

Journal of the Pali Text Society.

Pali Text Society.

Journal

OF THE

PALI TEXT SOCIETY.

1891-3.

EDITED BY

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LONDON.

LONDON :

PUBLISHED FOR THE PALI TEXT SOCIETY,

BY HENRY FROWDE,

OXFORD UNIVERSITY PRESS WAREHOUSE, AMEN CORNER, E.C.

1893.

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

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Report

OF

THE PALI TEXT SOCIETY

FOR 1891-1893.

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

I deeply regret to have to announce that Dr. Richard Morris, who had become seriously unwell from a very similar cause, that is, through the effect of worry and of overwork, has fallen a victim to the disease which seized

upon him when weakened with trouble. His self-denying zeal will now no longer be at the service of our Society and of the cause of knowledge. His name must be added to the long list of those whose usefulness has been impaired and at last destroyed by the neglect and even cruelty of an unthinking world which might have continued to profit by their work. His edition of the *Anguttara* remains incomplete, and no one has as yet come forward to undertake to finish it. The present issue contains the last work he did for the Society.

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

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

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

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

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

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

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

T. W. RHYS DAVIDS.

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

ACCOUNTS.

RECEIPTS.	£ s. d.	EXPENDITURE.	£ s. d.
Balance January 1st, 1890	85 3 8	Loss by Exchange... ..	1 4 3
Investment Proceeds	250 0 0	Printing	374 0 0
24 Subscriptions of five guineas	126 0 0	Editors	18 0 0
195 " one guinea	204 15 0	Publisher's Charges	27 4 10
Donations	12 0 0	Balance December 31, 1893... ..	265 7 3
Interest from the bank... ..	7 17 8		
	£685 16 4		£685 16 4

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

Notes and Queries.

BY THE

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

I. LŪHA, LUHASA, LŪKHA.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 r ū k s a or l ū k s a, which in Pāli takes the form of l ū k h a, and is used exactly in the same way as l ū h a (see Vyut. § 134, p. 41). Childers gives a number of passages in which l ū k h a is employed in connection with p a n ī t a (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 l ū k h a cīvaradhara, 'wearing a coarse robe.' L ū k h a is also found in the sense of 'rough,' as applied to person and life, in Mahāvaggā (ed. Oldenburg), p. 55; Majjhima Nikāya, pp. 77, 78; Jāt. I. 390, II. 136.

We do not, however, find l ū h a 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 l a h u for l a g h u, there is no reason why we should not find l ū h a for l ū k h a. We meet with something like it in

¹ See *Academy*, July 12, 1890.

Pāli. In the *Ambattha-sutta* (*Dīgha Nikāya* III. 1. 12, p. 90) we have the following interesting and curious passage: “*Candā bho Gotama Sakyā-jāti, pharusā . . . , LAHUSĀ . . . , r a b h a s ā.*” Cf. “*Dakṣiṇapāñcālas tu . . . ca ṇ ḍ o r a b h a s a ḥ karkaḥo dharmena rājyaṃ kārayati* (*Divyāvadāna*, p. 435. Here *k a r k a ḥ a = l a h u s a*).

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

L u h a s a, with the force of ‘rough,’ ought to correspond to a Pāli *l ū k h a s a*, a form that is not to be found in Childers’s Dictionary, but for which, however, there is good authority. In *Sutta Nipāta* (v. 244, p. 43) we find, “*Ye LŪKHASĀ dārunā pitthimamsikā mittadduno nikkarunā-timānino.*” Those who are *rough*, harsh, backbiting, treacherous, merciless, arrogant.

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

2. RABHASA.

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

MSS. is *b h a s s ā*. *RABHASA* needs, however, no emendation. It is a well-known Sanskrit word, with the meaning of 'violent,' 'fierce,' and makes very good sense along with the epithets *canda*, *pharusa*, and *lahusa*.

3. ARANĀVIHĀRĪ.

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

4. SĀLITTAKA.

SĀLITTAKA occurs in *Jātaka* I. p. 418, in the compound *sālittakāsippa*=*sakkharākhīpanāsippa*, the art of slinging stones, potsherds, &c., from a catapult or bow. The *Jātaka* story tells of a cripple who was such an adept at the art that he was able to cut out the figure of an elephant or horse on a tree. There is another reference to the term in the *Petavatthu* iv. 16. 7—"Sālittakapahārena vo¹ bhindissan tassa matthakaṃ," upon which the commentator has the following remark: "Sālittakapahārenāti sālittakaṃ vuccati dhanukena āṅgulihi eva vā sakkharākhīpanapayogo ti."

Childers has no notice of the word, and its etymology is by no means clear. It might possibly come from *sañkhittaka*, from *kship*, with the preposition *sa*, through the intermediate forms *sakkittaka*, *sākit-taka*, and by dissimilation of the consonants *sālittaka* (cf. Pāli *phāsulika* = *pārçukika* and *sallikatā*=*çalyakikrīta*). It might, however, represent an original *sallittaka*=*sallikhittaka*, from *likh*, with

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

preposition sam (*cf.* s ā r a m b h a, s ā r a d d h a, for s a m - r a m b b h a, s a m r a d d h a).

5. PITTA.

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

PITTA may here stand for phitta, *i.e.*, phīta, corresponding to Sanskrit sphīta ‘swollen,’ and denote ‘a gathering’ or ‘swelling.’ For the shortening of the vowel, compensated by the doubling of the consonant, compare vanibbaka = vanīpaka and niddha = nīda.

In the Commentary on the Udāna, i. 7 (see Pāli Text Society’s “Journal” for 1886, pp. 98–9), the passage under discussion occurs with some slight variations—“. . . canda-kukkutaṣṣa cittaṃ bhindeyya . . .,” in which kukkutaṣṣa ‘cock,’ is substituted for kukkurassa ‘dog,’ and cittaṃ ‘comb?’ for pittaṃ ‘swelling.’ These alterations may be due to the Burmese original from which the Sinhalese scribe copied his text. We can thus understand how kukkutaṣṣa appears for kukku-

lassa, i.e., kukkurassa. A similar confusion is found in Sanskrit (see Benfey's Dictionary, s.v. kukkuta).

6. SAMĀSĪSĪ.

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

7. SATAKKATU.

"Yathā hi megho thanayam vijjumālī satakkatu."

(Samyutta Nikāya III. 3. 4, p. 100.)

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

8. SĀHUNNAVĀSĪ.

"Sāhunnavāsino eke aññe kesanivāsino."

(Petavatthu iii. 1. 6.)

The commentary explains *sāhunnavāsino* by *chinnabhinna-pilotikakhandanivāsana*. 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 Majjhimaka Nikāya (pp. 509, 511), in *sāhulacivara* (v.l. *sāhula*-, *sāhuli*-), but of which the meaning is by no means clear.

"Tam en' aññataro puriso telamasikatena sāhulacivarena (v.l. *sāhulicivarena*) vañceyya" (Majjhima i. pp. 509, 511).

The reading *sāhulicivarena* seems to show that *sāhuli* is the right reading, and signifies a sort of coarse robe. In Hāla 607, p. 294, we find *sāhuli* in the sense of a garment—"Vāuvellia-sāhuli"—vātuvellita-sāhuli.

Sāhuli=*vastrāṃcala*, *vastraviṣeṣa*. Dr. Weber (269 p. 98) quotes the authority of Pāiyalacchi (ed. Pischel) for *sāhulī*, 'a lower dress.' The reading *sāhuli-civarena* would seem to connect *sāhuli* with the Prākṛit *sāhulī*, 'a branch,' from *sākhā*. Was the *sāhulicivara* a dress made of 'bark fibre'?

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

9. ANḌAKA.¹

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

At one time I was disposed to regard *andaka* as a scribal blunder for *candaka* (see Pāli Text Soc. "Journal" for 1886, p. 105); but as we find in *Dhammasaṅgani* 1343, the same form in the phrase, "Yā sā vācā *andakā* 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 *andaka*? One MS. reads *atthakavāco* for *addhakavāco*. This looks as if *andaka* 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) *andaka*, 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 *saṅha* and *sakḥilā*.

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

"NEKATIKA vañcanikā kutasakkhī AVĀṬUKĀ."

(Thera Gāthā v. 940, p. 86.)

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

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

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

Perhaps the Sanskrit *vaidhaveya* had the meaning of 'fool,' for in one passage in *Çakuntala*¹ we find "pralapatyasha *vaidhaveyah*" for "pral^o. *vaidheyah*," where *vaidheyah* is explained by one commentator as *mūrkhā*, 'a blockhead.' In another commentary that I have seen *vaidheyah* is glossed by *vālishā*, i.e., *bālishā*, 'a fool, foolish, childish.' In *Amarakoṣa* III. i. 48, we find these terms associated: "ajñamūdhayathājātamūrkhavā *vaidheyabālishā*." Perhaps *vaidhavera* and *vaidhaveya* had also, like *bāla*, the meaning of child, childish, and hence 'foolish.'

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

¹ See William's Edition, p. 71; Burkhard's, p. 43, 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 kūtakuṭā bhavati cāpi nīkatino nīkatyā" (Jāt. II. p. 183).

The commentary has the following note :

"Bhavati cāpi nīkatino nīkatyā ti nīkatino nekatissa vañcanakassa puggalassa nīkatyā aparō, nīkatikārako vañcanakapuriso bhavati yeva" (see Jāt. III. 102) ; compare :

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

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

Nīkati and nīkaranā are employed in Puggala Paññatti (pp. 19, 23) to explain māyā, 'deceit' (Pet. p. 44).

13. ASUROPA.

The word ASUROPA, not registered by Childers, occurs in Puggala Paññatti as a synonym of kodha, 'anger,' and in Dhammasaṅgani as a synonym of dosa (*i.e.*, dvesa), 'enmity, hatred.' While the meaning is tolerably clear, its etymology is by no means self-evident. If it be regarded as a-suropa, from *a-surūpa, we might get from the compound some such meaning as 'displeasure'; but if we look upon it as asuropa, from an adjective *āsūrūpa corresponding to an original *āçurūpa, we might attach to it the primary sense of 'hastiness, quickness of temper.' Or it is possible that asuropa is from *assuyyarūpa, through *asūrārūpa, 'angry,' 'malevolent.'

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

Asuropa, mentioned by the Rev. Dr. R. Morris in his "Contributions to Pāli Lexicography" (*Academy*, Sept. 27) as occurring in Puggala Paññatti as a synonym of kodha, 'anger,' and in the Dhammasaṅgani as a synonym of dosa, 'enmity,' 'hatred,' may be compared with āsulopa of the Asoka inscriptions (Dhauḷi, det. ed. i. 10; Jaugada, det. ed., i. 5). The meaning of this word is

doubtful. Burnouf took it as *asu-lopa*, 'le retranchement de la vie,' 'le meurtre'; and Dr. Kern corrects it to *āsulosa* (*āsu-rosa*), 'a quick temper.' M. Senart analyses it as *asu-lopa*, 'abandon précipité,' and hence 'readiness to be discouraged.' 'Anger' would suit the passage nearly as well, but it would be interesting to know if M. Senart's translation would agree with the passages referred to by Dr. Morris. The only difficulty in the way of the identification of these two words is the long *ā* in Piyadasi's *āsulopa*. Dr. Morris, however, seems inclined to derive his own *asuropa* from an original **āsu-rūpa*, which would solve the question so far as the long vowel is concerned. It is hardly necessary to point out that these Dhauri and Jaugada inscriptions everywhere substitute *l* for *r*.

To this I rejoined on Oct. 11th:—

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

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

But 'anger' is but one of the meanings attached to *asuropa*; it has also the sense of 'impatience,' 'want of forbearance,' as in the following passage in *Dhammasaṅgani* 1341: "Yā khantī khamantā adhivāsanatā acandittam anasuropa attamanatā cittassa—ayam vuccati khantī." 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 *āsuloṣa* does not settle the question as to the original form. *A-suroṣa* may have originally meant 'lack of good nature,' *i.e.*, ill-nature, bad temper, want of forbearance, just as **su-roṣa* = 'good-nature' would be opposed to **vi-roṣa*, = 'ill-nature.' *Cf.* *Sk. virūpa*, 'wicked, deformity.' If *āsuroṣa* be the true reading, the second element *roṣa* may come from the root *rup*, 'to break, pain,' which Pāli possesses in the passive *ruppati* = *rupyati*.

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

14. ASSA.

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

15. ĀNAKA.

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

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

From this quotation and the application that follows we

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

16. INĀYIKA.

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

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

17. UJJAṄGALA.

UJJAṄGALA for *jangala* occurs in *Vimāna*, lxxxiv. 5, p. 78, and is written *ujjhaṅgala* in *Peta-vatthu* ii. 9. 70, where it is glossed by *ativiyathaddhabhūmibhāga*.

18. KAṆHĀBHĪJĀTIKA. 19. RUMMA, RUMMĪ.

"*Brahmabhūtam atitulam Mārasenappamaddanam.*
Ko disvā na-ppasīdeyya api kaṇhābhijātikō."

'Who having seen him (Buddha) the most eminent, the matchless, the crusher of Māra's army, is not appeased, even if he be "of black origin"' (*Sutta Nipāta*, v. 563;

Thera Gātha, v. 833). What is meant by *kanhābhijātika*, 'of black origin'? *Namuci*, or *Māra*, is called 'the black one' in *Sutta Nipāta*, v. 438, just as the devil is traditionally represented as 'black.' In the passage quoted above, 'of black origin' does not refer to *Māra*, but to one of the 'demon-race,' more especially to a *pisāca*.

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

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

(*Jāt.* IV. pp. 380, 384.)

RUMMA, not in Childers's Dictionary, seems to have the sense of (1) dark, tawney; (2) dirty. Compare *rumma-rūpī* (*Jāt.* IV. 387), "Pajam imam passatha rumma-rūpim." Sanskrit *rumra* means 'tawny,' and might possibly become *rumma*, though it would ordinarily take the form of *rumba*. *Rumma* might represent an original *rumya*, but *cf.* *tamba*=Sanskrit *tāmra*. We have the form *rummī*, 'dirty,' in *Jāt.* IV. p. 322 ("rummī rajojalladharo aghe vehāsayam thito"), which evidently points to the Sanskrit *rukmin* (from *ruc*, to shine); *cf.*

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

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

20. KĀCA.

In *Cullavagga*, v. 9. 2, we find *kācamaya*, ‘made of glass,’ or more properly, ‘made of crystal.’ In *Simāvivā-davinicchayākathā* (p. 28, Pali Text Society’s “*Journal*,” 1887), we have *kācalimpita*, ‘glazed.’ In *Divyāvadāna* mention is made of *kācamani* (crystal) that shone like a real gem, and in *Jāt.* II. p. 418, a precious stone (*mani*) is described as *a-kāca*, ‘without *kāca*,’ free from impurity. “*Ayam mani veluriyo akāco vimalo subho.*” The commentary explains *akāca* by *a-kakkasa* (Sk. *akarkaṣa*), which usually means ‘not rough, smooth’ (see *Jāt.* III. 282); but here *a-kakkasa* must mean ‘free from grit.’ Compare the following passage, where *kakkasa* signifies ‘gritty’: “*Kāmadadassāpi . . . maniratanassa ekadesam kakkasam uppajjati, na ca tattha kakkasa-uppannattā maniratanam hīlitam nāma hoti.*” (*Mil.* p. 252.) The Sanskrit *karkara*, Marathi *kañkar*, means both ‘hard’ and also a nodule of limestone, and *kakkasa* must=*kāca*. *Kakkasa* is used as a noun, meaning ‘harshness,’ in *Sutta Nipāta* v. 328, p. 58—

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

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

“*Susukkakhandham abhiruyha nāgam
Akācinam dantibalim[†] mahājavam.*”

21. KUṆḌA, SAṆ-KUṆḌITA, KUṆḌALĪKATA.

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

[†] Read *dantiṃ balim* (?).

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

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

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

22. KUJJ=KUBJ.

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

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

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

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

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

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

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

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

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

23. KRI KRĪ.

Childers has no instances of the root *Kri*, 'to injure, hurt;' but compare "karato kārayato, chindato chedāpāyato" (*Majjhima Nikāya* I. p. 516; *Dīgha Nikāya* II. 15, 17). In the *Jātaka* book we find *kata*, 'injured,' and *kattā*, 'injurer.' "Na katassa ca katta (kattu?) ca mettī sandhīyate puna" (*Jāt.* III. p. 136). In *Jāt.* IV. p. 42 we find *katanā*.

"Yam me tvam samma akkāsi Sākhena katanam katam."

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

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

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

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

24. KĀLUSSIYA.

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

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

25. *KELANĀ, PATIKELANĀ, KELĀYATI.*

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

26. *KHALAYATI.*

"Gale gahetvā *khala y ā t h a jammam*" (*Jāt.* IV. 205, 382). The note in the commentary is "*khalayātha khali-kāram pāpetvā niddhamatha.*" *Khalayati* in meaning corresponds to *niddhameti*. Compare *Sk. ksālayati*, 'to remove,' from the root *ksal*, 'to wash.' See *pakkhāleti* (*Sum.* i. p. 46; *Vimāna* 62. 4); *vikkhāleti* (*Petavatthu*, p. 97).

Khala ti, from the root *skhal*, 'to stumble,' occurs in *Milanda*, p. 187; *Thera Gāthā* 45; *pakkhala ti* in *Sum.* i. p. 37; *avakkhālita* (*v.l.* *apakkhālita*), *ib.* p. 66.

27. *GACCHA.*

The only meaning assigned to *gaccha* in Childers is 'shrub, plant;' but in *Jāt.* III. p. 287, *gaccha* is used

for 'meadow.' "Kaham so [sūkarō] ti?" "Ayam etas-
mim gacche ti." "So gacchā nikkhamitvā (*ib.* p. 288).
There are no various readings, nor is there any Sanskrit
gaccha to which it can be referred. It seems to repre-
sent, however, Sanskrit kaccha, 'grass-land, marsh-
land.' In Sutta Nipāta (v. 20), we have "kacche (*v.l.*
gacche in Burmese MSS.) rūlhatine caranti gāvo" =
'in meadows abounding with grass cows are grazing.' In
a Gāthā attached to this story (Jāt. IV. p. 288) suvā-
minī (= sāmīnī) = Sk. svāmīnī, 'mistress.'

28. CANDITTA.

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

Canditta is an abstract noun formed from *canda*,
and represents Sanskrit *candātva*, which in Pāli would
become (1) *candatta* and (2) *canditta*.

29. CALAKA.

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

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

30. VANI.¹

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

¹ See *Academy*, November 8, 1890.

For *vanim* we ought properly to read *vanim*, with dental and not cerebral *n*; but this change may be due to the preceding labial, as we find in the best texts *onata* for *avanata*. The corresponding Sanskrit word is *vani*, 'wish, desire,' from the root *van*, 'to ask, beg.' It belongs to the older language of poetry; the only authority for its use given by B and R, is the Atharva Veda Sanhita.

The passage where *vani* occurs is as follows :

“ Tenānusiṭṭho idhamāgato 'smi

Vanibbako cakkhupathāni yācitam :

Vanibbako [vanibbino ? ¹] mayha *vanim* anuttaram.

(Jāt. IV. p. 404.)

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

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

We often find in the Gāthās of the Jātaka stories curious uses of words not found in Sanskrit; for example, in Jāt. I. p. 283, *dhamati*, 'to blow,' is used in the sense of *vādeti*, 'to beat or sound the drum.' "*Dhame dhame nātidhame, atidhantam hi pāpakam dhantena satam laddham atidhantena nāsitan ti*,"

¹ See Jāt. III. p. 312.

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

Dr. Wenzell is naturally puzzled as to the etymology of *kirāsa* (Jat. IV. p. 223). There appears to be no such vocable in Sanskrit, though an original **ki-m-rāsa* in the sense of 'gambling' might possibly be the source of the word. Some corruption has evidently crept into the Jātaka text, to judge by the various readings given by the editor—*gharāsa*, *kirāsi*, &c. Looking at the line wherein *kirāsa* occurs ("Gottham majjam *kirāsam* vā sabhāni *kirānāni* ca"), it seems probable that the *kir* of *kirāsam* is wrong, and is due to the *kir* in *kirānāni*. We ought, perhaps, to amend the text by reading *vilāsam*, 'sport, pastime.'

The Brahmacarī was bound (1) to avoid all idle conversation (*gotthi*)—he must, therefore, keep away from all assemblies, public meetings, and family gatherings; (2) to abstain from all spirituous liquors (*majja*)—he was, therefore, to keep away from the grogshop (*pānāgāra*); (3) not to engage in any sport or pastime (*vilāsa*), whether innocent or otherwise. Singing, dancing, music, wrestling and boxing matches, dice, games of every description, would come under this head. The word *sabhāni* (= *sabhāyo*, 'assemblies') refers, probably, to *gottha*; and *kirānāni*, 'squanderings' (?) to both *majja* and *kirāsa* (*vilāsa*?).

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

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

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

It is somewhat curious that both dhūrta and kitava¹ signify the 'thorn apple,' as well as 'sharper' (compare Sk. krūra = cāta = kārpatika, kāpatika, 'a cheat'), from some root meaning 'cutting, sharp.' Kirāta and Kairāta are used to denote a sort of gentian, probably from a root signifying 'biting, bitter.' Wilson gives kairatika (with cerebral *t*) in the sense of 'a species of poison,' and this is nearer in form (though not in sense) to the Pāli keratika.

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

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

¹ The usual etymology of kitava is kintava!

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

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

31. KAROTI.

K a r o t i, not in Childers's Dictionary, signifies a bowl or cup. In Pāli, according to Dr. Trenckner, it assumes the form *k a l o p i* or *k h a l o p i* (Dīgha VIII. 14; Majjhima I. 77; Mil. 107; Ānguttara III. 151; IV. 198, 4; Pug-gala IV. 24, Jāt. V. 252), and represents Sanskrit *k a r o t i*, 'basin, skull,' with which we may compare Marathi *k a r o t i*, *k a r a t i*, 'a skull, shell'; Hindi *k a t o r i*, 'a shallow cup or bowl.' In Jāt. I. p. 248; II. p. 368; III. p. 225, *r a s a - k a r o t i* means 'a sauce-bowl.'

In Jāt. I. p. 204, *k a r o t i* seems to be employed in quite a different sense as a substitute for *s u p a n n a* = *s u p a r n a*, a winged creature, something like a vulture, a *g a r u d a* or *g a r u l a*. "Uruga-*k a r o t i*, *p a y a s s a c a h ā r i*, *M a d a n a y u t ā*, *c a t u r o c a m a h a n t ā t i*." The commentary has the following explanation: "K a r o t i *s a d d e n a s u p a n n ā g a h i t ā*, *t e s a m k i r a k a r o t i n ā m a p ā n a - b h o j a n a m t e n a n ā m a m l a b h i m s u*."

For *p ā n a b h o j a n a m* = food and drink, one is tempted off-hand to read *p ā n a - b h ā j a n a m*, 'a bowl of water.' The old commentator probably connected *s u p a n n a* with *p ā n a* and *p a n n a* (= *p a ñ ñ a* = *p ā n i y a*), 'water, drink,' taking *k a r o t i*, perhaps, to mean 'a water-bowl,' which suits the original sense of the word. But *k a r o t i* is used in the passage quoted above in the sense of 'bowl-holder,' corresponding to the Sanskrit *k a r o t a p ā n i*.

In Mahāvastu, p. 30, we find Yaksas called 'bowl-holders,' "*k a r o t a p ā n a y o n ā m a y a k s ā m ā l ā d h ā r ā n ā m a y a k s ā s a d ā - m a t t ā n ā m a y a k s ā*." See Divyāvādāna, pp. 218, 319, where the *k a r o t a p ā n i*s are called *d e v a s*.

Burnouf, in his Introduction (2nd ed.), pp. 536, 7,¹ gives,

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

on the authority of Csoma, a Thibetan word *gnod-sbyin lag-na-gjong-thog*, 'a mischievous imaginary spirit *who holds a basin in his hand*,' which is evidently a translation of the Sanskrit *karotapāni yakṣaḥ*, and this evidently answers to the Pāli *karoti*. Burnouf adds :

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

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

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

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

The phrase *payassa hārī* seems to mean 'water-carriers,' and, as applied to the *kumbhāndas*, denotes a class of supernatural beings attendant on *Virūlhaka*, the regent of the Southern quarter. Perhaps they appear also in the old signs of the Zodiac, for, according to Hardy, the eleventh sign of the Zodiac among the Buddhists was *Kumbha*, a white man holding a water-jar. Cf. '[Venus] a man . . . carries and transports vases. . . .

He is the last of the Kumbha' (Colebrook's Essays, ii. pp. 324, 5).

In calling Kumbhandas "payassa hāri" there may have been an attempt at supplying a popular derivation for the word *kumbhanda* from *kumbha*. The corresponding epithet to *payassa hāri* in the *Mahāvastu* is *mālādhārā*, in Tibetan *phreng-thogs*, 'having garlands.' The original term may have been *vāridhārā*, 'water-carriers,' i.e., clouds.¹

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

Madanayutā may signify 'fond of drink,' and would in a rough way answer to *sadāmattā*, 'always drunk.' The *Jātaka* Commentary adds that the *Yaksas* are said to be *yuddhamsondā*, 'war-drunk.' But *madanayutā* may also mean 'fond of sexual delights,' an epithet more strictly applicable to the *Gandhabbas* than to the *Yakhas*.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 *kratupāni*; 'ever-free' is based on a Skt. *sadāmuktā*.

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

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

² In the *Meghadūta* we are familiar with the affectionate *Yaksa* who employs the cloud as a messenger to his banished wife.

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

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

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

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

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

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

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

32. ARE THERE ANY TRACES OF BABYLONIAN OR ASSYRIAN NAMES IN PĀLI LITERATURE ?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 *Babila* or *Babylon*. No other attempt has been made to find traces of Babylonian or Assyrian names in the Pāli scriptures. Their identification is not an easy matter, owing to the great change such foreign names would undergo in the speech or writings of an Aryan people. We may, I think, see another Babylonian name in *Seruma* or *Soruma* (*Sussondi Jātika* III., p. 187), which looks like a corruption of *Shumir* (*Sumer*), the ancient designation of Southern Chaldea. The form *Seruma* might spring from an original *Sumira*, through the immediate stages of *Simura*, *Semura*. The other (*Siñhalese*) reading *Soruma* would come from *Sumira* through *Somira*, *Somura*. But *Seruma* may, after all, be a syncopated form of the Sanskrit *Ka-serumant*, one of the nine divisions of *Bhāratavarsa*, but quite distinct from *Nāgadvipa*. It would seem as easy a matter to have turned *Shumir* into *Sumira* or *Sumera*, as *Babila* into *Bāveru*, *Zend Bawru* without any further change; but, perhaps, *Seruma* is due to an endeavour to differentiate it from *Sumeru*, *Sineru*, *Mount Meru*.

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

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

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 *Seruma*, which he found in the older gāthā, but did not know quite what to make of.

The proper names in the Sussondi Jātaka have a strange and foreign appearance. The ruler of Benares is called Tambarājā or 'Copper-King'; and his wife bears the curious designation of Sussondi, which some of the old scribes have tried to render more significant by turning it into Sussonī, Sayonandī, Suyonandī. We find, too, that in this story the Bodhisat is represented as having been re-born as a *supanna*, a fabulous winged creature, a vulture-like bird, but here said (as in 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 *Sagga*, a most extraordinary name for a man, which has not been met with elsewhere. No one would assume the title of *Sagga* (= Svarga, 'heaven') any more than he would that of *Inda* or *Sakka*. It may, perhaps, be a corruption of a non-Aryan *Sarg* or *Sargi*.

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

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

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

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

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

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

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

It has been shown that in the *Jātaka* book *Seruma* and *Simbali* are in some way connected as the abode of the *Supannas*. There is an *Avesta Sairima* which appears in the *Pahlavi* texts (*Bund.* XX. 12) as *Salmān* (the source of the *Tigris*). The *Sanskrit Cālmala*, as

the name of a Dvīpa is not very ancient, and may after all be a corruption of some proper name like Salmān.

The second element in Ka-serumant may be compared with the Avesta H a é t ū m a n t H a é t ū m a t, Pahlavi H é t u m a n d, which in Bund. XX. 34 is said to be identical with the spring Zarīmand. There is another H a é t u m a n t, the modern Helmend, the 'Ερύμανθος or 'Ερύμανδρος of Arrian.

With regard to the Cālmāla groves the old tradition¹ respecting this delightful abode is still current in Thibet. The author of an article in *The Edinburgh Review* (No. 352, p. 405), October, 1890, speaks of a most popular Thibetan work entitled "A Guide for the Journey to Shambala."

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

33. ✓ "CAGH" OF THE AṢOKA 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 maṃ lajūkā caghaṃti ālādhayitavē.

(2) viyatadhāti caghati mē pajam sukham palihatavē."

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

"(b), (1) hēvaṃ ca kalaṃtaṃ tuphē caghatha saṃpatipādayitavē."

The general meaning of all the passages is clear.

¹ The Jains knew something of this tradition—"Rukhesu nāte jaha sāmālivā jassim ratim veyāmti suvanānā" (Sāy. I. 6, 18, p. 315).

√ C a g h must have some such meaning as 'striving,' 'endeavouring,' followed by a dative of a verbal noun. We may render *a*, 1 by 'so that my officers may set themselves to please me'; *a*, 2 by 'a skilful nurse sets herself to care for the happiness of my child'; and *b*, 1 by 'and acting thus, set ye yourselves to cause (the people) to walk (in the Good Way).' The exact original meaning of the word, and its equivalent in Sanskrit, remain, however, still subject to doubt. M. Senart's proposal to connect it with *jāgrati* is admittedly conjectural. There is a very common root *c a g h* in the Chattisgarhi dialect of Bihārī. It means 'to rise,' 'to ascend.' I derive this from the Sanskrit *u c c a r g h a t i* (Prākṛit *u c c a g g h a t i*), with loss of the initial *u* (a very frequent occurrence). The Sanskrit root *c a r g h*, 'to go, to move,' is given in Wilson's Dictionary, but is omitted from the St. Petersburg Wörterbuch, probably for want of authority. This authority is now supplied in the Chattisgarhi dialectal form. Piyadasi's √ *c a g h*, with a dative of a verbal noun, therefore means to go to, and hence, metaphorically, to set oneself to, to 'go for' a thing.

On this I wrote in reply :

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

The root *c a g h* in the Chattisgarhi dialect is probably a provincial variety of the root *c a d*, 'to mount, ascend,' found in Hindi *c a r h n ā*, Marathi *c a d a n e m*, 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 √ *c a g h*,

'to rise,' or $\sqrt{\text{c a g h}}$, 'to go.' M. Senart's proposal to connect c a g h with Pāli j a g g a t i (Sk. j ā g r a t i), in the sense of $\text{p a t i j a g g a t i}$, 'to take care of,' does not take into account the strict syntactical use of the verb. There is a Bengāli c ā g , 'to arouse, 'to begin to exert oneself'; and a causative c ā g ā , 'to excite,' 'stimulate' (from j ā g r i ?). But Hindi c ā h or c h ā h (proposed by Kern as the source of c a g h , but objected to by Senart) is by no means a recent coinage in the sense of 'to desire,' for it goes back to the Sanskrit denom. verb, $\text{u t s ā h a y a t i}$, Prakrit u c c h ā h a i (cf. Pāli u s s o l h i , 'effort'), from the root s a h (cf. Pāli u s s a h a t i , *Dīgha Nikāya D. v. 11*). The Asoka c a g h , if from this source, would represent a derivative of the Vedic s a g h for s a h (see Westergaard's "Radices," p. 94).

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

34. SOME OTHER WORDS IN THE AṢOKA INSCRIPTIONS.¹

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

1. Among aquatic birds we find GĒLĀṬA (= gerāta), which may signify 'a crane.' Cf. Bengāli g i l ā ; Gr. $\gamma \acute{\epsilon} \rho \alpha \nu \circ \varsigma$.

2. ĀM̄BĀKA-PĪLIKE (v. l. $\text{a m̄ b ā k ā - p i l i k ā}$) M. Senart takes a m̄ b ā as the equivalent of Sk. a m b ā , 'water,' and makes k a p i l i k a the same as Pāli k i p i l l i k a , 'an ant,' so that the compound would signify 'water-ants.' There are, however, some phonetic and other difficulties in this identification which make it well-nigh impossible to adopt this ingenious explanation. The variant reading a m̄ b ā k ā -

¹ See *Academy*, November 22, 1890.

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

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

4. 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 anathaka, ‘snoutless’—i.e., not having a long or protuberant snout, like the crocodile, &c.

5. VEDA VEYAKA is a crux most difficult to solve. M. Senart regards it as standing for *vidarveyaka, “quelque poisson comme analogue au serpent ‘moins le chaperon’” (vidarvi). Were it possible to read velavesaka, it would denote a certain kind of fish frequenting the beach.

6. GAṄGA-PUPUṬAKA. The second element in this term M. Senart connects with Sk. pupputa (‘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 puputaka is undoubtedly the correct reading, it may represent a Sk. *pupputaka (cf. pupphula), ‘puffing,’ ‘blowing,’ and be applicable to crocodiles, &c. But, bearing in mind (1) the similarity of the letters p and s, (2) the frequent allusions elsewhere to Gangetic porpoise (*Delphinus Gangeticus*), we ought,

perhaps, to read Gaṅgā s u s u k a , where the latter part of the compound corresponds to Sk. *çiçuka*, 'a porpoise.'

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

8. KAPHAṬASAYAKE (*v. l.* *ka pa ta se ya ke*), in M. Senart's analysis, represents Sk. *ka ma tha* ('a tortoise') and *sa l ya ka* ('a porcupine'). The first is, of course, a possible correction, though *ph* for *m* occurs mostly in certain pronominals; but *sa ya ka* for *sallaka* or *sa l ya ka* would be an unusual prakritisation. The word seems to be compounded of *ka p ā ta* and *sa y ya ka* (or *se y ya ka*), which might mean 'creatures living in shells' (*cf.* Sk. *ku çe ç a ya*, 'lying in the water,' 'a lotus'; Pāli *se y ya ka*, *Mahāvagga*, p. 39), and include shell-fish, as well as turtles, tortoises, &c. *Kaphata* or *ka pa ta* seems to answer in meaning to the Pāli *ka pa l la* or *ka p ā la*, Prakrit *ka v ā la*, 'a shell,' the shell of a tortoise, &c. (*cf.* *Samyutta* I. p. 7). Here the cerebral *t* ought, strictly, to represent a cerebral *l*, for which there is no symbol in the Asoka inscriptions; but the Prakrit dialects often exhibit much confusion between the dental and cerebral liquid, the tendency being to cerebralize the dental. Hence *ka pa ta* may represent *ka pa l la* or *ka p ā la*. Some confusion between *ka p ā ta* (or *ka v ā da*) and *ka v ā la* is seen in Haripāla's explanation of *ka ma d ha-ka v ā la* by *ka ma tha-ka p ā ta* = *kamatha-koça*, 'a tortoise shell' (*Gāudavaho* v. 390). Here *ka p ā ta* = *kavāda* = *kapāla*. In *Gāudavaho* v. 263, the Sk. *ka p ā ta* appears as *ka p ph ā d a*¹ (= *guhā*). There cannot be therefore much difficulty in identifying the Asoka *ka p ha ta* with *ka p ā la* or *ka p a l la*.

9. PAṂNASASA. The latter part of this compound is clear enough, and means a hare or rabbit; the former is regarded by M. Senart as the equivalent of the Sk. *pa r na*, 'a leaf,' here used to mark a particular species. For *pa ṁ na* we

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

might read *vaṁna* = *vañña* = Sk. *vanya*; so that *vaṁnasasa* would mean a wild (or wood) rabbit. Cf. *Sasakā arañña vana-gocarā* (Pet. ii. 6, 5, Jāt. IV. p. 85).

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

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

11. OKAPIṆDA. This word M. Senart rightly compares with the Pāli *ukkapīṇḍaka*, which he thinks is one of the names for 'a fox,' referring the first element *oka* or *ukka* to Sk. *ulkā*. This ingenious explanation does not sufficiently take into account the usual meaning of *-piṇḍa* (food). If we look at the previous word, *saṁḍaka*, 'a bull allowed to roam at large,' it would seem probable that the *okapiṇḍas* or *ukkapīṇḍakas* refer to certain creatures found in or near houses, and that ate the food they found about dwelling-places. According to *Buddhaghosa*, the *ukkapīṇḍakas* comprise the cat (*bilāla*), rat (*mūsikā*), lizard (*godha*), and muṅgoose (*muṅgusa*). The first part of the compound, *okka* or *ukka*, seems to stand for an original **aukya*, from *oka*, 'a house,' so that the epithet would mean 'living on house-food'; and this sense would suit the general meaning of the context.¹ 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 *Gaṇḍavaho* (v. 682) explains *gharaghulaka* = *gharagolaya* by *mūsakādi*, rat, &c. as if it meant 'house-frequenter.'

35. BUDDHAGHOSA'S DESCRIPTION OF OLD HINDU ASCETICS.¹

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

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

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

The eight kinds mentioned by Buddhaghosa are as follows:—

(1) Saputtabhariyā, (2) Uñchācariyā, (3) Anaggipakkikā,² (4) Asāmapālikā, (5) Asamamutthikā,³ (6) Dantavakkalikā, (7) Pavattaphalabhojinā, (8) Pandupalāsikā.

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

“Dhamme care yo pi s a m ũ c h a k a m care” (*Jāt.* IV. p. 66), on which the Commentator has the following note: “*S a m ũ c h a k a n t i g ā m e v ā ā m a p a k k a b h i k k h ā c a r i y a m u ñ c h a m y o c a r e y y a s o p i d h a m m a m e v a c a r e .*”

¹ See *Academy*, January 10, 1891.

² Printed text reads *a n a g g a p a k k h i k ā*.

³ Printed on p. 271 *asammutthika*.

The Pāli *samuñchaka* may be an attempt to express the older *samūha* or *samūhaka*. In a parallel passage (in Saṃyutta Nikāya I. 4. 2. 7) we find *samucchakam* (*v. l. samuñjakam*).

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

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

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

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

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

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

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

“ *Agnipakvāçano vāsyāt kālapakvabhugeva vā
Açmakuttobhāved vāpi dantolūkhalikopi vā.* ”

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

5. The *Asamamutthikas* ate the bark of trees, which they broke off with a stone or piece of iron, used as a hammer.

The passage quoted above from *Manu* helps us to solve the crux in *asamamutthika*. We see that it answers to the Sanskrit *açmakuttaka* or *açmakutta*, so that the Pāli *asama* (? *asma*) corresponds to Sk. *açma*, ‘stone.’ Childers has no such form, because the Sk. *açman* usually in Pāli becomes *añha*¹ (*Sutta Nipāta*, p. 71). The word *mutthika*, from *mutthi* (‘a hammer’²) = Sk. *musthi* (‘a fist’), corresponds in meaning to Sk. *kutta*, *kuttaka* (*cf.* Pāli *kotta*, *kottaka*, *Jāt.* I. 477 ; II. 262 ; *Sum.* I. 252 ; *kottana*, *Sum.* I. 296, ‘breaking, cutting, pounding’).

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

² A blacksmith’s hammer, also a ‘fist.’

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

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

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

7. The *Pavattaphalabhōjins* correspond to the *Pravrittācīns* of the *Hindu Law Books*.

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

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

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

¹ *Cf.* *Hindī okhali*, 'a wooden mortar.'

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

salya, has the same meaning as the Sk. *m u s a l y a*, 'deserving of death by beating with a club or by pounding with a pestle' (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 :

“*Atthatimsā ca rājapurisā nata-naccakā m u k h a m a ṅ g a l i k ā s o t t h i v ā c a k ā s a m a n a b r ā h m a n a s a b b a p ā s a n d a g a n ā a b h i g a c c h a n t i , y a ṁ k i ṅ c i p a t h a v i y ā p a t t a n a r a t a n ā k a r a - n a g a r a - s u ṅ k a t t h ā n a - v e r a j j a k a - c h e j j a b h e j j a j a n a - m - a n u s ā s a n a m s a b b a t t h a s ā m i k o b h a v a t i*” (Milinda, p. 359).

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

In *m u k h a m a ṅ g a l i k a* the first element has probably the meaning of Sk. *m u k h y a*, 'a principal rite or ordinance.' The *mukhamāṅgalikā* were Brahmans, who had to decide whether the day fixed upon for the ceremony of consecration was auspicious or no. It might be roughly translated by 'soothsayers.' We have no term corresponding etymologically to it in Sanskrit.

In the *Kalpa-sūtra* (*Jinacarita*, p. 113) we find the cor-

responding Jaina-prākṛit term muha-maṅgaliya, of which the commentator gives a very unsatisfactory explanation (mukhamaṅgalikā mukhe maṅgalaṃ yeshāṃ te ta thā cātukārīna ity arthah.

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

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

36. ON A PASSAGE IN THE DHAMMAPADA.¹

“Sabbattha ve sappurisā vajanti
na kāmā kāmā lapayanti santo.”

(Dhammapada V. 83.)

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

Prof. Fausböll's rendering of these lines is :

“Ubique certe homines probi versantur, a mori dediti non queruntur probi.”

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

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

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

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

These various renderings agree in ascribing to good men,

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 “ *k ā m a k ā m ā n ā m ’ e t e a s a n t o* ” (Therī Gāthā, p. 216).

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

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

The Chinese translators did not make the serious blunder of ascribing *k ā m a* 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 *s a b b a ñ ñ ū* for *s a b b a t t h a* and *ā l a y a m s a n t a m* (= *padam santam*) for *l a p a y a n t i s a n t o* ?

The mistake made by recent translators seems due to taking *k ā m a k ā m ā* 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 *k ā m a k ā m ā* does not occur very frequently in our Pāli texts, though *k ā m a k ā m ī* (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 *k ā m a k ā m ā*, employed much in the same way as it is in the Dhammapada :

“ Mokkhamhi vijjamāne kin tava kāmehi yesu vadhabandho ?

kāmesu hi vadhabandho k ā m a k ā m ā dukkhāni anubhonti.”

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

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

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

For the use of *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. ANĪGHA, KUMINA, PĀSAKA, ETC.¹

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

¹ See *Academy*, May 2, 1891.

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

“Esa khināsavo buddho a n ī g h o chinna*samsayo*.”

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

“Santo vidhūmo a n ī g h o nirāso.”

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

In a corresponding verse of the Thibetan version, a *nīgha* is rendered 'without sin,' as if the original were a *n-aghā*. (See "Udānavarga from the Buddhist Canon," v. 70, p. 197.)

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

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

“Ime sattā averā abyāpajjhā a n ī g h ā sukhi attānam parihareyyum” (*Milinda-Pañha*, p. 410).

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

“Pañca pañcahi hantvāna a n ī g h o yāti brāhmaṇo.”¹

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

¹ On killing the five, see *Dhammapada*, l. 294 and p. 390.

lengthening of vowel after loss of nasal compare Sanskrit *samdamśa*, *śimha* with Pāli *sam dāśa* and *śiha*.

As Sanskrit *nighna* and *nihan* are connected with the root *han*, 'to strike, hurt, kill,' there must have been in Pāli a form *nīgha* in the sense of 'hurting, hurt,' from which the other meanings of *anīgha*, 'harmless,' 'scatheless,' would arise. Dr. Fausböll's suggestion of *nī-agma* is based upon the use of *an-agma*, 'free from suffering.'¹ Compare Prakrit *anaḥa*, 'unhurt' (Paīyalacchī, p. 115), 'free from sorrow' (Setubandha XI. 120); Jaina-prākṛit *aniha*:—

“*Aniḥe saḥie susamvude,*”

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

“*Anīgho saḥito susamvuto.*”

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

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

“*Aniḥe se puttḥe ahiyāśae.*”

We might with a slight alteration turn this into Pāli—

“*Anīgho so phuttho² adhivāsaye,*”

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

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

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 Jainaprākṛit *aniha* with short instead of long *i*?

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

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

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

The *Dīpikā* gives the following explanation: “*nihantante prānino yasmin niha mahātasthānam.*”

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

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

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

“*Sattisūlūpamā kāmā rogo gando agham nigham.*”
Here *nigha*, if the right reading, may be *ni + gha*, and is to be compared with the Jaina *niha*.

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

Jaina-prākṛit would, we believe, throw much light upon some difficulties in Pāli, had we before us a number of well-edited texts like Prof. Jacobi's *Āyāraṅga-sutta* or Dr. Leuman's *Aupapātika-sutta*. The old *Māhāraṣṭrī* has many forms in common with Pāli, and not a few peculiarities that are considered to belong only to Buddhistic phraseology. There are forms in Pāli that are explained by other Prākṛitisms, for instance, *vitabhī*, 'the fork or branch of a tree' (Jāt. II. 107; III. 202), must come from Sanskrit *vitapin*, through a Prākṛit **vitabī* for *vitavī*. For this change of *v* to *bh* compare Pāli and Hindī *bhisa*, Prākṛit *bhisinī* (Hem. I. 238) from Sanskrit *visa*.

We have in *Milinda-Pañha* (p. 368) *sumanta*, 'sleeping,' and in Jaina-prākṛit *sumina* and *suvinā* (Pāli *supina*) = Sanskrit *swapna*. This substitution of *m* for an original *p* helps us to an etymology for the Pāli *kumina*, 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; *Dīpavamsa* XV. 110.

There is in Sanskrit a feminine noun *kupinī*,¹ 'a small net for fish'; but there must have been also a neuter *kupina*, which becomes in Pāli *kumina*, and is exactly on all fours with *sumina* from *supina*.

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

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

“Koccham pa sādā m (*v.l.* pasāyam) añjanañ ca ādāsakañ ca ganhitvā.”

¹ In *Sūyagadaṅga-sutta* we find *keyana*, 'a fish-net,' glossed *ketana*. We ought, perhaps, to read *keyana* = *ksepāna* (*cf.* Pāli *khīpa*, 'a net').

The commentary (p. 212) explains *pasādama* by “*kanha cunnādimukhavilepanam*.” It gives, however, a various reading: *pasādhanam*¹ = *pasādhana-bandham*, ‘an ornament’ of some kind. The true reading is perhaps “*Koccham pasākañjanañca*.” With *pasāka*, as here used, we may compare its employment in *Cullavagga* V. 29. 3.

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

“*Samdāsagam ca phaniham ca*
*sihala*² *-pasāgam ca ānāhi*
ādāsagam ca payacchāhi
danta-pakkhalanam pavesāhi.”

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

“*Sihali pasāgam ti vināsamya man artham ūrnā mayam kankanam.*”

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

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

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

“*Hitvā gihitvam anavositatto mukha-nanṅalī odariko kusito.*”

¹ The Jaina form is *pasāhana*.

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

Mahāvaraho va n i v ā p a-puttho punappunam gabbham
 upeti mandoti ” (See also vv. 17 and 784).

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

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

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

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

The use of n i v ā r a in the Jaina text for n i v ā p a is
 worth nothing. (See Dhammapada verse and Majjhima
 Nikāya I. pp. 151–160, where we find n i v ā p i k a and
 n i v a p a t i , as well as n i v ā p a m . Cf. n i v ā p a k a-
 b h o j a n a , Mahāvastu, p. 25, l. 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 b i m b o h a n a answers to
 Jaina b i b b o y a n a ; Pāli p a r i s s a y a , ‘ danger’ (= *p a r i ç r a y a*, compare *a p a s s a y a*, *u p a s s a y a*, *n i s s a y a* from the root *çri*), appears in Jaina-prākṛit as
p a r i s a h a and *p a r i s s a h a*, and is explained by the
 Commentators by its so-called Sanskrit equivalent *p a r i s h a h a*
 as if from the root *sah* with *p a r i*. There is, however,
 no ‘ quotable ’ authority for such a word as *p a r i s h a h a*
 in the sense of ‘ risk,’ ‘ danger ’ ; while *p a r i s s a y a* is not
 uncommon in Pāli (see Jāt. II. 405).

Hemacandra uses *parīshaha*, but only in a sense peculiar to the Jains.

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

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

“ Sauni jahā pamsugumdiyā
vidhuniya dhamsayaī sitam rayam
evam davīovahānavam
kammam khavāi tapassī māhane ” :

Just as a bird covered with dust shakes off and gets rid of the dust clinging (to its wings), so the Brahman ascetic striving for final beatitude gets rid of (his) Karma. (*Sūyagad*. I. 2. 6, p. 113.) (*Guṇḍīya*, 'covered with dust,' occurs in *Pāiyal*, p. 131, for *guṇḍita*.) The Pāli corresponding passage occurs in *Samyutta Nikāya* IX. 1., pt. i., p. 197 :

“ Sakuno (*v.l.* sakunī) yathā pamsugunthito¹
vidhūnam pātayati sitam rajam

¹ The printed text has—*kunḍito* with the various readings—*kunthito*, *kunditā*. In *Petavattha* II. 3. 5, pp. 15,

evam bhikkhu padhānavā satimā
vidhūnam pātayati sitam rajam” :

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

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

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

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

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

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

“Yathā kumme sa-amgāim sac dehe samāhare
evam pāvāim medhāvī ajjhappena samāhare.”

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

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

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

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

70, we find pamsu-kutthitā (!) explained in commentary by ugunthitā (= ogunthitā).

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

“Udadena je siddhim udāharanti
 sāyam 'ca pāyam udagam phussamtā
 udagassa phāsenā siyāya siddhi
 sijjhamsu pānā bahave dagamsi.”
 Macchā ya kummā ya sirivā ya
 m a g g ū ya u t t h ā daga-rakkhasā ya
 atthānam eyam kusalā vadanti
 udadena je siddhim udāhāramti

“U d a y a m j a i k a m m a - m a l a m h a r e j j ā
 e v a m s u h a m i c c ā m i t t a m e v a m
 amdham va neyārām anussarittā
 pānāni cevam vinihamti mamdā”

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

“Yo ca vuddho vā daharo vā pāpakammam pakubbati

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

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

The Pāli s u d d h i is better than s i d d h i . M a g g u = m a d g u , ' a w a t e r - c r o w , ' l o o k s l i k e a s u b s t i t u t e f o r P ā l i m a n d u k a , ' f r o g . ' U t t h ā i n t h e J a i n t e x t e v i d e n t l y p u z z l e d t h e c o m m e n t a t o r s , w h o S a n s k r i t i s e d i t a s u s h - t r ā h , a n d e x p l a i n e d i t b y j a l a - c a r a - v i ṣ e s ā h . B u t S a n s k r i t u s h t r a (P ā l i o t t h a) i s a c a m e l , a n d n o t a n a q u a t i c c r e a t u r e . T h e o r i g i n a l t e x t m a y h a v e h a d u d d h ā = P ā l i u d d ā f r o m u d r a , ' a n o t t e r . ' W e s o m e t i m e s f i n d a s p i r a -

tion of *d* through a following *r*; compare Jaina-prākṛit *a n ā d h ā y a m ā n a* = *a n ā d r i y a m ā n a* (Spec. der Nāyādhammakahā, § 69). The water-demons *d a g a r a k - k h a s ā* (= *jalamānusāh*) seem to be a substitute for the Pāli *s u m s u m ā r ā*.

38. A BUDDHIST AND JAINA GĀTHĀ.¹

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

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

“The rock with nail thou diggest, the iron with tooth thou eatest,

The fire (to put out) thou strivest who a sage revilest.”

The commentator, not understanding “*jātavedam padahasi*” = ‘the fire (to put out) thou strivest,’ paraphrases it by “*aggim gilitum vāyamasī*” = ‘the fire thou strivest to swallow’! But, as ‘nail’ and ‘tooth’ are mentioned in the first line of the gāthā, we naturally expect ‘foot’ in the line following.

The verb *padahati* does not take an accusative in Pāli; *niddahasi*, ‘to extinguish,’ with *pādena*, ‘understood,’ would seem at first sight more appropriate. *Pradhā* does not occur in Sanskrit nor in Jaina-prākṛit in the sense of to ‘strive’; in the latter dialect *upahāna*, ‘exertion,’ is equivalent to the Pāli *padhāna*.

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

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

“Girim nahehim khanaha ayam dantehi khāyaha
jāyaveyam pāehim hanaha je bhikkhum avamanaha.”

¹ See *Academy*, May 9, 1891.

Here we see that, while the metre of the second line of the Jātaka verse is tolerably correct, that of the Jaina is faulty, having two syllables more than are required. If we write the short form of the instrumental plural *pāde* for *pādehi* (for which there is very good authority) and *hatha* for *hanatha*, we shall get in the following Pāli version a better reading in the second line :

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

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

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

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

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

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

¹ The stem *ha* for *han* occurs in *abhihessati* = *abhihanissati* in Jāt. IV. p. 92. We also find *hanasi* for *hamsi*, together with *hanāsi* (Jāt. III. p. 199) = *hanasi*, on account of the metre.

“ Bālā kumudanālehi pabbatam abhimatthatha
 Girim nakhena khanatha ayodantehi khā-
 datha
 Selam va siras' ūhacca pātāle gādhm esatha
 Khānum va uras' āsajja nibbijjāpetha.”

39. TĀDIN = TĀYIN.¹

“ Uvanīyatarassa tāino bhayamānassa vivikkam āsanam
 sāmāiyam āhu tassa jam jo appāna bhaena dāmsae ? ”
 (Sūyagadaṅga-sutta I. 2, 2, § 17, p. 132.)

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

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

Sāmāiya (= sāmāyika) is glossed by cāritra. Dr. Hoernle, who renders it by ‘inward peace,’ has a long note on this word in the Uvāsagadasāo (i. 5, 3, p. 31). He says that the logical outcome of the scholiast’s explanation of the term “ is that sāmāyika is the same as samatva or samya. . . . Etymologically the word is always derived by means of the vriddhi suffix ika from the compound of sama (‘equal’) and āya (‘gain,’ ‘profit’).” Sāmāyika appears, however, to be a derivative of samaya (‘religious obligation’). The noun sāmāyika does not occur in Pāli in the sense of cāritra; but we have the use of an adjective formed (by double 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 akkharājita.

³ Cf. Pāli dibbati and jūtam kīlitum (Jāt. III. p. 188).

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

Evam logammi t ā i n ā buie je dhamme anuttare
tam ginha hiyam ti uttamam kadam iva sesa vahāya
pamdīe.” (*Ib.* i. 2, 3, vv. 22, 23, p. 136.)

As a gambler, not beaten (at play), playing skilfully with dice, having thus got the lucky throw, (takes) no tray nor deuce,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 t ā i n ā by “tāyinā trāyinā vā,” as well as by sarvajñena.

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

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

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

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

dictionaries. In Divyāvadāna, p. 392, l. 4, we find *tāpitā*, which is glossed in the Index of Words ‘roused,’ ‘converted,’ as if it were the passive participle of the causal of *tap*:

“Udrakārādakā nāma rishayosmin tapovane
adhigatācāryasattvena purushendrena *tāpitā*.”

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

The prose passage has the following :

“Asmin pradeṣe Bodhisattvo rājñā Bimbisārenārdharā-
jyenopanimantritaḥ | asmin pradeṣe Ārāḍodrakam abhi-
gataḥ.”

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

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

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

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

40. NŪMA.¹

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

“Bhiduresu na rajjejjā kāmesu bahutaresu vā icchālobham
na savejjā dhuvam vannam sapehiyā
Sāsaehim nimantejjā divvam māyam na saddahe
tam paḍibujjha māhane savvam n ū m a m vihūniyā.”
(*Āyāraṅga-sutta* I. 7, 8, vv. 23, 24.)

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

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

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

(1) In verse 23, ‘looking only for eternal praise’ seems forced, for the true Brāhman ought to look for what is lasting, and not for what is transitory. We ought, doubtless, to read “*icchālobham na savejjā ’dhuvam vannam sapehiyā,*” where *’d h u v a m* = *adhuvaṃ*, ‘transitory,’ ‘impermanent,’ and *s a p e h i y ā* = ‘regarding.’

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

¹ See *Academy*, August 1, 1891.

(3) The note in the commentary on *n ū m a* is “*nūmam karma māyā vā.*”

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

“*Sayambhunā kade loe iti vuttam mahesinā*
Mārena samthuyā māyā tena loe asāsae.”

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

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

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

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

We find the phrase “*savvam nūmam vihūniā*” in *Sūyagadaṅga-sutta* I. 2, 12, p. 54 :

“*Savvappagam viukkassam savvam n ū m a m vihūniā*
appattiam akammamse² eyam attham mige cue.”

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

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

² Cf. Pāli *kammassaka* = *kammaṅsaka*, wrongly referred by Childers to Sk. *karman* + *svaka* !

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

"Etehim tihim thānehim samjæ satatam munī
ukkassam jalanam n ū m a m majjhattham ca vigimæe."
(Ib. I. 1-4, p. 97.)

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

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

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

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

"Jahā samgāmakālammi pitthato bhīru vehai
valayam gahanam n ū m a 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 v a l a y a, etc. :

"V a l a y a m yatrodakam valayākārena sthitam udukarahito vā gartā. G a h a n a m dhavādivriksā vritam sthānam.

"N ū m a m prachannagiriguhādikam ityādīsthānam nāçahetor ālokate."

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

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

¹ The ignorant creature is a foolish man.

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

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

41. CAṆḌĀLA, CAṆḌĀLAKA.¹

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

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

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

"*Yajñasthāne 'pi cāmdālāgninā 'pi yajñakarma. kriyata ity arthah.—Cāmdāla-kutī madirā pānakutī vā—pānakutī camdālakutī.*"

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

"*Camdālagam iti devatārcanikādyartham tāmram ayaṃ bhājanam etacca Mathurāyāṃ camdālakatvena pratītam iti.*"

42. DHASATTI.

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

¹ See *Academy*, April 22, 1891.

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

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

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

But *dhasa*, though of imitative origin, may be here used adverbially, like Prākrit *jhatt* = Skt. *jhatiti*, 'on a sudden,' from an *anukarana jhat*.¹

43. AÑCHATI AND AṂCHĀVEI.

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

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

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

44. THE NEW SANSKRIT MS. FROM MINGAI.¹

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

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

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

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

¹ This paper has already appeared—with the original Sanskrit of the passages here given only in translation, and also accompanied by notes—in the *Vienna Oriental Journal*, vol. v. No. 2.

on the other hand, are narrow, long strips, cut according to the usual size of the palm-leaves. Like the palm-leaf MSS., they are held together by a string, which is not used for any other birchbark volume, because the brittle nature of the material would make such a proceeding dangerous for its preservation.

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

The writing on fol. 9 shows in general the same type as that of fol. 3. But it is very much smaller, and there are a few more advanced cursive forms. The initial *a* looks exactly like the *a* of the Horiuzi palm-leaf. For the *ya* we find besides the old tripartite form, a peculiar looped one, and the form of the Horiuzi palm-leaf. In the letter *śa* the continuity of the top line is mostly broken. There are also several instances of a *sa* with an open wedge in the syllable *śya*. Among the numerals the figure 3 shows the ancient Gupta form, consisting of three horizontal lines one above the other. The figure 9 resembles those occurring on the Valabhi plates and in the S'aradā MSS. In fol. 3 two different signs of interpunction are used. Between words to be taken separately, and at the end of half verses and verses occurs a short horizontal stroke or a small curve, open to the left. Once, in L. 2 after 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 of more antiquated signs on some sheets is owing to individual idiosyncrasies of the writers. These questions can only be settled when the whole MS. has been thoroughly examined. For the present, this much only appears certain: (1) that the MS. contains a page showing the same characters as the Gupta inscriptions; (2) that both the leaves, published in facsimile, look older than the Horiuzi palm-leaf; and (3) that the Mingai MS. has, therefore, a claim to be considered the oldest Sanskrit MS. hitherto found.

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

The language of this piece is the incorrect Sanskrit, mixed with Prākṛit forms, which is common in the Buddhist

works of the early centuries of our era, as well as in the Buddhist and Jaina inscriptions of the same period, and is found also in the mathematical Bakhshali MS. In line 2 we have the faulty Sandhi *devo samam tena*; in line 3 the faulty compound *nāgarājñā*; in line 4 the insertion of a meaningless *m* between *vāsukinā-m-āpi*, which in Pāli is commonly used in order to obviate a hiatus, and the faulty compound *nandopānāndo*; in line 5 the Prākritic form *pi* for the particle *api*. It is also possible that *parivelāya* in line 2 may be a Prākritic locative for *parivelāyām*.

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

TRANSLATION OF FOLIO 3.

. . . “Dundubhī, Gārjanī, Varshanī, cucumber, Patanī, Terminalia Chebula, Hārinī, Kampana. . . .

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

“I keep friendship with the Dhvitarāshtras, and friendship with the Nairāvanas. I keep friendship with the Virūpākshas and with Krishna and the Gautamakās. I keep friendship with the king of snakes Manī, also with Vāsuki, with the Dandapādas, with . . ., and ever with the Pūrṇabhadras. Nanda and Upnanda, [as well as those] snakes of [beautiful] colour, of [great] fame and great power, who take part even in the fight of the gods and the demons— [with all these], with Anavatapta, with Varuna and with Samhāraka I keep friendship. I keep friendship with Takshaka, likewise with Ananta and with Vāsumukha, with Aparājita and with the son of Chhibba I keep friendship; likewise always with great Manasvin.”

The contents of fol. 9 seem to be different. All the portions which are legible in the facsimile contain medical prescriptions for the cure of disease and for giving to sickly children vigour and health. In line 3 we have at the end of a prescription which is not entirely decipherable :

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

Immediately after these words follows another prescription :

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

Again I read in lines 10–11 :

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

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

Lieutenant Bower believes the ruins of Mingai and the MS. to be Buddhistic. The latter conjecture is, as already stated, probably correct. For verse 101 of the *Khanda-vatta Jātaka* (Fausböll, *Jātaka*s, vol. ii. p. 145),

Virūpakkhehi me mettam mettam Erāpa-
 thehi me |
 Chabbyāputtehi me mettam [mettam] Kan-
 hāgotamakehi cāti||

corresponds with portions of the first and last verses of the *Anumāntrana* on fol. 3. This agreement shows at all events that similar verses occurred in Buddhist literature.

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

In the next issue of the *Academy* I published the following note :

The "Rain-charm," translated by Prof. Bühler (*Academy*, August 15, 1891, pp. 138, 139), is certainly Buddhistic, but appears to conform, for the most part, to the North Buddhist type. The Mantra l. 1 contains a list of words which the translator thinks are the names of various plants to be used as ingredients for an oblation; but the Buddhists did not offer sacrifices and oblations.¹ These terms, therefore, may be merely magical or talismanic words, such as we often find in North-Buddhist sūtras (see Lotus, ch. xxvi., Kern's Translation S.B.E., pp. 434-5), and are probably epithets of "Çiva's female counterpart Durgā." In the usual invocations we find these magical terms in the vocative case; and perhaps Dundubhī, etc., are Prākṛit vocatives for Dundubhī, etc. See Megha-sūtra in J.R.A.S. xii., pt. 2, p. 301 (1880).

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

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

Hārinī (? Harinī), are the feminines of epithets that could well be supplied to Çiva as the representative of Rudra ; and Durgā in the Mantra may be regarded as the devī causing thunder, lightning, and rain. Compare the use of *jvalā*, *ukkā*, etc., as applied to the goddess Durgā in the Lotus, ch. xxi. (Kern's Translation, p. 372).

What "cucumber" is I cannot tell, as I have not the Sk. text before me ; probably *jālī*, which is a Prākṛit form of an original **jvālī*, 'flame,' or *jyotsnī*.

Swāhā = "Durgā," is the usual ending of a N. Buddhist *dhāranī*. *Ilikisi* = "ilikēsi," is perhaps the vocative of a Prākṛit *ilikā* + *içī* = "the earth-goddess."

The *Anumantrana* contains a list of the *Ahīrājakulas* and *Nāgarājas*,¹ which are those usually met with in North-Buddhist works. We may compare this list with that in the *Vardha-varsha-sūtra*, entitled in Chinese "The Great Cloud-wheel Rain-asking-sutra" (Beal's *Catena*, p. 420), the Lotus, etc. :

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

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

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

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

2. *Nairāvāna* = *Vaiçravāna* (*Pāli Vessavana* = *Kuvera*), regent of the North (?). It may be a misreading for *Airāvāna*.

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

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

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

6. *Samhāraka* is evidently a misreading for *Sām-gara* = *Sāgara*.

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

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

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

45. ON THE WORD "BUJJHAKA" IN THE *DĪPAVAṂSA*.¹

"Orohetvāna Suppāram satasatañ ca te tadā
vipulam sakkārasammānam akamsu te Suppārakā . .
Tesu sakkāriyamānesu Vijayo ca sahāyikā
sabbe luddāni kammāni kurumānā n a b u j j h a k ā ."
(*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 *n a - b u j j h a - k ā* is equivalent to **n a - b u d h y a - k ā*, 'unnoticed.' But this sense of the word deprives the passage of all point. It is not at all probable that Vijaya and his lawless band could commit the foul deeds attributed to them without being noticed. Their treacherous actions did not pass unnoticed, but were well known to the people of Suppāra, who threatened to slaughter them.

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

The term *n a - b u j j h a - k ā = a - v u j j h a k ā = a - y u j j h a k ā = a - y u d h y a - k ā*, 'not fighting' (compare Sanskrit *a - y u d d h a*), hence 'not at war.' The change of *b u j j h a* for *v u j j h a* is like that of *b u d d h a* for *v u d d h a*, 'old.' But *v u j j h a* represents an older *y u j j h a*, 'battle,' 'fighting.' For the interchange of *v* and *y* we may compare *ā v u d h a* with *ā y u d h a*, 'weapon.'

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

¹ See *Academy*, October 3, 1891.

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

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

46. "ĀUṬṬI." ¹

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

(Ayāragam-sutta I. 5 4, § 3.)

'Sometimes, though a monk be endowed with ² virtue and walking (in righteousness), living things, coming into contact with his body, will be killed. (If this happens through mere carelessness) then he will get his punishment in this life, but if it be done contrary to the rules he should repent of it and do penance for it' (Jaina Sūtrās, p. 48).

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

¹ See *Academy*, October 31, 1891.

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

'contrary to the rules,' unless there be some authority for *ākutti* in the sense of 'transgression,' then *āuttikamma* might signify 'an act of transgression,' 'a breach of rule.' As there is no such form as *ākutti* in the P. W., it is probably after all a coinage of the scholiast, who was put to some trouble in finding a satisfactory Sanskrit equivalent.

It would seem that *āuttikamma* 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 vejjāvādiyam* seems to be an attributive compound qualifying *āuttikamma*. *Vejjāvādiya* corresponds in form to a Pāli *veyyāvātika* which Childers wrongly refers to the root, *vrit* + *vyā*. There is a Jaina *veyāvacca* explained by the scholiast as *vaiyāvritta*.

The root is *pri*, 'to be busy.' Compare Sk. *vyāpṛita* = Pāli *vyāvāṭa* (Jat. II. p. 207; III. pp. 65, 129, 315; IV. p. 371. Thera *Gāthā* Com. to v. 54, p. 181; *Suman-gali* I. p. 207; *Pet.* II. 9, 51, where we must read *vāvāṭa* for *pāvāṭa*). See *Cullavagga* I. 9. 1, p. 7; where *pakata* = *vāvāṭa* = Prākṛit *vāvāḍa* (Cowell's Pr. P. XII. 4).

A slight modification of Prof. Jacobi's rendering is needed to bring out the more literal, and less traditional, meaning of the passage quoted above: 'Sometimes though a monk be circumspect in his behaviour and walk (warily), living things, coming into contact with his body will (accidentally) be killed; (but) whatever *wanton act*, involving punishment in this life, (he commits) that he should confess and retire into solitude (to do penance for it).'¹

¹ Without food he should lie down and bear the pains that attack him. . . . When crawling animals . . . feed on his flesh and blood, he should neither kill them nor rub the wound (*Āyār.* I. vii. 8, §§ 8, 9; Translation, p. 75).

The epithet *an-āuttī* occurs in *Āyāraṅga-sutta* I. 8. 1, v. 16 :

“ *Ativātiyam a n ā u t t i m satam annesim akaranayāe jass’ itthiō parinnāyā savvakammāvahāo addakkhū.*”

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

Prof. Jacobi renders “*ativātiyam anāuttim*” by ‘practising the sinless abstinence from killing’; but it rather means that the destruction of animal life was purely accidental or unintentional on the monk’s part. *Ativātiyam* represents Sanskrit *atipātikam*, ‘the deadly sin of injury to living creatures,’ and *anāuttim* must be in adjectival relation to it. Here again the meaning of ‘not wanton’ or ‘unintentional’ seems to suit the context.

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

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

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

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

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

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

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

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

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

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

"Vāsāvāsam pajjosavie bhikkhū ya icchijjā annayarim teicchim āuttitae" (Kalpasūtra. S., § 49).

During the Pajjusan a monk might wish to *try* some medical cure. The commentary explains āuttitae 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. VIDDA.

"Seyyathā pi bhikkhave vassānaṃ pacchime māse sara-dasamaye vi s u d d h e vigatavalāhake nabhe ādicco nabhaṃ abhussakkamāno sabbam ākāsagataṃ tamagataṃ abhivihacca bhāsate ca tapat ca virocati ca" (Itivuttaka III. 7. p. 20; see Aṅguttara III. 92. 2; Saṃyutta II. 3. 11).

The MSS. of text and commentary give a general authority to the reading *viddhe*, but Dr. Windisch, in his excellent edition of the Itivuttaka, has preferred to adopt an inferior lection (not well supported by the MSS.), and

has introduced *vi s u d d h e*, 'clear' or 'pure,' into his text in lieu of *vi d d h e*. The commentary explains *viddhe* by *u d d h i d d h e* (? *u d - d i d d h e*, *i.e.*, *u d - d i g d h e* 'polished, clear, bright').

But *vi d d h a*, in the sense of 'clear, bright,' as applied to the sky or heavens, is the exact representative of the Sanskrit *vi d h r a* (*cf.* *Sk. a b h r a* with Pāli *a b b h a*), which is applied to the bright sky. Compare *Vi d h r e sūriyam-iva sarpantam*, A.V. IV. 20. 7.

40. NIDDHĀPETI.¹

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

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

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

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

¹ 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 *niddhāpeti* to a form **niddhāreti* — **niddhāvayati* (a causal from the root *dhāv*, 'to run') 'to cause to go out,' 'to expel.' Compare Mahāvastu, pp. 359, 364); Saddhamma-P. iv. 6a. In Saddhamma-pundarika iii. 89 (see Kern's translation, *S. B. E.*, p. 88), we find *nir dhācānārthāya* 'for evading,' 'for escaping from,' 'for getting rid of,' for which there is the various reading *nirvāpanārthāya*, which exhibits the same sort of confusion of *nir dhāvana* with *nirvāpana* as the Jātaka text does with regard to *niddhāpeti* and *nibbāpeti*.

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

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OF
Buddhaghosa's Visuddhi-Magga.

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PART FIRST—SĪLA [CONDUCT].

CHAPTER I.

SĪLA-NIDDESA [EXPOSITION OF SĪLA].

“ Sile patitṭhāya naro sapañño
Cittaṃ paññaṃ ca bhāvayaṃ
Ātāpī nipako bhikkhu
So imaṃ vijataye jaṭan ” ti. [S. I. 3. 3.]

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

KIM SĪLAM ?

1. Cetanā.
2. Cetasika.
3. Saṃvara.

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

4. Avītikkama.

KEN' AṬṬHENA SĪLAM' ?

KĀN' ASSA LAKKHAṆARASAPACCUPATṬHĀNAPADAṬṬHĀNĀNI ?

KIMĀNISAMSAṂ SĪLAM' ?

KATIVIDHAM' SĪLAM' ?

Ekavidha . . . Silana.

- | | | | |
|------------------------|-----------------------|----|--------------------|
| Duvidha | } | 1. | Cāritta. |
| | | | Vāritta. |
| | | 2. | Abhisamācārika. |
| | | | Ādibrahmacariyaka. |
| | | 3. | Virati. |
| | | | Avirati. |
| | | 4. | Nissita. |
| | | | a. Taṇhānissita. |
| | | | b. Ditṭhinissita. |
| | | 5. | Anissitta. |
| | | | Kālapariyanta. |
| | | 6. | Āpānakotika. |
| | | | Sapariyanta. |
| | | | a. Lābhapariyanta. |
| b. Yasapariyanta. | | | |
| c. Nātipariyanta. | | | |
| d. Aṅgapariyanta. | | | |
| e. Jīvitapariyanta. | | | |
| 7. | Apariyanta. | | |
| | a. Na lābhapariyanta. | | |
| | b. Na yasapariyanta. | | |
| | c. Na nātipariyanta. | | |
| | d. Na aṅgapariyanta. | | |
| e. Na jīvitapariyanta. | | | |
| 7. | Lokiya. | | |
| | Lokuttara. | | |

Tividha	1.	(Hīna.
		(Majjhima.
		(Paṇīta.
	2.	(Attādhīpateyya.
		(Lokādhīpateyya.
		(Dhammādhīpateyya.
	3.	(Parāmaṭṭha.
		(Aparāmaṭṭha.
		(Paṭippassaddhi.
	4.	(Visuddha.
		(Avisuddha.
		(Vematika.
	5.	(Sekha.
		(Asekha.
		(Nevasekhanāsekha.

Catubbidha	1.	(Hānabhāgiya.
		(Thitibhāgiya.
		(Visesabhāgiya.
		(Nibbedhabhāgiya.
	2.	(Bhikkhu.
		(Bhikkhunī.
		(Anupasampanna.
	3.	(Gahaṭṭha.
		(Pakati.
		(Ācāra.
		(Dhammatā.
	4.	(Pubbahetuka.
		(Pātimokkhasaṃvara.
		(Indriyasamvara.
		(Ājīvapārisuddhi.

Pañcavidha	1.	{	Pariyantapārisuddhi.
			Apariyantapārisuddhi.
			Paripuṇṇapārisuddhi.
			Aparāmatṭhapārisuddhi.
			Paṭippassaddhipārisuddhi.
	2.	{	Pahāna.
			Veramaṇī.
			Cetanā.
			Samvara.
			Avitikkama.

Pātimokkhasamvara. Commentary on: "Idha bhikkhu pātimokkhasamvarasamvuto viharati ācāragocara-sampanno anumattesu vajjesu bhayadassāvī samādāya sikkhati sikkhāpadesu." [M., I. p. 33; A., II. p. 39.]

The three Gocaras:

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

Indriyasamvara. Commentary on: "So cakkhunā rūpaṃ disvā na nimittaggāhī hoti, n' ānuyyañjanaggāhī, yatv' ādhikaraṇaṃ etaṃ cakkhundriyaṃ asaṃvutaṃ viharantaṃ abhijjhādomanassā pāpakā akusala dhammā anvassaveyyuṃ, tassa samvarāya paṭipajjati, rakkhati cakkhundriyaṃ, cakkhundriye samvaraṃ āpajjati; sotena saddaṃ sutvā . . . pe . . . ghāṇena gandhaṃ ghāyitvā, jivhāya rasaṃ sāyitvā, kāyena phoṭṭhabbaṃ phusitvā, manasā dhammaṃ viññāya na nimittaggāhī hoti, n' ānuyyañjanaggāhī hoti . . . pe . . . manindriye samvaraṃ āpajjati." [D., 2. 64; A., II. p. 39.]

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

Ājīva pārisuddhi. Commentaries on following paragraphs:

"Ājīvahetu paññattānaṃ channaṃ sikkhāpadānaṃ vitikkamassa kuhanā, lapanā, nemittikatā, nippesikatā,

lābhena lābham nijigimsanatā ti evaṃ ādīnañ ca pāpa-dhammānaṃ vasena pavattā micchājīva virati.”

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

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

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

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

“Tattha Katamā nippesikatā? Lābhasakkārasilokasannissitassa, pāpicchassa, icchāpakatassa yā pasesaṃ akkosanā, vambhanā, garahaṇā, ukkhepanā, samukkhepanā, khipanā, saṃkhipanā, pāpanā, saṃpāpanā, avaṇṇahāritā, parapiṭṭhimaṃsikā, ayaṃ vuccati nippesikatā.”

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

P a c c a y a s a n n i s s i t a. Commentary on: “Paṭisaṃkhā yoniso cīvaraṃ paṭisevati yāvad eva sitassa paṭighātāya, uṇhassa paṭighātāya, daṃsamakasavātātapasiriṃsapasamphassānaṃ paṭighātāya, yāvad eva hiriko-pīnapaṭicchādanatthaṃ; paṭisaṃkhā yoniso piṇḍapātaṃ paṭisevati, n' eva davāya, na madāya, na maṇḍanāya, na

vibhūsanāya, yāvad eva imassa kāyassa t̥hitiyā, yāpanāya, vihiṃsūparatiyā, brahmacariyānuggahāya: 'Iti purāṇañ ca vedanaṃ paṭihamkhāmi, navaṇ ca vedanaṃ na uppādessāmi, yātrā ca me bhavissati, anavajjatā ca phāsuvihāro cā' 'ti; paṭisaṃkhā yoniso senāsanam paṭisevati, yāvad eva sitassa paṭighātāya, uṇhassa paṭighātāya, dāmsamakasavātātapasirimśapasamphassānam paṭighātāya, yāvad eva utuparissayavinodanam paṭisallānārāmattham; paṭisaṃkhā yoniso gilānapaccayabhesajjaparikkhāram paṭisevati, yāvad eva uppannānam veyyābād̥hikānam vedanānam paṭighātāya, abyābajjhaparamatāya." [M.N., I. p. 10.]

P ā t i m o k k h a s a ṃ v a r o saddhāya sampādetabbo. Story of the Priest who attained to the Third Path as he lay bound by robbers in the Mahāvattani forest.

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

I n d r i y a s a ṃ v a r o satiyā sampādetabbo. How Vaṅgīsa was successfully exhorted by Ānanda to free himself from rāga.

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

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

Ā j j i v a p ā r i s u d d h i viriyena sampādetabbā.

The three Viññattis :

1. Nimitta.
2. Obhāsa.
3. Parikathā.

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

Paccayasannissitasīlaṃ paññāya sampādetabbam.

The twofold Paccavekkhanam paccayānam :

1. Paṭilābhakāle.
2. Paribhogakāle.

The four Paribhogas :

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

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

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

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

KO C' ASSA SAṂKILESO ? KIM VODĀNAM ?

I. SAṂKILESA.

A. The four kinds of imperfect Sīla :

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

B. The seven forms of Sexual Immorality.

II. VODĀNA takes place in two cases :

1. Upon recognising the evil of a lapse from Sīla.
2. Upon recognising the blessing of abounding in Sīla.

CHAPTER II.

DHUTAṄGA-NIDDESA [EXPOSITION OF THE DHUTAṄGAS].

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

The thirteen Dhutaṅgas :

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

Discussion of each in accordance with the following headings :

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

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

Vidhāna of Paṃsukūlikaṅga. Cīvaras allowable for a Buddhist priest :

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

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

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

1. Ukkatṭha.
2. Majjhima.
3. Muduka.

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

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

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

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

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

PART SECOND—SAMĀDHI [MEDITATION].

CHAPTER III.

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

KO SAMĀDHI ? Kusalacitttekaggatā samādhi.

KEN' AṬṬHENA SAMĀDHI ?

KĀN' ASSA LAKKHAṆARASAPACCUPAṬṬHĀNAPADAṬṬHĀNĀNI ?

KATIVIDHO SAMĀDHI ?

Ekavidha . . . Avikkhepa.

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

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

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

Pañcavidha	{	Paṭhamajjhānaṅga. Dutiyajjhānaṅga. Tatiyajjhānaṅga. Catutthajjhānaṅga. Pañcamajjhānaṅga.
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KO C' ASSA SAṂKILESO ? KIM VODĀNAM ?
 KATHAṂ BHĀVETABBO ?

Under this head the author says he will discuss only the Lokiya Samādhī, 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, paṇḍitā, āyāmi lokiyo, so vuttanayena silāni visodhetvā supariśuddhe sīle paṭiṭṭhitena, yv' āssa dasasu palibodhesu palibodho atthi, taṃ upacchinditvā, kammaṭṭhānadāyakaṃ kalyāṇamittaṃ upasaṃkamitvā, attano cariyānukūlaṃ cat-tālisāya kammaṭṭhānesu aññataraṃ kammaṭṭhānaṃ ga-hetvā, samādhībhāvanāya ananurūpaṃ vihāraṃ palāya anurūpe vihāre viharantena, khuddakapalibodhupacchedaṃ katvā sabbaṃ bhāvanāvīdhānaṃ aparihāpentena bhāve-tabbo.”

Yv' āssa dasasu palibodhesu palibodho atthi, taṃ upacchinditvā.

The ten Palibodhas to the attainment of Lokiya Sa-mādhī :

“Āvāso ca, kulāṃ, lābho,
 Gaṇo, kammaṅ ca pañcamaṅ,
 Addhānaṃ, ñāti, ābādho,
 Gantho, iddhī 'ti te dasā” 'ti.

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

K u l a. Story of the Priest whose uncle lived at the

Koraṇarakavihāra, and who, on visiting his mother after a long absence, was not recognised by her : and though he took alms in her house every day for three months, did not care to make himself known.

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

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

Story of Dhammarakkhita and Cūlābhaya, the latter of whom had learnt the 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.

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

The two Kammatṭhānas :

1. Sabbatthakammatṭhāna.
2. Pārihāriyakammatṭhāna.

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

The six Cariyās :

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

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

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

The following questions with answers :

1. " Etā cariyā kiṃnidānā ? "
2. " Kathaṃ jānitabbaṃ, ayaṃ puggalo rāgacarito, ayaṃ dosādisu aññataracarito ? "
3. " Kiṃcaritassa ca puggalassa kiṃ sappāyan ? "

Answer to the first :

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

Answer to the second in accordance with following headings :

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

Cattālīsāya kammaṭṭhānesu aññataram
 kammaṭṭhānaṃ gahe tvā.

Ten modes of classifying the Kammaṭṭhānas :

1. Saṅkhātaniddesato.

- | | | |
|-------------|---|--|
| Ten Kasinaṣ | { | <ol style="list-style-type: none"> 1. Paṭhavikasiṇa. 2. Āpokasiṇa. 3. Tejokasiṇa. 4. Vāyokasiṇa. 5. Nilakasiṇa. 6. Pitakasiṇa. 7. Lohitakasiṇa. 8. Odātakasiṇa. 9. Ālokakasiṇa. 10. Paricchinnākāsakasiṇa. |
|-------------|---|--|

- | | | |
|-------------|---|---|
| Ten Asubhas | { | <ol style="list-style-type: none"> 1. Uddhumātaka. 2. Vinilaka. 3. Vipubbaka. 4. Vicchiddaka. 5. Vikkhāyitaka. 6. Vikkhittaka. 7. Hatavikkhittaka. 8. Lohitaka. 9. Pulavaka. 10. Atṭhika. |
|-------------|---|---|

- | | | |
|--------------------|---|----------------------------|
| Ten Anussatis | { | 1. Buddhānussati. |
| | | 2. Dhammānussati. |
| | | 3. Saṅghānussati. |
| | | 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. Ākāśānañcāyatana. |
| | | 2. Viññāṇañcāyatana. |
| | | 3. Ākiñcaññāyatana. |
| | | 4. Nevasaññānāsaññāyatana. |

One Saññā . . . Āhāre Paṭikkūlasaññā.

One Vavatthāna . . . Catudhātuvavatthāna.

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

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

The six classes of Bodhisattas :

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

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

CHAPTER IV.

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

Samādhibhāvanāya ananurūpaṃ vihāraṃ
pahāya anurūpe viharantena.

The eighteen faults which render a Vihāra ananurūpa :

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

A Vihāra is anurūpa in being :

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

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

Sabbam bhāvanāvidhānam aparihāpen-
tena bhāvetabbo. Commentary on :

“Paṭhavīkaṣiṇam uggaṇhanto, paṭhaviyam nimittam
gaṇhati kate vā akate vā, santake no anantake, sakotiye
no akotiye, savaṭume no avaṭume, sapariyante no apari-
yante, supparamatte vā sarāvamatte vā.”

The four Kaṣiṇa dosas :

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

The two grades of Nimitta :

- A lower, called Uggaha.
A higher, called Paṭibhāga.

The two grades of Samādhi :

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

Commentary on :

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

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

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

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

5. Yasmiñ samaye cittañ niggahetabbam, tasmim samaye cittañ niggahāti.
6. Yasmiñ samaye cittañ sampahañsitabbam, tasmim samaye cittañ sampahañseti.
7. Yasmiñ samaye cittañ ajjuhekkhitabbam, tasmim samaye cittañ ajjuhekkhati.
8. Asamāhitapuggalaparivajjanato.
9. Samāhitapuggalasevanato.
10. Tadadhimuttato.

Under 6. are given the eight Sañvegavatthus :

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

Commentary on :

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

“ Līnauddhatabhāyehi
Mocayitvāna sabbaso
Evañ nimittābhimukhañ
Mānañ paṭipādaye ” ti.

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

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

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

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

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

The five Pītis :

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

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

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

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

The five Aṅgas of which it is possessed :

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

Tivīdhakalyāṇaṃ, dasalakkhaṇasampannaṃ. The three Kalyāṇas and the ten Lakkhaṇas of the first Jhāna :

I. Patipadāvisuddhi at its beginning.

1. Yo tassa pariapantho, tato cittaṃ visujjhati.

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

II. Upekkhānubrūhaṇā at its middle.

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

III. Sampahaṃsanā at its end.

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

The two Vadḍhana Bhūmis :

1. Upacāra.
2. Appanā.

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

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

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

Commentary on : “ ‘ Vitakkavicārānaṃ vūpasamā ajjhattaṃ sampasādanaṃ, cetaso ekodibhāvaṃ avitakkaṃ, avicāraṃ, samādhijaṃ, pītisukhaṃ dutiyajjhānaṃ upasampajja viharati.’ [Mahā-Satipaṭṭhāna-Sutta.] Evam anena dvaṅgavippahīnaṃ, tivaṅgasamannāgataṃ, tividhakalyāṇaṃ, dasalakkhaṇasampannaṃ dutiyajjhānaṃ adhigataṃ hoti, paṭhavīkaṣiṇaṃ.”

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

1. Vitakka.
2. Vicāra.

The three Aṅgas of which it is possessed :

1. 2. Pīṭisukha.
3. Cīttekaggatā.

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

The ten Upekkhās :

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

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

1. Sukha.
2. Cīttekaggatā.

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

adukkham'sukham, upekkhāsati pārisuddhiṃ catutthajjhānaṃ upasampajja viharati.' [Mahā-Satipatṭhāna-Sutta.]
Evam anena ekaṅgavippahīnaṃ, duvaṅgasamannāgataṃ, tivīdhakalyāṇaṃ, dasalakkhaṇasampannaṃ catutthajjhānaṃ adhiyataṃ hoti, paṭhavikasiṇaṃ."

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

The two Aṅgas of which it is possessed :

1. Upekkhāvedanā.
2. Cित्तेkaggatā.

CHAPTER V.

DASAKASIṆA-NIDDESA [EXPOSITION OF THE TEN KASIṆAS].

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

The Magical Powers attainable by each several Kasiṇa.
The fivefold Pabheda of each Kasiṇa :

1. Uddham.
2. Adho.
3. Tiriyaṃ.
4. Advayaṃ.
5. Appamāṇaṃ.

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

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

CHAPTER VI.

ASUBHAKAMMAṬṬHĀNA-NIDDESA [EXPOSITION OF THE ASUBHAS].

Description of each of the Asubhas.

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

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

"Samantā nimittūpalakkhaṇā kimatthiyā? kimānisaṃsā? ti. Samantā nimittūpalakkhaṇā asammohatthā, sammohānisaṃsā. Ekādasavidhena nimittaggāho kimatthiyo? kimānisaṃso? ti. Ekādasavidhena nimittaggāho upanibandhanattho, upanibandhanānisaṃso. Gatāgatamaggapaccavekkhaṇā kimatthiyā? kimānisaṃsā? ti. Gatāgatamaggapaccavekkhaṇā vīthisampañipādanatthā, vīthisampañipādanānisaṃsā. So ānisaṃsadassāvī, ratana-saññī hutvā, cittikāraṃ upaṭṭhāpetvā sampiyāyamaṇo tasmiṃ ārammaṇe cittaṃ upanibandhati, 'Addhā imāye paṭipadāya jarāmaraṇamhā parimuccissāmi' 'ti. So vivicca eva kāmehi . . . pe . . . paṭhamaṃ jhānaṃ upasampajja

viharati. Tass' ādhigataṃ hoti rūpāvacaraṃ pathamajjhānaṃ, dibbo ca vihāro, bhāvanāmayaṃ ca puññakiriya-vatthun" ti.

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

Use of the various Asubhas.

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

CHAPTER VII.

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

Description of the ten Anussatis.

Buddhānussati. Commentary on: "Iti pi so Bhagavā, Arahaṃ, Sammā-Sambuddho, Vijjācaraṇasampanno, Sugato, Lokavidū, Anuttaro, Purisadammasārathi, Sathādevamanussānaṃ, Buddho Bhagavā." [M., I. p. 35.]

L o k a v i d ū. The three Lokas :

1. Saṃkhāraloka.

Various groups in the Saṃkhāraloka :

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

2. Sattaloka.

3. Okāsaloka.

Devamanussānaṃ. Story of the Frog who attained Nimitta by listening to the sound of the Buddha's voice, and at death was reborn into the Second Heaven.

Bhagavā. The four Nāmas :

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

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

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

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

Cāgānussati. Commentary on : “ Lābhā, vata, me ! suladdhaṃ, vata, me ! yo 'haṃ, maccheramalapariyutṭhitāya pajāya, vigatamalamaccherena cetasā viharāmi mutta-cāgo, payatapāṇi, vossaggarato, yācayogo, dānasavibhāgarato.”

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

CHAPTER VIII.

ANUSSATIKAMMATṬHĀNA-NIDDESA [EXPOSITION OF REMAINING ANUSSATIS].

Marāṇasati [Contemplation of Death]. The five *Ma-*
raṇas :

1. Samuccheda.

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

Only Kālamaraṇa and Akālamaraṇa are of use in Maraṇasati.

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

1. Vadhakapaccupaṭṭhānato.
2. Sampattivipattito.
3. Upasaṃharaṇato.
 - a. Yasamahattato.
 - b. Puññamahattato.
 - c. Thāmamahattato.
 - d. Iddhimahattato.
 - e. Paññamahattato.
 - f. Pacceka-Buddhato.
 - g. Sammā-Sambuddhato.
4. Kāyabahusādharanaṇato.
5. Āyudubbalato.
6. Animittato.
7. Addhānaparicchedato.
8. Khaṇḍaparittato.

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

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

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

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

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

Short verbal comment on the following passage mentioning the thirty-two¹ constituents of the human body. "Puna ca param, bhikkhave, bhikkhu imam eva kāyaṃ uddham pādatalā adho kesamatthakā tacapariyantam, pūram nānappakārassa asucino paccavekkhati, 'Atthi imasmim kāye kesā, lomā, nakhā, dantā, taco, maṃsaṃ, nahāru, aṭṭhī, aṭṭhimiñjā, vakkam, hadayaṃ, yakanam, kilomakam, pihakam, papphāsam, antam, antaguṇam, udariyam, karisaṃ, pittam, semham, pubbo, lohitaṃ, sedo, medo, assu, vasā, khelo, siṃghānikā, lasikā, muttan.'" [Mahā-Satipatṭhāna-Sutta].

General discussion. The sevenfold Uggahakosalla and the tenfold Manasikārakosalla :

A. The Uggahakosalla :

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

B. The Manasikārakosalla :

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

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

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

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

1. Vanṇa.
2. Saṅṭhāna.
3. Gandha.
4. Āsaya.
5. Okāsa.

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

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

Ānāpānasati [Contemplation of Breathing]. Commentary on: “Kathaṃ bhāvito ca, bhikkhave, ānāpānasatisamādhi? Kathaṃ bahulikato, santo c’ eva paṇīto ca, asecanako ca sukho ca vihāro uppannuppanne pāpake akusale dhamme thānaso antaradhāpeti, vūpasameti? Idha, bhikkhave, bhikkhu araṇṇagato vā, rukkhamaḷagato vā, suñṇāgaragato vā nisidati pallaṅkamā abhujitvā, ujum kāyaṃ paṇidhāya, parimukham satim upaṭṭhapetvā. So sato va assasati, sato passasati; dīgham vā assasanto “Dīgham assasāmī” ’ti pajānāti; dīgham vā passasanto “Dīgham passasāmī” ’ti pajānāti; rassam vā assasanto . . . pe . . . passasanto “Rassam passasāmī” ’ti pajānāti; “Sabbakāyapaṭisaṃvedī assasissāmī” ’ti sikkhati; “Sabbakāyapaṭisaṃvedī passa-sissāmī” ’ti sikkhati; “Passambhayaṃ kāyasamkhāraṃ

assasissāmī” ’ti sikkhati; “Passambhayaṃ kāyasaṃkhāraṃ passasissāmī” ’ti sikkhati; “Pitipaṭisaṃvedī, sukhaṭisaṃvedī, cittaṃsaṃkhārapaṭisaṃvedī, passambhayaṃ cittaṃsaṃkhāraṃ, cittaṭisaṃvedī, abhippamodayaṃ cittaṃ, samādahaṃ cittaṃ, vimocayaṃ cittaṃ, aniccānupassī, virāgānupassī, nirodhānupassī, paṭinissaggānupassī assasissāmī” ’ti sikkhati. “Paṭinissaggānupassī, passasissāmī” ’ti sikkhati’ ’ti. [M. N., I. p. 425.] Evaṃ soḷasavatthukaṃ ānāpānasatikammaṭṭhānaṃ niddiṭṭhaṃ.”

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

Kāyānupassanā	{	Dīghaṃ. Rassaṃ. Sabbakāyapaṭisaṃvedī. Passambhayaṃ kāyasaṃkhāraṃ.
Vedanānupassanā	{	Pitipaṭisaṃvedī. Sukhaṭisaṃvedī. Cittaṃsaṃkhārapaṭisaṃvedī. Passambhayaṃ cittaṃsaṃkhāraṃ.
Cittānupassanā	{	Cittaṭisaṃvedī. Abhippamodayaṃ cittaṃ. Samādahaṃ cittaṃ. Vimocayaṃ cittaṃ.
Dhammānupassanā	{	Aniccānupassī. Virāgānupassī. Nirodhānupassī. Paṭinissaggānupassī.

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

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

And the eightfold Manasikāravidhi :

1. Gaṇanā.

2. Anubandhanā.
3. Phusanā.
4. Thapanā.
5. Sallakkhaṇā.
6. Vivattaṇā.
7. Pārisuddhi.
8. Tesam patipassanā.

Benefits to be derived from Ānāpānasati.

The three Carimakas of Assāsa and Passāsa :

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

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

CHAPTER IX.

BRAHMAVIHĀRA-NIDDESA [EXPOSITION OF THE BRAHMAVIHĀRAS].

Mettā [Friendliness].

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

Classes of persons unsuitable—

- | | | |
|---------------|---|---------------------------|
| To begin with | { | 1. Appiyapuggala. |
| | | 2. Atippiyasahāyaka. |
| | | 3. Majjhatta. |
| | | 4. Veripuggala. |
| Always | { | 5. Liṅgavisabhāga odhiso. |
| | | 6. Kālakata. |

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

Various directions for the removal of enmity.

Commentary on: "So mettāsahagatena cetasā ekaṃ disaṃ pharivā viharati, tathā dutiyaṃ, tathā tatiyaṃ, tathā catutthiṃ, iti uddham, adho, tiriyaṃ, sabbadhi sabbatthatāya sabbāvantaṃ lokaṃ mettāsahagatena cetasā, vipulena, mahaggatena, appamānena, averena, abyābajjhena pharivā viharati." [M. N., 1. p. 38.]

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

A m a n u s s ā n a m p i y o h o t i. Story of Visākha the Priest for whom the tree-goddesses near his hermitage conceived such friendship that they wept whenever he thought of leaving.

Karuṇā [Compassion].

Muditā [Joy].

Upekkhā [Indifference].

Pakiṇṇakakathā [Miscellaneous].

CHAPTER X.

ĀRUPPA-NIDDESA [EXPOSITION OF THE FOUR ĀRUPPAS].

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

The five Paṭighasaññās:

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

Viññāṇaṇcāyatana [Realm of the Infinity of Conscious-

ness]. Commentary on : “Sabbaso ākāsānañcāyatanañ samatikkamā ‘Anantañ viññāṇaṇ’ ti ‘Ākiñcaññāyatanañ upasampajja viharati.’” [Grimblot, S. S. P., p. 262.]

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

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

Pakiṇṇakakathā.

CHAPTER XI.

SAMĀDHI-NIDDESA [EXPOSITION OF SAMĀDHI].

Āhāre paṭikkūlasaññā [Perception of the Repulsiveness of Nutriment].

The four Āhāras :

1. Kabalīṃkāra.
2. Phassa.
3. Manosañcetanā.
4. Viññāṇa.

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

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

1. Gamanato.
2. Pariyesanato.
3. Paribhogato.
4. Āsayato.
5. Nidhānato.
6. Aparipakkato.
7. Paripakkato.
8. Phalato.
9. Nissandanato.
10. Sammakkhānato.

Catudhātuavavathhāna [Analysis into the Four Elements].

Commentary on: "Seyyathā pi, bhikkhave, dakkhoghātako vā, goghātakantevāsī vā, gāvim vadhitvā, cātumamahāpathe bilaso paṭivibhajitvā nisinno assa, evam eva kho, bhikkhave, bhikkhu imam eva kāyaṃ yathāthitaṃ, yathāpaṇihitaṃ dhātuso paccavekkhati: 'Atthi imasmiṃ kāye paṭhavidhātu, āpodhātu, tejodhātu, vāyodhātu.'" [Mahā-Satipatṭhāna-Sutta.]

Commentary on: "Katamā ca, āvuso, ajjhattikā paṭhavidhātu? Yaṃ ajjhattaṃ, paccattaṃ kakkhaḷaṃ, kharigataṃ, upādinnaṃ, seyyathidaṃ: kesā, lomā, nakhā, dantā, . . . pe . . . udariyaṃ, karisaṃ, yaṃ vā, paṇ', aññaṃ pi kiñci ajjhattaṃ, paccattaṃ, kakkhaḷaṃ, kharigataṃ, upādinnaṃ, ayaṃ vuccat', āvuso, ajjhattikā paṭhavidhātū" 'ti ca ;

"Katamā ca, āvuso, ajjhattikā āpodhātu? Yaṃ ajjhattaṃ, paccattaṃ āpo, āpogataṃ, upādinnaṃ, . . . pe . . . muttaṃ, yaṃ vā, paṇ', aññaṃ pi kiñci ajjhattaṃ, paccattaṃ āpo, āpogataṃ, upādinnaṃ, ayaṃ vuccat', āvuso, ajjhattikā āpodhātū" 'ti ca ;

"Katamā ca, āvuso, ajjhattikā tejodhātu? Yaṃ ajjhattaṃ, paccattaṃ tejo, tejogataṃ, upādinnaṃ, seyyathidaṃ: yena ca santappati, yena ca jariyati, yena ca pariḍaya-hati, yena ca asitapitakhāyitasāyitaṃ sammāpariṇāmaṃ gacchati, yaṃ vā, paṇ', aññaṃ pi kiñci ajjhattaṃ, paccattaṃ tejo, tejogataṃ, upādinnaṃ, ayaṃ vuccat', āvuso, ajjhattikā tejodhātū" 'ti ca ;

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

In considering the thirty-two constituents of the human body a clever priest can abbreviate, as follows: "Yaṃ thaddhalakkhaṇaṃ, ayaṃ paṭhavidhātu; yaṃ ābandhana-lakkhaṇaṃ, ayaṃ āpodhātu; yaṃ paripācana-lakkhaṇaṃ,

ayaṃ tejodhātu ; yaṃ vitthambhanalakkhaṇaṃ, ayaṃ vāyodhātu.”

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

1. Sasambhārasaṅkhepato.
2. Sasambhāravibhattito.
3. Salakkhaṇasaṅkhepato.
4. Salakkhaṇavibhattito.

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

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

The four P a c c a y a s :

1. Kamma.
2. Citta.
3. Āhāra.
4. Utu.

SAMĀDHIBHĀVANĀYA KO ĀNISAṂSO ?

The five Blessings of Samādhi :

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

CHAPTER XII.

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

The five Abhiññās forming the *Abhiññānisaṃsa* of the preceding chapter.

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

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

1. *Kasiṇānulomato*.
2. *Kasiṇapaṭilomato*.
3. *Kasiṇaanulomapaṭilomato*.
4. *Jhānānulomato*.
5. *Jhānapaṭilomato*.
6. *Jhānānulomapaṭilomato*.
7. *Jhānukkantikato*.
8. *Kasiṇukkantikato*.
9. *Jhānakasiṇukkantikato*.
10. *Aṅgasamkantito*.
11. *Ārammaṇasamkantito*.
12. *Aṅgārammaṇasamkantito*.
13. *Aṅgavavathāpanato*.
14. *Ārammaṇavavathāpanato*.

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

ākāse ; paṭhaviyā 'pi ummujjunimmujjaṃ karoti, seyyathā pi paṭhaviyā ; ākāse pi pallaṃkena kamati, seyyathā pi, pakkhisakuṇo ; ime pi candimasuriye, evaṃ mahiddhike, evaṃ mahānubhāve paṇinā parāmasati, parimajjati ; yāva Brahmaloḱā pi kāyena vasaṃ vettati. Seyyathā pi, mahārāja ! dakkho kumbhakāro vā, kumbhakārantevāsī vā suparikammakatāya mattikāya yañ ñad eva bhājanavikatīṃ ākaṃkheyya, taṃ tad eva kareyya, abhinippādeyya ; seyyathā pi, pana, mahārāja ! dakkho dantakāro vā dantakārantevāsī vā suparikammakatasmiṃ dantasmīṃ yañ ñad eva dantavikatīṃ ākaṃkheyya, taṃ tad eva kareyya, abhinippādeyya ; seyyathā pi, pana, mahārāja ! dakkho suvaṇṇakāro vā suvaṇṇakārantevāsī vā suparikammakatasmiṃ suvaṇṇasmīṃ yañ ñad eva suvaṇṇavikatīṃ ākaṃkheyya, taṃ tad eva kareyya, abhinippādeyya ; evaṃ eva kho, mahārāja ! bhikkhu, evaṃ samāhite citte, parisuddhe, pariyodāte, anaṅgaṇe, vigatūpakkilese, mudubhūte, kammaniye, ṭhite, ānaṅjappatte, iddhividhāya cittaṃ abhinīharati, abhininnāmeti. So anekavihitāṃ iddhividhāṃ paccanubhoti ; eko pi hutvā bahudhā hoti, bahudhā hutvā eko hoti ; āvibhāvaṃ, tirobhāvaṃ, tirokuḍḍaṃ, tiropakāraṃ, tiropabbataṃ, asajjamāno gacchati, seyyathā pi ākāse ; paṭhaviyā 'pi ummujjanimmujjaṃ karoti, seyyathā pi uḍake ; uḍake pi asajjamāno gacchati, seyyathā pi paṭhaviyā ; ākāse pi pallaṃkena kamati, seyyathā pi, pakkhisakuṇo ; ime hi candimasuriye, evaṃ mahiddhike, evaṃ mahānubhāve paṇinā parāmasati, parimajjati, yāva Brahmaloḱā pi kāyena vasaṃ vatteti." [D., I. p. 78.]

Iddhividhāya cittaṃ abhinīharati, abhininnāmeti. The ten Iddhis :

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

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

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

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

Ekopi hutvā bahudhāhoti. 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. Viriyacittavīmaṃsāsamādhipadhānasamkhārasamannāgata iddhipāda.

The eight Padas :

“Iddhiyā katamāni aṭṭha padāni? Chandañ ce, bhikkhave, bhikkhu nissāya labhati samādhim, labhati cittass’ ekaggataṃ, chando na samādhi, samādhi na chando, añño chando, añño samādhi. Viriyañ ce, bhikkhu, cittañ ce bhikkhu, vīmaṃsaṃ ce bhikkhu nissāya labhati samādhim, labhati cittass’ ekaggataṃ, vīmaṃsā na samādhi, samādhi na vīmaṃsā, aññā vīmaṃsā, añño samādhi. Iddhiyā imāni aṭṭha padāni iddhilābhāya . . . pe . . . iddhivesārajjāya saṃvattanti.”

The sixteen Mūlas :

“Iddhiyā kati mūlāni? Soḷasa mūlāni.
 ‘Anonataṃ cittaṃ kosajjena, na iñjati’ ’ti anejaṃ ;
 ‘Anunnataṃ cittaṃ uddhaccena na iñjati’ ’ti anejaṃ ;
 ‘Anabhinataṃ cittaṃ rāgena na iñjati’ ’ti anejaṃ ;
 ‘Anapanataṃ cittaṃ vyāpādena na iñjati’ ’ti anejaṃ ;
 ‘Anissitaṃ cittaṃ ditṭhiyā na iñjati’ ’ti anejaṃ ;
 ‘Appaṭibaddhaṃ cittaṃ chandarāgena na iñjati’ ’ti anejaṃ.
 ‘Vippamuttaṃ cittaṃ kāmarāgena na iñjati’ ’ti anejaṃ ;
 ‘Visaṃyuttaṃ cittaṃ kilesena na iñjati’ ’ti anejaṃ ;
 ‘Vimariyādikataṃ cittaṃ kilesamariyādena na iñjati’ ’ti
 anejaṃ ;
 ‘Ekaggataṃ cittaṃ nānattakilesena na iñjati’ ’ti anejaṃ ;
 ‘Saddhāya pariggahitaṃ cittaṃ asaddhiyena na iñjati’ ’ti
 anejaṃ ;
 ‘Viriyena pariggahitaṃ cittaṃ kosajjena na iñjati’ ’ti
 anejaṃ ;
 ‘Satiyā pariggahitaṃ cittaṃ pamādena na iñjati’ ’ti
 anejaṃ ;
 ‘Samādhinā pariggahitaṃ cittaṃ uddhaccena na iñjati’ ’ti
 anejaṃ ;
 ‘Paññāya pariggahitaṃ cittaṃ avijjāya na iñjati’ ’ti ane-
 jaṃ ;
 ‘Obhāsagataṃ cittaṃ avijjandhakārena na iñjati’ ’ti ane-
 jaṃ.
 Iddhiyā imāni soḷasa mūlāni iddhilābhāya . . . pe . . . iddhi-
 vesārajjāya saṃvattanti.”

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

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

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

“Tattha pākaṭapāṭihāriye iddhī 'pi paññāyati, iddhiṃ pi. Tam yamakapāṭihāriyena dīpetabbam. Tatra hi idha Tathāgato yamakapāṭihāriyam karoti asādhāranam sāva-kehi; uparimakāyato aggikkhandho pavattati, hetṭhima-kāyato udakadhārā pavattati 'ti evam ubhayam paññāyittha. Apākaṭapāṭihāriye iddhi yeva paññāyati, na iddhiṃ.”

Ime pi candimasuriye evaṃ mahiddike, evaṃ mahānubhāve pāṇinā parāmasati, parimajjati. Story of how Moggallāna subjugated the serpent Nandopananda, who had twisted himself around Mount Meru, and was stretching his head up to the second heaven. Moggallāna made himself into a yet larger serpent, and, coiling himself around Nandopananda, crushed both him and the mountain.

Yāva Brahmālokaṃ pi kāyena vasaṃ vat-teti. Commentary on: "Sace so iddhimā, cetovasip-patto Brahmālokaṃ gantukāmo va hoti, dūre pi santike adhiṭṭhāti 'Santike hotū' 'ti, santike hoti, santike pi dūre adhiṭṭhāti 'Dūre hotū' 'ti dūre hoti, bahukam pi thokan ti adhiṭṭhāti 'Thokam hotū' 'ti thokam hoti, thokam pi bahukan ti adhiṭṭhāti 'Bahukam hotū' 'ti bahukam hoti, dibbena cakkhunā tassa Brahmuno rūpaṃ passati, dibbāya sotadhātuyā tassa Brahmuno sad-dam suṇāti, cetopariyañāṇena tassa Brahmuno cittaṃ pajānāti. Sace so iddhimā, cetovasippatto dissamānena kāyena Brahmālokaṃ gantukāmo hoti, kāyavasena cittaṃ pariṇāmeti kāyavasena cittaṃ adhiṭṭhāti, kāyavasena cittaṃ pariṇāmetvā, kāyavasena cittaṃ adhiṭṭhahitvā, sukhasāññaṃ ca lahusāññaṃ ca okkamitvā dissamānena kāyena Brahmālokaṃ gacchati. Sace so iddhimā, cetova-sippatto adissamānena kāyena Brahmālokaṃ gantukāmo hoti, cittavasena kāyaṃ pariṇāmeti, cittavasena kāyaṃ adhiṭṭhāti, cittavasena kāyaṃ pariṇāmetvā cittavasena adhiṭṭhahitvā, sukhasāññaṃ ca lahusāññaṃ ca okkamitvā adissamānena kāyena Brahmālokaṃ kāyaṃ gacchati. So tassa Brahmuno purato rūpaṃ abhinimmināti, manomaṃ, sabbaṅgapaccaṅgaṃ, ahinindriyaṃ. Sace so iddhimā caṃkamati, nimmito pi tattha caṃkamati; sace so iddhimā tiṭṭhāti, nisidati, seyyaṃ kappeti, nimmito pi tattha seyyaṃ kappeti; sace so iddhimā dhūpāyati, pajja-lati, dhammaṃ bhāsati, pañhaṃ pucchati, pañhaṃ puṭṭho vissajjeti, nimmito pi tattha pañhaṃ puṭṭho vissajjeti, sace so iddhimā tena Brahmunā saddhiṃ santiṭṭhāti, sal-lapati, sākacchaṃ samāpajjati, nimmito pi tattha tena

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

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

Bahukam̄ thokam̄ 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.

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

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

CHAPTER XIII.

ABHIÑÑĀ-NIDDESA [EXPOSITION OF THE REMAINING ABHIÑÑĀS].

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

Cetopariyañāṇa. Commentary on: “Parasatānaṃ, parapuggalānaṃ cetasā ceto paricca pajānāti; sarāgaṃ vā cittaṃ ‘Sarāgaṃ cittaṃ’ ti pajānāti, vitarāgaṃ vā cittaṃ ‘Vitarāgaṃ cittaṃ’ ti pajānāti, sadosaṃ vā cittaṃ ‘Sadosaṃ cittaṃ’ ti pajānāti, vītadosaṃ vā cittaṃ ‘Vītadosaṃ cittaṃ’ ti pajānāti, samohaṃ vā cittaṃ ‘Samohaṃ cittaṃ’ ti pajānāti, vītamohaṃ vā cittaṃ ‘Vītamohaṃ cittaṃ’ ti pajānāti, saṃkhittaṃ vā cittaṃ ‘Saṃkhittaṃ cit-

tan ' ti pajānāti, vikkhittam̐ vā cittam̐ ' Vikkhittam̐ cittan ' ti pajānāti, mahaggatam̐ vā cittam̐ ' Mahaggatam̐ cittan ' ti pajānāti, amahaggatam̐ vā cittam̐ ' Amahaggatam̐ cittan ' ti pajānāti, sauttaram̐ vā cittam̐ ' Sauttaram̐ cittan ' ti pajānāti, anuttaram̐ vā cittam̐ ' Anuttaram̐ cittan ' ti pajānāti, samāhitam̐ vā cittam̐ ' Samāhitam̐ cittan ' ti pajānāti, asamāhitam̐ vā cittam̐ ' Asamāhitam̐ cittan ' ti pajānāti, vimuttam̐ vā cittam̐, ' Vimuttam̐ cittan ' ti pajānāti, avimuttam̐ vā cittam̐ ' Avimuttam̐ cittan ' ti pajānāti.' [M.N., I. p. 34].

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

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

P u b b e n i v ā s ā n u s s a t i ñ ā ṇ a . Commentary on : " Pubbenivāsānussatiñāṇāya cittam̐ abhininnāmeti. So anekavihitam̐ pubbenivāsam̐ anussarati, seyyathīdam̐ : ekam pi jātim̐, dve pi jātiyo, tisso pi jātiyo, catasso pi jātiyo, pañca pi jātiyo, dasa pi jātiyo, visatim̐ pi jātiyo, tiṃsam̐ pi jātiyo, cattārisam̐ pi jātiyo, paññāsam̐ pi jātiyo, jātisatam̐ pi, jātisahassam̐ pi, jātisatasahassam̐ pi, aneke pi samvattakappe, aneke pi vivaṭṭakappe, aneke pi samvattavivaṭṭakappe ; ' Amutr ' āsim̐ evaṃnāmo, evaṃgotto, evaṃvaṇṇo, evamāhāro, evaṃsukhadukkhapaṭisam̐vedī, evamāyupariyanto, so tato cuto amutra uppādim̐, tatra p' āsim̐ evaṃnāmo, evaṃgotto, evaṃvaṇṇo, evamāhāro, evaṃsukhadukkhapaṭisam̐vedī, evamāyupariyanto, so tato cuto idhūpapanno " ti. Iti sākāram̐, sauddesam̐, anekavihitam̐ pubbenivāsam̐ anussarati." [M.N., I. p. 35.]

Aneke pi samvattakappe. Long account of world cycles.

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

1. Titthiyā.
2. Pakatisāvakā.

3. Mahāsāvaka.
4. Aggasāvaka.
5. Pacceka-Buddhā.
6. Buddhā.

The four Asaṅkheyyas :

1. Saṁvaṭṭa.
2. Saṁvaṭṭatṭhāyin.
3. Vivatṭa.
4. Vivatṭatṭhāyin.

The three Saṁvattas :

1. Āposamvatta.
2. Tejosamvatta.
3. Vāyosamvatta.

The three Saṁvattasīmās :

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

Sattānaṃ cutūpapāteññāṇa. Commentary on: "Cutūpapātāññāya cittaṃ abhininnāmeti. So dibbena cakkhunā, visuddhena, atikkantamānusakena satte passati cavamāne, upapajjamāne; hīne, paṇite, suvaṇṇe, dubbaṇṇe, sugate, duggate, yathākammūpage satte pajānāti: 'Ime, vata, bhonto sattā kāyaduccaritena samannāgatā, vacīduccaritena samannāgatā, ariyānaṃ upavādakā, micchādīṭṭhikā, micchādīṭṭhikammasamādānā, te kāyassa bhedaṃ param maraṇā apāyaṃ, duggatiṃ, vinipātaṃ, niraṃ upapanna; ime vā, pana, bhonto sattā kāyasucaritena samannāgatā, vacīsucaritena samannāgatā, manosucaritena samannāgatā, ariyānaṃ anupavādakā, sammādīṭṭhikā, sammādīṭṭhikammasamādānā, te kāyassa bhedaṃ param maraṇā sugatiṃ, saggam lokam upapanna' ti. Iti dibbena cakkhunā, visuddhena, atikkantamānusakena satte passati cavamāne, upapajjamāne; hīne, paṇite, suvaṇṇe, dubbaṇṇe, sugate, duggate, yathākammūpage satte pajānāti.'" [M.N., I. p. 35.]

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

Pakiṇṇakakathā :

The two Paribhaṇḍañāṇas of the fifth Abhiññā :

1. Anāgatasaññāṇa.
2. Yathākammūpagaññāṇa.

These, added to the Abhiññās, make seven Abhiññāṇas.

Commentary on the stanza :

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

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

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

The seven Ārammaṇas of Iddhividhāñāṇa :

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

The four Ārammaṇas of Dibbasotadhātuñāṇa :

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

The eight Ārammaṇas of Cetopariyañāṇa :

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

The eight Ārammaṇas of Pubbenivāsañāṇa :

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

The four Ārammaṇas of the Dibbacakkhuñāṇa of the fifth Abhiññā :

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

The eight Ārammaṇas of Anāgatasaññāṇa :

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

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

The five Ārammaṇas of Yathākammūpagañña :

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

PART THIRD—PAÑÑĀ [KNOWLEDGE].

CHAPTER XIV.

KHANDHA-NIDDESA [EXPOSITION OF THE GROUPS].

KĀ PAÑÑĀ ? Kusalacittasampayuttam vipassanāñāṇam paññā.

KEN' ATTHENA PAÑÑĀ ?

Distinction between Saññā, Viññāṇa, and Paññā.

KĀN' ASSĀ LAKKHAṆARASAPACCUPATṬHĀNAPADATṬHĀNĀNI ?

KATIVIDHĀ PAÑÑĀ ?

Ekavidha . . . Dhammasabhāvapaṭivedha.

- | | | | |
|---------|----------------------|----|--------------------|
| Duvidha | { | 1. | { Lokiyā. |
| | | | { Lokuttarā. |
| | | 2. | { Sāsavā. |
| | | | { Anāsavā. |
| | | 3. | { Nānavavattāpana. |
| | { Rūpavavattāpana. | | |
| 4. | { Somanassasahagatā. | | |
| | { Upekkhāsahagatā. | | |
| 5. | { Dassanabhūmi. | | |
| | { Bhāvanābhūmi. | | |

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

The two Bhūmis of each of the Paṭisambhidās :

1. Sekhabhūmi.
2. Asekhabhūmi.

The five different ways in which these Bhūmis become pure [visadā honti] :

1. Adhigamena.
2. Pariyattiyā.
3. Savanena.
4. Paripucchāya.
5. Pubbayogena.

According to others :

“Pubbayogo, bāhusaccam
Desabhāsā ca, āgamo,

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

KATHAM BHĀVETABBĀ ?

Summary, the detailed treatment of which lasts to the end of chapter xxii. : " Ettha, pana, yasmā imāya paññāya khandhāyatanadhātuindriyasaccapaṭīccasamuppādā-dibhedā dhammā bhūmi, silavisuddhi c' eva cittavisuddhi cā 'ti imā dve visuddhiyo mūlam, diṭṭhivisuddhi, kamkhāvitaraṇavisuddhi, maggāmaggañāṇadassanavisuddhi, paṭipadāñāṇadassanavisuddhi, ñāṇadassanavisuddhi 'ti imā pañca visuddhiyo sarīram, tasmā tesu bhūmibhūtesu dhammesu uggahaparipucchāvasena ñāṇaparcayaṃ katvā, mūlabhūtā dve visuddhiyo sampādetvā sarīrabhūtā pañca visuddhiyo sampādentena bhāvetabbā. Ayam ettha saṃkhepo."

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

1. Rūpakkhanda.
2. Vedanākkhanda.
3. Saññākkhanda.
4. Saṃkhārakkhanda.
5. Viññāṇakkhanda.

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

A. Bhūtarūpa.

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

B. Upādāyarūpa.

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

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

Katividho Rūpakkhandho ?

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

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

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

Katavidho Viññāṇakkhandho ?

Ekavidha . . . Vijānana.

Tividha { Kusala.
Akusala.
Avyākata.

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

The eighty-nine Viññāṇas with names and grouping :

KUSALA.

- | | | | |
|--------------|---|---|----------------|
| Kāmāvacaras. | } | 1. Somanassasahagata | ñāṇasampayutta |
| | | asaṁkhāra. | |
| | | 2. Somanassasahagata | ñāṇasampayutta |
| | | sasaṁkhāra. | |
| | | 3. Somanassasahagata | ñāṇavippayutta |
| | | asaṁkhāra. | |
| | | 4. Somanassasahagata | ñāṇavippayutta |
| | | sasaṁkhāra. | |
| Rūpāvacaras. | } | 5. Upekkhāsahagata | ñāṇasampayutta |
| | | asaṁkhāra. | |
| | | 6. Upekkhāsahagata | ñāṇasampayutta |
| | | sasaṁkhāra. | |
| | | 7. Upekkhāsahagata | ñāṇavippayutta |
| asaṁkhāra. | | | |
| | | 8. Upekkhāsahagata | ñāṇavippayutta |
| | | sasaṁkhāra. | |
| | | 9. Vitakkavicārapīṭisukhasamādhisampayutta. | |
| | | 10. Vicārapīṭisukhasamādhisampayutta. | |
| | | 11. Pīṭisukhasamādhisampayutta. | |
| | | 12. Sukhasamādhisampayutta. | |
| | | 13. Upekkhāsamādhīyutta. | |

- | | | |
|--------------------|---|--|
| Arūpāva-
caras. | } | 14. Ākāsañācāyatanajjhānasampayutta. |
| | | 15. Viññāṇañcāyatanajjhānasampayutta. |
| | | 16. Ākiñcaññāyatanajjhānasampayutta. |
| | | 17. Nevasaññānāsaññāyatanajjhānasampa-
yutta. |
| Lokut-
taras. | } | 18. Pathamamaggasampayutta. |
| | | 19. Dutiyamaggasampayutta. |
| | | 20. Tatiyamaggasampayutta. |
| | | 21. Catutthamaggasampayutta. |

AKUSALA.

- | | | | | |
|--------------|---|--------------------------|---|---|
| Kāmāvacaras. | } | Lobhamūlas. | } | 22. Somanassasahagata ditthigatasampa-
yutta asaṅkhāra. |
| | | | | 23. Somanassasahagata ditthigatasampa-
yutta sasaṅkhāra. |
| | | | | 24. Somanassasahagata ditthigatavippa-
yutta asaṅkhāra. |
| | | | | 25. Somanassasahagata ditthigatavippa-
yutta sasaṅkhāra. |
| | | | | 26. Upekkhāsahagata ditthigatasampa-
yutta asaṅkhāra. |
| | | | | 27. Upekkhāsahagata ditthigatasampa-
yutta sasaṅkhāra. |
| | | | | 28. Upekkhāsahagata ditthigatavippayutta
asaṅkhāra. |
| | | | | 29. Upekkhāsahagata ditthigatavippayutta
sasaṅkhāra. |
| | } | Moha-
Dosa-
mūlas. | } | 30. Domanassasahagata paṭighasampa-
yutta asaṅkhāra. |
| | | | | 31. Domanassasahagata paṭighasampa-
yutta sasaṅkhāra. |
| | } | Moha-
mūlas. | } | 32. Upekkhāsahagata vicikicchāsampa-
yutta. |
| | | | | 33. Upekkhāsahagata uddhaccasampayutta. |

AVYĀKATA.

VIPĀKA.

Kānāvaccaras.

Kusalavipākas.

Akusalavi-
pākas.²Ahetukas.¹

Sahetukas.

34. Cakkhuvīññāṇa.
- 35-8. Sotaghāṇajivhākāyavīññāṇa.
39. Sampatiṇṇānādikiccā manodhātu.
40. Santīraṇādikiccā somanassayuttā
manovīññānadhātu.
1. Santīraṇa.
2. Tadārammaṇa.
41. Santīraṇādikiccā upekkhāyuttā mano-
vīññānadhātu.
1. Santīraṇa.
2. Tadārammaṇa.
3. Paṭisandhi.
4. Bhavaṅga.
5. Cuti.
42. Somanassasahagata ñāṇasampayutta
asaṃkhāra.
43. Somanassasahagata ñāṇasampayutta
sasaṃkhāra.
44. Somanassasahagata ñāṇavippayutta
asaṃkhāra.
45. Somanassasahagata ñāṇavippayutta
sasaṃkhāra.
46. Upekkhāsahagata ñāṇasampayutta
asaṃkhāra.
47. Upekkhāsahagata ñāṇasampayutta
sasaṃkhāra.
48. Upekkhāsahagata ñāṇavippayutta
asaṃkhāra.
49. Upekkhāsahagata ñāṇavippayutta
sasaṃkhāra.
50. Cakkhuvīññāṇa.
- 51-4. Sotaghāṇajivhākāyavīññāṇa.
55. Sampatiṇṇānādikiccā manodhātu.
56. Santīraṇādikiccā pañcaṭṭhānamanovīññā-
nadhātu.

	Rūpāvacaras.	57. Vitakkavicārapītisukhasamādhimpasayutta.
		58. Vicārapītisukhasamādhisampayutta.
		59. Pītisukhasamādhisampayutta.
		60. Sukhasamādhisampayutta.
		61. Upekkhāsamādhisampayutta.
		62. Ākāsañāñcāyatanaññānasampayutta.
		63. Viññāṇañcāyatanaññānasampayutta.
		64. Ākiñcaññāyatanaññānasampayutta.
		65. Nevasaññānāsaññāyatanaññānasampayutta.
Arūpāvacaras.		66. Paṭhamamaggasampayutta.
		67. Dutiyamaggasampayutta.
		68. Tatiyamaggasampayutta.
		69. Catutthamaggasampayutta.
Lokutaras.		

KIRIYA.

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

Arūpāva- cāras.	Rūpāvacāras.	81. Vitakkavicārapītisukhasamādhisampayutta.
		82. Vicārapītisukhasamādhisampayutta.
		83. Pītisukhasamādhisampayutta.
		84. Sukhasamādhisampayutta.
		85. Upekkhāsamādhiyutta.
		86. Ākāsānañcāyatanaññānasampayutta.
		87. Viññānañcāyatanaññānasampayutta.
		88. Ākiñcaññāyatanaññānasampayutta.
		89. Nevasaññānāsaññāyatanaññānasampayutta.

The fourteen occasions on which Viññāṇas occur :

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

V e d a n ā - K k h a n d h a . As Vedanā occurs only in conjunction with [sampayutta] Viññāṇa, it has eighty-nine similar and similarly-grouped subdivisions.

¹ The twofold division of Ahetuka :

34-8 are Niyatārammaṇa.

39-41 are Aniyatārammaṇa.

The three-fold division of Ahetuka :

34-7, 39, 41 are Upekkhāyutta.

38 is Sukhayutta.

40 is Somanassayutta.

² The twofold division of Akusalavipāka :

54 is Dukkhasahagata.

50-3, 55, 56 are Upekkhāsahagata.

The fivefold division of Vedanā-Kkhandha peculiar to itself :

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

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

Samkhāra - Kkhandha. The fifty-one Samkhāras :

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

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

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

Commentary on : “ Yaṁ kiñci rūpaṁ atītānāgatapaccuppannaṁ, ajjhataṁ vā, bahiddhā vā, oḷārikam vā, sukhumaṁ vā, hīnaṁ vā, paṇītaṁ vā, yaṁ dūre santike vā, tad ekajjhaṁ abhisaññuhitvā, abhisamkhipitvā ayaṁ vuccati rūpakhandho. Yā kāci vedanā, yā kāci saññā, ye keci saṁkhārā, yaṁ kiñci viññānaṁ, atītānāgatapaccuppannaṁ . . . pe . . . abhisamkhipitvā ayaṁ vuccati viññāṇakkhandho.”
[S. Vol. III. p. 47.]

Discussion of :

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

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

CHAPTER XV.

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

Ā y a t a n a . The twelve Āyatanas :

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

Discussion under following headings :

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

D h ā t u . The eighteen Dhātus :

1. Cakkhudhātu.
2. Rūpadhātu.

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

Discussion under following headings :

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

CHAPTER XVI.

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

Indriya. The twenty-two Indriyas :

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

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

Discussion under following headings :

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

S a c c a . The four Saccas :

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

Discussion under following headings :

“ Vibhāgato, nibbacana-
Lakkhaṇādippabhedato,
Atthatthuddhārato c’ eva,
Anūnādhikato tathā,

“ Kamato, jātiādīnaṃ
Nicchayā, ñāṇakiccato,
Antogadhānaṃ pabhedā,
Upamāto, catukkato,

“ Suññatekavidhādihi,
 Sabhāgavisabhāgato
 Vinicchayo veditabbo
 Viññūnā sāsanakkame.”

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

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

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

“‘Katamaṃ dukkhanīrodhagāmini paṭipadā ariyasaccaṃ? Ayam eva ariyo aṭṭhaṅgiko maggo. Seyyathidaṃ: sammā-ditṭhi . . . pe . . . sammāsamādhī’ ’ti [Mahā-Sati-paṭṭhāna-Sutta.] evaṃ Magga-Niddese aṭṭha dhammā ti, iti catunnaṃ saccānaṃ niddese jātiādayo dhammā vuttā; tesam jātiādīnaṃ nicchayā pi ettha vinicchayo veditabbo.”

The seven D u k k h a s :

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

The two J a r ā s :

1. Saṃkhatalakkhaṇā.
2. Khaṇḍiccādisammato santatiyaṃ ekabhavapariyāpan-nakhandhapurāṇabhāvo.

The two Maraṇas :

1. Saṅkhatalakkhaṇa.
2. Ekabhavapariyāpannajīvitindriyappabandhaviccheda.

Ñāṇakiccato. The two Saccañāṇas :

1. Anubodhañāṇa.
2. Paṭivedhañāṇa.

CHAPTER XVII.

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

Paṭiccasamuppāda. This chapter consists of a commentary on :

“Katamo ca, bhikkhave, paticcasamuppādo? Avijjāpaccayā, bhikkhave, saṅkhārā; saṅkhārapaccayā viññānaṃ; viññānapaccayā nāmarūpaṃ; nāmarūpapaccayā saḷāyatanaṃ; saḷāyatanapaccayā phasso; phassapaccayā vedanā; vedanāpaccayā taṇhā; taṇhāpaccayā upādānaṃ; upādānapaccayā bhavo; bhavapaccayā jāti; jātipaccayā jarāmaraṇasokaparidevadukkhadomanassupāyāsā sambhavanti. Evam etassa kevalassa dukkhakkhandhassa samudayo hoti. Ayaṃ vuccati, bhikkhave, paṭiccasamuppādo.”
[M., p. 1.]

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

General discussion under the following headings :

“Desanābhedato, attha-
Lakkaṇekavidhādito
Aṅgānaṃ ca vavatthānā
Viññātabbo vinicchayo.”

Atthato. Saṁkhāras are of two kinds :

I. Avijjāpaccayā Saṁkhārā, subdivided into :

Two triads	1.	{	Puññābhisamkhāra.		
			Apuññābhisamkhāra.		
			Anañjābhisamkhāra.		
			2.	{	Kāyasaṁkhāra.
					Vacīsaṁkhāra.
					Cittasaṁkhāra.

II. Saṁkhārasaddena Āgatasamkhārā, subdivided into :

1. Saṁkhatasaṁkhāra.
2. Abhisamkhatasaṁkhāra.
3. Abhisamkharanakaṣasaṁkhāra.
4. Payogābhisamkhāra.

Detailed discussion as follows :

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

The twenty-four Paccayas :

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

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

Discussion of "Evam imesu catuvīsatiyā paccayesu
ayaṃ avijjā

'Paccayo hoti puññānaṃ
Duvidhānekadhā, pana,
Paresaṃ, † pacchimānaṃ² sā
Ekadhā paccayo matā'' 'ti.

Answer to the question : "Ekantāniṭṭhaphalāya, sāvaj-
jāya avijjāya kathaṃ puññānañjābhisaṃkhārapaccayattaṃ
yujjati ?"

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

Specification of the Saṃkhāra on which any given
Viññāṇa depends.

Discussion of "Sabbāṃ eva hi idaṃ [viññāṇaṃ] pavat-
tipaṭisaṇḍhivasena dvedhā pavattati."

The three Ārammaṇas of Paṭisaṇḍhi :

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

Asaññapaṭisaṇḍhi has no Ārammaṇa.

¹ I.e., apuññānaṃ.

² I.e., anañjanaṃ.

The two Ārammaṇas of C u t i :

1. Atīta.
2. Navattabba.

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

“ Paṭisandhipavattinam
Vasen' ete bhavādisu
Vijānitabbā saṁkhārā,
Yathā, yesañ ca paccayā.”

V i ñ ñ ā ṇ a p a c c a y ā n ā m a r ū p a ṁ. Discussion of:

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

N ā m a r ū p a p a c c a y ā S a ḷ ā y a t a n a ṁ.

S a ḷ ā y a t a n a p a c c a y ā P h a s s o. The six Phassas :

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

P h a s s a p a c c a y ā V e d a n ā. The six Vedanās :

“ Cakkhusamphassajā vedanā, sotaghāṇajivhākāyamano-
samphassajā vedanā.”

V e d a n ā p a c c a y ā T a ṇ h ā. The six Taṇhās :

“ Rūpataṇhā, saddagandharasaphoṭṭhabbadhammataṇhā.”

T a ṇ h ā p a c c a y ā U p ā d ā n a ṁ. Discussion of :

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

U p ā d ā n i c a t t ā r i :

1. Kāmupādāna.
2. Ditṭhupādāna.

3. Silabbatūpādāna.

4. Attavādūpādāna.

K a m a t o. The three Kamas :

1. Uppatti.

2. Pahāna.

3. Desanā.

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

“ Atthato, dhammato c’ eva
Sātthato, bhedasaṅgahā,
Yaṃ yassa paccayo c’ eva
Viññātabbo vinicchayo.”

B h a v a p a c c a y ā J ā t i.

Discussion of :

“ ‘ Bhavacakkam aviditādim idaṃ,
Kāraṅgavedakarahaṃ,
Dvādasavidhasuññatāsasuññāṃ,
Satataṃ, samitaṃ pavattati, ’ ti veditabbaṃ.”

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

Discussion of following stanza concerning the bhavacakka :

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

Discussion of “ Puna hetuphalahetupubbakatisandhi-
catubhedasaṅgahaṃ c’ etaṃ [bhavacakkaṃ], vīsatiākāraṃ,
tivatṭhaṃ ; anavatṭhitaṃ ca taṃ bhamati.”

The four **S a ṅ g a h a s :**

1. Avijjāsaṃkhāra.

2. Viññāṇanāmarūpasalāyatanaphassavedanā.

3. Taṇhāupādānabhava.

4. Jātijarāmaṇa.

The twenty Āk ā r a s :

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

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

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

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

The Tivaṭṭa :

1. Kammavaṭṭa.
2. Kilesavaṭṭa.
3. Vipākaṭṭa.

Then saying that the bhavacakka “Evaṃ bhama-
mānaṃ

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

it is discussed under these headings.

CHAPTER XVIII.

DIṬṬHIVISUDDHI-NIDDESA [EXPOSITION OF DIṬṬHIVISUDDHI].

Sīlavissuddhi was the subject of Part First.

Cittavissuddhi was the subject of Part Second.

Diṭṭhivissuddhi defined as “Nāmarūpānaṃ yathā
va dassanaṃ.”

Exposition of various ways of contemplating the Nāmarūpa, such as the following named :—

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

2. “Catudhātuvavatthānamukhena vitthārato nāmarūpaṃ vavatthapeti.”

3. “Atthārasadhātuvasena.”

4. “Dvādasāyatanavasena.”

5. “Khandhavasena.”

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

When Rūpa has been properly mastered, then the “arūpadhammā tīh’ ākārehi upatthahanti, phassavasena vā, vedanāvasena vā, viññāṇavasena vā,” but not before. These three modes are explained at length.

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

Nāmarūpavavatthāna and Saṅkhārapariccheda are given as synonyms of Diṭṭhivisuddhi.

CHAPTER XIX.

KAṆKHĀVITARAṆAVISUDDHI-NIDDESA [EXPOSITION OF KAṆKHĀVITARAṆAVISUDDHI].

K a ṇ k h ā v i t a r a ṇ a v i s u d d h i defined as “Nāmarūpassa paccayapariggahaṇena tisu addhāsu kaṅkhaṃ vitaritvā tthitaṃ ṇāṇaṃ.”

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

The sixteen Vicikicchās thus got rid of, and the three
A d d h a s :

	Ahosin nu kho ahaṃ atitam addhānaṃ ?
	Na nu kho ahosiṃ atitam addhānaṃ ?
Atīta	Kin nu kho ahosiṃ atitam addhānaṃ ?
Addha	Kathan nu kho ahosiṃ atitam addhānaṃ ?
	Kim hutvā kiṃ ahosin nu kho ahaṃ atitam addhānaṃ ?
Anāgata	Bhavissāmi nu kho ahaṃ anāgatam addhānaṃ ?
Addha	Na nu kho bhavissāmi anāgatam addhānaṃ ?
	Kin nu kho bhavissāmi anāgatam addhānaṃ ?
	Kathan nu kho bhavissāmi anāgatam addhānaṃ ?
	Kim hutvā kiṃ bhavissāmi anāgatam addhānaṃ ?
Paccup-	Ahan nu kho 'smi ?
panna	No nu kho 'smi ?
Addha	Kin nu kho 'smi ?
	Kathan nu kho 'smi ?
	Ayan nu kho satto kuto agato ?
	So kuhiṃgāmi bhavissati ? [M.N., p. 8.]

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

Other ways are Paṭilomapaṭiccasamuppādasena, Anulomapaṭiccasamuppādasena, Kammavaṭṭavipākavattavasena.

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

1. { Diṭṭhadhammavedanīya.
- { Uppajjavedanīya.
- { Aparāpariyavedanīya.
- { Ahoṣikamma.
2. { Yaggaruka.
- { Yabbahula.
- { Yadāsanna.
- { Kaṭattā Kamma.

3. { Janaka.
Upatthambhaka.
Upapīlaka.
Upaghātaka.

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

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

CHAPTER XX.

MAGGĀMAGGAÑĀṆADASSANAVISUDDHI-NIDDESA [EXPOSITION OF
MAGGĀMAGGAÑĀṆADASSANAVISUDDHI].

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

The three Lokiyapariñās :

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

Commentary on the following passage concerning Kalāpasammasana : “ Kathaṁ atitānāgatapaccuppannaṁ dhammānaṁ saṁkhipitvā vavatthāne paññā sammasane ñāṇaṁ ? Yaṁ kiñci rūpaṁ atitānāgatapaccuppannaṁ, ajjhattaṁ vā . . . pe . . . yaṁ dūre santike vā, sabbaṁ rūpaṁ aniccato vavatthapeti ekaṁ sammasanaṁ, dukkhato vavatthapeti ekaṁ sammasanaṁ, anattato vavatthapeti ekaṁ sammasanaṁ ; yā kāci vedanā . . . pe . . . yaṁ kiñci viññāṇaṁ . . . pe . . . anattato vavatthapeti ekaṁ sammasanaṁ ; cakkhuṁ . . . pe . . . jarāmaṇaṁ atitānāgatapaccuppannaṁ . . . pe . . . aniccato vavatthapeti ekaṁ sammasanaṁ, dukkhato . . . pe . . . anattato vavattha-

peti ekaṃ sammasanaṃ. 'Rūpaṃ atitānāgatapaccuppannaṃ, aniccaṃ khayatṭhena, dukkhaṃ bhayatṭhena, anattā asāraakatṭhena' 'ti saṅkhipitvā vavatthāne paññā sammasane ñāṇaṃ. 'Vedanā, viññānaṃ, cakkhuṃ, . . . pe . . . jarāmarāṇaṃ . . . pe . . . sammasane ñāṇaṃ. 'Rūpaṃ atitānāgatapaccuppannaṃ, aniccaṃ, saṅkhatāṃ, paṭicasamuppannaṃ, khayadhammaṃ, vayadhammaṃ, virāgadhammaṃ, nirodhadhammaṃ' 'ti saṅkhipitvā vavatthāne paññā sammasane ñāṇaṃ. 'Vedanā . . . pe . . . viññānaṃ, cakkhuṃ . . . pe . . . jarāmarāṇaṃ atitānāgatapaccuppannaṃ, aniccaṃ . . . pe . . . nirodhadhammaṃ' 'ti saṅkhipitvā vavatthāne paññā sammasane ñāṇaṃ, 'Jātipaccayā jarāmarāṇaṃ. Asati jātiyā, n'atthi jarāmarāṇaṃ' 'ti saṅkhipitvā vavatthāne paññā sammasane ñāṇaṃ. 'Atitam pi addhānaṃ, anāgatam pi addhānaṃ jātipaccayā jarāmarāṇaṃ. Asati jātiyā, n'atthi jarāmarāṇaṃ' 'ti saṅkhipitvā vavatthāne paññā sammasane ñāṇaṃ. Bhavapaccayā jāti . . . pe . . . avijjāpaccayā jāti . . . pe . . . avijjāpaccayā saṅkhārā. 'Asati avijjāya, n'atthi saṅkhārā' 'ti saṅkhipitvā vavatthāne paññā sammasane ñāṇaṃ. 'Atitam pi addhānaṃ, anāgatam pi addhānaṃ avijjāpaccayā saṅkhārā. Asati avijjāya, n'atthi saṅkhārā' 'ti saṅkhipitvā vavatthāne paññā sammasane ñāṇaṃ. Tam nātattṭhena ñāṇaṃ, pajānanatṭhena paññā. Tena vuccati: 'Atitānāgatapaccuppannaṃ dhammānaṃ saṅkhipitvā vavatthāne paññā sammasane ñāṇaṃ' 'ti.

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

- | | | |
|--------|---|------------------------|
| Anicca | { | 1. Aniccato. |
| | | 2. Palokato. |
| | | 3. Calato. |
| | | 4. Pabhaṅguto. |
| | | 5. Addhuvato. |
| | | 6. Vipariṇāmadhammato. |
| | | 7. Asāraakato. |
| | | 8. Vibhavato. |
| | | 9. Saṅkhatato. |
| | | 10. Maraṇadhammato. |

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

If thus far unsuccessful in attaining the Mahāvīpassanās to be presently mentioned, then “kālena rūpaṃ sammasitabbam, kālena arūpaṃ. Rūpaṃ sammasantena rūpassa nibbatti passitabbā.”

The four Rūpas and their subdivisions :

Kammajarūpa.

1. Kamma.

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

Cittajarūpa.

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

Āhārajarūpa.

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

Utujarūpa.

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

“ Arūpassa nibbatti passitabbā ekāsītilokiyacittuppāda-
vasena.”

Seven other ways of applying the Tilakkhaṇa to Rūpa :

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

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

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

Seven of applying it to Arūpa :

1. Kalāpato.
2. Yamakato.
3. Khaṇikato.
4. Patipātito.
5. Diṭṭhiugghātanato.
6. Mānasamugghātanato.
7. Nikantipariyādānato.

By the foregoing Rūpakammatṭhāna and Arūpakammatṭhāna eighteen Mahāvipassanās are obtained :

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

14. Adhipaññādharmavipassanā.
15. Yathābhūtañāṇadassanā.
16. Ādināvānupassanā.
17. Paṭisaṅkhānupassanā.
18. Vivaṭṭānupassanā.

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

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

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

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

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

Obhāsa [Magical Light]. Story of two priests at Cit-talapabbata seated during a pitchy dark night in a double-walled house. One of them could see flowers of five different colours on the altar of the shrine of the monastery, while the other could see all the fishes and turtles in the ocean a vojana distant.

Story of Dhammadinna, the Arahāt, and Nāga, the unconverted priest. The former showed the latter that though he could perform all miracles he was not an Arahāt.

The chapter closes with the following statement: "Dīṭṭhivisuddhiyaṃ nāmarūpassa vavatthāpanena dukkhasaccassa vavatthānaṃ kataṃ, kaṃkhāvitaraṇavisuddhiyaṃ paccayapariggahaṇena samudayasaccassa vavatthānaṃ, imissā maggāmaggañāṇadassanavisuddhiyaṃ sammā-maggassa avadhāraṇena maggasaccassa vavatthānaṃ katan ti. Evaṃ lokiyen' eva, tāva, ñāṇena tiṇṇaṃ saccānaṃ vavatthānaṃ kataṃ hoti."

CHAPTER XXI.

PAṬIPADĀÑĀṆADASSANAVISUDDHI-NIDDESA [EXPOSITION OF PAṬIPADĀÑĀṆADASSANAVISUDDHI].

Paṭipadāñāṇadassanavisuddhi defined as "Aṭṭhannaṃ ñāṇaṃ vasena sikkhappattā vipassanā ca navamaṃ ca saccānulomikaṃ ñāṇaṃ."

The eight Ñāṇas :

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

Udayabbayānupassanā has been already dealt with in the last chapter.

Bhaṅgānupassanā consists in perceiving "Evaṃ uppajjitvā evaṃ saṃkhāragataṃ nirujjhati."

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

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

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

“Ārammaṇānvayenā 'pi
Ubho ekavavatthānā;
Nirodhe adhimuttatā
Vayalakkhaṇavipassanā.

“Ārammaṇā ca paṭisaṃkhā
Bhaṅgañ ca anupassati,
Suññato ca upatṭhānaṃ
Adhipaññāvipassanā.

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

The eight blessings acquired by this Ñāṇa :

1. Bhavadiṭṭhippahāna.
2. Jīvitānikanti-pariccāga.

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

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

Commentary on: “Aniccato manasikaroto kiṃ bhayato upaṭṭhāti? Dukkhatō . . . pe . . . Anattato manasikaroto kiṃ bhayato upaṭṭhāti? ’ti. Aniccato manasikaroto nimittaṃ bhayato upaṭṭhāti; dukkhato manasikaroto pavattaṃ bhayato upaṭṭhāti; anattato manasikaroto nimittaṃ ca pavattaṃ ca bhayato upaṭṭhāti.”

Ā d ī n a v ā n u p a s s a n ā. Commentary on: “Kathaṃ bhayatupaṭṭhāne paññā ādinave ñāṇaṃ? ‘Uppādo bhayan’ ti bhayatupaṭṭhāne paññā ādinave ñāṇaṃ. ‘Pavattaṃ bhayan’ ti, . . . pe . . . ‘Nimittaṃ bhayan’ ti, ‘Āyūhanā bhayan’ ti, ‘Paṭisandhi bhayan’ ti, ‘Gati bhayan’ ti, ‘Nibbatti bhayan’ ti, ‘Uppatti bhayan’ ti, ‘Jāti bhayan’ ti, ‘Jarā bhayan’ ti, ‘Vyādhi bhayan’ ti, ‘Maraṇaṃ bhayan’ ti, ‘Soko bhayan’ ti, ‘Paridevo bhayan’ ti, ‘Upāyāso bhayan’ ti bhayatupaṭṭhāne paññā ādinave ñāṇaṃ. ‘Uppādo bhayaṃ, anuppādo khemaṃ’ ti santipade ñāṇaṃ. ‘Appavattaṃ . . . pe . . . ‘Anupāyāso khemaṃ’ ti santipade ñāṇaṃ. ‘Uppādo bhayaṃ, anuppādo khemaṃ’ ti santipade ñāṇaṃ. ‘Pavattaṃ . . . pe . . . Upāyāso bhayaṃ, anupāyāso khemaṃ’ ti santipade ñāṇaṃ. ‘Uppādo dukkhaṃ’ ti bhayatupaṭṭhāne paññā ādinave ñāṇaṃ. ‘Pavattaṃ . . . pe . . . ‘Upāyāso dukkhaṃ’ ti bhayatupaṭṭhāne paññā ādinave ñāṇaṃ. ‘Anuppādo sukhaṃ’ ti santipade ñāṇaṃ. ‘Appavattaṃ . . . pe . . . ‘Anupāyāso sukhaṃ’ ti santipade ñāṇaṃ. ‘Uppādo dukkhaṃ, anuppādo sukhaṃ’ ti santipade ñāṇaṃ. ‘Pavattaṃ . . . pe . . . ‘Upāyāso dukkhaṃ, anupāyāso sukhaṃ’ ti santipade ñāṇaṃ. ‘Uppādo sāmisaṃ’ ti bhayatupaṭṭhāne paññā ādinave ñāṇaṃ. ‘Pavattaṃ . . .

pe . . . ‘Upāyāso sāmisaṃ’ ti bhayatupaṭṭhāne paññā ādinave ñāṇaṃ. ‘Anuppādo nirāmisāṃ’ ti santipade ñāṇaṃ. ‘Appavattaṃ . . . pe . . . anupāyāso nirāmisāṃ’ ti santipade ñāṇaṃ. ‘Uppādo sāmisaṃ, anuppādo nirāmisāṃ’ ti santipade ñāṇaṃ. ‘Pavattaṃ . . . pe . . . ‘Upāyāso sāmisaṃ, anupāyāso nirāmisāṃ’ ti santipade ñāṇaṃ. ‘Uppādo saṃkhārā’ ti bhayatupaṭṭhāne paññā ādinave ñāṇaṃ. ‘Pavattaṃ . . . pe . . . ‘Upāyāso saṃkhārā’ ti bhayatupaṭṭhāne paññā ādinave ñāṇaṃ. ‘Anuppādo nibbānaṃ’ ti santipade ñāṇaṃ. ‘Pavattaṃ . . . pe . . . anupāyāso nibbānaṃ’ ti santipade ñāṇaṃ. ‘Uppādo saṃkhārā, anuppādo nibbānaṃ’ ti santipade ñāṇaṃ. ‘Pavattaṃ . . . pe . . . ‘Upāyāso saṃkhārā, anupāyāso nibbānaṃ’ ti santipade ñāṇaṃ.

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

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

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

“ Dvinnāṃ ñāṇānaṃ kusalatā
Nānāditṭhisu na kampaṭi ” ’ti.

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

M u c c i t u k a m y a t ā .

P a ṭ i s a ṃ k h ā n u p a s s a n ā consists in a scrutiny of

all Saṃkhāras “Muñcanassa upāyasampādanattham.”
 Commentary on : “Aniccato manasikaroto kiṃ paṭisaṃkhā
 ñāṇam uppajjati. Dukkhatō . . . pe . . . Anattato
 manasikaroto kiṃ paṭisaṃkhā ñāṇam uppajjati? Anic-
 cato manasikaroto nimittam paṭisaṃkhā ñāṇam uppajjati.
 Dukkhatō manasikaroto pavattam paṭisaṃkhā ñāṇam
 uppajjati. Anattato manasikaroto nimittam ca pavattam
 ca paṭisaṃkhā ñāṇam uppajjati” ’ti.

S a m k h ā r ū p e k k h ā . In this Nāṇa “ ‘Suñnam
 idaṃ attena vā attaniyena vā’ ti dvikoṭikam suññatam
 pariggaṇhāti. So evam n’ eva attānam na param kañci
 attano parikkhārahāve tṭhitam disvā puna ‘N’ āham
 kvacani, kassaci kiñcanam tasmim, na ca mama kvacani,
 kassaci kiñcanam n’atthi’ ’ti, yā ettha catukoṭikā suññatā
 kathitā, tam pariggaṇhāti.”

“Puna chah’ ākārehi suññatam pariggaṇhāti.”

“Puna aṭṭhah’ ākārehi suññatam pariggaṇhāti.”

“Puna dasah’ ākārehi suññatam pariggaṇhāti.”

“Puna dvādasah’ ākārehi suññatam pariggaṇhāti.”

“Puna dvācattālīsaya ākārehi suññatam pariggaṇhāti.”

The three Vimokkhas resulting from Saṃkhārū-
 pekkhāñāṇa :

1. Animitta.
2. Appaṇihita.
3. Suññata.

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

1. Saddhānusārī.
2. Saddhāvimutta.
3. Kāyasakkhī.
4. Ubbatobhāgavimutta.
5. Dhammānusārī.
6. Ditṭhippatta.
7. Paññāvimutta.

“Yā ca muccitukamyatā yā ca paṭisaṃkhānupassanā, yā

ca saṅkhārūpekkhā, ime dhammā ekatthā, vyañjanam eva nānaṃ.

The Vipassanā thus gained is styled *Vutthānagāminī*.

Commentary on :

“Ajjhattaṃ abhinivisitvā ajjhattaṃ vutthāti ;
 Ajjhattaṃ abhinivisitvā bahiddhā vutthāti ;
 Bahiddhā abhinivisitvā bahiddhā vutthāti ;
 Bahiddhā abhinivisitvā ajjhattaṃ vutthāti ;
 Rūpe abhinivisitvā rūpā vutthāti ;
 Rūpe abhinivisitvā arūpā vutthāti ;
 Arūpe abhinivisitvā arūpā vutthāti ;
 Arūpe abhinivisitvā rūpā vutthāti ;
 Ekappahārena pañcahi khandhehi vutthāti ;
 Aniccato abhinivisitvā aniccato vutthāti ;
 Aniccato abhinivisitvā dukkhato, anattato vutthāti ;
 Dukkhatō abhinivisitvā dukkhato vutthāti ; . . . pe . . .
 aniccato, anattato vutthāti.
 Anattato abhinivisitvā anattato, . . . pe . . .
 . . . aniccato, dukkhato vutthāti.”

Discussion of the following twelve similes :

“Vaggulī, kaṇhasappo ca
 Gharagoṇo, yakkhidārako,
 Khudaṃ, pipāsaṃ, sītunhaṃ,
 Andhakāraṃ, visena cā” ’ti.

Discussion of the propositions :

1. “Saṅkhārūpekkhā bojjaṅgamaggaṅgajjhānaṅgāni niyameti.”
2. “Saṅkhārūpekkhā paṭipadāvīsesaṃ niyameti.”
3. “Saṅkhārūpekkhā vimokkhavīsesaṃ niyameti.”

The five ways of considering Magga and its *Vimokkhavīsesa* :

1. Sarasena.
2. Paccanikena.
3. Sagunena.

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

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

1. Parikamma.
2. Upācara.
3. Anuloma.

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

CHAPTER XXII.

NĀNADASSANAVISUDDHI-NIDDESA [EXPOSITION OF NĀNADASSANAVISUDDHI].

Ñāṇadassanavisuddhi defined as “ Sotāpattimaggo, sakadāgāmi maggo, anāgāmi maggo, arahattamaggo ti imesu catusu maggesu ñāṇa.”

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

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

The Phala of each Magga consists in the springing up of two or three Phalacittas.

The first three Maggas have each the following five Paccavekkhanas. The fourth Magga omits the fourth Paccavekkhana.

1. “ Iminā, vat’, āhaṃ maggena āgato ” ti maggāṃ paccavekkhati.

2. "Ayam me ānisaṃso laddho" ti phalaṃ paccavekkhati.
3. "Ime, nāma, me kilesā pahīnā" ti pahīnakilese paccavekkhati.
4. "Ime, nāma, kilesā avasiṭṭhā" ti uparimaggattaya-vajjhe kilese paccavekkhati.
5. "Ayam me dhammo ārammaṇato paṭividdho" ti amataṃ nibbānaṃ paccavekkhati.

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

Paripuṇṇabodhapikkhiyabhāvo. The thirty-seven Bodhipakkhiyas :

- 1-4. The four Satipaṭṭhānas.
- 5-8. The four Sammappadhānas.
- 9-12. The four Iddhipādas.
- 13-17. The five Indriyas, the same as
- 18-22. The five Balas.
- 23-29. The seven Bojjhaṅgas.
- 30-37. The Ariya Aṭṭhaṅgika Magga.¹

Vuṭṭhānabalasamāyogo.

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

- | | | |
|--------------|---|---|
| Adhobbāgiyas | { | <ol style="list-style-type: none"> 1. Sakkāyadiṭṭhi, 2. Vicikicchā, 3. Silabbataparāmāsa, 4. Kāmarāga, 5. Paṭigha, |
|--------------|---|---|

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

Uddhambhāgiyas {

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

of ten Kilesas :

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

of eight Micchattas :

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

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

Of eight Lokadhammas :

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

of five Macchariyas :

1. Āvāsamacchariya,
2. Kulamacchariya,

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

of three Vipallāsas :

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

of four Ganthas :

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

of four Agatis :

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

of four Āsavas [also called Oghas and Yogas] :

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

of five Nivaranaṣas : 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. Pāṇātipāta,
2. Adinnādāna,
3. Kāmesu micchācāra,
4. Musāvāda,
5. Pisuṇā vācā,
6. Pharusā vācā,
7. Samphappalāpa,
8. Abhijjhā,
9. Vyāpāda,
10. Micchādīṭṭhi;

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

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

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

CHAPTER XXIII.

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

PAÑÑĀBHĀVANĀYA KO ĀNISAṂSO ?

The Blessings of the Exercise of Paññā are several

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

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

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

Ariyaphalarasānubhāvana. Answers to the following questions :

- Kā phalasaṃpattiṃ ?
 Ke taṃ saṃpajanti ?
 Ke na saṃpajanti ?
 Kasmā saṃpajanti ?
 Kathaṃ c' assā saṃpajjanam hoti ?
 Kathaṃ tthānam ?
 Kathaṃ vutthānam ?
 Kim phalassa anantaram ?
 Kassa ca phalam anantaram ?

Nirodhasamāpattisamāpajjanasamatthata. Answers to the following questions :

- Kā nirodhasamāpattiṃ ?
 Ke taṃ saṃpajanti ?
 Ke na saṃpajanti ?
 Kattha saṃpajanti ?
 Kasmā saṃpajanti ?
 Kathaṃ c' assā saṃpajjanam hoti ?
 Kathaṃ tthānam ?
 Kathaṃ vutthānam ?
 Vutthitassa kim ninnam cittam hoti ?
 Matassa ca, saṃpānassa ca ko viseso ?
 Nirodhasamāpattiṃ kim saṃkhatā, asaṃkhatā,
 lokiyā, lokuttarā, nipphannā, anipphannā ?

The two Balas :

1. Samathabala.
2. Vipassanābala.

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

The nine *Samādhicariyās* : “Paṭhamajjhānaṃ samādhicariyā, dutiyajjhānaṃ . . . pe . . . nevaśaṇṇānāśaṇṇāyatanaśamāpatti samādhicariyā. Paṭhamajjhānapaṭilābhatthāya vitakko ca, vicāro ca, pīti ca, sukhaṇ ca, cittekaggatā ca . . . pe . . . nevaśaṇṇānāśaṇṇāyatana-paṭilābhatthāya vitakko ca, vicāro ca, pīti ca, sukhaṇ ca, cittekaggatā ca.”

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

1. *Nānābaddhaavikopana*.
2. *Samghapaṭimānana*.
3. *Satthupakkosana*.
4. *Addhānapariccheda*.

Nānābaddhaavikopana. Story of an elder who went into a trance of *Nirodha* in a certain house. The house was burned to the ground, but the elder was unharmed, and as he had performed the *Nānābaddhaavikopana* *Pubbakicca* his robes also were untouched.

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

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

Sakadāgāmī.

Anāgāmī { 1. *Antarāparinibbāyī*.
2. *Upahaccaparinibbāyī*.
3. *Asaṃkhāraparinibbāyī*.
4. *Sasaṃkhāraparinibbāyī*.
5. *Uddhamsota akaniṭṭhagāmī*.

- Arahā {
1. Saddhāvimutta.
 2. Paññāvimutta.
 3. Ubhatobhāgavimutta.
 4. Tevijja.
 5. Chaḷabhiñña.
 6. Patisambhidappabhedappatta mahākhiṇāsava.

END OF THE VISUDDHI-MAGGA.

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

List of the Piṭakas.

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