Journal of the Pali Text Society.
Pali Text Society.

Journal

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PALI TEXT SOCIETY.

1891-3.

EDITED BY

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# CONTENTS

<table>
<thead>
<tr>
<th>Prospectus of the Society</th>
<th>vii</th>
</tr>
</thead>
<tbody>
<tr>
<td>Report for 1891-2. By T. W. Rhys Davids</td>
<td>ix</td>
</tr>
<tr>
<td>Accounts</td>
<td>xii</td>
</tr>
<tr>
<td>Notes and Queries. By the Rev. R. Morris, M.A., LL.D.</td>
<td>1</td>
</tr>
<tr>
<td>Table of Contents of Buddhaghosa's Visuddhi Magga. By Henry C. Warren, Esq.</td>
<td>76</td>
</tr>
<tr>
<td>List of the Pitakas</td>
<td>165</td>
</tr>
<tr>
<td>Issues of the Pali Text Society</td>
<td>167</td>
</tr>
</tbody>
</table>
Pali Text Society.

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Managing Chairman—T. W. Rhys Davids, 3, Brick Court, Temple, E.C.
(With power to add workers to their number.)


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

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

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

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

It is hoped that persons who are desirous to aid the publication of these important historical texts, but who do not themselves read Pâli, 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.

** 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 "Pâli Text Society." (Address: 3, Brick Court, Temple, London, E.C.)
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 Sūdāni, Buddhaghosa's Commentary on the Majjhima. He is already well advanced in his most useful work, and has given specimens of what he has done in the Journal of the Royal Asiatic Society.

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

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

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

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

<table>
<thead>
<tr>
<th>Receipts</th>
<th>£ s. d.</th>
<th>Expenditure</th>
<th>£ s. d.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance January 1st, 1890</td>
<td>85 3 8</td>
<td>Loss by Exchange</td>
<td>1 4 3</td>
</tr>
<tr>
<td>Investment Proceeds</td>
<td>250 0 0</td>
<td>Printing</td>
<td>374 0 0</td>
</tr>
<tr>
<td>24 Subscriptions of five guineas</td>
<td>126 0 0</td>
<td>Editors</td>
<td>18 0 0</td>
</tr>
<tr>
<td>195 ,, one guinea</td>
<td>204 15 0</td>
<td>Publisher’s Charges</td>
<td>27 4 10</td>
</tr>
<tr>
<td>Donations</td>
<td>12 0 0</td>
<td>Balance December 31, 1893</td>
<td>265 7 3</td>
</tr>
<tr>
<td>Interest from the bank</td>
<td>7 17 8</td>
<td></td>
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<td></td>
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</tbody>
</table>

Balance in Ceylon, December 31st, 1893, Rs 795.90.
Notes and Queries.

BY THE

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

1. LūHA, LUHASA, LŪKHASA.¹

In Divyāvadāna (ed. Cowell and Neil) we find the curious form LŪHA in lūha-cīvara (pp. 81, 427) and lūha-pranīta (p. 425). It has evidently puzzled the editors, who have conjecturally glossed it by ‘bad.’ But the sense of the passages in which the word occurs shows that lūha does not mean ‘bad,’ but ‘coarse,’ ‘rough,’ and corresponds to Sanskrit rūksa or lūksa, which in Pāli takes the form of 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 pranīta (see Samyutta 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 lūkha-cīvara radhara, ‘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 lahū for laghu, there is no reason why we should not find lūha for lūkha. We meet with something like it in

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

Buddhaghosa, while confirming the readings of the text, had some difficulty in explaining at least two words in this quotation. His note on lahūsā is as follows: "Lahūsāti lahukā, appaken’ eva tussanti vā russanti vā udakapitthe labukatāham viya appakenāpi uppalavanti" (Sumanāgala Vilāsini I. p. 256). The commentator evidently connected lahūsā with lahukā (= la hu = l a g h u), 'light, 'frivolous.' Now the context shows that this cannot possibly be the meaning of la hū sā in the text, and we are compelled to assign to it some such meaning as 'rough,' 'uncouth.' It represents a form lūhāsā or lūhāsā. This transposition of vowels is not uncommon in Pāli. I have shown that Sanskrit mūrvā becomes in Pāli not only mubbā, but maruvā or maruvā (see "Journal" of the Pāli Text Society for 1889, p. 208).

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

The word lūhā 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 lūhā to be a genuine Pāli form.

2. RABHĀSA.

Rabhāsa, in the passage quoted above from the Ambatttha-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 b h a s s ā. Rabhasa needs, however, no emendation. It is a well-known Sanskrit word, with the meaning of ‘violent,’ ‘fierce,’ and makes very good sense along with the epithets canda, p h a r u s a, and l a h u s a.

3. A r a n a v i h ā r i.

Araṇāvihārī occurs in the Divyāvadāna, p. 401, and is conjecturally explained as ‘hermit.’ The correct reading is a r a n a v i h ā r i, a term that occurs in Aṅguttara 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 m e t t ā v i h ā r i, ‘living in friendship,’ ‘friendly disposed’; but, see m e t t ā v i h ā r i, in Aṅguttara Nikāya I. xiv. 7.

4. Sālittaka.

Sālittaka occurs in Jātaka I. p. 418, in the compound sālittakasippa=sakkharākipana sippa, 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—“Sālittakappahārena voī bhindissan tassa matthakam,” upon which the commentator has the following remark: “Sālittakappahārenāti sālittakam vuccati dhanukena aṅgulihi eva vā sakkharākipanapayo ti.”

Childers has no notice of the word, and its etymology is by no means clear. It might possibly come from s a n k h i t t a k a, from k s h i p, with the preposition s a m, through the intermediate forms s a k k i t t a k a, sākkit t a k a, and by dissimilation of the consonants sālittaka (cf. Pāli phāsulika=pārṣu k i k a and s a l i k a t a=całyakikrita). It might, however, represent an original s a l i t t a k a=s a l l i k h i t a k a, from likh, with

---

1 The printed text has this vo, which seems against the sense and metre.
preposition sam (cf. sārambhā, sāraddha, for samrambhā, samraddha).

5. PITTA.

We find pitta in a metaphor often used in Buddhist works: “Seyyathāpi bhikkhu candassa kukkurassa nāsāya pittam bhindeyyum, evaṇhi so kukkuro bhyyosomattāya candataro assa” (Samyutta Nikāya xvii. 36. 6; Cullavagga vii. 2. 5). The editors of the Vinaya Texts (iii. p. 237) translate this passage as follows: “Just, O bhikkhus, as if you were to burst a gall [bladder] before the nose of a fierce dog, the dog would thereby become so much the fiercer.” As nāsāya is here in the locative case, and means on the nose, not before the nose, pitta cannot signify ‘a gall’ or ‘gall bladder.’ In Pāli its usual acceptation is ‘bile.’ The Sanskrit nāsāra-kātāpitta, ‘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 phītta, i.e., phīta, corresponding to Sanskrit śphīta ‘swollen,’ and denote ‘a gathering’ or ‘swelling.’ For the shortening of the vowel, compensated by the doubling of the consonant, compare vanībāka = vanīpaka and middha = 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 pittam ‘swelling.’ These alterations may be due to the Burmese original from which the Sinhalese scribe copied his text. We can thus understand how kukkutassa appears for kukku-
lassa, i.e., kukkurassa. A similar confusion is found in Sanskrit (see Benfey's Dictionary, s.v. kukkantha).


Sāmāsiśī 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 samāsimi from the root čas (ćis), cf. Pāli āsimasti, 'to desire.'

7. Satakkatu.

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

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

8. Sāhunnavāsī.

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

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

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

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

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

9. Aṇḍaka.¹

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, kanaṇḍaka-vāca; and Prof. Kern, attaching somewhat too much importance to this lection, takes Dr. Fausboll to task for not adopting kanaṇṭaka-vāca, a likely reading, suggested by the Sanskrit vākkanaṇṭaka in Mahābhārata V. 1267.

At one time I was disposed to regard aṇḍaka as a scribal blunder for caṇḍaka (see Pāli Text Soc. "Journal" for 1886, p. 105); but as we find in Dhammasaṅgāni 1343, the same form in the phrase, "Yā sā vācā aṇḍaka asātā 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 attakavāco for oddhakavāco. This looks as if aṇḍaka were a derivative of the root ard, 'to hurt, pain,' which in Pāli assumes the form add (as well as add and att), whence we get the adjective addana, corresponding to Sanskrit ardana. This might become (1) andana,² and (2) aṇḍaka, the primary meaning of which

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


“Nekatika vañcanikā kutasakkhi avātukā.”

(Thera Gāthā v. 940, p. 86.)

Avātuka looks at first sight as representing an original avarataka, ‘hypocritical’; but two MSS. of the Thera Gāthā readapataka, ‘sly, crooked, disingenuous’ (?), formed from the adjective apatu, ‘unskilled, awkward.’

In Jātaka IV. p. 184, we find the following passage: “Sukkacchavi vedhaverā thullabāhā apatuḥā,” where the last adjective is a mere blunder of the scribe, due to the ending of the previous word, for apatuḥā, which is explained in the commentary to the Jātaka book by apatuḥāva, dhanuppādavirahita.”

The form vedhaverā is very curious. It is explained in the commentary by vidhavā, apatiṅkā, a ‘widow’; but vedhaverā, according to Kaccāyana, signifies a ‘widow’s son,’ and represents Sanskrit vaidhavaya, 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 vaidhavaya had the meaning of ‘fool,’ for in one passage in Cakuntala we find “pralapatyeshka vaidhaveyake” for “pralō. vaidheya,” where vaidheya is explained by one commentator as mūrkha, ‘a blockhead.’ In another commentary that I have seen vaidheya is glossed by vālīsha, i.e., bālīsha, ‘a fool, foolish, childish.’ In Amarakoça III. i. 48, we find these terms associated: “ajñamūdhayathājatamūrkhavaidheyabālīsha.” Perhaps vaidhaverā and vaidhaveyā had also, like bālā, the meaning of child, childish, and hence ‘foolish.’

Childers gives nekatiṅka, ‘fallacious,’ without any

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

“Kūtassa hi santi kūtakutā bhavati cāpi nīkaṭino nīkaṭyā” (Jāt. II. p. 183).

The commentary has the following note:

“Bhavati cāpi nīkaṭino nīkaṭyā ti nīkaṭino ne kāti ssa vañcanakassa puggalassa nīkaṭyā aparō, nīkatikārako vañcanakapuriso bhavati yeva” (see Jāt. III. 102); compare:

“Māyāvino nēkaṭi kā” (Jāt. IV. p. 184, l. 12).

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

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

13. ASUROPA.

The word asuropa, not registered by Childers, occurs in Puggala Paññatti as a synonym of kodha, ‘anger,’ and in Dhammasaṅgāni as a synonym of 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-suropā, from *a-su-rūpa, we might get from the compound some such meaning as ‘displeasure’; but if we look upon it as a-su-ro-pa, from an adjective *āsu-rūpa corresponding to an original *āṣu-rūpa, we might attach to it the primary sense of ‘hastiness, quickness of temper.’ Or it is possible that asuropa is from assuyya-rūpa, through *asurā-rūpa, ‘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 Dhammasaṅgāni as a synonym of dosa, ‘enmity,’ ‘hatred,’ may be compared with āsulopa of the Asoka inscriptions (Dhaulī, det. ed. i. 10; Jaugada, det. ed., i. 5). The meaning of this word is
doubtful. Burnouf took it as asu-lo-pa, ‘le retranchement de la vie,’ ‘le meurtre’; and Dr. Kern corrects it to asulosa (asu/rosa), ‘a quick temper.’ M. Senart analyses it as asu-lo-pa, ‘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 asulopa. Dr. Morris, however, seems inclined to derive his own asuropa from an original *asu-rupa, which would solve the question so far as the long vowel is concerned. It is hardly necessary to point out that these Dhauli and Jaugada inscriptions everywhere substitute l for r.

To this I rejoined on Oct. 11th:—

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

The nouns isā, asulopa, nithuriya correspond to Pāli issā, ‘envy, ill-will,’ asuropa, ‘anger,’ nithuriya, ‘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 khanti khamantā adhivāsanatā acandittam anasuropa attamanatā cittassa—ayam vuccati khanti.” Here anasuropa corresponds exactly to anāsulopa 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 āsu lo pā does not settle the question as to the original form. A-su ropā may have originally meant ‘lack of good nature,’ i.e., ill-nature, bad temper, want of forbearance, just as *su-ro pā = ‘good-nature’ would be opposed to *vi rō pā, = ‘ill-nature.’ Cf. Sk. vi rū pā, ‘wicked, deformity.’ If āsu ropā be the true reading, the second element ropā may come from the root rup, ‘to break, pain,’ which Pāli possesses in the passive ruppati = rupiyati.

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

14. ASSA.

We find the word assa, ‘ashes,’ in the compound asa-puta, ‘a basket of ashes.’ It occurs in Aṅguttara Nikāya IV. 242–3, “assa-putam khandhe āropetvā,” where the Burmese MSS. read bh asma-putam. We find it also in Dīgha Nikāya III. i. 26—“assa-putena [v.l. bh asma-] vadhitvā,” explained in the commentary by “bhasma-putena.” The passage in the Aṅguttara shows that the addition “sīse chārikam okiritvā” is a mistake (see Sumanāgalavilāsini, 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 a mç u?

15. ĀNAKA.

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

“Bhūtapubbam . . . Dasārahānam ānako nāma mudiṅgo ahosi. Tassa Dasārahā ānake ghatite añnam ānim odahimesu; ahu kho so . . . samayo yam ānaka ssa mudingassa porānam pokkharaphalakam antaradhāyi, āni-saṅghāto va avasissi.”

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

16. INĀYIKA.

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

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

17. UJJĀNGALA.

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

18. KANHĀBHĪJĀTIKA. 19. RUMMA, RUMMĪ.

"Brahmabhūtam atitulam Mārasenappamaddananam.
Ko disvā na-ppasidéyya api kanhābhijātiko."

'Who having seen him (Buddha) the most eminent, the matchless, the crusher of Māra’s army, is not appeased, even if he be ‘of black origin’' (Sutta Nipāta, v. 563;
Thera Gātha, v. 833). What is meant by kānhaṁbhijātika, ‘of black origin’? Namuci, or Māra, is called ‘the black one’ in Sutta Nīpāta, 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 kānha, ‘black,’ as applied to a pisāca in the Ambattha-sutta (Dīgha Nikāya III. i. 18; see also Jāt. IV. 9). Disā, a slave of Okkāka, king of the Sakya race, gave birth to a black child, who received the opprobrious designation of Kānha, ‘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 . . . etarāhi manussā pisāce pisācāti saṅjānanti, evam eva kho . . . tena samayena manussā pisāce pi kānhaṭi saṅjānanti.” In the older Sanskrit literature non-Aryans and demons seem to have been called ‘blackskins.’ For kānhaṁbhijāti, see Sumanigala I. p. 163, and compare Thera Gātha, v. 140, p. 19. In the Jātaka book a dirty and untidy person is compared to a mudsprite (pamsupisācaka).

“Kuto nu āgacchasi rumma-vāsi
Ottallako pamsupisācako va.”
(Jāt. IV. pp. 380, 384.)

Rumma, not in Childers’s Dictionary, seems to have the sense of (1) dark, tawney; (2) dirty. Compare rumma-rūpi (Jāt. IV. 387), “Pajam imam passatha rumma-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 rummi, ‘dirty,’ in Jāt. IV. p. 322 (“rummi rajojalladharo aghe vēhāsayam thito”), which evidently points to the Sanskrit rukmin (from ruc, to shine); cf.
English *black* and *blank*); so that *rumma* corresponds to Sanskrit *rukma*, just as Pāli *rummavati* represents Sanskrit *rukma vati*.

The commentary explains *rummi* and *rumarupī* as *anājitamanantā*; *rummavasi* is glossed by “*anājitamanitagattitasaṅghāti-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 *kāca limpita*, ‘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 *kāca* by *akakkasa* (Sk. *a-karkaça*), 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 kakkasaṃ uppajjati, na ca tattha kakkasa-uppannattā maniratanam hilitam nāma hoti.” (Mil. p. 252.) The Sanskrit *karkara*, Marathi *kaṅkar*, means both ‘hard’ and also a nodule of limestone, and *kakkasa* must = *kāca*. *Kakkasa* is used as a noun, meaning ‘harshness,’ in Sutta Nipāta v. 328, p. 58—

“Sārambha-kakkasa-kasāva-muccham hitvā.”

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

“Susukkakhandham abhiruyha nāgam
A kācinam dantibalimḥ mahājavam.”


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

¹ Read dantim balim (?).
Kunda—kunita, anujjubhūta, probably connected with the root kunḍa, 'to maim' (originally to twist, wring?) signifies crooked, twisted; cf. saṅ-kunḍita in quotation below. See Saddhamma-Puṇḍarika (S. B. E. p. 98 v. 119) where kunḍakā is referred by Prof. Kern to the root kunṭa=vikalikaranē.

Kunḍalikata, in form, but not in meaning, represents Sanskrit kunḍalikrita, 'ring-streaked,' 'coiled-up' (?).

According to the commentary on the Petavatthu it signifies ‘contorted, awry’—“mukhavikārena vikucitam saṅkundūtam.”

22. KUJJ—KUJB.

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

Childers gives from this root ukkujeṭi, and nikkujjeti, but has no mention of kuṛja (Sutta Nipāta, v. 242, p. 42); nikkujja, ‘turned upside down’ (Puggala, p. 81).

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

In Puggala Paññatti, p. 31, ‘a v akujja-pañna’ 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 a v akujja seems to show that Childers’s explanation of nikkujjati is correct. It means ‘to take in,’ ‘to lay to heart,’ and represents kuṛja+nī, and should always be written with one k and not with two, as in some MSS. and texts. (See Sumang. I. p. 160; Dīgha 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 kuṛj and kucc=kuṅc.
NOTES AND QUERIES.

We have in Pāli from the root kuc, ‘to bend,’ saṅku-cita (-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).


23. KRI KRI.

Childers has no instances of the root Kri, ‘to injure, hurt;’ but compare “karato kārayato, chindato chedāpāyato” (Majjhima Nikāya I. p. 516; Digha Nikāya II. 15, 17). In the Jātaka book we find katha, ‘injured,’ and kattā, ‘injurer.’ “Na kattassa ca kattā (kattu?) ca metti sandhiyate puna” (Jāt. III. p. 136). In Jāt. IV. p. 42 we find kathana.

"Yam metvaṃ samma akkāsi Sākhena kathanaṃ katanam katam."

There are various readings: (1) kadhanam = kathana for kathana; (2) kantam. The first would represent a Sk. krītana or krīntana, the other Sk. kṛanta.

The commentary contains the following note: "Kathanaṃ katan ti ākaddhana-vikaddhana-pothana-kottana-sāṅkhātam katanam katan ti attho."

In Sumaṅgala Vilāsinī I. p. 137, we find maṣṣu-karaṇa-ṭṭhāya, ‘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 (Digha
I. 1. 24). Kālussiya, 'obscurity,' ought properly to be written kālusiya or kālussa, representing Sanskrit kālushya, 'foulness, turbidity;' the Burmese MSS. read kālusiya.

25. KELANĀ, PATIKELANĀ, KELAYATI.

Childers has no notice of these words, which occur in Sumaṅgala Vilāsinī I. p. 286: "Vigata-cāpalo ti pattamandanā cīvara-mandanā senasana-mandanā imassa va pūṭikāyassa kelanā patikelanāti evam vutta-cāpalya-virahito." The Burmese MSS. have kelāyanā and patikelāyanā. Kelanā in the above quotation seems to signify 'adornment.' If connected with kil, 'to play,' keli, 'sport,' it ought to mean 'amusement.' Hemacandra, in his Prakṣit grammar, tells us that kelāya may be substituted for samārac, 'to adorn;' hence from a verb kelāyatī we get the noun kelāna, or kelāyanā. But the Pāli kelāyatī (not in Childers) always signifies 'to desire.' (See Jāt. IV. p. 198; Milinda Pañha, p. 78, where it is explained by mattamati, piheti.) The root is probably kel, 'to quiver, shake.' We find a verb kalayatī for kelāyati (?) in the sense of 'to sport with, deceive,' in Jāt. I. p. 168.

26. KHALAYATI.

"Gale gahetvā khalayathā jammam" (Jāt. IV. 205, 382). The note in the commentary is "khalayatha khali-kāram pāpetvā niddhamatha." Khalayati in meaning corresponds to niddhametī. Compare Sk. kṣālayati, 'to remove,' from the root kṣal, 'to wash.' See pakkhāleti (Sum. i. p. 46; Vimāna 62. 4); vikkhāleti (Petavatthu, p. 97).

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

27. GACCHA.

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

28. Candīttā.

Childers has candā, but not candittā. We find
the latter, however, in Puggala Paññatti as a synonym of
ekoda, and in Dhammasaṁgani (418) of dosa. It is some-
times misprinted, owing to the confusion of t and k in the
MSS., as candikkā (Dhammasaṁgani 1060; Suttavi-
bhangā I. p. 297).

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

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 kul), 'to call or shout out.'

30. Vani.1

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

1 See Academy, November 8, 1890.
For 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 vanata. 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:

"Tenānusittho idhamāgato 'smi
Vanibbako cakkhupathāṇi yācitam:

(Jāt. IV. p. 404.)

'Commanded by him [Indra], here am I come, a beggar, to ask-for (your) eyes: for me, a beggar [this is an] incomparable request.' The play upon the related words vani and vanibba (Śk. vanipaka = vaniyakā) cannot be adequately represented in a translation. The commentator is quite right in explaining vani by yā- cana, '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 dham e nāti dham e, atidhantam hi pāpakam dhantena satam laddham atidhantena nasitan ti,"

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

Dr. Wenzell is naturally puzzled as to the etymology of kirāśa (Jat. IV. p. 223). There appears to be no such vocable in Sanskrit, though an original *kim-raśa 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, kirāsi, etc. Looking at the line wherein kirāša occurs (“Gottham majam kirāsām vā sabhāni kiranāni ca”), it seems probable that the kir of kirāsām is wrong, and is due to the Kir in kiranāni. We ought, perhaps, to amend the text by reading vilāsām, ‘sport, pastime.’

The Brahmacāri 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 kiranāni, ‘squanderings’ (?) to both majja and kirāsa (vilāsa?).

In explaining kirāsa by dhuttakerātikajana, ‘gamblers and cheats,’ the commentator had in view only that kind of sport which involved gambling and trickery. The compound dhuttakā does not occur in Sanskrit literature, the equivalent term being dhurtakātava. The word kerātika (not very common in Pāli) is usually referred to the Sanskrit kairāta, from ki-

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

It is somewhat curious that both dhūrtā and kitaṭa signify the 'thorn apple,' as well as 'sharper' (compare Sk. kṛūra = cāta = kārpatika, kāpatika, 'a cheat'), from some root meaning 'cutting, sharp.' Kiraṭa and Kairāṭa are used to denote a sort of gentian, probably from a root signifying 'biting, bitter.' Wilson gives kairātika (with cerebral ţ) in the sense of 'a species of poison,' and this is nearer in form (though not in sense) to the Pāli keraṭika.

To go back to the form kirāsa, the variant reading garāsa, 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 glaḥ, 'to play at dice,' from which we get a noun *glaḥa (like graḥa, from grah) with the same meaning as Sk. glaḥa, 'gambling, dicing.' This would become in Pāli—(1) kilāha = gilāha (for the change of gl to kil compare Sk. glāsnu with Pāli kilāsu); (2) kilāsa (for the change of k to s compare Sk. snaihika, golīha with Pāli snesika, golisa); (3) kirāsa (for the change of l to r compare Sk. kila, ālambana, with Pāli kira, ārammaṇa).

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

1 The usual etymology of kitaṭa is kitaṭa!
one who sacrifices, the causal of the root ħu), or ṭvā-*payati (=ḥvāyayati), from the root ħū or ṭvā.

There is another and very common verb ḍhāpeti in Pāli, which is the causal of jāhāti, from the root hā.

31. Karoti.

Karoti, not in Childers's Dictionary, signifies a bowl or cup. In Pāli, according to Dr. Trenckner, it assumes the form kalopī or khālopī (Dīgha VIII. 14; Majjhima I. 77; Mil. 107; Aṅguttara III. 151; IV. 198, 4; Puggala IV. 24, Jāt. V. 252), and represents Sanskrit karotī, 'basin, skull,' with which we may compare Marathi karotī, karatī, 'a skull, shell'; Hindi katorī, 'a shallow cup or bowl.' In Jāt. I. p. 248; II. p. 363; III. p. 225, rasa-karotī means 'a sauce-bowl.'

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

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

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

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

\* I am indebted to Prof. Senart's Mahāvastu for this reference.
on the authority of Csoma, a Tibetan word gnod-sbyin lag-na-gjiong-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 puer avec leur vases l'eau que les flots de la mer rejaillir sur le mont Mēru... Le nom que leur donnent les Thibétans rappelle en partie celui de kumbhān dā."

In the Jātaka story, however, the epithet 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 hāri for payahāri is, according to the commentary, used with reference to kumbhāndā, which Prof. Rhys Davids renders by 'dwarfs.'

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

In calling Kumbhandas “payassa hārī” there may have been an attempt at supplying a popular derivation for the word kumbhandā 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.¹

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

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

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

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

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

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

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

1. Virūpakkha, regent of the West.
2. Dhatarattha, regent of the East.
3. Virūhbaka, regent of the South.
4. Kuvera or Vessavana, regent of the North.

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

Popular etymology may have had something to do with the change. In 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. Dhrita-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).

1 The Jātaka tale does not give the position of these 'guards.' This agrees with Dhammapada, p. 194: "Sakko hetthā samudde nāgānam ārakkham adāsi, tato supannānam kumbhändānam yakkhānam tato catunnām mahārājānam."

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

There is, in the Jātaka, Book III. p. 126, a story entitled Bāveru Jātakā where mention is made of a Bāveru territory or kingdom. The late Professor Minayeff identified Bāveru with Babilo 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 Sērama or Sōrama (Sussondi Jātika III., p. 187), which looks like a corruption of Shumir (Sumer), the ancient designation of Southern Chaldea. The form Sērama might spring from an original Sumira, through the immediate stages of Simura, Semura. The other (Siṃhalese) reading Sōroma would come from Sumira through Somira, Somura. But Sēroma may, after all, be a syncopated form of the Sanskrit Ka-se-rumaṇt, 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 Sēriva as the name of a country. Bearing in mind the interchange of v and m, we may have here another form of Sēruma.

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

¹ See Academy, October 14, 1890, No. 963.
a more ancient Nāgadīpa, which may not have been the name of any part of Ceylon. In making Serumadīpa equivalent to Nāgadīpa there was probably an attempt of the later prose writer to explain the uncommon appellation Sērūma, 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 Tambarāja or 'Copper-King'; and his wife bears the curious designation of Sussondi, which some of the old scribes have tried to render more significant by turning it into Sussonī, Sayonandi, Suyonandi. We find, too, that in this story the Bodhisat is represented as having been re-born as a supanna, a fabulous winged creature, a vulture-like bird, but here said (as in Kākāti Jātaka III. p. 91) to have been able to take the human form. In fact, these two Jātaka stories show that the supanna was a 'winged man.' But Buddha (so far as we can gather from the history of his many previous births) is never represented as having been re-born either as a supanna or a winged-man. Did the Hindus get their notions of a fabulous supanna from the Dravidians or non-Aryans, and they again from the Babylonians, who had all sorts of winged creatures in their mythology? The Vedas, we believe, do not use supanna to designate a fabulous bird, but it occurs later on in the Laws of Manu.

The Copper-King has a musician¹ called Sāgga, a most extraordinary name for a man, which has not been met with elsewhere. No one would assume the title of Sāgga (=Svarga, 'heaven') any more than he would that of Inda or Sakka. It may, perhaps, be a corruption of a non-Aryan Sarg or Sargi.

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

¹ In this Jātaka, g a n d h a b b a does not mean a heavenly musician or Gandharva; it has also the meaning of music (see Jāt. III. pp. 188, ll. 19–21; Childers, s.v. Gandhābbo).
bukam" for "katham adakkhi Ser um a m" 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 Čālmali, one of the seven dvīpas, wherein silk-cotton trees abounded, while Čālmali n is a name of Garuda.

In the Sussondi Jātaka the king's musician is represented as starting from Bharukaccha for Nāgadvipa, 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 Čālmaladvipa, outside Plaksadvipa, was said to be surrounded by a sea of wine. There was a Simbali-lake on Mount Meru, round which dwelt the Supannas in a forest of Simbali-trees (see 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 garusas; 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 Gandhiabbitas, 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 Ser uma and Simbali are in some way connected as the abode of the Supannas. There is an Avesta Sa irima which appears in the Pahlavi texts (Bund. XX. 12) as Sal mān (the source of the Tigris). The Sanskrit Čālmala, 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-serumānt may be compared with the Avesta Haētūmānt Haētūmat, Pahlavi Hētumand, which in Bund. XX. 34 is said to be identical with the spring Zarimand. There is another Haētumānt, the modern Helmond, the 'Eρύμανθος or 'Ετύμανδρος of Arrian.

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

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

39. √ "CAGH" OF THE 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) Dhauli (i. 19; ii. 11) and (c) Jaugadā (ii. 16).

The Delhi passages are:

"(a), (1) yēna maṁ lajūkā caghamti ālādhayitavē.
   (2) viyatadhāti caghati mē pajaṁ sukham palihatavē."

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

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

The general meaning of all the passages is clear.

1 The Jains knew something of this tradition—"Rukkhesu nāte jaha sāmalīvā jassim ratim veyāmti su-vānā" (Sāy. I. 6, 18, p. 315).
ν C a g h must have some such meaning as 'striving,' 'endeavouring,' followed by a dative of a verbal noun. We may render a, 1 by 'so that my officers may set themselves to please me'; a, 2 by 'a skilful nurse sets herself to care for the happiness of my child'; and b, 1 by 'and acting thus, set ye yourselves to cause (the people) to walk (in the Good Way).'. The exact original meaning of the word, and its equivalent in Sanskrit, remain, however, still subject to doubt. M. Senart's proposal to connect it with jāgraṭi is admittedly conjectural. There is a very common root c a g h in the Chattisgarhī dialect of Bihārī. It means 'to rise,' 'to ascend.' I derive this from the Sanskrit u c e c a- r g h a t i (Prākrit u c c a 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 ν 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 nā, Marathi c a d a n e m , Bengali c a d i t e. This root is not found in classical Sanskrit; but Hemacandra (iv. 206) gives c a d a as one of the substitutes for 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 ν c a g h,
to rise,' or \textit{c a r g h}, 'to go.' M. Senart's proposal to connect \textit{c a r g h} with Pāli \textit{j a g g a t i} (Sk. \textit{j ār a t i}), in the sense of \textit{p a t i j a g g a t i}, 'to take care of,' does not take into account the strict syntactical use of the verb. There is a Bengāli \textit{cāg}, 'to arouse, 'to begin to exert oneself'; and a causative \textit{cāgā}, 'to excite,' 'stimulate' (from \textit{jārī}?). But Hindi \textit{cāh} or \textit{chāh} (proposed by Kern as the source of \textit{c a r g h}, but objected to by Senart) is by no means a recent coinage in the sense of 'to desire,' for it goes back to the Sanskrit denom. verb, \textit{u t s āh a y a t i}, Prakrit \textit{u c c h āl ā i} (cf. Pāli \textit{u s s o l h i}, 'effort'), from the root \textit{sāh} (cf. Pāli \textit{u s s a h a t i}, Dīgha Nikāya D. v. 11). The Asoka \textit{c a r g h}, if from this source, would represent a derivative of the Vedic \textit{s a g h} for \textit{sāh} (see Westergaard's "Radices," p. 94).

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

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

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

1. Among aquatic birds we find \textit{gēlātā} (\textit{Gerātā}), which may signify 'a crane.' Cf. Bengāli \textit{gilā}; Gr. \textit{γέρανος}.

2. \textit{Aṃbākā-pīlike} (v. l. \textit{a m bāk i-pīli kā}) M. Senart takes \textit{a m bā} as the equivalent of Sk. \textit{a m bā}, 'water,' and makes \textit{k a p i l i k a} the same as Pāli \textit{k i p i 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 \textit{a m bāk i-}
p i l kā seems to point to two distinct words—the first being probably an error for a m d h ā h ī, 'eels,' and p i l kā = Sanskrit p i l l a kā, 'lizards,' or iguanas.

3. The word that follows is dākī, which M. Senart looks upon as equivalent to dūdī, 'tortoises.' The variant lection is d u b h ī; and, as tortoises are supposed to be mentioned later on among the 'four-footed' creatures, the true reading may be d u d ā = d u d ā, 'lizards.' Cf. Pāli d e d u b h a = Sk. d u n d u b h a. If for j a t ī kā, 'bats,' we read j a l ī kā, '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 n a t t h a k a, 'snoutless'—i.e., not having a long or protuberant snout, like the crocodile, &c.

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

6. Gāṅga-pupuṭa. The second element in this term M. Senart connects with Sk. p u p u t a ( 'a disease in which there is a swelling at the palate or teeth'), and thinks the epithet denotes a fish in the Ganges remarkable for some protuberance. If p u p u t a k a is undoubtedly the correct reading, it may represent a Sk. * p u p u t a k a (cf. p u p p h u l a), 'puffing,' 'blowing,' and be applicable to crocodiles, &c. But, bearing in mind (1) the similarity of the letters p and s, (2) the frequent allusions elsewhere to Gangetic porpoise (Delphinus Gangeticus), we ought,
perhaps, to read Gaṅgā s u s u k a, where the latter part of
the compound corresponds to Sk. cičuka, ‘a porpoise.’

7. Saṁkujā-maccha may here mean ‘a skate,’ cf. Sk.
caṅku, caṅkoci, Hindi saṅgus.

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

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

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

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

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

11. Okapiṇḍa. 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 okā or ukka to Sk. ulkā. This ingenious explanation does not sufficiently take into account the usual meaning of -pimda (food). If we look at the previous word, samaṇda, 'a bull allowed to roam at large,' it would seem probable that the okapiṇḍas or ukkapinda refer to certain creatures found in or near houses, and that ate the food they found about dwelling-places. According to Buddhaghosa, the ukkapinda comprise the cat (bilāla), rat (mūṣika), lizard (godha), and muṅgoose (muṅgusa). The first part of the compound, okka or ukka, seems to stand for an original *aukya, from okka, 'a house,' so that the epithet would mean 'living on house-food'; and this sense would suit the general meaning of the context. The city bull, cat, rat, lizard, muṅgoose, although apt at times to be very troublesome about a house, were, nevertheless, not to be killed.

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

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

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

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

The eight kinds mentioned by Buddhaghosa are as follows:—


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

“Dhamme care yo pi sāmuṇḍhakaṁ care” (Jāt. IV. p. 66), on which the Commentator has the following note: “Sāmuṇḍhakaṁ tā gāme vā āmapakkabhikkhācariyam uṇcham yo careyya so pi dhammam eva care.”

¹ See Academy, January 10, 1891.
² Printed text reads aṅggaṃ paṅkoṅkā.
³ Printed on p. 271 asammutthika.
The Pāli saṃucchaka may be an attempt to express the older saṃūha or saṃūhaka. In a parallel passage (in Saṅyutta Nikāya I. 4. 2. 7) we find saṃućhakam (v. l. samuujjakam).

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. Faussböll's translation in "Sacred Books of the East," verse 439, p. 71, we find, by some inadvertence, that the line containing these words has been left untranslated. The sense of the whole verse, however, is not much affected by the omission; but still a footnote is needed for the information of the reader. Esa appears to be a mere blunder arising out of esa in the preceding verse, and has no meaning in gāthā 440. For "esa muñjam" we might indeed read "esaḥaṃ uñcham"; but this would be against the metre, unless we pronounce esaḥam 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 "saṃucchakam parihare," which would correspond exactly to "saṃucchakam care" as already quoted from the Jātaka book.

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

3. The Anāgīpakkikas, 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 Aṅgīpakki-kas. The epithet must mean 'eating food not cooked by fire.' In Jāt. IV. p. 8 we read of a hermit who was a Dāntamusalika, and ate uncooked food—"Danta-
musaliko hutvā a n a g g i p a k k a m eva khadati, thusa-parikkhitam kiñci na khadati."

4. The Asāmapākikās, according to Buddhaghosa, gleaned cooked food; they were therefore agnipakkvāćins or aggippakkikas, but we do not at once gather as much from the Pāli designation. Asāmapākikā must refer to those ‘living on food that had not ripened spontaneously (sāmamā),’ that is, to those who followed the livelihood called Sīdhōńčhā ‘gleaning cooked food.’

Asāmapākikā might possibly be an attempt to represent an older a-samaya-pākikā = kālapākikā 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 dantoñkhalikopi 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 Asamamuttihikas 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 asamamuttihika. We see that it answers to the Sanskrit açmakuttaka or açmakkutta, 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 (Sutta Nipāta, p. 71). The word mutthika, from mutthi (‘a hammer’) = Sk. musthi (‘a fist’), corresponds in meaning to Sk. kutta, kuttaka (cf. Pāli kotta, kottaka, Jāt. I. 477; II. 262; Sum. I. 252; kottana, Sum. I. 296, ‘breaking, cutting, pounding’).

1 Compare Pāli pamha and pakhumā from Sk. pakṣman.

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

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

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

7. The Pavattaphalabhōjins correspond to the Pravṛttācins of the Hindu Law Books.

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

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-

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

The Āṅguttara (IV. 242. 3) makes mention of the 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:


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

In mukhamaṅgalika the first element has probably the meaning of Sk. mukhya, ‘a principal rite or ordinance.’ The mukhamaṅgalikā 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-prakrit term muha-mangaliya, of which the commentator gives a very unsatisfactory explanation (mukhamangalikā mukhe maṅgalam yeshāṁ te ta thā catukārīna ity arthaḥ).

The Sottthivācaṅkā or ‘augurs’ were those who performed the sottthivācaṇa or svastivācaṇa, ‘a religious rite preparatory to any important observance, in which the Brahmins strewed boiled rice on the ground, and invoked the blessings of the gods on the undertaking about to commence.’

The Pāli ought, perhaps, to be sottthivācaṅkā. Compare Sk. svastivācānīkā (fem.), Prakrit sottthivā-anakā (Çakuntala, ed. Williams, p. 152), and sottthivāana (Mālat, ed. Sk. P. Pandit, p. 82. 4).

36. ON A PASSAGE IN THE DHAMMAPADA.¹

“Sabbattha ve sappurisā vajanti
na kāmakāmā lapayanti santo.”

(Dhammapada V. 83.)

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

Prof. Fausböll’s rendering of these lines is:

“Ubique certe homines probi versantur, a m o r i d e d i t i non queruntur probi.”

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

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

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

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

These various renderings agree in ascribing to good men,

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

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

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

The Chinese translators did not make the serious blunder of ascribing kāmā to a good man, though they have made sad havoc in the paraphrase of their original text. This version presupposes some curious variant readings, corresponding in Pāli to sabbatthā 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 kāmesukāmahetu. 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 "purimabuddhesukatādhikārā"—'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 vadhā, bandhā, see Therī Gāthā, verse 345.

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

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

37. Anigha, Kumina, Pāsaka, etc.¹

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

¹ See Academy, May 2, 1891.
NOTES AND QUERIES.

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

“Esa khināsavo buddho aṅgho chinnasamsayo.”

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

“Santo vidhūmo aṅgho nirāso.”

The commentary explains it by nīḍūk kho, ‘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, aṅgha is rendered ‘without sin,’ as if the original were an-aṅgha. (See “Udānavarga from the Buddhist Canon,” v. 70, p. 197.)

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

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

“Ime sattā averā abyāpajjhā aṅghā 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 aṅgho yāti brāhmaṇo.”

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

1 On killing the five, see Dhammapada, l. 294 and p. 390.
lengthening of vowel after loss of nasal compare Sanskrit samdamasa, simha with Pali samdasas and siha.

As Sanskrit nighna and nihan are connected with the root han, ‘to strike, hurt, kill,’ there must have been in Pali a form nigha in the sense of ‘hurting, hurt,’ from which the other meanings of nigha, ‘harmless,’ ‘scatheless,’ would arise. Dr. Fausböll’s suggestion of ni-agha is based upon the use of an-agha, ‘free from suffering.’ Compare Prakrit ana, ‘unhurt’ (Paivalacchí, p. 115), ‘free from sorrow’ (Setubandha XI. 120); Jaina-prakrit aniha:—

“A nihe sahie susamvude,”

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

“A nigho sahito susamvuto.”

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

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

“A nihe se putthe ahiyasae.”

We might with a slight alteration turn this into Pali—

“A nigho so phutto adhivasa,”

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

The Guzerati comment explains aniha by (1) sneharahita, (2) krodhadika-rahita. The Dipika has the following note: “tathā nihanyata iti nihāh, na nigho ‘nihāh.’” It also gives as an alternative explanation “krodhadhibhirapiditaḥ.”

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

2 Or perhaps phuto would be the more correct reading, but phuttho is common in Sinhalese MSS.
But what is the source of the Jainaprākrit aṁiha with short instead of long i?

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

"Sayā jalam nāma nīhaṁ mahāntam
jamsī jalamto agāni akattho,"

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

The Dipikā gives the following explanation: "nīhyante prāṇino yasmin nīhaṁ āghātasthānam."  

There is in Marāthī a word nīgha, 'care,' and anīghā or anīgā, 'want of care,' 'neglect.' This presupposes an original nīghan (?) for nīghaṁ. But it seems to be a provincial term, and may be altogether unconnected with the words under discussion. In regard to anīgha, with the meaning of 'free from passion,' there may, perhaps, have been some confusion between it and anīha, 'free from desire or exertion.'

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

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

"Satīśūlpamā kāmā rogo gando agham nīghaṁ."  
Here nīgha, if the right reading, may be nī + gha, and is to be compared with the Jainī niha.

1 This would give us nīgha or nēgha (cf. viggha from vīgha), a form that we have not come across.
Jaina-prākrit would, we believe, throw much light upon some difficulties in Pāli, had we before us a number of well-edited texts like Prof. Jacobi's Āyāramga-sutta or Dr. Leuman's Aupapātiya-sutta. The old Māhārāstrī has many forms in common with Pāli, and not a few peculiarities that are considered to belong only to Buddhistic phraseology. There are forms in Pāli that are explained by other Prākritisms, for instance, viṭābhi, 'the fork or branch of a tree' (Jāt. II. 107; III. 202), must come from Sanskrit viṭāpīn, through a Prākrit *viṭābī for viṭāvī. For this change of v to bh compare Pāli and Hindi bhīsa, Prākrit bhīsinī (Hem. I. 238) from Sanskrit visā.

We have in Milinda-Pañha (p. 368) su manta, 'sleeping,' and in Jaina-prākrit sumina and suvīna (Pāli supīna) = Sanskrit swa pīna. This substitution of m for an original p helps us to an etymology for the Pāli kūmina, 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 kūpinī,1 'a small net for fish'; but there must have been also a neuter kūpīna, which becomes in Pāli kūmina, and is exactly on all fours with sumina from supīna.

In Jaina-prākrit (Sūyagadarśa-sutta) we find kūrima for the 'flesh' of a slaughtered animal used for a lion-trap. This must go back to *kūnīpā and be connected with Sanskrit kūnapa, 'dead body.'

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

"Koccham pāsādam (v.l. pasāyam) añjanañ ca ādāsakañ ca ganhitvā."

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1 In Sūyagadarśa-sutta we find kēyana, 'a fish-net,' glossed keta na. We ought, perhaps, to read kheyana = ksepāna (cf. Pāli khipa, 'a net').
The commentary (p. 212) explains paśādama by "kanha cunnādimukhavilepanam." It gives, however, a various reading: paśādhanaṃ = pasādhanabhandam, 'an ornament' of some kind. The true reading is perhaps "Koccham paśakānjanaṅca." With paśaka, as here used, we may compare its employment in Cullavagga V. 29. 3.

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

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

The explanation of paśaga is thus given by the Tikā:

"Sihi lā pāśagam ti vināsamyaman artham ārnā mayam kankanam."

Here we see that paśaka 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 panaṅka (Milinda, p. 210). Compare Marāthī phānī; Sihalese panāwa, 'a comb.'

In Thera Gāthā, v. 101, p. 15, we find the strange compound mukha-ṇaṅgalī 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-mañgalī, 'devoted to the mouth,' 'fond of eating.'

"Hitvā gihitvam anavositatto mukha-ṇaṅgalī odariko kusito.

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

In Sūyagadāṅga-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 parabhojanamunī
m u h a m a m g a l i e udāraṇugiddhe
Nīvāra-giddhe va mahāvarāhe
adūrae ehai phātam eva.”

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

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

The use of nīvāra in the Jaina text for nīvāpa is worth nothing. (See Dhammapada verse and Majjhima Nikāya I. pp. 151–160, where we find nīvāpika and nīvaṇati, as well as nīvāpaṃ. Cf. nīvāpaka-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 bimbohaṇa answers to Jaina bibboyanā; Pāli pariṣsaya, ‘danger’ (= pariṣraya, compare apassaya, upassaya, nissaya from the root çrī), appears in Jaina-prākrit as pariṣsaha and pariṣsaha, and is explained by the Commentators by its so-called Sanskrit equivalent pariṣhaha as if from the root sah with pari. There is, however, no ‘quotable’ authority for such a word as pariṣhaha in the sense of ‘risk,’ ‘danger’; while pariṣsaya is not uncommon in Pāli (see Jat. II. 405).
Hemacandra uses paraśhaha, 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 purīsādāṇīya, ‘the people’s favourite,’ ‘he who is to be chosen among men because of his preferable Karma.’ Cf. purīsādāṇīyāḥ purīsaṇām ādānīyā ācārayāniyā mahato pi mahīyāmsah (Com. to Sūyagad I. 9. 34, p. 394). But the older form was purīsāyānīya (see Ayār. I. 4. 492, p. 20), representing an original purīsājānīya, ‘a distinguished person,’ ‘a person of noble birth’; a term applied to Buddha and to Arahats; ājānīya is the equivalent of the Sanskrit ājānīya. 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 dhamsayaś sitam rayam evam daviovahānavam 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. 118.) (Gundiyā, ‘covered with dust,’ occurs in Pāiyal, p. 131, for gunḍita.) The Pāli corresponding passage occurs in Samyutta Nikāya IX. 1., pt. i., p. 197:

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

1 The printed text has—kuno dītō with the various readings—kunthito, kunditā. In Petavattha II. 3. 5, pp. 15,
evam bhikkhu padhānavā satimā
vidhūnām 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 (de-
filing) 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.’ Com-

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 kāpāle
Samodaham bhikkhumano-vitakke.”
“anissito aññam ahethyāno
parinibbuto na upavadeyya kaṅciti.”

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

“Yathā kumme sa-amgāim sae dehe samāhare
evan pavāim medhāvi 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-kuthitā (!) 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 phussamti 
udagassa phāśena siyāya siddhi 
sijjhasmu pānā bahave dagamsi."
Maccā ya kummā ya siriva ya 
ma g gū ya ut t hā daga-rakkhasā ya 
atthānam eyam kusala vadamti 
udagena je siddhim udāharamti

"U d a y a m ja i k m a - m a l a m h a re j jā 
ev a m s u h a m i c cā m i t t a m e v a m 
amdhām va neyārām anussarittā 
pāṇāni evam vinīhamti mamba"

(Sūyagadāmga-sutta I. 7. 14–16, pp. 337–339.)
"Yo ca vuddho vā daharo vā pāpakammam pakubbati

Udakābhisecañā nāma pāpakammā pamuccati
Saggam nūna gamissanti sabbe ma n dūka - kacchipā
Nāgā suṃsumarā ca ye c‘añe udakecarā
Sa c e i mā n a d i yo t e pāp a m p u b b ek a t a m 
v a h e y y u m
Puññam p‘imā v a h e y y u m tena tva m paribā- 
hiro assa."
(Theri Gāthā 240–243, p. 146; see Saṃyutta VII. 2. 11, pt. i., p. 182.)

The Pāli s u d d hi is better than s i d d hi. M a g g u = m a d g u , ‘a water-crow,’ looks like a substitute for Pāli manduka, ‘frog.’ Ut t hā in the Jain text evidently puzzled the commentators, who Sanskritised it as u s h t r a h , and explained it by jala-cara-viṣesāh. But Sanskrit u s h t r a (Pāli o t t h a) is a camel, and not an aquatic creature. The original text may have had u d d hā = Pāli u d d ā from u d r a , ‘an otter.’ We sometimes find aspira-
tion of ḍ through a following r; compare Jainā-prakrit anāḍhāya mānasā = anāḍriyamānasā (Spec. der Nāyādhammakāhā, § 69). The water-demons dagārak-khasā (= jalamānusāh) seem to be a substitute for the Pāli sumsumārā.

38. A BUDDHIST AND JAINA GĀTHĀ.¹

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

"Girin nakhena khanasi ayo dantena khādasi jātavedam padahasi yo isim paribhasasīti."

"The rock with nail thou diggest, the iron with tooth thou eatest,
The fire (to put out) thou strivest who a sage revilest."
The commentator, not understanding "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. Pradha does not occur in Sanskrit nor in Jaina-prakrit 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 padehi, instead of nakheha, etc.

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

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

¹ See Academy, May 9, 1891.
Here we see that, while the metre of the second line of the Jātaka verse is tolerably correct, that of the Jaina is faulty, having two syllables more than are required. If we write the short form of the instrumental plural pāde for padehi (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 khana tha 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-prākrit in the sense of apabhāsh or avaman.

Taking a hint from our Pāli rendering of the Jaina verse, we may proceed to restore the true reading of the Jātaka verse by removing padahasi from the text, and substituting pāde hāsi or pade hasi, the equivalent of pāde hatha, ‘with feet thou extinguishest.’ The Sanskrit hasi would become, in Pāli, hāsi (cf. saṇ-dasa, Sanskrit saṃdaṃça) or hāsi (cf. dasana, Sanskrit daṃsana and asasati for āsaṁsati). As the phrase pade hasi comes nearer to the faulty lection padahasi, we would, therefore, read:

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

There is not a very great difference in form between pade hāsi 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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1 The stem ha for han occurs in abhihessati = abhīhanissati in Jāt. IV. p. 92. We also find hanasi for hamsi, together with hanāsi (Jāt. III. p. 199) = hanasi, on account of the metre.
"Bālá kumudanālehi pabbataṁ abhimatthatha
Girim nakhena khanatha ayodantehi khā-datha
Selam va siras’ ūhacca pātāle gadham esatha
Khāṇum va uras’ āsajja nibbijjāpetha."

39. Tādin = Tāyin.¹

"Uvanīyatarassa tāino bhayamānassa vivikkam āsanam sāmāiyam āhu tassa jam jo appāna bhaena dāmsae?"

(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 "tāyinah parātmopakārinas trāyino vā."

Sāmāiyā ( = sāmāyika) is glossed by cāritra. Dr. Hoernle, who renders it by 'inward peace,' has a long note on this word in the Uvāsagadasā (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 sāmatava or sāmya. . . . Etymologically the word is always derived by means of the vriddhi suffix ikā from the compound of samā ('equal') and āya ('gain,' 'profit')." Sāmāyika appears, however, to be a derivative of sāmāya ('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 vriddhi) from samaya in Milinda-Pañha (p. 305): "Sāmāyika maranam upagato" = "samaye maranam upagato."

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

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

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

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

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

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

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

The commentators say he rejects the trika, dvika,
and eka ka.
dictionaries. In Divyāvadāna, p. 392, 1. 4, we find tāpītā, which is glossed in the Index of Words 'roused,' 'converted,' as if it were the passive participle of the causal of tāp:

"Udrakārādakā nāma rishayasmin tapovane
adhigatacāryasattvena purushendrena tāpītā."

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

The prose passage has the following:

"Asmin pradeṣe Bodhisattvo rājū Bimbisārādharā-
yenopanimantritah | 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 tādīn. Childers derives the Pāli tādī from Sanskrit tādṛic, which, however, does not give us a stem tādīn. He thinks the primary meaning was 'such,' 'like that,' then 'like that Buddha,' holy, tranquil, firm. The form tādī (gen. tādīno) is old (see Thera Gāthā, 878, 905, 1067), and cannot well be connected with tādṛic, either in form or meaning. There seems to have been in Pāli two forms, tādī and tādī (="tādin"), the latter of which has puzzled the commentators. (See Thera Gāthā, 1096.)

As the Jaina-prakrit tāyin is probably connected with vṛtā, so tādīn may be derived from tād, an extension of the same root. Vanček connects with vṛtad (="tan"), the Doric eπίτάδες (Theoc. 7. 42), "intente, sorgfältig, mit Vorbedacht, absichtlich."
40. Nūma.

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

"Bhiduresu na raji jā kāmesu bahuta resu vā icchālobham
na savejā dhu vam vannam sap ehiyā
Sāsaehim nimamte jā divvam māyam na sadahe
tam padibuj jha māhaze savvam nūma m vihūniyā."

(Āyāramga-sutta I. 7, 8, vv. 23, 24.)

Prof. Jacob, following the scholiast's interpretation, gives the following translation:

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

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

(1) In verse 23, 'looking only for eternal praise' seems forced, for the true Brāhmaṇa ought to look for what is lasting, and not for what is transitory. We ought, doubtless, to read "icchālobham na savejjā 'dhu vam vannam sap ehiyā," where 'd hu vam = adhu vam, 'transitory,' 'impermanent,' and sap ehiyā = 'regarding.'

(2) In spite of the commentator's explanation, we do not think that nimamte jā (= 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.).

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

(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 Īvara, which was supposed to bring about transmigration, or to the wiles of Māra. We find māyā associated with Māra in the following passage from Sūyagadaṁga-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 karmā.

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), 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 vihūnīa" in Sūyagadaṁga-sutta I. 2, 12, p. 54:

"Savvappagam viukkassam savvam nūmam vihūnīa appattiam akammamse eyam attham mige cue."

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

1 That is, such as arise from samādhi, etc.

2 Cf. Pāli kammassaka = kammamsaka, wrongly referred by Childers to Sk. karan + svaka!
Karma (therefore) the (ignorant) creature \(^1\) should give up this (sinful) desire (kāmābhāvarūpa).”

“Etethim tihim thānehim samjae satatatam muni
ukkassam jalanan nūma m majjhattham ca vigimcae.”

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

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

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

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

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

“Jahā samgāmakālammi pitthato bhīru vēhai
valayam gahanam nūma m ko jānai parājayam.”

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

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


“Nūmaṃ prachannagiriguhādikam ityādisthānam nācabetor ālokate.”

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

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

\(^1\) The ignorant creature is a foolish man.
nūma-giha = Versteek, Gewahrsam, which he connects with the Prākrit verb nūmati or nūmeti. This, however, may be a denominative of nūma, from the root hnu, 'to conceal.' Cf. nīhuvijjantī (Hāla 657), a-nīn-havamāna (Spec. der Nāna, § 83).

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

41. CANDĀLA, CANDĀLAKA.¹

"Camḍālagam ca karagam ca vaccagharam ca āuso khanāī."

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

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

"Yajnasthāne ’pi caṃḍālāgūnā ’pi yajnakarma. kriyata ity arthah.— Camḍāla-kuti madirā pānakuti vā— pānakuti camḍālakuti."

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

"Camḍālagam iti devatārcanikādyartham tūmram ayam bhājanam etacca Mathurāyām camḍālakatvena pratitam iti."

42. DHASATTI.

"Tao nam sa Dharini devā . . . kottimatalamsi sav-

¹ See Academy, April 22, 1891.
vamgehim, d h a s a t t i p a d i yā” (Spec. der Nāyā-dhammakāhā, § 185).

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

D h a s a may be compared with Marāthi d h a s, ‘a sudden impression of grief or terror;’ d h a s kā, ‘a sounding stroke;’ d h a s d h a s, ‘palpitation, alarm.’ As English ‘shock’ is probably connected with ‘shake,’ so d h a s a may be related with the Skt. root d h v a s or d h v a m s, ‘to fall.’ Compare Skt. sā- d h v a s a; Hindī d h a s, ‘a sloping ground;’ d h a s n a, ‘a quagmire;’ d h a s k a n ā, ‘to sink;’ Marāthī d hās d hūs, ‘trepidation,’ d hās lā- n e m, ‘to give way,’ ‘fall to pieces.’

But d h a s a, though of imitative origin, may be here used adverbially, like Prākrit j h a t t = Skt. j h a t i t i, ‘on a sudden,’ from an anukarana j h a t.

43. A N C H A T I AND A M C H Ā V E I.

The verb a n c h a t i, not in Childers’s dictionary, occurs in Majjhima Nikāya I. p. 56. Trenckner compares Skt. a n c h ā y a m e (Westergaard’s Rad., p. 347). The causative of this root, a n c h ā p a y a t i or a n c h ā p e t i, though not found in Pāli, appears in Jaina-prakrit under the form a m c h ā v e i, glossed ākārsayati (see Kalpa Sutra, § Jina-

2 Dhasatti ‘plötzlich’ occurs in Jacobi’s “Ausgewählte Erzählungen in Māhārāśthri,” 82. 12.
carita, § 63, and the parallel passage in Spec. der Nayà-
dhammakahà, § 37.

44. THE NEW SANSKRIT MS. FROM MINGAI.

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 Proceeding
(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 sànakapriśh-
thas of fol. 3 and 9, are very good, and as the MS. really
possesses a very great interest for all Sanskritists, I subjoin
my reading and translation of the piece on fol. 3, together
with some remarks on the alphabet, language, and contents
of both the pieces.

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

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

The writing on fol. 3, which is very large and clear, exhibits the type of the characters of the Gupta period. There are only two letters which slightly differ from those used in the Gupta inscriptions. The initial a (see a n a v a- t a p t e n a, L. 5) shows a peculiar form in which the upper half of the left limb, represented by a curve open to the left, has been placed in front of the lower half and has been connected with it by a short stroke. Further, the left limb of sa shows mostly a wedge (as in the Horuzi 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 Horuzi palm-leaf. For the ya we find besides the old tripartite form, a peculiar looped one, and the form of the Horuzi palm-leaf. In the letter sa the continuity of the top line is mostly broken. There are also several instances of a sa with an open wedge in the syllable sya. Among the numerals the figure 3 shows the ancient Gupta form, consisting of three horizontal lines one above the other. The figure 9 resembles those occurring on the Valabhi plates and in the S'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 s v ā h ā, 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
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 devosa mantea; in line 3 the faulty compound nāgarājñā; in line 4 the insertion of a meaningless m between vāsukinām-api, which in Pāli is commonly used in order to obviate a hiatus, and the faulty compound na d op anando; in line 5 the Prākrit form pi for the particle api. It is also possible that parivelāya in line 2 may be a Prākrit locative for parivelāyām.

The metrical portion consists of exceedingly irregular Anushtubh S'lokas. The Mantra ought to end in samantata k instead of in samantena 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.


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

“I keep friendship with the Dhritarāshtras, and friendship with the Nairāvanas. I keep friendship with the Virūpākshas and with Krishna and the Gautamakas. I keep friendship with the king of snakes Mani, also with Vāsuki, with the Dandapādas, with . . ., and ever with the 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 Aparajita and with the son of Chhibba I keep friendship; likewise always with great Manasvin.”
The contents of fol. 9 seem to be different. All the portions which are legible in the facsimile contain medical prescriptions for the cure of disease and for giving to sickly children vigour and health. In line 3 we have at the end of a prescription which is not entirely decipherable:

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

Immediately after these words follows another prescription:

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

Again I read in lines 10–11:

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

These specimens are amply sufficient in order to estab- lish 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, Jātakaś, vol. ii. p. 145),
Vīrūpakkehi me mettaṁ mettaṁ Eraphēme |
Chabbyeputtehi me mettaṁ [mettaṁ] Kanhāgotamakehi cāti||
corresponds with portions of the first and last verses of the Anumanaṇa 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 photoetchings 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 I. 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. These terms, therefore, may be merely magical or talismanic words, such as we often find in North-Buddhist sūtras (see Lotus, ch. xxvi., Kern's Translation S.B.E., pp. 434-5), and are probably epithets of "Civa's female counterpart Durgā." In the usual invocations we find these magical terms in the vocative case; and perhaps Dundoabhī, etc., are Prākrit vocatives for Dundoabhī, etc. See Megha-sūtra in J.R.A.S. xii., pt. 2, p. 301 (1880).

Dundubhi, Garjanī (thundering), Varshanī (raining),

1 In the Tantra ceremonies flesh and even ordure were thrown into the sacred fire.
Hārinī (? Harinī), are the feminines of epithets that could well be supplied to Čīva 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 Prākrit form of an original *jvalī, ‘flame,’ or jyotsnī.

Swāhā = “Durgā,” is the usual ending of a N. Buddhist dhāraṇī. Ilikisi = “ilikēsi,” is perhaps the vocative of a Prākrit ilikā + iči = ‘the earth-goddess.’

The Anumantrana contains a list of the Ahirāja kulās and Nāgarāja-s, ¹ which are those usually met with in North-Buddhist works. We may compare this list with that in the Vardhāvarsha-sūtra, entitled in Chinese “The Great Cloud-wheel Rain-asking-sutra” (Beal’s Catena, p. 420), the Lotus, etc.:

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

¹ In North-Buddhist Sanskrit writers we find about 80 nāgarājas; the Chinese sutras have over 200.
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Vāsumukha</td>
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<td>Aparājita</td>
<td>—</td>
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<tr>
<td>Chibbā-putra</td>
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<td>Chabbyāputta</td>
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<tr>
<td>Manasvin</td>
<td>Manasvin</td>
<td>—</td>
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<td>—</td>
<td>Mucalinda</td>
<td>—</td>
<td>Mucalinda*</td>
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<td>—</td>
<td>Elapatra (Ela-pana)</td>
<td>—</td>
<td>Erāpatha</td>
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<td>—</td>
<td>Pindara</td>
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<td>—</td>
<td>Tejasvin</td>
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</table>

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

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

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

4. **Nanda** and **Upānandā** 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 dha (lake), just as Mucalinda was the Nāgaking that guarded the Mandākini waters. For Mucalinda, the seven-headed snake, see Udāna, p. 10.

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

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

8. **Pūrṇa-bhadra** and **Aparājita** occur in the Mahābhārata; Vāsumukha = Sumukha (?). Of Dan-dapāda the legends are silent.
9. Krishna and Gautama are mentioned in the Divyavadana as two snake-kings.

45. On the word "BUJJHAKA" in the Dipavamsa.¹

"Orohetvāna Suppāram satasatañ ca te tadda
vipulam sakkārasammānam akamsu te Suppārakā ... 
Tasu sakkāriyamānesu Vijayo ca sahāyikā
sabbe luddāni kammāni kurumānā nābujjha kā."
(Dipavamsa 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 nā-bujjha-kā is equivalent to *nā-budhya-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 budha 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 yudd-

¹ See Academy, October 3, 1891.
dha he notices the occurrence of yujjhaya for yuddha (in the Mahavamsa), the dative of a noun derived from yuddha (?). There is good authority for the use of yujjha with the sense of yuddha: “Tumhe mabhayathā yujjhe sati aham jānāmi” (Jat. III. 4). We also find yujjhana in Jat. III. p. 82, ll. 6, 18, “So... elakānam yujjhana tthānam sampāpuni.” With yujjhana, which corresponds in meaning to Sanskrit yoghana, we may compare bujjhana (Mil. 194), as if from *buddha, 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 yujjhapanā in Milinda, p. 178.

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

46. “Aṭṭṭi.”¹

“Egayā gunasamitassa riyato kayasamphāsām anucinnā egatiyā pārā uddāyamti: ihalogavedanavejjvādiyam: jam āṭṭi-kammām (rl. -kayam) tam parinnāya vivegam eti.”

(Ayāragam-sutta I. 5 4, § 3.)

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

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

¹ See Academy, October 31, 1891.

² Samitā generally means ‘circumspect’; sahita—endowed with.
NOTES AND QUERIES.

71

'contrary to the rules,' unless there be some authority for ākutti in the sense of 'transgression,' then auttikamma 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 auttikamma 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 ihalogavedana vējāvadiya seems to be an attributive compound qualifying auttikamma. Vējāvadiya corresponds in form to a Pāli veyāvatika which Childers wrongly refers to the root, vṛt + vya. There is a Jaina veyāvačca explained by the scholiast as vaiyāvrita.

The root is pri, 'to be busy.' Compare Sk. vya prita = Pāli vyāvata (Jat. II. p. 207; III. pp. 65, 129, 315; IV. p. 371. Thera Gāthā Com. to v. 54, p. 181; Śumaṅgali i. p. 207; Pet. II. 9, 51, where we must read vāvata for pāvata). See Cullavagga i. 9, 1, p. 7; where pākata = vāvata = Prākrit vāvata (Cowell’s Pr. P. XII. 4).

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

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

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

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

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

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

"Yo hi jānannavacchān prānino hinaṁ kāyena ca' nākuttī | kuttachedane ākuttanam ākuttah."

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

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

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

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

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

“Se se paro suddhenam vā vaibalenam teiccham āutte” (Āyār. II. 18. 22).

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

“Vāsāvāsam pajjosavie bhikkhū ya icchijjñā annayarim teicchim āuttitāe” (Kalpasūtra. S., § 49).

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

39. VIDDHA.

“Seyyathā pi bhikkhave vassānām pacchime māse saranadasmayeviṣuddhe vigatavalahake nabhe ādico nabham abbhussakkamāno sabbam ākāsagatam tamagatam abhivihacca bhāsate ca tapat ca virocati ca” (Itivuttaka III. 7. p. 20; see Aṅguttara III. 92. 2 ; Samyutta II. 3. 11).

The MSS. of text and commentary give a general authority to the reading viṣuddhe, 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 udhidhe (ud-didh e, 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 vîdhra (cf. Sk. abhra with Pâli abba), which is applied to the bright sky. Compare Vîdhre sûriyam-iva sarpantam, A.V. IV. 20. 7.

40. Niddhâpeti.

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

In Jât. iv., p. 48, “Niddhâmase tam sakā agarâ,” the true reading appears to be niddhapaye (the reading of the Burmese MSS.) = “Panâmetum vattati” of the prose text (Jât. iv., p. 48, l. 12), and equivalent to nikkaddhi (Jât. iv., p. 48, l. 27).

In Jât. iii. 99, “Katham nu sâkhâmigam dakkhisâma nibbâtam râjakulato va jammam” we find nibbâpita for niddhâpita, explained in the Commentary by nicchuddha, nikkhamita, and in the prose text by nikkhaddhâpita. Prof. Kern suggests that nibbâsitam is true reading; Dr. Fausböll, however, defends his lection, and would refer niddhâpayati to the Skt. nirdhmâpayati from dmā, ‘to blow.’ But this root with nis gives us in Pâli the causal niddhamayati or niddhameti, ‘to expel,’ so that niddhâpeti probably comes from some other source.

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

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² See Academy, December 26, 1891.
nivvāhida = nivvāhita, explained by the Com. K as nibbāsita (Çakuntalā, ed. Williams, p. 256).

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

With regard to the two forms, Prof. Fausboll says: "Enten vi vaelge nibbāpitam eller niddhāpitam kommer omtrent ud paa et. De kunne naturligvis ligesom ethvert andet egentligt Udtryk bruges i metaforisk Betydning."
TABLE OF CONTENTS

OF

Buddhaghosa’s Visuddhi-Magga.

BY

HENRY C. WARREN, ESQ.,

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PART FIRST—SĪLA [CONDUCT].

CHAPTER I.

SĪLA-NIDDESA [EXPOSITION OF SĪLA].

“Sīle patiṭṭhāya naro sapañño
Cittam pañña n ca bhāvayaṁ
Ātāpi nipako bhikkhu
So imam vijaṭaye jaṭan” ti. [S. I. 3. 3.]

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

KĪM SĪLAṁ?

1. Cetanā.
2. Cetasika.
3. Samvara.
a. Pātimokkhasāṁvara.
b. Satisāṁvara.
c. Ñānasāṁvara.
d. Khantisāṁvara.
e. Viriyasāṁvara.

4. Aвитikkama.

KEN' AṬṬHENA SĪLAṂ?
KEN' ASSA LAKKHAṆARASA APACUPAṬṬHĀNA PADAṬṬHĀNĀNI?
KIMĀNISĀṁSAṂ SĪLAṂ?
KATIVIDHAṂ SĪLAṂ?

Ekavidha . . . Silana.

1.  Cāritta.
    Vāritta.
2.  Abhisamācārika.
    Ādibrahmacariyaka.
3.  Virati.
    Avirati.
    a. Taṅhānissita.
    b. Diṭṭhinissita.
    Anissitta.
5.  Kālapariyanta.
    Āpāṇakotiṅka.
| Sapariyanta. |
6.  a. Lābhapariyanta.
    b. Yasapariyanta.
    c. Ğātipariyanta.
    d. Aṅgapariyanta.
    e. Jīvitapariyanta.
| Apariyanta. |
7.  a. Na lābhapariyanta.
    b. Na yasapariyanta.
    c. Na Ğātipariyanta.
    d. Na aṅgapariyanta.
    e. Na jīvitapariyanta.
| Lokiya. |
    Lokuttara.
THE VISUDDHI-MAGGA.

1. Majjhima.
   Pañita.
   Attañhipateyya.
2. Lokāñhipateyya.
   Dhammañhipateyya.
   Parāmañtha.
   Tividha
3. Aparāmañtha.
   Pañippassaddhi.
   Visuddha.
4. Avisuddha.
   Vematika.
   Sekha.
5. Asekha.
   Nevasekhanasekha.

1. Hānabhāgiya.
   Thitibhāgiya.
   Visesabhāgiya.
   Nibbedabhāgiya.
   Bhikkhu.
2. Bhikkhuni.
   Anupasampanna.
   Gahaṭṭha.
   Pakati.
3. Ācāra.
   Dhammatā.
   Pubbaheṭuka.
   Pātimokkhasamvāra.
   Indriyasaṃvāra.
4. Ājivapārisuddhi.
   Paccayasaṃnissita.

The three Gocaras:

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

Indriyasamvara. Commentary on: “So cakkhuṇā rupaṁ disvā na nimittagāhi hoti, n’ ānuvyājanaggāhi, yath’ ādhikaraṇam etāṁ cakkhuṇhiriyaṁ asaṁvutam viharantam abhijjhādomanassā pāpakā akusalā dhammā anvassa veyum, tassa saṁvarāya paṭipajjati, rakkhati cakkhuṇhiriyaṁ, cakkhuṇhiriye saṁvaram āpajjati; sotena saddaṁ sutvā ... pe ... ghāṇena gandham ghāyitvā, jivhāya rasaṁ sāyitvā, kāyena phoṭṭhabbāṁ phusitvā, manasaṁ dhammaṁ viññāya na nimittagāhi hoti, n’ ānuvyājanaggāhi hoti ... pe ... manindriye saṁvaram āpajjati.” [D., 2. 64; A., II. p. 39.]

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

Ājīvapārisuddhi. Commentaries on following paragraphs:

“Ājivahetu paññattānaṁ channaṁ sikkhapadānaṁ vitikkkamassā kuhāna, lapanā, nemittikata, nippesikata,
lābhena lábham nijigūnsanatā ti evān ādīnān ca pāpa-
dhammānaṁ vasena pavattā micchājīvā virati."

"Tattha Katamā kuhanā? Lābhhasakkārasilokasannis-
sitassa, pāpicchassa, icchāpakatassa yā paccayapaṭisedha-
 nasamkhātena vā, sāmantajappitena vā, iriyāpathassa vā
 atṭhapanā, ṭhapanā, saṇṭhapanā, bhākuṭiṭā, bhākuṭiyām, kuhanā, kuhāyanā, kuhitattām, ayaṁ vuccati kuhanā."

"Tattha Katamā lapanā? Lābhhasakkārasilokasanniss-
sitassa, pāpicchassa, icchāpakatassa yā paresam ālapanā, 
lapanā, sallapanā, u llapanā, samullapanā, unnahanā, 
samunna hanā, ukkačanā, samukkačanā, anuppiyabhānītā, 
cāțukamyata, muggasupyata, păribhāțata, ayaṁ vuccati 
lapanā."

"Tattha Katamā nemittikata? Lābhhasakkārasilokasa-
nissitassa, pāpicchassa, icchāpakatassa yaṁ paresam 
nimittām, nimittakammanā, obhāso, obhāsakammanā, 
sāmantajappā, parikathā, ayaṁ vuccati nemittikata."

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

"Tattha Katamā nippesikata? Lābhhasakkārasilokasa-
nissitassa, pāpicchassa, icchāpakatassa yā paresam 
akkosananā, vambhanā, garahanā, ukkhepanā, samukkhepanā, 
khīpanā, samukhīpanā, pāpanā, sampāpanā, avan̄nāhārītā, 
parapiṭṭhimaṇ̄sikata, ayaṁ vuccati nippesikata."

"Tattha Katamā lăbhena lăbahm nijigūnsanatā? 
Lābhhasakkārasilokasannissito, păpiccho, icchāpakato ito 
laddham āmisam amutra harati, amutra vā laddham 
āmisam idh’ āharati, yā evarūpa āmisena āmisassa eṭṭhi, 
gaveṭṭhi, pariyeṭṭhi, esanā, gavesanā, pariyesanā, ayaṁ 
vuccati lăbhena lăbahm nijigūnsanatā."

Paccayasaṇṇissita. Commentary on: "Paṭi-
saṁkhā yoniso civaṁ paṭisëvatī yāvad eva sitassa 
patigathāya, ūnhaṁ paṭighatāya, āṁśasamacakavatāta-
siriṁsapaṁsathānaṁ paṭighatāya, yāvad eva hiriko-
piṇapatīcchādanatthām; paṭisaṁkhā yoniso pindapatām 
paṭisëvati, n’ eva davāya, na madāya, na maṇḍanaṁ, na
vibhusanaya, yayad eva imassa kayassa thitiya, yapanaya, vibhimupariyaya, brahmacaryanuggahaya: 'Iti purana na ca vedana matihamhi, navan na vedana na uppaddami, yatra ca me bhavisati, anavajjata ca phsuviharo ca' 'ti; patisasamkhya yoniso senasanam patisevati, yayad eva sitassa patighataya, unhassa patighataya, damhsamakasavatatapasirimsapasamphassanam patighataya, yayad eva utuparissayavinodanam patissallanarammattham; patisasamkhya yoniso gilanapaccayabhesajjaparikkharam patisevati, yayad eva uppannana vyayabdhiyana na vedanana patighataya, abyabajjhaparamataya." [M.N., I. p. 10.]

Patimokkhasaavaro saddhaya sampadetabbo. Story of the Priest who attained to the Third Path as he lay bound by robbers in the Mahavattani 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 nirvana.

Indriyasamvaro satiyaya sampadetabbo. How Vaṅgisa was successfully exhorted by Ananda 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.

Ājiva parsuddhi viriyena sampadetabbā. The three Viṁṇattis:

1. Nimitta.
2. Obhāsa.
3. Parikathā.

Story of Sāriputta, who, when sick, refused to eat the food that would do him good, because it was owing to some remarks [parikathā] of his that his friends had found out what he needed.
Paccayasanissitasilaṁ paññāya sampāde-tabbaṁ.
The twofold Paccavekkhanaṁ paccayaṇaṁ:

1. Paṭilābhakāle.
2. Paribhogakāle.

The four Paribhogas:

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

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

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

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

KO c'assa samkileso? kim vodānaṁ?

I. Samkilesa.

A. The four kinds of imperfect Sila:

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

B. The seven forms of Sexual Immorality.

II. Vodāna takes place in two cases:

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

DHUTAŊGA-NIDDESA [EXPOSITION OF THE DHUTAŊGAS].

The Dhutaŋgas [name of certain ascetic practices] explained as necessary in the Vodăna of Sila.
The thirteen Dhutaŋgas:

1. Paṁsukūlikaŋga.
2. Tecivarikaŋga.
3. Piṇḍapātikaŋga.
4. Sapadānacārikaŋga.
5. Ekāsanikaŋga.
6. Pattapiṇḍikaŋga.
8. Āraṇākaŋga.
9. Rukkhamūlikaŋga.
10. Abbhokāsikaŋga.
11. Sosānikaŋga.
12. Yathāsanthatikaŋga.

Discussion of each in accordance with the following headings:

"Atthato, lakkhanādihi
Samādānavidhānato,
Pabhedato, bheda to ca,
Tassa tass’ ānisaṁsato,

"Kusalatthikato c’ eva,
Dhutādinām vibhāgato,
Samāsavāyasato ca ’pi
Viṇñātabbo vinicchayo."

Vidhāna of Paṁsukūlikaŋga. Cīvaras allowable for a Buddhist priest:

1. Sosānika.
2. Pāpanića.
3. Rathiyacola.
4. Saṁkāracola.
5. Sotthiya.
7. Titthacola.
8. Gatapacegāgata.
11. Upacikakhāyika.
12. Undurakhāyika.
13. Antacchinna.
15. Dhajāhaṭa.
16. Thūpacivera.
17. Samanacivera.
18. Ābhisekika.
19. Iddhimaya.
20. Panthika.
22. Devadattiya.
23. Sāmuddiya.

Pabheda [Grading] of each Dhutaṅga:
1. Ukkaṭṭha.
2. Majjhima.
3. Muduka.

Samaṇa of Piṇḍapatikaṅga. Exclusion of the following:
1. Saṁghabhātta.
2. Uddesaabhātta.
3. Nimantanabhatta.
4. Salākabhātta.
5. Pakkhikabhātta.
6. Uposathikabhātta.
7. Pātipadikabhātta.
8. Āgantukabhātta.

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

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

PART SECOND—SAMĀDHI [MEDITATION].

CHAPTER III.

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

KO SAMĀDHI? Kusalarittekaggatā samādhi.
KEN’ AṬTHENA SAMĀDHI?
KĀN’ ASSA LAKKHANARASAPACCUṬṬHANAPADATṬHĀNĀNI?
KATIVIDHO SAMĀDHI?

Ekavidha . . . Avikkhepa.

Duvidha

1. {Upacāra.
   {Appanā.
2. {Lokiya.
   {Lokuttara.
3. {Sappitika.
   {Nippitika.
4. {Sukhasahagata.
   {Upekkhāsahagata.
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<th>Tividha</th>
<th>Catubbidha</th>
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<tbody>
<tr>
<td>1. Majjhima.</td>
<td>(Dukkhāpaṭipada dandhābhiinā.</td>
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<td>Sukhāpaṭipada khippābhiinā.</td>
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<td>Parittaappamāṇārammaṇa.</td>
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<td>Pathamajjhānaṅga.</td>
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<td>Dutiyajjhānaṅga.</td>
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<td>Tatiyajjhānaṅga.</td>
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<td>Catutthajjhānaṅga.</td>
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<td>Thitibhāgiya.</td>
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<td>Visesabhāgiya.</td>
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<td>Nibbedhabhāgiya.</td>
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<td>Kāmāvacara.</td>
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<td>Rūpāvacara.</td>
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<td>Arūpāvacara.</td>
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<td>Apariyāpanna.</td>
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<td>Chandādhipati.</td>
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<td>Viriyādhipati.</td>
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<td>Cittādhipati.</td>
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<td>Vimamsādhipati.</td>
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KO C’ ASSA SAṂKILESO? KIṂ 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, paṇ', āyaṁ lokīyo, so vuttanayena sīlāni visodhetvā suparisuddhe sīle patiṭṭhitena, yv' āssa dasasu palibodhesu palibodho atthi, taṁ upacchinditvā, kammaṭṭhatā daṇḍayakāṁ kalyāṇamittāṁ upasamkamitvā, attano cariyānuṇkulām cat-tāliṣṭāya kammaṭṭhatānuṇa aññatarām kammaṭṭhatānaṁ gahetvā, samādhibhāvanāya ananurūpaṁ vihāram pahāya anurūpe vihāre viharantena, khuddakapalibodhupacchedam katvā sabbaṁ bhāvanāvidhānaṁ aparihāpentena bhāvetabbo."

Yv' āssa dasasu palibodhesu palibodho atthi, taṁ upacchinditvā.

The ten Palibodhas to the attainment of Lokiya Samādhi:

"Āvāso ca, kulaṁ, lābho,
Gaṅo, kammaṁ ca pañcamaṁ,
Addhānaṁ, ūṇi, abādho,
Gaṅthaṁ, iddhi 'ti te dasā"' ti.

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

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

Gānta. 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 Dhotelathā.

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.

Kammaṭṭhānā dāyakāṁ kalyāṇaṁ mittāṁ upsāṁ kāmiṁ tāvā.

The two Kammaṭṭhānas:

1. Sabbatthakammaṭṭhāna.
2. Pārīhāriyakammaṭṭhāna.

Aṭṭano cariyān ukuḷaṁ.
The six Cariyās:

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

The six corresponding Puggalas [Rāgacarita, Dosacarita, &c.].

The various affinities and relations of these Puggalas and Cariyās to one another.

The following questions with answers:

1. “Etā cariyā kīmniṭāna?”
2. “Kathāṁ jānitabbaṁ, ayaṁ puggalo rāgacarito, ayaṁ dosādisu aṇṇataračarito?”
3. “Kiṁcaritassa ca puggalassa kiṁ sappāyan?”
Answer to the first:

a. Pubbācīṇṇanidānā; or,
b. Dhātudosanidānā.

Answer to the second in accordance with following headings:

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

Cattālisāya'kammaṭṭhānesu anātaram  
kammaṭṭhānam gahetvā.

Ten modes of classifying the Kammaṭṭhānas:

1. Samkhātaniddesato.

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<td>2. Āpokasīna.</td>
<td>2. Vinilaka.</td>
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<td>3. Tejakasīna.</td>
<td>3. Vipubbaka.</td>
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Ten Anussatis

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

Four Brahmavihāras

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

Four Āruppas

1. Ākāsānañcāyatana.
2. Viññānañcāyatana.
3. Ākiñcāññāyatana.

One Saññā...

One Vavatthāna...

2. Upacāraappanāvahato.
4. Samatikkamato.
   a. Añgasamatikkamato.
   b. Ārammaṇasamatikkamato.
5. Vadhānāvaddhānato.
6. Ārammaṇato.
7. Bhūmito.
10. Cariyānukūlato.

Kammaṭṭhānaṁ gahetvā.

The six classes of Bodhisattas:

1. Alobhajjhāsayā.
2. Adosajjhāsayā.
3. Amohajjhāsayā.
5. Pavivekajjhāsaya.

CHAPTER IV.


Samādhibhāvanāya ananurūpam vihāram pahāya anurūpe viharantena.
The eighteen faults which render a Vihāra ananurūpa:

1. Mahatta.
2. Navatta.
4. Panthanissitatta.
5. Soṇḍi.
6. Paṇṭa.
7. Puppha.
8. Phala.
11. Dārusannissitātā.
13. Visabhāgānam puggalānam atthitā.
15. Paccantasannissitātā.
16. Rajjasāmasannissitātā.
17. Asappāyatā.
18. Kalyāṇamittānam alābha.

A Vihāra is anurūpa in being:

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

Khuddakaṇḍaliberdhūpacchedām kātvā.
The Khuddakapalibodhas are hair, long nails, &c.
Sabbaṃ bhavaṇāvidhānam aparihāpentena bhāvetabbo. Commentary on:
Paṭhavikasīṇam uggāhanto, paṭhaviyam nimittaṃ ganhati kate vā akate vā, santake no anantake, sakoṭiye no akotoye, savaṭume no avaṭume, saparīyante no aparīyante, suppamatte vā sarāvamatte vā.”

The four Kasina dosas:

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

The two grades of Nimitta:

A lower, called Uggāha.
A higher, called Paṭibhāga.

The two grades of Samādhi:

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

Commentary on:

“Āvāso, gocaro, bhassamī,
Puggalo, bhojanaṃ, 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.
4. Yasmin samaye cittam paggahetabbam, tasmim samaye cittam paggahāti.
5. Yasmiṃ samaye cittaṃ niggahetabbam, tasmiṃ samaye cittaṃ niggapñhāti.
6. Yasmiṃ samaye cittaṃ sampahamsitabbam, tasmiṃ samaye cittaṃ sampahamseti.
7. Yasmiṃ samaye cittaṃ ajjhupenkhitabbam, tasmiṃ samaye cittaṃ ajjhupokkhati.
8. Asamāhitapuggalaparivajjanato.
10. Tadadhimuttato.

Under 6. are given the eight Samvegavatthus:

1. Īṭāti.
2. Jarā.
3. Vyādhi.
5. Apāyadukkha.
6. Atite vatṭamulakadukkha.
7. Anāgate vatṭamulakadukkha.
8. Paccuppanne āhārapariyeththimulakadukkha.

Commentary on:

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

"Liṇauddhatabhāyehi
Mocayitvāna sabbaso
Evaṁ nimitābhimukham
Mānasam paṭipādaye " ti.

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

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

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

Commentary on: “‘Vivice’ eva kāmehi, vivice aksa-lehi dhammehi savitakkaṁ, vivekajāṁ, pitisukhaṁ pathamajjhānam upasampajja viharati.’ [Mahā-Satipatthāna-Sutta.] Evam anena pañcaṅgavippahīnaṁ, pañcaṅgasamānnāgataṁ, tividhakalyānaṁ, dasalakkhaṇasampannam pāṭhamajjhānaṁ adhigataṁ hoti pāṭhavikasiṇaṁ.”

The five Pītis:

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

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

Pañcaṅgavippahīnaṁ, pañcaṅgasamānnāgataṁ. The five Aṅgas from which the first Jhāna is vippahīna [free], viz., the five Nivaraṇas:

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

The five Aṅgas of which it is possessed:

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

Tividhakalyānaṁ, dasalakkhaṇasampannaṁ. The three Kalyānas and the ten Lakkhaṇas of the first Jhāna:

I. Paṭipadāvisuddhi at its beginning.

1. Yo tassa paripancho, tato cittāṁ visujjhati.
2. Visuddhatta cittaṃ samathanimittam paṭipajjati.
3. Paṭipannattā tattha cittaṃ pakkhandati.

II. Upekkhānubrūhanā at its middle.
4. Visuddham cittaṃ ajjhukekkhati.
5. Samathapaṭipannaṃ ajjhukekkhati.

III. Sampahāṃsanā at its end.
7. Tatthajātānaṃ dhammānaṃ anativattanaṭṭhena sampahāṃsanā.
8. Indriyānaṃ ekarasaṭṭhena sampahāṃsanā.

The two Vaṭṭhāna Bhūmis:

1. Upacāra.
2. Appanā.

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

1. Āvajjanavasi.
2. Samāpajjanavasi.
3. Adhiṭṭhānavasi.
4. Vuṭṭhānavasi.
5. Paccavekkhanavasi.

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

Commentary on: “‘Vitakkavicārānaṃ vūpasama ajjhattānaṃ sampasādanaṃ, cetoso ekodībhāvaṃ avitakkam, avicāram, samādhiyam, pitisukham dutiyajjhānaṃ upasampaṇja viharati.’ [Mahā-Satipaṭṭhāna-Sutta.] Evam anena dvaṅgavippahānan, tivaṅgasamannāgataṃ, tividhakalyāṇam, dasalakkhaṇasampannaṃ dutiyajjhānaṃ adhigataṃ hoti, paṭhavīkasiṇam.”
Dvaṅgavippahīnaṁ, tivaṅgasamannāga-taṁ. The two Aṅgas from which the second Jhāna is vippahīna:

1. Vitakka.
2. Vicāra.

The three Aṅgas of which it is possessed:

1. 2. Pitisukha.
3. Cittekaggatā.

Commentary on: "’Pitīyā ca virāgā upekkhako ca viharati, sato ca sampilāno, sukhaṁ ca kāyena paṭisamvedetī, yan taṁ ariyā acikkhanti ‘Upekhhako, satimā, sukhavihāri’ ‘ti tatiyajjhānaṁ upasampajjā viharati.’ [Mahā-Satīpāṭhāna-Sutta.] Evam anena ekaṅgavippahīnāṁ, duvaṅgasamannāga-taṁ, tividhakalyāṇāṁ, dasalak- khaṇasampannam tatiyāṁ jhānaṁ adhigatāṁ hoti, paṭihavikasiṇāṁ."

The ten Upekkhās:

1. Chālāṅga.
2. Brahmavihāra.
4. Viriya.
5. Sāṁkhāra.
6. Vedanā.
7. Vipassanā.
8. Tatramajjhāta.

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

The two Aṅgas of which it is possessed:

1. Sukha.
2. Cittekaggatā.

Commentary on: "’Sukhassā ca pahānā, dukkhasa ca pahānā pubbe va somanassadomanassānaṁ atthagamā
adukkhaṁsukhāṁ, upekkhāsatipārisuddhiṁ catutthajjhānaṁ upasampajja viharati." [Maha-Satipaṭṭhāna-Sutta.] Evam anena ekaṭgavipphāhinaṁ, duvaṅgasamannāgataṁ, tividhakalyāṇaṁ, dasalakkhaṇasampanṇaṁ catutthajjhānaṁ adhigataṁ hoti, pathavikasiṇaṁ."

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

The two Aṅgas of which it is possessed:

1. Upekkhāvedanā.
2. Cittakekkattā.

CHAPTER V.

DASYAKASINĀ-NIDDESA [EXPOSITION OF THE TEN KASIŅAS].

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

The Magical Powers attainable by each several Kasiṇa.

The fivefold Pabhedha of each Kasiṇa:

1. Uddhāṁ.
2. Adho.
3. Tiriyaṁ.
4. Advayaṁ.
5. Appamāṇaṁ.

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

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

ASUBHAKAMMAṬTHĀNA-NIDDESA [EXPOSITION OF THE ASUBHAS].

Description of each of the Asubhas.

Commentary on: "Uddhumātakaṁ asubhanimittaṁ ugganāhanto eko, adutīyo gacehati, upaṭṭhitāya satiyā, asamuttoṭṭhāya, antogatehi indriyehi, abahigatena mānasena, gatāgamagganā paccavekkhamāno. Yasmiṁ padese uddhumātakaṁ asubhanimittaṁ nikkhittam hoti, tasmiṁ padese pāsāṇāṁ vā, vammikaṁ vā, rukkhāṁ vā, gacchaṁ vā, lataṁ vā sanimittaṁ karoti, sārammaṇāṁ karoti; sanimittaṁ katvā, sārammaṇāṁ katvā uddhumātakaṁ asubhanimittaṁ sabhāvabhāvavato upalakkhetti.

"Vaṅnato pi, liṅgato pi, saṅṭhānato pi, disato pi, okāsato pi, paricchedato pi, sandhito pi, vivarato pi, nimmato, thalato, samantato so taṁ nimittaṁ suggahitaṁ karoti, sūpadhāritaṁ upadhāreti, suvatthitaṁ vavatthapeti. So taṁ nimittaṁ suggahitaṁ katvā, sūpadhāritaṁ upadhāretvā, suvatthitaṁ vavatthapetvā eko, adutīyo gacehati upaṭṭhitāya satiyā, asamuttoṭṭhāya, antogatehi indriyehi, abahigatena mānasena gatāgamagganā paccavekkhamāno. So caṅkamanto pi tabbhāgiyaṁ ēva caṅkamaṁ adhiṭṭhāti, nisidanto pi tabbhāgiyaṁ ēva āsanaṁ paṁņāpeti.

viharati. Tass’ ādhigataṁ hoti rūpāvacaram paṭhamajjhānaṁ, dibbo ca vihāro, bhāvanāmayañ ca puññakiriya-vatthun” ti.

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

Use of the various Asubhas.

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

CHAPTER VII.

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

Description of the ten Anussatis.


Lokavidū. The three Lokas:

1. Saṁkhāraloka.

Various groups in the Saṁkhāraloka:

a. Two Lokas, viz., Nāma and Rūpa.
b. Three Lokas, viz., The three Vedanās.
c. Four Lokas, viz., The four Āhāras.
d. Five Lokas, viz., The five Upādānakhandhas.
e. Six Lokas, viz., The six Ajjhatika Āyatanaṁ.
f. Seven Lokas, viz., The seven Vinñāṇaṭṭhitis.
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.
D eva ma nu ssānaṁ. 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.

Bhagava. The four Nāmas:

1. Āvatthika.
2. Liṅgika.


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

Cāgānussati. Commentary on: “Lābhā, vata, me! suladdhām, vata, me! yo ’ham, maccheramala-pariyuṭṭhitāya pañjāya, vigatamalamaccherena cetasā viharāmi muttacegō, payatapāṇi, vossaggarato, yācayogo, dānasavibhāgarato.”

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

CHAPTER VIII.

ANUSSATIKAMMAṬṬHĀNA-NIDDESĀ [EXPOSITION OF REMAINING ANUSSATIS].

Maranāsati [Contemplation of Death]. The five Maraṇas:

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

Only Kālamaraṇa and Akālamaraṇa are of use in Maraṇasati.

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

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

Animittato. The five Animittas:

"Jīvitaṁ, vyādhi, kalo ca
Dehanikkhepanaṁ, gati,
Pañe’ ete jīvalokasmiṁ
Animittā na niyare."

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

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

Short verbal comment on the following passage mentioning the thirty-two constituents of the human body. "Pūna ca param, bhikkhave, bhikkhu imam eva kāyaṁ uddham pādatalā adho kesamattakā tacapariyantaṁ, pūrāṁ nānapakārassa asucino paccavekkhati, 'Atthi imasmiṁ kāye kesā, lomā, nakhā, dantā, taco, maṁsaṁ, nahāru, aṭṭhi, aṭṭhimiṁja, vakkaṁ, hadayaṁ, yakanaṁ, kilomakaṁ, pihakaṁ, papphāsaṁ, antaṁ, antagunāmaṁ, udariyaṁ, karisaṁ, pittaṁ, semhaṁ, pubbo, lohitaṁ, sedo, medo, assu, vasa, khelo, simghānikā, 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. Sabhāgaporicchedato.
   b. Visabhāgaporicchedato.

B. The Manasikārakosalla:

1. Anupubbato.
2. N’ ātisighato.
3. N’ ātisāñikato.

¹ There are really only thirty-one in the list, but Buddhaghosa explains that matthaluṅga is included in aṭṭhimiṁja.
4. Vikkhepapaṭibāhanato.
5. Paṭnettisamatikkamanato.
6. Anupubbamuṅcanato.
7. Appanāto.

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

1. Vaṇṇa.
2. Saṅṭhāna.
4. Āsaya.
5. Okāsa.

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

1. Vaṇṇato.
2. Saṅṭhānato.
3. Disato.
4. Okāsato.
5. Paricchedato.
   a. Sabhāgaparicchedato.
   b. Visabhāgaparicchedato.

Ānāpānasati [Contemplation of Breathing]. Commentary on: “'Katham bhāvito ca, bhikkhave, ānāpānasatisamādhi? Katham bahulikato, santo c' eva paṇīto ca, asecanako ca sukho ca vihāro uppannupanne pāpake akusale dhamme ťhānaso antaradhāpeti, vūpasameti? Idha, bhikkhave, bhikkhu araṅṇagato vā, rukkhamūlagato vā, suṅgāgāragato vā nisidati pallāmkam ābhujitvā, ujuṁ kāyaṁ paṇidhāya, parimukham satīṁ upaṭṭhapetvā. So sato va assasati, sato passasati; digham vā assasanto "Digham assasāmi" 'ti pajānāti; digham vā passasanto "Digham passasāmi" 'ti pajānāti; rassam vā assasanto... pe... passasanto "Ras- sam passasāmi" 'ti pajānāti; "Sabbakāyapaṭisamvedi assasissāmi" 'ti sikkhati; "Sabbakāyapaṭisamvedi passa- sissāmi" 'ti sikkhati; "Passambhayam kāyasamkhāram

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

<table>
<thead>
<tr>
<th>Dīgham.</th>
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<tbody>
<tr>
<td>Kāyānupassanā</td>
</tr>
<tr>
<td>Rassām.</td>
</tr>
<tr>
<td>Sabbākāyasāṃkhaḷam.</td>
</tr>
<tr>
<td>Passambhayam kāyasāṃkhāram.</td>
</tr>
<tr>
<td>Pitipaṭisamvedi.</td>
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</tbody>
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<tr>
<th>Vedanānupassanā</th>
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<tbody>
<tr>
<td>Sukha-paṭisamvedi.</td>
</tr>
<tr>
<td>Cittasamkhārapaṭisamvedi.</td>
</tr>
<tr>
<td>Passambhayam cittasamkhāram.</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>Cittānupassanā</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abhīppamodayam cittam.</td>
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<tr>
<td>Samādaham cittam.</td>
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<tr>
<td>Vimocayaṁ cittam.</td>
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<tr>
<td>Aniccānapassī.</td>
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<tr>
<th>Dhammānupassanā</th>
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<tbody>
<tr>
<td>Virāgānapassī.</td>
</tr>
<tr>
<td>Nirodhānapassī.</td>
</tr>
<tr>
<td>Paṭinissaggānapassī.</td>
</tr>
</tbody>
</table>

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 Manasikāravidhi:

1. Gaṇanā.
2. Anubandhanā.
3. Phusanā.
4. Ṭhapanā.
5. Sallakkhaṇā.
6. Vivaṭṭanā.
7. Pārisuddhi.
8. Tesām patipassanā.

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

1. Bhavacarimakā.
2. Jhānakarimakā.
3. Cuticarimakā.

Upasamānussati [Contemplation of Nirvāṇa]. Commentary on: “Yāvatā, bhikkhave, dhammā saṁkhatā vā, asaṁkhatā vā, virāgo tesām dhammānam aggam akkhāyati yad idām madanimmadano, pipāsavīnayo, ālayasamugghāto, vaṭṭupacchedo, taṁhakkhayo, virāgo, nirodho, nibbānan.”

CHAPTER IX.

BRAHMAVAḤRAṆ-NIDDESĀ [EXPOSITION OF THE BRAHMAVAḤRAS].

Mettā [Friendliness].

In order to begin this Brahmapiṇi “dose ādinavo daṭṭhabbo” and “khantiyāṁ anisasāṁso veditabbo.”

Classes of persons unsuitable—

\[
\begin{align*}
\text{To begin with} & : \\
1. & \text{Appiyapuggala.} \\
2. & \text{Atippiyasahāyaka.} \\
3. & \text{Majjhatta.} \\
4. & \text{Veripuggala.} \\
\text{Always} & : \\
5. & \text{Liṅgavisabhāga odhiso.} \\
6. & \text{Kālakata.}
\end{align*}
\]

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 cetāsā ekāṁ disāṁ pharitvā viharati, tathā dutiyaṁ, tathā tatiyaṁ, tathā catutthiṁ, iti uddham, adho, tiriyaṁ, sabbadhi sabbatthataya sabbāvantaṁ lokāṁ mettāsahagatena cetāsā, vipulena, mahaggatena, appamāṇena, averena, abyābajjhena pharitvā viharati." [M. N., I. p. 38.]

The eleven blessings of Mettā: "Sukhaṁ supati, sukhaṁ paṭibujjhati, na pāpakāṁ supināṁ passati, manussānam piyo hoti, amanussānam piyo hoti, devatā rakkhanti, n’ assa aggi vā, visam vā, sattham vā kamati, tuvataṁ cittam samādhiyati, mukhavānno vippasidati, asammūḷho kālam karoti, uttarāṁ appaṭivijjhanto Brahmalokūpago hoti."

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

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

CHAPTER X.

Āruppa-Niddesa [Exposition of the Four Āruppas].

Ākāśānañcāyatanā [Realm of the Infinity of Space].

The five Paṭighasaṅgaṁ:
1. Rūpasaṅgā.
2. Saddasaṅgā.
4. Rasasaṅgā.
5. Phoṭṭhabbaṁsaṅgā.

Viññānañcāyatanā [Realm of the Infinity of Conscious-


Pakṣṇakakathā.

CHAPTER XI.

SAMĀDHĪ-NIDDESA [EXPOSITION OF SAMĀDHĪ].

Āhāre paṭikkūlasañña [Perception of the Repulsiveness of Nutriment].

The four Āhāras:

1. Kabaliṅkāra.
2. Phassa.
3. Manosañcetanā.
4. Viṁśaṇa.

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

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

1. Gamanato.
2. Pariyesanato.
3. Paribhagato.
4. Āsayato.
5. Nidhānato.
6. Aparipakkatto.
7. Paripakkatto.
8. Phalato.
10. Sammakkhaṇato.
Catudhātuvatthāna [Analysis into the Four Elements].

Commentary on: “Seyyathā pi, bhikkhave, dakkho goghātako vā, goghātakantevāsī vā, gāvīmā vadhitvā, cātumahāpathe bilaso paṭīvibhajitvā nisinno assa, evam eva kho, bhikkhave, bhikkhu imam eva kāyam yathāhitam, yathāpanihitam dhātuso paccekkhathi: ‘Atthi imasmiṁ kāye paṭhavīdhātu, āpodhātu, tejodhātu, vāyodhātu.’” [Mahā-Satiṭṭhāna-Sutta.]

Commentary on: “Katamā ca, āvuso, ajjhattikā paṭhavīdhātu? Yam ajjhattaṁ, paccattaṁ kakkhālaṁ, kharigataṁ, upādinnaṁ, seyyathidam: kesā, lomaṁ, nakhā, dantā, ... pe ... udariyām, karīsam, yaṁ vā, pan’, aṁnam pi kiṁci ajjhattaṁ, paccattaṁ, kakkhālaṁ, kharigataṁ, upādinnaṁ, yaṁ vuccat’, āvuso, ajjhattikā paṭhavīdhātu” ’ti ca;

“Katamā ca, āvuso, ajjhattikā āpodhātu? Yam ajjhattaṁ, paccattaṁ āpo, āpogataṁ, upādinnaṁ, ... pe ... muttaṁ, yaṁ vā, pan’, aṁnam pi kiṁci ajjhattaṁ, paccattaṁ āpo, āpogataṁ, upādinnaṁ, yaṁ vuccat’, āvuso, ajjhattikā āpodhātu” ’ti ca;

“Katamā ca, āvuso, ajjhattikā tejodhātu? Yam ajjhattaṁ, paccattaṁ tejo, tejogataṁ, upādinnaṁ, seyyathidam: yena ca santappatī, yena ca jariyatī, yena ca pariṇaya-hati, yena ca asitapitakhāyitāsāyitaṁ sammāparināmaṁ gacchati, yaṁ vā, pan’, aṁnam pi kiṁci ajjhattaṁ, paccattaṁ tejo, tejogataṁ, upādinnaṁ, yaṁ vuccat’, āvuso, ajjhattikā tejodhātu” ’ti ca;

“Katamā ca, āvuso, ajjhattikā vāyodhātu? Yam ajjhattaṁ, paccattaṁ vāyo, vāyogataṁ, upādinnaṁ, seyyathi-daṁ; uddhaṅgamā vātā, adhogamā vātā, kucchisayā vātā, kotthasayā vātā, aṅgamaṅgānusārino vātā, assāso, passāso iti vā, yaṁ vā, pan’, aṁnam pi kiṁci ajjhattaṁ, paccattaṁ vāyo, vāyogataṁ, upādinnaṁ, yaṁ 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: “Yam thaddhalakkhaṇam, yaṁ paṭhavīdhātu; yaṁ ābandhana-lakkhaṇam, yaṁ āpodhātu; yaṁ paripācanalakkhaṇam,
ayāṁ tejodhātu; yaṁ vitthambhanalakkhaṇaṁ, ayāṁ väyodhātu."

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

1. Sasambhārasaṁkhēpato.
2. Sasambhāravibhattito.
4. Salakkhaṇavibhattito.

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

1. Vacanatthato.
2. Kalāpato.
3. Cuṇṇato.
4. Lakkhaṇādito.
5. Samuṭṭhānato.
7. Vinībhogaṁvinībhhogato.
8. Sabhāgavisabhāgato.
10. Saṅgahato.
11. Paccayato.
13. Paccayavībhāgato.

The four Paccayas:

1. Kamma.
2. Citta.
3. Āhāra.
4. Utu.

SAMĀDHIBHĀVANĀYA KO ĀNISAṅSO?

The five Blessings of Samādhi:

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

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

The five Abhīññās forming the Abhīññānisaṁsa of the preceding chapter.

1. Iddhividhā.
2. Dibbasotadhātuñāṇa.
3. Cetopariyañāṇa.
4. Pubbenivāsānussatiñāṇa.
5. Sattānam cutūpapāte ūnāṇa.

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

1. Kasīnānulomato.
2. Kasīnāpatilomato.
5. Jhānāpatilomato.
7. Jhānukkantikato.
8. Kasīnukkantikato.
10. Āṅgasaṁkantito.
11. Ārammanaṁsaṁkantito.
12. Āṅgārammanaṁsaṁkantito.
13. Āṅgavavatthāpanato.
14. Ārammanaṁavavatthāpanato.

Commentary on: “So evam samāhite citte, parisuddhe, pariyodāte, anāṅgane, vigatūpakklese, mudubhūte, kammaniye, ṭhite, anāṅjappatte, iddhividhāya cittaṁ abhinīharati, abhininnāmeti. So anekavihitam iddhividham pacceanubhoti; eko pi hutvā bahudhā hoti, bahudhā pi hutvā eko hoti; āvibhāvaṁ, tirobhāvaṁ, tirokuḍḍaṁ, tiro-pākāraṁ, tiropabbataṁ asajjamāno gacchati, seyyathā pi
äkāse; paṭṭhaviyā 'pi ummujjunimmujjam karoti, seyyathā pi paṭṭhaviyā; ākase pi pallaṁkena kamati, seyyatha pi, pakkhisakuno; ime pi candimasuriye, evam mahiddhike, evam mahānubhāve pāṇinā parāmasati, parimajjati; yāva Brahmalokā pi kāyena vasaṁ vettati. Seyyathā pi, mahārāja! dakkho kumbhakāro vā, kumbhakārantevasī vā suparikkammakatāya mattikāya yañ ṇad eva bhājanavikatīṁ ākāṁkheyya, taṁ tad eva kareyya, abhinippādeyya; seyyathā pi, pana, mahārāja! dakkho dantakāro vā dantakāran-tevasī vā suparikkammakatasmin dantasmīṁ yañ ṇad eva dantavikatīṁ ākāṁkheyya, taṁ tad eva kareyya, abhinippādeyya; seyyathā pi, pana, mahārāja! dakkho suvaṇṇakāro vā suvaṇṇakārantevasī vā suparikkammakatasmin suvaṇṇasmin yañ ṇad eva suvaṇṇavikatīṁ ākāṁkheyya, taṁ tad eva kareyya, abhinippādeyya; evam eva kho, mahārāja! bhikkhu, evam samāhite citte, parisuddhe, pariyoḍate, anaṅgane, vigatupakkilese, mudubhūte, kammanīye, ñhite, anaṅjappatte, iddhividhāya cittaṁ abhiniharati, abhinimmēti. So anekavīhitam iddhividhāṁ paccanubhoti; eko pi hutvā bahudhā hoti, bahudhā hutvā eko hoti; āvibhāvaṁ, tirobhāvaṁ, tirokuddaṁ, tiropakāraṁ, tiropabbataṁ, asajjamāno gacchati, seyyathā pi ākāse; paṭṭhaviyā 'pi ummujjanimmujjam karoti, seyyathā pi udake; udake pi asajjamāno gacchati, seyyathā pi paṭṭhaviyā; ākase pi pallaṁkena kamati, seyyathā pi, pakkhisakuno; ime hi candimasuriye, evam mahiddhike, evam mahānubhāve pāṇinā parāmasati, parimajjati, yāva Brahmalokā pi kāyena vasaṁ vatteti. [D., 1. p. 78.]

Iddhividhāya cittaṁ abhiniharati, abhininnāmeti. The ten Iddhis:

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

Nāṇavippahārāiddhiin its retro-active aspect is illustrated by the Stories of Bakkula, Saṁkicca, and Bhūtāpāla. 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 Nāṇa of Arahatship. The second also was preserved alive, though yet unborn at the time of his mother’s death, and on the point of being cremated with her. The third, while yet a child, passed the night in a place inhabited by demons and wild beasts, but suffered no harm.

Sāmadhivippahārāiddhi. Stories of Sārijutta, Sañjīva, Khānu-Koṇḍaṅña, Uttarā and Sāmāvatī. Sārijutta, when in a state of Sāmādhi, was struck on the head by a demon, but was not conscious of receiving the blow. Sañjīva, being in a Trance of Cessation [Nirodhasama-panna], was supposed to be dead; but when the attempt was made to cremate him, he remained unharmed by the fire. Khānu-Koṇḍaṅña, 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 [rājānām mettāyaphari], so that he was unable to shoot her.

Ekophutvābahudhāhoti. The four Bhūmis are the four Jhānas. The first three of these are called “Sambhārabhūmis,” and the last “Pakatibhūmi.”

The four Pādas:

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

"Iddhiyā katamāni aṭṭha padāni? Chandañ ce, bhikkhu, bhikkhu nissaya labhati samādhip, labhati cittass' ekaggatañ, chando na samādhi, samādhi na chando, aṅño chando, aṅño samādhi. Viriyañ ce, bhikkhu, cittañ ce bhikkhu, vimāṁsām ce bhikkhu nissaya labhati samādhip, labhati cittass' ekaggatañ, vimāṁsā na samādhi, samādhi na vimāṁsā, aṅña vimāṁsā, aṅño samādhi. Iddhiyā imāni aṭṭha padāni iddhilābhāya . . . pe . . . iddhivesārajjāya saṁvattanti."

The sixteen Mūlas:

"Iddhiyā katī mūlāni? Soḷasa mūlāni.
‘Anonatañ cittañ kosajjena, na ānijati ’ ’ti anejañ; ‘Anunnatañ cittañ uddhaccena na ānijati ’ ’ti anejañ;
‘Anabhinatañ cittañ rāgena na ānijati ’ ’ti anejañ;
‘Anapanañ cittañ vyāpādena na ānijati ’ ’ti anejañ;
‘Anissitañ cittañ diṭṭhiyā na ānijati ’ ’ti anejañ;
‘Appatibaddham cittañ chandarāgena na ānijati ’ ’ti anejañ. ‘Vippamuttam cittañ kāmarāgena na ānijati ’ ’ti anejañ;
‘Visamyyuttam cittañ kilesena na ānijati ’ ’ti anejañ;
‘Vimariyādikatam cittañ kilesamariyādena na ānijati ’ ’ti anejañ;
‘Ekaggatañ cittañ nānattakilesena na ānijati ’ ’ti anejañ;
‘Saddhāya pariggahitam cittañ asaddhiyena na ānijati ’ ’ti anejañ;
‘Viriyena pariggahitam cittañ kosajjena na ānijati ’ ’ti anejañ;
‘Satiyā pariggahitam cittañ pamāḍena na ānijati ’ ’ti anejañ;
‘Samādhinā pariggahitam cittañ uddhaccena na ānijati ’ ’ti anejañ;
‘Paññāya pariggahitam cittañ avijjāya na ānijati ’ ’ti anejañ;
‘Obhāsagatam cittañ avijjandhakārena na ānijati ’ ’ti anejañ.
Iddhiyā imāni solasa mūlāni iddhilābhāya . . . pe . . . iddhivesārajjāya saṁvattanti.”
Story of Culla-Panthaka, how he multiplied himself a thousandfold, so that the true Panthaka could not be distinguished.

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

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

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

T i r o b hā v a. How The Blessed One made Yasa invisible to his own father.

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

The two Pāṭihāriyas:

1. Pākaṭapāṭihāriya.
2. Apākaṭapāṭihāriya.

Ime pi candimasuriye evaṁ mahiddike,
evaṁ mahanubhāve pāṇinā pāramasati,
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 ser-
pent, and, coiling himself around Nandopananda, crushed
both him and the mountain.

Yāva Brahmalokā pi kāyena vasam vatteti. Commentary on: “Sace so iddhimā, cetovasipatto
Brahmalokāṁ gantukāmo va hoti, dūre pi santike
adhiṭṭhāti ‘Santike hotū’ ’ti, santike hoti, santike pi
dūre adhiṭṭhāti ‘Dūre hotū’ ’ti dūre hoti, bahukam
pi thokam ti adhiṭṭhāti ‘Thokam hotū’ ’ti thokam
hoti, thokam pi bahukan ti adhiṭṭhāti ‘Bahukam hotū’
’ti bahukam hoti, dibbāya sotadhātuyā tassa Brahmino sad-
dāṁ suṇāti, cetopariyaṇāṇena tassa Brahmino cittaṁ
pajānāti. Sace so iddhimā, cetovasispatto dissamāṇena
kāyena Brahmalokāṁ gantukāmo hoti, kāyavasena cittaṁ
parināmeti kāyavasena cittaṁ adhiṭṭhāti, kāyavasena
cittaṁ parināmetvā, kāyavasena cittaṁ adhiṭṭhahitvā,
sukhasaṁñaṁ ca lhusaṁñaṁ ca okkamitvā dissamāṇena
kāyena Brahmalokāṁ gacchati. Sace so iddhimā, cetova-
sispatto adissamāṇena kāyena Brahmalokāṁ gantukāmo
hoti, cittavasena kāyam parināmeti, cittavasena kāyam
adhiṭṭhāti, cittavasena kāyam parināmetvā cittavasena
adhiṭṭhahitvā, sukhasaṁñaṁ ca lhusaṁñaṁ ca okkamitvā
adissamāṇena kāyena Bramalokāṁ kāyam gacchati. So
tassa Brahmino purato rūpam abhinimmināti, mano-
mayaṁ, saṁbāṅgapaccaṅgaṁ, ahindriyaṁ. Sace so
iddhimmā caṁkamatī, nimmito pi tattha caṁkamati; sace
so iddhimmā tiṭṭhati, nisidati, seyyam kappeti, nimmito pi
tattha seyyam kappeti; sace so iddhimmā dhūpāyatī, paja-
lati, dhammaṁ bhāsati, paṁhaṁ pucchati, paṁhaṁ puṭṭho
vissajjeti, nimmito pi tattha paṁhaṁ puṭṭho vissajjeti,
sace so iddhimmā tena Brahminā saddhiṁ santiṭṭhati, sal-
lapati, sākaccham samāpajjati, nimmito pi tattha tena
Brahmunā saddhīṁ santiṭṭhati, sallapati, sākaecham samā-pajjati. Yañ yad eva hi so iddhima karoti, tam tad eva nimmito karoti."

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

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

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

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

CHAPTER XIII.

ABHIṆĀ-NIDDESA [EXPOSITION OF THE REMAINING ABHIṆĀS].

Dibbasotadhātuṇāṇa. Commentary on: "Dibbāya sotadhātuyā, visuddhāya, atikkantamānusikāya ubho sadde suṇāti, dibbe ca manusse ca, ye dūre santike ca." [M.N., I. p. 34.]

Cetopariyāñāṇa. Commentary on: "Parasat-tānāṁ, parapuggalānaṁ cetasā ceto paricca pajānāti; sarāgam và cittam 'Sarāgam cittan' ti pajānāti, vitarāgam và cittam 'Vitarāgam cittan' ti pajānāti, sadosam và cittam 'Sadosam cittan' ti pajānāti, vitadosam và cittam 'Vitadosam cittan' ti pajānāti, samoham và cittam 'Samoham cittan' ti pajānāti, vitamoham và cittam 'Vitamoham cittan' ti pajānāti, saṁkhittaṁ và cittam 'Saṁkhittaṁ cit-


tan' ti pajānāti, vikkhitthaṃ vā cittaṃ 'Vikkhittam cittan' ti pajānāti, mahaggataṃ vā cittaṃ 'Mahaggataṃ cittan' ti pajānāti, amahaggataṃ vā cittaṃ 'Amahaggataṃ cittan' ti pajānāti, sauttaram vā cittaṃ 'Sauttaram cittan' ti pajānāti, anuttaram vā cittaṃ 'Anuttaram cittan' ti pajānāti, samāhitam vā cittaṃ 'Samāhitam cittan' ti pajānāti, asamāhitam vā cittaṃ 'Asamāhitam cittan' ti pajānāti, vimuttaṃ vā cittaṃ, 'Vimuttaṃ cittan' ti pajānāti, avimuttaṃ vā cittaṃ 'Avimuttaṃ cittan' ti pajānāti.'’ [M.N., I p. 34].

Vimuttam. The five Vimuttis:

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

Pubbenivasanussatiñāna. Commentary on: “Pubbenivāsānussatiniñāna cittaṃ abhininnāmeti. So anekavihitaṃ pubbenivāsāṃ anussarati, seyyathidham: ekam pi jātiṁ, dve pi jātiyo, tissu pi jātiyo, catasso pi jātiyo, pañca pi jātiyo, dasa pi jātiyo, vissatim pi jātiyo, timsam pi jātiyo, cattārisam pi jātiyo, paññāsam pi jātiyo, jātisatam pi, jātisahassam pi, jātisatasahassam pi, aneke pi saṁvattakappe, aneke pi vivaṭṭakappe, aneke pi saṁvattavivaṭṭakappe; ‘Amutr’ āsīṁ evaṁnāmo, evaṁgotto, evaṁvaṇṇo, evaṁhāro, evaṁsukhadukkhapatiṣamvāra, evaṁyupariyanto, so tato cuto amutra uppādīṁ, tatra p’ āsīṁ evaṁnāmo, evaṁgotto, evaṁvaṇṇo, evaṁhāro, evaṁsukhadukkhapatiṣamvāra, evaṁyupariyanto, so tato cuto idhūpapanno” ti. Iti sākāraṁ, sauddeśaṁ, anekavihitaṁ pubbenivāsāṁ anussarati.” [M.N., I p. 35.]

Aneke pi saṁvattakappe. Long account of world cycles.

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

1. Tītthiyā.
2. Pakatisāvakā.
3. Mahāsāvakā.
4. Aggaśāvakā.
5. Paccēka-Buddhā.

The four Asañkhheyyas:
1. Samvatṭa.
2. Samvatṭatthāyin.
3. Vivaṭta.
4. Vivaṭṭatthāyin.

The three Samvatṭas:
1. Āposamvatṭa.
2. Tejosaṃvatṭa.

The three Samvatṭasīmās:
1. Abhassarā.
2. Subhakīnṇā.
3. Vehapphalā.

Sattānaṁ cutūpapaṭeṇānā. Commentary on: “Cutūpapātaṇāṇaya cittāṁ abhininnāmeti. So dibbena cakkhumā, visuddhena, atikkantamānusakena satte passati cavamāne, upapajjamāne; hīne, paṇīte, suvaṇṇe, dubbanne, sugate, duggate, yathākammupage satte pajānāti: ‘Ime, vā, bhonto sattā kāyaduccaritena samannāgata, vacīduccaritena samannāgata, ariyānaṁ upavādakā, micchādiṭṭhikā, micchādiṭṭhikammasamādānā, te kāyassa bhedā param maraṇā apāyaṁ, duggatiṁ, vinipātaṁ, nirayaṁ upapannā; ime vā, pana, bhonto sattā kāyasucaritena samannāgata, vacīsucaritena samannāgata, manosucaritena samannāgata, ariyānaṁ anupavādakā, sammādiṭṭhikā, sammādiṭṭhikammasamādānā, te kāyassa bhedā param maraṇā sugatiṁ, saggam lokaṁ upapannā’ ti. Iti dibbena cakkhumā, visuddhena, atikkantamānusakena satte passati cavamāne, upapajjamāne; hīne, paṇīte, suvaṇṇe, dubbanne, sugate, duggate, yathākammupage satte pajānāti.”

[M.N., I. p. 35.]
Ariyānāmaṃ 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 Paribhaṇḍaṇāṇas of the fifth Abhiññā:

1. Anāgatasāññāṇa.
2. Yathākammuppagaṇāṇa.

These, added to the Abhiññās, make seven Abhiññāṇāṇas.

Commentary on the stanza:

"Ārammaṇantikā vuttā
Ye cattāro mahesinā
Sattannam pi hi ūṇānāṃ
Pavattiṃ tesu dīpaye."

The four Ārammaṇantikas:

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

The seven Ārammaṇas of Iddhividhāṇāna:

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

The four Ārammaṇas of Dibbasotadhātuṇāṇa:

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

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

The eight Ārammaṇas of Pubbenivāsaṇaṇa:

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

The four Ārammaṇas of the Dibbacakkhuṇaṇa of the fifth Abhiṇā:

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

The eight Ārammaṇas of Anāgatasāṇāṇa:

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

The five Ārammanaṇas of Yathākammupagaṇāṇa:

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

PART THIRD—PAÑÑĀ [KNOWLEDGE].

CHAPTER XIV.

KHANDHA-NIDDESA [EXPOSITION OF THE GROUPS].

KĀ PAÑÑĀ? Kusalacittasampayuttam vipassanānāṇam paññā.

KEN’ AṬTHENA PAÑÑĀ?

Distinction between Saññā, Viññāṇa, and Paññā.

KĀN’ ASSĀ LAKKHANARASAPACCUPAṬṬHĀNAPADAṬṬHĀNĀNI?

KATIVIDHĀ PAÑÑĀ?

Ekavidha . . . Dhammasabhāvapāṭivedha.

1. {Lokiyā.
   {Lokuttarā.
   {Sāsavā.
2. {Anāsavā.

Duvidha

3. {Nāmavatthāpana.
   {Rūpavatthāpana.
   {Somanassasahagatā.
4. {Upekkhāsahagatā.
   {Dassanabhūmi.
5. {Bhāvanabhūmi.
1. Cintâmayā.
   Sutamayā.
   Bhāvanāmayā.
   Parittârammaṇa.

2. Mahaggatârammaṇa.
   Appamânârammaṇa.
   Âyakosalla.
      a. Anatthahâniàyakosalla.
      b. Atthuppattiâyakosalla.

3. Apâyakosalla.
      a. Atthahâniapâyakosalla.
      b. Anatthuppattiapâyakosalla.
   Upâyakosalla.
   Ajjhâttabhînivesa.

   Ajjhâttabahiddhâbhînivesa.
   Dukkhe ñâṇa.
   Dukkhasamudaye ñâṇa.
   Dukkhanirodhe ñâṇa.
   Dukkhanirodhagâminiyā paṭipadâya ñâṇa.

   Atthapaṭisambhidā.
   Dhammapaṭisambhidā.
   Niruttipaṭisambhidā.
   Paṭibhânapaṭisambhidā.

The two Bhûmis of each of the Paṭisambhidâs:
   1. Sekhabhûmi.
   2. Asekhabhûmi.

The five different ways in which these Bhûmis become pure [visadâ honti]:
   1. Adhigamena.
   2. Pariyattiya.
   3. Savanena.
   4. Paripucchâya.
   5. Pubbayogena.

According to others:
   "Pubbayogo, bâhusaccam
   Desabhâsâ ca, âgamo,
Paripucchā, adhigamo,
Garusannissayo, tathā
Mittasampatti c' etā pi
Paṭisambhidāpaccayā” ’’ti.

KATHĀM BHĀVETABBĀ?

Summary, the detailed treatment of which lasts to the end of chapter xxii.: “Ettha, pana, yasmā imāya paññāya khandhāyahoo patindriyasaccapāṭiccasamuppādā- dibhedā dhammā bhūmi, silavisuddhi c’ eva cittavisuddhi cā ’ti imā dve visuddhiyo mūlam, diṭṭhivisuddhi, kamkhā-vitaraṇavisuddhi, maggamaggānaṇḍassanavisuddhi, paṭipadānaṇḍassanavisuddhi, naṇḍassanavisuddhi ’’ ti imā pañca visuddhiyo sarīraṁ, tasmā tesu bhūmibhūtesu dharmmesu uggahaparipucchāyasena naṇaparicayām katvā, mūlabhūtā dve visuddhiyo sampādetvā sarīrabhūtā pañca visuddhiyo sampādentena bhāvetabbā. Ayam ettha saṁ-khepo.”

KHANDHA. The five Khandhas:
1. Rūpakkkhandha.
2. Vedanākkhandha.
4. Saṁkhārakkhandha.
5. Viññāṇakkhandha.

Rūpakkhandha. Its subdivisions.

A. Bhūtarūpa.
1. Pathavidhātu.
2. Āpodhātu.
3. Tejodhātu.
4. Vāyodhātu.

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

Katividho Rūpakkhandho?

Ekavidha

1. Ajjhattika.
   (Bāhira.
   Olārika.

2. Sukhuma.
   Dūre.
   Santike.

Duvidha

3. Nipphanna.
   Anipphanna.
   Pasādarūpa.
   Nappasādarūpa.
   Indriya.
   Anindriya.
   Upādinna.
   Anupādinna.
   &c.
THE VISUDDHI-MAGGA. 125

Tividha

1. Sanidassanasappatiigha.
   Anidassanasappatiigha.
   Anidassanaappatiigha.
   Kammaja.

2. Akammaja.
   Nevakammaja, nākammaja.
   Cittaja.

Tividha

3. Acittaja.
   Nevacittaja, nācittaja.
   Āhāraja.

4. Anāhāraja.
   Nevāhāraja, naanāhāraja.
   Utuja.

5. Anutuja.
   Nevautuja, naanutuja.

Catubbidha

1. Dittha.
   Suta.
   Uta.
   Viññāta.

2. Rūparūpa.
   Paricchedarūpa.
   Vikārarūpa.
   Lakkhañarūpa.

3. Vatthu, na dvāra.
   Dwāra, na vatthu.
   Vatthuṇ e' eva dvāraṇ ca.
   N' eva vatthu, na dvāra.

Pañcavidha

1. Ekaja.
2. Dvija.

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

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

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

The eighty-nine Viññūṇas with names and grouping:

**KUSALA.**

1. Somanassasahagata ūṇasampayutta asamkhāra.
2. Somanassasahagata ūṇasampayutta sasamkhāra.
4. Somanassasahagata ūṇavippayutta sasamkhāra.
5. Upekkhāsahagata ūṇasampayutta asamkhāra.
6. Upekkhāsahagata ūṇasampayutta sasamkhāra.
7. Upekkhāsahagata ūṇavippayutta asamkhāra.
8. Upekkhāsahagata ūṇavippayutta sasamkhāra.
9. Vitakkavicārapītisukhasamādhisampayutta.
10. Vicārapītisukhasamādhisampayutta.
11. Pītisukhasamādhisampayutta.
13. Upekkhāsamādhiyutta.
14. Ākāsānācāyatanajjhānasampayutta.
15. Viññānācāyatanajjhānasampayutta.
16. Ākiñcaññāyatanajjhānasampayutta.
17. Nevasaṅgāsaṅgāyatanajjhānasampa-
yutta.

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

AKUSALA.

22. Somanassasahagata diṭṭhigatasampaya-
yutta asaṁkhāra.
23. Somanassasahagata diṭṭhigatasampaya-
yutta sasaṁkhāra.
24. Somanassasahagata diṭṭhigatavippaya-
yutta asaṁkhāra.
25. Somanassasahagata diṭṭhigatavippaya-
yutta sasaṁkhāra.
26. Upekkhāsahagata diṭṭhigatasampaya-
yutta asaṁkhāra.
27. Upekkhāsahagata diṭṭhigatasampaya-
yutta sasaṁkhāra.
28. Upekkhāsahagata diṭṭhigatavippayutta asaṁkhāra.
29. Upekkhāsahagata diṭṭhigatavippayutta sasaṁkhāra.
30. Domanassasahagata paṭighasampaya-
yutta asaṁkhāra.
31. Domanassasahagata paṭighasampaya-
yutta sasaṁkhāra.
32. Upekkhāsahagata vicikicchāsampaya-
yutta.
33. Upekkhāsahagata uddhaceasampayutta.
84. Cakkhuvinñāṇa.
35-8. Sotaghaṇajīvākhāvīvinñāṇa.
39. Sampaṭiṭhchanakicca manodhātu.
40. Santiraṇāḍikicca somanassayutta manoviññāṇadhātu.
   1. Santiraṇa.
   2. Tadārammaṇa.
41. Santiraṇāḍikicca upekkhāyuttā manoviññāṇadhātu.
   1. Santiraṇa.
   2. Tadārammaṇa.
   3. Paṭisandhi.
   5. Cuti.
42. Somanassasahagata  nāṇasampayutta asamkhāra.
43. Somanassasahagata  nāṇasampayutta asamkhāra.
44. Somanassasahagata  nāṇavippayutta asamkhāra.
45. Somanassasahagata  nāṇavippayutta asamkhāra.
46. Upekkhāsahagata  nāṇasampayutta asamkhāra.
47. Upekkhāsahagata  nāṇasampayutta asamkhāra.
48. Upekkhāsahagata  nāṇavippayutta asamkhāra.
49. Upekkhāsahagata  nāṇavippayutta asamkhāra.
50. Cakkhuvinñāṇa.
51-4. Sotaghaṇajīvākhāvīvinñāṇa.
55. Sampaṭiṭhchanakicca manodhātu.
56. Santiraṇakicca pañcaṭṭhānamanoviñña-ṇadhātu.
57. Vitakkavicārapītisukhasamādhipamaputta.
58. Vicārapītisukhasamādhisampayutta.
59. Pītisukhasamādhisampayutta.
60. Sukhasamādhisampayutta.
61. Upekkhāsamādhisampayutta.
62. Ākāsānañcāyatanañjñānasampayutta.
63. Viññānañcāyatanañjñānasampayutta.
64. Ākiñcāññāyatanañjñānasampayutta.
65. Nevasaññāññāsaññāññāyatanajñānasampayutta.
66. Paññhamamaggasampayutta.
67. Dutiyañmaggasampayutta.
68. Tatiyañmaggasampayutta.
69. Catutthamamaggasampayutta.

KIRIYA.

70. Manodhātu.
71. Sādhāraṇā upekkhāsahagata manoviññāñadhātu.
72. Asādhāraṇā somanassasahagata manoviññāñadhātu.
73. Somanassasahagata nāṇasampayutta asamkharā.
74. Somanassasahagata nāṇasampayutta asamkharā.
75. Somanassasahagata nāṇavippayutta asamkharā.
76. Somanassasahagata nāṇavippayutta asamkharā.
77. Upekkhāsahagata nāṇasampayutta asamkharā.
78. Upekkhāsahagata nāṇasampayutta asamkharā.
79. Upekkhāsahagata nāṇavippayutta asamkharā.
80. Upekkhāsahagata nāṇavippayutta asamkharā.
The fourteenth occasion on which Viññāṇas occur:

1. Paṭisandhi.
2. Bhavaṅga.
3. Āvajjana.

4. 5. 6. 7. 8. Dassanasavanagabhāyanasāyanaphusana.
10. Santirana.
11. Votthapano.
13. Tadārammaṇa.

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

1 The twofold division of Abetuka:
   34–8 are Niyatārammaṇa.
   39–41 are Aniyatārammaṇa.

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

2 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.
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. Piti.
7. Jīvita.
8. Samādhi.
10. Sati.
11. Hirī.
12. Ottappa.
15. Amoha.
17. Cittappassaddhi.
22. Kāyakammaññatā.
23. Cittakammaññatā.
24. Kā yapāguññatā.
25. Cittapāguññatā.
27. Cittujjukatā.
28. Chanda.
29. Adhimokkha.
30. Manasikāra.
31. Majjhattatā.
32. Karuṇā.
33. Muditā.
34. Kāyaduccaritavirati.
35. Vacīduccaritavirati.
36. Micchājivavirati.
37. Ahirika.
38. Anottappa.
39. Lobha.
40. Moha.
41. Micchādiṭṭhi.
42. Uddhacca.
43. 44. Thīnamiddha.
45. Māna.
46. Dosa.
47. Issā.
48. Macchariya.
49. Kukkucca.
50. Cittaṭṭhiti.
51. Vicīkicchā.

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 agata or Yevāpanṇakā.

Discussion of:

"Khandhesu ṅāṇabhedatthanā
Kamato, 'tha visesato,
Anūnādhikato e' eva,
Upamāto tath' eva ca,

"Daṭṭhabbato dvidhā, evam
Passantass' atthisiddhito
Vinicchayanayo sammā
Viṁñātabbo vibhāvinā."

CHAPTER XV.

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

Āyatāna. The twelve Āyatanas:

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

Discussion under following headings:

"Atthalakkhaṇatāvatvā,
Kamasainkhepavitthārā,
Tathā daṭṭhabbato e' eva
Viṁñātabbo vinicchayo."

Dhātu. The eighteen Dhātus:

1. Cakkhudhātu.
2. Rūpadhātu.
3. Cakkhuviññāṇadhātu.
4. Sotadhātu.
5. Saddadhātu.
7. Ghāṇadhātu.
8. Gandhadadhātu.
10. Jivhādadhātu.
11. Rasadhātu.
15. Kāyaviññāṇadhātu.
17. Dhammadadhātu.
18. Manoviññāṇadhātu.

Discussion under following headings:

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

CHAPTER XVI.

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

Indriya. The twenty-two Indriyas:

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

Discussion under following headings:

"Atthato, lakkhaṇādihi,
Kamato ca vijāniyā,
Bhedābheda, tathā kiccā,
Bhūmito ca vinicchayaṁ."

Sacca. The four Sacca:

1. Dukkha ariyasacca.
2. Dukkhasamudaya ariyasacca.
3. Dukkhanirodha ariyasacca.
4. Dukkhanirodhagāmini paṭīpadā ariyasacca.

Discussion under following headings:

"Vibhāgato, nibbacana-
Lakkhaṇādippabhedato,
Atthatthuddhārato c' eva,
Anūnādhikato tathā,

"Kamato, jātiādinām
Nicchayā, ñānakiccato,
Antogadhānaṁ pabheda,
Upamāto, catukkato,
"Suññatekavidhādihi,  
Sabhāgavisabhāgato  
Vinicchayo veditabbo  
Viññūnā sāsanakkame."

Jātiādināṁ nīcchayā. Commentary on: "Ye te ariyasaccāni niddisautena Bhagavatā ‘Jāti pi dukkhā, jarā pi dukkhā, maraṇam pi dukkhām, sokaparideva-dukkhadomanassupāyāsa pi dukkhā, appiyehi sampayogo dukkhō, piyehi vippayogo dukkhō, yam p' iccaṁ na labhati. tam pi dukkhām saṁkhittena paṁcupādānakkhandhā dukkhā’ ti Dukkha-Niddese dvādasa dhammā;

‘‘Y’ āyaṁ taṁhā ponobbhavikā, nandirāgasahagatā, tatra tatr' ābhinandinī. Seyyathidāṁ: kāmataṁhā, bhavataṁhā, vibhavataṁhā,’ ti Samudaya-Niddese tividhā taṁhā;

‘‘Yo tassā yeva taṁhāya asesarāganiruddho, cāgo, paṭinissaggo, mutti, anālayo’ ti evaṁ Nirodha-Niddese atthato ekam eva nibbānam;


The seven Dukkhās:

1. Dukkhadukkha.
2. Vipariṇāmadukkha.
3. Saṁkhāradukkha.
4. Paṭicchannadukkha.
5. Appaṭicchannadukkha.
6. Pariyāyadukkha.
7. Nipariyāyadukkha.

The two Jarās:

1. Saṁkhatalakkhaṇā.
2. Khandicecādisammato santatiyam ekabhavapariyāpannakhandhapurāṇabhāvo.
The two Maraṇas:
1. Saṁkhatalakkhaṇa.
2. Ekabhavapariyāpannajīvitindriyappabandhaviccheda.

Nāṇakiccato. The two Saccaṇāṇas:
1. Anubodhaṇāṇa.
2. Paṭivedhaṇāṇa.

CHAPTER XVII.

Paññābhūmi-Niddesa [Exposition of the Basis of Pañṇā].

Paṭiccasaṃuppāda. This chapter consists of a commentary on:

"Katamo ca, bhikkhave, paṭiccasamuppādo? Avijjā-paccayā, bhikkhave, saṁkhārā; saṁkhāra-paccayā viṁśaṇām; viṁśaṇa-paccayā nāmarūpam; nāmarūpa-paccayā saḷāyatanam; saḷāyatanapaṭcayā phasso; phassapaṭcayā vedanā; vedanā-paccayā taṇhā; taṇhā-paccayā upādanam; upādana-paccayā bhavo; bhava-paccayā jāti; jātipaccayā jāra-maraṇasokaparideva dukkhadomanassupāyāsā sambhavanti. Evam etassa kevalassa dukkhakkhandhassa samudayo hoti. Ayam vuccati, bhikkhave, paṭiccasamuppādo."

[M., p. 1]

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

General discussion under the following headings:

"Desanābhedato, aththa-
Lakkhañekavidhādito
Aṅganaṁ ca vavatthanā
Viṁśatabbo vinicchayo."
Atthato. Samkhāras are of two kinds:

I. Avijjāpaceyā Sāmkhārā, subdivided into:

   Puññābhisamkhāra.
   1. Apuññābhisamkhāra.
   2. Anañjābhisamkhāra.
   Two triads
   Kāyasamkhāra.
   2. Vācīsamkhāra.
   Cittasamkhāra.

II. Sāmkhārasaddena Āgatasaṃkhārā, subdivided into:

   1. Sāmkhataasamkhāra.
   2. Abhisamkhatasamkhāra.
   3. Abhisamkharaṇakasamkhāra.
   4. Payogābhisamkhāra.

Detailed discussion as follows:

Avijjāpaceyā Sāmkhārā. Avijjā means Want of Knowledge concerning the Four Truths, as in the Suttapitaka; or concerning eight matters, as characterised in the following passage from the Abhidhamma: “Tattha katama avijjā? Dukkhe aṁñāṇām . . . pe . . . dukkhanirodhagāminiya paṭipadāya aṁñāṇām, pubbante aṁñāṇām, aparrante, publicatāparante, idappaccayatāpatīcasamatuppannesu dhammesu aṁñāṇām.”

The twenty-four Paccayas:

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

Discussion of "Evam imesu catuvisatiyā paccayesu ayaṁ avijjā

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

Answer to the question: "Ekantāniṭṭhaphalāya, sāvajjaya avijjaya kathāṁ puññānañjābhisaṁkhārapaccayattam yujjati ?"

Samkhāra paccaya Vinnāṇaṁ. Enumeration of the Vinnāṇas here meant, viz., the first thirty-two Vipākas.

Specification of the Samkhāra on which any given Vinnāṇa depends.

Discussion of "Sabbam eva hi idam [vinnāṇam] pavatti-patisanadhivasesa dvedhā pavatti-ti."

The three Ārammaṇas of Paṭisandhi:
1. Atita.
2. Paccuppanna.

Asaṇṇapaṭisandhi has no Ārammaṇa.

¹ I.e., apuññānaṁ. ² I.e., anañjānaṁ.
THE VISUDDHI-MAGGA.

The two Ārammaṇas of Cuti:
1. Atīta.
2. Navattabba.

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

"Paṭisandhipavattinaṁ
Vasen' ete bhavādisu
Viñānitabba samkhāra,
Yathā, yesaṁ ca paccayā."

Viññāṇa paccayā nāmarūpaṁ. Discussion of:

"Vibhāga nāmarūpānāṁ,
Bhavādisu pavattito,
Saṅgha paccayanayā
Viññātabbo viniccayo."

Nāmarūpa paccayā Saḷāyatanaṁ.
Saḷāyatana paccayā Phasso. The six Phassas:
1. Cakkhusamphassa.
2. Sotasamphassa.
5. Kāyasamphassa.

Phasso paccayā Vedanā. The six Vedanās:
"Cakkhusamphassajā vedanā, sotaghāṇajivhākāyamanosamphassajā vedanā."

Vedanā paccayā Taṇhā. The six Taṇhās:
"Rūpatanḥā, saddagandharasaphoṭṭhabbadhammatanḥā."

Taṇhā paccayā Upādanaṁ. Discussion of:

"Upādānāni cattāri,
Tāni atthavibhāgato,
Dhammasamkhepavitthārā,
Kamoto ca vibhāvaye?"

Upādāni cattāri:
1. Kāmupādāna.
2. Diṭṭhupādāna.
3. Silabbatūpādāna.

Kamato. The three Kamas:

1. Uppatti.
2. Pahāna.
3. Desanā.

Upādānapaccayā Bhava. Discussion of:

"Atthato, dhammato c’ eva
Sāthhato, bhedasaṅghāhā,
Yaṁ yassa paccayo c’ eva
Viññātabbo vinicchayo."

Bhavapaccayā Jāti.
Discussion of:

"' Bhavacakkam aviditādim idāṁ,
Kārakavedakarahitāṁ,
Dvādasavidhasuññatāsuññāṁ,
Satatāṁ, samitaṁ pavattati,' 'ti veditabbāṁ."

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

Discussion of following stanza concerning the bhavacakka:

"' Tass’ avijjā, tañhā mūlam,
Atitādayo tayo kāla,
Dve, attha, dve eva ca
Sarūpato tesu aṅgāni."

Discussion of "Puna hetuphalahetupubbakatisandhicatubhedasaṅghāhāṁ c’ etāṁ [bhavacakkāṁ], visatiākārāṁ, tivaṭṭāṁ ; anavaṭṭhitaṁ ca taṁ bhamati."

The four Saṅgahās:

1. Avijjāsāṁkhāra.
2. Viññāṇanāmarūpasāḷāyatanapassavedanā.
3. Tañhāupādānanabhava.
The twenty Ākāras:
   1–10. The five Atite Hetus and the five Idāni Hetus:
      1. Avijjā.
      2. Saṅkhāra.
      3. Taṃhā.
      4. Upādāna.
      5. Bhava.

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

The Tivaṭṭa:
   1. Kammavaṭṭa.
   2. Kilesavaṭṭa.
   3. Vipākavaṭṭa.

Then saying that the bhavacakka “Evaṁ bhama-mānaṁ
   “Saccappabhavato, kicca,
   Varanā, upamāhi ca,
   Gambhīranayabhedā ca
   Viññātabbaṁ yathārahāṁ,—”

it is discussed under these headings.

CHAPTER XVIII.

DIṬṬHIVISUDDHI-NIDDESA [EXPOSITION OF DIṬṬHIVISUDDHI].

Silavisuṣuddhi was the subject of Part First.
Cittavisuṣuddhi was the subject of Part Second.
Diṭṭhisuṣuddhi defined as “Nāmarūpāṁ yathā
va dassanāṁ.”
Exposition of various ways of contemplating the Nāmarūpa, such as the following named:—

1. “Namalanakkhaṇāṇāṁ nāmaṁ, ruppanalakkhaṇāṇāṁ rūpaṁ ti saṁkhepaṁ nāmarūpaṁ vavatthapeti.”

2. “Catudhātuvavatthānamukhena vitthārato nāmarūpaṁ vavatthapeti.”

3. “Aṭṭhārasadhātuvasena.”

4. “Dvādasāyatanasasena.”

5. “Khandhavasena.”

6. “‘Idaṁ ca nāmaṁ, idaṁ ca rūpaṁ, idaṁ vuiccati nāmarūpaṁ’ ti saṁkhepaṁ nāmarūpaṁ vavatthapeti.”

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

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

Nāmarūpavavatthāna and Saṁkhārapariccheda are given as synonyms of Diṭṭhivisuddhi.

CHAPTER XIX.

KAṂKHĀVITARAṆAVISUDDHI-NIDDESA [EXPOSITION OF KAṂKHĀVITARAṆAVISUDDHI].

Kaṃkhāvitaṁ rāravisuuddhi defined as “Nāmarūpaṁ passa paccayapariggahaṇena tisu addhāsu kaṃkhāṁ vitaṁtvā thitām nīṇāmaṁ.”

Discussion of the following statements: “Tass’ [rūpakāyassa] nibbatamānassa avijjā, taṭṭhā, upādānaṁ, kamman ti ime cattaro dharmā nibbattakattā hetu, āhāro upathambhakattā paccayo ti pānca dharmā hetupaccayā honti;” and “Evaṁ rūpakāyassa paccayapariggahaṁ katvā puna ‘Cakkhuṁ ca paṭicca rūpe ca uppaṭṭjati cakkhuviññāṇan’ ti adinā nayena nāmakāyassa paccayapariggahaṁ karoti.”
The sixteen Vicikicchās thus got rid of, and the three Addhas:

\[
\begin{align*}
\text{Ahosin} & \text{ nu kho ahām atītam addhānām?} \\
\text{Na} & \text{ nu kho ahosiṁ atītam addhānām?} \\
\text{Atīta} & \text{ Kin nu kho ahosiṁ atītam addhānām?} \\
\text{Addha} & \text{ Kathan nu kho ahosiṁ atītam addhānām?} \\
& \text{Kiṁ hūtvā kiṁ ahosin nu kho ahām atītam addhānām?} \\
\end{align*}
\]

\[
\begin{align*}
\text{Anāgata} & \text{ Bhavissāmi nu kho ahām anāgatam addhānām?} \\
\text{Addha} & \text{ Na nu kho bhavissāmi anāgatam addhānām?} \\
& \text{Kin nu kho bhavissāmi anāgatam addhānām?} \\
& \text{Kathan nu kho bhavissāmi anāgatam addhānām?} \\
& \text{Kiṁ hūtvā kiṁ bhavissāmi anāgatam addhānām?} \\
\end{align*}
\]

\[
\begin{align*}
\text{Paccuppanna} & \text{ Ahan nu kho 'smi?} \\
\text{Addha} & \text{ No nu kho 'smi?} \\
& \text{Kin nu kho 'smi?} \\
& \text{Kathan nu kho 'smi?} \\
& \text{Ayan nu kho satto kuto agato?} \\
& \text{So kuhīngāmi bhavissati?} \quad \text{[M.N., p. 8.]} \\
\end{align*}
\]

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

Other ways are Paṭilomapaṭiccasamuppādavasena, Anulomapaṭiccasamuppādavasena, Kammavaṭṭavipāka vaṭṭavasena.

Kammat vāṭṭavipāka vaṭṭavasena. The three tetrads of Kamma:

\[
\begin{align*}
\text{1. } & \text{Diṭṭhadhammavedaniya.} \\
& \text{Uppajjavedaniya.} \\
& \text{Aparāpariyavedaniya.} \\
& \text{Ahosikamma.} \\
& \text{Yaggaruka.} \\
& \text{Yabbahula.} \\
\text{2. } & \text{Yaḍāsanna.} \\
& \text{Kaṭattā Kamma.}
\end{align*}
\]
(Janaka.
3. Upatthambhaka.
Upapilaka.
Upaghâtaka.

By these various means not only are the sixteen Vicikic-châs got rid of, but “‘Satthari kaṁkhati’ 'ti ādinayap-pavattâ aṭṭhavidhâ pi kaṁkhâ pahiyaṭi yeva, dvâsaṭṭhi diṭ-ṭhigatâni vikkhabhânti.”

Dhammaṭṭhitiiṇāṇa, Yathâbhûtaṇâṇa and Sammâdassana are given as synonyms of Kaṁkhâvitaraṇâvisuddhi.

CHAPTER XX.

MAGGÂMAGGAÑĀṆADASSANAVISUDDHI-NIDDESA [EXPOSITION OF MAGGÂMAGGAÑĀṆADASSANAVISUDDHI].

Maggâmaggânaṇaṇadassanavisuddhi is defined as “‘Ayaṁ maggo, ayaṁ na maggo ’ 'ti evaṁ maggaṁ ca amaggânaṁ ca 'ñatvâ thitaṁ ūṇaṁ.’”

The three Lokiyapariṇânas:
1. Ṛatapariṇâṇa. This has been attained by the Visuddhis of the last two chapters.
2. Tiraṇapariṇâṇa. This will be attained by the Visuddhi of the present chapter.
3. Pahânapariṇâṇa. This is attained in the Ŋaññas treated of in the next chapter.

Commentary on the following passage concerning Kalâpamammisasana: “Kathâm atitânâgatapaccuppanñaṁ dhammânâṁ samkhâpitvâ vavatthâne paṁña sammasane ōṇaṁ? Yaṁ kiṁci rûpaṁ atitânâgatapaccuppanñaṁ, ajjhattaṁ vâ . . . pe . . . yaṁ 'dure santike vâ, sabbaṁ rûpaṁ aniccato vavatthapeti ekaṁ sammasanaṁ, dukkato vavatthapeti ekaṁ sammasanaṁ, anattato vavatthapeti ekaṁ sammasanaṁ; yaṁ kiṁci viṁñaṇam . . . pe . . . anattato vavatthapeti ekaṁ sammasanaṁ; cakkhuṁ . . . pe . . . jaraṁarâṇam atitânâgatapaccuppanñaṁ . . . pe . . . aniccato vavatthapeti ekaṁ sammasanaṁ, dukkhato . . . pe . . . anattato vavattha-
peti ekaṃ sammasanaṃ. 'Rūpaṃ atitānāgata pacchappane am, aniccan khayaṭṭhena, dukkhaṃ bhayaṭṭhena, anattā asārakaṭṭhena' ti samkhhipitvā vavatthāne paṭīṇā sammasane ṇāṇam. 'Vedanā, viṭṭhānī, cakkhuṃ, . . . pe ... jarāmaraṇāṃ ... pe ... sammasane ṇāṇam. 'Rūpaṃ atitānāgata pacchappanam, aniccam, saṃkhātaṃ, paṭiccasamuppannaṃ, khayadhammaṃ, vayadhammaṃ, virāgadhammaṃ, nirodhadhamman' ti samkhhipitvā vavatthāne paṭīṇā sammasane ṇāṇam. 'Vedanā . . . pe . . . viṭṭhānī, cakkhuṃ . . . pe . . . jarāmaraṇāṃ atitānāgata pacchappannaṃ, aniccam ... pe ... nirodhadhamman' ti samkhhipitvā vavatthāne paṭīṇā sammasane ṇāṇam,


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

- Aniccato.
- Palokato.
- Ĉalato.
- Pabhaṅguto.
- Addhuvato.
- Vipariṇamadhammato.
- Asārakato.
- Vibhavato.
- Saṃkhataato.
- Maraṇadhammato.
11. Dukkhato.
12. Rogato.
15. Aghato.
16. Ābādhato.
17. Ītito.
18. Upaddavato.
20. Upasaggato.
22. Alenato.
23. Asaraṅato.
24. Ādinavato.
25. Aghamūlato.
27. Sāsavato.
29. Jātidhammato.
30. Jarādhammato.
31. Vyādhidhammato.
32. Sokadhammato.
33. Paridevadhammato.
34. Upāyāsadhammato.
35. Saṅkilesadhammato.
36. Parato.
37. Rittato.
38. Tucchato.
39. Suññato.
40. Anattato.

Dukkha

Anatta

If thus far unsuccessful in attaining the Mahāvipassanās to be presently mentioned, then "kālena rūpam sammasi-
tabbaṁ, kālena arūpam. Rūpam sammasantena rūpassa nibbatti passitabbā."

The four Rūpas and their subdivisions:
Kammajarūpa.

1. Kamma.
2. Kammāsamuṭṭhāna.
5. Kammappaccayaāhārasamuṭṭhāna.

Cittajarūpa.
1. Citta.
2. Cittasamuṭṭhāna.
3. Cittappaccaya.
5. Cittappaccayautusamutthāna.

Āhārajjarūpa.
1. Āhāra.
2. Āhārasamuṭṭhāna.
3. Āhārapaccaya.
4. Āhārapaccayaāhārasamutthāna.
5. Āhārapaccayautusamutthāna.

Utujjarūpa.
1. Utu.
2. Utusamuṭṭhāna.
3. Utupaccaya.
4. Utupaccayautusamutthāna.
5. Utupaccayaāhārasamutthāna.

"Arūpassa nibbatti passitabbā ekāsitilokiyacittuppādasena."

Seven other ways of applying the Tilakkhaṇa to Rūpa:

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

I. Paṭhamavaya
   1. Mandadasaka.
   2. Khīḍādasaka.
   3. Vaṇṇadasaka.

II. Majjhimavaya
   5. Paññādasaka.
   6. Hānidasaka.
   7. Pabbhāradasaka.
   8. Pavaṅkadasaka.

III. Pacchimavaya
   10. Sayanadasaka.

Seven of applying it to Arūpa:

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

By the foregoing Rūpakammaṭṭhāna and Arūpakammaṭṭhāna eighteen Mahāvipassanās are obtained:

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

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

After practising kalāpasammasana one must seek for Udayabbayānupassaneñāṇa defined as “Paccuppannānam dhammānaṃ vipariññamānupassaneñāṇa.”

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

1. Obhāsa.
2. Ñāṇa.
3. Piti.
4. Passaddhi.
5. Sukha.
6. Adhimokkha.
7. Paggāha.
8. Upatțhāna.

The first nine of the list are magical powers and exalted states of mind reached by Udayabbayānupassaneñāṇa; 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 Cittalapabbata seated during a pitchy dark night in a double-walled house. One of them could see flowers of five different colours on the altar of the shrine of the monastery, while the other could see all the fishes and turtles in the ocean a yojana distant.
Story of Dhammadinna, the Arahant, and Nāga, the unconverted priest. The former showed the latter that though he could perform all miracles he was not an Arahant.

The chapter closes with the following statement: “Diṭṭhisuddhiyaṁ nāmarūpassa vavatthāpanena dukkhasaccassa vavatthānaṁ kataṁ, kamkhāvitarāṇavisuddhiyaṁ paccayapariggahāṇena samudayasaccassa vavatthānaṁ, imissā maggāmaggaṇaṇadassanavisuddhiyaṁ sammā-maggassa avadhāraṇena maggasaccassa vavatthānaṁ katan ti. Evasā lokiyaṁ eva, tāva, nāṇena tiṇṇam saccānaṁ vavatthānaṁ kataṁ hoti.”

CHAPTER XXI.

PĀṬIPADĀṆĀṆADASSANAVISUDDHI-NIDDESA [EXPOSITION OF PĀṬI-
PĀṬĀṆĀṆADASSANAVISUDDHI].

Pāṭipadāṇāṇadassanavisuddhi defined as “Āṭṭhannamā nāṇanamā vasena sikkhappattā vipassanā ca navamaṁ ca saccānulomikamā nāṇam.”

The eight Nāṇas:

1. Udayabbayāṇupassanā.
2. Bhaṅgāṇupassanā.
4. Ādīnavāṇupassanā.
5. Nibbidāṇupassanā.
7. Pāṭisasākhāṇupassanā.
8. Samkhārūpekkhā.

Udayabbayāṇupassanā has been already dealt with in the last chapter.

Bhaṅgāṇupassanā consists in perceiving “Evaṁ uppajjitvā evaṁ saṁkhāragatam nirajjhati.”

Commentary on: “Katham ārammaṇaṁ paṭisaṁkhā bhaṅgāṇupassane paṁṇā vipassane nāṇam? Rūpārammaṇata cittaṁ uppajjitvā bhijjati. Tam ārammaṇaṁ
"Vatthusaṅkamanā c’ eva,
Saṅgāya ca vivaṭṭanā,
Āvajjanābalañ c’ eva
Paṭisamkhāvipassanā.

"Ārammaṇāṅvanvayenā ’pi
Ubho ekavavatthānā;
Nirodhe adhimuttatā
Vayalakkhaṅnavipassanā.

"Ārammaṇāñ ca paṭisamkhā
Bhaṅgañ ca anupassati,
Suṅñato ca upaṭṭhānaṁ
Adhipaññāvipassanā.

"Kusalo tīsu anupassanāsu,
Catūsu ca vipassanāsu,
Tayo upaṭṭhāne kusalatā
Nāṇādīṭhisu na kampati " ’ti.

The eight blessings acquired by this ānā:
1. Bhavadīṭthippahāna.
2. Jivitanikantiparicāga.
4. Visuddhā jīvikā.
5. Ussukkapahāna.
8. Aratiratisahanatā.

Bhayatupatthāna consists in perceiving “Anāgata nibbattanakasākhāra nirujjhisanti.”

Commentary on: “Aniccato manasikaro to kiṁ bhayato upatṭhāti? Dukkhato ... pe ... Anattato manasikaro to kiṁ bhayato upatṭhāti? ’ti. Aniccato manasikaro nimittaṁ bhayato upatṭhāti; dukkhato manasikaro pavattāṁ bhayato upatṭhāti; anattato manasikaro nimittaṁ ca pavattāṁ ca bhayato upatṭhāti.”

Ādinavanupassāna. Commentary on: “Kathām bhayatupatṭhāne pañña ādinave ūṇām? ’Uppādo bhayan’ ti bhayatupatṭhāne pañña ādinave ūṇām. ’Pavattāṁ bhayan’ ti, ... pe ... ’Nimittaṁ bhayan’ ti, ‘Āyuhana bhayan’ ti, ‘Patīsandhi bhayan’ ti, ‘Gati bhayan’ ti, ‘Nibatti bhayan’ ti, ’Uppatti bhayan’ ti, ‘Jāti bhayan’ ti, ’Jarā bhayan’ ti, ’Vyādhi bhayan’ ti, ’Maranāṁ bhayan’ ti, ’Soko bhayan’ ti, ’Paridevo bhayan’ ti, ’Upāyāso bhayan’ ti bhayatupatṭhāne pañña ādinave ūṇām. ’Uppādo bhayaṁ, anuppādo kheman’ ti santipade ūṇām. ’Appavattām ... pe ... ’Anupāyāso kheman’ ti santipade ūṇām. ’Uppādo bhayaṁ, anuppādo kheman’ ti santipade ūṇām. ’Pavattām ... pe ... ’Upāyāso bhayaṁ, anupāyāso kheman’ ti santipade ūṇām. ’Uppādo dakkhaṁ’ ti bhayatupatṭhāne pañña ādinave ūṇām. ’Pavattām ... pe ... ’Upāyāso dakkhaṁ’ ti bhayatupatṭhāne pañña ādinave ūṇām. ’Anuppādo sukhaṁ’ ti santipade ūṇām. ’Appavattām ... pe ... ’Anupāyāso sukhaṁ’ ti santipade ūṇām. ’Uppādo dakkhaṁ, anuppādo sukhaṁ’ ti santipade ūṇām. ’Pavattām ... pe ... ’Upāyāso dakkhaṁ, anupāyāso sukhaṁ’ ti santipade ūṇām. ’Uppādo sāmisan’ ti bhayatupatṭhāne pañña ādinave ūṇām. ’Pavattām ...
pe... 'Upāyāso sāmisān' ti bhayatupaṭṭhāne paśū ādīnave ṇāṇām. 'Anuppādo nirāmisān' ti santipade ṇāṇām. 'Appavattaṁ... pe... anupāyāso nirāmisān' ti santipade ṇāṇām. 'Uppādo sāmisām, anuppādo nirāmisān' ti santipade ṇāṇām. 'Pavattām... pe... 'Upāyāso sāmisām, anupāyāso nirāmisān' ti santipade ṇāṇām. 'Uppādo saṁkhārā' ti bhayatupaṭṭhāne paśū ādīnave ṇāṇām. 'Pavattām... pe... 'Upāyāso saṁkhārā' ti bhayatupaṭṭhāne paśū ādīnave ṇāṇām. 'Anuppādo nibbānan' ti santipade ṇāṇām. 'Pavattām... pe... anupāyāso nibbānan' ti santipade ṇāṇām. 'Uppādo saṁkhārā, anuppādo nibbānan' ti santipade ṇāṇām. 'Pavattām... pe... 'Upāyāso saṁkhārā, anupāyāso nibbānan' ti santipade ṇāṇām.

"Uppādaṁ ca pavattāṁ ca
Nīmittam 'dukkhan' ti passati,
Āyūhanāṁ, paṭīsaddhi,
ṇāṇāṁ ādīnave īdām.

"Anuppādaṁ, appavattāṁ,
Animmittam 'sukhan' ti ca,
Anāyūhanāṁ, appaṭīsaddhi,
ṇāṇāṁ santipade īdām.

... ādīnave ṇāṇāṁ
Pañcaṭhānesu jāyati,
Pañcaṭhāne santipade
Dasa ṇāne pājānāti.

"Dvinnaṁ ṇāṇānaṁ kusalatā
Nādiṭṭhisu na kampati" 'ti.

Nibbidānu paśsāna. "Ya ca bhayatupaṭṭhāne paṇṇā, yaṁ ca ādīnave ṇānaṁ, yaṁ ca nibbidā, ime dharmā ekaṭṭhā, vyaṅjanam eva nānan" 'ti.
Muccito kamyata.
Paṭīsāmkhaṇupassāna consists in a scrutiny of

Saṁkhārāpekkhā. In this Niṁña "‘Suñānam idaṁ attena vā attaniyena vā’ ti dvikotiṅkām suṇātām pariggāṅhāti. So evam n‘ eva attānāṁ na paraṁ kañci attano parikkharabbhāve ṭhitam disvā puna ‘N‘ āham kvacani, kassaci kiṁcanaṁ tasmān, na ca mama kvacani, kassaci kiṁcanaṁ n‘atthi ‘ti, yā ettha catukoṭikā suṁñātā kathītā, tam pariggāṅhāti."

"Puna chah‘ ākārehi suṁñataṁ pariggāṅhāti."
"Puna aṭṭhah‘ ākārehi suṁñataṁ pariggāṅhāti."
"Puna dasah‘ ākārehi suṁñataṁ pariggāṅhāti."
"Puna dvādasah‘ ākārehi suṁñataṁ pariggāṅhāti."
"Puna dvācattālisāya ākārehi suṁñataṁ pariggāṅhāti."

The three Viṁokkhaṁs resulting from Saṁkhārāpekkhāniṁna:  
1. Animitta.  
2. Appanihita.  
3. Suṁñata.

The seven Ariyapuggalas for which Saṁkhārāpekkhāniṁna is the basis of classification:  
1. Saddhānusāri.  
2. Saddhāvimutta.  
4. Ubbatobhāgavimutta.  
5. Dhammānusāri.  
6. Diṭṭhipatta.  
7. Paṁñāvimutta.

"Yā ca muceitukamyatā yā ca paṭisaṁkhānupassanā, yā
ca saṁkhārūpekkhā, ime dhammā ekatthā, vyañjanam eva nānam.

The Vipassanā thus gained is styled Vuṭṭhānagāmini.

Commentary on:

"Ajjhattaṁ abhinīvisūtva ajjhattaṁ vuṭṭhāti;
Ajjhattaṁ abhinīvisūtva bahiddhā vuṭṭhāti;
Bahiddhā abhinīvisūtva bahiddhā vuṭṭhāti;
Bahiddhā abhinīvisūtva ajjhattaṁ vuṭṭhāti;
Rūpe abhinīvisūtva rūpā vuṭṭhāti;
Rūpe abhinīvisūtva arūpā vuṭṭhāti;
Arūpe abhinīvisūtva arūpā vuṭṭhāti;
Arūpe abhinīvisūtva rūpā vuṭṭhāti;
Ekappahārena pañcahi khandhehi vuṭṭhāti;
Aniccato abhinīvisūtva aniccato vuṭṭhāti;
Aniccato abhinīvisūtva dukkhaṁ, anattato vuṭṭhāti;
Dukkhaṁ abhinīvisūtva dukkhaṁ vuṭṭhāti; ... pe ... aniccato, anattato vuṭṭhāti.
Anattato abhinīvisūtva anattato, ... pe ... ... aniccato, dukkhaṁ vuṭṭhāti."

Discussion of the following twelve similes:

"Vaggulī, kaṅhasappo ca
Gharagoṇo, yakkhidārako,
Khudāṁ, pipāsaṁ, situnham,
Andhadāraṁ, visena ca" ’ti.

Discussion of the propositions:

1. "Saṁkhārūpekkhā bojjhaṁgaggaṁgaṇṇaṁgānaṁ niyametī."
2. "Saṁkhārūpekkhā paṭipadāvisesam niyametī."
3. "Saṁkhārūpekkhā vimokkhavisesam niyametī."

The five ways of considering Magga and its Vīmokkhavisesa:

1. Sarasena.
2. Paccanikaṇṇa.
3. Saguṇena.
4. Ārammaṇena.
5. Āgamanena.
   a. Vipassanāgamanena.
   b. Maggāgamanena.

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

1. Parikamma.
2. Upācara.
3. Anuloma.

It is so called because “Purimānarn aṭṭhānam vippassa-
aṅāṅāṇānam katakiccatāya anulometi, upari ca sattatīm-
sāya bodhipakkhiyadhəmmanām.”

CHAPTER XXII.

Ñāṇadassanavisuddhi-niddesa [Exposition of Ñāṇadassanavisuddhi].

Ñāṇadassanavisuddhi defined as “Sotāpatti-
maggo, sakadāgāmimaggo, anāgāmimaggo, arahattamaggo ti imesu catusu maggesu ṇāṇa."

Having by means of the former ṇāṇas and Vipassanās become estranged from all Saṁkhāras by vuṭṭhānagāmini vipassanā, one turns to Nibbāna and the way thereto. This is Gotrabhūṅaṇa, defined as “Maggassa āvajjana.”

Account of the way in which the ṇāṇas of each of the four Maggas is attained through Gotrabhūṅaṇa.

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.

2. “Ayam me ānisāmso laddho” ti phalam paccavekkhati.
3. “Ime, nāma, me kilesā pahīnā” ti pahīnakelese paccavekkhati.
5. “Ayam me dhammo ārammanato pāṭividdho” ti amataṃ nibbānam paccavekkhati.

Discussion of: “Idāni imissā yeva catuṇāṇāya nāṇa-dassanavisuddhiyā ānubhāvajānanattham paripuṇṇabodhipakkhiyabhāvo, vuṭṭhānabalasamāyogo, ye yena pahātabbā dhammā tesam pahānañ ca kiccaṇi parinādāmi yāni vuttani, abhisamayakāle tāni ca yathāsabhāvena jānītabbāni” ’ti.

Paripuṇṇabodhipikkhiyābhāvo. 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.
30–67. The Ariya Āṭṭhaṅgika Magga.¹

Vuṭṭhānabalasamāyogo.
Ye yena pahātabbā dhammā tesam pahānañ ca. The Maggas cause the abandonment of ten Samyojanas:

1. Sakkāyaditthi,
2. Vicikicchā,
3. Sīlabbataparāmāsa,
4. Kāmarāga,
5. Paṭīgha,

¹ These lists are given in Childers’ Dictionary, and are not fully elaborated here.
Uddhambhāgiyas

6. Rūparāga,
7. Arūparāga,
8. Māna,
9. Uddhatacca,
10. Avijjā;

of ten Kilesas:

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

of eight Micchattas:

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


Of eight Lokadhammas:

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

of five Macchariyas:

1. Āvāsamacchariya,
2. Kulamacchariya,
3. Lābhamacchariya,
4. Dhammamacchariya,
5. Vaṭṭamacchariya;

of three Vipallāsas:
1. Saññāvipallāsa,
2. Cittavipallāsa,
3. Diṭṭhivipallāsa;

of four Ganthas:
1. Abhijjhā,
2. Vyāpāda,
3. Silabbataparāmāsa,
4. Idamsaccābhīnivesa;

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 Nivaranaḥ: 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. Pisuṇā vācā,
6. Pharusā vācā,
7. Samphappalāpa,
8. Abhijjhā,
9. Vyāpāda,
10. Micchādiṭṭhi;

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

Kiḷēkāni pariṇādīni yāni vuttāni, abhi-
samayakāle tanica yathāsabhāvena jāni-
tabbāni. The four Kiccas:

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

CHAPTER XXIII.

PAṆṆĀBHĀVANĀNISAṂSA-NIDDESA [EXPOSITION OF THE BLESSINGS
OF THE EXERCISE OF PAṆṆĀ].

PAṆṆĀBHĀVANĀYA KO ĀNISAṂSO?

The Blessings of the Exercise of PaṆṆā are several
hundred in number, but in brief they consist of the following four:

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

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

Ariyaphalarasānubhāvana. Answers to the following questions:

Kā phalasamāpatti?
Ke taṁ samāpajjanti?
Ke na samāpajjanti?
Kasmā samāpajjanti?
Kathaṁ c’ assā samāpajjanam hoti?
Kathaṁ ñānaṁ?
Kathaṁ vuṭṭhānaṁ?
Kim phalassa anantaram?
Kassa ca phalam anantaram?

Nirodhasamāpattisamāpajjanasamatthatā. Answers to the following questions:

Kā nirodhasamāpatti?
Ke taṁ samāpajjanti?
Ke na samāpajjanti?
Kattha samāpajjanti?
Kasmā samāpajjanti?
Kathaṁ c’ assā samāpajjanam hoti?
Kathaṁ ñānaṁ?
Kathaṁ vuṭṭhānaṁ?
Vuṭṭhitassa kim ninnaṁ cittaṁ hoti?
Matassa ca, samāpannassa ca ko vīseo?
Nirodhasamāpatti kim samkhathā, asamkhathā, lokiyā, lokuttarā, nipphannā, anipphannā?
The two Balas:
1. Samathabala.
2. Vipassanābala.

The sixteen Ṛṇacariyās: “Aniccānupassanā Ṛṇacariyā, dukkha-, anattā-, nibbidā-, virāgā-, nirodhā-, paṭinissaggā-, vivaṭṭanupassanā Ṛṇacariyā, sotāpattimaggo Ṛṇacariyā, sotāpattiphalaśamāpatti Ṛṇacariyā, sakadāgāmimaggo ... pe ... arahattaphalaśamāpatti Ṛṇacariyā.”

The nine Samādhicariyās: “Paṭhamajjhānam samādhicariyā, dutiyajjhānam ... pe ... nevasaṅgāsaṅgāyatanaśamāpatti samādhicariyā. Paṭhamajjhānapati-lābhathṭhāya vitakko ca, vicāro ca, piti ca, sukhaḥ ca, cittekkagatā ca ... pe ... nevasaṅgāsaṅgāyatana-pati-lābhathṭhāya vitakko ca, vicāro ca, piti ca, sukhaḥ ca, cittekkagatā ca.”

In attaining the Nirodhasamāpatti just as one leaves the Ākiñcaṅgāyatana there are four Pubbakiccas:
1. Nānābaddhaavikopana.
2. Saṅghapātimānaṇa.
3. Satthupakkosana.
4. Addhānāparicechada.

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.

Āhuneyyabhāvādīsiddhi. Classification of those in the Four Paths:
1. Sattakkhattuparama.
2. Kolaṁkola.
3. Ekabijī.

Sakadāgāmi.
1. Antarāparinibbāyī.
2. Upahaccaraparinibbāyī.

Anāgāmi
3. Asaṁkhāraparinibbāyī.
4. Asaṁkhāraparinibbāyī.
5. Uddhamśota akaniṭṭhagāmi.
1. Saddhāvimutta.
2. Paññāvimutta.
3. Ubhatobhāgavimutta.
4. Tevijja.
5. Chaḷabhiṇṇa.
6. Paṭisambhidappabhedappatta mahākhīṇasava.

END OF THE VISUDDHI-MAGGA.

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

**The Vinaya Piṭaka.**

<table>
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<tr>
<th>NAME</th>
<th>Printed Pages Svo</th>
<th>Estimated Pages Unprinted</th>
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<td>1. The Sutta Vibhaṅga</td>
<td>617</td>
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<td>2. The Khandhakas—</td>
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<tr>
<td>a. Mahāvagga</td>
<td>360</td>
<td>None</td>
</tr>
<tr>
<td>b. Cullavagga</td>
<td>308 — 668</td>
<td>None</td>
</tr>
<tr>
<td>3. The Parivāra</td>
<td>226</td>
<td>None</td>
</tr>
<tr>
<td></td>
<td><strong>1511</strong></td>
<td></td>
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<tr>
<th>NAME</th>
<th>Printed Pages Svo</th>
<th>Estimated Pages Unprinted</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. The Dīgha Nikāya</td>
<td>261</td>
<td>600</td>
</tr>
<tr>
<td>5. The Majjhima Nikāya</td>
<td>214</td>
<td>250</td>
</tr>
<tr>
<td>6. The Saṃyutta Nikāya</td>
<td>1000</td>
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<td>7. The Aṅguttara Nikāya</td>
<td>560</td>
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**The Khuddaka Nikāya.**

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<td>8. The Khuddaka Pāṭha</td>
<td>10</td>
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</tr>
<tr>
<td>9. The Dhammapadas</td>
<td>40</td>
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</tr>
<tr>
<td>10. The Udānas</td>
<td>80</td>
<td>None</td>
</tr>
<tr>
<td>11. The Iti-vuttakas</td>
<td>125</td>
<td>None</td>
</tr>
<tr>
<td>12. The Sutta Nipāta</td>
<td>210</td>
<td>None</td>
</tr>
<tr>
<td>13. The Vimāna Vatthu</td>
<td>84</td>
<td>None</td>
</tr>
<tr>
<td>14. The Peta Vatthu</td>
<td>68</td>
<td>None</td>
</tr>
<tr>
<td>15. The Thera-Gāthā</td>
<td>115</td>
<td>None</td>
</tr>
<tr>
<td>16. The Therī-Gāthā</td>
<td>52</td>
<td>None</td>
</tr>
<tr>
<td>17. The Jātakas</td>
<td>170</td>
<td>35</td>
</tr>
<tr>
<td>18. The Niddesa</td>
<td>—</td>
<td>300</td>
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<tr>
<td>19. The Patisambhidā</td>
<td>—</td>
<td>400</td>
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<tr>
<td>20. The Apadānas</td>
<td>—</td>
<td>400</td>
</tr>
<tr>
<td>21. The Buddha Vansa</td>
<td>60</td>
<td>None</td>
</tr>
<tr>
<td>22. The Cariyā Piṭaka</td>
<td>30</td>
<td>None</td>
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<td>23. The Dhamma Sangañi</td>
<td>264</td>
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<td>24. The Vibhanga</td>
<td>—</td>
<td>300</td>
</tr>
<tr>
<td>25. The Katha Vatthu</td>
<td>—</td>
<td>400</td>
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<tr>
<td>26. The Puggala Paññatti</td>
<td>75</td>
<td>None.</td>
</tr>
<tr>
<td>27. The Dhātu Kathā</td>
<td>122</td>
<td>None.</td>
</tr>
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<td>28. The Yamakas</td>
<td>—</td>
<td>400</td>
</tr>
<tr>
<td>29. The Paṭṭhāna</td>
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Issues of the Pali Text Society.

I. ARRANGEMENT BY YEARS.

1882.
2. Buddhavansa and Cariyā Piṭaka.
3. Āyāraṅga.

1883.
2. Thera-therī-gāthā.
3. Puggala.

1884.

1885.
2. Aṅguttara, Parts I.–III.
3. Dhamma Saṁgaṇi.
4. Udāna.

1886.

1887.

1888.
2. Saṁyutta, Vol. II.
3. Aṅguttara, Part IV.

1889.
3. Peta Vatthu.

1890.
2. Saṁyutta, Vol. III.
3. Iti-vuttaka.

1891.
2. Bodhi Vamsa.

1892.
1. Dhātu Kathā.
2. Paramattha-dīpani.

1893.
1. Saṁyutta, Vol. IV.
2. Sutta Nipāta, Vol. II.

Total twelve years: 34 texts; 34 volumes; 7200 pages.

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## II. Texts Published in the Above Volumes

### Arranged Alphabetically.

<table>
<thead>
<tr>
<th>Name of Text</th>
<th>Year</th>
<th>Editor</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Abhidhammattha Saṅgaha</em></td>
<td>1884</td>
<td>Prof. Rhys Davids</td>
</tr>
<tr>
<td><em>Anāgata Vaṃsa</em></td>
<td>1886</td>
<td>Prof. Minayeff</td>
</tr>
<tr>
<td>Aṅguttara, I.–III.</td>
<td>1885</td>
<td>Dr. Morris</td>
</tr>
<tr>
<td>IV.</td>
<td>1888</td>
<td></td>
</tr>
<tr>
<td>Āyāraṅga Sutta</td>
<td>1882</td>
<td>Prof. Jacobi</td>
</tr>
<tr>
<td>Buddha Vaṃsa</td>
<td>1882</td>
<td>Dr. Morris</td>
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<td>Bodhi Vaṃsa</td>
<td>1891</td>
<td>Mr. Strong</td>
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<td>Cariyā Piṭaka</td>
<td>1882</td>
<td>Dr. Morris</td>
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<td><em>Cha Kesa Dhātu Vaṃsa</em></td>
<td>1885</td>
<td>Prof. Minayeff</td>
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<td><em>Dāṭhā Vaṃsa</em></td>
<td>1884</td>
<td>Prof. Rhys Davids</td>
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<td>Dhamma Saṅgani</td>
<td>1885</td>
<td>Prof. Ed. Müller</td>
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<td>1893</td>
<td>Mr. Gooneratne</td>
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<td>Mr. J.E. Carpenter</td>
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<td>Digha Nikāya, Vol. I.</td>
<td>1889</td>
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<td><em>Gandha Vaṃsa</em></td>
<td>1886</td>
<td>Prof. Minayeff</td>
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<td>Kathā Vatthu Commentary</td>
<td>1889</td>
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<td>Khudda Sikkhā</td>
<td>1883</td>
<td>Prof. Ed. Müller</td>
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<td>Mūla Sikkhā</td>
<td>1889</td>
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<td>1887</td>
<td>Mr. Trenckner</td>
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<td><em>Pañja Madhu</em></td>
<td>1889</td>
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<td><em>Pañca Gati Dipañā</em></td>
<td>1884</td>
<td>M. Léon Feer</td>
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<td>Parāmattha Dipañī</td>
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<td>Prof. Ed. Müller</td>
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<td>Prof. Minayeff</td>
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<td>1883</td>
<td>Dr. Morris</td>
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<td><em>Saddhammopāyana</em></td>
<td>1887</td>
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<td>1890</td>
<td>Saddhānanda</td>
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<td>Saṃyutta Nikāya, Vol. I.</td>
<td>1884</td>
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<td>1888</td>
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<td>1893</td>
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<tr>
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<td>1885</td>
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<td>Mr. J.E. Carpenter.</td>
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<td>Vol. II</td>
<td>1893</td>
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<td>30. *Tela-Kaṭāha Gāthā...</td>
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<td>33. Udāna</td>
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Note.—Those texts marked with an asterisk are printed in the Journal.