KHUDDAKAPĀṬHA (KN 1)

A New Edition
edited 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 it’s 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 elsewhere¹ 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 Saraṇagamanāṁ and the Dasaśikkhāpadaṁ, 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.

¹ 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).
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\(^1\) 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 Parittam 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,\(^2\) 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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2 J.R.A.S., N.S. vol iv., 309324 (ref from Ee, as the original is not available to me).
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 Saraṇagamanāṁ (Vinaya Mahāvagga 1) – Mahāvagga: no title
2 Dasasikkhāpadaṁ (Vinaya Mahāvagga 1) – Mahāvagga: no title, omits the word samādiyāmi at the end of each precept
3 Dvāttiṁsākāraṁ (D.22 and elsewhere) – In the suttas matthake matthaluṅgaṁ is omitted from the end of the reflection.
4 Kumārapañhaṁ – Not found in this form in the suttas, but cf. the Mahāpañhāsuttas of Aṅguttaranikāya (PTS vol v. 50 ff)
5 Maṅgalasuttaṁ (Sn 2:4) – In Sn the title is Mahāmaṅgalasuttaṁ
6 Ratanasuttaṁ (Sn 2:1)
7 Tirokuḍḍasuttaṁ (Pv 1.5) – Title as Tirokuḍḍapetavatthu
8 Nidhikaṇḍasuttaṁ (not found elsewhere)
9 Mettasuttaṁ (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 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. 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%.

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

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1 See An Outline of the Metres in the Pāli Canon, elsewhere on this website.
2 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.
3 See Warder, Pāli Metre (London 1967) (PM) pg 198.
4 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.
common, but normal. In the later period, the Tuṭṭhubha becomes restricted to the classical Upajāti form, and Jagatī to Vāṃsaṭṭhā.

The middle period also saw the emergence of the so-called new metres, the mattāchandas and gaṇacchandas. In Mettasuttaṁ, 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.¹ 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.

On the basis of this description we can fairly confidently² ascribe the Managlasuttaṁ, Ratanasuttaṁ, and Mettasuttaṁ to the middle period; while the Tirokuḍḍasuttaṁ and the Nidhikaṇḍasuttaṁ belong to the late period.

The conventions used in this paper are as follows:

Sarabhatti (partial vowels which do not count metrically) are represented by the sarabhatti vowel being written in superscript e.g. from Maṅgalasuttaṁ (10a): Tapo ca brahma ca yañ ca.

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¹ 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.

² 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.
In the analysis of the metre:

- = light syllable;
- = heavy syllable;
= light or heavy;
= light or heavy (but always marked as heavy)
= 2 lights or one heavy;
= 2 lights or one heavy or one light.

Resolved syllables are underlined e.g. from Nidhikaṇḍasuttam (15ab):

\[\text{pathyā} \]
Paṭisambhidā, vimokkhā ca, yā ca sāvakaṃpāramī,

As in the above example the variation (where appropriate) has been identified and indicated.\(^1\)

The analysis of the metres in the text is based on the following description:

1: Siloka (Maṅgalasuttam, Tirokuḍḍasuttam, Nidhikaṇḍasuttam)

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

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\hline
\text{Odd line:} & \text{\underline{\text{\underline{\text{\underline{\text{\underline{\text{\underline{\text{\underline{}}}}}}}}}}}} & - & - & - & - & - & \times \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8
\end{array}
\]

\(^1\) I have been greatly helped in compiling the notes that accompany this edition by Helmer Smith’s metrical analysis of the 3 suttas that also appear in Suttanipāta (in Paramatthajotikā Vol III, 1918, reprinted Oxford 1997); and for the same suttas by K R Norman’s comprehensive notes in GD II.
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:

<table>
<thead>
<tr>
<th></th>
<th>1</th>
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<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
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<tbody>
<tr>
<td>Anuṭṭhubha</td>
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<td>tavipula</td>
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</tr>
</tbody>
</table>

(very sporadic)

2: Tuṭṭhubhajagatī (Ratanasuttaṁ)

The normal opening is ☹ ☹ ☹ ☹ ☹ ☹ ☹ ☹, but occasionally we find ☹ ☹ ☹ ☹ ☹.

The normal break is the bhagaṇa ☹ ☹ ☹ ☹, but others also occur e.g. ☹ ☹ ☹, ☹ ☹ ☹, etc.
3: Upajāti (Tirokuṭḍasuttaṁ vs 13)

\[
\begin{array}{cccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & (11) & 11 \text{ or } 12 \\
\text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{x} \times x4
\end{array}
\]

4: Old Gīti (Mettasuttaṁ)

\[
\text{⏑⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{⏑} \text{愐}
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.¹

The most drastic changes are made in Mettasuttaṁ, where there has been alteration of word form, re-arrangement of text, and what amounts to rewriting as well.² 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.

¹ 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 Ratanasuttaṁ 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

² 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

namo tassa bhagavato arahato sammāsambuddhassa

1: Saraṇagamanam

buddhaṁ saraṇaṁ gacchāmi
dhammaṁ saraṇaṁ gacchāmi
saṅghaṁ saraṇaṁ gacchāmi
dutiyam-pi buddhaṁ saraṇaṁ gacchāmi
dutiyam-pi dhammaṁ saraṇaṁ gacchāmi
dutiyam-pi saṅghaṁ saraṇaṁ gacchāmi
tatiyam-pi buddhaṁ saraṇaṁ gacchāmi
tatiyam-pi dhammaṁ saraṇaṁ gacchāmi
tatiyam-pi saṅghaṁ saraṇaṁ gacchāmi

Saraṇagamanam

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1 Ce, Be: Khuddakapāṭhapāḷi; PTS: Khuddakapāṭha
2 Be: Saraṇattaya; Ee here and elsewhere has only numbers, no titles; Se has title as Khuddakapāṭhe Saraṇagamanam, and so for the titles throughout
3 Ee, Be: Saraṇattayaṁ; Se adds niṭṭhitāṁ
2: Dasasikkhāpadam

pañātipātā veramaṇīsikkhāpadam samādiyāmi.
adinnādāna veramaṇīsikkhāpadam samādiyāmi.
abrahmacariyā veramaṇīsikkhāpadam samādiyāmi.
musāvādā veramaṇīsikkhāpadam samādiyāmi.
surāmerayamajjapamādaṭṭhāna veramaṇīsikkhāpadam samādiyāmi.
vikālabhojana veramaṇīsikkhāpadam samādiyāmi.
naccagītavāditavisūkadassana veramaṇīsikkhāpadam samādiyāmi.
mālāgandhavilepanadharāmaṇḍanavibhūsanaṭṭhāna
veramaṇīsikkhāpadam samādiyāmi.
uccāsayanamahāsayanā veramaṇīsikkhāpadam samādiyāmi.
jātarūparajatapatigghana veramaṇīsikkhāpadam samādiyāmi.

Dasasikkhāpadam

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1 Be: Dasasikkhāpada
2 Be: veramaṇī, and so throughout
3 Se: rajaṭa
4 Se: adds niṭṭhitatām
atthi imasmiṁ kāye:
kesā, lomā, nakāhā, dantā, taco,
maṁsaṁ, nahāru, aṭṭhi, aṭṭhimiṅjaṁ, vakkaṁ,
hadayam, yakanaṁ, kilomakaṁ, pihakaṁ, papphāsaṁ,
antāṁ, antaguṇaṁ, udariyaṁ, karīsaṁ,
pittaṁ, semhaṁ, pubbo, lohitaṁ, sedo, medo,
assu, vasā, khelo, siṅghānikā, lasikā, muttaṁ,
matthake matthaluṅgan-tī.

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1: Dvattīṁsākāram

Dvattīṁsākāram

---

1 Se: Dvattiṁsākāro; Be: Dvattiṁsākāra
2 Se, Be: nhāru
3 Se: aṭṭhi
4 Ee: aṭṭhimiṅjā
5 Be adds in brackets: matthalugaṁ
6 Ee, Be: kheḷo
7 Be: muttaṁti, omit matthake matthaluṅgan-tī
8 Ee: matthaluṅgaṁ (omit ti)
9 Se adds niṭṭhitaṁ
4: Kumārapañham

ekaṁ nāma kiṁ?  
sabbe sattā āhāraṭṭhitikā.
dve nāma kiṁ?  
nāmañ-ca rūpañ-ca.  
tīṇi nāma kiṁ?  
tisso vedanā.  
cattāri nāma kiṁ?  
cattāri ariyasaccāni.  
pañca nāma kiṁ?  
pañcupādānakkhandhā.  
cha nāma kiṁ?  
cha ajjhattikāni āyatanāni.  
satta nāma kiṁ?  
satta bojjhaṅgā.  
aṭṭha nāma kiṁ?  
ariyo aṭṭhaṅgiko maggo.  
nava nāma kiṁ?  
nava sattāvāsā.  
dasa nāma kiṁ?  
dasahaṅgehi samannāgato arahāti vuccatī ti.

Kumārapañham

1 Ce, Be: Kumārapañhā here and below; Se: Sāmaṇerapañhā
2 Ee: eka; Se: ekan
3 Ee: dve nāmañ ca rūpañ ca
4 Ee: tīṇi tisso vedanā
5 Ee: vuccati (omit ti)
6 Se: Sāmaṇerapañhā niṭṭhitā
evam me sutam:
ekam samayaṁ bhagavā sāvatthiyaṁ viharati jetavane
anāthapiṇḍikassa ārāme. atha kho aññatarā devatā abhikkantāya
rattiyā, abhikkantavaṇṇā kevalakappam jetavanaṁ obhāsetvā, yena
bhagavā tenupasaṅkami, upasaṅkamitvā bhagavantaṁ abhivādetvā
ekamantaṁ aṭṭhāsi. ekamantaṁ ṭhitā kho sā devatā bhagavantaṁ
gāthāya ajjhabhāsi:

“bahū devā manussā ca maṅgalāni acintayuṁ
ākaṅkhamānā sotthānaṁ: brūhi maṅgalam-uttamaṁ.” [1]

“asevanā ca bālānaṁ, paṇḍitānañ-ca sevanā,
pūjā ca pūjanīyānaṁ: etam maṅgalam-uttamaṁ. [2]

paṭirūpadesavāso ca, pubbe ca katapuññatā,
attasammāpaṇidhi ca: etam maṅgalam-uttamaṁ. [3]

bāhusaccañ-ca sippañ-ca, vinayo ca susikkhito,
subhāsitā ca yā vācā: etam maṅgalam-uttamaṁ. [4]

1 Be: Maṅgalasutta, (in crude form) here and in the titles from here on
2 From here on in this, and in suttas nos 7 & 8, the lines should be
   understood as Siloka, unless otherwise stated
3 Ee, Be: pūjaneyyānaṁ
mātāpitupatthānaṁ, puttadārassa saṅgho,
anākulā ca kammantā: etāṁ maṅgalam-uttamaṁ. [5]

dānañ-ca dhammacarīya ca, ṇātakānaṁ-ca saṅgho,
anavajjāni kammāni: etāṁ maṅgalam-uttamaṁ. [6]

āratī¹ viratī² pāpā, majjapānā ca saññamo,³
apampādo ca dhammesu: etāṁ maṅgalam-uttamaṁ. [7]

gāravo ca nivāto ca, santuttī ca kataññutā,
kālena dhammasavaṇāṁ:⁴ etāṁ maṅgalam-uttamaṁ. [8]

khantī⁵ ca sovacassatā, samaṇānaṁ-ca dassanaṁ,
kālena dhammasākacchā: etāṁ maṅgalam-uttamaṁ. [9]

---
¹ Ee, Ce: āratī
² Ce: viratī,
³ Be: saṁyamo
⁴ Be: dhammassavaṇāṁ
⁵ ī is m.c. to avoid the opening
tapo ca brahmaca'yañ-ca, ar'yasaccā' dassanaṁ,
nibbāna'sacchikir'ya ca: etam maṅgalam-uttamaṁ. [10]

phuṭṭhassa lokadhammehi, cittaṁ yassa na kampati,
etādisāni katvāna, sabbattha-m aparājitā,
sabbattha sotthim gacchanti: tam tesam maṅgalam-uttamaṁ"-ti. [12]

Maṅgalasuttaṁ Niṭṭhitam

1 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
2 Ce: nibbāna here and elsewhere
3 Ce: puṭṭhassa
4 Ee: uttamaṁ (omit ti), note that this line has 9 syllabes through the inclusion of taṁ. The quotation marker is outside the metre
5 Ce, Be: Maṅgalasuttaṁ, both omit niṭṭhitam here and in the following suttas
6. Ratanasuttaṁ

yānīdha bhūtāni samāgatāni,
bhummāni vā yāni va antalikkhe,
sabbe va bhūtā sumanā bhavantu,
atho pi sakkacca suṇantu bhāsitaṁ. [1]

tasmā hi bhūtā nisāmetha sabbe,
mettaṁ karotha mānusiyā pajāya,
divā ca ratto ca haranti ye baliṁ,
tasmā hi ne rakkhatha appamattā. [2]

yaṁ kiñci vittaṁ idha vā huraṁ vā
saggesu vā yaṁ ratanaṁ pañītaṁ
na no samaṁ atthi tathāgatena

---

1 From here on the lines are to be understood as Tuṭṭhubha, unless otherwise indicated.
2 va here cannot be m.c. as Norman (GD II, 191 & 194) maintains, because the break −⏑− is tolerated, cf. 2a, 7d, 12a, 14ad, rather we must understand it as the emphatic, inserted as a line filler.
3 Ce: antalikkhe here, and in vs 15, 16 & 17 below
4 This is an example of extended Tuṭṭhubha, pausing at the 5th, and restarting from the same syllable.
idam-pi buddhe ratanaṁ pañītaṁ:
etena saccena suvatthi hotu! [3]

khayaṁ virāgaṁ amataṁ pañītaṁ
Jagatī
yad-ajjhagā sakyamunīḥ samāhito
na tena dhammena samatthi kiṃci
idam-pi dhamme ratanaṁ pañītaṁ:
etena saccena suvatthi hotu! [4]

Jagatī
yam-buddhaseṭṭho parivaṇṇayiṁ suciṁ
samādhim-ānantarikaññam-āhu
Jagatī
samādhinā tena samo na vijjati
idam-pi dhamme ratanaṁ pañītaṁ:
etena saccena suvatthi hotu! [5]

ye puggalā aṭṭha satamā-pasatthā
cattāri etāni yugāni honti

1 ī m.c.
2 ī m.c.
3 Be: satam
4 Se: pasattthā
New Khuddakapāṭha - 22

Jagatī
te dakkhiṇeyyā sugatassa sāvakā,  
etesu dinnāni mahapphalāni  
idam-pi saṅghe ratanaṁ paṅītaṁ:  
etena saccena suvatthi hotu! [6]

ye suppayuttā manasā daḷhena
nikkāmino gotamasāsanamhi  
te pattipattā amataṁ vigayha 

laddhā mudhā nibbutim bhuñjamānā  
idam-pi saṅghe ratanaṁ paṅītaṁ:  
etena saccena suvatthi hotu! [7]

Jagatī
yathindakhīlo paṭhaviṁ sito siyā  
catubbhi vātehi asampakampiyo,  
tathūpamaṁ sappurisaṁ vadāmi,  

yo ar'īyasaccāni avecca passati

1 Note that ṭh is a digraph, and does not make position  
2 Note that vy does make position here  
3 Be: paṭhavissito  
4 Ce, Se: vātebhi
idam-pi saṅghe ratanaṁ paṇītam:

etena saccena suvatthi hotu! [8]

ye ar'iya¹ saccāni vibhāvayanti,
gambhīrapaññena sudesitāni,
kiñcāpi te honti bhusappamattā²

na te bhavaṁ aṭṭhamam-ādiyanti³

idam-pi saṅghe ratanaṁ paṇītam:

etena saccena suvatthi hotu! [9]

sahā vassa dassanasampadāya⁴
tayassu dhammā jahitā bhavanti:
sakkāyadiṭṭhi⁵ vicikicchitañ-ca

sīlabbataṁ vā pi yad-atthi kiñci.

⁶catūhapāyehi ca vippamutto,
cha cābhīṭhānāni⁷ abhābō¹ kātuṁ

¹ Se: ye ’rīya
² Be: bhusaṁ pamattā
³ Ee: aṭṭhamam
⁴ Note the unusual opening
⁵ Be: diṭṭhi, to produce the Upajāti break ——, but —— is tolerated
⁶ Be starts a new verse here (no 11)
⁷ Be: chaccābhīṭhānāni. Note that simple -ṭh- in this word is m.c.
N
New Khuddakapāṭha - 24

idam-pi saṅhe ratanāṁ paṇītam:
etena saccena suvatthi hotu! [10]

Jagatī
kiṅcāpi so kammam karoti pāpakam
kāyena vācā uḍā cetasā vā,
abhabbō so tassa paṭicchadāya:
abhabbatā diṭṭhapadassa vuttā
idam-pi saṅhe ratanāṁ paṇītam:
etena saccena suvatthi hotu! [11]

vanappagumbe yathā phussitagge
gimhāna māse paṭhamasmīṁ gimhe,

1 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)
2 Be: kamma’ to produce the classical bhagaṇa break
3 Se: yuda
4 Be: abhabba, see note to 10f above
5 Ee, Ce: paṭicchādāya
6 Be: yatha to produce the classical bhagaṇa break
7 -ss- is m.c.
8 Ce: gimhāṇa
9 Note the unusual cadence, which should possibly be corrected, though it occurs in the older writings
tathūpamaṁ dhammavaram adesayi,

nibbānagāmiṁ paramamhitāya

idam-pi buddhe ratanam paṁitaṁ:

etena sacceṇa suvatthi hotu! [12]

varo varaññū varado varāharo,

anuttaro dhammavaram adesayi

idam-pi buddhe ratanam paṁitaṁ:

etena sacceṇa suvatthi hotu! [13]

khīṇam purāṇam navaṁ² natthi sambhavaṁ,

virattacittāyatike³ bhavasmīṁ,

te khīṇabījā avirūḷhichandā,⁴
idam-pi saṅghe ratanam paṁitaṁ:

etena sacceṇa suvatthi hotu! [14]

---

1 Ce: adesayī, here and in 13 below
2 Be: nava to produce the classical bhagaṇa break
3 Ee, Ce: cittā āyatike, which gives the extended form of the metre
4 Se: avirūḷhichandā, but that would give the cadence ☐☐–, which seems unlikely
5 Be: yaṁ
yānīdha bhūtāni samāgatāni,
bhummāni vā yāni va¹ antalikkhe,
tathāgataṁ devamanussapūjitam
buddham namassāma suvatthi hotu! [15]

yānīdha bhūtāni samāgatāni,
bhummāni vā yāni va antalikkhe,
tathāgataṁ devamanussapūjitam
dhammaṁ namassāma suvatthi hotu! [16]

yānīdha bhūtāni samāgatāni,
bhummāni vā yāni va antalikkhe,
tathāgataṁ devamanussapūjitam
saṅghaṁ namassāma suvatthi hotu! [17]

Ratanasuttaṁ Niṭṭhitam

¹ see note to 1b above
7. Tirokuḍḍasuttaṁ

*tirokuḍḍesu tiṭṭhanti, sandhisiṅghāṭakesu ca,
dvārabāhāsu tiṭṭhanti, āgantvāna sakaṁ gharam.* [1]

*pahute annapānamhi, khajjabhojje upaṭṭhite,
na tesaṁ koci sarati sattānaṁ kammapaccayā.* [2]

evaṁ dadanti ñātīnaṁ ye honti anukampakā,
suciṁ paṇītaṁ kālena, kappiyaṁ pānabhojanaṁ. [3]

*“idaṁ vo ñātinaṁ hotu, sukhitā hontu ñātayo!”* [4]

te ca tattha samāgantvā, ñātipetā samāgatā,

---

1 Se: Tirokuḍḍakaṇḍaṁ. It also quotes Dhp 290 in brackets at the beginning of the sutta, (but without cross-reference):
mattāsukhapariccāgā, passe ce vipulaṁ sukhaṁ, caje mattāsukhaṁ dhīro, sampassaṁ vipulaṁ sukhaṁ.
2 Ce, Ee, Be: pahūte, but see the remark in the commentary (Ee pg 207).
3 Be: ñāṭīnāṁ, as in 3a above, but read i with the other editions to give the pathyā cadence
pahute annapānamhi, sakkaccaṁ anumodare:
“ciraṁ jīvantu no ſātí! yesaṁ hetu labhāmase,” [5]

amhākañ-ca katā pūjā, dāyakā ca anipphalā!”
na hi tattha kasi atthi, gorakkhettha na vijjati, [6]

vanijjā tādīśī natthi, hiraññena kayakkayaṁ. [5]
ito dinnena yāpenti, petā kālakatā tahim. [7]

unname udakāṁ vaṭṭham, yathā ninnaṁ pavattati,
evameva ito dinnāṁ, petānaṁ upakappati. [8]

yathā vārivahā pūrā paripūrenti sāgaram,
evameva ito dinnāṁ, petānaṁ upakappati. [9]

1 Ce divides the following 3 verses differently, therefore vs 8 = vs 7 in that edition, and so from there on
2 Ce, Ee, Be: pahūte
3 Se: labhāmhase
4 Se: kasi, ī is m.c. to give the pathyā cadence (savipula being normally excluded in late Siloka)
5 Ce: kayākkayaṁ; Se, Be: kayākayaṁ
6 Ee, Be: kālagatā
7 Ee: vaṭṭaṁ; Se: vuṭṭhaṁ
8 Be: evam-evaṁ
9 Be: evam-evaṁ
“adāsi me, akāsī me, ñātimittā sakhā ca me,”
petānaṁ dakkhiṇaṁ dajjā, pubbe katam-anussaram. [10]

na hi ruṇṇaṁ va, soko vā, yā caññā paridevanā,
na tam petānam-atthāya, evam tiṭṭhanti ñātayo. [11]

ayaṁ kho dakkhiṇā dinnā, saṅghamhi suppatiṭṭhitā,
dīgharattam hitāyassa, ṭhānaso upakappati. [12]

so ñātidhammo ca ayaṁ nidassito Upajāti
petānaṁ pūjā ca katā ulārā,
Upajāti balañ-cā bhikkhūnam-anuppadinnanm,
Vaṁsaṭṭhā tumhehi puñnaṁ pasutaṁ anappakan-ti! [13]

Tirokuḍḍasuttaṁ Niṭṭhitam

1 It’s rather surprising we find no reading akāsī to give pathyā here
2 Ce: runnaṁ (corrected thus from ruṇṇaṁ in the śuddhi patraya)
3 Be: vā, but short a is needed m.c. to give the pathyā cadence
4 Ee, Se: ayaṁ ca kho
5 Ee: petānam, niggahita is lost m.c. to avoid the opening
6 Ee, Ce: anappakaṁ, omit ti
7 Se: Tirokuḍḍakaṇḍaṁ niṭṭhitaṁ
8. Nidhikanḍasuttaṁ

navipula nidhīṁ 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 lokasimīṁ nidhi nāma nidhīyati.² [2]

tāvassunihito³ santo gambhīre odakantike,
na sabbo sabbadā eva⁴ tassa tam upakappati, [3]

bhavipula nidhi⁵ vā ṭhānā cavati, saññā vāssa vimuyhati,⁶
nāgā vā apanāmenti, yakkhā vā pi haranti nam, [4]

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

¹ Se: Nidhikanḍaṁ
² Se: nidiyyati
³ Ce, Ee, Be: tāva sunihito
⁴ Se: yeva
⁵ Ee: nidhī
⁶ Note that yh makes position
yassa dānena sīlena, samyamena\(^1\) damena ca,
nidhī\(^2\) sunihito hoti, itthiyā purisassa\(^3\) vā, \[6\]
cetiyamhi va saṅghe vā, puggale atithīsu vā,
bhavipula mātari pitari\(^5\) vā pi\(^6\) atho jeṭṭhamhi bhātari, \[7\]
navipula eso nidhī\(^7\) sunihito, ajeyyo anugāmiko.
pahāya gamanīyesu, etam ādāya gacchati. \[8\]
asādhāraṇa-\(m\) aññesaṁ, acorāharaṇo\(^8\) nidhi,
kay'rātha dhīrō puññāni, yo nidhī\(^9\) anugāmiko. \[9\]
esa devamanussānaṁ sabbakāmadado nidhi,
yām yad-evābhīpaththenti\(^1\) sabbam-etena labbhati. \[10\]

\(\text{1 Se: saññamena}\)
\(\text{2 Se: nidhi, ī avoids the opening \(\overline{---}\)}\)
\(\text{3 Ce: purissa (printer’s error)}\)
\(\text{4 Se: ca. But va seems to be the better reading with the short syllable m.c. to give the pathyā cadence}\)
\(\text{5 Note that the opening \(\overline{---}\) is unusual with the bhavipula. Also one might expect a reading pitarī to give the pathyā cadence}\)
\(\text{6 Be: cāpi}\)
\(\text{7 Ee, Se, Be: nidhi, but ī is necessary here to give the navipula opening \(\overline{--\overline{--}}\)}\)
\(\text{8 Ce, Se: acoraharāṇo}\)
\(\text{9 Ee, Se, Be: nidhi, ī is m.c. to avoid the opening \(\overline{--\overline{--}}\)}\)
bhavipula suvaṇṇatā, sussaraṭā, susaṇṭhāna surūpatā,

mānussikā ca sampatti, devaloke ca yā rati,
yā ca nibbānasampatti, sabbam-etena labbhati. [13]

mittasampadam-āgamma, yoniso ca payuṇjato,
vijjā vimutti vasībhāvo sabbam-etena labbhati. [14]

paṭisambhidā, vimokkhā ca, yā ca sāvakapāramī,
paccekabodhi, buddhabhūmi, sabbam-etena labbhati. [15]

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1 Se: yaṁ yaṁ devābhipatthenti
2 Se, Be: susuratā
3 Se: susaṇṭhānaṁ
4 Se: ādhipaccaṁ
5 Ce: parivāraṁ
6 Be: sukhaṁ piyaṁ; Se: piyaṁ
7 Ee, Ce: mānusikā, ss is to avoid the opening –○○
8 Ee: yoniso ve; Se: yoniso ce; Be: yoniso va
9 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)
evāṁ mahatthikā esā, yad-idaṁ puññasampadā,
tasmā dhīrā pasāmsanti paṇḍitā katapuññatan-ti. ¹ [16]

*Nidhikaṇḍasuttāṃ Niṭṭhitam*².

9. Mettasuttaṃ³

karaṇīyam-atthakusalena, yan-tam⁴ santam padaṁ abhisamecca:
sakko ujū ca sūjū⁵ ca, suvaco cassa mudu anatimānī, [1]
santussako ca subharo ca, appakicco ca sallahukavutti,
santindriyo ca nipako ca, appagabbho kulesvananugiddho,⁶ [2]
na ca khuddaṁ samācare⁷ kiñci yena viññū pare upavadeyyum.  
“sukhino va⁸ khemino hontu, sabbe⁹ sattā bhavantu sukhitattā! [3]

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¹ Ce, Ee: katapuññataṁ
² Se: Nidhikaṇḍaṁ niṭṭhitam
³ Se: Karaṇīyamettasuttaṁ, (but at the end Mettasuttaṁ niṭṭhitam)
⁴ Be: yanta’ to give the jagaṇa 121
⁵ Se, Be: suhujū, both are acceptable metrically
⁶ Ee, Ce, Se: kulesu ananugiddho, but that leaves the metre wrong
⁷ Be: na ca khuddaṁ-ācare kiñci, which corrects the metre cf. Alsdorf in Die ĀryāStrophen...
⁸ Ce, Ee, Se: vā, which then reads as Siloka with resolution of the 1st syllable.
⁹ Be: sabba, here and in 5d below, to produce the jagaṇa 鸥鸥
ye keci pāṇabhūtāthi tasā vā thāvarā¹ vanavasesā,
dīghā vā ye mahantā vā,² majjhimā rassakā aṇuka³ thūlā, [4]
dīṭṭhā vā ye va⁴ addiṭṭhā,⁵ ye ca⁶ dūre vasanti avidūre,
bhūtā va⁷ sambhavesī vā⁸ sabbe⁹ sattā bhavantu sukhitattā!” [5]

na paro param nikubbetha, nātimaññetha katthaci na¹⁰ kañci,
byārosanā paṭighasaññā nāññamaññassa dukkham-iccheyya. [6]
mātā yathā niyaṁ puttaṁ¹¹ ayusā ekaputtam-anurakkhe,
evam-pi sabbabhūtesu mānasam¹² bhāvaye aparimāṇam, [7]

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¹ Ee, Ce, Se: tasā vā thāvarā vā anavasesā
² 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
³ Ce: rassakā ‘ṇuka, but this reading is very poor metrically
⁴ Ee: vā; Se: ca
⁵ Ee, Ce: addiṭṭhā
⁶ Be: va,
⁷ Ce, Ee, Se: vā, which gives Siloka
⁸ 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.
⁹ Be: sabba, see note to 3d above
¹⁰ Ee, Ce, Se: nam
¹¹ Be: puttam, to give jagaṇa, but it produces a sandhi across the two halves of the pādayuga
¹² Ee, Se: mānasam, here and in next verse
mettān-ca sabbalokasmīṁ mānasāṁ bhāvaye aparimāṇāṁ,
uddhām adho ca tiriyaṁ-ca, asambādham averaṁ-asapattāṁ. [8]
tīṭṭham ca caram nisinno vā, sayāno vā yāvatassa vigatamiddho,
etāṁ satiṁ adiṭṭheyya, brahmam-etāṁ vihāram-idha-māhu. [9]
dīṭṭhiṁ-ca anupagamma, sīlava dassanena sampanno,
kāmesu vineyya gedham, na hi jātu gabbhaseyyaṁ puna-r-etī ti. [10]

---
1 Be: lokasmi’, to give jagaṇa, but the reading is not acceptable at the end of the half line, and not necessary either
2 Ce: tiriyaṁ ca
3 Ee, Ce, Se: averaṁ
4 Se: tīṭṭhaṅ
5 Be: va
6 Be: sayāno yāvatassā vigatamiddho. This line as it stands is very poor metrically, but the Burmese ‘correcton’ is not very convincing
7 Ee, Ce, Se: vihāraṁ
8 Be ‘corrects’ the line to read dīṭṭhiṁ-ca anupaggamma 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 dīṭṭhiṁ-ca <so> anupagamma
9 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
10 Be: jātuggabbha seyya’
11 Ee: punar eti (omit ti)
Mettasuttaṁ Niṭṭhitam.

Khuddakapāṭho Niṭṭhito

---

1 Ee: Khuddakapāṭhappakaraṇaṁ niṭṭhitam; Ce, Be: Khuddakapāṭhapāḷī niṭṭhitā
Complete Word Index

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CA CHA JA JHA ŃA
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