AN INTRODUCTION
TO
PÅLI LITERATURE
AN INTRODUCTION TO
PĀLI LITERATURE

S. C. BANERJI, M.A., D.Phil.,
Maulana Azad College,
Calcutta.

891.37
Ban

PUNTHI PUSTAK
CALCUTTA-4 :: INDIA :: 1964
Yo sannisino vara-bodhi-mūle
māram sasenaṃ mahatim vijetvā/
sambodhim āgañchi anantañāno
lokuttamo taṃ pañamāmi buddham//
PUBLISHER'S NOTE

An Introduction to Pāli Literature is designed to give, in a succinct form and in a popular style, an account of the Pāli Literature in all its aspects. This literature represents the work of the Buddhist philosophers and litterateurs. The sublime ideas of the Dhammapada, the edifying stories of the Jātaka and the sage precepts of the Therās and the Therīs are all written in Pāli. This monograph, the first of its kind, will lay bare to the reader the treasures of the Pāli literature, and is expected to suit the general reader who has not time enough to study the voluminous histories of Pāli literature, but nevertheless has an ardent desire to acquaint himself with the rich literature in Pāli.
PREFACE

Of the Middle Indo-Aryan languages, Pāli is the earliest. The literature, written in this language, is also very old and extensive. It is necessary for one to be familiar with this literature in order to have an idea of the Buddha, Dhamma and Samgha, the three pillars on which Buddhism rests. In the strife-torn world of to-day the message of the Buddha can serve as a healing balm. The Pāli literature is the repository of this message. In the busy life of the present age it is well-nigh impossible to perform the Brahmanical religious rites requiring not only a good deal of time but also a lot of money. This is why the thinkers are being gradually attracted towards the cardinal principles of Buddhism, viz. right thinking, right conduct, right speech and so on. Buddhism, born in India, spread to many other lands, particularly those in the Far East. The national religion of most of the Far Eastern countries is Buddhism. The study of Pāli literature, besides inculcating high moral principles among the readers, will go a long way in fostering a sense of unity among the Indians on the one hand and the people of the countries, which adopted Buddhism, on the other.

Viewed from other directions too, the study of Pāli literature is necessary. It is a mine of information about the social life, the ideas of various religious sects and the topography of ancient and medieval India.

There are some works dealing with the history of Pāli literature. Of such books, the best known are the History of Indian Literature (Vol. II) by Winternitz, the Pāli Literature and Language by Geiger and A History of Pāli Literature (Vols. I, II) by B. C. Law. These works are too learned and voluminous for the general reader. A work, dealing with the
history of Pāli literature within a brief compass, is a desideratum. The author of the present brochure keenly felt the need for such a work. He will consider his labour amply rewarded if this little book enables the reader to have an idea of the canonical and non-canonical Pāli works within a short time, and introduces him to some of the sublime thoughts enshrined in this literature.

In an appendix excerpts from some of the Pāli works, with their corresponding English rendering, have been given in order to acquaint the general reader with the Pāli language and literature.

At the end of this book a glossary of some of the important Pāli terms has been appended.

Calcutta, S. C. Banerji
1. 3. 64
# CONTENTS

**Preface**

## PART I

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Subject</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Buddhism—its origin, nature and development</td>
<td>3</td>
</tr>
<tr>
<td>II</td>
<td>Pāli Language</td>
<td>14</td>
</tr>
</tbody>
</table>

## PART II

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Subject</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>III</td>
<td>Pāli Literature—the canonical works</td>
<td>21</td>
</tr>
<tr>
<td>IV</td>
<td>Vinaya-piṭaka</td>
<td>25</td>
</tr>
<tr>
<td>V</td>
<td>Sutta-piṭaka</td>
<td>33</td>
</tr>
<tr>
<td>VI</td>
<td>Abhidhamma-piṭaka</td>
<td>70</td>
</tr>
<tr>
<td>VII</td>
<td>Miscellaneous works—old commentaries</td>
<td>73</td>
</tr>
<tr>
<td>VIII</td>
<td>The famous commentaries</td>
<td>80</td>
</tr>
<tr>
<td>IX</td>
<td>Historical works</td>
<td>86</td>
</tr>
<tr>
<td>X</td>
<td>Compendiums</td>
<td>92</td>
</tr>
<tr>
<td>XI</td>
<td>Poetical compositions</td>
<td>96</td>
</tr>
<tr>
<td>XII</td>
<td>Grammar</td>
<td>99</td>
</tr>
<tr>
<td>XIII</td>
<td>Metrics, Rhetoric and Lexicography</td>
<td>103</td>
</tr>
<tr>
<td></td>
<td>Appendix</td>
<td>104</td>
</tr>
<tr>
<td></td>
<td>Mahākaccāyana</td>
<td>104</td>
</tr>
<tr>
<td></td>
<td>Sappaka</td>
<td>105</td>
</tr>
<tr>
<td></td>
<td>Subhā Jīvakambavanikā</td>
<td>106</td>
</tr>
<tr>
<td></td>
<td>Anopamā</td>
<td>109</td>
</tr>
<tr>
<td></td>
<td>Puṇṇikā</td>
<td>110</td>
</tr>
<tr>
<td>Title</td>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>------------------------------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>Dhaniya-sutta</td>
<td>110</td>
<td></td>
</tr>
<tr>
<td>Mahāvamsa</td>
<td>113</td>
<td></td>
</tr>
<tr>
<td>(Conquest of Ceylon)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milinda-pañha</td>
<td>114</td>
<td></td>
</tr>
<tr>
<td>Dhammapada</td>
<td>117</td>
<td></td>
</tr>
<tr>
<td>Java-sakuna-jātaka</td>
<td>119</td>
<td></td>
</tr>
<tr>
<td>Dhammika-sutta</td>
<td>120</td>
<td></td>
</tr>
<tr>
<td>English Translation</td>
<td>123</td>
<td></td>
</tr>
<tr>
<td>Glossary</td>
<td>140</td>
<td></td>
</tr>
<tr>
<td>Index</td>
<td>145</td>
<td></td>
</tr>
<tr>
<td>Errata</td>
<td>150</td>
<td></td>
</tr>
</tbody>
</table>
PART I
I

BUDDHISM—ITS ORIGIN AND DEVELOPMENT

Buddhism and Buddhist philosophy constitute the principal subject-matters dealt with in Pāli literature. Therefore, it is necessary for us to know something about the life and personality of the Buddha as well as the religion introduced by him.

The background of Buddhism

Ever since the advent of the Aryans the Vedas had been regarded as authoritative in the cultured society of India. The Vedic religion had been practised by the Indian Aryans through centuries. They were life-loving people, and used to pray for a life-span of one hundred years. Polytheistic as they were, they fancied the Dawn, the Sun and such other objects of nature as gods and sang their glory. Agriculture was the principal means of their livelihood. So, they used to adore the rain-god. Their gods were divided into three classes—celestial, atmospheric and terrestrial. They were believed to have anthropomorphic characteristics both physical and mental. The people imagined that the gods wielded powerful weapons in order to annihilate the mischievous demons. Besides the above gods, the abstract deities like Faith, Wrath etc. also belonged to their pantheon. It is noteworthy that, in the Vedas, we do not find any trace whatsoever of idol-worship.

From polytheism gradually grew what is called henotheism or the tendency of looking upon as supreme the deity which is worshipped for the time being. This gave rise to a monotheistic outlook which foreshadowed the later monism. The tenth and the last book (Maṇḍala) of the Rgveda, for the first time, contains clear reference to the four castes
of which the Brāhmaṇas appear to have formed the apex and the Śūdras the base of the social ladder. Gradually the four castes came to constitute the structure on which rested the Aryan society. For the three upper classes were ordained the four stages of life, viz. the student-life (Brahmacarya), householdership (Gārhasṭhyā), forest-life (Vānaprastha) and renunciation (Saṃnyāsa).

The Vedic Aryans were inspired by the grandeur of the natural objects which were the chief gods of their pantheon. They eulogised the glory of their gods, and this was their principal religious practice. But, mere speculation about and prayers to them failed to satisfy their inner urge for religion. The result was that speculation yielded place to ritualism, contemplation was replaced by action. Vedic ritualism gradually grew in bulk resulting in the emergence of the sacerdotal class and the composition of elaborate prose works called Brāhmaṇas which sought to lay down the minutiae of the Vedic sacrifice. The Brahmans as a class shot up to prominence with the prevalence of sacrifices for the performance of which they were looked upon as guides. Some of the sacrifices took a long time to perform, and the slaughter of animals came to form essential parts of certain rites.

What originated as religion turned to be religiosity, and faced a grave, albeit natural, reaction. A class of people raised their voice of protest against these long, arduous, expensive and sometimes cruel rites. It was at this juncture that the reactionaries found a deliverer. He was Gautama who, in course of time, attained enlightenment or Buddhahood and gave to the world his teachings of inestimable value. The Buddhist protestants made bold to deny the time-honoured Vedic authority, the established superiority of the Brāhmans, the professed utility of sacrifices and the necessity of animal-sacrifice as conducive to merit.

The date of Gautama cannot be determined with certainty. He is, however, supposed to have been born around 563 B.C.
Buddha and his religion

Ever since the introduction of Buddhism the Buddhists had been adoring the three gems (ratna), viz. Buddha, Dhamma (religion) and Saṅgha (brotherhood of monks). These gems are briefly described below.

Gautama was born in the forest of Lumbini on the border of Nepal. His father, Śuddhodana, was a leader of the Śākyas and had his capital at Kapilavastu. Māyā, his mother, died a few days after his birth and he was brought up by his mother's sister, Mahāpajāpati Gotamī.

Gautama, the prince, passed his days in the midst of various enjoyments and became addicted to vices. He married Devadatta's sister, Yaśodharā (or, Gopā), and got a son who was named Rāhula.

Tradition has it that the sight of dancing girls, sleeping in an ugly manner, roused in Gautama aversion to worldly pleasures. This was followed by the sights of persons who were decrepit, diseased and dead, one after the other. Finally, at the sight of a recluse he resolved to renounce the world. At last, at the age of twenty-nine he on one night left home, and took to mendicancy.

A long journey took him to Vaiśāli. There he lived for sometime as a pupil of one Āraṇḍa Kālāma. Kālāma was a follower of the Sāṅkhya system of philosophy. This system having failed to satisfy the intellectual curiosity of Gautama, he offered himself as a pupil of another preceptor called Rudraka Rāmaputra who lived on the outskirts of Rājagṛha. But, here also he did not obtain Nirvāṇa, and his restless soul prompted him to leave the company of this preceptor too.

Impelled by an indomitable spirit he, accompanied by five other Brāhmaṇa ascetics, applied himself to very hard penance. One day, when he was on the point of collapsing, he took some food. This shooked the faith of his associates who left him.
Thereafter Gautama sank in deep meditation under a tree at a place called Urubilva. It is here that, as a result of difficult austerities, enlightenment dawned upon him; he became the Buddha or the enlightened one. He desired to reveal the truth, thus realised by him, to his former teachers Kālāma and Rāmaputra. But, by that time, they were no more in the land of living. So, he repaired to Rṣipattana or Sāranātha where he gave his first sermon to the aforesaid five Brāhmaṇas. Those Brāhmaṇas were eventually converted to Buddhism. With them he went to Rājagṛha in Magadha. There he attempted to establish his own doctrine after refuting the opposing doctrines of many a teacher and mendicants both Brahmins and non-Brahmins. He lived at Rājagṛha for a pretty long time, and succeeded in securing a large number of converts. Of his followers here, the most prominent were Sāriputta and Moggallāna. The wealthy merchant, Anāthapiṇḍika, and kings Bimbisāra and Ajātaśatru embraced Buddhism. Besides Rājagṛha, Buddha, tried to preach his doctrines at various places like Gayā, Nālandā and Pāṭaliputra.

Gautama then went to Kapilavastu where he converted his son Rāhula, his aunt Gotami and many other people of the Śākya race.

At this time Kosala (Sāvatthi) was a stronghold of the Brahmanical religion. There the Buddha’s follower, Anāthapiṇḍika, purchased for his master the Vihāra called Jetavana. Residing here for a long time the Buddha preached most of his sermons and framed the majority of the rules relating to Vinaya (discipline). At this place, king Pasenadi (=Prasenajit) was attracted by his sermons. An influential lady named Viśākhā founded the Vihāra called Puvvārāma and dedicated herself to the welfare of the nuns.

At Vaiśāli, too, the Buddha spent some time. Here Ambapāli, the noted courtesan, became a follower of the Buddha and gifted her mango-bower to the Sangha. While
staying here the Buddha, even against his will, gave his assent, at the request of Ānanda and Gotamī, to the foundation of a convent for nuns.

The people of the Malla race were hostile to the Buddha. In course of time, however, many of them adopted Buddhism.

The Buddha preached his doctrines also in the vicinity of Kauśāmbī and Mathurā. At last, he started for Pāvā. *En route* he stopped in the mango-grove of one Cunda. While resting there he was invited by Cunda to a feast. It is said that indigestion as a result of eating there cost the Buddha his life. The Mallas performed the last rites of the Buddha. His ashes were distributed among the kings of the places where the Buddha lived at different periods of time. Over portions of his ashes were built mounds (*Stūpas*).

The basic teaching of the Buddha is that human life is full of misery. It is due to the succession of rebirths that beings have to suffer the torments of life. Nirvāṇa consists in the suppression of desire, such suppression leading to the liberation from rebirths. The requisites for the attainment of Nirvāṇa are the improvement of one's self and non-violence to all creatures; emancipation cannot be attained by the performance of sacrifices or the slaughter of animals in them.

From the *Sutta-piṭaka* we learn the principles contained in the Buddha's teachings. It is, however, difficult to ascertain precisely what the Buddha intended to teach us; this is because there have been additions to and alterations in the *Suttapiṭaka* through the ages. It is quite likely that the teachings of both the Buddha and his disciples have been incorporated in the text of this work. The quintessence of Buddhism, as found in the extant *Sutta-piṭaka*, is as follows.

The master repeatedly tried to impress upon his disciples that it was idle to speculate on the existence of the other world, the Supreme Being and the like. It is incumbent
to realise the four noble truths (*ariyasacca*) which are as follows:—

(i) Dukkha—the mundane existence is full of misery.

(ii) Samudaya—Desire or hankering, attachment etc. are the causes of birth in the world.

(iii) Nirodha—avoidance of rebirth by the eradication of hankering and the like.

(iv) Magga—the way to the suppression of hankering etc.

The way, referred to above, is eightfold (*añṭhaṅgika*). The eight means are right speech, right action, right occupation, right effort, right recollection, right meditation, right resolution and right view. Of these, the first three help in the control of conduct (*sīla*), the next three in that of the mind (*citta*) and the last two in that of the intellect (*paññā*). This eightfold path is called the middle path inasmuch as it seeks to steer clear of the two extremes, viz. the practice of hard penance and the unrestrained enjoyment of the luxuries of life.

By intellectual discipline man can realise that there is no real existence of the phenomenal world. It is due to the lack of correct knowledge that he thinks it to be real. An ordinary man considers the wave to be separate from the ocean although the former has no existence independent of the latter. Similarly, due to the influence of *Paṭicca-samuppāda*, the individuals appear to be distinct from one another. Without spiritual advancement the realisation of the truth is not possible.

Nirvāṇa, the destruction of desire which is the cause of rebirth, is described as free from decay, disease and death and as pure, peerless (*anuttara*) and without sorrow. It is also said to be the *sūnum bonum* of human existence. The attainment of Nirvāṇa breaks all earthly bonds, puts an end to the fruit of action, removes all desire and attachment and causes the mind to be immersed in bliss.

Human beings are made of five elements, viz. *Rūpa* (form or body), *Vedanā* (feeling of pleasure or pain or indifference
thereto), Saññā (name) Sañkhara (tendencies and propensities both physical and mental), Viññāna (consciousness). These five have been said to be without substance, non-permanent and full of misery.

According to the Buddhist doctrine, birth in the region of the Supreme Being is possible by practising in this life Maitrī (love towards all creatures), Karuṇā (compassion), Muditā (rejoicing at the success of fellow beings) and Upekṣā (equanimity).

From the brief account, set forth above, it appears that, though denying the authority of the Vedas, Buddhism has absorbed many of the Upaniṣadic doctrines. Like the Upaniṣads Buddhist philosophy recognises the fruit of action, rebirth, heaven, hell, the misery of the mundane existence, and the effort at the cessation of rebirths as a step towards emancipation.

The Buddha framed some rules for regulating the life of the monks of the Order. The principal matters, in connexion with which the regulations were formulated, are as follows.

(1) Initiation.

In the beginning, the master himself initiated his disciples. Afterwards this task was entrusted to his disciples. The minimum age-limit for initiation was fifteen years and the parents' permission was indispensable.

A person, seeking initiation, had to get his head and face fully shaved and wear yellow robes. Then, through a teacher he had to appear before at least ten monks. If there was no objection from any of them, the person concerned was initiated. It was then that he became a monk, and had to abide by the prohibition of ten acts, viz. violence to creatures, theft, adultery, falsehood, intoxication, afternoon meals, dance and song, garlands and unguents, sleep on high beds and the acceptance of gold and silver as gifts. After his reaching the twentieth year of age, if he
was found fit, he could be given the higher form of initiation called Upasampadā (ordination).

(2) Monastery.

There were fixed rules with regard to the site of a monastery and the size of the rooms therein. A large monastery usually contained a living room, a prayer-house, a store-room, a solitary place for meditation, a well, a bath-room and a room for walking about. A monastery used to be ordinarily furnished.

(3) Food and dress.

A monk's robes consisted of an upper garment, a lower garment and a wrapper. There was a clear directive that his dress should be yellow. His food had to be obtained by begging, but he was allowed to participate in a feast by invitation. He was not forbidden to partake of meals given to him in a monastery by an outsider. But, he was forbidden to express desire for any kind of food.

(4) Uposaiha or fortnightly assembly.

Every fortnight the monks of a place used to meet in an assembly. In that assembly were discussed the regulations in respect of monasteries, and each monk was asked as to whether or not he had transgressed any of the rules. If the offence was slight the monk concerned could be absolved by mere confession before the assembly. The perpetrator of a grave offence had to be present before a council of monks for reproach or verbal punishment. After the proceedings of the assembly religious instructions were given for the benefit of the monks and the lay devotees.

(5) Vassāvāsa.

In the rainy season the monks had to live in a fixed abode and depend on the neighbouring householders for maintenance. This period having been over, they assembled at a place and made a clean breast of any offence they might have committed; this was called Pavāraṇā.
(6) Nuns.

There was a set of fixed rules about the abode and movement of the nuns. Monks were to exercise supervision over them.

(7) Constitution.

The monks living at one place used to elect as their leader a monk designated as Saṅghathera or Saṅghapariṇāyaka. There was provision for presenting a resolution before an assembly for discussion. Besides, there was the system of voting by sticks. There was a fixed number of persons who could admit people into the monastic order and punish the monks for the commission of offence; the order of monks of a lesser number was void. Every monastic community used to elect a person to discharge the executive functions, e.g. distribution of food and raiments, arrangement of beds, construction of a monastery etc; this election would be vitiated if it were not unanimous.

Hinayāna and Mahāyāna

The doctrine of the Buddhists of the Theravāda school was known as Hinayāna. In course of time, there was a strong protest against this doctrine from a section of the Buddhists; this protestant faith came to be known as Mahāyāna. The date of origin of the Mahāyāna cannot be precisely determined. Certain historical evidences point to its origin around the first century B. C. This doctrine made its first appearance in Andhrā; this was a centre of the Mahāsāṅghikas. The Mahāyāna doctrine gradually earned popularity, and was recognised as a distinct form of Buddhism at the time of Kaniṣka. Within the second century A. D. it spread over the whole of north India and, through the efforts of Nāgārjuna, Āryadeva, Asaṅga and Vasubandhu, was placed on a firm footing.

The broad differences between Hinayāna and Mahāyāna are as follows. Some hold that, in the latter, there were certain
secret teachings which the Buddha imparted only to a select group of pupils. Besides, in it some dogmas of the earlier school have been controverted. Both these are partly true. Certain dogmas of the Mahāyāna school are diametrically opposed to those contained in the Pāli canonical works. The jejune metaphysics of the Hīnayāna and the rigours of austerities taught in it failed to appeal to the heart of the masses.

To the Buddhists of the Mahāyāna school the Buddha was not a mere man; he was a superman, nay, an adorable deity. According to them, a man might be an Arhat by rigorous self-restraint and hard penance. The adherents of this school took Bodhisattva, the saviour of mankind, as a greater ideal than even an Arhat. Greater stress was laid by them on Karuṇā than on Paññā on which the earlier Buddhists put the greatest emphasis. The moral philosophy of a few Hīnayānists was turned into a universal religion by the Mahāyānists. The principal means of the new school was devotion (Bhakti) in place of the abstruse metaphysics of the earlier school. The eternal principles of the latter were negative while, in the hands of the former, these were positive. The edge of pessimism was considerably blunted in the Mahāyāna school; before the followers of this school there arose the prospect of a heaven full of bliss.

The Hīnayānists look down upon the other school. According to the former, the latter is a distortion of the teachings of the Buddha. The Mahāyānists look upon their point of view as supplementary to those of the Hīnayānists. The followers of Mahāyāna think that Hīnayāna is an incomplete form of Buddhism, and is meant for only those who are not fit for access into the inmost recesses of this religion.

The principal features of the Mahāyāna are as follows:

(i) Realisation of the falsity of the phenomenal world besides the emptiness of Puggala (i.e. the non-existence of things like Ātman).
(ii) Comprehension of innumerable Buddhas and Bodhisattas.

(iii) Worship of gods and goddesses. The Buddhists have recognised many of the deities of the Brahmanical pantheon.

(iv) The utility of Mantras as a means of liberation.

(v) The superiority of mind, i.e. all is mind. Man is born from his thought and what he finds around him is mind-born.

*The spread of Buddhism*

From an account of the travels of the Buddha with a view to preaching his doctrines it is clear that, in his lifetime, Buddhism spread from Kajaṅgala and Campā in the east to Verañja and Avanti in the west. Besides, this religion found followers from Rājagṛha and Vārāṇasī to Kosāmbī, Śrāvastī and Sāketa in the north. Various tribes at the foot of the Himalayas also embraced this religion.

At the time of Aśoka, after the third Buddhist council, Buddhism began to be preached over wide areas. It spread in the regions from Kashmir in the north-west to Mysore in the south. It found a large number of followers also in Ceylon and Suvarṇabhūmi. The latter, perhaps, indicated Burma or the lands in the Far East. It is noteworthy that this religion, along with Aśoka's message, was carried even to the distant lands under the occupation of the Greeks.

The nearest neighbour of India, viz. Tibet, was one of the regions which adopted Buddhism quite early. In course of time, it spread over the whole of south-east Asia. Siam, Cambodia, China and Japan became the strongholds of this religion. Even to-day most people of these lands are Buddhists.
II

PĀLI LANGUAGE

Meaning of Pāli

The derivative meaning of the word ‘Pāli’ is a subject of controversy among scholars. According to some, it has been derived from the word ‘Paṃkti’ through the process of evolution. ‘Paṃkti’ stands for the lines of the canonical literature and sometimes it denotes the canon itself. In the beginning, Pāli, as a derivative of Paṃkti, used to denote the lines of the Tipiṭaka and the connected works. In course of time, the language of those works came to be designated as Pāli.

Some scholars believe that ‘Pāli’ is derived from ‘Pallī’. ‘Pallī in Sanskrit means a small village or a city. In view of the fact that Pāli was the language of the common people, it may be that it was originally the language of the rural areas. There are scholars who think that ‘Pallī’ represents only a stage in the process of evolution of the word ‘Paṃkti’.

The language of Pāṭaliputra is supposed by some to have been called Pāli (<Pāṭali). There is phonetic similarity between the words ‘Pāṭali’ and ‘Pāli’. But, Pāṭaliputra was the name of a city in Magadha. The spoken languages generally take their names from villages and not from cities. So, the nomenclature of Pāli after the name of the city of Pāṭaliputra does not seem to be plausible. Equally untenable appears to be the view that the language was so named after Palāsa, the older name of Magadha.

A grammarian, while discussing the etymology of ‘Pāli’, says—sandattham pālerītī pāli; that which preserves the import of words is Pāli.

1 paṃkti> paṃti> paṃḍi> paṃli> palli> pāli
or,
   paṃkti> patti> paṭṭi> palli> pāli.
Origin and homeland of Pāli

Pāli is the earliest of the Middle Indo-Aryan languages. But, its origin is shrouded in obscurity.

It has been stated above that originally ‘Pāli’ denoted the Buddhist canonical literature. But, till the sixth or seventh century A.D. no evidence is available of the use of the word in the sense of the language.

The place of origin of the language, in which the Tipiṭaka and other Buddhist works were composed, cannot be determined with certainty. It should be noted that now-a-days Pāli is the name of the language of the canonical literature, the commentaries thereon and of other connected works current among the Buddhists of the Theravāda sect. It is the works of this sect that are studied in Ceylon, Burma and Siam.

According to a Ceylonese tradition, Pāli is the name of the language of Magadha i.e. of the region in which Buddhism originated. This language is called by them ‘Mūla-bhāṣā’ or the basic language. In the Vinaya-piṭaka¹, Buddha appears to have urged his followers to spread his message among the people in the ‘own language’ (sakāya niruttīyā). The ‘own language’ has been taken by Buddhaghosa as the language of the Buddha himself, that is, the Māgadhī or Pāli language. Rhys Davids and Oldenberg understand by ‘own language’ the individual language of the monks.

The opponents of the above view have pointed out that there are many fundamental discrepancies between Pāli and the Māgadhī represented in inscriptions, dramas and Prākrit grammars. In their opinion, Māgadhī cannot have been the basis of Pāli nor can the latter be regarded as a dialect of the former.

Scholars like Westergaard and Kuhn think that Pāli was a dialect of Ujjayinī. The reasons for their opinion are twofold. In the first place, there is close similarity between

¹ Cullavagga, III. 33
Pāli and the language of the Girnar (Gujarat) inscription of Aśoka. Secondly, the language of Ujjayinī is said to have been the mother-tongue of Mahinda (<Mahendra) who preached Buddhism in Ceylon. Otto Franke thinks, on certain grounds, that Pāli was the language of the places adjoining the Vindhyā hills. Rejecting the views of scholars like Grierson, Sten Konow has put forward the theory that Paisācī Prākrit, to which Pāli is allied, originated not in the north-west of India but in the regions near the Vindhyā. Like Paisācī, Pāli also originated, in his opinion, probably in Ujjayinī.

The tradition of Mahinda’s preaching of Buddhism in Ceylon has no foundation on facts, according to Oldenberg. In his opinion, Buddhism and Tipiṭaka found their way into that island as a result of long intercourse between Ceylon and India. He finds fundamental agreement between Pāli and the language of the inscriptions on the Khāṇḍagiri. He, therefore, believes that Kaliṅga was the homeland of Pāli. E. Müller also supports this view though he adduces other arguments.

From the foregoing account we find that the different theories are based on mere conjecture and not on indisputable evidence so that the problem still remains unsolved. That Pāli is a Kunstsprache is evident. The language, in which the Buddha propagated his teachings had, perhaps, been current from before the times of the Buddha. The master probably considered such a language as the proper vehicle of his message. It is natural that features of various dialects crept into such a widely prevalent language. Though not a native of Magadha, the Buddha carried on his activities mainly in and around Magadha. Therefore, it is quite natural that Māgadhī influenced the Buddha’s language to a greater extent than any other regional dialect. The peculiar features of the language of the Tipiṭaka owe their origin to a number of causes. In the first place, the Tipiṭaka is a collection of various materials
culled from different regions of India. Secondly, through several centuries the subject-matter of the Tipiṭaka was transmitted orally. Thirdly, the extant Tipiṭaka originated in the far-off Ceylon which is separated from India by the ocean.
PART II
III

PĀLI LITERATURE—THE CANONICAL WORKS

The works of Pāli literature can be broadly divided into two classes—canonical and non-canonical.

Canonical works

The canonical works, written in Pāli, are known as Tipiṭaka (=Skt. Tripiṭaka) or 'the three baskets'. The Vinaya-piṭaka, Sutta-piṭaka and Abhidhamma-piṭaka constitute the religious prescriptions and philosophy of the Theravāda sect.

The mutually conflicting statements and repetitions in the Tipiṭaka are a pointer to the fact that its present form is the result of compilation through ages. Tradition, preserved among the Buddhists, informs us that, after the demise of the Buddha, there arose from time to time sharp differences among the Buddhists about the message of the Buddha and the conduct of life taught by him. To settle these disputes Samgītis or Councils were held at different periods. As a result of discussion and debate in these councils certain injunctions and prohibitions were formulated and put down in the forms of books. From the testimony of the works like the Dipavaṃsa, Mahāvaṃsa and Cullavagga it appears that the first Council was held in Rājagaha (=Rājagṛha) not very long after the death of the Buddha. The Tipiṭaka was compiled, for the first time, in this council. In course of time, certain erroneous doctrines appeared leading to confusion in the life of the monks. A century after the First Council the Second Council was convened in Vesāli (=Vaiśāli). In it the Tipiṭaka assumed larger proportions. The principal portions of the Tipiṭaka were completed in the Third Council (bet. 264 and 227 B. C.) held in the reign of Aśoka. This last
Council\(^1\) is particularly noted for the final compilation of the *Abhidhamma-piṭaka*. It was at this Council that the members resolved to send trained people to preach Buddhism in the neighbouring lands. Accordingly, Mahinda (=Mahendra), Aśoka’s son (or, according to some, brother), went, with the canonical works of the Theravāda school, to spread this religion in Ceylon.

Three Buddhist Councils were held in Ceylon, one each under the kings Devānaṃ Piyatissa, Duṭṭhagāmania and Vaṭṭa-gāmania. Various Pāli works testify to the fact that, in these Councils, the canonical works were read out and a definitive form was sought to be given to the original texts of these works. Some scholars doubt the historicity of these Councils. In view of the fact, however, that the master himself did not put anything in black and white and that his messages were orally transmitted through centuries it was very likely that differences of opinion as to their correct interpretation arose among the Buddhists living in widely separated regions and holding divergent views. It is probable that, in order to come to a settlement, the leading members of the Buddhist Church assembled and expressed their views.

There is nothing to prove that any work of the Buddhist literature was composed or compiled during the lifetime of the Buddha. Yet, it need not be doubted that his message and the writings of his direct disciples were embodied in the Tipiṭaka. The message of the master was held in great veneration by his followers—a fact which tends to indicate that some of his teachings have been incorporated verbatim in the holy works.

\(^1\) There is historical evidence that, in the reign of Kaṇiṣka, a Council was held in Kashmir. Monks from various countries participated in it. The difficult passages of the canonical literature were discussed thoroughly in it, and the matters discussed were put down in a book of interpretation called *Vibhāṣā-sāstra*. The Theravādins do not refer to it, because it was an affair of the Sarvāstivādins.
The Tipiṭaka is a compilation. It contains the Buddha’s teachings, wise sayings, Gāthās, legends and stories and regulations for the Saṅgha. As stated above, the Tipiṭaka assumed the present form after many centuries as a result of discussions in different councils. It is, therefore, quite natural for such a work to contain contradictions and repetitions. As instances of contradictions, it may be mentioned that one particular verse has, at one place, been said to be an utterance of the Buddha while, at another, it is attributed to Sāriputta. Again, at one place, a particular utterance of the Buddha is said to have been made at Rājagṛha while, at another, Vārānasī is mentioned instead of Rājagṛha. These discrepancies have led some scholars to question the authenticity of the Tipiṭaka. But, in view of the history of its compilation, indicated above, the essence of the work does not seem to be a fabrication.

Of the historical evidences about the antiquity and authoritative nature of the Pāli Tipiṭaka, the foremost are the Aśokan edicts. The moral maxims, found in these inscriptions, substantially agree with those contained in the Pāli canon. The verbal similarities, too, between these two are noteworthy. It should be added that parts of these epigraphs are nothing but quotations from the Tipiṭaka, though some variations from the text are noticeable. The seven holy subjects, which Aśoka directs in the Bhābrū Edict to be studied by the monks of Magadha, substantially occur in the Sutta-piṭaka.

The sculpture in the Stūpas at Bharhut and Sāncī bears the impress of the Buddha-legend in a developed form. Such legends are found in the Pāli Suttas. In the reliefs and inscriptions of these Stūpas there are clear indications of the Jātaka stories which occur in the Jātaka portion of the Tipiṭaka.

In the above Stūpas the monks are variously designated as Suttantika, Pacanekāyika, Peṭakī etc. These terms reveal
familiarity with the Sutta, Nikāya, Peṭaka etc. which form parts of the Tipiṭaka.

The foregoing evidences establish that the Tipiṭaka existed before the second century B.C., and that it was looked upon as authoritative even in those remote ages.

Literary evidences also are not wanting about the antiquity of the Tipiṭaka. Of the Pāli works, the Milinda-paṅha is the earliest to mention the Tipiṭaka and the Nikāya. This work, in its original form, was composed as early as in the first half of the first century A.D. From other non-canonical Pāli works it appears that the canonical works were compiled within a couple of centuries following the death of the lord. From the Pāli chronicles of Ceylon, viz. Dīpavaṃsa and Mahāvaṃsa as well as the Aṭṭhakathās or commentaries on the Tipiṭaka we learn that the canonical works existed at least in the beginning of the Christian era.

One thing is remarkable in regard to the antiquity of the Tipiṭaka. Aśoka, was a peerless exponent of Buddhism. History records his monumental efforts to preach this religion far and wide. All the Buddhist sects, despite their doctrinal differences, are unanimous in their eloquent tribute to this emperor. But, curiously enough, there is no mention of him whatsoever in the Tipiṭaka. The only possible explanation of this seems to be that, by the time of Aśoka, the process of compilation of the Tipiṭaka was completed. Had the compilation been finalised in the post-Aśokan period, a reference to his achievements towards the propagation of the faith would have been indispensable.

As we have seen above, the Pāli canonical works consist of the Vinaya-piṭaka, Sutta-piṭaka and Abhidhamma-piṭaka. These works are also sometimes divided into five Nikāyas or nine Aṅgas (parts). The four Nikāyas of the Sutta-piṭaka and the Khuddaka-nikāya constitute the five Nikāyas; the Khuddaka comprises the Vinaya and the Abhidhamma. The
division into nine Aṅgas is based on the style and the subject-matter of the parts of the Tipiṭaka. The Aṅgas are:

(i) Sutta (exhortations in prose),
(ii) Geyya (instruction in mixed prose and verse),
(iii) Veyyākaraṇa (exposition),
(iv) Gāthā (verse),
(v) Udāna (sayings of the Buddha mostly in metrical form),
(vi) Itivuttaka (moral sayings of the Buddha in prose and verse),
(vii) Jātaka (legends of Bodhisattva in his previous lives),
(viii) Abbhūta-dhamma (supernatural events),
(ix) Vedalla (the Buddha’s message in the form of catechism).

IV

VINAYA-PIṬAKA

This work contains rules and regulations in respect of the Samgha and the daily life of the monks and nuns. The Buddhists believe that these rules were framed by the Buddha himself. Some legends and anecdotes have also been incorporated in this Piṭaka which, according to the Buddhists, is the foremost of the Piṭakas.

It should be mentioned in this connexion that the rules about Vinaya, current in Burma, agree with those of the Theravādins of Ceylon. The doctrines of this school found their way into Burma in the eleventh century A.D. Since then the Burmese have been preserving them carefully.

The Vinaya-piṭaka consists of four parts, viz. the Pātimokkha, the Sutta-vibhaṅga, the Khandhaka and the Parivāra. Pātimokkha
The Vinaya-πiṭaka centres round the Pātimokkha. Pāti-
mokkha-saṃvara-saṃvuto\(^1\)—this is like an adage widely
current among the Buddhists. This means that the life
of a monk is regulated and restrained by the rules of the
Pātimokkha.

In this work are found the possible lapses of the monks of
the Saṃgha with the corresponding rules for atonement. The
eight kinds of offence on the part of the monks are discussed
in the eight chapters of the work. Ānanda says, in the
Majjhima-nikāya (108), that the Buddha himself taught the
monks the rules of the Pātimokkha.

The Pātimokkha, in its original form, probably contained
152 rules which gradually increased to be 227. There
were 227 rules when the Vinaya-πiṭaka of the Theravādins
originated. Although different manuscripts contain these
227 rules, yet, in this form, these were not looked upon as
part of the canon. Being included in the Sutta-vibhaṅga these
attained the status of the canon.

In the ceremony of Uposatha, held on Full Moon and
New Moon days, the offences, listed in the Pātimokkha, used
to be read aloud. Those among the monks, who committed
any of these offences, had to make a clean breast of it before
those who assembled there.

A work, meant for the nuns, was also modelled on the
Pātimokkha designed for the monks.

Sutta-vibhaṅga

In this portion there is the exposition of the Sūtras. The
exposition of each of the Sūtras is prefaced by an account
of the place where and the occasion on which the rule
concerned was framed. This is followed by the full Sūtra
and the meaning of each of the words therein. At places,
where necessary, the exposition and the discussion have been

\(^1\) Vide Dīgha-nikāya, II. 42; XIII. 42; XXVI. 28; Dhammapada,
185.
made clearer and more exhaustive. These discussions sometimes reveal facts of historical importance. As instances, mention may be made of rules relating to theft and murder. The definition of murder and theft throws light on the jurisprudence of those days.

The rules of the Pātimokkha, written in the form of Sūtras, have been explained in the Sutta-vibhaṅga.

The Sutta-vibhaṅga consists of two parts—the Mahā-vibhaṅga and the Bhikkhuṇī-vibhaṅga. The former deals with eight kinds of transgression of Vinaya. The latter is the commentary on the work, modelled on the Pātimokkha and designed for the nuns.

Vinaya might be violated in eight ways which were broadly divided into Pārājika and Pācittiya. For the offences of the first kind the penalty was expulsion from the Samgha and for those of the latter class the offender had to undergo expiation.

The following are the eight forms of transgression of Vinaya:

(i) Pārājika-dhammā

Knowledge about the sexual relation of human beings or of animals, taking of things not given, homicide or abetment thereof, praise of death or suicide, false utterances about one's own knowledge or insight.

(ii) Samghādisesā dhammā

Wilful discharge of semen, touch or thought of women or talk to them, aiding the union of a male and a female, construction of a residence without the permission of the Samgha, accusing a monk of an offence of the Pārājika class, attempt at creating schism inspite of repeated prohibitions, not listening to advice, irreligious activities.

(iii) Aniyatā dhammā

Sitting with women in a lonely place fit for cohabitation.
(iv) Nissaggiyā pācittiyyā dhammā

The punishment for offences of this kind consists in the confiscation of the things concerned. For example, if a monk does not return his robe, mat, begging bowl etc. he will commit such an offence, and these things will be forfeited.

(v) Pācittiyyā dhammā

Ninety-two offences belong to this class. The offender has to atone for these offences. Some of the offences of this class are:

wilful utterance of a lie, use of indecent language, blaming of a monk, lying with a woman, giving religious instructions to nuns without being appointed to do so, eating of prohibited articles, eating at a prohibited place, drinking, wilful violence to animals etc.

(vi) Paṭidesanīyā dhammā.

Four offences relating to food belong to this class. A monk committing any of them has to make a confession in order to be absolved.

(vii) Sekhiyā dhammā.

The offences of this kind arise from transgression of the minute rules relating to dress, food and conduct.

(viii) Adhikaraṇasamathā dhammā.

The offences of this class arise from the violation of the seven rules prescribed for the settlement of disputes.

Khandhaka

This portion of the Vinaya-piṭaka is divided into two parts, viz. Mahāvagga and Cullavagga. The Khandhaka is a sort of supplement to the Sutta-vibhaṅga.

The Mahāvagga consists of ten Khandhakas or sections. In it are at first described the events from the enlightenment
of Gautama up to the foundation of the first Saṅgha by him at Benares. Then follow rules and regulations relating to the admission into Saṅgha, the ceremonies of Uposatha, Vassāvāsa, Pavāraṇā etc. and the conduct of life, food, dress etc. of the monks. Rules in respect of the settlement of disputes and the trial of offenders etc. are also contained in the Mahāvagga. The condition of the society of those days is reflected in the provisions for punishment to be meted out for theft, illicit sexual connexion and various other offences.

Some of the principal injunctions and prohibitions in regard to the way of life of the monks of the Saṅgha are as follows. For a monk are prohibited leather-sandals fringed with certain colours like blue, red etc.; his heels are to remain uncovered. Wooden sandals are absolutely prohibited for monks. They can use flesh or blood by way of medicine. The meat of certain animals, viz. the elephant, dog etc. is prohibited as food for the monks.

The Cullavagga (Kṣudra-varga) consists of twelve sections. In the first nine sections are given rules relating to Vinaya, various offences and the respective modes of expiation, the ways of settlement of disputes among the members of the Saṅgha, rules in respect of the daily life, residence and furniture etc. of monks. The subject-matter of the tenth section is the do's and don'ts for the nuns. In the last two sections, which are generally supposed to be later interpolations, are described the Buddhist Councils held at Rājagṛha and Vaiśāli.

A few of the rules of the Cullavagga regarding the life of monks are given here. For a monk is prohibited the practice of having long hairs or dressing them up. Excepting when he is ill he is debarred from looking into a mirror. Entertainments by dance, song, instrumental music etc. are a taboo for him. He can use water-vessels made of brass, wood or leather. He can take onions only when he is ill.
Severe are the rules relating to the life of nuns. Some of the principal rules are set forth here. A nun is not allowed to beg any article of the value exceeding sixteen Kārṣāpanas. For her is prohibited sitting with or talking to a male in a covered spot or at night. Without the permission of the householder she cannot go out of the house where she dwells and receives her meals. Regulations do not permit her to live in a monastery after the Uposatha ceremony is over. She is debarred from entertainments by dance and music and from frequenting a palace, a pleasure-garden etc. She is not allowed to learn any art for earning her livelihood. Unless she is ill, she cannot use any conveyance. Perfumes and ornaments are a taboo for her.

Closely related to the *Khandhaka* are certain Śūtras called Kammavācā. In them are briefly set forth rules to be observed by members of the Saṃgha. Of the seven Kammavācās, the Upasampadā-kammavācā, containing rules for ordination to be administered to the intending entrants into the Saṃgha, is still applied by the southern Buddhists.

The *Khandhaka*, however, is not a set of dry and insipid rules. Diversification has been attempted by incorporating legends and anecdotes, some of which possess literary flavour. As specimens a few stories are briefly set forth below.

One day the Buddha, while walking with Ānanda, found that a monk had been rolling in his excretions. On enquiry he learnt that the man had been suffering from intestinal troubles. Then the Buddha bade Ānanda take some water. With that water the Buddha cleansed him and placed him on a bed. He was told by the ailing man that no monk had come to nurse him as he did not do any work of the monks. This report having been confirmed, the Buddha advised the monks to look after one another. He further said that whoever among them wanted to serve him should serve the diseasedstricken fellow monk.¹

¹ This anecdote occurs in the *Mahāvagga* (VIII. 26).
The parents of a boy, named Upāli, started a discussion as to what they would like their son to be. They thought that the boy would feel pain in his fingers if he took to writing, his chest would ache if he practised arithmetic and his eyesight would be impaired by painting. At last, they concluded that the boy should become a monk; because this was the easiest way for earning livelihood.

The well-known courtesan, Sālavatī, living in Rājagrha, once became enceinte. She kept the matter a secret, and putting her newly-born son into a basket threw it into water. The prince, Abhaya by name, picked up the baby, reared it up and christened him as Jivaka. When Jivaka came of age, he went to learn Ayurveda under a noted physician of Takṣaśilā. After seven years of training he was asked by his teacher, who wanted to test his knowledge, to bring from the neighbouring forest such a herb as was not used as a medicament. Jivaka returned from the forest to report that such a herb could not be found. Pleased at this report, the teacher gave him some money and permitted him to go home. The money having been spent on the way, he declared in a city that he was a physician. There, while treating the wife of a merchant, he put some clarified butter into her nostrils. When that clarified butter got into her mouth, she spat it out and asked her attendant to keep it for future use. At this Jivaka thought that the lady was extremely parsimonious, and despaired of getting his fees. She, however, told him that a good housewife as she was, she asked her maid to keep the clarified butter for use in lamps. Anyway, she came round and gave the physician his dues.

The Buddha narrated the following tale in order to inculcate the lesson that one should respect the senior among the monks. A partridge, an elephant and a monkey used to

1 Vide Mahāvagga, I. 49.
2 Indian medical science.
3 Vide Mahāvagga, VIII. 1.
4 Vide Cullavagga, VI. 6.3.
live near a huge Ā̄svattha tree. Among them there was no semblance of mutual respect, trust and courtesy. One day they resolved that the other two would obey the one who would be proved to be the oldest of the three. The bird and the monkey asked the elephant, "How old an event can you recollect?" The elephant replied that, when he was young, he used to walk over the yonder tree and that its tallest branch would touch his belly. The same question was put by the bird and the elephant to the monkey. The monkey said that in its younger days it used to bite the highest branch of the tree from the ground underneath. To the self-same question, put by the monkey and the elephant, the partridge replied that formerly there was a leviathan Ā̄svattha tree near by, and that it ate its fruits and threw the bones on the ground. From the bones grew the present tree. Hearing this the monkey and the elephant realised that the partridge was the oldest of them all. They decided thenceforward to respect him and to abide by his word.

Besides the above edifying anedotes, there are described in the Khandhaka events like the conversion of Sāriputta, Moggliāna and Rāhula to Buddhism, the gift of a garden to the Saṃgha by the wealthy merchant Anāthapiṇḍaka and the attempt made by Devadatta, Buddha’s hostile brother, at schism among the Buddhists.

The Khandhaka relates also the history of the admission of the nuns into the Saṃgha. The Buddha agreed to it at the importunate request of Mahāpajāpati Gotamī and his disciple Ānanda. But, he voiced a warning by saying that if this right were extended to the nuns, there would be disorder in the Saṃgha which would not last long. As paddy in the field is spoilt by fungus so also religion would be tarnished if nuns were allowed access into the Saṃgha. As a safeguard against confusion, he formulated eight principal rules to be observed by the nuns.

1 The fig-tree.
Parivāra

Compared with the other parts of the Vinayapiṭaka, the Parivāra is the latest and was, perhaps, the work of a Ceylonese monk. The subject-matter of the other parts is set forth in it in a catechistic fashion. Besides, there are in it 19 chapters, index, appendix, list etc.; these remind one of the Anukramaṇīs and appendices of the Vedāṅga age.

In an introductory verse of the Parivāra or Parivāra-pāṭha there is a reference to Mahinda in Ceylon. Mention is made also of certain noted Theras like Ariṭṭha, sister's son of the Ceylonese king Devānampiyatissa. In a verse towards the close of the Parivāra it is stated that it was composed by one Dipa after making investigations about the path followed by the venerable persons of the earlier period.

V
SUTTA-PIṬAKA

While the Vinaya-piṭaka is concerned with the Saṁgha, the Sutta-piṭaka deals with the Dhamma. From the latter we learn what the Buddha himself and his intimate disciples said about their religion. Written in prose and verse in the form of dialogues, it contains many legends, tales and wise sayings.

The Sutta-piṭaka is divided into five Nikāyas\(^1\) or collections, viz. (i) Dīgha, (ii) Majjhima, (iii) Saṁyutta, (iv) Aṅguttara and (v) Khuddaka. The subject-matters of the first four Nikāyas are, to a great extent, similar. In them the cardinal principles of Buddhism are set forth either in the form of the Buddha's utterances or of dialogues. A few Suttas are repeated in them.

Tales, legends, Gāthās and sayings constitute the Khud-dakanikāya.

\(^1\) At some places, Nikāya is also styled Āgama.
The contents of the Nikāyas are briefly given below.

Dīgha-nikāya

This Nikāya takes the name from the circumstance that in it the Suttas are lengthy. The Suttas number 34; in each Sutta some matter or other relating to Buddhism has been discussed. Each Sutta may be treated as separate.

The Dīgha-nikāya is divided into three Vaggas or sections, viz. Silakkhandha-vagga (1-13), Mahā-vagga (14-23) and Pāṭika-vagga (24-34). The character and contents of each of these Vaggas are of different kinds; in them earlier and later traditions are noticeable. The oldest portion appears to be preserved chiefly in the Silakkhandha-vagga and the latest in the Pāṭika-vagga. The longest rules are contained in the Mahā-vagga; some of these rules have assumed the present form as a result of later additions and interpolations.

The form of the Suttas in the different Vaggas is not the same. All the Suttas of the Silakkhandha-vagga are in prose. But, some Suttas of the other two Vaggas are in prose and verse; nearly all the verses are popular Gāthās or pithy sayings.

The nature of a few Suttas of the Dīgha-nikāya may be indicated here. The first Sutta is called Brahmacārī-sutta. The significance of the title is this. As an adroit fisherman can restrain all the big and small fish with a fine net, so the Buddha too can confine all Brahmin philosophers and those indulging in fallacious argumentations, and establish that their doctrines are erroneous and constitute snags in the way to salvation. In it the Buddha exhorts his followers to shun the company of Brahmins, the reason being that many Brahmins are given to sensual pleasures and attached to dance, music etc. Some of them, according to him, earn their livelihood by performing sacrifices while others while away their time by indulging in idle speculations about the origin and destruction of the world, the reality or non-reality of things, the nature of soul and the like. This Sutta
sheds considerable light on the life of the Brahmins of those times.

The second Sutta is called Samañña-phala-sutta. As the title indicates, it deals with the salutary effects of leading the life of a Śramaṇa or a Buddhist ascetic. Besides, the doctrines of the principal rival schools have also been refuted in it. There is a prefatory account of the visit of king Ajātaśatru to the Buddha. This Sutta throws light on the life and thought of the Indians of those far-off ages.

The Ambaṭṭha-sutta (No. 3), the Kūṭadanta-sutta (No. 5), the Māvijja-sutta (No. 13) etc. seek to establish the doctrines of the Buddha after criticising the caste-system of the Brahmins, their sacrifices with animal-slaughter and the way to the attainment of the Supreme Being according to them.

The most famous of the Suttas of the Dīgha-nikāya is the Mahāparinivāna-sutta which stands apart from the other Suttas in form and contents. It does not set forth any important doctrine of the master, but gives an account of his later life, the teachings he imparted during that period to his disciples and his demise. Thus, it is a very early contribution to the biography of the great man. The present form of the Sutta is the result of additions interpolated through centuries. There are evidences of the existence of earlier and later portions in it. For example, at one place the Buddha, in his conversation with Ānanda who was very much moved at the prospect of his imminent death, appears to be a man with deep human feelings. In some portions that follow, the Buddha is depicted as a demi-god capable of superhuman feats. Towards the close of this Sutta, mention has been made of the relics of his body and even of the building of Stūpas. This indicates that, already before the composition of this portion, the Buddha was raised to the status of an adorable deity; but such an idea did not exist probably before Aśoka.
Majjhima-nikāya

The Suttas of this Nikāya are shorter than those of the Dīgha-nikāya. The significance of the title of the Majjhima-nikāya is that it contains Suttas of a medium length; these are neither too long nor too short. Its 152 Suttas have a threefold division. The Suttas of this Nikāya, like those of the Dīgha, are complete in themselves.

This Nikāya discusses the cardinal teachings of Buddhism, viz. the four noble truths, the doctrine of Karman, the hollowness of desire, the non-existence of the soul, Nirvāṇa etc. This Nikāya aims chiefly to set at naught the doctrines of the Brahmanical religion, Jainism etc. and incidentally it refers to various crimes like theft, robbery, illicit sexual relation and also to the corresponding punishments to establish the Buddhistic points of view. Thus, it reflects, to a great extent, the social and religious conditions of those times.

The contents of a few of the Suttas of this Nikāya are briefly set forth here. The subject-matter of the Assalāyana-sutta (No. 93) is as follows. The young Brahmin Assalāyana asks the Buddha, "The Brahmins assert that their caste only is pure and superior to all other castes and that only they are the offspring of Brahmā, having sprung from his mouth. What do you think about this?" The master replied, "A king, having assembled many people of different castes, asked them to produce fire by the attrition of pieces of wood. Of them, the low-born people like the Caṇḍāla gathered wood for this purpose from such contemptible things as drinking vessels meant for dogs and pigs while the members of the higher castes gathered it from holy spots. Now you say whether or not the fire, kindled by the low-class people, will have the same brilliance as that produced by the people of superior castes." On Assalāyana's replying that there was no difference between the fires generated by them, the Buddha said that similarly there was no real distinction among members of the different castes too.
Some of the Suttas of this Nikāya contain nothing but tales. There is a well-known story in Sutta 86 written in prose and verse. From it we learn how the intractable robber, Aṅgulimāla, turned a monk and finally attained the status of Arhat. This portion is a fine specimen of ancient Buddhist Kāvya. Sutta 83 narrates how king Makkhādeva, at the first sight of grey hair, became a monk after renouncing the kingdom. This story occurs in the Jātaka too.

As in the Dīgha-nikāya so in it also earlier and later portions occur. In some Suttas the Buddha appears as a human being and a teacher; what distinguishes him from the common run is that he has realised the truth. But, at other places superhuman events are associated with him.

Samyutta-nikāya

Samyutta (Samyukta) means cluster or group. There are, in this Nikāya, 56 groups of Suttas which total 2,889. The names and contents of some of the Sutta-groups are as follows:

Devatā-samyutta—The ‘utterances’ of some deities along with discussions on various matters occur in it.

Māra-samyutta—In it we find legends about the vain attempts of Māra\(^1\) to allure the Buddha and his disciples to the path of unrighteousness.

Jhāna-(or, Samādhi)-samyutta—In 55 Suttas under it are set forth the kinds of meditation.

Sacca-samyutta—In 131 Suttas under this group are discussed the four noble truths, viz. Dukkha, Samudaya, Nirodha and Magga.

An analysis of the Suttas reveals that these have been arranged under groups in pursuance of at least three principles. The Suttas of a group either deal with a principal

---

1 An evil one or destroyer, according to Buddhists, and corresponding, to some extent, to Satan of English literature.
matter of the Buddhist doctrine or they are written on some god, demon or man of a particular class or in them some distinguished personage appears as a hero or narrator.

The 56 Saṃyuttas have again been divided into five Vaggas or classes:

(i) Sagātha-vagga, (ii) Nidāna-vagga, (iii) Khandha-vagga, (iv) Saḍāyatana-vagga and (v) Mahāvagga. Of these, the first deals chiefly with the Buddhist ideal of life and ethics. Epistemology and metaphysics are the principal subjects of the four other Vaggas. In some Suttas of these Vaggas are dealt with also the Buddha’s life, discipline and topics like the adoration of the Buddha and Dhamma.

It should not be supposed, however, that the entire Saṃyutta-nikāya is full of jejune discussions on religion and metaphysics. Oases are not altogether absent in this usually arid desert. Portions of it are marked by literary flavour. This remark is true particularly in the case of the Sagātha-vagga which, as the title suggests, contains Gāthās. It is not that there are no Gāthās in the other Vaggas. This Vagga contains the largest number of Gāthās; in fact some Suttas of this Vagga are written merely in Gāthās.

Really enjoyable are some of the intricate questions and problems with their solutions contained in this Vagga. A specimen is given below.

**Questions**—What is the prop of a man? Whose friendship is important in the world? Who sustains life?

**Replies** (in order)—Progeny, wife, showers of rain.

At one place in this Nikāya (X. 12) the Buddha is said to have given wise replies to questions put by a Yakṣa. This reminds one of the satisfactory replies said in the Mahābhārata to have been given by Yudhiṣṭhira to Yakṣa.

The Gāthās about Māra and the nuns are beautiful specimens of ancient Indian poetry. The substance of the Sutta (V. 3) about Kisāgotamī and Māra is given below.

1 A demi-god of a particular class.
One day the Buddha went to Jatavana, the garden of Anāthapiṇḍika in Śrāvasti. A nun, Kīśagotami by name, one morning after begging alms in that city sat under a tree to spend the rest of the day. At that time the mischievous Māra appeared there with a view to disturbing her meditation and causing alarm to her. He asked Gotamī, “Why are you sitting alone in this dense forest with tearful eyes like a woman afflicted with the death of her child? Are you in quest of a man?” She recognised him as Māra, and saw through his design. She replied, “Gone is that day when my child died. No longer have I any use of a man. It is not out of grief that I am shedding tears. Sir, I do not fear you. The darkness of my ignorance has been dispelled, worldly objects have no charm for me, I have overcome the attendants of the god of death. I stay here for rest with a calm mind and without fear.” Seeing that his machinations had been detected, Māra left the place disappointed and sorrowful.

Carpenter thinks, not on very plausible grounds, that the stories of this kind are nothing but short dramas. These may supply materials for the later dramas, but they cannot be said to belong to dramatic literature. In this connexion, it is noteworthy that there is no evidence in any part of the Tipiṭaka about the dramatic representations of such stories; on the contrary, the Buddhists have been forbidden to participate in dramatic performances. Winternitz appears to be right in holding that such stories bear the impress of legends contained in the Mahābhārata.

Aṅguttara-nikāya

Its other name is Ekkuttara-nikāya; the title indicates that each succeeding section contains one topic more than the preceding one. The Suttas are at least 2,308 in number divided into eleven sections called Nipātas. Each Nipāta again is divided into several Vaggas. The contents of the Nipātas are briefly as follows.
Eka-nipāta—the mind with and without composure, Tathāgata as the only benefactor of mankind, description of the Buddha’s principal disciple and monks, etc.

Duka-nipāta—two kinds of sin, viz. that which produces bad effects in this life and that which leads to re-birth; two kinds of gifts—the gift of material things and the gift of Dhamma, etc.

Tika-nipāta—sins relating to the body, speech and mind; three praiseworthy acts—gift, renunciation, maintenance of parents, etc.

Catukka-nipāta—in it four kinds of each of certain things or persons have been spoken of. For example, four kinds of men have been described, viz. one who is neither wise nor pious, one who is not wise but pious and one who is both wise and pious. Happiness has been stated to be of four kinds, viz. living in a worthy place, shelter of a good man, self-realisation and good deeds done in previous life.

Pañcaka-nipāta—five strong points of a student, viz. reverence, modesty, abstinence from sinful acts, heroism and intelligence.

Five Nīvarāṇas or obstacles, viz. lust, wicked design, idleness, hauteur and restlessness and suspicion. Some other pentads have also been described.

Chakka-nipāta—sixfold duty of a monk, viz. apathy to action, arguments, sleep and the company of others, humility and association of the pious.

Sattaka-nipāta—seven kinds of wealth, viz. reverence, good conduct, modesty, abstinence from sinful acts, learning, renunciation and wisdom. Seven kinds of fetter—supplication, hatred, false faith, doubt, pride, worldly existence and nescience.

Aṭṭha-nipāta—eight causes of earthquake. Uposatha and a few other topics are included in it.
Navaka-nipāta—nine things to be contemplated, viz. evil, death, harmful food, apathy to the entire world, transitoriness, suffering resulting from transitoriness, non-reality of suffering, renunciation and indifference.

Dasaka-nipāta—in it we find the questions of Upāli regarding Buddhism and the Buddha’s reply thereto, Incidentally are set forth ten matters to be contemplated about, viz. transience, non-reality, death, adverse food, apathy to all the world, bone, dead body full of worms, decayed and dark corpse, inflated dead body. Ten kinds of purification are also described. These are: right view, right resolution, right speech, right action, right livelihood, right effort, right recollection, right meditation, right knowledge and right liberation.

Ekādasaka-nipāta—eleven kinds of happiness, eleven gates to Nirvāṇa, etc.

In comparison with the other Nikāyas, there are certain distinct characteristics of the Aṅguttara-nikāya. Apparently it seems that the Buddhist doctrines have not been systematically analysed and explained in it. But, as a matter of fact, it has been compiled according to a well-conceived plan. It aims at giving instructions to both the monks and the lay devotees. The device of adding one topic in each of the successive Nipātas is an aid to memory; such a method has not been adopted in any other Nikāya. Another noteworthy feature of this Nikāya is that the Puggala-paññatti, one of the earliest parts of the Abhidhamma-piṭaka, is nothing but a collection of portions selected from this Nikāya.

A comparison of this Nikāya with the Dīgha-nikāya and Majjhima-nikāya reveals that it deals, in a well-arranged manner, and in short Vaggas, with religious matters elaborately discussed in the other two Nikāyas. This does not mean that the Aṅguttara contains nothing original. The subject-matters of many of its Suttas are novel and these afford us a
picture of Buddhism and of the then social conditions. For example, among the names of monks, nuns and other devotees, mentioned in it, there are some which the Buddha himself referred to as outstanding. One such name is Thera Mahākaccāna. His name has been proclaimed as the foremost expositor among the direct disciples of the Buddha who explained the message preached by the master. In Kamma-karaṇavagga of the Duka-nipāta is laid down the severe punishment to be meted out to a criminal after his guilt is established.

Khuddaka-nikāya

Though it is generally considered to be the fifth Nikāya of the Sutta-piṭaka, yet it is sometimes included in the Abhidhamma-piṭaka. In fact, it seems proper to regard it as a Miscellaneous work; because, besides some small works certain large treatises of the Pāli canon are included in it. After the compilation of the other Nikāyas of the Sutta-piṭaka, this Nikāya was compiled as a supplement.

The major portion of this Nikāya is in verse, a part is in mixed prose and verse. The important works of Buddhist Kāvya in Pāli are included in the Khuddaka-nikāya.

The works of this Nikāya deal with different matters. These were compiled in different ages and perhaps in diverse sects of the Buddhists. Originally these do not appear to have been composed as parts of one collection; but in later times they were incorporated into the Khuddaka.

Many of the works under the Khuddaka were, perhaps, raised to the status of the canon long after the rise and demise of the Buddha. One evidence of this deserves mention. In a noteworthy Sutta1, in course of a prophecy about the possible dangers to Buddhism in future it is related that a time will come when the monks will be averse to Tathāgata's

1 This is repeated at many places. Vide Saṃyutta-nikāya, XX. 7; Aṅguttara-nikāya, IV. 160, V. 79 etc.
highly significant teachings about Śūnyatā or non-existence of all things, and eager to listen to the pleasant and poetical utterances of the disciples of the Buddha. From this it seems that the Buddhists of old used to look down upon poetical works which were presumably interpolated into the canonical literature at a later period.


Buddhaghoṣa, however, indicates the number of such works as fifteen. According to the Burmese tradition, the following treatises² also are included in this Nikāya: (i) Milinda-pañha, (ii) Sutta-samgaha, (iii) Peṭakopadesa, (iv) Netti or Netti-pakaraṇa.

Khuddaka-pāṭha

It consists of nine distinct parts which must be studied by a newly ordained person. Besides, the Buddhists recite the work as incantations or prayers. The subject-matters of these nine parts are briefly as follows:—

(i) Declaration of faith in Buddhism,
(ii) Ten commandments for the monks,³
(iii) A list of thirty-two parts of the human body—meant for engendering a sense of hatred and transitoriness with respect to the body.

¹ These two are regarded by Buddhaghose as one.
² Included under Miscellaneous works in this book.
³ Viz. abstinence from violence to creatures, dishonest life, falsehood, drinking, dance and music, perfumes and ornaments, aversion to articles for luxury, to gold and silver and non-eating of untimely meals.
(iv) The questions of a newly ordained person and replies thereto— in it, as in the Aṅguttara-nikāya, the principal technical terms of Buddhism have been explained through questions and answers.

(v) Most beneficial acts according to the Buddha, viz. respect for parents, maintenance of one’s wife and children, peaceful means of livelihood, gift of alms, leading a holy life, etc.

(vi) Worship of the creatures and of the three gems,

(vii) Futility of grief for a dead person and reward enjoyed by one in the other world as a result of gifts made to monks etc.

(viii) Good deeds are the most valuable asset in the world.

(ix) Praise of friendliness (mettā) to all beings.

Of the nine parts, mentioned above, the last five are in the form of Suttas which are named in order as follows:—

Maṅgala-sutta, Ratana-sutta, Tirokuḍḍa-sutta, Nidhikaṇḍa-sutta, Karaṇīyametta-sutta.

Of the nine parts, seven are still recited by the Buddhists in the ritual called Parittā which means the warding off of evil spirits. This ritual is performed usually at the time of constructing a house and when one is ill or dead.

Certain parts of the Khuddaka-pāṭha or matters similar to those dealt with in them are found in certain Buddhistic works. The ten commandments for the monks appear to have been taken from the Vinaya-piṭaka. The Maṅgala-sutta, Ratana-

1 E.g. (i) Question—What are the two things? Answer—Name and form.

(ii) Question—What are the four things? Answer—The four noble truths.

(iii) Question—What is indicated by eight? Answer—The noble eight-fold path.

2 Some verses of this portion are recited even to-day at funeral rites in Ceylon and Siam.
sutta and the Karanīyametta-sutta occur also in the Sutta-nipāta, one of the works under Khuddaka-nikāya. The Tiropudṭa-sutta occurs also in the Petavatthu.

**Dhammapada.**

Of the canonical works in Pāli, the most well-known is the *Dhammapada*. It has been translated into various languages not only in India and other countries of the East but also in Europe. In it are laid down the main teachings of Buddhism in an easy and attractive style. The use of similes at places is charming.

It is noteworthy that the *Dhammapada* exists in a Prākrit version of which parts only have come to light. Besides, versions of it exist in mixed Sanskrit and pure Sanskrit. There is also a Chinese version of this valuable work.

The *Dhammapada* consists of 423 verses arranged in 26 Vaggas or sections. It should be noted that most of the verses are detached and appear to be culled from other Pāli works. The names of the Vaggas, with a brief account of their respective contents, are given below.

**I. Yamaka-vagga**

Enmity cannot be overcome by enmity but by love. The quarrels of those, who are aware of the transience of all worldly things, cease. One, who is hedonistic and sensual, is conquered by Māra. He who, without abstinence from sinful acts, puts on dyed garments does not deserve them. Delusion gets into the mind of a man just as rain-water enters into a house which has not been properly roofed. In this life and beyond a sinner is subjected to suffering while a pious man enjoys happiness.

A verse from this Vagga is quoted below.

\[
\begin{align*}
\text{asāre sāramatino sāre cāsāra-dassino/} \\
\text{te sāram nādhigacchanti micchā-sāṅkappa-gocarā]/.}
\end{align*}
\]

I. 11
[Those who, in pursuance of a false resolution, look upon the false as true and the true as false cannot realise the truth.]

II Appamāda-vagga

Absence of inadvertence and inadvertence lead man to the paths of immortality and death respectively. Wise men, by means of meditation and constant effort, attain Nirvāṇa in the shape of supreme bliss. Fools become inadvertent.

In the following verse, the difference between a careful man and a careless one has been brought out with the help of a beautiful simile.

\[
appamatto pamattesu suttesu bahu-jāgaro/
abalassanī va sīghasso hitvā yāti sumedhaso/\]

II. 9

[In the midst of negligent persons a careful person is like a person awake among sleeping people. As a fast-running horse proceeds after leaving behind a weak horse, so also a careful man makes progress outstripping an inadvertent fellow.]

III Citta-vagga.

The acquisition of perfect knowledge is never possible unless the mind is restrained. One's enemy cannot do one as much harm as one's mind directed towards untruth.

The necessity of the restraint of mind has been expressed in the following verse with apposite similes.

\[
kumbhūpamaṇī kāyamīmaṇī viditvā nagaruṇaṇaṇaṇi
cittamidam ṭhapetvā/\]
\[
yodhettha māraṇī paññāyudhena jitaṁ ca rakkhe
anivesano siyā/\]

III. 8

[One should fight Māra with the weapon of wisdom after considering this body (perishable) like a pitcher and the mind
(invulnerable) like a city; when he is vanquished he should be kept under careful vigilance, and one should never be inadvertent.]

IV. Puppha-vagga

The fame of a good man spreads far and wide. In the sub-joined verse, the superiority of the fragrance of one’s fame over fragrant substances has been set forth.

na puppha-gandho paṭivātameti
na candanaṁ tagaram mallikā vā/
sataṁ ca gandho paṭivātameti
sabbā disā sappuriso pavāti//

IV. 11

[The fragrance of none of the flowers called Tagara, Mallikā or Candana is carried against the wind. But, the fragrance of (the fame of) an honest man is carried against the wind; he pervades all the directions by his fragrance.]

V. Bālavagga

A fool considers himself to be wise. He cannot realise the truth even after life-long association with the wise. But, an intelligent man can realise the truth only after a moment’s stay with a wise man. A fool aspires after false honour. But, of the two paths a monk resorts to the path leading to Nirvāṇa after forsaking the path to the acquisition of wealth.

The verse, quoted below, beautifully expresses the folly of attachment to worldly possessions.

puttā matthi dhanam matthi iti bālo vihaṁñati/,
attā hi attano matthi kuto puttā kuto dhanam//,

V. 3.

[I have sons, I possess riches—a fool is destroyed by thoughts like this. One does not belong to oneself—where is one's son, where are the riches?]
VI. *Paññita-vagga*

The association of a sinner is to be shunned, and that of a pious man is desirable. A lover of virtues lives happily. In this world, only those are very happy whose mind is attached to Saṃbodhi, who are free from attachment, whose hunger has been conquered and who possess effulgence. A verse from this section is as follows.

\[ selo yathā ekaghano vātena na samiratī, \\
   evaṃ nindāpasamsāsu na samiñjanti paññitā! / \]

VI 6.

[As a firm rock is not shaken by wind, so the wise are unconcerned at praise or blame.]

VII. *Arahanta-vagga*

He is the best of men who has cut asunder all sorts of worldly ties, renounced all desires and has known the uncreated thing (i.e. Nirvāṇa).

VII. *Sahassa-vagga*

One who always respects the old people gains in longevity, beauty, happiness and strength. Even a moment’s reverence for a self-restrained person is better than the performance of a hundred-year long sacrifice at an expense of thousands of coins. Even a day’s life devoted to knowledge and meditation is better than a life of hundred years with ignorance and self-indulgence.

IX. *Pāpa-vagga*

One should quickly be engaged in good deeds and refrain from evil thoughts. One should never repeat a sinful act once done, but should again perform a good deed done previously. The sin accruing from the wrong done to an innocent man affects the wrong-doer himself.
X. Daṇḍa-vagga

All people are afraid of punishment and death. He who, out of self-interest, punishes or kills others does not enjoy peace in the other world. A sinner cannot realise the evil effect of a sin when committed, but afterwards he suffers physical and mental torments. Nudity, matted locks, fast, ashes on the body—these cannot make a man holy unless he conquers desire.

XI. Jarā-vagga

The body, an abode of diseases, decays and life ends in death. He, who does not practise self-restraint in youth or earn money lives, like a bow that is broken. Such a man perishes like an old heron in a pond devoid of fish. Merely the flesh, but not the wisdom, of a fool increases like that of a bull.

The verse below is a fine portrayal of the nature of the body.

\[ aṭṭhīnaṁ nāgaraṁ kāraṁ māṁsa-lohita-lepanam/ Baracka jara ca maccu ca māno makkho ca ohito]/

XI. 5.

[It is a city built with bones; flesh and blood are covers over it. In it live old age, death, pride and deceit.]

XII. Atta-vagga

One should at first pay heed to what is proper and then one should give instructions to others about it. A good deed is difficult to perform, but a bad deed is easy. None should swerve from his own duty.

In the verse, quoted below, one's ownself is said to be one's best friend.

\[ attā hi attano nātho ko hi nātho paro siyā/ attanā hi sudantena nātham vindati dullaβham]/

XII. 4.

[One is one's friend, who else will be a friend? By dint of self-restraint man can obtain his own rare friend.]
XIII. *Loka-vagga*

People should be engaged in pious deeds, because a pious man enjoys peace in this world and hereafter. He who hides his misdeeds by goodness lights the world like the moon. The people of the world are generally blind. A few only of them are possessed of the seeing eye; they attain heaven. There is no sin that cannot be committed by one who transgresses the right course of conduct, speaks the untruth and does not care for the other world. The result accruing from Sotāpatti is superior to the sovereignty of the world and the attainment of heaven.

The correct outlook on the world, according to the Buddhists, is set forth in the following verse:—

*yathā būbbulakaṁ passe yathā passe maricikam/ evaṁ lokaṁ avekkhantaṁ maccurūjā na passati/ /[XIII. 170.

*God of death does not see a man who looks upon the world as a bubble and a mirage.*

XIV. *Buddha-vagga*

Abstinence from sinful acts, doing good to others, purification of the mind, non-violence, restraint in food and sleep, sitting in solitude and high thinking—these are to be done, according to the Buddha's teaching. He who takes refuge in the Buddha, Dhamma and Saṅgha, and knows the four noble truths, gets rid of all kinds of misery.

XV. *Sukha-vagga*

There is no fire like attachment and nothing painful like the body. Hunger is the greatest malady and consciousness of past perceptions causes sorrow. Freedom from disease is the greatest acquisition, contentment the greatest treasure, faith the most intimate kinsman and Nibbāna the highest bliss.
XVI. Piya-vagga

Free from all fetters is he who loves nothing nor hates anything. Happy is he who has no attachment, temptation or love. The friends and relatives of a man accord him a warm welcome when he returns home after staying abroad for a long time. Similarly the result of good deeds, done by a man in this world, greets him warmly in the other world.

XVII. Kodha-vagga

A good man should win over an angry man by love, a greedy person by gifts and a liar by truth. Those who are vigilant, study day and night and strive for Nibbāna, are freed from delusion. Well-controlled is one who restrains the body, tongue and mind.

XVIII. Mala-vagga

A man, freed from impurities, gets over birth and decrepitude and attains heaven. Unchastity defiles a woman and miserliness a giver. Ignorance is the greatest impurity. It is easy to discover other’s faults, but difficult to be conscious of one’s own faults.

XIX. Dhammaṭṭha-vagga

One cannot be wise by too much of talk only. He is wise who is calm and is free from fear and hatred. One cannot be old simply by grey hairs or advanced age. He who has truthfulness, piety and restraint, is free from impurities and wise is really old. By merely begging one cannot be a monk; one who observes all the rules of piety is a monk. By merely becoming reticent one cannot be a sage; he who adopts the real and forsakes the unreal is a sage.
XX. Magga-vagga

The eightfold path is the greatest path, the fourfold truth is the greatest truth, non-attachment is the greatest virtue; one who possesses the eye (of knowledge) is the greatest man. The Buddhas merely show the path, but other persons should strive. All created things are destructible and, as such, causes of sorrow; all forms are unreal—one who realises this is not overwhelmed with grief. So long as a man’s attachment to women does not cease, his ties are not snapped; he approaches women as a calf goes to a cow.

XXI. Pakinnaka-vagga

One should give up petty pleasures if, in lieu of them, he can obtain greater happiness. The thoughts of the Buddha’s disciples are always directed to Dhamma and Samgha; they are constantly devoted to non-violence. Good people, like a snow-clad mountain, look bright from afar, but bad people are invisible to others like an arrow discharged in the darkness. People may live happily by sitting, lying down and roaming on the outskirts of a forest.

XXII. Niraya-vagga

One in dyed robes is doomed to perdition if one is not self-restrained. O ना who is attached to a neighbour’s wife is consigned to hell. He enters into the evil path who does not find sin existing in a thing or finds it where there is none.

XXIII. Nāga-vagga

The greatest among men is he who can tolerate censure even as an elephant bears with showers of arrows in a battle. Living alone is better than associating with a fool. The acquisition of learning and the avoidance of sin are pleasant.
XXIV. *Tantra-vagga*

The desire of an inadvertent man grows like a creeper. Man should try to destroy the root of desire. One whose mind is free from all traces of desire is not subjected to rebirth.

XXV. *Bhikkhu-vagga*

He is a monk who can exercise control over his hands, feet and speech. The following are requisite virtues in a monk:—vigilance over the senses, contentment and self-restraint. The association of those, whose life is pure and who are not inadvertent, is desirable to a monk.

XXVI. *Brāhmaṇa-vagga*

He is a real Brāhmaṇa who does not harm anybody with his body, mind and speech. One cannot be a Brāhmaṇa by mere birth or by wearing matted locks. One who is truthful and just is a Brāhmaṇa.

*Udāna*

‘Udāna’ means utterances full of significance. It consists of both verses and legends. It is divided into eight Vaggas or sections, each Vagga containing ten Suttas. In every Sutta some event contemporaneous with the Buddha has been narrated briefly and in conclusion a significant saying of the Buddha has been written. Such sayings are generally in metrical form, some are couched in prose too. Most of these sayings contain the Buddhistic ideal of life and eulogy of Nibbāna. The style is simple.

In certain other parts of the Tipiṭaka, too, such sayings have been designated as Udāna; but, in those places, all the sayings have not been stated to have emanated from the Buddha. Some of those Udānas are attributed to some god, king or other distinguished persons. Some Suttas also of the work
called Udāna are found in some other collections. The similarity of some Suttas relating to the Buddha's life with portions of the Vinaya-piṭaka and with the Mahā-parinibbāna-sutta is marked. The names of the different Vaggas of the Udāna, with a brief account of their contents, are set forth below:

I. Bodhi-vagga

In it are described certain events that took place sometime after the Buddha's obtaining enlightenment. In his opinion, the greatest ideal in the world is to lead a life free from blemish. This is possible only when one is free from taṇhā (<ṛṣṇā).

II. Mucalinda-vagga

In it also are described some incidents following the master's attaining Buddhahood. An astonishing event is that the serpent-king, Mucalinda, protected the Buddha by spreading out his colossal hood over his head. In this Vagga the Buddha has exhorted the monks to desist from squabbles over petty matters.

III. Nanda-vagga

In it we find the Buddha making his half-brother Nanda realise the hollowness of worldly existence when the latter was bent on leading a base life after giving up a higher ideal.

IV. Meghiya-vagga

The Buddha's disciple, Meghiya, having disregarded the advice of the Buddha, went to a beautiful mango-bower, and started performing penance for higher life. But, evil thoughts of various kinds hampered his endeavour. When he returned to the master, the latter explained everything to him.
V. Sonathera-vagga

In it we find the narratives relating to king Pasenadi’s visit to the Buddha, initiation of the leper Suppabuddha by name and the obtainment of ordination by the ordinary disciple Soṇa Koṭikāṇṇa (=Sonathera).

VI. Jaccandha-vagga

King Pasenadi’s visit to the Buddha, the Buddha’s hint at Mahāparinibbāna, Ānanda’s inability to realise that hint, the Buddha’s discussion and rebuttal of the anti-Buddhist doctrines—these are described in this Vagga. The following allegorical story is instructive.

Once when some ascetics and Brāhmaṇas assembled at a place, there arose among them fierce disputes on certain matters. Some said that the earth was eternal while, according to others, it was not so. Some thought that the body and soul were separate while others considered these to be identical. The monks having reported these disputation to the Buddha, he told them that once a king brought together all the blind persons in one place. An elephant was brought there at the bidding of the king. Among the blind different persons felt the different limbs of the elephant, viz., its head, ears, tusk, trunk and the tail. Asked as to how an elephant was, they replied in order that it was like a pitcher, a winnowing basket, a ploughshare, a plough-post and a broomstick. A quarrel ensued when each supported his own view and criticised the views of others. This resulted in their beating one another, and the king felt amused. After narrating this story the Buddha told his disciples that the dispute among the above ascetics and Brāhmaṇas was also similar and that each of them realised the truth only partially.
VII. Cūla-vagga

It deals with various matters of which the most noteworthy are Sāriputta’s inclination towards religious instructions and the release of Vāmanabhaddiya’s mind from sin.

Itivuttaka

The utterances of the Buddha are stated to be written in it. The title means, “Thus said the Buddha.” The book is in prose and verse. Generally a topic has been written in prose and supported by verses. The topics have been presented as if spoken by the Buddha and listened to by a certain disciple of him. At places, the idea expressed in the prose portion does not agree with or even run counter to that set forth in the verses; this tends to indicate later interpolations.

The Itivuttaka consists of four Nipātas each of which is divided into several Vaggas. The total number of its Suttas is 120.

The Buddha’s instructions on various matters constitute the subject-matter of the work. Written in a lucid style, it is free from prolixity. The occasional use of figures of speech like the simile makes it delightful. A few illustrations may be given here. A person making gifts to pious monks has been compared to the cloud pouring water on mountains and valleys. The senses of a man are likened to the gates of a house; like gates these should be carefully guarded.

The topics, dealt with in the different Nipātas of the Itivuttaka, are briefly indicated below.

Eka-nipāta

It deals with the Buddhistic ideal of life and man’s duties according to this ideal. Taṇhā (ṭṛṣṇā) has been said to be the cause of rebirth. Condemned are delusion, anger and pride etc. Deliberate falsehood has been condemned and charity, especially the gift of rice, praised.
Duka-nipāta

In it are laid down the temptations to the senses and the sins of the body, mind and speech. Inadvertence has been strongly condemned as a hindrance to Nibbāna. The Buddha is said to have stated the virtues of a monk and the happiness resulting from ascetic life.

Tika-nipāta

The topics, discussed in it, are the eightfold path, obstacles to Nibbāna and the means of escape from rebirth, decrepitude and death.

Catukka-nipāta

It is stated in this Nipāta that one who knows the cause of sorrow and the means of its suppression can easily be free from all sorts of worldly bonds. Passion, desire to do mischief and cruelty etc. are the causes of temptation; these can lead even a pious man to an evil path.

Sutta-nipāta.

It is the fifth book of the Khuddaka-nikāya, and contains both narratives and dialogues. It is divided into five Vaggas (sections), viz. Uraga-vagga, Cūla-vagga, Mahāvagga, Atṭhaka-vagga and Pārāyaṇa-vagga. Each Vagga contains several Suttas. In the first four Vaggas there are fifty-four lyrics. The Pārāyaṇa-vagga, a long metrical composition, is divided into sixteen parts.

Moral teachings according to the Buddhists constitute the subject-matter of this work. The Sutta-nipāta tries to inculcate the teaching that without any worship or religious rite, without any argumentation about the existence of God and without any sacrifice man can attain Nibbāna merely by realising the impermanence of the world and the four noble truths as well as by following the eightfold path. Side by side with this teaching there is an effort to establish the superiority of Buddhism in comparison with the Brahmanical and other contemporaneous faiths.
There are reasons to suppose that, if not the whole of the *Sutta-nipāta*, at least parts of it are very old arising at the time of Buddha or of his direct disciples. It is noteworthy that this work lays down directions for a particular way of life and does not deal with Buddhist philosophy—a fact which tends to show that Buddhist philosophy had not yet been formulated. Another noteworthy feature of the book is that the instructions, laid down in it, are meant for the Buddhists in general and not merely for the Samgha; from this it seems that the Samgha, which was subsequently looked upon as one of the three gems, had not yet got a firm foothold. In the society, reflected in the *Sutta-nipāta*, there appears to have been no place in northern India for the followers of other faiths excepting the Brāhmaṇas and Śramaṇas.

Barring the *Dhammapada*, the Buddhist works quote the largest number of passages from the *Sutta-nipāta*. The antiquity of the *Sutta-nipāta* is, perhaps, one of the causes of its authoritative character. Scholars, however, believe that early and late portions appear side by side in it. According to them, nearly all the prose portions, in which verses have been incorporated, are later interpolations.

Besides the ancient Buddhist doctrines, much information about the social and religious conditions of India during or immediately after the time of the Buddha can be gathered from the *Sutta-nipāta*.

**Vimānavatthu.**

The title means ‘legends about the abodes of gods.’ The work is a metrical narration of the various kinds of happiness enjoyed by man in the other world as a result of different pious deeds in the earthly life.

**Petavatthu.**

In this we find metrical descriptions of the various sufferings to which the ghosts of men, who committed misdeeds
on earth, are subjected in the other world. Like mortals the ghosts are also tormented by hunger, thirst, passion and delusion. But, the latter cannot take food and drink etc. directly from man. The ghosts derive satisfaction from the gifts made by one man to another. This idea corresponds to the obsequial rites according to the Brähmanical faith.

This work, along with the Vimāna vat thu, is looked upon as belonging to the latest religious works in Pāli. In these two works the doctrine of Karman according to the Brāhmins and Buddhists has been analysed in the form of stories. The literary value of these works, however, is negligible; the stories are monotonous. Except for the metrical form the works reveal no poetic merit.

Theragāthā and Therīgāthā

The very titles indicate that these are collections of verses attributed to the elders and lady elders professing the Buddhist faith. The Thera-gāthā contains 107 poems consisting of a total number of 1,279 gāthās. The other work comprises 73 poems, the number of gāthās being 522.

The style of composition of both the works is the same; the abundance of figures of speech like the simile is noticeable in these works. Noteworthy also is the repetition of particular phrases in some of the gāthās. The poetical excellences of the gāthās of these two works have raised them to the status of the best lyrics of Indian literature.

Despite similarity in the language and diction of these two works, there is considerable divergence of ideas expressed in them. The gāthās of the Thera-gāthā beautifully express the inner experiences of the monks and contain superb descriptions of nature. Those of the Therī-gāthā embody the personal joy and sorrow of the nuns. While descriptions of nature abound in the Thera-gāthā, the delineation of human life pervades the other work. A fundamental difference between the works is that while the former lays
down the inner feelings, the latter describes the experiences of the external life.

A few examples will clearly demonstrate the material divergence between the works. In a portion of the Therā-gāthā there is a wonderful description of the spring season, while in one gāthā the writer states that he finds no delight either in life or in death; with a wakeful mind he is awaiting death. A story of the Therī-gāthā runs thus:

A man of lascivious character follows the nun called Subhā in a forest, and declares his love for her. She tells him that she has renounced all earthly desires like poison and burning cinders. Then, in course of her disparagement of the body as destructible and ugly, she says that the eyes are nothing but loathsome lumps of flesh. Saying this she extracts her eyes, and gives them to that passionate fellow. At this the man becomes penitent, and asks for forgiveness. The lady then repairs to the Buddha. She gets back her eyes as soon as the Buddha casts a glance at her.

The famous courtesan Ambapāli afterwards took to the life of a nun. In every verse of a long composition, attributed to her, she at first describes her physical beauty, the adverse effects wrought by decrepitude and finally declares the truth of the Buddha’s teachings.

Certain matters, contained in these two works, occur also in some other works of the Pāli canon. For instance, the story of the robber Aṅgulimāla, contained in the Therā-gāthā, occurs in the same form in the Majjhima-nikāya. Some dialogues between Māra and the nuns, contained in the Therī-gāthā, appear to be another version of narratives occurring in the Bhikkhuṇī-saṃyutta of the Saṃyutta-nikāya. Certain gāthās of these two works are found also in the four Nikāyas, the Dhammapada and the Sutta-nipāta.

Some matters, dealt with in these two works, appear to indicate that the relevant passages were interpolated in a
later period. As an instance may be pointed out the reference, in two poems (920-948, 949-980), to the decadence of Buddhism. The decadence took place centuries after the establishment of the Buddhist Saṅgha. It is portions like this that lead scholars to believe that these two works contain earlier and later portions.

The Thera-gāthā and the Therī-gāthā are valuable for the contemporary social history. These two works throw considerable light on the life of the people, especially on the position of women in the society. From the Therī-gāthā we learn that many women took to the life of nuns when they had become disconsolate at the death of their children. A poem narrates how a poor widow, while begging from door to door, suddenly came across nuns. At the affectionate advice of the nuns, she also became a nun. The Therī-gāthā informs us that many courtesans, fed up with their despicable way of life, turned to be nuns. The supreme bliss of a nun’s life, as contrasted with the distressing life of courtesans, forms the theme of some of the beautiful poems.

From the point of view of the history of Buddhistic religion too these two works are important. The Thera-gāthā yields considerable information about the ancient doctrines of the Theravāda school. The nature of Nibbāna, according to the Therīs, is known from the Therī-gāthā. In their opinion, Nibbāna is freedom from greed and inadverrence; it is by means of Nibbāna alone that one can lead a life of restraint, acquire insight and supreme wellbeing and realise the highest truth.

Jātaka

Stories about the supposed previous existences of the Buddha form the subject-matter of the Jātaka. The Buddha has been designated as Bodhisatta in his past lives. The Jātaka is one of the important parts of the Khuddaka-nikāya.
Each of the stories of the Jātaka, in its present form, is divided into the following five parts:—

(i) Paccuppanna-vatthu (present facts)—in this part we find the occasion on which the Buddha narrated the story.

(ii) Atīta-vatthu (facts of the past)—the story of one of the past lives of Bodhisatta is narrated in prose here.

(iii) Gāthās—the Gāthās are generally found in the Atīta-vatthu, but they are of frequent occurrence in the Paccuppanna-vatthu too.

(iv) Veyyākarana (brief exposition)—in it each of the words occurring in a Gāthā is explained.

(v) Samodhāna (connexion)—in it generally the Buddha has identified the distinguished personages, mentioned in the Paccuppanna-vatthu, with those referred to in the Atīta-vatthu.

It should be noted that the Jātaka, available to-day, is not the original work. The present work is called Jātakaṭṭha-vañṇanā (exposition of the Jātaka). This is the work of a Ceylonese monk of unknown name. He gathered materials from the Jātakaṭṭha-kathā, an older commentary on the Jātaka. It is said to have been composed in Pāli in the period immediately following the composition of the canonical works. Along with the canonical works it was also rendered into the language of Ceylon and re-translated into Pāli by the compiler of the Jātakaṭṭha-vañṇanā. The prose portion alone was translated into the language of Ceylon and re-translated into Pāli; but, the Gāthās remained in their original form. According to a tradition, current among the Buddhists, it is the Gāthās alone that formed the original Jātaka; only these were comprised in the canon. It should be stated, however, that all the Gāthās of the present Jātaka do not appear to have been included in the canonical literature. According to a current mode of division of the
contents of the Jātaka, it is divided into twenty-two sections called Nipātas depending on the number of the Jātakas. For instance, the first Nipāta contains 150 stories each of which has one Gāthā; the second Nipāta has 100 stories each of which has two Gāthās and so on. Thus, every succeeding Nipāta contains a lesser number of stories but a greater number of Gāthās than the preceding one. But, in the extant Jātaka, the number of Gāthās is far greater—a fact which tends to indicate that many of the Gāthās are later interpolations.

Some stories of the Jātaka occur at other places of the canonical literature. Some such stories are lacking in references to the Bodhisatta. As an instance, mention may be made of the story of Dīghabāhu in the Vinaya-piṭaka. The Kūṭadanta-sutta and the Mahā-sudassana-sutta of the Dīgha-nikāya, however, as well as the Makkādeva-sutta of the Majjhima-nikāya are composed in the form of a Jātaka story.

The Jātaka stories attempt to inculcate moral lessons as well as teachings about the superhuman power and virtues of the Bodhisatta by means of myths, legends and stories of various other sorts. The spread of the Buddhist faith among the masses appears to have necessitated the composition of the Jātaka stories. The most conservative among the Theras, however, did not approve of this mode of instruction. At many places of the canonical literature we find prohibition of this method.

The number of stories in the extant Jātaka is 547. Into some of the stories several other stories have been dovetailed; again, some stories have been repeated. The Culla-niddesa and the travel-account of Fa-hien refer to 500 Jātaka stories.

The period of composition of the Jātaka cannot be determined with any degree of certainty. The titles of many Jātaka stories as well as the depiction of certain incidents of
Jātaka are found in the reliefs on the stone-walls surrounding the topes at Bharhut and Sāncī. This indicates that the stories concerned were current in the second or even in the third century B.C. Some of the stories might be known at the time of the Buddha himself. It is noteworthy that the Buddhists adapted certain Brahmanical legends and verses and introduced in them such changes as suited their own needs. The source of many a Jātaka story lies in that storehouse of myths and legends from which the Mahābhārata and the Purāṇas derived materials for many poems. In the extant Jātaka earlier and later portions have been welded together in such a way that the date of composition of every story, nay every gātha, has got to be examined independently.

As stated above, myths and legends of various sorts have been incorporated into the Jātaka. In these, such superhuman characters as the serpent-deity, Garuḍa, the bird-god, Yakṣas, Kinnaras etc. figure prominently. Wit and humour are not lacking at places.

The Jātaka is valuable not only as a means for the propagation of the Buddhist faith. The stories of this work have also directly or indirectly influenced the world-literature. The narrative literature of many countries has been enriched by stories written in imitation of those found in the Jātaka. Might be that the Buddhists borrowed a good deal of material from the literature of the Brāhmaṇas, Jainas etc. But, the fact remains that these stories were disseminated far and wide through the medium of Buddhism. As, on the one hand, the Buddhists carried these stories to different lands, so, on the other, they appear to have borrowed some from the Greeks and Persians.

The influence of the Jātaka is discernible not only in literature but also in the domain of fine arts in India as well as in countries which adopted Buddhism as a religion. The walls of Bharhut and Sānci and the caves of Ajantā stand as mute witnesses to the influence of the Jātaka on sculpture
and painting. Fa-hien's travels testify to the fact that, on a festive occasion in the reign of a king of Ceylon, the road at Abhayagiri was flanked by 500 images built in accordance with descriptions of statues contained in the Jātaka. Hiuen Tsang informs us that he saw, in different parts of India, tope8 which reminded one of many events in the life of the Bodhisatta. Many reliefs, answering to the description contained in the Jātaka, are still found on a number of shrines, e.g., Borobudur in Java, Pagan in Burma and Sukhodaya in Siam.

The contribution of the Jātaka to the social and cultural history of India is also valuable. The condition of the society in long eight or nine centuries beginning from at least the third century B.C., if not from the time of the Buddha, is reflected in this work. The Jātaka delineates the life of some classes of people information about whom is scanty in other works.

As specimens, a few Jātaka stories are set forth below.

No. 352

A man is disconsolate at the death of his father. One day he found that his son had been putting grass and water before a dead bull. Taking his son to be mad he asked him the reason for doing so. The son replied that the dead bull had its head, legs and the tail so that it might be brought back to life. But, his grand-father had no trace left so that grief for him was of no avail. These words of the son brought relief to the father who desisted from grieving.

No. 547

Prince Vessantara resolved to give away everything including his body to people who would beg of him. He was banished for having given away a wonderful elephant in utter disregard for the interest of the kingdom. His wife, along with two children, followed him. They proceeded towards the forest in the chariot that was the only thing left after
giving away all the belongings of the prince. *En route* he
gave away to a Brāhmaṇa, at his request, even the chariot
and the horses. Then they arrived at a hermitage on foot.
There Sakka appeared in the guise of an ugly and wicked
Brāhmaṇa who indicated his desire to engage the prince’s
children as his slaves. Finally, at his request, the prince gave
away even his wife. Thereafter Sakka disclosed his identity
and all were delighted.

*Niddesa*

Attributed to Sāriputta, the *Niddesa* is an elaborate
explanation of thirty-three Suttas of the last two Vaggas of
the *Sutta-nipāta*. It is divided into two parts, viz. Mahā-
niddesa and Culla-niddesa. The former is an explanation of
the Aṭṭhakavagga, while the latter explains the Khaggavisāna-
sutta and the Pārāyaṇa.

The fact that it is included in the canonical literature
leads us to suppose that it was the earliest of the commentaries
in Pāli. For explanation dictionaries and grammatical works
have been utilised. The important technical terms have been
interpreted after laying down the religious doctrines. Into
the commentaries on certain words long lists of synonyms
have been incorporated, such lists being added wherever the
original words have been used. These lists probably served
as the nucleus of the lexicons compiled in later times.

*Paṭisambhidā-magga.*

The title means ‘ways of analysis.’ It is divided into three
parts, viz. Mahā-vagga, Yukanaddha-vagga and Paññā-
vagga. Each of the Vaggas is sub-divided into ten chapters.
Various matters relating to Buddhism are dealt with in these
chapters. For instance, in I.1 seventy-three kinds of know-
ledge have been discussed. The four noble truths have been
dealt with in II. 2.

The topics of this work, like those of the *Abhidhamma-
piṭaka*, have been dealt with in the form of catechism. The
reason of its inclusion in the *Sutta-piṭaka* is that portions of it are composed in the form of Suttas. Several sections, like Suttas, have been commenced with the words *evaṃ me sutam* (thus have I heard).

The *Paṭisambhidā-magga* is one of the latest works of the canon.

*Apadāna*

The original Sanskrit form of this word is 'Avadāna' meaning a great or pious deed.

This work is a collection of the heroic and pious deeds of the Arhats. In it there are biographies of 550 men and 40 women belonging to the monastic order. Like the *Jātaka* this work also contains stories dealing with the present and the past. What distinguishes these two works is that, while the *Jātaka* deals with the past lives of the Buddha, the *Apadāna* is concerned with the exploits of the Arhats.

Written entirely in verse, it reveals close correspondence with the Sanskrit Avadāna works. Belonging to the later strata of the canonical literature, the *Apadāna* is one of the later parts of the *Khuddaka-nikāya*.

*Buddhavamsa*

It is a metrical work dealing with stories about the forty Buddhas that are supposed to have preceded Gotama Buddha. In the twenty-four chapters following an introductory chapter, twenty-four Buddhas have been successively dealt with. It is interesting to note that some important event or other relating to the life of Gotama Buddha is found in the lives of those Buddhas too. In this work Gotama Buddha himself is the narrator. In course of the narratives about the previous Buddhas he says what he himself was in their times, how he worshipped them and, also how they made prophecies about his Buddhahood.

The commentator of the *Buddha-vamsa* states that the stories of this book emanated from the Buddha himself and
were handed down through generations of Theras and their disciples. But, this statement does not appear to be correct. In the first place, the earlier works refer to only six Buddhas preceding Gotama. Secondly, the arrogation of divinity to the Buddha, the worship of the Buddha etc. point to the late origin of the Buddha-vaṃsa; such things are totally absent in the earliest parts of the Tipiṭaka. These facts tend to prove that the Buddha-vaṃsa belongs to the later strata of the Pāli canon.

Cariyāpiṭaka

This is the last work of the Khuddaka-nikāya. It contains thirty-five Jātaka stories, and is written throughout in verse. This work aims chiefly at setting forth the Pāramitās (perfections) that the Buddha acquired as Bodhisatta in his past lives.

Most of the stories of this book resemble those of the Jātaka; even some verses of the Jātaka occur verbatim in this work too. The Jātaka stories are more elaborate than those of this work. Again, the former have the element of humour at places. It seems that, with the inculcation of moral teachings as the principal motive, the Jātaka stories have been condensed in the Cariyāpiṭaka, and naturally the sober tone has replaced the humorous vein of the earlier model. Let us take an example or two. The Vessantara-jātaka is in 786 verses whereas this story is narrated in only 58 verses in the Cariyāpiṭaka (I. 9). The Jātaka story (No. 208) of the monkey and the crocodile contains a good deal of humorous element. These two are friends. One day the wife of the crocodile felt strongly inclined to eat the heart of the monkey. The crocodile, though good, yielded to his wife's instigation. He carried his friend on his back to his residence. There the monkey came to know of the evil design of the crocodile's wife, and, prompted by his instinctive intelligence, said that he had left behind his heart on a tree on the river-bank.
The version of the same story, occurring in the Cariyāpiṭaka (III. 7), runs thus:

When I was a monkey, a crocodile of a river used to obstruct my movement and terrorise me. The fierce crocodile said 'come' standing at the place where I took the leap for crossing the river. I said, "I have come", and standing on his head crossed to the other bank. I did not utter untruth and acted as I said. Such is my truthfulness in which I am peerless.

The version is merely edifying, but lacks the humorous elements of the original story.

The original form of the Jātaka, included in the Pāli canon, is no longer available. So we are not in a position to examine the relation it bears to the Cariyāpiṭaka. This much, however, can be asserted that there is no treatment whatsoever of the Pāramitās in the older parts of the canon; this leads to the conclusion that the Cariyāpiṭaka is a later work. Probably the huge repository of current Jātaka stories, if not the Jātaka included in the canon, was drawn upon by the Cariyāpiṭaka.

The present Cariyāpiṭaka perhaps does not represent the work in its original form. There is a brief account of the Cariyāpiṭaka in the Nidāna-kathā which forms an introduction to the Jātaka. But, the extant work betrays marked divergences from that account. Thd Jātaka account probably represents the earlier form of the work. The Cariyāpiṭaka, available to-day, is a post-Asoka work.
VI

ABHIDHAMMA-PIṬAKA

‘Abhidhamma’ means ‘higher religion’. One, however, looks in vain into it for any original thought. Compared with the Sutta-piṭaka, the Abhidhamma is more recondite. The major part of it is written in the form of catechism. This Piṭaka comprises the following seven books generally known as Satta-pakaraṇa (the seven sections): Dhamma-saṃgaṇi, Vibhaṅga, Dhātu-kathā, Puggala-paññatti, Kathā-vatthu, Yamaka and Paṭṭhāna-pakaraṇa.

The Dhamma-saṃgaṇi (a handbook of Dhamma) deals briefly with psychological ethics and is intended for the advanced monks. In spite of the learned nature of the work, it has been very popular in Ceylon through centuries.

The Vibhaṅga (classification) is a sort of supplement to the Dhammasaṃgaṇi, presupposing certain matters dealt with in the latter and making some additions. It is divided into three sections. The first section is devoted to the fundamental ideas of the Buddha. The next section has for its subject-matter knowledge from its lowest stage to the highest. The last section deals with obstacles to knowledge.

The Dhātu-kathā or ‘Discourse on the Elements’, in fourteen chapters, deal with such topics as the five Khandhas, twelve Āyatanas, eighteen Dhātus, four noble truths, four Jhānas (=Dhyāna), five Balas, seven Bojjhaṅgas, the eight-fold path etc.

The Puggala-paññatti deals with human individuals of various kinds. In form and contents it closely resembles parts of the Sutta-piṭaka. Despite the occurrence of some beautiful similes in the book, its style is dry. It poses such questions as who is angry, who is wicked, who has a base
mentality, who has a high mentality etc., and seeks to answer these questions. For example, while ascertaining a man of good inclinations it is stated that a man who, being himself good, serves and honours another virtuous person, is one of good inclination.

The Kathā-vatthu or ‘Subjects of Discourse’ is attributed to Moggaliputta who, as President of the Third Buddhist Council (3rd century B.C.), is said to have composed it. It should be noted that it is the only work of the Pāli canon which is associated with a definite author. The attribution of the work to Moggaliputta, however, though traditionally advocated in Ceylon, is not accepted by all. Some modern scholars suppose that the nucleus of the Kathāvatthu perhaps came into being at that remote age, but it assumed the present form as a result of later accretions. The book, as we have it to-day, is in twenty-three sections, each section containing a number of questions and answers thereto. All the questions are from the heretical point of view and directed against the Buddha and the religion preached by him. The views, expressed in these questions, have been assiduously refuted so as to establish the glory of Buddhism. Some of the typical questions are set forth below.

Does everything exist? Do the disciples of the Buddha possess the superhuman powers of the Buddha? Is the rebirth of animals possible among gods? Were the excretions of the Buddha more fragrant than other sweet-smelling substances?

There is a noteworthy similarity in the method of presentation found in the Kathā-vatthu and the Milinda-panha. The Kathāvatthu, as its contents indicate, is important for the history of Buddhism.

The Yamaka contains questions framed and answered in two ways. The contents of the book are abstruse and are designed to set at rest such doubts as might still remain after the foregoing books of the Abhidhamma.
The Paṭṭhāna-pakaraṇa or Mahā-pakaraṇa deals with the various kinds of relationship between phenomena. The kinds of relationship are stated to be twenty-four, e.g. causal relationship, relationship of the ruler and the ruled, of subject and object, contiguity, co-existence etc. Nirvāṇa is the only absolute entity. Excepting it all things in the world are said to be related to some other thing in one of the twenty-four ways referred to above.
VII

MISCELLANEOUS WORKS—OLD COMMENTARIES

Broadly speaking, miscellaneous works in Pāli were composed in the period intervening between the completion of the canonical works and the beginning of the composition of the celebrated commentaries by Buddhodatta, Buddhaghoṣa and Dhammapāla. This period roughly extends from the beginning of the Christian era to the end of the fourth century A.D.

Of the works, belonging to the non-canonical literature, the Aṭṭhakathās or commentaries and other expository works are more numerous. The need for explanatory works naturally arose when the canonical works became voluminous and spread far and wide.

The various non-canonical Pāli works may be classified as follows:—

Non-canonical works preceding the famous commentaries;

The famous commentaries.

Historical works;

Compendiums;

Poetical compositions;

Grammar;

Metrics and Rhetoric;

Lexicography.

A. Non-canonical works preceding the famous commentaries

Of the works of this period, some are original writings while others are expository. The original works are three, viz. the Nettipakaraṇa, the Peṭakopadesa and the Milindapañha.
Nettipakaraṇa

It is also called Nettigandha or simply Netti. It is attributed to Mahākaccāna, one of the direct disciples of the Buddha, who has been praised, in the Majjhima-nikāya, as the greatest interpreter of the master's message. Some, however, think that the Netti was the work of one Kaccāna, and not Mahakaccāna, and that it was written in the early years of the Christian era. Probably composed earlier than the last two works of the Abhidhamma-piṭaka, it contains, for the first time, the entire corpus of the teachings of the Buddha. The relationship of the Netti with the Pāli canon is akin to that between the Vedic Saṃhitās and the Nirukta of Yāska.

Peṭakapadesa

The title means 'instructions regarding the Tipiṭaka'. Like the Netti it too is attributed to Mahākaccāna. In it attempt has been made to clarify the matters which have not been lucidly dealt with in the earlier work. This work declares that the chief subject to be dealt with is the four noble truths which are the sheet-anchor of Buddhism. Mention has been made, in it, of the Saṁyuttaka (=Saṁyutta-nikāya) and Ekuttarakā (=Ekuttara or Aṅguttara-nikāya, and passages have been quoted from them.

Milinda-pañha

The title means 'Questions by Milinda.' Milinda or Menandros was the most famous of the Greeks who ruled over the Greek empire established in India. This king was a rare combination of a warrior and scholar. The questions, about certain difficult matters of Buddhism, put by the king to the Thera Nāgasena, and the latter's replies form the subject-matter of the work. Of Nāgasena we know practically nothing.

The work probably originated in North-western India. It was in this region that the Greek sway was more widespread.
This was, perhaps, the reason why the Greek king was made the hero of a book.

Milinda is supposed to have ruled over the Greek territory of India sometime in the first century B.C., which, therefore, is the upper limit of the date of composition of the *Milinda-pañha*. It is not known whether the book was written during the lifetime of the king or after his death. Even the historicity of the dialogue between Milinda and Nāgasena is not beyond doubt. The author of the work is unknown.

The extant *Milinda-pañha* is a Pāli translation which was done in Ceylon in hoary antiquity. The original form, written in Sanskrit or Prākrit, is lost.

The present *Milinda-pañha* consists of seven parts. In its original form it had portions of the first part and the whole of the second and the third part. That the original work was complete in three parts is indicated by several facts. The third part is a sort of finale to the foregoing parts. Moreover, a new prefatory matter has been added at the commencement of the fourth part. In the Chinese translation of the work, which came into being in the period between the fourth and the fifth century of the Christian era, the portion from the fourth part onward has been left out.

The contents of the work are briefly stated below.

**Part I**

King Milinda of the city of Sāgala approached Nāgasena, the Arhat, for light on certain matters relating to Buddhist doctrines about which he had doubts and problems in his mind. When they met each other, questions and answers followed.

**Part II**

The first discussion was on the characteristics of moral virtues. As the king asked Nāgasena his name, the latter began to discuss the relationship between names and indivi-
duals. Gradually Nāgasena, with the help of wonderful reasoning, apposite similes and examples, explained to the king the things like renunciation, re-incarnation, the difference between wisdom (prajñā) and intelligence (buddhi) etc. according to the Buddhists. He further tells the king that honesty is the root of the five kinds of moral power which help the attainment of Nirvāṇa. This part discusses also such topics as the mystery of re-birth, time, the origin and manifestation of virtues, Phassa (Sparśa), Vedanā, Saññā (Samjñā), Cetanā, Viññāna (Vijñāna), Vitakka (Vitarka) and Vicāra.

Charmed by the learning of Nāgasena Milinda agreed to his views on these matters.

Part III

In this part the questions of Milinda are varied. Questions and answers relating to the following topics are set forth in this part:—

the cause of so much difference between man and man, whether re-birth is the same as the migration of the soul to another body, the existence of soul, whether or not there were thirty-two marks of a great man on the Buddha’s body, the difference between persons possessed of and free from delusion, the state of Arhat.

Part IV

The problems, set forth in it, arise chiefly from the Buddha’s contradictory utterances and deeds. For example, if the Buddha had seen through the evil design of Devadatta, then why did he allow him access into the Saṅgha? To this Nāgasena replied that the Buddha was wise yet merciful; he knew that by series of misdeeds Devadatta had been paving the way to hell. It was only with a view to saving him from eternal sufferings that the Buddha made room for him in the Saṅgha.

Part V

It contains problems about inference and solutions thereof. Milinda asked him how people like Nāgasena could know
that the Buddha ever existed. Among various arguments, put forward by Nāgasena, one was this: At the sight of a well-planned and beautiful city, one can guess the deftness of the architect of that city. Similarly, at the sight of the city in the form of Dhamma, built by the Buddha, we can know of his existence and skill.

Part VI

The question was whether or not persons outside the Saṅgha could attain Nirvāṇa. Nāgasene replied that such men and even women could obtain it. Then, what is the use of taking a vow—Milinda asked. Nāgasena replied that, as a result of taking a vow, man acquired certain virtues and thereby the way to Nirvāṇa was made easier. But, if a man adopted a vow without being worthy of it then he would have to go to hell. As an example of the efficacy of a vow he referred to the life-stories of Upasena and Sāriputta.

Part VII

This part contains an enumeration of the virtues that serve as stepping stones to the attainment of Arhathood. Of the virtues mentioned, 38 are lost. One belonging to the Saṅgha must have to acquire these virtues if he aspires to the status of Arhat.

Milinda was charmed by Nāgasena’s words and became eager to embrace Buddhism. He built a monastery called Milinda-vihāra, and gave it away to Nāgasena.

Like the Bhagavadgītā the Milinda-pañha is an outstanding work of the heroic age. Besides, it refers to various lands, rivers and works. Thus, it has a great historical and geographical value. Some of the noteworthy places, in and outside India, mentioned in it, are as follows:

Yavana (=Bactria), Bharukaccha (=Broach in present Gujarat), Cīna (=China), Kaliṅga, Magadha,
Suraṭṭha (=Saurāstra), Vārāṇasi, Suvaṇṇabhūmi, Pāṭaliputra and Vaṅga.

Of the rivers, mentioned in it, the most important are Gaṅgā, Yamunā, Sarasvatī, Candrabhāgā. The Jātaka and many other works are mentioned in it.

A few specimens of the questions and answers, contained in the work, are given below.

King—When a man is reborn, does he remain the same or become another individual?

Nāgasena—O king, in your childhood were you the same as you are now in your mature age?

King—No I was different in my childhood.

Nāgasena—If that is so, then you have none of your mother, father, teacher etc. The foetus in the womb is gradually transformed, gets a different shape when it is born, and obtains yet another form when it comes of age. Then, how can there be the same mothers of these different persons? Can a man be considered different when he becomes educated or wise after acquiring knowledge? Does a man, whose hands and feet are cut off as a punishment, become a different man for his limbs being cut off?

King—No. But, how would you have replied to the above question?

Nāgasena—I am the same individual now in my maturity as I was in my childhood. Different conditions have taken place on the self-same body.

King—Please explain the matter with a parable.

Nāgasena—If a man turns a lamp at night, will its flame remain alike in all watches of the night?

King—No.

Nāgasena—Then shall we assume a separate lamp in each watch?
King—No. We must say that there was the same lamp throughout the night.

Nāgasena—Similarly man passess through different stages which are linked together.

The instructive parables and similes in support of the subject-matter have enlivened the dialogues and added to the human interest of the work.

Prior to the commentaries of Buddhagatta and the two other celebrated commentators we find some expository works which were not the work of one author, but the result of the joint efforts of some teachers of the Saṅgha. In the Gandhavamsa such authors have been designated as ‘Aṭṭha-kathā-cariya’. Buddhaghosa has referred to such Aṭṭhakathās. In the different commentaries by him the following earlier commentaries are mentioned:

Mahā Aṭṭhakathā, Mahāpaccariya, Kurundī, Andha Aṭṭhakathā, Saṃkhepa Aṭṭhakathā, Āgamaṭṭhakathā, Ācariyānaṃ Samānaṭṭhakathā.

An old commentary, called Jātakaṭṭhakathā, is mentioned in the Jātakaṭṭhakathā which contains the Jātaka stories. It is from this Ceylonese Jātakaṭṭhakathā that Buddhaghosa appears to have cited some Jātaka stories in his own book.

At various places of the Samantapāsādikā Buddhaghosa refers to his commentary as Viniccaya, a term which he probably borrowed from the Vinaya-viniccaya of Buddha-sīha.
VIII

THE FAMOUS COMMENTARIES

Of the writers of commentaries on Pāli works by far the most famous are Buddhadatta, Buddhaghosa and Dhammapāla.

Buddhadatta was a contemporary of Buddhaghosa and a reputed man of the Mahāvihāra of Ceylon. He hailed from the Cola territory near the river Kāverī.

Buddhadatta’s works are as follows: —


From the Vinaya-viniccaya we learn that Buddhadatta met Buddhaghosa en route to India from Ceylon. The latter was proceeding to Ceylon at the request of the Indians who asked him to translate the Singhalese commentaries into Pāli. On hearing this Buddhadatta requested Buddhaghosa to send the latter’s Pāli commentary when it would be completed so that he (Buddhadatta) might prepare a compendium of the same. Buddhadatta based the first two of his above-mentioned works on the former’s treatise.

The Abhidhammāvatāra is written in prose and verse. The following topics have been dealt with in it: —

Citta, Nirvāṇa, Cetasika (i.e. matters relating to Citta), Ārammaṇa, Vipāka-citta (effect of concentration), Rūpa and Paññatti (designation) etc.

The Vinaya-viniccaya and the Uttara-viniccaya are compendiums of the Vinaya-piṭaka. The former consists of thirty-one chapters and the latter of twenty-three. The Vinaya-viniccaya was written at a place contiguous to the
city of Bhūtamaṅgala on the river Kāverī in the reign of king Acyutavikrama of the Kalamba race.

The Rūpārūpa-vibhāga, written in prose, deals with such topics as Rūpa, Arūpa, Citta, Cetasika etc.

The Madhurattha-vilāsinī is a commentary on the Buddha-vaṃsa.

Buddaghosa has given some information about himself in his well-known commentaries. But, a complete biographical account of this author is found in chapter 37 of the Ceylonese chronicle Mahāvaṃsa. This chapter appears to have been added by a Ceylonese monk Dhammakītī sometime about the middle of the thirteenth century.

From the above account we learn that Buddhaghosa was born in a Brahmin family of Magadha. He is said to have mastered the three Vedas along with various other branches of learning. A Buddhist there convinced him of the superiority of Buddhism in comparison with the Brahmanical religion; Buddhaghosa then embraced Buddhism. He was called Buddhaghosa by the Buddhists, because his ghsa (voice or eloquence) appeared to them to resemble that of the Buddha. Impelled by a desire to write commentaries on the Tipiṭaka he went to Ceylon, in the reign of Mahānāman (first half of the fifth century A.D.), with a view to studying the Aṭṭhakathās and the Theravāda doctrines in the Mahāvihāra of Anurādhapura in Ceylon. In course of time, he rendered into Pāli the entire Aṭṭhakathās written in Singhalese. His mission fulfilled, he returned to Magadha where he devoted himself to the worship of the Bo-tree.

Besides the above account of Buddhaghosa, some information about him can be gathered from the Buddha-ghosuppatti or Mahābuddhagosassa Nidānavatthu, Gandhavaṃsa, Sāsanavāṃsa and the Saddhamma-sāṅgaha. But, it is difficult to sift facts from the mass of fanciful stories contained in these works. A noteworthy fact is that Buddhagohosa’s father, Kesī, was a Brahmin who used to teach the Vedas to the king
of his land, Kesī was, however, afterwards converted by
his son to Buddhism.

In the opinion of some scholars, after the fulfilment of his
mission in Ceylon, Buddhaghosa went to Burma where he
preached his religion, translated Kaccāyana’s Pāli Grammar
into the language of that country and wrote a commentary
on it. The authorship of certain Buddhist parables is
attributed to Buddhaghosa. The Manu-smṛti, current in
Burma, is said to have been taken, for the first time, by
Buddhaghosa from Ceylon.

The works of Buddhaghosa bear eloquent testimony to his
deep erudition not only in metaphysics but also is Astronomy,
Grammar, Geography and various other branches of learning.
These are a rich store-house of information about the
geography and history of contemporary India and Ceylon.

Buddhaghosa’s works can be divided into two classes, viz.
Commentaries and Original writings.

His commentaries on the Vinaya-piṭaka are the Samanta-
pāśādikā and the Kaṅkhāvitaraṇī, the latter being a comment-
ary on the Pātimokkha.

On the Nikāyas of the Sutta-piṭaka, called Dīgha, Majj-
hima, Saṁyutta, Aṅguttara and Khuddaka, Buddhaghosa’s
commentaries are respectively the Sumaṅgala-vilāsinī,
Papañca-sūdanī, Sārattha-pakāsinī, Manoratha-pūraṇī and
Paramattha-jotikā.

His commentaries on the Abhidhamma-piṭaka are the
Atthasālinī, Saṅmohā-vinodanī and Pañca ppakaraṇaṭṭha-
kathā. These are generally called Paramattha-kathā.

Commentaries also on the Jātaka, Dhammapada and
Apaḍāna are attributed to Buddhaghosa. It is said that, prior
to his departure for Ceylon, he wrote a book called Atthasā-
linī which was perhaps the earlier form of the later comment-
tary of the same name on the Dhammasaṅgani.
It is said that, before going to Ceylon, Buddhaghosa composed an original work called Nānodaya.

His celebrated original work is the Visuddhimagga (the way to Viśuddhi or Nirvāṇa). The principal topics, dealt with in it, are Sila, Samādhi and Paññā. This huge treatise lays down the quintessence of Buddhist philosophy. It may be said to contain the very essence of the Tipiṭaka. Occasionally passages have been quoted from the Aṭṭhakathās. The author states that it was written in accordance with the dogmas and doctrines followed in the Mahāvihāra of Anurādhapura. In it attempt has been made to glorify Buddhism and the famous Buddhist monks with the help of anecdotes of various sorts. Some of these anecdotes are about superhuman events. The style of this treatise is easy and attractive. It is, however, difficult to say how much of it is the composition of Buddhaghosa and how much the compilation of matters current in his time.

Dhammapāla was an inhabitant of a place called Padaratittha on the southern coast of India. From his mention of the Aṭṭhakathās of the Mahāvihāra of Anurādhapura he seems to have studied Buddhist works there. His ideas and method of exposition are closely akin to those of Buddhaghosa. He probably flourished at a period not much later than Buddhaghosa. It is not certain whether or not Hieun Tsang's (4th cent. A.D.) preceptor's preceptor, named Dhammapāla, of Nālandā was identical with this Dhammapāla. According to the testimony of this traveller, one Dhammapāla was born in Kāñci, the capital of the Tāmil land.

His chief contribution is the Paramattha-dipani. It contains the exposition of the portions of the Khuddaka-nikāya, left unexplained by Buddhaghosa. These portions are the Udāna, Itivuttaka, Vimānavaṭṭhu, Peta-vaṭṭhu, Thera-gāthā, Therī-gāthā and the Cariyā-piṭaka.
The following commentaries are also attributed to Dhammapāla:—

*Mahāṭikā* or *Paramattha-mañjūśā* (comm. on the *Visudhimagga*), *Netti-pakaraṇassa Attha saṁivaṇṇanā Linattha-vāṇṇanā* (comm. on the last-mentioned work), *Linatthapakāsanī* (comm. on the Aṭṭhakathās on the first four Nikāyas), Jātakaṭṭha-kathā and comm. on the *Madhurattha-vilāsinī*, a commentary on the commentary on the Aṭṭhakathā of Abhidhamma. The last four works appear to be lost.

The *Paramattha-dīpanī* contains some legends and quotations from the *Apadāna*. Some of the legends have a literary flavour while others are insipid. Noteworthy is the anecdote of Bhaddā Kuntalakesā in the exposition of the *Theri-gāthā*. It is briefly this.

Bhaddā is the daughter of a king’s treasurer. One day she finds a bandit being taken to the place of execution, and falls in love with him. Her father cleverly manages to set the accused free, and marries her to him. Out of a desire to get Bhaddā’s jewels, the wicked husband takes her to a lonely place. Seeing through his motive Bhaddā, on the pretext of embracing him, throws him down a precipice. Thereafter, instead of returning home she takes to the life of a Jaina ascetic. But not satisfied with Jaina doctrines, she wanders from place to place for reasoning with the learned people. Having found none competent to argue with her, she goes to Sāvatthi. There she is engaged in a disputation with Sāriputta and is eventually converted by him to Buddhism. The Buddha himself made her a nun.

Dhammapāla’s works throw lurid light on the social and religious conditions of the contemporary society and the philosophical ideas of the people.

In addition to the above three noted commentators, mention should be made also of the following:—

(1) Culla-dhammapāla—a disciple of Ānanda.

1. For his works, see chapter on Compendiums.
(2) Upasena—author of the Saddhamma-ppajotikā a commentary on the Niddesa.

(3) Kassapa—author of the Moha-vicchedanī or Vimaticchedanī.

(4) Mahānāman—author of the Saddhamma-ppakāsini, a comm. on the Paṭisambhidā-magga.

(5) Vajirabuddhi—author of the Vajirabuddhi, a comm. on the Samantapāsādikā.

(6) Khema—author of the Khema-ppakaraṇa.

(7) Anuruddha—author of the Abhidhammattha-kathā.
IX

HISTORICAL WORKS

The *Dīpa-vaṃsa* of unknown authorship is the earliest of the historical works in Pāli. It appears to have been composed approximately in the period between the fourth and the fifth century of the Christian era. It is written in verses with occasional prose passages.

The contents of this work are briefly stated below.

On coming to Laṅkā (Ceylon) for the first time the Buddha could know that Aśoka’s son Mahinda would visit that island. Then the master drove off the Yakṣas. He is said to have visited the island on two more occasions. After an account of his visit to Laṅkā is set forth the genealogy of the Buddha. This is followed by a description of the rise of the Buddhist sects after the first and the second Buddhist Council. Then we find an account of the Buddha’s reign, Mahinda’s visit to Ceylon and his preaching of Buddhism there, the holding of the third Buddhist Council under the patronage of Aśoka etc. The colonisation of Ceylon by Vijaya, son of king Sīhabāhu of Bengal, is also described. Of the many kings, following Vijaya, whose reigns are recorded in the *Dīpavaṃsa* Devānām-piyatissa is the most noteworthy. This king was a contemporary of Aśoka, and it was at his time that Buddhism got a firm foothold in the island. After this king evil days of this religion began there, and the ‘Damiḷas’ from south India conquered Ceylon. The rule of the foreigners having proved oppressive Duṭṭhagāmanī, a scion of the royal family, drove them off. He was the greatest king of Ceylon. It was at his time that Buddhism regained its exalted position. Of the successors of Duṭṭhagāmanī, Vaṭṭhagāmanī was the most noteworthy king in whose time the *Tipiṭaka* and *Aṭṭhakathā* were written in Ceylon. The last king, mentioned in the
work, was Mahāsena whose reign extended roughly from 325 to 352 A. D.

Many irregularities of both the language and metres, used in the Dipa-vaṃsa, are noticeable. There are certain marked flaws in the style of this work. At places, the author passes from one topic to another without introducing the new matter to the reader. Sometimes an incidental matter is dealt with in a gāthā, while some such matters are merely hinted at. The blind imitation of the model, viz. the Tipiṭaka, is perhaps responsible for these defects in the composition of the Dipa-vaṃsa. This work derives materials from the historical portion of the Aṭṭhakathā, preserved in the great monastery of Anurādhapura.

The Mahā-vaṃsa of Mahānāman is another historical work of Ceylon. The author flourished probably under king Dhātusena of the sixth century A.D.

Both the Dipa-vaṃsa and the Mahāvaṃsa draw upon the same source. In fact, the latter is the coherent, refined and enlarged version of the former. Some Buddhist scholars of India look upon the Māhāvaṃsa as a commentary on the Dipa-vaṃsa. The contents of both the works are substantially the same, though differences in detail are noticeable. The original Mahāvaṃsa described the events down to the visit of Mahinda to Ceylon. Subsequently, the events down to the reign of Mahāsena (4th century A.D.) were added to it.

Despite a number of myths, legends and superhuman events, found in these two works, they contain a good deal of historical information which is corroborated by modern historical researches. It should be noted that these two works throw a flood of light on the history not only of Ceylon but also of India. Invaluable information about the history of Buddhism can be gleaned from them. Dependable geographical materials, too, relating to India and Ceylon, are found in these two chronicles. Besides, the names of many Pāli works also occur in them; thus they occupy an important position in the history of Pāli literature.
The *Cūla-vaṃsa* is a sort of addition and supplement to the *Mahāvaṃsa*. It is not a work written at one particular time or by one author. Parts of it were composed by different persons in different periods. A Ceylonese tradition tells us that Thera Dhammadakki commenced the composition of this work. It is said that he came from Burma to Ceylon at the time of king Parākramabāhu II in the thirteenth century A.D. In the *Mahāvaṃsa* we find accounts of kings from Vijaya to Mahāsena, while the *Cūla-vaṃsa* deals with the kings from Sirimeghavaṇṇa, son of Mahāsena, to Sirivik-kama-rājasīha.

The *Buddhaghosuppatti* contains some biographical account of Buddhaghosa, the noted commentator. The book, however, is a sort of historical romance so that it cannot be wholly believed. If Mahāmaṅgala, author of this work, is identical with Maṅgala, the Pāli grammarian, then he must have flourished in the fourteenth century A.D. The events, narrated in the *Milindapaṇihā* and *Mahāvaṃsa* on the one hand and in the *Buddhaghosuppatti* on the other, are so very similar that one would believe that the latter drew upon the former works.

In the *Saddhamma-saṃgaha* of Dhammadakki is described the history of Buddhism from the holding of the Buddhist Councils in India down to the fourteenth century A.D. It is written in prose and verse, and dates back to the latter part of the fourteenth century.

The major part of the *Sandesa-kathā* is written in prose. In it we find detailed discussions on the *Abhidhammattha-saṃgaha* of Anuruddha, the commentary *Abhidhammattha-vibhāvanī* of Thera Sumanāgala-sāmī etc. It mentions such kingdoms as Suvaṇṇabhūmi, Kamboja, Cīna etc. From this work we learn much about the mutual relationship between Ceylon and Burma.

The prose work, called *Mahābodhi-vaṃsa*, by Upatissa, belongs to the fourth century, according to some, or to the
10th.-11th. century in the opinion of others. In it are described the Bo-tree of Anurādhapura, the attainment of Bodhi by Ānanda, the Mahāparinirvāṇa of the Buddha, the first three Buddhist Councils, Mahinda’s visit to Ceylon and his exploits, and so on. The author has culled materials from the source of the Mahāvaṃsa, the Mahāvaṃsa itself as well as from other works.

The Thūpa-vaṃsa¹ of Vāciṣsara is in prose and was composed in the first half of the thirteenth century. The contents of this work can be divided into three chapters. The first chapter deals with the stories of the Buddha’s previous lives. The events from the Buddha’s birth to his Mahāparinirvāṇa, the distribution of the relics of the Buddha’s body by the Brahmin Doṇa, the construction at Rājagaha of Stūpas by king Ajātasatru, at the instance of Thera Mahākassapa, over the relics brought from such places as Vesāli, Kapilavatthu, Pāvā and Kusinārā—these are described in chapter II. The third chapter deals with the subsequent history of the relics. The Thūpa-vaṃsa contains quotations from the Nidāna-kathā, the Samantapāsādikā, the Mahāvaṃsa and its commentary. In it we find historical accounts of the Theras sent by Thera Moggaliputta Tiss to different parts of India with a view to spreading Buddhism. It contains valuable geographical information about some important places of India, viz. Tāmalitti (=Tāmrālipti), Gandhāra, Kasmīra (=Kashmir), Suvaṃabhūmi, Pāvā etc.

The Hatthavanagallavihāra-vaṃsa consists of eleven chapters. The first eight chapters give an account of king Sirisamghabodhi, and the last three describe the mansions, built as memorials and for the performance of religious rites, in the place where the king spent the latter part of his life.

The Dāṭhā vaṃsa² of Dhammakitti, in five cantos, is a poem composed in the earlier part of the thirteenth century.

1 Thūpa<Stūpa—tope.
2 Dāṭhā<Daṃstrā—tooth.
We are informed by the author that the work was at first composed by some poets in the Sinhalese language and that it was later on translated by Dhammakitti into Māgadhi. According to Kern, it was composed in the beginning of the fourth century A. D. under the title Daladāvansa. The description of the Buddha’s tooth-relic is the subject-matter of this work. In it we find a blend of the narrative, preserved in the Mahāvaṃsa, with stories of other kinds. It contains valuable information about the tooth-relic and the history of Ceylon, and is laudable as a poem; the variety of metres used in it adds to the charm of this book.

The Chakesa-dhātu-vamsa, written in prose and verse by a Burmese, describes topea built, on the hair-relic of the Buddha, by Sakka, Pajjuna, Maṇimekhalā, Addhikanāvika, Varuṇa-nāgarāja and Satta-nāvika.

The Gandha-vamsa was composed in Burma. Written mostly in prose, it contains the names of many Pāli works and their authors. At the outset, we find an account of the Tipiṭaka. This is followed by an account of the Porāṇācariyas or those who compiled the Buddha’s utterances in the three Buddhist Councils. They are the Aṭṭhakathācariyas or the authors of expository works. Then are mentioned Mahākaccāyana, author of the well-known Pāli grammar, as well as the Gandhakācariyas or authors of various works and the names of their works. After this are mentioned the works the names of whose authors are unknown. In this work, the authors are divided into two groups, viz, those living in Laṅkā (Ceylon) and those residing in Jambu (India). At last we are told which of the works were written by the authors of their own accord and which were composed at the instance of others. The Gandha-vamsa is invaluable in the history of Pāli literature.

The Sūsana-vamsa, composed in ten chapters in 1861 A.D., deals with the history of Buddhism in India up to the third

1 Gandha>Grantha—book.
Buddhist Council and also in Ceylon and other lands where it spread. The history of Buddhism in Aparantaraṭṭha or Burma is related in it in detail. The author has collected materials from the Āṭṭhakathā, the Samantapāsādikā, the Dipa-vamsa, the Mahāvamsa etc, as well as from the historical works of Burma.
As a rule, when a literature becomes vast and a number of works on it is written the need is felt for abridgments of some of the books. The reason is that those who are curious mostly lack the patience or learning necessary for going through those books and have not the time to do so. The Pāli literature is no exception to this general tendency. The necessity of short-cuts of some of the well-known books of this literature was felt long ago. As a result, compendiums of some Pāli works were composed in prose or verse. Accounts of the principal works of this class are briefly given below.

The Sacca-saṃkhēpa is attributed to Dhammapāla. According to the Saddhamma-saṃgaha, its author was Ānanda. Having truth as its subject-matter, the work is composed in verses arranged under five sections. The first section deals with Rūpa (form). The second section tells us that Vedanā or feeling is threefold, viz, pleasant, painful and indifferent i.e. neither pleasant nor painful. We are further told that each of the three feelings causes grief so that all of them should be removed. In the third section is discussed Cittapavatti (_contracted Citta-pravṛtti). In it the author tries to impress upon the readers that the mind, when full of attachment, leads to rebirth which is painful. But, when it is free from attachment one gets rid of the misery attendant on rebirth. In the fourth section, entitled Pakiṇṇaka-saṅgaha-vibhāga, the author discusses pride, indolence, miserliness and their evil effects. The subject-matter of the last section is the destruction of all attachments and delusions and liberation from all sorts of worldly sorrow.

The Abhidhamma-saṅgaha is attributed to one Anuru-
ddha who flourished probably sometime between the eighth and the twelfth century A.D. The subject of this work is very much alike that of the Visuddhi-magga. In some parts, one is a supplement to the other. The Abhidhammattha-samgaha is more voluminous than the other. Some of the important topics, dealt with in it, are as follows.

The constituents of mind are Vedanā or feeling, Jñāna or knowledge and Saṁkhāra (Samskāra) or impression. That which is conscious of objects is mind. The objects are twofold, viz.

(i) Pañcārammaṇa (perceived by senses)—sound, touch, form, taste, smell.

(ii) Dhammārammaṇa (realisable in thought)—Citta, Cetasika, Pasāda (Prasāda), Rūpa and Sukhuma-rūpa (Sūkṣma-rūpa, or the subtle qualities in the body), Paññatti, (i.e. Nāma, Dhāraṇā etc.) and Nirvāṇa.

The body and the mind are always changeful. Life is like the current of a river. Life-current rises in birth and has death as its goal. The current of life, being constantly fed by the tributaries in the form of the sense-organs, is scattering bhāvanās or thoughts and ideas all around.

In this work we find detailed discussions on Smṛti (memory), Svapna (dream) and such other different conditions of Cetanā or consciousness.

For the attainment of liberation the very first requisite is Diṭṭhi-visuddhi or the clearness of vision, the others being Kaṅkhāvitaraṇa-suddhi or the removal of the transcendent doubt, and ten kinds of Vipassanā-ñāṇa or insight. It is mature insight that is known as Vimokṣa-mukha or the gateway to perfect liberation.

The causes of death are fourfold, viz.

(i) the wearing out of the power of Karman, that gave rise to the present existence,
(ii) the termination of the time-limit of the present life,

(iii) the combination of the above two causes,

(iv) the influence of that Karman which is more powerful than the Karman that led to the present life.

In a bibliography of Burma eight more philosophical compendiums are mentioned along with the above work which is very widely read by the Buddhists. The existence of a large number of commentaries on this work is an evidence of its authority and popularity.

The Nāma-rūpa-pariccheda of Anuruddha is a metrical summary of the Abhidhamma-piṭaka. As the title indicates, it deals with Nāma and Rūpa.

Citta and Cetasika-kathā are the subjects dealt with in Khemācārya’s Nāmarūpa-samāsa which is written mostly in prose.

The Sutta-saṅgaha is a compilation of some Suttas and parts of works like the Vīmānavatthu. It is valuable for information about the religious works of the Buddhists within a brief compass.

Parts of the Sutta-piṭaka are compiled in the Paritta or Mahāparitta. In Ceylon and Burma this book is widely used by the Buddhist populace for rites relating to exorcism. The Paritta-rite is performed on occasions like the construction of a house, disease, death etc. It is stated in the Milinda-pañha that the Buddha himself gave instructions regarding Paritta to his disciples.

The Khuddaka-sikkhā and the Mūla-sikkhā are compendiums relating to Vinaya. The major parts of these works are metrical. The former is attributed to the Ceylonese Dhammasiri. According to the testimony of the history of the Tipiṭaka, written in Burma, it was written by Mahāsāmi
and the *Mūla-sikkha* by Dhammasiri. A Burmese tradition would have us believe that these two works were composed nearly 920 years after the Buddha’s demise. But, their language and style have led scholars to assume that these works were written much later.
XI

POETICAL COMPOSITIONS

It is curious that all the Pāli works of this class were composed in Ceylon in the period roughly between the tenth—eleventh century and the fourteenth-fifteenth century. Most of these works attempt an analysis of the principal teachings of Buddhism. Of these, a few works are of the Šataka type and were probably modelled on the Sanskrit Šatakas. The Kāvya, entitled Rasavāhinī, bears the impress of folk literature.

In most of the Pāli works of this species the tendency of Sanskritising the Pāli language is noticeable; this perhaps is a pointer to the influence of Sanskrit Kāvya on the Pāli Kāvya. The Pāli Jina-carita bears eloquent testimony to the fact that Sanskrit Kāvya exercised its influence on the contents and even on the style of the poetical compositions in Pāli.

The following are the well-known Kāvyas written in Pāli.

The Anāgata-vāṃsa, in 142 verses, was composed by Kassapa according to the testimony of the Gandha-vāṃsa. Written in the form of prophecies emanating from the Buddha himself, it deals with the future Buddhameitesseya and his contemporary paramount monarch named Śaṅkha. One version of this work is written partly in prose and partly in verse. Its prose portion resembles the prose composition of the Nikāyas. Composed in the form of a dialogue between the Buddha and Śāriputta it deals with the decadence and eventual extinction of Buddhism, the Buddhist literature, the glory and influence of Buddhism etc. Another version of the Anāgata-vāṃsa is entirely in prose, and describes the ten future Buddhas of whom Metteyya is one.
The Jina-carita consists in nearly 500 verses. According to the testimony of the Gandhavanśa and the Saddhammasaṅgaha it was written by Medhamākara who flourished towards the close of the thirteenth century. Based chiefly on the Jātaka-nidāna-kafhā, it has the Buddha’s biography as its subject-matter. The work appears to have been considerably influenced in contents and diction by the Buddha-carita of Āśvaghoṣa. Kālidāsa’s influence, too, is discernible. Laudable is the poet’s power of description, and his manner of expression at times draws our admiration. His metrical skill is praiseworthy. The poem is devotional, and naturally lacks new information about the Buddha’s life.

The anonymous Telakaṭāha-gāthā, as we have it now, consists of 98 verses. But, the object of its composition and its style appear to indicate that it was originally a poem of the SataKA type. It is written in the form of the thoughts of, and instructions given by, a Mahāthera named Kāläṇīya. It is said that Kāläṇīya was ordered to be thrown into a large pan of hot oil as a punishment for his illicit connexion with the queen of Kalanitissa, king of Kalanīya (306-207 B.C.) in Ceylon. This story occurs in various works, e.g. Mahāvanśa, Rasavāhinī, Saddhammālaṅkāra etc.

The extant Talakaṭāha-gāthā consists of nine sections, viz. Ratanattaya, Maraṇānussati, Anicca-lakkhaṇa, Dukkha-lakkhaṇa, Anatta-lakkhaṇa, Asubha-lakkhaṇa, Duccarita-ādinavā, Caturārakkhā and Paṭicca-samuppāda. In the poem some cardinal teachings of Buddhism have been discussed. We are told that Avijjā (Avidyā) or ignorance drives one to misdeeds which cause re-birth which, in its turn, is at the root of decrepitude, death and such other miseries. So, in order to get rid of earthly sufferings all people should do good deeds and practise virtue.

The poem affords a pleasant reading. The swing of the metres used and the alliterative language add to the delightfulness of the composition.
Consisting of 104 verses the \textit{Pañjamadhu} is another poetical work of the Śataka type. It was composed by Buddhappiya round about 1100 A.D. In the earlier part of the work there is a description of the Buddha’s beautiful appearance, while in the latter part the Buddha’s knowledge has been praised. It has been concluded with an eulogy of the Saṅgha and Nirvāṇa. The diction of the work is laboured and artificial.

The \textit{Rasavāhinī}, composed by Vedeha probably in the earlier part of the fourteenth century A.D., consists of 103 stories. Of the stories, the first forty relate to Jambu-dvīpa, and the rest describe events of Ceylon. A good deal of information about the social conditions of these two countries can be gleaned from the \textit{Rasavāhinī}. It is written in a language that is lucid and attractive.

The \textit{Saddhammapāyana} is a notable contribution relating to Buddhism. In 629 verses of this work are described the principal topics connected with Saddhamma (Saddharma) or the religion of the Buddha.

It is true that there is nothing new in this work. But, the manner of discussion is learned and the composition is restrained, simple and charming. It testifies to the poet’s profound knowledge of the main tenets of Buddhism.

Both the author and the date of composition of the \textit{Pañcagati-dīpana} are unknown. The poem, consisting of 114 verses, deals with one’s condition in the other world as a result of good or bad deeds done in this. In course of eschatological speculations, the author incidentally describes man’s getting to hells in the life beyond and his re-birth as an animal, ghost, human being or god. The various kinds of hell, e.g. Saṃjīva, Kālasutta, Roruva etc. are mentioned. Though dealing with banal themes, the poem is written in simple language and is readable.
XII

GRAMMAR

As grammar is one of the six Vedāṅgas in Sanskrit, so Veyyākaraṇa is one of the nine kinds of Pāli works (navaṅgam satthu-sāsanam). It should be noted in this connexion that in Pāli Veyyākaraṇa stands for commentaries and expository works written in prose. In Pāli the word ‘Vyākaraṇa’ denotes proclamation or prophecy. As Sanskrit grammar originated chiefly for the exposition of the Vedas, so also Pāli Veyyākaraṇa came into being as aids to the composition of commentaries on the canonical works. That the Buddhists did not consider education to be complete without a knowledge of this branch of learning is clear from works like the Dhammapada (V. 352), the Nettipakaraṇa etc.

The date of origin of Pāli Veyyākaraṇa cannot be determined with certainty. All the three noted commentators of Pāli literature, viz. Buddhadatta, Buddhaghoṣa and Dharmapāla, have taken the help of Pāṇini’s Aṣṭādhyāyī in commenting on Pāli words used in their works. They flourished in the period between the fifth and the sixth century A.D. So, it can be inferred that up to this period no grammatical works in Pāli were written.

The grammatical works in Pāli, available at present, can be grouped under three schools, viz. Kaccāyana-school, Moggallāna-school and the Saddanīti along with the works following it.

Kaccāyana-vyākaraṇa or Kaccāyana-gandha, attributed to Kaccāyana, is the earliest of the extant Pāli grammatical works. Kaccāyana’s identity is a matter of controversy. According to a Buddhist tradition, he is identical with Mahā-kaccāyana, one of the disciples of the Buddha. This, however, does not appear to have been the fact. Had there been
such an ancient and authoritative Pali grammar, then the commentators like Buddhaghosa would not, perhaps, have taken the help of the *Aṣṭādhyāyī* in the analytical treatment of Pāli words. For the same reason Kaccāyana, with whose name the above Pāli grammar is associated, cannot be identified with Kātyāyana (3rd century B.C.), author of the Vārtika-sūtras of the *Aṣṭādhyāyī*. Kaccāyana appears to have composed the major part of his grammar on the basis of the *Kātantra-vyākaraṇa*. There is evidence of the fact that he utilised also the *Kāśikā* (7th century A.D.), a commentary on the *Aṣṭādhyāyī*.

Kaccāyana, in his grammar, has ignored the historical connexion between Sanskrit and Pāli. A study of his grammar makes us feel as though the Pāli vocabulary arose independently. This feature is a drawback of the grammar in the opinion of modern scholars.

Also attributed to Kaccāyana are the two grammatical works called *Mahāniruttī-gandha* and *Culla-niruttī-gandha*.

Of the many commentaries on the *Kaccāyana-vyākaraṇa*, the *Nyāsa* or *Mukhamatattadīpanī* of Vimalabuddhi is perhaps the most well-known.

The grammar, written by Buddhappiya Dipaṅkara, is entitled *Rūpasiddhi* or *Padarūpa-siddhi*. The author is perhaps identical with Buddhappiya, author of the *Pajjamadhu*, who flourished in the latter half of the thirteenth century. The *Rūpasiddhi*, in seven chapters, is written in the manner of Kaccāyana's grammar. The *Rūpasiddhi* differs from Kaccāyana's work in the fact that the former deals with Kitaka and Unādi affixes in the same chapter (7th).

Another Pāli grammar is the *Bālāvatāra* based on the *Kaccāyana-vyākaraṇa*. The former is much shorter than the latter and the order of the topics is slightly different in the two works. According to tradition, the *Bālāvatāra* is the work of Dhammakittī, author of the *Saddhamma-saṅgaha*, who flourished towards the close of the fourteenth century.
The *Gandha-vanṣa* attributes it to Vācissara. If that be so, the work dates back to a century earlier.

The *Dhātu-mañjūṣā* of the Kaccāyana school is a list of roots.

The following are some of the other well-known works of this school:

2. *Saddatthabheda-cintā* of Thera Saddhammasiri.
4. *Bāla-ppabodhana*.
5. *Abhinava-culla-nirutti* of Siri Saddhammālakāra—It contains exceptions to the rules formulated by Kaccāyana.

The grammatical works of Moggallāṇa are two, viz. the *Moggallāyana-vyākaraṇa* and the *Moggallāyana-pañcikā*. The former, in which the Vuttī (Vṛttī) too is written by Moggallāṇa is also called *Sadda-lakkhana*. Compared with Kaccāyana’s grammar it is of a higher standard. It bears the impress of the profound knowledge of the author about the nature of Pāli language, and is more extensive than Kaccāyana’s work. There is considerable originality in the style of the work and in the technical terms used in it. The author has taken the help of the *Cāndra-vyākaraṇa* besides the *Aṣṭādhyāyī* and the *Kātantra*. The *Pañcikā*, a commentary on the other grammatical work of Moggallāyana, is now lost.

Moggallāṇa states that he wrote his grammar during the reign of king Parākramabāhu I or Parākramabhuja (12th. cent.)

Many commentaries on, and compendiums of Moggallāṇa’s grammar were written. Of these, the principal works are as follows:

(2) Payoga-siddhi of Vanaratana Medhaṅkara—based on Moggallāna’s grammar.

(3) Moggallāna-paṅcikā-padīpa—a commentary on the lost Paṅcikā of Moggallāna.

The Dhātu-pāṭha of this school is a list of roots.

Aggavaṃsa or Aggapaṅditā of Burma, who flourished between the twelfth and the thirteenth century, was the author of the Sadda-nīti, a noted grammatical work. The author has utilised Sanskrit grammatical works like the Aṣṭādhyāyī. The work consists of 27 chapters of which the first 18 are called Mahā-saddanīti and the last nine Culla-saddanīti. The Sadda-nīti is divided into three parts, viz. Padamālā, Dhātumālā and Suttamālā.

The Cūla-sadda-nīti, based on the Saddanīti, is a compendium. The list of roots, prepared on the basis of the Sadda-nīti, is called Dhātvartha-dīpanī.

In addition to the works, mentioned above, there are many short works on Pāli grammar.
METRICS, RHETORIC AND LEXICOGRAPHY

The number of Pāli works on Metrics and Rhetoric is very small. The few, that we have, are written in imitation of Sanskrit works on these subjects, and do not reveal any originality on the part of their authors.

The Vuttodaya of Samgha-rakkhita is a noteworthy work on Metrics. The other works, dealing with this subject, are the Kāmandakī, the Chandoviciti, the Kavisāra-pakaraṇam and the Kavisāraṭikā-nissaya.

The only noteworthy Pāli work on Rhetoric is the Subodhālaṅkāra of the aforesaid Samgharakkhita.

Like the Pāli works on grammar, Metrics and Rhetoric the Pāli lexicons, too, are modelled on Sanskrit lexicons. As in Sanskrit the Nighañṭu portion of the Nirukta of Yāska is regarded as the earliest lexicographical work, so also the Vevacanahāra, included in the Netti, in which homonyms are compiled, may be taken as the first lexicon in Pāli. The Abhidhāna-ppadīpikā and the Ekakkhara-kosa are the most noteworthy Pāli lexicons. The former was compiled by Moggallāna who is to be distinguished from the grammarian of the same name. It was written probably in the latter part of the twelfth century, and is divided into three parts of which the first deals with synonyms, the second with homonyms and the third with indeclinables. This work has Amarasimha’s Nāmaliṅgā-nuśásana or Amara-kosa as its model; the first part of the former is largely an imitation of the latter.

The Ekakkhara-kosa of the Burman Saddhammakitti is a renowned Pāli dictionary. In this are compiled, in the metrical form, the monosyllabic words. Sanskrit works of this type were the model before the compiler. The date of composition of the Ekakkhara-kosa is 1465 A.D.
APPENDIX

In this appendix excerpts from different treatises in Pāli have been given with their corresponding English translation. These passages will give the reader an idea of the Pāli language and literature and the sublime thoughts enshrined in this literature. It is difficult to make a selection of passages from a literature that is vast. The present selection has been made as representative as the limits of this little book permit. Under the title of each treatise exhaustive bibliographical references have been noted for the use of the curious reader. Wherever the English rendering has been taken from a well-known work, the reference thereto has been stated.

THERA-GĀTHĀ AND THERĪ-GĀTHĀ


MAHĀKACCAYANA

[Born at Ujjeni (Ujjayini), he was a very learned man. He became the chaplain of King Caṇḍapajjota. The Buddha taught him the Dhamma. One day many monks leaving aside their duties were enjoying themselves in worldly activities and in society. Thus they were leading an unrighteous life. Then the Thera admonished them in two verses. The next six verses are an admonition to the king.]

kammaṁ bahukam na kāraye parivajjeyya janaṁ na uñeyame,
so uṣsukro rasānugiddho attham riñcati yo sukhā dhivāho,
pañko ti hi nam̐ avedayum̐ yāyaṃ vandanapūjanā kulesu, sukhumam̐ sallaṃ durubbahaṃ sakkāro kāpurisena dujjaho,
na parass’ upanidhāya kammaṃ maccassa pāpakaṃ attanā taṃ na sevyya kammabandhū hi mātiyā.
na pare vacanā coro na pare vacanā muni;
attānañ ca yathā veti-d-evāpi nam̐ tathā vidu,
pare ca na vijānanti ‘mayam ettha yamāmase’;
ye ca tattha vijānanti tato sammanti medhagā.
jīvate vāpi sappañño api vittaparikkhayā,
paññāya ca alābhena vittavā api na jivati.
sabbaṃ suṇāti sotena sabbaṃ passati cakkhuṇā,
na ca diṭṭhaṃ suṭam̐ dhīro sabbaṃ ujjhitum arahati.
cakkhum’ assa yathā andho sotavā badhiro yathā,
pañnav’ assa yathā mugo balavā dubbalo-r-iva,
atha atthe samuppanne sayetha matasāyikam.

SAPPAKA (OR, SABBAKA)

[Born at Sāvatthi in a Brahmin family, Sappaka heard the Dhamma taught by the master and entered the Sāmpgha. In due course, he went to Loṇagiri Vihāra on the banks of the river Ajakani and eventually acquired Arahantship. Then he went to pay homage to the Buddha, and having been entertained by his kinsmen stayed for a while. Having told them the truths he had learnt, he was anxious to return to his residence. They tried to persuade him to stay back promising that they would maintain him. But, he said why he had come, and expressing his love of retirement by praise of his abode told them what is contained in the following verses.]

yadā bālakā sucipaṇḍaracchadā
kāḷassa meghassa bhayena tajjītā
palehiti ālayam ālayesini
tadā nadī ajakaraṇī rameti maṃ
yadă bālakā suvisuddhapāṇḍara
kāḷassa meghassa bhayena tajjītā
parīyesati lenam alenadassīnī
tadā nadī ajakaranī rameti maṃ.

kannya tattha na ramenti jambuyo ubhato taṭīm
sobhenti āpagākulaṃ mahālenassa pacchato.
tāmatamadasaṃghasuppahīnā
bheka mandavati panādayanti
nājja girinadihi vippavāsamayō
khemā ajakarani sivā surammā.

SUBHĀ JĪVAKAMBAVANIKA

[Subhā was born at Rājagaha in the family of a renowned Brahmin. She was exquisitely beautiful in all her limbs. At first, she became a lay disciple of the master and, in course of time, entered the order. She realised the hollowness of the pleasures of sense and found that real happiness lay in renunciation.

One day a young voluptuary became enamoured of her in the Jivaka Mango-grove. He held out various temptations before her, and tried to persuade her to live with him so that she might enjoy the pleasures of life. Seeing that the man was captivated by the beauty of her eyes, she extracted one of them and handed it to him. At this the man was horrified and, with his lust gone, he asked for her forgiveness. Then she repaired to the Buddha at whose sight her lost eye was restored.]

SELECTED PORTIONS

1. jīvakambvānaṃ rammam
   gacchantim bhikhhumim subham
   dhuttado saṃnivāresi
   tam enam abravi subhā.
2. kim te aparādhitaṁ mayā 
yāṁ maṁ ovariyāna tiṭṭhasi 
na hi pabbajitāya āvuso 
puriso saṁphusanaṁaya kappati.

3. garuke mama satthu sāsane 
yā sikkhā sugatena desitā 
parisuddhapadaṁ anaṅgaṇaṁ 
kim maṁ ovariyāna tiṭṭhasi.

4. āvilacitto anāvilaṁ 
sarajo vītarajaṁ anaṅgaṇaṁ 
sabbhattha vimuttamānasāṁ 
kim maṁ ovariyāna tiṭṭhasi.

5. daharā ca apāpikā c'asi 
kim te pabbajjā karissati 
nikkhiva kāsāyacīvaram ēhi ramāmase pupphite vane.

6. madhuraṁca pavanti sabbaso 
kusumarajena samuddhatā dumā 
paṭhamavasanto sukho utu 
ēhi ramāmase pupphite vane.

*   *   *

11. yadi me vacanaṁ karissasi 
sukhitā ehi agāram āvasa 
pāśādani vātavāsinī 
parikammanaṁ-te karontu nāriyo.

12. kāsikasukhumāṁi dhāraya 
abhiropehi ca mālavaṇṇakaṁ 
kaṇcanamaṇiimuttakaṁ bahuṁ 
vividhaṁ ābharaṇaṁ karomi te.

*   *   *
16. akkhī ca turiyā-r-iva
   kinnariyā-r-iva pabbatantare
   tava me nayanāni dakkhiya
   bhiyyo kāmarati pavaḍḍhati.

19. apathena payātum icchasi
    candam kilanakaṃ gavesasi
    merum laṅghetum icchasi
    yo tvam buddhasutam maggayasi.

24. sāham sugatassas sevikā
    maggaṭṭhaṅgikayānayāyini
    uddhaṭasallā anāsavā
    suññāgāragatā ramām'aham.

25. diṭṭhā hi mayā sucittitā
    sombhā dārūkacillakā navā
    tantihi ca khilakehi ca
    vinibaddhā vividham panaccitā.

26. tamḥ' uddhate tantikhilake
    visaṭṭhavikale paripakkate
    avinde khaṇḍaso kate
    kimhi tattha manam nivesaye.

27. tathūpamaṃ dehakāni naṃ
    tehi dhammehi vinā na vattanti
    dhammehi vinā na vattanti
    tattha manam nivesaye.

31. uppaṭiya cārudassanā
    na ca pajjiththa asaṅgamānasā
    handa te cakkhum harassu tam
    tassa narassa adāsi tāvade.
32. tassa ca viramäsi tāvade
rāga tattha khamāpayi ca naṁ
sotthi siyā brahmaçārīṇī
da puno edisakaṁ bhavissati.

* * *

34. muttā ca tato sā bhikkhuni
agami buddhavarassa santikaṁ
passiya varapaññalakkhaṇaṁ
cakkhu āsi yathāpurāṇakaṁ.

ANOPAMĀ

[Born at Sāketa as the daughter of the Treasurer Majjha, she was called Anopamā (the matchless one) because of her peerless beauty. When she came of age many wealthy suitors sought her hand. But, finding no joy in domestic life she went to the Buddha and heard his teachings. At the master’s intervention she was admitted to the Order among the nuns. On the seventh day of admission she acquired Arahantship. Her reflections are embodied in the following verses.]

ucce kule ahaṁ jātā bahuvitte mahaddhane/,
vaṇṇarūpena sampannā dhītā majjhassa attajā/,
patthita rājaputiehi seṭṭhiputtehi gijjhitā/,
pitu me pesayi dūtaṁ detha mayhaṁ anopamā/, yattakaṁ tulitā ēsa tuyaṁ dhītā anopamā/, tato atṭhaguṇaṁ dassaṁ hiraṇṇaṁ rataṇāni ca/, sāhaṁ disvāna sambuddhaṁ lokajetṭhāṁ anuttaram/, tassa pādāni vanditvā ekamantam upāvisīṁ/, so me dhammaṁ adesesi anukampāya gotamo/, nisinnā ēsane tasmiṁ phusaiṁ tatiyaṁ pbalam/, tato keśāni chetvāna pabbajīṁ anagāriyaṁ/, sājja me sattamī ratti yato taṁhā visositā/,
Puṇṇikā

[Puṇṇikā or Puṇṇā was born at Śāvatthī of a domestic slave in the house of Anāthapiṇḍika. By dint of her achievements as a Buddhist she obtained the permission of her guardian to enter the Order. Soon she acquired Arahantship and a thorough grasp of Dhamma. Reflecting on her attainment she said the following.]

kassa brāhmaṇa tvam bhīto sadā udakam otari/, vedhamānehi gattehi sītam vedayase bhusam/, jānanti ca tvam bhoti puṇṭike paripucchasi/, karontam kusalam kammaṃ rudhantam kamma pāpakaṃ/, yo ca vud̄ho vā daharo vā pāpakammaṃ pakubbati/, udakābhisecanā so pi pāpakammā pamuccati/, ko nu te idam akkhāsi ajānantassa ajānato/, udakābhisecanā nāma pāpakammā pamuccati// saggaṃ nūna gamissanti sabbe maṇḍūkakacchāpa/, nāgā ca suṃsumūrā ca ye c’aññe udakecarā/, orabhikā sūkarikā macchikā migabandhakā/, corā ca vajjhaghātā ca ye c’aññe pāpakammino udakābhisecanā te pi pāpakammā pamuccare// sace imā nadiyo te pāpaṃ pubbekataṃ vaheyyum/, puṇṇam p’imā vaheyyum tena tvan paribāhiro assa//

DHANIYASUTTA¹

(Suttanipāta, Uragavagga, 2)

[It is a dialogue between the rich herdsman Dhaniya and the Buddha. The former rejoices in the security of his worldly prosperity and happy family life and the latter in his religious faith.]

1. **(Dhaniyo gopo)**
   pakkodano duddhakhiro ham asmi
   anutire mahiyā samānavāso
   chaṃṇā kuṭi āhito gini
   atha ca patthyasi pavassa deva.

2. **(Bhagavā)**
   akkodhano vigatakhilo‘ham asmi
   anutire mahiy’ekaratīvāso
   vivaṭā kuṭi nibbuto gini
   atha ca patthyasi pavassa deva.

5. **(Dhaniyo gopo)**
   gopī mama assavā alolā
dīgharattam saṃvāsīyā manāpā
tassā na suṇāmi kiṃci pāpaṃ
   atha ca patthyasi pavassa deva.

6. **(Bhagavā)**
cittaṃ mama assavam vimuttam
dīgharattam paribhāvitam sudantaṃ
   pāpaṃ pana me na vijjati
   atha ca patthyasi pavassa deva.

9. **(Dhaniyo gopo)**
atthi vasā atthi dhenupā
godharaṇīyo pavenīyo pi atthi
   usabho pi gavampaṭī atthi
   atha ce patthyasi pavassa deva.

10. **(Bhagavā)**
natthi vasā natthi dhenupā
godharaṇīyo pavenīyo pi natthi
    usabho pi gavampaṭidha natthi
    atha ce patthyasi pavassa deva.
11. *(Dhaniyo gopo)*

khila nikhatā asampavedhi
dāmā munjamaya navā susaṅṭhanā
nahi sakkhinti dhenupāpi chettum
atha ca patthayasī pavassa deva.

12. *(Bhagavā)*

usabho-r-iva chetvā bandhanāni
nāgo pūtilataṃ va dālayitvā
nāham puna upessaṃ gabbhaseyyaṃ
atha ce patthayasī pavassa deva.

13. ninnañi ca thalañi ca pūrayanto
mahāmegho pāvassi tāvadeva
sutvā devassa vassato
imam attthaṃ dhanīyo abhāsatha.

14. lābhā vata no anappakā
ye mayaṃ bhagavantaṃ addasāma
saraṇam tam upema cakkhuma
sattha no hohi tuvaṃ mahāmuni.

15. gopi ca ahañca assava
brahmačariyaṃ sugate carāmase
jātimaraṇassa pāragā
dukkhass’ antakara bhavāmase.

16. *(Māro pāpimā)*

nandati puttehi puttimā
gomiko gohi tath’eva nandati
upadhī hi narassa nandanā
nahi so nandati yo nirupadhi.

17. *(Bhagavā)*

socati puttehi puttimā
gomiko gohi tath’eva socati
upadhī hi narassa socanā
na hi so socati yo nirupadhi.
MAHĀVAMSA

CHAPTER VII
Conquest of Ceylon (portion)

*   *   *
sakkena vuttamatto so laṅkāṁ āgamma sajjukam paribbājakavesena rukkhamūle upāvisi.
vijayappamukhā sabbe tam upecca apucchisuṁ: ayaṁ bho ko nu dīpo ti laṅkādīpo ti so'bravi,
na saṇī manujā ettha na ca hessati vo bhayaṁ.
iti vatvā kuṇḍikāya te jalena nisin iciya
suttaṁ ca tesam hatthesu laggetvā nabhasāgamā.
dassesi soṇirūpeṇa paricārikayakkhiṇī.
ekō tam variyanto pi rājaputtaṁ anvagā;
gāmamhi vijjamānamhi bhavanti sunakhaṁ iti.
tassā ca sāminī tattha kuvaṁṇā nāma yakkiṇī
nisīdi rukkhamūlamhi kantantī tāpasi viya.

*   *   *
tam gahetvā suruṅgāyaṁ ravantam yakkiṇī khipi
evam ekekaso tattha khipi satta satāṁi ca.
anāyantesu sabbesu vijayo bhayasaṅkito
naddhpapācayudho gantvā disvā pokkharāṇīṁ subham.
apassām uttiṇnapadaṁ passām tam c'eva tāpasiṁ.
imāya khalu bhaccā me gahitā nū ti cintiya.

*   *   *

1 Ed. & tr. by G Turnour, Ceylon, 1837; ed. H. Sumangala and
DAdS Batuwantudawa, Colombo, 1883; W. Geiger, London, PTS 1908;
tr. by same scholar and Bode, London, PTS, 1912.
yakkhiṇī tāva jānāti mama jātiṁ ti nicchito
sīghaṁ sanānaṁ sāvetvā dhanum samdhāy’upāgato.
yakkhiṁ ādaṁya gīvāya nārācavalayena so
vāmahatthena kesesu gahetvā dakkhiṇena tu
ukkhipitvā asim āha: bhacce me dehi dāsi tamā
māremi ti. bhayaṭṭā sā jīvitaṁ yāci yakkhiṇī:
 jīvitaṁ dehi me sāmi rajjaṁ dassāmi te ahaṁ,
karissām’itthikiccaṁ ca kiccaṁ c’aṁñaṁ yathicchitam.

* * *
tassā sutvā tathā katvā sabbayakkhe aghātayi,
sayaṁ pi laddhavijayo yakkarājapasādhanaṁ.
pasādhanehi seshe ti tamā bhaccaṁ pasādhayi,
katipañhām vasitv’ettha tambapanṇīm upāgami.
nāvāya bhūmim otiṇṇā vijayappamukhā tadā
kilantā pāṇinā bhūmim ālambiya nisīdisuṁ.
tambabhūmiraṇjophutṭho tambapanṇi yato ahu,
so deso c’eva dipo ca tambapanṇi tato ahu.
sīhabāhunarindo so sīhaṁ ādinnava iti
sīhala tena saṁbandhā ēte sabbe pi sīhalā.

MILINDA-PĀṆHA¹
(portion of Vagga V)

rājā āha: bhante nāgasena kena kāraṇena
manussā na sabbe samakā aṁñe appāyukā
aṁñe diṁghāyukā aṁñe bavhābdhā aṁñe
appābdhā aṁñe dubbaṇṇā aṁñe
vaṁṇavanto aṁñe appesakkha aṁñe
mahesakkhā aṁñe appabhogā aṁñe
mahābhogā aṁñe nicakulīna aṁñe
mahākulīna aṁñe duppanṇī aṁñe
paṁṇavanto ti.

thero āha: kissa pana mahārāja rukkhā
na sabbe samakā aññe ambilā aññe
lavanā aññe tittakā aññe kaṭukā.
aññe kasāvā aññe madhurā ti.
maññāmi bhante bijānaṁ nāṭakaranenāti.
evam eva kho mahārāja kammānaṁ
nāṭakaranena manussā na sabbe
samakā aññe appāyukā aññe dighāyukā
aññe bavhābādha aññe appābādha
aññe dubbaṇṇâ aññe vaṇṇavanto
aññe appesakhā aññe mahesakkha
aññe appabhogā aññe mahābhogā
aññe nicakulinnā aññe mahākulinnā
aññe duppaññā aññe paññavanto.
bhāsitam-p-etam mahārāja bhagavataṁ
kammassakā mānavasattā kammadāyādā
ekammayonī kammabandhū kamppaṭisaraṇā.
kammaṁ satte vibhajati yad idaṁ hīnappaññatāyāti.
kallo si bhante nāgasenā ti.

rājā āha: bhante nāgasena tuṁhe bhanatha:
kin ti imaṁ dukkhāṁ nirujjhheyya aññaṁ
cia dukkhāṁ na uppajjeyyā ti.
etadatthā mahārāja amhākaṁ pabbajjā ti.
kiṁ paṭīgacc’ eva vāyamitena nanu
sampatte kāle vāyamitabban ti.

thero āha: sampatte kāle mahārāja vāyāmo
akiccakaro bhavati paṭīgacc’ eva vāyāmo
kiccakaro bhavati.

opammaṁ karohī ti.

taṁ kiṁ maññasi mahārāja: yadā tvāṁ
pipāsito bhaveyyāsi tadā tvāṁ udapānaṁ
khanāpeyyāsi talākaṁ khanāpeyyāsi: pāṇīyaṁ
pivissāmi ti.

na hi bhante ti.
evam eva kho mahārāja sampatte kāle
vāyāmo akicca karo bhavati paṭigacc’ eva
vāyāmo kicca karo bhavati ti.

bhiyyo oppammana karohī ti.

tam kim maññasi mahārāja: yadā tvam
bubhukkho bhaveyyasi tadā khettaṁ
kasāpeyyāsi sāliṁ ropāpeyyāsi dhaññaṁ
atiharāpeyyāsi: bhattaṁ bhūnjissāmi ti.
na hi bhante ti.

evam eva kho mahārāja sampatte kāle
vāyāmo akicca karo bhavati paṭigacc’ eva
vāyāmo kicca karo bhavati ti.

bhiyyo oppammana karohī ti.

tam kim maññasi mahārāja: yadā te
saṅgāmo paccuṭṭhito bhaveyya tadā
tvam parikham khanāpeyyāsi pākāraṁ
kārāpeyyāsi gopuraṁ kārāpeyyāsi aṭṭālakaṁ
kārāpeyyāsi dhaññaṁ atiharāpeyyāsi tadā
tvam hatthismiṁ sikkheyāsi assasmīṁ
sikkheyāsi rathasmīṁ sikkheyāsi dhanusmiṁ
sikkheyāsi tharusmiṁ sikkheyāsi ti.
na hi bhante ti.

evam eva kho mahārāja
sampatte kāle vāyāmo akicca karo bhavati
paṭigacc’ eva vāyāmo kicca karo bhavati
bhāsitam-p’-etaṁ mahārāja bhaga vataṁ:
paṭigacc’ eva tam kayirā yaṁ jañña hitaṁ attano
na sākaṭikacintāya mantā dhīro parakkame.

yathā sākaṭiko nāma samaṁ hitvā mahāpathham
visamaṁ maggam āruhya akkhačchino va jhāyat.

evam dhammā apakkamma adhammam anuvattiya
mano maccumukhaṁ patto akkhačchino va socaṁ ti.
kallo si bhante nāgasena ti.
APPENDIX

DHAMMAPADA\(^1\) (SELECTION)

1. akkođhena jine kodhaṃ sadhunā jine jine kadariyaṃ dānena saccena alikavādinām.
2. andhabhūto ayaṃ loko tanuk’eththa vipassati sakunto jālamutto ‘va appo saggāya gacchati.
3. appassutā ‘yaṃ puriso balivaddo va jīvati maṃśāni tassa vāḍhanti paññā tassa na vāḍhāti.
4. ārogga paramā lābhā santuttīhi paramaṃ dhanaṃ vissāsaprāmā niṣti nibbāṇam paramaṃ sukham.
5. uttiṭṭhe nappamajjeyya dhammaṃ sucaritaṃ care dhammadāri sukhaṃ seti asmiṃ loke paramhi ca.
6. ekaṃ dhammaṃ atītassa musāvādiṣsa jantuno vitiṇṇaparalokassa natthi pāpaṃ akāriyaṃ.
7. etha passath’ imaṃ lokaṃ cittaṃ rājarathūpamaṃ yattha bāḷa visidanti natthi saṅgo vijānataṃ.
8. cakkhnūna saṃvaro sādhu sādhu sotena saṃvaro ghāṣena saṃvaro sādhu jīvhayā saṃvaro.
9. kāyena saṃvaro sādhu sādhu vācāya saṃvaro manasā saṃvaro sādhu sādhu sabbattha saṃvaro. sabbattha saṃvuto bhikkhu sabbadukkhā pañuccati.
10. jayaṃ veraṃ pasavati dukkhaṃ seti parājito upasanto sukhaṃ seti hitvā jayaparājayaṃ.
11. dunniggahassa lahuno yatthakāmanipātino cittaṃ dhamto sādhu cittaṃ dantaṃ sukhāvahām.
12. na paresaṃ vilomāni na paresaṃ katākataṃ attano’va avekkheyya kuti akatāni ca.
13. na tena pañđito hoti yāvatā bahu bhāsati khemī averī abhayo pañđito’ti pavuccati.
14. na jaṭāhi na gottehi na jaccā hoti brāhmaṇo yamhi saccaṃ ca dhammo ca so suci so ca brāhmaṇo.

\(^1\) Of the many editions, mention may be made of the one by V. Fausböll, 1855.
15. na ve kadariyā devalokaṁ vajanti bālā have nappasāṁsanti dānam dhiro ca dānam anumodamāno ten'eva so hoti sukhī parattha.

16. passa cittakataṁ bimbaṁ arukāyaṁ samussitam āturam bahusaṁkappam yassa natthi dhūvaṁ thiti.

17. mā piyehi samāgañchi appiyehi kudācanam piyānaṁ adassanaṁ dukkhaṁ appiyānañca dassanaṁ.

18. mā voca pharasam kaṁci vuttā paṭivadeyyu tam dukkhā hi sārambhakathā paṭidanda phuseyyu tam.

19. yathāpi puppharāsimhā kayirā mālāguṇe bahū evaṁ jātena maccena kattabbaṁ kusalaṁ bahuṁ.

20. yassa kāyena vācāya manasā natthi dakkataṁ samvutaṁ tihi thānehi tam aham brūmi brāhmaṇaṁ.

21. yathāpi mūle anupaddave dalhe chinnopi rukkho punareva rūhāti evaṁ pi taṅhānusaye anūhate nivvattati dukkhāmidaṁ punappunaṁ.

22. yassa pāpam kamaṁ kammaṁ kusalena pithiyati so imaṁ lokaṁ pabhāseti abbhā mutto 'va candimā.

23. yo sahassam sahassena saṅgāme mānuse jīne ekaṁ ca jeyyaṁ attānam sa ve saṅgāmayutto.

24. sabbe tasanti daṇḍassa sabbe bhāyanti maccuno attānam upamaṁ katvā na haneyya na ghātaye.

25. sabbe tasanti daṇḍassa sabbesaṁ jīvitam piyām attānam upamaṁ katvā na haneyya na ghātaye.

26. sukhā matteyyatā loke atho petteyyatā sukhā sukhā sāmaṇñatā loke atho brahmaṇñatā sukhā.

27. hananti bhogā dummedham no ce pāragavesino bhog ataṅhāya dummedho hanti aññe'ava attanaṁ.
APPENDIX

JAVA-SAKUNS-JÅTAKAM

atite vārānasiyaṃ brahmadatte rajjāṃ kärente bodhisatto himavanta-pādase rukkha-koṭṭha-sakuno hutvā nibbatī. ath'ekassa sīhassa maṃsam khādapattissa uṭṭha gale laaggi, galo uddhumāyi, gocarama gaṇhitum na sakkoti, kharā vedanā vattanti. atha nam so sakunō gocara-pasuto disvā sākhayā nilino kin te samma dukkhati pucchi. so tam attthām ācikkhi 'ahan te samma etam aṭṭhiṃ apaneyyaṃ, bhayena te mukham pavisitum na visahāmi, khādeyyāsi pi man'ti. mā bhāyi samma, nāham tam khādāmi, ĵivitaṃ me dehiti. so 'sāduh' ti tam passena nipajjāpetā ko jānāti kim p'esa karissati ti cintetvā yathā mukham pi dahitum na sakkoti tathā tassa adharotthe ca uttaroṭthe ca danḍakaṃ ṭhāpetvā mukham pavisitvā aṭṭhikoṭhim tuṇḍena pahari. aṭṭhi patitvā gataṃ. so aṭṭhirām pātevā sīhassa mukhato nikkhamanto danḍakaṃ tuṇḍena paharitvā pātento nikkhamitvā sākhagge niliyi. siho nirogo hutvā ekadivasaṃ vanamahisaṃ vadhitvā khādāti. sakuno vimaṃsissāmi nan ti tassa uparibhāge sākhaya niliyitvā tena saddhiṃ sallapanto pāṭhamam āghaṃ āha:

akaramhase te kiccam yaṃ balaṃ abhumhase,
migarāja namo ty-atthu, api kiñci labhāmase.

tam sutvā siho dutiyaṃ gāthāṃ āha:
mama lohita-bhakkhassa niccam luddāni kubbato,
dant'antara-gato santo tam bahum yaṃ hi jivasīti

tam sutva sakuño itarā dve gāthā abhāsi:
akataññuṁ akattāraṁ katassa appatikārakaṁ
yasmiṁ kataññutā n'atthi niratthā tassa sevanā.
yassa sammukha-ciṅṭena mittadhammo na labbhati
anusuyyam anakkosaṁ sanikaṁ tamhā apakkame ti.
evaṁ vatvā so sakuño pakkāmi.

DHAMMIKA-SUTTA

[It is said that the Buddha was once dwelling in the
Jeta Grove in the monastery of Anāthapiṇḍika. At that
time, Upāsaka Dhammika, with five hundred Upāsakas,
approached him and asked him as to how a disciple could
be good. The Buddha replied to him saying the rules of
conduct to be followed by a monk and a lay devotee. We
give here a selection of verses from amongst those in which
the rules for a householder are laid down.]

pāṇaṁ na hane na ca ghātayeyya
na cānujaṁhā hantam paresam
sabbesu bhūtesu nidhāya daṇḍam
ye thāvarā ye ca tasanti loke.
tato adinnam parivajjyeyya
kiṅci kvači sāvako bujjhamāno
na hāraye harataṁ nānjujaṁhā
sabbam adinnam parivajjayeyya.
abrahmacariyaṁ parivajjayeyya
aṅgārakāsuma jitalam va viññū
asambhuṇanto pana brahmacariyaṁ
parassa dāraṁ nātikkameyya.
sabbagato vā parisaggato vā
ekassa c'eko na musā bhaṇeyya
na bhāṇaye bhaṇataṁ nānjujaṁhā
sabbam abhutaṁ parivajjayeyya.
majjaṇ ca pānaṃ na samācareyya
dhammaṃ imaṃ rocaye yo gahaṭṭho
na pāyaye pipataṃ nānujaṅṅā
ummādanantaṃ iti naṃ viditvā.

pāṇaṃ na hane na cādinnaṃ ādiye
musā na bhāse na ca majjapo siyā
abrahamacariyā virameyya methunā
rattim na bhūnjeyya vikālabhojanaṃ.

mālaṃ na dhāre na ca gandham ācare
maṅçe chamāyaṃ va sayetha santhate
etaṃ hi aṭṭhaṅgikam āh’ uposathaṃ
buddhena dukkhantaguṇā pakāsitam.
ENGLISH TRANSLATION
MAHĀKACCĀYANA

No brother should occupy himself with busy works; he should keep clear of people and should not strive (to copy nor to emulate). The greedy person who seeks to taste the full feast of life neglects the good that brings true happiness.

The patronage of bows and gifts and treats from wealthy people is a treacherous bog. For erring humanity it is like a slender dart which, embedded in flesh, is difficult to extricate.

The actions of a man are not bad because of what another person (says or does). He must himself abstain from what is wrong. The mortals are the offspring of their own acts. One does not become a thief or a sage by another man's word. Even gods know him to be as he himself thinks he is.

People do not understand that we are here but for a brief while. All strife and quarrels cease for those who realise this truth. The wise man, though bereft of wealth, alone lives. Without wisdom even a wealthy man does not live.

One hears all with the ear, sees everything with the eye. It does not behove a sensible man to ignore what is not heard or seen. Let one, endowed with eyes, be like a blind person, a man with ears like one deaf, one with wisdom be like one dumb and a strong man be like a weak man. When the thing of genuine good arises, let it be for him the nesting place of thought.

SAPPAKA

When I see the crane, with its clear white wings outstretched in fear of the black cloud, seeking shelter, borne to a safe nest, the river Ajakarṇī gives me joy.

1 The translation of the extracts from the Thera-gāthā and Therī-gāthā is based on the rendering by Rhys Davids.
When I see the crane, very clear and white, stricken with fear of the black cloud, finding no shelter nearby, seeks refuge of the rocky cave, the river Ajakaraṇī gives me delight.

Who does not take delight in seeing there on both the banks clumps of rose-apple trees in fine rows behind the great cave (of my abode), or in hearing the soft croak of the frogs well rid of their undying deadly foes proclaim "It is not time to-day to run away from the mountain-stream. The beautiful Ajakaraṇī is safe and conducive to welfare."

SUBHĀ

A rogue obstructed the way of the nun Subhā who was passing through the lovely mango-grove of Jivaka. Subhā told him. What wrong have I committed to you that you stand in my way? O friend, no man should touch a woman who has renounced the world.

So has my master ordained in the precepts we honour and follow, so has the welcome one taught in the training wherein they have taught me purified and holy discipline. Why do you block my way?

Why do you, with an impure mind, full of passion, obstruct the way of me who am pure, free from passion and attachment everywhere.

You are young and sinless, what will renunciation do to you? Throw off the yellow robe; come, we shall enjoy ourselves in the blossoming woodland.

On all sides the trees, filled with the incense of blossoms, waft sweetness. It is the advent of spring, the pleasant season. Come, let us enjoy ourselves in the flowering woodland.

If you act up to my word, come to (my) house and live happily dwelling in a mansion; let handmaids serve you.

Put on fine Benares silk, don garlands, use unguents. I give you many and varied ornaments made with gold, gems and pearls.
APPENDIX

You, who seek the child of the Buddha, are wanting to traverse in a place devoid of path, to get the moon as a plaything and to cross the (mountain) Meru.

I am disciple of the Welcome One, onward is the march of me riding the car of the road that is eightfold. With the darts drawn out of my wounds and my spirit purged of drugging intoxicants, I feel happy in the empty abode where I have come.

I have seen a puppet, well painted, with new wooden spindles, slyly fastened with strings and with pins and made to dance in various ways.

But, if the strings and the pins be all drawn out and loosened and scattered so that the puppet be made non-existent and broken to pieces, on which of the parts will you set your heart?

In the same manner, the little bodies do not exist without those attributes; they do not survive without attributes. Whereon will you set your heart?

Readily did the beautiful maiden extract her eye and gave it to him saying "Here, you take your eye". With her heart unattached she did not sin.

His lust at once ceased and he asked for her forgiveness saying "May you, pure and holy, recover your sight. Never again shall I dare offend you in this way.

Released from him that nun went to the great Buddha. As she beheld the features born of the greatest merit, her eye became as before.

ANOPAMĀ

Daughter of the treasurer Majjha, I, endowed with complexion and beauty, was born in a high family possessed of prosperity and vast wealth.

My hand was sought by princes and merchants' sons and messengers were sent to my father with the message "Give
to me Anopamā, I will give in gold and gems eightfold the weight of your daughter Anopamā.”

I, however, having seen the Enlightened one, Chief of the world and the Supreme, bowed at his feet and sat aside.

That Gotama out of pity taught Dhamma to me. Seated there I touched in heart the Anāgāmi-fruit, the third of the Paths. Then having cut off my hair I took to homeless mendicancy.

It is the seventh night that my craving dried up.

PUÑNIKĀ

O Brahmin, afraid of what do you ever go down into the river? Why with shivering limbs do you suffer bitter cold? O Puñnikā, even though aware, why do you ask this to one who by pious act obstructs the effect of sinful act?

One who either in age or youth commits sin is released from it by bath in water. Who, I wonder, the ignorant of the ignorant, told you that one gets rid of sin by bath in water?

If that were so, all the frogs, tortoises, snakes, porpoises and other aquatic creatures would go to heaven. Butchers of sheep and swine, fishermen and hunters, thieves, executioners and all other perpetrators of sinful acts would have been released from sin by ablution. If these rivers could wash off your sins committed earlier, then they would wash off your merit too leaving you stripped and bare.

DHANĪYA-SUTTA¹

1. “I have boiled (my) rice, I have milked (my cows)”—so said the herdsman Dhanīya,—“I am living together with my fellows near the banks of the Mahī (river), (my) house is covered, the fire is kindled: therefore, if thou like, rain, O Sky!”

¹ Taken from Fausbøll’s translation in SBE, vol. X.
2. "I am free from anger, free from stubbornness"—so said Bhagavat,—"I am abiding for one night near the banks of the Mahi (river), my house is uncovered, the fire (of passions) is extinguished: therefore, if thou like, rain, O Sky!"

* * *

5. "My wife is obedient, not wanton,"—so said the herdsman Dhaniya,—"for a long time she has been living together (with me), she is winning, and I hear nothing wicked of her: therefore, if thou like, rain, O sky!"

* * *

6. "My mind is obedient, delivered (from all worldliness)."—so said Bhagavat,—"it has been for a long time highly cultivated and well-subdued, there is no longer anything wicked in me: therefore, if thou like, rain, O Sky!"

* * *

9. "I have cows, I have calves,"—so said the herdsman Dhaniya,—"I have cows in calf and heifers, and I have also a bull as lord over the cows: therefore, it thou like, rain, O Sky!"

10. "I have no cows, I have no calves,"—so said Bhagavat,—"I have no cows in calf and no heifers, and I have no bull as a lord over the cows: therefore, if thou like, rain, O Sky!"

11. "The stakes are driven in, and cannot be shaken,"—so said the herdsman Dhaniya,—"the ropes are made of Munja grass, new and well-made, the cows will not be able to break them: therefore, if you like, rain, O Sky!"

12. "Having, like a bull, rent the bonds; having, like an elephant, broken through the galukkhi creeper. I shall not again enter into a womb; therefore, if thou like, rain, O Sky!"

13. Then at once a shower poured down, filling both sea and land. Hearing the sky raining, Dhaniya spoke thus:
14. "No small gain indeed (has accrued) to us since we have seen Bhagavat; we take refuge in thee, O (thou who art) endowed with the eye (of wisdom); be thou our master, O great Muni!"

15. "Both my wife and myself are obedient; (if) we lead a holy life before Sugata, we shall conquer birth and death, and put an end to pain."

16. "He who has sons has delight in sons,"—so said the wicked Māra,—"he who has cows has delight likewise in cows; for upadhi (substance) is the delight of man, but he who has no upadhi has no delight.

17 "He who has sons has care with (his) sons,"—so said the Bhagavat,—"he who has cows has likewise care with (his) cows; for upadhi (is the cause of) people's cares, but he who has no upadhi has no care."

MAHĀVAMSA

CONQUEST OF CEYLON

6-11. And no sooner had the god received the charge from Sakka than he came speedily to Laṅkā and sat down at the foot of a tree in the guise of a wandering ascetic. And all the followers of Vijaya came to him and asked him, 'What island is this, Sir?' 'The island of Laṅka,' he answered. 'There are no men here and here no dangers will arise'. And when he had spoken so and sprinkled water on them from his water-vessel, and had wound a thread about their hands he vanished through the air. And there appeared, in the form of a bitch, a Yakkhīnī who was

1 Taken from the Eng. tr. by W. Geiger.
an attendant (of Kuvaṇṇā). One (of Vijaya’s men) went after her, although he was forbidden by the prince (for he thought), ‘Only where there is a village are dogs to be found’. Her mistress, a Yakkhiṇī Kuvaṇṇā, sat there at the foot of a tree spinning, as a woman-hermit might.

15-17. Then the Yakkhiṇī seized him, and hurled him who cried about in a chasm. And there in like manner she hurled (all) the seven hundred one by one after him. And when they all did not return, fear came on Vijaya; armed with the five weapons he set out, and when he beheld the beautiful pond, where he saw no footprint of any man coming forth, but saw that woman-hermit there, he thought:

19-22. ‘This is surely a Yakkhiṇī, she knows my rank’, and swiftly, uttering his name, he came at her drawing his bow. He caught the Yakkhiṇī in the noose about the neck, and seizing her hair with his left hand he lifted his sword in the right and cried. ‘Slave! give me back my men, or I slay thee!’ Then, tormented with fear, the Yakkhiṇī prayed him for her life. ‘Spare my life, Sir, I will give thee a kingdom and do thee a woman’s service and other service as thou wilt’.

35-39. Since he listened to her and did even (as she said) he slew all the Yakkhas, and when he had fought victoriously he himself put on the garments of the Yakkha king and bestowed the other raiment on one and another of his followers. When he had spent some days at that spot he went to Tambapaṇṇi. When those who were commanded by Vijaya landed from their ship, they sat down wearied, resting their hands upon the ground—and since their hands were reddened by touching the dust of the red earth that region and also the island were (named) Tambapaṇṇi.
But the king Sīhabāhu, since he had slain the lion (was called) Sīhala and, by reason of the ties between him and them, all those (followers of Vijaya) were also (called) Sīhala.

**MILINDAPÂṆHA**

The king said: ‘Why is it, Nāgasena, that all men are not alike, but some are short-lived and some long-lived, some sickly and some healthy, some ugly and some beautiful, some without influence and some of great power, some poor and some wealthy, some low-born and some high-born, some stupid and some wise?’

The Elder replied: ‘Why is it that all vegetables are not alike, but some sour, and some salt, and some pungent and some acid, and some astringent, and some sweet?’

‘I fancy, Sir, it is because they come from different kinds of seeds.’

‘And just so, great kings, are the differences you have mentioned among man to be explained. For it has been said by the Blessed One: “Beings, O Brahmin, have each their own _Karma_, are inheritors of _Karma_, belong to the tribe of their _Karma_, are relatives by _Karma_, have each their _Karma_ as their protecting overlord. It is _Karma_ that divides them up into low and high and the like divisions.”

‘Very good, Nāgasena!’

The king said: ‘You told me, Nāgasena, that your renunciation was to the end that this sorrow might perish away, and no further sorrow might spring up’. ‘Yes, that is so.’

‘But is that renunciation brought about by previous effort, or to be striven after now, in this present time?’

---

1 Taken from tr. by Rhys Davids.
The Elder replied: 'Effort is now concerned with what still remains to be done, former effort has accomplished what it had to do.'

'Give me an illustration'.

'Now what do you think, O king? Is it when you feel thirst that you would set to work to have a well or an artificial lake dug out, with the intention of getting some water to drink?'

'Certainly not, Sir.'

'Just so, great king, is effort concerned now with what still remains to be done, former effort, has accomplished what it had to do.'

'Give me a further illustration'.

Now what do you think, O king? Is it when you feel hungry that you set to work to have fields ploughed and seed planted and crops reaped with the intention of getting some food to eat?

'Certainly not, Sir'.

'Just so, great king, is effort concerned now with what still remains to be done, former effort has accomplished what it had to do.

'Give me a further illustration'.

'Now what do you think, O king. Is it when the battle is set in array against you that you set to work to have a moat dug, and a rampart put up, and a watch tower built, and a stronghold formed, and stores of food collected? Is it then that you would have yourself taught the management of elephants, or horsemanship, or the use of the chariot and the bow, or the art of fencing?'

'Certainly not, Sir'.

'Just so, great king, is effort concerned now with what still remains to be done, former effort has accomplished what
it had to do. For it has been thus said, O king, by the Blessed One:

“Betimes let each wise man work out
That which he sees to be his weal!
Not with the carter’s mode of thought, but firm
Let him, with resolution, step right out.
As a carter who has left the smooth high road,
And turned to byways rough, broods ill at ease—
(Like him who hazards all at dice, and fails)—
So the weak mind who still reflects the good,
And follows after evil, grieves at heart,
When fallen into the power of death, as he,
The ruined gamester, in his hour of need.”

“Very good, Nāgasena!”

**DHAMMAPADA**

1. Conquer wrath by wrathlessness, the dishonest by honesty, the miserly by gifts and the liar by truth.

2. This world is full of darkness, very few people can see well here; very few indeed attain to heaven like a bird released from the net.

3. A man of little learning lives like a bull. His flesh increases, but his intelligence does not.

4. Freedom from disease is the greatest acquisition, contentment the greatest treasure, faith the best kinsman and Nibbāna the supreme bliss.

5. Be up, do not be idle; practise virtue. A virtuous man lives happily in this world and beyond.

6. There is no sin which cannot be committed by a man who transgresses only Dhamma, speaks the untruth and does not believe in the existence of the other world.
7. Come, look at this wonderful world (of the body) like a king's chariot to which fools are attracted and to which there is no attachment on the part of those who have sound knowledge.

8. Salutary is the restraint of the eye and the ear. Of the nose and tongue control is good.

9. Control of the body is beneficial. Good is restraint in speech and thought. Restraint in all things is good. Practising restraint everywhere a monk is released from all misery.

10. Victory breeds enmity, one who is vanquished lives in grief. One who is tranquil lives happily casting off victory and defeat.

11. Good is the control of the mind which is difficult to control, fickle and falls wherever it likes. A restrained mind leads to happiness.

12. Do not look at other's faults and their acts of commission and omission. Examine your own commissions and omissions.

13. One does not become a learned man for the fact that one talks much. He who does good to others, is free from enmity and fearless is said to be learned.

14. One does not become a Brähmaṇa by matted locks, nor by lineage, nor by caste. He is happy, he is a Brähmaṇa in whom reside truth and virtue.

15. Misers do not reach the domain of gods. It is fools that do not praise gifts. The wise man, approving of gifts, becomes happy in the world by means of that (approval) alone.

16. Look at this bedecked body which is mangled, disease-stricken, full of desires and which has no stability.
17. Do not associate with the dear ones, never associate with those who are not dear. The absence of the dear and the presence of those who are not dear are painful.

18. Do not speak harshly to anybody. Those who are spoken to will answer you in the like manner. Painful are the words of anger, retribution will affect you.

19. As from a heap of flowers one makes many garlands, so a mortal should do many good deeds.

20. I call him Brāhmaṇa who has done no wrong in body, speech and thought, and is on his guard in these three.

21. As a tree, though cut off, grows again if its root is safe, so if the causes of thirst are not removed this misery (of life) returns again and again.

22. He, the sinful act done by whom is covered with holy deeds, illuminates this world like the moon freed from the cloud.

23. He who conquers the self alone is the greatest of warriors, (greater than) one who vanquishes in battle thousand times thousand people.

24. All fear the rod, all are afraid of death. Do not kill or cause to be killed (others) considering them to be like yourself.

25. All dread the rod, to all life is dear. Do not kill or cause to be killed (others) considering them to be like yourself.

26. In the world conducive to happiness is service to the mother and father. In the world the state of an ascetic and the state of a Brāhmaṇa lead to happiness.

27. The enjoyments destroy the foolish if they do not look at the other shore.
APPENDIX

JAVASAKUNA-JĀTAKA

Once upon a time when Brahmadatta was reigning in Benares, the Bodhisatta came to life as a woodpecker in the Himalaya country.

Now a certain lion, while devouring his prey, had a bone stuck in his throat. His throat swelled up so that he could not take any food and severe pains set in. Then this woodpecker, while intent on seeking its own food, as it was perched on a bough, saw the lion and asked him, saying, ‘Friend, what ails you?’ He told him what was the matter, and the bird said, “I would take the bone out of your throat, friend, but I dare not put my head into your mouth, for fear you should eat me up.”

“Do not be afraid, friend; I will not eat you up. Only save my life.”

“All right,” said the bird, and ordered the lion to lie down upon his side. Then it thought, “Who knows what this fellow will be about?” And to prevent his closing his mouth, it fixed a stick between his upper and lower jaw. and then putting its head into the lion’s mouth it struck the end of the bone with its beak. The bone fell out and disappeared. And then the woodpecker drew out its head from the lion’s mouth, and with a blow from its beak knocked out the stick, and hopping off sat on the top of a bough.

The lion recovered from his sickness, and one day was devouring a wild buffalo which he had killed. Thought the woodpecker: “I will now put him to the test,” and perching on a bough above the lion’s head, it fell to conversing with him and uttered the first stanza:

Kindness as much as in us lay,
To thee, my lord, we once did show:
On us in turn, we humbly pray,
Do thou a trifling boon bestow.

1 From the translation in the Jātaka, ed. Cowell, vol. III.
On hearing this the lion repeated the second stanza:
To trust thy head to a lion's jaw,
A creature red in tooth and claw.
To dare such a deed and be living still,
Is token enough of my good will.

The woodpecker on hearing this uttered two more stanzas:
From the base ingraine hope not to obtain
The due requital of good service done;
From bitter thought and angry word refrain,
But haste the presence of the wretch to shun.

With these words the woodpecker flew away.

DHAMMIKA-SUTTA¹

Putting aside punishment towards all living beings
In the world, whether movable or immovable, let him not
Destroy life, nor cause others to destroy life, and
Also not approve of others killing.

Then the Sāvaka knowing (that it belongs to others)
Stealing from any place should be avoided; let him
Not cause others to steal, nor approve of others stealing
All stealing should be avoided.
The wise householder should avoid an unchaste life
As he would a burning charcoal pit;
If he is unable to lead a chaste life,
Let him not transgress with another's wife.
One should not tell lies to another
Whether in a public place or in an assembly;
Let him not cause others to tell lies, nor approve of others
telling lies.

All sorts of falsehood should be avoided.

¹ Translation from the ed. of the Suttanipāta, pt. II, by Sister Vajirā, Sarnath.
The householder who approves of this teaching
Knowing that (drinking intoxicants) ends in madness
Should not indulge in drinking intoxicating liquors;
Nor should cause others to drink, nor approve of others' drinking.

Let him not destroy any living being, let him
Not take what has not been given (to him),
Let him not speak falsely, and let him not drink
intoxicating drinks.

Let him refrain from unchaste sexual intercourse
And let him not eat at night untimely food.

Let him not wear garlands, nor use perfumes,
Let him lie on a cot or on the ground;—
This they call the eightfold observance
Proclaimed by thh Buddha who has overcome pain.
GLOSSARY

[Some of the important technical terms, frequently used in Pāli literature, are listed below with their respective connotations. Sanskrit (Skt.) equivalents of the Pāli words have been given, where possible.]

In English Alphabetical order.

Anatta (Skt. Anātma)—Absence of soul. Non-recognition of the existence of soul regarded as imperishable according to orthodox Hindu philosophy.

Arāhat—One who has attained Nirvāṇa. This is the ideal of personal life according to the Buddhists of the Thera-vāda school.

Ariya-sacca (Skt. Āryasatya)—The four noble truths, viz. Suffering, Source (of suffering), Suppression (of suffering) and Way (to the cessation of suffering). These are the fundamental ideas of Buddhist philosophy.

Aṭṭhaṅgika-magga (Skt. Aṣṭāṅgika-mārga)—The eightfold path which, if resorted to, is believed to lead to Nirvāṇa after annihilating the hindrances like Taṅkhā (see below). The eight things are right view, right thought, right speech, right action, right living, right recollection, right meditation, right resolution.

Bodhi—Enlightenment, awakening.

Bodhisattva (Skt. Bodhisattva)—Literally it means a being possessing bodhi (enlightenment) which has not yet ripened to samyak-sambodhi or perfect enlightenment. One, possessed of eminent moral and intellectual qualities the most striking of which is compassionateness, whose life has been dedicated to the service of humanity. It is the ideal of life, according to the
Glossary

Buddhists of the Mahāyāna sect. Gautama has been designated by this term in his supposed existences prior to the attainment of Buddhahood.

Brahmavihāra—The qualities, viz., Maitri (love), Karuṇā (pity), Muditā (sympathy in joy) and Upekṣā (equanimity) by which the highest mental states are believed to be gained.

Cetiya (Skt. Caitya)—A Stūpa or memorial column built over a burial or burning place; a room for the purpose of meditation.

Hinayāna—"The lesser or inadequate vessel." This is the name given to the earlier Buddhist schools by those belonging to the Mahāyāna (see below). The principal doctrines of the Hinayāna agree with those of the Theravāda as found in the Pāli canonical literature. According to the Hinayānists, Nirvāṇa or individual liberation is the perfect salvation. The Hinayāna is so called by the followers of the Mahāyāna because the latter think that the doctrines of the former are not capable of enabling all beings to get over suffering.

İddhī (Skt. Rddhi)—The kind of mental power unattainable to ordinary people.

Karuṇā—See Brahma-vihāra above.

Khandha (Skt. Skandha)—A part of a whole thing, ingredients of the worldly existence; the constituents of the individual. The five Khandhas are Rūpa, Vedanā, Saṃñā (=Skt. Saṃjñā), Saṃkhāra (−Skt. Saṃskāra) and Viññāna (Skt. Vijñāna). These mean respectively form, feeling, notion, mental dispositions, clear consciousness or discrimination.

Mahāyāna—"The great vessel." Name of a sect of the Buddhists, so called because the followers of this sect believe that its doctrines in comparison with those of
the Hinayana, are capable of leading a larger number of people, in fact the whole of humanity, to the end of suffering. The doctrines of this sect are believed to have been taught by the Buddha to the selected few from amongst his disciples. According to the Mahayana, Bodhisattva is the ideal of life instead of the Arhat of the Hinayanas.

Majjhima paṭipadā—The Middle path between the two extremes, i.e. to indulge excessively in pleasures and to practise too much of austerities.

Mettā (Skt. Maitri)—See Brahma-vihāra above.

Muditā—See Brahma-vihāra above.

Nibbāna (Skt. Nirvāna)—The highest goal of the Buddhists, according to a sect of them. It consists in the total destruction of anger, delusion, desire etc.

Parittā—Protection, removal or warding off. In the Tipiṭaka it is used in the sense of exorcism and benediction. Name of a rite observed in Ceylon; in it monks recite portions of the Tipiṭaka for warding off evil spirits.

Paṭicca-samuppāda (Skt. Pratitya-samutpāda)—The doctrine according to which whatever originates is dependent on a cause.

Pavāraṇā—The ceremony following Vassaṅgā; in it the monks confess, before a gathering, to the lapses committed by them.

Pāramitā—Perfection. A state of spiritual fulness or success gained by Bodhisattva in order to attain Buddhahood. The perfections are ten, according to Theravāda and six according to the Mahāyāna. The ten perfections are generosity, virtue (i.e. obedience to the commandments), renunciation of the world, wisdom, energy, patience, truthfulness, determination, friendliness towards all creatures and equanimity.
Puggala (Skt. Pudgala)—Individual person as distinguished from a group or class. It also means character or soul.

Saṃsāra—Worldly life, re-birth; the opposite of Nirvāṇa.

Sotāpatti—The state of a sotāpanna, conversion, sanctification; the first step towards the attainment of Nirvāṇa.

Taṇhā (Skt. Tṛṣṇā)—Desire, lust for life; this is the cause of re-birth.

Tathāgata—Literally meaning one who follows in the footsteps of the predecessors, it refers to the Buddha.

Thera-vāda—The doctrine of southern Buddhism. Its oldest designation is Hinayāna.

Upasampadā—Ordination. The rite performed at the time of one’s initiation of the higher form to Buddhism.

Upekṣā—See Brahmavihāra above.

Uposatha—The fortnightly assembly of the Buddhists of the Samgha; in it the monks used to confess before all to the lapses committed by them.

Vassāvāsa (Skt. Varṣāvāsa)—The place, fixed for the residence of the monks for a period of three months in the rainy season. For livelihood during this period, they used to depend on the neighbouring householders.

Vihāra—A Buddhist monastery; mental state.
INDEX

A
Abhayagiri 65
Abhidhamma-piṭaka 21, 22, 24, 66,
(Abhidhamma) 71, 74, 82, 84, 94
Abhidhammattha-kathā 85
Abhidhammattha-saṅgaha 88, 93
Abhidhammattha-vibhāvanī 88
Abhidhamma-saṅgaha 92
Abhidhamma-ppadiṭikā 103
Abhidhammavatāra 80
Abhinava-culla-niruttī 101
Aggavaṃsa 102
Aggapanḍita 102
Ajāntā 64
Ambapāli 6, 61
Ambaṭṭha-sutta 35
Anāgata-vaṃsa 96
Ānanda 7, 30, 32, 55, 84, 89, 92
Ānāthapiṇḍika 6, 32, 110
Āṅgulimāla 37, 60
Āṅguttara-nikāya 33, 44, 74
Anopamā 109, 127
Anurādhapura 81, 83, 87, 89
Anuruddha 85, 88, 93, 94
Apadāna 43, 67, 82, 84
Ārāḍakālāma 5
Ariyasacca 8, 37
Assalāyana-sutta 36
Aṣṭādhyaṭī 99, 100, 101, 102
Aśvaghoṣa 97
Āṭṭhaṅgikamagga 8, 70
Āṭṭhakathā 73, 79, 81, 83, 84, 86, 87,
91
Atthasāliṇī 82

B
Bāla-ppabodhana 101
Būlāvatāra 100

Bhaddā Kuntalakesā 84
Bhagavadgītā 77
Bharbut 23, 64
Borobudur 65
Brahmajāla-sutta 34
Buddha
—basic teachings of 7
—conversation with Ānanda 35
—and Māra 37
—most beneficial acts acc. to 44
—hint at Mahā-parinibbāṇa 55
—discussion of anti-Buddhist
doctrines 55
—utterances of 56
—and Subhā 60
Buddha-čarita 97
Buddha-vaṃsa 43, 67, 68, 81
Buddhaghosa 43, 73, 79, 80-83, 88,
99, 100
Buddhadatta 73, 79, 80, 99
Buddhasīha 79
Buddhaghosappatti 81, 88
Buddhappiya 98, 100
Buddhappiya Dipāṅkara 100
Buddhist Council
—First 21
—Second 21
—Third 13, 71, 86

C
Cāndra-vyākarana 101
Cariyāpiṭaka 43, 68, 69, 83
Chakesadhātuvaṃsa 90
Chandovīcīti 103
Cūla-vaṃsa 88
Cūla-sadda-ṇīti 102
Culla-dhammapāla 84
Culla-niddesa 63
Culla-niruttī-gandha 100
Cunda 7

D
Dāthā-vaṃsa 89
Daladāvaṃsa 90
Devadatta 5, 32, 76
Devānampiyatissa 33, 86
Dhammārammaṇa 93
Dhammapāla 73, 80, 83, 84, 92
Dhammapada 43, 45 (Pkt. version), 60, 82, 117, 134
Dhammasaṅgāni 70, 82
Dhammakitti 81, 88-90, 100
Dhammasiri 94, 95
Dhammika-sutta 120, 138
Dhaniya-sutta 110, 128
Dharmapāla 99
Dhātu-kathā 70
Dhātu-mañḍāja 101
Dhātu-pāṭha 102
Dhātusena 87
Dhātvartha-dipani 102
Dīgha-nikāya 33-37, 63
Dīghabāhu 63
Dīpa-vaṃsa 21, 24, 86, 87, 91
Dīpa 33
Duṭṭhagāminī 86

Gautama
—birth of 4, 5
—marriage of 5
—renunciation 5
—quest of Nirvāṇa 5
—attainment of Nirvāṇa 6
—conversion of son 6
Gopā 5
Grierson 16

H
Hatthavanagallavihāra-vaṃsa 89
Hiuen Tsang 65, 83
Hinayāna
—doctrines of 11
—difference from Mahāyāna 11, 12

I
Itivuttaka 43, 83

J
Jātaka 37, 43, 61-64, 78, 79
Jātakatūṭha-vaṃṣanā 62
Jātakatūṭha-kathā 62, 79, 84
Java-sakuna-jātaka 119, 137
Jetavana 6
Jina-carita 96, 97
Jivaka 31, 65, 67, 68, 69, 82

K
Kaccāna 74
Kaccāyanī 82, 99, 100, 101
Kaccāyana-gandha 99
Kaccāyana-vyākaraṇa 99, 100
Kāmandaki 10
Kaṅkhā-vitaraṇī 82
Kalanitissa 97
Kālidāsa 97
Kalyāṇīya 97
Kapilavastu 5
Karaṇiyametta-sutta 44, 45
Kāśikā 100
Kassapa 85, 96
Kātantra-vyākaraṇa 100, 101
(Kātantra)
Kathā-vatthu 70, 71
Kātyāyana 100
Kavisāra-ppakaraṇam 103
Kavisāra-tīkā-nissaya 103
Kern 90
Kesi 81, 82
Khaṇḍagiri 16
Khema 85
Khema-ppakaraṇa 85
Khemācārya 94
Khuddaka-nikāya 33, 45, 57, 61, 67, 68, 83
Khuddaka-pāṭha 43, 44
Khuddaka-sikkhā 94
Kisāgotami
—and Māra 38
Kuhn 15
Kūṭadanta-sutta 35, 63
Kyācō 101

L
Linattapakāsani 84
Lumbini 5

M
Madhurattha-vilāsini 80, 81, 84
Mahānūman 81, 85, 87.
Mahābhārata 64
Mahākaccāyāna 99, 104, 125
Mahākaccāna 74
Mahākassapa 89
Mahāniddesa 43
Mahāparītta 94
Mahāpakaraṇa 72
Mahātīkā 84
Mahābodhi-vaṃsa 88, 89
Mahābuddhaghosassa Nidāna-vatthu 81
Mahāmaṅgala 88
Mahāniruttī-gandha 100
Mahāparinibbāna-sutta 35, 54
Mahāparinibbāna 89
Mahāsāmi 94
Mahāsena 87, 88
Mahāsudassana-sutta 63
Mahāvaṃsa 21, 24, 81, 87-91, 97, 113, 130
Mahāyāna
—doctrines of 11, 12
—difference from Hinayāna 11, 12
Mahnīda 16, 22, 33, 86, 87, 89
(Mahendra)
Majjhīma 109
Majjhima-nikāya 26, 33, 36, 60, 63, 74
Makhādeva-sutta 63
Maṅgala 68
Maṅgala-sutta 44
Manorathapūraṇī 82
Manu-smṛti 82
Māra
—alluring the Buddha 37
—Gāthās about 33
Māyā 5
Medhaṃkara 97
Meghiya 54
Milinda-paṇiha 24, 43, 71, 73, 74, 75, 77, 88, 94, 114, 132
Moggaliputta 71, 89
Moggallāna 6, 32, 101, 102, 103
Moggallāna-pancikā-padipa 102
Moggallāya 101
Moggallāyana-vyākaraṇa 101
Moggallāyana-pancika 101
Moha-vicchedāni 85
Mukhamatta-dipani 100
Mūla-sikkhā 94, 95
Müller 16

N
Nālandā 6, 83
Nāmarūpa-pariccheda 94
Nāmarūpa-samāsa 94
AN INTRODUCTION TO PĀLI LITERATURE

Nānodaya 83
Nanda 54
Netti-pakaraṇa (Netti) 43, 73, 74, 103
Nettipakaraṇassa atthasaṅgaṇanā 84
Nidāna-kathā 89
Niddesa 66, 85
Nichikāna-sutta 44
Nirukta 74, 103
Nirāma (Nibbāna)
—nature of 7, 8
—requisites for 7
—effect of 8
Noble Truths (See Ariyasacca)
Nyāsa 100

Oldenberg 15
Otto Franke 17

P
Padarūpa-siddhi 100
Pada-sādhana 101
Pagan 65
Pajjāmdhu 98, 100
Pāli
—meaning of 14
—origin and homeland of 15
Paścagati-dipana 98
Paścārammaṇa 93
Paścappakaraṇaṭṭhakathā 82
Paścikā 101, 102
Pāṇini 99
Papaṇca-sūdanī 82
Pāramitās 68
Paramatthā-jotikā 82
Paramatthā-kathā 82
Paramatthā-dipanī 83, 84
Paramatthā-mañjiṣṭhā 84
Parākramabāhu 88, 101
Parittā 44, 94
Parivāra 33
Pātimokkha 25, 26, 27, 82
Paṭisambhidāmagga 43, 66, 67, 86
Paṭicca-samuppāda 8
Paṭṭhāna-pakaraṇa 70, 72
Pāvā 7
Payoga-siddhi 102
Paṭakopadesa 43, 73, 74
Petavatthu 43, 45, 58, 83
Piyadassi 101
Puggala-paññatti 70
Puṇṇikā 110, 128

R
Rāhula 5, 6, 32
Rasavāhinī 96, 97, 98
Ratana-sutta 44
Rhys Davids 15
Rudraka Rāmaputra 5, 6
(Rāmaputra)
Rūparūpa-vibhāga 80, 81
Rūpasiddhi 100

S
Sabbaka 105
Sadda-bindu 101
Sadda-lakkhaṇa 101
Saddaniti 99, 102
Saddathabheda-cintā 101
Saddhammakitti 103
Saddhāmālavākāra 97, 101
Saddhammasiri 101
Sacca-saṅkhēpa 92
Saddhammassakāsīni 85
Saddhamma-saṅgaha 81, 88, 92, 97, 100
Saddhamma-pajotikā 85
Saddhammapoṭhana 98
Sālavatī 31
Samañña-phala-sutta 35
Samantapāśādikā 79, 82, 85, 89, 91
Sambandha-cintā 101
INDEX

Saṃgharakkhita 101, 103
Saṃmohavinodanī 82
Saṃyutta-nikāya 33, 37, 38, 60, 74
Sānci 23, 64
Sandesa-kathā 88
Saṅkha 96
Sappaka 105, 125
Saranañtha
—first sermon in 6
Sārattha-pakāsinī 82
Sāriputta 6, 32, 56, 66, 77, 84, 96
Sāsana-vamsa 81, 90
Sihabāhu 86
Sirisamghabodhi 89
Sīrivikkamarājasīha 88
Soṇa Kottikāṇa 55
Sten Konow 16
Subhā 60, 106, 126
Subodhālāṃkāra 103
Suddhodana 5
Sukhodaya 65
Sumaṅgalavilāsinī 82
Sumaṅgalasāmi 88
Suppabuddha 55
Sutta-piṭaka 7, 21, 23, 24, 33, 67, 70, 82, 94
Sutta-saṅgaha 94
Sutta-nipāta 43, 45, 57, 60, 66, 110*, 138*
Sutta saṅgaha 43

Thūpa-vamsa 89
Tipitaka
—constituents of 21
—antiquity of 24
Tirokuḍḍa-sutta 44, 45

U
Udana 43, 53, 54, 83
Upaniṣad 31
Upasena 85
Upatissa 88
Upoatha 10, 26, 29, 30
Urubilva 6
Uttara-viniccaya 79, 80

V
Vācissara 89, 101
Vajirabuddhi 85
Vāmana Bhaddiya 56
Vanaratana Medhaṃkara 102
Vatṭhagāmanī 86
Vedeha 98
Vevacana-hāra 103
Vibhaṅga 70
Vibhāga-sāstra 22*
Vijaya* 86
Vimalabuddhi 100
Vimāna-vatthu 43, 58, 59, 83, 94
Vimānicchchedani 85
Vinaya
—forms of transgression of 27
Vinaya-piṭaka 15, 21, 24, 25, 26, 33, 44, 54, 63, 80, 82
Vinaya-viniccaya 79, 80
Viniccaya 79
Visuddhimagga 83, 84, 93
Vuttodaya 103

W
Westergaard 15

Y
Yamaka 70, 71
Yāska 74, 103
Yasodhara 5
## ERRATA

<table>
<thead>
<tr>
<th>Page</th>
<th>Line</th>
<th>For</th>
<th>Read</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>last</td>
<td>shooked</td>
<td>shook</td>
</tr>
<tr>
<td>22</td>
<td>f. n.</td>
<td>hook</td>
<td>book</td>
</tr>
<tr>
<td>35</td>
<td>17</td>
<td>Mahāparinivvāna</td>
<td>Mahāparinibbāna</td>
</tr>
<tr>
<td>39</td>
<td>1</td>
<td>Jatavana</td>
<td>Jetavana</td>
</tr>
<tr>
<td>81</td>
<td>13</td>
<td>abova</td>
<td>above</td>
</tr>
<tr>
<td>83</td>
<td>25</td>
<td>4th.</td>
<td>7th.</td>
</tr>
<tr>
<td>97</td>
<td>23</td>
<td>Talakaṭāha</td>
<td>Telakaṭāha</td>
</tr>
</tbody>
</table>