

PĀRĀYANAVAGGA

A NEW EDITION
TOGETHER WITH
A STUDY OF ITS METRE

BY

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While making the audio recording of this text in March 2011 I noticed that there had been information loss in the html files and that some confusion had crept in. When this has happened I am not sure, but as I had to restore them, at the same time I have taken the opportunity to correct part of the analysis based on my improved understanding of the prosody. The corrections are, in fact, quite minor and the conclusions I came to when preparing this text originally are unaffected.

I have also improved the indexes and in the .htm files hyperlinked them back to the text to make comparison and navigation easier.

ACKNOWLEDGEMENT

As with my Outline of the Metres in the Pāli Canon, I have been greatly helped in preparing this work by Ven. Medhaṅkara, who went through the whole text in detail, and made many corrections and useful suggestions; and also added many references to the Introductory material.

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A STUDY OF THE METRE OF PĀRĀYANAVAGGA

INTRODUCTION

The elaborate composition now known to us as Pārāyanavagga is found in two places in the Khuddakanikāya of the Suttapiṭaka. It forms the 5th and final section of Suttanipāta; and it is found again together with its ancient commentary in the Cullaniddesa. The text is essentially the same in both places, except in regard to some small, but nevertheless important, readings.¹

The text of Pārāyanavagga falls into three clearly discernible sections. The first 56 verses form the Vatthugāthā, the Introductory Verses, which provide a commentarial-style basis to the sections that follow; this is followed by 91 verses that make up the Pucchā, or Questions, in which are recorded, mainly in verse, 16 dialogues between the Buddha and a group of brāhmaṇa meditation masters; and thirdly, there is a fitting epilogue to the story, which begins with a short prose section, before a further 25 verses with which the Pārāyanavagga concludes.

It has been noted before that the Vatthugāthā are much later in composition than the Pucchā – this can be shown to be the case on linguistic and doctrinal grounds. On the other hand the Pucchā are regarded by scholars as containing some of the earliest recorded sayings of the Buddha.²

In this paper I intend to examine the metre of Pārāyanavagga in some detail. The first section concerns certain matters that have to be noticed in regard to the scansion of the text. In this section I also demonstrate that there is an hitherto unrecognised rule that was used in Pāli metrical composition, which I call the rule of resolution.

The second section examines the lines written in the Siloka metre as they appear in the Pucchā and in the Vatthugāthā; with the results from that it has been possible to throw light on the date of the epilogue. The third section studies the Tuṭṭhubha lines, and shows that the parametres of the early Tuṭṭhubha are wider than has been previously supposed, and that we must accept that there are one or two secondary openings, and an unusual variation in the break.³

When these matters have been carefully considered I present a new edition of Pārāyanavagga, complete with its metrical markings, which hopefully can then be used as a study piece by those interested in early Pāli metrical composition on the one hand; and by those who are concerned with textual study on the other.

¹ I do not propose to discuss these differences in readings here, which do not affect the metre, being mainly of doctrinal importance. I have chosen to establish the text from the Cullaniddesa edition because in almost every case Niddesa's readings are, in fact, to be preferred to Suttanipāta's, and they probably represent an earlier strata of the text. This may be because once the text was embedded in its commentary, which must have been at an early date, that it stopped developing, whereas the Suttanipāta text lacked the restrictions in regard to its readings that a commentary imposes.

² All scholars are agreed that this text contains some of the most ancient teachings of the Buddha; see e.g. Rhys Davids, *Buddhist India* (London 1903), pg 122; G. C. Pande, *Studies in the Origins of Buddhism* (2nd rev. ed. Delhi, 1974), pg 51ff; Abeyanayake, *A Textual and Historical Analysis of the Khuddaka Nikāya* (Colombo, 1984), pg 75ff, etc.

³ Although in this paper I am mainly concerned with the metre as it appears in Pārāyanavagga, I have given cross references to Aṭṭhakavagga (as it appears in the PTS edition of Mahāniddeśa) when they can help to confirm the suggestions made herein.

The text that follows has been established through a comparison of the following sources, which are listed here along with the abbreviations used in the variant readings:

BJT: Cullaniddesapāḷi. Buddha Jayanti Tripiṭaka Series, volume XXXIV. Colombo, 1976.

PTS: Cullaniddesa. Edited by W. Stede, Ph. D. London, 1918. Reprinted Oxford, 1988.

Thai: Cūḷaniddeso. The Royal Thai Edition, volume 30. 2470 (i.e. 1916). Reprinted Bangkok, 2502 (i.e. 1958).

ChS: Cūḷaniddesapāḷi. Chatṭha Saṅgāyana CD-ROM, version 3 (no date, but = 1999). Igatpuri, India.

In BJT & ChS the text is first stated in full at the beginning of the books. Then the Pucchā and epilogue are repeated together with Niddesa's commentary.¹ The comparison has normally been made with the first statement of the text in these cases. PTS & Thai have the text from the Pucchā onwards only as it stands embedded in the commentary, the textual comparison therefore has been made with the verses as they are recorded there.

I have also included a comparison of the readings found in the European edition of Suttanipāta, but it should be understood that this has not been used to establish the text:

Sn: Sutta-Nipāta. New edition by Dines Anderson & Helmer Smith. London, 1913. Reprinted Oxford, 1990.

Two other books have played an important part in the establishment of the text as it is presented here, they are:

PJ II: Paramatthajotikā, 3 Volumes. Edited by Helmer Smith. London, 1916-1918. Reprinted in 1989 (Volumes I & II) and 1984 (Volume III). The latter volume has been particularly helpful, as it contains Smith's analysis of the metres.

GD II: Group of Discourses II. Revised Translation with Introduction and Notes, by K. R. Norman. Oxford 1992. Reprinted 1995.

Pāḷi metrical composition, of course, did not arise in a vacuum, but as part of a continuum with its cultural environment, and initially takes over and continues the metres that were current in the Buddha's day.² It is essential therefore, if we wish to understand Pāḷi prosody that we have some idea of what these metres looked like in the Vedas, and how that relates to the Pāḷi period. My prime reference for information on the Vedic metres has been:

VM: Vedic Metre in its Historical Development. E. V. Arnold. Cambridge. 1905.

¹ It should be noted that Cullaniddesa does not comment on the Vatthugāthā, but they are nevertheless included at the opening in all editions of CNidd.

² Later there is a great innovation in Indian prosody with the emergence of the so called Musical metres (mattāchandas and gaṇacchandas) which brought new vigour into Indian verse composition. In literary terms these seem to have arisen first in Pāḷi, but in the first and earliest period of Pāḷi prosody, which is what we are concerned with here, they are as yet unknown.

PRELIMINARY CONSIDERATIONS

In this paper I have used the following conventions:

- ∪ = short syllable
- = long syllable
- × = anceps (i.e. the syllable may be either short or long)

Before going on to an examination of the metres themselves there are some factors about the scansion of the text that need to be considered here, these concern conjunct consonants, sarabhatti vowels, change of word form owing to the metre, and resolution of syllables.

a) As is well known, there are in Pāli conjunct consonants that fail to make the preceding syllable long, as can be seen from their position in certain positions where the weight of the syllable can be considered to be established. The most regular of these conjuncts which fails to make position is *br*. In the text as here presented we can see that *br* fails to make position in the following words:

brāhmaṇ-, 979d,¹ 999b, 1006b, 1008b, 1018d, 1028a, 1029b, 1100b, 1125d, 1140b
brahm-, 1024a, 1065a
brūhi, 1052b
brūmi, 1046e, 1048d, 1060d, 1078d, 1080f, 1082bg, 1083g

I therefore take it that it also fails to make position at 1081e, and include the reading *munī brūsi* accordingly, and I have marked short syllables which are followed by *br* as short in all cases.

When *br* occurs medially however, it regularly does make position, as can be seen in the following cases:

abravi, 981d, 986d
pabrūhi, 999c, 1036c, 1105e, 1107c,

I have therefore marked short syllables that are followed by *br* in medial position as being long.

I also take *by* in *byañjanam* at 1017b, as failing to make position.

b) Sarabhatti, or partial vowels, are vowels that have been written, but which have to be ignored when determining the metre of the text. When the sarabhatti vowel is ignored it means that there is then a conjunct consonant to be taken into consideration. For example, the word *Araha* looks like it should be scanned as ∪∪∪, but when we take into account the sarabhatti vowel we find that it needs to be scanned as –∪. In the text as presented here I have counted sarabhatti vowels in the following words:

¹ Although the text which follows is of Pārāyanavagga as it appears in Cullaniddesa, I have given references to the verse numbers as they appear in the European edition of Sn to facilitate comparison with *PJ II* & *GD II*.

Ar^aha,¹ 1003d
virⁱyena, 1026d
irⁱyaṃ, 1038c
brahmacarⁱyavā, 1041a
kayⁱrā, 1051c
irⁱyamānaṃ, 106b
irⁱyati, 1097a
brahmacarⁱyaṃ, 1128c

c) Change of word form. Sometimes the form of a word is changed to meet the demands of the metre. This usually involves the lengthening or shortening of syllables, or the changing of niggahīta to labial *-m* (which has the effect of making the syllable light) or dropping it altogether.

The change *-ṃ > -m* is probably the most frequent in occurrence in the texts of all changes that take place with the metre as the cause, but it cannot readily be illustrated as the same change also takes place occasionally in prose, and it is therefore impossible to distinguish where the change has happened solely by reason of the metre.

In the text that follows I note the following changes have taken place with the metre as the cause:

Final *i* lengthened:

Godhāvarī, 977c
Bāvarī, 981a, 984d, 994b, 995b, 1025b, 1028a, 1029a
munī, 1058b, 1074c, 1075c, 1081e
ramatī, 985d
Bhotī, 988a
āmantayī, 997a
nadatī, 1015d
Upadhī, 1050c
akittayī, 1052a
Accī, 1074a
satī, 1143a

Medial *i* lengthened:

anūpadhīkaṃ, 1057b, 1083b
satīmā, 1070a

Final *i* shortened:

puthavi, 990b
teji, 1097b

¹ Please note that in this paper and in the text that follows sarabhatti vowels are normally written in superscript as here.

Medial *a* lengthened:

dakkhiṇāpathaṃ, 976b
uttarāmukhā, 1010d
tārituṃ, 1069b
anānuyāyī, 1071d, 1072d, 1073a
anāparaṃ, 1094b
sahāja, 1096c

Final *a* shortened:

hitva, 1071b, 1072b
yatha, 1092f
va, 1024a, 1030a, 1082c, 1083c, 1090b, 1091b
haṃsa, 1134a

Lengthening of *u*

anūpadhīkaṃ, 1057b, 1083b
panūdanaṃ, 1106c
ahū, 1146a

Doubling of consonant:

bahupphalaṃ, 1134b

Simplification of consonant:

vissa[j]jessati, 1005d
kāma[c]chandānaṃ, 1106a

Loss of final niggahīta:

eta', 989d
dhammāna', 992b
vedāna', 1019d
pajaheyyu', 1058a
domanassāna', 1106b
pañhān', 1148c

Assimilation of niggahīta:

jappābhilepanaṃ (= *jappaṃ abhi-* > *jappa' abhi-*), 1033c
etābhinandāmi (= *etaṃ abhi-* > *eta' abhi-*), 1057a, 1083a
vācābhikaṅkhāmi (*vācaṃ abhi-* > *vāca' abhi-*), 1061b
munīdha (*munim idha* > *munī' idha*), 1078b

In order to correct the metre we need to read some normally long syllables as short:

sō, 1075a
ñāṇēna, 1078a
tūyhaṃ, 1122c

ĕvam, 1146c

d) In another work¹ I have stated that there is an hitherto unrecognised rule in Pāli metrical composition, which says that when syllables are resolved it is normally the first 2 syllables of a word that are concerned in the resolution.² In the text I have marked what I consider to be unambiguous cases of this rule by underlining in the metrical markings the syllables concerned, they can be seen in the following places, with resolution at the **1st** syllable: 984a, 990a, 995cd, 1011b, 1014d, 1015a, 1016a, 1047c, 1050c, 1065a, 1081f, 1086a, 1092f, 1097a, 1102a, 1110c.
at the **3rd**: 1003d, 1116c; **4th**: 1084c, 1135c; **5th**: 995d, 1131a; **6th**: 1023a, 1130c; **7th**: 1002a, 1149d.

There are some others which may be considered ambiguous, and which therefore need to be examined carefully.

1) The scansion of the line *Avijjāya nivuto loko* at 1033a looks like this ◡---◡◡◡--- . The rule of resolution would say that if there is resolution here it is at the 5th (i.e. *nivuto*). If that is so then it leaves the metre slightly wrong, as there is no vipulā showing the necessary pattern (◡---◡---×). In his notes in *GD II* (pg 367), Norman puts the resolution at the 4th, if that is so then what we have is an acceptable Siloka pathyā variation. The line however is in reply to the question *Kenassu nivuto loko?* It may be, therefore, that the line here should simply be regarded as containing 9 syllables, a situation which has arisen because this is an answer that has been given in imitation of the question line.

2) At line 1040e we find the following: *Kam brūsi Mahāpuriso ti?*³ The scansion reads ---◡◡---◡◡--- . According to the rule the resolution must be at the 6th in *puriso*, but again that leaves the metre slightly wrong (---◡◡---◡), as the mavipulā, which it closely resembles normally has a heavy 4th syllable. Norman (*GD II*, pg 368) counts the syllable as resolved at the 3rd, which would give an acceptable savipulā. However, we many times find in the texts that *purisa* must be read as *posa*, which is an alternative form of the word.

There is another line, at 1140a, which involves resolution, which leaves the line irregular. In this case, however, there is nothing that goes against the rule as such, but rather even with its aid we are still left with a slightly irregular line, in this line the resolution cannot be at any other syllable. There are a couple of other ambiguous cases, at 1122c, & 1146c. But again we are not dealing with alternative explanations. Either there is resolution, or the metre is incorrect. If there is resolution in these cases we have to count a normally long syllable as short in order to make the resolution, by reading *na tūyham*,⁴ & *ĕvam* respectively.

¹ See my *Outline of the Metres in the Pāli Canon*.

² This should not be taken as affirming that it is always the *initial* syllables that are affected, as the word in which resolution takes place may be the second member in a compound, or preceded by one or more prefixes, and quite often is itself a prefix. To give an example, in the word *paṭivasati*, according to the rule we may take the 1st & 2nd syllable as resolved, or the 3rd & 4th; however, there cannot be resolution of the 2nd & 3rd, or the 4th & 5th. There seems to be a small exception to the general rule, in that the negative particle *na* occasionally appears to form the first half of a resolved syllable, perhaps because there was felt to be a close semantic affinity between the negative and the word it modifies.

³ The line is virtually repeated in the answer at 1042c, exchanging *Tam* for *Kam*, which makes no difference metrically.

⁴ *Tuyham* is normally read as a long syllable, cf. 1030a & 1061b

Given that there are 27 unambiguous cases¹ where we can count the rule of resolution as upheld; and a further 4 where resolution has probably taken place (and if so, it has taken place in line with the rule); and only 2 (or 3, if we count the virtual repetition of 1040e at 1042c), which may give slightly better interpretations if we go against the rule, I take it that the rule can be considered well founded on the evidence that has been presented here.² The rule is of quite some importance it should be noted, as when it is taken into consideration it can help to identify correctly the variation that is being used in Siloka lines, and the underlying gaṇa structure in the bar metres.

There are two metres used in Pārāyanavagga, which are in fact the main metres used in Pāli prosody. They are the Siloka and the Tuṭṭhubha,³ we will examine them in this order.

SILOKA

In the Vedas the Anuṭṭhubha metre, out of which the Siloka emerged, can be described as a samavutta metre having the following structure:

1 2 3 4 5 6 7 8
u - u - ; u - u x

sometimes short syllables are found in the 2nd, 4th & 6th positions (though 2 successive shorts in the 2nd & 3rd position was normally avoided).

Now it is very interesting from an historical perspective that in Hemakamāṇavapucchā the metre very much looks like an early form of the Anuṭṭhubha. Of the 18 lines which make up this section no fewer than 14 show the Anuṭṭhubha structure. Two further lines are pathyā (the normal form of the prior line in the Siloka verses), which is also the most normal variation in the Vedas.⁴

¹ In Aṭṭhakavagga I count the following as unambiguous: At the **1st**: 774b, 783b, 787a, 791a, 796a, 827c, 830d, 831b, 832b, 862b, 863b, 869c, 870c, 876d, 888c, 889c, 890c, 893c, 895b, 900d, 901b, 907d, 908d, 909d, 963a, 965a, 969cd, 970d, 971d, 973ad; **3rd**: 967a; **4th**: 823a, 938d; **5th**: 790d; **6th**: 823c, 959a; **7th**: 841a; to give **jagaṇa** u-u in the Old Gīti verses: 920d, 922d, 923b x 2, 924d, 925b, 929b x 2 (total: 47 instances).

² No metrical rule is upheld 100%, of course, but we may take it that there *is* a rule if it is normally adhered to. I may add that as far as I have been able to discern the rule holds even better in medieval metrical compositions, but I am unable to bring the evidence forward at this point. There is a compliment to this rule, which I call the rule of replacement. This states that when replacement takes place it always does so after a caesura (cf. 1064c, 1068cd, 1076b, 1103d in the text). This shows that the presumption is that the first two syllables of a word are the ones that are being replaced. This further helps to confirm the rule, of course.

³ That is, the metres that are otherwise known as Śloka and Triṣṭubh. In this paper, which examines the distinctive characteristics of early Pāli metrical composition, I have preferred to use the Pāli names for the metres. Although, as I will show herein, these are clearly related to the Sanskrit metres, they nevertheless have to be carefully distinguished from the latter, otherwise there is a danger of forcing Pāli forms into classical Sanskrit models to which they do not, in fact, adhere.

⁴ The other two lines (1084f & 1086a) as they stand are unclear. If we read *abhīramiṃ* in the first of these lines (with Smith *PJ II* pg 660), that would once again give an Anuṭṭhubha line. If we correct the second line by excluding *-a viññāta-* (with Norman *GD II*, pg 378) that would give savipulā.

Of the openings 5 show the normal Vedic form $\underline{\cup} - \underline{\cup} -$ (1084ce, 1085bd, 1086d), and the others show syncopated forms that are also common in the Vedas (1084bd, 1085c, 1086bcd, 1087abc).¹ So that it appears that all the evidence would suggest that we should probably count this Pucchā as being in Anuṭṭhubha metre.

In the Vedas after some time variations from this basic pattern started to emerge, which eventually gave rise to a new addhasamavutta metre, the Siloka. In canonical Pāṭi the metre is normally described² as having a pathyā structure, and 7 variations. They are:

The *pathyā* or normal structure:

Odd line: $\underline{\cup} \underline{\cup} \underline{\cup} \underline{\cup} | \underline{\cup} - - \times$

Even line: $\underline{\cup} \underline{\cup} \underline{\cup} \underline{\cup} | \underline{\cup} - \underline{\cup} \times$

The variations or *vipulā*, that occur in the prior line:

Anuṭṭhubha	$\underline{\cup} \underline{\cup} \underline{\cup} \underline{\cup} \underline{\cup} - \underline{\cup} \times$
navipulā	$\underline{\cup} - \underline{\cup} - \underline{\cup} \underline{\cup} \underline{\cup} \times$
bhavipulā	$\underline{\cup} - \underline{\cup} - - \underline{\cup} \underline{\cup} \times$
mavipulā	$\underline{\cup} - \underline{\cup} - - - - \times$
ravipulā	$\underline{\cup} \underline{\cup} \underline{\cup} - \underline{\cup} - \times$
savipulā	$\underline{\cup} \underline{\cup} \underline{\cup} \underline{\cup} \underline{\cup} - \times$
tavipulā	$\underline{\cup} - \underline{\cup} - - - \underline{\cup} \times$

There is normally a caesura (word break) after the fifth syllable in the mavipulā, and after the fourth syllable in the ravipulā. It is on the basis of this description that the following analysis has been made.

Normally 2 successive light syllables in 2nd and 3rd positions was avoided, though occasionally it turns up, and in certain works (like the Dhammapada) seems to have been accepted as a legitimate variation.

¹ See Arnold's charts on pg 153 of *VM*.

² See Warder *PM*, pg 172ff. Warder refers to this metre as Vatta presumably on the basis of Vuttodaya, and in my Outline of the Metres in the Pāṭi Canon I followed him. However it should be noted that the Vatta metre is described in Vuttodaya as having the same cadence in all 4 lines. Only the Pathyāvatta has alternating cadences.

1) THE SILOKA IN THE PUCCHĀ

In the Pucchā there are 200 lines in the Siloka metre, of which I count 102 as prior lines. The distribution of the variations in the prior line as presented in the text that follows is like this:¹

Pathyā = 62 (61%)

Anuṭṭhubha = 16: 1041a, 1053c, 1054c, 1066c, 1067c, 1084ce, 1085c, 1086c, 1087ac, 1095ac, 1099c, 1106c, 1116c,

navipulā = 2: 1110a, 1111c

bhavipulā = 1, 1112a,

mavipulā = 4: 1036c, 1105e, 1107c, 1114c, 1119c, (cf. 1040e, 1042c)

ravipulā = 2: 1037a, 1046a, 1062a,

savipulā = 5: 1034a, 1036a, 1088a, 1089a, 1098a,

tavipulā = 2: 1092a, 1093a

irregular = 5: 1033a, 1077a, 1115a, 1118a, 1119a

As can be seen from this by far the most important variation is the Anuṭṭhubha, which constitutes some 15% of the total.² Note also the high number of variations that are savipulā, having some 5% of the total.³

These figures are of importance because in the later development of the metre in the canon the Anuṭṭhubha and savipulā are normally avoided in the Siloka prior lines,⁴ which then sees a corresponding increase in the occurrence of the pathyā, and the first 4 variations. With the help of these characteristics it is possible to determine whether verses belong to the early or to the middle and late periods.

¹ It should be noted that lines can sometimes be scanned in different ways, producing different variations. On a small number of occasions I have had to make a choice as to which variation we are dealing with and assign the line accordingly.

² This figure includes the lines in Hemakamāṇavapucchā. If we count these as belonging to the Anuṭṭhubha metre, and exclude them from the Siloka statistics, then the Anuṭṭhubha variation would amount to 6% less. Although this has a bearing on what follows, the overall position is not affected one way or the other.

³ According to my calculations in Aṭṭhakavagga Anuṭṭhubha constitutes no fewer than 20% of the total (out of Siloka 116 prior lines): 781a, 814c, 815c, 850c, 851a, 853c, 854a, 855a, 856c, 859ac, 860a, 861c, 938c, 941c, 945c, 947a, 949c, 950c, 953a, 954c, 958a, 960c. There however savipulā is negligible (one case at 940b); while mavipulā takes 7% of the total 817c, 818c, 858a, 937a, 938c, 939c, 947c, 952c.

⁴ They do not seem to be ever totally excluded. Note that also the 6th (if it is a variation) is also normally avoided in the later works.

2) THE SILOKA IN THE VATTHUGĀTHĀ

When we examine the Vatthugāthā, which on linguistic and doctrinal evidence can be shown to be late in composition,¹ we can see that there has been an evident shift in the way the metre is composed. In this section there are 222 Siloka lines, exactly half of which are prior lines. The statistics for the variations are as follows:

Pathyā = 80 (72%)

Anuṭṭhubha = 1: 1004a

navipulā = 7: 977a, 1001c, 1013a, 1015a, 1021a, 1025c, 1027a

bhavipulā = 4: 980a, 984a, 1003a, 1016c, 1028c

mavipulā = 9: 985c, 997c, 999c, 1002a, 1003c, 1007c, 1015c, 1017a, 1030c

ravipulā = 4: 976c, 982a, 1013c, 1022c

savipulā = 2: 1008a, 1012c

tavipulā = 0

irregular (9 syllables) = 2: 991c, 1026a

Evidently the Anuṭṭhubha and savipulā have fallen out of favour, and there has been a marked increase in the occurrence of the pathyā, navipulā and mavipulā.

3) THE SILOKA IN THE EPILOGUE

When we compare the Siloka lines in the epilogue we can see that they clearly belong to the early period. Of the 41 prior lines in that section, 5 are Anuṭṭhubha, 1135ce,² 1137c, 1139c, 1141c. The other statistics for this section are as follows:

navipulā = 0

bhavipulā = 2: 1125a, 1128a

mavipulā = 5: 1130ac, 1131a, 1145c, 1147c

ravipulā = 1: 1138a

savipulā = 2: 1125c, 1128c

tavipulā = 0

irregular = 4: 1127ac, 1130a, 1140a

These figures clearly show that the epilogue is early in composition, and was probably made at the same time as the Pucchā themselves. This is further confirmed by the fact that Cullaniddesa has a full commentary on these lines.

¹ Good sources for an examination of the linguistic and doctrinal evidence are N. A. Jayawickrāma, A Critical Analysis of the Sutta Nipāta, which was reprinted in the Pāli Buddhist Review 1, 3 (1976), and the same author's The Sutta Nipāta: Pucchās of the Pārāyana Vagga, published in the University of Ceylon Review (photocopy only available to the present writer). See also Norman's extensive discussion of the linguistic materials in *GD II*.

² This is counting 1135e as a prior line Anuṭṭhubha, but it may be an even line, in which case we would have to leave it out of the reckoning. In any case the overall figures are not affected.

TUṬṬHUBHA

In the Vedic period the Tuṭṭhubha was the most important metre used in verse composition, about 2/3 of the verses in the Ṛg Veda are in this metre. In the Vedic period there are two main forms to the metre, which can be described thus:

- | | | | | | | | | | | | | | |
|----|---|---|---|---|---|---|---|---|---|----|----|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | | |
| 1) | ⌞ | - | ⌞ | - | | ⌞ | ⌞ | - | | - | ⌞ | - | × |
-
- | | | | | | | | | | | | | |
|----|---|---|---|---|---|---|---|---|---|----|----|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | |
| 2) | ⌞ | - | ⌞ | - | | ⌞ | ⌞ | | - | ⌞ | - | × |

they are distinguished by the position of the caesura, which comes after either the 4th or the 5th syllable, and is normally followed by 2 shorts which begin the second half of the line.

In the Pucchā and epilogue of Pārāyanavagga there are 228 lines in Tuṭṭhubha metre.¹ When we compare these with the Vedic models we will find that there are some interesting continuities and also discontinuities.

THE TUṬṬHUBHA OPENING:

As we can see from the description given above in the Vedic period there are 2 main forms of the opening, they are ⌞-⌞-, & ⌞----.² In the Vedas these openings are roughly equal in number. Both of these openings also occur in Pārāyanavagga. The first is by far the most common form, but the second, though becoming rare,³ is found on a significant number of occasions, see 1045e, 1052b, 1070a, 1071b, 1072b, 1073a, 1082a, 1096d, 1120c, 1149d.⁴ As this is continuous with the Vedic form of the metre, it seems that we should accept it as a genuine form of the metre. In the early period therefore, readings that meet the requirements of this opening should be regarded as legitimate, and when establishing texts there is no pressing need to take alternative readings that have almost certainly been introduced by scribes who were seeking to regularise the metre according to classical norms.

There is a third form of the opening that occurs in the Pucchā, which shows the following pattern -⌞⌞-, these can be found at the following lines: 1050c, 1082b, 1096c, 1097e, 1120e, 1122f; see also 1056b, 1104b.

¹ This total includes 15 lines that are written in the Jagatī metre (in the lists that follow Jagatī lines are placed in brackets). As the variations that occur in the one also occur in the other, I take them together here. The relationship of the two metres will be considered in what follows.

² See Arnold's charts of pgs 188 & 194 of *VM*.

³ Eventually in the middle and late Pāli periods it is normally avoided.

⁴ This opening is also found in Aṭṭhakavagga, cf. 795d, 869c, 870d, 873bc, 875b, 878c, 881c, 889a, 884c, 894b, 908d, 966b, 971b, which lends good support to the argument as that section is also considered to be old.

Of the instances that are listed here 4 concern the compound *jātijarāya* (—◡◡—|◡), one other has the compound *santipadamī* (—◡◡—); and another has the reading *upadhīnidānā* (◡◡◡◡—); in these cases it would not be difficult to rectify the metre by reading *jātī*, *santī*, & *upadhī*, it is therefore perhaps of some significance that no such reading is found in any of the editions. The other 2 readings open with the word *bhikkhu*, where to read *bhikkhū*, would violate the context, producing a plural where a singular is needed.

In the Vedic period this opening is regarded as irregular.¹ But in the Pāli verses it appears fairly frequently, and shows a definite form, always beginning with a long syllable, so that I feel that we have to regard it as a genuine syncopated variation of the opening in the Pāli period.

TUṬṬHUBHA BREAKS:

The most important difference in the early Pāli period is the dominance of the bhagaṇa break —◡◡ which in fact becomes the norm in the classical period. In the tables that follow it will be seen that it is this characteristic, and not the position of the caesura, that distinguishes the metre (only the regular breaks are listed in this first table, breaks that are considered to be irregular in form will be listed later).

CAESURA AT THE 4TH:

,—◡◡ (57 lines, constituting 24% of the total)

1044e, 1046e, 1048bd, 1051b, 1052de, 1056c, 1057d, 1059bc, 1060bd, 1063abd, 1064b, 1069b, 1070d, 1071d, 1072d, 1073c, 1075abc, 1076d, 1078d, 1080ef, 1081eh, 1082d, 1083bd, 1090abc, 1091bd, 11096a(b)cd, 1102c, 1121c, 1123c, 1133b, 1134abd, 1142b, 1143b, 1144abd, 1146ab

,◡◡— (21 lines, 10% of the total)

1043f, 1045f, 1047e, 1049a, 1052f, 1055b, 1057d, 1061a, 1064d, 1068b, 1069acd, 1075d, 1079g, 1097(b), 1101c, 1102d, 1103b, 1142a, 1146c

,—◡— (19 lines, 8% of the total)

1049b, 1058b, 1059a, 1060(a), 1070a, 1071b, 1072b, 1074ac, 1077d, 1082g, 1083g, 1091a, 1101b, 1104bd, 1120c, 1133c, 1134c

,◡◡◡ (8 lines, 3.5% of the total)

1078a, 1079a, 1080a, 1081a, 1082a, 1102a, 1122b, 1143c

,—◡◡ (4 lines, 2% of the total)

1056b, 1101a, 1133ad

¹ Cf. Arnold *VM* pg 194, where its occurrence is listed at 2%. However it appears quite often in Aṭṭhakavagga, cf. 836c, 842c, 845a, 870a, 874b, 902a, 964b, 970a, 975b. As in Pārāyanavagga the form always opens with a long syllable.

CAESURA AT THE 5TH:

∪,∪∪ (13 lines, 6% of the total)

1058a, 1070c, 1074bd, 1076a, 1077b, 1078b, 1082b, 1097e, 1120ae, 1122f, 1123a

–,∪– (6 lines, 3% of the total)

1048c, 1056a, 1060c, 1072a, 1078c, 1097a, 1149d

–,∪∪ (34 lines, 15% of the total)

1046d, 1049(c), 1050(a)c, 1051acd, 1052c, 1056d, 1059d, 1065abd, 1071c, 1072c, 1073a, 1079b, 1082c, 1083c, 1097(a)d, 1102b, 1103a, 1104ac, 1120bd, 1121d, 1122ace, 1123bd, 1142c

–,–∪ (1 line)

1077c

CAESURA AT THE 6TH:

–∪,∪ (40 lines, 18% of the total)

1045(e), 1046c, 1047(bd), 1050b, 1052ab, 1055c, 1057(a), 1058c, 1061b, 1063c, 1064a, 1070b, 1071a, 1076c, 1079cd(f), 1080bcd, 1081bcd(g), 1082ef, 1083(a)ef, 1090d, 1091c, 1121ab, 1142d, 1143ad, 1144c, 1149c

From this we can see that the bhagaṇa break - regardless of where the caesura falls - forms 57% of all Tuṭṭhubha lines in the Pucchā and Epilogue.

The irregular lines are also of some interest in helping to define the parametres of the prosody. The first break listed below is particularly interesting, as a long 6th has been normally considered to be wrong in terms of the metre. As there seems to be a regular form to this break,¹ with the caesura after the long 6th, followed by a short syllable, it appears that the break should be regarded as acceptable:

––,∪ (8 lines, 4% of the total)

1048a, 1049d, 1050d, 1055d, 1073bd, 1077c, 1103c²

REPLACEMENT of 2 presumed short syllables by one long one:

∪,– 1068d,

–,– 1064c, 1068c, 1076b, 1103d

¹ Unfortunately Warder's tables on pg 207 & 209 of *PM* do not bring this out clearly. Arnold's tables do not record caesuras at the 6th, so that it has not been possible for me to check it in the Vedic period. It appears that many scholars have not countenanced a caesura at the 6th when making their analyses. But it seems to the present writer that in reciting verse in Pāli it often falls quite naturally after the 6th. According to the above analysis some 24% of the breaks can be counted as producing this caesura.

² See also 1056b, 1101a, & 1133ad, where the same pattern turns up after a word-break at the 4th. The comments in the text apply to this form also. To this we can add the following references in Aṭṭhakavagga: 776d, 93d, 799a, 802d, 846d, 862d, 864a, 866a, 871a, 894b, 901d, 964cd, 969a. The same break, but with caesura at the 4th: 829d, 887c, 894a, 913ad. Also cf. 913c, 972d for the same break but with a different caesura.

EXTENDED form, having the caesura at the 5th, and restarting from the same syllable, giving a line of 12 syllables:

—, — ∪ ∪ 1044d,

∪, — ∪ ∪ 1047c, 1081f,

∪, ∪ ∪ — 1120a, 1123a

irregular:¹

1045d, 1046e, 1047a, 1057c, 1058d, 1060a, 1065c, 1079e, 1080f, 1101d, 1122d, 1146d

It is characteristic of the early Vedic period that the mixing of Tuṭṭhubha and Jagatī lines was normally avoided. Of the 228 lines counted above, only 16 are in the Jagatī metre, which therefore constitute less than 7% of the total, this shows that although by the early Pāli period Jagatī lines were allowed in what were otherwise Tuṭṭhubha verses, nevertheless they were not part of the normal parametres of the prosody,² and seem to have been allowed only as an expedient.

When we put this analysis together we can define the Tuṭṭhubha metre in the early Pāli period thus:

1	2	3	4	5	6	7	8	9	10	11		
∪	—	∪	—		∪	∪	∪		—	∪	—	×

with the syncopated opening — ∪ ∪ — sometimes appearing, and the break — —, ∪ occasionally giving a long 6th syllable. It is on the basis of this description that the present text has been established.³

¹ If we follow the suggestions given in the notes to the verses in the text some of these lines are not so irregular, but as there is some ambiguity about them, I have counted them separately here.

² On the other hand, in the middle and late Pāli periods mixing is normal.

³ It will be noticed from the variant readings that the Burmese editors had in mind another, more classical, model, that seeks to avoid the long 3rd and 6th. It has long been recognized that the Burmese editions have often been ‘corrected’ to make the metre fit into what is, in fact, a later prosody; see e.g. Helmer Smith’s remark in *PJ II*, pg 637. Judging by Norman’s comments in *GD II*, he was also working with this more classical model of the metre.

CULLANIDDESO¹

NAMO TASSA BHAGAVATO ARAHATO SAMMĀSAMBUDDHASSA²

PĀRĀYANAVAGGO³

VATTHUGĀTHĀ

1 (976)

— — — — — | — — — — — || — — — — — | — — — — — Siloka pathyā⁴
Kosalānaṃ purā rammā ~ agamā Dakkhināpathaṃ
— — — — — | — — — — — || — — — — — | — — — — — ravipulā
ākiñcaññaṃ patthayāno ~ brāhmaṇo mantapāragū.

2 (977)

— — — — — | — — — — — || — — — — — | — — — — — navipulā
So Assakassa visaye, ~ Mūlakassa⁵ samāsane,
— — — — — | — — — — — || — — — — — | — — — — —
vasi⁶ Godhāvarikūle⁷ ~ uñchena ca phalena ca.

3 (978)

— — — — — | — — — — — || — — — — — | — — — — —
Tasseva upanissāya ~ gāmo ca vipulo ahu,⁸
— — — — — | — — — — — || — — — — — | — — — — —
tato jātena āyena ~ mahāyaññaṃ-akappayi.⁹

4 (979)

— — — — — | — — — — — || — — — — — | — — — — —
Mahāyaññaṃ yajitvāna ~ puna pāvīsi assamaṃ,
— — — — — | — — — — — || — — — — — | — — — — —
tasmim patipaviṭṭhamhi¹⁰ ~ añño āgañchi brāhmaṇo -

¹ BJT: *Cullaniddesapāḷi*; PTS: *Cullaniddesa*; Thai: *Cūlaniddeso*; ChS: *Cūlaniddesapāḷi*. It will be seen from this that none of the editions has this title, but I have adopted it here against the readings for the sake of consistency with other texts on this website.

² PTS omits this line; Sn omits first two lines.

³ PTS: *Pārāyanavagga*.

⁴ All lines in the Vatthugāthā should be understood to be the pathyā form of the Siloka unless otherwise indicated.

⁵ BJT: *Mūlakassa*; ChS: *Maḷakassa*; Sn: *Aḷakassa*, both also in 1011 below.

⁶ BJT, PTS, Thai, Sn: *vasī*.

⁷ BJT: *Godāvarī*.

⁸ Sn: *ahū*.

⁹ BJT: *akappayī*.

¹⁰ Thai, ChS: *paṭi-*.

5 (980)

---|---||---|---| bhavipulā
 ugghaṭṭapādo tasito, ~ paṅkadanto¹ rajassiro,
 ---|---||---|---|
 so ca naṃ upasaṅkamma, ~ satāni pañca yācati.

6 (981)

---|---||---|---|
 Tam-enaṃ Bāvarī disvā ~ āsanena nimantayī,²
 ---|---||---|---|
 sukhañ-ca³ kusalaṃ pucchi, ~ idaṃ vacanam-abravi:⁴

7 (982)

---|---||---|---| ravipulā
 “Yaṃ kho mamaṃ⁵ deyyadhammaṃ ~ sabbaṃ vissajjitaṃ⁶ mayā,
 ---|---||---|---|
 anujānāhi me brahme, ~ natthi pañca satāni me.”

8 (983)

---|---||---|---|
 “Sace me yācamānassa ~ bhavaṃ nānupadassati,⁷
 ---|---||---|---|
 sattame divase tuyhaṃ ~ muddhā phalatu sattadhā!”

9 (984)

---|---||---|---| bhavipulā
 Abhisāṅkharitvā kuhako⁸ ~ bheravaṃ so akittayī.⁹
 ---|---||---|---|
 Tassa taṃ vacanaṃ sutvā, ~ Bāvarī dukkhito ahu.¹⁰

10 (985)

---|---||---|---|
 Ussussati anāhāro, ~ sokasallasamappito,
 ---|---||---|---| mavipulā
 atho pi evaṃcittassa ~ jhāne¹¹ na ramatī mano.

¹ Sn: *paṅkadanto*; Sn normally writes niggahīta *ṃ*- before the *ka* group of consonants. As this is only a difference in orthography, no further instances will be noted here.

² BJT: *nimantayī*.

³ BJT: *sukhaṃ ca*; BJT normally writes niggahīta *ṃ* before *c*, *ch*, *j*, *jh*; and occasionally before *ka*. In this edition I have preferred to write *ñ* & *ṇ*, further cases will not be noted.

⁴ BJT: *abravī*.

⁵ ChS: *mama*.

⁶ Thai, ChS: *visajjitam*.

⁷ Thai: *nānupadassati*.

⁸ Norman (*GD II*, pg 360) states that the resolution in this pādayuga is at the 7th, but would leave the metre incorrect in the opening, and resolutions at the 1st are common, while at the 7th are rare indeed.

⁹ BJT: *akittayī*.

¹⁰ Sn: *ahū*.

¹¹ Thai: *jahāne*.

11 (986)

-----|-----||-----|-----
 Utrastam dukkhitam disvā, ~ devatā atthakāminī
 -----|-----||-----|-----
 Bāvarim̐ pusaṅkamma, ~ idam̐ vacanam-abravi:¹

12 (987)

-----|-----||-----|-----
 “Na so muddham̐ pajānāti, ~ kuhako so dhanatthiko!
 -----|-----||-----|-----
 Muddhani² muddhapāte³ vā, ~ñāṇam̐ tassa na vijjati.”

13 (988)

-----|-----||-----|-----
 “Bhoti⁴ carahi jānāti! ~ Tam̐⁵ me akkhāhi pucchitā:
 -----|-----||-----|-----
 muddham̐ muddhādhipātañ-ca ~ tam̐ suṇoma vaco tava.”

14 (989)

-----|-----||-----|-----
 “Aham-petam̐ na jānāmi, ~ ñāṇam̐⁶ mettha na vijjati.
 -----|-----||-----|-----
 Muddham̐ muddhādhipāto⁷ ca ~ Jinānam̐ heta⁸ dassanam̐.”

15 (990)

-----|-----||-----|-----
 “Atha ko carahi jānāti ~ asmiṃ puthavimaṇḍale⁹
 -----|-----||-----|-----
 muddham̐ muddhādhipātañ-ca? ~ Tam̐ me akkhāhi devate.”

16 (991)

-----|-----||-----|-----
 “Purā Kapilavatthumhā ~ nikkhanto lokanāyako,
 -----|-----||-----|----- 9 syll
 apacco Okkākarājassa¹⁰ ~ Sakyaputto pabhaṅkaro.

¹ BJT: *abravī*.

² It is surprising we find no reading *Muddhani* here, to avoid the opening -----.

³ Thai: *muddhādhipāte*.

⁴ Thai: *Pahoti*.

⁵ Thai: *Tam*.

⁶ Thai, Sn: *ñāṇam mettha*, it is a feature of Thai & Sn that they frequently show assimilation of consonants like this, further cases will not be recorded.

⁷ ChS: *muddhani muddhādhipāte*.

⁸ ChS: *Jinañ-hettha*; note that *niggahīta* in *etam* is lost here m.c.

⁹ Thai: *paṭhavi*-; ChS: *pathavi*.

¹⁰ We could correct the metre by reading *apacc’ Okkākarājassa*.

17 (992)

So hi brāhmaṇa Sambuddho, ~ sabbadhammāna' pāragū,¹
 Sabbābhiññābalappatto, ~ sabbadhammesu Cakkhumā
 Sabbakammakkhayam²-patto ~ vimutto upadhikkhaye.³

18 (993)

Buddho so Bhagavā loke, ~ Dhammaṃ deseti Cakkhumā,
 taṃ tvaṃ gantvāna pucchassu, ~ so te taṃ byākarissati.”⁴

19 (994)

‘Sambuddho’ ti vaco sutvā, ~ udaggo Bāvarī ahu,⁵
 sokassa tanuko āsi ~ pītiñ-ca vipulaṃ labhi.

20 (995)

Tuṭṭhubha
 So Bāvarī⁶ attamano udaggo,
 Tuṭṭhubha
 taṃ devataṃ pucchati vedajāto:
 Jagatī
 “Katamamhi gāme nigamamhi vā puna,⁷
 Tuṭṭhubha x 2
 katamamhi vā janapade lokanātho,
 yattha gantvā namassemu⁸ ~ Sambuddhaṃ dipaduttamaṃ?”⁹

21 (996)

Jagatī x 4
 “Sāvattḥiyaṃ Kosalamandire Jino,
 pahūtapañño varabhūrimedhaso,
 so Sakyaputto vidhuro anāsavo,
 muddhādhīpātassa vidū narāsabho.”

¹ BJT: *pāragu*.

² PTS, ChS, Thai, Sn: *Sabbadhammakkhayaṃ*.

³ BJT, Sn: *upadhisaṅkhaye*.

⁴ BJT, Sn: *vyākarissati*. BJT & Sn regularly write *vy* for *by*, other cases will not be noticed.

⁵ Sn: *ahū*.

⁶ BJT: *Bāvari*.

⁷ ChS: *pana*.

⁸ ChS: *gantvāna passemu*.

⁹ ChS: *dvipaduttamaṃ*, here and in 998 below.

22 (997)

-----|-----||-----|-----
 Tato āmantayī¹ sisse, ~ brāhmaṇo² mantapārage,³
 -----|-----||-----|----- mavipulā
 “Etha māṇavā akkhissam̐ ~ suṇoṭha⁴ vacanam̐ mama,

23 (998)

-----|-----||-----|-----
 yasseso dullabho loke ~ pātubhāvo abhiṇhaso,
 -----|-----||-----|-----
 svajja⁵ lokamhi uppanno, ~ ‘Sambuddho’ iti vissuto.
 -----|-----||-----|-----
 Khippam̐ gantvāna Sāvattim̐ ~ passavho dipaduttamam̐.”

24 (999)

-----|-----||-----|-----
 “Kathañ⁶-carahi jānemu ~ disvā ‘Buddho’ ti brāhmaṇa?
 -----|-----||-----|----- mavipulā
 Ajānataṃ no pabrūhi, ~ yathā jānemu taṃ mayam̐.”

25 (1000)

-----|-----||-----|-----
 “Āgatāni hi mantesu ~ Mahāpurisalakkhaṇā,
 -----|-----||-----|----- (pathyā)
 dvattimsā⁷ ca byākhātā⁸ ~ samattā anupubbaso.

26 (1001)

-----|-----||-----|-----
 Yassete honti gattesu ~ Mahāpurisalakkhaṇā,
 -----|-----||-----|----- navipulā
 dve yeva⁹ tassa gatiyo, ~ tatiyā hi na vijjati,

¹ PTS: *āmantayī*.

² Sn: *brahmaṇe*.

³ ChS: *-pāragū*.

⁴ ChS: *suṇātha*.

⁵ ChS, Thai, Sn: *svājja*.

⁶ BJT: *Katham̐*.

⁷ BJT: *dvattimsa*; ChS: *dvattimsāni*, which is probably an individual scribal ‘correction’ to the metre.

⁸ BJT, Thai, Sn: *vyākhyātā*; ChS: *byākkhātā*; We should probably understand a sarabhatti vowel here which should be counted towards the metre: *b^{<i>}yākhātā*

⁹ Thai: *duve va*; Sn: *dve va*.

27 (1002)

˘-˘-˘-|-, -˘˘-||˘-˘-˘-˘-˘-˘- mavipulā
 sace agāraṃ āvasati¹ ~ vijeyya paṭhaviṃ² imaṃ,
 ˘-˘-˘-|˘-˘-˘-||˘-˘-˘-˘-˘-˘-
 adaṇḍena asatthena ~ Dhammena-m-anusāsati.³

28 (1003)

˘-˘-˘-|˘-˘-˘-||˘-˘-˘-˘-˘-˘- bhavipulā
 Sace ca so pabbajati ~ agārā anagāriyaṃ
 ˘-˘-˘-|-, -˘-˘-||˘-˘-˘-˘-˘-˘- mavipulā
 vivaṭṭacchaddo⁴ Sambuddho ~ Ar^ahā bhavati anuttaro.

29 (1004)

-˘-˘-˘-|˘-˘-˘-||-˘-˘-˘-˘-˘- Anuṭṭhubha
 Jātiṃ gottañ-ca lakkhaṇaṃ, ~ mante sisse punāpare,⁵
 -˘-˘-˘-|˘-˘-˘-||˘-˘-˘-˘-˘-˘-
 muddhaṃ muddhādhipātañ-ca ~ manasā yeva pucchatha.

30 (1005)

˘-˘-˘-˘-|˘-˘-˘-||˘-˘-˘-˘-˘-˘-
 Anāvaraṇadassāvī ~ yadi Buddho bhavissati,
 ˘-˘-˘-˘-|˘-˘-˘-||˘-˘-˘-˘-˘-˘-
 manasā pucchite pañhe ~ vācāya vissajjessati.”⁶

31 (1006)

-˘-˘-˘-˘-|˘-˘-˘-||-˘-˘-˘-˘-˘-˘-
 Bāvarissa vaco sutvā, ~ sissā soḷasa⁷ brāhmaṇā:
 ˘-˘-˘-˘-|˘-˘-˘-||˘-˘-˘-˘-˘-˘-
 Ajito Tissametteyyo, ~ Puṇṇako atha Mettagū,⁸

32 (1007)

-˘-˘-˘-˘-|˘-˘-˘-||-˘-˘-˘-˘-˘-˘-
 Dhotako Upasīvo ca, ~ Nando ca atha Hemako,
 -˘-˘-˘-|˘-˘-˘-||˘-˘-˘-˘-˘-˘- bhavipulā
 Todeyya-Kappā dubhayo, ~ Jatukaṇṇī ca paṇḍito,

33 (1008)

-˘-˘-˘-|˘-˘-˘-||-˘-˘-˘-˘-˘- savipulā
 Bhadrāvudho Udayo ca, ~ Posālo cāpi brāhmaṇo,
 -˘-˘-˘-|˘-˘-˘-||˘-˘-˘-˘-˘-˘-
 Mogharājā ca medhāvī, ~ Piṅgiyo ca mahā isi,

¹ Sn: *ajjhāvasati*.

² ChS: *Pathaviṃ*.

³ ChS omits the sandhi *-m-*.

⁴ PTS: *vivaṭṭacchaddo*; Thai: *vivaṭṭachaddo*; Sn *vivaṭṭacchaddo*.

⁵ BJT: *punāparaṃ*.

⁶ ChS: *visajjissati*, but that is very poor metrically.

⁷ PTS: *solasa*, note that the following *br* does not make position.

⁸ BJT: *Mettagu*, and also at 1124, but elsewhere *Mettagū*.

34 (1009)

paccekagaṇiṇo sabbe, ~ sabbalokassa vissutā,
jhāyī jhānaratā dhīrā, ~ pubbavāsanavāsītā,

35 (1010)

Bāvariṃ abhivādetvā,¹ ~ katvā ca naṃ padakkhiṇaṃ,
jaṭājinadharā sabbe ~ pakkāmuṃ uttarāmukhā:

36 (1011)

Mūlakassa² Patitṭhānaṃ ~ purimaṃ³ Māhissatiṃ tadā,⁴
Ujjeniṅ-cāpi Gonaddhaṃ ~ Vedisaṃ Vanasavhayaṃ,

37 (1012)

Kosambiṅ⁵-cāpi Sāketāṃ, ~ Sāvattiṅ-ca puruttamaṃ,
Setabyaṃ Kapilavatthūṃ, ~ Kusināraṅ-ca mandiraṃ,⁶

38 (1013)

Pāvaṅ-ca Bhoganagaraṃ, ~ Vesāliṃ Māgadhaṃ puraṃ,
Pāsāṇakaṅ⁷-cetiyaṅ-ca, ~ ramaṇīyaṃ manoramaṃ.

39 (1014)

Tasito vudakaṃ sītaṃ, ~ mahālābhaṃ va vāṇijo,
chāyaṃ ghammābhitatto va ~ turitā⁸ pabbatam-āruhaṃ.

¹ BJT: *abhivanditvā*.

² BJT: *Mūlakassa*; ChS: *Maḷakassa*; Sn: *Aḷakassa*.

³ ChS: *pura*.

⁴ BJT: *tathā*.

⁵ PTS, Sn: *Kosambiṃ*.

⁶ ChS: *mandira*.

⁷ Thai, ChS: *Pāsāṇakaṃ*.

⁸ BJT: *tusitā*.

40 (1015)

navipulā
 Bhagavā ca tamhi¹ samaye ~ bhikkhusaṅghapurakkhato,
 mavipulā
 bhikkhūnaṃ Dhammaṃ deseti ~ sīho va nadatī² vane.

41 (1016)

bhavipulā
 Ajito addasa Sambuddhaṃ,³ ~ sataraṃsim⁴ va bhānumaṃ,⁵
 bhavipulā
 candaṃ yathā paṇṇarase⁶ ~ paripūrim⁷-upāgataṃ,

42 (1017)

mavipulā
 athassa gatte disvāna ~ paripūraṇ-ca byañjanaṃ.⁸
 Ekam-antaṃ ṭhito haṭṭho ~ manopañhe apucchatha:

43 (1018)

“Ādissa jammanaṃ brūhi, ~ gottaṃ brūhi salakkhaṇaṃ,
 mantesu pāramiṃ brūhi, ~ kati vāceti brāhmaṇo?”

44 (1019)

“Vīsaṃvassasataṃ āyu, ~ so ca gottena Bāvāri,⁹
 tiṇṇassa¹⁰ lakkhaṇā gatte ~ tiṇṇaṃ vedāna’ pāragū.

45 (1020)

Lakkhaṇe itihāse ca, ~ sanighaṇḍusakeṭubhe,
 pañca satāni¹¹ vāceti, ~ sadhamme pāramiṃ gato.”

¹ BJT: *tasmim*; ChS omits *ca* to ‘correct’ the metre, but the opening would be still be wrong for the 1st vipulā.

² PTS: *nadati*;

³ ChS omits *Sam* to ‘correct’ the metre, but again the opening is not very good.

⁴ PTS, Thai, Sn: *vītaraṃsi*; ChS: *pītaraṃsim*.

⁵ ChS: *bhānumaṃ*.

⁶ ChS, Sn: *pannarase*.

⁷ PTS, Thai, Sn: *pāripūrim*; ChS *paripūram*.

⁸ Note that *by* fails to make position here; I do not know why Norman (*GD II* pg 364) feels we have to include a sarabhatti vowel in this word, and then take the 1st syllable as resolved.

⁹ BJT, PTS, ChS, Sn: *Bāvāri*.

¹⁰ ChS *tīnissa*.

¹¹ This line shows 2 shorts syllables in 2nd & 3rd positions, which is normally avoided.

46 (1021)

— — — — | — — — — || — — — — | — — — — navipulā
 “Lakkaṇānaṃ pavicayaṃ ~ Bāvarissa naruttama
 — — — — | — — — — || — — — — | — — — —
 taṇhacchida pakāsehi, ~ mā no kaṅkhāyitaṃ ahu.”

47 (1022)

— — — — | — — — — || — — — — | — — — —
 “Mukhaṃ jivhāya chādeti, ~ uṇṇassa¹ bhamukantare,
 — — — — | — — — — || — — — — | — — — — ravipulā
 kosohitaṃ vatthaguyhaṃ ~ evaṃ jānāhi māṇava.”

48 (1023)

— — — — | — — — — || — — — — | — — — —
 Pucchaṃ hi² kiñci³ asuṇanto, ~ sutvā pañhe viyācate,⁴
 — — — — | — — — — || — — — — | — — — —
 vicinteti jano sabbo ~ veda jāto katañjali:⁵

49 (1024)

— — — — | — — — — || — — — — | — — — —
 “Ko nu devo va⁶ brahmā vā ~ Indo vā pi Sujampati,
 — — — — | — — — — || — — — — | — — — —
 manasā pucchi te pañhe? ~ Kam-etaṃ paṭibhāsati?”

50 (1025)

— — — — | — — — — || — — — — | — — — —
 “Muddhaṃ muddhādhipātañ-ca, ~ Bāvarī paripucchati,
 — — — — | — — — — || — — — — | — — — — navipulā
 taṃ byākarohi Bhagavā,⁷ ~ kaṅkhaṃ vinaya no ise.”

51 (1026)

— — — — | — — — — || — — — — | — — — — 9 syll
 “Avijjā muddhā ti jānāhi, ~ vijjā muddhādhipātini,
 — — — — | — — — — || — — — — | — — — —
 saddhāsatisamādhīhi, ~ chandavir⁸iyena saṃyutā.”

¹ Thai: *uṇṇāssa*.

² ChS *pucchañ-hi*.

³ BJT: *kañci*.

⁴ BJT: *vyākate*.

⁵ BJT, Thai, ChS: *añjali*.

⁶ BJT, ChS: *vā*; *va* is m.c. to give pathyā.

⁷ I can see no reason why Norman (*GD II*, pg 365) states that the 7th syllable is resolved here (which would go against the rule of resolution), as the cadence and opening are a normal 1st vipulā. Nor do we then have to produce a sarabhatti vowel in *byākarohi* to correct the metre

⁸ ChS: *vīriyena*.

52 (1027)

-----|UUU-||-----|U-U- navipulā
 Tato vedena mahatā ~ santhambhitvāna¹ māṇavo,
 -----|U-U-||-----|U-U-
 ekamsaṃ ajinaṃ katvā, ~ pādesu sirasā pati:²

53 (1028)

-----|U-U-||UUU-|U-U-
 “Bāvarī brāhmaṇo bhoto, ~ saha sissehi mārisa,
 U-U-|U-U-||-----|U-U- bhavipulā
 udaggacitto sumano, ~ pāde vandati Cakkhuma.”

54 (1029)

UUU-|U-U-||UUU-|U-U-
 “Sukhito Bāvarī hotu ~ saha sissehi brāhmaṇo!
 -----|U-U-||UUU-|U-U-
 Tvañ-cāpi sukhito hohi ~ ciraṃ jīvāhi māṇava!

55 (1030)

-----|U-U-||-----|U-U-
 Bāvarissa va³ tuyhaṃ⁴ vā ~ sabbesaṃ sabbasaṃsayāṃ,
 U-U-|U-U-||-----|U-U- mavipulā
 katāvakāsā pucchavho ~ yaṃ kiñci manasicchatha.”

56 (1031)

-----|U-U-||UUU-|U-U-
 Sambuddhena katokāso, ~ nisīditvāna pañjali,⁵
 U-U-|U-U-||UUU-|U-U-
 Ajito paṭhamāṃ pañhaṃ ~ tattha pucchi Tathāgataṃ:

VATTHUGĀTHĀ NIṬṬHITĀ

¹ ChS: *santhambhetvāna*.

² BJT: *patī*.

³ ChS: *ca*.

⁴ BJT: *tumhaṃ*.

⁵ BJT, ChS: *pañjalī*.

1: AJITAMĀṄAVAPUCCHĀ¹

57 (1032) 1-2

---UU|U---| Siloka pathyā²
“Kenassu nivuto loko? *icc-āyasmā Ajito*,³
|---U|U---
Kenassu nappakāsati?
---U|U---||---U|U---
Kissābhilepanam brūsi?⁴ ~ Kim su tassa mahabbhayam?”

58 (1033) 1-2

U---UU|U---| 9 syll
“Avijjāya nivuto loko,⁵ *Ajitā ti Bhagavā*,
|---U---|U---
vevicchā pamādā nappakāsati.⁶
---U|U---||---U|U---
Jappābhilepanam brūmi ~ dukkham-assa mahabbhayam”

59 (1034) 1-3

U---|UU---| savipulā
“Savanti sabbadhi⁷ sotā, *icc-āyasmā Ajito*,
|---|U---
sotānam kim nivāraṇam?
---|U---||---U|U---
Sotānam samvaram brūhi, ~ kena sotā pithiyyare?”⁸

60 (1035) 1-4

---U---|U---|
“Yāni sotāni lokasmim, *Ajitā ti Bhagavā*,
|UU---|U---
sati tesam nivāraṇam.
---|U---||---|U---
Sotānam samvaram brūmi, ~ paññāyete pithiyyare.”

¹ PTS places numbers and titles in brackets throughout;
Thai: Ajitamāṅavakapañhāniddeso, and so throughout.

² All lines should be understood as the pathyā form of the Siloka unless otherwise indicated.

³ BJT & ChS always place the recitor’s remarks in brackets; further cases will not be noted.

⁴ Thai: *brūhi*.

⁵ For a discussion of this line, see the Introduction.

⁶ Thai places *pamādā* in brackets. This line is hypermetric as it stands by 3 syllables; as this first pucchā is very classical in regard to the metre it appears that either *vevicchā* or *pamādā* should be excluded m.c., but it is not possible to decide which as both are acceptable in terms of the metre, and both are commented on in CNidd.

⁷ Sn: *sabbadhī*.

⁸ BJT: *pithiyyare*, here and below; ChS: *pidhiyyare*, here and in the next verse.

61 (1036) 1-5

---|---|---| savipulā
 “Paññā ceva sati¹ cāpi,² *icc-āyasmā Ajito*,
 |---|---|---|
 nāmarūpañ-ca mārisa,
 ---|---|---|---|---|---|---| mavipulā
 etaṃ me puṭṭho pabrūhi: ~ katthetaṃ uparujjhati?”

62 (1037) 1-6

---|---|---|---|---|---|---| ravipulā
 “Yam-etaṃ pañhaṃ apucchi ~ Ajita³ taṃ vadāmi te!
 ---|---|---|---|---|---|---|
 Yattha nāmañ-ca rūpañ-ca ~ asesam uparujjhati:
 ---|---|---|---|---|---|---|
 viññāṇassa nirodhena, ~ etthetaṃ uparujjhati.”

63 (1038) 1-7

---|---|---|---|---|---|---|
 “Ye ca saṅkhātadhammāse,⁴ ~ ye ca sekhā⁵ puthū⁶ idha,
 ---|---|---|---|---|---|---|
 tesam me nipako iriyam ~ puṭṭho pabrūhi mārisa.”

64 (1039) 1-8

---|---|---|---|---|---|---|
 “Kāmesu nābhigijjheyya, ~ manasānāvilo siyā.
 ---|---|---|---|---|---|---|
 Kusalo sabbadhammānaṃ ~ sato bhikkhu paribbaje” ti.⁷

*AJITAMĀṄAVAPUCCHĀ NIṬṬHITĀ*⁸

¹ BJT, PTS: *sati*.

² Sn: *sati ca*.

³ The opening --- is normally avoided, it could easily be corrected by reading Ajitā.

⁴ BJT: *-dhammā se*, here and in similar positions throughout, it is not clear to me what the editors had in mind, but it appears that in fact *-āse* is a nominative plural ending, see Geiger *PG* # 79.4, and *GD II*, pg 134 for further references.

⁵ Thai: *sekkhā*.

⁶ PTS: *puthu*.

⁷ BJT omits *ti* here and at the end of the following pucchā, but includes it after all the others.

⁸ Thai: *Ajitamāṇavakapañhāniddeso paṭhamo*, and similarly throughout; further cases will not be noted. ChS: *Ajitamāṇavapucchā paṭhamā*, and similarly throughout.

2: TISSAMETTEYYAMĀṄAVAPUCCHĀ

65 (1040) 2-2

—U—U|U—U—|
“Kodha santusito loke? *icc-āyasmā Tissametteyyo*,¹
|—U—U|U—U—
Kassa no² santi iñjitā?
—U—U|U—U—||—U—U|U—U—
Ko ubhantam-abhiññāya, ~ majjhe mantā na lippati?³
—U—U|—U—U—||—U—U|U—U—
Kaṃ brūsi Mahāpuriso ti?⁴ ~ Kodha⁵ sibbanim⁶-accagā?”⁷

66 (1041) 2-2

—U—U|U—U—| Anuṭṭhubha
“Kāmesu brahmacar¹yavā, *Metteyyā ti Bhagavā*,
|—U—U|U—U—
vītataṇho sadā sato,
—U—U|U—U—||—U—U|U—U—
saṅkhāya nibbuto bhikkhu, ~ tassa no santi iñjitā.

67 (1042) 2-3

—U—U|U—U—||—U—U|U—U—
So ubhantam-abhiññāya, ~ majjhe mantā na lippati.
—U—U|—U—U—||—U—U|U—U—
Taṃ brūmi Mahāpuriso ti, ~ sodha sibbanim-accagā” ti.⁸

TISSAMETTEYYAMĀṄAVAPUCCHĀ NIṬṬHITĀ

¹ PTS, Sn: *Tisso Metteyyo*.

² Ven. Medhaṅkara points out that the form *no* here, and in the next verse, is almost certainly m.c. to avoid the opening —U—U— .

³ Thai: *limpati*, here and in the reply.

⁴ See the discussion of this line (and 1043c) in the Introduction.

⁵ PTS, Thai, ChS, Sn: *Ko idha*, here and in 1042 below.

⁶ ChS: *sibbinim*, here and below.

⁷ Thai adds *ti*.

⁸ BJT: omits *ti*.

3: PUṆṆAKAMĀṆAVAPUCCHĀ

68 (1043) 3-2

U---|U---|
 “Anejaṃ mūladassāvīṃ, *icc-āyasmā Puṇṇako*,
 |---|U---|
 atthi pañhena āgamaṃ:

Kiṃ nissitā isayo manujā,
 khattiyā brāhmaṇā devatānaṃ
 yaññaṃ-akappayīṃsu puthūdha¹ loke?

---U-|,UU-|--- Tuṭṭhubha²
 Pucchāmi taṃ Bhagavā brūhi me taṃ.”

69 (1044) 3-2

“Ye kecime isayo manujā, *Puṇṇakā ti Bhagavā*,
 khattiyā brāhmaṇā devatānaṃ,
 yaññaṃ-akappayīṃsu puthūdha³ loke

---U-|-,UU-|--- Extended Tuṭṭhubha
 āsīmsamānā⁴ Puṇṇaka itthabhāvaṃ⁵
 U---|,---|---
 jaraṃ sitā yaññaṃ-akappayīṃsu.”

70 (1045) 3-3

“Ye kecime isayo manujā, *icc-āyasmā Puṇṇako*,
 khattiyā brāhmaṇā devatānaṃ,
 yaññaṃ-akappayīṃsu puthūdha loke,

---U-|,UU-(---)|---
 kaccissu⁶ te Bhagavā yaññapathe appamattā⁷
 U---|---,U-|--- Jagatī
 atāruṃ⁸ jātiñ-ca jarañ-ca mārisa?

¹ BJT: *puthu idha*, here and below; PTS: *puthu 'dha*; but *idha* in the following 2 verses. Sn; *puthū*, here and in the next verse, but not in the third. These lines as they stand are rhythmic prose. It is possible that the original form of the lines were in Tuṭṭhubha metre, with the reading:

---U-|---|---
 Kiṃ nissitā brāhmaṇā devatānaṃ
 ---U-|---|--- (irregular opening)
 yaññaṃ kappayīṃsu puthūdha loke

² From here on all 3 part lines are Tuṭṭhubha unless otherwise stated, and all 4 part lines are Siloka unless otherwise stated.

³ PTS: *puthū* here, but *puthu* elsewhere.

⁴ ChS: *āsīsamānā*.

⁵ Thai: *itthataṃ*; ChS *itthattaṃ*.

⁶ Sn: *kaccim su*.

⁷ For this line to scan properly we need to exclude *yaññapathe*, maybe it was an explanatory gloss that came into the text.

⁸ BJT, PTS, Sn: *atāru*, but the opening U--- is acceptable, see the Introduction.

---,|---|---

Pucchāmi taṃ Bhagavā brūhi me taṃ.”

71 (1046) 3-4

---,|---|--- ravipulā & irregular cadence

“Āsimsanti¹ thomayanti, ~ abhijappanti² juhanti, *Puṇṇakā ti Bhagavā*,

---,|---,|---

Kāmābhijappanti paṭicca lābhaṃ

---,|---,|---

te yājayogā bhavarāgarattā.

---,|---,|--- irregular opening

Nātariṃsu³ jātijaran-ti brūmi.”

72 (1047) 3-5

---,|---,|--- irregular

“Te ce nātariṃsu yājayogā *icc-āyasmā Puṇṇako*,

---,|---,|--- Jagatī

yaññehi jātiñ-ca jarañ-ca mārisa,

---,|---,|--- Extended Tuṭṭhubha

atha ko car⁴hi⁴ devamanussaloke

---,|---,|--- Jagatī

atāri jātiñ-ca jarañ-ca mārisa?

---,|---,|---

Pucchāmi taṃ Bhagavā brūhi me taṃ.”

73 (1048) 3-6

---,|---,|---

“Saṅkhāya lokasmiṃ⁵ paroparāni,⁶ *Puṇṇakā ti Bhagavā*,

---,|---,|---

yassiñjitaṃ natthi kuhiñci loke,

---,|---,|---

santo vidhūmo anīgho⁷ nirāso,

---,|---,|---

atāri so jātijaran-ti brūmi” ti.

PUṆṆAKAMĀNAVAPUCCHĀ NIṬṬHITĀ

¹ ChS: *Āsīsanti*.

² Thai places *abhijappanti* in brackets, presuming an original Tuṭṭhubha line (we would still need to read *Āsimsanti* & *thomayanti* m.c.), which may be correct, as the recitor’s remarks in Siloka lines normally come after the first half of the pādayuga, not at the end of the line as here. If this is an addition though, it is very early as *abhijappanti* is commented on in CNidd (before *juhanti*, and its repetition in the next line). If it is a Siloka line there is no really convincing way to correct the cadence.

³ In this and the following line the metre is upset by the reading *nātariṃsu*. It could be corrected by reading *-imsū*. 1046e is repeated at 1080f.

⁴ We need to read *atho* to correct the metre, we would then have the Vedic opening; cf 1081f.

⁵ ChS: *lokasmi*; (cf Norman *GD II*, pg 370). For this unusual break see the Introduction.

⁶ BJT, Sn: *parovarāni*.

⁷ PTS, Thai, Sn: *anīgho*, here and in 1059 & 1078 below.

4: METTAGŪMĀṄAVAPUCCHĀ

74 (1049) 4-2

---|,|---|---
 “Pucchāmi taṃ Bhagavā brūhi me taṃ, *icc-āyasmā Mettagū*,
 ---|,|---|---
 maññāmi taṃ vedaguṃ bhāvitattaṃ -
 ---|,|---|--- Jagatī
 kuto nu dukkhā samudāgatā ime
 ---|---|---
 ye keci lokasmiṃ¹ anekarūpā?”

75 (1050) 4-2

---|,|---|--- Jagatī
 “Dukkhassa ve maṃ pabhavaṃ apucchasi, *Mettagū ti Bhagavā*,
 ---|---|---
 taṃ te pavakkhāmi yathā pajānaṃ:
 ---|---|--- irregular
 Upadhiniḍānā² pabhavanti dukkhā
 ---|---|---
 ye keci lokasmiṃ³ anekarūpā.

76 (1051) 4-3

---|,|---|---
 Yo ve avidvā upadhiṃ karoti
 ---|,|---|---
 punappunaṃ dukkham-upeti mando.
 ---|,|---|---
 Tasmā pajānaṃ⁴ upadhiṃ na kayīrā,
 ---|,|---|---
 dukkhassa jātipabhavānupassī.”

77 (1052) 4-4

---|---|---
 “Yan-taṃ⁵ apucchimha akittayī⁶ no, *icc-āyasmā Mettagū*,⁷
 ---|---|---
 aññaṃ taṃ pucchāma⁸ tad-iṅgha brūhi:

¹ ChS *lokasmiṃ*; see the note to 1048a.

² We should read *Upadhī-* to correct the opening.

³ ChS: *lokasmiṃ*; see the note to 1048a; it will be noted that *lokasmiṃ* often occurs in this break (this is also true in *Aṭṭhakavagga*).

⁴ Sn: *tasmā hi jānaṃ*.

⁵ ChS: *Yan taṃ*.

⁶ PTS: *akittayī*.

⁷ Thai, ChS, Sn omit the recitor’s remark here.

⁸ Sn: *pucchāmi*.

〰-〰-|-,〰〰|〰-〰-
 Kathan-nu¹ dhīrā vitaranti oghaṃ
 〰-〰-|-,〰〰|〰-〰-
 jātiṃ jaraṃ² sokapariddavañ-ca?
 〰-〰-|-,〰〰|〰-〰-
 Taṃ me muni³ sādhu viyākarohi,
 〰-〰-|-,〰〰|〰-〰-
 tathā hi te vidito esa Dhammo.”

78 (1053) 4-5

〰-〰-|〰-〰-|
 “Kittayissāmi te Dhammaṃ, *Mettagū ti Bhagavā*,
 |-----|〰-〰-
 diṭṭhe dhamme anītihaṃ,
 〰-〰-|〰-〰-||〰-〰-|〰-〰- Anuṭṭhubha
 yaṃ viditvā sato caraṃ, ~ tare loke visattikaṃ.”

79 (1054) 4-6

〰-〰-〰|〰-〰-||〰-〰-|〰-〰-
 “Taṃ-cāhaṃ abhinandāmi ~ mahesi⁴ Dhammam-uttamaṃ
 〰-〰-|〰-〰-||〰-〰-|〰-〰- Anuṭṭhubha
 Yaṃ viditvā sato caraṃ, ~ tare loke visattikaṃ.”

80 (1055) 4-7

〰-〰-|〰-〰-|
 “Yaṃ kiñci sampajānāsi, *Mettagū ti Bhagavā*,
 〰-〰-|-,〰〰|〰-〰-
 uddhaṃ adho tiriyañ⁵-cāpi majjhe,
 〰-〰-|-,〰,〰|〰-〰-
 etesu nandiñ-ca nivesanañ-ca
 〰-〰-|-,〰,〰|〰-〰-
 panujja viññāṇaṃ bhava na tiṭṭhe.

81 (1056) 4-8

〰-〰-|-,〰-|〰-〰-
 Evaṃvihārī sato appamatto,
 〰-〰-|-,〰-|〰-〰- irregular opening
 bhikkhu caraṃ⁶ hitvā mamāyitāni,

¹ Thai, ChS: *Katham*.

² PTS, BJT, Sn: *jātijaram*, but in 1056 BJT prints below as here. Thai: *jātijaram*, also in 1056, which is correct metrically, but is almost certainly a scribal correction, cf 1097e. 1120e, 1122f.

³ PTS, ChS: *muni*.

⁴ BJT, Thai: *mahesī*.

⁵ PTS writes *tiriyam* with the niggahīta here against its normal practice, but cf 1103 below; Sn: *tiriyam*.

⁶ Note the unusual opening, which can hardly be corrected without violating the context; cf 1104b.

--U--|U--U--|U--
jātim̐ jaram̐¹ sokapariddavañ-ca
U--U--|U--U--|U--
idheva vidvā pajaheyya dukkham̐.”

82 (1057) 4-9

--U--|U--U--|U--U-- Jagatī
“Etābhinandāmi vaco mahesino,²
U--U--|U--U--|U--
Sukittitam̐ Gotamanūpadhīkam̐.³
--U--|U--U--|U-- irregular
Addhā hi Bhagavā pahāsi dukkham̐,⁴
U--U--|U--U--|U--
tathā hi te vidito esa Dhammo.

83 (1058) 4-10

--U--|U--U--|U--
Te cāpi nūna pajaheyyu⁵ dukkham̐,
--U--|U--U--|U--
ye tvaṃ muni⁶ aṭṭhitam̐ ovadeyya,
--U--|U--U--|U--
taṃ taṃ namassāmi samecca nāgam̐,⁷
--U--(U--U--)|U--U--|U--
appeva maṃ Bhagavā⁸ aṭṭhitam̐ ovadeyya!”

84 (1059) 4-12

--U--|U--U--|U--
“Yaṃ brāhmaṇam̐ vedagum̐⁹ ābhijaññā,¹⁰ *Mettagū ti Bhagavā*,¹¹
U--U--|U--U--|U--
akiñcanaṃ kāmabhava asattam̐,
--U--|U--U--|U--
addhā hi so ogham-imaṃ atāri,
--U--|U--U--|U--
tiṇṇo ca pāram̐ akhilo akañkho.

¹ Sn: *jātijaram̐*; cf. 1052d.

² Ce, Se include the recitor’s remark: *icc-āyasmā Mettagū* here and in 1059 below.

³ PTS: *anūpadhikam̐*, but cf 1083.

⁴ Smith (*PJ* II, pg 639) suggests that this line is Vaitālīya (by which I can only presume he means Opacchandāsaka), but if that is so the metre is still wrong, with a short 3rd syllable (presumably). However, that a mattacchandās line would be found in such an ancient collection at all seems to me to be an anachronism.

⁵ ChS: *nūnappajaheyya*.

⁶ PTS, ChS, Sn: *muni*.

⁷ BJT, PTS, ChS, Sn: *nāga*.

⁸ BJT prints *Bhagavā* in brackets. It is probably an insertion by the recitor to clarify the context. Otherwise we could exclude *aṭṭhitam̐*, which can be understood as it occurs in line b.

⁹ ChS: *vedagum-*.

¹⁰ PTS, Thai: *abhijaññā*, *ā-* is m.c. Ven. Medhañkara points out that this is better read as a 2nd person singular optative (though CNidd glosses *abhijāneyya*, *ājāneyya* etc. taking it as 3rd person), in which case the regular form would be *abhijaññāsi*, and *-si* has been lost m.c.

¹¹ ChS omits recitor’s remark.

85 (1060) 4-12

---,|---|--- irregular cadence
 Vidvā ca so vedagū¹ naro idha,
 ---,|---|---
 bhavābhavē saṅgam²-imaṃ visajja,
 ---,|---|---
 so vītataṅho anīgho nirāso -
 ---,|---|---
 atāri³ so jātijaran-ti brūmī” ti

METTAGŪMĀṄAVAPUCCHĀ NIṬṬHITĀ

5: DHOTAKAMĀṄAVAPUCCHĀ

86 (1061) 5-2

---,|---|---
 “Pucchāmi taṃ Bhagavā brūhi me taṃ, *icc-āyasmā Dhotako*,
 ---,|---|---
 vācābhikaṅkhāmi mahesi tuyhaṃ,
 ---|---|---
 tava sutvāna nigghosaṃ ~ sikkhe nibbānam-attano.”

87 (1062) 5-2

---|---|--- ravipulā
 “Tena hātappaṃ karohi, *Dhotakā ti Bhagavā*,
 |---|---|---
 idheva nipako sato,
 ---|---|---
 ito sutvāna nigghosaṃ, ~ sikkhe nibbānam-attano.”

88 (1063) 5-3

---,|---|---
 “Passāmahaṃ devamanussaloke, *icc-āyasmā Dhotako*,⁴
 ---,|---|---
 akiñcanaṃ brāhmaṇam-iriyamānaṃ,
 ---,|---|---
 taṃ taṃ namassāmi Samantacakkhu,
 ---,|---|---
 pamañca maṃ Sakka kathaṅkathāhi.”

¹ PTS, Sn: *vedagu*.

² PTS: *saṅgam*.

³ Thai: *attāri*, but not in 1048 or elsewhere.

⁴ PTS, ChS, Sn omit the recitor’s remark.

89 (1064) 5-4

---U-|-U,U|-U---
 “Nāhaṃ sahiṣṣāmi¹ pamocanāya,²
 U---,|-UU|-U---
 kathaṅkathim̐ Dhotaka kañci loke,
 ---U-|-,-|-U---
 dhammañ-ca seṭṭhaṃ ājānamāno,³
 ---U-,-|-UU|-U---
 evaṃ tuvaṃ ogham-imaṃ taresi.”⁴

90 (1065) 5-5

UU---U-|-,-UU|-U---
 “Anusāsa brahme karuṇāyamāno, *icc-āyasmā Dhotako*,⁵
 U---|-,-UU|-U---
 vivekadhammaṃ yam-ahaṃ vijaññaṃ,
 U-----|-,-U---|-U--- irregular opening
 yathāhaṃ ākāso va abyāpajjamāno,⁶
 U---|-,-UU|-U---
 idheva santo asito careyyaṃ.”

91 (1066) 5-6

---U-|-U-----|
 “Kittiyissāmi te santim̐, *Dhotakā ti Bhagavā*,⁷
 |-----|U---U-
 diṭṭhe dhamme anītihaṃ,
 ---U-|-U---||U-----|U---U- Anuṭṭhubha
 yaṃ viditvā sato caraṃ, ~ tare loke visattikaṃ.”

92 (1067) 5-7

---U|U-----||U---U-|U---U-
 “Taṅ-cāhaṃ abhinandāmi⁸ ~ mahesi santim-uttamaṃ
 ---U-|-U---||U-----|U---U- Anuṭṭhubha
 yaṃ viditvā sato caraṃ, ~ tare loke visattikaṃ.”

¹ PTS: *samihāmi*; Thai: *samissāmi*; Sn: *gamissāmi*.

² BJT adds the recitor’s remark here unnecessarily: *Dhotako ti Bhagavā*, as the vocative occurs in the following line.

³ ChS: *abhijānamāno*, which looks very much like a scribal ‘correction’, not understanding that there has been replacement of 2 presumed shorts by one long at the 6th.

⁴ CNidd glosses with *tareyyāsi*, it is not clear whether *taresi* should be regarded as a regular form, or as having arisen m.c. cf. *vajjesi* (s.v. *vadati*, PED); and BHS § 29.21.

⁵ ChS omits the recitor’s remark.

⁶ This line is irregular as it stands; we could read *yathahaṃ*, which would give resolution of the 1st syllable, with the Vedic opening.

⁷ PTS omits the recitor’s remark.

⁸ BJT again adds in the recitor’s remark here: *icc-āyasmā Dhotako*, but again quite unnecessarily.

93 (1068) 5-8

---|---|
 “Yaṃ kiñci sampajānāsi, *Dhotakā ti Bhagavā*,
 ---|---|---|---|
 uddhaṃ adho tiriyañ-cāpi¹ majjhe,
 ---|---|---|---|
 etaṃ viditvā ‘saṅgo’ ti loke,
 ---|---|---|---|
 bhavābhavāya mākāsi taṇhan”-ti.²

DHOTAKAMĀṄAVAPUCCHĀ NIṬṬHITĀ

6: UPASĪVAMĀṄAVAPUCCHĀ

94 (1069) 6-1

---|---|---|---|
 “Eko ahaṃ Sakka mahantam-oghaṃ, *icc-āyasmā Upasīvo*,
 ---|---|---|---| Jagatī
 anissito no visahāmi tārituṃ.³
 ---|---|---|---|
 Ārammaṇaṃ brūhi Samantacakkhu,
 ---|---|---|---|
 yaṃ nissito ogham-imaṃ tareyyaṃ.”

95 (1070) 6-2

---|---|---|---|
 “Ākiñcaññaṃ pekkhamāno satimā,⁴ *Upasīvā ti Bhagavā*,
 ---|---|---|---|
 natthī ti nissāya tarassu oghaṃ.
 ---|---|---|---|
 Kāme pahāya virato kathāhi,
 ---|---|---|---|
 taṇhakkhayaṃ nattamahābhipassa.”⁵

96 (1071) 6-3

---|---|---|---|
 “Sabbesu kāmesu yo vītarāgo, *icc-āyasmā Upasīvo*,
 ---|---|---|---|
 ākiñcaññaṃ nissito hitva-m-aññaṃ,⁶

¹ PTS: *tiriyam*, but cf 1103.

² In these last two lines there has been replacement of two presumed short syllables by one long one at the 6th.

³ BJT: *taritum*; long *-ā-* is m.c.

⁴ PTS, Thai, ChS: *satimā*.

⁵ PTS: *rattam-*.

⁶ BJT: *hitva aññaṃ*, but *hitvamaññaṃ* is written in the next verse. ChS: *hitvā*, here and in the next verse. *-ā* is m.c.

---U-|-,UU|-U---
 saññāvimokkhe¹ paramedhimutto² -
 ---U-|,-UU|-U---
 tiṭṭhe nu so tattha anānuyāyī?”³

97 (1072) 6-4

---U-|-U,-|-U---
 “Sabbesu kāmesu yo vītarāgo, *Upasīvā ti Bhagavā*,
 ---U-|,-UU|-U---
 ākiñcaññaṃ nissito hitva-m-aññaṃ,
 ---U-|-,UU|-U---
 saññāvimokkhe paramedhimutto -
 ---U-|,-UU|-U---
 tiṭṭheyya so tattha anānuyāyī.”⁴

98 (1073) 6-5

---U-|,-UU|-U---
 “Tiṭṭhe ce so tattha anānuyāyī,⁵
 ---U-|-,-U|-U---
 pūgam-pi⁶ vassānaṃ Samantacakkhu,
 ---U-|,-UU|-U---
 tattheva so sītisiyā⁷ vimutto,
 U-|-|-,-U|-U---
 cavetha⁸ viññāṇaṃ tathāvidhassa?”

99 (1074) 6-6

---U-|,-UU|-U---
 “Acci⁹ yathā vātavegena khittā,¹⁰ *Upasīvā ti Bhagavā*,
 ---U-|,UU|-U---
 atthaṃ paleti na upeti saṅkhaṃ,
 ---U-|,-UU|-U---
 evaṃ muni¹¹ nāmakāyā vimutto
 ---U-|,UU|-U---
 atthaṃ paleti na upeti saṅkhaṃ.”

¹ Sn: *vimokhe*, and in the next verse.

² ChS, Sn: *vimutto*, and in the next verse.

³ BJT, PTS: *anānuyāyī*, here and in the following verses.

⁴ PTS: *anānuyāyī*.

⁵ PTS: *anānuyāyī*.

⁶ BJT: *yugampi*.

⁷ BJT: *sīti siyā*.

⁸ Thai, Sn: *bhavetha*.

⁹ ChS: *acci*.

¹⁰ PTS, Sn: *khitto*; Thai: *khittam*.

¹¹ Thai: *muni*, but cf. next verse.

100 (1075) 6-7

---,|---|---
 “Atthaṃgato so uda vā sō natthi? *icc-āyasmā Upasīvo*,¹
 ---,|---|---
 Udāhu ve sassatiyā arogo?
 ---,|---|---
 Taṃ me muni² sādhu viyākarohi,
 ---,|---|---
 tathā hi te vidito esa Dhammo.”

101 (1076) 6-8

---|,|---|---
 “Atthaṃgatassa na pamāṇam-atthi, *Upasīvā ti Bhagavā*,
 ---|---,|---|--- irregular
 yena naṃ vajjuṃ³ taṃ⁴ tassa natthi,
 ---|---,|---|---
 sabbesu dhammesu samūhatesu,
 ---,|---|---
 samūhatā vādapathā pi sabbe” ti.

UPASĪVAMĀṆAVAPUCCHĀ NIṬṬHITĀ

7: NANDAMĀṆAVAPUCCHĀ

102 (1077) 7-2

---|---| 7 syll
 “Santi loke munayo”,⁵ *icc-āyasmā Nando*,
 ---|---,|---|---
 janā vadanti ta-y-idaṃ kathaṃ su?
 ---|---,|---|---
 Ñāṇūpapannaṃ no muniṃ⁶ vadanti
 ---,|---|---
 Udāhu ve jīvitenupapannaṃ?”

103 (1078) 7-2

---,|---|--- Jagatī
 “Na diṭṭhiyā na sutiyā na ñāṇeṇa⁷
 ---|---,|---|---
 munīdha Nanda kusalā vadanti.

¹ ChS, Thai, Sn omit the reciters remarks.

² PTS: *muni*.

³ BJT, PTS, Thai, Sn: *vajju*.

⁴ The opening $\underline{\cup}\text{---}$ is very rare; in the break 2 presumed shorts have been replaced by one long syllable.

⁵ This line is deficient by one syllable, and it’s rather odd that we find no reading ‘*Santi loke munayo*’ *ti*, which would then give *savipulā*.

⁶ Thai, ChS read *munino*, probably a scribal ‘correction’ to avoid the break $\text{---}\cup$ but this break is tolerated (see the Introduction), though it is strange that we do not find the reading *na* here.

⁷ BJT adds *Nandā-ti Bhagavā*, again ignoring the vocative in the next line.

ॐ-ॐ-|-,ॐ-|ॐ-
 Visenikatvā anīghā¹ nirāsā -
 ॐ-ॐ-|-,ॐ-|ॐ-
 caranti ye te munayo ti brūmi.”

104 (1079) 7-3

--ॐ-,|ॐॐ-|ॐ-
 “Ye kecime samaṇabrāhmaṇāse, *icc-āyasmā Nando*,
 --ॐ-|ॐ,ॐ-|ॐ-
 diṭṭhassutenāpi² vadanti suddhiṃ,
 --ॐ-|ॐ,ॐ-|ॐ-
 sīlabbatenāpi vadanti suddhiṃ,
 ॐ-ॐ-|ॐ,ॐ-|ॐ-
 anekarūpena vadanti suddhiṃ,
 --ॐ-,|(ॐॐ-)-ॐ-|ॐ-
 kaccissu³ te Bhagavā⁴ tattha yatā⁵ carantā
 ॐ-|ॐ,ॐ-|ॐ- Jagatī
 atārum⁶ jātiñ-ca jarañ-ca mārisa?
 --ॐ-,|ॐ-|ॐ-
 Pucchāmi taṃ Bhagavā brūhi me taṃ.”

105 (1080) 7-4

--ॐ-,|ॐॐ-|ॐ-
 “Ye kecime samaṇabrāhmaṇāse, *Nandā ti Bhagavā*,
 --ॐ-|ॐ,ॐ-|ॐ-
 diṭṭhassutenāpi vadanti suddhiṃ,
 --ॐ-|ॐ,ॐ-|ॐ-
 sīlabbatenāpi vadanti suddhiṃ,
 ॐ-ॐ-|ॐ,ॐ-|ॐ-
 anekarūpena vadanti suddhiṃ,
 --ॐ-,|ॐ-|ॐ-
 kiñcāpi te tattha yatā caranti
 ॐ-ॐ-,|ॐ-|ॐ- irregular opening
 nātarimsu⁷ jātijaran-ti brūmi.”

¹ PTS, Thai, Sn; *anighā*.

² BJT, Sn: *diṭṭhe sutenāpi*, and in 1080, 1081, but the grammar is wrong as *diṭṭhe* cannot be an instrumental which is what is needed here. PTS: *diṭṭha-sutenā pi* and in 1080, 1081, but we would expect gemination in the compound, which is also correct metrically.

³ BJT: *kacci su*; Sn: *kaccim su*.

⁴ Thai puts *Bhagavā* in brackets here; Smith (*PJ II*, pg 639) lists this line as ‘Triṣṭubh rhythm continued’, though it seems to me that *Bhagavā* must be considered as hypermetrical and should be excluded m.c., it has probably been inserted here by the recitor to clarify the context, cf 1080e below.

⁵ BJT, Sn: *yathā*, here and in the next verse, but CNidd in its explanation is reading *yatā*.

⁶ BJT, PTS, ChS, Sn: *atāru*; see the note to 1045e.

⁷ For *nātarimsu* cf. the note to 1046e.

106 (1081) 7-5/6¹

---,|---|---
 “Ye kecime samaṇabrāhmaṇāse, *icc-āyasmā Nando*,
 ---|---|---
 diṭṭhassutenāpi vadanti suddhim,
 ---|---|---
 sīlabbatenāpi vadanti suddhim,
 ---|---|---
 anekarūpena vadanti suddhim,
 ---,|---|---
 te ce² muni³ brūsi⁴ anoghatiṇṇe,
 ---|---,---|--- Extended Tuṭṭhubha
 atha ko car^{hi}⁵ devamanussaloke
 ---|---,---|--- Jagatī
 atāri jātiñ-ca jarañ-ca mārisa?
 ---,|---|---
 Pucchāmi taṃ Bhagavā brūhi me taṃ.”

107 (1082) 7-7

---,|---|---
 “Nāhaṃ sabbe samaṇabrāhmaṇāse, *Nandā ti Bhagavā*,
 ---|---,---|---
 jātijarāya⁶ nivutā ti brūmi:
 ---|---,---|---
 ye sīdha⁷ diṭṭhaṃ va sutam mutam vā,
 ---,|---|---
 sīlabbatam vā pi pahāya sabbam,
 ---|---,---|---
 anekarūpam-pi pahāya sabbam,
 ---|---,---|---
 taṇham pariññāya anāsavāse⁸ -
 ---,|---|---
 te ve narā oghatiṇṇā ti brūmi.”

108 (1083) 7-8

---|---,---|--- Jagatī
 “Etābhinandāmi vaco mahesino,⁹
 ---,|---|---
 sukittitam Gotamanūpadhīkam!

¹ This appears as 2 verses in BJT, but CNidd in its explanation takes both ‘verses’ together, which is not done elsewhere, so it seems that we have to understand that what we have here is a rather extraordinary 8 pāda Tuṭṭhubha verse.

² Sn: *sace*

³ PTS, ChS, Sn: *muni*.

⁴ BJT: *brūhi*.

⁵ See the note to 1047c.

⁶ See the discussion in the Introduction for this opening.

⁷ BJT: *sūdha*, here and in the next verse, which is simply another way of forming the sandhi.

⁸ BJT: *anāsavā se* here and below; Thai: *anāsavā ye*, here and below.

⁹ BJT adds in the recitor’s remark.

--o--|-,oo|-o--
 Ye sīdha diṭṭhaṃ va sutam mutam vā
 --o--|,-oo|-o--
 sīlabbatam vā pi pahāya sabbam,
 o--o--|-,o,oo|-o--
 anekarūpam-pi pahāya sabbam,
 --o--|-,o,oo|-o--
 taṇham pariññāya anāsavāse -
 o--o--|,-oo|-o--
 aham-pi te oghatiṇṇā ti brūmī” ti.

NANDAMĀṄAVAPUCCHĀ NIṬṬHITĀ

8: HEMAKAMĀṄAVAPUCCHĀ

109 (1084) 8-2

----|o--o|
 “Ye me pubbe viyākaṃsu,¹ *icc-āyasmā Hemako,*
 |o--o|o--o--
 huram Gotamasāsanā,
 --o--|o--o--||----|o--o-- *Anuṭṭhubha*
 ‘iccāsi iti bhavissati’,² ~ sabbam tam itihītiham,
 ----|o--o--||----|o--o-- *Anuṭṭhubha*
 sabbam tam takkavaḍḍhanam ~ nāham tattha abhiramim.³

110 (1085) 8-2

o--o--|o--o--||----|o--o--
 Tvañ-ca me Dhammam-akkhāhi ~ taṇhānigghātanam muni,
 o--o--|o--o--||o--o--|o--o-- *Anuṭṭhubha*
 yaṃ viditvā sato caram, ~ tare loke visattikam.”

¹ BJT: *vyākamsu*.

² We must take the resolution as being at the 4th here. Norman in his note to this verse is incorrect to state that the opening *o--o--* is unusual in Siloka even lines in the canon, it is only in the *post-*canonical form of the Siloka that the opening is avoided under the influence of classical Sanskrit norms; in Pārāyanavagga cf. 980d, 1005d, 1010b, 1032b, 1054b, 1067b, 1127d.

³ If this is the second half of the pādayuga we would expect to find a reading *abhīramim* to correct the metre. Otherwise it could be read as the first half of a pādayuga with the navipulā, but then the opening is unusual. This verse recurs at 1135, but there pāda f is omitted.

111 (1086) 8-3

uu-uu|uu(u-)--||uu--|uu-
 “Idha diṭṭhasutamutaviññātesu ~ piyarūpesu Hemaka,¹
---|uu--||---|uu-- Anuṭṭhubha
 chandarāgavinodanaṃ ~ nibbānapadam-accutaṃ.

112 (1087) 8-4

---|uu--||---|uu-- Anuṭṭhubha
 Etad-aññāya ye satā, ~ diṭṭhadhammābhiniḅbutā,
uu--|uu--||---|uu-- Anuṭṭhubha
 upasantā ca te sadā, ~ tiṇṇā loke visattikan”-ti

HEMAKAMĀṄAVAPUCCHĀ NIṬṬHITĀ

9: TODEYYAMĀṄAVAPUCCHĀ

113 (1088) 9-2

---|uu--| savipulā
 “Yasmiṃ kāmā na vasanti, *icc-āyasmā Todeyyo*,
|---|uu--
 taṇhā yassa na vijjati,
uu--|uu--||---|uu--
 kathaṅkathā ca yo tiṇṇo, ~ vimokkho² tassa kīdiso?”

114 (1089) 9-2

---|uu--| savipulā
 “Yasmiṃ kāmā na vasanti, *Todeyyā ti Bhagavā*,
|---|uu--
 taṇhā yassa na vijjati,
uu--|uu--||---|uu--
 kathaṅkathā ca yo tiṇṇo, ~ vimokkho tassa nāparo.”

115 (1090) 9-3

uu--|---|---
 “Nirāsaso³ so uda āsasāno? *icc-āyasmā Todeyyo*,⁴
---|---|---
 Paññāṇavā so uda paññakappī?

¹ Thai places *viññātesu* in brackets, which shows that the editors understood that the line is hypermetrical, but to correct the metre we need to exclude *-a viññāt-* m.c. which then leaves the savipulā. BJT divides these lines differently, making the 2nd line start with *-viññātesu*, leaving *Hemaka* as hypermetrical, perhaps thinking that it is a recitor’s addition. So far as I am aware compounds across the pādayuga do not occur in the canon (although they are fairly common in late Pāli verse composition).

² Sn: *vimokho*, here and below.

³ PTS: *Nirāsamo*, here and below; Sn *nirāsayo*, here and below.

⁴ ChS, Thai omits recitor’s remark.

〰〰〰,|〰〰〰|〰〰〰
 Muniṃ ahaṃ Sakka yathā vijaññaṃ:
 〰〰〰|〰〰,〰|〰〰〰
 Taṃ me viyācikkha Samantacakkhu.”

116 (1091) 9-4

〰〰〰,|〰〰〰|〰〰〰
 “Nirāsaso so na so¹ āsasāno.
 〰〰〰,|〰〰〰|〰〰〰
 Paññāṇavā so na ca² paññakappī.
 〰〰〰|〰〰,〰|〰〰〰
 Evam-pi Todeyya muniṃ vijāna:
 〰〰〰,|〰〰〰|〰〰〰
 akiñcanaṃ kāmabhava asattan”-ti.

TODEYYAMĀṆAVAPUCCHĀ NIṬṬHITĀ

10: KAPPAMĀṆAVAPUCCHĀ

117 (1092) 10-2

〰〰〰|〰〰〰| tavipulā
 “Majjhe sarasmiṃ tiṭṭhataṃ, *icc-āyasmā Kappo*,
 |〰〰〰|〰〰〰
 oghe jāte mahabbhaye,
 〰〰〰|〰〰〰||〰〰〰|〰〰〰
 jarāmaccuparetānaṃ, ~ dīpaṃ pabrūhi mārisa,
 〰〰〰|〰〰〰||〰〰〰|〰〰〰
 tvañ-ca me dīpaṃ-akkhāhi ~ yatha-y-idaṃ³ nāparaṃ siyā.”

118 (1093) 10-2

〰〰〰|〰〰〰| tavipulā
 “Majjhe sarasmiṃ tiṭṭhataṃ, *Kappā ti Bhagavā*,
 |〰〰〰|〰〰〰
 oghe jāte mahabbhaye
 〰〰〰|〰〰〰||〰〰〰|〰〰〰
 jarāmaccuparetānaṃ, ~ dīpaṃ pabrūmi Kappa te:

119 (1094) 10-3

〰〰〰|〰〰〰||〰〰〰|〰〰〰
 akiñcanaṃ anādānaṃ, ~ etaṃ dīpaṃ anāparaṃ,
 〰〰〰|〰〰〰||〰〰〰|〰〰〰
 nibbānaṃ iti naṃ brūmi ~ jarāmaccuparikkhayāṃ.

¹ Thai, ChS: *so na ca*.

² PTS, Thai: *so na so*.

³ Thai, ChS: *yathā*, to avoid the opening 〰〰〰, but we then have a 9 syllable line.

120 (1095) 10-4

— — — — | — — — — || — — — — | — — — — Anuṭṭhubha
 Etad-aññāya ye satā, ~ diṭṭhadhammābhiniibbutā,
 — — — — | — — — — || — — — — | — — — — Anuṭṭhubha
 na te Māravasānugā, ~ na te Mārassa paddhagū”¹ ti.

KAPPAMĀṄAVAPUCCHĀ NIṬṬHITĀ

11: JATUKAṆṆĪMĀṄAVAPUCCHĀ²

121 (1096) 11-2

— — — — | — — — — | — — — —
 “Sutvānaham vīram-akāmakāmim, *icc-āyasmā Jatukaṇṇī*,
 — — — — | — — — — | — — — — Jagatī
 oghātigaṃ puṭṭhum-akāmam-āgamaṃ,
 — — — — | — — — — | — — — —
 santipadaṃ³ brūhi sahājanetta,⁴
 — — — — | — — — — | — — — —
 yathātacchaṃ Bhagavā brūhi me taṃ.

122 (1097) 11-2

— — — — | — — — — | — — — — Jagatī
 Bhagavā hi kāme abhibhuyya ir’yati,⁵
 — — — — | — — — — | — — — — irregular opening
 ādicco va paṭhaviṃ teji⁶ tejasā.
 — — — — | — — — — | — — — —
 Parittapaññaṃ me bhūripañña,⁷
 — — — — | — — — — | — — — —
 ācikkha Dhammaṃ yam-ahaṃ⁸ vijaññaṃ
 — — — — | — — — — | — — — —
 jātijarāya idha vippahānaṃ.”

¹ ChS: *paṭṭhagū*.

² ChS: *Jatukaṇṇī*- , here and in the recitor’s remark immediately below, and also in the end title.

³ For this opening see the Introduction.

⁴ BJT, ChS: *sahaja*-

⁵ BJT, not understanding the sarabhatti vowel, reads *abhibhūyya irīyati*, leaving the cadence wrong.

⁶ BJT, Thai, ChS: *tejī*; short *i* is being read here m.c.

⁷ Thai: *bhūripañña*.

⁸ PTS: *yam*.

123 (1098) 11-3

---|---| savipulā
 “Kāmesu¹ vinaya gedhaṃ, *Jatukaṇṇī ti Bhagavā*,
 |---|---|
 nekkhammaṃ daṭṭhu khemato;
 ---|---|---|---|---|---|
 uggahītaṃ² nirattaṃ³ vā ~ mā te vijjittha kiñcanaṃ.

124 (1099) 11-4

---|---|---|---|---|---|
 Yaṃ pubbe taṃ visosehi, ~ pacchā te māhu kiñcanaṃ.
 ---|---|---|---|---|---| Anuṭṭhubha
 Majjhe ce no gahessasi ~ upasanto carissasi.

125 (1100) 11-5

---|---|---|---|---|---|
 Sabbaso nāmarūpasmim̃ ~ vītagedhassa brāhmaṇa,
 ---|---|---|---|---|---|
 āsavāssa⁴ na vijjanti ~ yehi Maccuvasaṃ vaje” ti.

JATUKAṆṆĪMĀṄAVAPUCCHĀ NIṬṬHITĀ

12: BHADRĀVUDHAMĀṄAVAPUCCHĀ

126 (1101) 12-2

---|---|---|---|---|---|
 “Okañjahaṃ taṇhacchidaṃ anejaṃ, *icc-āyasmā Bhadrāvudho*,
 ---|---|---|---|---|---|
 nandiñjahaṃ oghatiṇṇaṃ vimuttaṃ,
 ---|---|---|---|---|---|
 kappañjahaṃ abhiyāce sumedhaṃ,
 ---|---|---|---|---|---| irregular
 sutvāna Nāgassa apanamissanti ito.⁵

127 (1102) 12-2

---|---|---|---|---|---| Jagatī
 Nānā janā janapadehi saṅgatā,
 ---|---|---|---|---|---|
 tava vīra vākyaṃ abhikaṅkhamānā,
 ---|---|---|---|---|---|
 tesaṃ tuvaṃ sādhu viyākarohi,
 ---|---|---|---|---|---|
 tathā hi te vidito esa Dhammo.”

¹ Thai: *kāme*.

² BJT, Thai, ChS: *uggahitaṃ*.

³ BJT: *niratthaṃ*.

⁴ Thai: *āsavassa*.

⁵ This line is very irregular as it stands; Ven. Medhaṅkara suggest reading: *sutvāna Nāgass’ apanamissanti ito*, which would then give the extended form of the Tuṭṭhubha.

132 (1107) 13-3

upekḥhāsatisaṃsuddhaṃ, ~ Dhammatakkapurejavaṃ
 ---|---||---|---|---|
 ---|---||---|---|---| navipulā
 aññāvīmokkhaṃ pabrūmi, ~ avijjāya pabhedanaṃ.”

133 (1108) 13-4

---|---||
 “Kiṃ su saṃyojano¹ loko? *icc-āyasmā Udayo*,²
 |---|---|---|
 Kiṃ su tassa vicāraṇaṃ?
 ---|---||---|---|---|
 Kissassa vippahānena ~ nibbānaṃ iti vuccati?”

134 (1109) 13-5

---|---||
 “Nandisaṃyojano³ loko, *Udayā ti Bhagavā*,
 |---|---|---|
 vitakkassa vicāraṇaṃ.⁴
 ---|---||---|---|---|
 Taṇhāya vippahānena ~ nibbānaṃ iti vuccati.”

135 (1110) 13-6

---|---|---||---|---|---| navipulā
 “Kathaṃ satassa carato⁵ ~ viññāṇaṃ uparujjhati?
 ---|---||---|---|---|
 Bhagavantaṃ puṭṭhum-āgamma,⁶ ~ taṃ suṇoma vaco tava.”

136 (1111) 13-7

---|---|---||---|---|---|
 “Ajjhattaṅ-ca bahiddhā ca ~ vedanaṃ nābhinandato -
 ---|---||---|---|---| navipulā
 evaṃ satassa carato ~ viññāṇaṃ uparujjhatī” ti.

UDAYAMĀNAVAPUCCHĀ NIṬṬHITĀ

¹ PTS, Thai: *saññojano*, here and elsewhere.

² Thai, ChS, Sn omit recitor’s remark here and in the next verse.

³ Sn: *Nandī*.

⁴ BJT, Euro, Thai: *vicāraṇā*.

⁵ BJT rather unnecessarily inserts the recitor’s remark here.

⁶ PTS: *puṭṭhum āgamhā*; Thai *puṭṭhumāgamhā*.

14: POSĀLAMĀṄAVAPUCCHĀ

137 (1112) 14-2

— 0 — — | — 0 0 — | bhavipulā
 “Yo atītaṃ ādisati, *icc-āyasmā Posālo*,
 | 0 — — | 0 — 0 —
 anejo chinnasaṃsayo,
 — 0 — — | 0 — — || — 0 — — | 0 — 0 —
 pāraguṃ¹ sabbadhammānaṃ ~ atthi² pañhena āgamaṃ:

138 (1113) 14-2

0 — 0 — | 0 — — — || — 0 — — | 0 — 0 —
 Vibhūtarūpasaññissa, ~ sabbakāyappahāyino,
 — — — 0 | 0 — — — || — 0 — — | 0 — 0 —
 ajjhattañ-ca bahiddhā ca ~ natthi kiñcī ti passato,
 — — — — | 0 — — — || 0 — — — | 0 — 0 —
 ñāṇaṃ Sakkānapucchāmi, ~ kathaṃ neyyo tathāvidho?”

139 (1114) 14-3

— — — 0 | 0 — — — |
 “Viññāṇaṭṭhitiyo sabbā, *Posālā ti Bhagavā*,
 | 0 0 — — | 0 — 0 —
 abhijānaṃ Tathāgato,
 — — 0 — | — — — || 0 0 — — | 0 — 0 — mavipulā
 tiṭṭhantaṃ-enaṃ³ jānāti, ~ adhimuttaṃ⁴ tapparāyaṇaṃ.

140 (1115) 14-4

— — — — | 0 — — — || — 0 — — | 0 — 0 — 9 syll
 Ākiñcaññāsambhavaṃ ñatvā, ~ nandi⁵ saṃyojanaṃ iti,
 — 0 — — | 0 — — — || 0 — — 0 | 0 — 0 —
 evam-etaṃ⁶ abhiññāya, ~ tato tattha vipassati:
 — — — — | 0 — — — || — 0 — 0 | 0 — 0 —
 etaṃ ñāṇaṃ tathaṃ⁷ tassa, ~ brāhmaṇassa vusīmato” ti.

POSĀLAMĀṄAVAPUCCHĀ NIṬṬHITĀ

¹ Thai: *pāragū*.

² Thai: *atthī*.

³ PTS *tiṭṭhantaṃ*.

⁴ BJT: *'dhimuttaṃ* ? here, but *adhimuttaṃ* in the explanatory section; PTS, Thai, ChS, Sn: *vimuttaṃ*.

⁵ ChS, Sn: *nandī*.

⁶ Sn *evam evaṃ*.

⁷ BJT: *tathā*.

15: MOGHARĀJAMĀṄAVAPUCCHĀ

141 (1116) 15-2

-----|-----|
 “Dvāhaṃ Sakkam¹ apucchissam, *icc-āyasmā Mogharājā*,
 -----|-----|
 na me byākāsi² Cakkhumā,
 -----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
 Anuṭṭhubha
 yāvataiyañ-ca devisi³ ~ byākarotī ti me sutam.

142 (1117) 15-2

-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
 Ayam loko paro loko, ~ Brahmalo ko sadevako:
 -----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
 diṭṭhim te⁴ nābhijānāmi⁵ ~ Gotamassa⁶ yasassino.

143 (1118) 15-3

-----|-----|-----|-----|-----|-----|-----|-----|-----|-----| 9 syll
 Evaṃ abhikkantadassāvim, ~ atthi⁷ pañhena āgamaṃ:
 -----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
 Kathaṃ lokaṃ avekkhantaṃ ~ Maccurājā na passati?”

144 (1119) 15-4

-----|-----|-----|-----|-----|-----|-----|-----|-----|-----| 9 syll
 “Suññato lokaṃ avekkhassu, ~ Mogharāja sadā sato.
 -----|-----|-----|-----|-----|-----|-----|-----|-----|-----| mavipulā
 Attānudiṭṭhim ūhacca, ~ evaṃ Maccutaro⁸ siyā.
 -----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
 Evaṃ lokaṃ avekkhantaṃ ~ Maccurājā na passatī” ti.

MOGHARĀJAMĀṄAVAPUCCHĀ NIṬṬHITĀ

¹ Thai: *Sakka*.

² BJT: *vyākāsi*.

³ BJT: *devisi*; ChS *devīsi*.

⁴ BJT, PTS, Thai, Sn: *diṭṭhinte*.

⁵ PTS, ChS: *nābhijānāti*.

⁶ PTS: *Gottamassa*, presumably by mistake.

⁷ Thai: *atthī*.

⁸ Thai: *Maccuttaro*.

16: PIṄGIYAMĀṄAVAPUCCHĀ

145 (1120) 16-1

---|,|,|,|--- Extended Tuṭṭhubha
 “Jiṇṇoham-asmi¹ abalo vītavaṇṇo,² *icc-āyasmā Piṅgiyo*,
 ---|,|,|,|---
 nettā na suddhā savaṇaṃ³ na phāsu -
 ---,|,|,|---
 māhaṃ nassaṃ⁴ momuho antarā va!⁵
 ---|,|,|,|---
 Ācikkha Dhammaṃ yam-ahaṃ vijaññaṃ
 ---|,|,|,|---
 jātijarāya idha vippahānaṃ.”

146 (1121) 16-2

---|,|,|,|---
 “Disvāna rūpesu vihaññaṃāne,⁶ *Piṅgiyā ti Bhagavā*,
 ---|,|,|,|---
 ruppanti rūpesu janā pamattā -
 ---,|,|,|,|---
 tasmā tuvaṃ Piṅgiya appamatto,
 ---|,|,|,|---
 jahassu rūpaṃ apunabbhavāya.”

147 (1122) 16-3

---|,|,|,|---
 “Disā catasso vidisā catasso, *icc-āyasmā Piṅgiyo*,⁷
 ---,|,|,|,|---
 uddhaṃ adho dasa disā⁸ imāyo
 ---|,|,|,|---
 na tūyhaṃ adiṭṭhaṃ asutāmutaṃ vā⁹
 (---)|,|,|,|--- irregular
 atho aviññātaṃ kiñcanam-atthi loke!¹⁰
 ---|,|,|,|---
 Ācikkha Dhammaṃ yam-ahaṃ vijaññaṃ
 ---|,|,|,|---
 jātijarāya idha vippahānaṃ.”

¹ Thai: *asmī*, but the break |,|,| is common.

² Thai: *vivaṇṇo*.

³ ChS: *savaṇaṃ*.

⁴ Thai: *māhampanassaṃ*.

⁵ PTS, Thai, Sn: *antarāya*.

⁶ PTS: *vihaññaṃāna*.

⁷ Thai, ChS omit recitor’s remark.

⁸ Sn: *disatā*.

⁹ BJT, ChS: *asutaṃ amutaṃ*, omit *vā*.

¹⁰ PTS: *asutaṃ amutaṃ atho aviññātaṃ kiñci natthi loke*; BJT: *kiñci natthi*, but it doesn’t help the metre; if we exclude *atho* the metre would be regularised with a Vedic opening. Se: *kiñcinam atthi*.

148 (1123) 16-4

---|---,---|--- Extended Tuṭṭhubha
 “Taṇhādhīpanne manuje pekkhamāno, Piṅgiyā ti Bhagavā,
 ---|---,---|---
 santāpajāte jarasā parete -
 ---,|---|---
 tasmā tuvaṃ Piṅgiya appamatto,
 ---|---,---|---
 jahassu taṇhaṃ apunabbhavāyā” ti.

PIṄGIYAMĀṄAVAPUCCHĀ NIṬṬHITĀ

(PĀRĀYANATTHUTIGĀTHĀ)¹

Idam-avoca Bhagavā Magadhesu viharanto Pāsāṇake cetiye. Paricārikasoḷasānaṃ²
 brāhmaṇānaṃ ajjhīṭṭho puṭṭho puṭṭho pañhaṃ³ byākāsi. Ekam-ekassa ce pi pañhassa attham-
 aññāya, Dhammam-aññāya, Dhammānudhammaṃ paṭipajjeyya, gaccheyyeva jarāmaraṇassa
 pāraṃ. Pāraṃ gamanīyā⁴ ime Dhammā ti, tasmā imassa Dhammapariyāyassa Pārāyanan-teva⁵
 adhivacanaṃ.

149 (1124) 2

---|---|---||---|---
 Ajito Tissametteyyo, ~ Puṇṇako atha Mettagū,
 ---|---|---||---|---
 Dhotako Upasīvo ca, ~ Nando ca atha Hemako,

150 (1125) 2

---|---|---||---|--- bhavipulā
 Todeyya-Kappā dubhayo, ~ Jatukaṇṇī ca paṇḍito,
 ---|---|---||---|--- savipulā
 Bhadrāvudho Udayo ca, ~ Posālo cāpi brāhmaṇo,
 ---|---|---||---|---
 Mogharājā ca medhāvī, ~ Piṅgiyo ca mahā isi.⁶

151 (1126) 3

---|---|---||---|---
 Ete Buddhaṃ upāgacchum,⁷ ~ sampannacaraṇaṃ isiṃ,
 ---|---|---||---|---
 pucchantā nipuṇe pañhe, ~ Buddhasetṭhaṃ upāgamum.

¹ This title is found only in the Burmese edition.

² PTS, Thai: *soḷasannaṃ*.

³ PTS, Sn: *pañhe*.

⁴ PTS, Sn: *Pāraṅgamanīyā*; ChS: *Pāraṅgamanīyā*; Thai: *Pāragamanīyā*.

⁵ BJT, Thai: *Pārāyanam tveva*.

⁶ BJT: *mahā-isi*, but cf. 1008d.

⁷ PTS, Sn: *upāgañchum*.

152 (1127) 4

----|(|)----||----|v-v- 7 syll
 Tesam Buddho byākāsi¹ ~ pañhe² puṭṭho yathātatham,
 ---(-)-|vv----||----|v-v- 9 syll
 pañhānam veyyākaraṇena³ ~ tosesi brāhmaṇe muni.⁴

153 (1128) 5

---v-|vv-||----|v-v- bhavipulā
 Te tositā Cakkhumatā, ~ Buddhenādiccabandhunā,
 ---v-|vv-||----|v-v- savipulā
 brahmacarīyam-acarīmsu ~ varapaññassa santike.

154 (1129) 6

---v-|v----||v----|v-v-
 Ekam-ekassa pañhassa ~ yathā Buddhena desitam
 v---v|v----||----|v-v-
 tathā yo paṭipajjeyya ~ gacche pāram apārato.

155 (1130) 7

v----|v,----||----|v-v- mavipulā
 Apārā pāram⁵ gaccheyya ~ bhāvento maggam-uttamam.
 ----|v,uv----||----|v-v- mavipulā
 Maggo so pāram gamanāya⁶ ~ tasmā Pārāyanam iti.

(PĀRĀYANĀNUGĪTIGĀTHĀ)⁷

156 (1131) 8

---v-|uv,----| mavipulā
 ‘Pārāyanam⁸ anugāyissam, *icc-āyasmā Piṅgiyo,*
 v---v|v(v-)-----||vv----|v-v-
 yathā addakkhi tathā akkhāsi:⁹ ~ vimalo bhūrimedhaso,
 ----|v----||v-v-|v-v-
 nikkāmo nibbano nāgo,¹⁰ ~ kissa hetu musā bhāṇe?

¹ ChS: *pabyākāsi*, a scribal ‘correction’. We should probably understand a sarabhatti vowel in *b^{<i>}yākāsi* which then has to be counted towards the metre.

² Thai; *pañham*.

³ We need to read *vyākaraṇena*, m.c., which would then give an acceptable savipulā.

⁴ BJT: *munī*.

⁵ This line is irregular as it stands, we could perhaps read *apārā pārā*’ to give the pathyā.

⁶ PTS, Sn: *pāraṅgamanāya*; Thai: *pāragamanāya*.

⁷ This title only found in the Burmese edition.

⁸ BJT, Thai, ChS, Sn: *Pārāyanam*.

⁹ ChS: *yathāddakkhi tathākkhāsi*, which corrects the metre; Thai places this half of the pādayuga in brackets; if we exclude *tathā* we have a pathyā line.

¹⁰ Sn: *nātho*.

161 (1136) 13

---|---||---|---
 Eko tamanudāsīno,¹ ~ jutimā² so pabhaṅkaro,
 ---|---||---|---
 Gotamo bhūripaññāṇo, ~ Gotamo bhūrimedhaso.

162 (1137) 14

---|---||---|---
 Yo me Dhammam-adesesi, ~ sandiṭṭhikam-akālikam,
 ---|---||---|--- Anuṭṭhubha
 taṇhakkhayam-anītikam, ~ yassa natthi upamā kvaci.”³

163 (1138) 15

---|---||---|--- ravipulā
 “Kin-nu tamhā vippavasasi ~ muhuttam-api Piṅgiya,
 ---|---||---|---
 Gotamā bhūripaññāṇā, ~ Gotamā bhūrimedhasā,

164 (1139) 16

---|---||---|---
 yo te Dhammam-adesesi, ~ sandiṭṭhikam-akālikam,
 ---|---||---|--- Anuṭṭhubha
 taṇhakkhayam-anītikam, ~ yassa natthi upamā kvaci?”

165 (1140) 17

-----||---|--- 9 syll
 “Nāhaṃ tamhā vippavasāmi⁴ ~ muhuttam-api brāhmaṇa,
 ---|---||---|---
 Gotamā bhūripaññāṇā, ~ Gotamā bhūrimedhasā,

166 (1141) 18

---|---||---|---
 yo me Dhammam-adesesi, ~ sandiṭṭhikam-akālikam,
 ---|---||---|--- Anuṭṭhubha
 taṇhakkhayam-anītikam, ~ yassa natthi upamā kvaci.

167 (1142) 19

---,|---|---
 Passāmi naṃ manasā cakkhunā va,
 ---,|---|---
 rattin-divaṃ⁵ brāhmaṇa appamatto.

¹ ChS: *āsino*.

² PTS, Sn: *jātimā*.

³ This posterior line is 9 syllables here, and in 1139, 1141, & 1149 where it recurs, unless we take the 4th syllable as resolved against the normal rule of resolution. Norman (*GD II* pg 388) suggests reading [*n*] *atth*’ m.c. which would correct the metre.

⁴ *Aham* is superfluous, and we would expect a reading *Na tamhā vippavasāmi* here to correct the metre, but it is not found.

⁵ BJT: *rattim divam*.

◡-◡-◡-|-,◡◡|◡-◡-
 Namassamāno vivasemi¹ rattim,
 -◡-◡-|-,◡,◡|◡-◡-
 teneva maññāmi avippavāsam.

168 (1143) 20

-◡-◡-|-,◡◡|◡-◡-
 Saddhā ca pītī² ca mano satī³ ca
 -◡-◡-,|◡◡|◡-◡-
 nāpentī⁴ me Gotamasāsanamhā,
 -◡-◡-,|◡◡◡|◡-◡-
 yaṃ yaṃ disaṃ vajati⁵ bhūripaṇño
 ◡-◡-|-,◡,◡|◡-◡-
 sa tena teneva natoham-asmi.

169 (1144) 22

-◡-◡-,|◡◡|◡-◡-
 Jiṇṇassa me dubbalathāmakassa,
 -◡-◡-,|◡◡|◡-◡-
 teneva kāyo na paleti tattha,
 -◡-◡-|-,◡,◡|◡-◡-
 saṅkappayattāya⁶ vajāmi niccaṃ,
 ◡-◡-|-,|◡◡|◡-◡-
 mano hi me brāhmaṇa tena yutto.

170 (1145) 22

-◡-◡-|-,◡◡|◡-◡-
 Paṅke sayāno pariphandamāno,
 |-----|◡-◡-
 dīpā dīpaṃ upaplaviṃ,⁷
 ◡-◡-|-,---||◡-◡|◡-◡- mavipulā
 athaddasāsīṃ Sambuddhaṃ, ~ oghatiṇṇam-anāsavaṃ.”

171 (1146) 23

◡-◡-|-,|◡◡|◡-◡-
 “Yathā ahū⁸ Vakkali muttasaddho -
 -◡-◡-,|◡◡|◡-◡-
 Bhadrāvudho Ālavigotamo ca -

¹ Thai: *vivasāmi*.

² Thai, ChS: *pīti*.

³ Thai, ChS: *sati*.

⁴ Thai: *nāmenti*.

⁵ Thai: *vajjati*. Norman (*GD II* pg 364) states that we need to read vajati in the break here after the caesura at the 4th, but there are a number of times when the break ,◡◡◡ occurs (see the Introduction for references), so that it seems it must be tolerated.

⁶ Thai, ChS: *yantāya*.

⁷ PTS, Thai, ChS: *upallaviṃ*.

⁸ BJT, PTS: *ahu*.

SHARED LINE INDEX

There are a number of lines which recur in more than one of the Pucchā, and these are listed below. Note that lines that are repeated within one of the Pucchās are not listed here unless they occur in more than one of the Pucchā (in which case they are bracketed off).

Particularly noticeable in this list is that Ajita & Tissametteyya do not share lines with any other of the questioners; and that there is a strong connection between Puṇṇaka's & Nanda's Pucchās, and Mettagū's & Dhotaka's.

atthi pañhena āgamaṃ 1043b - Puṇṇaka; 1105d - Udaya; 1112d - Posala; 1118b - Mogharājā
Pucchāmi taṃ Bhagavā brūhi me taṃ 1043f (1045f, 1047e) - Puṇṇaka; 1049a - Mettagū; 1061a
- Dhotaka; 1079g (1081h) - Nanda
atāruṃ jātiñ-ca jarañ-ca mārīsa 1045e - Puṇṇaka; 1079f - Nanda
atāri jātiñ-ca jarañ-ca mārīsa 1047d - Puṇṇaka; 1081g - Nanda
Nātariṃsu jātijaran-ti brūmi 1046e - Puṇṇaka; 1080f - Nanda
atha ko carahi devamanussaloke 1047c - Puṇṇaka; 1081f - Nanda
anīgho nirāso, atāri so jātijaran-ti brūmi ti 1048cd - Puṇṇaka; 1061cd - Mettagū

Taṃ me muni sādhu viyākarohi 1052e - Mettagū; 1075c - Upasīva
tathā hi te vidito esa Dhammo 1052f (1057d) - Mettagū; 1075d - Upasīva; 1102d -
Bhadrāvudha

Kittayissāmi te Dhammaṃ, diṭṭhe dhamme anītihaṃ 1053ab - Mettagū; 1066ab - Dhotaka
yaṃ viditvā sato caraṃ, ~ tare loke visattikaṃ 1053cd (1054cd) - Mettagū; 1066cd (1067cd) -
Dhotaka; 1085cd - Hemaka (cf. 1087d - Hemaka)

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