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

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

Acknowledgement

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

Introduction

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

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

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

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

² All scholars are agreed that this text contains some of the most ancient teachings of the Buddha; see e.g. Rhys Davids, Buddhist India (London 1903), pg 122; G. C. Pande, Studies in the Origins of Buddhism (2nd rev.
In this paper I intend to examine the metre of Pārāyanavagga in some detail. The first section concerns certain matters that have to be noticed in regard to the scansion of the text. In this section I also demonstrate that there is an hitherto unrecognised rule that was used in Pāḷi metrical composition, which I call the rule of resolution.

The second section examines the lines written in the Siloka metre as they appear in the Pucchā and in the Vatthugāthā; with the results from that it has been possible to throw light on the date of the epilogue. The third section studies the Tuṭṭhubha lines, and shows that the parametres of the early Tuṭṭhubha are wider than has been previously supposed, and that we must accept that there are one or two secondary openings, and an unusual variation in the break.¹

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

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


¹ Although in this paper I am mainly concerned with the metre as it appears in Pārāyanavagga, I have given cross references to Aṭṭhakavagga (as it appears in the PTS edition of Mahāniddesa) when they can help to confirm the suggestions made herein.

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

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

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


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

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


Pāḷi metrical composition, of course, did not arise in a vacuum, but as part of a continuum with its cultural environment, and initially takes over and continues the metres that were current in the

1 It should be noted that Cullaniddesa does not comment on the Vatthugāthā, but they are nevertheless included at the opening in all editions of CNidd.
Buddha’s day. It is essential therefore, if we wish to understand Pāḷi prosody that we have some idea of what these metres looked like in the Vedas, and how that relates to the Pāḷi period. My prime reference for information on the Vedic metres has been:

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

**Preliminary Considerations**

In this paper I have used the following conventions:

- = light syllable  
- = heavy syllable  
× = anceps (i.e. the syllable may be either light or heavy, but is always counted as heavy)

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

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

---

1 Later there is a great innovation in Indian prosody with the emergence of the so called Musical metres (mattāchandas and gaṇacchandas) which brought new vigour into Indian verse composition. In literary terms these seem to have arisen first in Pāḷi, but in the first and earliest period of Pāḷi prosody, which is what we are concerned with here, they are as yet unknown.
I therefore take it that it also fails to make position at 1081e, and include the reading munī brūsi accordingly, and I have marked short syllables which are followed by br as short in all cases.

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

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

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

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

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

1 Although the text which follows is of Pārāyanavagga as it appears in Cullaniddesa, I have given references to the verse numbers as they appear in the European edition of Sn to facilitate comparison with PJ II & GD II.
c) Change of word form. Sometimes the form of a word is changed to meet the demands of the metre. This usually involves the lengthening or shortening of syllables, or the changing of niggahīta to labial -m (which has the effect of making the syllable light) or dropping it altogether.

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

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

Final $i$ lengthened:

Godhāvari, 977c
Bāvari, 981a, 984d, 994b, 995b, 1025b, 1028a, 1029a
munī, 1058b, 1074c, 1075c, 1081e
ramatī, 985d
Bhotī, 988a
āmantayi, 997a
nadatī, 1015d

---

1 Please note that in this paper and in the text that follows sarabhatti vowels are normally written in superscript as here.
Upadhī, 1050c
akittayī, 1052a
Accī, 1074a
satī, 1143a

Medial i lengthened:

anūpadhīkanī, 1057b, 1083b
satīmā, 1070a

Final i shortened:

puthavi, 990b
teji, 1097b

Medial a lengthened:

dakkhināpathamī, 976b
uttarāmukhā, 1010d
tāritum, 1069b
anānuyāyī, 1071d, 1072d, 1073a
anāparaṃ, 1094b
saḥāja, 1096c

Final a shortened:

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

Lengthening of u

anūpadhīkanī, 1057b, 1083b
panūdanāni, 1106c
ahū, 1146a
Doubling of consonant:

\[ bahupphalaṁ, 1134b \]

Simplification of consonant:

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

Loss of final niggahīta:

\[ eta’, 989d \]
\[ dhammāna’, 992b \]
\[ vedāna’, 1019d \]
\[ pajaheyyū’, 1058a \]
\[ domanassāna’, 1106b \]
\[ pañhān’, 1148c \]

Assimilation of niggahīta:

\[ jappābhilepanaṁ (= jappāṁ abhi- > jappa’ abhi-), 1033c \]
\[ etābhinandāmi (= etām abhi- > eta’ abhi-), 1057a, 1083a \]
\[ vācābhikaṅkhāmi (vācaṁ abhi- > vāca’ abhi-), 1061b \]
\[ munīdha (munīṁ idha > muni’ idha), 1078b \]

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

\[ só, 1075a \]
\[ ŋāṇeṇa, 1078a \]
\[ tūyham, 1122c \]
\[ ēvam, 1146c \]
d) In another work I have stated that there is an hitherto unrecognised rule in Pāḷi metrical composition, which says that when syllables are resolved it is normally the first 2 syllables of a word that are concerned in the resolution. In the text I have marked what I consider to be unambiguous cases of this rule by underlining in the metrical markings the syllables concerned, they can be seen in the following places, with resolution at the 1st syllable: 984a, 990a, 995cd, 1011b, 1014d, 1015a, 1016a, 1047c, 1050c, 1065a, 1081f, 1092f, 1097a, 1102a, 1110c. at the 3rd: 1003d, 1116c; 4th: 1084c, 1135c; 5th: 995d, 1131a; 6th: 1023a, 1130c; 7th: 1002a, 1149d.

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

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

---

1 See my Outline of the Metres in the Pāḷi Canon.

2 This should not be taken as affirming that it is always the initial syllables that are affected, as the word in which resolution takes place may be the second member in a compound, or preceded by one or more prefixes, and quite often is itself a prefix. To give an example, in the word pativasati, according to the rule we may take the 1st & 2nd syllable as resolved, or the 3rd & 4th; however, there cannot be resolution of the 2nd & 3rd, or the 4th & 5th. There seems to be a small exception to the general rule, in that the negative particle na occasionally appears to form the first half of a resolved syllable, perhaps because there was felt to be a close semantic affinity between the negative and the word it modifies.
2) At line 1040e we find the following: \textit{Kaṁ brūsi Mahāpuriso ti?} ¹
The scansion reads \texttt{−−⏑−−−−⏑−}. According to the rule the
resolution must be at the 6th in \textit{puriso}, but again that leaves the
metre slightly wrong (\texttt{−−⏑−−−−−}), as the mavipulā, which it
closely resembles normally has a heavy 4th syllable. Norman (\textit{GD II}, pg 368) counts the syllable as resolved at the 3rd, which would
give an acceptable savipulā. However, we many times find in the
texts that \textit{purisa} must be read as \textit{posa}, which is an alternative form
of the word.

There is another line, at 1140a, which involves resolution, which
leaves the line irregular. In this case, however, there is nothing that
goes against the rule as such, but rather even with its aid we are
still left with a slightly irregular line, in this line the resolution
cannot be at any other syllable. There are a couple of other
ambiguous cases, at 1122c, & 1146c. But again we are not dealing
with alternative explanations. Either there is resolution, or the
metre is incorrect. If there is resolution in these cases we have to
count a normally long syllable as short in order to make the
resolution, by reading \textit{na tūyham}, ² & \textit{ēvam} respectively.

Given that there are 27 unambiguous cases³ where we can count the
rule of resolution as upheld; and a further 4 where resolution has
probably taken place (and if so, it has taken place in line with the
rule); and only 2 (or 3, if we count the virtual repetition of 1040e at
1042c), which may give slightly better interpretations if we go
against the rule, I take it that the rule can be considered well

¹ The line is virtually repeated in the answer at 1042c, exchanging \textit{Taṁ} for
\textit{Kaṁ}, which makes no difference metrically.
² \textit{Tuyham} is normally read as a long syllable, cf. 1030a & 1061b
³ In \textit{Aṭṭhakavagga} I count the following as unambiguous: At the \textbf{1st}: 774b,
783b, 787a, 791a, 796a, 827c, 830d, 831b, 832b, 862b, 863b, 869c, 870c,
876d, 888c, 889c, 890c, 893c, 895b, 900d, 901b, 907d, 908d, 909d, 963a,
965a, 969cd, 970d, 971d, 973ad; \textbf{3rd}: 967a; \textbf{4th}: 823a, 938d; \textbf{5th}: 790d;
\textbf{6th}: 823c, 959a; \textbf{7th}: 841a; to give \textit{jaganā} \texttt{−−−} in the Old Gīti verses:
920d, 922d, 923b x 2, 924d, 925b, 929b x 2 (total: 47 instances).
founded on the evidence that has been presented here. The rule is of quite some importance it should be noted, as when it is taken into consideration it can help to identify correctly the variation that is being used in Siloka lines, and the underlying gaṇa structure in the bar metres.

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

**Siloka**

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

1 2 3 4 5 6 7 8

 оборон 

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

That is, the metres that are otherwise known as Śloka and Triṣṭubh. In this paper, which examines the distinctive characteristics of early Pāḷi metrical composition, I have preferred to use the Pāḷi names for the metres. Although, as I will show herein, these are clearly related to the Sanskrit metres, they nevertheless have to be carefully distinguished from the latter, otherwise there is a danger of forcing Pāḷi forms into classical Sanskrit models to which they do not, in fact, adhere.
sometimes short syllables are found in the 2nd, 4th & 6th positions (though 2 successive shorts in the 2nd & 3rd position was normally avoided).

Now it is very interesting from an historical perspective that in Hemakamāṇavapucchā the metre very much looks like an early form of the Anuṭṭhubha. Of the 18 lines which make up this section no fewer than 14 show the Anuṭṭhubha structure. Two further lines are pathyā (the normal form of the prior line in the Siloka verses), which is also the most normal variation in the Vedas.¹

Of the openings 5 show the normal Vedic form ✡−✡− (1084ce, 1085bd, 1086d), and the others show syncopated forms that are also common in the Vedas (1084bd, 1085c, 1086bcd, 1087abc).² So that it appears that all the evidence would suggest that we should probably count this Pucchā as being in Anuṭṭhubha metre.

In the Vedas after some time variations from this basic pattern started to emerge, which eventually gave rise to a new addhasamavutta metre, the Siloka. In canonical Pâli the metre is normally described³ as having a pathyā structure, and 7 variations. They are:

---
¹ The other two lines (1084f & 1086a) as they stand are unclear. If we read abhīramiṁ in the first of these lines (with Smith PJ II pg 660), that would once again give an Anuṭṭhubha line. If we correct the second line by excluding -a viññāta- (with Norman GD II, pg 378) that would give savipulā.
² See Arnold’s charts on pg 153 of VM.
³ See Warder PM, pg 172ff. Warder refers to this metre as Vatta presumably on the basis of Vuttodaya, and in my Outline of the Metres in the Pâli Canon I followed him. However it should be noted that the Vatta metre is described in Vuttodaya as having the same cadence in all 4 lines. Only the Pathyāvatta has alternating cadences.
The *pathyā* or normal structure:

Odd line:  

Even line:  

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

<table>
<thead>
<tr>
<th>Variation</th>
<th>Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anuṭṭhubha</td>
<td></td>
</tr>
<tr>
<td>navipulā</td>
<td></td>
</tr>
<tr>
<td>bhavipulā</td>
<td></td>
</tr>
<tr>
<td>mavipulā</td>
<td></td>
</tr>
<tr>
<td>ravipulā</td>
<td></td>
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<tr>
<td>savipulā</td>
<td></td>
</tr>
<tr>
<td>tavipulā</td>
<td></td>
</tr>
</tbody>
</table>

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

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

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

Pathyā = 62 (61%)

Anuṭṭhubha = 16: 1041a, 1053c, 1054c, 1066c, 1084ce, 1085c, 1086c, 1087ac, 1095ac, 1099c, 1106c, 1116c, navipulā = 2: 1110a, 1111c
bhavipulā = 1, 1112a,
mavipulā = 4: 1036c, 1105e, 1107c, 1114c, 1119c, (cf. 1040e, 1042c)
ravipulā = 2: 1037a, 1046a, 1062a,
savipulā = 5: 1034a, 1036a, 1088a, 1089a, 1098a,
tavipulā = 2: 1092a, 1093a
irregular = 5: 1033a, 1077a, 1115a, 1118a, 1119a

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

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

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

³ According to my calculations in Aṭṭhakavagga Anuṭṭhubha constitutes no fewer than 20% of the total (out of Siloka 116 prior lines): 781a, 814c, 815c, 850c, 851a, 853c, 854a, 855a, 856c, 859ac, 860a, 861c, 938c, 941c, 945c, 947a, 949c, 950c, 953a, 954c, 958a, 960c. There however savipulā is negligible (one case at 940b); while mavipulā takes 7% of the total 817c, 818c, 858a, 937a, 938c, 939c, 947c, 952c.
These figures are of importance because in the later development of the metre in the canon the Anuṭṭhubha and savipulā are normally avoided in the Siloka prior lines, which then sees a corresponding increase in the occurrence of the pathyā, and the first 4 variations. With the help of these characteristics it is possible to determine whether verses belong to the early or to the middle and late periods.

2) The Siloka in the Vatthugāthā

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

Pathyā = 80 (72%)

Anuṭṭhubha = 1: 1004a
navipulā = 7: 977a, 1001c, 1013a, 1015a, 1021a, 1025c, 1027a
bhavipulā = 4: 980a, 984a, 1003a, 1016c, 1028c
mavipulā = 9: 985c, 997c, 999c, 1002a, 1003c, 1007c, 1015c, 1017a, 1030c
ravipulā = 4: 976c, 982a, 1013c, 1022c
savipulā = 2: 1008a, 1012c
tavipulā = 0
irregular (9 syllables) = 2: 991c, 1026a

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

2 Good sources for an examination of the linguistic and doctrinal evidence are N. A. Jayawickrāma, A Critical Analysis of the Sutta Nipāta, which was reprinted in the Pāli Buddhist Review 1, 3 (1976), and the same author's The Sutta Nipāta: Pucchās of the Pārāyana Vagga, published in the University of Ceylon Review (photocopy only available to the present writer). See also Norman’s extensive discussion of the linguistic materials in GD II.
Evidently the Anuṭṭhubha and savipulā have fallen out of favour, and there has been a marked increase in the occurrence of the pathyā, navipulā and mavipulā.

3) The Siloka in the epilogue

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

navipulā = 0
bhavipulā = 2: 1125a, 1128a
mavipulā = 5: 1130ac, 1131a, 1145c, 1147c
ravipulā = 1: 1138a
savipulā = 2: 1125c, 1128c
tavipulā = 0
irregular = 4: 1127ac, 1130a, 1140a

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

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

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

\[
\begin{array}{cccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 \\
1) & \text{⏓} & \text{⏓} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{x} \\
2) & \text{⏓} & \text{⏓} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{⏑} & \text{x}
\end{array}
\]

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

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

The Tuṭṭhubha Opening:

As we can see from the description given above in the Vedic period there are 2 main forms of the opening, they are \( \text{⏓} \text{⏓} \text{⏑} \text{⏑} \), & \( \text{⏓} \text{⏓} \text{⏑} \text{⏑} \).\(^2\) In the Vedas these openings are roughly equal in number. Both of these openings also occur in Pārāyanavagga. The first is by far the most common form, but the second, though becoming rare,\(^3\) is found on a significant number of occasions, see 1045e, 1052b,

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

\(^2\) See Arnold’s charts of pgs 188 & 194 of VM.

\(^3\) Eventually in the middle and late Pāḷi periods it is normally avoided.
1070a, 1071b, 1072b, 1073a, 1082a, 1096d, 1120c, 1149d. ¹ As this is continuous with the Vedic form of the metre, it seems that we should accept it as a genuine form of the metre. In the early period therefore, readings that meet the requirements of this opening should be regarded as legitimate, and when establishing texts there is no pressing need to take alternative readings that have almost certainly been introduced by scribes who were seeking to regularise the metre according to classical norms.

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

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

In the Vedic period this opening is regarded as irregular. ² But in the Pāḷi verses it appears fairly frequently, and shows a definite form, always beginning with a long syllable, so that I feel that we have to regard it as a genuine syncopated variation of the opening in the Pāḷi period.

¹ This opening is also found in Aṭṭhakavagga, cf. 795d, 869c, 870d, 873bc, 875b, 878c, 881c, 889a, 884c, 894b, 908d, 966b, 971b, which lends good support to the argument as that section is also considered to be old.

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

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

caesura at the 4th:

,⏑⏑ (57 lines, constituting 24% of the total)
1044e, 1046e, 1048bd, 1051b, 1052de, 1056c, 1057d, 1059bc, 1060bd, 1063abd, 1064b, 1069b, 1070d, 1071d, 1072d, 1073c, 1075abc, 1076d, 1078d, 1080ef, 1081eh, 1082d, 1083bd, 1090abc, 1091bd, 11096a(b)cd, 1102c, 1121c, 1123c, 1133b, 1134abd, 1142b, 1143b, 1144abd, 1146ab

,⏑⏑ (21 lines, 10% of the total)
1043f, 1045f, 1047e, 1049a, 1052f, 1055b, 1057d, 1061a, 1064d, 1068b, 1069acd, 1075d, 1079g, 1097(b), 1101c, 1102d, 1103b, 1142a, 1146c

,⏑⏑ (19 lines, 8% of the total)
1049b, 1058b, 1059a, 1060(a), 1070a, 1071b, 1072b, 1074ac, 1077d, 1082g, 1083g, 1091a, 1101b, 1104bd, 1120ae, 1122f, 1123a

,⏑⏑ (8 lines, 3.5% of the total)
1078a, 1079a, 1080a, 1081a, 1082a, 1102a, 1122b, 1143c

,⏑ (4 lines, 2% of the total)
1056b, 1101a, 1133ad

caesura at the 5th:

, , (13 lines, 6% of the total)
1058a, 1070c, 1074bd, 1076a, 1077b, 1078b, 1082b, 1097e, 1120ae, 1122f, 1123a
From this we can see that the bhagaṇa break, regardless of where the caesura falls, forms 57% of all Tuṭṭhubha lines in the Pucchā and Epilogue.

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

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1 Unfortunately Warder's tables on pg 207 & 209 of PM do not bring this out clearly. Arnold's tables do not record caesuras at the 6th, so that it has not been possible for me to check it in the Vedic period. It appears that many scholars have not countenanced a caesura at the 6th when making their analyses. But it seems to the present writer that in reciting verse in Pāḷi it often falls quite naturally after the 6th. According to the above analysis some 24% of the breaks can be counted as producing this caesura.
replacement of 2 presumed short syllables by one long one:

\(-,\) 1068d,

\(-,\) 1064c, 1068c, 1076b, 1103d

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

\(-,\) 1044d,

\(-,\) 1047c, 1081f,

\(-,\) 1120a, 1123a

irregular: ²

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

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

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¹ See also 1056b, 1101a, & 1133ad, where the same pattern turns up after a word-break at the 4th. The comments in the text apply to this form also. To this we can add the following references in Aṭṭhakavagga: 776d, 93d, 799a, 802d, 846d, 862d, 864a, 866a, 871a, 894b, 901d, 964cd, 969a. The same break, but with caesura at the 4th: 829d, 887c, 894a, 913d. Also cf. 913c, 972d for the same break but with a different caesura.

² If we follow the suggestions given in the notes to the verses in the text some of these lines are not so irregular, but as there is some ambiguity about them, I have counted them separately here.
parametres of the prosody,¹ and seem to have been allowed only as an expedient.

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

```
1  2  3  4  5  6  7  8  9  10  11
 ≈ - ≈ - | ≈ ≈ ≈ | - ≈ - ×
```

with the syncopated opening −⏓−⏓− sometimes appearing, and the break −−⏓ occasionally giving a long 6th syllable. It is on the basis of this description that the present text has been established.²

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¹ On the other hand, in the middle and late Pāḷi periods mixing is normal.
² It will be noticed from the variant readings that the Burmese editors had in mind another, more classical, model, that seeks to avoid the long 3rd and 6th. It has long been recognized that the Burmese editions have often been 'corrected' to make the metre fit into what is, in fact, a later prosody; see e.g. Helmer Smith’s remark in PJ II, pg 637. Judging by Norman’s comments in GD II, he was also working with this more classical model of the metre.
Cullaniddeso

Namo tassa Bhagavato Arahato Sammāsambuddhassa

Pārāyanavaggo

Vatthugāthā

1 (976)

Siloka pathyā

Kosalānam purā rammā ~ agamā Dakkhināpathām

ravipulā

ākiñcaññām patthayāno ~ brāhmaṇo mantapāragū.

2 (977)

navipulā

So Assakassa visaye, ~ Mūḷakassa samāsane,

vasī Godhāvarīkūle ~ uñchena ca phalena ca.

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

\[\text{PTS omits this line; Sn omits first two lines.}\]

\[\text{PTS: Pārāyanavagga.}\]

\[\text{All lines in the Vatthugāthā should be understood to be the pathyā form of the Siloka unless otherwise indicated.}\]

\[\text{BJT: Mūḷakassa; ChS: Maḷakassa; Sn: Aḷakassa, both also in 1011 below.}\]

\[\text{BJT, PTS, Thai, Sn: vasī.}\]

\[\text{BJT: Godāvarī.}\]
3 (978)

Tasseva upanissāya ~ gāmo ca vipulo ahu, ¹

tato jātena āyena ~ mahāyaññam-akappayi.²

4 (979)

Mahāyaññaṁ yajitvāna ~ puna pāvisi asamam, ³

tasmim patipaviṭṭhamhi ~ aňño āgañchi brāhmaṇo -

5 (980)

bhipulā

ugghaṭtapādo tasito, ~ paṃkadanto⁴ rajassiro, ⁴

so ca naam upasaṅkamma, ~ satāni pañca yācati.

6 (981)

Tam-enam Bāvarī disvā ~ āsanena nimantayi,⁵

sukha-çı kusalaṁ pucchi, ~ idam vacanam-abravi:⁷

¹ Sn: ahū.
² BJT: akappayī.
³ Thai, ChS: paṭi-.
⁴ Sn: paṃkadanto; Sn normally writes niggahīta m- before the ka group of consonants. As this is only a difference in orthography, no further instances will be noted here.
⁵ BJT: nimantayi.
⁶ BJT: sukham ca; BJT normally writes niggahīta m before c, ch, j, jh; and occasionally before ka. In this edition I have preferred to write ŋ & Ń, further cases will not be noted.
⁷ BJT: abravī.
7 (982)

ravipulā
“Yaṁ kho mamaṁ1 deyyadhammaṁ ~ sabbaṁ vissajjitaṁ2 mayā, anujānāhi me brahme, ~ natthi pañca satāni me.”

8 (983)

“Sace me yācamānassa ~ bhavaṁ nānupadassati,3 sattame divase tuyham ~ muddhā phalatu sattadhā!”

9 (984)

bhavipulā
Abhisaṅkharitvā kuhako4 ~ bheravaṁ so akittayi.5 Tassa taṁ vacanaṁ sutvā, ~ Bāvarī dukkhito ahu.6

10 (985)

mavipulā
Ussussati anāhāro, ~ sokasallasamappito, mavinā pi evamcitissa Ṗaṁ Ṗaṁ na ramatī mano.

_________________________
1 ChS: mama.
2 Thai, ChS: visajjitaṁ.
3 Thai: nānuppadassati.
4 Norman (GD II, pg 360) states that the resolution in this pādayuga is at the 7th, but would leave the metre incorrect in the opening, and resolutions at the 1st are common, while at the 7th are rare indeed.
5 BJT: akittayī.
6 Sn: ahū.
7 Thai: jahāne.
11 (986)

Utrastaṁ dukkhitaṁ disvā, ~ devatā atthakāminī

Bāvariṁ upasaṅkamma, ~ idaṁ vacanam-abravi:¹

12 (987)

“Na so muddham pajānāti, ~ kuhako so dhanatthiko!

Muddhani² muddhapāte³ vā, ~ñāṇam tassa na vijjati.”

13 (988)

“Bhotī⁴ carahi jānāti! ~ Tam⁵ me akkhāhi pucchīta:

muddham muddhādhipātaṅ-ca ~ tam suñoma vaco tava.”

14 (989)

“Aham-petaṁ na jānāmi, ~ ñāṇam⁶ mettha na vijjati.

Muddham muddhādhipāto⁷ ca ~ Jinānaṁ heta’⁸ dassanām.”

¹ BJT: abravī.
² It is surprising we find no reading Muddhanī here, to avoid the opening — —.
³ Thai: muddhādhipāte.
⁴ Thai: Pahoti.
⁵ Thai: Tam.
⁶ Thai, Sn: ņānam mettha, it is a feature of Thai & Sn that they frequently show assimilation of consonants like this, further cases will not be recorded.
⁷ ChS: muddhani muddhādhipāte.
⁸ ChS: Jinañ-hettha; note that niggahīta in etam is lost here m.c.
15 (990)

“Atha ko carahi jānāti ~ asmiṁ puthavimaṇḍale
muddham muddhādhipātañ-ca? ~ Tam me akkhāhi devate.”

16 (991)

“Purā Kapilavatthumhā ~ nikkhanto lokanāyako,
apacco Okkākarājassa ~ Sakyaputto pabhaṅkaro.

17 (992)

So hi brāhmaṇa Sambuddho, ~ sabbadhammāna’ pāragū,
Sabbābhiññābalappatto, ~ sabbadhammesu Cakkhumā
Sabbakammakkhayam-patto ~ vimutto upadhikkhaye.

18 (993)

Buddho so Bhagavā loke, ~ Dhammaṁ deseti Cakkhumā,
tam tvaṁ gantvāna pucchassu, ~ so te tam byākarissati.”

1 Thai: paṭhavi-; ChS: pathavi.
2 We could correct the metre by reading apacc’ Okkākarājassa.
3 BJT: pāragū.
4 PTS, ChS, Thai, Sn: Sabbadhammakkhayam.
5 BJT, Sn: upadhisaṅkhaye.
6 BJT, Sn: vyākarissati. BJT & Sn regularly write vy for by, other cases will not be noticed.
19 (994)

'Sambuddho' ti vaco sutvā, ~ udaggo Bāvari ahu, ¹
sokassa tanuko āsi ~ pītių-ca vipulaṁ labhi.

20 (995)

Tuṭṭhubha
So Bāvari ² attamano udaggo,
Tuṭṭhubha
taṁ devataṁ pucchati vedajāto:
Jagatī
“Katamamhi gāme nigamamhi vā puna, ³
katamamhi vā janapade lokanātho,
yattha gantvā namassemu ⁴ ~ Sambuddham dipaduttamaṁ?”⁵

21 (996)

Jagatī x 4
“Sāvatthiyaṁ Kosalamandire Jino,
pahūtpaṇño varabhūrimedhaso,
so Sakyaputto vidhuro anāsavo,
muddhādhipātassa vidū narāsabho.”

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¹ Sn: ahū.
² BJT: Bāvari.
³ ChS: pana.
⁴ ChS: gantvāna passemu.
⁵ ChS: dvipaduttamaṁ, here and in 998 below.
22 (997)

Tato āmantayī\(^1\) sisse, ~ brāhmaṇo\(^2\) mantapārāge,\(^3\) mavipulā

“Etha māṇavā akkhissaṁ ~ suṇotha\(^4\) vacanaṁ mama,

23 (998)

yasseso dullabho loke ~ pātubhavo abhiṇhaso,

svajjā\(^5\) lokamhi uppanno, ~ ’Sambuddho’ iti vissuto.

Khippaṁ gantvāna Sāvatthīṁ ~ passavho dipaduttamaṁ.”

24 (999)

“Kathañ\(^6\) -carihi jānemu ~ disvā ’Buddho’ ti brāhmaṇa?

Ajānataṁ no pabrūhi, ~ yathā jānemu taṁ mayam.”

25 (1000)

“Āgatāni hi mantesu ~ Mahāpurisalakkhaṇā,

dvattimśā ca byākhātā\(^8\) ~ samattā anupubbaso.

\(^1\) PTS: āmantayi.
\(^2\) Sn: brahmaṇe.
\(^3\) ChS: -pāragū.
\(^4\) ChS: suṇāthā.
\(^5\) ChS, Thai, Sn: svājja.
\(^6\) BJT: Kathām.
\(^7\) BJT: dvattimsā; ChS: dvattimsāni, which is probably an individual scribal ’correction’ to the metre.
\(^8\) BJT, Thai, Sn: vyākhyātā; ChS: byākkhātā; We should probably understand a sarabhatti vowel here which should be counted towards the metre: b\(<\text{i}>\) yākhātā
26 (1001)
Yassete honti gattesu ~ Mahāpurisalakkhaṇā,
dve yeva¹ tassa gatiyo, ~ tatiyā hi na vijjati,
27 (1002)
sace agāraṁ āvasati² ~ vijeyya paṭhavim³ imām,
adaṇḍena asatthena ~ Dhammena-m-anusāsati.⁴
28 (1003)
sace ca so pabbajati ~ agārā anagāriyaṁ
vivaṭṭacchaddo⁵ Sambuddho ~ Arʰāhā bhavati anuttaro.
29 (1004)
Jātiṁ gottañ-ca lakkhaṇaṁ, ~ mante sisse punāpare,
muddham muddhādhipātañ-ca ~ manasā yeva pucchathā.
30 (1005)
Anāvaraṇadassāvī ~ yadi Buddho bhavissati,
manasā pucchite pañhe ~ vācāya vissajessati.”⁷

---
1 Thai: duve va; Sn: dve va.
2 Sn: ajjhāvasati.
3 ChS: Pathavim.
4 ChS omits the sandhi -m-.
5 PTS: vivatcchaddo; Thai: vivaṭṭachado; Sn vivattacchaddo.
6 BJT: punāparam.
7 ChS: visajjissati, but that is very poor metrically.
31 (1006)

Bāvarissa vaco sutvā, ~ sissā solasa\(^1\) brāhmaṇā:

Ajito Tissametteyyo, ~ Puṇṇako atha Mettagū,\(^2\)

32 (1007)

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

33 (1008)

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

34 (1009)

paccekagaṇino sabbe, ~ sabbalokassa vissutā,

35 (1010)

Bāvariṁ abhivādetvā, \(^3\) ~ katvā ca naṁ padakkhiṇaṁ,

jaṭājinadharā sabbe ~ pakkāmuṁ uttarāmukhā:

---

\(^1\) PTS: solasa, note that the following br does not make position.

\(^2\) BJT: Mettagu, and also at 1124, but elsewhere Mettagā.

\(^3\) BJT: abhivanditvā.
36 (1011)

Mūlakassā¹ Patiṭṭhānam ~ purimaṁ² Māhissatiṁ tadā,³

Ujjeniñ-cāpi Gonaddham ~ Vedisām Vanaśavhayam,

37 (1012)

Kosambiñ⁴ cāpi Sāketaṁ, ~ Sāvatthiñ-ca puruttamaṁ,

Setabyaṁ Kapilavattthuṁ, ~ Kusinārañ-ca mandiraṁ,⁵

38 (1013)

Pāvañ-ca Bhoganagaram, ~ Vesāliṁ Māgadham puraṁ,

Pāsāṇakañ⁶ -cetiyañ-ca, ~ ramaṇīyam manoramām.

39 (1014)

Tasito vudakam sītaṁ, ~ mahālabham va vāṇijo,

chāyaṁ ghamaṁbhitatto va ~ turitā⁷ pabbatam-āruhum.

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¹ BJT: Mūlakassa; ChS: Maḷakassa; Sn: Aḷakassa.
² ChS: pura.
³ BJT: tathā.
⁴ PTS, Sn: Kosambiṁ.
⁵ ChS: mandira.
⁶ Thai, ChS: Pāsāṇakaṁ.
⁷ BJT: tusitā.
Bhagavā ca tamhi
samaye ~ bhikkhusaṅghapurakkhato,
bhikkhūnaṁ Dhammaṁ deseti ~ sīho va nataī vane.

Ajito addasa Sambuddhaṁ, sataraṁsiṁ va bhānumaṁ,
candaṁ yathā paṇnarase ~ paripūrim-upāgataṁ,

athassa gatte disvāna ~ paripūraṅ-ca byañjanaṁ.

Ekam-antaṁ ṭhito haṭṭho ~ manopañhe apucchatha:

“Ādissa jammanam brūhi, gottam brūhi salakkhaṇaṁ,
mantesu pāramiṁ brūhi, kati vāceti brāhmaṇo?”

---

1 BJT: tasmiṁ; ChS omits ca to ‘correct’ the metre, but the opening would be still be wrong for the 1st vipulā.
2 PTS: nadatī;
3 ChS omits Sam to ‘correct’ the metre, but again the opening is not very good.
4 PTS, Thai, Sn: vītaraṁsi; ChS: pītaraṁsiṁ.
5 ChS: bhānumaṁ.
6 ChS, Sn: pannarase.
7 PTS, Thai, Sn: pāripūrim; ChS paripūraṁ.
8 Note that by fails to make position here; I do not know why Norman (GD II pg 364) feels we have to include a sarabhatti vowel in this word, and then take the 1st syllable as resolved.
44 (1019)

“Vīsaṁvassasatam āyu, ~ so ca gottena Bāvari, tīṇassa lakkhaṇā gatte ~ tīṇam vedāna’ pāragū.

45 (1020)

Lakkhañe itihāse ca, ~ sanighaṇḍusakeṭubhe, paṇca satāni vāceti, ~ sadhamme pāramiṁ gato.”

46 (1021)

navipulā “Lakkhaṇānam pavicayaṁ ~ Bāvarissa naruttama taṇhacchida pakāsehi, ~ mā no kaṅkhāyitaṁ ahu.”

47 (1022)

“Mukham jivhāya chādeti, ~ unṇassa bhamukantare, ravipulā kosohitam vatthaguyham ~ evam jānāhi māṇava.”

48 (1023)

Pucchaṁ hi kiñci asuṇanto, ~ sutvā paṇhe viyākate, vicinteti jano sabbo ~ vedajāto katañjali:

---

1 BJT, PTS, ChS, Sn: Bāvari.
2 ChS tīṇissa.
3 This line shows 2 shorts syllables in 2nd & 3rd positions, which is normally avoided.
4 Thai: unṇāssa.
5 ChS pucchaṅ-hi.
6 BJT: kañci.
7 BJT: vyākate.
49 (1024)

“Ko nu devo va\(^2\) brahmā vā ~ Indo vā pi Sujampati,
manasā pucchi te pañhe? ~ Kam-etam paṭibhāsati?”

50 (1025)

“Muddhaṁ muddhādhipātañ-ca, ~ Bāvari paripucchati,
avipulā
tam byākarohi Bhagavā,\(^3\) ~ kaṅkham vinaya no ise.”

51 (1026)

“Avijjā muddhā ti jānāhi, ~ vijjā muddhādhipātinī,
saddhāsatisamādhīhi, ~ chandavīryena\(^4\) saṁyutā.”

52 (1027)

Tato vedena mahatā ~ santhambhitvāna\(^5\) māṇavo,
ekaṁsaṁ ajinaṁ katvā, ~ pādesu sirasā pati:\(^6\)

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1 BJT, Thai, ChS: añjalī.
2 BJT, ChS: vā; va is m.c. to give pathyā.
3 I can see no reason why Norman (GD II, pg 365) states that the 7th syllable is resolved here (which would go against the rule of resolution), as the cadence and opening are a normal 1st vipulā. Nor do we then have to produce a sarabhatti vowel in byākarohi to correct the metre
4 ChS: vīriyena.
5 ChS: santhambhetvāna.
6 BJT: patī.
53 (1028)

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

54 (1029)

“Sukhito Bāvarī hotu ~ saha sissehi brāhmaṇo!

Tvañ-cāpi sukhito hoḥi ~ ciraṁ jīvahi māṇava!”

55 (1030)

Bāvarissa va1 tuyhaṁ2 vā ~ sabbesam sabbasamśayam, mavipulā katāvakāsā pucchavho ~ yaṁ kiñci manasicchatha.”

56 (1031)

Sambuddhena katokāso, ~ nisīditvāna pañjali,3

Ajito paṭhamaṁ pañhamṁ ~ tattha pucchi Tathāgataṁ:

Vatthugāthā Niṭṭhitā

1 ChS: ca.
2 BJT: tumham.
3 BJT, ChS: pañjalī.
1: Ajitamāṇavapucchā

57 (1032) 1-2

Siloka pathyā


Kenassu nappakāsati?

Kissābhilepanaṁ brūsi? ~ Kiṁ su tassa mahabbhayam?”

58 (1033) 1-2

9 syll

“Avijjāya nivuto loko, Ajitā ti Bhagavā,

vevicchā pamādā nappakāsati.

Jappābhilepanaṁ brūmi ~ dukkham-assa mahabbhayam”

---

1 PTS places numbers and titles in brackets throughout; Thai: Ajitamāṇavakapañhāniddeso, and so throughout.
2 All lines should be understood as the pathyā form of the Siloka unless otherwise indicated.
3 BJT & ChS always place the recitor’s remarks in brackets; further cases will not be noted.
4 Thai: brūhi.
5 For a discussion of this line, see the Introduction.
6 Thai places pamādā in brackets. This line is hypermetric as it stands by 3 syllables; as this first pucchā is very classical in regard to the metre it appears that either vevicchā or pamādā should be excluded m.c., but it is not possible to decide which as both are acceptable in terms of the metre, and both are commented on in CNidd.
“Savanti sabbadhi\(^1\) sotā, icc-āyasmā Ajito, sotānaṁ kiṁ nivāraṇaṁ?

Sotānaṁ saṁvaraṁ brūhi, ~ kena sotā pithiyare?”\(^2\)

“Yāni sotāni lokasmiṁ, Ajitā ti Bhagavā, satī tesam nivāraṇaṁ.

Sotānaṁ saṁvaraṁ brūmi, ~ paññāyete pithiyare.”

“Paññā ceva sati\(^3\) cāpi, icc-āyasmā Ajito, nāmarūpānaṁ-ca mārisa,

etaṁ me puṭṭho pabrūhi: ~ katthetam uparujjhati?”

---

\(^1\) Sn: \textit{sabbadhī}.
\(^2\) BJT: \textit{pithiyare}, here and below; ChS: \textit{pidhiyyare}, here and in the next verse.
\(^3\) BJT, PTS: \textit{satī}.
\(^4\) Sn: \textit{satī ca}.
“Yam-etaṁ pañhaṁ apucchi ~ Ajita¹ tam vadāmi te!
Yattha nāmañ-ca rūpañ-ca ~ asesam uparujjhati:
viññāṇassa nirodhena, ~ etthetam uparujjhati.”

“Ye ca saṅkhātadhammāse, ~ ye ca sekha³ puthu⁴ idha,
tesaṁ me nipako ir'yaṁ ~ puṭṭho pabrūhi mārisa.”

“Kāmesu nābhigijjheyya, ~ manasānāvilo siyā.
Kusalo sabbadhammānaṁ ~ sato bhikkhu paribbaje” ti.⁵

Ajitamāṇavapucchā Niṭṭhitā⁶

---

¹ The opening is normally avoided, it could easily be corrected by reading Ajitā.
² BJT: -dhammā se, here and in similar positions throughout, it is not clear to me what the editors had in mind, but it appears that in fact -āse is a nominative plural ending, see Geiger PG # 79.4, and GD II, pg 134 for further references.
³ Thai: sekkhā.
⁴ PTS: puthu.
⁵ BJT omits ti here and at the end of the following pucchā, but includes it after all the others.
⁶ Thai: Ajitamāṇavakapañhāniddeso paṭhamo, and similarly throughout; further cases will not be noted.
ChS: Ajitamāṇavapucchā paṭhamā, and similarly throughout.
2: Tissametteyyamāṇavapucchā

65 (1040) 2-2

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

66 (1041) 2-2

Anuṭṭhubha

“Kāmesu brahmacar’yavā, Metteyyā ti Bhagavā,

vītatanho sadā sato,
saṅkhāya nibbuto bhikkhu, ~ tassa no santi iñjitā.

67 (1042) 2-3

So ubhantam-abhiññāya, ~ majjhe mantā na lippati.
Taṁ brūmi Mahāpuriso ti, ~ sodha sibbanim-accagā” ti.8

Tissametteyyamāṇavapucchā Niṭṭhitā

PTS, Sn: Tisso Metteyyo.

Ven. Medhaṅkara points out that the form no here, and in the next verse, is almost certainly m.c. to avoid the opening −⏑⏑−.

Thai: limpati, here and in the reply.

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

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

ChS: sibbinim, here and below.

Thai adds ti.

BJT: omits ti.
3: Puṇṇakamāṇavapucchā

68 (1043) 3-2

“Anejāṁ mūladassāviṁ, icc-āyasmā Puṇṇako,
atthi pañhena āgamaṁ:

Kim nissitā isayo manujā,
khattiyā brāhmaṇā devatānaṁ
yaññam-akappayimsu puthūdha¹ loke?

Tuṭṭhubha²
Pucchāmi taṁ Bhagavā brūhi me taṁ.”

69 (1044) 3-2

“Ye kecime isayo manujā, Puṇṇakā ti Bhagavā,
khattiyā brāhmaṇā devatānaṁ,
yaññam-akappayimsu puthūdha³ loke

Extended Tuṭṭhubha
āsīsamānā⁴ Puṇṇaka itthabhāvam⁵
jaraṁ sitā yaññam-akappaiṁsu.”

---

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

Kiṁ nissitā brāhmaṇā devatānaṁ
yaññam kappayimsu puthūdha loke

---

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

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

⁴ ChS: *āsīsamānā*.

⁵ Thai: *itthataṁ*; ChS *itthattāṁ*. 
“Ye kecime isayo manujā, icc-āyasā Puṇṇako, khattiyā brāhmaṇā devatānaṁ, yaññam-akappayimsu puthūdha loke,

kaccissu1 te Bhagavā yaññapathe appamattā2 atārum3 jātiñ-ca jarañ-ca mārisa?
Pucchāmi taṁ Bhagavā brūhi me taṁ.”

“Āsiṁsanti4 thomayantī, ~ abhijappantī5 juhantī, Puṇṇakā ti Bhagavā, Kāmabhijappantī paṭicca lābham te yājayogā bhavarāgarattā.

Nātariṁsu6 jātijaran-ti brūmi.”

1 Sn: kaccim su.
2 For this line to scan properly we need to exclude yaññapathe, maybe it was an explanatory gloss that came into the text.
3 BJT, PTS, Sn: atāru’, but the opening ≠−−− is acceptable, see the Introduction.
4 ChS: Āsiṁtī.
5 Thai places abhijappantī in brackets, presuming an original Tuṭṭhubha line (we would still need to read Āsiṁsantī & thomayantī m.c.), which may be correct, as the recitor’s remarks in Siloka lines normally come after the first half of the pādayuga, not at the end of the line as here. If this is an addition though, it is very early as abhijappantī is commented on in CNidd (before juhantī, and its repetition in the next line). If it is a Siloka line there is no really convincing way to correct the cadence.
6 In this and the following line the metre is upset by the reading nātariṁsu. It could be corrected by reading -iṁsū. 1046e is repeated at 1080f.
Te ce nātariṁsu yājyogā icc-āyasmā Puṇṇako, jagatī yaññehi jātiṁ-ca jaraṁ-ca māriṣa, atha ko ca hi devamanussaloke Jagatī atāri jātiṁ-ca jaraṁ-ca māriṣa?
Pucchāmi taṁ Bhagavā brūhi me taṁ."

“Sañkhāya lokaṁiṁ paroparāni, Puṇṇakā ti Bhagavā, yassiñjitaṁ natthi kuhiñci loke, santo vidhūmo anīgho nirāso, atāri so jātijaraν-ti brūmi” ti.

Puṇṇakamāṇavapucchā Niṭṭhitā

---
1 We need to read atho to correct the metre, we would then have the Vedic opening; cf 1081f.
2 ChS: lokaṁi'; (cf Norman GD II, pg 370). For this unusual break see the Introduction.
3 BJT, Sn: parovarāni.
4 PTS, Thai, Sn: anīgho, here and in 1059 & 1078 below.
4: Mettagūmāṇavapucchā

74 (1049) 4-2

“Pucchāmi taṁ Bhagavā brūhi me taṁ, icc-āyasmā Mettagū,
maññāmi taṁ vedagum bhāvitattam -
Jagatī kuto nu dukkhā samudāgatā ime
ye keci lokasimī anekarūpā?”

75 (1050) 4-2

Jagatī “Dukkhassa ve maṁ pabhavaṁ apucchasi, Mettagū ti Bhagavā,
taṁ te pavakkhami yathā pajānam:
irregular Upadhīnidanā pabhavanti dukkhā
ye keci lokasimī anekarūpā.

76 (1051) 4-3

Yo ve avidvā upadhiṁ karoti punappanāṁ dukkhham-upeti mando.
Tasmā pajānam upadhiṁ na kayāṁ dukkhassa jātippabhavānupassī.”

---

1 ChS lokasimī; see the note to 1048a.
2 We should read Upadhī- to correct the opening.
3 ChS: lokasimī; see the note to 1048a; it will be noted that lokasimī often occurs in this break (this is also true in Aṭṭhakavagga).
4 Sn: tasmā hi jānam.
“Yan-taṁ apucchimha akittayī no, icc-āyasmā Mettagū, aṇṇaṁ taṁ pucchāma tad-ingha brūhi:

Kathan-nu dhīrā vitaranti oghāṁ
jātim jaraṁ sokapariddavañ-ca?
Taṁ me munī sādhu viyākarohi,
tathā hi te vidito esa Dhammo.”

“Kittayissāmi te Dhammaṁ, Mettagū ti Bhagavā, diṭṭhe dhamme anīthihaṁ, Anuṭṭhubha
yaṁ viditvā sato caraṁ, ~ tare loke visattikam.”

“Taṅ-cāhaṁ abhinandāmi ~ mahesi Dhammam-uttamaṁ
Yaṁ viditvā sato caraṁ, ~ tare loke visattikam.”

1 ChS: *Yaṁ taṁ*.
2 PTS: *akittayi*.
3 Thai, ChS, Sn omit the recitor’s remark here.
4 Sn: *pucchāmi*.
5 Thai, ChS: *Kathaṁ*.
6 PTS, BJT, Sn: *jąti jaraṁ*, but in 1056 BJT prints below as here. Thai: *jąti jaraṁ*, also in 1056, which is correct metrically, but is almost certainly a scribal correction, cf 1097e. 1120e, 1122f.
7 PTS, ChS: *muni*.
8 BJT, Thai: *mahesī*. 
“Yaṁ kiñci sampajānāsi, Mettagū ti Bhagavā, uddhaṁ adho tiriyaṁ-cāpi majjhe, etesu nandiñ-ca nivesanañ-ca panujja viññāṇaṁ bhave na tiṭṭhe.

Evaṁvihārī sato appamatto, bhikkhu caraṁ hitvā mamāyitāni, jātijaraṁ sokapariddavañ-ca idheva vidvā pajahēyya dukkham.”

1 PTS writes tiriyaṁ with the niggahīta here against its normal practice, but cf 1103 below; Sn: tiriyaṁ.
2 Note the unusual opening, which can hardly be corrected without violating the context; cf 1104b.
3 Sn: jāti jaraṁ; cf. 1052d.
Jagatī

“Etābhīnandāmi vaco mahesino,
Sukittitaṁ Gotamanūpadhīkaṁ.
Addhā hi Bhagavā pahāsi dukkham,
tathā hi te vidito esa Dhammo.

Te cāpi nūna pajaheyyu’ dukkham,
ye tvam munī aṭṭhitam ovadeyya,
tam tam namassāmi samecca nāgam,
appeva maṁ Bhagavā aṭṭhitam ovadeyya!”

---

1 Ce, Se include the recitor’s remark: *icc-āyasmā Mettagū* here and in 1059 below.
2 PTS: *anūpadhikaṁ*, but cf 1083.
3 Smith (*PJ II*, pg 639) suggests that this line is Vaitālīya (by which I can only presume he means Opacchandasaka), but if that is so the metre is still wrong, with a short 3rd syllable (presumably). However, that a mattacchandas line would be found in such an ancient collection at all seems to me to be an anachronism.
4 ChS: *nūnappajaheyya*.
5 PTS, ChS, Sn: *muni*.
6 BJT, PTS, ChS, Sn: *nāga*.
7 BJT prints *Bhagavā* in brackets. It is probably an insertion by the recitor to clarify the context. Otherwise we could exclude *aṭṭhitām*, which can be understood as it occurs in line b.
“Yaṁ brāhmaṇaṁ vedagūṁ ābhijaññā, Mettagū ti Bhagavā, akiñcanaṁ kāmabhāve asattaṁ, aḍḍhā hi so ogham-imāṁ atāri, tinño ca pāraṁ akhilo ağaṅkho.

Vidvā ca so vedagū naro idha, bhavābhāve saṅgam-imāṁ visajja, so vitataṇho anīgho nirāso - atāri so jātijaran-ti brūmī” ti

Mettagūmāṇavapucchā Niṭṭhitā

1 ChS: vedagum.
2 PTS, Thai: abhijaññā, ā- is m.c. Ven. Medhaṅkara points out that this is better read as a 2nd person singular optative (though CNidd glosses abhijāneyya, ājāneyya etc. taking it as 3rd person), in which case the regular form would be abhijaññāsi, and -si has been lost m.c.
3 ChS omits recitor’s remark.
4 PTS, Sn: vedagu.
5 PTS: saṅgam.
6 Thai: attāri, but not in 1048 or elsewhere.
5: Dhotakamāṇavapucchā

86 (1061) 5-2

“Pucchāmi taṁ Bhagavā bruhi me taṁ, icc-āyasmā Dhotako, vācābhikaṅkhāmi mahesi tuyham, tava sutvāna nigghosaṁ ~ sikkhe nibbānam-attano.”

87 (1062) 5-2

ravipulā “Tena hātappam karohi, Dhotakā ti Bhagavā, idheva nipako sato, ito sutvāna nigghosaṁ, ~ sikkhe nibbānam-attano.”

88 (1063) 5-3

ravipulā “Passāmahaṁ devamanussaloke, icc-āyasmā Dhotako, akiñcanaṁ brāhmaṇam-irīyamānam, taṁ taṁ namassāmi Samantacakkhu, pamuñca maṁ Sakka kathaṅkathāhi.”

PTS, ChS, Sn omit the recitor’s remark.
89 (1064) 5-4

“Nāhaṁ sahissāmi pamocanāya, kathāṅkathim Dhotaka kañci loke,
dhammañ-ca setṭham ājānamāno, evaṁ tuvaṁ ogham-imam taresi.”

90 (1065) 5-5

“Anusāsa brahme karuṇāyamāno, icca-āyasma Dhotako, vivekadhhammaṁ yam-ahaṁ vijaññam,
yathāhaṁ ākāso va abyāpajjamāno, idheva santo asito careyyam.”

---

1 PTS: samīhāmi; Thai: samissāmi; Sn: gamissāmi.
2 BJT adds the recitor’s remark here unnecessarily: Dhotako ti Bhagavā, as the vocative occurs in the following line.
3 ChS: abhijānamāno, which looks very much like a scribal ‘correction’, not understanding that there has been replacement of 2 presumed shorts by one long at the 6th.
4 CNidd glosses with tareyyāsi, it is not clear whether taresi should be regarded as a regular form, or as having arisen m.c. cf. vajjesi (s.v. vadati, PED); and BHSG § 29.21.
5 ChS omits the recitor’s remark.
6 This line is irregular as it stands; we could read yathāhaṁ, which would give resolution of the 1st syllable, with the Vedic opening.
“Kittiyissāmi te santim, Dhotakā ti Bhagavā,\(^1\)
dīṭṭhe dhamme anītiham,\(^2\)
 yaṁ viditvā sato caraṁ, ∼ tare loke visattikām.”

“Taṅ-cāham abhinandāmī \(^2\) ∼ mahesi santim-uttamaṁ
 yaṁ viditvā sato caraṁ, ∼ tare loke visattikām.”

“Yaṁ kiñci sampajānāsi, Dhotakā ti Bhagavā,
uddhaṁ adho tiriyañ-cāpi\(^3\) majjhe,
etāṁ viditvā ’saṅgo’ ti loke,
bhavābhavāya mākāsi taṅhan”-ti.\(^4\)

---

\(^1\) PTS omits the recitor’s remark.
\(^2\) BJT again adds in the recitor’s remark here: \textit{icc-āyasmā Dhotako}, but again quite unnecessarily.
\(^3\) PTS: \textit{tiriyaṁ}, but cf 1103.
\(^4\) In these last two lines there has been replacement of two presumed short syllables by one long one at the 6th.
6: Upasīvamāṇavapucchā

94 (1069) 6-1

“Eko aham Sakka mahantam-ogham, icc-āyasmā Upasīvo, Jagatī anissito no visahāmi tāritum. Ārammanaṁ brūhi Samantacakkhu, yaṁ nissito ogham-imam tareyyam.”

95 (1070) 6-2

“Ākiñcaññaṁ pekkhamāno satīmā, Upasīvā ti Bhagavā, natthī ti nissāya tarassu ogham. Kāme pahāya virato kathāhi, taṃhakkhayam nattamahābhipassa.”

---

1 BJT: tarituṁ; long -ā- is m.c.
2 PTS, Thai, ChS: satimā.
3 PTS: rattam-. 
“Sabbesu kāmesu yo vītarāgo, *ice-āyasmā Upasīvo,*
ākiñcaññaṁ nissito hitva-m-aññaṁ,¹
saññāvimokkhe² paramedhimutto³ -
tiṭṭhe nu so tattha anānuyāyi?”⁴

“Sabbesu kāmesu yo vītarāgo, *Upasīvā ti Bhagavā,*
ākiñcaññaṁ nissito hitva-m-aññaṁ,
saññāvimokkhe paramedhimutto -
tiṭṭheyya so tattha anānuyāyi.”⁵

---

¹ BJT: *hitva aññaṁ,* but *hitvamaññaṁ* is written in the next verse. ChS: *hitvā,* here and in the next verse. –ā is m.c.
² Sn: *vimokhe,* and in the next verse.
³ ChS, Sn: *vimutto,* and in the next verse.
⁴ BJT, PTS: *anānuyāyi,* here and in the following verses.
⁵ PTS: *anānuyāyi.*
98 (1073) 6-5

“Tiṭṭhe ce so tattha anānuyāyī, pūgam-pi vassānaṁ Samantacakkhu, tattheva so sītisiyā vimutto, cavetha viññāṇaṁ tathāvidhassa?”

99 (1074) 6-6

“Accī yathā vātavegena khit, Upasīvā ti Bhagavā, atthaṁ paleti na upeti saṅkham, evaṁ muni nāmakāyā vimutto atthaṁ paleti na upeti saṅkham.”

1 PTS: anānuyāyī.
2 BJT: yugampi.
3 BJT: sītī siyā.
4 Thai, Sn: bhavetha.
5 ChS: accī.
6 PTS, Sn: khitto; Thai: khittam.
7 Thai: muni, but cf. next verse.
“Atthaṁgato so uda vā sō natthi? icc-āyasmā Upasīvo,\(^1\)
Udāhu ve sassatiyā arogo?
Tam me munī\(^2\) sādhu viyākarohi,
tathā hi te vidito esa Dhammo.”

“Atthaṁgatassa na pamāṇam-atthi, Upasīvā ti Bhagavā,\(^3\)
yena naṁ vajjum\(^3\) tam\(^4\) tassa natthi,
sabbesu dhammesu samūhatesu,
samūhatā vādapathā pi sabbe” ti.

\textit{Upasīvamāṇavapucchā Niṭṭhitā}

---

\(^1\) ChS, Thai, Sn omit the recitors remarks.
\(^2\) PTS: \textit{muni}.
\(^3\) BJT, PTS, Thai, Sn: \textit{vajju’}.
\(^4\) The opening \textit{ resonate} is very rare; in the break 2 presumed shorts have been replaced by one long syllable.
7: Nandamāṇavapucchā

102 (1077) 7-2

‘Santi loke munayo’, icc-āyasmā Nando,

janā vadanti ta-y-idaṁ kathaṁ su?

Ñāṇūpapannaṁ no muniṁ vadanti

Udāhu ve jīvitenūpapannaṁ?”

103 (1078) 7-2

Jagatī

“Na diṭṭhiyā na sutiyā na ņāṇēnā munīdha Nanda kusalā vadanti.

Visenikatvā anīghā nirāsā -

caranti ye te munayo ti brūmi.”

---

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

2 Thai, ChS read munino, probably a scribal ‘correction’ to avoid the break but this break is tolerated (see the Introduction), though it is strange that we do not find the reading na here.

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

4 PTS, Thai, Sn; anighā.
“Ye kecime samañabrāhmaṇāse, icca-āyasmā Nando,
diṭṭhassutenāpi vadanti suddhim,
sīlabbatenāpi vadanti suddhim,
anekarūpena vadanti suddhim,
kaccissu te Bhagavā tattha yatā carantā Jagatī
atāruṁ jātiñ-ca jarañ-ca mārisa?
Pucchāmi taṁ Bhagavā brūhi me taṁ.”

“Ye kecime samañabrāhmaṇāse, Nandā ti Bhagavā,
diṭṭhassutenāpi vadanti suddhim,
sīlabbatenāpi vadanti suddhim,

---

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

2. BJT: kacci su; Sn: kacciṁ su.

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

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

5. BJT, PTS, ChS, Sn: atāru'; see the note to 1045e.
anekarūpena vadanti suddhim,
kiñcāpi te tattha yatā caranti
irregular opening
nātariṁsu jātijaraṇ-ti brūmi.”

106 (1081) 7-5/6

“Ye kecime samaṇabrāhmaṇāse, icc-āyasmā Nando,
dīṭṭhassutenāpi vadanti suddhim,
sīlabbatenāpi vadanti suddhim,
anekarūpena vadanti suddhim,
te ce munī brūsi anoghatiṇṇe,
Extended Tuṭṭhubha
atha ko carāhī devamanussaloke
Jagatī
atāri jātiṇ-ca jarañ-ca mārisa?
Pucchāmi tam Bhagavā brūhi me tam.”

---

1 For nātariṁsu cf. the note to 1046e.
2 This appears as 2 verses in BJT, but CNidd in its explanation takes both ‘verses’ together, which is not done elsewhere, so it seems that we have to understand that what we have here is a rather extraordinary 8 pāda Tuṭṭhubha verse.
3 Sn: sace
4 PTS, ChS, Sn: muni.
5 BJT: brūhi.
6 See the note to 1047c.
“Nāhaṁ sabbe samañabrāhmaṇāse, Nandā ti Bhagavā.
jātijarāyā nivutā ti brūmi:
ye sīdha diṭṭham va sutam mutam vā,
sīlabbataṁ vā pi pahāya sabbaṁ,
anekarūpam-pi pahāya sabbaṁ,
taṇham pariṇāya anāsavāse
ye ve narā oghatiṇṇā ti brūmi.”

"Etābhinandāmi vaco mahesino,
sukittitaṁ Gotamanūpadhikam!
Ye sīdha diṭṭham va sutam mutam vā
sīlabbataṁ vā pi pahāya sabbaṁ,
anekarūpam-pi pahāya sabbaṁ,
taṇham pariṇāya anāsavāse
aham-pi te oghatiṇṇā ti brūmi” ti.

Nandamāṇavapucchā Niṭṭhitā

---

1 See the discussion in the Introduction for this opening.
2 BJT: sūdha, here and in the next verse, which is simply another way of forming the sandhi.
3 BJT: anāsavā se here and below; Thai: anāsavā ye, here and below.
4 BJT adds in the recitor’s remark.
8: Hemakamāṇavapucchā

109 (1084) 8-2

“Ye me pubbe viyākaṁsu,1 icc-āyasmā Hemako, hurām Gotamasāsanā, Anuṭṭhubha
iccāsi iti bhavissati’,2 ~ sabbaṁ taṁ itihīthiham, Anuṭṭhubha
sabbaṁ taṁ takkavaḍḍhanam ~ nāham tattha abhiramiṁ.3

110 (1085) 8-2

Tvañ-ca me Dhammam-akkhāhi ~ taṅhānigghātanaṁ muni, Anuṭṭhubha
yaṁ viditvā sato caraṁ, ~ tare loke visattikam.”

1 BJT: vyākaṁsu.
2 We must take the resolution as being at the 4th here. Norman in his note to this verse is incorrect to state that the opening is unusual in Siloka even lines in the canon, it is only in the post-canonical form of the Siloka that the opening is avoided under the influence of classical Sanskrit norms; in Pārāyanavagga cf. 980d, 1005d, 1010b, 1032b, 1054b, 1067b, 1127d.
3 If this is the second half of the pādayuga we would expect to find a reading abhīramiṁ to correct the metre. Otherwise it could be read as the first half of a pādayuga with the navipulā, but then the opening is unusual. This verse recurs at 1135, but there pāda f is omitted.
"Idha diṭṭhasutamutaviññātesu ~ piyarūpesu Hemaka,\(^1\) chandarāgavinodanām ~ nibbānapadam-accutām.

Etad-aññāya ye satā, ~ diṭṭhadhammābhinibbutā, upasantā ca te sadā, ~ tiṇṇā loke visattikan”-ti

\textit{Hemakamāṇavapucchā Niṭṭhitā}

\textbf{9: Todeyyamāṇavapucchā}

"Yasmiṁ kāma na vasanti, icc-āyasmā Todeyyo, taṇhā yassa na vijjati, kathaṅkathā ca yo tiṇṇo, ~ vimokkho\(^2\) tassa kīdiso?”

---

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

\(^2\) Sn: \textit{vimokho}, here and below.
“Yasmiṁ kāmā na vasanti, Todeyyā ti Bhagavā,
taṅhā yassa na vijjati,
kathaṅkathā ca yo tiṇṇo, ~ vimokkho tassa nāparo.”

“Nirāsaso so uda āsasāno? icc-āyasmā Todeyyo,
Paññāṇavā so uda pāññakappī?
Munim aham Sakka yathā vijaññaṁ:
Tam me viyācikkha Samantacakkhu.”

“Nirāsaso so na so āsasāno.
Paññāṇavā so na ca paññakappī.
Evam-pi Todeyya munim vijāna:
akiñcanaṁ kāmabhave asattan”-ti.

Todeyyamāṇavapucchā Niṭṭhitā
10: Kappamāṇavapucchā

117 (1092) 10-2

tavipulā
“Majjhe sarasmīṁ tiṭṭhatāṁ, iicc-āyasma Kappo,
oghe jāte mahabbhayaye,
jāraṁaccuparetānaṁ, ~ dīpaṁ pabrūhi mārīsa,
tvān-ca me dīpaṁ-akkhāhi ~ yatha-y-idaṁ¹ nāparaṁ siyā.”

118 (1093) 10-2

tavipulā
“Majjhe sarasmīṁ tiṭṭhatāṁ, Kappā ti Bhagavā,
oghe jāte mahabbhayaye
jāraṁaccuparetānaṁ, ~ dīpaṁ pabrūmi Kappa te:

119 (1094) 10-3

akiñcanaṁ anādānaṁ, ~ etam dīpaṁ anāparaṁ,
nibbānaṁ iti nam brūmi ~ jāraṁaccuparikkhayam.

120 (1095) 10-4

Anuṭṭhubha
Etad-aññāya ye satā, ~ diṭṭhadhammābhinibbutā,
Anuṭṭhubha
na te Māravasānugā, ~ na te Mārassa paddhgū”² ti.

Kappamāṇavapucchā Niṭṭhitā

¹ Thai, ChS: yathā, to avoid the opening ـــــــــــــــــ , but we then have a 9 syllable line.
² ChS: paṭṭhagū.
11: Jatukaṇṭṭhīmāṇavapucchā

121 (1096) 11-2

“Sutvānahaṁ vīram-akāmakāmiṁ, icc-āyasmā Jatukaṇṭṭhī,
oghātigam puṭṭhum-akāmam-āgamaṁ,
santipadam brūhi sahājanetta," yathātacchaṁ Bhagavā brūhi me tam.

122 (1097) 11-2

Jagatī Bhagavā hi kāme abhibhuyya irīyati, irregular opening
ādicco va paṭhavim tejī tejasā.
Parittapaññassa me bhūripaṇṇa.
ācikkha Dhammaṁ yam-ahaṁ vijaṇṇam jātijarāya idha vippahānaṁ.”

1 ChS: Jatukaṇṭṭhi-, here and in the recitor’s remark immediately below, and also in the end title.
2 For this opening see the Introduction.
3 BJT, ChS: sahaja-
4 BJT, not understanding the sarabhatti vowel, reads abhibhūyya irīyati, leaving the cadence wrong.
5 BJT, Thai, ChS: tejī; short i is being read here m.c.
6 Thai: bhūripaṇṇo.
7 PTS: yaṁ.
123 (1098) 11-3

savipulā
tavānuvagga - A New Edition - 67

“Kāmesu vinaya gedham, Jatukaṇṇī ti Bhagavā,
nekkhamam daṭṭhu khemato;
uggahītam nirattam vā mā te vijjittha kiñcanam.

124 (1099) 11-4

Yaṁ pubbe tam visosehi, pacchā te māhu kiñcanam.
Anuṭṭhubha
Majjhe ce no gahessasi upasanto carissasi.

125 (1100) 11-5

Sabbaso nāmarūpasmiṁ vītagedhassa brāhmaṇa,
āsavāsa na vijjanti yehi Maccuvasaṁ vaje” ti.

Jatukaṇṇīmāṇavapucchā Niṭṭhitā

---

1 Thai: kāme.
2 BJT, Thai, ChS: uggahitam.
3 BJT: nirattham.
4 Thai: āsavassa.
12: Bhadrāvudhamāṇavapucchā

126 (1101) 12-2

“Okañjahaṁ taṇhacchidaṁ anejaṁ, icc-āyasmā Bhadrāvudho,
nandiñjahaṁ oghatiṇṭam vimuttaṁ,
kappañjahaṁ abhiyāce sumedham, irregular
sutvāna Nāgassa apanamissanti ito."¹

127 (1102) 12-2

Jagatī
Nānā janā janapadehi saṅgatā, tava vīra vākyam abhikaṅkhamānā,
tesaṁ tuvaṁ sādhu viyākarohi,
tathā hi te vidito esa Dhammo.”

128 (1103) 12-3

“Ādānataṇhaṁ vinayetha sabbaṁ, Bhadrāvudhā ti Bhagavā,
uddham adho tiriyañ-cāpi majjhe,
yanā yaṁ hi lokasmim² upādiyanti
teneva Māro anveti³ jantum.

¹ This line is very irregular as it stands; Ven. Medhaṅkara suggest reading: sutvāna Nāgass’ apanamissanti īto, which would then give the extended form of the Tuṭṭhubha.
² ChS: yan yaṁhi lokasmim-.
³ 2 short syllables have been presumed at the 6th and replaced by one long one here; or we could read anuveti to give a regular −,−−−−−− break.
129 (1104) 12-4

Tasmā pajānaṁ na upādiyetha
bhikkhu¹ satō kiñcanāṁ sabbalokea,
ādānasatte iti pekkhamāno,
pajaṁ imaṁ Maccudheyye visattan”-ti.

**Bhadrāvudhamāṇavapucchā Niṭṭhitā**

13: Udayamāṇavapucchā

130 (1105) 13-2

“Jhāyiṁ virajam-āsīnaṁ, icc-āyasmā Udayo,
katakiccaṁ anāsavaṁ,
pāraguṁ sabbadhammānaṁ, ~ atthī² pañhena āgamaṁ:
mavipulā aṅñāvimokkham³ pabrūhi, ~ avijjāya pabhedanaṁ.”

131 (1106) 13-2

“Pahānaṁ kāmachandānaṁ, ⁴ Udayā ti Bhagavā,
domanassāna’ cūbhayaṁ,
thīnassa⁵ ca panūdanaṁ, ~ kukkuccānaṁ nivāraṇam,”

¹ For this opening see the Introduction.
² Thai: **atthī**.
³ Sn: **aṅñāvimokkhaṁ**, and in the reply.
⁴ BJT, PTS, ChS, Sn: **kāmacchandānaṁ**.
⁵ ChS: **thinassa**.
upekkhāsatisaṁsuddham, ~ Dhammatakkapurejavaṁ
mavipulā
aññāvimokkham pabrūmi, ~ avijjāya pabhedanaṁ.”

“Kiṁ su saṁyojano loko? icc-āyasmā Udayo,
Kiṁ su tassa vicāraṇam?
Kissassa vippahānena ~ nibbānaṁ iti vuccati?”

“Nandisaṁyojano loko, Udayā ti Bhagavā,
vitakkassa vicāraṇam. Taṇhāya vippahānena ~ nibbānaṁ iti vuccati.”

“Katham satassa carato ~ viññāṇam uparujjhati?
Bhagavantaṁ puṭṭhum-āgamma, ~ tam suṇoma vaco tava.”

1 PTS, Thai: saññojano, here and elsewhere.
2 Thai, ChS, Sn omit recitor’s remark here and in the next verse.
3 Sn: Nandī.
4 BJT, Euro, Thai: vicāraṇā.
5 BJT rather unnecessarily inserts the recitor’s remark here.
6 PTS: puṭṭhum āgammā; Thai puṭṭhumāgamhā.
“Ajhattañ-ca bahiddhā ca ~ vedanāṁ nābhīnandato -

navipulā
evaṁ satassa carato ~ viṁñāṇaṁ uparujjhati” ti.

_Udayamāṇavapucchā Niṭṭhitā_

**14: Posālamāṇavapucchā**

“Yo atītaṁ ādisati, _icc-āyasmā Posālo_,

anejo chinnasaṁsayo,

pāragum₁ sabbadhammānaṁ ~ atthi² paṇhena āgamaṁ:

Vibhūtarūpasaññissa, ~ sabbakāyappahāyino,

ajjhattañ-ca bahiddhā ca ~ natthi kiṁci ti passato,

ñoṇaṁ Sakkānupucchāmi, ~ kathaṁ neyyo tathāvidho?”

“Viññāṇatṭhitiyo sabbā, _Posālā ti Bhagavā_,

abhijānaṁ Tathāgato,

tiṭṭhantam-enam³ jānāti, ~ adhimuttam⁴ tapparāyaṇaṁ.

---

₁ Thai: _pāragū_.
₂ Thai: _atthī_.
₃ PTS _tiṭṭhantam_.
₄ BJT: _dhimuttaṁ_ ? here, but _adhimuttam_ in the explanatory section; PTS, Thai, ChS, Sn: _vimuttaṁ_. 
Ākiñcaññāsambhavaṁ ŋatvā, ~ nandi saṁyojanam iti,
evam-etam abhiññāya, ~ tato tattha vipassati:
etam ŋañām tatham tassa, ~ brāhmaṇassa vusīmato” ti.

**Posālamāṇavapucchā Niṭṭhitā**

**15: Mogharājamāṇavapucchā**

“Dvāhaṁ Sakkaṁ apucchissām, icc-āyasā Mogharājā,
na me byākāsi Cakkhumā,
yāvatatiyañ-ca devisi ~ byākarotī ti me sutaṁ.

Ayaṁ loko paro loko, ~ Brahma-loko sadevako:
diṭṭhim te nābhijānāmi ~ Gotamassa yasassino.

---

1. ChS, Sn: *nandi*.
2. Sn *evam evam*.
3. BJT: *tathā*.
4. Thai: *Sakka*.
5. BJT: *vyākāsi*.
6. BJT: *devisi*; ChS *devīsi*.
7. BJT, PTS, Thai, Sn: *diṭṭhinte*.
8. PTS, ChS: *nābhijānāti*.
9. PTS: *Gottamassa*, presumably by mistake.
Evaṁ abhikkantadassāviṁ, ~ atthī¹ pañhena āgamaṁ:
Kathāṁ lokaṁ avekkhantaṁ ~ Maccurājā na passati?"

"Suññato lokaṁ avekkhassu, ~ Mogharāja sadā sato.
Attānudiṭṭhiṁ ūhacca, ~ evaṁ Maccutaro² siyā.
Evaṁ lokaṁ avekkhantaṁ ~ Maccurājā na passati” ti.

Mogharājamāṇavapucchā Niṭṭhitā

16: Piṅgiyamāṇavapucchā

“Jinṇoham-asmi³ abalo vītaṇṇo,⁴ icc-āyasmā Piṅgiyo,
nettā na suddhā savāṇaṁ⁵ na phāsu -
māhāṃ nassaṁ⁶ momuho antarā va!⁷
Ācikkha Dhammaṁ yam-ahaṁ vijañṇaṁ
jātijarāya idha vippahānaṁ.”

¹ Thai: atthī.
² Thai: Maccuttaro.
³ Thai: asmi, but the break సమ్మ is common.
⁴ Thai: vivaṇṇo.
⁵ ChS: savanaṁ.
⁶ Thai: māhampanassaṁ.
⁷ PTS, Thai, Sn: antarāya.
“Disvāna rūpesu vihaññamāne, \(^1\) Piṅgiyā ti Bhagavā, ruppanti rūpesu janā pamattā -
tasmā tuvām Piṅgiya appamatto, jahassu rūpaṁ apunabbhavāya.”

“Disā catasso vidisā catasso, \(^2\) iicc-āyasmā Piṅgiyo,
uddham adho dasa disā\(^3\) imāyo
na tūyhaṁ adiṭṭhaṁ asutāmutaṁ va\(^4\) irregular
atho aviññātaṁ kiñcanam-atthi loke!\(^5\)
Ācikkha Dhammaṁ yam-ahaṁ vijaññaṁ
jātijarāya idha vippahānam.”

\(^1\) PTS: vihaññamāna.
\(^2\) Thai, ChS omit recitor's remark.
\(^3\) Sn: disatā.
\(^4\) BJT, ChS: asutaṁ amutaṁ, omit vā.
\(^5\) PTS: asutaṁ amutaṁ attho aviññātaṁ kiñci natthi loke; BJT: kiñci natthi, but it doesn't help the metre; if we exclude attho the metre would be regularised with a Vedic opening. Se: kiñcinam atthi.
Piṅgiyamāṇavapucchā Niṭṭhitā

(Pārāyanatthutigāthā)\(^1\)


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

Todeyya-Kappā dubhayo, ~ Jatukaṇṇī ca paṇḍito,

Savipulā

Bhadrāvudho Udayo ca, ~ Posālo cāpi brāhmaṇo,

Mogharājā ca medhāvī, ~ Piṅgiyo ca mahā isi.¹

Ete Buddhāṁ upāgacchuṁ, ~ sampannacaraṇaṁ isiṁ,
pucchantā nipuṇe pañhe, ~ Buddhaseṭṭhaṁ upāgamum.

Tesaṁ Buddho byākāsi ~ pañhe puṭṭho yathātatham,
pañhānaṁ veyyākaraṇena ~ tosesi brāhmaṇe muni.⁶

Te tositā Cakkhumatā, ~ Buddhenaṅciccabandhunā,
brahmacarīyam-acariṁsu ~ varapaṅṇassa santike.

¹ BJT: mahā-isī, but cf. 1008d.
² PTS, Sn: upāgañchuṁ.
³ ChS: pabyākāsi, a scribal 'correction'. We should probably understand a sarabhatti vowel in b<sup>i</sup>ya-kāsi which then has to be counted towards the metre.
⁴ Thai; pañham.
⁵ We need to read vyākaraṇena, m.c., which would then give an acceptable savipulā.
⁶ BJT: munī.
Ekam-ekassa pañhassa ~ yathā Buddhena desitaṁ
tathā yo paṭipajjeyya ~ gacche pāram apārato.

Apārā pāram¹ gaccheyya ~ bhāvento maggam-uttamam.
Maggo so pāram gamanāya² ~ tasmā Pārāyanam iti.

(Pārāyanānugītigāthā)³

“Pārāyanam”²² anugāyissaṁ, icc-āyasmā Piṅgiyo,
yathā addakkhi tathā akkhāsi:⁵ ~ vimalo bhūrimedhaso,
nikkāmo nibbano nāgo,⁶ ~ kissa hetu musā bhaṇe?

Pahīnamalamohassa, ~ mānamakkhappahāyino
handāhaṁ kittayissāmi ~ giraṁ vaṇṇūpasāṁhitam:⁷

¹ This line is irregular as it stands, we could perhaps read *apārā pāra* to give the pathyā.
² PTS, Sn: *pāraṅgamanāya*; Thai: *pāragamanāya*.
³ This title only found in the Burmese edition.
⁴ BJT, Thai, ChS, Sn: *Pārāyanam*.
⁵ ChS: *yathāddakkhi tathākkhāsi*, which corrects the metre; Thai places this half of the pādayuga in brackets; if we exclude *tathā* we have a pathyā line.
⁶ Sn: *nātho*.
⁷ ChS: *vaṇṇūpasāṁhitam*. 
158 (1133) 10

Tamonudo Buddho Samantacakkhu,
lokantagū sabbabhavātivatto,
anāsavo sabbadukkhappahīno,
saccavhayo brahme upāsito me.

159 (1134) 12

Dijo yathā kubbanakaṁ pahāya,
bahupphalam kānanam-āvaseyya,
evaṁ pahāṁ appadasse pahāya,
mahodadhīm haṁsa-r-iva ajjhapattaṁ.

---

1 Norman (GD II pg 387) is incorrect in stating that we need to read – duk<k>ha- here, as the break – is perfectly acceptable.
2 Thai: brahmupāsito.
3 BJT: Dvijo.
4 Thai, Sn: kānanam.
5 Thai: evamāhaṁ. (?)
6 ChS haṁso-r-iva.
7 All editions: ajjhapatto, but see Norman’s note to this verse in GD II.
Ye me pubbe viyākaṁsu, ~ huram Gotamasāsanā, Anuṭṭhubha
iccāsi iti bhavissati’, ~ sabbām tam itihītiham, Anuṭṭhubha
sabbām tam takkavaḍḍhanam.

Eko tamanudāsīno, ~ jutimā so pabhaṅkaro,
Gotamo bhūripaññāno, ~ Gotamo bhūrimedhaso.

Yo me Dhammam-adesesi, ~ sanditṭhikam-akālikam, Anuṭṭhubha
taṇhakkhayam-anītikaṁ, ~ yassa natthi upamā kvaci.”

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

---
1 BJT: vyākaṁsu.
2 Thai places this half of the pādayuga in brackets.
3 BJT: 'iccāsi’-ti, here but cf 1084.
4 PTS: sabban, here and in the next line.
5 ChS: āsino.
6 PTS, Sn: jātimā.
7 This posterior line is 9 syllables here, and in 1139, 1141, & 1149 where it
recurs, unless we take the 4th syllable as resolved against the normal rule
of resolution. Norman (GD II pg 388) suggests reading [n] atth’ m.c.
which would correct the metre.
164 (1139) 16
yo te Dhammam-adesesi, ~ sandiṭṭhikam-akālikaṁ,
Anuṭṭhubha
taṭhakkhayam-anītikam, ~ yassa natthi upamā kvaci?”

165 (1140) 17
“Nāhaṁ tamhā vippavasāmi1 ~ muhuttam-api brāhmaṇa,
Gotamā bhūripaññāṇā, ~ Gotamā bhūrimedhasā,

166 (1141) 18
yo me Dhammam-adesesi, ~ sandiṭṭhikam-akālikaṁ,
Anuṭṭhubha
taṭhakkhayam-anītikam, ~ yassa natthi upamā kvaci.

167 (1142) 19
Passāmi naṁ manasā cakkhunā va,
rattin-divaṁ2 brāhmaṇa appamatto.
Namassamāno vivasemi3 rattim,
teneva maññāmi avippavāsaṁ.

---
1 *Ahaṁ* is superfluous, and we would expect a reading *Na tamhā vippavasāmi* here to correct the metre, but it is not found.
2 *BJT: rattim divaṁ.*
3 *Thai: vivasāmi.*
168 (1143) 20
Saddhā ca pītī¹ ca mano satī² ca
nāpenti³ me Gotamasāsanamhā,
yāṁ yāṁ disāṁ vajatī⁴ bhūripaṅño
sa tena teneva natoham-asmi.

169 (1144) 22
Jiṇṇassa me dubbalathāmakassa,
teneva kāyo na paleti tattha,
saṅkappayattāya⁵ vajāmi niccaṁ,
mano hi me brāhmaṇa tena yutto.

170 (1145) 22
Paṅke sayāno pariphandamāno,
dīpā dīpaṁ upaplaviṁ,⁶
athaddasāsiṁ Sambuddham, ~ oghatiṇṇam-anāsavaṁ.”

¹ Thai, ChS: pīti.
² Thai, ChS: sati.
³ Thai: nāmenti.
⁴ Thai: vajjati. Norman (GD II pg 364) states that we need to read vajatī in the break here after the caesura at the 4th, but there are a number of times when the break , occurs (see the Introduction for references), so that it seems it must be tolerated.
⁵ Thai, ChS: yantāya.
⁶ PTS, Thai, ChS: upallaviṁ.
171 (1146) 23

“Youthā āhu Vakkali muttasaddho -

Bhadrāvudho Ālavigotamo ca -

ēvam-eva tvam-pi2 pamunācassu saddham,

gamissasi tvam3 Piṅgiya Maccudheyyassa pāram.”4

172 (1147) 24

“Esa bhiyyo5 pasīdāmi, ~ sutvāna munino vaco,

mavipulā

vivaṭṭacchaddo6 Sambuddho, ~ akhilo paṭibhānavā,

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adhideve abhiññāya, ~ sabbaṁ vedi paroparam,7

pañhānantakaro Satthā ~ kaṅkhīnaṁ paṭijānataṁ.

1 BJT, PTS: ahu.

2 If we count the initial syllable here as short, it could be taken as resolved. We would then need to count tv as not making position; in the next line however tv does appear to make position. It might be better to read evaṁ tuvam-pi, which would give a normal opening.

3 Thai places tvam in brackets, which fails to correct the metre; it looks like Piṅgiya has been inserted by the recitor to clarify the context, if that is so then we have an extended Tuṭṭhubha line. I do not understand why Norman states (GD II pg 390) that tv in tvam fails to make position here, as that would go against the normal opening.

4 PTS, Sn: maccudheyyapāram.

5 BJT: bhīyo.

6 PTS, Thai: vivaṭacchado; BJT, Sn: vivatcchaddo.

7 BJT, Sn: parovaram.
Asaṁhīraṁ¹ asaṁkuppaṁ, ~ yassa natthi upamā kvaci,
addhā gamissāmi na mettha kaṅkhā,
evaṁ maṁ dhārehi adhimuttacittan”-ti.

Piṅgiyasuttantam Soḷasi²

Pārāyanavaggo Niṭṭhito³

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¹ Thai: asanhiram.
² Thai, ChS, Sn omit this line.
³ ChS: Pārāyanānugītigāthā Niṭṭhitā; PTS prints the last 2 lines in reverse order.
There are a number of lines which recur in more than one of the Pucchā, and these are listed below. Note that lines that are repeated within one of the Pucchās are not listed here unless they occur in more than one of the Pucchā (in which case they are bracketed off).

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

atthi pāñhena āgamaṁ 1043b - Puṇṇaka; 1105d - Udaya; 1112d - Posala; 1118b - Mogharājā
Pucchāmi taṁ Bhagavā brūhi me taṁ 1043f (1045f, 1047e) - Puṇṇaka; 1049a - Mettagū; 1061a - Dhotaka; 1079g (1081h) - Nanda
atāruṁ jātiṁ-ca jaraṁ-ca mārisa 1045e - Puṇṇaka; 1079f - Nanda
atāri jātiṁ-ca jaraṁ-ca mārisa 1047d - Puṇṇaka; 1081g - Nanda
Nāṭariṁsu jātijaran-ti brūmi 1046e - Puṇṇaka; 1080f - Nanda
atha ko carahi devamanussaloke 1047c - Puṇṇaka; 1081f - Nanda
anīgho nirāso, atāri so jātijaran-ti brūmī ti 1048cd - Puṇṇaka; 1061cd - Mettagū

Taṁ me muni sādhu viyākarohi 1052e - Mettagū; 1075c - Upasīva
tathā hi te vidito esa Dhammo 1052f (1057d) - Mettagū; 1075d - Upasīva; 1102d - Bhadrāvudha
Kittayissāmi te Dhammaṁ, diṭṭhe dhamme anītihaṁ 1053ab - Mettagū; 1066ab - Dhotaka
yaṁ viditvā sato caraṁ, ~ tare loke visattikaṁ 1053cd (1054cd) - Mettagū; 1066cd (1067cd) - Dhotaka; 1085cd - Hemaka (cf. 1087d - Hemaka)
Tañ-cāhaṁ abhinandāmi ~ mahesi Dhammam-uttamaṁ 1054ab - Mettagū; 1067ab - Dhotaka

Yaṁ kiñcī sampajānāsi, uddhaṁ adho tiriyañ-cāpi majjhhe 1055ab - Mettagū; 1068ab - Dhotaka 1103b (only) - Bhadrāvudha
Etābhinandāmi vaco mahesino, Sukittitaṁ Gotamanūpadhīkaṁ 1057ab - Mettagū; 1083ab - Nanda
akiñcanaṁ kāmabhavha asattaṁ 1059b - Mettagū; 1091d - Todeyya

Etad-aññāya ye satā, ~ diṭṭhadhammābhinibbutā 1087ab - Hemaka; 1095ab - Kappa
ācikkha Dhammaṁ yam-ahaṁ vijaññaṁ jātijarāya idha vippahānaṁ
  1097de - Jatukaṃṭī; 1120de (1122ef) - Piṅgiya
pāraguṁ sabbadhammānaṁ, āatthi pañhena āgamaṁ 1105cd - Udaya;
  1112cd - Posāla

Also note that 1084abcde = 1135abcde;
1006c - 1008d = 1124 - 1125;
988d = 1110d
& cf. 992b with 1105c and 1112c
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