

# KHUDDAKAPĀṬHA

A NEW EDITION

BY

ĀNANDAJOTI BHIKKHU

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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 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>2</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>3</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

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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 Abeyenayake).

<sup>2</sup> See Malalasekera, *The Pāli Literature of Ceylon*, (Republished Kandy 1994), pg 155 (quoting *Ep. Zey.* vol i, pt ii, pp. 42-3).

<sup>3</sup> J.R.A.S., N.S. vol iv., 309324 (ref from Ee, as the original is not available to me).

## New Khuddakapāṭha

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:

BJT: Khuddakapāṭhapāḷi. 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: Khuddakapāṭhapāḷi. 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 Saraṇagamanam (Vinaya Mahāvagga 1)  
Mahāvagga: no title
- 2 Dasasikkhāpadam (Vinaya Mahāvagga 1)  
Mahāvagga: no title, omits the word *samādiyāmi* at the end of each precept
- 3 Dvāttiṃsākāram (D.22 and elsewhere)  
In the suttas *matthake matthaluṅgam* is omitted from the end of the reflection.
- 4 Kumārapañham  
Not found in this form in the suttas, but cf. the Mahāpañhāsuttas of Aṅguttaranikāya (PTS vol v. 50 ff)
- 5 Maṅgalasuttam (Sn 2:4)  
In Sn the title is Mahāmaṅgalasuttam
- 6 Ratanasuttam (Sn 2:1)
- 7 Tirokuḍḍasuttam (Pv 1.5)  
Title as Tirokuḍḍapetavatthu
- 8 Nidhikaṇḍasuttam (not found elsewhere)
- 9 Mettasuttam (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 common, but normal. In the later period, the Tuṭṭhubha becomes restricted to the classical Upajāti form, and Jagatī to Vaṃsaṭṭhā.

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>5</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 superceded by their fixed classical counterparts.

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

<sup>5</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.



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		
☪	—	☪	—		☪	☪		—	☪	—	(☪)	×	x4

The normal opening is ☪—☪—, but occasionally we find ☪----

The normal break is the bhagaṇa —☪☪, but others also occur e.g. —☪—, ☪☪☪, etc.

## 3: UPAJĀTĪ (TIROKUḌḌASUTTAM VS 13)

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

## 4: OLD GĪTĪ (METTASUTTAM)<sup>1</sup>

☪— ☪—☪ ☪— ☪,	☪☪ — ☪—☪ ☪☪—	×	x2
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Resolution occasionally produces different patterns e.g. — > ☪☪—

Replacement sometimes produces different patterns e.g. ☪—☪ > —

Note that —☪☪ is not normally found in any gaṇa.

## 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.

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

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 Ratanasuttaṃ, 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 Mettasuttaṃ, 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 ‘corrected’ actually scan as Siloka lines as they presently stand, and as Siloka lines seem to have been considered acceptable in gaṇacchandas 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.

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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 Ratanasuttaṃ at 9a, against all other editions: *ye rīya saccāni vibhāvayanti*. When we take the sarabhatti vowel into account however, and read *arya* (–◡), 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 occasionally the text is still left ‘wrong’ according to classical standards, see the note to 10ab.

## KHUDDAKAPĀṬHO<sup>1</sup>

NAMO TASSA BHAGAVATO ARAHATO SAMMĀSAMBUDDHASSA

### 1: SARAṄAGAMANAM<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

*SARAṄAGAMANAM<sup>3</sup>*

### 2: DASASIKKHĀPADAM<sup>4</sup>

pāṇātipātā veramaṇīsikkhāpadam<sup>5</sup> samādiyāmi.  
adinnādānā veramaṇīsikkhāpadam samādiyāmi.  
abrahmacariyā veramaṇīsikkhāpadam samādiyāmi.  
musāvādā veramaṇīsikkhāpadam samādiyāmi.  
surāmerayamajjapamādatṭhānā veramaṇīsikkhāpadam samādiyāmi.  
vikālabhojanā veramaṇīsikkhāpadam samādiyāmi.  
naccagītavāditavisūkadassanā veramaṇīsikkhāpadam samādiyāmi.  
mālāgandhavilepanadhāraṇamaṇḍanavibhūsanatṭhānā veramaṇīsikkhāpadam  
samādiyāmi.  
uccāsayanamahāsayanā veramaṇīsikkhāpadam samādiyāmi.  
jātarūparajatapaṭiggahaṇā<sup>6</sup> veramaṇīsikkhāpadam samādiyāmi.

*DASASIKKHĀPADAM<sup>7</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

<sup>4</sup> Be: Dasasikkhāpada

<sup>5</sup> Be: veramaṇi, and so throughout

<sup>6</sup> Se: rajata

<sup>7</sup> Se: adds niṭṭhitam

### 3: DVATTIṢĀKĀRAM<sup>1</sup>

atthi imasmim kāye:  
kesā, lomā, nakhā, dantā, taco,  
maṃsaṃ, nahāru,<sup>2</sup> aṭṭhi,<sup>3</sup> aṭṭhimiñjaṃ,<sup>4</sup> vakkam,  
hadayaṃ, yakanam, kilomakam, pihakam, papphāsam,  
antam, antagunam, udariyam, karīsam,<sup>5</sup>  
pittam, semham, pubbo, lohitaṃ, sedo, medo,  
assu, vasā, khelo,<sup>6</sup> siṅghānikā, lasikā, muttam,<sup>7</sup>  
matthake matthaluṅgan-ti.<sup>8</sup>

#### *DVATTIṢĀKĀRAM<sup>9</sup>*

### 4: KUMĀRAPAÑHAM<sup>10</sup>

ekam <sup>11</sup> nāma kiṃ?	sabbe sattā āhāraṭṭhitikā.
dve nāma kiṃ?	nāmañ-ca rūpañ-ca. <sup>12</sup>
tīṇi nāma kiṃ?	tisso vedanā. <sup>13</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>14</sup>

#### *KUMĀRAPAÑHAM<sup>15</sup>*

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<sup>1</sup> Se: *Dvattiṣākāro*; Be: *Dvattiṣākāra*

<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: *khelo*

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

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

<sup>9</sup> Se adds *niṭṭhitam*

<sup>10</sup> Ce, Be: *Kumārappañhā* here and below; Se: *Sāmaṇerappañhā*

<sup>11</sup> Ee: *eka*; Se: *ekan*

<sup>12</sup> Ee: *dve nāmañ ca rūpañ ca*

<sup>13</sup> Ee: *tīṇi tisso vedanā*

<sup>14</sup> Ee: *vuccati* (omit *ti*)

<sup>15</sup> Se: *Sāmaṇerappañhā niṭṭhitā*

## 5: MAṄGALASUTTAM<sup>1</sup>

evaṃ me sutam:

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

-----|-----||-----|----- pathyā<sup>2</sup>  
“bahū devā manussā ca maṅgalāni acintayaṃ  
-----|-----||-----|----- mavipula  
ākaṅkhamānā sotthānaṃ: brūhi maṅgalam-uttamaṃ.” [1]

-----|-----||-----|-----  
“asevanā ca bālānaṃ, paṇḍitānañ-ca sevanā,  
-----|-----||-----|-----  
pūjā ca pūjanīyānaṃ:<sup>3</sup> etaṃ maṅgalam-uttamaṃ. [2]

-----|-----||-----|-----  
paṭirūpadesavāso ca, pubbe ca katapuññatā,  
-----|-----||-----|----- navipula  
attasammāpaṇidhi ca: etaṃ maṅgalam-uttamaṃ. [3]

-----|-----||-----|-----  
bāhusaccañ-ca sippañ-ca, vinayo ca susikkhito,  
-----|-----||-----|-----  
subhāsītā ca yā vācā: etaṃ maṅgalam-uttamaṃ. [4]

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

-----|-----||-----|-----  
dānañ-ca dhammacarīyā ca, ñātakānañ-ca saṅgaho,  
-----|-----||-----|-----  
anavajjāni kammāni: etaṃ maṅgalam-uttamaṃ. [6]

-----|-----||-----|-----  
ārati<sup>4</sup> virati<sup>5</sup> pāpā, majjapānā ca saññaṃ,<sup>6</sup>  
-----|-----||-----|-----  
appamādo ca dhammesu: etaṃ maṅgalam-uttamaṃ. [7]

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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**

<sup>4</sup> Ee, Ce: **ārati**

<sup>5</sup> Ce: **virati**,

<sup>6</sup> Be: **saṃyamo**

--U-U|U---||---U|U-U-  
 gāra<sup>1</sup>vo ca nivāto ca, santuṭṭhī ca kataññutā,  
 --U-|UUU-||---U|U-U- navipula  
 kālena dhammasavaṇaṃ:<sup>1</sup> etaṃ maṅgalaṃ-uttamaṃ. [8]

--U-|U-U-||UU--|U-U- Anuṭṭhubha  
 khantī<sup>2</sup> ca sovacassatā, samaṇānañ-ca dassanaṃ,  
 --U-|U---||---U|U-U-  
 kālena dhammasākacchā: etaṃ maṅgalaṃ-uttamaṃ. [9]

U-U-|U---||-U--|U-U-  
 tapo ca brahmacarīyañ-ca, arīyasaccāna<sup>3</sup> dassanaṃ,  
 --U-|U---||---U|U-U-  
 nibbāna<sup>4</sup>sacchikiriyā ca: etaṃ maṅgalaṃ-uttamaṃ. [10]

--U-|U---||---U|U-U-  
 puṭṭhassa<sup>5</sup> lokadhammehi, cittaṃ yassa na kampati,  
 U-U-|U---||---U|U-U-  
 asokaṃ virajaṃ khemaṃ: etaṃ maṅgalaṃ-uttamaṃ. [11]

--U-|U---||---UU|U-U-  
 etādisāni katvāna, sabbattha-m-aparājitā,  
 --U-|---||---U|U-U-  
 sabbattha sotthiṃ gacchanti: taṃ tesāṃ maṅgalaṃ-uttamaṃ<sup>6</sup>-ti. [12]

*MAṄGALASUTTAṀ NIṬṬHITAṀ<sup>7</sup>*

<sup>1</sup> Be: dhammassavanaṃ

<sup>2</sup> Ī is m.c. to avoid the opening UU

<sup>3</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>4</sup> Ce: nibbāṇa here and elsewhere

<sup>5</sup> Ce: puṭṭhassa

<sup>6</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>7</sup> Ce, Be: Maṅgalasuttaṃ, both omit niṭṭhitaṃ here and in the following suttas

## 6. RATANASUTTAM

--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|u-u- Jagatī  
 sabbe va bhūtā sumanā bhavantu,  
 u-u-|-uu|-u-u- Jagatī  
 atho pi sakkacca suṇantu bhāsitaṃ. [1]

--u-|-u-|-u--  
 tasmā hi bhūtā nisāmetha sabbe,  
 --u-u-|-uu|-u--  
 mettāṃ karotha<sup>4</sup> mānusiya pajāya,  
 u-u-|-uu|-u-u- Jagatī  
 divā ca ratto ca haranti ye baḷiṃ,  
 --u-|-uu|-u--  
 tasmā hi ne rakkhatha appamattā. [2]

--u-|-uu|-u--  
 yaṃ kiñci vittaṃ idha vā huraṃ vā  
 --u-|-uu|-u--  
 saggesu vā yaṃ ratanaṃ paṇītaṃ  
 u-u-|-uu|-u--  
 na no samaṃ atthi tathāgatena  
 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 sakyamunī<sup>5</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]

<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.

<sup>5</sup> ī m.c.

---|---|--- Jagatī  
 yam-buddhasēṭṭho parivaṇṇayī<sup>1</sup> sucim  
 ---|---|---  
 samādhim-ānantarikañ-ñam-āhu  
 ---|---|--- Jagatī  
 samādhinā tena samo na vijjati  
 ---|---|---  
 idam-pi dhamme ratanaṃ paṇītaṃ:  
 ---|---|---  
 etena saccena suvatthi hotu! [5]

---|---|---  
 ye puggalā aṭṭha satam<sup>2</sup>-pasatthā<sup>3</sup>  
 ---|---|---  
 cattāri etāni yugāni honti  
 ---|---|--- Jagatī  
 te dakkhiṇeyyā sugatassa sāvakā,  
 ---|---|---  
 etesu dinnāni mahapphalāni  
 ---|---|---  
 idam-pi saṅghe ratanaṃ paṇītaṃ:  
 ---|---|---  
 etena saccena suvatthi hotu! [6]

---|---|---  
 ye suppayuttā manasā daḷhena<sup>4</sup>  
 ---|---|---  
 nikkāmino gotamasāsanamhi  
 ---|---|---  
 te pattipattā amataṃ vigayha<sup>5</sup>  
 ---|---|---  
 laddhā mudhā nibbutiṃ bhuñjamānā  
 ---|---|---  
 idam-pi saṅghe ratanaṃ paṇītaṃ:  
 ---|---|---  
 etena saccena suvatthi hotu! [7]

---|---|--- Jagatī  
 yathindakhīlo paṭhavim sito<sup>6</sup> siyā  
 ---|---|--- Jagatī  
 catubbhi vātehi<sup>7</sup> asampakampiyo,  
 ---|---|---  
 tathūpamaṃ sappurisaṃ vadāmi,

<sup>1</sup> Ī m.c.

<sup>2</sup> Be: satam

<sup>3</sup> Se: pasatthā

<sup>4</sup> Note that ḷh is a digraph, and does not make position

<sup>5</sup> Note that vy does make position here

<sup>6</sup> Be: paṭhavissito

<sup>7</sup> Ce, Se: vātebhi

---|---|--- Jagatī  
 yo ar<sup>1</sup>yasaccāni avecca passati  
 ---|---|---  
 idam-pi saṅghe ratanaṃ paṇītaṃ:  
 ---|---|---  
 etena saccena suvatthi hotu! [8]

---|---|---  
 ye ar<sup>1</sup>ya<sup>1</sup> saccāni vibhāvayanti,  
 ---|---|---  
 gambhīrapaññaena sudesitāni,  
 ---|---|---  
 kiñcāpi te honti bhusappamattā<sup>2</sup>  
 ---|---|---  
 na te bhavaṃ aṭṭhamam-ādiyanti<sup>3</sup>  
 ---|---|---  
 idam-pi saṅghe ratanaṃ paṇītaṃ:  
 ---|---|---  
 etena saccena suvatthi hotu! [9]

---|---|---  
 sahā vassa dassanasampadāya<sup>4</sup>  
 ---|---|---  
 tayassu dhammā jahitā bhavanti:  
 ---|---|---  
 sakkāyadiṭṭhi<sup>5</sup> vicikicchitañ-ca  
 ---|---|---  
 sīlabbatam vā pi yad-atthi kiñci.  
 ---|---|---  
<sup>6</sup>catūhapāyehi ca vippamutto,  
 ---|---|---  
 cha cābhiṭṭhānāni<sup>7</sup> abhabbō<sup>8</sup> kātum  
 ---|---|---  
 idam-pi saṅghe ratanaṃ paṇītaṃ:  
 ---|---|---  
 etena saccena suvatthi hotu! [10]

<sup>1</sup> Se: ye 'rīya

<sup>2</sup> Be: bhusaṃ pamattā

<sup>3</sup> Ee: aṭṭhamam

<sup>4</sup> Note the unusual opening

<sup>5</sup> Be: diṭṭhī, to produce the Upajāti break ---, but --- is tolerated

<sup>6</sup> Be starts a new verse here (no 11)

<sup>7</sup> Be: chaccābhiṭṭhānāni. Note that simple -ṭh- in this word is m.c.

<sup>8</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)

---|---|---|--- Jagatī  
 kiñcāpi so kammaṃ<sup>1</sup> karoti pāpakam  
 ---|---|---|---  
 kāyena vācā uda<sup>2</sup> cetasā vā,  
 ---|---|---|---  
 abhabbō<sup>3</sup>so tassa paṭicchadāya:<sup>4</sup>  
 ---|---|---|---  
 abhabbatā diṭṭhapadassa vuttā  
 ---|---|---|---  
 idam-pi saṅghe ratanaṃ paṇītaṃ:  
 ---|---|---|---  
 etena saccena suvatthi hotu! [11]

---|---|---|---  
 vanappagumbe yathā<sup>5</sup> phussitagge<sup>6</sup>  
 ---|---|---|---  
 gimhāna<sup>7</sup>māse paṭhamasmiṃ gimhe,<sup>8</sup>  
 ---|---|---|--- Jagatī  
 tathūpamaṃ dhammavaraṃ adesayi,<sup>9</sup>  
 ---|---|---|---  
 nibbānagāmiṃ paramaṃhitāya  
 ---|---|---|---  
 idam-pi buddhe ratanaṃ paṇītaṃ:  
 ---|---|---|---  
 etena saccena suvatthi hotu! [12]

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

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

<sup>2</sup> Se: **yuda**

<sup>3</sup> Be: **abhabba**, see note to 10f above

<sup>4</sup> Ee, Ce: **paṭicchādāya**

<sup>5</sup> Be: **yatha** to produce the classical bhagaṇa break

<sup>6</sup> -ss- is m.c.

<sup>7</sup> Ce: **gimhāṇa**

<sup>8</sup> Note the unusual cadence, which should possibly be corrected, though it occurs in the older writings

<sup>9</sup> Ce: **adesayī**, here and in 13 below

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

---|---|---|---  
 yānīdha bhūtāni samāgatāni,  
 ---|---|---|---  
 bhummāni vā yāni va<sup>5</sup> antalikkhe,  
 ---|---|---|--- Jagatī  
 tathāgataṃ devamanussapūjitaṃ  
 ---|---|---|---  
 buddhaṃ namassāma suvatthi hotu! [15]

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

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

*RATANASUTTAM NIṬṬHITAM*

<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: *yaṃ*

<sup>5</sup> see note to 1b above

## 7. TIROKUḌḌASUTTAM<sup>1</sup>

tirokuḍḍesu tiṭṭhanti, sandhisinḅhāṭakesu ca,  
dvārabāhāsu tiṭṭhanti, āgantvāna sakaṃ gharaṃ. [1]

pahute<sup>2</sup> annapānamhi, khajjabhojje upaṭṭhite,  
na tesam koci sarati <sup>navipula</sup> sattānaṃ kammaṃpaccayā. [2]

evaṃ dadanti ñātīnaṃ ye honti anukampakā,  
sucim paṇītaṃ kālena, kappiyaṃ pānabhojanaṃ. [3]

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

<sup>4</sup>pahute<sup>5</sup> annapānamhi, sakkaccaṃ anumodare:  
“ciraṃ jīvantu no ñātī! yesaṃ hetu labhāmase,<sup>6</sup> [5]

amhākañ-ca katā pūjā, dāyakā ca anipphalā!”  
na hi tattha kaṣī<sup>7</sup> atthi, gorakkhettha na vijjati, [6]

vaṇijjā tādisī natthi, hiraññaṇa kayakkayaṃ.<sup>8</sup>  
ito dinnena yāpenti, petā kālakatā<sup>9</sup> tahiṃ. [7]

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

<sup>4</sup> Ce divides the following 3 verses differently, therefore vs 8 = vs 7 in that edition, and so from there on

<sup>5</sup> Ce, Ee, Be: **pahūte**

<sup>6</sup> Se: **labhāmase**

<sup>7</sup> Se: **kaṣi**, **ī** is m.c. to give the pathyā cadence (savipula being normally excluded in late Siloka)

<sup>8</sup> Ce: **kayākkayaṃ**; Se, Be: **kayākayaṃ**

<sup>9</sup> Ee, Be: **kālagatā**

unname udakaṃ vaṭṭhaṃ,<sup>1</sup> yathā ninnaṃ pavattati,  
evameva<sup>2</sup> ito dinnāṃ, petānaṃ upakappati. [8]

yathā vārivahā pūrā paripūrenti sāgaraṃ,  
evameva<sup>3</sup> ito dinnāṃ, petānaṃ upakappati. [9]

Anuṭṭhubha  
“adāsi me, akāsi<sup>4</sup> me, ñātimittā sakhā ca me,”  
petānaṃ dakkhiṇaṃ dajjā, pubbe katam-anussaraṃ. [10]

na hi ruṇṇaṃ<sup>5</sup> va,<sup>6</sup> soko vā, yā caññā paridevanā,  
na taṃ petānaṃ-atthāya, evaṃ tiṭṭhanti ñātayo. [11]

ayaṃ kho<sup>7</sup> dakkhiṇā dinnā, saṅghamhi suppatiṭṭhitā,  
dīgharattaṃ hitāyassa, ṭhānaso upakappati. [12]

Vaṃsaṭṭhā  
so ñātidhammo ca ayaṃ nidassito  
Upajāti  
petāna<sup>8</sup> pūjā ca katā uḷārā,  
Upajāti  
balañ-ca bhikkhūnaṃ-anuppadinnaṃ,  
Vāṃsaṭṭhā  
tumhehi puññaṃ pasutaṃ anappakan-ti!<sup>9</sup> [13]

*TIROKUDDASUTTAṃ NIṬṬHITAṃ<sup>10</sup>*

<sup>1</sup> Ee: vaṭṭaṃ; Se: vuṭṭhaṃ

<sup>2</sup> Be: evam-evam

<sup>3</sup> Be: evam-evam

<sup>4</sup> It's rather surprising we find no reading *akāsi* to give *pathyā* here

<sup>5</sup> Ce: *runnaṃ* (corrected thus from *ruṇṇaṃ* in the *śuddhi* *patraya*)

<sup>6</sup> Be: *vā*, but short *a* is needed m.c. to give the *pathyā* cadence

<sup>7</sup> Ee, Se: *ayaṃ ca kho*

<sup>8</sup> Ee: *petānaṃ*, *niggahīta* is lost m.c. to avoid the opening -----

<sup>9</sup> Ee, Ce: *anappakaṃ*, omit *ti*

<sup>10</sup> Se: *Tirokuḍḍakaṇḍaṃ niṭṭhitaṃ*

## 8. NIDHIKAṄḌASUTTAM<sup>1</sup>

navipula  
nidhiṃ nidheti puriso gambhīre odakantike:  
“atthe kicce samuppanne atthāya me bhavissati, [1]

rājato vā duruttassa, corato pīḷitassa 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>6</sup>  
nāgā vā apanāmenti, yakkhā vā pi haranti naṃ, [4]

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

yassa dānena sīlena, saṃyamena<sup>7</sup> damena ca,  
nidhi<sup>8</sup>sunihito hoti, itthiyā purisassa<sup>9</sup>vā, [6]

---

<sup>1</sup> Se: Nidhikaṇḍaṃ

<sup>2</sup> Se: nidiyyati

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

<sup>4</sup> Se: yeva

<sup>5</sup> Ee: nidhī

<sup>6</sup> Note that *yh* makes position

<sup>7</sup> Se: saññamena

<sup>8</sup> Se: nidhi, ī avoids the opening *uuu*

<sup>9</sup> Ce: purissa (printer's error)

— — — — — || — — — — —  
cetiyaṃhi va<sup>1</sup>saṅghe vā, puggale atithīsu vā,  
— — — — — || — — — — — bhavipula  
mātari pitari<sup>2</sup> vā pi<sup>3</sup>, atho jeṭṭhamhi bhātari, [7]

— — — — — || — — — — — navipula  
eso nidhī<sup>4</sup> sunihito, ajeyyo anugāmiko.  
— — — — — || — — — — —  
pahāya gamanīyesu, etaṃ ādāya gacchati. [8]

— — — — — || — — — — —  
asādhāraṇa-m-aññesaṃ, acorāharaṇo<sup>5</sup> nidhi,  
— — — — — || — — — — —  
kayīrātha dhīrō puññāni, yo nidhī<sup>6</sup> anugāmiko. [9]

— — — — — || — — — — —  
esa devamanussānaṃ sabbakāmadado nidhi,  
— — — — — || — — — — —  
yaṃ yad-evābhipatthenti<sup>7</sup> sabbam-etena labbhati. [10]

— — — — — || — — — — — bhavipula  
suvaṇṇatā, sussaratā,<sup>8</sup> susaṅṭhāna<sup>9</sup> surūpatā,  
— — — — — || — — — — — savipula  
ādhicca<sup>10</sup> parivāro<sup>11</sup>, sabbam-etena labbhati [11].

— — — — — || — — — — — mavipula  
padesarajjaṃ, issarīyaṃ, cakkavattisukham-pi yaṃ,<sup>12</sup>  
— — — — — || — — — — —  
devarajjaṃ-pi dibbesu, sabbam-etena labbhati. [12]

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

<sup>1</sup> Se: ca. But va seems to be the better reading with the short syllable m.c. to give the pathyā cadence

<sup>2</sup> Note that the opening — — — — — is unusual with the bhavipula. Also one might expect a reading pītarī to give the pathyā cadence

<sup>3</sup> Be: cāpi

<sup>4</sup> Ee, Se, Be: nidhi, but ī is necessary here to give the navipula opening — — — — —

<sup>5</sup> Ce, Se: acoraharaṇo

<sup>6</sup> Ee, Se, Be: nidhi, ī is m.c. to avoid the opening — — — — —

<sup>7</sup> Se: yaṃ yaṃ devābhipatthenti

<sup>8</sup> Se, Be: susuratā

<sup>9</sup> Se: susaṅṭhānaṃ

<sup>10</sup> Se: ādhiccaṃ

<sup>11</sup> Ce: parivāraṃ

<sup>12</sup> Be: sukhaṃ piyaṃ; Se: piyaṃ

<sup>13</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 sāvakaṭṭhā,  
 ---|---|---||---|---|---|--- 9 syllables  
 paccekabodhi, buddhabhūmi, sabbam-etena labbhati. [15]

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

*NIDHIKAṆḌASUTTAM NIṬṬHITAM<sup>4</sup>.*

**9. METTASUTTAM<sup>5</sup>**

karaṇīyam-atthakusalena, yan-taṃ<sup>6</sup> santam padam abhisamecca:  
 ---|---|---||---|---|---|---  
 sakko ujū ca sūjū<sup>7</sup> ca, suvaco cassa mudu anatinānī, [1]

santussako ca subhara ca, appakicco ca sallahukavutti,  
 ---|---|---||---|---|---|---  
 santindriyo ca nipako ca, appagabbho kulesvananugiddho,<sup>8</sup> [2]

na ca khuddam samācare<sup>9</sup> kiñci yena viññū pare upavadeyyum.  
 ---|---|---||---|---|---|---  
 “sukhino va<sup>10</sup> khemino hontu, sabbe<sup>11</sup> sattā bhavantu sukhitattā! [3]

<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

<sup>5</sup> Se: Karaṇīyamettasuttam, (but at the end Mettasuttam niṭṭhitam)

<sup>6</sup> Be: yanta<sup>7</sup> to give the jagana 121

<sup>7</sup> Se, Be: suhujū, both are acceptable metrically

<sup>8</sup> Ee, Ce, Se: kulesu ananugiddho, but that leaves the metre wrong

<sup>9</sup> Be: na ca khuddam-ācare kiñci, which corrects the metre cf. Alsdorf in Die ĀryāStrophen...

<sup>10</sup> Ce, Ee, Se: vā, which then reads as Siloka with resolution of the 1st syllable.

<sup>11</sup> Be: sabba, here and in 5d below, to produce the jagana ---

ye keci pāṇabhūtatthi tasā vā thāvarā<sup>1</sup> vanavasesā,  
dīghā vā ye mahantā vā,<sup>2</sup> majjhimā rassakā aṇuka<sup>3</sup>thūlā, [4]

diṭṭhā vā ye va<sup>4</sup> adiṭṭhā,<sup>5</sup> ye ca<sup>6</sup> dūre vasanti avidūre,  
bhūtā va<sup>7</sup> sambhavesī vā<sup>8</sup> sabbe<sup>9</sup> sattā bhavantu sukhittā!” [5]

na paro paraṃ nikubbetha, nātimaññetha katthaci na<sup>10</sup> kañci,  
byārosanā paṭighasaññā nāññamaññassa dukkham-iccheyya. [6]

mātā yathā niyaṃ puttam<sup>11</sup> āyusā ekaputtam-anurakkhe,  
evam-pi sabbabhūtesu mānasam<sup>12</sup> bhāvaye aparimāṇam, [7]

mettañ-ca sabbalokasmiṃ<sup>13</sup> mānasam bhāvaye aparimāṇam,  
uddham adho ca tiriyañ-ca,<sup>14</sup> asambādham averam<sup>15</sup>-asapattam. [8]

<sup>1</sup> Ee, Ce, Se: **tasā vā thāvarā vā anavasesā**

<sup>2</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

<sup>3</sup> Ce: **rassakā aṇuka**, but this reading is very poor metrically

<sup>4</sup> Ee: **vā**; Se: **ca**

<sup>5</sup> Ee, Ce: **adiṭṭhā**

<sup>6</sup> Be: **va**,

<sup>7</sup> Ce, Ee, Se: **vā**, which gives Siloka

<sup>8</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>9</sup> Be: **sabba**, see note to 3d above

<sup>10</sup> Ee, Ce, Se: **naṃ**

<sup>11</sup> Be: **puttam**, to give jagaṇa, but it produces a sandhi across the two halves of the pādayuga

<sup>12</sup> Ee, Se: **mānasam**, here and in next verse

<sup>13</sup> Be: **lokasmi**’, to give jagaṇa, but the reading is not acceptable at the end of the half line, and not necessary either

<sup>14</sup> Ce: **tiriyaṃ ca**

<sup>15</sup> Ee, Ce, Se: **averam**

New Khuddakapāṭha

--|u-u|--|--||u--|--u|--uu|uu|--|  
tiṭṭhaṃ<sup>1</sup> caraṃ nisinno vā,<sup>2</sup> sayāno vā yāvatassa vigatamiddho,<sup>3</sup>  
--|u-u|--|--||u|--|u-u|uu|--|  
etaṃ satim aditṭheyya, brahmam-etaṃ vihāram<sup>4</sup>-idha-m-āhu. [9]

--uuuu--||-u|--|u-u|--|  
ditṭhiñ-ca anupagamma, sīlavā<sup>5</sup> dassanena sampanno,  
--uu-u--||uu--|u-u|--|uu|--|  
kāmesu vineyya<sup>6</sup> gedhaṃ, na hi jātu gabbhaseyyaṃ<sup>7</sup> puna-r-etī ti.<sup>8</sup> [10]

*METTASUTTAM NIṬṬHITAM.*

*KHUDDAKAPĀṬHO NIṬṬHITO<sup>9</sup>*

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<sup>1</sup> Se: tiṭṭhañ

<sup>2</sup> Be: va

<sup>3</sup> Be: sayāno yāvatāssa vigamiddho. This line as it stands is very poor metrically, but the Burmese ‘correcton’ is not very convincing

<sup>4</sup> Ee, Ce, Se: vihāraṃ

<sup>5</sup> Be ‘corrects’ the line to read ditṭhiñ-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 ditṭhiñ-ca <so> anupagamma

<sup>6</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>7</sup> Be: jātuggabbha seyya’

<sup>8</sup> Ee: punar eti (omit ti)

<sup>9</sup> Ee: Khuddakapāṭhappakaraṇaṃ niṭṭhitam; Ce, Be: Khuddakapāṭhapālī niṭṭhitā

## COMPLETE WORD INDEX

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PA PHA BA BHA MA  
YA RA LA VA SA HA

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