi kāyena vasaṃ vettati. Seyyathā pi, mahārāja ! dakkho kumbhakāro vā, kumbhakārantevāsī vā suparikammakatāya mattikāya yaṇ ñad eva bhājanavikatiṃ ākaṃkheyya, taṃ tad eva kareyya, abhinippādeyya ; seyyathā pi, pana, mahārāja ! dakkho dantakāro vā dantakārantevāsī vā suparikammakatasmiṃ dantasmiṃ yaṇ ñad eva dantavikatiṃ ākaṃkheyya, taṃ tad eva kareyya, abhinippādeyya ; seyyathā pi, pana, mahārāja ! dakkho suvaṇṇakāro vā suvaṇṇakārantevāsī vā suparikammakatasmiṃ suvaṇṇasmiṃ yaṇ ñad eva suvaṇṇavikatiṃ ākaṃkheyya, taṃ tad eva kareyya, abhinippādeyya ; evaṃ eva kho, mahārāja ! bhikkhu, evaṃ samāhite citte, parisuddhe, pariyodāte, anaṅgaṇe, vigatūpakkilese, mudubhūte, kammaniye, ṭhite, ānaṇjappatte, iddhividhāya cittaṃ abhinīharati, abhininnāmeti. So anekavihiṭṭaṃ iddhividhaṃ paccanubhoti ; eko pi hutvā bahudhā hoti, bahudhā hutvā eko hoti ; āvibhāvaṃ, tirobhāvaṃ, tirokuḍḍaṃ, tiropakāraṃ, tiropabbataṃ, asajjamāno gacchati, seyyathā pi ākāse ; paṭhaviyā 'pi ummujjanimmujjaṃ karoti, seyyathā pi uḁake ; uḁake pi asajjamāno gacchati, seyyathā pi paṭhaviyā ; ākāse pi pallaṃkena kamati, seyyathā pi, pakkhisakuṇo ; ime hi candimasuriye, evaṃ mahiddhike, evaṃ mahānubhāve pāṇinā parāmasati, parimajjati, yāva Brahmaloḁā pi kāyena vasaṃ vatteti." [D., I. p. 78.]

Iddhividhāya cittaṃ abhinīharati, abhininnāmeti. The ten Iddhis :

1. Adhiṭṭhāna.
2. Vikubbana.
3. Manomayā.
4. Nāṇavipphārā.
5. Samādhivipphārā.
6. Ariyā.
7. Kammavipākajā.



8. Puññavato.
9. Vijjāmayā.
10. Tattha tattha sammāpayogapaccayā ijghanatthēna.

Ñāṇavipphārāiddhi in its retro-active aspect is illustrated by the Stories of Bakkula, Saṁkicca, 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 Arahatsip. 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.

Samādhivipphārāiddhi. 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 [rājānaṁ mettāya pharī], so that he was unable to shoot her.

Ekopi 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. Chandasamādhīpadhānasamkhārasamannāgata iddhipāda.
2. 3. 4. Viriyacittavīmaṁsāsamādhīpadhānasamkhārasamannāgata iddhipāda.

## The eight Padas :

“Iddhiyā katamāni attha padāni? Chandañ ce, bhikkhave, bhikkhu nissāya labhati samādhim, labhati cittass’ ekaggatañ, chando na samādhi, samādhi na chando, añño chando, añño samādhi. Viriyañ ce, bhikkhu, cittañ ce bhikkhu, vīmañsañ ce bhikkhu nissāya labhati samādhim, labhati cittass’ ekaggatañ, vīmañsā na samādhi, samādhi na vīmañsā, aññā vīmañsā, añño samādhi. Iddhiyā imāni attha padāni iddhilābhāya . . . pe . . . iddhivesārajjāya samvattanti.”

## The sixteen Mūlas :

“Iddhiyā kati mūlāni? Soḷasa mūlāni.  
 ‘Anonatañ cittañ kosajjena, na iñjati’ ’ti anejañ ;  
 ‘Anunnatañ cittañ uddhaccena na iñjati’ ’ti anejañ ;  
 ‘Anabhinatañ cittañ rāgena na iñjati’ ’ti anejañ ;  
 ‘Anapanatañ cittañ vyāpādena na iñjati’ ’ti anejañ ;  
 ‘Anissitañ cittañ ditṭhiyā na iñjati’ ’ti anejañ ;  
 ‘Appaṭibaddhañ cittañ chandarāgena na iñjati’ ’ti anejañ.  
 ‘Vippamuttañ cittañ kāmarāgena na iñjati’ ’ti anejañ ;  
 ‘Visaṃyuttañ cittañ kilesena na iñjati’ ’ti anejañ ;  
 ‘Vimariyādikatañ cittañ kilesamariyādena na iñjati’ ’ti anejañ ;  
 ‘Ekaggatañ cittañ nānattakilesena na iñjati’ ’ti anejañ ;  
 ‘Saddhāya pariggahitañ cittañ asaddhiyena na iñjati’ ’ti anejañ ;  
 ‘Viriyena pariggahitañ cittañ kosajjena na iñjati’ ’ti anejañ ;  
 ‘Satiyā pariggahitañ cittañ pamādena na iñjati’ ’ti anejañ ;  
 ‘Samādhinā pariggahitañ cittañ uddhaccena na iñjati’ ’ti anejañ ;  
 ‘Paññāya pariggahitañ cittañ avijjāya na iñjati’ ’ti anejañ ;  
 ‘Obhāsagatañ cittañ avijjandhakārena na iñjati’ ’ti anejañ.  
 Iddhiyā imāni soḷasa mūlāni iddhilābhāya . . . pe . . . iddhivesārajjāya samvattanti.”

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 Sāvatti and Sāketa see each other, though their towns were seven yojanas apart; and how, cleaving the sky and the ground in Sāketa, he brought to view both the Avici hell and the Brahma heaven.

Story of 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 Avici hell, and upward to the Akaniṭṭha heaven.

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

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

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

The two Pāṭihāriyas :

1. Pākataṭapāṭihāriya.
2. Apākataṭapāṭihāriya.

“Tattha pākataṭapāṭihāriye iddhi 'pi paññāyati, iddhiṃ pi. Taṃ yamakapāṭihāriyena dipetabbaṃ. Tatra hi idha Tathāgato yamakapāṭihāriyaṃ karoti asādhāraṇaṃ sāva-kehi; uparimakāyato aggikkhandho pavattati, hetthimakāyato udakadhārā pavattati 'ti evaṃ ubhayaṃ paññāyittha. Apākataṭapāṭihāriye iddhi yeva paññāyati, na iddhiṃ.”

Ime pi candimasuriye evaṃ mahiddike, evaṃ 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 Brahmaloḷkā pi kāyena vasaṃ vat-teti. Commentary on: "Sace so iddhimā, cetovasipatto Brahmaloḷkaṃ gantukāmo va hoti, dūre pi santike adhiṭṭhāti 'Santike hotū' 'ti, santike hoti, santike pi dūre adhiṭṭhāti 'Dūre hotū' 'ti dūre hoti, bahukam pi thokan ti adhiṭṭhāti 'Thokam hotū' 'ti thokam hoti, thokam pi bahukan ti adhiṭṭhāti 'Bahukam hotū' 'ti bahukam hoti, dibbena cakkhunā tassa Brahmuno rūpaṃ passati, dibbāya sotadhātuyā tassa Brahmuno saddaṃ suṇāti, cetopariyañāṇena tassa Brahmuno cittaṃ pajānāti. Sace so iddhimā, cetovasippatto dissamānena kāyena Brahmaloḷkaṃ gantukāmo hoti, kāyavasena cittaṃ pariṇāmeti kāyavasena cittaṃ adhiṭṭhāti, kāyavasena cittaṃ pariṇāmetvā, kāyavasena cittaṃ adhiṭṭhahitvā, sukhasaññaṃ ca lahusaññaṃ ca okkamitvā dissamānena kāyena Brahmaloḷkaṃ gacchati. Sace so iddhimā, cetovasippatto adissamānena kāyena Brahmaloḷkaṃ gantukāmo hoti, cittavasena kāyaṃ pariṇāmeti, cittavasena kāyaṃ adhiṭṭhāti, cittavasena kāyaṃ pariṇāmetvā cittavasena adhiṭṭhahitvā, sukhasaññaṃ ca lahusaññaṃ ca okkamitvā adissamānena kāyena Brahmaloḷkaṃ kāyaṃ gacchati. So tassa Brahmuno purato rūpaṃ abhinimmināti, manomayaṃ, sabbaṅgapaccaṅgaṃ, ahinindriyaṃ. Sace so iddhimā caṃkamati, nimmito pi tattha caṃkamati; sace so iddhimā tiṭṭhati, nisidati, seyyaṃ kappeti, nimmito pi tattha seyyaṃ kappeti; sace so iddhimā dhūpāyati, pajjalati, dhammaṃ bhāsati, pañhaṃ pucchati, pañhaṃ puṭṭho vissajjeti, nimmito pi tattha pañhaṃ puṭṭho vissajjeti, sace so iddhimā tena Brahmunā saddhiṃ santiṭṭhati, sallapati, sākacchaṃ samāpajjati, nimmito pi tattha tena

Brahmunā saddhim santitṭhati, sallapati, sākacchaṃ samāpajjati. Yaṃ yad eva hi so iddhiṃ karoti, taṃ tad eva nimmito karoti."

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

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

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

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

## CHAPTER XIII.

ABHIÑÑĀ-NIDDESA [EXPOSITION OF THE REMAINING ABHIÑÑĀS].

Dibbasotadhātuñāṇa. Commentary on: "Dibbāya sotadhātuyā, visuddhāya, atikkantamānusikāya ubho sadde sunāti, dibbe ca manusse ca, ye dūre santike ca." [M.N., I. p. 84.]

Cetopariyañāṇa. Commentary on: "Parasatānaṃ, parapuggalānaṃ cetasā ceto paricca pajānāti; sarāgaṃ vā cittaṃ 'Sarāgaṃ cittaṃ' ti pajānāti, vītārāgaṃ vā cittaṃ 'Vītārāgaṃ cittaṃ' ti pajānāti, sadosaṃ vā cittaṃ 'Sadosaṃ cittaṃ' ti pajānāti, vītadosaṃ vā cittaṃ 'Vītadosaṃ cittaṃ' ti pajānāti, samohaṃ vā cittaṃ 'Samohaṃ cittaṃ' ti pajānāti, vitamohaṃ vā cittaṃ 'Vitamohaṃ cittaṃ' ti pajānāti, saṃkhittaṃ vā cittaṃ 'Saṃkhittaṃ cit-

tan' ti pajānāti, vikkhittam vā cittaṃ 'Vikkhittam cittaṃ' ti pajānāti, mahaggataṃ vā cittaṃ 'Mahaggataṃ cittaṃ' ti pajānāti, amahaggataṃ vā cittaṃ 'Amahaggataṃ cittaṃ' ti pajānāti, sauttaram vā cittaṃ 'Sauttaram cittaṃ' ti pajānāti, anuttaram vā cittaṃ 'Anuttaram cittaṃ' ti pajānāti, samāhitaṃ vā cittaṃ 'Samāhitaṃ cittaṃ' ti pajānāti, asamāhitaṃ vā cittaṃ 'Asamāhitaṃ cittaṃ' ti pajānāti, vimuttaṃ vā cittaṃ, 'Vimuttaṃ cittaṃ' ti pajānāti, avimuttaṃ vā cittaṃ 'Avimuttaṃ cittaṃ' ti pajānāti." [M.N., I. p. 34].

V i m u t t a m. The five Vimuttis :

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

P u b b e n i v ā s ā n u s s a t i ñ ā ṇ a. Commentary on : "Pubbenivāsānussatiñāṇāya cittaṃ abhininnāmeti. So anekavihitaṃ pubbenivāsaṃ anussarati, seyyathidaṃ : ekam pi jātiṃ, dve pi jātiyo, tisso pi jātiyo, catasso pi jātiyo, pañca pi jātiyo, dasa pi jātiyo, viṣatim pi jātiyo, tiṃsam pi jātiyo, cattārisam pi jātiyo, paññāsam pi jātiyo, jātisatam pi, jātisahassam pi, jātisatasahassam pi, aneke pi samvattakappe, aneke pi vivaṭṭakappe, aneke pi samvattavivaṭṭakappe ; 'Amutr' āsiṃ evaṃnāmo, evaṃgotto, evaṃvaṇṇo, evamāhāro, evaṃsukhadukkhapaṭisaṃvedī, evamāyupariyanto, so tato cuto amutra uppādiṃ, tatra p' āsiṃ evaṃnāmo, evaṃgotto, evaṃvaṇṇo, evamāhāro, evaṃsukhadukkhapaṭisaṃvedī, evamāyupariyanto, so tato cuto idhūpappanno" ti. Iti sākāraṃ, sauddesaṃ, anekavihitaṃ pubbenivāsaṃ anussarati." [M.N., I. p. 35.]

A n e k e p i s a m v a ṭ ṭ a k a p p e. 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 Asaṃkheyyas :

1. Saṃvaṭṭa.
2. Saṃvaṭṭatṭhāyin.
3. Vivatṭa.
4. Vivatṭatṭhāyin.

The three Saṃvaṭṭas :

1. Āposamvaṭṭa.
2. Tejosamvaṭṭa.
3. Vāyosamvaṭṭa.

The three Saṃvaṭṭasīmās :

1. Abhassarā.
2. Subhakiṇṇā.
3. Vehapphalā.

Sattānaṃ cutūpapāte ñāṇa. Commentary on : “Cutūpapātāñāṇaya cittaṃ abhininnāmeti. So dibbena cakkhunā, visuddhena, atikkantamānusakena satte passati cavamāne, upapajjamāne ; hīne, paṇite, suvaṇṇe, dubbaṇṇe, sugate, duggate, yathākammūpage satte pajānāti : ‘Ime, vata, bhonto sattā kāyaduccaritena samannāgatā, vacīduccaritena samannāgatā, ariyānaṃ upavādakā, micchādiṭṭhikā, micchādiṭṭhikammasamādānā, te kāyassa bhedaṃ param maraṇā apāyaṃ, duggatiṃ, vinipātāṃ, niraṃsaṃ upapannaṃ ; ime vā, pana, bhonto sattā kāyasucaritena samannāgatā, vacīsucaritena samannāgatā, manosucaritena samannāgatā, ariyānaṃ anupavādakā, sammādiṭṭhikā, sammādiṭṭhikammasamādānā, te kāyassa bhedaṃ param maraṇā sugatiṃ, saggaṃ lokaṃ upapannaṃ’ ti. Iti dibbena cakkhunā, visuddhena, atikkantamānusakena satte passati cavamāne, upapajjamāne ; hīne, paṇite, suvaṇṇe, dubbaṇṇe, sugate, duggate, yathākammūpage satte pajānāti.” [M.N., I. p. 35.]

Ariyānaṃ 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 Paribhaṇḍañāṇas of the fifth Abhiññā :

1. Anāgatasaññāṇa.
2. Yathākammūpagaññāṇa.

These, added to the Abhiññās, make seven Abhiññāṇas.

Commentary on the stanza :

“Ārammaṇantikā vuttā  
Ye cattāro mahesinā  
Sattannam pi hi ñāṇānaṃ  
Pavattiṃ tesu dīpaye.”

The four Ā r a m m a ṇ a n t i k a s :

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

The seven Ārammaṇas of Iddhividhāñāṇa :

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

The four Ārammaṇas of Dibbasotadhātuñāṇa :

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



The eight Ārammaṇas of Cetopariyañāṇa :

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

The eight Ārammaṇas of Pubbenivāsañāṇa :

1. Paritta.
2. Mahaggata.
3. Appamāna.
4. Magga.
5. Atita.
6. Ajjhata.
7. Bahiddhā.
8. Navattabba.

The four Ārammaṇas of the Dibbacakkhuñāṇa of the fifth Abhiññā :

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

The eight Ārammaṇas of Anāgatasaññāṇa :

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

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

The five Ārammaṇas of Yathākammūpagañña :

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

### PART THIRD—PAÑÑĀ [KNOWLEDGE].

#### CHAPTER XIV.

KHANDHA-NIDDESA [EXPOSITION OF THE GROUPS].

KĀ PAÑÑĀ ? Kusalacittasampayuttam vipassanāñāṇam paññā.

KEN' ATTHENA PAÑÑĀ ?

Distinction between Saññā, Viññāṇa, and Paññā.

KĀN' ASSĀ LAKKHAṆARASAPACCUPATTHĀNAPADATTHĀNĀNI ?

KATIVIDHĀ PAÑÑĀ ?

Ekavidha . . . Dhammasabhāvapaṭivedha.

- |         |                    |                    |                    |
|---------|--------------------|--------------------|--------------------|
| Duvidha | {                  | 1. {               | Lokiyā.            |
|         |                    |                    | Lokuttarā.         |
|         |                    | 2. {               | Sāsavā.            |
|         |                    |                    | Anāsavā.           |
|         |                    | 3. {               | Nāmaṇavavattāpana. |
|         | Rūpaṇavavattāpana. |                    |                    |
|         | 4. {               | Somanassasahagatā. |                    |
|         |                    | Upekkhāsahagatā.   |                    |
|         | 5. {               | Dassanabhūmi.      |                    |
|         |                    | Bhāvanabhūmi.      |                    |

Tividha	1.	{	Cintāmayā.
		{	Sutamayā.
		{	Bhāvanāmayā.
	2.	{	Parittārammaṇa.
		{	Mahaggatārammaṇa.
		{	Appamānārammaṇa.
	3.	{	Āyakosalla.
		{	a. Anattahāniāyakosalla.
		{	b. Atthuppattiāyakosalla.
		{	Apāyakosalla.
		{	a. Atthahāniapāyakosalla.
{		b. Anattuppattiapāyakosalla.	
4.	{	Upāyakosalla.	
	{	Ajjhattābhinivesa.	
	{	Bahiddhābhinivesa.	
	{	Ajjhattabahiddhābhinivesa.	
Catubbidha	1.	{	Dukkhe ñāṇa.
		{	Dukkhasamudaye ñāṇa.
		{	Dukkhanirodhe ñāṇa.
		{	Dukkhanirodhagāminiya paṭipadāya ñāṇa.
	2.	{	Atthapaṭisambhidā.
		{	Dhammapaṭisambhidā.
		{	Niruttipaṭisambhidā.
	{	Patibhānapaṭisambhidā.	

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. Pariyattiyā.
3. Savanena.
4. Paripucchāya.
5. Pubbayogena.

According to others :

“Pubbayogo, bāhusaccaṃ  
Desabhāsā ca, āgamo,

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

KATHAṂ BHĀVETABBĀ ?

Summary, the detailed treatment of which lasts to the end of chapter xxii : " Ettha, pana, yasmā imāya paññāya khandhāyatanadhātuindriyasaccapaṭiccasamuppādā-dibhedā dhammā bhūmi, silavisuddhi c' eva cittavisuddhi cā 'ti imā dve visuddhiyo mūlaṃ, diṭṭhivisuddhi, kaṃkhā-vitarāṇavisuddhi, maggāmaggañāṇadassanavisuddhi, paṭi-padāñāṇadassanavisuddhi, ñāṇadassanavisuddhi 'ti imā pañca visuddhiyo sarīraṃ, tasmā tesu bhūmibhūtesu dhammesu uggahaparipucchāvasena ñāṇaparicayaṃ katvā, mūlabhūtā dve visuddhiyo sampādetvā sarīrabhūtā pañca visuddhiyo sampādentena bhāvetabbā. Ayam ettha saṃkhepo."

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

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

R ū p a k k h a n d h a . Its subdivisions.

A. Bhūtarūpa.

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

B. Upādāyarūpa.

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

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

Katividho Rūpakkhandho ?

Ekavidha	{	In being na hetu, ahetuka, hetuvippayutta, sappaccaya, lokiya, sāsava, &c.
	{	Ajjhattika.
	1.	{ Bāhira.
		{ Olārika.
	2.	{ Sukhuma.
		{ Dūre.
	3.	{ Santike.
Duvidha	{	Nipphanna.
	4.	{ Anipphanna.
		{ Pasādarūpa.
	5.	{ Nappasādarūpa.
		{ Indriya.
	6.	{ Anindriya.
		{ Upādinna.
	7.	{ Anupādinna.
		&c.

Tividha	1.	{ Sanidassanasappaṭigha.
		{ Anidassanasappaṭigha.
		{ Anidassanaappaṭigha.
		{ Kammaja.
		{ Akammaja.
	2.	{ Nevakammaja, nākammaja.
		{ Cittaja.
	3.	{ Acittaja.
		{ Nevacittaja, nācittaja.
	4.	{ Āhāraja.
		{ Anāhāraja.
		{ Nevāhāraja, naanāhāraja.
	5.	{ Utuja.
		{ Anutuja.
		{ Nevautuja, naanutuja.
Catubbidha	1.	{ Diṭṭha.
		{ Suta.
		{ Uta.
		{ Viññāta.
	2.	{ Rūparūpa.
		{ Paricchedarūpa.
		{ Vikārarūpa.
	3.	{ Lakkhaṇarūpa.
		{ Vatthu, na dvāra.
		{ Dvāra, na vatthu.
Pañcavidha	3.	{ Vatthuñ c' eva dvārañ ca.
		{ N' eva vatthu, na dvāra.
	Ekaja.	{ Dvija.
		{ Tija.
		{ Catuja.
		{ Na kutoci jāta.

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

Katividho Viññāṇakkhandho ?

Ekavidha . . . Vijānana.

Tividha { Kusala.  
Akusala.  
Avyākata.

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

The eighty-nine Viññāṇas with names and grouping :

### KUSALA.

Kāmāvacaras.	1. Somanassasahagata	ñāṇasampayutta
	asaṁkhāra.	
	2. Somanassasahagata	ñāṇasampayutta
	sasaṁkhāra.	
	3. Somanassasahagata	ñāṇavippayutta
	asaṁkhāra.	
	4. Somanassasahagata	ñāṇavippayutta
	sasaṁkhāra.	
Rūpāvacaras.	5. Upekkhāsahagata	ñāṇasampayutta
	asaṁkhāra.	
	6. Upekkhāsahagata	ñāṇasampayutta
	sasaṁkhāra.	
	7. Upekkhāsahagata	ñāṇavippayutta
	asaṁkhāra.	
	8. Upekkhāsahagata	ñāṇavippayutta
	sasaṁkhāra.	
	9. Vitakkavicārapiṭisukhasamādhisampayutta.	
	10. Vicārapiṭisukhasamādhisampayutta.	
	11. Piṭisukhasamādhisampayutta.	
	12. Sukhasamādhisampayutta.	
	13. Upekkhāsamādhiyutta.	

- |                    |   |                                                  |
|--------------------|---|--------------------------------------------------|
| Arūpāva-<br>caras. | { | 14. Ākāśānañcāyatanajjhānasampayutta.            |
|                    |   | 15. Viññāṇañcāyatanajjhānasampayutta.            |
|                    |   | 16. Ākiñcaññāyatanajjhānasampayutta.             |
|                    |   | 17. Nevasaññānāsaññāyatanajjhānasampa-<br>yutta. |
| Lokut-<br>taras.   | { | 18. Paṭhamamaggasampayutta.                      |
|                    |   | 19. Dutiyamaggasampayutta.                       |
|                    |   | 20. Tatiyamaggasampayutta.                       |
|                    |   | 21. Catutthamaggasampayutta.                     |

## AKUSALA.

- |              |   |                 |   |                                                             |
|--------------|---|-----------------|---|-------------------------------------------------------------|
| Kāmāvacaras. | { | Lobhamūlas.     | { | 22. Somanassasahagata diṭṭhigatasampa-<br>yutta asaṁkhāra.  |
|              |   |                 |   | 23. Somanassasahagata diṭṭhigatasampa-<br>yutta sasaṁkhāra. |
|              |   |                 |   | 24. Somanassasahagata diṭṭhigatavippa-<br>yutta asaṁkhāra.  |
|              |   |                 |   | 25. Somanassasahagata diṭṭhigatavippa-<br>yutta sasaṁkhāra. |
|              |   |                 |   | 26. Upekkhāsahagata diṭṭhigatasampa-<br>yutta asaṁkhāra.    |
|              |   |                 |   | 27. Upekkhāsahagata diṭṭhigatasampa-<br>yutta sasaṁkhāra.   |
|              |   |                 |   | 28. Upekkhāsahagata diṭṭhigatavippayutta<br>asaṁkhāra.      |
|              |   |                 |   | 29. Upekkhāsahagata diṭṭhigatavippayutta<br>sasaṁkhāra.     |
|              | { | Dosa-<br>mūlas. | { | 30. Domanassasahagata paṭighasampa-<br>yutta asaṁkhāra.     |
|              |   |                 |   | 31. Domanassasahagata paṭighasampa-<br>yutta sasaṁkhāra.    |
|              | { | Moha-<br>mūlas. | { | 32. Upekkhāsahagata vicikicchāsampa-<br>yutta.              |
|              |   |                 |   | 33. Upekkhāsahagata uddhaccasampayutta.                     |



## AVYĀKATA.

## VIPĀKA.

Kānāvaccaras.

Kusalavipākas.

Akusalavi-  
pākas.<sup>2</sup>Ahetukas.<sup>1</sup>

Sahetukas.

34. Cakkhuviññāṇa.  
 35-8. Sotaghāṇajivhākāyaviññāṇa.  
 39. Sampāṭicchana-kiccā manodhātu.  
 40. Santīraṇādikiccā somanassayutta  
     manoviññāṇadhātu.  
     1. Santīraṇa.  
     2. Tadārammaṇa.  
 41. Santīraṇādikiccā upekkhāyutta mano-  
     viññāṇadhātu.  
     1. Santīraṇa.  
     2. Tadārammaṇa.  
     3. Paṭisandhi.  
     4. Bhavaṅga.  
     5. Cuti.  
 42. Somanassasahagata ñāṇasampayutta  
     asaṃkhāra.  
 43. Somanassasahagata ñāṇasampayutta  
     sasaṃkhāra.  
 44. Somanassasahagata ñāṇavippayutta  
     asaṃkhāra.  
 45. Somanassasahagata ñāṇavippayutta  
     sasaṃkhāra.  
 46. Upekkhāsahagata ñāṇasampayutta  
     asaṃkhāra.  
 47. Upekkhāsahagata ñāṇasampayutta  
     sasaṃkhāra.  
 48. Upekkhāsahagata ñāṇavippayutta  
     asaṃkhāra.  
 49. Upekkhāsahagata ñāṇavippayutta  
     sasaṃkhāra.  
 50. Cakkhuviññāṇa.  
 51-4. Sotaghāṇajivhākāyaviññāṇa.  
 55. Sampāṭicchana-kiccā manodhātu.  
 56. Santīraṇa-kiccā pañcaṭṭhānamanoviññā-  
     ṇadhātu.

Rūpāvacaras.	{	57. Vitakkavicārāpītisukhasamādhimpasa- yutta.
		58. Vicārāpītisukhasamādhisampayutta.
		59. Pītisukhasamādhisampayutta.
		60. Sukhasamādhisampayutta.
		61. Upekkhāsamādhisampayutta.
Arūpāvacaras.	{	62. Ākāśānañcāyatanajjhānasampayutta.
		63. Viññāṇañcāyatanajjhānasampayutta.
		64. Ākiñcaññāyatanajjhānasampayutta.
		65. Nevasaññānāsaññāyatanajjhānasampa- yutta.
		Lokut- taras.
67. Duttiyamaggasampayutta.		
68. Tattiyamaggasampayutta.		
69. Catutthamaggasampayutta.		

## KIRIYA.

Kāmāvacaras.	Ahetukas.	70. Manodhātu.	
		71. Sādhāraṇā upekkhāsahagatā manoviññāṇadhātu.	
		72. Asādhāraṇā somanassasahagatā manoviññāṇadhātu.	
	Sahetukas.	73. Somanassasahagata	ñāṇasampayutta
		asaṁkhāra.	
		74. Somanassasahagata	ñāṇasampayutta
		sasaṁkhāra.	
		75. Somanassasahagata	ñāṇavippayutta
		asaṁkhāra.	
		76. Somanassasahagata	ñāṇavippayutta
		sasaṁkhāra.	
77. Upekkhāsahagata	ñāṇasampayutta		
asaṁkhāra.			
78. Upekkhāsahagata	ñāṇasampayutta		
sasaṁkhāra.			
79. Upekkhāsahagata	ñāṇavippayutta		
asaṁkhāra.			
80. Upekkhāsahagata	ñāṇavippayutta		
sasaṁkhāra.			

Arūpāva- caras.	Rūpāvacaras.	81. Vitakkavicārapītisukhasamādhisampayutta.
		82. Vicārapītisukhasamādhisampayutta.
		83. Pītisukhasamādhisampayutta.
		84. Sukhasamādhisampayutta.
		85. Upekkhāsamādhiyutta.
		86. Ākāsānañcāyatanajjhānasampayutta.
		87. Viññānañcāyatanajjhānasampayutta.
		88. Ākiñcaññāyatanajjhānasampayutta.
		89. Nevasaññānāsaññāyatanajjhānasampayutta.

The fourteen occasions on which Viññāṇas occur :

1. Paṭisandhi.
2. Bhavaṅga.
3. Āvajjana.
4. 5. 6. 7. 8. Dassanasavanaghāyanasāyanaphusana.
9. Sampaticchana.
10. Santīraṇa.
11. Votthapana.
12. Javana.
13. Tadārammaṇa.
14. Cuti.

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

<sup>1</sup> 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.

<sup>2</sup> The twofold division of Akusalavipāka :

54 is Dukkhasahagata.

50-3, 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.

Samkhāra - Kkhandha. The fifty-one Samkhāras :

1. Phassa.
2. Cetanā.
3. Vitakka.
4. Vicāra.
5. Pīti.
6. Viriya.
7. Jīvitā.
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. Adhimokkha.
30. Manasikāra.
31. Majjhataṭṭhā.
32. Karuṇā.
33. Muditā.
34. Kāyaduḥkhaṭṭhā.
35. Vacīduḥkhaṭṭhā.
36. Micchājīvaṭṭhā.
37. Ahirika.
38. Anottappa.
39. Lobha.
40. Moha.
41. Micchādītṭhi.
42. Uddhacca.
43. 44. Thīnamiddha.
45. Māna.
46. Dosa.
47. Issā.
48. Macchhariya.
49. Kukkucca.
50. Cittaṭṭhiti.
51. Vicikicchā.

The Saṁkhāras 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 atītānāgatapaccuppannaṁ, ajjhattaṁ vā, bahiddhā vā, oḷārikaṁ vā, sukhumaṁ vā, hīnaṁ vā, paṇītaṁ vā, yaṁ dūre santike vā, tad ekajjhaṁ abhisaññuhitvā, abhisamkhipitvā ayaṁ vuccati rūpakhandho. Yā kāci vedanā, yā kāci saññā, ye keci saṁkhārā, yaṁ kiñci viññāṇaṁ, atītānāgatapaccuppannaṁ . . . pe . . . abhisamkhipitvā ayaṁ vuccati viññāṇakkhandho.”  
[S. Vol. III. p. 47.]

Discussion of :

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

“ Daṭṭhabbato dvidhā, evaṃ  
Passantass' atthasiddhito  
Vinicchayanayo sammā  
Viññātabbo vibhāvīnā.”

## CHAPTER XV.

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

Ā y a t a n a . 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 :

“ Atthalakkhaṇatāvavā,  
Kamasāṃkhepavittārā,  
Tathā daṭṭhabbato c' eva  
Viññātabbo vinicchayo.”

D h ā t u . 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. Phoṭṭhabbadhātu.
15. Kāyaviññāṇadhātu.
16. Manodhātu.
17. Dhammadhātu.
18. Manoviññāṇadhātu.

Discussion under following headings :

“ Atthato, lakkhaṇādīhi  
Kamatāvatvā, saṁkhato,  
Paccayā, atha datṭhabbā  
Veditabbo vinicchayo.”

## CHAPTER XVI.

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

Indriya. The twenty-two Indriyas :

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

8. Purisindriya.
9. Jīvitindriya.
10. Sukhindriya.
11. Dukkhindriya.
12. Somanassindriya.
13. Domanassindriya.
14. Upekkhindriya.
15. Saddhindriya.
16. Viriyindriya.
17. Satindriya.
18. Samādhindriya.
19. Paññindriya.
20. Anaññātāññassāmītindriya.
21. Aññindriya.
22. Aññātāvindriya.

Discussion under following headings :

“ Atthato, lakkhaṇādihi,  
Kamato ca vijāṇiyā,  
Bhedābhedā, tathā kiccā,  
Bhūmito ca vinicchayaṃ.”

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-  
Lakkhaṇādippabhedato,  
Atthatthuddhārato c’ eva,  
Anūnādhikato tathā,

“ Kamato, jātiādinaṃ  
Niccayā, ñāṇakiccato,  
Antogadhānaṃ pabhedā,  
Upamāto, catukkato,



“ Suññatekavidhādihi,  
 Sabhāgavisabhāgato  
 Vinicchayo veditabbo  
 Viññūnā sāsana-kkame.”

Jātiādīnaṃ nicchayā. Commentary on: “Ye te ariyasaccāni niddisantaṃ Bhagavatā ‘Jāti pi dukkhā, jarā pi dukkhā, maraṇaṃ pi dukkhaṃ, sokapari-deva-dukkhadomanassupāyāsā pi dukkhā, appiyehi sampayogo dukkho, piyehi vippayogo dukkho, yaṃ p’ icchaṃ na labhati, taṃ pi dukkhaṃ saṃkhittena pañcupādānakkhandhā dukkhā’ ti Dukkha-Niddese dvādasa dhammā;

“‘Y’ āyaṃ taṇhā ponobbhavikā, nandirāgasahagatā, tatra tatr’ ābhinandinī. Seyyathidaṃ: kāmataṇhā, bhavataṇhā, vibhavataṇhā,’ ti Samudaya-Niddese tividhā taṇhā;

“‘Yo tassā yeva taṇhāya asesavirāga-nirodho, cāgo, paṭinissaggo, mutti, anālayo’ ti evaṃ Nirodha-Niddese atthato ekam eva nibbānaṃ;

“‘Katamaṃ dukkha-nirodhagāmini paṭipadā ariyasaccaṃ? Ayam eva ariyo atthaṅgiko maggo. Seyyathidaṃ: sammā-diṭṭhi . . . pe . . . sammāsamādhi’ ’ti [Mahā-Sati-paṭṭhāna-Sutta.] evaṃ Magga-Niddese attha dhammā ti, iti catunnaṃ saccānaṃ niddese jātiādayo dhammā vuttā; tesāṃ jātiādīnaṃ nicchayā pi ettha vinicchayo veditabbo.”

The seven Dukkhas:

1. Dukkhadukkha.
2. Vipariṇāmadukkha.
3. Saṃkhārādukkha.
4. Paṭicchannādukkha.
5. Appaṭicchannādukkha.
6. Pariyāyādukkha.
7. Nippariyāyādukkha.

The two Jarās:

1. Saṃkhatalakkhaṇā.
2. Khaṇḍiccādisammato santatiyaṃ ekabhava-pariyāpan-nakhandhapurāṇabhāvo.

The two Maraṇas :

1. Saṁkhatalakkhaṇa.
2. Ekabhavapariyāpannañāvitindriyappabandhaviccheda.

Ñāṇakiccato. The two Saccañāṇas :

1. Anubodhañāṇa.
2. Paṭivedhañāṇa.

## CHAPTER XVII.

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

Paṭiccasamuppāda. This chapter consists of a commentary on :

“Katamo ca, bhikkhave, paṭiccasamuppādo? Avijjāpaccayā, bhikkhave, saṁkhārā; saṁkhārāpaccayā viññānaṁ; viññānapaccayā nāmarūpaṁ; nāmarūpāpaccayā saḷāyatanaṁ; saḷāyatanaṁ paccayā phasso; phassapaccayā vedanā; vedanāpaccayā taṇhā; taṇhāpaccayā upādānaṁ; upādānapaccayā bhavo; bhavapaccayā jāti; jātipaccayā jarāmaraṇasokaparidevadukkhadomanassupāyāsā 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 :

“Desanābhedaṭṭha,  
Lakkhaṇekavidhādito  
Aṅgānaṁ ca vavatthāna  
Viññātabbo vinicchayo.”

Atthato. Saṁkhāras are of two kinds :

I. Avijjāpaccayā Saṁkhārā, subdivided into :

- |            |   |    |                    |
|------------|---|----|--------------------|
| Two triads | { | 1. | Puññābhisamkhāra.  |
|            |   |    | Apuññābhisamkhāra. |
|            |   |    | Anañjābhisamkhāra. |
|            |   | 2. | Kāyasamkhāra.      |
|            |   |    | Vacīsamkhāra.      |
|            |   |    | Cittasamkhāra.     |

II. Saṁkhārasaddena Āgatasamkhārā, subdivided into :

1. Saṁkhatasamkhāra.
2. Abhisamkhatasamkhāra.
3. Abhisamkharanākasamkhāra.
4. Payogābhisamkhāra.

Detailed discussion as follows :

Avijjāpaccayā Saṁkhārā. Avijjā means Want of Knowledge concerning the Four Truths, as in the Suttapīṭaka; or concerning eight matters, as characterised in the following passage from the Abhidhamma : “Tattha katamā avijjā? Dukkhe aññāṇaṁ . . . pe . . . dukkhanirodhagāminiya paṭipadāya aññāṇaṁ, pubbante aññāṇaṁ, aparante, pubbantāparante, idappaccayatāpaṭīcasamuppannesu dhammesu aññāṇaṁ.”

The twenty-four Paccayas :

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

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

Discussion of "Evam imesu catuvīsatiyā paccayesu  
ayaṃ avijjā

'Paccayo hoti puññānaṃ  
Duvidhānekadhā, pana,  
Paresaṃ,<sup>1</sup> pacchimānaṃ<sup>2</sup> sā  
Ekadhā paccayo matā'' 'ti.

Answer to the question : "Ekantānītṭhaphalāya, sāvaj-  
jāya avijjāya kathaṃ puññānañjābhisaṃkhārapaccayattam  
yujjati ? "

Saṃkhārapaccayā Viññāṇaṃ. Enumera-  
tion of the Viññāṇas here meant, viz., the first thirty-two  
Vipākas.

Specification of the Saṃkhāra on which any given  
Viññāṇa depends.

Discussion of "Sabbam eva hi idaṃ [viññāṇaṃ] pavat-  
tipaṭisandhivasena dvedhā pavattati."

The three Ārammaṇas of Paṭisandhi:

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

Asaññapaṭisandhi has no Ārammaṇa.

<sup>1</sup> I.e., apuññānaṃ.

<sup>2</sup> I.e., anañjanaṃ.

The two Ārammaṇas of C u t i :

1. Atīta.
2. Navattabba.

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

“Paṭisandhipavattinam  
Vasen’ ete bhavādisu  
Vijānitabbā saṁkhārā,  
Yathā, yesaṁ ca paccayā.”

Viññāṇapaccayā nāmarūpaṁ. Discussion of :

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

Nāmarūpapaccayā Saḷāyatanaṁ.

Saḷāyatana paccayā Phasso. The six Phassas :

1. Cakkhusamphassa.
2. Sotasamphassa.
3. Ghāṇasamphassa.
4. Jivhāsamphassa.
5. Kāyasamphassa.
6. Manosamphassa.

Phassapaccayā Vedanā. The six Vedanās :  
“Cakkhusamphassajā vedanā, sotaghāṇajivhākāyamano-  
samphassajā vedanā.”

Vedanāpaccayā Taṇhā. The six Taṇhās :  
“Rūpatāṇhā, saddagandharasaphoṭṭhabbadhammatāṇhā.”

Taṇhāpaccayā Upādānaṁ. Discussion of :

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

Upādāni cattāri :

1. Kāmupādāna.
2. Ditṭhupādāna.

3. Silabbatūpādāna.

4. Attavādūpādāna.

K a m a t o. The three Kamas :

1. Uppatti.

2. Pahāna.

3. Desanā.

U p ā d ā n a p a c c a y ā B h a v o. Discussion of :

“ Atthato, dhammato c’ eva  
Sāthhato, bhedasaṅgahā,  
Yaṁ yassa paccayo c’ eva  
Viññātabbo vinicchayo.”

B h a v a p a c c a y ā J ā t i.

Discussion of :

“ ‘ Bhavacakkam aviditādim idaṁ,  
Kāraṇavedakarahitaṁ,  
Dvādasavidhasuññatāsūññaṁ,  
Satataṁ, samitaṁ pavattati,’ ’ti veditabbaṁ.”

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

Discussion of following stanza concerning the bhavacakka :

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

Discussion of “Puna hetuphalahetupubbakatisandhi-catubhedasaṅgahaṁ c’ etaṁ [bhavacakkaṁ], vīsatiākāraṁ, tivattaṁ ; anavatṭhitaṁ ca taṁ bhamati.”

The four S a ṅ g a h a s :

1. Avijjāsaṁkhāra.

2. Viññāṇanāmarūpasalāyatanaphassavedanā.

3. Taṇhāupādānabhava.

4. Jātijarāmaraṇa.

The twenty Āk āras :

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

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

11-20. The Idāni phalapañcakaṃ and the Āyatinaṃ phalapañcakaṃ :

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

The Tivaṭṭa :

1. Kammavaṭṭa.
2. Kilesavaṭṭa.
3. Vipākavaṭṭa.

Then saying that the bhavacakka “Evaṃ bhama-mānaṃ

“ Saccappabhavato, kiccā,  
Varaṇā, upamaḥi ca,  
Gambhīranayabhedā ca  
Viññātabbaṃ yathārahaṃ,—”

it is discussed under these headings.

## CHAPTER XVIII.

DIṬṬHIVISUDDHI-NIDDESA [EXPOSITION OF DIṬṬHIVISUDDHI].

Sīlavissuddhi was the subject of Part First.

Cittavissuddhi was the subject of Part Second.

Diṭṭhivissuddhi defined as “Nāmarūpānaṃ yathā va dassanaṃ.”

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

1. “Namanalakkhaṇaṃ nāmaṃ, ruppanalakkhaṇaṃ rūpaṃ ti saṃkhepato nāmarūpaṃ vavatthapeti.”

2. “Catudhātuvavatthānamukhena vitthārato nāmarūpaṃ vavatthapeti.”

3. “Aṭṭhārasadhātuvasena.”

4. “Dvādasāyatana vasena.”

5. “Khandhavasena.”

6. “‘Idaṃ ca nāmaṃ, idaṃ ca rūpaṃ, idaṃ vuccati nāmarūpaṃ’ ti saṃkhepato nāmarūpaṃ vavatthapeti.”

When Rūpa has been properly mastered, then the “arūpadhammā tiḥ’ ākārehi upatṭhahanti, 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’ idaṃ, na satto, na puggalo atthi.” This conclusion must be dwelt upon and strengthened with the help of various similes, &c.

Nāmarūpavavatthāna and Saṃkhārapariccheda are given as synonyms of Ditṭhivisuddhi.

## CHAPTER XIX.

KAMKĀVITARANAṆAVISUDDHI-NIDDESA [EXPOSITION OF  
KAMKĀVITARANAṆAVISUDDHI].

K a m k h ā v i t a r a ṇ a v i s u d d h i defined as “Nāmarūpassa paccayapariggahaṇena tisu addhāsu kaṃkhaṃ vitarivā ṭhitāṃ ṇāṇaṃ.”

Discussion of the following statements : “Tass’ [rūpakāyassa] nibbattamānassa avijjā, taṇhā, upādānaṃ, kamman ti ime cattaro dhammā nibbattakattā hetu, āhāro upatthambhakattā paccayo ti pañca dhammā hetupaccayā honti;” and “Evaṃ rūpakāyassa paccayapariggahaṇaṃ katvā puna ‘Cakkhuṃ ca paṭicca rūpe ca uppajjati cakkhuviññāṇaṃ’ ti ādinā nayena nāmakāyassa paccayapariggahaṃ karoti.”



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

	Ahosin nu kho ahaṃ atītam addhānaṃ ?
	Na nu kho ahosiṃ atītam addhānaṃ ?
Atīta	Kin nu kho ahosiṃ atītam addhānaṃ ?
Addha	Kathan nu kho ahosiṃ atītam addhānaṃ ?
	Kim hutvā kiṃ ahosin nu kho ahaṃ atītam addhānaṃ ?
Anāgata	Bhavissāmi nu kho ahaṃ anāgatam addhānaṃ ?
Addha	Na nu kho bhavissāmi anāgatam addhānaṃ ?
	Kin nu kho bhavissāmi anāgatam addhānaṃ ?
	Kathan nu kho bhavissāmi anāgatam addhānaṃ ?
	Kim hutvā kiṃ bhavissāmi anāgatam addhānaṃ ?
Paccup-panna	Ahan nu kho 'smi ?
Addha	No nu kho 'smi ?
	Kin nu kho 'smi ?
	Kathan nu kho 'smi ?
	Ayan nu kho satto kuto agato ?
	So kuhiṃgāmi 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 Paṭilomapaṭiccasamuppādasena, Anulomapaṭiccasamuppādasena, Kammavaṭṭavipākavaṭṭavasena.

Kammavaṭṭavipākavaṭṭavasena. The three tetrads of Kamma :

1. {
  - Diṭṭhadhammavedanīya.
  - Uppajjavedanīya.
  - Aparāpariyavedanīya.
  - Ahosikamma.
2. {
  - Yaggaruka.
  - Yabbahula.
  - Yadāsanna.
  - Katattā Kamma.

3. { Janaka.  
Upatthambhaka.  
Upapīḷaka.  
Upaghāṭaka.

By these various means not only are the sixteen Vicikicchās got rid of, but “ ‘ Satthari kaṁkhati ’ ’ti ādinayapavattā atthavidhā pi kaṁkhā pahiyati yeva, dvāsaṭṭhi dīṭṭhigatāni vikkhambhanti.”

Dhammaṭṭhitiñāṇa, Yathābhūtañāṇa and Sammāḍassana are given as synonyms of Kaṁkhāvitaraṇavisuddhi.

## CHAPTER XX.

MAGGĀMAGGAÑĀṆADASSANAVISUDDHI-NIDDESA [EXPOSITION OF  
MAGGĀMAGGAÑĀṆADASSANAVISUDDHI].

Maggāmaggañāṇadassanavisuddhi defined as “ ‘ Ayaṁ maggo, ayaṁ na maggo ’ ’ti evaṁ maggañ ca amaggañ ca ñatvā ṭhitañ ñāṇaṁ.”

The three Lokiyapariññās :

1. Nātapariññā. This has been attained by the Visuddhis of the last two chapters.

2. Tiraṇapariññā. 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 Kalāpa-sammasana : “ Kathaṁ atitānāgatapaccuppannānaṁ dhammānaṁ saṁkhipitvā vavatthāne paññā sammasane ñāṇaṁ ? Yaṁ kiñci rūpaṁ atitānāgatapaccuppannaṁ, ajjhattaṁ vā . . . pe . . . yaṁ dūre santike vā, sabbaṁ rūpaṁ aniccato vavatthapeti ekaṁ sammasanaṁ, dukkhato vavatthapeti ekaṁ sammasanaṁ, anattato vavatthapeti ekaṁ sammasanaṁ ; yā kāci vedanā . . . pe . . . yaṁ kiñci viññāṇaṁ . . . pe . . . anattato vavatthapeti ekaṁ sammasanaṁ ; cakkhuṁ . . . pe . . . jarāmaraṇaṁ atitānāgatapaccuppannaṁ . . . pe . . . aniccato vavatthapeti ekaṁ sammasanaṁ, dukkhato . . . pe . . . anattato vavattha-

peti ekaṃ sammasanaṃ. 'Rūpaṃ atitānāgatapaccuppannaṃ, aniccaṃ khayatṭhena, dukkhaṃ bhayatṭhena, anattā asāra-katṭhena' 'ti saṃkhipitvā vavatthāne paññā sammasane ñāṇaṃ. 'Vedanā, viññāṇaṃ, cakkhuṃ, . . . pe . . . jarāmaraññaṃ . . . pe . . . sammasane ñāṇaṃ. 'Rūpaṃ atitānāgatapaccuppannaṃ, aniccaṃ, saṃkhataṃ, paṭiccasamuppannaṃ, khayadhammaṃ, vayadhammaṃ, virāgadhammaṃ, nirodhadhammaṃ' 'ti saṃkhipitvā vavatthāne paññā sammasane ñāṇaṃ. 'Vedanā . . . pe . . . viññāṇaṃ, cakkhuṃ . . . pe . . . jarāmaraññaṃ atitānāgatapaccuppannaṃ, aniccaṃ . . . pe . . . nirodhadhammaṃ' 'ti saṃkhipitvā vavatthāne paññā sammasane ñāṇaṃ, 'Jātipaccayā jarāmaraññaṃ. Asati jātiyā, n'atthi jarāmaraññaṃ' 'ti saṃkhipitvā vavatthāne paññā sammasane ñāṇaṃ. 'Atitam pi addhānaṃ, anāgataṃ pi addhānaṃ jātipaccayā jarāmaraññaṃ. Asati jātiyā, n'atthi jarāmaraññaṃ' 'ti saṃkhipitvā vavatthāne paññā sammasane ñāṇaṃ. Bhavapaccayā jāti . . . pe . . . avijjāpaccayā jāti . . . pe . . . avijjāpaccayā saṃkhārā. 'Asati avijjāya, n'atthi saṃkhārā' 'ti saṃkhipitvā vavatthāne paññā sammasane ñāṇaṃ. 'Atitam pi addhānaṃ, anāgataṃ pi addhānaṃ avijjāpaccayā saṃkhārā. Asati avijjāya, n'atthi saṃkhārā' 'ti saṃkhipitvā vavatthāne paññā sammasane ñāṇaṃ. Taṃ nātattṭhena ñāṇaṃ, pajānanattṭhena paññā. Tena vuccati: 'Atitānāgatapaccuppannānaṃ dhammānaṃ saṃkhipitvā vavatthāne paññā sammasane ñāṇaṃ' " 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. Pabhaṅguto.         |
|          | 5. Addhuvato.          |
|          | 6. Vipariṇāmadhammato. |
|          | 7. Asāra-kato.         |
|          | 8. Vibhavato.          |
|          | 9. Saṃkhata-to.        |
|          | 10. Maraṇadhammato.    |

- |        |                         |
|--------|-------------------------|
|        | 11. Dukkhatō.           |
|        | 12. Rogatō.             |
|        | 13. Gaṇḍatō.            |
|        | 14. Sallatō.            |
|        | 15. Aghatō.             |
|        | 16. Ābādhato.           |
|        | 17. Ītito.              |
|        | 18. Upaddavatō.         |
|        | 19. Bhayato.            |
|        | 20. Upasaggato.         |
|        | 21. Attāṇato.           |
|        | 22. Alenato.            |
| Dukkha | 23. Asaraṇato.          |
|        | 24. Ādinavatō.          |
|        | 25. Aghamūlatō.         |
|        | 26. Vadhakatō.          |
|        | 27. Sāsavatō.           |
|        | 28. Mārāmisato.         |
|        | 29. Jātidhammato.       |
|        | 30. Jarādhhammato.      |
|        | 31. Vyādhidhammato.     |
|        | 32. Sokadhammato.       |
|        | 33. Paridevadhhammato.  |
|        | 34. Upāyāsadhhammato.   |
|        | 35. Saṃkilesadhhammato. |
|        | 36. Parato.             |
|        | 37. Rittato.            |
| Anatta | 38. Tucchatō.           |
|        | 39. Suññato.            |
|        | 40. Anattato.           |

If thus far unsuccessful in attaining the Mahāvipassanās to be presently mentioned, then “kālena rūpaṃ sammasi-tabbam, kālena arūpaṃ. Rūpaṃ 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.

### Āhājarūpa.

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.

Vayo vuddha tthagamato. The three periods and the ten periods of man's life :

- |                   |   |                    |
|-------------------|---|--------------------|
| I. Paṭhamavaya    | { | 1. Mandadasaka.    |
|                   |   | 2. Khiddādasaka.   |
|                   |   | 3. Vaṇṇadasaka.    |
| II. Majjhimavaya  | { | 4. Baladasaka.     |
|                   |   | 5. Paññādasaka.    |
|                   |   | 6. Hānidasaka.     |
|                   |   | 7. Pabbhāradasaka. |
| III. Pacchimavaya | { | 8. Pavamkadasaka.  |
|                   |   | 9. Momūhadasaka.   |
|                   |   | 10. Sayanadasaka.  |

Seven of applying it to Arūpa :

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

By the foregoing Rūpakammatṭhāna and Arūpakammatṭhāna 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. Adhipaññādharmavipassanā.
15. Yathābhūtañāṇadassanā.
16. Ādināvānupassanā.
17. Paṭisaṃkhānupassanā.
18. Vivaṭṭānupassanā.

And the contrary wrong views are abandoned, *e.g.*, “Anic-cānupassanaṃ bhāvento niccasaññaṃ pajahati, dukkhānupassanaṃ bhāvento sukhasaññaṃ pajahati,” &c., thus trenching on Pahānapariññā, the proper subject of the next chapter.

After practising kalāpasammasana one must seek for Udayabbayānupassane ñāṇa defined as “Paccuppannānaṃ dhammānaṃ vipariṇāmanupassane ñāṇa.”

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

1. Obhāsa.
2. Ñāṇa.
3. Pīti.
4. Passaddhi.
5. Sukha.
6. Adhimokkha.
7. Paggāha.
8. Upatthāna.
9. Upekkhā.
10. Nikanti.

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

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

The chapter closes with the following statement : “ *Diṭṭhivisuddhiyaṃ nāmarūpassa vavatthāpanena dukkhasaccassa vavatthānaṃ kataṃ, kaṃkhāvitarāṇavisuddhiyaṃ paccayapariggahaṇena samudayasaccassa vavatthānaṃ, imissā maggāmaggañāṇadassanavisuddhiyaṃ sammā-maggassa avadhāraṇena maggasaccassa vavatthānaṃ katan ti. Evaṃ lokiyen’ eva, tāva, ñāṇena tiṇṇaṃ saccānaṃ vavatthānaṃ kataṃ hoti.*”

## CHAPTER XXI.

PATIPADĀÑĀṆADASSANAVISUDDHI-NIDDESA [EXPOSITION OF PATIPADĀÑĀṆADASSANAVISUDDHI].

Paṭipadāñāṇadassanavisuddhi defined as “*Aṭṭhannaṃ ñāṇaṇaṃ vasena sikkhappattā vipassanā ca navamaṃ ca saccānulomikaṃ ñāṇaṃ.*”

The eight *Ñāṇas* :

1. Udayabbayānupassanā.
2. Bhaṅgānupassanā.
3. Bhayatupaṭṭhāna.
4. Ādinavānupassanā.
5. Nibbidānupassanā.
6. Muccitukamyatā.
7. Paṭisaṃkhānupassanā.
8. Saṃkhārūpekkhā.

Udayabbayānupassanā has been already dealt with in the last chapter.

Bhaṅgānupassanā consists in perceiving “*Evaṃ uppajjitvā evaṃ saṃkhārāgataṃ nirujjhati.*”

Commentary on : “*Katham ārammaṇaṃ paṭisaṃkhā bhaṅgānupassane paññā vipassane ñāṇaṃ ? Rūpārammaṇatā cittaṃ uppajjitvā bhijjati. Tam ārammaṇaṃ*



paṭisaṃkhā tassa cittassa bhaṅgaṃ anupassati 'ti. Kathaṃ anupassati? Aniccato anupassati, no niccato; dukkhato anupassati, no sukhato; anattato anupassati, no attato; nibbindati, no nandati; virajjati, no rajjati; nirodheti, no samudeti; paṭinissajjati, no ādiyati; aniccato anupassanto niccasasaññaṃ pajahati; dukkhato anupassanto sukhasaññaṃ, anattato anupassanto attasaññaṃ, nibbindanto nandim, virajjanto rāgaṃ, nirodhento samudayaṃ, paṭinissajjanto ādānaṃ pajahati. Vedanārammaṇatā . . . pe . . . saññārammaṇatā, saṃkhārārammaṇatā, viññāṇārammaṇatā. Cakkhu . . . pe . . . jarāmarañārammaṇatā cittaṃ uppajjivā bhijjati. . . . pe . . . paṭinissajjanto ādānaṃ pajahati.

“Vatthusamkamanā c' eva,  
Saññāya ca vivatṭhanā,  
Āvajjanābalañ c' eva  
Paṭisaṃkhāvipassanā.

“Ārammaṇānvayenā 'pi  
Ubho ekavavatthānā;  
Nirodhe adhimuttatā  
Vayalakkhaṇavipassanā.

“Ārammaṇaṃ ca paṭisaṃkhā  
Bhaṅgaṃ ca anupassati,  
Suññato ca upatṭhānaṃ  
Adhipaññāvipassanā.

“Kusalo tisu anupassanāsu,  
Catūsu ca vipassanāsu,  
Tayo upatṭhāne kusalatā  
Nānādiṭṭhisu na kampati ” 'ti.

The eight blessings acquired by this Ñāṇa :

1. Bhavadiṭṭhippahāna.
2. Jīvanikantipariccāga.

3. Sadāyuttapayuttatā.
4. Visuddhā jivikā.
5. Ussukkapahāna.
6. Vigatabhayatā.
7. Khantisoraccapaṭilābha.
8. Aratiratisahanatā.

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

Commentary on : “Aniccato manasikaroto kiṃ bhayato upaṭṭhāti? Dukkhatō . . . pe . . . Anattato manasikaroto kiṃ bhayato upaṭṭhāti? ’ti. Aniccato manasikaroto nimittam bhayato upaṭṭhāti; dukkhato manasikaroto pavattam bhayato upaṭṭhāti; anattato manasikaroto nimittañ ca pavattañ ca bhayato upaṭṭhāti.”

Ā d i n a v ā n u p a s s a n ā. Commentary on : “Katham bhayatupaṭṭhāne paññā ādinave ñāṇam? ‘Uppādo bhayan’ ti bhayatupaṭṭhāne paññā ādinave ñāṇam. ‘Pavattam bhayan’ ti, . . . pe . . . ‘Nimittam bhayan’ ti, ‘Āyūhanā bhayan’ ti, ‘Paṭisandhi bhayan’ ti, ‘Gati bhayan’ ti, ‘Nibbatti bhayan’ ti, ‘Uppatti bhayan’ ti, ‘Jāti bhayan’ ti, ‘Jarā bhayan’ ti, ‘Vyādhi bhayan’ ti, ‘Marāṇam bhayan’ ti, ‘Soko bhayan’ ti, ‘Paridevo bhayan’ ti, ‘Upāyāso bhayan’ ti bhayatupaṭṭhāne paññā ādinave ñāṇam. ‘Uppādo bhayaṃ, anuppādo khemaṃ’ ti santipade ñāṇam. ‘Appavattam . . . pe . . . ‘Anupāyāso khemaṃ’ ti santipade ñāṇam. ‘Uppādo bhayaṃ, anuppādo khemaṃ’ ti santipade ñāṇam. ‘Pavattam . . . pe . . . Upāyāso bhayaṃ, anupāyāso khemaṃ’ ti santipade ñāṇam. ‘Uppādo dukkhan’ ti bhayatupaṭṭhāne paññā ādinave ñāṇam. ‘Pavattam . . . pe . . . ‘Upāyāso dukkhan’ ti bhayatupaṭṭhāne paññā ādinave ñāṇam. ‘Anuppādo sukhan’ ti santipade ñāṇam. ‘Appavattam . . . pe . . . ‘Anupāyāso sukhan’ ti santipade ñāṇam. ‘Uppādo dukkham, anuppādo sukhan’ ti santipade ñāṇam. ‘Pavattam . . . pe . . . ‘Upāyāso dukkham, anupāyāso sukhan’ ti santipade ñāṇam. ‘Uppādo sāmisaṃ’ ti bhayatupaṭṭhāne paññā ādinave ñāṇam. ‘Pavattam . . .

pe . . . 'Upāyāso sāmisan' ti bhayatupaṭṭhāne paññā ādinave ñāṇaṃ. 'Anuppādo nirāmisan' ti santipade ñāṇaṃ. 'Appavattaṃ . . . pe . . . anupāyāso nirāmisan' ti santipade ñāṇaṃ. 'Uppādo sāmisaṃ, anuppādo nirāmisan' ti santipade ñāṇaṃ. 'Pavattaṃ . . . pe . . . 'Upāyāso sāmisaṃ, anupāyāso nirāmisan' ti santipade ñāṇaṃ. 'Uppādo saṃkhārā' ti bhayatupaṭṭhāne paññā ādinave ñāṇaṃ. 'Pavattaṃ . . . pe . . . 'Upāyāso saṃkhārā' ti bhayatupaṭṭhāne paññā ādinave ñāṇaṃ. 'Anuppādo nibbānan' ti santipade ñāṇaṃ. 'Pavattaṃ . . . pe . . . anupāyāso nibbānan' ti santipade ñāṇaṃ. 'Uppādo saṃkhārā, anuppādo nibbānan' ti santipade ñāṇaṃ. 'Pavattaṃ . . . pe . . . 'Upāyāso saṃkhārā, anupāyāso nibbānan' ti santipade ñāṇaṃ.

“ Uppādaṃ ca pavattaṃ ca  
Nimittaṃ 'dukkhaṃ' ti passati,  
Āyūhanaṃ, paṭisandhi,  
Ñāṇaṃ ādinave idaṃ.

“ Anuppādaṃ, appavattaṃ,  
Animittaṃ 'sukhaṃ' ti ca,  
Anāyūhanaṃ, appaṭisandhi,  
Ñāṇaṃ santipade idaṃ.

“ . . . ādinave ñāṇaṃ  
Pañcaṭṭhānesu jāyati,  
Pañcaṭṭhāne santipade  
Dasa ñāṇe pajānāti.

“ Dvinnāṃ ñāṇānaṃ kusalatā  
Nānādiṭṭhīsu na kampaṭi ” 'ti.

Nibbidānupassanā. “ Yā ca bhayatupaṭṭhāne paññā, yaṃ ca ādinave ñāṇaṃ, yā ca nibbidā, ime dhammā ekaṭṭhā, vyañjanam eva nānan ” ti.

Muccitukam yatā.

Paṭisaṃkhānupassanā consists in a scrutiny of

all Saṁkhāras “Muñcanassa upāyasampādanatthaṁ.”  
 Commentary on : “Aniccato manasikaroto kiṁ paṭisaṁkhā  
 ñāṇaṁ uppajjati. Dukkhatō . . . pe . . . Anattato  
 manasikaroto kiṁ paṭisaṁkhā ñāṇaṁ uppajjati? Anic-  
 cato manasikaroto nimittaṁ paṭisaṁkhā ñāṇaṁ uppajjati.  
 Dukkhatō manasikaroto pavattaṁ paṭisaṁkhā ñāṇaṁ  
 uppajjati. Anattato manasikaroto nimittaṁ ca pavattaṁ  
 ca paṭisaṁkhā ñāṇaṁ uppajjati” ’ti.

Saṁkhārūpekkhā. In this Nāṇa “‘Suñṇam  
 idaṁ attena vā attaniyena vā’ ti dvikoṭikaṁ suñṇatam  
 pariggaṇhāti. So evaṁ n’ eva attānaṁ na paraṁ kañci  
 attano parikkhārabhāve tṭhitam disvā puna ‘N’ āhaṁ  
 kvaṇi, kassaci kiñcanaṁ tasmiṁ, na ca mama kvaṇi,  
 kassaci kiñcanaṁ n’atthi’ ’ti, yā ettha catukoṭikā suñṇatā  
 kathitā, taṁ pariggaṇhāti.”

“Puna chah’ ākārehi suñṇatam pariggaṇhāti.”

“Puna aṭṭhah’ ākārehi suñṇatam pariggaṇhāti.”

“Puna dasah’ ākārehi suñṇatam pariggaṇhāti.”

“Puna dvādasah’ ākārehi suñṇatam pariggaṇhāti.”

“Puna dvācattālīsaya ākārehi suñṇatam pariggaṇhāti.”

The three Vimokkhas resulting from Saṁkhārū-  
 pekkhāñāṇa :

1. Animitta.
2. Appaṇihita.
3. Suñṇata.

The seven Ariyapuggalas for which Saṁkhārū-  
 pekkhāñāṇa is the basis of classification :

1. Saddhānusārī.
2. Saddhāvimutta.
3. Kāyasakkhī.
4. Ubbatobhāgavimutta.
5. Dhammānusārī.
6. Dīṭṭhippatta.
7. Pañṇāvimutta.

“Yā ca muccitukamyatā yā ca paṭisaṁkhānupassanā, yā



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

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

1. Parikamma.
2. Upācara.
3. Anuloma.

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

## CHAPTER XXII.

ÑĀṆADASSANAVISUDDHI-NIDDESA [EXPOSITION OF ÑĀṆADASSANAVISUDDHI].

Ñāṇadassanavisuddhi defined as “ Sotāpattimaggo, sakadāgāmimaggo, anāgāmimaggo, arahattamaggo ti imesu catusu maggesu ñāṇa.”

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

Account of the way in which the Ñāṇas of each of the four Maggas is attained through Gotrabhūṇāṇa.

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’, āhaṃ maggena āgato ” ti maggāṃ paccavekkhati.

2. "Ayaṃ me ānisaṃso laddho" ti phalaṃ paccavekkhati.
3. "Ime, nāma, me kilesā pahinā" ti pahinakilese paccavekkhati.
4. "Ime, nāma, kilesā avasitṭhā" ti uparimaggattaya-vajjhe kilese paccavekkhati.
5. "Ayaṃ me dhammo ārammaṇato paṭividdho" ti amataṃ nibbānaṃ paccavekkhati.

Discussion of: "Idāni imissā yeva catuññāya nāṇa-dassanavisuddhiyā ānubhāvajānanatthaṃ paripuṇṇabodhipakkhiyabhāvo, vuṭṭhānabalasamāyogo, ye yena pahātabbā dhammā tesāṃ pahānaṃ ca kiccāni pariññādini yāni vuttani, abhisamayakāle tāni ca yathāsabhāvena jānitabbāni" 'ti.

Paripuṇṇabodhipakkhiyabhāvo. 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.<sup>1</sup>

Vuṭṭhānabalasamāyogo.

Ye yena pahātabbā dhammā tesāṃ pahānaṃ ca. The Maggas cause the abandonment of ten Saṃyojanas :

Adhobhāgiyas

1. Sakkāyadiṭṭhi,
2. Vicikicchā,
3. Silabbataparāmāsa,
4. Kāmarāga,
5. Paṭigha,

<sup>1</sup> 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. Diṭṭhi,
6. Vicikicchā,
7. Thīna,
8. Uddhacca,
9. Ahirika,
10. Anottappa ;

of eight Micchattas :

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

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. Pasaṃsā ;

of five Macchariyas :

1. Āvāsamacchariya,
2. Kulamacchariya,



3. Lābhamacchariya,
4. Dhammamacchariya,
5. Vaṇṇamacchariya ;

of three Vipallāsas :

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

of four Ganthas :

1. Abhiṇṇhā,
2. Vyāpāda,
3. Silabbataparāmāsa,
4. Idamsaccābhinivesa ;

of four Agatis :

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

of four Āsavas [also called Oghas and Yogas] :

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

of five Nivaraṇas : Kāmacchanda, &c. ;

of Parāmāsa which is equivalent to Micchādiṭṭhi ;

of four Upādānas : Kāmūpādāna, &c. ;

of seven Anusayas :

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

of three Malas :

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

of ten Akusalakammapathas :

1. Pānātipāta,
2. Adinnādāna,
3. Kāmesu micchācāra,
4. Musāvāda,
5. Pisunā vācā,
6. Pharusā vācā,
7. Samphappalāpa,
8. Abhijjhā,
9. Vyāpāda,
10. Micchādītṭhi;

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

Kiccāni pariññādīni yāni vuttāni, abhisamayakāle tāni ca yathāsabhāvena jānītabbāni. The four Kiccās :

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

## CHAPTER XXIII.

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

PAÑÑĀBHĀVANĀYA KO ĀNISAṂSO ?

The Blessings of the Exercise of Paññā are several

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

1. Nānākilesaviddhamsana.
2. Ariyaphalarasānubhāvana.
3. Nirodhasamāpattisamāpajjanasamatthata.
4. Āhuneyyabhāvādisiddhi.

Nānākilesaviddhamsana has already been incidentally dealt with in the chapters from Ditṭhivisuddhi to the present one.

Ariyaphalarasānubhāvana. Answers to the following questions :

Kā phalasangāpatti ?  
 Ke taṃ sangāpanti ?  
 Ke na sangāpanti ?  
 Kasmā sangāpanti ?  
 Kathaṃ c' assā sangāpjanam hoti ?  
 Kathaṃ tṭhanam ?  
 Kathaṃ vutṭhanam ?  
 Kim phalassa anantaram ?  
 Kassa ca phalam anantaram ?

Nirodhasamāpattisamāpajjanasamatthata. Answers to the following questions :

Kā nirodhasamāpatti ?  
 Ke taṃ sangāpanti ?  
 Ke na sangāpanti ?  
 Kattha sangāpanti ?  
 Kasmā sangāpanti ?  
 Kathaṃ c' assā sangāpjanam hoti ?  
 Kathaṃ tṭhanam ?  
 Kathaṃ vutṭhanam ?  
 Vutṭhitassa kim ninnam cittam hoti ?  
 Matassa ca, sangāpannassa ca ko viseso ?  
 Nirodhasamāpatti kim samkhatā, asamkhatā,  
 lokiyā, lokuttarā, nipphannā, anipphannā ?

The two Balas :

1. Samathabala.
2. Vipassanābala.

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

The nine *Samādhicariyās* : “Paṭhamajjhānaṃ samādhicariyā, dutiyajjhānaṃ . . . pe . . . nevasaññānāsaññāyatana-samāpatti samādhicariyā. Paṭhamajjhānapaṭilābhatthāya vitakko ca, vicāro ca, pīti ca, sukhaṃ ca, cittekaggatā ca . . . pe . . . nevasaññānāsaññāyatana-paṭilābhatthāya vitakko ca, vicāro ca, pīti ca, sukhaṃ ca, cittekaggatā ca.”

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

1. *Nānābaddhaavikopana*.
2. *Samghapaṭimānana*.
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.

*Āhuneyyabhāvaḍisiddhi*. Classification of those in the Four Paths :

Sotāpanna { 1. *Sattakkhattuparama*.  
2. *Kolaṃkola*.  
3. *Ekabījī*.

*Sakadāgāmī*.

Anāgāmī { 1. *Antarāparinibbāyī*.  
2. *Upahaccaparinibbāyī*.  
3. *Asaṃkhārāparinibbāyī*.  
4. *Sasaṃkhārāparinibbāyī*.  
5. *Uddhamsota akanitthagāmī*.

- |       |   |                                                                                                                                                   |
|-------|---|---------------------------------------------------------------------------------------------------------------------------------------------------|
| Arahā | { | 1. Saddhāvimutta.<br>2. Paññāvimutta.<br>3. Ubhatobhāgavimutta.<br>4. Tevijja.<br>5. Chaḷabhiñña.<br>6. Patisambhidappabhedappatta mahākhināsava. |
|-------|---|---------------------------------------------------------------------------------------------------------------------------------------------------|

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.

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<sup>1</sup> This volume was an extra volume presented as a gift to the subscribers in 1884. There are no copies left.



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12. Dīgha Nikāya, Vol. I. ... ..	1889	Prof. Rhys Davids and Mr. J. E. Carpenter.
13. *Gandha Vamsa ... ..	1886	Prof. Minayeff.
14. Kathā Vatthu Commentary... ..	1889	"
15. Khudda Sikkhā ... ..	1883	Prof. Ed. Müller.
16. Mūla Sikkhā ... ..	"	"
17. Majjhima Nikāya, Vol. I. ... ..	1887	Mr. Trenckner.
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26. Sandesa Kathā ... ..	1885	Prof. Minayeff.
27. Simā Vivāda ... ..	1887	"

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28. Sumaṅgala Vilāsinī, Vol. I....	1886	and
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29. Sutta Nipatā, Vol. I.	... 1884	Prof. Fausböll.
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30. *Tela-Kaṭāha Gāthā...	... 1884	Mr. Gooneratne.
31. Thera Gāthā ...	... 1883	Prof. Oldenberg.
32. Therī Gāthā ...	... 1883	Prof. Pischel.
33. Udāna ...	... 1885	Dr. Steinthal.
34. Vimāna Vatthu ...	... 1886	Mr. Gooneratne.

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