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# The Visuddhi-Magga.

## Chapter IV.

Patharīkasīṇa-niddesa [exposition of the earth-kasīṇa].

Samādhībhāvanāya ananurūpam vihāram  
pahāya anurūpe viharantena.

The eighteen faults which render a vihāra  
an-anurūpa:

1. Mahatta.
2. Navatta.
3. Jinnatta.
4. Panthanissitatta.
5. Sondī.
6. Panna.
7. Pūppha.
8. Phala.
9. Patthanīyatā.
10. Nagarasannissitatā.
11. Dārusannissitatā.
12. Khetasannissitatā.
13. Visabhāgānam puggalānam atthitā.
14. Pattanasannissitatā.
15. Paccantasannissitatā.
16. Rajjasīmasannissitatā.
17. Asappāyatā.
18. Kalyāṇamittānam alābha.

A vihāra is anurūpa in being:

1. N'atidūra, n'āccāsanna.
2. Gamanāgamanasampanna.
3. Dirā appokinna, rattim appasadda.
4. Appaniggahosa.
5. Appadamāsamakasarātāpasiniṃsapasamphassa.



Khuddakapalibodhūpacchedani Katvā.  
 The Khuddakapalibodhas are hair, long nails &c.  
 Sabbam Bhāvanāvidhānam aparihāpen-  
 -tena Bhāvetabbo. Commentary on:

"Pathavīkasinam ngganhanto, pathaviyam  
 nimittam ganhati kate vā akate vā, Santake  
 no anantake, sakotiye no akotiye, saratume  
 no aratume, sapariyante no apariyante,  
 Suppamatte vā sarāvamatte vā."

The four Kasina dosas:

1. Nīla.
2. Pīta.
3. Lohita.
4. Odāta.

The two grades of Nimitta:

A lower, called Uggaha.

A higher, called Patibhāga.

The two grades of Samādhi.

A lower, called Upacāra [not resulting in Jhāna]

A higher, called Appanā [resulting in Jhāna].

Commentary on:

"Ārāso, gocaro, Bhassam,  
 Puggalo, Bhojanam, utu,  
 Triyāpatho ti satta'ete  
 Asappāye virajjaye,  
 "Sappāye satta seretha.  
 Zvam hi patipajjato.  
 Na ciren'eva Kālena  
 Hoti Kassaci appanā."

If thus far unsuccessful, Appanā Kosalla  
 [skill in attaining Appanā] must be sought  
 in the following ten ways:

1. Vāthuvisaḍakiriyato.
2. Indriyasamathapātipādanato.
3. Mimiṭṭha Kusalaṭo.



4. Yasmini samaye cittam paggaheṭṭhaṇi,  
tasmini samaye cittam paggaṇhāti.

● 5. Yasmini samaye cittam niggaheṭṭhaṇi,  
tasmini samaye cittam niggaṇhāti.

6. Yasmini samaye cittam sampahaṇiṣiṭṭhaṇi  
tasmini samaye cittam sampahaṇiṣeti.

7. Yasmini samaye cittam ajjhuparikkhiṭṭhaṇi  
tasmini samaye cittam ajjhuparikkhati.

8. Asamāhita puggalaparivajjanato.

9. Samāhita puggalasevanato.

10. Tadadhi' mūttato.

Under 6. are given the eight Samvega vatthus:

1. Jāti.

2. Jarā.

3. Vyādhi.

4. Maraṇa.

● 5. Apāyadukkha.

6. Atitevaṭṭamūlaka dukkha.

7. Anāgati vaṭṭamūlaka dukkha.

8. Paccuppanne ākāraperiye bhinnūlaka dukkha.

Commentary on:

"Benumhi, appaladale,  
Sutte, nāvāya, nāliya,  
Yathā madhukarācīnam  
Paratli sampavannitā,

"Līnauddha tabhāyehi

Macayitrāna sabbaso

Evam nimittā bhinnukhaṇi

Mānasam patipādaye" ti.

● of the four or five jhānas which precede  
jhāna, the last is Rūpāvacara, and  
the others are Kāmāvacara. They are  
called, either—

1. Parikkamma,

2. Upacāra,



3. Anuloma,

4. Gotrabhū,

or the first is upacāra, the second Anuloma, the third Gotrabhū, while Appanācitta comes in as the fourth or the fifth, according as one is possessed of Khippābhiññā [quick intelligence], or of Dandhābhiññā [slow intelligence].

Commentary on: "Vivicc'eva Kāmehi, vivicca akusalehi khammehi savitakkam, vivekajam, pītisukkam pathamajjhānam upasampajja viharati." [Maha-Satipatthāna-Sutta].

Evam anena pañcāṅgarippahīnam, pañcāṅgasamānnāgataṁ, tividhakalyāṇam, dasalakkaṇasampannam pathamajjhānam adhiyataṁ hoti pathavīhesinam.

The five Pītis:

1. Khuddakā.
2. Khandhā.
3. Ockantikā.
4. Ubbegā.
5. Pharana.

Three short stories of persons who by means of Ubbegā Pīti were able to fly through the air.

Pañcāṅgarippahīnam, pañcāṅgasamānnāgataṁ. The five āṅgas from which the first Jhāna is rippahīna [free], viz., the five Nīvaranās:

1. Kāmacchanda
2. Vyāpāda
3. Thīnamiddha,
4. Uddhaccakukkucca.
5. Vicikicchā,



The five *Āṅgas* of which it is possessed:

1. *vitakka*.
2. *vicāra*.
- 3.4. *Pītisukha*.
5. *Cittakaggatā*.

*Tivichakalyāṇam*, *dasalakṣaṇasampannam*.  
The three *Kalyāṇas* and the ten *Lakṣaṇas*  
of the first *Jhāna*:

I. *Paṭipadāvisuddhi* at its beginning.

1. Yo tassa paripantho, tato cittaṃ  
visujjhati.
2. Visuddhatta cittaṃ samathanimittam  
paṭipajjati.
3. Paṭipannatta tattha cittaṃ parikkhandeti.

II. *Upekkhānubhūṭānā* at its middle.

4. Visuddham cittaṃ ajjhupēkkhati.
5. Samathapaṭipannam ajjhupēkkhati.
6. Ekattūpattṭhānam ajjhupēkkhati.

III. *Sampahāṇisānā* at its middle, end.

7. Tatthajātānam dhammānam  
anativattanattṭhena sampahāṇisānā.
8. Indriyānam ekarevattṭhena sampahāṇisānā.
9. Tadupagaviriyaṛāhanattṭhena sampahāṇisānā.
10. Paṭhamassa jhānessa sampahāṇisānā.

The two *Vādhana Bhūmis*:

1. *Upacāra*.
2. *Uppanā*.

The five *Vasīs* [powers] to be obtained  
in respect of *Jhāna*:



1. Ārajjānavasī.
2. Samāpajjānavasī.
3. Adhiṭṭhānavasī.
4. Vuttthānavasī.
5. Peccaṃkkaṇānavasī.

Adhiṭṭhānavasī and Vuttthānavasī are both illustrated by the story of Bondhakarakkhita who saved a serpent from a bird by creating a mountain in an instant and taking the serpent into it.

Commentary on: "Vitakkaṃ vicārānaṃ rūpasamā ajjhattaṃ sampasādanāṃ, cetaso ekodibhāvaṃ avitakkaṃ, avicāraṃ, samādhijaṃ, pītisukhaṃ duttiyajjhānaṃ upasampajja viharati."

[Mahā-Satipatṭhāna-Sutta]. Evaṃ anena dvāṅgarippaṭṭhānaṃ, tivaṅgasamānnāgataṃ, tividhakaralyāṇaṃ, dasalakkaṇasampannaṃ duttiyajjhānaṃ adhigataṃ hoti, paṭharikkasīṇaṃ.

Dvāṅgarippaṭṭhānaṃ, tivaṅgasamānnāgataṃ. The two Aṅgas from which the second Jhāna is vipphaṇa:

1. Vitakka.
2. Vicāra.

The three Aṅgas of which it is possessed:

1. 2. Pītisukha.
3. Cittaṭṭhāna.

Commentary on: "Pītiyā ca virāgā upakkhako ca viharati, sato ca sampajāno, sukhāṃ ca kāyena paṭisaṃvedeti, yaṃ taṃ ariyā acikkhanti "Upakkhako, satimā, sukhavīhārā" ti tatiyajjhānaṃ upasampajja viharati."

[Mahā-Satipatṭhāna-Sutta]. Evaṃ anena dvāṅgarippaṭṭhānaṃ, tivaṅgasamānnāgataṃ, tividhakaralyāṇaṃ, dasalakkaṇasampannaṃ



tatīyaṃ jhānaṃ adhiḡatani hoti,  
paṭhaviḡasinaṃ<sup>4</sup>.

The ten Upekkhās:

1. Chalanā.
2. Brahmariḡāra.
3. Bojjhaṅga.
4. Viriya.
5. Saṃkhāra.
6. Vedanā.
7. Vipassanā.
8. Tathamajjhatta.
9. Jhāna.
10. Pārisuddhi.

The āṅga from which the third jhāna is  
vipphāṇa: Pīti.

The two āṅgas of which it is possessed:

1. Sukha.
2. Citteraggatā.

Commentary on: "Sukhassa ca pahānā,  
dukkhassa ca pahānā pubbe va  
Somanassa domanassānaṃ atthagaṃ  
aduḡkhaṇi sukhaṃ, upekkhāsati pārisuddhiṃ  
catuttha jhānaṃ upasampajja vīharati"  
[Mahā - Satipatṭhāna - Sutta].

Evam anena ekāṅga vipphāṇaṃ,  
duvaṅgasamannāgataṃ, tiriḡha kalyāṇaṃ,  
dasalakkhaṇasampannaṃ catuttha jhānaṃ  
adhiḡatani hoti, paṭhaviḡasinaṃ<sup>5</sup>.

The āṅga from which the fourth jhāna is  
vipphāṇa: Somanassa.

The two āṅgas of which it is possessed:

1. Upekkhā vedanā.
2. Citteraggatā.



J.A.O.S. vol. 40, 1920, p.199: Brief Notes: the Skrt.passive-stem, by Prof. Ch.R. Lanman.

" Its sign is accented ya, added to the root. Since the root was unaccented, its form was the weak one: bandh, badh-ya-te. The grammars, in long succession, state that, before added ya, the root undergoes changes: thus final r becomes ri; final i becomes ī; and so on.

These changes lose the aspect of irregularity, if we consider that the ya of the passive, like the ya or īya of the gerundive, is often dissyllabic, i-a, or ( with the "transition-vowel" or "disjunctive semivowel" ) i<sup>y</sup>a. Thus kr-ri-ya-te becomes kr-ri-ya-te; ci-ri-ya-te becomes cīyate. The ā-roots ( few in number, but frequent in occurrence ) weaken to ī: pā, pīyate, Thus after the powerful analogy of forms like pīyate, cīyate, even roots in n show ū: cru, crūyate. To this it may be objected that " the passive-sign is never resolved into ia in the Veda". So Whitney, Grammar, 771g: cf. Edgren, J.a.Os, IV, oct. 1878. Is the passive ya ever resolved into ia? Clearly, in view of the forms like mriyate, hriyate, dhriyate, etc. It is no less a begging of the question to answer this question with "never", than it is to say that these forms prove that it is so resolved.

Accordingly let us look at the Prākritis and Pāli ( See Fischel's Prākrit Gram. #535-; Geiger's Pāli Gram. # 176 ).

Here are found corresponding forms in abundance which show the formative element ya as a true dissyllabic: Prākrit, gamīadi, gacchīadi, sunīadi, jānīadi, sumarīadi; Pāli, sodhīyati (codhyate), māriyati, sariyati, and so on.



The gerundive (it may be added) is simply a verbal adjective;. Latin laudandus is properly "laudable", just as faciendus ( and facilis no less so ) is simply "do-able". The Skrt. gerundives "formed with ya, tavya, and aniya", are better treated all alike as secondary verbal adjectives in ya ( in the Veda often i-a: see Edgren ) or iya, from different primary verbal substantives: kārya (kāṛ-ia) from kāṛa; kartav-ya from kartu; karaṇ-īya from karaṇa. ( cf. Pishel, # 571; Geiger, # 199 ).



The gerund is a verbal noun, being an adjunct to the subject of a sentence, and expresses an act or condition belonging to the subject.

#### Suffixes:

-tvā, this suffix is used with a simple root. Ex. ruktvā.

It is generally added directly to the root, but often also with interposition of the auxiliary vowel -i. Ex. ṣāsitvā.

-ya, this suffix is used with roots compounded with a prepositional prefix. The gerunds in -ya from simple roots are not very rare in the peic language, ex. grhya, arcya, cintya.

The suffix -ya is added directly to the root, which is accented but has its weak form. A root ending in a short vowel takes -tya instead of -ya: thus, stutya, kṛtya.

The Veda has three suffixes: tvā, tvāya, and tvī.

Two other gerund suffixes, tvānam, tvīnam, are mentioned by the grammarians as of Vedic use, but they have nowhere been found to occur.

Gerunds in -tvāna are found in Pāli in the Gāthā dialect. Ex. kasitvāna (S.N.I.4, 80).



1. An open syllable with a short vowel contains one mora.
2. An open syllable with a long vowel contains two morae.
3. A closed syllable with a short vowel contains two morae.
4. A syllable with a nasalized vowel is reckoned to be a closed syllable, and therefore containing two morae.

1. Before a double-consonant the vowel is shortened in Pāli:

P. jīṇṇa-Skrt. jīrṇa.

2. The original length of the vowel remains, but the following consonant is simplified:

P. dīgha-dīrgha.

3. The Pāli has a long vowel before a consonant, where Skrt. has a short vowel before a double-consonant:

P. sāsapa "mustard-seed"-Skrt. sarṣapa.

4. The Pāli has a short vowel before a double-consonant, corresponding to a long vowel in Skrt. before a simple consonant:

P. abbahati-Skrt. ābrhati.

5. 1) Often instead of a long vowel, the Pāli has a nasalized vowel: P. maṃkuṇa ( instead of \*māk, makk )--matkuṇa.

2) A nasalized Skrt. vowel is changed into a long vowel in Pāli:

P. vīsaṃ-Skrt. viṃcati.



Dikkālādyanavacchinnānta cinmātramūrtaye,  
svānubhūtyekasārāya namaḥ cāntāya tejase.

1. anavacchinna, a., undefined.
2. ananta, a., infinite.
3. mūrtiḥ, f., visible form; mūrtaye, dat. sg.
4. cinmātram, pure intelligence.
- sārāḥ, essence; sārāya, dat. sg.

" Hommage to him whose sole essence is self-knowledge, the peaceful one, the majesty, whose visible form is pure intelligence, infinite, undefined at the beginning of space and time."

Yāṃ cintayāmi satataṃ mayi sā viraktā  
sāpyanyam icchatī janam sa janonya saktāḥ,  
Asmatkr̥te ca parituṣyati kācid anya.  
Dhik tām ca taṃ ca madanam ca imāṃ ca māṃ ca.

1. √cint, to think; cintayāmi, pres.ind.caus.
2. satataṃ, constantly.
3. viraktā, woman.
4. sakta, p.p. devoted.
5. √tuṣ-pari, to be delighted, interested.

" I believed that one woman was devoted to me, but she is now attracted by another man, and another man is devoted to her, while a second woman is interested in me. Curses on them both, and on the god of love, and on the other woman, and on myself." Note the hiatus at ca imāṃ; Grammatically not incorrect (Siddh. Kaum. II., 22).



Ajñāḥ sukham ārādhyah, sukhatarāṃ ārādhyate viśeṣajñāḥ,  
jñānalava durvidagdhāḥ brahmāpi naraṃ na rañjayati.

1. ajñā, a., ignorant.
2. ārādḥ, to lead.
3. viśeṣajñāḥ, wise.
4. durvidagdhā, foolish.
5. √rañj, to influence; rañjayati, caus.

" An ignorant is easily led, and the wise man still more easily,  
but not even Brahma himself can influence a man who was foolish  
in the acquisition of knowledge."

Prasahya manim uddharen makaravaktradaṃṣṭrāṃkurāt samudram api  
saṃtaret pracaladūrmimālākulam;  
bhujāṅgam api kopitaṃ ciraśi puṣpavad dhārayen na tu prati-  
niviṣṭamūrkhajanacittam ārādhayet.

1. prasahya, ind., by force.
2. uddhr, to draw out.
3. makarah, crocodile.
4. vaktram, mouth.
5. daṃṣṭrā, a tusk.
6. amkurah, pointed, sharp.
7. pracala, a., agitated. Bhujāṅgaḥ, a serpent.
8. puṣpavat, a, set off with flowers. Pratiniviṣṭamūrkhā, a fool.

" A man may draw the pearl from between the sharp tusks of a  
crocodile; he may cross on his ship the roughest seas; he may  
carry a ———



an angry serpent on his head as flower garland; but he cannot convince a perverse fool. "

Labhate sikatāsu tailam api yatnataḥ pīnayan pibec ca mṛgatrīṣṇikāsu salilam pipāsārditaḥ.

Kadācid api paryaṭan ṣaṣa viṣāṇamāsādayen na tu pratiniviṣṭa-mūrkhajanacittamārādhayet.

1. sikatā, sand.
2. pīnayan, squeezing.
3. yatnaḥ, effort.
4. mṛgatrīṣṇikā, mirage.
5. salilam, water, well.
6. pipāsā, thirst.
7. ardita, p.p. tormented.
8. ṣaṣaḥ, a hare.
9. viṣāṇaḥ, horn.

" A man may squeeze oil from sand; he may slake his thirst from the well in a mirage; he may even obtain possession of a hare's horn; but he cannot convince a perverse fool."

Vyālam bālamrṇala



Forms of Vedic occurrence in Pāli.  
A study of the Gāthā dialect.

Dm.167.

13

Hīnaṃ dhammaṃ na seveyya, pamādena na saṃvase,  
micchādiṭṭhiṃ na seveyya, na siyā lokavaddhano'ti.

1. hīno, p.p.p. jahati, evil.

2. sevati, to follow. Seveyya, 3rd sing. opt. "one should not follow".

3. saṃvasati, to live with. Saṃvase: 3rd sing. pres. midd.

4. micchādiṭṭhi, f. , false view.

5. siyā: opt. of atthi, to be.

6. lokavaddhano: Childers says: we appear to have the adj. in the form vaddhana at Dh.167, see Mah.139(8), but I have not the slightest notion of the meaning of lokavaddhana". The comm. on that verse gives the following explanation: \*na gaṇheyya lokavaddhano ti yo hi evaṃ karoti, so lokavaddhano nāma hoti, tasmā evaṃ akaraṇena na siyā lokavaddhano."

E.W. Burlingame translates the word, as follows: to look with high regard upon the world.

Dm.168.

Uttitṭhe nappamajjeyya dhammaṃ sucaritaṃ care,  
dhammācārī sukhaṃ seti asmiṃ loke paramhi ca.

1. uttitṭhe: opt. of utṭhahati, to exert oneself.

2. nappamajjeyya: na-apamajjati, the vowel-a is shortened and the consonant is doubled. Pamajjati, to be heedless.

3. sucaritaṃ, n., right conduct.

4. carati, to live.

5. seti for sayati, to rest.



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Dhammāṃ care sucaritaṃ na naṃ ducaritaṃ care,  
dhammacārī sukhāṃ seti asmiṃ loke paramhi cā".

Dhm.170.

Yathā bubbulakam passe, yathā passe marīcikam,  
evaṃ lokam avekkhantaṃ maccurājā na passatī'ti.

bubbulakam, a bubble.

passe: opt. of passati.

avekkhati (skrt. ava-īkṣ), to look upon.

Dhm.171.

Etha passath'imam lokam cittaṃ rājarathūpamam  
yattha bālā visīdanti, natthi saṅgo vijānataṃ'ti.

ettha: in Pali the vowels -i- and -u- are not seldom changed to  
-ā and -o; ettha for itra, av. iṭra.

Dhm.172.

Yo ca pubbe pamajjitvā pacchā so nappamajjati,  
so imam lokam pabhāseti abbhā mutto va candimā'ti.

abbha, cloud\_Vedic abhra.

Dhm.173.

Yassa pāpam kataṃ kammam kusalena piṭhiyati,  
so imam lokam pabhāseti abbhā mutto va candimā'ti.

piṭhiyati: this word is met with only in this verse.  
Prof. Fausbøll makes it equivalent to api-stiryate.  
It has the meaning of "is covered".

Dhm.174.

Andhabhūto ayam loko tanuk'ettha vipassati,  
sakunto jālamutto va appo saggāya gacchatī'ti.

tanuk'ettha vipassati, this sentence occurs in Dh.32.

appa: few, Ved. alpas; Lith. alpnas.

saggo, heaven; skrt. svargah; 0. \$1. svarog, name of the god of  
heaven.  
(chapov)



Dhm.172.

Haṁsa ādicapathe yanti, ākāse yanti iddhiyā  
niyanti dhīra lokamhā jetvā Māraṁ savāhanan'ti.

dhīra, steadfast.

Dhm.176.

Ekam dhammam atītassa musāvādisa jantuno  
vitinṇaparalokassa natthi pāpaṁ akāriyan'ti.

vitinṇo, abandoned; p.p.p. of vitarati (skrt. vi-tṛ).

Dhm.422.

Usabham pavaram vīram mahesim vijitāvinam  
anejam nahātakaṁ buddham tam aham brūmi brāhmanam'ti.

nahātako: nahātakilesatāya nahātakaṁ, "called snātaka  
because his sins are washed away"\*

Dhm.177.

Na ve kadariyā devalokaṁ vajanti,  
bālā have nappasaṁsanti dānaṁ,  
dhīro ca dānaṁ anumodamāno  
ten'eva so hoti sukhī paratthā'ti.

In Dhmk.XIII, 11, p.191, 4, ed. by Norman there is an interesting  
survival of the Vedic word: hyas (R.V.) pronounced in metrical  
reading, hiyyas; the Pāli form is: hiyyo.

Dhm.178.

Pathavyā ekarajjena saggassa gamanena vā  
sabbalokādhīpaccena sotāpattiphalaṁ varan'ti.

\*Vedic ritual: before the scholar's return home after completing  
his studies (samāvartana), he took a bath, from which the term  
snātaka, "one who has bathed", came to be applied to every  
Brahman student who had finished his noviciate.



Dhm.235.

Pandupalāso va dāni'si,  
Yamāpurisāpi ca taṃ upatthitā,  
uyyogamukhe ca tittḥasi,  
pātheyyam pi ca te na vijjati.

pandupalāso, a sere leaf.

dāni: another form for idāni.

upatthitā, close at hand.  
Dhm.236.

So karohi dīpam attano  
khippam vāyama, paṇḍito bhava,  
niddhantamalo anaṅgano  
dibbam ariyabhūmim ehisī'ti.

Dhm. ~~237~~ 237.

Upanītavayo va dāni'si  
sampayāto'si Yamassa santike  
vāso pi ca te natthi antarā  
pātheyyam pi ca te na vijjati.

antarā, en route.

Dhm.242.

Mal'itthiyā duccaritam maccheram dadato malā  
malā ve pāpakā dhammā asmiṃ loke paramhi ca.

malā for malāni; malā, Vedic nom. plur. neut.

Dhm.244.

Sujīvam ahirikena kākasūreṇa dhamsinā  
pakkhandinā pagabbhena saṃkiliṭṭhena jīvitam.

dhamsinā: in the Jātaka-mālā, ed. Kern, has dhvāṅkṣena,  
perhaps dhamsinā is a Pāli form of that word.

Dhm. cm. XVlll, 8.

Norman's text has the form āpāna (āpānabhūtan'),  
the B. mass. gives the reading opāna, "well-spring", which  
is the Vedic, avapānah.



Dhm.266.

17

Na tena bhikkhū hoti yāvata<sup>̄</sup> bhikkhate pare,  
vissam<sup>̄</sup> dhamma<sup>̄</sup> samādāya bhikkhu hoti na tāvata<sup>̄</sup>,

vissam<sup>̄</sup>,all.Vedic use.

/ In the Veda,"complete" is sarva and "all or every"  
is vicva; later, vicva dies out and sarva does double duty.  
In the Vedas, the use of sarva in the proper mg of vicva  
marks the passage as late.



Pāto, at down.

dhuvayāgu, continual distribution of rice gruel.

nicco, constant.

paññatto, known.

ayyakā, f., grandmother.

parissāveti, to strain.

cāti, f, vessel.

akkosati, to abuse.

kujjhati, to be angry.

kapālam, a potsherd.

pārupamam, upper robe.

gāravo, respect.

sānnāpeti, to quiet.

apeti, to go away. Apehi: 2nd sing. impv.

tajjjeti, to rebuke.

pavatti. f., incident, matter.

anuvattati, to follow.

sutthū, well, right.

upajjhāyo, preceptor.

anukūlo, in harmony, suitable.



SAMBATION, SANBATION, SABBATION (SAMBATYON): In rabbinical literature the river across which the ten tribes were transported by Shalmaneser, King of Assyria, and about which so many legends subsequently accumulated that it was considered by some scholars to be altogether mythical. The name of the river occurs in the Targum of pseudo-Jonathan to Ex. xxxiv. 10: "I will remove them from there and place them beyond the River Sambation." R. Judah b. Simon said: "The tribes of Judah and Benjamin were not exiled to the same place as the ten tribes; for the latter were transported beyond the River Sambation," etc. (Gen. R. lxxiii). The same statement is found in Num. R. xvi and Yalk., Gen. 984. There is no indication whatever in these passages as to the origin of the name, nor as to any supernatural phenomenon in connection with the river. The only inference to be drawn from them is that the Sambation or Sabbation was a river of Media. It was therefore identified by Nahmanides, in his commentary on Deut. xxxii. 26, with the Gozan of the Bible (II Kings xvii. 6 and elsewhere.)

On the other hand, Josephus ("B. J." vii. 5, 1) says that when Titus marched from Berytus (Beirut) to the other Syrian cities, driving before him the Jewish captives,

"he then saw a river...of such a nature as deserves to be recorded in history: it runs in the middle between Arcea, belonging to Agrippa's kingdom, and Raphanea. It hath somewhat very peculiar in it: for when it runs, its current is strong and has plenty of water; after which its springs fail for six days together and leave its channel dry;...after which days it runs on the seventh day as it did before;...it hath also been observed to keep this order perpetually and exactly; whence it is that they call it the Sabbatic River ("Sabbation" or "Sambation")--that name being taken from the sacred seventh day among the Jews."

Pliny, also, in his "Historia Naturalis" (xxxi. 2), speaks of the same river; but his observations are more in agreement with the Jewish spirit: he says that the river runs rapidly for six days in the week and stops on the seventh. It seems certain that it was to this periodic river that R. Akiba referred in his answer to Tineius Rufus. When the latter asked him why Saturday was superior to any other day, Akiba answered, "The River Sambation proves it"



(Sanh. 65b). This answer is more complete in Gen. R. xi., in Tan., Yelammedenu, Ki Tissa, and in Aha (Ahai) of Shabha's "Sheiltot," Bereshit: "The River Sambation proves it (the superiority of Saturday) because during the week-days it runs and causes stones to drift, but on Saturday it ceases to flow." Pethahiah of Regensburg says that in Jabneh there is a spring which runs during six days in the week and ceases to flow on Saturday ("Sibbub," ed. Prague, p. 5).

The periodicity of this Palestinian river naturally gave rise to many different and fantastic legends. At first the phenomenon was considered to be supernatural; and, though there is no indication in the statement of either Josephus or Pliny that the cessation of the flow of the river occurred on Saturday, a legend arose to the effect that the rapid current and the cessation coincided respectively with the six week-days and Saturday. Even R. Akiba, who dwelt not very far from the river, answered evasively; so that it seems that even in his time there was a confusion between the Sambation of the ten tribes and the Sabbatic River of Josephus and Pliny. The legend did not stop there; in the course of time imagination changed the nature of the river also.

The first to disseminate the legends was ELDAD HA-DANI. According to his narrative, the Sambation surrounds the land not of the ten tribes, but of the children of Moses, who have there a powerful kingdom. The origin of this legend is ~~in~~ the passage Ex. xxxii. 10; and as in the midrashic version of Akiba's answer it is said that the river causes stones to drift, Eldad represents the Sambation as consisting entirely of sand and stones. His narrative is as follows:

"The Bene Mosheh are surrounded by a river like a fortress, which without water rolls sand and stones with such force that if in its course it encountered a mountain of iron it would grind it to powder. On Friday at sunset a cloud envelops the river (in another version, the river is surrounded by fire), so that no man is able to cross it. At the close of the Sabbath the river resumes its torrent of stones and sand. The general width of the river is two hundred ells, but in certain places it is only sixty ells wide; so that we (on this side of the river) may talk to them (on the other side), but neither can they come to us nor can we go to them" (Epstein, "Eldad ha-Dani," p. 5 et passim).



A similar narrative, though stated from a different point of view, is found in the letter of Prester John (see D. H. Mueller, "Die Recensionen und Versionen des Eldad ha-Dani," in "Denkschriften der Kaiserlichen Akademie der Wissenschaft," Vienna, 1892):

"One of the wonderful things on earth is a waterless sea of sand "(Mare harenosum"); for the sand is agitated and swells in waves like every other sea, and is never at rest. At a distance of three days from this sand sea are certain mountains, from which descends a river of stones and without any water. It flows through our territory and falls into the sea of sand. Its current is maintained only for three days in the week; on the other four days the river is fordable. Beyond this river of stones dwell the ten tribes, who, though pretending to have kings of their own, are our subjects."

In the Hebrew version of this letter (see "Kobez 'al Yad," iv. 69 et seq.) the text has been altered to favor the Jews, so that it agrees with Eldad ha-Dani. It reads as follows:

"Know that from this stony sea there flows a river the source of which is in paradise. It runs between our territory and that of the great King Daniel. This river runs all the days of the week, and on Saturday it ceases to flow. It contains no water, but it causes everything in its course to drift to the Arenaso Sea ("Mare Harenosum"). No one can cross it except on Saturday. We are obliged to place guards at the borders of our territory to defend them from the incursions of the Jews."

Thus, even according to the Latin text, the legend of the ten tribes being surrounded by a stone river was current among the Christians also.

Among the different versions of the Alexander legend is one which states that Alexander, when he was journeying toward the south of Egypt, arrived at a river which flowed with water for three days and with sand for three days and that this was the Sambation of the Jews (Noeldeke, "Beitrage zur Geschichte des Alexanderromans," p. 48). As the narrator was probably a Christian, he does not say that the river ceased to flow on Saturday; but Ibn Fakih, in his Arabic version, adds a statement to this effect (Noeldeke, l. c.). Ibn Fakih is not the only Arab writer who mentions this river; Kazwini ("Cosmography," ed. Wuestenfeld, ii. 17) relates in the name of Ibn 'Abbas that one night the prophet asked the angel Gabriel to bring him to the land of the children of Moses ("Banu Musa"), who were reputed to be very righteous. Gabriel told him that it would take him six years to reach there and



six years to return, and that even if he were there he would not be able to gain access to the Banu Musa, they being surrounded by a river of sand (WWadial-Raml") which flows with the rapidity of an arrow, resting only on Saturday. Mas'udi ("Prairies d'Or," i. 161) also mentions a river of sand, in Africa. Finally Gruenbaum (in "Z. D. M. G." xxiii. 627) concludes that the Sambation legend was current among the Samaritans also.

This legend, interest in which seems to have become lessened in the course of time, was revived in the seventeenth century through the fantastic stories of GERSHON B. ELIEZER HA-LEVI in his "Gelilot Erez Yisrael" and of Manasseh b. Israel in his "Mikweh Yisrael". The former relates that in 1630, while traveling in India, he arrived at Seviliah, two days' journey from the Sambation, where he heard the clattering noise of the river. He says:

"It is seventeen miles wide and throws stones as high as a house. On Saturday it is dry; there is then not a single stone, and it resembles a lake of snow-white sand. The Gentiles who dwell near the river do not drink its water, nor do they give it to their cattle, considering it a sacred river. The water has, besides, a curative power in leprosy and other diseases. The river ceases to flow on Friday, two hours before sunset; and during this interval before the Sabbath the Jews make incursions into the neighboring lands."

Manasseh b. Israel, while endeavoring to prove the existence of the Sambation, states as a peculiarity of its sand, that even when it is kept in a glass it is agitated during six days of the week and is quiescent on Saturday ("Mikweh Yisrael", x., No. 39).

There are thus essential differences even among the Jews with regard both to the nature of the river and to the people which it surrounds. There is a difference of opinion also as to the locality of the river. It has already been said that, according to the midrashim, the Sambation must be identified with some river of Media, and that Nahmanides identified it with the Gozan of the Bible. Eldad ha-Dani placed it in the land of Havilah in the south of Cush, which, though sometimes denoting India, seems here to indicate Ethiopia; and the same location is to be concluded from the Alexander legend. Pethahiah of Regensburg says (l.c.) that it is distant ten days from



Ezekiel's grave, which is itself one day's journey from Bagdad. Abraham Farissol says that the River Sambation is in upper India, higher up than Calcutta ("Iggeret Orhot 'Olam," ch. xxiv.), which opinion was followed by Gershon b. Eliezer; but Manasseh b. Israel ("Mikweh Yisrael," ch. x., xiii.), invoking the authority of ancient writers, thinks that the Sambation is near the Caspian Sea. The only point upon which the above-Mentioned authors agree is that the name "Sambation" was given to the river on account of the cessation of its flow on Saturday; and this explanation is given by Elijah Levita ("Tishbi," s.v. "Sambation").

The critical views of modern scholars also differ. Reggio, arguing from the contradictions of the ancient writers, denies the existence of such a river. He thinks that the Sambation of the ten tribes, mentioned in the midrashim, is to be identified with the Euphrates, being so called because the Israelites after settling near that river were able to observe the Sabbath (comp. II Esd. xiii. 43-45). Reggio's opinion may be supported by the fact that the River Don is called by Idrisi "Al-Sabt," while Kiev is called by Constantinus Porphyrogenitus "Sambatas," each term meaning "resting-place," as both places were commercial stations and were so named by the Chazars. Fuenn concluded that the Sambation of the ten tribes is to be identified with the Zab in Adiabene, whither the ten tribes were transported; that the name "sabatos," as this river is called by Xenophon, was subsequently altered to "Sabbation" and "Sambation"; and that later people confounded the Sambation with the Sabbatic River of Josephus and Pliny, and created many legends about the abode of the ten tribes (see Herzfeld, "Gesch. des Volkes Israel," i. 366). David Kaufmann, without discussing the existence of the river, explains the origin of the name "Sambation" as follows: "The legend originated with a river of sand and stones which, owing to a volcanic cause, might have been agitated. Its Hebrew name was 'Nehar Hol' (-'river of sand'), equivalent to the Arabic 'Wadi al-Raml.' This name was later misunderstood to signify 'the river of the week-days', and thus gave rise to the legend of a



periodic river which alternated between Saturday and the week-days, whence its name "Sabbation" or "Sambation" ( $\frac{3}{4}$ "Sabbatic river"). As the name does not indicate whether it flows or rests on Saturday, Josephus and Pliny interpreted the matter in contrary senses."

BIBLIOGRAPHY: Eisenmenger, Entdecktes Judenthum, ii. 533-570; A. Epstein, Eldad ha-Dani, p. 5 et passim; Fuenn, in Pirhe Zafon, ii. 133 et seq.; Gruenbaum, in Z. D. M. G. xxxiii. 627; D. Kaufmann, in R. E. J. xxii. 285; Lewinsohn, Bet ha-Ozar, p. 221; D. Mendle, in Klein's Jahrbuecher, ix. 173; Movers, Phoenizien, i. 666; Reggio, in Bikkure ha-'Ittim, viii. 49 et seq.; Bacher, Ag. Tan. 2d. ed., i. 290 et seq.

E. C.

M. SEL.



Story of a young girl who by means of ubbega piti was transported through the air to the evening service in the temple.

25

Thus a young girl of noble birth, living in the village Vattakalaka situated near the monastery of Girikandaka, was lifted into the air by ubbega piti produced by a strong Buddharammanam.

The story goes that, when her parents were going to hear the law, they said to her: dear! you cannot go prematurely — *you should not be out* — to such important occasion; we shall go to hear the law and transfer upon you the merit, "saying thus they departed. She being unable to contradict them, *leaving* the house stood in the ~~house~~-yard, looking on the temple-yard of *beheld*.

*gives you  
a share -  
is the merit  
quite incapable  
festival  
camps*

Girikandaka in the distance by the moon-light. She saw the offering-lights of the shrine, the four orders of monks performing the veneration of the shrine with garlands and perfume and doing the pradaksina, she heard the rising sounds of the singing of the congregation of the monks. So she thought: Lucky are these, who having gone to the monastery, are visiting such shrine-yard, and are listening to the sweet teaching of the law, "so beholding the shrine which looked like a heap of pearls, she entered the state of joy that amounts to transport. And being lifted up into the air, she came down in the temple-yard, before her parents were able to reach the place, and paying homage to the shrine, she stood there listening to the law. Now came her parents, and seeing her asked: dear! by what road did you come here, "--"through the air I have come, not by road," she replayed.

*string*

"Dear! through the air are wandering only Arahats; how did you come?" She said: On me there appeared the joy produced by a strong Buddharammanam, when standing and looking on the shrine by moon-light; neither could I stay, nor sit down, but just by grasping the image, I was lifted up into the air, and am standing now in the temple-yard." *and* Thus the ubbega piti is the unrestricted lifting up into the air.

*head I am  
stavely*

*it reaches the measure  
of coping*



Alphabetum Tangutanum  
sive  
Tibetanum.

Romae MDCCLXXIII.

Typis sac. Congreg. de Propag. Fide

editur

Stephanus BORGIA.

*With a preface by Iohannes Christophorus  
Amadutiis, Praeses Typographiae Sacrae Congregationis  
de Propaganda Fide.*




## Cap. I

## De Scriptura, &amp; ordine scribendi apud Tibetanos.

Duplex est Tibetanis scripturae genus, unum commune, & vulgare, cuius litteras ཨ་ ཨླ་ Umin, idest non capitales, seu minores vocant. Earum, forma tum a viris, tum a mulieribus in epistolis familiaribus, in syngraphis, aliisque privatarum rerum commentariis scribendis usurpatur. Aliud scripturae genus cuius literas ཨྲ་ ཨླ་ Ucen, nempe capitales, vel maiores appellant, quod ad liberales disciplinas addiscendas Lhamis, aliisque studiosis viris solae ferme necessariae putantur. Hae tantum ad Religionis dogmata percipienda viam parant, & solae tum veteribus exaratis libris intelligendis, tum novis componendis inserviunt. At cum characteres Ucen certe necessarij sint ad profanam, sacramque eruditionem acquirendam, Umin relinquemus modo, eo magis, quod regulae, quas <sup>pt</sup> ~~scribendis~~ characteribus maioribus statuunt Tibetani praeceptores, minoribus quoque conveniunt (nulla enim alia intercedit differentia inter maiores, & minores, nisi diversa apicum pingendi forma) ideoque hic maiores scribendi, legendique regulas exponendas aggrediemur. At ne & minores de ~~intererentur~~ characteres, eorum quoque Tabulam ad calcem apponemus. Antequam ad tradendas Alphabeti litteras procedamus, notandum est signum initiale, unde auspiciu<sup>s</sup> sumunt Tibetani, duplici figura pingi. Prima nobilior est ཨྲ་ | c | , aut ཨྲ་ | c | , vel ཨྲ་ . Hanc vero praepone solent omni scripturarum generi, quod sacrum est, & proprium Litteratorum; nam in communi, vulgarique scriptura alteram adhibent huius formae ཨྲ་ , vel ཨྲ་ , aut etiam ཨྲ་ . Ustkum nomine signa ista appellant Tibetani. Huius notae munus est non solum libri auspiciu indicare, sed etiam novi tractatus argumentum in eodem libro distinguere. Toties enim Ustkum repetunt, quoties in materiam aliam dilabuntur. Punctum etiam duplex est in scripturis. Unum intersyllabicum, quod syllabam discernit; aliud fixum, quod absolutae periodi signum exhibet, primum per  $\Lambda$  punctum, secundum per duas perpendiculares || lineas pingunt. Intersyllabicum punctum suum, usum, & utilitatem habet; facit enim, ut plures consonae unico puncto



conclusae, licet binae, ternae, aut quaternae sint, unam tantummodo syllabam componant, & tamquam monosyllabum nomen legi, ac pronunciari debeant: ut ཏྲ་ nga, ego; རྩ་ gnia, piscis; ལཔམ་ jap, pater; རྩ་ ciho, lex; ཤེར་ ser, aurum; ལམ་ lham, femita; སུ་ su, corpus; རྩ་ srung, custos & c. Sic plurium consonantium numerus unico terminatus puncto syllabam constituit semper unicam. Punctum sixum per duas has  lineas perpendiculares, unam ad signandum praecedentis periodi absolutionem, alteram ad subsequentis inchoationem efformant; ideoque aliquantulum inter se distantes collocabant veteres Tibetani, ut vetusti eorum scribae demonstrant; at recentiores ad periodi calcem unam tantum lineam signare, & ante subsequentis inchoationem nonnihil vacui alterius lineae loco relinquere consueverunt. Aliis quoque signis in scribendo utuntur Tibetani; quorum unum est pro innuenda suspensionis nota in aliquibus verbis ad vehementem animi affectum exprimendum, vel ad summam erga sanctos suos venerationem patefaciendam. Hoc signant interliciendo duos circellos ཨྱ litteris monosyllabis, quibus animi affectum exprimunt, ut videre est dictione ཨྱ་སྐྱུ་ལྷ་མོ་ Nausa santa-puttrha; quod cum nomen sit inventoris characterum ཨྱ & scripturae apud Tibetanos, per hos ཨྱ dicyclos innuitur legentibus, primam syllabam illius nominis aliqua vocis suspensione, & animi affectu esse promendam. Eiusdem quoque indolis sunt notae, quae toties occurrunt in scripturis, & diplomatibus, quoties Lhama maximus sive explicite, sive implicite in illis commemoratur. Tunc nomen, aut verba, Lhae dignitatem exprimentia, tamquam inter parentheses clausa, conspiciuntur signis quibusdam distincta, quae licet fixa non sint, sed ad Amanuensium libitum reliquantur, communiora tamen sunt iis, quae conspiciuntur in pluribus Diplomatum Missionariis Capuccinis oblatis a Rege, & a Commune Civitatis Lhasae ad Ecclesiam, & Hospitium erigendum, in quibus pro parenthesi ista cernuntur signa ཨྱ་གོང་མོ་འཕགས་པའི་ལྷ་མོ་ཨྱ་ Kongh-scia Rinbo-cehi, Supremorum Pedum, idest Supremi Lhae. Aliae quoque notae non raro occurrunt sacris in eorum, libris, quarum munus, licet non satis cognitum habeamus, tamen intactas relinquere non putamus. Aliquando unum, vel <sup>al</sup> alterum istorum signorum occurrit loco puncti intersyllabici ཨྱ་ཨྱ་ཨྱ་, & vim eorum habere conpicimus, quorum munus,



est cultum, invocationem, verationemque. Numinum exprimere; aut apparet in exordio Epistolae Supremi Lhamae scriptae laudatis Missionariis, qui calamo exsecraverant magicae superstitionis<sup>ti</sup> praxim a Tibetana lege permissam, & laudibus commendatam. Sic exorditur Epistola: ཨཱཱ་མྱེ་ལྷ་མོ་།

ནཱོ་ཁྱེ་ལྷ་མོ་། ཨཱཱ་མྱེ་ལྷ་མོ་ལྷ་མོ་ལྷ་མོ་།, Namo Goru:Khierang lek par-gnion-la:

Adoro Magistrum, (Hacam) vestrum scriptum comprehendere & c. Tandem innuendum putamus, Amanuenses ad calcem operis varia signa apponere quibus orationis, tractatus, vel libri absolutionem indicant.

Communia, & usitatiora sunt ista ཨཱཱ་མྱེ་ལྷ་མོ་།, vel ཨཱཱ་མྱེ་ལྷ་མོ་།, quae cum non ad scripturam, sed ad decorem spectent, quo quisque maxime delectetur prnamento, opus absolvant.



ཡུལ་གྱི་པལ་ལ་ཐང་། p 296 a -

ལམ་ལ་ཐང་།

ཆོས་ལུགས་ཀྱི་ལུང་ལ་ཐང་།



With            the            Director's  
Compliments.



མཆོད་ཀྱི་རྩ་མཐུང་། heard the abhidharma -  
Sammuccaya from བླ་མཁན་པ་རྩུན་པ་མེད་ཀྱི་  
(རྩུན་མཁན་། མ། འཁ-9a) -



With        the        Director's  
Compliments.



witsako "Kopenb".

wīna "ygoobolobitibis".



