

# KHUDDHAKA PĀṬHA (KN 1)



A NEW EDITION

EDITED BY

ĀNANDAJOTI BHIKKHU

# **KHUDDAKAPĀṬHA (KN 1)**

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## Introduction

Khuddakapāṭha, as its name may suggest, is the smallest book in the Pāli Tipiṭaka. It stands as the first book in the 5th collection of the Suttapiṭaka, the Khuddakanikāya. The title would seem to mean that it is a Small (collection of) Texts, which would at least accurately describe its contents, as it consists of only 9 short pieces. It would perhaps be what we would designate in English as a handbook. A handbook, of course, is usually designed to meet a particular need, and there seems to be good ground to believe that this book has been collected with just such a need in mind.

It has been suggested elsewhere<sup>1</sup> that the book may be a kind of handbook for novices, though it seems to the present writer that it would be more correctly described as a handbook for candidates who are waiting to become novices. As can be seen, it begins with the Saraṇagamanam and the Dasasikkhāpadaṃ, which are undertaken at the time of ordination. This is followed by the reflection on the 32 parts of the body, which is a meditation traditionally given to those who ordain as their first ‘place of work’ (*kammaṭṭhāna*) at the time they are having their heads shaved just prior to ordination. The Kumārapañham, is represented in the commentary as being one particular boy’s ordination, and it may have been used as a kind of basic questionnaire, to make sure that candidates had at least some idea of the central tenets of the doctrine. This is followed by a group of 5 popular (mainly) verse

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<sup>1</sup> Abeynayake: *A Textual and Historical Analysis of the Khuddaka Nikāya*, (Colombo 1984), pg 115. See also Rhys Davids, *Buddhism, Its History and Literature*, pgs 678; and Winternitz, *A History of Indian Literature*, ii. pg 78. (Refs from Abeynayake).

suttas that are commonly used in recital, that would have to be memorised by novices.

It seems likely then that the texts gathered here would possibly, at the time of making the collection, have been learnt by heart by everyone who aspired to be ordained into the order. We may mention here that a similar requirement was at one time laid down by the Sinhalese king Kassapa V<sup>1</sup> when he ordered that all those who take upasampadā, or higher ordination, must first have memorised the Catubhāṇavārapāli, a collection of texts used in recital at Parittaṃ ceremonies to this day. It will be noted that that collection reproduces most of the texts in Khp, and indeed the latter looks very much like a smaller version of the larger collection.

## The Text

A new edition of the text is not hard to justify. Childer's first edition of the text in Roman script was originally published in 1869,<sup>2</sup> when the scholarly study of the language and the metre in the West was still in its infancy. This was reproduced verbatim by Helmer Smith in his 1915 edition of the text & commentary (PTS), to which he adds as an appendix the readings found in the King of Siam's edition. Since that time we have had the Burmese Chaṭṭha Saṅgāyana edition of 1955, and the Sinhalese Buddha Jayanti edition of 1960, which give us many new readings to compare. Here is a list of the authorities consulted in preparing this new edition along with the abbreviations that are used in the variant readings:

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<sup>1</sup> See Malalasekera, *The Pāli Literature of Ceylon*, (Republished Kandy 1994), pg 155 (quoting *Ep. Zey.* vol i, pt ii, pp. 42-3.

<sup>2</sup> J.R.A.S., N.S. vol iv., 309324 (ref from Ee, as the original is not available to me).

BJT: Khuddakapāṭhapāli. Buddha Jayanti Tripitika Series, volume XXIV. Colombo 1960.

PTS: The Khuddaka-Pāṭha. together with its commentary Paramatthajotikā I. Edited by Helmer Smith, (PTS Text Series No 52) originally published London, 1915. Reprinted London, 1978.

Thai: Khuddakapāṭho. The Royal Thai Edition, volume 25. Originally published 2469 (i.e 1915). Reprinted Bangkok, 2500 (i.e 1956).

ChS: Khuddakapāṭhapāli. Chaṭṭha Saṅgāyana Edition, 1956, reprinted Rangoon 1972.

Nearly all of the texts occur elsewhere in the canon, though not always exactly as they are found here. Here is a list of their occurrence with notes on the variations:

- 1 Saraṇagamanam̐ (Vinaya Mahāvagga 1) – Mahāvagga: no title
- 2 Dasasikkhāpadam̐ (Vinaya Mahāvagga 1) – Mahāvagga: no title, omits the word *samādiyāmi* at the end of each precept
- 3 Dvāttimsākāram̐ (D.22 and elsewhere) – In the suttas *matthake matthaluṅgam̐* is omitted from the end of the reflection.
- 4 Kumārapañham̐ – Not found in this form in the suttas, but cf. the Mahāpañhāsuttas of Aṅguttaranikāya (PTS vol v. 50 ff)
- 5 Maṅgalasuttam̐ (Sn 2:4) – In Sn the title is Mahāmaṅgalasuttam̐
- 6 Ratanasuttam̐ (Sn 2:1)
- 7 Tirokuḍḍasuttam̐ (Pv 1.5) – Title as Tirokuḍḍapetavatthu
- 8 Nidhikaṇḍasuttam̐ (not found elsewhere)
- 9 Mettasuttam̐ (Sn 1:8)

## The Metre

In recent times we have gained much knowledge in regard to the correct form of the metres that are used in Pāli metrical composition, which is due mainly to the labours of Helmer Smith, A. K. Warder and K. R. Norman. In establishing a verse text it is, of course, essential that the parameters of the prosody are understood.

As I have stated elsewhere<sup>1</sup> it seems possible to identify three phases of canonical Pāli verse composition, which for convenience we may designate the early, the middle, and the late.<sup>2</sup> Briefly, the early period concerns the two main metres used in Pāli, the Siloka and the Tuṭṭhubha. The Siloka in the early period is characterised by the regular inclusion of the Anuṭṭhubha variation in the prior lines. In the middle and late periods this occurs only sporadically (and can nearly always be ‘corrected’ to the pathyā, or normal cadence, which makes one believe that the current readings may simply be corruptions). In the late period the pathyā predominates over the other variations to a marked degree, sometimes reaching as much as 85%.<sup>3</sup>

The Tuṭṭhubha in the early period is normally used as an independent metre, without admixture of Jagatī lines, which occur only very occasionally.<sup>4</sup> In the middle period mixing is not only

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<sup>1</sup> See [An Outline of the Metres in the Pāli Canon](#), elsewhere on this website.

<sup>2</sup> It may be stated here that although canonical Pāli metrical composition stretches over a period of several centuries, it seems that the first two periods described below have to fall within the lifetime of the Buddha.

<sup>3</sup> See Warder, *Pāli Metre* (London 1967)( = *PM*) pg 198

<sup>4</sup> In Aṭṭhakavagga of Suttanipāta, for instance, there are only 4 Jagatī lines among 99 vs of Tuṭṭhubha (there is also one Jagatī verse, no 836 in Ee). In

common, but normal. In the later period, the Tuṭṭhubha becomes restricted to the classical Upajāti form, and Jagatī to Vamsaṭṭhā.

The middle period also saw the emergence of the so-called new metres, the mattāchandas and gaṇacchandas. In Mettasuttaṃ, which appears as the last of the texts in this collection, we are dealing with what is probably a transitional metre between these two, the Old Gīti.<sup>1</sup> The structure of the metre is rather primitive and unsettled, as will be seen from the description that follows. Towards the close of the later period both of these type of metres were superseded by their fixed classical counterparts.

On the basis of this description we can fairly confidently<sup>2</sup> ascribe the Managlasuttaṃ, Ratanasuttaṃ, and Mettasuttaṃ to the middle period; while the Tirokuḍḍasuttaṃ and the Nidhikaṇḍasuttaṃ belong to the late period.

The conventions used in this paper are as follows:

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Pārāyanavagga, the Jagatī lines amount to approx 7% of the lines in the Tuṭṭhubha verses.

<sup>1</sup> This is the metre referred to by Alsdorf in his monograph *Die ĀryāStrophen des PaliKanon* (Mainz 1967) as Old Āryā. Norman in *Group of Discourses II* (Oxford 1992)(= *GD II*) also used this name, but later in his essay on The Origins of the Āryā Metre in *Collected Papers* Vol 4 (Oxford 1993)(= *CP*), preferred the name Old Gīti. The latter seems in every way preferable, as the structure of the metre is in fact a primitive form of Gīti, which has the same pādayuga structure repeated to make up a verse, whereas Āryā has two different pādayugas to the verse.

<sup>2</sup> It may be stated here that these periods are by no means hard and fast, but run over into each other as we might expect from an evolving culture.



## 1: Siloka (Maṅgalasuttaṃ, Tirokuḍḍasuttaṃ, Nidhikaṇḍasuttaṃ)

Here is an analysis of the pathyā (normal) structure of the Siloka:

	1	2	3	4		5	6	7	8	
Odd line:	☺	☺	☺	☺		☺	-	-	×	
Even line:	☺	☺	☺	☺		☺	-	☺	×	x2

In the 2nd & 3rd positions two light syllables are normally avoided.

In the first half of the line 7 variations (vipulā) occur, besides the normal structure, they are:

	1	2	3	4		5	6	7	8	
Anuṭṭhubha	☺	☺	☺	☺		☺	-	☺	×	
navipula	☺	-	☺	-		☺	☺	☺	×	
bhavipula	☺	-	☺	-		-	☺	☺	×	
mavipula	☺	-	☺	-		-	-	-	×	
ravipula	☺	☺	☺	☺		-	☺	-	×	
savipula	☺	☺	☺	☺		☺	☺	-	×	
tavipula	☺	-	☺	-		-	-	☺	×	(very sporadic)

## 2: Tuṭṭhubhajagatī (Ratanasuttam)

1	2	3	4	5	6	7	8	9	10	(11)	11 or 12		
⌣	-	⌣	-		⌣	⌣		-	⌣	-	(⌣)	×	;

The normal opening is ⌣-⌣-, but occasionally we find ⌣---  
 The normal break is the bhagaṇa -⌣⌣, but others also occur e.g.  
 -⌣-, ⌣⌣⌣, etc.

## 3: Upajāti (Tirokuḍḍasuttam vs 13)

1	2	3	4	5	6	7	8	9	10	(11)	11 Or 12			
⌣	-	⌣	-		-	⌣	⌣		-	⌣	-	(⌣)	×	x4

## 4: Old Gīti (Mettasuttam)<sup>1</sup>

⌣-|⌣-⌣|⌣-|⌣, ⌣⌣|---|⌣-⌣|⌣⌣-|× x2

Resolution occasionally produces different patterns e.g.

-- > ⌣⌣-

Replacement sometimes produces different patterns e.g.

⌣-⌣ > --

Note that -⌣⌣ is not normally found in any gaṇa.

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<sup>1</sup> This description is based on Norman, The Origins of the Āryā Metre in CP  
 Vol 4

## The Establishment of the Text

In editing a text, of course, where there are many variant readings in the different traditions to choose from, we are dealing only with probabilities, and never with certainties. In light of this it seems that a conservative approach to the texts is called for. With the verse texts in particular it seems that the best and most reliable manuscripts are found within the Sinhalese tradition. For that reason I have made BJT the basis of the readings, and have only introduced other readings when there seemed to be a real need, and when it can be done in a fairly simple way.

The Burmese edition of the text presents many problems for the would-be editor, as there appears to have been an over correcting of the metre in the texts in an attempt to make them conform to classical standards. In Ratanasuttam, for example, there are a number of readings in the Burmese edition that produce the classical bhagaṇa break – ◡ ◡, but there is no reason to believe that the sutta was written to that standard.<sup>1</sup>

The most drastic changes are made in Mettasuttam, where there has been alteration of word form, re-arrangement of text, and what amounts to rewriting as well.<sup>2</sup> A number of the lines that have been

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<sup>1</sup> The Thai edition also has to be treated with caution. To give one example: not understanding the matter of sarabhatti vowels a reading is introduced into Ratanasuttam at 9a, against all other editions: **ye 'rīya saccāni vibhāvayanti**. When we take the sarabhatti vowel into account however, and read **arīya** (– ◡), we can see that there was no need for the change in reading (for a discussion of sarabhatti (svarabhakti) see Warder *PM* pg 29ff

<sup>2</sup> For alteration of word form, see e.g. 3a; rearrangement of text, 4c; rewriting, vss 9 & 10. Unfortunately, even after much handiwork

‘corrected’ actually scan as Siloka lines as they presently stand, and as Siloka lines seem to have been considered acceptable in gaṇacchandās verses it is questionable whether the lines ever needed correcting at all. It appears that many of the readings introduced into this text were not being read by the commentator, lack confirmation in other traditions, and are not found in the early Burmese manuscript tradition either.

# Khuddakapāṭho<sup>1</sup>

namo tassa bhagavato arahato sammāsambuddhassa

## 1: Saraṇagamanam<sup>2</sup>

buddham saraṇam gacchāmi  
dhammam saraṇam gacchāmi  
saṅgham saraṇam gacchāmi

dutiyam-pi buddham saraṇam gacchāmi  
dutiyam-pi dhammam saraṇam gacchāmi  
dutiyam-pi saṅgham saraṇam gacchāmi

tatīyam-pi buddham saraṇam gacchāmi  
tatīyam-pi dhammam saraṇam gacchāmi  
tatīyam-pi saṅgham saraṇam gacchāmi

## *Saraṇagamanam<sup>3</sup>*

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<sup>1</sup> Ce, Be: **Khuddakapāṭhapāḷi**; PTS: **Khuddakapāṭha**

<sup>2</sup> Be: **Saraṇattaya**; Ee here and elsewhere has only numbers, no titles; Se has title as **Khuddakapāṭhe Saraṇagamanam**, and so for the titles throughout

<sup>3</sup> Ee, Be: **Saraṇattayam**; Se adds **niṭṭhitam**

## 2: Dasasikkhāpadaṃ<sup>1</sup>

pāṇātipātā veramaṇīsikkhāpadaṃ<sup>2</sup> samādiyāmi.  
adinnādānā veramaṇīsikkhāpadaṃ samādiyāmi.  
abrahmacariyā veramaṇīsikkhāpadaṃ samādiyāmi.  
musāvādā veramaṇīsikkhāpadaṃ samādiyāmi.  
surāmerayamajjapamādaṭṭhānā veramaṇīsikkhāpadaṃ samādiyāmi.  
vikālabhojanā veramaṇīsikkhāpadaṃ samādiyāmi.  
naccagītavāditavisūkadassanā veramaṇīsikkhāpadaṃ samādiyāmi.  
mālāgandhavilepanadhāraṇamaṇḍanavibhūsanāṭṭhānā  
veramaṇīsikkhāpadaṃ samādiyāmi.  
uccāsayanamahāsayanā veramaṇīsikkhāpadaṃ samādiyāmi.  
jātarūparajatapaṭiggahaṇā<sup>3</sup> veramaṇīsikkhāpadaṃ samādiyāmi.

### *Dasasikkhāpadaṃ<sup>4</sup>*

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<sup>1</sup> Be: *Dasasikkhāpada*

<sup>2</sup> Be: *veramaṇi*, and so throughout

<sup>3</sup> Se: *rajaṭa*

<sup>4</sup> Se: adds *niṭṭhitam*

### 3: Dvattimsākāram<sup>1</sup>

atthi imasmim kāye:

kesā, lomā, nakhā, dantā, taco,  
maṁsam, nahāru,<sup>2</sup> aṭṭhi,<sup>3</sup> aṭṭhimiñjam,<sup>4</sup> vakkam,  
hadayaṁ, yakanam, kilomakam, pihakam, papphāsam,  
antaṁ, antaguṇam, udariyam, karīsam,<sup>5</sup>  
pittam, semham, pubbo, lohitaṁ, sedo, medo,  
assu, vasā, khelo,<sup>6</sup> siṅghānikā, lasikā, muttam,<sup>7</sup>  
matthake matthaluṅgan-ti.<sup>8</sup>

*Dvattimsākāram*<sup>9</sup>

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<sup>1</sup> Se: Dvattimsākāro; Be: Dvattimsākāra

<sup>2</sup> Se, Be: nhāru

<sup>3</sup> Se: aṭṭhī

<sup>4</sup> Ee: aṭṭhimiñjā

<sup>5</sup> Be adds in brackets: matthalugam

<sup>6</sup> Ee, Be: kheḷo

<sup>7</sup> Be: muttanti, omit matthake matthaluṅgan-ti

<sup>8</sup> Ee: matthaluṅgam (omit ti)

<sup>9</sup> Se adds niṭṭhitam

## 4: Kumārapañham<sup>1</sup>

ekam <sup>2</sup> nāma kiṃ?	sabbe sattā āhāraṭṭhitikā.
dve nāma kiṃ?	nāmañ-ca rūpañ-ca. <sup>3</sup>
tīṇi nāma kiṃ?	tisso vedanā. <sup>4</sup>
cattāri nāma kiṃ?	cattāri ariyasaccāni.
pañca nāma kiṃ?	pañcupādānakkhandhā.
cha nāma kiṃ?	cha ajjhattikāni āyatanāni.
satta nāma kiṃ?	satta bojjhaṅgā.
aṭṭha nāma kiṃ?	ariyo aṭṭhaṅgiko maggo.
nava nāma kiṃ?	nava sattāvāsā.
dasa nāma kiṃ?	dasahaṅgehi samannāgato arahāti vuccatī ti. <sup>5</sup>

### *Kumārapañham<sup>6</sup>*

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<sup>1</sup> Ce, Be: **Kumārapañhā** here and below; Se: **Sāmaṇerapañhā**

<sup>2</sup> Ee: **eka**; Se: **ekan**

<sup>3</sup> Ee: **dve nāmañ ca rūpañ ca**

<sup>4</sup> Ee: **tīṇi tisso vedanā**

<sup>5</sup> Ee: **vuccatī** (omit **ti**)

<sup>6</sup> Se: **Sāmaṇerapañhā niṭṭhitā**

## 5: Maṅgalasuttam<sup>1</sup>

evaṃ me sutam:

ekam samayaṃ bhagavā sāvattiyaṃ viharati jetavane  
anāthapiṇḍikassa ārāme. atha kho aññatarā devatā abhikkantāya  
rattiyā, abhikkantavaṇṇā kevalakappaṃ jetavanaṃ obhāsetvā, yena  
bhagavā tenupasaṅkami, upasaṅkamtivā bhagavantaṃ abhivādetvā  
ekamantaṃ aṭṭhāsi. ekamantaṃ ṭhitā kho sā devatā bhagavantaṃ  
gāthāya ajjhabhāsi:

○-○-○-|○-○-○-||-○-○-|○-○- pathyā<sup>2</sup>

“bahū devā manussā ca maṅgalāni acintayum

-○-○-|○-○-○-||-○-○-|○-○- mavipula

ākaṅkhamānā sotthānaṃ: brūhi maṅgalam-uttamaṃ.” [1]

○-○-|○-○-○-||-○-○-|○-○-

“asevanā ca bālānaṃ, paṇḍitānaṃ-ca sevanā,

-○-○-|○-○-○-||-○-○-|○-○-

pūjā ca pūjanīyānaṃ:<sup>3</sup> etaṃ maṅgalam-uttamaṃ. [2]

○-○-○-|○-○-○-||-○-○-|○-○-

paṭirūpadesavāso ca, pubbe ca katapuññatā,

-○-○-|○-○-○-||-○-○-|○-○- navipula

attasammāpaṇidhi ca: etaṃ maṅgalam-uttamaṃ. [3]

-○-○-|○-○-○-||-○-○-|○-○-

bāhusaccaṅ-ca sippaṅ-ca, vinayo ca susikkhito,

○-○-|○-○-○-||-○-○-|○-○-

subhāsītā ca yā vācā: etaṃ maṅgalam-uttamaṃ. [4]

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<sup>1</sup> Be: **Maṅgalasutta**, (in crude form) here and in the titles from here on

<sup>2</sup> From here on in this, and in suttas nos 7 & 8, the lines should be understood as Siloka, unless otherwise stated

<sup>3</sup> Ee, Be: **pūjaneyyānaṃ**

--○○|○---||--○--|○-○-  
mātāpituupaṭṭhānaṃ, puttadārassa saṅgaho,  
○○-|○---||---○|○-○-  
anākulā ca kammantā: etaṃ maṅgalam-uttamaṃ. [5]

--○-|○---||--○--|○-○-  
dānañ-ca dhammacar<sup>1</sup>yā ca, ñātakānañ-ca saṅgaho,  
○○-|○---||---○|○-○-  
anavajjāni kammāni: etaṃ maṅgalam-uttamaṃ. [6]

-○-○|○---||--○--|○-○-  
āratī<sup>1</sup> viratī<sup>2</sup> pāpā, majjapānā ca saññamo,<sup>3</sup>  
-○---|○---||---○|○-○-  
appamādo ca dhammesu: etaṃ maṅgalam-uttamaṃ. [7]

-○-○|○---||---○|○-○-  
gāravo ca nivāto ca, santuṭṭhī ca kataññutā,  
-○-|○○○-||---○|○-○- navipula  
kālena dhammasavaṇaṃ:<sup>4</sup> etaṃ maṅgalam-uttamaṃ. [8]

--○-|○-○-||○○--|○-○-Anuṭṭhubha  
khantī<sup>5</sup> ca sovacassatā, samaṇānañ-ca dassanaṃ,  
-○-|○---||---○|○-○-  
kālena dhammasākacchā: etaṃ maṅgalam-uttamaṃ. [9]

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<sup>1</sup> Ee, Ce: āratī

<sup>2</sup> Ce: viratī,

<sup>3</sup> Be: saṇyamo

<sup>4</sup> Be: dhammassavanaṃ

<sup>5</sup> ī is m.c. to avoid the opening ○○○

U-U-U-|U-U-U-||-U-U-U-|U-U-U-  
tapo ca brahmacar<sup>1</sup>yañ-ca, ar<sup>1</sup>iyasaccāna<sup>1</sup> dassanaṃ,  
-U-U-|U-U-U-||-U-U-U-|U-U-U-  
nibbāna<sup>2</sup>sacchikir<sup>1</sup>yā ca: etaṃ maṅgalam-uttamaṃ. [10]

-U-U-|U-U-U-||-U-U-U-|U-U-U-  
puṭṭhassa<sup>3</sup> lokadhammehi, cittaṃ yassa na kampati,  
U-U-U-|U-U-U-||-U-U-U-|U-U-U-  
asokaṃ virajaṃ khemaṃ: etaṃ maṅgalam-uttamaṃ. [11]

-U-U-|U-U-U-||-U-U-U-|U-U-U-  
etādisāni katvāna, sabbattha-m-aparājitā,  
-U-U-|U-U-U-||-U-U-U-|U-U-U-  
sabbattha sotthiṃ gacchanti: taṃ tesāṃ maṅgalam-uttamaṃ”-ti.<sup>4</sup>  
[12]

### *Maṅgalasuttaṃ Niṭṭhitam*<sup>5</sup>

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<sup>1</sup> Loss of niggahīta m.c. It seems better to regard ariya as containing a sarabhatti vowel, and not as resolved as Norman (*GD II*, pg 199) suggests

<sup>2</sup> Ce: nibbāṇa here and elsewhere

<sup>3</sup> Ce: puṭṭhassa

<sup>4</sup> Ee: uttamaṃ (omit ti), note that this line has 9 syllables through the inclusion of taṃ. The quotation marker is outside the metre

<sup>5</sup> Ce, Be: Maṅgalasuttaṃ, both omit niṭṭhitam here and in the following suttas

## 6. Ratanasuttaṃ

--U-|-UU|-U-- Tuṭṭhubha<sup>1</sup>  
 yānīdha bhūtāni samāgatāni,  
 --U-|-UU|-U--  
 bhum māni vā yāni va<sup>2</sup> antalikkhe,<sup>3</sup>  
 --U-|-UU|UU- Jagatī  
 sabbe va bhūtā sumanā bhavantu,  
 UU-|-UU|-UU- Jagatī  
 atho pi sakkacca suṇantu bhāsitaṃ. [1]

--U-|-U-|-U--  
 tasmā hi bhūtā nisāmetha sabbe,  
 --UUU|UU|-U--  
 mettaṃ karotha<sup>4</sup> mānusiya pajāya,  
 UU-|-UU|-UU- Jagatī  
 divā ca ratto ca haranti ye baliṃ,  
 --U-|-UU|-U--  
 tasmā hi ne rakkhatha appamattā. [2]

--U-|-UU|-U--  
 yaṃ kiñci vittaṃ idha vā hurāṃ vā  
 --U-|-UU|-U--  
 saggesu vā yaṃ ratanaṃ paṇītaṃ  
 UU-|-UU|-U--  
 na no samaṃ atthi tathāgatena

<sup>1</sup> From here on the lines are to be understood as Tuṭṭhubha, unless otherwise indicated.

<sup>2</sup> va here cannot be m.c. as Norman (*GD II*, 191 & 194) maintains, because the break --U- is tolerated, cf. 2a, 7d, 12a, 14ad, rather we must understand it as the emphatic, inserted as a line filler.

<sup>3</sup> Ce: antalikkhe here, and in vs 15, 16 & 17 below

<sup>4</sup> This is an example of extended Tuṭṭhubha, pausing at the 5th, and restarting from the same syllable.

U-U-|-UU|-U--

idam-pi buddhe ratanaṃ paṇītaṃ:

--U-|-UU|-U--

etena saccena suvatthi hotu! [3]

U-U-|-UU|-U--

khayaṃ virāgaṃ amataṃ paṇītaṃ

U-U-|-UU|-U-U- Jagatī

yad-ajjhagā sakyamuni<sup>1</sup> samāhito

U-U-|-UU|-U--

na tena dhammena samatthi kiñci

U-U-|-UU|-U--

idam-pi dhamme ratanaṃ paṇītaṃ:

--U-|-UU|-U--

etena saccena suvatthi hotu! [4]

--U-|-UU|-U-U- Jagatī

yam-buddhaseṭṭho parivaṇṇayī<sup>2</sup> suciṃ

U-U-|-UU|-U--

samādhim-ānantarikañ-ñam-āhu

U-U-|-UU|-U-U- Jagatī

samādhinā tena samo na vijjati

U-U-|-UU|-U--

idam-pi dhamme ratanaṃ paṇītaṃ:

--U-|-UU|-U--

etena saccena suvatthi hotu! [5]

---

<sup>1</sup> Ī m.c.

<sup>2</sup> Ī m.c.

--o-|-oo|-o--  
ye puggalā aṭṭha satam<sup>1</sup>-pasatthā<sup>2</sup>  
--o-|-oo|-o--  
cattāri etāni yugāni honti  
--o-|-oo|-o-o- Jagatī  
te dakkhiṇeyyā sugatassa sāvakā,  
--o-|-oo|-o--  
etesu dinnāni mahapphalāni  
o-o-|-oo|-o--  
idam-pi saṅghe ratanaṃ paṇītaṃ:  
--o-|-oo|-o--  
etena saccena suvatthi hotu! [6]

--o-|-oo|-o--  
ye suppayuttā manasā daḷhena<sup>3</sup>  
--o-|-oo|-o--  
nikkāmino gotamasāsanamhi  
--o-|-oo|-o--  
te pattipattā amataṃ vigayha<sup>4</sup>  
--o-|-o-|-o--  
laddhā mudhā nibbutiṃ bhuñjamānā  
o-o-|-oo|-o--  
idam-pi saṅghe ratanaṃ paṇītaṃ:  
--o-|-oo|-o--  
etena saccena suvatthi hotu! [7]

---

<sup>1</sup> Be: **sataṃ**

<sup>2</sup> Se: **pasatṭhā**

<sup>3</sup> Note that **ḷh** is a digraph, and does not make position

<sup>4</sup> Note that **vy** does make position here

○-○-|-○○|-○-○- Jagatī  
yathindhākhīlo paṭhaviṃ sito<sup>1</sup> siyā  
○-○-|-○○|-○-○- Jagatī  
catubbhi vātehi<sup>2</sup> asampakampiyo,  
○-○-|-○○|-○-○-  
tathūpamaṃ sappurisaṃ vadāmi,  
-○-○-|-○○|-○-○- Jagatī  
yo ar<sup>1</sup>yaśaccāni avecca passati  
○-○-|-○○|-○-○-  
idam-pi saṅghe ratanaṃ paṇītaṃ:  
-○-○-|-○○|-○-○-  
etena saccena suvatthi hotu! [8]

-○-○-|-○○|-○-○-  
ye ar<sup>1</sup>ya<sup>3</sup> śaccāni vibhāvayanti,  
-○-○-|-○○|-○-○-  
gambhīrapaññena sudesitāni,  
-○-○-|-○○|-○-○-  
kiñcāpi te honti bhusappamattā<sup>4</sup>  
○-○-|-○○|-○-○-  
na te bhavaṃ aṭṭhamam-ādiyanti<sup>5</sup>  
○-○-|-○○|-○-○-  
idam-pi saṅghe ratanaṃ paṇītaṃ:  
-○-○-|-○○|-○-○-  
etena saccena suvatthi hotu! [9]

---

<sup>1</sup> Be: paṭhavissito

<sup>2</sup> Ce, Se: vātebhi

<sup>3</sup> Se: ye 'rīya

<sup>4</sup> Be: bhusaṃ pamattā

<sup>5</sup> Ee: aṭṭhamam

〰-〰-〰-|〰-〰-|〰-〰-  
 saḥā vassa dassanasampadāya<sup>1</sup>  
 〰-〰-|〰-〰-|〰-〰-  
 tayassu dhammā jahitā bhavanti:  
 〰-〰-|〰〰〰-|〰-〰-  
 sakkāyadiṭṭhi<sup>2</sup> vicikicchitañ-ca  
 〰-〰-|〰-〰-|〰-〰-  
 sīlabbataṃ vā pi yad-atthi kiñci.  
 〰-〰-|〰-〰-|〰-〰-  
<sup>3</sup>catūhapāyehi ca vip̐pamutto,  
 〰-〰-|〰-〰-|〰-〰-  
 cha cābhiṭṭhānāni<sup>4</sup> abhabbō<sup>5</sup> kātum̐  
 〰-〰-|〰-〰-|〰-〰-  
 idam-pi saṅghe ratanaṃ paṇītaṃ:  
 〰-〰-|〰-〰-|〰-〰-  
 etena saccena suvatthi hotu! [10]

〰-〰-|〰-〰-|〰-〰- Jagatī  
 kiñcāpi so kammaṃ<sup>6</sup> karoti pāpakam̐  
 〰-〰-|〰-〰-|〰-〰-  
 kāyena vācā<sup>7</sup> uda cetasā vā,

<sup>1</sup> Note the unusual opening

<sup>2</sup> Be: *diṭṭhī*, to produce the Upajāti break 〰〰〰, but 〰〰〰 is tolerated

<sup>3</sup> Be starts a new verse here (no 11)

<sup>4</sup> Be: *chaccābhiṭṭhānāni*. Note that simple *-ṭh-* in this word is m.c.

<sup>5</sup> Be: *abhabba*, but we can understand *abhabbō* to give the normal cadence, cf 11c below (Norman in *GD II* makes no comment on the reading here)

<sup>6</sup> Be: *kamma'* to produce the classical bhagaṇa break

<sup>7</sup> Se: *yuda*

◡-◡-|-◡◡|-◡-  
 abhabbō<sup>1</sup>so tassa paṭicchadāya:<sup>2</sup>  
 ◡-◡-|-◡◡|-◡-  
 abhabbatā diṭṭhapadassa vuttā  
 ◡-◡-|-◡◡|-◡-  
 idam-pi saṅghe ratanaṃ paṇītaṃ:  
 -◡-◡-|-◡◡|-◡-  
 etena saccena suvatthi hotu! [11]

◡-◡-|-◡-|-◡-  
 vanappagumbe yathā<sup>3</sup> phussitagge<sup>4</sup>  
 -◡-◡-|-◡◡|-  
 gimhāna<sup>5</sup> māse paṭhamasmiṃ gimhe,<sup>6</sup>  
 ◡-◡-|-◡◡|-◡-◡- Jagatī  
 tathūpamaṃ dhammavaraṃ adesayi,<sup>7</sup>  
 -◡-◡-|-◡◡|-◡-  
 nibbānagāmiṃ paramaṃhitāya  
 ◡-◡-|-◡◡|-◡-  
 idam-pi buddhe ratanaṃ paṇītaṃ:  
 -◡-◡-|-◡◡|-◡-  
 etena saccena suvatthi hotu! [12]

---

<sup>1</sup> Be: **abhabba**, see note to 10f above

<sup>2</sup> Ee, Ce: **paṭicchādāya**

<sup>3</sup> Be: **yatha** to produce the classical bhagaṇa break

<sup>4</sup> -ss- is m.c.

<sup>5</sup> Ce: **gimhāṇa**

<sup>6</sup> Note the unusual cadence, which should possibly be corrected, though it occurs in the older writings

<sup>7</sup> Ce: **adesayī**, here and in 13 below

○-○-|-○○|-○-○- Jagatī  
varo varaññū varado varāharo,  
○-○-|-○○|-○-○- Jagatī  
anuttaro dhammavaraṃ adesayi  
○-○-|-○○|-○-○-  
idam-pi buddhe ratanaṃ paṇītaṃ:  
--○-|-○○|-○-○-  
etena saccena suvatthi hotu! [13]

--○-|-○-|-○-○- Jagatī  
khīṇaṃ purāṇaṃ navam<sup>1</sup> natthi sambhavaṃ,  
○-○-|-○○|-○-○-  
virattacittāyatike<sup>2</sup> bhavasmiṃ,  
--○-|-○○|-○-○-  
te khīṇabījā avirūḥichandā,<sup>3</sup>  
--○-|-○-|-○-○-  
nibbanti dhīrā yathāyam<sup>4</sup>-padīpo  
○-○-|-○○|-○-○-  
idam-pi saṅghe ratanaṃ paṇītaṃ:  
--○-|-○○|-○-○-  
etena saccena suvatthi hotu! [14]

---

<sup>1</sup> Be: **nava** to produce the classical bhagaṇa break

<sup>2</sup> Ee, Ce: **cittā āyatike**, which gives the extended form of the metre

<sup>3</sup> Se: **avirūḥichandā**, but that would give the cadence ○○--, which seems unlikely

<sup>4</sup> Be: **yam**

--o-|-oo|-o--  
yānīdha bhūtāni samāgatāni,  
--o-|-oo|-o--  
bhummāni vā yāni va<sup>1</sup> antalikkhe,  
o-o-|-oo|-o-o- Jagatī  
tathāgataṃ devamanussapūjitaṃ  
--o-|-oo|-o--  
buddhaṃ namassāma suvatthi hotu! [15]

--o-|-oo|-o--  
yānīdha bhūtāni samāgatāni,  
--o-|-oo|-o--  
bhummāni vā yāni va antalikkhe,  
o-o-|-oo|-o-o- Jagatī  
tathāgataṃ devamanussapūjitaṃ  
--o-|-oo|-o--  
dhammaṃ namassāma suvatthi hotu! [16]

--o-|-oo|-o--  
yānīdha bhūtāni samāgatāni,  
--o-|-oo|-o--  
bhummāni vā yāni va antalikkhe,  
o-o-|-oo|-o-o- Jagatī  
tathāgataṃ devamanussapūjitaṃ  
--o-|-oo|-o--  
saṅghaṃ namassāma suvatthi hotu! [17]

*Ratanasuttaṃ Niṭṭhitam*

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<sup>1</sup> see note to 1b above

## 7. Tirokuḍḍasuttam<sup>1</sup>

U---|U---||-U---|U-U-  
tirokuḍḍesu tiṭṭhanti, sandhisin̄ghāṭakesu ca,  
-U---|U---||-U---|U-U-  
dvārabāhāsu tiṭṭhanti, āgantvāna sakaṃ gharaṃ. [1]

UU---|U---||-U---|U-U-  
pahute<sup>2</sup> annapānamhi, khajjabhojje upaṭṭhite,  
U---|UUU-||-U---|U-U- navipula  
na tesam̄ koci sarati sattānaṃ kammaṃpaccayā. [2]

--U-|U---||-UU|U-U-  
evaṃ dadanti ñātīnaṃ ye honti anukampakā,  
U-U-|----||-U---|U-U-  
sucim̄ paṇītaṃ kālena, kappiyaṃ pānabhojanaṃ. [3]

U---|U---||UU---|U-U-  
“idaṃ vo ñātīnaṃ<sup>3</sup> hotu, sukhitā hontu ñātayo!”  
-U-U|U---||-U---|U-U-  
te ca tattha samāgantvā, ñātipetā samāgatā, [4]

---

<sup>1</sup> Se: **Tirokuḍḍakaṇḍam̄**. It also quotes Dhṃ 290 in brackets at the beginning of the sutta, (but without cross-reference): **mattāsukhapariccāgā, passe ce vipulaṃ sukhaṃ, caḥ mattāsukhaṃ dhīro, sampassaṃ vipulaṃ sukhaṃ.**

<sup>2</sup> Ce, Ee, Be: **pahūte**, but see the remark in the commentary (Ee pg 207).

<sup>3</sup> Be: **ñātīnaṃ**, as in 3a above, but read **i** with the other editions to give the pathyā cadence

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 1 pahute<sup>2</sup> annapānamhi, sakkaccaṃ anumodare:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 “ciraṃ jīvantu no ñātī! yesaṃ hetu labhāmase,<sup>3</sup> [5]

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 amhākañ-ca katā pūjā, dāyakā ca anipphalā!”

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 na hi tattha kaṣī<sup>4</sup> atthi, gorakkhettha na vijjati, [6]

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 vaṇijjā tādisī natthi, hiraññaena kayakkayaṃ.<sup>5</sup>

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 ito dinnena yāpenti, petā kālakatā<sup>6</sup> tahiṃ. [7]

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 unname udakaṃ vaṭṭhaṃ,<sup>7</sup> yathā ninnāṃ pavattati,

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 evameva<sup>8</sup> ito dinnāṃ, petānaṃ upakappati. [8]

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 yathā vārivahā pūrā paripūrenti sāgaram,

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
 evameva<sup>1</sup> ito dinnāṃ, petānaṃ upakappati. [9]

---

<sup>1</sup> Ce divides the following 3 verses differently, therefore vs 8 = vs 7 in that edition, and so from there on

<sup>2</sup> Ce, Ee, Be: pahūte

<sup>3</sup> Se: labhāmhase

<sup>4</sup> Se: kaṣi, ī is m.c. to give the pathyā cadence (savipula being normally excluded in late Siloka)

<sup>5</sup> Ce: kayākkayaṃ; Se, Be: kayākayaṃ

<sup>6</sup> Ee, Be: kālagatā

<sup>7</sup> Ee: vaṭṭaṃ; Se: vuṭṭhaṃ

<sup>8</sup> Be: evam-evam

- - - - | - - - - || - - - - | - - - - Anuṭṭhubha  
 “adāsi me, akāsi<sup>2</sup> me, ñātimittā sakhā ca me,”  
 - - - - | - - - - || - - - - | - - - -  
 petānam dakkhiṇam dajjā, pubbe katam-anussaram. [10]

- - - - | - - - - || - - - - | - - - -  
 na hi ruṇṇam<sup>3</sup> va,<sup>4</sup> soko vā, yā caññā paridevanā,  
 - - - - | - - - - || - - - - | - - - -  
 na taṃ petānam-atthāya, evaṃ tiṭṭhanti ñātayo. [11]

- - - - | - - - - || - - - - | - - - -  
 ayam kho<sup>5</sup> dakkhiṇā dinnā, saṅghamhi suppatiṭṭhitā,  
 - - - - | - - - - || - - - - | - - - -  
 dīgharattam hitāyassa, ṭhānaso upakappati. [12]

- - - - | - - - - || - - - - | - - - - Vamsaṭṭhā  
 so ñātidhammo ca ayam nidassito  
 - - - - | - - - - || - - - - | - - - - Upajāti  
 petāna<sup>6</sup> pūjā ca katā ulārā,  
 - - - - | - - - - || - - - - | - - - - Upajāti  
 balañ-ca bhikkhūnam-anuppadinam,  
 - - - - | - - - - || - - - - | - - - - Vamsaṭṭhā  
 tumhehi puññam pasutam anappakan-ti!<sup>7</sup> [13]

### *Tirokuḍḍasuttam Niṭṭhitam*<sup>8</sup>

<sup>1</sup> Be: evam-evam

<sup>2</sup> It's rather surprising we find no reading *akāsī* to give pathyā here

<sup>3</sup> Ce: *runnam* (corrected thus from *ruṇṇam* in the śuddhi patraya)

<sup>4</sup> Be: *vā*, but short *a* is needed m.c. to give the pathyā cadence

<sup>5</sup> Ee, Se: *ayam ca kho*

<sup>6</sup> Ee: *petānam*, *niggahīta* is lost m.c. to avoid the opening - - - -

<sup>7</sup> Ee, Ce: *anappakam*, omit *ti*

<sup>8</sup> Se: *Tirokuḍḍakaṇḍam niṭṭhitam*

## 8. Nidhikaṇḍasuttam<sup>1</sup>

navipula  
nidhiṃ nidheti puriso gambhīre odakantike:

“atthe kicce samuppanne atthāya me bhavissati, [1]

rājato vā duruttassa, corato pīlitassa vā,  
iṇassa vā pamokkhāya, dubbhikkhe āpadāsu vā.”

etad-atthāya lokasmiṃ nidhi nāma nidhīyati.<sup>2</sup> [2]

tāvassunihito<sup>3</sup> santo gambhīre odakantike,  
na sabbo sabbadā eva<sup>4</sup> tassa taṃ upakappati, [3]

bhavipula  
nidhi<sup>5</sup> vā ṭhānā cavati, saññā vāssa vimuyhati,<sup>1</sup>  
nāgā vā apanāmenti, yakkhā vā pi haranti naṃ, [4]

appiyā vā pi dāyādā uddharanti apassato,  
yadā puññakkhaya hoti sabbam-etaṃ vinassati. [5]

---

<sup>1</sup> Se: Nidhikaṇḍam

<sup>2</sup> Se: nidiyyati

<sup>3</sup> Ce, Ee, Be: tāva sunihito

<sup>4</sup> Se: yeva

<sup>5</sup> Ee: nidhī

— — — — | — — — — || — — — — | — — — —  
yassa dānena sīlena, saṃyamena<sup>2</sup> damena ca,  
— — — — | — — — — || — — — — | — — — —  
nidhi<sup>3</sup> sunihito hoti, itthiyā purisassa<sup>4</sup> vā, [6]

— — — — | — — — — || — — — — | — — — —  
cetiyaṃhi va<sup>5</sup> saṅghe vā, puggale atithīsu vā,  
— — — — | — — — — || — — — — | — — — — bhavipula  
mātari pitari<sup>6</sup> vā pi<sup>7</sup>, atho jeṭṭhamhi bhātari, [7]

— — — — | — — — — || — — — — | — — — — navipula  
eso nidhi<sup>8</sup> sunihito, ajeyyo anugāmiko.  
— — — — | — — — — || — — — — | — — — —  
pahāya gamanīyesu, etaṃ ādāya gacchati. [8]

— — — — | — — — — || — — — — | — — — —  
asādhāraṇa-m-aññesaṃ, acorāharaṇo<sup>9</sup> nidhi,  
— — — — | — — — — || — — — — | — — — —  
kay<sup>1</sup>rātha dhīrō puññāni, yo nidhi<sup>10</sup> anugāmiko. [9]

<sup>1</sup> Note that **yh** makes position

<sup>2</sup> Se: **saññamena**

<sup>3</sup> Se: **nidhi**, **ī** avoids the opening — — —

<sup>4</sup> Ce: **purissa** (printer's error)

<sup>5</sup> Se: **ca**. But **va** seems to be the better reading with the short syllable m.c. to give the pathyā cadence

<sup>6</sup> Note that the opening — — — — is unusual with the bhavipula. Also one might expect a reading **pitari** to give the pathyā cadence

<sup>7</sup> Be: **cāpi**

<sup>8</sup> Ee, Se, Be: **nidhi**, but **ī** is necessary here to give the navipula opening

— — — —

<sup>9</sup> Ce, Se: **acoraharaṇo**

<sup>10</sup> Ee, Se, Be: **nidhi**, **ī** is m.c. to avoid the opening — — —

— ◡ — ◡ | ◡ — — — || — ◡ — ◡ | ◡ — ◡ —  
esa devamanussānaṃ sabbakāmadado nidhi,  
— ◡ — — | ◡ — — — || — ◡ — — | ◡ — ◡ —  
yaṃ yad-evābhipatthenti<sup>1</sup> sabbam-etena labbhati. [10]  
◡ — ◡ — | — ◡ — — || ◡ — — ◡ | ◡ — ◡ — bhavipula  
suvaṇṇatā, sussaratā,<sup>2</sup> susaṇṭhāna<sup>3</sup> surūpatā,  
— ◡ — ◡ | ◡ — — — || — ◡ — — | ◡ — ◡ — savipula  
ādhicca<sup>4</sup> parivāro<sup>5</sup>, sabbam-etena labbhati [11].

◡ — ◡ — | — — — — || — ◡ — ◡ | ◡ — ◡ — mavipula  
padesarajjāṃ, issar<sup>1</sup>yaṃ, cakkavattisukham-pi yaṃ,<sup>6</sup>  
— ◡ — — | ◡ — — — || — ◡ — — | ◡ — ◡ —  
devarajjam-pi dibbesu, sabbam-etena labbhati. [12]

— — ◡ — | ◡ — — — || — ◡ — — | ◡ — ◡ —  
mānussikā<sup>7</sup> ca sampatti, devaloke ca yā rati,  
— ◡ — — | ◡ — — — || — ◡ — — | ◡ — ◡ —  
yā ca nibbānasampatti, sabbam-etena labbhati. [13]

---

<sup>1</sup> Se: yaṃ yaṃ devābhipatthenti

<sup>2</sup> Se, Be: susuratā

<sup>3</sup> Se: susaṇṭhānaṃ

<sup>4</sup> Se: ādhiccaṃ

<sup>5</sup> Ce: parivāraṃ

<sup>6</sup> Be: sukhaṃ piyaṃ; Se: piyaṃ

<sup>7</sup> Ee, Ce: mānussikā, ss is to avoid the opening — ◡ ◡

— ̣ — ̣ | ̣ — — || — ̣ — ̣ | ̣ — ̣ —  
mittasampadam-āgamma, yoniso ca<sup>1</sup> payuñjato,  
— ̣ — | ̣ — — || — ̣ — | ̣ — ̣ — 9 syllables  
vijjā vimutti vasībhāvo<sup>2</sup> sabbam-etena labbhati. [14]

̣̣ — ̣ — | ̣ — — || — ̣ — ̣ | ̣ — ̣ —  
paṭisambhidā, vimokkhā ca, yā ca sāvakaṇāramī,  
— ̣ — | ̣ — ̣ — || — ̣ — | ̣ — ̣ — 9 syllables  
paccekabodhi, buddhabhūmi, sabbam-etena labbhati. [15]

— ̣ — | ̣ — — || ̣̣ — — | ̣ — ̣ —  
evaṃ mahatthikā esā, yad-idam puññasampadā,  
— — — | ̣ — — || — ̣ — ̣ | ̣ — ̣ —  
tasmā dhīrā pasamsanti paṇḍitā katapuññatan-ti.<sup>3</sup> [16]

*Nidhikaṇḍasuttam Niṭṭhitam*<sup>4</sup>.

---

<sup>1</sup> Ee: yoniso ve; Se: yoniso ce; Be: yoniso va

<sup>2</sup> One would expect to find a reading *vasi* which we could then understand to be a resolved 6th syllable, note that the 5th is not resolved (the syllable needs to be short)

<sup>3</sup> Ce, Ee: katapuññatam

<sup>4</sup> Se: Nidhikaṇḍam niṭṭhitam

## 9. Mettasuttam<sup>1</sup>

karāṇīyam-atthakusalena, yan-taṃ<sup>2</sup> santaṃ padaṃ abhisamecca:

sakko ujū ca sūjū<sup>3</sup> ca, suvaco cassa mudu anantimānī, [1]

santussako ca subharo ca, appakicco ca sallahukavutti,

santindriyo ca nipako ca, appagabbho kulesvananugiddho, <sup>4</sup> [2]

na ca khuddaṃ samācare<sup>5</sup> kiñci yena viññū pare upavadeyyuṃ.

“sukhino va<sup>6</sup> khemino hontu, sabbe<sup>7</sup> sattā bhavantu sukhitattā! [3]

ye keci pāṇabhūtatthi tasā vā thāvarā<sup>8</sup> vanavasesā,

dīghā vā ye mahantā vā,<sup>9</sup> majjhimā rassakā aṇuka<sup>1</sup> thūlā, [4]

<sup>1</sup> Se: **Karāṇīyamettasuttam**, (but at the end **Mettasuttam** *niṭṭhitam*)

<sup>2</sup> Be: **yanta**’ to give the jagāṇa 121

<sup>3</sup> Se, Be: **suhujū**, both are acceptable metrically

<sup>4</sup> Ee, Ce, Se: **kulesu ananugiddho**, but that leaves the metre wrong

<sup>5</sup> Be: **na ca khuddam-ācare kiñci**, which corrects the metre cf. Alsdorf in Die ĀryāStrophen...

<sup>6</sup> Ce, Ee, Se: **vā**, which then reads as Siloka with resolution of the 1st syllable.

<sup>7</sup> Be: **sabba**, here and in 5d below, to produce the jagāṇa ◡—◡

<sup>8</sup> Ee, Ce, Se: **tasā vā thāvarā vā anavasesā**

<sup>9</sup> Be reads **dīghā vā ye va mahantā**, which ‘corrects’ the metre, but that looks very much like a scribal ‘correction’, and the line as it stands reads as Siloka

--|--|00--|--|| --0|--|0--0|00--|--  
 diṭṭhā vā ye va<sup>2</sup> adiṭṭhā,<sup>3</sup> ye ca<sup>4</sup> dūre vasanti avidūre,  
 --|0--0|--|--|| --|--|0--0|00--|--  
 bhūtā va<sup>5</sup> sambhavesī vā<sup>6</sup> sabbe<sup>7</sup> sattā bhavantu sukhittā!” [5]

00--|0--0|--|--|| --0|--|0--0|00--|--  
 na paro param̐ nikubbetha, nātimaññetha katthaci na<sup>8</sup> kañci,  
 --|0--0|00--|--|| --0|--|0--0|--|--  
 byārosanā paṭighasaññā nāññamaññassa dukkham-iccheyya. [6]

--|0--0|--|--|| --0|--|0--0|00--|--  
 mātā yathā niyaṃ puttāṃ<sup>9</sup> āyusā ekaputtam-anurakkhe,  
 --|0--0|--|--|| --0|--|0--0|00--|--  
 evam-pi sabbabhūtesu mānasam̐<sup>10</sup> bhāvaye aparimāṇam̐, [7]

--|0--0|--|--|| --0|--|0--0|00--|--  
 mettañ-ca sabbalokasmiṃ<sup>11</sup> mānasam̐ bhāvaye aparimāṇam̐,  
 --|0--0|00--|--|| --0|--|0--0|00--|--  
 uddham̐ adho ca tiriyañ-ca,<sup>12</sup> asambādham̐ averam<sup>1</sup>-asapattam̐. [8]

<sup>1</sup> Ce: *rassakā`ṇuka*, but this reading is very poor metrically

<sup>2</sup> Ee: *vā*; Se: *ca*

<sup>3</sup> Ee, Ce: *addiṭṭhā*

<sup>4</sup> Be: *va*,

<sup>5</sup> Ce, Ee, Se: *vā*, which gives Siloka

<sup>6</sup> Be: *va*, Norman's suggests (*GD II*, pg 177) that we need to read *va* twice in this line to get Old Gīti (*Āryā*) but that is not necessary.

<sup>7</sup> Be: *sabba*, see note to 3d above

<sup>8</sup> Ee, Ce, Se: *naṃ*

<sup>9</sup> Be: *puttam*, to give *jagaṇa*, but it produces a sandhi across the two halves of the *pādayuga*

<sup>10</sup> Ee, Se: *mānasam*, here and in next verse

<sup>11</sup> Be: *lokasmi'*, to give *jagaṇa*, but the reading is not acceptable at the end of the half line, and not necessary either

<sup>12</sup> Ce: *tiriyaṃ ca*

--|u-u|--|--||u--|--u|--uuuu--|  
 tiṭṭhaṃ<sup>2</sup> caraṃ nisinno vā,<sup>3</sup> sayāno vā yāvatassa vigatamiddho,<sup>4</sup>  
 --|u-u|--|--||u--|--u|--uuuu--|  
 etaṃ satim̐ adiṭṭheyya, brahmam-etaṃ vihāram<sup>5</sup>-idha-m-āhu. [9]

--uuuu--||-u|--|u-u|--|  
 diṭṭhiñ-ca anupagamma, sīlavā<sup>6</sup> dassanena sampanno,  
 --uu-u--||uu--|u-u|--|uu--|  
 kāmesu vineyya<sup>7</sup> gedhaṃ, na hi jātu gabbhaseyyaṃ<sup>8</sup> puna-r-etī ti.<sup>9</sup>  
 [10]

*Mettasuttaṃ Niṭṭhitam̐.*  
*Khuddakapāṭho Niṭṭhito*<sup>10</sup>

---

<sup>1</sup> Ee, Ce, Se: *averaṃ*

<sup>2</sup> Se: *tiṭṭhañ*

<sup>3</sup> Be: *va*

<sup>4</sup> Be: *sayāno yāvatāssa vigamiddho*. This line as it stands is very poor metrically, but the Burmese ‘correcton’ is not very convincing

<sup>5</sup> Ee, Ce, Se: *vihāram̐*

<sup>6</sup> Be ‘corrects’ the line to read *diṭṭhiñ-ca anupagamma sīlava*, but that still leaves the metre defective, with a short 2nd gaṇa. The line as it stands scans as Siloka, with the savipula. If it really is supposed to be Old Gīti there appears to be a word missing, Norman suggests (*GD II*, pg178) reading *diṭṭhiñ-ca <so> anupagamma*

<sup>7</sup> Be: *vinaya*, which, with its other ‘corrections’ helps to produce a classical Gīti line (with the caesura after the 3rd gaṇa). We could read *vineyyā* to get Old Gīti. As it stands it reads as Siloka with the ravipula

<sup>8</sup> Be: *jātuggabbha seyya’*

<sup>9</sup> Ee: *punar eti* (omit ti)

<sup>10</sup> Ee: *Khuddakapāṭhappakaraṇaṃ niṭṭhitam̐*; Ce, Be: *Khuddakapāṭhapālī niṭṭhitā*

## Complete Word Index

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