

## Notes and Queries.

BY THE

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### 1. LŪHA, LUHASA, LŪKHASA.<sup>1</sup>

In Divyāvadāna (ed. Cowell and Neil) we find the curious form LŪHA in lūha - cīvara (pp. 81, 427) and lūha - pranīta (p. 425). It has evidently puzzled the editors, who have conjecturally glossed it by 'bad.' But the sense of the passages in which the word occurs shows that lūha does not mean 'bad,' but 'coarse,' 'rough,' and corresponds to Sanskrit r ū k s a or l ū k s a, which in Pāli takes the form of l ū k h a, and is used exactly in the same way as l ū h a (see Vyut. § 134, p. 41). Childers gives a number of passages in which l ū k h a is employed in connection with p a n ī t a (see Saṃyutta xvi. 4, 5), but none where it is employed with reference to cīvara. In Aṅguttara Nikāya I. xiv. 5, 6, Th. Gāthā II. p. 197, Mil. p. 342, we have l ū k h a cīva radhara, 'wearing a coarse robe.' L ū k h a is also found in the sense of 'rough,' as applied to person and life, in Mahāvaggā (ed. Oldenburg), p. 55; Majjhima Nikāya, pp. 77, 78; Jāt. I. 390, II. 136.

We do not, however, find l ū h a in Pāli, as we should naturally expect, though it is undoubtedly a Prakrit form (cf. Jain Pkt. lūha in Āyāraṅgasutta I. 2-6); but, as we have l a h u for l a g h u, there is no reason why we should not find l ū h a for l ū k h a. We meet with something like it in

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<sup>1</sup> See *Academy*, July 12, 1890.

Pāli. In the *Ambattha-sutta* (*Dīgha Nikāya* III. 1. 12, p. 90) we have the following interesting and curious passage: “*Candā bho Gotama Sakyā-jāti, pharusā . . . , LAHUSĀ . . . , rabhasā.*” Cf. “*Dakṣiṇapāñcālas tu . . . caṇḍo rabhasaḥ karkaṣo dharmena rājyaṃ kārayati* (*Divyāvadāna*, p. 435. Here *karkaṣa=lahusa*).

Buddhaghosa, while confirming the readings of the text, had some difficulty in explaining at least two words in this quotation. His note on *lahusā* is as follows: “*Lahusāti lahukā, appaken’ eva tussanti vā russanti vā udakapitthe lābukatāham viya appakenāpi uppilavanti*” (*Sumaṅgala Vilāsinī* I. p. 256). The commentator evidently connected *lahusa* with *lahuka* (= *lahu=laghu*), ‘light,’ ‘frivolous.’ Now the context shows that this cannot possibly be the meaning of *lahusa* in the text, and we are compelled to assign to it some such meaning as ‘rough,’ ‘uncouth.’ It represents a form *luhasa* or *lūhasa*. This transposition of vowels is not uncommon in Pāli. I have shown that Sanskrit *mūrṣā* becomes in Pāli not only *mubbā*, but *marṣā* or *maruṣā* (see “*Journal*” of the Pāli Text Society for 1889, p. 208).

*Luhasa*, with the force of ‘rough,’ ought to correspond to a Pāli *lūkhasa*, a form that is not to be found in Childers’s Dictionary, but for which, however, there is good authority. In *Sutta Nipāta* (v. 244, p. 49) we find, “*Ye LŪKHASĀ dārunā pitthimamsikā mittadduno nikkarunā-timānino.*” Those who are *rough*, harsh, backbiting, treacherous, merciless, arrogant.

The word *lūha* was probably adopted by the compilers of the *Divyāvadāna* from a Pāli source, and it is not unlikely that, when we get more texts, we shall find *lūha* to be a genuine Pāli form.

## 2. RABHASA.

*RABHASA*, in the passage quoted above from the *Ambattha-sutta*, is not registered by Childers. Buddhaghosa renders it incorrectly by *bahubhānī*, ‘loquacious’; and, curious enough, one of the variant readings of the Burmese

MSS. is *b h a s s ā*. *RABHASA* needs, however, no emendation. It is a well-known Sanskrit word, with the meaning of 'violent,' 'fierce,' and makes very good sense along with the epithets *canda*, *pharusa*, and *lahusa*.

### 3. ARANĀVIHĀRĪ.

ARANĀVIHĀRĪ occurs in the *Divyāvadāna*, p. 401, and is conjecturally explained as 'hermit.' The correct reading is *arānavihārī*, a term that occurs in *Ānguttara Nikāya* I. xiv. 2, and *Petavatthu*, iv. 1. 33, signifying 'living free from care.' According to the commentary on the *Petavatthu*, it is equivalent to *mettāvihārī*, 'living in friendship,' 'friendly disposed'; but, see *mettāvihārī*, in *Ānguttara Nikāya* I. xiv. 7.

### 4. SĀLITTAKA.

SĀLITTAKA occurs in *Jātaka* I. p. 418, in the compound *sālittakāsippa*=*sakkharākhīpanāsippa*, the art of slinging stones, potsherds, &c., from a catapult or bow. The *Jātaka* story tells of a cripple who was such an adept at the art that he was able to cut out the figure of an elephant or horse on a tree. There is another reference to the term in the *Petavatthu* iv. 16. 7—"Sālittakapahārena vo<sup>1</sup> bhindissan tassa matthakam," upon which the commentator has the following remark: "Sālittakapahārenāti sālittakam vuccati dhanukena āngulihi eva vā sakkharākhīpanapayogo ti."

Childers has no notice of the word, and its etymology is by no means clear. It might possibly come from *sākhittaka*, from *kship*, with the preposition *sa*, through the intermediate forms *sakkittaka*, *sākit-taka*, and by dissimilation of the consonants *sālittaka* (cf. Pāli *phāsulika* = *pārçukika* and *sallīkātā*=*çalyakikrīta*). It might, however, represent an original *sallittaka*=*sallīkhittaka*, from *likh*, with

<sup>1</sup> The printed text has this *vo*, which seems against the sense and metre.

preposition sam (*cf.* s ā r a m b h a, s ā r a d d h a, for s a m - r a m b b h a, s a m r a d d h a).

#### 5. PITTA.

We find PITTA in a metaphor often used in Buddhist works : “Seyyathāpi bhikkhu candassa kukkurassa nāsāya pittaṃ bhindeyyum, evañhi so kukkuro bhyyosomattāya candataro assa” (Saṃyutta Nikāya xvii. 36. 6 ; Cullavagga vii. 2. 5). The editors of the Vinaya Texts (iii. p. 237) translate this passage as follows : “Just, O bhikkhus, as if you were to burst a gall [bladder] before the nose of a fierce dog, the dog would thereby become so much the fiercer.” As nāsāya is here in the locative case, and means *on* the nose, not *before* the nose, pitta cannot signify ‘a gall’ or ‘gall bladder.’ In Pāli its usual acceptation is ‘bile.’ The Sanskrit nāsa-rakṭa pitta, ‘a bleeding of the nose,’ does not help us here, unless we take pitta to mean a ‘blister’ or bladder filled with blood or pus. Pitta is evidently a pimple or gathering of some kind *on* a dog’s nose, and we can easily understand why, if by a blow this should be broken, a fierce dog would become fiercer ; but it is hard to see why breaking a gall (bladder) before the nose of a dog should have this effect.

PITTA may here stand for phitta, *i.e.*, phīta, corresponding to Sanskrit sphīta ‘swollen,’ and denote ‘a gathering’ or ‘swelling.’ For the shortening of the vowel, compensated by the doubling of the consonant, compare vanibbaka = vanīpaka and niddha = nīda.

In the Commentary on the Udāna, i. 7 (see Pāli Text Society’s “Journal” for 1886, pp. 98–9), the passage under discussion occurs with some slight variations—“... canda-kukkutassa cittaṃ bhindeyya . . .,” in which kukkutassa ‘cock,’ is substituted for kukkurassa ‘dog,’ and cittaṃ ‘comb?’ for pittaṃ ‘swelling.’ These alterations may be due to the Burmese original from which the Sinhalese scribe copied his text. We can thus understand how kukkutaṣṣa appears for kukku-

*lassa*, *i.e.*, kukkurassa. A similar confusion is found in Sanskrit (see Benfey's Dictionary, *s.v.* kukkuta).

## 6. SAMĀSĪSĪ.

SAMĀSĪSĪ occurs in Puggala Paññatti (i. 19, p. 13), and is there defined as 'one who has simultaneously attained an end of human passion and of existence.' It seems to represent an original samāsimṣī from the root ṣas (ṣis), *cf.* Pāli āsimṣati, 'to desire.'

## 7. SATAKKATU.

"Yathā hi meghe thanayam vijjumālī satakkatu."  
(Samyutta Nikāya III. 3. 4, p. 100.)

SATAKKATU corresponds to Sanskrit ṣatakṛatu, 'honoured by a hundred sacrifices,' one of the names of Indra, but in the passage quoted above, it is an epithet of megha, and is equivalent to satasikhara or satakoti, 'having a hundred points,' one of the epithets of the 'thunderbolt.' The various readings are satakkaku, satakkuku, the former of which should perhaps appear in the text—kkaku or kakū, representing Sanskrit kakud, 'a peak.'

## 8. SĀHUNNAVĀSĪ.

"Sāhunnavāsino eke aññe kesaniṣāsino."  
(Petavatthu iii. 1. 6.)

The commentary explains sāhunnavāsino by chinna bhinna-pilotikakhandanivāsana. This enables us to see that SĀHUNNA means 'a strip of ragged cloth,' 'a ragged or dirty robe'; but it has nothing corresponding to it in Sanskrit by which we can get at its derivation. It may be a mere error for sāhula, which we find in Majjhimaka Nikāya (pp. 509, 511), in sāhulacīvara (*v.l.* sāhula-, sāhuli-), but of which the meaning is by no means clear.

"Tam en' aññataro puriso telamasikatena sāhulacīvarena (*v.l.* sāhulicivarena) vañceyya" (Majjhima i. pp. 509, 511).

The reading *sāhulicīvarena* seems to show that *sāhuli* is the right reading, and signifies a sort of coarse robe. In Hāla 607, p. 294, we find *sāhuli* in the sense of a garment—"Vāuvellia-sāhuli"—*vātuvellita-sāhuli*.

*Sāhuli*=*vastrāncala*, *vastraviṣesa*. Dr. Weber (269 p. 98) quotes the authority of Pāiyalacchi (ed. Pischel) for *sāhulī*, 'a lower dress.' The reading *sāhulī-cīvarena* would seem to connect *sāhuli* with the Prakrit *sāhulī*, 'a branch,' from *sākā*. Was the *sāhulicīvara* a dress made of 'bark fibre'?

Can *sāhunnavāsino* be a blunder for *sānanivāsino*, 'wearing a coarse robe'?

#### 9. ANḌAKA.<sup>1</sup>

ANḌAKA, not in Childers's Dictionary, occurs in Jāt. III. 260, l. 10, in the compound *anḍaka-vāca*, explained by the commentary as *sadosa-vāca*. There is a variant (Burmese) reading, *kanḍaka-vāca*; and Prof. Kern, attaching somewhat too much importance to this lection, takes Dr. Fausböll to task for not adopting *kantaka-vāca*, a likely reading, suggested by the Sanskrit *vākkantaka* in Mahābhārata V. 1267.

At one time I was disposed to regard *anḍaka* as a scribal blunder for *candaka* (see Pāli Text Soc. "Journal" for 1886, p. 105); but as we find in Dhammasaṅgani 1343, the same form in the phrase, "Yā sā vācā *anḍakā* asātā kakkasā," &c., I have no doubt that the reading in the Jātaka book is correct, and should be retained. But what is the origin of the word *anḍaka*? One MS. reads *atthakavāco* for *addhakavāco*. This looks as if *anḍaka* were a derivative of the root *ard*, 'to hurt, pain,' which in Pāli assumes the form *add* (as well as *add* and *att*), whence we get the adjective *addana*, corresponding to Sanskrit *ardana*. This might become (1) *andana*,<sup>2</sup> and (2) *anḍaka*, the primary meaning of which

<sup>1</sup> See *Academy*, Sept. 27, 1890.

<sup>2</sup> See William's Edition, p. 71; Burkhard's, p. 43, l. 6.

would be 'paining, vexing,' hence 'sharp, bitter,' as opposed to the meaning of *saṅgha* and *sakhilā*.

10. AVAṬUKA=APĀṬUKA. 11. VEDHAVERA. 12. NEKATIKA.

"NEKATIKA vañcanikā kutasakkhī AVAṬUKĀ."

(Thera Gāthā v. 940, p. 86.)

AVAṬUKA looks at first sight as representing an original *avṛātaka*, 'hypocritical'; but two MSS. of the Thera Gāthā read *apātuka*, 'sly, crooked, disingenuous' (?), formed from the adjective *apatu*, 'unskilled, awkward.'

In Jātaka IV. p. 184, we find the following passage: "Sukkacchavī vedhaverā thullabāhā *apātubhā*," where the last adjective is a mere blunder of the scribe, due to the ending of the previous word, for *apātukā*, which is explained in the commentary to the Jātaka book by *apātubhāvā*, *dhanuppādavirahitā*."

The form VEDHAVERĀ is very curious. It is explained in the commentary by *vidhāvā*, *apatikā*, a 'widow'; but *vedhavera*, according to Kaccāyana, signifies a 'widow's son,' and represents Sanskrit *vaidhaveya*, which, however, does not give here the sense required by the context. Ought we not to read *vedheyakā* or *vedherakā*, 'foolish, blockish'?

Perhaps the Sanskrit *vaidhaveya* had the meaning of 'fool,' for in one passage in *Çakuntala*<sup>1</sup> we find "pralapatyasha *vaidhaveyah*" for "pral<sup>o</sup>. *vaidheyah*," where *vaidheyah* is explained by one commentator as *mūrkha*, 'a blockhead.' In another commentary that I have seen *vaidheyah* is glossed by *vālisha*, *i.e.*, *bālisha*, 'a fool, foolish, *childish*.' In *Amarakoṣa* III. i. 48, we find these terms associated: "ajñamūdhayathājātamūrkhavā *vaidheyabālisha*." Perhaps *vaidhavera* and *vaidhaveya* had also, like *bāla*, the meaning of child, childish, and hence 'foolish.'

Childers gives *nekatika*, 'fallacious,'<sup>2</sup> without any

<sup>1</sup> See William's Edition, p. 71; Burkhard's, p. 43, l. 6.

<sup>2</sup> Benfey assigns this meaning to *Sk. naikritika*. Burnell renders it 'malignant' in *Manu* IV. 196.

authority, but 'dishonest' seems to be the more correct sense, *cf.*

"Kūtassa hi santi kūtakutā bhavati cāpi nīkatino nīkatyā" (Jāt. II. p. 183).

The commentary has the following note :

"Bhavati cāpi nīkatino nīkatyā ti nīkatino nekatissa vañcanakassa puggalassa nīkatyā aparō, nīkatikārako vañcanakapuriso bhavati yeva" (see Jāt. III. 102); compare :

"Māyāvino nekatikā" (Jāt. IV. p. 184, l. 12).

Nekatika, in Jāt. IV. p. 42, is glossed by vañcaka (see Majjhima I. p. 180).

Nīkati and nīkaranā are employed in Puggala Paññatti (pp. 19, 23) to explain māyā, 'deceit' (Pet. p. 44).

### 13. ASUROPA.

The word ASUROPA, not registered by Childers, occurs in Puggala Paññatti as a synonym of kodha, 'anger,' and in Dhammasaṅgani as a synonym of dosa (*i.e.*, dvesa), 'enmity, hatred.' While the meaning is tolerably clear, its etymology is by no means self-evident. If it be regarded as a-suropa, from \*a-surūpa, we might get from the compound some such meaning as 'displeasure'; but if we look upon it as a-suropa, from an adjective \*āsūrūpa corresponding to an original \*āçurūpa, we might attach to it the primary sense of 'hastiness, quickness of temper.' Or it is possible that asuropa is from \*assuyyarūpa, through \*asūrārūpa, 'angry,' 'malevolent.'

Dr. Grierson in the *Academy*, Oct. 4, 1890, has the following note:—

Asuropa, mentioned by the Rev. Dr. R. Morris in his "Contributions to Pāli Lexicography" (*Academy*, Sept. 27) as occurring in Puggala Paññatti as a synonym of kodha, 'anger,' and in the Dhammasaṅgani as a synonym of dosa, 'enmity,' 'hatred,' may be compared with āsulopa of the Asoka inscriptions (Dhauḷi, det. ed. i. 10; Jaugada, det. ed., i. 5). The meaning of this word is



doubtful. Burnouf took it as *asu-lopa*, 'le retranchement de la vie,' 'le meurtre'; and Dr. Kern corrects it to *āsulosa* (*āsu-rosa*), 'a quick temper.' M. Senart analyses it as *āsu-lopa*, 'abandon précipité,' and hence 'readiness to be discouraged.' 'Anger' would suit the passage nearly as well, but it would be interesting to know if M. Senart's translation would agree with the passages referred to by Dr. Morris. The only difficulty in the way of the identification of these two words is the long *ā* in Piyadasi's *āsulopa*. Dr. Morris, however, seems inclined to derive his own *asuropa* from an original \**āsurūpa*, which would solve the question so far as the long vowel is concerned. It is hardly necessary to point out that these Dhauri and Jaugada inscriptions everywhere substitute *l* for *r*.

To this I rejoined on Oct. 11th:—

Dr. Grierson has pointed out that *āsulopa* occurs in the Asoka inscriptions. (*Academy*, Oct. 4th.) There is no doubt as to the connection of the two words *asuropa* and *āsulopa*. The Dhauri det. ed. i. 10 reads—"imehi cu jatehi no saṃpatipajati isāya āsulopena nithuliyena," &c., which Prof. Senart renders as follows: 'Mais il est des dispositions avec les quelles on ne réussit pas: ce sont l'envie, le manque de persévérance, la rudesse,' &c.

The nouns *isā*, *āsulopa*, *nithuriya* correspond to Pāli *issā*, 'envy, ill-will,' *asuropa*, 'anger,' *nithuriya*, 'harshness.'

But 'anger' is but one of the meanings attached to *asuropa*; it has also the sense of 'impatience,' 'want of forbearance,' as in the following passage in *Dhammasaṅgani* 1341: "Yā khanti khamantā adhivāsanatā acandittam anasuropa attamanatā cittassa—ayam vuccati khanti." Here *anasuropa* corresponds exactly to an *āsulopa* in the Asoka inscription, Dh. det. i. 12.

The great difficulty is with the initial vowel. Should it be short or long? The shortening of an initial long vowel is uncommon in Pāli, while the lengthening of a short one

is not rare in the Asoka inscriptions. The form *āsuloṣa* does not settle the question as to the original form. *A-suroṣa* may have originally meant 'lack of good nature,' *i.e.*, ill-nature, bad temper, want of forbearance, just as \**su-roṣa*='good-nature' would be opposed to \**vi-roṣa*,='ill-nature.' *Cf.* Sk. *virūpa*, 'wicked, deformity.' If *āsuroṣa* be the true reading, the second element *roṣa* may come from the root *rup*, 'to break, pain,' which Pāli possesses in the passive *ruppati*=*rupyati*.

Dr. Kern's ingenious emendation of *rosa* cannot, of course, stand before the reading furnished by the Pāli texts.

## 14. ASSA.

We find the word *ASSA*, 'ashes,' in the compound *ASSA-puta*, 'a basket of ashes.' It occurs in *Āṅuttara Nikāya* IV. 242-3, "*assa-putam khandhe āropetvā*," where the Burmese MSS. read *bhasma-putam*. We find it also in *Dīgha Nikāya* III. i. 26—" *assa-putena [v.l. bhasma-] vadhitvā*," explained in the commentary by "*bhasma-putena*." The passage in the *Āṅuttara* shows that the addition "*sīse chārikam okiritvā*" is a mistake (see *Sumaṅgalavilāsinī*, p. 267). The etymology of the word is not clear. Can it be for *amsa*, and come from a root *am*, 'to shine,' as seen in *mṣu*?

## 15. ĀNAKA.

In Sanskrit *ĀNAKA* is the name of a kind of kettledrum beaten only at one end. We have a trace of it in Pāli in the following passage from the *Samyutta Nikāya* XX. 7. 3:—

"*Bhūtapubbam . . . Dasārahānam ānako nāma mudiṅgo ahoṣi. Tassa Dasārahā ānake ghatīte aññam ānim odahimsu; ahu kho so . . . samayo yam ānakassa mudiṅgassa porānam pokkharaphalakam antaradhāyi, āni-saṅghāto va avasīssi.*"

From this quotation and the application that follows we

gather that when the injured drum received another set of pins or pegs (*ānisaṅghāta*) which were not suitable for the purpose, the head (*pokkhara-phalaka*) was damaged and rendered useless. This use of *āni*, as applied to the fixtures of a drum, is very curious. For other senses of the word see *Cullavagga* x. 16, 2; *Thera Gāthā*, vv. 355, 744, pp. 39, 73; *Sumaṅgala* I. p. 39.

## 16. INĀYIKA.

In the "Journal" of the Pāli Text Society for 1887, p. 109, I showed that the word *INĀYIKA*, though usually explained as a 'debtor,' is usually found in the sense of 'creditor,' *cf.* '*ināyikehi codiyamāno*,' in the commentary to *Peta-vatthu* I. i. p. 71. There is only *one* passage in our printed texts (*Mahāvagga* i. 46) where it has the signification of 'debtor,' answering in meaning to the Sanskrit *rinika*. It is quite possible that *ināyika* may represent (1) *Sk. rinika*, a debtor, and (2) *Sk. \*rināyika* (*cf. rinayāvan*), one who goes after a debt, a creditor.

There is, however, a word to which it may be related, namely, the Sanskrit *anika* (= *rinika*?) in *Āpastamba* I. i. 16, rendered, according to Prof. Bübler, by one commentator, 'a money-lender,' *cf. Sk. ānriṇya* with Pāli *ānanya* (*Suttavibhanga* I. p. 284; *Sum.* I. p. 215); 'freedom from debt,' and *anana*, 'free from debt.'

## 17. UJJAṄGALA.

*UJJAṄGALA* for *jangala* occurs in *Vimāna*, lxxxiv. 5, p. 78, and is written *ujjhaṅgala* in *Peta-vatthu* ii. 9. 70, where it is glossed by *ativiyathaddhabhūmibhāga*.

## 18. KAṆHĀBHĪJĀTIKA. 19. RUMMA, RUMMĪ.

"*Brahmahūtam atitulam Mārasenappamaddanam.*  
*Ko disvā na-ppasideyya api kaṇhābhijātikō.*"

'Who having seen him (Buddha) the most eminent, the matchless, the crusher of Māra's army, is not appeased, even if he be "of black origin"' (*Sutta Nipāta*, v. 563;

Thera Gāthā, v. 833). What is meant by *kanhābhijātika*, 'of black origin'? *Namuci*, or *Māra*, is called 'the black one' in *Sutta Nipāta*, v. 438, just as the devil is traditionally represented as 'black.' In the passage quoted above, 'of black origin' does not refer to *Māra*, but to one of the 'demon-race,' more especially to a *pisāca*.

There is a good story with reference to the use of *kanha*, 'black,' as applied to a *pisāca* in the *Ambattha-sutta* (*Dīgha Nikāya* III. i. 18; see also *Jāt.* IV. 9). *Disā*, a slave of *Okkāka*, king of the *Sakya* race, gave birth to a black child, who received the opprobrious designation of *Kanhā*, 'black.' He was neither pleased with his name nor complexion, and used to say to his mother: 'Have me washed, mammy, and cleansed from this dirtiness, and I shall then be of some use to you.' In those days, the story adds, *pisācas* were called 'black.' "Yathā kho pana . . . etarahi manussā pisāce pisācāti sañjānanti, evam eva kho . . . tena samayena manussā pisāce pi kanhāti sañjānanti." In the older Sanskrit literature non-Aryans and demons seem to have been called 'blackskins.' For *kanhābhijāti*, see *Sumaṅgala* I. p. 163, and compare *Thera Gāthā*, v. 140, p. 19. In the *Jātaka* book a dirty and untidy person is compared to a mudsprite (*pamsu-pisācaka*).

" Kuto nu āgacchasi RUMMA-vāsī  
Otallako pamsupisācako va."

(*Jāt.* IV. pp. 380, 384.)

*RUMMA*, not in Childers's Dictionary, seems to have the sense of (1) dark, tawney; (2) dirty. Compare *rumma-rūpī* (*Jāt.* IV. 387), "Pajam imam passatha rumma-rūpim." Sanskrit *rumra* means 'tawny,' and might possibly become *rumma*, though it would ordinarily take the form of *rumba*. *Rumma* might represent an original *rumya*, but *cf.* *tamba*=Sanskrit *tāmra*. We have the form *RUMMĪ*, 'dirty,' in *Jāt.* IV. p. 322 ("RUMMĪ rajojalladharo aghe vehāsayam thito"), which evidently points to the Sanskrit *rukmin* (from *ruc*, to shine); *cf.*

English *black* and *blank*); so that *rumma* corresponds to Sanskrit *rukma*, just as Pāli *rummavati* represents Sanskrit *rukma*.

The commentary explains *rummī* and *rummarūpī* as *anañjitamanditā*; *rummavasi* is glossed by “*anañjita-manditaghattitasanghāti-pilotikavasano*.”

## 20. KĀCA.

In Cullavagga, v. 9. 2, we find *kācamaya*, ‘made of glass,’ or more properly, ‘made of crystal.’ In *Simāvivā-davinicchayākathā* (p. 28, Pali Text Society’s “Journal,” 1887), we have *kācalimpita*, ‘glazed.’ In *Divyāvadāna* mention is made of *kācamani* (crystal) that shone like a real gem, and in *Jāt. II. p. 418*, a precious stone (*mani*) is described as *a-kāca*, ‘without *kāca*,’ free from impurity. “*Ayam mani veluriyo akāco vimalo subho*.” The commentary explains *akāca* by *a-kakkasa* (Sk. *akaraka*), which usually means ‘not rough, smooth’ (see *Jāt. III. 282*); but here *a-kakkasa* must mean ‘free from grit.’ Compare the following passage, where *kakkasa* signifies ‘gritty’: “*Kāmadadassāpi . . . maniratanassa ekadesam kakkasam uppajjati, na ca tattha kakkasa-uppannattā maniratanam hilitam nāma hoti*.” (Mil. p. 252.) The Sanskrit *karaka*, Marathi *kanakar*, means both ‘hard’ and also a nodule of limestone, and *kakkasa* must=*kāca*. *Kakkasa* is used as a noun, meaning ‘harshness,’ in *Sutta Nipāta v. 328, p. 58*—

“*Sārambha-kakkasa-kasāva-muccham hitvā*.”

*akācī*, ‘smooth,’ occurs in *Vimāna, 60, 1, p. 55*—

“*Susukkakhandham abhiruyha nāgam  
Akācinam dantibalim mahājavam*.”

## 21. KUṆḌA, SAṆ-KUṆḌITA, KUṆḌALĪKATA.

“*Kena te aṅgulī kundā mukhañ ca kundalikataṃ*”  
(*Petavatthu ii. 9. 27*).

¹ Read *dantiṃ balim* (?).

KUNDA=kunita, anujjubhūta, probably connected with the root *kun d*, 'to maim' (originally to twist, wring?) signifies crooked, twisted; cf. *sañ-kun dīta* in quotation below. See Saddhamma-Puṇḍarika (S. B. E. p. 98 v. 119) where *kun dāka* is referred by Prof. Kern to the root *kun t*=vikalikarane.

KUNḌALĪKATA, in form, but not in meaning, represents Sanskrit *kun dālīkṛita*, 'ring-streaked,' 'coiled-up' (?).

According to the commentary on the Petavatthu it signifies 'contorted, awry'—"mukhavikārena vikucitam saṅkunditam."

22. KUJJ=KUBJ.

The verb KUBJ is not a very productive root in Sanskrit, and is of very limited application.

Childers gives from this root *uk kujjēti*, and *nik kujjēti*, but has no mention of *kujja* (Sutta Nipāta, v. 242, p. 42); *nikkujja*, 'turned upside down' (Puggala, p. 31).

AVAKUJJA seems to occur in the sense of 'all of a heap, huddled together,' in a *va kujjā patāmase* (Petavattha iv. 10. 8, p. 66). It also means 'lying face downwards' (Jāt. I. 13).

In Puggala Paññatti, p. 31, "a *va kujja-pañña*" is an epithet applied to a person who does not bear in mind what he hears, 'whose wits are muddled,' 'muddle-headed.'

This use of a *va kujja* seems to show that Childers's explanation of *nikujjati* is correct. It means 'to take in,' 'to lay to heart,' and represents *kubj+ni*, and should always be written with one *k* and not with two, as in some MSS. and texts. (See Sumang. I. p. 160; Dīgha II. 17, 21; Mahāvastu I. 398.)

In Sumangala I. p. 287, Buddhaghosa has "nikkujjita-mukha," 'with the face towards the ground,' 'with closed mouth,' in contradistinction to "uttāna-mukha," 'with open countenance,' 'communicative' (?) This use of *nikkujjita* looks like a confusion with the roots *kubj* and *kuc*=*kuñc*.

We have in Pāli from the root *kuc*, 'to bend,' *saṅkucita* (-mukha), 'frowning' (Sum. I. p. 287); *vikucita* (Petavatthu ii. 9, 27).

The root *kuṭ*, 'to bend,' occurs in *saṅkūtita* (Mil. p. 257); *patikūtati* (Mil. p. 297, ll. 15, 22); *saṅkūtila* (*Ib.*, p. 297, l. 19).

PAṬIKUJĀṬI, omitted by Childers, signifies 'to enclose,' "Sa pātim aññāya suvanna-pātiyā patikujjettvā" (Jāt. I. p. 69). See I. p. 50, "tucchapātim eva aññāya patiyā patikujjettva pesesi" (Dhammapada, p. 140, l. 24). At p. 140, l. 1, it is miswritten *patikujjittvā*.

## 23. KRI KRĪ.

Childers has no instances of the root *Kri*, 'to injure, hurt;' but compare "karato kārayato, chindato chedāpāyato" (Majjhima Nikāya I. p. 516; Dīgha Nikāya II. 15, 17). In the Jātaka book we find *kata*, 'injured,' and *kattā*, 'injurer.' "Na katasā ca katta (kattu?) ca mettī sandhiyate puna" (Jāt. III. p. 136). In Jāt. IV. p. 42 we find *kātana*.

"Yam me tvā m samma akkāsi Sākhena kātana m katam."

There are various readings: (1) *kādhanam* = *kātana* for *kātana*; (2) *kantam*. The first would represent a Sk. *kritana* or *krintana*, the other Sk. *kranta*.

The commentary contains the following note: "Kātana m katan ti ākaddhana-vikaddhana-pothana-kottana-saṅkhātam katanam katan ti attho."

In Sumaṅgala Vilāsini I. p. 137, we find *massu-kārana* -'tthāya, 'for the purpose of hair-cutting.' Cf. Pāli *kārānā*, 'torture,' in *kāranaghara*, Jāt. II. 128; and see *kārana*, Majjhima Nikāya I. p. 446.

Childers says: "Massu-kāraṇa" = 'shaving.'

## 24. KĀLUSSIYA.

*Disā-kalussiya* is employed by Buddhaghosa in Sumaṅgala Vilāsini I. p. 95, to explain *disādāha* (Dīgha

I. 1. 24). Kāl u s s i y a , 'obscurity,' ought properly to be written kālusiya or kāl u s s a , representing Sanskrit kāl u s h y a , 'foulness, turbidity;' the Burmese MSS. read k ā l u s i y a .

25. KELANĀ, PATIKELANĀ, KELĀYATI.

Childers has no notice of these words, which occur in Sumaṅgala Vilāsinī I. p. 286: "Vigata-cāpālo ti patta-mandanā cīvara-mandanā senāsana-mandanā imassa vā pūtikāyassa kelanā patikelanāti evaṃ vutta-cāpālya-virahito." The Burmese MSS. have kelāyanā and patikelāyanā. Kelanā in the above quotation seems to signify 'adornment.' If connected with kil, 'to play,' keli, 'sport,' it ought to mean 'amusement.' Hemacandra, in his Prakṣit grammar, tells us that kelāya may be substituted for samārac, 'to adorn;' hence from a verb kelāyati we get the noun kelāna, or kelāyanā. But the Pāli kelāyati (not in Childers) always signifies 'to desire.' (See Jāt. IV. p. 198; Milinda Pañha, p. 73, where it is explained by mamāyati, piheti.) The root is probably kel, 'to quiver, shake.' We find a verb kalāyati for kelāyati (?) in the sense of 'to sport with, deceive,' in Jāt. I. p. 163.

26. KHALAYATI.

"Gale gahetvā khālayātha jammam" (Jāt. IV. 205, 382). The note in the commentary is "khalayātha khali-kāram pāpetvā niddhamatha." Khālayati in meaning corresponds to niddhameti. Compare Sk. ksālayati, 'to remove,' from the root ksāl, 'to wash.' See pakkhāleti (Sum. i. p. 46; Vimāna 62. 4); vikkhāleti (Petavatthu, p. 97).

Khālati, from the root skhāl, 'to stumble,' occurs in Milanda, p. 187; Thera Gāthā 45; pakkhālati in Sum. i. p. 37; avakkhālita (*v.l.* apakkhālita), *ib.* p. 66.

27. GACCHA.

The only meaning assigned to gaccha in Childers is 'shrub, plant;' but in Jāt. III. p. 287, gaccha is used



for 'meadow.' "Kaham so [sūkarō] ti?" "Ayam etas-  
mim gacche ti." "So gacchā nikkhamitvā (*ib.* p. 288).  
There are no various readings, nor is there any Sanskrit  
gaccha to which it can be referred. It seems to repre-  
sent, however, Sanskrit kaccha, 'grass-land, marsh-  
land.' In Sutta Nipāta (v. 20), we have "kacche (*v.l.*  
gacche in Burmese MSS.) rūlhatine caranti gāvo" =  
'in meadows abounding with grass cows are grazing.' In  
a Gāthā attached to this story (Jāt. IV. p. 288) sūvā-  
minī (= sāmīnī) = Sk. svāmīnī, 'mistress.'

## 28. CANDITTA.

Childers has *canda*, but not *canditta*. We find  
the latter, however, in Puggala Paññatti as a synonym of  
kodha, and in Dhammasaṅgani (418) of dosa. It is some-  
times misprinted, owing to the confusion of *t* and *k* in the  
MSS., as *candikka* (Dhammasaṅgani 1060; Suttavi-  
bhanga I. p. 297).

*Canditta* is an abstract noun formed from *canda*,  
and represents Sanskrit *candātva*, which in Pāli would  
become (1) *candatā* and (2) *canditta*.

## 29. CALAKA.

*Calaka*, not in Childers's Dictionary, occurs in Dīgha  
Nikāya II. 14, and is explained by Buddhaghosa (Sum. p.  
156) as an official who assisted in marshalling the troops  
by acting as herald, and crying out, 'Here make room for  
the king,' or 'Here make room for such a state-officer.'

*Calaka*, 'a herald,' can hardly be referred to the  
root *cal*, 'to shake;' most likely it is connected with a  
root *cal* (a softened form of *kāl*), 'to call or shout out.'

30. VANĪ.<sup>1</sup>

In Dr. Wenzel's interesting communication to *The  
Academy* of August 30 (No. 950, pp. 177-8), the poetical  
word *vanī* is wrongly explained as 'voice.' No doubt the  
writer was thinking of *vānī*, 'voice,' without paying much  
heed to the exact sense demanded by the context; hence  
the origin of the mistake.

<sup>1</sup> See *Academy*, November 8, 1890.

For *vanim* we ought properly to read *vanim*, with dental and not cerebral *n*; but this change may be due to the preceding labial, as we find in the best texts *onata* for *avanata*. The corresponding Sanskrit word is *vani*, 'wish, desire,' from the root *van*, 'to ask, beg.' It belongs to the older language of poetry; the only authority for its use given by B and R, is the Atharva Veda Sanhita.

The passage where *vani* occurs is as follows :

“ Tenānusiṭṭho idhamāgato ’smi  
 Vanibbako cakkhupathāni yācitam :  
 Vanibbako [vanibbino ? <sup>1</sup>] mayha *vanim* anuttaram.  
 (Jāt. IV. p. 404.)

‘ Commanded by him [Indra], here am I come, a oeggar, to ask-for (your) eyes : for me, a beggar [this is an] incomparable *request*.’ The play upon the related words *vani* and *vani-bbaka* (= Sk. *vanīpaka* = *vanīyaka*) cannot be adequately represented in a translation. The commentator is quite right in explaining *vani* by *yācana*, ‘ request.’

In Udāna, p. 53, v. 5, to which Dr. Wenzel refers, *vani* has the sense of ‘ begging;’ and “ dhammena na *vanim* care,” must mean ‘ one should not *go about begging* or soliciting alms by means of the Dhamma’—that is, one should not preach the Dhamma for the sake of getting a living, as some false Bhikkhus or mendicants of the Buddhist and other religious orders were wont to do. For the expression “ *vanim* carati,” compare the Sanskrit phrase, “ *vanim* āyati,” ‘ to come a-begging.’

We often find in the Gāthās of the Jātaka stories curious uses of words not found in Sanskrit; for example, in Jāt. I. p. 283, *dhamati*, ‘ to blow,’ is used in the sense of *vādeti*, ‘ to beat or sound the drum.’ “ Dhame dhame nātidhame, atidhantam hi pāpakam dhantena satam laddham atidhantena nāsitan ti,”

<sup>1</sup> See Jāt. III. p. 312.

sound, sound the drum, (but) do not overbeat it, for mischance (befell) him that overdid it. By one playing the drum (in moderation) a hundred coins were earnt, (but) grievous loss by overbeating.

Dr. Wenzell is naturally puzzled as to the etymology of kirāsa (Jat. IV. p. 223). There appears to be no such vocable in Sanskrit, though an original \*kim-rāsa in the sense of 'gambling' might possibly be the source of the word. Some corruption has evidently crept into the Jātaka text, to judge by the various readings given by the editor—gharāsa, kirāsi, &c. Looking at the line wherein kirāsa occurs ("Gotham majjam kirāsam vā sabhāni kiranāni ca"), it seems probable that the kir of kirāsam is wrong, and is due to the kir in kiranāni. We ought, perhaps, to amend the text by reading vilāsam, 'sport, pastime.'

The Brahmachari was bound (1) to avoid all idle conversation (gotthi)—he must, therefore, keep away from all assemblies, public meetings, and family gatherings; (2) to abstain from all spirituous liquors (majja)—he was, therefore, to keep away from the grogshop (pānāgāra); (3) not to engage in any sport or pastime (vilāsa), whether innocent or otherwise. Singing, dancing, music, wrestling and boxing matches, dice, games of every description, would come under this head. The word sabhāni (= sabhāyo, 'assemblies') refers, probably, to gottha; and kiranāni, 'squanderings' (?) to both majja and kirāsa (vilāsa?).

In explaining kirāsa by dhuttakerātikajana, 'gamblers and cheats,'<sup>1</sup> the commentator had in view only that kind of sport which involved gambling and trickery. The compound dhuttak<sup>o</sup> does not occur in Sanskrit literature, the equivalent term being dhūrtta-kitaṅka. The word kerātika (not very common in Pāli) is usually referred to the Sanskrit kairāta, from ki-

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<sup>1</sup> Dhuttakerātikajana does not, I think, signify 'the society of tipplers and charlatans,' as tippling is included in majja.

rāta, the name of a savage people; but Pāli always has the cerebral *t*, as in *Sumaṅgala*, p. 289—"te kerātikā c'eva andhabālā."

It is somewhat curious that both *dhūrta* and *kitava*<sup>1</sup> signify the 'thorn apple,' as well as 'sharper' (compare Sk. *krūra* = *cāta* = *kārpātika*, *kāpatika*, 'a cheat'), from some root meaning 'cutting, sharp.' *Kirāta* and *Kairāta* are used to denote a sort of gentian, probably from a root signifying 'biting, bitter.' Wilson gives *kairātika* (with cerebral *t*) in the sense of 'a species of poison,' and this is nearer in form (though not in sense) to the Pāli *kerātika*.

To go back to the form *kirāsa*, the variant reading *gharāsa*, probably for *girāsa*, suggests a possible etymology for this word. There is no doubt that *kirāsa* means 'gambling, dicing.' There is in Sanskrit a root *glah*, 'to play at dice,' from which we get a noun \**glāha* (like *grāha*, from *grah*) with the same meaning as Sk. *glaha*, 'gambling, dicing.' This would become in Pāli—(1) *kilāha* = *gilāha* (for the change of *gl* to *kil* compare Sk. *glāṣṇu* with Pāli *kilāsu*); (2) *kilāsa* (for the change of *h* to *s* compare Sk. *snaiḥika*, *golihā* with Pāli *snēsika*, *golisa*); (3) *kirāsa* (for the change of *l* to *r* compare Sk. *kila*, *ālabhāna*, with Pāli *kira*, *ārammana*).

Dr. Wenzel clearly shows that the commentator did not always know the true signification of the old words in the *Jātaka* verses. We have a very good instance of this in *Jāt. IV. p. 221*—"Aggi pi te na hāpito"—'the fire has not been kept up by thee.' The commentator wrongly explains *hāpita* by *jalita* ('lighted'). He did not see that *aggim hāpeti* was equivalent to *aggim paricarati*, to keep a sacrificial fire (*aggihutta*) constantly burning. *Hāpeti* = *paricarati* (used also in the sense of 'to worship') may represent an original \**hāvayati* (*cf.* Pāli *hāvaka*,

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<sup>1</sup> The usual etymology of *kitava* is *kintava*!

one who sacrifices,' the causal of the root *h u*), or *h v ā - \*p a y a t i* (= *h v ā y a t i*), from the root *h ū* or *h v ā*.

There is another and very common verb *h ā p e t i* in Pāli, which is the causal of *j a h ā t i*, from the root *h ā*.

### 31. KAROTI.

*K a r o t i*, not in Childers's Dictionary, signifies a bowl or cup. In Pāli, according to Dr. Trenckner, it assumes the form *k a l o p i* or *k h a l o p i* (Dīgha VIII. 14; Majjhima I. 77; Mil. 107; Aṅguttara III. 151; IV. 198, 4; Pug-gala IV. 24, Jāt. V. 252), and represents Sanskrit *k a r o t i*, 'basin, skull,' with which we may compare Marathi *k a r o t ī*, *k a r a t ī*, 'a skull, shell'; Hindi *k a t o r ī*, 'a shallow cup or bowl.' In Jāt. I. p. 243; II. p. 363; III. p. 225, *r a s a - k a r o t i* means 'a sauce-bowl.'

In Jāt. I. p. 204, *k a r o t i* seems to be employed in quite a different sense as a substitute for *s u p a n n a* = *s u p a r n a*, a winged creature, something like a vulture, a *garuda* or *garula*. "Uraga-*k a r o t i*, *payassa ca hāri*, *Madanayutā, caturo ca mahantāti*." The commentary has the following explanation: "K a r o t i *saddena supannā gahitā, tesam kira karoti nāma pāna-bhojanam tena nāmam labhimsu*."

For *pānabhojanam* = food and drink, one is tempted off-hand to read *pāna-bhājanam*, 'a bowl of water.' The old commentator probably connected *s u p a n n a* with *p ā n a* and *p a n n a* (= *p a ñ ñ a* = *p ā n ī y a*), 'water, drink,' taking *k a r o t i*, perhaps, to mean 'a water-bowl,' which suits the original sense of the word. But *k a r o t i* is used in the passage quoted above in the sense of 'bowl-holder,' corresponding to the Sanskrit *k a r o t a p ā n i*.

In *Mahāvastu*, p. 30, we find *Yaksas* called 'bowl-holders,' "*karotapānayo nāma yaksā mālādhārā nāma yaksā sadā-mattā nāma yaksā*." See *Divyāvādāna*, pp. 218, 319, where the *karotapānis* are called *devas*.

Burnouf, in his *Introduction* (2nd ed.), pp. 536, 7,<sup>1</sup> gives,

<sup>1</sup> I am indebted to Prof. Senart's *Mahāvastu* for this reference.

on the authority of Csoma, a Thibetan word *gnod-sbyin lag-na-gjong-thog*, 'a mischievous imaginary spirit *who holds a basin in his hand*,' which is evidently a translation of the Sanskrit *karotapāni yaksak*, and this evidently answers to the Pāli *karoti*. Burnouf adds :

" Tout ce que nous en savons est dû à Georgi qui les [*yaksā*] représente occupés à puiser avec leur vases l'eau que les flots de la mer rejaillir sur le mont Mēru. . . . Le nom que leur donnent les Thibétans rappelle en partie celui de *kumbhānda* ."

In the Jātaka story, however, the epithet *karoti* is not applied to Yaksas or to Kumbhāndas, but to Supannas. The latter were included among the classes regarded as deceased ancestors, to whose names presentation of water in a bowl (ornamental?) was made daily (see Manu III. 196, 202). There may have been a kind of water-bowl, called *karoti*, in shape resembling a bird, or ornamented with the figure of a bird.

It is perhaps a *karoti* that figures in one of the Hindu signs of the Zodiac as Aquarius. '[The Sun.] The first of the jar (Aquarius) is a man with a *vulture's head* . . . busied in obtaining . . . *water and food* [*pāna-bhojana*].' See Colebrook's *Essays*, ii. p. 234.

The passage we have quoted from the Jātaka book has a few more curious expressions that need some special notice. *Payassa hārī* for *payahārī* is, according to the commentary, used with reference to *kumbhāndā*, which Prof. Rhys Davids renders by 'dwarfs.'

The phrase *payassa hārī* seems to mean 'water-carriers,' and, as applied to the *kumbhāndas*, denotes a class of supernatural beings attendant on Virūlhaka, the regent of the Southern quarter. Perhaps they appear also in the old signs of the Zodiac, for, according to Hardy, the eleventh sign of the Zodiac among the Buddhists was *Kumbha*, a white man holding a water-jar. Cf. '[Venus] a man . . . carries and transports vases. . . .

He is the last of the Kumbha' (Colebrook's Essays, ii. pp. 324, 5).

In calling Kumbhandas "payassa hārī" there may have been an attempt at supplying a popular derivation for the word *kumbhanda* from *kumbha*. The corresponding epithet to *payassa hārī* in the Mahāvastu is *mālādhārā*, in Thibetan *phreng-thogs*, 'having garlands.' The original term may have been *vāridhārā*, 'water-carriers,' *i.e.*, clouds.<sup>1</sup>

*Madanayutā*, an epithet of yakshas, corresponds to the Buddhist Sanskrit *sadāmatā*, but with a slight variation of meaning.

*Madanayutā* may signify 'fond of drink,' and would in a rough way answer to *sadāmatā*, 'always drunk.' The Jātaka Commentary adds that the Yakshas are said to be *yuddhamondā*, 'war-drunk.' But *madanayutā* may also mean 'fond of sexual delights,' an epithet more strictly applicable to the Gandhabbas than to the Yakshas.<sup>2</sup>

"Ascending this mountain (Meru) by stages of 10,000 *yojanas*, there are the abodes of various *dēvas*; the first are called 'strong-handed'; the second 'chaplet-holding'; the third the 'ever-free.' . . . Above these the four kings." (Beal's "Catena of Buddhist Scriptures for the Chinese," p. 81).

'Strong-handed' implies the reading *koṭa-pāṇi* = having a fortress or stronghold in hand, or *kratupāṇi*; 'ever-free' is based on a Skt. *sadāmuktā*.

The Kulāvaka Jātaka story is evidently a Buddhist version of an old Hindu legend. *Çakra* or *Indra*, in order to keep

<sup>1</sup> *Kumbhanda* may be a Prakrit form of *kabandha*, (1) a cloud, (2) the name of a demon. The Jātaka Commentary says that some explain *kumbhandā* as equivalent to *dānavarakkhasā*.

<sup>2</sup> In the *Meghadūta* we are familiar with the affectionate *Yaksa* who employs the cloud as a messenger to his banished wife.

off the Asuras or Titans from his territories, is said to have placed 'guards' in five quarters. Taking these in the order they stand in the Jātaka tale, they are as follows :

1. Nāgas or Uragā (placed in the West).<sup>1</sup>
2. Suparnas or Karoṭī (placed in the East).
3. Kumbhāndas or Payassa hārī (placed in the South).
4. Yaksas or Madanayutā (placed in the North).
5. Cattāro mahārājā or Caturō mahantā (the four great kings) are the rulers or regents of the four quarters, and lords over the four classes of guards :

1. Virūpakkha, regent of the West.
2. Dhatarattha, regent of the East.
3. Virūlhaka, regent of the South.
4. Kuvera or Vessavana, regent of the North.

According to Buddhist traditions, the abode of Indra was surrounded by four mansions inhabited by Nāgas, Garuḷas (Supannas), Kumbhāndas, and Yakkhas. In the Mahāsamayasutta we find Dhatarattha mentioned as ruler of the Gandhabbas, a race always described as hostile to the Supannas. This seems quite at variance with the account that places the Supannas in the Eastern quarter ; but both Gandhabbas and Supannas were sky-dwellers, and hence, perhaps, the confusion.

Popular etymology may have had something to do with the change. In Sumaṅgala I. p. 40 Dhatarattha is called Haṁsa rājā, king of swans or king of flamingos ; but, in Pāli, Haṁsa-rājā may mean King Haṁsa, who in Hindu mythology was a chief of the Gandharvas. Dhatarattha represents Sk. Dhṛita-rāstra (1) the name of a king, (2) a sort of haṁsa ; and this may account for the Supannas or fine-winged creatures being placed by later writers under the rule of Dhatarattha (see Jāt. III. pp. 104, 257).

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<sup>1</sup> The Jātaka tale does not give the position of these 'guards.' This agrees with Dhammapada, p. 194 : " Sakko hetthā samudde nāgānam ārakkham adāsi, tato supannānam kumbhāndānam yakkhānam tato catunnam mahārājānam."



For some few details respecting the Regents of the Quarters see *Ātānāṭiya-sutta* in Grimblot's *Sept Suttas Palis*, pp. 321–337; *Mahāsamaya-sutta*, *Ib.*, p. 285; *Peta-vatthu* I. 4, 2; Hardy's "Manual of Buddhism" (2nd edit.), pp. 24, 25; Kern's *Saddharma-Pundarika*, pp. 4, 373.

32. ARE THERE ANY TRACES OF BABYLONIAN OR ASSYRIAN NAMES IN PĀLI LITERATURE ?<sup>1</sup>

There is, in the *Jātaka*, Book III. p. 126, a story entitled *Bāveru Jātakā* where mention is made of a *Bāveru* territory or kingdom. The late Professor Minayeff identified *Bāveru* with *Babila* or *Babylon*. No other attempt has been made to find traces of Babylonian or Assyrian names in the Pāli scriptures. Their identification is not an easy matter, owing to the great change such foreign names would undergo in the speech or writings of an Aryan people. We may, I think, see another Babylonian name in *Seruma* or *Soruma* (*Sussondi Jātaka* III., p. 187), which looks like a corruption of *Shumir* (*Sumer*), the ancient designation of Southern Chaldea. The form *Seruma* might spring from an original *Sumira*, through the immediate stages of *Simura*, *Semura*. The other (*Sinhalese*) reading *Soruma* would come from *Sumira* through *Somira*, *Somura*. But *Seruma* may, after all, be a syncopated form of the Sanskrit *Ka-serumant*, one of the nine divisions of *Bhāratavarsa*, but quite distinct from *Nāgadvīpa*. It would seem as easy a matter to have turned *Shumir* into *Sumira* or *Sumera*, as *Babila* into *Bāveru*, *Zend Bawru* without any further change; but, perhaps, *Seruma* is due to an endeavour to differentiate it from *Sumeru*, *Sineru*, *Mount Meru*.

In *Jāt.* I. p. 111 we find *Seriva* as the name of a country. Bearing in mind the interchange of *v* and *m*, we may have here another form of *Seruma*.

From the *Sussondi Jātaka* we learn that *Serumadīpa* was the older name of *Nāgadīpa*, which, according to Buddhist authorities, denotes an island near Ceylon; but there was

<sup>1</sup> See *Academy*, October 14, 1890, No. 963.

a more ancient Nāgadīpa, which may not have been the name of any part of Ceylon. In making Serumadīpa equivalent to Nāgadīpa there was probably an attempt of the later prose writer to explain the uncommon appellation *Serumadīpa*, which he found in the older gāthā, but did not know quite what to make of.

The proper names in the Sussondi Jātaka have a strange and foreign appearance. The ruler of Benares is called Tambarājā or 'Copper-King'; and his wife bears the curious designation of Sussondi, which some of the old scribes have tried to render more significant by turning it into Sussonī, Sayonandī, Suyonandī. We find, too, that in this story the Bodhisat is represented as having been re-born as a *supanna*, a fabulous winged creature, a vulture-like bird, but here said (as in Kākāti Jātaka III. p. 91) to have been able to take the human form. In fact, these two Jātaka stories show that the *supanna* was a 'winged man.' But Buddha (so far as we can gather from the history of his many previous births) is never represented as having been re-born either as a *supanna* or a winged-man. Did the Hindus get their notions of a fabulous *supanna* from the Dravidians or non-Aryans, and they again from the Babylonians, who had all sorts of winged creatures in their mythology? The Vedas, we believe, do not use *supanna* to designate a fabulous bird, but it occurs later on in the Laws of Manu.

The Copper-King has a musician<sup>1</sup> called *Sagga*, a most extraordinary name for a man, which has not been met with elsewhere. No one would assume the title of *Sagga* (=Svarga, 'heaven') any more than he would that of *Inda* or *Sakka*. It may, perhaps, be a corruption of a non-Aryan *Sarg* or *Sargi*.

The Kākāti Jātaka III. p. 91 has "katham patari Ke-

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<sup>1</sup> In this Jātaka, *gandhabba* does not mean a heavenly musician or Gandharva; it has also the meaning of music (see Jāt. III. pp. 188, ll. 19-21; Childers, s.v. *Gandhabbo*).

*bukam* " for " *katham adakkhi Serumam* " in Jāt. III. p. 189. The commentary explains *Kebuka* as the name of a river, and makes the *Simbali-rukkha* (silk-cotton tree) to be the abode of the *Supannas*. *Simbali* answers to the Sanskrit *Çālmali*, one of the seven *dvīpas*, wherein silk-cotton trees abounded, while *Çālmalin* is a name of *Garuda*.

In the *Sussondi Jātaka* the king's musician is represented as starting from *Bharukaccha* for *Nāgadvīpa*, but is shipwrecked, and gets to the place on a raft.

In the *Kākāti Jātaka* he arrives at the abode of the *supannas* by getting on to the end of the monster's wing; but *seven* oceans had to be crossed before he reached his destination. The seven oceans, corresponding to the seven continents, are, we suppose, those mentioned in the *Purānas*. The *Çālmaladvīpa*, outside *Plaksadvīpa*, was said to be surrounded by a sea of wine. There was a *Simbali-lake* on *Mount Meru*, round which dwelt the *Supannas* in a forest of *Simbali-trees* (see Jāt. I. pp. 202-3; IV. p. 257; and Childers *s.v.* *Simbali*). In *Dhammapada*, p. 194, =Jāt. I. p. 202-3, *supannas* are called *garulas*; and *Garuda*, the bird of *Vishnu*, is represented in Hindu mythology as king of the *Supannas*.

According to *Purānic* accounts, *Meru* is in the centre of *Jambudvīpa*, and cannot, therefore, be the same locality as *Nāgadvīpa* or *Seruma*.

There appears to be in the *Buddhist* traditions a mixing up (1) of *Supannas* and *Gandhabbas*, and (2) of two kinds of mythical winged creatures. Perhaps those better versed in *Sanskrit* literature than the writer of these notes may be able to throw some light upon the subject. There is also, perhaps, a confusion of real with mythical names in regard to *Seruma*, *Kebuka*, &c.

It has been shown that in the *Jātaka* book *Seruma* and *Simbali* are in some way connected as the abode of the *Supannas*. There is an *Avesta Sairima* which appears in the *Pahlavi* texts (*Bund. XX. 12*) as *Salmān* (the source of the *Tigris*). The *Sanskrit Cālmala*, as

the name of a Dvīpa is not very ancient, and may after all be a corruption of some proper name like Salmān.

The second element in Ka-serumant may be compared with the Avesta Haétūmant Haétūmat, Pahlavi Hétumant, which in Bund. XX. 34 is said to be identical with the spring Zarīmand. There is another Haétumant, the modern Helmend, the Ἐρύμανθος or Ἐρύμανδρος of Arrian.

With regard to the Cālmāla groves the old tradition<sup>1</sup> respecting this delightful abode is still current in Thibet. The author of an article in *The Edinburgh Review* (No. 352, p. 405), October, 1890, speaks of a most popular Thibetan work entitled "A Guide for the Journey to Shambala."

"Shambala," he says, "is a supernal city supposed to exist on the borders of Mongolia; and every Mongol pilgrim visiting Lha-sā prays the great deities and the living celebrities of the place to grant that at his next rebirth he may be born in the blessed groves of Shambala."

### 33. ✓ "CAGH" OF THE AȘOKA INSCRIPTIONS.

Mr. Grierson writes as follows in the *Academy* :

This root occurs in (a) the Delhi columnar edict (iv. 10, 11) and in the detached edicts at (b) Dhauli (i. 19; ii. 11) and (c) Jaugadā (ii. 16).

The Delhi passages are :

- "(a), (1) yēna maṁ lajūkā caghaṁti ālādhayitavē.  
(2) viyatadhāti caghati mē pajam sukham palihātavē."

The Dhauli and Jaugada passages are all nearly word for word the same. The first runs :

- "(b), (1) hēvam ca kalaṁtaṁ tuphē caghatha sampatipādayitavē."

The general meaning of all the passages is clear.

<sup>1</sup> The Jains knew something of this tradition—"Rukhesu nāte jaha sāmālivā jassim ratim veyāmti svannā" (Sāy. I. 6, 18, p. 315).

√ C a g h must have some such meaning as 'striving,' 'endeavouring,' followed by a dative of a verbal noun. We may render *a*, 1 by 'so that my officers may set themselves to please me'; *a*, 2 by 'a skilful nurse sets herself to care for the happiness of my child'; and *b*, 1 by 'and acting thus, set ye yourselves to cause (the people) to walk (in the Good Way).' The exact original meaning of the word, and its equivalent in Sanskrit, remain, however, still subject to doubt. M. Senart's proposal to connect it with *j ā g r a t i* is admittedly conjectural. There is a very common root *c a g h* in the Chattisgarhi dialect of Bihāri. It means 'to rise,' 'to ascend.' I derive this from the Sanskrit *u c c a r g h a t i* (Prākṛit *u c c a g g h a t i*), with loss of the initial *u* (a very frequent occurrence). The Sanskrit root *c a r g h*, 'to go, to move,' is given in Wilson's Dictionary, but is omitted from the St. Petersburg Wörterbuch, probably for want of authority. This authority is now supplied in the Chattisgarhi dialectal form. Piyadasi's √ *c a g h*, with a dative of a verbal noun, therefore means to go to, and hence, metaphorically, to set oneself to, to 'go for' a thing.

On this I wrote in reply :

Dr. Grierson's derivation of *c a g h a t i* (see *Academy*, No. 964, October 25, 1890, p. 369) from a root *c a g h*, 'to rise, ascend,' found in the Chattisgarhi dialect, is open to many grave objections. The Sanskrit *c a r g h*, 'to go,' with which he connects it, is an "unquotable form," not more real than *v a r g h*, 'to go,' also quoted in Wilson's Dictionary.

The root *c a g h* in the Chattisgarhi dialect is probably a provincial variety of the root *c a d*, 'to mount, ascend,' found in Hindi *c a r h n ā*, Marathi *c a d a n e m*, Bengāli *c a d i t e*. This root is not found in classical Sanskrit; but Hemacandra (iv. 206) gives *c a d a* as one of the substitutes for *ā r u h*, 'to ascend.' This *c a d* seems to have no secondary meanings in the dialects referred to that can connect it with the sense of striving or endeavouring. The Asoka *c a g h* cannot, therefore, be referred to the √ *c a g h*,

'to rise,' or  $\sqrt{\text{c a r g h}}$ , 'to go.' M. Senart's proposal to connect  $\text{c a g h}$  with Pāli  $\text{j a g g a t i}$  (Sk.  $\text{j ā g r a t i}$ ), in the sense of  $\text{p a t i j a g g a t i}$ , 'to take care of,' does not take into account the strict syntactical use of the verb. There is a Bengāli  $\text{c ā g}$ , 'to arouse, 'to begin to exert oneself'; and a causative  $\text{c ā g ā}$ , 'to excite,' 'stimulate' (from  $\text{j ā g r i}$ ?). But Hindi  $\text{c ā h}$  or  $\text{c h ā h}$  (proposed by Kern as the source of  $\text{c a g h}$ , but objected to by Senart) is by no means a recent coinage in the sense of 'to desire,' for it goes back to the Sanskrit denom. verb,  $\text{u t s ā h a y a t i}$ , Prakrit  $\text{u e c h ā h a i}$  (cf. Pāli  $\text{u s s o l h i}$ , 'effort'), from the root  $\text{s a h}$  (cf. Pāli  $\text{u s s a h a t i}$ , *Dīgha Nikāya* D. v. 11). The Asoka  $\text{c a g h}$ , if from this source, would represent a derivative of the Vedic  $\text{s a g h}$  for  $\text{s a h}$  (see Westergaard's "Radices," p. 94).

Hemacandra (iv. 86) gives a form  $\text{c a y a}$ , as a substitute for  $\text{ç a k}$ , which Dr. Pischel refers to Sk.  $\text{t y a j}$ ; but the meaning of  $\text{c a y a t i}$  is not that of the Sk.  $\text{t y a j a t i}$  or Pāli  $\text{c a j a t i}$ . This  $\text{c a y a t i}$  is for  $\text{c a k a t i}$  or  $\text{c a g a t i}$  in the sense of 'to be able' (cf.  $\text{c a - a t i}$  in *Setubandha* X. 10), and may be a later form of the Asoka  $\text{c a g h}$ .

#### 34. SOME OTHER WORDS IN THE AṢOKA INSCRIPTIONS.<sup>1</sup>

In D. v. (ed. Senart, ii. pp. 43-46) we find a list of birds, beasts, and fishes, that are forbidden to be killed. Many of these are by no means easy to identify with their Sanskrit names.

1. Among aquatic birds we find  $\text{GELĀṬA}$  (=  $\text{gerāta}$ ), which may signify 'a crane.' Cf. Bengāli  $\text{g i l ā}$ ; Gr.  $\text{γέπavos}$ .

2.  $\text{ĀMBĀKA-PĪLIKE}$  (v. l.  $\text{a m b ā k i - p i l i k ā}$ ) M. Senart takes a  $\text{m b ā}$  as the equivalent of Sk.  $\text{a m b ā}$ , 'water,' and makes  $\text{k a p i l i k a}$  the same as Pāli  $\text{k i p i l l i k a}$ , 'an ant,' so that the compound would signify 'water-ants.' There are, however, some phonetic and other difficulties in this identification which make it well-nigh impossible to adopt this ingenious explanation. The variant reading  $\text{a m b ā k i}$

<sup>1</sup> See *Academy*, November 22, 1890.

p likā seems to point to two distinct words—the first being probably an error for a ñ d h ā h ī, ‘eels,’ and p il ik ā = Sanskrit p ill a k ā, ‘lizards,’ or iguanas.

3. The word that follows is DADĪ, which M. Senart looks upon as equivalent to dudī, ‘tortoises.’ The variant lection is d u b h i; and, as tortoises are supposed to be mentioned later on among the ‘four-footed’ creatures, the true reading may be d u d ū = d u d d ū, ‘lizards.’ Cf. Pāli d e d d u b h a = Sk. d u n d u b h a. If for j a t ū k ā, ‘bats,’ we read j a l ū k ā, ‘leeches,’ we should get four kinds of non-venomous creatures, forming a group that would naturally come in between the water-fowls and fishes.

4. ANATHIKA-MACCHA is explained by M. Senart as ‘a boneless fish.’ “Le poisson en question étant désigné comme n’ayant pas d’os, peut-être figurement et à cause, par exemple, de sa souplesse extrême.” Perhaps a fish resembling what we term ‘jelly-fish’ is here referred to. As far as Sanskrit is concerned, the term ‘boneless’ is not used with reference to fish, but is applied to such ‘small deer’ as bugs, lice, &c. One would like to read a - n a t t h a k a, ‘snoutless’—i.e., not having a long or protuberant snout, like the crocodile, &c.

5. VEDA VEYAKA is a crux most difficult to solve. M. Senart regards it as standing for \*v a i d a r v e y a k a, “quelque poisson comme analogue au serpent ‘moins le chapeau’” (v i d a r v i). Were it possible to read v e l a v e s a k a, it would denote a certain kind of fish frequenting the beach.

6. GAṄGA-PUPUṬAKA. The second element in this term M. Senart connects with Sk. p u p p u t a (‘a disease in which there is a swelling at the palate or teeth’), and thinks the epithet denotes a fish in the Ganges remarkable for some protuberance. If p u p u t a k a is undoubtedly the correct reading, it may represent a Sk. \*p u p p u t a k a (cf. p u p p h u l a), ‘puffing,’ ‘blowing,’ and be applicable to crocodiles, &c. But, bearing in mind (1) the similarity of the letters p and s, (2) the frequent allusions elsewhere to Gangetic porpoise (*Delphinus Gangeticus*), we ought,

perhaps, to read Gaṅgā s u s u k a , where the latter part of the compound corresponds to Sk. *çiçuka*, 'a porpoise.'

7. SAṂKŪJA-MACCHA may here mean 'a skate,' *cf.* Sk. *çanku*, *çānkoci*, Hindi *sāṅgus*.

8. KAPHATAŚAYAKE (*v. l.* *k a p a t a ś e y a k e*), in M. Senart's analysis, represents Sk. *k a m a t h a* ('a tortoise') and *s a l y a k a* ('a porcupine'). The first is, of course, a possible correction, though *ph* for *m* occurs mostly in certain pronominals; but *s a y a k a* for *s a l l a k a* or *s a l y a k a* would be an unusual prakritisisation. The word seems to be compounded of *k a p ā t a* and *s a y y a k a* (or *s e y y a k a*), which might mean 'creatures living in shells' (*cf.* Sk. *kuçeçaya*, 'lying in the water,' 'a lotus'; Pāli *s e y y a k a*, *Mahāvagga*, p. 39), and include shell-fish, as well as turtles, tortoises, &c. *K a p h a t a* or *k a p a t a* seems to answer in meaning to the Pāli *k a p a l l a* or *k a p ā l a*, Prakrit *k a v ā l a*, 'a shell,' the shell of a tortoise, &c. (*cf.* *Samyutta* I. p. 7). Here the cerebral *t* ought, strictly, to represent a cerebral *l*, for which there is no symbol in the Asoka inscriptions; but the Prakrit dialects often exhibit much confusion between the dental and cerebral liquid, the tendency being to cerebralize the dental. Hence *k a p a t a* may represent *k a p a l l a* or *k a p ā l a*. Some confusion between *k a p ā t a* (or *k a v ā d a*) and *k a v ā l a* is seen in Haripāla's explanation of *k a m a d h a - k a v ā l a* by *k a m a t h a - k a p ā t a* = *k a m a t h a - k o ç a*, 'a tortoise shell' (*Gaṅḍavaho* v. 390). Here *k a p ā t a* = *k a v ā d a* = *k a p ā l a*. In *Gaṅḍavaho* v. 263, the Sk. *k a p ā t a* appears as *k a p p h ā d a*<sup>1</sup> (= *guhā*). There cannot be therefore much difficulty in identifying the Asoka *k a p h a t a* with *k a p ā l a* or *k a p a l l a*.

9. PAṂNASASA. The latter part of this compound is clear enough, and means a hare or rabbit; the former is regarded by M. Senart as the equivalent of the Sk. *p a r n a*, 'a leaf,' here used to mark a particular species. For *p a ṁ n a* we

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<sup>1</sup> Prakrit *k a p p h ā d a* represents strictly Sk. *karpāta*, *k a p ā t a*, Pāli *k a v ā t a*.



might read *vaṁna* = *vañña* = Sk. *vanya*; so that *vaṁnasasa* would mean a wild (or wood) rabbit. Cf. *Sasakā arañña vana-gocarā* (Pet. ii. 6, 5, Jāt. IV. p. 85).

10. SIMALA. With regard to this term, M. Senart says: "Pour *simala*, je ne puis découvrir aucun équivalent Sanscrit dont la correspondance soit phonétiquement régulière ou au moins justifiable."

As *l* stands for an original *r* in these inscriptions, *simala* = *simara*, which is the regular equivalent of Sk. *srimara*, 'a small deer frequenting damp places.' The context would seem to require some such word after *sasa*, hare or rabbit; and, on turning to *Amarakoṣa* (ii. 5, 8), we find *simara* and other deer classed together with *sasa*. For the phonetic change, compare Sk. *mriga* and *siṅga* with Pāli *miga* and *siṅga*.

11. OKAPIṆDA. This word M. Senart rightly compares with the Pāli *ukkapiṇḍaka*, which he thinks is one of the names for 'a fox,' referring the first element *oka* or *ukka* to Sk. *ulka*. This ingenious explanation does not sufficiently take into account the usual meaning of *-piṇḍa* (food). If we look at the previous word, *saṁḍaka*, 'a bull allowed to roam at large,' it would seem probable that the *okapiṇḍa* or *ukkapiṇḍaka* refer to certain creatures found in or near houses, and that ate the food they found about dwelling-places. According to *Buddhaghosa*, the *ukkapiṇḍaka* comprise the cat (*bilāla*), rat (*mūsikā*), lizard (*godha*), and muṅgoose (*muṅgusa*). The first part of the compound, *okka* or *ukka*, seems to stand for an original *\*auka*, from *oka*, 'a house,' so that the epithet would mean 'living on house-food'; and this sense would suit the general meaning of the context.<sup>1</sup> The city bull, cat, rat, lizard, muṅgoose, although apt at times to be very troublesome about a house, were, nevertheless, not to be killed.

<sup>1</sup> The Com. to *Gaṇḍavaho* (v. 682) explains *gharaghulaka* = *gharagolaya* by *mūsakādi*, rat, &c. as if it meant 'house-frequenter.'

35. BUDDHAGHOSA'S DESCRIPTION OF OLD HINDU ASCETICS.<sup>1</sup>

The Dhārmaçāstras give us many interesting details of hermit life in the forest; but in Pāli texts we meet with, comparatively speaking, very few allusions to the practices of the Brahminical ascetics, even in the oldest Buddhist records.

From Baudhāyana III. 3, 2 we learn that some hermits lived on cooked food, while others always ate theirs raw. Buddhaghosa (Sum., pp. 270, 271) mentions eight kinds of ascetics, two of whom received, as alms, (cooked) food from the dānāgāra; two ate food cooked by a fire (agyāgāra), the rest lived on uncooked food picked up in the forest.

Buddhaghosa does not (so far as we can judge from the present state of his text) seem to have understood all the terms he employs to describe the various kinds of hermits; but some little light may be thrown upon the subject by a reference to the customs of the Brahminical ascetics.

The eight kinds mentioned by Buddhaghosa are as follows :—

(1) Saputtabhariyā, (2) Uñchācariyā, (3) Anaggipakkikā,<sup>2</sup> (4) Asāmapākkikā, (5) Asamamutthikā,<sup>3</sup> (6) Dantavakkalikā, (7) Pavattaphalabhojinā, (8) Pandupalāsikā.

The first epithet needs no explanation. The second has already been explained by the writer of these notes in the *Journal* of the Pāli Text Society for 1887 (pp. 115–16). The Uñchācariyā mode of life corresponds to the older S a m ū h a livelihood called in Pāli S a m u ñ c h a k a (?). This word is not recorded by Childers, but there is some authority for its use :

“ Dhamme care yo pi s a m u ñ c h a k a m care ” (Jāt. IV. p. 66), on which the Commentator has the following note : “ S a m u ñ c h a k a n ti gāme vā āmapakkabhikkhācariyam uñcham yo careyya so pi dhammam eva care.”

<sup>1</sup> See *Academy*, January 10, 1891.

<sup>2</sup> Printed text reads a n a g g a p a k k h i k ā.

<sup>3</sup> Printed on p. 271 asammutthika.

The Pāli *s a m u ñ c h a k a* may be an attempt to express the older *s a m ū h a* or *s a m ū h a k a*. In a parallel passage (in *Saṃyutta Nikāya* I. 4. 2. 7) we find *s a m u c c h a k a m* (*v. l. samuñjakam*).

In verse 440, p. 76, of the *Sutta Nipāta* we have the following line—"Esa muñjam parihare."

A variant (Burmese) reading has *m u ñ c a m*, which does not help us much in solving the difficulty presented by "esa muñjam." On turning to Prof. Fausböll's translation in "Sacred Books of the East," verse 439, p. 71, we find, by some inadvertence, that the line containing these words has been left untranslated. The sense of the whole verse, however, is not much affected by the omission; but still a footnote is needed for the information of the reader. *E s a* appears to be a mere blunder arising out of *e s ā* in the preceding verse, and has no meaning in *gāthā* 440. For "esa muñjam" we might indeed read "*e s ā h a m u ñ c h a m*"; but this would be against the metre, unless we pronounce *e s ā h a m* as two syllables. The line would then mean, 'I must practise gleaning,' *i.e.*, 'I must live away from the world.' We must, I think, amend the text by reading "*s a m u ñ c h a k a m p a r i h a r e*," which would correspond exactly to "*s a m u ñ c h a k a m c a r e*" as already quoted from the *Jātaka* book.

The phrase "*dhamme care yo pi samuñchakam care*," which makes the practice of the dharma to be identical with the gleaning mode of life, reminds us of a passage in *Manu* IV. 5: "*Ritam uñchasilam jñeyam*" = 'Rita (truth) is to be understood as practising gleaning,' that is, gleaning is the true or virtuous mode of life.

3. The *Anaggipakkikas*, according to *Buddhaghosa*, cooked the husked grains they received as alms; but this explanation can hardly be correct, as it would be more appropriately a description of the *Aggipakkikas*. The epithet must mean 'eating food not cooked by fire.' In *Jāt.* IV. p. 8 we read of a hermit who was a *Dantamusalika*, and ate uncooked food—"Danta-

musaliko hutvā a n a g g i p a k k a m e v a k h a d a t i , t h u s a - p a r i k k h i t a m k i ṅ c i n a k h a d a t i . ”

4. The A s ā m a p ā k i k a s , a c c o r d i n g t o B u d d h a g h o s a , g l e a n e d c o o k e d f o o d ; t h e y w e r e t h e r e f o r e a g n i p a k - v ā ṅ i n s o r a g g i p a k k i k a s , b u t w e d o n o t a t o n c e g a t h e r a s m u c h f r o m t h e P ā l i d e s i g n a t i o n . A s ā m a p ā k i k a m u s t r e f e r t o t h o s e ‘ l i v i n g o n f o o d t h a t h a d n o t r i p e n e d s p o n t a n e o u s l y ( s ā m a m ) , ’ t h a t i s , t o t h o s e w h o f o l l o w e d t h e l i v e l i h o o d c a l l e d S i d d h o ṅ ṅ h ā ‘ g l e a n i n g c o o k e d f o o d . ’

A s ā m a p ā k i k ā m i g h t p o s s i b l y b e a n a t t e m p t t o r e p r e s e n t a n o l d e r a - s a m a y a - p ā k i k ā = a k ā l a p ā k i k ā a p p l i e d t o h e r m i t s ‘ e a t i n g w h a t h a d n o t b e e n r i p e n e d b y t i m e . ’ C o m p a r e t h e f o l l o w i n g p a s s a g e f r o m M a n u V I . 1 7 :

“ A g n i p a k v ā ṅ a n o v ā s y ā t k ā l a p a k v a b h u g e v a v ā  
A ṅ m a k u t t o b h ā v e d v ā p i d a n t o l ū k h a l i k o p i v ā . ”

‘ H e m a y e a t w h a t i s c o o k e d b y f i r e , o r e a t o n l y w h a t i s r i p e n e d b y t i m e ; h e m a y e i t h e r u s e a s t o n e - p o u n d e r , o r e l s e m a k e u s e o f h i s t e e t h a s a p e s t l e . ’

5. The A s a m a m u t t h i k a s a t e t h e b a r k o f t r e e s , w h i c h t h e y b r o k e o f f w i t h a s t o n e o r p i e c e o f i r o n , u s e d a s a h a m m e r .

The passage quoted above from Manu helps us to solve the crux in a s a m a m u t t h i k a . We see that it answers to the Sanskrit a ṅ m a k u t t a k a o r a ṅ m a - k u t t a , s o t h a t t h e P ā l i a s a m a (? a s m a ) c o r r e s p o n d s t o S k . a ṅ m a , ‘ s t o n e . ’ C h i l d e r s h a s n o s u c h f o r m , b e c a u s e t h e S k . a ṅ m a n u s u a l l y i n P ā l i b e c o m e s a ṅ h a <sup>1</sup> ( S u t t a N i p ā t a , p . 7 1 ) . T h e w o r d m u t t h i k a , f r o m m u t t h i ( ‘ a h a m m e r ’ <sup>2</sup> ) = S k . m u s t h i ( ‘ a f i s t ’ ) , c o r r e s p o n d s i n m e a n i n g t o S k . k u t t a , k u t t a k a ( c f . P ā l i k o t t a , k o t t a k a , J ā t . I . 4 7 7 ; I I . 2 6 2 ; S u m . I . 2 5 2 ; k o t t a n a , S u m . I . 2 9 6 , ‘ b r e a k i n g , c u t t i n g , p o u n d i n g ’ ) .

<sup>1</sup> Compare Pāli p a m h a and p a k h u m a f r o m S k . p a k s m a n .

<sup>2</sup> A blacksmith’s hammer, also a ‘ fist . ’

6. The *Dantavakkalikās*, who stripped off the bark of trees with their teeth, are the same as the *Dantamusalikās* of *Jāt.* IV. p. 8. *Dantavakkalika* corresponds in sense to Sk. *dantolūkkhalika*, of which the second element is from *ulūkhala* (Pāli, *udukkhala* for *udūkhala*; Bengāli, *umkkhali*; Hindi and Marathi, *ukhal*; Prākṛit, *okkhala*<sup>1</sup> or *ulūhala*), 'a pestle.' The form *okkhala*, referred to by Hemacandra and Vararuci (I. 21), seems to point to a Prākṛit *dantokkhalka*, which the later Buddhist scribes did not know what to make of. They probably imagined that the letter *o* represented the syllable *ava* (as it so often does as a prefix, but rarely in the body of a word), and that *vakkhalika* stood for *vakkalika*, from *vakkala*, 'bark.'<sup>2</sup>

These ascetics, who used their teeth for a pestle, or ate unground corn, were probably the same as the *Mukhenādāyins*, who took the food with their mouths, like brute beasts.

*Dantukkhaliya* occurs in the *Aupapātika-sūtra*, § 74, and is glossed in the commentary by *phalabhōjin*. Dr. Leumann explains the term by 'mit ausgebrochenen Zähnen?' He takes *ukkhaliya* as equal to Sk. *utskhalita*.

7. The *Pavattaphalabhōjins* correspond to the *Pravrittāçins* of the Hindu Law Books.

8. The *Pandupalāsikas* ate fallen or withered leaves (see *Manu* VI. 21), and correspond to the *Çirnaparnāçins*.

The Law Books throw light upon other ancient usages alluded to in Pāli records, as, for instance, the *Mosalla* penance.

*Mosalla*, from an original \**masaliya* or \**mau-*

<sup>1</sup> Cf. Hindi *okhali*, 'a wooden mortar.'

<sup>2</sup> We find, in a different sense, *danta-udūkkhala* and *danta-musala* (*Sum.* I. 200). The upper teeth are *danta-musala* and the lower teeth *danta-udukkhala*.

salya, has the same meaning as the Sk. *m u s a l y a*, 'deserving of death by beating with a club or by pounding with a pestle' (Aṅguttara IV. 242. 2). The culprit meriting this 'pounding,' clothed in black, with hair flying about, and with a club placed upon his shoulder, made public confession of his offence. There is an allusion to this in Āpastamba I. 9. 25. 4; Gautama XII. 43; Manu VIII. 314-5; Yaj. III. 357, where we learn that the offence was 'stealing a Brahman's gold.' Buddhaghosa says nothing of the crime of theft.

The Aṅguttara (IV. 242. 3) makes mention of the *Assaputa* punishment, where the culprit bore a basket of ashes (? stones) on his shoulder. From Dīgha (III. 1. 26) we learn that this particular punishment was inflicted on a Brahman before he was expelled from the order, and banished from his native place. Buddhaghosa gives us no explanation of the punishment or of the offence.

The Hindu Law Books do not, we believe, contain any reference to the *Assaputa* penance.

In later Pāli works we have occasional allusions to ancient usages, as in the following passage relating to the consecration of a king :

“*Atthatimsā ca rājapurisā nata-naccakā m u k h a m a ṅ g a l i k ā sotthivācākā samana brāhmana sabbapā-sandaganā abhigacchanti, yaṃ kiñci pathaviyā pattanaratanākara-nagara-suṅkatthāna-verajjaka-chejjabhejjajanam-anusāsanam sabbattha sāmiko bhavati*” (Milinda, p. 359).

With the latter part of this extract compare Sum. I. p. 246.

In *m u k h a m a ṅ g a l i k a* the first element has probably the meaning of Sk. *m u k h y a*, 'a principal rite or ordinance.' The *mukhamaṅgalikā* were Brahmans, who had to decide whether the day fixed upon for the ceremony of consecration was auspicious or no. It might be roughly translated by 'soothsayers.' We have no term corresponding etymologically to it in Sanskrit.

In the Kalpa-sūtra (Jinacarita, p. 113) we find the cor-

responding Jaina-prākṛit term *m u h a - m a ṅ g a l i y a*, of which the commentator gives a very unsatisfactory explanation (*m u k h a m a ṅ g a l i k ā mukhe maṅgalaṁ yeshāṁ te ta thā cātukārīna ity arthak.*

The *Sotthivācaka* or 'augurs' were those who performed the *sotthivācana* or *svasti-vācana*, 'a religious rite preparatory to any important observance, in which the Brahmans strewed boiled rice on the ground, and invoked the blessings of the gods on the undertaking about to commence.'

The Pāli ought, perhaps, to be *sotthivācana*. Compare Sk. *svastivācanikā* (fem.), Prakrit *sotthivā-ana* (*Çakuntala*, ed. Williams, p. 152), and *sotthivāna* (*Mālat*, ed. Sk. P. Pandit, p. 82. 4).

36. ON A PASSAGE IN THE DHAMMAPADA.<sup>1</sup>

"Sabbattha ve sappurisā vajanti  
na kāmā kāmā lapayanti santo."

(Dhammapada V. 83.)

This part of a verse from the Dhammapada has given some trouble to the translators, who have derived but little help from the commentary.

Prof. Fausböll's rendering of these lines is :

"Ubique certe homines prohi versantur, a m o r i d e d i t i  
non queruntur prohi."

That of Prof. Max Müller's is somewhat different :

"Good people walk on whatever befall; the good do  
not prattle, *longing for pleasure.*"

Gray's version, based on the commentary, is as follows :

"Good men, under all circumstances, are truly self-sacrificing; good men, *being desirous of objects of gratification*, do not express (their desires)."

These various renderings agree in ascribing to good men,

<sup>1</sup> See *Academy*, April 25, 1891.

that is, to Buddhists, the longing for sensual gratification ; but this is quite against true Buddhist doctrine, for good men are free from all evil or low passion and desire, and cannot be *kāmakāmā*. Compare “*k ā m a k ā m ā n ā m ’ e t e a s a n t o*” (Therī Gāthā, p. 216).

In a Chinese collection of Scripture verses, which Beal wrongly calls a version of the Dhammapada, we find a verse that may possibly be meant for a rendering of the two lines quoted above :

“The great man is entirely free from covetous desires—he dwells in a place of light, himself enlightened” (“The Dhammapada from the Buddhist Canon,” c. xiv. p. 81).

The Chinese translators did not make the serious blunder of ascribing *k ā m a* to a good man, though they have made sad havoc in the paraphrase of their original text. This version presupposes some curious variant readings, corresponding in Pāli to *s a b b a ñ ñ ū* for *s a b b a t t h a* and *ā l a y a m s a n t a m* (= *paḍam santam*) for *l a p a y a n t i s a n t o*?

The mistake made by recent translators seems due to taking *k ā m a k ā m ā* as an adjective in the nominative plural. Childers gives only one reference, and that from the passage we have quoted, for the use of this term, which he defines as ‘fond or desirous of sensual pleasure.’ Unfortunately *k ā m a k ā m a* does not occur very frequently in our Pāli texts, though *k ā m a k ā m ī* (not in Childers’s) is somewhat less rare. (See Jāt. III. p. 154 ; Itivuttaka 107 ; Aṅguttara IV. 53, 7 ; 54. 7 ; Petavatthu I. 3. 3.)

In Therī Gāthā there is a verse (506) that Prof. Pischel declares to be “hopelessly corrupt” which contains *k ā m a k ā m ā*, employed much in the same way as it is in the Dhammapada :

“Mokkhamhi vijjamāne kin tava kāmehi yesu vadhabandho ?

kāmesu hi vadhabandho k ā m a k ā m ā dukkhāni anubhonti.”



Here *kāmakāmā* might easily be mistaken for an adjective, but the commentator explains it by *kāmesu kāmahetu*. This agrees with *kāmahetu* in the *Dhammapada* Commentary; and shows us that *kāmakāmā* is not a nominative plural, but an *ablative singular*, and means 'from (or on account of) a longing for sensual gratification,' the real nominative to *anubhonti* being the word *sattā* understood. Compare "purimabuddhesu katādhikārā" = 'on account of service rendered unto former Buddhas' (*Therī Gāthā*, p. 180).

Dr. Pischel's "conjectural text" makes very good sense, and we venture to translate it:

"If thou hast attained to Arhatship (and art free from all lusts), what then hast thou to do with sensual pleasures, in which (are involved) death and bonds? Since death and bonds (are inherent) in lusts, (therefore) from a desire of sensual indulgence creatures suffer the pains (of death and bonds)."

For the use of *vadhā*, *bandhā*, see *Therī Gāthā*, verse 345.

With these few remarks upon *kāmakāmā* we risk another translation of the foregoing extract from the *Dhammapada*:

"Good men, indeed, walk (warily) under all conditions; good men speak not out of a desire for sensual gratification."

### 37. ANĪGHA, KUMINA, PĀSAKA, ETC.<sup>1</sup>

Childers, following the commentator on the *Dhammapada*, explains *a-nīgha* by 'free from suffering, uninjured, scatheless,' and refers to *nīgha*, 'grief, suffering, woe.' With regard to the origin of the word, he says: "I have not found any equivalent of this word in Sanskrit. Prof. Fausböll suggests the etymology *ni + agha*; but this is far from probable." We may add that *nīgha* (with long *i*) has not, as yet, been found in any Pāli text; and the word rests

<sup>1</sup> See *Academy*, May 2, 1891.

only on the authority of the *Abhidhānappadīpikā*. Looking at the passages not quoted by Childers, we find a trace of *two* distinct meanings. In *Itivuttaka* 112, p. 123 = *Āṅguttara* IV. 23, it has the force of 'independent,' 'free (from all human passions)':

“Esa khināsavo buddho a n ī g h o chinnasamsayo.”

(See also *Itivuttaka* 97, p. 97.) It has this sense in *Petavatthu* IV. 1. 34, p. 49 :

“Santo vidhūmo a n ī g h o nirāso.”

The commentary explains it by *nīd dukkh o*, 'free from grief or pain.' (See *Dhammapada*, vers 294, and Com., p. 390, *Thera Gāthā*, v. 1234.)

In a corresponding verse of the Thibetan version, a *n ī g h a* is rendered 'without sin,' as if the original were a *n a g h a*. (See "Udānavarga from the Buddhist Canon," v. 70, p. 197.)

The second meaning is 'harmless,' 'innocent':

“Sabbe sattā averā hontu abyāpajjhā a n ī g h ā sukham attānam pariharanti.” (Jāt. II. p. 62.)

“Ime sattā averā abyāpajjhā a n ī g h ā sukhī attānam parihareyyum” (*Milinda-Pañha*, p. 410).

In the sense of 'scatheless,' that is, not suffering harm, we find a good example in *Thera Gāthā*, l. 745, p. 73.

“Pañca pañcahi hantvāna a n ī g h o yāti brāhmano.”<sup>1</sup>

All these meanings seem to arise out of the original sense of *n ī g h a*, as an adjective signifying 'dependent,' 'tied.' The corresponding Sanskrit is *nighna*, which might become (1) by transposition *ningha*, (2) by loss of nasal *nigha*. For the transposition compare Sanskrit *cinha*, *budhna* with Pāli *cinha* and *bunda*; and for the

<sup>1</sup> On killing the five, see *Dhammapada*, l. 294 and p. 390.

lengthening of vowel after loss of nasal compare Sanskrit *samdamśa*, *siṃha* with Pāli *samdāsa* and *siha*.

As Sanskrit *nighna* and *nihan* are connected with the root *han*, 'to strike, hurt, kill,' there must have been in Pāli a form *nīgha* in the sense of 'hurting, hurt,' from which the other meanings of *anīgha*, 'harmless,' 'scatheless,' would arise. Dr. Fausböll's suggestion of *ni-agma* is based upon the use of *an-agma*, 'free from suffering.'<sup>1</sup> Compare Prākṛit *anaḥa*, 'unhurt' (Pāyālacchī, p. 115), 'free from sorrow' (Setubandha XI. 120); Jaina-prākṛit *aniha* :—

“*Aniḥe saḥie susamvude,*”

Free (from human passion), wise, and well restrained (Sūyagadaṅga-sutta I. 2. 2, § 30, p. 141). This in Pāli would be

“*Anīgho saḥito susamvuto.*”

The commentators give two etymologies—(1) from *a-sniha* = *mamatva-rahita*; (2) from *han + ni*, “*parishahopasargais na nihanyata iti aniho va.*” Curiously enough there is the *v. l.* *an-agma* = *niravadya.*”

We have another example of *aniha* in i. 2. § 12, p. 111—

“*Aniḥe se puttḥe ahiyāsae.*”

We might with a slight alteration turn this into Pāli—

“*Anīgho so phuttho<sup>2</sup> adhivāsaye,*”

Free from all worldly cares, he should, if beset (by trouble), patiently endure (it).

The Guzerātī comment explains *aniha* by (1) *sneha-rahita*, (2) *krodhādika-rahita*. The Dipikā has the following note: “*tathā nihanyata iti nihaḥ, na niho 'nihaḥ.*” It also gives as an alternative explanation “*krodhādibhirapīḍitaḥ.*”

<sup>1</sup> See Thera Gāthā V. 116; Majjhima I. p. 418; Milinda-Pañha, p. 500.

<sup>2</sup> Or perhaps *phuto* would be the more correct reading, but *phuttho* is common in Sinhalese MSS.

But what is the source of the Jainaprākṛit *aniha* with short instead of long *i*?

Here, again, we must have recourse to the Sanskrit *nighna*, which in Prākṛit could become, by dropping the *n*, instead of assimilating the compound consonants,<sup>1</sup> *niha* (= *nigha*), from which the negative would be formed. But we have as yet produced no Prākṛit *niha* corresponding to a Pāli *nigha* or Sanskrit *nighna*. We have, however, come across a solitary example of a noun *niha* in *Sūyagaḍaṅga-sutta* I. 5. 11, p. 291:

“*Sayā jalam nāma niha m mahantam  
jamsi jalamto agani akattho,*”

Always blazing, indeed, there is a *place of torment*, of vast extent, wherein there burns a fire without wood.

The *Dīpikā* gives the following explanation: “*nihantyanṭe prānino yasmin niha m āghātasthānam.*”

There is in Marāṭhi a word *nigha*, ‘care,’ and a *nighā* or a *nigā*, ‘want of care,’ ‘neglect.’ This presupposes an original *nighan* (?) for *nighna*. But it seems to be a provincial term, and may be altogether unconnected with the words under discussion. In regard to a *nigha*, with the meaning of ‘free from passion,’ there may, perhaps, have been some confusion between it and a *n-īha*, ‘free from desire or exertion.’

In *Vyutpatti* (ed. Minayeff), 901, p. 92, we find *nigha* in the sense of ‘sin.’ B. and R. cite this, and refer to *agha*; but it does not help us. The Northern Buddhist term may, after all, be a mere attempt at Sanskritising the Pāli *nigha* by one ignorant of its etymology, or he might be guided by a word like *pati-gha*, ‘anger.’

In *Therī Gāthā*, verse 491, *nigha* occurs in the sense of ‘suffering.’

“*Sattisūlūpamā kāmā rogo gando agham nigham.*”

Here *nigha*, if the right reading, may be *ni + gha*, and is to be compared with the Jaina *nīha*.

<sup>1</sup> This would give us *niggha* or *negha* (*cf.* *viggha* from *vighna*), a form that we have not come across.

Jaina-prākṛit would, we believe, throw much light upon some difficulties in Pāli, had we before us a number of well-edited texts like Prof. Jacobi's *Āyāramga-sutta* or Dr. Leuman's *Aupapātika-sutta*. The old *Māhārāstrī* has many forms in common with Pāli, and not a few peculiarities that are considered to belong only to Buddhistic phraseology. There are forms in Pāli that are explained by other Prākṛitisms, for instance, *vitabhī*, 'the fork or branch of a tree' (Jāt. II. 107; III. 202), must come from Sanskrit *vitapin*, through a Prākṛit \**vitabī* for *vitavī*. For this change of *v* to *bh* compare Pāli and Hindī *bhisa*, Prākṛit *bhisinī* (Hem. I. 238) from Sanskrit *visa*.

We have in *Milinda-Pañha* (p. 368) *sumanta*, 'sleeping,' and in Jaina-prākṛit *sumina* and *suvinā* (Pāli *supina*) = Sanskrit *swapna*. This substitution of *m* for an original *p* helps us to an etymology for the Pāli *kumina*, a 'fish-net.' Childers cites no textual authorities for the employment of the word, and says nothing of any Sanskrit equivalent. Examples of its use may be found in Jāt. I. 427, II. 238; Thera *Gāthā*, v. 297; *Dīpavamsa* XV. 110.

There is in Sanskrit a feminine noun *kupinī*,<sup>1</sup> 'a small net for fish'; but there must have been also a neuter *kupina*, which becomes in Pāli *kumina*, and is exactly on all fours with *sumina* from *supina*.

In Jaina-prākṛit (*Sūyagadaṅga-sutta*) we find *kunima* for the 'flesh' of a slaughtered animal used for a lion-trap. This must go back to \**kunipa* and be connected with Sanskrit *kunapa*, 'dead body.'

A reference to Jaina-prākṛit enables us to correct a false reading in Thera *Gāthā*, v. 411, p. 163:

"Koccham pasādāṃ (*v.l.* pasāyam) añjanañ ca ādāsakañ ca ganhitvā."

<sup>1</sup> In *Sūyagadaṅga-sutta* we find *keyana*, 'a fish-net,' glossed *ketana*. We ought, perhaps, to read *keyana* = *ksepana* (*cf.* Pāli *khīpa*, 'a net').

The commentary (p. 212) explains *pasādam* by “*kanha cunnādimukhavilepanam*.” It gives, however, a various reading: *pasādhanam*<sup>1</sup> = *pasāadhanabhandam*, ‘an ornament’ of some kind. The true reading is perhaps “*Koccham pasākañjanañca*.” With *pasāka*, as here used, we may compare its employment in *Cullavagga* V. 29. 3.

The Jaina equivalent is *pasāga*, as in the following passage from the *Sūyagadaṅga-sutta* I. 4. 11, p. 250 :

“*Samdāsagam ca phaniham ca*  
*sihala*<sup>2</sup> *-pasāgam ca ānāhi*  
*ādāsagam ca payacchāhi*  
*damta-pakkhalanam pavesāhi*.”

The explanation of *pasāga* is thus given by the *Tikā* :

“*Sihali pasāgam ti vināsamyaṃ artham ūrnā mayam kankanam*.”

Here we see that *pasāka* is an ornament for the hair and is in keeping with the comb, the collyrium, etc., in the Pāli *Gāthā* quoted above.

The word *phanīha*, ‘a comb,’ in the Jaina *Gāthā* is an error for *phanīya* = *phanīka*, Pāli *phanaka* (*Cull.* v. 23), or *panaka* (*Milinda*, p. 210). Compare Marāthī *phanī*; Sinhalese *panāwa*, ‘a comb.’

In *Thera Gāthā*, v. 101, p. 15, we find the strange compound *mukha-nāṅgalī* in the sense of ‘greedy.’ It might, of course, be explained as ‘having a mouth like a plough,’ ‘large-mouthed’; but the true reading seems to be *mukha-maṅgalī*, ‘devoted to the mouth,’ ‘fond of eating.’

“*Hitvā gihitvam anavositatto mukha-nāṅgalī odariko kusito*.”

<sup>1</sup> The Jaina form is *pasāhana*.

<sup>2</sup> The text has *sihali*; but compare Pāli *sithala*, ‘soft,’ ‘loose.’

Mahāvaraho va nivāpa-puttho punappunam gabbham  
upeti mandoti” (See also vv. 17 and 784).

In Sūyagadaṅga-sutta I. 17. 25, p. 346, we find m u h a  
m a m g a l i y a, i.e., m u k h a m a m g a l i k a in the sense  
of ‘given to the mouth,’ ‘fond of dainties’:

“Nikkhamma dine parabhojanammi  
m u h a m a m g a l i e udarānugiddhe  
N i v ā r a-giddhe va mahāvarāhe  
adūrae ehai phātam eva.”

The *Tikā*’s explanation differs from ours—“M u k h a m ā-  
m g a l i k o bhavati mukhena mamgalāni prasamsāvākyāni  
idriaçstadriças-tvam ity evam.”

Childers make no mention of m a ṅ g a l i k a, but it  
occurs frequently in the Jātaka Book in the term d e v a t ā-  
m a ṅ g a l i k a, ‘devoted to festivities in honour of tree-  
sprites.’ In the Milinda-Pañha we find kotūhala-m a ṅ g a-  
l i k a, ‘fond of excitement.’

The use of n i v ā r a in the Jaina text for nivāpa is  
worth nothing. (See Dhammapada verse and Majjhima  
Nikāya I. pp. 151–160, where we find nivāpika and  
nivāpati, as well as nivāpam. Cf. nivāpaka-  
b h o j a n a, Mahāvastu, p. 25, l. 2.)

The Jaina texts have some curious readings arising out  
of an attempt to restore an older lection, especially where  
the letter *h* represents the weakening, or *y* the loss, of a  
consonant. Thus the Pāli b i m b o h a n a answers to  
Jaina b i b b o y a n a; Pāli p a r i s s a y a, ‘danger’ (= *p a r i ç r a y a*, compare *a p a s s a y a*, *u p a s s a y a*, *n i s s a y a* from the root *çri*), appears in Jaina-prākṛit as  
*p a r i s a h a* and *p a r i s s a h a*, and is explained by the  
Commentators by its so-called Sanskrit equivalent *p a r i s h a h a* as if from the root *sah* with *p a r i*. There is,  
however, no ‘quotable’ authority for such a word as  
*p a r i s h a h a* in the sense of ‘risk,’ ‘danger’; while  
*p a r i s s a y a* is not uncommon in Pāli (see Jāt. II.  
405).

Hemacandra uses *parishaha*, but only in a sense peculiar to the Jains.

Another good instance of a wrong re-setting of a well-known term is the Jaina *purisādānīya*, 'the people's favourite,' 'he who is to be chosen among men because of his preferable Karma.' Cf. *purisādānīyāḥ purisānām ādānīyā ācraṇānīyā mahato pi mahiyāmsah* (Com. to *Sūyagad* I. 9. 34, p. 394). But the older form was *purisāyānīya* (see *Ayār*. I. 4. 492, p. 20), representing an original *purisājānīya*, 'a distinguished person,' 'a person of noble birth'; a term applied to Buddha and to Arahats; *ājānīya* is the equivalent of the Sanskrit *ājānēya*. It would seem that in the redaction of the Jaina canon the origin of *āyānīya* was forgotten, and it was explained not by *ājānīya* but by *ādānīya*.

Prof. Jacobi has already pointed out how the Pāli *Seniya* has been wrongly turned into *Ḷrenika* by the Jains. We have come across two or three verses in a Jaina text which bear a close resemblance to some Pāli Gāthās. The latter seem to have better readings, but both may have been borrowed from a common source :

“ *Saunī jahā pamsugumdiyā*  
*vidhuniya dhamsayaī sitam rayam*  
*evam daviovahānavam*  
*kammam khavāi tapassī māhane* ” :

Just as a bird covered with dust shakes off and gets rid of the dust clinging (to its wings), so the Brahman ascetic striving for final beatitude gets rid of (his) Karma. (*Sūyagad*. I. 2. 6, p. 113.) (*Guṇḍīya*, 'covered with dust,' occurs in *Pāiyal*, p. 131, for *guṇḍita*.) The Pāli corresponding passage occurs in *Samyutta Nikāya* IX. 1., pt. i., p. 197 :

“ *Sakuno (v.l. sakunī) yathā pamsugunthito* <sup>1</sup>  
*vidhūnam pātayati sitam rajam*

<sup>1</sup> The printed text has—*kunḍito* with the various readings—*kunthito*, *kunditā*. In *Petavattha* II. 3. 5, pp. 15,



*evam bhikkhu padhānavā satimā  
vidhūnam pātayati sitam rajam*” :

Just as a bird covered with dust shakes off and gets rid of the clinging dust, so does the mendicant (bhikkhu) energetic and thoughtful shake off, and get rid of, the (defiling) dust (of human passion) clinging (to him).

For *pātayati* in the sense of *dhamseti*, *apanayeti* there is a various reading, *sātayati*, ‘to get rid of.’ Compare *sā t e t a*, ‘a destroyer,’ *Majjhima Nikāya I.* p. 220.

From the metre, etc., we should be inclined to say that the Jaina verse is a ‘re-setting’ of the Pāli Gāthā.

In *Milinda-Pañha*, p. 371, there is a quotation from *Samyutta Nikāya I.* 2. 7.

“*K u m m o v a a n g ā n i s a k e k a p ā l e  
S a m o d a h a m b h i k k h u m a n o - v i t a k k e .*”  
“*anissito aññam ahethayāno  
parinibbuto na upavadeyya kañcīti.*”

A similar Jaina verse occurs in *Sūyagadaṅga-sutta I.* 8. 13, p. 364.

“*Yathā kumme sa-amgāim sae dehe samāhare  
evam pāvāim medhāvī ajjhappena samāhare.*”

As the tortoise guards its own limbs within its own body, even so should the sage restrain (the impulses of) sin within himself.

Here there is no doubt about the superiority of the Pāli over the Jaina version. The metaphor of the tortoise is very common in Jaina texts. (See *Kalpa-sūtra*, *Jin.*, p. 118):

“His senses were well protected like those of a tortoise.”

“He remains with his hands and feet drawn well together like a tortoise” (*Ov. vi.* p. 30).

There is a passage in Pāli ridiculing those who taught that religious merit could be got by ‘bathing’ or ‘water-

70, we find *pamsu-kutthitā* (!) explained in commentary by *ugunthitā* (= *ogunthitā*).

sprinkling.' If, as some say, final beatitude is obtained by contact with water, then frogs, tortoises, etc., would first attain to bliss. This heretical notion appears also in a Jaina text :

“Udadena je siddhim udāharamti  
 sāyam ca pāyam udagam phussamtā  
 udagassa phāsena siyāya siddhi  
 sijjhamsu pānā bahave dagamsi.”  
 Macchā ya kummā ya sirivā ya  
 m a g g ū ya u t t h ā daga-rakkhasā ya  
 atthānam eyam kusalā vadanti  
 udadena je siddhim udāharamti  
 “U d a y a m j a i k a m m a - m a l a m h a r e j j ā  
 e v a m s u h a m i c c ā m i t t a m e v a m  
 a m d h a m v a n e y ā r ā m a n u s s a r i t t ā  
 p ā n ā n i c e v a m v i n i h a m t i m a m d ā ”

(Sūyagadaṅga-sutta I. 7. 14–16, pp. 337–339.)

“Yo ca vuddho vā daharo vā pāpakammam pakubbati

Udakābhisecanā nāma pāpakammā pamuccati  
 Saggam nūna gamissanti sabbe m a n d ū k a - k a c c h a p ā  
 Nāgā sumsumārā ca ye c'aññe udukecarā  
 S a c e i m ā n a d i y o t e p ā p a m p u b b e k a t a m  
 v a h e y y u m  
 P u ñ ñ a m p ' i m ā v a h e y y u m t e n a t v a m p a r i b ā -  
 h i r o a s s a . ”

(Theri Gāthā 240–243, p. 146 ; see Saṃyutta VII. 2. 11, pt. i., p. 182.)

The Pāli s u d d h i is better than s i d d h i . M a g g u = m a d g u , ‘a water-crow,’ looks like a substitute for Pāli m a n d u k a , ‘frog.’ U t t h ā in the Jain text evidently puzzled the commentators, who Sanskritised it as u s h - t r ā h , and explained it by jala-cara-ṽiṣeṣāh. But Sanskrit u s h t r a (Pāli o t t h a ) is a camel, and not an aquatic creature. The original text may have had u d d h ā --Pāli u d d ā from u d r a , ‘an otter.’ We sometimes find aspira-

tion of *d* through a following *r*; compare Jaina-prākṛit *a n ā d h ā y a m ā n a* = *a n ā d r i y a m ā n a* (Spec. der Nāyādhammakahā, § 69). The water-demons *d a g a r a k - k h a s ā* (= *jalamānusāh*) seem to be a substitute for the Pāli *s u m s u m ā r ā*.

38. A BUDDHIST AND JAINA GĀTHĀ.<sup>1</sup>

In Jātaka Book iv., p. 383, v. 9, we find the following stanza :—

“Girin nakhena khanasi ayo dantena khādasi  
jātavedam padahaasi yo isim paribhāsasīti.”

“The rock with nail thou diggest, the iron with tooth thou eatest,

The fire (to put out) thou strivest who a sage revilest.”

The commentator, not understanding “jātavedam padahasi” = ‘the fire (to put out) thou strivest,’ paraphrases it by “aggim gilitum vāyamasi” = ‘the fire thou strivest to swallow’! But, as ‘nail’ and ‘tooth’ are mentioned in the first line of the gāthā, we naturally expect ‘foot’ in the line following.

The verb *padahati* does not take an accusative in Pāli; *niddahasi*, ‘to extinguish,’ with *pādena*, ‘understood,’ would seem at first sight more appropriate. *Pradhā* does not occur in Sanskrit nor in Jaina-prākṛit in the sense of to ‘strive’; in the latter dialect *upahāna*, ‘exertion,’ is equivalent to the Pāli *padhāna*.

Some MSS. for *dantena* read the plural *dantehi*; perhaps the original verse had *nakhehi*, *dantehi*, and *pādehi*, instead of *nakhena*, etc.

In the Jaina Uttarādhyayana XII. 26, p. 365, we find a parallel passage that seems to throw some light upon the reading *padahaasi* in the Pāli gāthā :—

“Girim nahehim khanaha ayam dantehi khāyaha  
jāyaveyam pāehim hanaha je bhikkhum avamanaha.”

<sup>1</sup> See *Academy*, May 9, 1891.

Here we see that, while the metre of the second line of the Jātaka verse is tolerably correct, that of the Jaina is faulty, having two syllables more than are required. If we write the short form of the instrumental plural *pāde* for *pādehi* (for which there is very good authority) and *hatha* for *hanatha*, we shall get in the following Pāli version a better reading in the second line :

“ *Girim nakhehi khanatha ayam dantehi khādatha  
jātavedam pāde hatha ye bhikkhum avamaññatha.*”

In the Jaina verse *bhikkhum* and *avamanna* replace Pāli *isim* and *paribhāsasi*. The verb *paribhāsh* is not used in Sanskrit nor in Jaina-prākṛit in the sense of *apabhāsh* or *avamān*.

Taking a hint from our Pāli rendering of the Jaina verse, we may proceed to restore the true reading of the Jātaka verse by removing *padahasi* from the text, and substituting *pāde hāsi* or *padehasi*, the equivalent of *pāde hatha*, ‘with feet thou extinguishest.’ The Sanskrit *hamsi* would become, in Pāli, *hāsi* (*cf. sandasa*, Sanskrit *saṁdamaṇḍa*) or *hasi* (*cf. dasana*, Sanskrit *daṁsana* and *āsasati* for *āsaṁsati*).<sup>1</sup> As the phrase *padehasi* comes nearer to the faulty lection *padahasi*, we would, therefore, read :

“ *Girim nakhehi khanasi ayo dantehi khādasi  
jātavedam padehasi yo isim paribhāsasiti.*”

There is not a very great difference in form between *padehasi* and *padahasi*; the former, however, gives us a line that can be both translated and construed.

Compare the following from the S. N. IV. 3. 5 :

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<sup>1</sup> The stem *ha* for *han* occurs in *abhihessati* = *abhihanissati* in Jāt. IV. p. 92. We also find *hanasi* for *hamsi*, together with *hanāsi* (Jāt. III. p. 199) = *hanasi*, on account of the metre.

“Bālā kumudanālehi pabbatam abhimatthatha  
Girim nakhena khanatha ayodante hi khā-  
datha  
Selam va siras’ ūhacca pātāle gādhama esatha  
Khāṇum va uras’ āsajja nibbijjāpetha.”

39. TĀDIN = TĀYIN.<sup>1</sup>

“Uvanīyatarassa tāino bhayamānassa vivikkam āsanam  
sāmāyam āhu tassa jam jo appāna bhaena dāmsae?”  
(Sūyagadaṅga-sutta I. 2, 2, § 17, p. 132.)

Of this very excellent holy sage, frequenting a sequestered seat, all declare the virtuous conduct, who then would show himself with fear (in his presence, since there is no harm in him?)

Tāino is explained in the commentary by “tāyinaḥ parātmopakārināsa trāyino vā.”

Sāmāya (= sāmāyika) is glossed by cāritra. Dr. Hoernle, who renders it by ‘inward peace,’ has a long note on this word in the Uvāsagadasāo (i. 5, 3, p. 31). He says that the logical outcome of the scholiast’s explanation of the term “is that sāmāyika is the same as samatva or samaya. . . . Etymologically the word is always derived by means of the vriddhi suffix ika from the compound of sama (‘equal’) and āya (‘gain,’ ‘profit’).” Sāmāyika appears, however, to be a derivative of samaya (‘religious obligation’). The noun sāmāyika does not occur in Pāli in the sense of cāritra; but we have the use of an adjective formed (by double vriddhi) from samaya in Milinda-Pañha (p. 305): “Sāmāyika maranam upagato” = “samaye maranam upagato.”

“Kujae aparājie<sup>2</sup> jaho akkhehim kusalehim divayam<sup>3</sup>  
kadam evam gahāyano kalim no tiyam no ceva dāvaram<sup>4</sup>

<sup>1</sup> See *Academy*, June 16, 1891.

<sup>2</sup> Cf. Pāli akkharājita.

<sup>3</sup> Cf. Pāli dibbati and jūtam kiṭṭum (Jāt. III. p. 188).

<sup>4</sup> The metre of this line is faulty; as kadam signifies

Evam logammi t ā i n ā buie je dhamme anuttare  
tam ginha hiyam ti uttamam kadam iva sesa vahāya  
pandie.” (*Ib.* i. 2, 3, vv. 22, 23, p. 136.)

As a gambler, not beaten (at play), playing skilfully with dice, having thus got the lucky throw, (takes) no tray nor deuce,<sup>1</sup> so do thou take that highest good, the law declared by the all-knowing sage to be unrivalled in the world, just as the clever (dicer takes) the winning die, rejecting all else.

The commentators explain t ā i n ā by “tāyinā trāyinā vā,” as well as by sarvajñena.

The form t ā y i n occurs in Buddhist Sanskrit; and Prof. Kern has pointed out that the word is common in the “Lotus.” He was the first to see its radical connection with the Pāli t ā d i n . “As t ā y a n a (Pāṇini I. 3, 38) is explained to have the meaning of thriving, prospering, it may be supposed that t ā y i n , on the strength of its derivation, denotes thriving, prosperous, mighty, holy, as well as making prosperous, blessing, sanctifying. Burnouf derives it from a supposed Sanskrit t r ā y i n , and translates it by ‘protector.’ It is indeed by no means unlikely that t ā y i n was used synonymously with ‘nātha’ or ‘nāyaka’; but it seems not necessary to derive it from t r ā y a t e ” (see *Saddharmapundarika*, S. B. E., p. 25).

Prof. Kern has also noticed the false reading t ā p i n for “tāyin” which has found its way into some Sanskrit

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‘the lucky die’ marked with four spots (cataska), k a l i m , ‘the unlucky die,’ is quite inadmissible here (*cf.* Pāli katag-gaha in *Journal of Pāli Text Society* for 1887, p. 159; see also *Majjhima Nikāya* I. pp. 403, 407). The last line of this gāthā is incorrect; but it cannot be amended without leaving out s e s a (m) p a h ā y a (a mere gloss?), and reading k a d a m s e i v a p a n d i t e .

<sup>1</sup> The commentators say he rejects the t r i k a , d v i k a , and e k a k a .

dictionaries. In *Divyāvadāna*, p. 392, l. 4, we find *tāpitā*, which is glossed in the Index of Words 'roused,' 'converted,' as if it were the passive participle of the causal of *tap*:

“Udrakārādakā nāma rishayosmin tapovane  
adhigatācāryasattvena purushendrena *tāpitā*.”

We ought to read *tāyinā*; for *tāpitā* is not in adjectival relation to the subject of the sentence; and in Buddhist phraseology *tāpita* never has the meaning of 'roused' or 'converted.'

The prose passage has the following :

“Asmin pradeṣe Bodhisattvo rājūā Bimbisārenārdharā-  
jyenopanimantritaḥ | asmin pradeṣe Ārādodrakam abhi-  
gataḥ.”

Here we see that *adhigata* = *abhigata*, and that *tāyinā* is to be taken with *ācāryasattvena* and *purushendrena*.

The Buddhist-Sanskrit *tāyin* may be referred to a root *tāy* (1) *extenderi*, *augeri*; (2) *tueri*, *servare*, which seems related to the root *tā*, 'to stretch.'

But *tāyin* may be a prakritised form of an original *tādin*. Childers derives the Pāli *tādi* from Sanskrit *tādriç*, which, however, does not give us a stem *tādin*. He thinks the primary meaning was 'such,' 'like that,' then 'like that Buddha,' holy, tranquil, firm. The form *tādī* (gen. *tādinō*) is old (see Thera Gāthā, 878, 905, 1067), and cannot well be connected with *tādriç*, either in form or meaning. There seems to have been in Pāli two forms, *tādi* and *tādī* (= "tādin"), the latter of which has puzzled the commentators. (See Thera Gāthā, 1096.)

As the Jaina-prākṛit *tāyin* is probably connected with  $\sqrt{tā}$ , so *tādin* may be derived from *tād*, an extension of the same root. Vaniček connects with  $\sqrt{tād}$  (= "tan"), the Doric *ἐπιτᾶδες* (Theoc. 7. 42), "intente, sorgfältig, mit Vorbedacht, absichtlich."

40. NŪMA.<sup>1</sup>

The word *n ū m a* occurs several times in the *Āyāraṅga-sutta*, and is translated by Prof. Jacobi in various ways—by ‘inferiority,’ ‘underground,’ ‘moat.’ These different meanings are at first sight somewhat puzzling, because of the apparent want of connection between them. An examination, however, of the several passages where the word *n ū m a* is employed will show that *one* sense underlies its various usages :

“Bhiduresu na rajjejjā kāmesu bahutaresu vā icchālobham  
na savejjā dhuvam vannam sapehiyā  
Sāsaehim nimamtejjā divvam māyam na saddahe  
tam padibujjha māhane savvam n ū m a m vihūniyā.”  
(*Āyāraṅga-sutta* I. 7, 8, vv. 23, 24.)

Prof. Jacobi, following the scholiast’s interpretation, gives the following translation :

“He should not be attached to the transitory pleasures, nor to the greater ones ; he should not nourish desire and greed, looking only for eternal praise ” (23).

“He should be enlightened with eternal objects, and not trust in the delusive power of the gods ; a Brāhmana should know of this and cast off all *inferiority* ” (24).

(1) In verse 23, ‘looking only for eternal praise’ seems forced, for the true Brāhman ought to look for what is lasting, and not for what is transitory. We ought, doubtless, to read “*icchālobham na savejjā ’dhuvam vannam sapehiyā,*” where *’d h u v a m* = *adhuvam*, ‘transitory,’ ‘impermanent,’ and *s a p e h i y ā* = ‘regarding.’

(2) In spite of the commentator’s explanation, we do not think that *n i m a m t e j j ā* (= *nimantrayet*) can mean ‘should be enlightened,’ but ‘should set before.’ The usual meaning of the verb, both in Jain and Pāli, is ‘to invite, offer’ (with inst.).

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<sup>1</sup> See *Academy*, August 1, 1891.



(3) The note in the commentary on *n ū m a* is “*nūmam karma māyā vā.*”

(4) The phrase *d i v v ā m ā y ā* does not seem to denote ‘the delusive power of the gods,’ because neither Jains nor Buddhists held that divine beings, such as Indra, had no real power. It was real enough while it lasted. The phrase ‘divine illusion’ may, perhaps, refer to the belief in the *m ā y ā* of *Içvara*, which was supposed to bring about transmigration, or to the wiles of *Māra*. We find *m ā y ā* associated with *Māra* in the following passage from *Sūyagadaṅga-sutta* (I. 1, 3, 7, p. 74) :

“*Sayambhunā kade loe iti vuttam mahesinā  
M ā r e n a samthuyā m ā y ā tena loe asāsae.*”

But the real origin of sorrow and rebirth was not owing to any ‘divine illusion,’ but to a man’s own evil actions, the true source of all *k a r m a*.

With these few remarks we would venture to suggest a slightly different rendering of the Jaina verses :

“He should not be attached to transitory pleasures nor to those that seem more (enduring). He should not cherish desire and greed, looking (only) at (that which has) an impermanent form.”

“He should set before him lasting (joys),<sup>1</sup> and should not believe in any divine illusion (as the cause of sorrow and rebirth) ; a Brāhman should know this, and cast off all illusion (and so get rid of Karma).”

We find the phrase “*savvam nūmam vihūniā*” in *Sūyagadaṅga-sutta* I. 2, 12, p. 54 :

“*Savvappagam viukkassam savvam n ū m a m vihūniā  
appattiam akammamse<sup>2</sup> eyam attham mige cue.*”

“Eradicating all desire and getting rid of *illusion* (as the cause of what is) sinful (*i.e.*, anger, etc.), he is free from

<sup>1</sup> That is, such as arise from *samādhi*, etc.

<sup>2</sup> Cf. Pāli *kammassaka = kammaṅsaka*, wrongly referred by Childers to Sk. *karman + svaka!*

Karma (therefore) the (ignorant) creature<sup>1</sup> should give up this (sinful) desire (kāmābhāvarūpa)."

"Etehim tihim thānehim samjæ satatam muni  
ukkassam jalanam n ū m a m majjhattham ca vigimcæ."  
(Ib. I. 1-4, p. 97.)

Here n ū m a is explained by the scholiast as having the sense of g a h a n a or m ā y ā .

In Āyāraṅga-sutta II. 3, 3, §§ 1-2, we find that the Bhikkhu is enjoined to avoid n ū m a-gihāni ('underground houses'), n u m ā n i ('moats') valayāni ('fortified places'), and gahanāni ('thickets').

In n ū m a-gihāni the first element has the sense of 'a sequestered spot,' 'a hiding-place,' and n ū m ā n i must mean 'places of concealment.'

In Sūyagadaṅga-sutta I. 3, 3, § 1, p. 186, we get a good instance of n ū m a in the singular as 'a hiding-place.'

"Jahā samgāmakālammi pitthato bhīru vehai  
valayam gahanam n ū m a m ko jānai parājayam."

"When in the time of battle a coward sees behind him a dry ditch, a sequestered spot, or a thicket (to which he runs) who knows (in the midst of the fray of his) defection?"

The Dīpikā has the following note on the words v a l a y a , etc. :

"V a l a y a m yatrodakam valayākārena sthitam uduka-  
rahito vā gartā. G a h a n a m dhavādivriksā vritam sthā-  
nam.

"N ū m a m prachannagiriguhādikam ityādisthānam nā-  
cahetor ālokate."

The various passages we have quoted show clearly that the true meaning of n ū m a is (1) 'concealment, a place of concealment'; (2) 'illusion.'

Since writing the above, I find that Prof. Weber, in his edition of Hāla's Saptāṣṭaka (p. 32), has noted the Jaina

<sup>1</sup> The ignorant creature is a foolish man.

nūma-giha = Versteck, Gewahrsam, which he connects with the Prākṛit verb nūmati or nūmeti. This, however, may be a denominative of nūma, from the root hnu, 'to conceal.' Cf. *ninhuvijjanti* (Hāla 657), *a-nin-havamāna* (Spec. der *Nāna*, § 83).

"No *ninhavejja vīriyam*" (Āyāraṅga I. 5. 3, § 1) is translated by Prof. Jacobi by 'one should not abandon firmness'; but, if the text is correct, it ought to mean 'one should not conceal firmness'—i.e., 'one should display firmness.'

#### 41. CAṆḌĀLA, CAṆḌĀLAKA.<sup>1</sup>

"*Camdālagam ca karagam ca vaccagharam ca āsokhanāi.*"

(Sūyadaṅga-sutta I. 4. 2. § 13, p. 252.)

In Hāla 227, p. 84, we find a reference to *candāla-kuti*, the former element of which is connected with the Jaina *candālaga* = *candālaka*. ∴ "*Pāna-udīa vijaliuna huavaho jalai jannavādammi.*" Of *pāna-udī* we have the following explanations :

"*Yajnasthāne 'pi cāmdālāgninā 'pi yajnakarma. kriyata ity arthah.—Cāmdāla-kuti madirā pānakuti vā—pānakuti camdālakuti.*"

Prof. Weber is doubtful as to there being such a word as *candāla* in the sense of vessel; but the Jaina-prākṛit shows that there was a sacrificial vessel called a *candāla* or *candālaka*, and the commentators inform us, moreover, that it was made of copper, and that the term was used in Mathurā :

"*Camdālagam iti devatārcaṇikādyartham tāmram aṅgam bhājanam etacca Mathurāyām camdālakatvena pratītam iti.*"

#### 42. DHASATTI.

"*Taonam sādharinī devā . . . kottimatalamsi sav-*

<sup>1</sup> See *Academy*, April 22, 1891.

vamgehim, dhasatti padiyā" (Spec. der Nāyā-dhammakahā, § 135).

The commentary states that dhasatti is an imitative word. Prof. Jacobi suggests a connection with Skt. adhasat; but this latter usually becomes hetthā in the various Prakrits. The scholiast is doubtless right in his explanation of the term; and "dhasatti padiyā" means 'fell down with a sudden shock.' Compare the colloquial phrase 'fell down flop,' that is, with a sudden *flap*. Here the word flop was originally an onomatopoeia, imitative of the fall, made by a soft, flabby substance. The imitative element is not dhasatti, but dhasa, the tti standing for *ti* or *iti*, after a short vowel. We might for dhasatti write "dhasāti," showing the word to be clearly, as the commentator describes it, an anukarana.

Dhasa may be compared with Marāthi dhas, 'a sudden impression of grief or terror'; dhaskā, 'a sounding stroke'; dhasdhas, 'palpitation, alarm.' As English 'shock' is probably connected with 'shake,' so dhasa may be related with the Skt. root dhvas or dhvas, 'to fall.' Compare Skt. sā-dhvasa; Hindī dhas, 'a sloping ground'; dhasna, 'a quagmire'; dhaskānā, 'to sink'; Marāthī dhāsdhūs, 'trepidation,' dhāslanem, 'to give way,' 'fall to pieces.'

But dhasa, though of imitative origin, may be here used adverbially, like Prakrit jhatt = Skt. jhātī, 'on a sudden,' from an anukarana jhat.<sup>1</sup>

#### 43. AÑCHATI AND AMCHĀVEI.

The verb añchati, not in Childers's dictionary, occurs in Majjhima Nikāya I. p. 56. Trenckner compares Skt. añchāyame (Westergaard's Rad., p. 347). The causative of this root, añchāpayati or añchāpeti, though not found in Pāli, appears in Jaina-prākṛit under the form amchāvei, glossed ākārsayati (see Kalpa Sutra, § Jina-

<sup>1</sup> Dhasatti 'plötzlich' occurs in Jacobi's "Ausgewählte Erzählungen in Māhārāshtrī," 82. 12.

carita, § 63, and the parallel passage in Spec. der Nāyā-dhammakahā, § 37.

44. THE NEW SANSKRIT MS. FROM MINGAI.<sup>1</sup>

Professor Bühler wrote as follows in the *Academy* for August 15, 1891 :—

At the monthly meeting of the Asiatic Society of Bengal on November 5, 1890, Colonel Waterhouse exhibited a birchbark MS., obtained by Lieutenant Bower from the ruins of the ancient underground city of Mingai, near Kuchar, in Kashgaria. According to the notes in the *Proceedings* (No. ix. of 1890 p. 223), the MS. consists of fifty-six leaves, most of which are written on with black ink on both sides. A string runs through the middle of the leaves, and two boards protect the volume. According to the same authority, the MS. was made over for deciphering to Babu Sarat Chandra Das, who, however, as well as Lama Phantshog, failed to make out its contents. The notice concludes with the remark that, as the MS. appears to be particularly rare and interesting, heliogravures of two leaves are published in the Plate III., added to the number of the *Proceedings*, “in the hope that some of the members may be able to decipher it.”

As the photo-etchings, which give the *sānka prish-t h a s* of fols. 3 and 9, are very good, and as the MS. really possesses a very great interest for all Sanskritists, I subjoin my reading and translation of the piece on fol. 3, together with some remarks on the alphabet, language, and contents of both the pieces.

By the shape of its leaves the Mingai MS. differs from all other birchbark MSS. known to me. All those which I have seen in Kashmir, as well as the Bakhshali MS., consist of sheets of quarto size. The leaves of the Mingai MS.,

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<sup>1</sup> This paper has already appeared—with the original Sanskrit of the passages here given only in translation, and also accompanied by notes—in the *Vienna Oriental Journal*, vol. v. No. 2.

on the other hand, are narrow, long strips, cut according to the usual size of the palm-leaves. Like the palm-leaf MSS., they are held together by a string, which is not used for any other birchbark volume, because the brittle nature of the material would make such a proceeding dangerous for its preservation.

The writing on fol. 3, which is very large and clear, exhibits the type of the characters of the Gupta period. There are only two letters which slightly differ from those used in the Gupta inscriptions. The initial *a* (see *a n a v a t a p t e n a*, L. 5) shows a peculiar form in which the upper half of the left limb, represented by a curve open to the left, has been placed in front of the lower half and has been connected with it by a short stroke. Further, the left limb of *sa* shows mostly a wedge (as in the Horiuzi palm-leaf) instead of a small circle.

The writing on fol. 9 shows in general the same type as that of fol. 3. But it is very much smaller, and there are a few more advanced cursive forms. The initial *a* looks exactly like the *a* of the Horiuzi palm-leaf. For the *ya* we find besides the old tripartite form, a peculiar looped one, and the form of the Horiuzi palm-leaf. In the letter *śa* the continuity of the top line is mostly broken. There are also several instances of a *sa* with an open wedge in the syllable *sya*. Among the numerals the figure 3 shows the ancient Gupta form, consisting of three horizontal lines one above the other. The figure 9 resembles those occurring on the Valabhi plates and in the S'ārādā MSS. In fol. 3 two different signs of interpunction are used. Between words to be taken separately, and at the end of half verses and verses occurs a short horizontal stroke or a small curve, open to the left. Once, in L. 2 after *s v ā h ā*, we have two upright strokes with hooks at the top.

Babu Sarat Chandra Das is no doubt right, when he says (*Proceedings, loc. cit.*), that the Mingai MS. appears to have been written by different hands. The volume may even be made up of different pieces, written at different times. The parts resembling fol. 3 belong, to judge from

the characters, to the fourth or to the fifth century A.D. Those resembling fol. 9 may be somewhat later. But it is not impossible that the cursive forms already existed during the earlier period named, and that the exclusive use of more antiquated signs on some sheets is owing to individual idiosyncrasies of the writers. These questions can only be settled when the whole MS. has been thoroughly examined. For the present, this much only appears certain: (1) that the MS. contains a page showing the same characters as the Gupta inscriptions; (2) that both the leaves, published in facsimile, look older than the Horiuzi palm-leaf; and (3) that the Mingai MS. has, therefore, a claim to be considered the oldest Sanskrit MS. hitherto found.

As regards the contents of the MS., fol. 3 apparently contains a charm which is intended to force the Nāgas or snake-deities to send rain. The mutilated line 1 enumerates, it would seem, various plants which are to be used as ingredients for an oblation. L. 2 gives the Mantra for the oblation, which ends with the word *svāhā*. The latter word, as is well known, always indicates the moment of the *tyāga*, when an oblation is thrown into the fire. The Mantra probably consisted originally of an entire Anushtubh S'loka, the first half of which may have begun with the mutilated word *m a d a n a* (?) in line 1, which and certainly ended with the syllables *ka me* in line 2. The end of line 2 and the following lines down to the end of the page contain the so-called *Anumantrana*, a further invocation of the snake-deities, intended to propitiate them by a declaration of the worshipper's friendly relations with various individual Nāgas. This snake-charm, which appears to be Buddhistic, was probably composed in Southern India. For it mentions "the district on the banks of the Golā," *i.e.*, the Godāvarī which, rising near Nasik, flows through the whole Dekhan until it reaches the Bay of Bengal in the Madras Presidency.

The language of this piece is the incorrect Sanskrit, mixed with Prakrit forms, which is common in the Buddhist

works of the early centuries of our era, as well as in the Buddhist and Jaina inscriptions of the same period, and is found also in the mathematical Bakhshali MS. In line 2 we have the faulty Sandhi *d e v o s a m a m t e n a*; in line 3 the faulty compound *n ā g a r ā j ñ ā*; in line 4 the insertion of a meaningless *m* between *v ā s u k i n ā - m - a p i*, which in Pāli is commonly used in order to obviate a hiatus, and the faulty compound *n a n d o p a n a n d o*; in line 5 the Prākritic form *pi* for the particle *api*. It is also possible that *p a r i v e l ā y a* in line 2 may be a Prākritic locative for *p a r i v e l ā y ā m*.

The metrical portion consists of exceedingly irregular Anushtubh S'lokas. The Mantra ought to end in *s a m a n t a t a h* instead of in *s a m a m t e n a* and has one syllable in excess. The last three verses of the *Anumantrana* have also more syllables than they ought to have. It is noteworthy that this small piece contains a dozen words and meanings not traceable in the dictionaries.

TRANSLATION OF FOLIO 3.

. . . “Dundubhī, Gārjanī, Varshanī, cucumber, Patanī, Terminalia Chebula, Hārinī, Kampana. . . .

. . . “May the god send rain for the district on the banks of the Golā all around; Ilikisi Svāhā!

“I keep friendship with the Dhritarāshtras, and friendship with the Nairāvanas. I keep friendship with the Virūpākshas and with Krishna and the Gautamakas. I keep friendship with the king of snakes Mani, also with Vāsuki, with the Dandapādas, with . . ., and ever with the Pūrnabhadras. Nanda and Upnanda, [as well as those] snakes of [beautiful] colour, of [great] fame and great power, who take part even in the fight of the gods and the demons— [with all these], with Anavatapta, with Varuna and with Samhāraka I keep friendship. I keep friendship with Takshaka, likewise with Ananta and with Vāsumukha, with Aparājita and with the son of Chhibba I keep friendship; likewise always with great Manasvin.”



The contents of fol. 9 seem to be different. All the portions which are legible in the facsimile contain medical prescriptions for the cure of disease and for giving to sickly children vigour and health. In line 3 we have at the end of a prescription which is not entirely decipherable :

“ [This is a medicine] which increases the body of a lean boy or of one who is in a decline.”

Immediately after these words follows another prescription :

“ I will declare the most effective prescription [which gives] strength and a [healthy] complexion. Kus'a-grass, Moringa pterygosperma, the root of *Andropogon muricatus*, grapes. . . . A decoction of these, [mixed] with sugar, must be given to a lean person ; or let him smear on Ghī, boiled with those [above-mentioned ingredients] and with *Jīvaṇīya* .”

Again I read in lines 10–11 :

“ *Schreberia Swietenioides*, *Curcuma longa*, *Rubia Munjista*, pepper and *Pinus Deodaru*—clarified butter mixed with a powder of these [ingredients], also (?) white *Moringa pterygosperma* (?), *Clitoria ternatea* and pomegranates, mixed with water, one shall prescribe for a child, that is suffering from thirst, looks ill and is in a decline. Pounding *Aglaiā odorata*, or also *Cyperus* into a paste, one shall give it, together with rice-water and mixed with honey.”

These specimens are amply sufficient in order to establish the character of the contents of the second page. Possibly they may have been extracted from the chapter of a medical work on *bāla-chikitsā*. I may add that the whole page will become probably legible, if the leaf is well soaked in water and afterwards dried, as the Kashmirians invariably do with old birchbark MSS.

Lieutenant Bower believes the ruins of Mingai and the MS. to be Buddhistic. The latter conjecture is, as already stated, probably correct. For verse 101 of the *Khandavatta Jātaka* (Fausböll, *Jātaka s*, vol. ii. p. 145),

Virūpakkhehi me mettam mettam Erāpa-  
thehi me |  
Chabbyāputtehi me mettam [mettam] Kan-  
hāgotamakehi cāti||

corresponds with portions of the first and last verses of the Anumantrana on fol. 3. This agreement shows at all events that similar verses occurred in Buddhist literature.

I trust that Dr. A. F. R. Hoernle, the able and learned secretary of the Asiatic Society of Bengal, will take the volume in hand, and give us a full account of its contents. If the society wishes to render a real and great service to the students of Indian palaeography it will publish photo-etchings of the whole volume. Every line of the MS. is of the highest importance.

In the next issue of the *Academy* I published the following note :

The "Rain-charm," translated by Prof. Bühler (*Academy*, August 15, 1891, pp. 138, 139), is certainly Buddhistic, but appears to conform, for the most part, to the North Buddhist type. The Mantra l. 1 contains a list of words which the translator thinks are the names of various plants to be used as ingredients for an oblation; but the Buddhists did not offer sacrifices and oblations.<sup>1</sup> These terms, therefore, may be merely magical or talismanic words, such as we often find in North-Buddhist sūtras (see Lotus, ch. xxvi., Kern's Translation S.B.E., pp. 434-5), and are probably epithets of "Çiva's female counterpart Durgā." In the usual invocations we find these magical terms in the vocative case; and perhaps Dundubhī, etc., are Prākṛit vocatives for Dundubhī, etc. See Megha-sūtra in J.R.A.S. xii., pt. 2, p. 301 (1880).

Dundubhī, Garjanī (thundering), Varshanī (raining),

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<sup>1</sup> In the Tantra ceremonies flesh and even ordure were thrown into the sacred fire.

Hārinī (? Harinī), are the feminines of epithets that could well be supplied to Ćiva as the representative of Rudra; and Durgā in the Mantra may be regarded as the devī causing thunder, lightning, and rain. Compare the use of *jvalā*, *ukkā*, etc., as applied to the goddess Durgā in the Lotus, ch. xxi. (Kern's Translation, p. 372).

What "cucumber" is I cannot tell, as I have not the Sk. text before me; probably *jālī*, which is a Prākṛit form of an original \**jvālī*, 'flame,' or *jyotsnī*.

*Swāhā* = "Durgā," is the usual ending of a N. Buddhist *dhāranī*. *Ilikisi* = "ilikēsi," is perhaps the vocative of a Prākṛit *ilikā + iṣī* = 'the earth-goddess.'

The *Anumantrana* contains a list of the *Ahirājakulas* and *Nāgarājas*,<sup>1</sup> which are those usually met with in North-Buddhist works. We may compare this list with that in the *Vardha-varsha-sūtra*, entitled in Chinese "The Great Cloud-wheel Rain-asking-sutra" (Beal's *Catena*, p. 420), the Lotus, etc.:

<i>Mingai MS.</i>	<i>Chinese Sutra.</i>	<i>Lotus.</i>	<i>Southern Buddhist.</i>
Dhritarāshtra	Dhritarāshtra	Dhritarāshtra	Dhatarattha
Nairāvana	—	—	Erāvana (?)
Virūpāksha	Virūpāksha	Virūpāksha	Virūpakkha
Krishna	—	—	{Kanhā-
Gautamaka	—	—	{Gautamaka
Mani	—	—	Mani-akkhi (?)
Vāsuki	Vāsuki	Vāsuki	—
Dandapāda	—	—	—
Pūrṇabhadra	—	—	—
Nanda	Nanda	Nanda	Nanda
Upananda	Upananda	Upananda	Upananda
Anavatapta	Anavatapta	Anavatapta	Anotatta*
Varuna	Varuna	—	—
Samhāraka	Sāgara	Sāgara	—
Takshaka	Takshaka	Takshaka	Tacchaka
Ananta	—	—	—

<sup>1</sup> In North-Buddhist Sanskrit writers we find about 80 *nāgarājas*; the Chinese sutras have over 200.

<i>Mingai MS.</i>	<i>Chinese Sutra.</i>	<i>Lotus.</i>	<i>Southern Bud- dhist.</i>
Vāsumukha	—	—	—
Aparājita	—	—	—
Chibbā-putra	—	—	Chabbyāputta
Manasvin	Manasvin	—	—
—	Mucalinda	—	Mucalinda*
—	Elapatra (Ela- pana)	—	Erāpatha
—	Pindara	—	—
—	Tejasvin	—	—

1. *Dhritarāshtra* = the regent of the East; also a *Nāgarāja*.

2. *Nairāvana* = *Vaiçravana* (Pāli *Vessavana* = *Kuvera*), regent of the North (?). It may be a misreading for *Airāvana*.

3. *Virūpāksha* = the regent of the West, and also a *Nāga-rajā*. *Virūdhaka* = the regent of the South, is left out, because he was not regarded as a snake-king. *Erāpatha* is also omitted, though mentioned in the Chinese *Sūtra* and the Pāli *Jātaka*, etc.

4. *Nanda* and *Upānanda* are mentioned in Hardy's *M. B.*, second edition, p. 313. These *Nāgarājas* assisted the *Devas* in a struggle with the *Asuras* (see *Jāt. I.* p. 204; *Beal's Catena*, pp. 52-55).

5. *Anavatapta* is not mentioned as a *Nāgarāja* in Southern Buddhist works; but he was doubtless the guardian of the *Anotatta daha* (lake), just as *Mucalinda* was the *Nāgaking* that guarded the *Mandākinī* waters. For *Mucalinda*, the seven-headed snake, see *Udāna*, p. 10.

6. *Samhāraka* is evidently a misreading for *Sāmgara* = *Sāgara*.

7. *Chibba* = Pāli *Chabyā* or *Chabbyā*, seems to point to an original *\*chaviyā* = *\*chavikā* (see *Cullavagga*, v. 6).

8. *Pūrṇabhadrā* and *Aparājita* occur in the *Mahābhārata*; *Vāsumukha* = *Sumukha* (?). Of *Dandapāda* the legends are silent.

9. *Kṛishna* and *Gautamaka* are mentioned in the *Dīvyāvadāna* as two snake-kings.

45. ON THE WORD "BUJJHAKA" IN THE *DĪPAVAṂSA*.<sup>1</sup>

"Orohetvāna Suppāram satasatañ ca te tadā  
vipulam sakkārasammānam akamsu te Suppārakā . .  
Tesu sakkāriyamānesu Vijayo ca sahāyikā  
sabbe luddāni kammāni kurumānā n a b u j j h a k ā ."  
(*Dīpavamsa* IX. 16-17.)

The following is Professor Oldenberg's translation :

"The people of Suppāra then invited these seven hundred men to disembark, and offered them lavish hospitality and honours. During this hospitable reception Vijaya and all his followers *unnoticed* (?) committed barbarous deeds."

The editor suggests that *n a - b u j j h a - k ā* is equivalent to \**n a - b u d h y a - k ā*, 'unnoticed.' But this sense of the word deprives the passage of all point. It is not at all probable that Vijaya and his lawless band could commit the foul deeds attributed to them without being noticed. Their treacherous actions did not pass unnoticed, but were well known to the people of Suppāra, who threatened to slaughter them.

The meaning of the last verse, in the passage quoted above, is this : though Vijaya and his band were guests of, and *not at war* with, the folk who so generously entertained them, yet they shamefully ill-treated them.

The term *n a - b u j j h a - k ā = a - v u j j h a k ā = a - y u j - j h a k ā = a - y u d h y a - k ā*, 'not fighting' (compare Sanskrit *a - y u d d h a*), hence 'not at war.' The change of *b u j j h a* for *v u j j h a* is like that of *b u d d h a* for *v u d d h a*, 'old.' But *v u j j h a* represents an older *y u j j h a*, 'battle,' 'fighting.' For the interchange of *v* and *y* we may compare *ā v u d h a* with *ā y u d h a*, 'weapon.'

Childers gives no examples of *y u j j h a*, but under *y u d -*

<sup>1</sup> See *Academy*, October 3, 1891.

dhā he notices the occurrence of yujjhāya for yuddhāya (in the Mahāvamsa), the dative of a noun derived from yuddha (?). There is good authority for the use of yujjha with the sense of yuddha: “Tumhe mā bhāyatha yujjhe sati aham jānāmi” (Jāt. III. 4). We also find yujjana in Jāt. III. p. 82, ll. 6, 18, “So . . . elakānam yujjana tthānam sampāpuni.” With yujjana, which corresponds in meaning to Sanskrit yodhana, we may compare bujjhana (Mil. 194), as if from \*buddhāna, with the sense of Sanskrit bodhana. It is quite possible, since yujjana and bujjhana do not belong to the oldest remains of Pāli, that they are formed from the stem found in the verbs bujjhati and yujjhati. Compare yujjhāpana in Milinda, p. 178.

In Sumangala, p. 85 (Digha, I. 1, 13), nibbuddha (explained by malla-yuddha, ‘wrestling,’ ‘boxing’) answers in meaning to Sanskrit niyuddha, though in form it corresponds to a Sanskrit niryuddha, through an intermediate nir-vuddha. See Milinda, p. 232; Cullavagga I. 13, 2; Suttavibhanga I. p. 180.

46. “ĀUTTĪ.”<sup>1</sup>

“Egayā gunasamitassa riyato kāyasamphāsam anucinnā egatiyā pānā uddāyamti: ihalogavedanavejjāviyam: jam āutti-kammam (vl. -kayam) tam parinnāya vivegam eti.”

(Ayāragam-sutta I. 5 4, § 3.)

‘Sometimes, though a monk be endowed with<sup>2</sup> virtue and walking (in righteousness), living things, coming into contact with his body, will be killed. (If this happens through mere carelessness) then he will get his punishment in this life, but if it be done contrary to the rules he should repent of it and do penance for it’ (Jaina Sūtrās, p. 48).

The commentator explains āutti-kammam by ākuttikarṃmā; but we fail to see how this can be translated by

<sup>1</sup> See *Academy*, October 31, 1891.

<sup>2</sup> Samita generally means ‘circumspect’; sahita= endowed with.

'contrary to the rules,' unless there be some authority for *ākutti* in the sense of 'transgression,' then *āuttikamma* might signify 'an act of transgression,' 'a breach of rule.' As there is no such form as *ākutti* in the P. W., it is probably after all a coinage of the scholiast, who was put to some trouble in finding a satisfactory Sanskrit equivalent.

It would seem that *āuttikamma* has here the sense of 'an intentional act (of injury),' a deadly sin in the eyes of the Jains, for which the offender would have to undergo severe penance, by going into seclusion, and there, on a bed of Kusa-grass or straw, expose his body to the attacks of insects, and finally starve himself to death.

The word *ihalogavedana vejjāvādiyam* seems to be an attributive compound qualifying *āuttikamma*. *Vejjāvādiya* corresponds in form to a Pāli *veyyāvātika* which Childers wrongly refers to the root, *vrit + vyā*. There is a Jaina *veyāvacca* explained by the scholiast as *vaiyāvritta*.

The root is *pri*, 'to be busy.' Compare Sk. *vyāpṛita* = Pāli *vyāvāṭa* (Jat. II. p. 207; III. pp. 65, 129, 315; IV. p. 371. Thera Gāthā Com. to v. 54, p. 181; Sumaṅgali I. p. 207; Pet. II. 9, 51, where we must read *vāvāṭa* for *pāvāṭa*). See Cullavagga I. 9. 1, p. 7; where *pakata* = *vāvāṭa* = Prākṛit *vāvāḍa* (Cowell's Pr. P. XII. 4).

A slight modification of Prof. Jacobi's rendering is needed to bring out the more literal, and less traditional, meaning of the passage quoted above: 'Sometimes though a monk be circumspect in his behaviour and walk (warily), living things, coming into contact with his body will (accidentally) be killed; (but) whatever *wanton act*, involving punishment in this life, (he commits) that he should confess and retire into solitude (to do penance for it).'<sup>1</sup>

<sup>1</sup> Without food he should lie down and bear the pains that attack him. . . . When crawling animals . . . feed on his flesh and blood, he should neither kill them nor rub the wound (Āyār. I. vii. 8, §§ 8, 9; Translation, p. 75).

The epithet an-āutti occurs in Āyāraṅga-sutta I. 8. 1, v. 16 :

“ Ativātiyam a n ā u t t i m satam annesim akaranayāe  
jass’ itthiō parinnāyā savvakammāvahāo addakkhū.”

‘ Practising the sinless abstinence from killing, he did no acts, neither himself nor with the assistance of others: he, to whom women were known as the causes of all sinful acts, saw (the true state of the world).’

Prof. Jacobi renders “ativātiyam anāuttim” by ‘practising the sinless abstinence from killing’; but it rather means that the destruction of animal life was purely accidental or unintentional on the monk’s part. Ativātiyam represents Sanskrit atipātikam, ‘the deadly sin of injury to living creatures,’ and anāuttim must be in adjectival relation to it. Here again the meaning of ‘not wanton’ or ‘unintentional’ seems to suit the context.

Prof. Jacobi does not give us the scholiast’s explanation of anāutti, but fortunately it occurs elsewhere: “Janam kāena nāutti abuhō jam ca himsati” (Sūyagadaṅga-sutta I. 1, v. 25, p. 65). Here we see that nāutti, ‘not wantonly injuring,’ is used antithetically to himsati. The Tikā has the following note :

“Yo hi jānannavagacchan prānino hinasti kāyena cā  
nākutti | kuttachedane ākuttanam ākuttah.”

The scholiast evidently connected āutti with the root kutt ‘to cut, strike.’ The Dīpikā explains nāutti by ahimsaka ‘harmless, doing no (wilful) injury.’

As the original sense of āutti seems to be ‘intentional,’ ‘wanton,’ it cannot well be connected with a Sanskrit ākuttī, but is, perhaps, related to some such form as ākūtin (producing a Prakrit ākuttī, and, by connecting it with a wrong root, ākutti), from the root kū ‘to design, intend.’ Cf. Sanskrit ākūta, ākūti.

Curiously enough we find a verb, āuttai, which appears to be related to the foregoing word āutti, “Aratim āutte



se mehāvi" (Āyār. I. 2. 2. 1), which Prof. Jacobi renders by 'a wise man should *remove* any aversion to (control).'

Āuttai, he adds, usually signifies 'to exercise,' but, according to the commentary, it here answers to nivartayati. But āuttai or ākuttati may signify here 'to undergo voluntarily,' and we might translate the phrase by 'a wise man should of his own set purpose undergo discomfort'—that is, he should not only not shirk the hard life of a monk, but should actually court it. In explaining āuttai by nivartayati the scholiast was perhaps thinking of some such verb as āuttai = ātuttati, from the root *trut*.

We find āuttai in the sense of to propose, try in the following passages :

"Se se paro suddhenam vā vaibalenam teiccham āutte" (Āyār. II. 13. 22).

'If the other *tries* to cure him by pure charms,' etc.

"Vāsāvāsam pajjosavie bhikkhū ya icchijjā annayarim teicchim āuttitae" (Kalpasūtra. S., § 49).

During the Pajjusan a monk might wish to *try* some medical cure. The commentary explains āuttitae by kārayitum. Ākuttai, if standing for ākuttai, may be a denominative formed from kūtā from the root kū, hence the meaning of 'to attempt,' 'to try,' that seems to be attached in all cases to the verb āuttai.

### 39. VIDDHA.

"Seyyathā pi bhikkhave vassānaṃ pacchime māse sara-dasamaye visuddhe vigatavalāhake nabhe ādicco nabhaṃ abbhussakkamāno sabbam ākāsagataṃ tamagataṃ abbhivhacca bhāsate ca tapat ca virocāti ca" (Itivuttaka III. 7. p. 20; see Ānguttara III. 92. 2; Saṃyutta II. 3. 11).

The MSS. of text and commentary give a general authority to the reading *viddhe*, but Dr. Windisch, in his excellent edition of the Itivuttaka, has preferred to adopt an inferior lection (not well supported by the MSS.), and

has introduced *viśuddhe*, 'clear' or 'pure,' into his text in lieu of *viddhe*. The commentary explains *viddhe* by *uddiddhe* (? *ud-diddhe*, *i.e.*, *ud-digdhe* 'polished, clear, bright').

But *viddha*, in the sense of 'clear, bright,' as applied to the sky or heavens, is the exact representative of the Sanskrit *vidhra* (*cf.* Sk. *abhra* with Pāli *abbha*), which is applied to the bright sky. Compare *Vidhre sūriyam-iva sarpantaṃ*, A.V. IV. 20. 7.

#### 40. NIDDHĀPETI.<sup>1</sup>

This verb, not in Childers's Dictionary, seems peculiar to the Jātaka-book, where the following passage occurs: "Tato galavinītena purisā *niddhāpayimsu* mam" (Jāt. iv., p. 41), (Then the men having taken me by the throat put me out). In prose this would be expressed by "Atha mam givāya gāhāpetvā *nīharāpayimsu*" (see Jāt. iv., p. 41, ll. 6, 21, and compare Jāt. iv., pp. 205, 382).

In Jāt. iv., p. 48, "*Niddhāpase* tam sakā agarā," the true reading appears to be *niddhāpaye* (the reading of the Burmese MSS.)—"Panāmetum vattati" of the prose text (Jāt. iv., p. 48, l. 12), and equivalent to *nikkaddhi* (Jāt. iv., p. 48, l. 27).

In Jāt. iii. 99, "Katham nu sākhamigam dakkhisāma *nibbāpita* rājakulato va jammam" we find *nibbāpita* for *niddhāpita*, explained in the Commentary by *nicchuddha*, *nikkhamita*, and in the prose text by *nikkhaddhāpita*. Prof. Kern suggests that *nibbāsita* is true reading; Dr. Fausböll, however, defends his lection, and would refer *niddhāpayati* to the Skt. *nīrdhmāpayati* from *dhmā*, 'to blow.' But this root with *nis* gives us in Pāli the causal *niddhamayati* or *niddhameti*, 'to expel,' so that *niddhāpeti* probably comes from some other source.

The reading *nibbāpita*, 'extinguished,' is due perhaps to some confusion of *nibbāpeti* with *nibbāhāpeti* (see Mil., pp. 134, 139); Suttavibhaṅga I., pp. 17, 43). Compare Prakrit

<sup>1</sup> See *Academy*, December 26, 1891.

*nirvāhida* = *nirvāhita*, explained by the Com. K as *nibbāsita* (Çakuntalā, ed. Williams, p. 256).

In proposing a different explanation of *niddhāpeti*, we must bear in mind the common interchange of *p* and *v*. Compare Pāli *dhopana* with Skt. *dhovana*, &c. This enables us to refer *niddhāpeti* to a form \**niddhāveti* = \**niddhāvayati* (a causal from the root *dhāv*, 'to run') 'to cause to go out,' 'to expel.' Compare Mahāvastu, pp. 359, 364; Saddhamma-P. iv. 6a. In Saddhamma-pundarika iii. 89 (see Kern's translation, *S. B. E.*, p. 88), we find *nir-dhāvānārthāya* 'for evading,' 'for escaping from,' 'for getting rid of,' for which there is the various reading *nirvāpanārthāya*, which exhibits the same sort of confusion of *nir-dhāvāna* with *nirvāpana* as the Jātaka text does with regard to *niddhāpeti* and *nibbāpeti*.

With regard to the two forms, Prof. Fausböll says: "Enten vi vaelge *nibbāpitam* eller *niddhāpitam* kommer omtrent ud paa et. De kunne naturligvis ligesom ethvert andet egentligt Udtryk bruges i metaforisk Betydning."