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# Mazard's Version of Mason's Pali Grammar



မေဇာ့၏ဒီဂရီ  
ပရိဝုဒ္ဓါသင်္ဂဟာ

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*Expanded and Revised from the work of Francis Mason, ca. 1868,  
by Eisel Mazard, 2005, first distributed in 2015.*

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## **An Introduction (for 2015)**

**by Eisel Mazard (馬大影)**

For many years now, people have been downloading and using the versions I created of Pali textbooks by (1) Narada Thera, (2) Lily de Silva and (3) Charles Duroiselle (all made available, originally, at [www.pali.pratyeka.org](http://www.pali.pratyeka.org)). No special argument is really necessary, therefore, to offer a fourth book in the series as "Mazard's version of" yet another Pali textbook, for the same small audience. However, in many ways, Mason's book has more human interest than the other three: it gives us a glimpse back at a lost world of traditional Pali learning and Buddhist scholarship, as the author struggled to make that tradition accessible to a western audience for the first time.

Mason shares with the reader his sense of excitement as the first translations of the edicts of Ashoka became known, as the first Pali-English dictionaries were produced, and as Europe discovered (or rediscovered) ancient Buddhist philosophy through the Theraváda tradition (and found it to be strikingly different from what had formerly been known through Chinese and Tibetan sources). Infused with the optimism of the era, and with scholarly anecdotes littered throughout, this is about as dramatic as a textbook on grammar (in a dead language) could reasonably be.

There might be some explanation required to explain why this text is only becoming available now (in 2015) and not ten years ago (2005) when my work on the manuscript was completed. The real story of how this book came into being, and of why I chose to educate myself in this peculiar way (that created various resources for others to use as by-products) will be left for another occasion.

The technology of the fonts and the underlying encoding (i.e., Unicode) evolved while I was working on the manuscript. I was educating myself as to the correct ligatures, etc., at the same time that I was providing feedback to the programmer to try get the Sinhalese, Burmese and Ashokan Brahmi scripts to all work properly (on what was then a much more crude version of the Mac operating system). Computer encodings developed last-of-all for languages such as Sinhalese and Burmese (that were not profitable for corporations to pursue); then, within each of these languages, there were combinations of letters that only occurred in the ancient language (never in the modern) that needed to be addressed --one by one-- to really make word-processing in Pali possible. In creating this new book out of Mason's old one, I was a direct participant in this development, thanks to the efforts of Ka'onohi Kai, a computational linguist and font-developer who corresponded with me for many years (and to whom I reported on stone inscriptions, hand-written manuscripts, and printed typography from various eras, along with the details of my own experience in struggling to get the software to work in typing out this same book).

The primary source that this book was created from is the following reprint of the 1868 original:

Francis Mason, D.D., *Kachchayano's Pali Grammar with Chrestomathy & Vocabulary*, 1984, Sri Satguru Publications, Delhi, India.

The original text was of very great quality, although riddled with errors --some of them typographical errors, some of them inevitable mistakes for a pioneering work of its era. More than just typing, creating this new edition was a process of error correction, and constant comparison of conflicting authorities. This was, for myself, an educational process that I valued at the time.

In Mason's Pali grammar we see an intermediate stage of development, when Europeans directly worked from classical, Pali sources (in this case, Kaccáyana) to produce a westernized account of the language. Soon enough, this western model became the default for how the language was taught and thought of everywhere --even in the most conservative monasteries. It is difficult to describe the western model as "modern": 19th century Europeans had created an imitation of Latin textbooks to present Pali to a western audience (presuming western students of Pali to already have an education in Latin, Greek, or both). If this ever had been a good idea, it was evidently less and less useful as the knowledge of Latin and Greek declined in the 20th century. The teaching of Pali has not yet overcome this stage of development: compare any 21st century Pali manual to a 21st century textbook used to teach French, German, etc., and it will be obvious that the Pali textbook is only a few steps removed from a 19th century Latin grammar. I can remember discussing the prospect of creating a truly modern Pali textbook with the head of a Cambodian foundation, who seemed startled at the idea: why would language students need illustrations, exercises, questions, puzzles and such to learn Pali? The answer is: for the same reasons that they need them for any other language.

The European model for how Pali was taught, studied and thought of (as a language) had a profound effect in Asia, but this effect is impossible to separate from the decline of traditional learning (and traditional livelihoods) under many other headings, in the same era. The disappearance of scribal employment (i.e., the creation of manuscripts, formerly offering an income to a considerable class of people) and the decline of monastic education (as a "ladder" of upward social mobility) were changes that came to Theraváda Asia many centuries later than they came to Europe, but when they finally did arrive, they came suddenly, with great implications. This is a pattern that can be observed in Theraváda nations with very different languages, cultures, and political histories (Sri Lanka as much as Cambodia, etc.).

The transition from locally-produced manuscripts to bound-and-printed volumes was, *ipso facto*, a transition to reliance upon centralized authorities. Formerly, each tiny principality took pride in producing manuscripts after its own fashion, with distinctive orthography, making use of local

dialect, etc., providing patronage for a diverse vernacular literature housed in the same monasteries (including comedy, adventure-stories, romances, etc., not limited to Buddhist themes). The local monastery had been the center of a system of education in local dialects, but it became, instead, the lowest rung in a centralized system of education, that (naturally enough) served economic interests, and pursued nationalistic goals, with very little use for Pali. The new media of the newspaper and the radio proceeded from one office, in a distant capital city, that and that far-off place was both the center of prestige and also the locus of government control. It was a new era of government control over language, education and religion: monks did write articles in newspapers, and did make statements over the radio, but they did so only as instruments of a kind of authority that had not existed in the feudal, village system.

In the modern era, the monastery-school became a second-rate substitute for national education, and subordinate to it. Students too poor to attend "a real school" could find food and shelter as boy-monks (or, much more rarely, girl-monks) with the vast majority of them wearing the robes only to prepare for secular career thereafter. As such, "monastic education" has come to be implicitly understood by all parties to be an attempt at secular education within monastic walls, even at the university level. Without suggesting a simple cause-and-effect explanation as to why Buddhist learning declined, I would merely observe that these were the general conditions that accompanied the decline. In the short term, the centralization of Buddhism created a new vitality at the center, but this soon had to fade due to the declining vitality around the periphery.

Given the diverse economic and political transformations that we group together with this one word *modernization*, in looking back at last 200 years, it is certainly easy to ignore the decline of Pali learning as one relatively trivial feature of this process. Whether we are speaking of the recent history of Burma, Sri Lanka or Cambodia, we think first of civil wars, the rise and fall of European colonialism, etc., long before any thought is given to the status of classical languages, literature and philosophy in these countries. However, around the world, other countries were able to modernize while maintaining patronage for classical learning (e.g., Greek, Latin, classical Chinese, perhaps lately Irish Gaelic, etc.) --and so the name of modernity itself does not fully explain why the Theraváda countries of Southeast Asia have failed to do so.

The Pali tradition of teaching Pali *in Pali* (i.e., using Pali grammatical concepts to explain Pali) has now gone extinct. I met one senior monk in Sri Lanka who had been the pupil of the last living master of the indigenous system of grammar (i.e., the Kaccáyana system, that the reader will learn about in this volume) when he was only 8 years old; his master had been roughly one hundred years old at the time, and died soon after, leaving no successor to carry on his teaching. I remember the expression on the monk's face as he made the effort to remember the few rules of Kaccáyana's

grammar he had memorized as a child, and reflected on how cryptic they were (without extensive commentarial explanation).

In North-Eastern Thailand, I visited a temple that was partly a shrine to the memory of the last monk there who had --allegedly-- learned the Pali language using the old (Kaccáyana) system, still within living memory. As the knowledge of the language had become locally extinct, this one monk had, reportedly, struggled to put together a complete manuscript of Kaccáyana's grammar rules from the imperfect fragments still available (this part of the story, certainly, is believable). There was a huge, painted portrait of the man hanging on the wall, and lacquer boxes containing various aspects of his legacy were set out in a sort of museum. I was told by a professor that the local people called the monks who had followed him "the stone pillow school", as the monks were so hard-working that they took naps with their heads on stone between lessons. In looking at the manuscript evidence left behind by this school, I was given the impression that, in fact, the attempt to return to the roots of the ancient language there had failed (i.e., no such revival of ancient learning as they'd aspired to actually happened); however, that small chapter in history (and the shrine that was created to immortalize its memory) demonstrated that local people (in those the villages of Isan) were keenly aware that in the past monks had gained reading-comprehension of the ancient philosophy of the Buddha (in Pali), whereas the monks of more recent times did not. Even if the whole story of the stone pillow school were fiction, it would be a story that problematized modern monastic education. There was a cultural awareness that the old system of learning (i.e., Kaccáyana's grammar) was a hallmark of **real** ability in the language, whereas the new (central Thai) system that replaced it was just a kluge of mispronounced loan-words that allowed monks to make up homilies, but that definitely did not equip them to read the philosophy in the ancient language, as monks had done in ancient times.

The pedagogy surrounding the language has changed radically in the last century. Not even the most conservative monk alive today can claim that he learned to read the Buddhist scriptures in the same way that monks learned it just 200 years ago, let alone 500 or 1,000 years ago. If anyone were sincerely interested in knowing "How did monks learn Pali prior to European influence?", the answer would have to begin with the grammar of Kaccáyana, and it could begin here, with a casual reading of Mason's textbook.

Asian monks and Asian academics alike have become dependent upon western learning; it is now *via* western grammars, western pedagogy and western dictionaries that they access their own ancient traditions. More often than not, the translations (and even untranslated Pali editions) are dependent upon western sources also (and readers may not even realize that they are looking at a western interpretation, if they encounter it after it has been translated back into their own language).

When I was in Laos, the official textbook in use for the monks at the higher academy (i.e., the monastic university, for lack of a better term) was written during the French colonial period by a certain Mr. Louis Finot. I had the impression that most of the monks mistakenly assumed that the Lao translator (whose name was more prominent on the cover) was the book's author. Finot was a western author, working from western sources, defining Buddhism for an audience of Buddhist monks, who would proceed to give sermons on this basis. I will forever remember the expression on Richard Gombrich's face when I shared this anecdote with him, years later, in England.

The pattern is still ongoing: when I was living in Phnom Penh, I was horrified to see that Ian Harris's 2008 book on Cambodian Buddhism had been translated from English into Khmer, and was (apparently) being used as a textbook to teach Cambodian monks what their own religion was supposed to be in the monastic universities. Years ago, I published a review of Harris's work that was perhaps too polite and too brief in complaining that the text was full of absurd errors that only a charlatan could make, in (evidently) muddling through French sources with neither any knowledge of Pali nor any comprehension of Khmer, nor any expertise in Theravāda Buddhism. However, as shameful as Ian Harris's contribution to the field may be, from my perspective, there was nobody who could scrutinize the quality of his work in the employ of Cambodia's *Buddhist Institute* when they received the Cambodian translation from him. The expertise of Europeans arrives in a complete package, with the imprimatur of some famous university stamped on the cover, and backed up by research-grant-money beyond the wildest dreams of third-world countries. In this way, a book that was intended for a western audience comes to be regarded as definitive by the very people it was attempting to describe; authors become teachers to the very people they should, instead, be learning from. We will have the pattern of Louis Finot all over again, in the absence of colonial occupation.

What the Theravāda countries of Asia now have is a second-rate imitation of European systems of education, and the content of what gets taught about Buddhism is generally a second-rate recapitulation of western ideas about Buddhism. In the case of Pali education it is a second-rate imitation of something that was second-rate to begin with (perhaps leaving us at fourth-rate?). I do not say this with any intent to glorify the irretrievable past, but the current situation is so dire that it seems absurd to even speak of "Pali education", as such a thing barely exists. When I was only a beginner in Pali myself, I showed my hand-written Pali work (in Sinhalese, Burmese and other scripts) to the professors at Sri Lanka's greatest university department for such things, and the assembled professors immediately explained that I was already too advanced to enroll in any of their classes (they encouraged me to instead enroll in some special program of independent study, etc.). It took me quite a while to really accept the truth of what they were telling me, as this was supposedly the last bastion of Pali education at an advanced/elite level, but they were in fact muddling through with the western method, and not doing much better than the overt disasters of Cambodian

academia, Thai academia, and so on. Western education is marvelous for many things: I do not think that the countries of Asia should be ashamed (e.g.) if their modes of teaching dentistry or electrical engineering are imitations of western models. However, Pali is one area of research where the western world cannot (and should not) provide any such model for imitation; in this case, those who go from west to east should be the ones asking questions, not providing the answers.

So, in reading Mason's grammar, we look back to a much more optimistic moment in the history of Buddhist scholarship. Francis Mason was a witness to the transformation of eastern learning, and he was himself an agent of that change. As I discuss in the appendix ("Who was Francis Mason?") he was a Christian Missionary, and a despicable character in various ways, but his book glows with the eagerness and optimism of an era when wisdom was expanding --*rather than contracting*-- in this field of studies.

The most obvious improvement I have made to the original has been to expand it to provide all Pali text (and tables) in parallel Sinhalese and Burmese scripts, and also to bring the system of Romanization into conformity with modern expectations, such as the distinction between *c* and *ch*, rendering the sound *ny* as *ñ*, and so on. Direct reprints of the original would deter most beginners for just this reason (nobody wants to get their *ch* spellings mixed up --especially not when they're just starting on the language, etc.).

The method of stating changes between words as an equation (very frequent in chapters 2 & 7) is my own addition to the text. There are substantial additions of both new tables and new explanations here and there, normally with a sentence indicating that I've added them (before or after they appear); one that will be immediately useful to beginners is the overview of grammatical terminology, starting at §86.

The footnotes and endnotes are all my own additions, and parenthetical notes (marked with my initials, E.M.) warn the reader about most of the other changes. In just a few cases I omitted examples provided by Mason entirely, where I thought they were misleading. The addition of Pali grammatical terminology in the headings (and in parentheses throughout the text) is my own work, and is often supplemented by end-notes elaborating on the relationship between the English terms, Kaccáyana's terms, and later Pali nomenclature, as best I was able to research the matters in that earlier period of my life, circa 2005.

From the same era as Mason's work, and partly based upon it, is M.E. Senart's edition of Kaccáyana. I will always remember Ole Pind's dismissive remarks about this edition; it is famous, but, perhaps, its fame is not very well-deserved.

M.E. Senart, *Kaccāyana et la Littérature Grammaticale du Pâli*, 1871, L'Imprimerie Nationale, Paris, France.

I suppose the most widely available English translation of Kaccāyana is still the 1901 edition by Vidyabhusana, opened with a pugnacious "proem" by Dhammapala. This translation was partly derived from the earlier work of Senart, just as Senart made use of Mason before him. The Pali is entirely typeset in Devanagari, reflecting Vidyabhusana's background as a Sanskritist, and also reflecting the Maha Bodhi Society's stated purpose of leading a Buddhist revival on the Indian mainland at the time:

Satis Chandra Acharyya Vidyabhusana, M.A., *Kaccayana's Pali Grammar*, 1901, Maha Bodhi Society, Calcutta, India.

I was fortunate to obtain a copy of Dharmakirti Sri Dharmarama's edition of Kaccāyana from 1904. The text is wholly typeset in Sinhalese script, aside from a single-page introduction in English, and a dedication to "His Excellency" Sir Henry Arthur Blake, then the colonial governor of Ceylon:

Kaccayana Maha Thera, Sanghanandi Maha Thera, & Dharmakirti Sri Dharmarama (editor), *Kaccāyana Vutti: the Standard Grammar of the Pali Language*, 1904, Frederick Perera Abayasinha Appuhamy at the Satyasamuccaya Press.

Piyaratana's edition of some 90 years later also presents the Pali in Sinhalese script, with the addition of a vernacular Sinhalese translation. The copy I used was kindly sent to me by Bhante Anandajoti of Chetiya Giriya Arañña, Pallepola, Sri Lanka, and I would here thank him for his generosity. Neither the cover nor the publication data within is Romanized, so those who would seek it out must check for numerous possible spelling variations in their library catalogue:

වූගම පියරතන හිමි, කවිචායන ව්‍යාකරණය, 2539 Buddhist Era (= 1995), එස්. ගොඩගේ සහ සතෝඳුරගේ, කොළඹ, ශ්‍රී ලංකා.

Vūgama Piyaratana Himi, *Kaccāyana Vyākaraṇaya*, 1995, Goḍagē Saha Sahōdarayō, Koḷamba ("Colombo"), Sri Lanka.

I was able to acquire a Thai-script edition of Kaccāyana (transcribed from Burmese sources) from the monks at Wat Tamaoh, in Lampang. My copy of the first edition was put into my hands by Bhante Ganthasarabhivamsa, during a trip I made to Lampang for the express purpose of acquiring the text; I would here thank all the monks of that temple for their generosity. This provides notes on the

variations to be found when comparing the root text with different expressions of the same rules in later grammatical works (i.e., works paraphrasing Kaccāyana):

กจฺจายนมหาเถเรน วิรจิตฺ, กจฺจายนนุยากรณํ, กรุงเทพมหานคร, อภิธรรมโชติกะวิทยาลัย  
มหาวิทยาลัยมหาจุฬาลงกรณราชวิทยาลัย จุดพิมพ์เผยแพร่ ครั้งที่ ๑ พ.ศ. ๒๕๔๐.

[Author stated as:] Kaccāyanamahātherena Viracitaṃ, *Kaccāyana-byākaraṇaṃ*, Abhidhamma  
Jotikavidyālaya Rājavidyālaya, Bangkok, [Thailand], First Edition, B.E. 2540 ≅ 1997.

The sources I consulted were relatively few; this is because I could carry only a few books with me as I migrated around Asia during the composition of this text (my work commenced in Hong Kong, and ended in Vientiane, I believe, with relocations to Taiwan and Thailand in-between). For many years, I really had access only to the books that I carried along with me, from one train to the next, from Bangkok to Vientiane.

Eisel Mazard, Victoria, Canada, Dec. 2014

**Kaccayano's Pali Grammar**  
With Chrestomathy & Vocabulary

By Francis Mason, D.D. (1868)  
Expanded and Corrected by E. Mazard (2005)

**Preface**

The declensions and conjugations in Pali are very simple and may be more readily acquired than either the Latin or the Greek. The principle difficulty, in reading Pali, is found in the numerous changes that are made in the roots, in the formation of new bases for declension and conjugation, in adding many and various particles to form derivative words, and in the permutation of words when combined into sentences.

The roots consist of one or two consonants, but the second is most frequently lost in the changes that occur, and occasionally the first also, so that not a vestige of the original root appears in the derivative (see §246).

Take for instance the word *nigbán*, which has been adopted into Burmese: နိဗ္ဗာန်. The root is *vá*, (ဝါ, ဝါ) "to go, to blow", and *ni* (နိ, ဝါ) is prefixed in the signification of "out", the word thus signifying "to go out", as a fire or light. *Na* (န, ဝါ) is added to put it in the neuter gender (see §90).

When *ni* (နိ, ဝါ) is prefixed the following consonant, *v*, is required to be doubled (see §75), but a double *vv* is changed to a double *bb* (§303). Thus the neuter noun from *ni* and *va* is နိဗ္ဗာန်, ဝါဏိယ ( *nibbána* ).

The Burmese write the second *b* (as) *p* ( i.e., confounding ဗ vs. ဗ --E.M.) pronounce the first *g*, and cut off the last syllable *an*, thus making the word *nigban*. In both the Pali and the Burmese word, all appearance of the original root is lost, but in Sanskrit, when the *v* is double, it remains unchanged, and the Sanskrit preposition corresponding to the *ni* in Pali is *nir*, so the Sanskrit word formed on the same base as the Pali is निरब्बान (*nirvvána*).<sup>1</sup>

It has been a prominent object in the following pages, to make these changes readily understood, and thus facilitate the acquirement of the language. The changes to which letters are subjected are

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<sup>1</sup> Mason here follows the Bangladeshi convention, doubling the *v* in *nirvana*. This is not commonly found today in either Romanized or Devanagari Sanskrit, but remains the norm in the classical Bengali typeset (*Sadhubasa*) --a relatively recent development in the presses of Mason's day (owed to Sir Charles Wilkins).

recapitulated at the commencement of each letter in the Vocabulary, that the student in looking up a word may easily recognize readily the root from which it is formed.

The Vocabulary furnishes the definitions of many more words than appear in the list, because on the pages to which reference is made, many derivatives will be often found defined. And to make it useful to persons imperfectly acquainted with the grammar, uncommon forms are sometimes introduced with reference to where explanations of them may be found. Many verbs have two or more bases (§210), and while one only would be given in ordinary dictionaries, all will usually be found in this Vocabulary.

There is a great need of a full and accurate Dictionary of the language, but that is in good hands. Our present Chief Commissioner, Col. Fytch, announced the preparation of a Pali Dictionary several years ago, and we have the best authority for stating, that so soon as he can obtain leisure, he fully intends to finish, and publish the work.

This book will not be found free from typographical and other errors, though it is believed there are none of a very serious character. While carrying it through the press, the writer was teaching Bible Exegesis to a large school, with Land Surveying and use of instruments in the field, had to correct Karen Trigonometrical calculations, and was writing a work in Burmese on Materia Medica and Pathology, was printing an Arithmetic in two Karen dialects, and writing and printing an elementary work in three languages, besides the care of seventy or eighty churches, their schools, and teachers, involving incessant applications, and interruptions. It is not remarkable then that oversights occasionally occur, such as on pages 119 and 120 (of the first edition) where "declined" is read on the running title instead of "conjugated" (now corrected --E.M.).

In writing a similar book in Sanskrit, the assistance of a learned pundit could be obtained, to relieve the author of much of the labour involved, but from Tavoy to Touugoo, and from 1830 to 1868, not a single native has been found whose assistance in such a work could be of the least value. Many of the priests can repeat large portions of Kaccayano's Grammar, and of the principles of the grammar they seem to be totally ignorant.

Bishop Bigandet says: "Phongyies are fond of exhibiting their knowledge of the Pali language by repeating from memory, and without stammering or stumbling, long formulas and sentences; but I have convinced myself that very few among them understood, even imperfectly, a small part of what they recited."

It is an interesting fact that the Pali, which has the oldest alphabet in India, has been printed by the Karens, whose own language is among the last reduced to writing. Some of the earlier forms show their inexperience, but the general character of the work has been commended.

The Deputy Commissioner in his official report to the Government, dated 23, Oct. 1867, wrote: "The Printing department of the Institute I consider *a great success*. Dr. Mason has learned the printer's art, and taught three Karens to print. The Pali Grammar, a copy of which I shall send you with a separate letter, has been printed by these men, and I think reflects great credit on Dr. Mason and his pupils."

Rev. E.B. Cross writes: "I wrote you a hasty note on Saturday, which did not fully answer my purposes. I ought first of all to have expressed my *admiration* of your printing in all the characters and languages which it represents, for it is certainly very neatly and *beautifully* done."

**In omnibus gratias agite.**

*David rex benedixit Domino coram universa multitudine et ait, Benedictus es Domine Deus Israel patris nostri ab aeterno in aeternum.*

*Tua est Domine magnificentia et potentia, et gloria, atique victoria, et tibi laus. Cuncta enim quae in celo sunt et in terra, tua sunt. Tua Domine regnum, et tu es super omnes principes.*

*Tuae divitiae et tua est gloria, tu dominaris omnium. In manu tua virtus et potentia, in manu tua magnificare et fortificare omnia. Nunc igitur Deus noster confitemur tibi, et laudamus nomen tuum inclytum.*

*Quis ego et quis populus meus ut possimus haec tibi universa promittere? Tua sunt omnia, et que de manu tua accepimus, dedimus tibi.*

*Peregrini enim sumus coram te et advenae, sicut omnes patres nostri. Dies nostri quasi umbra super terram, et nulla est mora.*

*Benedictus Dominus Deus Israel, qui fecit mirabilia solus. Et benedictu nomen majestatis ejus in aeternum, et in seculum seculi, et replebitur majestate ejus omnis terra. Amen, at amen.*

### **Introduction (by F. Mason, 1868).**

"The Buddhist traditions in Ceylon," wrote Prof. Cowell, "all agree in calling the author of the earliest Pali grammar Kaccayano, and although this is said to have perished ... The Hon'ble G. Turnour, late Colonial Secretary of Ceylon, drew attention to some of the Pali works formerly extant in Ceylon, and amongst them, to Kaccayana's grammar, which he then regarded as extinct. The Rev. F. Mason says: "The grammar reputed to have been written by Kaccayana still exists. I had a copy made from the palm leaf, on small quarto paper, and the Pali text occupies between two and three hundred pages, while the Burmese interpretation covers more than two thousand. I made a compendium of the whole, Pali and English, a few years ago, on the model of European grammars, which might be printed in one or two hundred pages, and convey all the information contained in the two or three thousand in manuscript."

[James d'Alwis, 1863, *An Introduction to Kaccayano's Grammar*, page ii]

This "compendium" was submitted to a committee of the Bengal Asiatic Society, and approved for publication in 1854, and Mr. Alwis writes that he obtained a copy in Ceylon in 1855. The existence then of Kaccayano's work was first brought to notice from Burmah.

Many will ask: "Who was Kaccayano?" The commentators on his grammar say he was one of Gaudama's disciples, selected by him to write a grammar of his discourses; not a grammar of the entire language, but of that part of it used by Gaudama, bearing the same relation to the whole language that Winer's Greek Grammar of the New Testament does to the whole of the Greek language.

From Sanskrit sources we learn that there was a Kaccayano, or Kakatayana, who composed a Sanskrit grammar about the age of Gaudama. Dr. E. Buhler has shown from manuscripts recently discovered, that Pánini, "The father of Sanskrit grammar," quotes from Kaccayano as his predecessor, and has borrowed from him many of his grammatical terms. This establishes his antiquity, and Dr. Buhler adds: "I believe that Kakatayana was not a Brahman, and should not be at all astonished if it were established by additional evidence that he was a follower of Sakyamuni." [Journal of the Asiatic Society of Bengal, No. II, 1864]

The name however is not conclusive as to the authorship, for there are other writers of the same name. There were two Sanskrit grammarians of the name, and the Chinese pilgrim Hioun-thsang who was in India A.D. 629-645, sojourned in a monastery founded by Ashoka in which a Kaccayano composed a theological work three hundred years after the death of Gaudama. Still the fact that the older grammarian was not a Brahmin, goes far to sustain the Buddhist tradition.

Mr. Alwis says there can be no doubt but this grammar was written in the days of Kaccayano, but the natives prefer no such claim. They say it was preserved by oral tradition for 450 years after the death of Gaudama, when with the sacred books it was committed to writing A.C. 93. (Both the date and the nature of the event it marks is debated; the writing of the canon is traditionally ascribed to the fourth council of Buddhist monks, held in Matale, Sri Lanka, 515 years into the Buddhist era --E.M.) Indeed, there appears to have been no books in India anywhere in the days of Gautama, though the people were acquainted with letters.

After Alexander came to India, the Greeks wrote that the Indians were illiterate, and though letters were used for inscriptions on mile stones, yet "Their laws were unwritten, and that they administered justice from memory." [Ibid., No. II, 1859] There is no good reason then to suppose that the grammar was committed to writing before A.C. 93, and if the greatest of poems, the Illiad, has reached us by oral tradition, for it is now admitted that the Greeks had no letters in the days of Homer, there is nothing incredible in a small grammar being transmitted in the same way.

The condition of the manuscript accords with the later date of writing, but with the earlier it would contain anachronisms. Book II, part 3rd, Aphorism 17, contains the following example:

සි ගාතො සි ත්වං දෙවානංභීය තිස්ස

ကွ ဂါတော သိ ဝံ ဒေဝါနံပိယ တိဿ

*kwa gáto si tvang devánangpíya tissa?*

"Tissa, beloved of the Devas, whither art thou going?"

Now "Tissa, beloved of the devas" was the king of Ceylon who was contemporary with Ashoka, so the work could not have been written much before the date assigned by tradition.

Kaccayano's grammar carries with it internal evidence of having been composed with special reference to being committed to memory. It is first written in brief aphorisms which contain the kernel of the work, and though they occupy but twenty pages of manuscript, they contain all the grammatical principles in the book. These aphorisms are next written in paraphrase to make them more easily understood, filling fifty pages, and the following stratum is a third consisting of examples, of somewhere about one hundred pages, and outside of this again are exceptions with occasional annotations. Here the commentator steps up with a paraphrase on Kaccayano's last remarks, to make all things plain.

In fact Kaccayano built his grammar precisely like the edifice of the Paris exhibition. He laid down the germ of his idea in the centre, and then described around it several concentric circles, each containing all the things of a kind, and then struck out some seven hundred radii, crossing these circles, from the centre to the circumference, on each of which may be found every variety in the book, aphorism, paraphrase, example, exception or annotation, and commentary. The following is an

example from B. 6, P. 4, A. 3. (the third verse of the fourth division of the Ākhyátakappa (අඛ්‍යාතකප්ප, အာච්ඡාසකප්ප, variously numbered as book 3 or book 6), i.e., verse #486, cumulatively, refer to the table of contents for Vol. II --E.M.)<sup>2</sup>

Aphorism.

ඝට්ඨිනං වා                      භද්දාදිනිං ට්ඨි                      *Ghatádinang vá*  
"Sometimes of *Ghata*, et cetera"

Paraphrase.

ඝට්ඨිනං ධාතුනං අසංයෝගනනානං වුද්ධි වා කාරිතෙ                      භද්දාදිනිං ආතුනිං අධංචොග්ග්‍රානිං ට්ඨි  
චොති ට්ඨි කාරිතෙ  
*Ghatádinang dhátunang asangyogantánang vuddhi<sup>3</sup> hoti vá kárite*

"On account of a causal affix, when not ending in a compound consonant, the vowel of the root *ghata* et cetera is sometimes lengthened."

Examples.

ඝට්ඨි	➔	ඝාට්ඨි	භද්දෙති	➔	භාද්දෙති
ඝට්ඨති	➔	ඝාට්ඨති	භද්දුයාමි	➔	භාද්දුයාමි
ඝට්ඨෙති	➔	ඝාට්ඨෙතෙ	භද්දාපෙති	➔	භාද්දාපෙතෙ
ඝට්ඨයති	➔	ඝාට්ඨයති	භද්දාපයාමි	➔	භාද්දාපයාමි

Exceptions.

ඝට්ඨිනමිති කිමත්ථං කාරෙති                      භද්දාදිනිංමිති කිමත්ථං කාරෙති  
*Ghatádinamiti kimatthang káreti*  
"Why *ghata*, et cetera?" -- "He causes to go"

<sup>2</sup>The cumulative verse numbers I have added throughout the text will be found to be more useful in comparing quotations across editions; most of Mason's quotations from Kaccáyana lack any citation in his original, but in this case he has indicated the source by book, part, and aphorism --but this is not quite consistent across all editions. The verse number supplied (in the format //486) always corresponds to the first of the two numbers stated to the right of the pali verse in Piyaṭana's Sinhalese edition: වැගම පියරතන හිමි, 1995 (B.E. 2539), කම්මායන ව්‍යාකරණය. In Piyaṭana's text (and likewise in the Sri Lanka Tripitaka Project e-text) we instead find a long *í* for ඝට්ඨිනං වා, භද්දාදිනිං ට්ඨි, etc., in this verse.

<sup>3</sup>The word is also (perhaps more frequently) found as වුද්ධි, ට්ඨි; the Sri Lanka Tripitaka Project e-text (see note above) has erroneously dropped the aspiration on the second "d".

Commentary.

භො ආචරිය ඝටානමිති පදං කිමනනං ආචරියෙන චුතනං භො ඝිඤ්ඤ කාරෙති ඉති අදිසු උදනරණෙසු  
ඝතිභි කාරිතෙ අඤ්ඤාගනෙනෙඤ්ඤ ධාතුභි ඝටාදිතං අභාවා ඉමිනා සුතෙන චුඤ්ඤි නතොති  
චො ආචරියා පඤ්ඤානිමිති පදං තිමසො ආචරියෙසු දුටු චො ධිමා ඤ්ඤානිමිති ආචරියා  
උදිචානෙසු ධර්මානිමිති කාරිතො ආචරියෙසු චො ධර්මානිමිති කාරිතො ආචරියෙසු ධර්මානිමිති කාරිතො  
ආචරියෙසු ධර්මානිමිති කාරිතො ආචරියෙසු ධර්මානිමිති කාරිතො ආචරියෙසු ධර්මානිමිති කාරිතො

"O Teacher! Why was the aphorism '*Ghatádinang, et cetera,*' spoken by the teacher?  
"O Pupil! *Ghata* et cetera, though of roots not ending in compound consonants [lengthening the vowel] on account of a causative affix, yet by this aphorism no lengthening may take place."  
"He causes to do, et cetera, are also among the examples."

The language of the commentary indicates a spoken rather than a written work, and it is note worthy that while the grammar is a unity as a whole, it contains three small grammars, each complete in itself.

- (1) The aphorisms (the Pali term being *සුත්ත*, *දුටු* --E.M.), which are sometimes written together as a separate volume,
- (2) The paraphrases (*චුතති, දුටු*), which might be written out alone, when they would form a grammar by themselves, independent of the parts that precede and follow, and
- (3) The examples (*පදොග*, *පදොග*), which written out consecutively, would form a mass of material from which all the grammatical principles might be deduced in the previous parts.<sup>4</sup>

Nothing could be better adapted for a memoriter<sup>5</sup> work than Kaccayano's grammar.

<sup>4</sup> This exists, under the title *මුකුච්චනසූතී, මුකුච්චනසූතී*. Other sources (e.g., G.P. Malalasekera, *The Páli Literature of Ceylon*, 1928 & reprinted by the BPS in 1994, ch. 9) confirm that the aforementioned collection of the aphorisms alone can be found, but has been preserved under the same title as the work entire.

<sup>5</sup> "From memory" (Latin).

But on the other hand it may be said there is internal evidence that the book was originally written. When two short vowels meet they are combined into one long vowel; and Kaccayano's language, with the following example is:

တၢ်	အိၣ်	တၢ်	အိၣ်	အိၣ်	<i>Tatra ayang, "There this."</i>
တ	↔	အိၣ်	တ	↔	အိၣ်
တ	အ	အိၣ်	တ	အ	အိၣ်
တ	အ	အိၣ်	တ	အ	အိၣ်
တ	↵	အိၣ်	တ	↵	အိၣ်
တ	..	အိၣ်	တ	--	အိၣ်
တ	..	အိၣ်	တ	--	အိၣ်
တ	↗	အိၣ်	တ	↗	အိၣ်

(Thus, the solution is: တၢ်အိၣ်, တၢ်အိၣ်. To render the same matter in a brief formula, similar to those I have added later in the book, would be: တၢ် | အိၣ် = တၢ်အိၣ်, တၢ် | အိၣ် = တၢ်အိၣ် -- E.M.)

In following out these instructions in the Kyoungs, the example is written over six times, as exhibited step by step above in the Burmese character. Kaccayano's pupils must have used the stylus, but it does not necessarily follow that the whole grammar was written out.

The work is also divided into eight books treating on different subjects, as below:

- Book I. The alphabet, permutation, and combination
- II. Declension --nouns, adjectives, and pronouns.
- III. Government
- IV. Compound words
- V. Noun derivatives
- VI. Verbs
- VII. Verbal derivatives.
- VIII. Verbal derivatives from *unádi* (ဥစ္စာဋီဝေ, ဥကာဒိ) affixes

Each book is divided into several sections, each containing from twenty to fifty aphorisms. The copy found in Ceylon by Mr. Alwis sets down the whole of the aphorisms at 687, but the copies in Burmah say there are 710.

It is probable that we have substantially the work that was composed by Kaccayano, but if books that have been watched over like the manuscripts of the New Testament have their alterations, and interpolations, it would be marvelous if Kaccayano had come down to us intact.

The book is said to have been brought to Burmah A.D. 387 by Buddhaghosa, and the Burmese translation and commentary are ascribed to him. Whoever the translator was, he was certainly a Sanskrit scholar, for Sanskrit sounds not in Pali are sometimes represented. Thus: "He crosses," in the text is တရဝိ (*tarati*) but တရတ္တဝိ (*tara-iti*) in the commentary, from the Sanskrit root *tri*.

A Pali grammar was published in Ceylon in 1824 by the Rev. Benjamin Clough of the Wesleyan Mission, but the writer sketched out the present work before he knew of its existence, and did not seek a copy till he obtained the loan of one while in London through the kind efforts of Dr. Hoyle, Secretary of the Wesleyan Missionary Society; which was in 1854, after his manuscript had been approved for publication by the Bengal Asiatic Society.

It appeared however on examination that Mr. Clough's grammar was not Kaccayano's, but a translation of Moggallāno's,<sup>6</sup> a writer who lived A.D. 1153-1186 [Alwis, pg. xii]. Still it contains the substance of Kaccayano, and Mr. Clough's was accompanied with a large vocabulary by the same author. Mr. Clough's book is very accurate, and its value is proven by a new edition of his Vocabulary, with inconsiderable alterations, being printed in Ceylon in 1865 with all his English definitions, but without one word of credit to Mr. Clough!

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<sup>6</sup> As Clough's grammar was based on Dhammakiti, not Moggālana, this comment of Mason's is off the mark; Malalasekera (*op. cit.*, cf. discussion in the notes above) describes Moggālana as rather an incisive critic of Kaccayana, attempting "to start a new school of Pali Grammar in Ceylon" with various significant divergences from both Kaccayana and the Abhidhamma tradition (in terminology, in theory, and even in fundamentals such as the meanings assigned to the cases). It is true that, in general recognition of Moggālana and Kaccāyana as the leaders of "two schools" of grammar, many of the later grammarians have the name of one master or the other in their dedicatory verses, sometimes identifying their affiliation in the very titles of their texts (thus, Sīlavangsa's book is titled *Kaccāyanadhātumaijūsā*, naming Kaccāyana (rather than the author) in homage). Secondly, we should note that the Pali Thesaurus called the අභිධනපදපිටක, အဘိဓာန်ပဒိပိကာ (*Abhidhānapadīpikā*) to which Mason apparently refers as "a very large vocabulary by the same author" is not by the same Moggālana who authored the aforementioned grammar, but by another author of the same name (see Malalasekera, pg. 187-8); as I have not seen Clough's 1824 edition, it could be that the vocabulary Mason refers to is also derived from the *Bālāvātāra*, or from one of the Sinhalese interlinear vocabularies attached to it.

In 1863 there was published "An Introduction to Kaccayano's Grammar --by James d'Alwis." This is an exhaustive work on the subject, and is indispensable to every Pali scholar. It contains also a literal translation of Kaccayano's Book on verbs.

This work differs essentially from both of those named.

(1.) It takes the facts of Kaccayano's grammar, and re-arranges them in the order of European grammars, incorporating such additions from the author's Pali readings as seem apposite.

Kaccayano's grammar is herein written like Ashoka's rock-cut document:

𑀧𑀺𑀢𑀺𑀓 𑀅𑀲𑀺𑀓 𑀅𑀲𑀺𑀓 𑀅𑀲𑀺𑀓 𑀅𑀲𑀺𑀓 𑀅𑀲𑀺𑀓

අසති එවි සංඛිතෙන අසති මඤ්චමෙන අසති විසතතෙන

အတ္ထိ ဧဝ သံခိတေန အတ္ထိ မရမေန အတ္ထိ ဝိညတေန

"By epitome, by amplitude, and by a middle course."

(2.) The differences and resemblances between Pali and Sanskrit are indicated, which will be appreciated by an increasing class of readers.

(3.) To make the work as easy as possible for students, the introduction of new grammatical terms, which so often encumber Sanskrit grammars, has been carefully avoided.

(4.) To make the book intelligible to European scholars, it is printed in the Roman character throughout.

(5.) To facilitate the study of the language in Burmah, the Pali is written also in the Burmese alphabet. (The expansion of the text to include parallel text in Sinhalese script is new to this edition of 2005 --E.M.)

In Burmah, Pali is interwoven with the vernacular much more than Latin is in English. In the Kyoungs a boy has to learn the multiplication table in Pali, and his first reading lessons are half Pali and half Burmese. Dr. Judson studiously avoided the use of Pali words, unless absolutely necessary, yet were the Pali words in [his] Burmese Bible printed in colored letters, every page would be a piece of mosaic.

On opening the Bible at random, there were counted in the first paragraph read (I Cor. 13: 1-8) nineteen Pali words in eight verses. Some of these are repetitions, but there are ten different words. To exhibit this to the eye, the passage is here reprinted in English with the words that are, whole or in part, Pali in the Burmese Bible printed in [Bold]:

"Though I speak with **the tongues** of men and of angels, and have not **charity**, I am become as sounding brass, or a tinkling cymbal. And though I have the gift of **prophecy**, and understand all mysteries, and all **knowledge**: and though I have all faith, so that I could remove mountains,



Wholly misunderstanding its purport, the most distinguished Sanskrit scholar of his age rendered the clause:

"I desire them to be regarded as the precepts of the law and that as many as there may be, male and female mendicants may hear and observe them."

And finally, a Burmese scholar of repute writes the author: "I feel extremely obliged to you for the portion of your invaluable Pali grammar. Irrespectively of creed or persuasion, when the work has been published, you will have no doubt conferred a great boon upon all that would enter the arena with the Buddhists."

PALI GRAMMAR

Chapter I.  
The Alphabet.

When Europeans first came to India, they noticed several remarkable stone pillars, scattered in different parts of the country with inscriptions cut on them. In some instances, inscriptions were found in three various characters. In the process of time, the languages of two were discovered, but the most ancient characters defied every attempt to decipher them.

Five centuries ago, a Mahometan sovereign assembled a number of learned Brahmins to decipher the inscription on the pillar at Delhi, but their efforts were fruitless; and a native historian wrote of it: "Round it have been engraved literal characters which the most intelligent of all religions have been unable to explain."

Early ignorant European travellers reported the pillar at Delhi to have been erected by Alexander the Great, and the writing on it to be Greek.

From the days of Sir William Jones, the eyes of all antiquarians in India had been directed to these inscriptions, but they were directed in vain. As late as 1833, one savant wrote of the characters: "They may be of a numerical or astronomical character, as hidden to our knowledge, as are the Egyptian hieroglyphics, for the square, triangle, circle, and Mercury are to be frequently met."

The first attempt to render any part of these inscriptions was made by a Bombay scholar, who, in 1834, translated the first thirteen letters:

᳚᳚᳚᳚᳚᳚᳚᳚᳚᳚᳚᳚᳚᳚

"In the two ways (of wisdom and works?) with all speed do I approach the resplendent receptacle of the ever-moving luminous radiance."

[Sources for the above section: *Journal of the Asiatic Society of Bengal*, July 1837; Supplement 1864; October 1834; March 1838]

In 1837, James Prinsep walked up to the inscriptions, and read them off to a wondering world, with as much apparent ease as Daniel did "Mene, Mene, Tekel, Upharsin," to the bewildered Babylonian monarch. Then we learned, that the first fifteen letters, so sublimely rendered above, read: "Thus said King *Devanampiya Piyadasi*."

Prinsep deciphered the alphabet as followed:

† ‡ Λ ℓ ⊔	ක ධ ග ඝ ඩ	ඟ ට ට ට ට	क ख ग घ ङ
ḍ ḅ ε ρ η	ච ඡ ජ ක් ක්	ච ච ච ච ච	च छ ज झ ञ
⊔ ⊔ ⊔ ⊔ ⊔	ච ඩ ඩ ඩ ඩ	ච ච ච ච ච	ट ठ ड ढ ण
λ ⊔ † † †	න ඵ ද ධ න	ට ට ට ට ට	त थ द ध न
ℓ ℓ ⊔ † †	ඡ ඡ ඞ ඡ ඡ	ට ට ට ට ට	प फ ब भ म
⊔   ⊔ † †	ය ර ල ව ස	ට ට ට ට ට	य र ल व स
ℓ †:	හ ළ °	ට ළ °	ह ळ °

‡ ‡ :: :: † † ▷ †	† † † † † † † †
ආ ආ ඉ ඊ උ ඌ ඍ ඎ	ක කා කී කී කු කු කෙ කො
ඃ ඃ ඃ ඃ ඃ ඃ ඃ ඃ	ඟ ඟා ඟී ඟී ඟු ඟු ඟෙ ඟො
අ ආ ඇ ඈ ඉ ඊ උ ඌ	ක කා කි කී කු කූ කේ කෝ

In his remarks on the alphabet, he says: "There is a primitive simplicity in the form of the letter, which stamps it at once as the original type whereon the more complicated structure of the Sanskrit has been founded. If carefully analyzed, each member of the alphabet will be found to contain the elements of the corresponding member, not only of the Devanágári, but of the Canouj, the Páli, the Tibetan, the Hala Canara, and of all the derivatives from the Sanskrit stock." And he says what has never been controverted, "I consider it the primeval alphabet of the Indian languages." [Ibid, June 1837]

**Origin of the Pali Alphabet.**

All the ancient alphabets west of the Indus have been satisfactorily traced to the Phoenician, and all east of the Indus, as show by Prinsep above, have been derived from the Pali. The Phoenician characters were originally hieroglyphics, and were probably formed on an Egyptian basis. The origin of the Pali is not so clear. Prinsep says, that all the consonant characters may be reduced to the following elements:

† ḍ † † † † † † †

The question next arises, whence did these elements originate? If we turn to the Rosetta stone, we find every one of these characters in the Enchorial, or Demotic portion of the inscription.

There are twenty eight lines in the Enchorial character, and a careful examination of a facsimile has shown, that the Pali characters are found in the different lines as noted. (Mason's original here provides a table of reference to which lines contain which characters, but we have omitted it, as scholarship on the edicts has much advanced in a century, and it would now be of no use to Pali students --E.M.)

The characters are not always erect on the stone, as in this Pali alphabet, and they may have represented different sounds, for when new alphabets are formed from old materials, a new power is often given to an old character. The Pali  $\odot$  furnishes an example, for in the Talaing [i.e., Mon]<sup>7</sup> alphabet it is used for "b", and when the Red Karen language was reduced to writing, it was made to represent "v"; as in Etruscan, a sound not found in Burmese, Talaing, or the written Karen. There are points of resemblance between this alphabet and the Bactrian, but the forms represent different sounds. Thus  $\text{E}$  "j" is read "n"; and  $\text{\AA}$  "g" is read "j"; and "-rt" of the [Etruscan] alphabet, has almost the identical form of "-kt" in a Pali inscription found in the Malayan Peninsula. [Compare Journal of the Asiatic Society of Bengal, July 1848, Plate IV, with Journal of the Royal Asiatic Society, Vol. XX, Plate IV]

The fact seems improbable, but it is not so improbable as it at first appears. It is no more improbable that one portion of the Pali speaking people should use an alphabet derived from Egypt, than that another part should use one derived from Phoenicia; but the nineteenth century has disinterred an abundance of monuments and coins, which prove that the inhabitants of Bactria and the Cabul valley wrote Pali anterior to the Christian era, in an alphabet formed on a Phoenician basis.

Under the name of "The cave character", Dr. Wilson writes of Ashoka's alphabet: "We now see clearly that the great trouble taken with the adjustment of the cave character would have been unnecessary, if we had noticed sufficiently early its correspondence with the Phoenician and Greek alphabets, from a combination of which it is manifestly derived."

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<sup>7</sup>The term "Talaing" is considered derogatory by the people it describes, and the reason for this is well explained by Robert Halliday's 1917 book, which nevertheless has the same word for its title, *The Talaings* (Orchid Press reprint, 1999, pg. 3-4):

*Another explanation of the term, given by the Talaings themselves, is that in the days of the persecution ... mothers used to say leng ran kon ai, '[We] are undone, my child', and that the Burmese, hearing the word leng frequently repeated, nicknamed the people Talaing (taleng). Leng, 'To be undone', is pronounced just as the Talaings pronounce the second part of the name given them by the Burmese. There seems no trace of this name in the Talaing writings. 'Mon' is the term used throughout, even when others are the speakers.*

So too, "Mon" is the term most often used to describe this language and this "nationless people" of Burma and Thailand today; I also notice that some sources will simply indicate the language by the name of the Mous' former capital of Pegu, thus "Peguan".

An Egyptian race is supposed to have had rule in Nineveh at a period anterior to authentic history. Mr. Thomas, the distinguished archaeologist, wrote of certain Assyrian inscriptions: "These inscriptions afford at any rate monumental evidence of the contact of an Egyptianized race, far beyond the confines of the mother-country, with foreign nations, whose habitat lay, in one case certainly, eastward. -- We have now to note what were the people who, as Sir Gardner Wilkinson says, 'at a very remote period' occupied India in connection with the ancient inhabitants of the Nile valley."

That Egypt was not unknown to India, even in the days of Ashoka, we have from his inscriptions containing the name of Ptolomy king of Egypt, and Magnus, son-in-law of Ptolomy Soter:

𑀭𑀢𑀜𑀓𑀢𑀱𑀲𑀣𑀤 (ဘုရင်မာဇော စိ စိဏ ဗိ, တုရမာဇော စ မဂါ စ)

### The Simplicity of the Pali Alphabet.

The Pali alphabet is perhaps the simplest of all known alphabets, ancient or modern. Professor Williams gives [a list of the graphical comprising the Devanágari script], in his Grammar, "the elements of the Devanágari character," and writes down forty. All the Pali characters are formed from a straight line |, A triangle ▷, A rectangle ◻, A circle ○, and a dot · (which may be regarded as a small circle), or some combination of their parts.

Thus we have formed of right lines:

| L t + □ ▷ 𑀭 𑀮 𑀱 𑀲 𑀣 𑀤 𑀥 𑀦 𑀧 𑀨 𑀩 𑀪 𑀫 𑀬 𑀭 𑀮

r u ú k ng n b c g t d jh ñ bh d n

And all the vowels when following consonants.

From the circle, great and small, there are made:

○ ⊙ ◌ ◌ ◌ ◌ ◌ ◌

th th t m j i and a final n or m.

A right line with a circle, or its parts, forms:

◌ ◌ ◌ ◌ ◌

v c ch dh a

A perpendicular with a curve furnishes:

◌ ◌ ◌ ◌ ◌

kh p y s gh

The same figure with the termination capped by a horizontal line, or a curve, affords:

◌ ◌ ◌

l h ph

More than forty alphabets may be seen, placed for comparison on a single sheet, all taken from the ancient inscriptions; and if the inventor of the Pali alphabet were acquainted with the whole, he must have been a giant in intellect compared with his forty predecessors, if they did precede him, to form from such a chaos of material, a system of such order and symmetry, as the Pali alphabet develops.

But the skill of the inventor is seen less in the forms adopted than in the system that prevails throughout the alphabet.

The letters were manifestly formed with regard to the organs that enunciated them. Hence the cerebals and dentals appear to have been made to correspond with each other. Thus:

○ <u>th</u> was the cerebral, ⊙ <i>th</i> the dental,	
ʃ <u>d</u> , ...	ḥ <i>d</i> , ...
ℓ <u>dh</u> ,	Ḍ <i>dh</i> ,
Ἦ <u>n</u> ,	Ḍ <i>n</i>

The nasal *n* is varied from the common form thus:

The guttural was Ḍ *ng*, the palatal ḥ *ny*,

The cerebral Ἦ n, the dental Ḍ *n*.

Prinsep remarked: "There is a remarkable analogy of form in the semivowels *r*, *l*, *y* (Ḍ Ḍ Ḍ) which tends to prove their having been formed on a consistent principle. The *h* (ḥ) is but the *l* (Ḍ) reversed." [Journal of the Asiatic Society of Bengal, June, 1857] He observes again, that the aspirates and the smooth mutes have been mainly formed from each other; and it is worthy of remark that the aspirate, when formed from the unaspirated letter, always take an addition, thus:

*c* takes an additional half circle to form Ḍ *ch*.

So also Ḍ t takes an additional half circle to form ○ th.

And Ḍ p takes a turn at its extremity to make Ḍ *ph*.

The mode of denoting vowels, when following consonants, was incomparably more simple and definite, than the mode adopted in any of the Western alphabets. A consonant [written] alone [without any additional markings to the alphabet explained above], had a short *a* understood [implicitly]. To make a long *á*, a line was drawn to the right, as: Ḍ̄ *khá*, Ḍ̄ *tá*. To mark *e*, the line was drawn to the left, as: Ḍ̄ *ge*, Ḍ̄ *te*. Both lines were used to denote *o*: Ḍ̄ *gho*, Ḍ̄ *yo*. A perpendicular line was drawn on the top of the letter to make short *i*, and two for long *í*, as: Ḍ̄̄̄ *mi*, Ḍ̄̄̄ *ji*, Ḍ̄̄̄ *rí*, Ḍ̄̄̄ *ví*. *U* and *ú* were formed in a similar manner by lines drawn at the bottom of the letter, as: Ḍ̄̄̄, Ḍ̄̄̄, *pu*, *bu*.

Occasionally, *u* was made by drawing the line horizontally, instead of perpendicularly; and both modes may be sometimes seen in the same line, as: *λ, ρ, tu, du.*

### The Age of the Alphabet.

Nothing is known of the time when the alphabet was invented, but it is certain from all tradition that it was in use before the days of Gaudama. On the other hand, it appears probable that it was formed after letters were in use in Assyria, for the inventor seems to have been acquainted with a square or rectangular alphabet that has been called the "Nimroud Enchorial", of which Mr. Thomas published an inscription [Journal of the Asiatic Society of Bengal, January 1850]; for the general appearance of the character is much more like Pali, than any other anterior to Ashoka's edicts. The following specimens are identical:

□ λ ρ + I I

But other forms show a decided affinity with the cuneiform character; so the Pali alphabet must have originated after the formation of the cuneiform character, but not later than the sixth century before the Christian era.

### The Modern Alphabet.

Like the Phoenician, the Pali letters seem to have been soon subjected to change; but the changes are few of them improvements. Prinsep has given an instructive plate, showing the changes that had been made in the character at different periods, from the alphabet of Ashoka's edict, to the modern Sanskrit, and square Pali of Burmah. [Journal of the Asiatic Society of Bengal, March 1838, Plate XIII]

The oldest form of the alphabet that has been found on the eastern side of the Bay of Bengal is an inscription on a rock at the mouth of the river at Singapore,<sup>8</sup> but it is so illegible that nothing can be made out of it beyond a few letters, and that the letters are not more modern than the forms in use in the second century of the Christian era.

The oldest legible inscriptions were found by Col. Law: one in the northern part of Province Wellesley, and the other south of this, east of Penang. [Ibid, July 1848, plate IV] Prinsep wrote: "The style of the letter is nearly that of the Allahabad No. 2." [Ibid, July 1843] It seems to be of the same

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<sup>8</sup>The commonly told story of the fate of this stone is that it was destroyed by a British surveyor in the course of constructing a road in 1843. According to Peter Schoppert (Director of the Singapore University Press), it was intentionally destroyed to make room for the construction of the Harbourmaster's new house, and, thereafter, its remnants were removed to the veranda of the Governor's Mansion. These remnants were further degraded into rubble, with the latter then used to pave the Governor's driveway. A few reconstituted shards can be seen in Singapore's National Museum, but Schoppert states that one additional fragment is in the collection of the Calcutta Museum --although it has never been displayed publicly and may be "lost" within the confines of the museum's storage. (The source for this is an undated article published by Schoppert on his personal, internet website; it was available as such in 2004.) The original dimensions of the unbroken stone exceeded six feet in width.

age as that of the Amravati inscription. [Ibid, March 1837, plate XI] Both are characterized by a small curve over the letter; which appears to have been soon changed into a straight line, as in the Allahabad No. 2.

This may be regarded as the character in which the Buddhist literature was introduced to the Eastern coast; and is the origin of the present Burmese and Talaing alphabets. It was in use, according to Prinsep, in the fifth century, anterior to a new form which prevailed in the seventh century; and which was carried with Buddhism into Tibet.

Buddhaghosa, according to Burmese authorities, brought the Pali books to Pegu in the fifth century, at the time this alphabet was used in India, and having been found on found actually engraven on rocks near the borders of southern Burmah, the evidence harmonizes.

The forms of the Burman and Talaing characters afford further testimony to the fact, for they are more easily traced to the alphabet of that age than to any other. At the time the Amravati inscription was made, the short *i*, when following a consonant, had been changed from a straight line to a circle; and the long *i* was designated by a circle with a dot in it; both of which have been retained in the Burmese and Talaing to the present day, while they ceased to be used in the Sanskrit before the seventh century. In like manner, the *e*, the *á*, and the *o*, were changed to curves down the side of the letter; the way they are now written in all the alphabets on the Eastern coast.

In the modern Sanskrit, an oblique straight line is drawn under a consonant to indicate that the inherent vowel is destroyed and the consonant is final [e.g., क्]. At the time the Amravati inscription was made, the same thing was denoted by a slightly curved stroke above the letter, turning to the right; and this is precisely the present Burmese mode of *thating*, or killing the [inherent] vowel of a final consonant [e.g., က်]. So also the symbols representing *r* and *y* when combined with a preceding consonant, were nearly the same in Amravati that they are now in Burman [e.g., ကြ, ယျ].

In the Amravati, the long arms of several of the letters were cut off so as to bring them very near the corresponding Burmese character. Thus :

[The lower part of]  became ,  became ,  became ,  became 

Several other Burman letters are merely the rounded or otherwise slightly varied forms of Ashoka's characters, as:

Λ	⌈	ϕ	ε	⌋	ʃ	Ḍ	□		Ṛ
ο	ο	∞	ε	υ	ε	ε	υ	ရ	∞

It may be affirmed then without fear of contradiction that there is no modern alphabet which approaches the old Pali character so nearly as the Burmese, and that there is therefore no character in which Pali is now written so well entitled to be called **the** Pali character, as the square Pali of Burmah.<sup>9</sup>

The age of the Amravati inscription has not been ascertained, but the letters bear a strong resemblance to the character on the copper plate grants dated at the close of A.D. 400. Prof. Dowson on these grants, and Mr. Thomas on the coins of Krauander, have both shown that different forms of writing existed contemporaneously, but since this date synchronizes nearly with the date of the introduction of Buddhism into Burmah, they confirm each other. [Journal of the Royal Asiatic Society, N.S Vol. I, page 247 & 447]

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<sup>9</sup> In as much as Pali pertains to the history of South-East Asia, we should assign its "original" script to a period considerably later than the Mauryan dynasty: the Pyu script (of ancient Burma) and the earliest Khmer scripts (of Khmer/Cambodia) are demonstrably descended from Gupta script and Pallava script, but their relationship to the Ashokan "Brahmi" script (of the Mauryan dynasty) is at best indirect. We may be certain from the evidence of inscriptions that Pallava script was one medium in which Pali and Sanskrit were conveyed from India to South-East Asia; however, in case my reader is misled by Mason's enthusiasm, the Ashokan script was never directly the medium used in exporting Pali to the east. The collections displayed in the inscription galleries of the National Museums in Bangkok and Sukhothai demonstrate the clear descent of ancient Khmer script ("Khom") from the adaptation of Pallava (and this is widely accepted as fact). As materials on Pyu script (and its relation to Gupta and modern Burmese, etc.) are scarce, will mention the following book, which was shared with me by the linguist Jason Glavy: Thiripyanchi U Tha Myant, *Pyu Reader*, 1963, U Hla Din, National Printing Works, Rangoon, Burma. I will further comment, contrary to Mason, that the few examples of Burmese square Pali that I have seen (e.g., the inscription left by Burmese monks visiting Bodhi Gaya in 1296-1298: lithograph reproduced in *SOAS Bulletin of Burmese Research*, Vol. 1, //2, 2003) show no stronger resemblance to Ashokan Brahmi than any other ancient script from the region (indeed, less resemblance than Pyu, and less than some ancient Dravidian scripts). Beginners should be warned, also, that the decorative use of square Pali continues up to the present day, i.e., unrounded figures do not necessarily indicate a more ancient script in Burma.

### The Pali Language.

According to some of the Pali books, the Maghadha language is the language spoken by the people of [the city of] *Sáketa* (සාකෙට්, သာကေဠ), or *Oude*, defined by native interpreters as Sanskrit, while Pali is not the language of any tribe of men but the language of the Buddhas.

As the last Buddha was a native of Magadha, Pali and Magadha are usually regarded as the same language, and it is often called Pali-Magadha (ဗာဠိမဂဏ, ပါလိမဂဏ), but some of the books make a very marked distinction, representing Pali as the original language of the Gods, or Buddhas, and Magadha as the original language of men.<sup>10</sup>

In one book, Gaudama goes back to the origin of the universe before the first Buddha had appeared, and he represents the creator as a female, who, after she had created animals, and appointed them their several abodes, gave them names. Nine of those names are given, which are all Pali, and it is added that this language, without giving it any name, was the first language spoken and when Buddhas subsequently appeared, they every one in succession preached in it.

After animals were created, this divine personage, or Goddess, created three human beings, a male, a female, and a neuter. The neuter was neglected, and it killed its brother, the male, through envy, but three children were left behind, and to these three were born seven sons and six daughters. The parents brought different animals to their children to play with, and the several words that the children uttered on beholding them became the names of the animals, as they are, Gaudama says, in the present Magadha language, the words in common use to designate those animals. The following are specimens:

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<sup>10</sup> "The Páli tradition calls the Páli language by the name Mágadhí and claims the Buddha spoke this language and that this language is the original language of all beings (*sabbasattánang mûlabhásá*, [සබ්බසත්တာဘဝ මူလဘာස], သဗ္ဗာသတ္တံ မူလဘာသာ). ...[T]he Jaina texts make a similar claim on behalf of Ardhamágadhí. Both of these are indeed varieties of Magadhan Prakrit and [their proponents in the two traditions] make the highest claims of prestige [for the languages of their respective religious canons]." [Deshpande, Madhava M., 1993, *Sanskrit & Prakrit: Sociolinguistic Issues*, pg. 14] Vidyabhusana quotes a passage from Vanaratana Medhankara's *Payogasiddhi* (ဗယောဂစိဋ္ဌိ, ပယောဂသိဋ္ဌိ) as follows: "The Mágadhí is the original language in which men of former ages, Brahmans and those who have never heard speech, and supreme Buddhas speak." [Vidyabhusana, Satis Chandra Acharyya, 1901, *Kaccáyana's Pali Grammar*, pg. xxx-xxx] Vidyabhusana also provides the following quote, cited to the *Vibhanga Anuva* (ဗိစသိမ အဘူဝိ, ပိဘင်္ဂ အဘူဝိ): "If a child, born of a Dravida mother and an Andhaka father, should first hear his mother speak he would speak the Dravida language, but if he should hear his father first, he would speak the Andhaka. If, however, he should not hear any of them, he would speak the Mágadhí. If, again, a person in an uninhabited forest, in which no speech is heard, should intuitively attempt to articulate, he would speak the very Mágadhí. All other languages change, but not Pali (Mágadhí) which is spoken by Brahmans and Áryyas [*sic.*]." [*Ibid.*] The latter seems to clarify what was meant by the claim (of early followers of Buddhism and Jainism alike) to knowing "the original language of all beings".

Pāli		Magadha		English	Pāli		Magadha		English
සස	သသ	စေ)	မော	a hare	අසස	အသ	සඩ)	သငါ	a horse
සුဗလိ	သုပဝ	සဗ	သန်	a monkey	සုဗ	သုဏ	සဗီ	သစ်	a dog
කုකု	ကုကု	ဝေ)	ရော	a fowl	ဗိဗဝေဏ)	ဝုဗ္ဗေ	ဇီ	ယီ	a tiger

In harmony with the above representation, *Jina-vacana*, "the language of the *Jina*", or Buddha, is everywhere found in the Pali texts, for what is denominated by the interpreters *Pāli* (the spelling varies both as to the length of the vowel *á* vs. *a*, and as to the nature of the consonant *l*: *ဗာဓိ* vs. *ဗာဓိ* , *ဝါလိ* vs. *ဝါဓိ* --E.M.). [The term] Pali [itself] is never found in the old texts, but is used like a vernacular to define *Jina-vacana* whenever it occurs in the texts.

(A digression added by the editor of 2005, too long to footnote)

"Pāli's origins are controversial," writes Bubenik: "There are essentially two basic views... depending on whether a greater weight is given to its eastern ('Magadhisms') or its western features. According to the former hypothesis, Pāli is based on the eastern dialect (Ardha-Māgadhī?) and later on the early literary works composed in it were 'westernized'. The antithetical view considers Pāli to be the literary language based on the western dialect." In the latter theory, "The eastern elements (so called Magadhisms) may be accounted for by the assumption that the 'Urkanon' was compiled in an eastern dialect similar to the Māgadhī[.]" (Bubenik, Vit, 1996, *The Structure and Development of Middle Indo-Aryan Dialects*, pg. 4 & 5) Junghare's summary of the same controversy divides the views into no fewer than four camps (rather than Bubenik's two):

*There are several opinions regarding the origin of Pāli, both geographic and genetic. The most popular opinion is that Pāli is Māgadhī, the language of Bihār where Buddhism arose. [...] Burnouf and Lassen (1826) have, however, refuted this opinion on the grounds that some phonological features of Māgadhī are not found in Pāli. For example, every [Sanskrit] r is changed to l in Māgadhī, but r is changed to l only sporadically in Pāli. Also, the depalatization of sh, which is present in Pāli, is absent in Māgadhī. Finally, in Māgadhī the [masculine] and [neuter] nouns ending in a, as well as consonants, take the [nominative singular] suffix e. In the same noun stems of Pāli, the [nominative singular] suffixes of [masculine and neuter] nouns are o and ang, respectively.*

*Some linguists such as Kuhn (1875) and Franke (1902), have considered Pāli to be the dialect of Ujjayini since it stands closest to the language of the [Ashokan inscriptions found at] Girnar and since the dialect of Ujjayini is said to have been the mother-tongue of Mahinda who preached Buddhism in Ceylon. Hence, the Vindhya region has been considered to be the home of Pāli...*

[Junghare, Indira Yashwant, 1979, *Topics in Pāli Historical Phonology*, pg. 2

(A digression from the editor of 2005, continued)

Junghare does not believe that any significant dialectical difference exists within the Pali corpus (*Ibid.*, pg. 1 & 2), and there would indeed be a very significant difference between the Páli of different traditions if Mahinda had, e.g., reformed the suttas from a mix of Eastern Prakrits to conform to a Ujjaini grammatical (or even phonological) set of norms. We resume our quotation from Junghare:

...[B]ut linguists Oldenberg (1879) and Müller (1884) consider the Kalinga country to be the home of Páli. Their conclusion is based on the argument that the oldest settlement in Ceylon could have been founded by the people of Kalinga, the area on the mainland opposite Ceylon, rather than by people from Bengál and Bihár.

Páli has been considered as Ardha-Mágadhí because there are similarities between Páli and Ársa (Árdha-Mágadhí) phonologies and morphologies, and because Árdha-Mágadhí differs from Mágadhí exactly on the same points as Páli.

[*Ibid.*]

Perhaps the most significant point to note from the foregoing, is that all the voices quoted in the controversy have been silent for over 100 years.

Contemporary scholars such as Bubenik have tended to be more skeptical about the hypothetical categories established by former generations of scholars (and note that sometimes the languages themselves have been very arbitrarily defined, on the basis of a few inscriptions) and therefore rely less on speculations based in the comparative study of those categories.

In terms of the religious narrative, we may observe that after the-Buddha-to-be gave up his throne, the first place he went was Magadha [stated, e.g., in KN: *Sutta-Nipáta*: 3-1]. In the early stages of his religious and philosophical education he learned to memorize and recite the *dhamma* of various teachers (e.g., Álára Káláma, MN:36, Mahásaccakasutta, paragraph 11) **presumably** in a Prakrit language endemic to Magadha or its environs, and then (after learning and surpassing their teachings, as the story goes) he continued to wander in Magadha looking for a place to practice alone:

ඝො ඛො අනං අග්ගිවෙස්සන කිංකුසලගවෙසී අනුතනරං සනතිවිරපදං පරියෙසමානො මගධෙසු අනුපුබ්බිත චාරිකං  
චරමානො යෙන උරුවෙලා සෙනා-නිගමො නදුවසරිං  
දො චො අග්ගිංදොසු නිං කුදාලගංදොසී අනුත්ථුඤ්ඤා දාසුඤ්ඤා පඤ්ඤා පඤ්ඤා පඤ්ඤා පඤ්ඤා පඤ්ඤා  
පඤ්ඤා පඤ්ඤා පඤ්ඤා පඤ්ඤා පඤ්ඤා පඤ්ඤා පඤ්ඤා පඤ්ඤා පඤ්ඤා පඤ්ඤා

[MN:36 (මහාසච්චකස්සුතන, මහාසච්චකස්සුතන, මහාසච්චකස්සුතන), Paragraph 22]

The strong canonical identification of Magadha as the region in which the Bodhisatta was educated (after leaving his native kingdom, but before his enlightenment), i.e., where he first learnt both to recite religious poetry and also to participate in formal, philosophical debate (e.g., in Sanjaya Belatthaputta's school, where the Buddha's two chief disciples, Sariputta and Moggallana, also studied) would seem to suggest the geographical origin of the first Buddhist Prakrit should indeed be Magadha; but the relationship between that Prakrit and the commonly-spoken language of Maghada (in the time of the Buddha) is a subject of sheer speculation.

### Derivation of the Word Pali.

The derivation and signification of the word *Páli* has been a matter of no little controversy since it was first brought to Europe by Laloubere,<sup>11</sup> who was Envoy to Siam for Louis XIV in 1687 and 1688. [E. Burnouf & Christian Lassen, 1826, *Essai sur le Pali*, pg. 6]

A class of writers, following the sound, have referred the word to Pelasa (an ancient Sanskrit name of Behar or Magadha), to Palli (a village), to Pali (a tower or fort), to Palestine, to the Palatine hills, and to Pehlve. The best modern Pali scholars reject all these derivations, but they differ among themselves as to the true one.

Turnour defined Pali by "Original text, regularity". Alwis controverts this statement, and says: "Nor does it mean root or original. --The word Pali originally signified a line, row, range." The two definitions are not incompatible with each other. Both may be true.

Turnour was undoubtedly well aware that the etymology of the word was *line*; but etymology does not always give the signification of a word, or the meaning of "tragedy" would be "a song of a goat"; that is determined by the usage.

Judson in his Burmese Dictionary, defines *pát* (ပါဠိ) [as derived from the] Pali *pátha* (පාඨ, පිඳ), [meaning] "an original text or reading"; and the translator of of a Pali book said to be Buddhaghosa defines *pátha* by Pali. When a word is repeated in the Pali text, he says: "It is in the *pátha*, or Pali". Although the word is undoubtedly Pali in modern usage, yet it would not be Pali in the usage of the writer, unless it were found in the *pátha*, or original text. Turnour then is well sustained in his definition by Buddhaghosa, and Dr. Judson.

Pali, in its present usage, appears to have originated with the Buddhist interpreters, after the original writings were translated into the vernaculars; and was made to denote the original text, just as exegetical writers in English use "Original" and "Original Language" in their notes, when referring to the Greek and Hebrew Scriptures. A somewhat parallel case is found in the word *Peshito*, which etymologically signifies "simple", but which is constantly used in the signification of the Syriac language.

It may be objected to the modern origin of this usage of Pali that the word is found in Ashoka's inscriptions. Alwis writes: हेवं च हेवं च मे पालियो वादेह [තෙවිං ච තෙවිං ච ම ජාලියො වජ්ජෙත, ඌරං ඉ ඌරං ඉ මෙ ටිලියොච්ඡෙසා], "Thus, thus, shall ye cause to be read my *Paliyo* or edicts."

<sup>11</sup> Simon de la Loubere, 1693, *A New Historical Relation to the Kingdom of Siam*, London.

This, however, is not the reading of Ashoka's inscription, but the reading of Spiegel's Sanskrit transcript. There is no *me* or "my" in the text, no long *á* after the *p* or *v*, the vowel after *d* is not *e* but *a*, and it is altogether uncertain about the character 𑀅 being *l*. It may be *r*. The sentence is from the ascription around the shaft of Feroz's Lat, and reads:

𑀅𑀸 𑀢 𑀅𑀸 𑀢 𑀅𑀸𑀓𑀢𑀸𑀓

𑀅𑀸𑀓𑀢𑀸𑀓 𑀅𑀸 𑀅𑀸𑀓𑀢𑀸𑀓 𑀅𑀸 𑀅𑀸𑀓𑀢𑀸𑀓𑀢𑀸𑀓

*Hevan ca hevan ca pariyovadātha*

𑀅𑀸𑀓𑀢𑀸𑀓 𑀅𑀸 𑀅𑀸𑀓𑀢𑀸𑀓 𑀅𑀸 𑀅𑀸𑀓𑀢𑀸𑀓𑀢𑀸𑀓

"And thus, and thus, instruct [to] the end."

*Pariya* (𑀅𑀸𑀓𑀢𑀸𑀓, 𑀅𑀸𑀓𑀢𑀸𑀓), in Pali, signifies the end or termination. *Vada* (𑀅𑀸𑀓, 𑀅𑀸𑀓) is the verb "to speak", here in the third person plural, but with the preposition *ava-* (𑀅𑀸𑀓, 𑀅𑀸𑀓), changed to an *o* in composition, it signifies "to teach". The two written in full would be *pariya ovadātha* (𑀅𑀸𑀓𑀢𑀸𑀓 𑀅𑀸𑀓𑀢𑀸𑀓, 𑀅𑀸𑀓𑀢𑀸𑀓 𑀅𑀸𑀓𑀢𑀸𑀓), but by the rules of permutation the initial vowel of the second word is combined with the last of the first word, and the whole is written *pariyovadātha* (𑀅𑀸𑀓𑀢𑀸𑀓𑀢𑀸𑀓, 𑀅𑀸𑀓𑀢𑀸𑀓𑀢𑀸𑀓).

The rendering given above is substantially the same as that first given by Prinsep: "In such wise do ye address on all sides the people united in religion" [Journal of the Asiatic Society of Bengal, July 1837].

It remains to be noted, what seems to have escaped the attention of previous writers, that the native lexicographers trace the etymology of the word Pali back to the derivative noun *pāli*, "a line", to the verbal root *pá*, "to preserve, take care of", and say that this is the signification of the word *Pali*, and is applied to the Pali language, because in it are preserved the discourses of the Buddhas. They write:

𑀅𑀸𑀓𑀢𑀸𑀓 𑀅𑀸𑀓𑀢𑀸𑀓 𑀅𑀸𑀓𑀢𑀸𑀓 𑀅𑀸𑀓𑀢𑀸𑀓  
𑀅𑀸𑀓𑀢𑀸𑀓 𑀅𑀸𑀓𑀢𑀸𑀓 𑀅𑀸𑀓𑀢𑀸𑀓 𑀅𑀸𑀓𑀢𑀸𑀓

"The signification, 'it guards, preserves', so on this account Pali."

### Extension of the Pali Language.

At present Pali is a dead language found only in Buddhist books in Ceylon, Farther India, and China; but inscriptions in dialects of Pali, dating back to the third century before the Christian era have been found in Orissa, Behar, Allahabad, Delhi, the Punjab, Guzerat, and Afghanistan; and the kings of Bactria used it on one side of their coins, while they inscribed Greek on the other.

In north-western India the language was written contemporaneously in two widely different alphabets, one Aryan and the other Shemitic. The coins of Kranada, who reigned Palibrotha, at the time, it is supposed, that Alexander came to India, are found in great numbers with Indian Pali on one side, and Shemitic Pali on the other in a character nearly allied to the Phoenician found on bricks from Nineveh. Thus it is certain that some two thousand years ago, Pali was used from Calcutta to Cabul, written side by side now with Greek, and anon with Phoenician.

The inference has hence been drawn, that Pali was once the vernacular dialect of all northern India, from the Bay of Bengal to the Gulph of Cutch; and from Cuttack to Cabul. But this is quite incredible, for that wide region, from the earliest historic times, has been inhabited by many different tribes, speaking widely different dialects.

We must resort to some other hypothesis to account for the extensive use of Pali in official documents intended to be read by the people. For the lack of more trustworthy materials, we may take, as having a probable foundation in truth, a myth related in the Buddhist books. Gaudama found the truth of the adage that a prophet has no honor in his own country. When he first preached to his relatives in their vernacular language, they derided him, and said the preceding Buddhas had always preached in Pali, while he could speak to them only in the vulgar tongue, from which they drew the inference that he was no Buddha:

"Then Gaudama thought again and said, 'Taking *attha sangsakita pakáraná* (අත්ථ සංසකිත ජකාරණා, ಅಟ್ಟ ದಂದನಿತಪಕಾರಣ), the learned Sanskrit book of writings, to make them of no account [*sic.?*], I will teach in the language of antiquity, that is to say in *attha páli sangsakita pákaraná* (ಅಟ್ಟ ಪಿಲಿ ದಂದನಿತ, අත්ථ පාලි සංසකිත), the language of the learned Pali-Sanskrit book,' --Thus, having determined, he preached in the language of the Sanksrit book or books, *sangsakita pákaraná*. But those who heard found it very difficult to understand."

According to this tradition, Pali-Sanskrit was was an old, or dead, language in the days of Gaudama; and if Gaudama used a language imperfectly understood by the people, but popular with the multitude because a learned language, why may not Ashoka have done the same thing? The difference between the language of the inscriptions and that of the Pali books may be concessions to

the dialects then spoken in different localities, while the learned *Páli Sansakita* was substantially retained. The use of the monkish Latin in the Middle Ages is something parallel.

**The First Pali Grammar.**

The difficulty that Gaudama's hearers found in understanding the *Páli-Sanskita* in which he preached is represented as the occasion of the formation of the first Pali Grammar. When the people complained of not understanding the signification of Gaudama's discourses, Kaccayano, one of his favorite disciples, after meditating on the subject, came before his associates with the proposition that subsequently became the first Aphorism of his Grammar:

අපේඵා අකඛරා ඝඤ්ඤතො

අට්ඨො අකුඤ්ඤ දාපුට්ඨො

*Attho akkhará saññáto*

"The signification is known by letters."

Gaudama finally appointed him the Pali Grammarian, saying to the assembly:

"Priests, form among my clerical disciples who are able to amplify in detail that which is spoken in epitome, the most eminent is the Great Kaccayano."



§3. The Bactrian Pali with the Phoenician alphabet has three sibilents, as in Sanskrit; and they have representatives in the Burmese Square Alphabet, but they are modern additions, and have no place in the books.<sup>13</sup>

§4. On the other hand, there is an additional *l* (𑀭, 𑀮) in Pali, not found in common Sanskrit writings; nor met in Ashoka's inscriptions. It appears to correspond to the Vedic *l* which Benfey says is used for *ḷ* in some Vedic works. In some instances, the Pali *l* corresponds to *ḷ* in Sanskrit; as in the numeral *soḷasa* (𑀲𑀸𑀢𑀺𑀳𑀺𑀲𑀺𑀳𑀺𑀲𑀺𑀳𑀺𑀲𑀺𑀳𑀺) "sixteen", which in Sanskrit is *shoḷaṣan* ( षोडशन् ). This is confirmed by the form of the [Burmese] letter, nearly that of a reversed *ḷ*. A distinguished Sanskrit scholar writes: "About the letter *l* in Sanskrit, strictly speaking there is only one; but in Bengalee, and to some extent in Hindee, the palatal *ḷ* is very frequently pronounced somewhat like *l*, oscillating between that and *r*." This is probably the sound represented by the second *l* in Pali.<sup>14</sup>

§5. Clough gives a character, a substitute for *r* (𑀲, 𑀳), equivalent to a final *r*; "Placed on the top of a consonant but pronounced before it" [Clough's Pali Grammar, page 4]. No such character and no such compound exists in Burmese Pali. It corresponds to the Sanskrit *ṛ* and appears to have been introduced from the Sanskrit into Singalese Pali, [at some point after] the Pali books were brought to Burmah in the fifth century. (The Sinhalese form operates as follows: 𑀲 | 𑀳 = 𑀲𑀳; 𑀲 | 𑀴 = 𑀲𑀴, etc. --E.M.) According to Alwis, Moggallāna's Grammar, which Clough translated, was written in the twelfth century, seven hundred years after the Pali books had been brought to Burma. [Alwis's Pali Grammar, page XIII]

§6. The following Sanskrit finals are not found in Pali:  
 इ ण् न् म् क् ट् त् प् क् र् ट् र् त् प् (ng n n m k t p rk rt rp).

<sup>13</sup> The Sinhalese system of writing can also represent an array of sounds that are not found in canonical Pali, but are either endemic to Sinhalese, or borrowed from Sanskrit (as per §2) and other languages that Sri Lanka has come in contact with over centuries of trade and warfare. Most recently, for example, we observe the addition of the "f" sound to the alphabet as 𑀶; various methods of recording this sound in Sinhalese script have appeared since European words were first adopted from the vocabulary of the Portuguese conquerors, centuries ago. The full range of "s" sounds will be found in non-Canonical Pali and Classical Sinhalese writing from Sri Lanka, and these are the most useful to know of the characters excluded from the alphabet as stated by Mason: 𑀷, 𑀸, 𑀹 --being the dental, aspirate, and retroflex "s" respectively. Even the name of the island itself relies on one of these characters, as the "Sri" in question is derived from Sanskrit, rendered 𑀺, not 𑀻.

<sup>14</sup> As if to confound all the theories as to the origin and meaning of the term *Pāli* itself, the word is frequently written with the retroflex *l* discussed in this section (see also §16). The commentarial explanations (that Mason reports earlier in the chapter) hardly account for 𑀶𑀺, 𑀶𑀻 --be it the original spelling, or simply an interchangeable alternate (accepted as such from an early date in the literature). The presence of this non-Sanskrit *l* in the word does, however, furnish us with a pretext to ignore the resemblance to the Sanskrit word *Pāli* (meaning causeway or bridge), noted for comparison in the PTS dictionary entry (Davids & Stede, 1925, *Pali English Dictionary*).

§7. In Pali no word ends in any final consonant but  $\circ$ , the nasal symbol called *niggahitang* (නිග්ගහිතං, နိဂ္ဂဟိတံ), and in Sanskrit *anuswara*. (Note that the Burmese script has a special character for the muted form of the similar-sounding character found at the end of the first line of the alphabet (င, ဝိ, "the palatal nasal *ng*") that might be confused with the *niggahitang* explained above. Where င is muted (forming င်) before another consonant, it is reduced to a mark above the consonant: င် ၊ က = က် ("ngka", a syllable that does occur in Pali words, such as ဝိသိကမုတိ, စက်မတိ), looking very similar to က ၊ ဝ = ကံ (forming the syllable "kang"). There is no equivalent mark in the Sinhalese script, where either the muted ဝိ is written out in full (forming ဝိ), or  $\circ$  is substituted for the scribe's convenience, obliterating the distinction between the two letters. Thus, in Sinhalese ලဝိක is also written ලංක, and some native speakers of Sinhalese extend this habit of substitution to the written Pali language as well (freely treating the two letters as if they were one); however, this is incorrect, and should not be imitated --E.M.)

§8. The aspirate *h* (හ, හ), and the semi-vowels *y*, *r*, and *v*, (ය ර ව, ය ရ ဝ) when united with a preceding consonant [without any intermediary vowel], are written by a symbol, as:

කහော = *Kan<sub>h</sub>ho* (here the *h* (හ) is represented by the line hanging under the n (ක), thus က် ၊ හ = က්ဟ. There is no equivalent truncation in the Sinhalese: කහො --E.M.)

အඤ්ඤා = *Anyo* (the *y* (ය) having been reduced to a line hooking up to the right from below the *n* (ඤ), thus ඤ් ၊ ය = ඤ්. In the Sinhalese, අහො, the inherent vowel of the *n* (හ) is silenced by writing a special form of the *y* (ය) very slightly truncating the letter, and reversing its first curve (හ්), but the two letters are not conjoined (a rare exception in the system of the literary Sinhalese script), thus හ් ၊ ය = හ්හ --E.M.)

ပြစ်စာ = *Pricchá* (the Burmese and the Sinhala similarly reduce the *r* to a subscript, but Mason has chosen a confusing example: the subscript form of the Burmese ရ encircles the  $\circ$  to denote *pra* as ပြ --but we then add a circle above to denote the vowel *i*, and the subscript form of the aspirated *ch* in the next syllable crowds the bottom of the glyph. Thus, the rule is ဝ် ၊ ရ = ပြ, and the reader should not be misled by the overlapping forms in the given example. In the Sinhalese equivalent, ප්‍රිච්ඡා, the *r* (ර) also becomes a curving subscript form, but it is neatly fitted underneath the leading consonant it attaches to, thus ච් ၊ ර = ප්‍ර, and Mason's example adds a loop above to denote *pri* as ප්‍රී. In Sinhalese manuscripts and handwriting, this subscript is often exaggerated for aesthetic effect, and can sweep across the page for the span of several words --E.M.)

တွံ = *Tvang* (the Burmese *v* (ဝ) is simply written beneath the *t* (တ), an example of the simplest type of subscript: တ် ၊ ဝ = တွံ --just as we saw ဝ် ၊ ခ = ဝွံ in the example

above, and  $\text{တ်} \mid \infty = \text{တ်}\infty$ , following the same principle. The Sinhalese system of writing makes more frequent use of ligatures between sequent characters (from left to right), and has fewer subscript forms than Mon- or Khmer-derived scripts; Mason's example is a good demonstration of this. The Sinhalese form reads  $\text{တ်}\infty$ ; here the final curve of the  $t$  ( $\text{တ်}$ ) becomes the first stroke of the  $v$  ( $\infty$ ) in a continuous motion of the pen:  $\text{တ်} \mid \infty = \text{တ်}\infty$  --E.M.)

§9. Consonants when compounded with other consonants usually retain their normal forms, but  $\underline{d}$  ( $\text{ဒ}$ ) preceded by  $\underline{n}$  ( $\text{ဏ}$ ) is written in a peculiar manner under the  $\underline{n}$  ( $\text{ဏ}$ ), as in *dandi*,  $\text{ဒဏ်}$ , "a pilgrim". (Thus, the exception would be formulated as  $\text{ဏ်} \mid \text{ဒ} = \text{ဒဏ်}$ , wherein we see the latter character rotated to fit under the former consonant horizontally, but this is not the case with any other pair of characters. Sinhalese has no such exception, as it does not use a subscript form for the  $\underline{d}$  ( $\text{ධ}$ ) at all; thus, e.g.,  $\text{ဇဏ်}$  --E.M.) The symbol for [the subscript]  $h$  on the [Ashokan] inscriptions turns to the right, while in the [Burmese] books it turns to the left.

(There is also a special notation for the sequence  $\underline{th}$  in Burmese, whereby the two characters merge as one:  $\text{ဇ} \mid \text{ဇ} = \text{ဇ}$ . This can certainly be confusing to a beginner, and we will note the sequence again in a simplified typeface, such as one might find in a newspaper:  $\text{ဇ} \mid \text{ဇ} = \text{ဇ}$ . This mode of contraction (assimilating the features of both characters to a single form) is unusual for any of the classical scripts used to write Pali, but in the Sinhalese script it is not completely unknown. In Sinhalese we would write the same consonant sequence  $\text{ධိ}$  with a simple ligature uniting  $\text{ධ}$  with  $\text{ိ}$ , but a comparable method of synthesis produces the modern character *mba*, whereby  $\text{မ} \mid \text{ဘ} = \text{မဘ}$ . I was instructed by Bhante Sílánanda that the latter contraction should not be used in writing Pali, and while I do agree with him, I have seen a few odd publications from Sri Lanka that make use of it in rendering Pali, so the reader should beware --E.M.)

§10. The [Burmese] double  $s$  ( $\text{သ}$ ) is denoted by a peculiar character, as:  $\text{တသသ} = \text{tassa}$ , "to him". (Thus,  $\text{သ်} \mid \text{သ} = \text{သသ}$ , a contraction for which there is no equivalent in the Sinhalese. This example demonstrates the simplest form of ligature in the classical, literary Sinhalese:  $\text{ဗ်} \mid \text{ဗ} = \text{ဗဗ}$ , and so we render the same example as  $\text{ဘဗဗ}$  --E.M.) The same character, in modern [Burmese-] Pali, is made to represent the Sanskrit  $sh$  ( $\text{श}$ ), and  $\text{ç}$  ( $\text{श्}$ ) (whereas the Sinhalese has the independent characters  $\text{စ}$  and  $\text{ဆ}$ ; although I cannot comment on the antiquity of the glyphs, the Burmese today use  $\text{၈}$  and  $\text{၉}$  to indicate these two  $s$ -sounds, that (as explained above) do not appear in Pali at all) --E.M.). In the

Ashokan inscriptions this character is supplied by the single *s*, and since it is not noticed by Kaccayano, it is probable that the character<sup>15</sup> was unknown in books when his Grammar was written.

### Division of Letters.

The first twenty five consonants are divided into five classes according to the organs with which they are pronounced, and the other eight, including the *anuswara* (◌), are unclassified. Three vowels are short and five long, Kaccayano adds: "In the books of old, or in the Sanskrit books, the consonants are divided into surds and sonants, and that division may be appropriately adopted in this." The two first letters of each class, with the sibilant *s*, are surds, while all the rest are sonants.

§11. The following table exhibits these several divisions at one view:

	<u>Surds</u>	<u>Sonants</u>	<u>Surds</u>	<u>Sonants</u>
Gutturals:	ක ඛ	ග ඝ ඞ	ක ඛ	ග ඝ ඞ
Palatals:	ච ඡ	ඡ ඣ ඤ	ච ඡ	ඡ ඣ ඤ
Cerebrals:	ච ජ	ච ඣ ඤ	ච ජ	ච ඣ ඤ
Dentals:	ත ථ	ද ධ න	ත ථ	ද ධ න
Labials:	ඡ ජ	ඞ ඣ ම	ඡ ජ	ඞ ඣ ම
Unclassified:	ශ ර ල ව ස හ ළ ◌		ය ර ල ව ස හ ළ ◌	
Short vowels:	අ ඉ උ		අ ඉ උ	
Long vowels:	ආ ඊ ඉඵ ඵ ඞ		ආ ඊ ඉඵ ඵ ඞ	

### Pronunciation.

"The ancient pronunciation of the Greek can now only be inferred, and, in part, with great uncertainty. The pronunciation of modern scholars is exceedingly various. Of the different methods that prevail, the English is probably the farthest removed from the ancient pronunciation." With the alteration of one word, these remarks are true of the Pali --the Burmese is probably the farthest from the ancient pronunciation.

§12. In Burmah the Pali *s* (◌) is pronounced like *th* in [the English word] "the". The *Ϸ* (◌) is always pronounced *w*. It was probably pronounced *w* originally, when the last member of a compound consonant, but *Ϸ* in other circumstances. All the cerebrals (or "linguals") are pronounced

<sup>15</sup> It is peculiar that Mason would assume this figure should constitute a separate character in the alphabet, whereas any other double consonant would not be counted as such. His definition of "a character" seems to be purely typographical, i.e., whatever requires its own piece of movable type on his printer is "a separate character". On the Sinhalese rendering of these Sanskrit *s*-sounds, see the prior footnotes, above.

like the dentals; and the aspirate sonants (or "flat mutes") are not distinguished in sound from their corresponding unaspirated letters; and they are often used interchangeably in writing [modern Burmese]. The *anuswara* is pronounced *n*, and the vowel *o* [is pronounced as] *au*.

(I will note only a few features of the Sinhalese pronunciation of Pali, as it may be of use to a student working with a teacher from Sri Lanka. The paired *o/w* sounds (ඔ) do not follow any rule in practice, but the student may opt to interpret it as a *w* (in all instances) until such time as he or she has been able to learn the teacher's preference or pattern. When the short *a* ends a word it sounds very similar to a soft "uh" sound, like the vowel in English word "what" (if the latter word is spoken without any special emphasis; I do not mean the hard vowel of the American exclamation "What!"). Resultantly, terminations with a short *a* are easily distinguishable from the long *á* ending, irrespective of the emphasis placed on the syllable or the word as a whole; this convention of speech can be an aid in learning and practicing the grammar, if one knows to listen for it. When the short *a* is found in the mid-part of a word, it is, by contrast, almost inaudible, sometimes resembling the quiet *a* in "Organ" or the *u* in "but" or "sun". Avoid hard *a* sounds entirely (as in "at", "art", etc.); the Sinhalese have separate vowel markings for these sounds in the modern language (ඇ, ඇ, etc.) and they do not use them at all in reciting or speaking Pali. Listening for the distinction between aspirates and unaspirates will be very difficult, unless the instructor exaggerates the distinction for the sake of the pupil; the convention among the monks I have met is to add a very brief silence between the consonant and the following vowel sound to indicate aspiration, such that අඞ sounds slightly disjointed in its termination in comparison to අඞඞ. Many written sources from Sri Lanka protest that the aspirates are pronounced with a distinctive "h" sound following the consonant, but I have never found this to be true in the chanting or speech of Sinhalese monks. [These comments were written in 2005; many of these issues were discussed on my website, [www.pali.pratyeka.org](http://www.pali.pratyeka.org), for Thai, Lao, Khmer and Burmese pronunciation of Pali, also] --E.M.)

§13. The cerebrals and dentals appear to have been used interchangeably in writing from the earliest period, and could not have differed much in pronunciation.<sup>16</sup> In the inscriptions the same word in the same line is occasionally written both ways, as 𑀢𑀺 / 𑀢𑀻 (𑀧𑀺𑀢𑀺/𑀧𑀻𑀢𑀺, 𑀧𑀺𑀢𑀺/𑀧𑀻𑀢𑀺) ("ten"). The same diversity in writing this numeral is found in the Pali books.

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<sup>16</sup> Mason has simplified the matter in order to be brief. To disabuse oneself of this comforting illusion, refer to chapter 2.2 of: Bubenik, Vit, 1996, *The Structure and Development of Middle Indo-Aryan Dialects*. For further discussion of the varied history of such "consonantal shifts" across India, see the early chapters of: Oppert, Gustav, 1888, *On The Original Inhabitants of Bharatavarsa, or India*. Oppert's discussion of the changes in consonants between Sanskrit and Prakrit differs from that of other authorities, in that it is not isolated from the vernacular languages, but instead plunges the history of the northern classical languages into that of the southern colloquial, and is very much enriched by the ensuing questions raised by the author, challenging various assumptions about the social strata of ancient India --along with some interesting implications for the study of early Buddhism.

§14. [Likewise,] th (ඨ, ඉ) is interchanged with th (ථ, ඞ) [in some words, such as:] *natthi* / *natthi*, "is not". (නතී / නතඨී? නත්ඨි / නත්ඨි?)<sup>17</sup>

§15. So again, n (න, ඤ) and n (ණ, ඞ) are interchanged, as in the name of Grammarian, which is written both කච්චියනො, කච්චියනො and කච්චියනො, කච්චියනො.

§16. The cerebral l (ඌ, ල) is very uncertain in its usage. In many words where it is used in Burmah, the common l (ල, ල) is found in Ceylon. Numerous examples are met in Clough's grammar. Thus, l (ල, ල) ("a line") is l (ල, ල) in Ceylon. එල, ලො ("cardamom"), is [also found as] ලො, එල in Ceylon. A similar diversity of usage prevails in the Burmese Pali. Occasionally the same word has one [spelling] in the text, and the other in the commentary.

§17. Nothing can be inferred to determine dialects from the usage of cerebrals and dentals. Prispes says: "The word *prati*, a prefix in Sanskrit, in the Pali of *Girnar* is merely altered to *pati* (පඨ), by omission of the *r*. In the language of the pillars the same preposition is always written *pati* (පඨ) with the cerebral t." [Journal of the Asiatic Society of Bengal, March 1838] The orthography varies in the written Pali of books, being in Ceylonese *pati* (පඨ, පඨ), in Burmese *pati* (පඨ, පඨ).

§18. This distinction is based on imperfect data. Clough spells the word *pati* (පඨ, පඨ), which shows that both modes exist in Ceylon, and the two forms are common in Burmah, as:

පඨ නාථො	පඨි ආභො	"Doorkeeper."
පඨණා පඨ	පඨදා පඨ	"Instead of a lily."

§19. The surds and sonants are often interchanged with each other; as:

§20.	<i>k</i> with <i>g</i>	<i>kahápaná</i>	<i>gahápaná</i>	"Money"
	ක / ග	කතාපණා	ගතාපණා	
	ක / උ	කපාපණා	උපාපණා	

§21.	<i>c</i> / <i>j</i>	<i>jina vacana</i>	<i>jina vajana</i>	"Words of the conqueror"
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<sup>17</sup> Even if this principle can be commonly found in the Burmese manuscripts (as Mason reports), I do believe this specific example should be regarded as an error: there are completely different words built on the various Pali stems *natthi*-, *natthi*-, *natt*-, *natt*-, *natt*-, and *natt*-. Moreover, the consonant sequence *tt* (තඨ, තඨ) should, in theory, never occur; and would be almost impossible to pronounce. The warning that Mason is offering to the reader is nevertheless a good one, and every student will soon discover that when a word seems to be lacking in his or her Pali dictionary, the best course is to check against the possibility of an irregular spelling (or scribal error) of this kind. An irregular spelling of *attha* with the "impossible" combination I have mentioned is found on §134, pg. 59, of Mason's original text: අත්ඨා, අත්ඨා. This has been corrected in the present volume, but is noted here as a further indication that Mason encountered this type of rendering in manuscripts.

	ච / ජ	ඡන චචන	ඡන චජන	
	ච / ඞ	ඡිඤ චඞඤ	ඡිඤ චඞඤ	
§22.	<i>t / dh</i>	<i>nirota</i>	<i>nirodha</i>	"Extinction"
	ත / ධ	තිරොත	තිරොධ	
	ත / ඞ	ඡිඤොත	ඡිඤොඞ	
§23.	<i>th / dh</i>	<i>pathavi</i>	<i>padhavi</i>	"The earth"
	ඵ / ධ	ඡඵචි	ඡධචි	
	ඞ / ඞ	චඞඞි	චඞඞි	
§24.	<i>th / dh</i>	<i>thapetwá</i>	<i>dhapetwá</i>	"Having placed"
	ධ / ධ	ධිඡෙඡචා	ධිඡෙඡචා	
	උ / ඞ	උඤෙඋඋ	ඞඤෙඋඋ	
§25.	<i>p / b</i>	<i>mahá pati</i>	<i>nara bati</i>	"Great Lord"; "Lord of men"
	ඡ / ඞ	ඡඡා ඡඡි	ඡර ඞඡි	
	ච / ඞ	ඞඞා චඞි	ඞඞ චඞි	
§26.	<i>ph / bh</i>	<i>phagguni</i>	<i>bhalaguni</i>	[The first day of spring] <sup>18</sup>
	ඵ / ඡ	ඵඡඡුඡි	ඡලඡුඡි	
	ඡ / ඞ	ඡඡුඡි	ඞඡුඡි	
§27.	<i>b / v</i>	<i>bísa</i>	<i>vísa</i>	"Twenty"
	ඞ / ච	ඞිඡ	චිඡ	
	ඞ / ඞ	ඞිඞ	ඞිඞ	

The changes of surds and sonants were undoubtedly the result of pronunciation, similar changes occurring in other languages, and the variation in spelling arises from the words sometimes retaining their normal forms, and sometimes being written as they were pronounced.

§28. A double *tt* (ඡඡ, ඡඡ) appears to have been pronounced sometimes like *tr* (ඡු, ඡු), as:

ඡඡඡ = ඡඡු, ඡඡඡ = ඡුඡු, *tatta* and *tatra*, "there".

In the inscriptions it is written by a single *t*, as:  $\text{yata}$ , "where",  $\text{yata yata}$ , "wherever",  $\text{savata}$ , "everywhere".

§29. The symbol of a *y* is often an indication of an original form with a double letter, as:

ඡඡඡ = ඡඡඡ      ඡඡඡ = ඡඡඡ      *sakka* and *sakya*, a royal race [or clan].  
 ඡඡඡ = ඡඡඡ      ඡඡඡ = ඡඡඡ      *salla* and *salya*, an arrow.

<sup>18</sup> The PTS dictionary defines this as the festival marking the beginning of spring, also suggesting various festivities surrounding the first full moon of spring (Davids & Stede, 1925). Mason's original definition is unclear; he states simply, "A Lunar Mansion", by which I assume he means the phase of the moon in the sky corresponding to the celebrations

§30. From a difference in pronunciation, *h*, *dh*, and *l* (භ, ධ, ල; හ, ඞ, ල) are found occasionally interchanged, as:

ඉභ, ඉධ, ඉඳ	ඉභා, ඉඞ, ඉඳ	<i>iha, idha, ida</i> , "here".
සාධු, සාභු	සාඞ, සාභු	<i>sádhu, sáhu</i> , "good".

§31. *Y* (ශ, ය) appears to have been pronounced *j* (ජ, ඞ) occasionally, for these letters are found interchanged in the same word, as:

ගච්ඤා, ගච්ඤා	ගඞඤා, ගඞඤා	<i>gavayo, gavajo</i> , "the gayal". <sup>19</sup>
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§32. *L* (ල, ල) and *r* (ර, ර) also pass into each other, as:

මහා-සලා, -සාරා, මහා-සලා, -සාරා	<i>mahá-salo/-sáro</i> , "great wealth".
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§33. On some of the inscriptions the aspirate *h* is inserted before a few words beginning with vowels, "Which", Prinsep says, "as far as I know has no parallel in any of the Grammatical Prakrits." The same usage however is occasionally, though not often, found in the Pali. Instances occur in the *Pitaka*. Thus in the *Katha*, the fifth book of the *Abhidhamma*:

තෙචං න තෙචං චතතරෙඛි	for	ඵචං න ඵචං චතතරෙඛි
භොං ඤ භොං චඤ්ඤ	for	භොං ඤ භොං චඤ්ඤ

"Thus [or] not thus they are not to be said."

<sup>19</sup> A species of domesticated buffalo (*bibos frontalis*), also known as the mithan.

Chapter II.  
Permutation.

In Greek, a vowel if short at the end of a word is sometimes dropped when followed by another word beginning with a vowel; and if long, the two vowels are occasionally contracted into one. A final *n* before a classified letter is usually changed to a letter of that class, and the classified letters themselves are subject to certain changes when united with others.

In Pali, when two words meet similar changes occur, but more more extensively than in Greek; and this part of the Grammar Sanskrit grammarians denominate "Combination and Permutation"; but it embraces only the same things that in Greek Grammars have been previously named "Contraction", "Crisis", "Elision" and "Euphonic changes of consonants".

When Two Vowels Meet.

§34. When one word ends in a vowel, and the next one begins with a vowel, one vowel is usually substituted for the two and attached to the first word.

*a* followed by *a*

§35. When *a* at the end of one word is followed by *a* at the beginning of the next, [there are two possibilities:]

- (a) One is elided; as *natthi* from *na* and *atthi*, "is not"

ဘဏီ = ဘ | နဏီ

နတ္ထိ = န | အတ္ထိ

In the Dhauli inscription this compound is written with the short vowel, *nathi* (𑀧𑀸𑀢) as in book Pali.

- (b) The two short vowels are sometimes changed to long *á*, as: *tatrá bhirati* from *tatra* and *abhirati*, "great pleasure there".

တတ္ထာ ဝိရတိ = တတ္ထ | ဝိရတိ

တတြာ ဝိရတိ = တတြ | အဝိရတိ

This is the rule in Sanskrit, and in the Girnar and other inscriptions, where the verb takes the Sanskrit form, the Sanskrit rule of permutation is followed, and the long vowel is written last, as: 𑀧𑀸, नास्ति, *násti*, "is not"

*a* followed by *i*

§36. When *a* or *á* is followed by *á* [i.e., at the end of one word and the beginning of the next respectively] they become *á*, as: *rájási* from *rája* and *asi*, "thou art a king."

ဝါဗာဏိ = ဝါဗ | ဗာဏိ

ရာဇာသိ = ရာဇ | အသိ

or: *vaghánálinto* from *vaghána* and *álinto*, "a porch, a terrace."

ဝါဏာဘာဗြတော = ဝါဏာဘ | ဗာဗြတော

ဝယာနာလိန္တော = ဝယာန | အာလိန္တော



*á* followed by *u*

§40. When a long *á* is followed by *u*, the *á* remains and the *u* is changed to the semi-vowel *o*, as: *mávachá* from *má* and *ucá*, "say not."

මාවචා = මා | උචා

ආචා = ආ | උචා

*a* or *á* followed by *e* or *o*

§41. When *á* or *a* is followed by *e* or *o*, it is elided as: *sangghang tassorasang* from *sangghang tassa orasang*, "His own son, the church."

සංඝං නසොරසං = ...නසං | ඔරසං

ද්වංසං තසොරසං = ...තසං | ධරසං

or, *tathetitang* from *tathá* and *etitang*, "Besides teaching."

තථෙතිතං = තථා | එතිතං

තසෙතිතං = තසා | ටෙතිතං

or, *sangsedajopapátiká* from *sangsedajá* and *opapátiká*, "Produced by filth, produced by a visible body."

සංසෙදජොපපාතිකා = සංසෙදජා | ඔපපාතිකා

ද්වංසොදජොපපාතිකා = ද්වංසොදජා | ධපපාතිකා

*i* followed by *i*

§42. When *i* is followed by *i*, [there are two possibilities:]

(a) One *i* is elided, as: *dehiti* for *dehi* and *iti*, "Give! Thus [he said]."

දෙතිති = දෙති | ඉති

දෙතිති = දෙති | ඉති

(b) The two coalesce into long *í*, as: *mahádánangdassámítí* from *mahá*, *dánang* and *iti*, "I will give the great gift, thus [he said]."

මහාදානංදසාමිති = ...දසාමිති | ඉති

මහාදානංදසාමිති = ...දසාමිති | ඉති

This is the rule in Sanskrit, and is followed in the inscriptions as:

𑀲𑀺𑀓𑀾𑀢𑀺𑀓𑀺𑀢𑀺𑀓 (sukatang kacchatí)

from *sukatang gacchati iti* (දුකරං ඉච්චති ඉති, සුකතං ගච්චති ඉති),

"He attains merit, thus [he said]."

*i* followed by *a*

§43. When *i* is followed by *a* [there are four possibilities:]

(a) The *i* is elided, as: *dhammarajangnamámahang* from *dhammarajang*, *namámi*, and *ahang*, "I worship the king of the law."

ධම්මරජංනමාමතං = ...නමාමි | අතං

ධම්මරජංනමාමතං = ...නමාමි | අතං

(b) The *a* is elided, as: *vadámihang* from *vadámi ahang*, "I say."

වදමිතං = වදමි | අතං

වදමිතං = වදමි | අතං

- (c) The *i* is changed to the semi-vowel *y*, as: *paṭisandhāravutyassa* from *paṭisandhāra*, *vutti* and *assa*, "Accurate comment."

පටිසන්ධාරවුත්තසංස = ... වුත්ති | අසංස

ပဋိသန္ဓာရဝုတ္တယ = ... ဝုတ္တိ | အယ

- (d) The *i* is changed to the semi-vowel *y*, to which the *a*, lengthened into *á*, is attached, as: *antariyyányántarang<sup>21</sup>* from *antariyyáni* and *antarang*, "an upper garment, clothing."

අන්တරိယාන්තරං = අන්တරိယාති | අන්තරං

အန္တရိယာနာန္တရံ = အန္တရိယာနိ | အန္တရံ

The Sanskrit rule requires *y* in every case.

*i* followed by *á* or *e*

§44. When *i* is followed by *á* or *e*, [there are two possibilities:]

- (a) The *i* is elided, as: *tihákárehi* from *tihí* and *ákárehi*, "By three tokens."

තිතාකාරෙති = တිති | ආකාරෙති

တိဟාကာရෙဟි = တිဟි | အාကာရෙဟි

or *nohetang* from *nohi* and *etang*, "not proper, this."

නොනෙතං = නොති | එතං

නොහොතං = නොဟි | ඉතං

- (b) The *i* is changed to the semi-vowel *y*, as: *ityádi* from *ití ádi*, "So beginning."

ඉත්තාදි = ඉති | ආදි

භුත්තාදි = භුති | ආදි

or *ekapadyekapadike* from *eka*, *padi*, *eka*, and *padike*, "A foot path in a foot path."

එකපද්‍යෙකපදිකෙ = එක | පති | එක | පදිකෙ

භෙදපද්‍යෙකපදිකෙ = භෙද | පති | භෙද | පදිකෙ

| පදිකෙ

Case (b) is the rule in Sanskrit.

<sup>21</sup> Here the Romanized text may be confusing, as both *ඤ/ඉ* and *භ්/භු* are sometimes represented by *ny*: I have brought Mason's Romanization into conformity with modern standards, rendering *ඤ/ඉ* as *n̄*, and always indicating *භ්/භු* with *ny*. Wherever the Roman alphabet is ambiguous, the Burmese and Sinhalese should be treated as definitive.

*i* or *í* followed by *u*

§45. When short *i* or long *í* is followed by *u*, [there are two possibilities:]

- (a) The *i* or *í* is elided, as: *távisatusabhang* from *tá*, *visati* and *usabhang*, "Twenty *tás* [make] an *usabha*."<sup>22</sup>

තාවිසතුසභං = තා | විසති | උසභං

တာဝිසතුසාරං = တာ | විසති | උසාරං

or, *kosambujjeniyō* from *kosambí* and *ujjeniyō*, "[The region of] Knouj [and] Ujjeni."<sup>23</sup>

කොසම්ඤ්ජෙනියො = කොසම්ඤ්ජි | උඤ්ජෙනියො

කොසම්ඤ්ජෙනියො = කොසම්ඤ්ජි | උඤ්ජෙනියො

- (b) The *i* is changed to the semi-vowel *y* as: *jalanidhyudadhi* from *jalanidhi* and *udadhi*, "[This] receptacle of water, the ocean"<sup>24</sup>

ජලනිධිප්පදධි = ජලනිධි | උප්පදධි

ලොකිඤ්ජි = ලොකිඤ්ජි | උඤ්ජි

This is the rule in Sanskrit.

*u* followed by *u*

§46. When *u* is followed by *u*, one *u* is elided, as: *múlang tusírang* from *múlang tu usírang*, "A root [of] khus-khus grass [Latin: *Adropogon Muricatum*]"

මුලංතුසිරං = මුලං | තු | උසිරං

මුලංතුසිරං = මුලං | තු | උසිරං

<sup>22</sup> These are units of length or distance, an *usabha* (උසභං, උසාරං) being 64 metres, according to the Pali Text Society; the Davids & Stede *Pali-English Dictionary* (1925) gives *yathū* (යථු, යථු) as a measure equivalent to the *tá* (තා) mentioned here (3.2 metres, i.e., one twentieth of an *usabha*). A list of units of length is provided by Nánmoli (*A Pali-English Glossary of Buddhist Technical Terms*, pg. 141), suggesting the rather droll explanation that one *usabha* (උසභං, උසාරං) is equal to 1,680 finger-lengths (අභිතුල, අභිතුල) or 11,760 lengths of a grain of rice (ධකුකුමාස, උසාරං). I imagine the accuracy of this description would depend on the selected variety of rice. Note that the same word (උසභං, උසාරං) also means "a bull", and often appears in compounds in a more general sense of being comparable to a bull in strength, size, or virility. Thus, *usabhakkhandha* (උසභකඛන්ධා, උසාරකුණු) does **not** mean "With shoulders 64 metres wide", but rather "With shoulders like a bull".

<sup>23</sup> *Kosambí* (කොසම්ඤ්ජි, කොසම්ඤ්ජි --Mason has *kosampí*) was the capital of *vatsa* (වත්ස, වත්ස), also rendered *vangsa* (වංස, වංස), a city situated on the *Yamuná* river. The latter runs through modern New Delhi. See: Law, Binula Churn, 1979, *Geography of Early Buddhism*, pg. 16-17. *Ujjeni* (උඤ්ජි, උඤ්ජි) was a considerable distance away, in *Avanti* (අවන්ති, අවන්ති) to the South-West, so the implied region uniting the two is doubtless the culturally-defined *Majjhīnadesa* ("Middle Country"), for which authors of different periods (and of different religious and caste perspectives) suggest various frontiers. See: Deshpande, Madhav M., 1993, *Sanskrit & Prakrit, Sociolinguistic Issues*, chapter 6.

<sup>24</sup> I have put this somewhat literal rendering in place of Mason's, which reads as a pleonasm ("Sea, ocean"). *ජලනිධි*, *ලොකිඤ්ජි* (*jalanidhi*) is itself a compound of "water" and "receptacle", and I cannot think of any reason to use the phrase except to emphasise that the ocean is merely that --a receptacle of water.

*u* followed by *a*

- §47. When *u* is followed by *a*, [there are two possibilities:]
- (a) The *a* is elided, as: *lokahetukhinamati* from *loka*, *hetu*, and *akhinamati*, "The cause of the world, possessed of imperishable wisdom."  
 ලොකහෙතුඛිණමති = ...හෙතු | අඛිණමති  
 ලොකාහොතුඛිණමති = ...හොතු | අඛිණමති
- (b) The two vowels coalesce into the semi-vowel *v*, as: *dhátvantassa* from *dhátu* and *antassa*, "To the end of a base."  
 ධාතචන්තසස = ධාරූ | අන්තසස                      ආත්තදාය = ආතු | අත්තදාය
- In Sanskrit the combined vowels become *v* or *a*.

*u* followed by *á*

- §48. When *u* is followed by [long] *á*, [there are two possibilities:]
- (a) The *u* is elided, as: *cakkháyanang* from *cakkhu* and *áyanang*, "The abode of sight [i.e., the eye and its relation to the object]."  
 චක්ඛායනනං = චක්ඛු | ආයනනං                      ආයායනනං = ආයු | ආයායනනං
- (b) The *u* is changed to the semi-vowel *v*, and the *á* is appended to it, as: *sváगतang* from *su* and *áगतang*, "Well coming."  
 ස්වාගතනං = සු | ආගතනං                      ස්වාගතං = සු | ආගතං
- Both cases accord with Sanskrit usage.

*u* followed by *i*

- §49. When *u* is followed by *i*, [there are two possibilities:]
- (a) The *i* is elided, and the *u* remains unchanged, as: *cakkhundre* from *chakkhu* and *indre*, "The faculty of sight, or eye."  
 චක්ඛුන්ද්‍රෙ = චක්ඛු | ඉන්ද්‍රෙ                      චක්ඛුන්ද්‍රෙ = චක්ඛු | ඉන්ද්‍රෙ
- (b) The *i* is elided, and the *u* lengthened into *ú*, as: *sádhúti*, from *sádhu* and *iti*, "Good! [he said]."  
 සාධුති = සාධු | ඉති                      චාචුති = චාචු | ඉති
- Both cases differ from the Sanskrit rules, which require the semi-vowel *v*.

*u* followed by *e*

- §50. When *u* is followed by *e*, it is changed to the semi-vowel *v* and the *e* remains, as: *vattwettha vihitang* from *vattu ettha vihitang*, "Landed possessions are adjudged in this place."  
 චත්තච්ච්ච විහිතං = චත්තු | ච්ච්ච...                      චත්තච්ච්ච විහිතං = චත්තු | ච්ච්ච...

*e* followed by *e*

§51. When *e* is followed by *e*, one *e* is elided, as: *netthanágata* from *ne, ettha* and *nágatá*, "They, not having arrived at that place."

නෙත්තනාගත = නෙ | එත්ත...

နေတ္တနာဂတာ = နေ | ဧတ္တ...

This corresponds with Sanskrit usage.

*e* followed by *a*

§52. When *e* is followed by *a*, [there are two possibilities:]

(a) The *e* is changed to the semi-vowel *y* and the *a* remains unchanged, as: *tyassa pahiná honti* from *te, assa, pahiná* and *honti*, "These things have been rejected of, or by, those persons."

တဿဏ္ဍ ဗဟိဿာ တောတိ = တေ | အဏ္ဍ...

တျဿပဟိနာဟောန္တိ = တေ | အဿ...

(b) The *e* is changed to *y*, and the short *a* is lengthened to long *á*, as: *tyáhang evang vadeyya* from *te, ahang, evang*, and *vadeyya*, "I would speak thus to thee."

တဿာဏံ එဝိံ ဝါဒေယံ = တေ | အာဏံ...

တျာဟံ ဝေံ ဝဒေယျ = တေ | အဟံ...

*o* followed by *o, i, a, i, u, or e*

§53. When *o* is followed by any other vowel, [there are three possibilities:]

(a) The other vowel is elided, as: *adhamomaka* from *adhamo omaka*, "vile, inferior."

အධမောမက = အධမော | မက

အမောမက = အမော | မက

or, *yohang* from *yo* and *ahang*, "I, who."

ယောဏံ = ယော | အာဏံ

ယောဟံ = ယော | အဟံ

or, *cattárome* from *cattáro* and *ime*, "These four."

ဗိတဘာဝောမေ = ဗိတဘာဝော | ဝေမေ

စတ္တရောမေ = စတ္တရော | ဣမေ

or, *athopapati* from *atho* and *upapati*, "Again a paramour."

အဝေါပပတိ = အဝေါ | ပပတိ

အထောပပတိ = အထော | ပပတိ

(b) Before *a*, it is sometimes changed to the semi vowel *o*, and the *a* is lengthened into *á*, as: *sváhang* from *so ahang*, "This person, I."

ဗျာဏံ = ဗော | အာဏံ

သ္မာဟံ = သော | အဟံ

(c) Occasionally, the *o* is elided, as: *Jinabuddhiti* from *Jina Buddho iti*, "The fully-awakened conqueror, it is said."

ဇိနဗုဒ္ဓိတိ = ဇိန | ဗုဒ္ဓိတိ | ဣတိ

ဇိနဗုဒ္ဓိတိ = ဇိန | ဗုဒ္ဓော | ဣတိ

The preceding do not embrace all possible cases, but they include all of common occurrence, and many more than are to be found in Kaccayano's Grammar.



- §67. *N* is inserted to form *itonáyati* from *ito* and *áyati*, "From this place he comes."  
 ඉතොනායති = ඉතො | ආයතො                      ඤ්ඤොතොනායාමි = ඤ්ඤොතො | ආයාමි
- §68. *M* is inserted to form *kasmámiva* from *kasmá* and *iva*, "From what account, so?"  
 කසමාමිව = කසමා | ඉව                                      කද්දාමිං = කද්දා | ඤ්ඤං
- §69. *Y* is inserted to form *yatháyidang* from *yathá* and *idang*, "Besides this."  
 යථායිදං = යථා | ඉදං                                      යථායාමිං = යථා | ඤ්ඤං
- §70. *R* is inserted to form *sásaponiva* from *sásapo* and *iva*, "Like mustard."  
 සාසපොතිව = සාසපො | ඉව                                      ධායායොතිං = ධායායො | ඤ්ඤං
- §71. *L* is inserted to form *chaláyatanang* from *cha* and *áyatanang*, "Six abodes."  
 ඡලායතනං = ඡ | ආයතනං                                      ඤායායොතිං = ඤා | ආයොතිං
- §72. *V* is inserted to form *tatovutága* from *tato* and *utága*, "From this rising."  
 තතොවුථාග = තතො | උථාග                                      ටොවුථාග = ටො | උභාග
- §73. *Ng* (the *anuswara*) is sometimes inserted before a consonant or vowel, as in the case of *purimangjáting sarámi*, from *purima*, *játing* and *sarámi*, "I remember former states of existence."  
 පුරිමංජාතිං සරාමි = පුරිම | ජාතිං...                                      පුරිමංජාතිං ධරාමි = පුරිම | ආතිං...

**When Vowels are Followed by Consonants**

- §74. When a word ends in a vowel and the next word begins with a consonant, the vowel is occasionally subjected to some change:
- (a) The vowel is sometimes lengthened (*a* to *á*, or *i* to *í*), as the final vowel of *samma* (සමම, ධම්ම) is lengthened in forming *sammádhmangvipassato* (සමමාධමමංචිපසසතො, ධම්මඤ්ඤාධිපසසතො), "He who has seen well the Truth." Similarly, the final *i* of *gami* (ගමි, ගමි) is lengthened in *gámemunicare* (ගාමෙමුනිචරෙ, ගාමෙමුනිචරෙ), "The sage may dwell in the village."
  - (b) Sometimes a long vowel is shortened, as *í* to *i*; thus: *bonavádinámaso* (බොනවාදිනාමසො, බොනවාදිනාමසො) for *bonavádí námaso* (බොනවාදී නාමසො, බොනවාදී නාමසො), "Bonavádí by name."
  - (c) Sometimes one vowel is exchanged for another, *a* for *o* or *o* for *a*, as *esadhammo* is used for *esodhammo* (එසධමමො = එසොධමමො, ධෙසොධමමො = ධෙසොධමමො), "This Truth." Similarly, the word *para* (පර, පර) is rendered *paro* in the phrase *pintáya caritu paro sahasang* (පිත්ථායාචරිතපරොසහසං, පිත්ථායාචරිතපරොසහසං), "More than a hundred thousand to go for boiled rice".

§75. When a word ends in a vowel, and the next begins with any classified letter not a nasal, that letter is doubled; but if it be an aspirate, its corresponding unaspirated letter is used (in the doubling). Hence, the following compound consonants are found at the beginning of words in sentences where the normal form begins with the second member of the compound:

කක	ගහ	චච	ඡඡ	ටට	ඩඩ	තත	ඥ	ඝඝ	බබ
කබ්	ගඝ	චඡ	ඡක	ටඨ	ඩඪ	තථ	ඥඨ	ඝඨ	බභ
ඌ	ඌ	ඹ	ඹ	ඹ	ඹ	ඹ	ඹ	ඹ	ඹ
ඹ	ඹ	ඹ	ඹ	ඹ	ඹ	ඹ	ඹ	ඹ	ඹ

The following examples may suffice to illustrate these changes:

*Abikkantaro* from *abi* and *kantaro*, "Very desirable."

අබ්කකන්තරො = අබ් | කන්තරො      අභිකන්තරො = අභි | කන්තරො

*Pariggaho* from *pari* and *gaho*, "Seizing."

පරිගහතො = පරි | ගහතො      පරිග්ගහො = පරි | ගහො

*Tetingsa* from *te* and *tingsa*, "Thirty three."

තෙනතිංස = තෙ | තිංස      තොත්තිංස = තො | තිංස

*Catuddasa* from *catu* and *dasa*, "Fourteen."

චතුඤ්ඤස = චතු | ඤ්ඤස      චතුද්දස = චතු | ද්දස

*Idhappamádopúrisassa* from *idha*, *pamádo* and *purisassa*, "Here, a forgetful person's..."

ඉධපමාදොපුරිසස = ඉධ | පමාදො...      ඉද්දොපමාදොපුරිසස = ඉද්දො | පමාදො...

*Chabbisa* from *cha* and *visa*, "Twenty six." (As to why there is a double *b* at all (in a word derived from a single *v*), see §76, below)

ඡඤ්ඤස = ඡ | ඤ්ඤස      ඡච්චස = ඡ | ච්චස

*Nakkhamati* from *na* and *khamati*, "He is impatient."

නකම්මති = න | ධම්මති      නකම්මති = න | කම්මති

*Esevacajjhánaphalo* from *esevaca* and *jhánaphalo*, "And so this has the advantages of *Jhána* (a form of meditation)."

එසෙච්චඤ්ඤානඵලො = එසෙච්ච | ඤ්ඤානඵලො      චොච්චඤ්ඤානඵලො = චොච්ච | ඤ්ඤානඵලො

§76. Some of the unclassified consonants are occasionally found doubled, such as *l* and *v*; but when *v* is doubled, it is represented by double *b*, as: *dubbuttang* from *du* and *vuttang*, "Speaking evil."

දුබ්බුතං = දු | වුතං      දුබ්බුතං = දු | වුතං

The Nasal Symbol, *Anuswara* (ဂါယထာ, နိဂ္ဂဟိတ)

§77. When followed by either a consonant or a vowel, it is occasionally elided, as: *tásáhangsantike* (omits the *anuswara* in-between) *tásang* and *ahang* (then merging the two *a* vowels that remain into one long *á*, as explained in §35-b --E.M.), "In the presence of these females."

ဘာဏာစာမာတိဂေ = ဘာဏံ | အာ... တာသာဟံသန္တိဂေ = တာသံ | အဟံ...

Likewise, *ariyasaccánadassanang* is formed from *ariya*, *saccánang*, and *dassanang*, "Seeing the noble truths."

အရိယမာတိဂေ = ...မာတိဂေ | အရိယသန္တာနဒဿနံ = ...သန္တာနံ | ဒဿနံ

§78. When followed by a vowel, the vowel is occasionally elided, as: *dhaññangva* from *dhaññang* and *iva*, "As a [rice-] paddy."

ဝိက္ခန္ဓာဝါ = ဝိက္ခန္ဓာ | ဝါ ညေဝံ = ညေဝံ | ဣဝံ

§79. When a vowel has been elided, if the next consonant be double *s*, it is changed to a single *s*, as: *pupphangsá uppajjati* from *pupphang assá*, "Flowers are to her."

ဥပုဗ္ဗာဏံ ဥပုဗ္ဗာဏံ = ဥပုဗ္ဗာဏံ | အဿာ... ပုပ္ဖံသာ ဥပုဗ္ဗာဏံ = ပုပ္ဖံ | အဿာ...

§80. When followed by *e*, sometimes, or *y*, or *h* the *anuswara* is changed to *ññ*, as in the following examples:

*Taññeva*, "Even thee", is composed of *tang* and *eva*:

တက္ခန္ဓာဝါ = တံ | ဝါ တညေဝံ = တံ | ဝေ

*Saññutang*, "Union", is composed of *sang* and *yuttang*:

မက္ခန္ဓာတံ = မံ | ဖြတံ သညု = သံ | ယုတ္တံ

*Evaññi*, "If so", is composed of *sang* and *yuttang*:

ဝါမက္ခန္ဓာ = ဝါမံ | ဝါ ဝေညိ = ဝေံ | ဟိ

§81. When followed by a vowel, the *anuswara* ( ဝ, ° ) is usually changed to *m*, as in the following examples:

*Konnutwamasi*, from *konu*, *twang*, and *asi*, "Who art thou?"

ကောညာမာမိ = ကောညာ | မာမိ ကောနုတုမသိ = ကောနု | တံ | အသိ

*Kimahang kareyyámi* from *king*, *ahang*, and *kareyyámi*, "What may I do?"

ကိမာစာ ကာရေယာမိ = ကိမံ | အာ... ကိမဟံ ကာရေယာမိ = ကိမံ | အဟံ...

*Tumicchathesu* from *tung*, *iccha* and *atthesu*, "[The word] *tung* in the signification of wishing."

တုမိဗ္ဗာတေမိ = တုမံ | တေမိ... တုမိဗ္ဗာတေမိ = တုမံ | တေမိ...

*Dánamuttamang* from *dánang* and *uttamang*, "The best offering."

දනමුත්තමං = දනං | උත්තමං

ဒါနමුත්තමං = ဒါනං | උත්තමං

*Eva metang* from *evang* and *etang*, "Thus this."

එවමෙතං = එවං | එතං

ඉවමෙතං = ඉවං | ඉතං

§82. Occasionally, the *anuswara* is changed to *d*, as: *etadavoca* from *etang ávoca*, "This he said."

එතදවොච = එතං | ආවොච

ඉතදවොච = ඉතං | ආවොච

§83. When followed by a classified letter, *anuswara* is changed to the nasal of the class to which it belongs, as in the following examples:

*Evangkho* from *evang kho*, "So indeed." (The permutation is invisible in the Romanized text, moreover, the distinction is inaudible in speech, but will be seen in the native scripts: ◦ changes to ඩ්, or ◦ to ජ --E.M)

◦ changes to ඩ්, or ◦ to ජ --E.M)

එවඞ්ඛො = එවං | ඛො

ඉවඞ්ඛො = ඉවං | ඛො

*Gahañca* from *gahang* and *eva*, "And a house."

ගහඤ්ච = ගහං | එච්

ඉහඤ්ච = ඉහං | ච්

*Tatīyampi* from *tatīyang* and *pi*, "And the third time."

තතීයම්පි = තතීයං | පි

ඉතීයම්පි = ඉතීයං | පි

*Kinnámo* from *king* and *námo*, "What name?"

කින්නාමො = කිං | නාමො

ඉකින්නාමො = ඉකිං | නාමො

*Sukhante hotu* from *sukhang*, *te*, and *hotu*, "May happiness be to thee!"

සුඛන්තෙ තොතු = සුඛං | තෙ | තොතු

සුඛන්තෙ තොතු = සුඛං | තෙ | තොතු

Chapter III.  
Tables of Declension.

§84. Occidental grammarians take a word as a basis, and make all the particles of inflection radiate from it, as from a centre, but Kaccayano pursues the opposite course. He usually takes an inflection and makes all the varieties of nouns (masculine, feminine, neuter, adjectives, and pronouns) diverge from that inflection as a central point. Thus he gives *s* (ဗ, သ) as the mark of the genitive singular, and then, in the tenth of his noun aphorisms (verse #61 --E.M.), says:

ဗာဂဇောဗေ, သာဂဗောဗေ, *ságamose*, "On account of *sa*, *sa* comes."

That is, the original single *s* of the genitive is doubled and becomes *ssa* (ဗဗ, သသ). He next illustrates the use of the suffix by the following examples:

ဗျူဗဗဗ	ပူရိသသ	<i>púrisassa</i>	"Of a man."
အဂ္ဂိဗဗ	အဂ္ဂိသ	<i>aggissa</i>	"Of a fire."
ဘိက္ခုဗဗ	ဘိက္ခုသ	<i>bhikkhussa</i>	"Of a priest."
ဗယမဗဗ	သယမ္ပသ	<i>sayambhussa</i>	"Of a divinity."
အဘိဗဗ	အဘိဘုသ	<i>abhibhussa</i>	"Of a god."
ဇဗ္ဗဗဗ	ဒဗ္ဗိသ	<i>dandissa</i>	"Of a pilgrim."
ဣဗဗ	ဣသိသ	<i>isissa</i>	"Of a sage."

§85. In continuation of his making *sa* the central point, his next aphorism is:

ဗံ ဗာ ဇဗ္ဗိကဗဗဗဗဗ ဗ,

သံ သာ သေဂကဗဗဗဗဗဗ ဗ,

*Sang sá swekavacanesu ca*

"Also on account of *sang*, *sá* in the singular."

He adds the following examples (all feminine):

ဗိဗဗဗ	ဇေဝိသံ	<i>etissang</i>	"In this."
ဗိဗဗဗ	ဇေဝိသာ	<i>etissá</i>	"Of this."
ဣဗဗဗ	ဣမိသံ	<i>imissang</i>	"In this."
ဣဗဗဗ	ဣမိသာ	<i>imissá</i>	"Of this."
ဘိဗဗဗ	တိသံ	<i>tissang</i>	"In that."
ဘိဗဗဗ	တိသာ	<i>tissá</i>	"Of that."
ဘဗဗဗ	တသံ	<i>tassang</i>	"In that."
အဗ္ဗဗဗ	အမုသံ	<i>amussang</i>	"In this."
အဗ္ဗဗဗ	အမုသာ	<i>amussá</i>	"Of this."

The following tables of declension contain all that can be gleaned from the whole of Kaccayano's examples. (Further discussion of the theory behind the pattern of the declension of nouns is found

at the opening of chapter four. Note that the sections providing an overview of terms (§86-88, below) are one of my additions to Mason's text, not found in the original volume --E.M.)

**Overview of Grammatical Terms (added by the editor, 2005).**

- §86. The four classes of words (စဉ်းစား, ပဒေသာ), and their subsidiary classes:
- |     |           |             |                                                        |
|-----|-----------|-------------|--------------------------------------------------------|
| 1.  | නာම       | နာမ         | Nouns. Described in five sub-categories:               |
| (a) | නာමනာම    | နာမနာမ      | Substantives ("Proper nouns").                         |
| (b) | ဗျာဓိနာမ  | သဗ္ဗနာမ     | Pronouns.                                              |
| (c) | ဗျာဓိနာမ  | သမာသနာမ     | Compound nouns.                                        |
| (d) | ဘဏ္ဍိတနာမ | တဒ္ဓိတနာမ   | Derivative nouns (formed by the addition of a suffix). |
| (e) | သိတနာမ    | ကိတကနာမ     | Verb-derivative nouns (a suffix added to a verb).      |
| 2.  | ဘာဏိယ     | ဘာဏိယ       | Verbs.                                                 |
| 3.  | ဥပသဂ္ဂ    | ဥပသဂ္ဂ      | Prefixes (inclusive of "Prepositions").                |
| 4.  | ပစ္စိယ    | နိပါတ       | Particles. Described in various sub-categories:        |
| (a) | ပစ္စိယ    | ပဋိပေသ      | Negatives.                                             |
| (b) | ပစ္စိယ    | သမ္ဘိက္ခန   | Conjunctions (such as ခါ or ဝိ, စ or ဝိ).              |
| (c) | ပစ္စိယ    | ကြိယာ/ကိရိယ | Adverbs and predicates.                                |
| (d) | ပစ္စိယ    | သမုစ္စယ     | Conjunctions (such as ခါ, စ).                          |

There is little consistency in modern textbooks as to the terms applied to particles of speech. The scheme of four types of particle give above is adapted from Bhikkhu Nāṇamoli (*A Pali-English Glossary of Buddhist Technical Terms*, pg. 125) but the categories do overlap, and are more descriptive than definitive. The position of prepositions in the system above is unclear; Buddhadatta supplies စိတစဉ်, နိပါတပဒ for "preposition", a term not used by Kaccáyana, but found throughout the (*Mahá-*)*Rúpasiddhi*. A competing scheme of particles may be reproduced from Nárada Thera's text as follows:

- |     |        |        |                                             |
|-----|--------|--------|---------------------------------------------|
| 4.  | အဝိပဿ  | အဝိပဿ  | Indeclinable Particles. Two sub-categories: |
| (a) | ဥပသဂ္ဂ | ဥပသဂ္ဂ | Indeclinable Prefixes                       |
| (b) | ပစ္စိယ | နိပါတ  | Indeclinable (Independent) Words            |

Nárada Thera describes 4(a) as "...correspond[ing] to prefixes in Latin and sometimes to prepositions in English", whereas 4(b) corresponds to the English categories of "particles, adverbs, conjunctions, and interjections" (*An Elementary Páli Course*, pg. 94). There is no agreement as to which term names the phylum, and which names the genus, for particles in general and indeclinable particles respectively; Buddhadatta simply gives အဝိပဿ, အဝိပဿ for the general term (*English-Pali Dictionary*, pg. 378).

Note on adjectives: In Pali, an adjective is considered a modified form of a noun (see: §110); thus, we do not list them as separate class of words above. Three terms are used to describe the rôle of an adjective in a sentence:

(1) ගුණවචන, (2) ගුණනාම, (3) විභසසණුපද. (1) ඉඤාංචෙ, (2) ඉඤාඤාම, (3) ටිට්ඨෙඤාංචෙ.

§87. The eight cases pertaining to nouns (චිතනති, ටිට්ඨෙඤාංචෙ):

1. පද්මා පද්මා The nominative (පච්චිතනවචන, පද්මෙඤාංචෙ).

Naming; designating; providing the subject of a verb.

2. දුතියා දුතියා The accusative (උපගොග්ගවචන, දුතියෙඤාංචෙ).

Expressing the immediate object on which the action or influence of a transitive verb terminates, or the immediate object of a motion or tendency expressed by a preposition.

3. තතියා තතියා The instrumental

Expressing the means or agency (of either the subject or the object of the sentence). Most often, the designation තතියා, තතියා is used when the case indicates the subject's use of an object, but when the case is employed in the reverse sense (indicating the object's activity using the subject as the means) the case is referred to by the descriptive name කරණ, කරණ instead. Some textbooks treat these two names for the same declension as separate cases, because of this distinction.

4. චතුර්ථී චතුර්ථී The dative (සමුපදනවචන, චතුර්ථීඤාංචෙ).

Expressing the remoter object in the sentence, generally indicated in English as a relationship of one object "to" or "for" another object.

5. පඤ්චමී පඤ්චමී The ablative (නිසසකවචන, පඤ්චමීඤාංචෙ).

Meaning removal, separation, or taking away, but sometimes having a very generalized denotation similar to the English use of "from" before an object.

6. ජට්ඨී ජට්ඨී The genitive (සාම්චිතවචන, ජට්ඨීඤාංචෙ).

Expressing possession or the source/origin of an object.

7. සතතමී සතතමී The locative (භූමිවචන, සතතමීඤාංචෙ).

Designating the place or location of the state of action denoted by the verb. (Ñānamoli also provides ඕකාස, ඩ්වකාස as a descriptive name for this case [*A Pali-English Glossary of Buddhist Technical Terms*, pg. 130])

8. ආලභන ආලභන The vocative.

Expressing a direct form of address; calling out an appellation. Not all textbooks treat this as a separate case; some present it as a special form of the case it most closely resembles, namely, the පද්මා, පද්මා --however (unlike the division of තතියා/කරණ, තතියා/කරණ, discussed above) the two declensions are **not** identical (see, e.g., §89, §93). I have therefore given the vocative as a separate case throughout the sections that follow

(although Mason's text only notes the ආලභන, အာලපန when it forms an exception to the පඨමා, පද්ම). Charles Duroiselle states that neither the vocative nor the genitive are properly considered as cases, and "they are therefore called *akāraka* (අකාරක, අකාරක), non-cases." [*A Practical Grammar of the Pali Language*, §593] Although this remark is of little use to students, it may indicate the theoretical underpinning for some of the inconsistencies found in grammars to this day.

§88. Further grammatical categories.

The three genders pertaining to nouns (තීණී ලිඛනාණී, තීණී ලිඛිතාණී):

- |    |             |             |           |
|----|-------------|-------------|-----------|
| 1. | පුලිඛිත     | පුලිඛිත     | Masculine |
| 2. | ඉත්ථිලිඛිත  | ඉත්ථිලිඛිත  | Feminine  |
| 3. | නපුංසකලිඛිත | නපුංසකලිඛිත | Neuter    |

The two categories of number pertaining to nouns:

- |    |        |        |          |
|----|--------|--------|----------|
| 1. | එකවචන  | එකවචන  | Singular |
| 2. | බහුවචන | බහුවචන | Plural   |

The three categories of time pertaining to verbs:

- |    |             |             |                                    |
|----|-------------|-------------|------------------------------------|
| 1. | චතනමානකාල   | චතනමානකාල   | Present                            |
| 2. | අතීතකාල     | අතීතකාල     | Past                               |
| 3. | අනාගතකාල    | අනාගතකාල    | Future (any tense or construction) |
|    | භවිෂ්‍යන්ති | භවිෂ්‍යන්ති | Future Indicative                  |

The three types of person pertaining to verbs:

- |    |            |            |                                        |
|----|------------|------------|----------------------------------------|
| 1. | පඨමපුරිස   | පඨමපුරිස   | The foremost person (he, she, or they) |
| 2. | මජ්ඣමපුරිස | මජ්ඣමපුරිස | The middle person (thou or you)        |
| 3. | උත්තමපුරිස | උත්තමපුරිස | The most excellent person (I or we)    |

(Further terms relating to verbs are explained §172-176)

**Nouns: First Declension.**

(ဗုဒ္ဓဗိမ္ဗိယ, ပုဂ္ဂိုလ်)

§89. Masculines ending in *a*, like *purisa*, "a man."

	එක	බහු		ကော	ဗဟု
ဗင်္ဂါ	ဗြဟ္မဿ	ဗြဟ္မဿ	ပဌမာ	ပုရိသော	ပုရိသာ
ဋီကာ	ဗြဟ္မဿ	ဗြဟ္မဿ	ဒုတိယာ	ပုရိသံ	ပုရိသေ
တင်္ဂါ	ဗြဟ္မဿ	ဗြဟ္မဿ	တတိယာ	ပုရိသေန	ပုရိသေဟိ
		ဗြဟ္မဿ			ပုရိသာဟိ
		ဗြဟ္မဿ			ပုရိသေဘိ
ဗင်္ဂါ	ဗြဟ္မဿ	ဗြဟ္မဿ	စတုတ္ထိ	ပုရိသဿ	ပုရိသာနံ
ဗင်္ဂါ	ဗြဟ္မဿ	ဗြဟ္မဿ	ပဉ္စမိ	ပုရိသဿ	ပုရိသေဟိ
	ဗြဟ္မဿ	ဗြဟ္မဿ		ပုရိသမ္ပာ	ပုရိသာဟိ
		ဗြဟ္မဿ			ပုရိသေဘိ
ဗင်္ဂါ	ဗြဟ္မဿ	ဗြဟ္မဿ	ဆဋ္ဌိ	ပုရိသဿ	ပုရိသာနံ
ဗင်္ဂါ	ဗြဟ္မဿ	ဗြဟ္မဿ	သတ္တမိ	ပုရိသေ	ပုရိသေသု
	ဗြဟ္မဿ	ဗြဟ္မဿ		ပုရိသမ္ပိ	ပုရိသာသု
	ဗြဟ္မဿ			ပုရိသသ္မိ	
ဗင်္ဂါ	ဗြဟ္မဿ	ဗြဟ္မဿ	အာလပန	ပုရိသာ	ပုရိသာ

(Note that the name of the third case is abbreviated in our table above, by using only one of its two names; it should be understood as inclusive of both *တင်္ဂါ* and *ကဝရဏ*, *တတိယာ* and *ကရဏ*; at all times these two share the same declensions. Similarly, the truncated form *එක*, *ကော* ("one") and *බဟု*, *ဗဟု* ("many") are used at the tops of the columns to indicate the singular and the plural. Multiple declensions of the same case are listed on successive lines; above, e.g., the fifth case (*ဗင်္ဂါ*, *ပဉ္စမိ*) has two forms listed under the singular, and three forms under the plural --E.M.)

(Note also that this portion of the book uses endnotes rather than footnotes, to avoid breaking up the flow of the text/tables, and also because I assume a very small number of people will really be interested in checking into the comparative reading of variant forms, etc., covered by the notes for this chapter --E.M.)

§90. Neuters ending in *a*, like *rúpa*, "an image."

	එක	බහු		කෙ	පහ
පඨමා	රූපං	රූපානි රූපා	පුද්ගල	රූපං	රූපිනි රූපි
ද්විතියා	රූපං	රූපානි රූපා	දුට්ඨියා	රූපං	රූපිනි රූපි
තනියා	රූපෙන	රූපානි	තර්ථියා	රූපෙන	රූපිනි
චතුර්ථී	රූපස්ස	රූපානං	චතුර්ථී	රූපං	රූපිනි
පඤ්චමී	රූපස්මි	රූපානි	පඤ්චමී	රූපං	රූපිනි
ඡට්ඨී	රූපස්ස	රූපානං	ඡට්ඨී	රූපං	රූපිනි
ඝනනමී	රූපස්මිං	රූපානු	ඝනනමී	රූපං	රූපිනි
ආලපන	රූපං	රූපා	ආලපන	රූපං	රූපි

(Generally, no vocative case (ආලපන, ආලපන) is listed for this word, as it is considered inapplicable, but were one to address oneself to someone or something by the name or title of *rúpa*, it would decline in the same way as the nominative case --E.M.)

§91. Masculines ending in *i* like *aggi*, "fire."

	එක	බහු		කෙ	පහ
පඨමා	අග්නි	අග්නී අග්නිනො	පුද්ගල	අග්නි	අග්නී අග්නිනො
ද්විතියා	අග්නං	අග්නී අග්නිනො	දුට්ඨියා	අග්නි	අග්නී අග්නිනො
තනියා	අග්නිනා	අග්නීනි අග්නීනි	තර්ථියා	අග්නිනා	අග්නීනි අග්නීනි
චතුර්ථී	අග්නිස්ස	අග්නීනං	චතුර්ථී	අග්නිං	අග්නීනි
පඤ්චමී	අග්නිනා	අග්නීනි අග්නීනි	පඤ්චමී	අග්නිනා	අග්නීනි අග්නීනි
ඡට්ඨී	අග්නිස්ස	අග්නීනං	ඡට්ඨී	අග්නිං	අග්නීනි
ඝනනමී	අග්නිස්මිං	අග්නීනු	ඝනනමී	අග්නිං	අග්නීනි
ආලපන	අග්නි	අග්නී අග්නිනො	ආලපන	අග්නි	අග්නී අග්නිනො

§92. Masculines ending in *í* like *dandí*, "a pilgrim." (literally: a man with a [walking-]stick -- E.M.)

	එක	බහු		කෙ	පහ
පඨමා	දණ්ඩී	දණ්ඩී දණ්ඩි දණ්ඩිනෝ	පඤ්ඤා	දණ්ඩී	දණ්ඩී දණ්ඩී දණ්ඩීනෝ
දුතියා	දණ්ඩිං	දණ්ඩී දණ්ඩි දණ්ඩිනෝ	දුතියා	දණ්ඩි	දණ්ඩී දණ්ඩී දණ්ඩීනෝ
තතියා	දණ්ඩනා	දණ්ඩිති දණ්ඩිති	තතියා	දණ්ඩිනා	දණ්ඩිපා දණ්ඩිවි
චතුර්ථී	දණ්ඩිඤ්ඤ දණ්ඩිනෝ	දණ්ඩිනං	චතුර්ථී	දණ්ඩිඤ්ඤ දණ්ඩීනෝ	දණ්ඩිඤ්ඤ දණ්ඩිඤ්ඤ
පඤ්චමී	දණ්ඩිනා දණ්ඩිමනා දණ්ඩිඤ්ඤ	දණ්ඩිති දණ්ඩිති	පඤ්චමී	දණ්ඩිනා දණ්ඩිමනා දණ්ඩිඤ්ඤ	දණ්ඩිපා දණ්ඩිවි
ඡට්ඨී	දණ්ඩිඤ්ඤ දණ්ඩිනෝ	දණ්ඩිනං	ඡට්ඨී	දණ්ඩිඤ්ඤ දණ්ඩීනෝ	දණ්ඩිඤ්ඤ දණ්ඩිඤ්ඤ
ඝනනමී	දණ්ඩිඤ්ඤං දණ්ඩිමති දණ්ඩිති	දණ්ඩිඤ්ඤ	ඝනනමී	දණ්ඩිඤ්ඤං දණ්ඩිමති දණ්ඩිති	දණ්ඩිඤ්ඤ දණ්ඩිඤ්ඤ
ආලපන	දණ්ඩි	දණ්ඩි දණ්ඩී දණ්ඩිනෝ	ආලපන	දණ්ඩි	දණ්ඩී දණ්ඩී දණ්ඩීනෝ

§93. Masculines ending in *u*, like *bhikkhu*, "a priest."<sup>2</sup>

	එක	බහු		කෙ	පහු
පඨමා	භික්ඛු	භික්ඛු භික්ඛවො	පඤ්ඤා	ච්චික්ඛු	ච්චික්ඛු ච්චික්ඛවො
දුතියා	භික්ඛුං	භික්ඛු භික්ඛවො	දුතියා	ච්චික්ඛුං	ච්චික්ඛු ච්චික්ඛවො
තතියා	භික්ඛුනා	භික්ඛුභි භික්ඛුභි	තතියා	ච්චික්ඛුණා	ච්චික්ඛුභි ච්චික්ඛුච්චි
චතුර්ථී	භික්ඛුස්ස (භික්ඛුනො) <sup>3</sup>	භික්ඛුනං	චතුර්ථී	ච්චික්ඛුධා (ච්චික්ඛුණො) <sup>3</sup>	ච්චික්ඛුඤ්ඤ
පඤ්චමී	භික්ඛුනා (භික්ඛුමනා) (භික්ඛුස්මා)	භික්ඛුභි භික්ඛුභි	පඤ්චමී	ච්චික්ඛුණා (ච්චික්ඛුමනා) (ච්චික්ඛුස්මා)	ච්චික්ඛුභි ච්චික්ඛුච්චි
ඡට්ඨී	භික්ඛුස්ස (භික්ඛුනො)	භික්ඛුනං	ඡට්ඨී	ච්චික්ඛුධා (ච්චික්ඛුණො)	ච්චික්ඛුඤ්ඤ
සතතමී	භික්ඛුස්මිං	භික්ඛුස්ම	සතතමී	ච්චික්ඛුස්මිං	ච්චික්ඛුස්ම
ආලපන	භික්ඛු	භික්ඛු භික්ඛවො භික්ඛවො	ආලපන	ච්චික්ඛු	ච්චික්ඛුඤ්ඤ ච්චික්ඛවො ච්චික්ඛවො

§94. Masculines ending in ú, like *sayambhú*, a name of a Buddha.

	එක	බහු		කෙ	පහ
පඨමා	සයමභු	සයමභවො සයමභුතො (සයමභු) <sup>4</sup>	පඤ්ඤා	දයාමු	දයාමුචො දයාමුඤ්ඤා (දයාමු) <sup>4</sup>
දුතියා	සයමභුං	සයමභවො සයමභුතො (සයමභු) <sup>4</sup>	දුතියා	දයාමුං	දයාමුචො දයාමුඤ්ඤා (දයාමු) <sup>4</sup>
තතියා	සයමභුනා	සයමභුභි සයමභුභි	තතියා	දයාමුඤ්ඤා	දයාමුභි දයාමුභි
චතුස්ථී	සයමභුඤ්ඤා (සයමභුතො) <sup>5</sup>	සයමභුනං	චතුස්ථී	දයාමුදා (දයාමුඤ්ඤා) <sup>5</sup>	දයාමුඤ්ඤා දයාමුඤ්ඤා
පඤ්ඤා	සයමභුනා	සයමභුභි සයමභුභි	පඤ්ඤා	දයාමුඤ්ඤා	දයාමුභි දයාමුභි
ඡට්ඨී	සයමභුඤ්ඤා (සයමභුතො) <sup>5</sup>	සයමභුනං	ඡට්ඨී	දයාමුදා (දයාමුඤ්ඤා) <sup>5</sup>	දයාමුඤ්ඤා දයාමුඤ්ඤා
සතථී	සයමභුඤ්ඤා (සයමභුභි) <sup>6</sup>	සයමභුභු	සතථී	දයාමුඤ්ඤා (දයාමුඤ්ඤා) <sup>6</sup>	දයාමුභු දයාමුභු
ආලපන	සයමභු	සයමභවො සයමභුතො (සයමභු) <sup>4</sup>	ආලපන	දයාමු	දයාමුචො දයාමුඤ්ඤා (දයාමු) <sup>4</sup>

Nouns: Second Declension.

(ඉඵ්ඵ්ඵඵ, ක්කුඵඵඵඵඵ)

§95. Feminines ending in á, like kaññá, "a maiden."

	එක	බහු		කෙ	පහු
පඨමා	කඤ්ඤ	කඤ්ඤට්ඨයා කඤ්ඤ	පඤ්ඤ	කඤ්ඤා	කඤ්ඤායො කඤ්ඤා
දුතියා	කඤ්ඤං	කඤ්ඤට්ඨයා කඤ්ඤ	දුතියා	කඤ්ඤං	කඤ්ඤායො කඤ්ඤා
තතියා	කඤ්ඤය	කඤ්ඤභි කඤ්ඤභි	තතියා	කඤ්ඤාය	කඤ්ඤාභි කඤ්ඤාභි
චතුථී	කඤ්ඤය	කඤ්ඤනං	චතුථී	කඤ්ඤාය	කඤ්ඤානං
පඤ්ඤමී	කඤ්ඤය	කඤ්ඤභි කඤ්ඤභි	පඤ්ඤමී	කඤ්ඤාය	කඤ්ඤාභි කඤ්ඤාභි
ඵඨඨී	කඤ්ඤය	කඤ්ඤනං	ඵඨඨී	කඤ්ඤාය	කඤ්ඤානං
ඝනනමී	කඤ්ඤය කඤ්ඤයං	කඤ්ඤභු	ඝනනමී	කඤ්ඤාය කඤ්ඤායං	කඤ්ඤාදු කඤ්ඤායං
ආලපන	කඤ්ඤ	කඤ්ඤට්ඨයා කඤ්ඤ	ආලපන	කඤ්ඤා	කඤ්ඤායො කඤ්ඤා

§96. Feminines ending in *i*, like *ratti*, "night."

	එක	බහු		කෙ	පහ
පඨමා	රතනී	රතනියො රතනී රතනී	පඤ්ඤා	රත්ති	රත්තිංයො රත්තිං රත්තිං
දුතියා	රතනිං	රතනියො රතනී රතනී	තූපියා	රත්ති	රත්තිංයො රත්තිං රත්තිං
තතියා	රතනියා	රතනීභි රතනීභි	තංගියා	රත්තියා	රත්තිභි රත්තිං
චතුර්ථී	රතනියා	රතනීනං	චතුර්ථී	රත්තියා	රත්තිභි
පඤ්ඤා	රතනියා	රතනීභි රතනීභි	පඤ්ඤා	රත්තියා	රත්තිභි රත්තිං
ඡන්දී	රතනියා	රතනීනං	ඡන්දී	රත්තියා	රත්තිභි
ඝනනම්	රතනියා රතනියං	රතනීභු රතනීභු	ඝනනම්	රත්තියා රත්තියං	රත්තිභි රත්තිං
ආලභන	රතනී	රතනියො රතනී	ආලභන	රත්ති	රත්තිංයො රත්තිං

§97. Feminines ending in *i*, like *mati*, "wisdom." (This pattern of declension should be regarded as a variant of §96. With the exception of the distinctive forms that are underlined in the table below, and the elimination of a few of the plural forms in the පඨමා & දුතියා, පුඤා & දුරියා, the declensions of §96 and §97 are identical. I do not expect that students will need to memorize them separately --E.M.)

	<u>එක</u>	<u>බහු</u>		<u>ෛක</u>	<u>පහු</u>
පඨමා	මති	මතිශෝ	පුඤා	මට්ඨි	මට්ඨියො
දුතියා	මතිං	මතිශෝ	දුරියා	මට්ඨි	මට්ඨියො
තතියා	මතියා	මතීභි	තරුණියා	මට්ඨියා	මට්ඨිපට්ඨි
	<u>මත්තා</u>	මතීභි		<u>මට්ඨා</u>	මට්ඨිට්ඨි
චතුර්ථී	මතියා	මතීනං	චතුර්ථී	මට්ඨියා	මට්ඨිඤ්ඤි
පඤ්චමී	මතියා	මතීභි	පඤ්චමී	මට්ඨියා	මට්ඨිපට්ඨි
	<u>මත්තා</u>	මතීභි		<u>මට්ඨා</u>	මට්ඨිට්ඨි
ඡට්ඨී	මතියා	මතීනං	ඡට්ඨී	මට්ඨියා	මට්ඨිඤ්ඤි
සත්තමී	<u>මතියා</u>	මතීභු	සත්තමී	<u>මට්ඨියං</u>	මට්ඨිදා
	<u>මත්තං</u>			<u>මට්ඨා</u>	
ආලපන	මති	මතිශෝ	ආලපන	මට්ඨි	මට්ඨියො

§98. Feminines ending in *ī*, like *nadī*, "river."

	<u>එක</u>	<u>බහු</u>		<u>ෛක</u>	<u>පහු</u>
පඨමා	නදී	නදීශෝ (නදී) <sup>7</sup>	පුඤා	නදී	නදීයො (නදී) <sup>7</sup>
දුතියා	නදීං	නදීශෝ	දුරියා	නදී	නදීයො
තතියා	නදීයා	නදීභි	තරුණියා	නදීයා	නදීපට්ඨි
		නදීභි			නදීට්ඨි
චතුර්ථී	නදීයා	නදීනං	චතුර්ථී	නදීයා	නදීඤ්ඤි
පඤ්චමී	නදීයා	නදීභි	පඤ්චමී	නදීයා	නදීපට්ඨි
		නදීභි			නදීට්ඨි
ඡට්ඨී	නදීයා	නදීනං	ඡට්ඨී	නදීයා	නදීඤ්ඤි
සත්තමී	නදීයා	නදීභු	සත්තමී	නදීයා	නදීදා
	නදීයං			නදීයං	
ආලපන	නදී	නදීශෝ (නදී) <sup>7</sup>	ආලපන	නදී	නදීයො (නදී) <sup>7</sup>

§99. Feminines ending in *u*, like *dhenu*, "cow."

	එක	බහු		කෙ	පහු
පඨමා	ධෙනු	ධෙනුයො ධෙනු	පුජා	ඛෙණු	ඛෙණුයො ඛෙණු
දුතියා	ධෙනුං	ධෙනුයො ධෙනු	දුතියා	ඛෙණු	ඛෙණුයො ඛෙණු
තතියා	ධෙනුයා	ධෙනුනි ධෙනුනි	තතියා	ඛෙණුයා	ඛෙණුහි ඛෙණුහි
චතුර්ථී	ධෙනුයා	ධෙනුනං	චතුර්ථී	ඛෙණුයා	ඛෙණුනං
පඤ්චමී	ධෙනුයා	ධෙනුනි ධෙනුනි	පඤ්චමී	ඛෙණුයා	ඛෙණුහි ඛෙණුහි
ෂට්ඨී	ධෙනුයා	ධෙනුනං	ෂට්ඨී	ඛෙණුයා	ඛෙණුනං
සතතමී	ධෙනුයා ධෙනුයං	ධෙනුසු	සතතමී	ඛෙණුයා ඛෙණුයං	ඛෙණුසු ඛෙණුසු
ආලපන	ධෙනු	ධෙනුයො ධෙනු	ආලපන	ඛෙණු	ඛෙණුයො ඛෙණු

§100. Feminines ending in *ú*, like *vadhú*, "daughter-in-law."

	එක	බහු		කෙ	පහු
පඨමා	චධු	චධුයො චධු	පුජා	ඔචු	ඔචුයො ඔචු
දුතියා	චධුං	චධුයො චධු	දුතියා	ඔචු	ඔචුයො ඔචු
තතියා	චධුයා	චධුනි චධුනි	තතියා	ඔචුයා	ඔචුහි ඔචුහි
චතුර්ථී	චධුයා	චධුනං	චතුර්ථී	ඔචුයා	ඔචුනං
පඤ්චමී	චධුයා	චධුනි චධුනි	පඤ්චමී	ඔචුයා	ඔචුහි ඔචුහි
ෂට්ඨී	චධුයා	චධුනං	ෂට්ඨී	ඔචුයා	ඔචුනං
සතතමී	චධුයා චධුයං	චධුසු	සතතමී	ඔචුයා ඔචුයං	ඔචුසු ඔචුසු
ආලපන	චධු	චධුයො චධු	ආලපන	ඔචු	ඔචුයො ඔචු

**Nouns: Third Declension.**  
(වෙම්ඝ්ඤක, වෙම්ඤක)

§101. Masculines ending in *a*, expressing the plural with an *n*, like *puma*, "a male."

	එක	බහු		කෙ	පහු
පඨමා	පුමා	පුමානො	පුපුමා	පුමා	පුමානො
දුතියා	පුමං	පුමානො	දුතියා	පුමං	පුමානො
තතියා	පුමානො	පුමෙහි	තතියා	පුමානො	පුමානෙහි
	පුමුනා	පුමෙහි		පුමුනා	පුමානෙහි
චතුර්ථී	පුමානො	පුමානං	චතුර්ථී	පුමානො	පුමානං
පඤ්චමී	පුමානො	පුමෙහි	පඤ්චමී	පුමානො	පුමානෙහි
	පුමුනා	පුමෙහි		පුමුනා	පුමානෙහි
ෂඨ්ඨී	පුමානො	පුමානං	ෂඨ්ඨී	පුමානො	පුමානං
සතතමී	පුමානො	පුමෙහි	සතතමී	පුමානො	පුමානෙහි
	පුමුනා	පුමෙහි		පුමුනා	පුමානෙහි
ආලපන	පුමං	පුමානො	ආලපන	පුමං	පුමානො

§102. Masculines ending in *á*, expressing the plural with *t* & *nt*, like *bhagavá*, "a lord." (More literally meaning, "fortunate one" (*bhaga* = fortune in the sense of good luck), frequently translated as "the exalted one," and very frequently found as a term of veneration for the Buddha in the canonical texts --E.M.)

	එක	බහු		කෙ	පහු
පඨමා	භගවා	භගවතො	පුපුමා	භගවා	භගවතො
		භගවතො			භගවතො
දුතියා	භගවතං	භගවතො	දුතියා	භගවං	භගවතො
		භගවතො			භගවතො
තතියා	භගවතා	භගවතෙහි	තතියා	භගවතො	භගවතෙහි
		භගවතෙහි			භගවතෙහි
චතුර්ථී	භගවතො	භගවතං	චතුර්ථී	භගවතො	භගවතං
පඤ්චමී	භගවතා	භගවතෙහි	පඤ්චමී	භගවතො	භගවතෙහි
		භගවතෙහි			භගවතෙහි
ෂඨ්ඨී	භගවතො	භගවතං	ෂඨ්ඨී	භගවතො	භගවතං
සතතමී	භගවතී	භගවතී	සතතමී	භගවතො	භගවතො
		භගවතො			භගවතො
ආලපන	භගවං	භගවතො	ආලපන	භගවං	භගවතො
		භගවතො			භගවතො

(Variant forms pertaining to this word and this pattern of declension are discussed in §138 --E.M.)

§103. Neuters ending in *a*, expressing the plural with an *s*, like *mana*, "mind." (Note that the canon describes it as a function of desire, not as an isolated faculty of reasoning, and the term has as much to do with intention as discernment --E.M.)<sup>8</sup>

	එක	බහු		කො	පහා
පඨමා	මනං	මනානි මනා	පටුභා	මනං	මනානි මනා
දුතියා	මනං	මනානි මනා	දුතියා	මනං	මනානි මනා
තතියා	මනසා	මනෙති මනෙති	තතියා	මනසා	මනෙහි මනෙති
චතුර්ථී	මනසො	මනාතං	චතුර්ථී	මනසො	මනානි
පඤ්චමී	මනසා	මනෙති මනෙති	පඤ්චමී	මනසා	මනෙහි මනෙති
ඡට්ඨී	මනසො	මනාතං	ඡට්ඨී	මනසො	මනානි
ස්වත්ථී	මනසී	මනෙසු	ස්වත්ථී	මනසී	මනෙසු
	මනෙ			මනෙ	
ආලපන	මන	මනානි	ආලපන	මන	මනානි
	මනා			මනා	

(Variant forms of this word in four cases are discussed in §137 --E.M.)

§104. Neuters ending in *i*, like *atthi*, "bone."<sup>9</sup>

	එක	බහු		කෙ	පප
පඨමා	අට්ඨී	අට්ඨීති අට්ඨී	පටුණ	අට්ඨිං	අට්ඨිණං
දුනිශා	අට්ඨිං	අට්ඨීති අට්ඨී	දුට්ඨිභ්‍යා	අට්ඨිං	අට්ඨිණං
තනිශා	අට්ඨීනා	අට්ඨීති අට්ඨීති	තට්ඨිභ්‍යා	අට්ඨිණා	අට්ඨිණං
චතුර්ථී	අට්ඨීනො (අට්ඨීණ)⁹	අට්ඨීනං	චතුර්ථී	අට්ඨිණො (අට්ඨිණං)⁹	අට්ඨිණං
පඤ්චමී	අට්ඨීනා (අට්ඨීමන)⁹ (අට්ඨීණ)⁹	අට්ඨීති අට්ඨීති	පඤ්චමී	අට්ඨිණා (අට්ඨිණ)⁹ (අට්ඨිණං)⁹	අට්ඨිණං
ඡට්ඨී	අට්ඨීනො (අට්ඨීණ)⁹	අට්ඨීනං	ඡට්ඨී	අට්ඨිණො (අට්ඨිණං)⁹	අට්ඨිණං
සතතමී	අට්ඨීමති අට්ඨීණිං (අට්ඨීති)⁹	අට්ඨීසු අට්ඨීසු	සතතමී	අට්ඨිණං අට්ඨිණං (අට්ඨිණං)⁹	අට්ඨිණං
ආලපන	අට්ඨී	අට්ඨීති අට්ඨී	ආලපන	අට්ඨිං	අට්ඨිණං

§105. Neuters ending in *u*, like *áyu*, "age."

	එක	බහු		කෙ	පහ
පඨමා	ආයු	ආයුනි ආයු	පඤ්ඤා	ආයු	ආයුනි ආයු
දුතියා	ආයුං	ආයුනි ආයු	දුතියා	ආයුං	ආයුනි ආයු
තතියා	ආයුනා	ආයුනි ආයුනි	තතියා	ආයුනා	ආයුනි ආයුනි
චතුර්ථී	ආයුනො <sup>10</sup>	ආයුනං	චතුර්ථී	ආයුනො <sup>10</sup>	ආයුනං
පඤ්ඤා	ආයුනා	ආයුනි ආයුනි	පඤ්ඤා	ආයුනා	ආයුනි ආයුනි
ඡට්ඨී	ආයුනො <sup>10</sup>	ආයුනං	ඡට්ඨී	ආයුනො <sup>10</sup>	ආයුනං
සතතථී	ආයුමනි ආයුසමිං	ආයුමසු	සතතථී	ආයුමනි ආයුමසු	ආයුමසු
ආලභන	ආයු	ආයුනි ආයු	ආලභන	ආයු	ආයුනි ආයු

§106. Masculines or feminines expressing the plural with an *r* can be described by the following examples:

Masculine, ဗြဟ္မိဿ, ပုညိင်္ဂိ:

- (a) Bhátu (ဇာတု, ဘာတု), "brother."
- (b) Sathu, (ဗညု, သတ္တု) "teacher."
- (c) Pitu (ဗိတု, ပိတု), "father."

Feminine, ဝုဘိဗ္ဗိဿ, ဣတ္ထိလိင်္ဂိ:

- (d) Mátu (မာတု, မာတု), "mother."

(a) ဇာတု	ဗည	ရိဗ္ဗ	(a) ဘာတု	ဧက	ဗဟု
ဗညိမာ	ဇာဘာ	ဇာဘဝေ	ပဋ္ဌမာ	ဘာတာ	ဘာတရော
ဋ္ဌဘိယ	ဇာဘဝံ	ဇာဘဝေ	ဒုတိယာ	ဘာတရံ	ဘာတရော
တဘိယ	ဇာဘဝါ	ဇာဘဝေဗိ ဇာဘုဗိ <sup>11</sup>	တတိယာ	ဘာတရာ	ဘာတရေဟိ ဘာတုဟိ <sup>11</sup>
ဗညုဘိ	ဇာဘုဘော	ဇာဘဝါဘဝံ ဇာဘာဘဝံ ဇာဘုဘဝံ	စတုတ္ထိ	ဘာတုနော	ဘာတရာနံ ဘာတာနံ ဘာတုနံ
ဗညုဗိ	ဇာဘိဘော	ဇာဘဝေဗိ ဇာဘုဗိ <sup>11</sup>	ပဉ္စမိ	ဘာတိတော	ဘာတရေဟိ ဘာတုဟိ <sup>11</sup>
ဗညိ	ဇာဘုဘော	ဇာဘဝါဘဝံ ဇာဘာဘဝံ ဇာဘုဘဝံ	ဆဋ္ဌိ	ဘာတုနော	ဘာတရာနံ ဘာတာနံ ဘာတုနံ
ဗညဘိ	ဇာဘဝိ	ဇာဘဝေဗ္ဗ	သတ္တမိ	ဘာတရိ	ဘာတရေသု
ဇာဘုဗိ	ဇာဘာ	ဇာဘဝေ	အာလပန	ဘာတာ	ဘာတရော

(b) සන්ධි	එක	බහු
පඨමා	සන්ධා	සන්ධාරො
ද්විතියා	සන්ධාරං	සන්ධාරො සන්ධාරෙ
තනියා	සන්ධාරා	සන්ධාරෙහි සන්ධාරෙහි
චතුස්ථී	භානුනො	භානුරානං භානුනං
පඤ්චමී	භානිනො	භානුරෙහි භානුහි
ඡට්ඨී	භානුනො	භානුරානං භානුනං
සත්තමී	භානර්	භානුරෙසු
ආලපන	භානා	භානරො

(b) သတ္ඨ	කෙ	පහු
පඤ්ඤා	දාට්ඨා	දාට්ඨාභො
දුට්ඨියා	දාට්ඨාරං	දාට්ඨාභො දාට්ඨාභෙ
තට්ඨියා	දාට්ඨාරා	දාට්ඨාභො දාට්ඨාභො
චතුස්ථී	දාට්ඨානො	දාට්ඨාභො දාට්ඨාභො
පඤ්චමී	දාට්ඨාරො	දාට්ඨාභො දාට්ඨාභො
ඡට්ඨී	දාට්ඨානො	දාට්ඨාභො දාට්ඨාභො
දාට්ඨමී	දාට්ඨාරො	දාට්ඨාභො
ආලපන	දාට්ඨා	දාට්ඨාභො

(c) පිනු	එක	බහු
පඨමා	පිනා	පිනරො
ද්විතියා	පිනරං	පිනරො
තනියා	පිනරා	පිනරෙහි පිනරෙහි
චතුස්ථී	පිනුනො	පිනරානං පිනානං
පඤ්චමී	පිනරා	පිනරෙහි පිනරෙහි
ඡට්ඨී	පිනුනො	පිනරානං පිනානං
සත්තමී	පිනර්	පිනරෙසු
ආලපන	පිනා	පිනරො

(c) පිතු	කෙ	පහු
පඤ්ඤා	පිතා	පිතභො
දුට්ඨියා	පිතාරං	පිතභො
තට්ඨියා	පිතාරා	පිතභො පිතභො
චතුස්ථී	පිතානො	පිතභො පිතභො
පඤ්චමී	පිතාරො	පිතභො පිතභො
ඡට්ඨී	පිතානො	පිතභො පිතභො
පිතමී	පිතාරො	පිතභො
ආලපන	පිතා	පිතභො

(d) මාතූ	එක	බහු	(d) မာတု	ကော	ဗဟု
ဗသီမာ	මာතා	මာතဝော	ပဋ္ဌမာ	မာတာ	မာတာရော
ဠာဘိယာ	မာဘာဝံ	မာဘဝော	ဒုတိယာ	မာတာရံ	မာတာရော
		မာဘဝေ			မာတာရေ
ဘဘိယာ	မာဘာ	မာဘဝေတိ	တတိယာ	မာတာ	မာတာရေဟိ
		မာဘဝေတိ			မာတာရေဘိ
ဗတုဘီ	မာတုဘော	မာဘဝာဘဝံ	စတုတ္ထိ	မာတုနော	မာတာရာနံ
	မာတု	မာဘာဘဝံ		မာတု	မာတာနံ
		မာတုဘဝံ			မာတုနံ
ဗန္ဓုဗီ	မာဘာ	မာဘဝေတိ	ပဉ္စမိ	မာတာ	မာတာရေဟိ
		မာဘဝေတိ			မာတာရေဘိ
ဗင်္ဂီ	မာတုဘော	မာဘဝာဘဝံ	ဆဋ္ဌိ	မာတုနော	မာတာရာနံ
	မာတု	မာဘာဘဝံ		မာတု	မာတာနံ
		မာတုဘဝံ			မာတုနံ
ဗန္ဓုဗီ	မာဘာ	မာဘဝေဗ္ဗ	သတ္တမိ	မာတာရိ	မာတာရေသု
		မာတုဗ္ဗ			မာတုသု
ဗာဗုဗာ	မာဘာ	မာဘဝော	အာလပန	မာတာ	မာတာရော

Irregular Nouns.

§107. Irregular masculine nouns ending in *i*, like *sakhi*, "friend."

	එක	බහු	කෙ	පහු
පඨමා	සඛා	සඛාගො සඛානො	පඳුණ	දඛා දඛායො දඛාණො
දුතියා	සඛං සඛානං සඛාරං	සඛාගො සඛානො	දුතියා	දඛං දඛානි දඛාණි
තනියා	සඛිනා	සඛාගෙති සඛෙති <sup>12</sup>	තනියා	දඛිණා දඛෙණි <sup>12</sup>
චතුර්ථී	සඛිණ්ණ	සඛාරානං සඛිනං	චතුර්ථී	දඛිණ්ණා දඛිණ්ණාණි <sup>12</sup>
පඤ්චමී	සඛිනා	සඛාගෙති සඛෙති <sup>12</sup>	පඤ්චමී	දඛිණා දඛිණාණි <sup>12</sup>
ඡට්ඨී	සඛිණ්ණ	සඛාරානං සඛිනං	ඡට්ඨී	දඛිණ්ණා දඛිණ්ණාණි <sup>12</sup>
සතතමී	සඛෙ	සඛාගෙසු සඛෙසු	සතතමී	දඛෙ දඛෙසු දඛෙසුණා
ආලභන	සඛා	සඛාගො සඛානො	ආලභන	දඛා දඛායො දඛාණො

(The irregularities of this noun are further discussed at §145 --E.M.)

§108. Irregular masculine nouns ending in *á*, like *rájá*, "a king."

	එක	බහු		කෙ	පහු
පඨමා	රාජා	රාජා රාජානො	පුරුෂා	ඛාණ	ඛාණ ඛාණො
දුතියා	රජං රජානං	රාජෙ රාජානො	දුරියා	ඛෙ	ඛෙ ඛාණො
තතියා	රාජෙන රඤ්ඤ	රාජෙහි රාජෙහි රාජ්ඣ්ඤ	තරියා	ඛාණෙහි ඛාණා	ඛාණෙහි ඛාණෙහි ඛාණෙහි
චතුර්ථී	රජෙනා රජෙඤ්ඤ	රඤ්ඤං රාජානං රාජ්ඣනං	චතුර්ථී	ඛාණො ඛාණා	ඛාණං ඛාණං ඛාණං
පඤ්චමී	රාජෙන	රාජෙහි රාජෙහි රාජ්ඣ්ඤ	පඤ්චමී	ඛාණෙහි ඛාණා	ඛාණෙහි ඛාණෙහි ඛාණෙහි
ෂට්ඨී	රජෙනා රජෙඤ්ඤ	රඤ්ඤං රාජානං රාජ්ඣනං	ෂට්ඨී	ඛාණො ඛාණා	ඛාණං ඛාණං ඛාණං
සතතමී	රජෙඤ්ඤ රාජෙහි	රාජෙඤ්ඤ රාජ්ඣ්ඤ	සතතමී	ඛාණා ඛාණො	ඛාණා ඛාණා
ආලපන	රාජා	රාජා රාජානො	ආලපන	ඛාණ	ඛාණ ඛාණො

§109. Irregular masculine nouns ending in *o*, like *go*, "an ox" (sometimes used to indicate bulls (as per ගොණු, ဂေါဏ) or cows, or other domesticated ruminants --E.M.)

	එක	බහු		ကော	ဗဟု
ဗင်္ဂါ	ගော	ဂေါ	ပဋ္ဌမာ	ဂေါ	ဂေါ
		ဂေါ			ဂေါ
		ဂေါ			ဂေါ
ဠာ	ဂေါ	ဂေါ	ဒုတိယာ	ဂေါ	ဂေါ
		ဂေါ			ဂေါ
		ဂေါ			ဂေါ
ဘင်္ဂါ	ဂေါ	ဂေါ	တတိယာ	ဂေါ	ဂေါ
		ဂေါ			ဂေါ
ဠာ	ဂေါ	ဂေါ	စတုတ္ထိ	ဂေါ	ဂေါ
		ဂေါ			ဂေါ
ဠာ	ဂေါ	ဂေါ	ပဉ္စမိ	ဂေါ	ဂေါ
		ဂေါ			ဂေါ
ဠာ	ဂေါ	ဂေါ	ဆဋ္ဌိ	ဂေါ	ဂေါ
		ဂေါ			ဂေါ
ဠာ	ဂေါ	ဂေါ	သတ္တမိ	ဂေါ	ဂေါ
		ဂေါ			ဂေါ
		ဂေါ			ဂေါ
ဠာ	ဂေါ	ဂေါ	အာလပန	ဂေါ	ဂေါ
		ဂေါ			ဂေါ
		ဂေါ			ဂေါ

Adjectives.

(ගුණවචන / විභසණපද, උභයෙක / ටිවොධානපද)

§110. (In Pali, adjectives are simply nouns modified for a special rôle in the sentence. Adjectives agree with the noun they describe; thus, irrespective of the gender of the root-word from which the adjective is formed, it will take the gender (and number) of its object --E.M.) The first and second declensions follow the pattern given below for *sabba*,<sup>13</sup> "All" [or: whole, entire] as follows.

(a) Masculine (පුලිඛිත, පුලියිඛි)

	එක	බහු		කෙ	පහු
පඨමා	සඛවා	සඛවා	පඤ්ඤා	ධජ්ජො	ධජ්ජො
	සඛවාට්ඨකා			ධජ්ජොකො	
දුතියා	සඛවං	සඛවා	තර්ථවා	ධජ්ජු	ධජ්ජො
	සඛවන්ත	සඛවති		ධජ්ජොඤ්ඤා	ධජ්ජොඤ්ඤා
තතියා	සඛවන්ත	සඛවති	තර්ථවා	ධජ්ජොඤ්ඤා	ධජ්ජොඤ්ඤා
	සඛවන්තො	සඛවතිහො		ධජ්ජොඤ්ඤා	ධජ්ජොඤ්ඤා
චතුස්ථී	සඛවස්ස	සඛවස්සානං	චතුස්ථී	ධජ්ජොඤ්ඤා	ධජ්ජොඤ්ඤාඤ්ඤා
		සඛවස්සං			ධජ්ජොඤ්ඤා
පඤ්ඤාචාරී	සඛවස්මා	සඛවති	පඤ්ඤාචාරී	ධජ්ජොඤ්ඤා	ධජ්ජොඤ්ඤා
		සඛවතිහො		ධජ්ජොඤ්ඤා	ධජ්ජොඤ්ඤා
පඤ්ඤාචාරී	සඛවස්ස	සඛවස්සානං	පඤ්ඤාචාරී	ධජ්ජොඤ්ඤා	ධජ්ජොඤ්ඤාඤ්ඤා
		සඛවස්සං			ධජ්ජොඤ්ඤා
සතතථී	සඛවස්මී	සඛවස්මී	සතතථී	ධජ්ජොඤ්ඤා	ධජ්ජොඤ්ඤා
		සඛවස්මීහො			ධජ්ජොඤ්ඤා
ආලපන	සඛවා	සඛවා	ආලපන	ධජ්ජො	ධජ්ජො
	සඛවාට්ඨකා			ධජ්ජොකො	

(b) Feminine (ඉත්ඵලිඛිත, ඉත්ඵලිඛිත)

	එක	බහු	කෙ	භහු
පඨමා	සඛවා	සඛවායො සඛවා	පඤ්ඤා	දාසුඤ්ඤා දාසුඤ්ඤා
දුතියා	සඛවං	සඛවායො සඛවා	දුතියා	දාසුඤ්ඤා දාසුඤ්ඤා
තතියා	සඛවාය	සඛවති සඛවති	තතියා	දාසුඤ්ඤා දාසුඤ්ඤා
චතුත්ථී	සඛවාය	සඛවාසානං සඛවාසං	චතුත්ථී	දාසුඤ්ඤා දාසුඤ්ඤා
පඤ්ඤා	සඛවාය	සඛවති සඛවති	පඤ්ඤා	දාසුඤ්ඤා දාසුඤ්ඤා
ඡට්ඨී	සඛවාය	සඛවාසානං සඛවාසං	ඡට්ඨී	දාසුඤ්ඤා දාසුඤ්ඤා
සතතථී	සඛවාය	සඛවාසු	සතතථී	දාසුඤ්ඤා දාසුඤ්ඤා
ආලපන	සඛවා	සඛවායො සඛවා	ආලපන	දාසුඤ්ඤා දාසුඤ්ඤා

(c) Neuter (නත්ඵලිඛිත, නත්ඵලිඛිත)

	එක	බහු	කෙ	භහු
පඨමා	සඛවං	සඛවානි	පඤ්ඤා	දාසුඤ්ඤා දාසුඤ්ඤා
දුතියා	සඛවං	සඛවානි	දුතියා	දාසුඤ්ඤා දාසුඤ්ඤා
තතියා	සඛවං	සඛවති සඛවති	තතියා	දාසුඤ්ඤා දාසුඤ්ඤා
චතුත්ථී	සඛවාසං	සඛවාසානං සඛවාසං	චතුත්ථී	දාසුඤ්ඤා දාසුඤ්ඤා
පඤ්ඤා	සඛවාසං	සඛවති සඛවති	පඤ්ඤා	දාසුඤ්ඤා දාසුඤ්ඤා
ඡට්ඨී	සඛවාසං	සඛවාසානං සඛවාසං	ඡට්ඨී	දාසුඤ්ඤා දාසුඤ්ඤා
සතතථී	සඛවාසං	සඛවාසු	සතතථී	දාසුඤ්ඤා දාසුඤ්ඤා
ආලපන	සඛවා	සඛවානි සඛවා	ආලපන	දාසුඤ්ඤා දාසුඤ්ඤා

§111. Adjectives of the third [declension], second [declension], and [a few from the] first declension [follow the pattern given below for] *gunava*, "Possessing good qualities".

(a) Masculine (පුලිඛිග, පුලියිඛි)

	එක	බහු		කෙ	පහු
පඨමා	ගුණවා	ගුණවනෙතා	පදුමා	ගුණවා	ගුණවනෙතා
	ගුණවනතා	ගුණවනතා		ගුණවනො	ගුණවනො
දුතියා	ගුණවනනං	ගුණවනෙන	දුතියා	ගුණවනනං	ගුණවනෙන
තතියා	ගුණවනා	ගුණවනෙනති	තතියා	ගුණවනා	ගුණවනෙනති
චතුස්ථී	ගුණවතො	ගුණවනනානං	චතුස්ථී	ගුණවතො	ගුණවනනානං
		ගුණවනං		ගුණවතං	ගුණවනං
පඤ්චමී	ගුණවනා	ගුණවනෙනති	පඤ්චමී	ගුණවනා	ගුණවනෙනති
ෂට්ඨී	ගුණවතො	ගුණවනනානං	ෂට්ඨී	ගුණවතො	ගුණවනනානං
		ගුණවනං		ගුණවතං	ගුණවනං
සතතමී	ගුණවති	ගුණවනෙනසු	සතතමී	ගුණවති	ගුණවනෙනසු
ආලපන	ගුණව	ගුණවනෙතා	ආලපන	ගුණව	ගුණවනෙතා
	ගුණවා	ගුණවනතා		ගුණවා	ගුණවනතා
	ගුණවං			ගුණවං	

(b) Feminine (ඉත්ඵලිධග, ඉදුට්ඨිලිධි)

	එක	බහු	කෙ	භජු
පඨමා	ගුණවනනී	ගුණවනනීයො	පඳුභා	ගුණවනනීයො
	ගුණවතී	ගුණවනනී		ගුණවනනී
දුතියා	ගුණවනනං	ගුණවනනීයො	දුතියා	ගුණවනනීයො
		ගුණවනනී		ගුණවනනී
තතියා	ගුණවනනියා	ගුණවනනීති <sup>14</sup>	තතියා	ගුණවනනීති <sup>14</sup>
		ගුණවනනීති		ගුණවනනීති
චතුර්ථී	ගුණවනනියා	ගුණවනනීනං <sup>14</sup>	චතුර්ථී	ගුණවනනීති <sup>14</sup>
පඤ්චමී	ගුණවනනියා	ගුණවනනීති <sup>14</sup>	පඤ්චමී	ගුණවනනීති <sup>14</sup>
		ගුණවනනීති		ගුණවනනීති
ඡට්ඨී	ගුණවනනියා	ගුණවනනීනං <sup>14</sup>	ඡට්ඨී	ගුණවනනීති <sup>14</sup>
ස්තනමී	ගුණවනනියා	ගුණවනනීසු	ස්තනමී	ගුණවනනීසු
	ගුණවනනීයං			ගුණවනනීසු
ආලපන	ගුණවනනී	ගුණවනනීයො	ආලපන	ගුණවනනීයො
	ගුණවතී	ගුණවනනී		ගුණවනනී

(c) Neuter (නපුංසකලිධග, නපුංසකලිධි)

	එක	බහු	කෙ	භජු
පඨමා	ගුණවං	ගුණවනනානී	පඳුභා	ගුණවනනීති
දුතියා	ගුණවනනං	ගුණවනනානී	දුතියා	ගුණවනනීති
				ගුණවනනී
තතියා	ගුණවනා	ගුණවනනෙතනී	තතියා	ගුණවනනීති
				ගුණවනනී
චතුර්ථී	ගුණවනො	ගුණවනනානං	චතුර්ථී	ගුණවනනීති
		ගුණවනං		ගුණවනනී
පඤ්චමී	ගුණවනා	ගුණවනනෙතනී	පඤ්චමී	ගුණවනනීති
				ගුණවනනී
ඡට්ඨී	ගුණවනො	ගුණවනනානං	ඡට්ඨී	ගුණවනනීති
		ගුණවනං		ගුණවනනී
ස්තනමී	ගුණවනී	ගුණවනනෙතසු	ස්තනමී	ගුණවනනීති
				ගුණවනනී
ආලපන	ගුණව	ගුණවනනො	ආලපන	ගුණවනනී
	ගුණවා	ගුණවනනා		ගුණවනනී
	ගුණවං			ගුණවනනී

**Participles.**

(කිත්තඡද, ඛිට්ඨකපද)

§112. (A participle is a special form of a verb used in the same way as an adjective. Like adjectives, participles follow the number, gender, and case of the noun they describe. The Pali language has a wide array of participle forms, allowing for great precision in expression, as well as a system of rules for deriving participles from verbal roots. The necessary complexity of these patterns can be quite discouraging, if presented in a single lesson. Perhaps wisely, Mason introduces the student to the participle forms gradually throughout chapter seven (after an introductory remark in chapter five, §154), and reviews their use in two places, §221 & §299. For an immediate index of participle forms and the rules governing their use, refer to Charles Duroiselle's *Practical Grammar of the Pali Language*, §439-469 --E.M.) Participles increasing by *t, nt*, as *pacang*, "Cooking".

(a) Masculine (පුලිඛිත, පුලිඛිත)

	එක	බහු	කෙ	පහු
පඨමා	පචං	පචනනා	පඤ්ඤා	පඤ්ඤා
	පචගෙනා			පඤ්ඤා
දුතියා	පචනනං	පචගෙන	දුතියා	පඤ්ඤා
	පචගෙනන	පචගෙනති	තතියා	පඤ්ඤා
තතියා	පචනා	පචගෙනති		පඤ්ඤා
	පචනනා	පචනනානං	තතියා	පඤ්ඤා
චතුර්ථී	පචගො	පචනං		පඤ්ඤා
	පචනනා	පචනනානං	චතුර්ථී	පඤ්ඤා
පඤ්ඤා	පචනනා	පචගෙනති	පඤ්ඤා	පඤ්ඤා
	පචනනා	පචගෙනති		පඤ්ඤා
	පචනා			පඤ්ඤා
පඤ්ඤා	පචනනා	පචනනානං	පඤ්ඤා	පඤ්ඤා
	පචගො	පචනං		පඤ්ඤා
සතතී	පචනනා	පචගෙනන	සතතී	පඤ්ඤා
	පචනි			පඤ්ඤා
	පචනනා			පඤ්ඤා
	පචගෙන			පඤ්ඤා
ආලපන	පචං	පචනනා	ආලපන	පඤ්ඤා
	පචගෙනා			පඤ්ඤා

(b) Feminine (ඉජ්චිලිඨා, ඉද්දිලිඨා)

	එක	බහු	කෙ	පහ
පඨමා	පචනතී <sup>15</sup>	පචනතීයො පචනතී	පඤ්ජා	පඤ්ජා <sup>15</sup> පඤ්ජායො
දුතියා	පචනතිං	පචනතීයො පචනතී	දුතියා	පඤ්ජායො පඤ්ජායො
තතියා	පචනතියා	පචනතීභි පචනතීභි	තතියා	පඤ්ජායා පඤ්ජායා
චතුස්ථී	පචනතියා	පචනතීනං	චතුස්ථී	පඤ්ජායා පඤ්ජායා
පඤ්චමී	පචනතියා	පචනතීභි පචනතීභි	පඤ්චමී	පඤ්ජායා පඤ්ජායා
ෂට්ඨී	පචනතියා	පචනතීනං	ෂට්ඨී	පඤ්ජායා පඤ්ජායා
සත්තමී	පචනතියා පචනතියං	පචනතීභු	සත්තමී	පඤ්ජායා පඤ්ජායා
ආලභන	පචනතී	පචනතීයො පචනතී	ආලභන	පඤ්ජායො පඤ්ජායො

(c) Neuter (නපුංසකဗြဟ္မိ, နပုံသကာလိင်္ဂိ)

(The neuter is largely identical to the Masculine, the exceptions being confined to the first two cases.  
--E.M)

	එක	බහု		ဧက	ဗဟု
ဗင်္ဂါ	ဗလိ	ဗလိဘိ	ပဌမာ	ပစံ	ပစန္တိ
ဋ္ဌာနိယ	ဗလိဘဝ	ဗလိဘိ	ဒုတိယာ	ပစန္တိ	ပစန္တိ
ဘဒ္ဒိယ	ဗလိဘေဘဏ	ဗလိဘေဘဏိ	တတိယာ	ပစန္တေန	ပစန္တေဟိ
	ဗလိဘာ	ဗလိဘေဘဏိ		ပစတာ	ပစန္တော
ဗဟုဘိ	ဗလိဘာဏ	ဗလိဘာဘဝ	စတုတ္ထိ	ပစန္တဿ	ပစန္တောနံ
	ဗလိဘော	ဗလိဘဝ		ပစတာ	ပစတံ
ဗဟုဗိ	ဗလိဘာဏ	ဗလိဘေဘဏိ	ပဉ္စမိ	ပစန္တမာ	ပစန္တေဟိ
	ဗလိဘာဏိ	ဗလိဘေဘဏိ		ပစန္တဿာ	ပစန္တော
	ဗလိဘာ			ပစတာ	
ဗင်္ဂါ	ဗလိဘာဏ	ဗလိဘာဘဝ	ဆဋ္ဌိ	ပစန္တဿ	ပစန္တောနံ
	ဗလိဘော	ဗလိဘဝ		ပစတာ	ပစတံ
ဗဟုဗိ	ဗလိဘာဏိ	ဗလိဘေဘဏိ	သတ္တမိ	ပစန္တဿိ	ပစန္တေယု
	ဗလိဘိ			ပစတံ	
	ဗလိဘာဏိ			ပစန္တမိ	
	ဗလိဘေဘဏ			ပစန္တေ	
ဗဟုဗိ	ဗလိ	ဗလိဘာ	အာလပန	ပစံ	ပစန္တော
	ဗလိဘေဘဏ			ပစန္တော	

**Numeral Adjectives.**

§113. *Eka*, "One". (Note that the columns of the table below represent categories of gender, unlike the foregoing sections, where each gender was stated in its own table, and the singular/plural were presented in successive columns. For reasons explained below, we are here giving the singular and plural forms of *Eka* (එක, කෙ) "One" in separate tables --E.M.)

	එකච්චන			කෙංචෙඤ			
	පුලිච්චන	ඉච්චිච්චන	නපුංඝක-	පුලුච්චි	ඉච්චිච්චි	ඉච්චිච්චි	ඉච්චිච්චි
පඨමා	එකො	එකා	එකං	පුදුඤ	කෙං	කො	කෙං
දුතියා	එකං	එකං	එකං	දුතියා	කෙං	කෙං	කෙං
තතියා	එකෙන	එකාය	එකෙන	තතියා	කෙඤ	කොය	කෙඤ
චතුර්ථී	එකස්ස	එකාය	එකස්ස	චතුර්ථී	කොය	කොය	කොය
පඤ්චමී	එකසා	එකාය	එකසා	පඤ්චමී	කොයා	කොයා	කොයා
	එකතෙ		එකතෙ		කොතො		කොතො
ඡට්ඨී	එකස්ස	එකාය	එකස්ස	ඡට්ඨී	කොය	කොය	කොය
ස්වනමී	එකස්ථී	එකාය	එකස්ථී	ස්වනමී	කොස්ථී	කොයා	කොස්ථී
ආලපන	එකො	එකා	එකං	ආලපන	කො	කො	කො

(Mason's text does not mention the plural form of *Eka* (unique among the numeral adjectives) for which we may add some brief description and a table in this place. In Pali, this form is used almost like a plural indefinite article, and is commonly translated with the English word "Some". Thus, එකෙ මනුස්සා, භෛ මනුස්සා = "Some People"; එකා මානුස්සිනි, භෛ මානුස්සිනි = "Some Women". We give the declension of the plural adjective form of "One" below --E.M.)

	බහුවචන				පහදුරු		
	පුලුච්චි	ඉරච්චි	නපුරුසක-		පුලුච්චි	ඉරච්චි	නපුරුසක-
පඨමා	එකෙ	එකා එකායො	එකානි	පුදුභා	භෛ	භෛ	භෛනි
දුතියා	එකෙ	එකා එකායො	එකානි	දුරියා	භෛ	භෛ	භෛනි
තතියා	එකෙහි	එකාහි	එකෙහි	තරියා	භෛහි	භෛහි	භෛහි
චතුර්ථී	එකෙසං	එකාසං	එකෙසං	චතුර්ථී	භෛසං	භෛසං	භෛසං
පඤ්චමී	එකෙහි	එකාහි	එකෙහි	පඤ්චමී	භෛහි	භෛහි	භෛහි
ෂට්ඨී	එකෙසං	එකාසං	එකෙසං	ෂට්ඨී	භෛසං	භෛසං	භෛසං
සත්තමී	එකෙසු	එකාසු	එකෙසු	සත්තමී	භෛසු	භෛසු	භෛසු
ආලභන	එකෙ	එකා එකායො	එකානි	ආලභන	භෛ	භෛ	භෛනි

§114. *Dwi*, "Two", of all genders. (Note that this table gives multiple forms of the same case reading left to right along the same line, separated by the slash "/" character, instead of our usual practice of stating multiple forms of the same case on sequent rows --E.M.)

	තිණී ලිඛිතාණී		මර්ථිකි ලිඛිතාණී
පඨමා	දෙව් / දුවෙ	පුදුභා	දෙව් / දුවෙ
දුතියා	දෙව් / දුවෙ / දුවියං	දුරියා	දෙව් / දුවෙ / දුවියං
තතියා	දෙව්හි / දුවෙහි	තරියා	දෙව්හි / දුවෙහි
චතුර්ථී	දෙව්නං / දුවෙනං	චතුර්ථී	දෙව්නං / දුවෙනං
පඤ්චමී	දෙව්හි	පඤ්චමී	දෙව්හි
ෂට්ඨී	දෙව්නං / දුවෙනං	ෂට්ඨී	දෙව්නං / දුවෙනං
සත්තමී	දෙව්සු	සත්තමී	දෙව්සු
ආලභන	දෙව් / දුවෙ	ආලභන	දෙව් / දුවෙ

§115. *Ti*, "Three".

	පුලුච්චි	ඉත්ථිච්චි	නපුංසක-		පුලුච්චි	ඉත්ථිච්චි	නපුංසක-
පඨමා	තයො	තිගෙසො	තිණ්ණි <sup>16</sup>	පඤ්ඤා	තයො	තිගෙසො	තිණ්ණි <sup>16</sup>
දුතියා	තයො	තිගෙසො	තිණ්ණි <sup>17</sup>	දුතියා	තයො	තිගෙසො	තිණ්ණි <sup>17</sup>
තතියා	තිති <sup>18</sup>	තිති	තිති	තතියා	තිති <sup>18</sup>	තිති	තිති
චතුර්ථී	තිත්තං	තිත්තං	තිත්තං	චතුර්ථී	තිත්තං	තිත්තං	තිත්තං
	තිත්තං	තිත්තං	තිත්තං	තිත්තං	තිත්තං	තිත්තං	තිත්තං
	තිත්තං	තිත්තං	තිත්තං	තිත්තං	තිත්තං	තිත්තං	තිත්තං
පඤ්ඤා	තිති	තිති	තිති	පඤ්ඤා	තිති	තිති	
ඡට්ඨි	තිත්තං <sup>19</sup>	තිත්තං	තිත්තං <sup>19</sup>	ඡට්ඨි	තිත්තං <sup>19</sup>	තිත්තං	තිත්තං <sup>19</sup>
	තිත්තං	තිත්තං	තිත්තං	තිත්තං	තිත්තං	තිත්තං	තිත්තං
	තිත්තං	තිත්තං	තිත්තං	තිත්තං	තිත්තං	තිත්තං	තිත්තං
සතතථී	තිසු	තිසු <sup>20</sup>	තිසු	සතතථී	තිසු	තිසු <sup>20</sup>	තිසු
ආලභන	තයො	තිගෙසො	තිණ්ණි	ආලභන	තයො	තිගෙසො	තිණ්ණි

§116. *Catu*, "Four".

	පුලුච්චි	ඉත්ථිච්චි	නපුංසක-		පුලුච්චි	ඉත්ථිච්චි	නපුංසක-
පඨමා	චතතාරො	චතතෙසො	චතතාරී	පඤ්ඤා	චතතාරො	චතතෙසො	චතතාරී
දුතියා	චතතාරො	චතතෙසො	චතතාරී	දුතියා	චතතාරො	චතතෙසො	චතතාරී
තතියා	චතුර්ථී <sup>21</sup>	චතුර්ථී	චතුර්ථී	තතියා	චතුර්ථී <sup>21</sup>	චතුර්ථී	චතුර්ථී
චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී
	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී
	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී
පඤ්ඤා	චතුර්ථී <sup>21</sup>	චතුර්ථී	චතුර්ථී	පඤ්ඤා	චතුර්ථී <sup>21</sup>	චතුර්ථී	චතුර්ථී
ඡට්ඨි	චතුර්ථී	චතුර්ථී	චතුර්ථී	ඡට්ඨි	චතුර්ථී	චතුර්ථී	චතුර්ථී
	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී
	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී	චතුර්ථී
සතතථී	චතුර්ථී <sup>22</sup>	චතුර්ථී	චතුර්ථී	සතතථී	චතුර්ථී <sup>22</sup>	චතුර්ථී	චතුර්ථී
ආලභන	චතතාරො	චතතෙසො	චතතාරී	ආලභන	චතතාරො	චතතෙසො	චතතාරී

§117. *Pañca*, "Five" of all genders. (As with the numeral ငါး, နှစ် above (§114), the numbers 5 through 18 (ဗဟု-အင်္ဂါဝါ, ပဉ္စ-အဋ္ဌာရသ) have only one pattern to serve all genders --E.M.)

<u>တိစ္ဆိ ဗြဟ္မာ</u>		<u>တိစ္ဆိ လိင်္ဂာ</u>	
ဗဟု	ဗဟု	ပဉ္စမာ	ပဉ္စ
ဋီကာ	ဗဟု	ဒုတိယာ	ပဉ္စ
တတိယာ	ဗဟု	တတိယာ	ပဉ္စမိ
စတုတ္ထိ	ဗဟု	စတုတ္ထိ	ပဉ္စနံ
ဗဟု	ဗဟု	ပဉ္စမိ	ပဉ္စမိ
ဗဟု	ဗဟု	ဆဋ္ဌိ	ပဉ္စနံ
ဗဟု	ဗဟု	သတ္တမိ	ပဉ္စသု
ဗဟု	ဗဟု	အာလပန	ပဉ္စ

§118. *Ekunavisati*, "Nineteen", declined in the feminine but [applicable to] all genders. (If the reader is confused that we are here skipping from 5 to 19, note that this section is only an introduction to numeral adjectives. The subject is resumed in §160, with a more complete and list of numerals and units --E.M.)

<u>တိစ္ဆိ ဗြဟ္မာ</u>		<u>တိစ္ဆိ လိင်္ဂာ</u>	
ဗဟု	ဗဟု	ပဉ္စမာ	ကေုနဝိသတိ
ဋီကာ	ဗဟု	ဒုတိယာ	ကေုနဝိသတိ
တတိယာ	ဗဟု	တတိယာ	ကေုနဝိသတိယာ
စတုတ္ထိ	ဗဟု	စတုတ္ထိ	ကေုနဝိသတိယာ
ဗဟု	ဗဟု	ပဉ္စမိ	ကေုနဝိသတိယာ
ဗဟု	ဗဟု	ဆဋ္ဌိ	ကေုနဝိသတိယာ
ဗဟု	ဗဟု	သတ္တမိ	ကေုနဝိသတိယာ
	ဗဟု		ကေုနဝိသတိယံ
ဗဟု	ဗဟု	အာလပန	ကေုနဝိသတိ

§119. *Ekunasata*, "Ninety-nine".

<u>තිණී ලිඛිතාණී</u>		<u>ටීඨි ලිඛිතාණී</u>	
පඨමා	එකුනසතං	පඤ්ඤා	කෙතනදාසං
දුතියා	එකුනසතං	තූඨියා	කෙතනදාසං
තතියා	එකුනසතෙන	තාඨියා	කෙතනදොසං
චතුර්ථී	එකුනසතස්ස	චතුර්ථී	කෙතනදාසාසා
පඤ්ඤා	එකුනසතස්මා	පඤ්ඤා	කෙතනදාසාසා
	එකුනසතමා		කෙතනදාසාසා
පඨමී	එකුනසතස්ස	පඨමී	කෙතනදාසාසා
සතතමී	එකුනසතස්මී	සතතමී	කෙතනදාසාසා
	එකුනසතමහි		කෙතනදාසාසා
ආලපන	එකුනසත	ආලපන	කෙතනදාසා

**Pronouns.**  
(සබ්බන්තම, သဗ္ဗနာမ)

(We add the following table, stating the nominative personal pronouns in brief, for quick reference to the subsequent sections --E.M.)

	එක	බහු		කော	පහු	Section
පඨමපුරිස	භො	භෙ	පටුමපුරිස	භො	භො	§122
මජ්ඣමපුරිස	ඵලිං	ඵලෙභ	මජ්ඣමපුරිස	ඵලිං	ඵලෙභ	§121
උත්තමපුරි	අභං	මයං	උත්තමපුරිස	අභං	මයං	§120

§120. The first personal pronoun, *amha*, "I". (For reasons that are obvious, but difficult to explain, personal pronouns have no vocative case (ආලභන, ආලාපන) --E.M.)

	එක	බහු		කො	පහු
පඨමා	අභං	අභෙභ <sup>23</sup> මයං	පටුමා	අභං	අභෙභ <sup>23</sup> මයං
දුතියා	මං	අභෙභ	දුතියා	මං	අභෙභ
	මමං	අභංභං		මමං	අභංභං
		අභනනං <sup>24</sup>			අභංභං <sup>24</sup>
		අභනාකං			අභංභං
තතියා	මයා	අභෙභති	තතියා	මයා	අභෙභති
	භෙ	අභෙභති		භෙ	අභෙභති
චතුර්ථී	මම	අභනාකං	චතුර්ථී	මම	අභංභං
	මඤ්ඤං	(අභෙභ) <sup>25</sup>		මඤ්ඤං	(අභෙභ) <sup>25</sup>
	මමං	(අභංභං)		මමං	(අභංභං)
	අභංභං <sup>26</sup>	(අභනාකං)		අභංභං <sup>26</sup>	(අභංභං)
	භෙ			භෙ	
පඤ්චමී	මයා	අභෙභති	පඤ්චමී	මයා	අභෙභති
		අභෙභති			අභෙභති
ඡට්ඨී	මම	අභනාකං	ඡට්ඨී	මම	අභංභං
	මඤ්ඤං	(අභෙභ) <sup>25</sup>		මඤ්ඤං	(අභෙභ) <sup>25</sup>
	මමං	(අභංභං)		මමං	(අභංභං)
	අභංභං <sup>26</sup>	(අභනාකං)		අභංභං <sup>26</sup>	(අභංභං)
සත්තමී	මග්ගී	අභෙභසු <sup>27</sup>	සත්තමී	මග්ගී	අභෙභසු <sup>27</sup>

(In addition to the forms listed in our chart above, there is an enclitic form for both the singular and the plural. By "Enclitic" we mean that the pronoun is subjoined to the word preceding it in a sentence, and is not pronounced as a separate word. A old-fashioned example from English is the word "Prithee" (from "Pray thee"): the personal pronoun "Thee" is enclitically joined to "Pray". The singular enclitic form *me* (මෙ, මෙ) can indicate the instrumental, genitive, or dative cases, and the plural enclitic *no* (නො, နော) can be used to represent almost any of the cases in the plural (the main exception being the *ဗိဘိတံ*, သတ္တမီ)<sup>28</sup>. However, the correct use of the enclitic pronouns is idiosyncratic. Nárada Thera and Buddhadatta simply direct the student not to use the plural *නො*, *နော* or the singular *မေ*, *မေ* at the beginning of a sentence, but I would further suggest that students avoid using these two forms in their own compositions until they are familiar with them from observed usage in the *Páli* literature --E.M.)

§121. The second personal pronoun, *tumha*, "Thou".

	එක	බහු		ကော	ဗဟု
ဗင်္ဂါ	ဗဝိ	ဘုဝေ	ပဋ္ဌမာ	တဝံ	တုမေ <sup>29</sup>
	ဘုဝိ	ဘုဝေ		တုဝံ	
	ဘုဝိကံ	ဘုဝေကံ		တုမံ	
	ဗဝိယ	ဘုဝေယ		တုယာ	
	ဘုယ <sup>30</sup>	ဘုဝေယ <sup>30</sup>		တုယာ <sup>30</sup>	
ဋ္ဌဂါယ	ဘဝ	ဘုဝေ	ဒုတိယာ	တံ	တုမေ
	ဘုဝိ	ဘုဝေ		တုဝံ	တုမံ
	ဘဝိကံ	ဘုဝေကံ		တဝံ	တုမာကံ
	ဗဝိ <sup>31</sup>			တံ <sup>31</sup>	
ဘဂါယ	ဘယ	ဘုဝေကိ	တတိယာ	တယာ	တုမေပိ
	(ဗဝိယ) <sup>32</sup>	ဘုဝေကိ		(တုယာ) <sup>32</sup>	တုမေဘိ
ဗိဘုတံ	ဘဝ	ဘုဝေကံ	စတုတ္ထိ	တဝ	တုမာကံ
	ဘုဝိကံ	(ဘုဝေကံ) <sup>33</sup>		တုမံ	(တုမံ) <sup>33</sup>
	ဘုဝိယ			တုယံ	
ဗန္ဓုပိ	ဘယ	ဘုဝေကိ	ပဉ္စမိ	တယာ	တုမေပိ
	(ဗဝိယ) <sup>32</sup>	ဘုဝေကိ		(တုယာ) <sup>32</sup>	တုမေဘိ
ဗင်္ဂါ	ဘဝ	ဘုဝေကံ	ဆဋ္ဌိ	တဝ	တုမာကံ
	ဘုဝိကံ	(ဘုဝေကံ) <sup>33</sup>		တုမံ	(တုမံ) <sup>33</sup>
	ဘုဝိယ			တုယံ	
ဗိဘိတံ	ဘဝိ	ဘုဝေကဗ္ဗ	သတ္တမီ	တယိ	တုမေသု
	ဗဝိ			တုယိ	

(As per our explanation following §120, above, the second personal pronoun also has a pair of enclitical forms: the singular ဧတ, ဧတေ can indicate the instrumental, dative, or genitive cases, and the plural form ဧတံ, ဧတံ can represent any case except the locative.)

§122. The third personal pronouns, *ta & na*, "He, she, it", also demonstrative, "This, that, the". (Unlike the prior sections 120-1, we must here provide a separate table for each gender; but, as this can be unwieldy for both reference and practice, a simplified table to allow the reader to take in all the genders at one glance is provided at the end of the section --E.M.)

(a) Masculine (ဗြဟ္မဓိယံ, ပုလ္လိင်္ဂံ)

	ဗိသ	ဓိယ		ကော	ဗဟု
ဗဒါမာ	ဧတံ <sup>34</sup>	ဧတ	ပဌမာ	ဧတံ <sup>34</sup>	ဧတ
ဋ္ဌာနိယာ	ဧတံ	ဧတ	ဒုတိယာ	ဧတံ	ဧတ
တတိယာ	ဧတတ	ဧတတိ <sup>35</sup>	တတိယာ	ဧတန	ဧတဟိ <sup>35</sup>
		ဧတတိ			ဧတဘိ
ဗဒါနီ	ဧတဏ	ဧတဏံ	ဧတုတ္တိ	ဧတဿ	ဧတသံ
		ဧတဏာတံ			ဧတသာနံ
ဗဒါနီ	ဧတဏာ	ဧတတိ <sup>35</sup>	ပဉ္စမိ	ဧတသ္မာ	ဧတဟိ <sup>35</sup>
	ဧတဏာ <sup>36</sup>	ဧတတိ		ဧတမှာ <sup>36</sup>	ဧတဘိ
ဗဒါနီ	ဧတဏ	ဧတဏံ	ဆဋ္ဌိ	ဧတဿ	ဧတသံ
		ဧတဏာတံ			ဧတသာနံ
ဗဒါနီ	ဧတဏိ	ဧတဏ္ဍ	သတ္တမိ	ဧတသ္မိ	ဧတသု
	ဧတဏိ			ဧတနိ	
	ဧတဏိ			ဧတယိ	

(With all of the tables for the third person pronoun we have omitted the redundant forms (discussed in chapter 6 at §164) in which the root *ta* (တ, တ) is replaced with (တ, န). I think it is easier for the reader to note the pattern as stated here than it would be to read these tables were I to expand them to include all the variant *n*- spellings. The pattern is as follows: as ဧတံ, ဧတံ can also be written ဧတံ, နံ, so too ဧတတ, ဧတန, ဧတဏ, ဧတဿ, ဧတဏိ, ဧတသ္မာ and ဧတဏိ, ဧတသ္မိ have the redundant forms ဧတတ, ဧတန, ဧတဏ, ဧတဿ, ဧတဏိ, ဧတသ္မာ, and ဧတဏိ, ဧတသ္မိ respectively. Charles Duroiselle makes an interesting observation (in §296 of his *Practical Grammar of the Pali Language*) that these *n*- spellings are generally used when the noun referred to has been previously mentioned, i.e., it gives a sense of a more direct indication back to a noun recently stated --E.M.)

(b) Feminine (ඉත්ඵලිඛිත, ඉත්ඵලිඛිත)

	එක	බහු		කෙ	පහු
පඨමා	ඝා	තා <sup>37</sup>	පඳුණ	තා	තා <sup>37</sup>
දුතියා	තං	තා <sup>37</sup>	දුතියා	තං	තා <sup>37</sup>
තතියා	තාය	තාහි	තතියා	තාය	තාහි
චතුත්ඵ	තාය	තාසං	චතුත්ඵ	තාය	තාසං
	තඤ්ඤා	තාඤ්ඤං		තඤ්ඤා	තාඤ්ඤං
	තිඤ්ඤා			තිඤ්ඤා	
	තිඤ්ඤාය <sup>38</sup>			තිඤ්ඤාය <sup>38</sup>	
පඤ්චමී	තාය	තාහි	පඤ්චමී	තාය	තාහි
		තාහි			තාහි
ඡට්ඨී	තාය	තාසං	ඡට්ඨී	තාය	තාසං
	තඤ්ඤා	තාඤ්ඤං		තඤ්ඤා	තාඤ්ඤං
	තිඤ්ඤා			තිඤ්ඤා	
	තිඤ්ඤාය <sup>38</sup>			තිඤ්ඤාය <sup>38</sup>	
ඝනත්ඵ	තාය	තාඤ්ඤා	ඝනත්ඵ	තාය	තාඤ්ඤා
	තඤ්ඤං			තඤ්ඤං	
	තිඤ්ඤං <sup>39</sup>			තිඤ්ඤං <sup>39</sup>	

(As with our note following the table of Masculine forms, there are additional, redundant forms in the Feminine, following the pattern තං = තං, තං = තං. Thus, තාය, තාය has the redundant form තාය, ඤාය, etc. --E.M.)

(c) Neuter (නත්ඵලිඛිත, නත්ඵලිඛිත)

	එක	බහු		කෙ	පහු
පඨමා	තං	තානි	පඳුණ	තං	තානි
දුතියා	තං	තානි	දුතියා	තං	තානි

The remaining cases of the Neuter are identical to the Masculine, above.

(Note that, following the rule of permutation set out in Chapter 2, §82, there is a variant form in the Neuter nominative and accusative singular, found only in compounds: තද්ද-, තද්දි-. Thus, for example, තං | එව = තද්දෙව, තං | ජෙ = තද්දෙජෙ --E.M.)

(I have added the following, simplified table for ease of reference, and as an aid for those trying to memorize the differences and similarities across genders. Cases for which there are additional forms to the one listed (below) are marked with the symbol for addition (⊕), i.e., for a complete listing of all forms, the reader must refer to the gender-specific tables above --E.M.)

(එක)	පුලිඛ	ඉච්චිඛ	නපුංසක-	(කෙ)	පුලුච්චි	ආච්චිච්චි	නපුංසක-
පඨමා	සො	සා	තං	පුඤ්ඤා	සො	සා	තං
දුතියා	තං	තං	තං	දුතියා	තං	තං	තං
තතියා	තෙන	තාය ⊕	තෙන	තතියා	තොඤ්ඤා	තාය ⊕	තොඤ්ඤා
චතුර්ථී	තස්ස	තස්සා ⊕	තස්ස	චතුර්ථී	තස්ස	තස්සා ⊕	තස්ස
පඤ්චමී	තස්මා ⊕	තාය	තස්මා ⊕	පඤ්චමී	තස්මා ⊕	තාය	තස්මා
ඡට්ඨී	තස්ස	තස්සා ⊕	තස්ස	ඡට්ඨී	තස්ස	තස්සා ⊕	තස්ස
සතතමී	තස්මිං ⊕	තස්සං ⊕	තස්මිං ⊕	සතතමී	තස්මිං ⊕	තස්සං ⊕	තස්මිං ⊕

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(බහු)	පුලිඛ	ඉච්චිඛ	නපුංසක-	(පහු)	පුලුච්චි	ආච්චිච්චි	නපුංසක-
පඨමා	තෙ	තා ⊕	තානි	පුඤ්ඤා	තො	තා ⊕	තානි
දුතියා	තෙ	තා ⊕	තානි	දුතියා	තො	තා ⊕	තානි
තතියා	තති ⊕	තාති ⊕	තති ⊕	තතියා	තොති	තාති ⊕	තොති
චතුර්ථී	තෙසං ⊕	තාසං ⊕	තෙසං ⊕	චතුර්ථී	තොසං ⊕	තාසං ⊕	තොසං ⊕
පඤ්චමී	තති ⊕	තාති ⊕	තති ⊕	පඤ්චමී	තොති ⊕	තාති ⊕	තොති ⊕
ඡට්ඨී	තෙසං ⊕	තාසං ⊕	තෙසං ⊕	ඡට්ඨී	තොසං ⊕	තාසං ⊕	තොසං ⊕
සතතමී	තෙසු	⊕	තාසු ⊕	සතතමී	තොසු	තොසු ⊕	තාසු ⊕

§123. The demonstrative pronoun *ena*, "This" or "That". (Again, at the end of the section I have added a simplified table showing all three genders in parallel --E.M.)

(a) Masculine (ဗြဟ္မဓိယ, ပုလ္လိင်္ဂ)

	එක	බහු		ကော	ဗဟု
ဗင်္ဂါ	එဇော	එဘေ	ပဌမာ	ဒေဝော	ဒေတော
ဋ္ဌာနိယ	එဘဝံ	එဘေ	ဒုတိယာ	ဒေဝံ	ဒေတော
တဒါယ	එဘေဘ	එဘေတိ	တတိယာ	ဒေဝေန	ဒေတေဟိ
		එဘေတိ			ဒေတေဘိ
ဗဟုဘိ	එဘိဇ္ဇာ	එဘေဇဝံ	စတုတ္ထိ	ဒေဝိဿ	ဒေတေသံ
ဗန္ဓုပုဗ္ဗိ	එဘဇ္ဇာ	එဘေတိ	ပဉ္စမိ	ဒေဝသ္မာ	ဒေတေဟိ
		එဘေတိ			ဒေတေဘိ
ဗင်္ဂါ	එဘိဇ္ဇာ	එဘေဇဝံ	ဆဋ္ဌိ	ဒေဝိဿ	ဒေတေသံ
ဗန္ဓုပုဗ္ဗိ	එဘဇ္ဇာ	එဘေဗ္ဗ	သတ္တမိ	ဒေဝသ္မိ	ဒေတေသု

(b) Feminine (ဓမ္မဓိယ, က္လိယိလိင်္ဂ)

	එක	බဟု		ကော	ဗဟု
ဗင်္ဂါ	එဇာ	එဘာ	ပဌမာ	ဒေဝာ	ဒေတာ
ဋ္ဌာနိယ	එဘဝံ	එဘာ	ဒုတိယာ	ဒေဝံ	ဒေတာ
တဒါယ	එဘာယ	එဘာတိ	တတိယာ	ဒေတာယ	ဒေတာဟိ
		එဘာတိ			ဒေတာဘိ
ဗဟုဘိ	එဘာယ	එဘာဇဝံ	စတုတ္ထိ	ဒေတာယ	ဒေတာသံ
	එဘိဇ္ဇာ			ဒေဝိဿာ	
	එဘိဇ္ဇာယ			ဒေဝိဿာယ	
ဗန္ဓုပုဗ္ဗိ	එဘာယ	එဘာတိ	ပဉ္စမိ	ဒေတာယ	ဒေတာဟိ
		එဘာတိ			ဒေတာဘိ
ဗင်္ဂါ	එဘာယ	එဘာဇဝံ	ဆဋ္ဌိ	ဒေတာယ	ဒေတာသံ
	එဘိဇ္ဇာ			ဒေဝိဿာ	
	එဘိဇ္ဇာယ			ဒေဝိဿာယ	
ဗန္ဓုပုဗ္ဗိ	එဘာယံ	එဘာဗ္ဗ	သတ္တမိ	ဒေတာယံ	ဒေတာသု
	එဘိဇ္ဇာ			ဒေဝိဿံ	

(c) Neuter (නපුංඝකලීඩග, နပုံသကလိဂ်)

	එක	බහු		ကော	ဗဟု
ဗင်္ဂါ	එဘဝ	එဘာဘိ	ပဌမာ	တေံ	တောနိ
ဋ္ဌဂါ	එဘဝ	එဘာဘိ	ဒုတိယာ	တေံ	တောနိ
တဂါ	එဘေဘ	එဘေဘိ	တတိယာ	တောန	တောဟိ
		එဘေဘိ			တောဘိ
ဗဟုဘိ	එဘိဏ္ဍ	එဘေဓဝ	စတုတ္ထိ	တေိဿ	တောသံ
ဗဟုဘိ	එဘဏ္ဍ	එဘေဘိ	ပဉ္စမိ	တေသ္မာ	တောဟိ
		එဘေဘိ			တောဘိ
ဗင်္ဂါ	එဘိဏ္ဍ	එဘေဓဝ	ဆဋ္ဌိ	တေိဿ	တောသံ
ဗဟုဘိ	එဘဏ္ဍ	එဘေဗ္ဗ	သတ္တမိ	တေသ္မိ	တောသု

(As in the previous section, I here add a simplified table with just one form given for each case, and cases with additional forms (provided in the tables above, but unlisted below) are marked with an arithmetic symbol (⊕). To limit our use of paper, we have not provided such a table for every pronoun, but most of the demonstrative pronouns follow this pattern of declensions fairly closely, and so the chart below can at least serve as an aid to the memory for all of them --E.M.)

(එක)	ဗုဒ္ဓလိဒါ	ဝုဘိလိဒါ	နပုသက-	(ကော)	ပုလ္လိဂ်	က္ကတ္တိလိဂ်	နပုသက-
ဗင်္ဂါ	එဇာ	එဇာ	එဘဝ	ပဌမာ	တေော	တေော	တေံ
ဋ္ဌဂါ	එဘဝ	එဘဝ	එဘဝ	ဒုတိယာ	တေံ	တေံ	တေံ
တဂါ	එဘေဘ	එဘာဃ ⊕	එဘေဘ	တတိယာ	တောန	တောဃ ⊕	တောန
ဗဟုဘိ	එဘိဏ္ဍ	එဘိဏ္ဍာ ⊕	එဘိဏ္ဍ	စတုတ္ထိ	တေိဿ	တေိဿာ ⊕	တေိဿ
ဗဟုဘိ	එဘဏ္ဍ	එဘာဃ ⊕	එဘဏ္ဍ	ပဉ္စမိ	တေိသ္မာ	တောဃ ⊕	တေိသ္မာ
ဗင်္ဂါ	එဘိဏ္ဍ	එဘိဏ္ဍာ ⊕	එဘိဏ္ဍ	ဆဋ္ဌိ	တေိဿ	တေိဿာ ⊕	တေိဿ
ဗဟုဘိ	එဘဏ္ဍ	එဘာဃဝ ⊕	එဘဏ္ဍ	သတ္တမိ	တေသ္မိ	တောသံ ⊕	တေသ္မိ

(බဟု)	ဗုဒ္ဓလိဒါ	ဝုဘိလိဒါ	နပုသက-	(ဗဟု)	ပုလ္လိဂ်	က္ကတ္တိလိဂ်	နပုသက-
ဗင်္ဂါ	එဘေ	එဘာ	එဘာဘိ	ပဌမာ	တေော	တော	တေော
ဋ္ဌဂါ	එဘေ	එဘာ	එဘာဘိ	ဒုတိယာ	တေော	တော	တေော
တဂါ	එဘေဘိ ⊕	එဘာဘိ ⊕	එဘေဘိ ⊕	တတိယာ	တေောဟိ ⊕	တောဟိ ⊕	တေောဟိ ⊕
ဗဟုဘိ	එဘေဓဝ	එဘာဓဝ	එဘေဓဝ	စတုတ္ထိ	တေောသံ	တောသံ	တေောသံ
ဗဟုဘိ	එဘေဘိ ⊕	එဘာဘိ ⊕	එဘေဘိ ⊕	ပဉ္စမိ	တေောဟိ ⊕	တောဟိ ⊕	တေောဟိ ⊕
ဗင်္ဂါ	එဘေဓဝ	එဘာဓဝ	එဘေဓဝ	ဆဋ္ဌိ	တေောသံ	တောသံ	တေောသံ
ဗဟုဘိ	එဘေဗ္ဗ	එဘာဗ္ဗ	එဘေဗ္ဗ	သတ္တမိ	တေောသု	တောသု	တေောသု

§124. The demonstrative pronoun *ima*, "This".

(a) Masculine (ဗြဟ္မိဿ, ပုလ္လိင်္ဂံ)

	එක	බහු		ကော	ဗဟု
ဗင်္ဂါ	အယံ	ဤ	ပဌမာ	အယံ	ဣမေ
ဋ္ဌာနိယ	ဤ	ဤ	ဒုတိယာ	ဣမံ	ဣမေ
တတိယ	ဤ	ဤ	တတိယာ	ဣမိနာ	ဣမေဟိ / -ဘိ
	အဘေ	එ		အနေန	ဟေ / -ဘိ
ဗိဘုဘိ	ဤ	ဤ	စတုတ္ထိ	ဣမဿ	ဣမေသံ
	ဤ	ဤ		ဣမိဿ	ဣမေသာနံ
	အဿ	එ		အဿ	သေ <sup>40</sup>
ဗဟုဗိ	ဤ	ဤ	ပဉ္စမိ	ဣမဿ	ဣမေဟိ / -ဘိ
	အဿ	එ		အဿ	ဟေ / -ဘိ
	ဤ			ဣမမှာ	
ဗင်္ဂါ	ဤ	ဤ	ဆဋ္ဌိ	ဣမဿ	ဣမေသံ
	ဤ	ဤ		ဣမိဿ	ဣမေသာနံ
	အဿ	එ		အဿ	သေ <sup>40</sup>
ဗဟုဗိ	ဤ	ဤ	သတ္တမိ	ဣမသ္မိ	ဣမေသု
	အဿ	ဤ		အသ္မိ	သေ
	ဤ			ဣသ္မိ	
	ဤ			ဣမိ	

(b) Feminine (ඉත්ඵලිධි, ක්‍රියාලිංගි)

	එක	බහු		කෙ	පහු
පඨමා	අයං	ඉමා ඉමායො <sup>41</sup>	පඤ්ඤා	අයං	කුමා කුමායො <sup>41</sup>
දුතියා	ඉමං	ඉමා ඉමායො <sup>41</sup>	දුතියා	කුමං	කුමා කුමායො <sup>41</sup>
තතියා	ඉමායා	ඉමාහි / -හි <sup>42</sup>	තතියා	කුමායා	කුමාහි / -හි <sup>42</sup>
චතුර්ථී	ඉමාය ඉමිඤ්ඤා ඉමිඤ්ඤාය අඤ්ඤා	ඉමාසං ඉමාසානං	චතුර්ථී	කුමායා කුමියා කුමියායා අයා	කුමාසං කුමාසානං
පඤ්චමී	ඉමායා	ඉමාහි / -හි <sup>42</sup>	පඤ්චමී	කුමායා	කුමාහි / -හි <sup>42</sup>
ඡට්ඨී	ඉමාය ඉමිඤ්ඤා අඤ්ඤා	ඉමාසං ඉමාසානං	ඡට්ඨී	කුමායා කුමියා අයා	කුමාසං කුමාසානං
සතතමී	ඉමායං ඉමිඤ්ඤං අඤ්ඤං <sup>43</sup>	ඉමාසු	සතතමී	කුමායං කුමියං අයං <sup>43</sup>	කුමාදු

(c) Neuter (නපුංසකලිංගි, ඛණ්ඩාලිංගි)

	එක	බහු		කෙ	පහු
පඨමා	ඉදං <sup>44</sup>	ඉමානි	පඤ්ඤා	කුදං <sup>44</sup>	කුමානි
දුතියා	ඉදං	ඉමානි	දුතියා	කුදං	කුමානි

The remaining cases of the Neuter are identical to the Masculine, above.

§125. The Demonstrative pronoun *amu*, "This".

(a) Masculine (ဗြဟ္မိဿိ, ပုလ္လိင်္ဂိ)

	එක	බහු		ဧက	ဗဟု	
ဗင်္ဂါ	අဗြဟ္မိ	အဗြ	ပဌမာ	အမုဏော	အမူ	
	အဗြ			အသု		
	အဗြဟ္မိ			အသုဏော		
ဠာဘိယ	အဗြ	အဗြ	ဒုတိယာ	အမံ	အမူ	
ဘာဘိယ	အဗြ	အဗြ / -ဗိ	တတိယာ	အမုနာ	အမူဟိ / -ဘိ	
ဗဟုဘိ	အဗြဟ္မိ	အဗြဟ္မိ	စတုတ္ထိ	အမုဿ	အမုသံ	
		အဗြဟ္မိ			အမုသာနံ	
		အဗြဟ္မိ			အမုသာနံ	
ဗဟုဘိ	အဗြဟ္မိ	အဗြ / -ဗိ	ပဉ္စမိ	အမုနာ	အမူဟိ / -ဘိ	
		အဗြဟ္မိ			အမုဿ	အမုသံ
		အဗြဟ္မိ				အမုသာနံ
ဗဟုဘိ	အဗြဟ္မိ	အဗြဟ္မိ	သတ္တမိ	အမုသ္မိ	အမူသု	

(b) Feminine (ဗြဟ္မိဿိ, ဣတ္ထိလိင်္ဂိ)

	එක	බဟု		ဧက	ဗဟု	
ဗင်္ဂါ	အဗြ <sup>45</sup>	အဗြဟ္မိ	ပဌမာ	အမု <sup>45</sup>	အမုယော	
ဠာဘိယ	အဗြ	အဗြဟ္မိ	ဒုတိယာ	အမံ	အမုယော	
ဘာဘိယ	အဗြ	အဗြ / -ဗိ	တတိယာ	အမုယာ	အမူဟိ / -ဘိ	
ဗဟုဘိ	အဗြဟ္မိ	အဗြဟ္မိ	စတုတ္ထိ	အမုယာ	အမုသံ	
		အဗြဟ္မိ			အမုသာနံ	
		အဗြဟ္မိ			အမုသာနံ	
ဗဟုဘိ	အဗြဟ္မိ	အဗြ / -ဗိ	ပဉ္စမိ	အမုယာ	အမူဟိ / -ဘိ	
		အဗြဟ္မိ			အမုယာ	အမုသံ
		အဗြဟ္မိ				အမုသာနံ
ဗဟုဘိ	အဗြဟ္မိ	အဗြဟ္မိ	သတ္တမိ	အမုယံ	အမူသု	
	အဗြဟ္မိ			အမုဿံ		

(c) Neuter (ဘဒ္ဒဟိဿိ, နပုံသကာလိင်္ဂိ)

	එක	බဟု		ဧက	ဗဟု
ဗင်္ဂါ	အဗြ	အဗြ <sup>46</sup>	ပဌမာ	အဒံ	အမုနိ <sup>46</sup>
ဠာဘိယ	အဗြ	အဗြ <sup>46</sup>	ဒုတိယာ	အဒံ	အမုနိ <sup>46</sup>

The remaining cases of the Neuter are identical to the Masculine, above.

§126. The relative Pronoun *ya*, "Who, that, which, what".

(a) Masculine (ဗြဟ္မိဿိ, ပုလ္လိင်္ဂိ)

	එක	බහු		කော	ဗဟု
ဗင်္ဂါ	ဝေ	ဝေ	ပဌမာ	ယော	ယေ
	ဝေကော			ယကော	
ဋ္ဌာနိ	ဝေ	ဝေ	ဒုတိယာ	ယံ	ယေ
ဘဒ္ဒါ	ဝေဘ	ဝေဘိ / -ဘိ	တတိယာ	ယေန	ယေဟိ / -ဘိ
ဗဟု	ဝေဗဟ	ဝေဗဟံ	စတုတ္ထိ	ယဿ	ယေသံ
		ဝေဗဟာနံ			ယေသာနံ
ဗဟု	ဝေဗဟ	ဝေဘိ / -ဘိ	ပဉ္စမိ	ယသ္မာ	ယေဟိ / -ဘိ
	ဝေဗဟာ <sup>47</sup>		ယမ္မာ <sup>47</sup>		
ဗင်္ဂါ	ဝေဗဟ	ဝေဗဟံ	ဆဋ္ဌိ	ယဿ	ယေသံ
		ဝေဗဟာနံ			ယေသာနံ
ဗဟု	ဝေဗဟ	ဝေဗဟံ	သတ္တမိ	ယသ္မိ	ယေသု

(b) Feminine (ဗြဟ္မိဿိ, က္ကတ္တိလိင်္ဂိ)

	එක	බဟု		ကော	ဗဟု
ဗင်္ဂါ	ဝေ	ဝေ <sup>48</sup>	ပဌမာ	ယာ	ယာ <sup>48</sup>
ဋ္ဌာနိ	ဝေ	ဝေ <sup>48</sup>	ဒုတိယာ	ယံ	ယာ <sup>48</sup>
ဘဒ္ဒါ	ဝေဘ	ဝေဘိ / -ဘိ	တတိယာ	ယာယ	ယာသံ
ဗဟု	ဝေဗဟ	ဝေဗဟံ	စတုတ္ထိ	ယဿာ	ယာသံ
		ဝေဗဟာနံ			ယာသာနံ
ဗဟု	ဝေဘ	ဝေဘိ / -ဘိ	ပဉ္စမိ	ယာယ	ယာသံ
ဗင်္ဂါ	ဝေဗဟ	ဝေဗဟံ	ဆဋ္ဌိ	ယဿာ	ယာသံ
		ဝေဗဟာနံ			ယာသာနံ
ဗဟု	ဝေဗဟ	ဝေဗဟံ	သတ္တမိ	ယဿံ	ယာသု

(c) Neuter (ဘဒ္ဒါဗဟု, နပုံသကလိင်္ဂိ)

	එක	බဟု		ကော	ဗဟု
ဗင်္ဂါ	ဝေ	ဝေ	ပဌမာ	ယံ	ယာနိ
ဋ္ဌာနိ	ဝေ	ဝေ	ဒုတိယာ	ယံ	ယာနိ

The remaining cases of the Neuter are identical to the Masculine, above.

§127. The interrogative pronoun *king*, "Who, which, what".

(a) Masculine (ဗြဟ္မိဿ, ပုလ္လိင်္ဂံ)

	එක	බහු		ကော	ဗဟု
ဗင်္ဂါ	ဘေ	ဘေ	ပဌမာ	ကော	ကော
ဋ္ဌာနိယ	ဘေ	ဘေ	ဒုတိယာ	ကံ	ကော
တတိယ	ဘေဘ	ဘေဘိ / -ဘိ	တတိယာ	ကေန	ကောဟိ / -ဘိ
ဗဟုဘိ	ဘေဗ <sup>49</sup>	ဘေဗေ ဘေဗာဘေ	စတုတ္ထိ	ကဿ <sup>49</sup>	ကောသံ ကောသာနံ
ဗဟုဘိ	ဘေဗ <sup>50</sup>	ဘေဘိ / -ဘိ	ပဉ္စမိ	ကဿ <sup>50</sup>	ကောဟိ
ဗင်္ဂါ	ဘေဗ <sup>49</sup>	ဘေဗေ ဘေဗာဘေ	ဆဋ္ဌိ	ကဿ <sup>49</sup>	ကောသံ ကောသာနံ
ဗဟုဘိ	ဘေဗ <sup>51</sup>	ဘေဗ	သတ္တမိ	ကဿ <sup>51</sup>	ကောသု

(b) Feminine (ဗြဟ္မိဿ, က္ကတ္တိလိင်္ဂံ)

	එක	බဟု		ကော	ဗဟု
ဗင်္ဂါ	ဘေ	ဘေ	ပဌမာ	ကာ	ကာ
ဋ္ဌာနိယ	ဘေ	ဘေ	ဒုတိယာ	ကံ	ကာ
တတိယ	ဘေ	ဘေဘိ / -ဘိ	တတိယာ	ကာယ	ကာဟိ / -ဘိ
ဗဟုဘိ	ဘေ	ဘေဗေ ဘေဗာဘေ	စတုတ္ထိ	ကာယ	ကာသံ ကာယာနံ
ဗဟုဘိ	ဘေ	ဘေဘိ / -ဘိ	ပဉ္စမိ	ကာယ	ကာဟိ / -ဘိ
ဗင်္ဂါ	ဘေ	ဘေဗေ ဘေဗာဘေ	ဆဋ္ဌိ	ကာယ	ကာသံ ကာသာနံ
ဗဟုဘိ	ဘေ	ဘေဗ	သတ္တမိ	ကာယ	ကာသု

(c) Neuter (ဘဒ္ဒမိဿ, နပုံသကလိင်္ဂံ)

	එක	බဟု		ကော	ဗဟု
ဗင်္ဂါ	ဘေ	ဘေ	ပဌမာ	ကံ	ကာနိ
ဋ္ဌာနိယ	ဘေ / ဘေ	ဘေ	ဒုတိယာ	ကံ / ကံ	ကာနိ

The remaining cases of the Neuter are identical to the Masculine, above.

**Rock Cut Declension.**

(In Mason's original volume, §128-129 comprised a miscellaneous vocabulary of examples (in the Ashokan script) demonstrating similarities of the foregoing declensions to the text of the various edicts. However, the words were provided without the context of a quotation, and, as with all the inscriptions of Ashoka, the declensions are exceptions to the rules more often than they follow them; this is to be expected, as the edicts are not in Páli, but are broadly comprised of various early Prakrit forms (see Appendix A). We have here replaced Mason's section with a few short selections from the Ashokan edicts, in case the reader would enjoy an exercise in translating epigraphy. The inscriptional quotations are adapted from the Romanized text of Woolner, Alfred C., 1924 (& 1993), *Asoka: Text and Glossary*. For a complete English translation, refer to Bhante S. Dhammika's work, published in *The Wheel*, No. 386, 1993, Buddhist Publication Society, Kandy, Sri Lanka (also available as a free text on the internet). Thanissaro Bhikkhu has also published a selection of translated edicts, and has made the contents freely available --E.M.)

§128. Pillar Edict II (See: Woolner, Alfred C., 1924 (& 1993), *Asoka: Text and Glossary*, pg. 40).

᳚᳚᳚ ᳚᳚ ᳚᳚᳚ ᳚᳚ ᳚᳚᳚ ᳚᳚ ᳚᳚  
 ᳚᳚ ᳚᳚᳚ ᳚᳚  
 ᳚᳚᳚᳚ ᳚᳚ ᳚᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚᳚  
 ᳚᳚᳚᳚ ᳚ ᳚ ᳚᳚᳚᳚ ᳚᳚ ᳚᳚᳚᳚᳚᳚᳚ ᳚᳚ ᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚᳚᳚  
 ᳚᳚᳚᳚ ᳚ ᳚ ᳚ ᳚᳚᳚᳚ ᳚᳚᳚᳚᳚ ᳚᳚᳚᳚  
 ᳚᳚᳚᳚ ᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚ ᳚᳚᳚ ᳚᳚᳚᳚  
 ᳚᳚ ᳚᳚ ᳚᳚᳚᳚᳚᳚᳚ ᳚ ᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚

Hints for translation:

᳚᳚᳚ ≡ රාජ, රාජ (King)

᳚᳚᳚᳚ ≡ කලනාණ, කලාපාණ (Virtuous)

᳚᳚᳚ ≡ චිත්ත / දුත, මිත්තු / මිත්තු

᳚᳚᳚᳚᳚ ≡ අප | අභව, අප | අධාර

᳚᳚᳚᳚ ≡ භාවෙහි, භාවෙහි (Purity)

᳚᳚᳚᳚᳚᳚᳚ ≡ අනු | අනුරුත්ති, අනු | පටිපටුණ

§129. Girnár Rock Edict IX, excerpt (*Ibid.*, pg. 17)

၇၀၂ ငံ၌ ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း  
 ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း  
 ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း  
 ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း  
 ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း  
 ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း ၵၢ် ၵၢ်ၵုၵ်းၵုၵ်း

Hints for translation:

- |                                                                                                   |                                                 |
|---------------------------------------------------------------------------------------------------|-------------------------------------------------|
| ၵၢ်ၵုၵ်း ≡ ဓမ္မိကဉာဏ်, မင်္ဂလာ (Ceremony, rite)                                                   | ၵၢ်ၵုၵ်း ≡ ချာပတ်, အာဟာရ (Affliction)           |
| ၵၢ်ၵုၵ်း ≡ စိမ္မိကဉာဏ်, ဝိဘိဇ္ဇာ (Marriage)                                                       | ၵၢ်ၵုၵ်း ≡ စိမ္မိကဉာဏ်, ပဝါသ (A journey abroad) |
| ၵၢ်ၵုၵ်း ≡ ဓမ္မိကဉာဏ်, မဟိလာ (Woman)                                                              | ၵၢ်ၵုၵ်း ≡ စိမ္မိကဉာဏ်, နိရုတ္တက (Useless)      |
| ၵၢ်ၵုၵ်း ≡ ဗုဒ္ဓိ, ဆုဒ္ဓိ (Rejected, or something that ought to be rejected --i.e., contemptible) |                                                 |

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1. In the text we have given the general rule for declension of masculine nouns ending in long *í*, but Nárada Thera states that the word Mason has chosen as his example is instead neuter (on pg. 37 of his *Elementary Páli Course*), with the only difference in declension being the substitution of *දුග්ඛීති*, *දුග්ඛීති* for the entry we have marked with this note (*දුග්ඛීතො*), *දුග්ඛීනො*). Neither Buddhadatta's dictionary nor the Davids & Stede have an entry for *dandí*.

2. I have left Mason's translation of the term ("Priest") intact, but it could be more accurately rendered as "Mendicant". The irregular form *භික්ඛවෙ*, *විකුට්ඨෙ* is found very frequently in the *ආලච්ච*, *ආලංක* case throughout the Theravada texts. This is reported to be an indication in favour of the "Eastern Origin" theory of the Pali language (Bubenik, Vit, *The Structure and Development of Middle Indo-Aryan Dialects*, page 5). Mason gives the irregular form as both nominative and vocative, but we have listed it here only in the latter of the two cases (which is the rule, even if it admits of exceptions).

3. These forms (given in parenthesis) are applicable to some, but not all, of the masculine nouns ending in *u*. Mason chooses to exclude these declensions from the table entirely (offering instead some discussion of the matter in chapter 4, §137, where all three parenthetical forms we have added to the table are stipulated, but only as "redundant"), whereas Nárada Thera includes all of them (without any special notice, *Elementary Pali Course*, pg. 41-42), and Buddhadatta elaborates these differences into a separate table (accompanied by the terse instruction that "Some nouns of the same ending are differently declined", *New Pali Course*, pg. 24). Note that Buddhadatta excludes the forms that I have here given in parenthesis from our present example (*භික්ඛු*, *විකුට්ඨ*) --which would seem to directly contradict Nárada. As the prior note mentions, *bhikkhu* is an irregular noun; we should not expect too much regularity in its treatment.

4. These forms (given in parenthesis) are listed for this declension by Nárada Thera (*Elementary Páli Course*, pg. 41-42) and Buddhadatta (*New Pali Course*, pg. 28), but not by Mason. Conversely, Nárada appears to be in error in the form stated for this declension in the *ච්ච* *ච්ච* *ච්ච*, *ච්ච* *ච්ච*. Of the two plural (*ච්ච* *ච්ච*, *ච්ච* *ච්ච*) forms given by Mason (in the *ච්ච* *ච්ච*, *ච්ච* *ච්ච* and again in the *ච්ච* *ච්ච*, *ච්ච* *ච්ච*), one is affirmed by Buddhadatta, the other affirmed by Nárada. In other words, each authority omits one of the three forms that are here stated in full under the plural heading for the nominative and accusative.

5. These forms (given in parenthesis) are provided by Nárada and Buddhadatta (*Ibid. supra*, note 4) but not in Mason's original table. Note that in §137 Mason offers the additional form *ච්ච* *ච්ච*, *ච්ච* *ච්ච* for the dative and genitive singular, but the long vowel *ú* is not consistent with the short *u* form we have parenthetically adopted in our table.

6. This form (given in parenthesis) is provided by Nárada, excluded by Mason, and is perhaps suggested by Buddhadatta, who provides only the non-committal statement that this form is "similar to" the list he gives for the short *u* ending. The latter list contains the form we have retained in parenthesis, but with several additional forms not affirmed by the other two authors (*Ibid. supra*, note 4).

7. This form (given in parenthesis) is provided by Buddhadatta (*New Pali Course*, pg. 34) and Nárada Thera (*Elementary Páli course*, pg. 38), but not by Mason.

8. Some translations are consistent with the direction I have taken here (e.g., the first verse of the *Dhammapada* by Carter & Palihawadana), but a great many are not (e.g., the John Richards translation of the same verse). I expect most English translations have been influenced by the lengthy dictionary entry on *mano/mana* in Davids & Stede's 1925, *Pali-English Dictionary*. The latter article tries to identify the term with a rarefied, European notion of pure reason ("*Mano* represents the intellectual functioning of consciousness ... it embodies the rational faculty of man ... As regards the relation of *manas* to *citta*, it may be stated, that *citta* is more substantial (as indicated by the translation "heart"), whereas *manas* is the finer element, a subtler feeling or thinking as such.", *Op. cit.*, pg. 520) but I do not think the evidence supplied in that article (namely, examples of usages and compounds) supports this definition. We may observe that the compound *භික්ඛානමනස*, *භික්ඛානමනස* (*nibbánamanasa*, *Op. Cit.*, pg. 519) means "One who is intent upon *nibbána*", or, idiomatically, we would say in English, "A man bent on salvation" --it certainly does not mean one who is reasoning out *nibbána*. Buddhadatta's Pali-English dictionary follows the lead of Davids & Stede for *mana* and its derivatives, but contrast his definition of (e.g.) *manasikára* ("Ideation; consideration") with that of Ledi Sayadaw ("Attention. Its function is to bring the desired object into view of consciousness." *විපස්සනාදීපනි* II, *විපස්සනාදීපනි* II, see: Maháthera Ledi Sayadaw, *The Manuals of Buddhism*, 1997, Sri Satguru Publications, pg. 12).

9. In the plural cases I have brought Mason's text into conformity with Buddhadatta's (see: *New Pali Course*, pg. 44), judging the short *i* given by Mason in several of the plural forms to be an error (e.g., *ච්ච* *ච්ච* vs. *ච්ච* *ච්ච*, *ච්ච* *ච්ච* vs. *ච්ච* *ච්ච*).

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etc.). There are other errors in the original §104; it seems that there was some confusion in typesetting vowels with the Burmese special character for *u* (reminder: ဋ္ဌံ ၊ ဋ္ဌ - ဋ္ဌ). It may also be that this declension is sometimes found (in manuscripts) with the shortened *i* in some of the plurals; note that Buddhadatta provides a short *i* version of the locative plural (ဗန္ဓာတိ ဝိက္ခဝါပိတ, သတ္တဝီ ဗဟုဝနေ), and we have retained this in our table. The forms given in parenthesis are provided by Buddhadatta but not by Mason.

10. Buddhadatta states that the dative and genitive forms follow the same rule as masculine nouns ending in short *u*; were this so, they would (according to his own chart for that declension) include the additional form ဣဋ္ဌဏိ, အာယုဿ (*New Pali Course*, pg. 45 referring back to pg. 23). This suggestion has not been adopted into our table in §105; it is in conformity with Mason instead.

11. Although it is only an assumption, I would assume that the plural forms of these cases may be properly written with the *-bhi* ending, but that Mason has omitted these forms simply to keep the table fitting neatly on the page of the first edition. The rule might be taken for granted, as the *-bhi* ending is given interchangeably with *-hi* in these cases throughout the chapter: If so, we may here write out the complete list of forms for the ဘာဏိယ ဝိက္ခဝါပိတ, ဝာဝိယာ ဗဟုဝနေ and the ဝိက္ခဝါပိ, ဝေဋ္ဌိ as follows: ဗာဏဝေတိ, ဗာဏဝေတိ, ဗာဏုတိ, ဗာဏုတိ; ဘာဏာရေဟိ, ဘာဏာရေဟိ, ဘာဏုဟိ, ဘာဏုဟိ.

12. As with note 11 (above), these endings likely have *-bhi* variants that have been omitted by Mason for the sake of brevity. We shall here write out the complete list of forms for the ဘာဏိယ ဝိက္ခဝါပိတ, ဝာဝိယာ ဗဟုဝနေ and the ဝိက္ခဝါပိ, ဝေဋ္ဌိ as follows: ဗာဏဝေတိ, ဗာဏဝေတိ, ဗာဏုတိ, ဗာဏုတိ; သာဓိရေဟိ, သာဓိရေဟိ, သာဓိဟိ, သာဓိဟိ.

13. We have here normalized the spelling to *sabba* (ဗဏိ, သဗ္ဗ), but Mason's original uses *sabpa* (ဗဏိ, သဗ္ဗ) throughout. Mason makes similar errors (confusing *b* and *p*) in various places in the original text, and the reason is not hard to guess: in handwriting, and even most type-written Burmese, it is often quite hard to distinguish သဗ္ဗ from သဗ္ဗ, or even သဗ္ဗ (as the lower circle of the second syllable is frequently conjoined to (or overlaps with) the upper letter). In his preface, he simply states that the Burmese "write the second *b* [as] *p*" in spelling (e.g.) the word *nibbána*, but I would attribute this to Mason's interpretation --or the poor handwriting of his sources. Naturally, there would be little to no difference in the pronunciation of သဗ္ဗ vs. သဗ္ဗ.

14. In Charles Duroiselle's *Practical Grammar of the Pali Language* §230, the plural is instead given with the long *í*, ဝိက္ခဝါပိတိ, ဝိက္ခဝါပိတိ, ဝိက္ခဝါပိတိတံ, ဝိက္ခဝါပိတိ, ဝိက္ခဝါပိတိ, ဝိက္ခဝါပိတိ, etc.; curiously, Duroiselle also provides additional forms with the subtraction of the *တ*, *န* from the *-ပိတိ*, *-ဝိက္ခ* cluster throughout (e.g., ဝိက္ခဝါပိတံ, ဝိက္ခဝါပိတံ is offered as an alternate for the plural ဝိက္ခဝါပိ and ဝိက္ခဝါ, ဝေဋ္ဌိ and ဝေဋ္ဌိ).

15. Mason's text is ambiguous as to whether the ဝိက္ခဝါ, သဗ္ဗာ should take a long or short *i* (ဝိက္ခဝါ vs. ဝိက္ခဝါ; ဝေဋ္ဌိ vs. ဝေဋ္ဌိ), as the Burmese text seems to have a short *i*, but the Romanized *í* is clearly long for this case. I have taken my cue from Charles Duroiselle's brief comment at §444 of *A Practical Grammar of the Pali Language*, and corrected the text accordingly.

16. Duroiselle's *Practical Grammar of the Pali Language* affirms Mason's spelling of the word (ဝိက္ခဝါ, ဝိက္ခဝါ) in §256, but Buddhadatta's *New Pali Course* (pg. 67-69) provides ဝိက္ခဝါ, ဝိက္ခဝါ instead, and this is affirmed by Nárada Thera's *Elementary Páli Course* (pg. 70). Thus, we have two authorities supporting each of the two possible spellings, with neither admitting the other side's version as an alternate, acceptable spelling. We may note that both proponents of ဝိက္ခဝါ, ဝိက္ခဝါ learnt the language in Burma, whereas both proponents of ဝိက္ခဝါ, ဝိက္ခဝါ are of the Sri Lankan school.

17. In addition to the inconsistency noted above (§16), Duroiselle's *Practical Grammar of the Pali Language* §256 indicates that the *duṭṭiyá* (ဋ္ဌိတိယ, ဒုတိယာ) takes on a long *í* in comparison to the ဝိက္ခဝါ သဗ္ဗာ (thus, ဝိက္ခဝါ, ဝိက္ခဝါ), whereas the other sources consulted all state that the ဝိက္ခဝါ သဗ္ဗာ and the ဋ္ဌိတိယ, ဒုတိယာ are identical.

18. Duroiselle provides one additional, alternate form for this case in all three genders: ဝိက္ခဝါ, ဝိက္ခဝါ (*A Practical Grammar of the Pali Language* §256).

20. Duroiselle gives the feminine form of the ဝိက္ခဝါ, သတ္တဝီ with a long *i* (i.e., identical to the masculine and the neuter): ဝိက္ခဝါ, ဝိက္ခဝါ (*A Practical Grammar of the Pali Language*, §256). Buddhadatta and Nárada agree with Duroiselle (*Op. Cit. Supra*, note #16).

21. Duroiselle differs with Mason as to the correct form of the instrumental and ablative cases (ဘာဏိယံ & ဝိက္ခဝါပိတံ, ဝာဝိယာ & ဝေဋ္ဌိ), and offers instead the following set of three forms (equally applicable to all genders of these two cases): ဝိက္ခဝါပိ, ဝိက္ခဝါ, ဝိက္ခဝါ, ဝေဋ္ဌိ, ဝေဋ္ဌိ, ဝေဋ္ဌိ (*A Practical Grammar of the Pali Language* §257). Buddhadatta provides only two forms,

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both with a long ú: චතුභි, චතුභී, චතුරී, චතුරී (New Pali Course, pg. 68). The one form that Mason states as correct (again, for all three genders in these two cases) does not appear in Duroiselle's list of three, nor in Buddhadatta's list of two. If it is of any significance at all, I will note that the received text of Kaccayana's Vyākaraṇa (Mason's primary source) seems to favour the spelling of various forms of catu with a short u, rather than the long ú forms that Duroiselle provides.

22. Duroiselle spells this form with a long ú instead: චතුසු, චතුසු (A Practical Grammar of the Pali Language §257). In this instance, however, Buddhadatta affirms Mason's spelling (New Pali Course, pg. 68). As noted above (§21) the short u spellings seem to be more consistent with Kaccayana's Vyākaraṇa.

23. The plural forms of the nominative (චරීඵ, චුභා) first person plural admit of some controversy. Mason suggests two forms that I have omitted from the table in the main text: අභිභවං, අභුණ් & අභිභං, අභුණ් --the latter of these two belongs to the dative and genitive cases, rather than the nominative (this is attested by the other textbooks consulted, and by the brief verbal instruction in Pali I have received from Sinhalese monks). Buddhadatta does not provide Mason's aforementioned declensions (New Pali Course, pg. 18), but I should point out that the text also has a typographical error in this row of the table: erroneously stating mayangá (මයංආ, මයංආ) where, of course, මයං, මයං is intended (Op. Cit.).

Duroiselle's text agrees with Buddhadatta's (i.e., omitting two of the forms stated in Mason's original), and, moreover, introduces a typographical error of its own in the same row of the table: මයං, මයං. (A Practical Grammar of the Pali Language, §289) I assume the ම, ම in මයං, මයං has somehow been confused with a ම, ම. Finally, I have removed the peculiar plural form භවං, භවං (from this row and others) to an explanatory note beneath the table, but both Buddhadatta and Mason present this form in their respective tables, as does Duroiselle with the interesting omission of this form from the nominative case alone, whereas Nárada Thera (An Elementary Pali Course, pg. 47) includes it in the nominative, but provides the word in parenthesis throughout the table (as an indication of its peculiarity).

24. Neither Buddhadatta, nor Duroiselle, nor Nárada Thera include this form of the accusative plural in their tables of the first person pronoun (Works as cited, supra, note //23). In addition to the forms listed in our own table, Duroiselle provides අභිභි, අභිභි (A Practical Grammar of the Pali Language, §289). I am inclined to regard the latter as an acceptable usage, at least in idiom (compare the use of අභිභි, අභිභි, "I am") but I have not been so bold as to include it in the table of the main text, as I cannot find an example of such

usage in Kaccayana's Vyākaraṇa. Note that Duroiselle made use of the paracanonical Játakas (ජාතක, ජාතක --the title meaning "Birth Stories", i.e., legends of the Bodhisatta, but it is a tome including many other fables besides) as a guide to usage and a source of examples --whereas the Rhys Davids era of the Pali Text Society tended to narrow the range of grammatically authoritative sources even within the confines of the Nikáyas.

25. The forms here stated in parenthesis are not provided by Mason, but found in their entirety in Duroiselle's A Practical Grammar of the Pali Language, §289. Of the parenthetical forms not mentioned by Mason, Nárada Thera affirms only one, අභිභි, අභිභි (An Elementary Pali Course, pg. 47), and Buddhadatta affirms only one other, අභිභි, අභිභි (New Pali Course, pg. 18). As noted above (§23), I have omitted භවං, භවං, and it is explained below the table in the main text.

26. One additional form, Mayyang (මයං, මයං), is provided by Mason, and does not appear in the tables of the other sources cited for this pronoun (Op. Cit., note //23, above).

27. Duroiselle provides two further forms of the සත්ඵ චතුචචච, චතුචචච, චතුචචච, and neither of them are confirmed by the other sources consulted for this pronoun (See note //23, above): අභිභි & අභිභි, අභිභි & අභිභි (A Practical Grammar of the Pali Language, §289).

28. There is little consistency among the sources consulted as to which cases cannot be indicated by භවං, භවං in the plural. Nárada excludes the ablative (චරීඵ, චුභී), but Duroiselle includes it, and excludes the nominative (චරීඵ, චුභා) instead, whereas Buddhadatta excludes both the nominative and the ablative, and Mason includes all of them. (All works as cited in note //23, above) The general point of agreement is that භවං, භවං can represent most of the cases, but never the locative (සත්ඵ, චතුචචච).

29. I have deleted one further form from Mason's table: චුභි, චුභි. None of the other sources consulted (see //29, above) provide this form in the nominative plural; I have omitted it more to avoid confusion than out of any conviction as to the limits of correct usage.

30. Duroiselle omits the last two of the forms listed in our table: චරීඵ & චරීඵ, චුභා & චුභා (A Practical Grammar of the Pali Language, §290). Nárada Thera and Buddhadatta further omit චරීඵ, චරීඵ (An Elementary Pali Course, pg. 47-8; New Pali Course, pg. 19), leaving only two uncontested forms for the චරීඵ චරීඵ, චුභා චුභා: චරීඵ & චරීඵ, චුභා & චුභා.

31. Duroiselle provides the additional form **ဘဉံ, ဝဉ်** (*Op. Cit. supra*, §290).

32. The form in parenthesis is provided by Duroiselle (*A Practical Grammar of the Pali Language*, §290) and affirmed by Buddhadatta (*New Pali Course*, pg. 19) and Nárada Thera (*An Elementary Pali Course*, pg. 47-8), but omitted in Mason's original text. Duroiselle provides one further form in the **ဗန္ဓုတိ, ပဉ္စမိ**, not affirmed by any of the other sources: **ဗရိတိ, ဝဉ္ဇာ**.

33. The form in parenthesis is provided by all the sources consulted for this table (see //29, above) except Mason.

34. Duroiselle offers an additional form in the masculine nominative singular: **ဗိ, ဝ**, distinguished from the feminine by its short *a* (*A Practical Grammar of the Pali Language*, §292).

35. Mason's original text instead spells this pair **ဘဏိ & ဘဏိ, ဝဏိ ဝဏိ**; I have replaced this with the spelling found in Duroiselle's table (*Op. Cit.*, §292), although I do not have any grounds to judge Mason's version false. If it is of any significance, we may note that the spelling to be found in our table is affirmed by one appearance in Kaccáyana's text, in the examples provided for verse //101.

36. Mason also includes *tato* (**ဘဝေ, ဝာဝော**) in his original chart, but this is instead defined as an indeclinable particle in Buddhadatta's *Concise Pali-English Dictionary*; however, the meaning is equivalent to what Mason construes the word to be (i.e., an ablative form of the singular pronoun): "From there; from that; thence; therefore; thereupon." We may note that Mason's interpretation is supported by the Pali Text Society: the Davids & Stede dictionary (1925) defines *tato* as an ablative form of the pronoun base *ta*. Again, there is no significant difference in the meaning: (1) From this or in this, (2) thence, (3) thereupon, further; or afterwards.

37. Duroiselle offers the additional form **ဘာဝေ, ဝာယော** in both the nominative and the accusative plural (*A Practical Grammar of the Pali Language*, §293).

38. Duroiselle offers the additional form **ဘဏ္ဍာယ, ဝဿာယ** in both the dative and the accusative singular (*Op. Cit.*, §293) -- evidently, a variant on **ဘိဏ္ဍာယ, ဝိဿာယ** (and the latter is included in our chart).

39. Duroiselle's table has **ဘာဝေ, ဝာယံ** instead of **ဘာဝေ, ဝာယ** (*Op. Cit.*, §293).

40. Duroiselle offers one additional form in the dative and genitive plural: **ဗိယာဝေ, ဝောနံ** (*A Practical Grammar of the Pali Language*, §305).

41. This form of the nominative plural is not listed by Mason, but provided by Duroiselle (*A Practical Grammar of the Pali Language*, §306) and affirmed by both Nárada Thera (*An Elementary Páli Course*, pg. 65) and Buddhadatta (*New Pali Course*, pg. 53).

42. I have here replaced Mason's spelling of the instrumental/ablative plural (**ဝုဇေတိ, ဣဇေတိ**) with the spelling provided unanimously by Duroiselle, Nárada Thera, and Buddhadatta (All works as cited, note //41 above).

43. Duroiselle gives fully six forms for the feminine locative singular, three of which are additional to Mason's list (provided in our table): **ဇဏ္ဍာ, ဝုဇိဏ္ဍာ, ဝုဇိယ, အဿာ, ဣဓိဿာ, ဣဓာယ**.

44. Duroiselle and Nárada Thera include **ဝုဇိ, ဣဇိ** as a variant for **ဝုဇေ, ဣဇေ** in both the nominative and the accusative.

45. In addition to the one form here stated for the feminine nominative singular, Mason provides **ဇဗ္ဗိဝေ, အမုကော** and Nárada Thera provides **ဇဗ္ဗိ, အမု** (*An Elementary Páli Course*, pg. 65).

46. Nárada Thera provides the additional form **ဇဗ္ဗိ** for the neuter plural of the nominative and the accusative. Nárada also differs from Mason in spelling the form given with a long ú: **ဇဗ္ဗိ, အမုနိ** (*Op. cit.*, pg. 65).

47. This form is provided by Duroiselle (*A Practical Grammar of the Pali Language*, §312) but omitted by Mason.

48. Duroiselle offers an additional form in both the nominative and accusative feminine plural: **ဇာဝေ, ယာယော** (*Op. Cit.*, §313).

49. Duroiselle provides the additional form **ဘိဏ္ဍ, ဝိဿ** in the dative and genitive singular (*Op. Cit.*, §316).

50. Duroiselle provides the additional form **ဘဏ္ဍ, ဝဉ္ဇာ** in the ablative singular (*Op. Cit.*, §316).

51. Duroiselle provides fully three additional forms in the locative singular: **ဘဏ္ဍ, ဘိဏ္ဍ, ဘိဏ္ဍ, ဝဉ္ဇိ, ဝိဉ္ဇိ, ဝိဉ္ဇိ** (*Op. Cit.*, §316). Nárada Thera affirms Duroiselle's list, i.e., the foregoing three along with Mason's form, stated in our table (*An Elementary Páli Course*, pg. 65).

Chapter IV.  
Declension of Nouns.  
(ဝိစာသင်္ဂဟိ, ဝိဘာဝိ)

The Pali has three genders, masculine, feminine, and neuter; and two numbers, singular and plural. It differs from the Sanskrit as the Latin differs from the Greek, in the absence of a dual number.

The Pali, like the Sanskrit, has eight cases, the nominative, the accusative, the instrumentive, the dative, the ablative, the genitive, the locative, and the vocative. (A table has been provided with descriptions of each of these, and their Pali terms, at the opening of Chapter 3 --E.M.) The instrumentive and locative, unknown<sup>25</sup> to Greek or Latin, express relations denoted by "by" and "in" [respectively].

In Greek there are three sets of terminations to mark the distinctions of case and hence three declensions; in Latin there are five and therefore five declensions. Kaccayano gives one set of terminations, so according to his grammar, Pali has only one declension. The native Sanskrit grammarians also give a single set of case terminations, which are here furnished for comparison.

§133. Kaccayano's case terminations.

	Singular (ဗိသု, ဂော)		Plural (ဝိစာ, ဗဟု)	
	Pali (ဗာဠိ ပါလိ)	Sanskrit	Pali (ဗာဠိ ပါလိ)	Sanskrit
Nom.	-si ဇိ သိ	-si सि	-yo ဝေယျ ဝော	-jas जस्
Acc.	-an ဇာ အံ	-am अम्	-yo ဝေယျ ဝော	-shas शस्
Ins.	-ná ဘာ နာ	-tá टा	-hi/-bhi ဝိ ဝိ	-bhis भिस्
Dat.	-sa ဇာ သ	-nge डे	-nang ဘာ နံ	-bhyas भ्यस्
Abl.	-smá ဇာ သ္မာ	-ngasi ङसि	-hi ဝိ ဝိ	-bhyas भ्यस्
Gen.	-sa ဇာ သ	-ngas ङस्	-nang ဘာ နံ	-ám आम्
Loc.	-sming ဇာ သိဝိ	-ngi ङि	-su ဇာ သု	-sup सुप्

The vocative is not considered by Kaccayano, nor by the native Sanskrit grammarians, as an independent case, but is included in the nominative.

<sup>25</sup> A colleague informed me that Latin does have a "vestigial locative case, of extremely limited function and occurrence", and that the dative case in Greek has absorbed the function of both the instrumental and the locative. Thus, I note, that while independent locative and instrumental cases are no longer found in Greek and Latin, it may be excessive to say (as Mason does here) that they are entirely unknown to those languages.

These terminations unaltered are never found attached to any noun. *Si*, for instance, is always rejected from the nominative and some other affix substituted. In Sanskrit the *i* of *Si* is rejected together with *j, sh, t, ng, p* [See Yates's Sanskrit Grammar, page 409]. By writers later than Kaccayano, each changed set of terminations has been erected into a separate declension and hence fifteen declensions have been furnished for Pali nouns.

In the preceding Tables of Declension [i.e., Chapter 3] are given all the different forms of Pali nouns, adjectives, and pronouns; and an examination of them will show that they may be all conveniently classed under three declensions.

Masculine and neuter nouns in *a* final, §89-§90, furnish one well marked set of terminations, and may be compared with the Sanskrit as below.

§134. Nouns in *a* final, masculine.

	<u>Singular (එක, ශ්‍රී)</u>				<u>Plural (බහු, පහු)</u>					
	<u>Pali (පාලි, ටිලි)</u>			<u>Sanskrit</u>	<u>Pali (පාලි, ටිලි)</u>			<u>Sanskrit</u>		
Nom.	-o	-ඔ	-ඔ	-ah	अः	-á	-ආ	-ආ	-áh	आः
Acc.	-ng	-ං	-ං	-ng	·	-e	-එ	-ඊ	-án	आन्
Ins.	-ena	-එන	-ඊ	-ena	एन	-ehi	-එහි	-ඊහි	-aih	ओः
						-ebhi	-එහි	-ඊහි		
Dat.	-ssa	සස	සස	-áya	आय	-ánang	-ආනං	-ආනං	-ebhyah	एभ्यः
Abl.	-smá	සමා	සමා	-át	आत्	-ehi	-එහි	-ඊහි	-ebhyah	एभ्यः
		-mhá	මහා			-ebhi	-එහි	-ඊහි		
Gen.	-ssa	සස	සස	-sya	स्य	-ánang	-ආනං	-ආනං	-ánáng	आनां
Loc.	-e	-එ	-ඊ	-e	ए	-esu	-එසු	-ඊසු	-eṣu	एषु
		-hmi	හමි			-ásu	-ආසු	-ආසු		
		-sming	සමිං							
Voc.	-a	-ආ	-ආ	-a	अ	-á	-ආ	-ආ	-áh	आः
		-á	-ආ							

Nouns in *a* final, neuter.

	<u>Singular (එක, ශ්‍රී)</u>				<u>Plural (බහු, පහු)</u>					
	<u>Pali (පාලි, ටිලි)</u>			<u>Sanskrit</u>	<u>Pali (පාලි, ටිලි)</u>			<u>Sanskrit</u>		
Nom.	-ng	-ං	-ං	-ng	·	-áni	-ආනි	-ආනි	-áni	आनि
Acc.	-ng	-ං	-ං	-ng	·	-áni	-ආනි	-ආනි	-áni	आनि

[Of the various locative forms:] -*sming*, *smi*, *smí*, & *smíng*, most usually *smí*, are all found in manuscripts in Burmah for the locative singular (සමිං, සමී, සමී, & සමීං, သို့, သို့, သို့, & သို့).

While there are many points of resemblance, it will be seen that the differences between Pali and Sanskrit are very considerable. In the masculine singular they agree in the accusative, instrumentive, genitive, one form of the locative, and one form of the vocative. In the plural they are nearly alike in the ablative, genitive, and one form of the locative; and in the nominative and accusative singular and plural of the neuter they are identical.

In other instances, however, they differ widely. In Pali the ablative plural is the same as the instrumentive, while in Sanskrit it is the same as the dative, from which it differs in Pali; and the dative and genitive, both singular and plural, are the same in Pali, while they differ in Sanskrit. Stork makes the dative and the genitive in Pali to differ [*Grammaticæ Palicæ: specimen alterum*, pg. 7], and gives *áya* in this declension for the dative singular, identical with the Sanskrit; but this is correct only as an exception. The rule is that *áya* marks the dative singular of feminine forms, but not masculines; and the declension which has *áya* for the dative makes the genitive also in *áya*.

Kaccayano, however, in the 58th rule of his second book (i.e., verse #109, cumulatively --E.M.), gives some exceptions in which after bases [ending] in *a* neuter the dative singular is made by *áya*; but only when signifying "for". These exceptions Kaccayano illustrates in the following sentence:

අත්ථාය භිතාය සුඛාය දෙවමනුස්සානං බුද්ධො ලොකෙ උපස්සති  
 අත්ථාය භිතාය සුඛාය දෙවමනුස්සානං බුද්ධො ලොකෙ උපස්සති

"For the well being, for the advantage, for the happiness of men and devas, Buddha was manifested in the world."

The correspondences between Pali and the Sanskrit declinations, though more numerous, are not more striking than the correspondences between the Pali and the classical languages [of Europe].

In all the masculine declensions in Greek, *s* is the final of the nominative singular, and according to Kaccayano, *si* was the original form in Pali. The neuter nominative singular, both Greek and Pali, is marked by *n*; and all the accusative singulars in Greek end in *n*, and so they do in Pali. The genitive singular of the third declension in Greek is *os*, in Pali it here is *ssa*, and originally *sa* in Kaccayano's table, and on Ashoka's inscriptions. The genitive plural always ends in *ōn* in Greek, and in Pali always in *an*. So the mark of the Latin ablative plural *ibus* has its counterpart in the Pali *ebhi*.

The feminine forms of §95-100 furnish a second clearly characterized declension. The terminations are given below.

§135. Nouns in *á, í, ú, u, ú*, feminine.

	Singular (එක, භෙක)		Plural (බහු, පහු)	
	Pali (පාලි, ටිලි)	Sanskrit	Pali (පාලි, ටිලි)	Sanskrit
Nom.	- <i>á, -í, -ú, -u</i>	- <i>á, -í, -ú, -u -yo</i>	- <i>yo</i> ගෙ) ඌ	- <i>yáh</i> යා:
Acc.	- <i>ng, °</i>	- <i>ng</i>	- <i>yo</i> ගෙ) ඌ	- <i>yáh</i> යා:
Ins.	- <i>ya -yá</i> ගෙ) ඌ	- <i>yá</i> යා	- <i>hi/-bhi</i> හි හි	- <i>bhih</i> හි:
Dat.	- <i>ya -yá</i> ගෙ) ඌ	- <i>yai</i> යේ	- <i>nang</i> නං ඡ	- <i>bhyah</i> හ්‍ය:
Abl.	- <i>ya -yá</i> ගෙ) ඌ	- <i>yáh</i> යා:	- <i>hi/-bhi</i> හි හි	- <i>bhyah</i> හ්‍ය:
Gen.	- <i>ya -yá</i> ගෙ) ඌ	- <i>yáh</i> යා:	- <i>nang</i> නං ඡ	- <i>náng</i> නා
Loc.	- <i>e, etc.</i> එ -ඉ	- <i>e, etc.</i> ඒ	- <i>su</i> සු ටු	- <i>su -çu</i> සු ටු
Voc.	- <i>ya -yá -yang</i>	- <i>yáng</i> යා	- <i>yo</i> ගෙ) ඌ	- <i>yáh</i> යා:

The five oblique cases of the singular are the same in Pali, while they all differ in Sanskrit, but the difference is only in the vowel, the consonant *y* is the principal part of the termination in both languages. In Pali when the base ends in *á*, the *y* of the termination has *a* short, but when it ends in any other vowel the *a* of the *y* is long, a distinction not made in Sanskrit. The Pali has a second form for the locative in *yang*, and this, it will be seen, is identical with the Sanskrit form.

The forms in §101-103 afford a third well-defined declension, in which the root, out of the nominative case, is increased by a consonant, like many nouns of the third declension in Greek.

Sanskrit nouns that end in consonants are disposed of, in Pali, in two ways. One class adds the vowel *a* to the consonant, and then follows the [pattern of the] first declension. [For example, the Sanskrit word] *Dwár* (द्वार) in Pali is *dwára* (ද්වාර, ඌර). In some instances, as *más* (मास), Pali *mása* (මාස, මාස), "a month", the Sanskrit has the Pali form also, *मास*.

Another class drops the consonant in the nominative case, but introduces it in the oblique cases. Such are the nouns that appear in §101-103.

## §136. Nouns increasing in the oblique cases.

	Singular (එක, කො)		Plural (බහු, පහු)	
	Pali (පාලි, ටිලි)	Sanskrit	Pali (පාලි, ටිලි)	Sanskrit
Nom.	- <i>á</i> -අ - <i>ඞ</i>	- <i>a</i> अ	- <i>o</i> -ඔ - <span style="border: 1px solid black; padding: 0 2px;">ඞ</span>	- <i>ah</i> :
Acc.	- <i>ng</i> , <i>o</i>	- <i>ng</i> ँ	- <i>o</i> -ඔ - <span style="border: 1px solid black; padding: 0 2px;">ඞ</span>	- <i>ah</i> :
Ins.	- <i>á</i> -අ - <i>ඞ</i>	- <i>a</i> आ	- <i>ehi</i> /- <i>ebhi</i> එහි ටෙහි	- <i>bhih</i> भिः
Dat.	- <i>o</i> -ඔ - <span style="border: 1px solid black; padding: 0 2px;">ඞ</span>	- <i>e</i> ए	- <i>ánang</i> -අනං - <i>ඞ</i>	- <i>bhyah</i> भ्यः
Abl.	- <i>á</i> -අ - <i>ඞ</i>	- <i>ah</i> :	- <i>ehi</i> /- <i>ebhi</i> එහි ටෙහි	- <i>bhyah</i> भ्यः
Gen.	- <i>o</i> -ඔ - <span style="border: 1px solid black; padding: 0 2px;">ඞ</span>	- <i>ah</i> :	- <i>nang</i> නං <i>ඞ</i>	- <i>náng</i> नां
Loc.	- <i>e</i> -එ - <i>ඞ</i>	- <i>i</i> , इ	- <i>esu</i> /- <i>asu</i> එසු ටෙසු	- <i>su</i> सु
Voc.	- <i>ng</i> - <i>á</i> - <i>a</i>	- <i>a</i> अ	- <i>o</i> -ඔ - <span style="border: 1px solid black; padding: 0 2px;">ඞ</span>	- <i>ah</i> :

In Pali *bhagava* (භගවා, භරට්ඨි), "Lord", is *bhagavat* (भगवत्) in Sanskrit, and *mana* (මන, මන), "mind", is *manas* (मनस्) in Sanskrit. They belong to a class of nouns denominated by Max Müller, "Nouns with changeable bases." Thus, *pumá* (පුමා, පුමා) "a male", has two bases, *puma* (පුම, පුම) and *pumána* (පුමාන, පුමාන). In Sanskrit this word has three bases, *pumánga*, *pum*, *pung* (पुमांस, पुम्, पुंम्), and an *s* is found in two, which does not appear in Pali, where it signifies "male" and not "man", as sometimes defined in Sanskrit.

In this declension there is a closer resemblance between the Pali and the Sanskrit than in the others, but there is a wide difference in the dative and genitive. The Pali too has more forms than the Sanskrit, especially the third declension. In the singular, the ablative has two different forms, the locative three, and the vocative two. In the plural it has three forms for the instrumentive and ablative, and two for the locative, while in each case the Sanskrit has but one form.

Were all the Pali nouns comprised in the above three classes, the propriety of dividing them into three declensions would be unquestioned, and the declensions might be distinguished by the genitive singular, as in Greek, thus:

§89-90	1.	Declension, genitive singular ends in <i>ssa</i>	සසා	සසා
§95-100	2.	Declension, genitive singular ends in <i>ya</i>	යා	යා
§101-103	3.	Declension, genitive singular ends in <i>o</i>	-ඔ	- <span style="border: 1px solid black; padding: 0 2px;">ඞ</span>

(I've added the following table in summary of the argument above, using just one indicative form for each case, whereas the full declension (provided in ch. 3) will state them all --E.M.)

**Mason's Tripartite Organization of Páli Declensions**

	පඨමා පඤ්ඤා		ද්විතියා දුර්වයා		තෛතියා තර්වයා		චතුර්ථී චතුර්වුතී		පඤ්ඤිතී පඤ්ඤි		ඡර්ධී ඡර්ධි		සතතතී සතතති	
<b>1. එක, කො:</b>	ඔ	ඔ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ
ඔහු, පහු:	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ
<b>2. එක, කො:</b>	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ
ඔහු, පහු:	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ
<b>3. එක, කො:</b>	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ
ඔහු, පහු:	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ	ආ

But there are several other classes of nouns which it is not so clear what disposition had best be made of them. Thus masculines in *i, í, u, ú*, §91-94, oscillate between the first and third declensions, like many objects in the kingdom of nature, which seem to claim relationship with two families, standing where two circles touch each other. They might be made to constitute a separate declension, or they might be classed as a section of either the first or third. They are here placed in the first declension with which they agree in every case in one form in which they are declined, excepting the instrumentive and ablative singular, and the nominative and accusative plural; and sometimes they are the same in the ablative.

They agree with the third declension in making the instrumentive and ablative in *á*, and in having a second form of the dative and genitive singular in *o*, besides the regular one in *ssa*. They correspond to *Heteroclites* in Greek. When declined with the genitive singular in *ssa*, they are of the first declension, but when they make it in *o*, they are of the third. It is only necessary to note that besides the forms given in §91-94, there are also found:

§137. Redundant forms of the masculines in *i, í, u, ú*.

(a) Dative and genitive singular:

වග්ගිනො	දුග්ගිනො	භික්ඛුනො	සයමභුනො
ඉද්දිනො	ඉද්දිනො	ඉද්දිනො	ඉද්දිනො

(b) Ablative singular

අග්ගිසො	දුග්ගිසො	භික්ඛුසො	සයමභුසො
ඉද්දිසො	ඉද්දිසො	ඉද්දිසො	ඉද්දිසො
අග්ගිමො	දුග්ගිමො	භික්ඛුමො	සයමභුමො
ඉද්දිමො	ඉද්දිමො	ඉද්දිමො	ඉද්දිමො

In like manner many nouns of the third declension, besides the forms given in the paradigms, §101-105, have redundant forms in the singular conformed to the declension of *púrisa*, §89. For example, *mana*, "Mind" [...] without taking *s*, is declined:

<u>එකවචන</u>		<u>ෛකවචන</u>	
තනිසා	මනෙන (compare §89: මනසා)	තනිසා	මනෙන (compare §89: මනසා)
වතුච්චී	මනස්ස (compare §89: මනසො)	වතුච්චී	මනස්ස (compare §89: මනසො)
චක්ඛවච්චී	මනස්ස, මනමනා	චක්ඛවච්චී	මනස්ස, මනමනා
චක්ඛී	මනස්ස	චක්ඛී	මනස්ස

§138. *Bhagavá*, a lord, besides the forms given in §102, is also declined, [after] the nominative case, on the base *bhagavanta*, like *púrisa* of the first declension, thus:

	එක	බහු		කෙ	පහු
පඨමා	භගවා	භගවනෙන භගවනනා	පුද්ගා	චාඛට්ඨි	චාඛට්ඨෙ චාඛට්ඨනා
දුතියා	භගවනනං	භගවනෙන	දුට්ඨියා	චාඛට්ඨෙ	චාඛට්ඨෙ
තතියා	භගවනෙනන	භගවනෙනති භගවනෙනති	තට්ඨියා	චාඛට්ඨෙඤ්ඤ	චාඛට්ඨෙඤ්ඤ චාඛට්ඨෙඤ්ඤ
චතුස්ථී	භගවනනස්ස	භගවනනානං	චතුස්ථී	චාඛට්ඨෙඤ්ඤ	චාඛට්ඨෙඤ්ඤ
පඤ්චමී	භගවනනස්මා	භගවනනති	පඤ්චමී	චාඛට්ඨෙඤ්ඤ	චාඛට්ඨෙඤ්ඤ
	භගවනනමහා	භගවනනති		චාඛට්ඨෙඤ්ඤ	චාඛට්ඨෙඤ්ඤ
ෂට්ඨී	භගවනනස්ස	භගවනනානං	ෂට්ඨී	චාඛට්ඨෙඤ්ඤ	චාඛට්ඨෙඤ්ඤ
සතතමී	භගවනනස්මිං	භගවනනස්සු	සතතමී	චාඛට්ඨෙඤ්ඤ	චාඛට්ඨෙඤ්ඤ
	භගවනනමහි			චාඛට්ඨෙඤ්ඤ	
	භගවනෙන			චාඛට්ඨෙ	
ආලපන	භගවා	භගවනෙන	ආලපන	චාඛට්ඨි	චාඛට්ඨෙ
	භගව	භගවනනා		චාඛට්ඨ	චාඛට්ඨනා
	භගවං			චාඛට්ඨං	

Nouns increasing by *r* (i.e., expressing the plural through the addition of an *r*, see §106 --E.M.) form a completely class in themselves, and might be treated as a separate declension, but there seems to be no sufficient reason for separating them from the third.

§139. Besides the forms given in the tables, certain nouns of agency are declined after the form of *satthu*, "A teacher", as:

කතතු කත්තු "A doer"                      චතතු චත්තු "A speaker"

These nouns have a redundant form of the dative and genitive singular in *ssa*, like the first declension, as:

- සතතුස්ස, සත්තුස්ස, "to/of a teacher."
- කතතුස්ස, කත්තුස්ස, "to/of a doer."
- චතතුස්ස, චත්තුස්ස, "to/of a father."
- මාතතුස්ස, මාතරුස්ස, "to/of a mother."
- භාතතුස්ස, භාතරුස්ස, "to/of a brother."

§140. Occasionally the ablative singular is made by *ito*, as:

- මාහිතීනො, မာတိတော, "From a mother."
- ဗိတိတော, ပိတိတော, "From a father."
- ဇာတိတော, ဘာတိတော, "From a brother."
- သီတိတော, ဇီတိတော, "From a daughter."
- ဠတိတိတော, ဒုဟိတိတော, "From a daughter."

Clough declines *mātu*, "A mother", in the singular number, on the model of the second declension, making the instrumentive, dative, genitive, and ablative, *mátuyá* [Clough's Grammar, pg. 42], but no such forms are given by Kaccayano, and they have probably been introduced into the language since his grammar was written.

In the Pali books the nominative plural is sometimes used for the singular, as:

- မိမိံမာမာ, မယံ မာရော, "My mother."
- တုဏ္ဏံ မာမာ, တုယံ မာရော, "Thy mother."

The nouns of relationship in Sanskrit make their finals in *tr* (त्र) while the nouns of agency correspond to Sanskrit nouns made by the affix *tr* (त्र).

§141. There is so little diversity in the feminine forms in §95-100 that no exception can be taken to making them a single declension. The apparent irregularity of *mati*, "Wisdom", is the result of permutation. The final *i* of the base is elided, and the *y* of the affix is compounded with the last consonant of the base. So also, among others:

- |                 |                 |                  |                   |
|-----------------|-----------------|------------------|-------------------|
| ဗဝီ   မာ = ဗဝါဒ | ဗဝီ   မိ = ဗဝါဒ | ပထဝီ   မာ = ပထဝျ | ပထဝီ   မံ = ပထဝျံ |
| ဝတီ   မာ = ဝတဒ  | ဝတီ   မိ = ဝတဒ  | ရတီ   မာ = ရတျ   | ရတီ   မံ = ရတျံ   |

§142. Many feminines in *ní* are formed by the affix *ní* being added to the masculine, as:

- ဗိက္ခု | ဘီ = ဗိက္ခုဘီ      ဘိက္ခု | နီ = ဘိက္ခုနီ      "A priest" | *ní* = "A priestess"
- ဓဏဒိ | ဘီ = ဓဏဒိဘီ      ဟတ္ထိ | နီ = ဟတ္ထိနီ      "An elephant" | *ní* = "A female elephant"

Sometimes the last vowel of the masculine suffers change before the affix is appended, as:

- မာတုလ ... မာတုလာဘီ      မာတုလ ... မာတုလာနီ
- "A maternal uncle" ... "A Wife of an uncle"
- ဂဟပတိ ... ဂဟပတိဘီ      ဂဟပတိ ... ဂဟပတာနီ
- "Master of the house" ... "Mistress of the house"
- ရာဇာ ... ရာဇီဘီ      ရာဇာ ... ရာဇိနီ
- "A king" ... "A queen"

§143. In the Pali books, the masculine termination of the locative singular is sometimes added to the feminine form. Thus, *niriyang* (නිරියං, နိရိယံ) and *niriyamhi* (නිරියමහိ, နိရိယမ္ပိ), [both meaning] "in hell", are found on the same page.

§144. Sometimes the long vowel of the termination *yá* is dropped, as:

ඒ කතභිය ධණඛ නිඨීතං, ඞ ට්ඨිලා ට්ඨු ජිට්ඨං, "The sixth, the division of kings, is finished."

§145. The irregularities of the irregular nouns are accounted for by supposing the existence of two or more bases. Some cases are formed regularly from one base, and other ones from the other base, or bases. Thus *sakhi*, "a friend" [see §107], has two bases: *sakhi* and *sakhá* (සඛි, ධසි, සඛා, කඛ).

Occasionally there are forms found from both roots in the same case. Thus the nominative and accusative plural of *sakhi* have both *sakhino* and *sakháno* (සඛිනො & සඛානො, ධසිණො & ධඛිණො).

§146. *Brahma* is irregular only in that it increases by *ṅ* (ණ, ණ) instead of by *n* (න, ජ), and has two bases, *brahma* and *brahmaṅa* (බ්‍රහ්ම & බ්‍රහ්මණ, බ්‍රහ්ම & බ්‍රහ්මණ).

§147. *Adi* (අදි, අදි), "Beginning", has irregular forms in the locative, which has the following forms:

ආදිං, ආදිමහි, ආදෙ, ආදිං, ආදිමි ආදිමි ආදිමි.

§148. *Kamma*, "a deed", and a few other nouns, have a form with *u* in the instrumentive singular, as: *kammuná* (කම්මුනා, කම්මුණා), "by a deed", *brahmuná* (බ්‍රහ්මුණා, බ්‍රහ්මුණ), "by a Brahmin".

§149. In the plural, the vocative is uniformly the same as the nominative, and most frequently has a form like it in the singular [...] but nouns that have a long vowel in the nominative case [of the singular], have also a second form of the vocative [singular] with a short vowel, as:

	එක	කො	එක	කො	එක	කො	එක	කො
පඨමා	භගවා	ආරථා	පුමා	පුමා	ඉතභි	ඉතභි	වෙදු	වෙදු
ආලභන	භගව	ආරථ	පුම	පුම	ඉතභි	ඉතභි	වෙදු	වෙදු

On the other hand, neuters that make the nominative singular in a final *anuswara* (ඃ, °) have a form of the vocative with a long vowel, as:

	එක	කො	එක	කො
පඨමා	රුපං	රුපං	මනං	මනං
ආලභන	රුපා	රුපා	මනා	මනා

§150. In most languages the nominative case is regarded as the base of the noun, but in Pali, as in Sanskrit, the nominative case is usually formed from the base, and differs from it like the other cases. Thus the base *purisa* forms its nominative *puriso* (ဗြဟ္မ...ဗြဟ္မဇ္ဇ, ပုရိသ...ပုရိသော), and *rúpa* makes *rúpang* (ဝုဗ္ဗ...ဝုဗ္ဗံ, ရူပ...ရူပံ).

In forming compound words, the base and not the nominative case is used, and it is the base and not the nominative case that has to be looked up in Sanskrit dictionaries. A Pali dictionary might be appropriately compiled on the same principle, but the existing native Pali dictionaries insert the word in the nominative and ignore the base altogether.

The root to which nouns are referred differ usually both from the nominative case and the base on which it is declined. Thus Kaccayano derives *pitu* (ဗိဘူ, ပိတု), "a father", from *pá* (ဗာ, ပါ), "to watch over", and the affix *ritu* (ဝိဘူ, ရိတု). [Likewise,] *mátu* (မာဘူ, မာတု) "a mother", from *mána* (မာဘ, မာန) and the affix *rátu* (ဝာဘူ, ရာတု). (This is in verse #569-570 --E.M.)

In this way most words are traced to a root and an affix, but many of the derivations are imaginary. The affixes used in the formation of words are very numerous, and will come under consideration in a future chapter on derivation.

Chapter V.  
Declension of Adjectives.

Adjectives are declined like nouns of the same terminations. Thus *sabba* (සබ්බ, သဗ္ဗ) [see §110] is declined in the masculine like *púrisa* (පුරිස, ပုရိသ) [§89], in the feminine like *kaññá* (කඤ්ඤ, ကညා) [§95], and in the neuter like *rúpa* (රූප, ရූප) [§90]. So *gunavá* (ගුණවා, දුකට්ඨ) [see §111] in the masculine is like *bhagavá* (භගවා, චාරට්ඨ) [§102], in the feminine like *nadí* (නදී, ඤී) [§98], and in the neuter like *mana* (මන, මන) [§103].

§151. The suffix *vá* in *gunavá* corresponds to Sanskrit *vat* (वत्) and is used in the formation of many other adjectives, as:

බලවා	පලට්ඨ	<i>Balavá</i>	"Possessed of strength."
පඤ්ඤවා	පඤ්ඤට්ඨ	<i>Paññavá</i>	"Possessed of wisdom."
හිමවා	හිමට්ඨ	<i>Himavá</i>	"Possessed of frost and snow".

§152. Other adjectives thus declined are formed with *má* in the same signification, corresponding to the Sanskrit particle *mat* (मत्), as:

සතිමා	සතිමා	<i>satimá</i>	"Possessed of cautiousness."
රුචිමා	රුචිමා	<i>rucimá</i>	"Possessed of lustre."
බන්ධුමා	බන්ධුමා	<i>bandhumá</i>	"Possessed of relations."

§153. *Maha*, "Great", is declined on the same model. Thus the masculine singular is:

පුලිඤ්ඤ	එකච්චන	පුලිඤ්ඤ	කොට්ඨ
පඨමා	මහං, මහා	පුඤ්ඤ	මහං, මහා
දුතියා	මහනනං	දුතියා	මහානං
තතියා	මහනා	තතියා	මහානා
චතුර්ථී	මහතො	චතුර්ථී	මහාතො
පඤ්චමී	මහනා	පඤ්චමී	මහානා
ඡර්ථී	මහතො	ඡර්ථී	මහාතො
සතතමී	මහති	සතතමී	මහාති

§154. Participles are declined like adjectives of the same finals. In §112 is a specimen of the present participle declined like *gunavá*. Many other participles and participial adjectives are declined on the model of *sabbo*, *sabbá*, *sabbang*, [see §110] like the Greek *pas* (πασ), *pasa* (πασα), *pan* (παν), or the Latin *bonus*, *bona*, *bonum*.

### Degrees of Comparison.

Kaccayano does not distinguish the degrees of comparison, and they are often used, as in Sanskrit, not for comparison but to denote "excess". Clough says, "It does not appear that they can be distinguished into the two classes of 'Comparative and Superlative.'" [pg. 93 of Clough's Grammar]

§155. These remarks are justified by Kaccayano who writes [after verse #365]:

සබ්බෙ ඉමෙ ජාතා|| ආයම්මෙසං විසෙන<sup>1</sup> ජාතොති ජාතතරො||  
ඵලං ජාතතමො| ජාතිසිකො<sup>2</sup> ජාතියො| ජාතීට්ඨො||  
ධජ්ජෙ ඤ්ඤාමෙ ටිට්ඨො|| අයාමිමෙසං ටිට්ඨො<sup>1</sup> ටිට්ඨොති ටිට්ඨො||  
සෙං ටිට්ඨොමො| ටිට්ඨොනො<sup>2</sup> ටිට්ඨොමො| ටිට්ඨොමො||

*Sabbe ime pápá ayamimesang visena<sup>26</sup> pápoti pápataro.*

*Evang pápatamo, pápisiko,<sup>27</sup> pápiyo, pápittho.*

"All these are wicked [= *pápa*, the word taken as an example]. This one of these by being exceedingly wicked, is wicked [expressed with the ending] *-tara* [here in the nominative form - *taro*]. So also is wicked *-tama* [*-tamo*], wicked *-isika* [*-isiko*], wicked *-iya* [*-iyo*], wicked *-ittha* [*-ittho*]."

(Note that the quotation above uses the traditional marks to denote pauses (| and ||) instead of the western comma and period; with the exception of words taken out of context (in charts, etc.), I use this format for all Pali quotations in the remainder of the text --E.M.)

(Fully five suffixes are listed by Kaccayana as expressing a degree of comparison (a degree of relative wickedness, being the example in the quote above). The first three that Mason explains below are the final three mentioned in the quoted text above, with *tara* and *tama* explained in §156 --E.M.)

ඉය / ඉය්ස	ඤ්ඤා / ඤ්ඤාය	<i>-iya / -iyya</i>
ඉසික / ඉසිසික	ඤ්ඤාසික / ඤ්ඤාසික	<i>-isika / -issika</i>
ඉට්ඨ	ඤ්ඤ	<i>-ittha</i>

These particles given by Kaccayano above are [equivalent to] the Sanskrit *iyas* and *ishtha* (इयस्, इष्ठ), and since Yates says "Each of [them] may be comparative or superlative" [*Sanskrit Grammar*, pg. 75] they may be admitted as possessing the same double signification in Pali. (Note: Some other sources disagree, e.g., Duroiselle maintains that *iyya* & *iya* are always comparative, whereas *issika* & *ittha* are

<sup>26</sup> Piyaratana has *visesena* (විසෙසෙන, විසෙසෙස) instead of *visena* (විසෙන, විසෙස), and the Romanized e-text prepared by the Sri Lanka Tripitaka Project further expands the word into *navisesena* (නවිසෙසෙන, ඛවිසෙසෙස).

<sup>27</sup> Piyaratana has an additional *s*, reading ජාතිසිකො, ටිට්ඨොනො, and states the particle as ඉසිසික, ඤ්ඤාසික on the line before the example (කම්මායන විනාකරණය, 1995, pg. 79). In treating the same matter, Duroiselle's grammar uses the double *s* form throughout (*A Practical Grammar of the Pali Language*, §238), but I have treated the two spellings as alternates on the same principle whereby the suffix *ඉය්ස, ඤ්ඤාය* is also found as *ඉය, ඤ්ඤා*.

always superlative, *A Practical Grammar of the Pali Language*, §238 --E.M.) Kaccayano furnishes several examples (Mason draws from verse #270 --E.M.), as:

<p>ගුණන, ဂုဏတ, "Virtuous".</p>	<p>ဧဝိဿ, မေဓ, "Intelligent".</p>
<p>ဂုණိဿ, ဂုဏိယော, "More/Most virtuous".</p>	<p>ဧဝိဿ, မေဓိယော, "More/Most intelligent".</p>
<p>ဂုණိဿိ, ဂုဏိဋ္ဌော, "More/Most virtuous".</p>	<p>ဧဝိဿိ, မေဓိဋ္ဌော, "More/Most intelligent".</p>

§156. Whatever grammarians may say, usage shows that *-tara* (ဘဝ, တရ) designates the comparative degree, and *tama* (ဘမ, တမ) the superlative, as in Sanskrit and Greek. For example: King Wathandria says of his Queen Madí,

မုဗ္ဗိတော ဗတဂုဏော ဗတဗ္ဗဂုဏော ဗတဗတဗ္ဗဂုဏော ဗတဗတဗ္ဗဂုဏော ဧဝိဿိ ဝိယ တရန္တိ။  
မဒိတော သတဂုဏေန သဟသဂုဏေန သတသသသဂုဏေန သဗ္ဗညုတညဏ မေဝ ပိယ တရန္တိ။

"Than Madhi, by a hundred times, by a thousand times, by ten thousand times, is infinite wisdom more beloved by me." (Mason does not provide citations for this nor any of the quotes following --E.M.)

One of Kaccayano's examples (found under #306 --E.M.) reads:

ဓာမာ ဘာဝိဏံ ငုဏ္ဍိယတမံ, သာမာ နာရိန္နံ ဒဿနိယ တမေ  
"Of women, the black are the most beautiful."<sup>28</sup>

§157. The comparative degree is often made by *varang* (ဗဝံ, ဝရံ) "better", and the superlative by *uttamang* (ဥတတမံ, ဥတ္တမံ) "best". The young wife of an old Brahmin is abused thus:

ယတံ ဝိဇ္ဇာဿ ယရေ ဝသတိ မဟန္တေ ဧဝိတံ ဝရံ  
"Thou who dwellest in the house of an old man, death to thee were better than life."

When Wathandria gave away his children, it is said:

ဗုဒ္ဓ ဥတတမံ နုဗ္ဗ, ဒါန ဥတ္တမံ အဒါ, "He gave the best gift."

<sup>28</sup> I have corrected two errors here, one in the Pali and one in the translation. Mason has the final word ending with *o* rather than a long *a* (I have brought the quote into conformity with Piyaratana's edition). As for Mason's translation, one can only hope it is an error that he interprets *sámá* as "Golden". Although more commonly found as an adjective (meaning black or dark), the word's meaning as feminine noun (as specified in Buddhadatta's *Concise Pali-English Dictionary*) is "a black woman", which I here take to be in the plural (in the nominative case, it could instead be read as singular, as Mason did). Although spurious to this usage, I observe that the word also appears as a proper noun for various black-colored plants/vegetables; see, e.g., *Abhidhánappadīpiká*, verse 590, and *Ñānamoli's Pali-English Glossary*..., pg., 137. The examples of plants called *sámá* seem to affirm that the associated colour is black or dark brown, not gold. Mason's original reads: "Of women the one with a golden appearance is the handsomest".

§158. When adjectives take *iya*, *ita*, or *isika*, a final vowel or affix is dropped as in Sanskrit. Thus in the examples given above [in §155]:

මෙධියො = මෙධි   ඉයො	මෙඛියො = මෙඛ   ඉයො
ගුණියො = ගුණන   ඉයො	ගුණියො = ගුණන   ඉයො

§159. In English a few adjectives, as "good" and "bad", on being compared change the root and become "better, best," and "worse, worst". So in Pali, as also in Sanskrit, when *iya* and *itha* are affixed to certain adjectives, they take new bases, as:

අනඛික, අසීඝ්‍ර	තෙච්චියො, ජෙතියො	තෙච්චියො, ජෙතියො
"Near"	"Nearer/Nearest"	"Nearer/Nearest"
අස, අපු	කණියො, කණියො	කණියො, කණියො
"Small"	"Smaller/Smallest"	"Smaller/Smallest"
ඔට, ජල	භාධියො, ධාරියො	භාධියො, ධාරියො
"Firm"	"Firmer/Firmest" <sup>29</sup>	"Firmer/Firmest"

**Numeral Adjectives: Cardinal Numbers.**

(සුභ්‍රහස්පතින, දුදුදාච්ච)

§160. The Pali numerals resemble the Sanskrit, and the numerals of all the Indo-European nations; yet there are points of difference throughout. In the large numbers they differ materially. There is no distinct name for a million, as there is in Sanskrit. It is called *ten hundred thousand*. But there is a proper name for ten millions, and then the enumeration proceeds by periods of sevens, every seven places of figures having a distinct name up to a unit with one hundred and forty ciphers.

In English, ten and one are expressed by eleven, "one left" after ten; so by an analogous idiom, "Nineteen" is expressed in Pali by *ekunavisa*, or twenty less one. (Likewise, the cardinal number 29

<sup>29</sup> There is a range of meanings attached to the Pali words beginning with *Sádha-*, but I must confess I do not know of a lexical or classical source suggesting "Firmness" as one of those meanings. All three of the examples in §159 appear in verses 136-137 of Moggallána's *Vuttivaraṇapañciká* (මොග්ගලාන-චුත්ථිච්චරණසඤ්චිකා, මොග්ගලාන-ඉද්දිට්ඨිච්චරණසඤ්චිකා) and this was likely Mason's source. I must digress to note that (as with all of Moggallána's work) there is confusion as to the correct title, and *Vuttivaraṇapañciká* is instead named as *Vuttivaraṇapañciká* (චුත්ථිච්චරණසඤ්චිකා, ඉද්දිට්ඨිච්චරණසඤ්චිකා) in G.P. Malalasekera, 1973, *The Páli Literature of Ceylon*, pg. 187. The book in question is supplementary to Moggallána's grammatical treatise, itself known under various titles, such as *Moggallána-Vyākaraṇa*, although Malalasekera [*Op. cit. supra*] reiterates that the title actually provided by the author in the latter text is *Saddha-sattha*. To return to the word in question: Buddhadatta's dictionary entry for *Sádhana* is as follows: 1. Proving, 2. Settling, 3. Effecting, 4. Clearing of a debt. The Davids & Stede dictionary is somewhat more elaborate, specifying that the first meaning can suggest "enforcing", that the third can mean "producing", and that there is an additional meaning indicating either the materials or the instrument of production. This variety of meanings excludes those words that are in fact derived from *Sádhu*, but resemble *Sádhu* due to a change in vowel.

can be indicated by either *navāvīsa* (නවාවීස, နဝါဝိသ), "nine-and-twenty", or *ekunatingsa* (එකනතිංස, ကေနတိဝိသ), "one-less-than-thirty". All such numbers (39, 49, etc.) have redundant *ekuna-* forms relating to the word for the next multiple of ten, although not all are listed on the chart: එකනවතනာති, ကေနစတ္တာဝိ, එකනච්ඤ්ඤ, කෙසපුරාද, etc. --E.M.)

(As explained in §113, numbers one through four vary by the gender of the noun they describe, but for the purposes of the list below, I give all numbers in their cardinal form, without any notice of gendered endings that arise from their usage as adjectives. Not all of the variant forms to be found among names for numbers are listed in the table below; generally, the endings "-*dasa*" and "-*rasa*" are interchangeable, and duplicate forms may be found for most numbers that are here stated with one or the other termination (e.g., 13 can be found with the same variations indicated for 11 and 12). Similarly, the twenties have "-*bīsa*" used interchangeably with "-*vīsa*", but variations of this kind conform to Mason's observations in chapter one (and this specific example is taken up in §27). Also, "*bā-*" is sometimes used as an alternate for "*dvā-*" (e.g., 12, 22, and 200). A number of specific variations in spelling are discussed by Mason after the table. The paired columns are written sequentially from top to bottom, with the Arabic and Burmese numerals on the left followed by the corresponding Pali cardinal numbers in Sinhalese and Burmese script toward the right --E.M.)

1	၁	එක	කො	51	၅၁	එකච්ඤ්ඤ	කොපුරාද
2	၂	දෙව / දුව	දෙ / ဒු	52	၅၂	දෙවච්ඤ්ඤ	දෙපුරාද
3	၃	තය	තයො	53	၅၃	තෙච්ඤ්ඤ	තෙපුරාද
4	၄	චතු	චතු	54	၅၄	චතුච්ඤ්ඤ	චතුපුරාද
5	၅	පඤ්ඤ	පඤ්ඤ	55	၅၅	පඤ්ඤච්ඤ්ඤ	පඤ්ඤපුරාද
6	၆	ඡ	ඡ	56	၅၆	ඡච්ඤ්ඤ	ඡපුරාද
7	၇	ස්ව	ස්ව	57	၅၇	ස්වච්ඤ්ඤ	ස්වපුරාද
8	၈	අට්ඨ	අට්ඨ	58	၅၈	අට්ඨච්ඤ්ඤ	අට්ඨපුරා
9	၉	නව	නව	59	၅၉	නොච්ඤ්ඤ	නොපුරාද
10	၁၀	දස	දස	60	၆၀	සධි	දස
11	၁၁	එකදස / -රස	කොදස / -රස	61	၆၁	එකසධි	කොදස
12	၁၂	ද්වාදස / ධාරස	ද්වාදස / භාරස	62	၆၂	ද්වාසධි	ද්වාදස
13	၁၃	තෙරස	තෙරස	63	၆၃	තෙසධි	තෙදස
14	၁၄	චුද්දස / චතුද්දස	චුද්දස / චතුද්දස	64	၆၄	චතුසධි	චතුදස
15	၁၅	පඤ්ඤදස / පඤ්ඤරස	පඤ්ඤදස / පඤ්ඤරස	65	၆၅	පඤ්ඤසධි	පඤ්ඤදස
16	၁၆	ඡස	ඡස	66	၆၆	ඡසධි	ඡදස
17	၁෭	ස්වදස	ස්වදස	67	၆෭	ස්වසධි	ස්වදස

18	၁၈	අධාරස	အဋ္ဌာရသ	68	၆၈	අධိසဿိ	အဋ္ဌသဋ္ဌိ
19	၁၉	ဘဝါဠုမ/ဗန္ဓုဘဝါဠုမ	နဝါဒသ/ကေုနဝါဠုမ	69	၆၉	ဘဝါဠုမ	နဝသဋ္ဌိ
20	၂၀	ဝါဠုမ / ဝါဠုမ	ဝါဠုမ / ဝါဠုမ	70	၇၀	မဘဘတိ / -ဝိ	သတ္တဝါ / -ရိ
21	၂၁	ဗန္ဓုမ	ကေဝါဠုမ	71	၇၁	ဗန္ဓုမဘဘတိ	ကေသတ္တဝါ
22	၂၂	ဝါဠုမ / ဝါဠုမ	ဘဝါဠုမ / ဘဝါဠုမ	72	၇၂	ဝါဠုမဘဘတိ	ဘဝသတ္တဝါ
23	၂၃	ဘဝါဠုမ	ဘဝါဠုမ	73	၇၃	ဘဝါဠုမဘဘတိ	ဘဝသတ္တဝါ
24	၂၄	ဘဝါဠုမ / ဗန္ဓုမ	ဘဝါဠုမ/ဗန္ဓုမ	74	၇၄	ဗန္ဓုမဘဘတိ	ဗန္ဓုသတ္တဝါ
25	၂၅	ဗန္ဓုမ	ပဉ္စဝါဠုမ	75	၇၅	ဗန္ဓုမဘဘတိ	ပဉ္စသတ္တဝါ
26	၂၆	ဗန္ဓုမ	ဆဋ္ဌိသ	76	၇၆	ဗန္ဓုမဘဘတိ	ဆသတ္တဝါ
27	၂၇	မဘဘတိ / -ဝါဠုမ	သတ္တဝါသ / -ဝါဠုမ	77	၇၇	မဘဘတိဘဘတိ	သတ္တသတ္တဝါ
28	၂၈	အධိမ	အဋ္ဌဝါဠုမ	78	၇၈	အධိမဘဘတိ	အဋ္ဌသတ္တဝါ
29	၂၉	ဘဝါဠုမ	နဝါဒိသ	79	၇၉	ဘဝါဠုမဘဘတိ	နဝသတ္တဝါ
30	၃၀	ဝါဠုမ / ဝါဠုမ	ဝါဠုမ / ဝါဠုမ	80	၈၀	အဋ္ဌိ	အသိဝါ
31	၃၁	ဗန္ဓုမ	ကေဝါဠုမ	81	၈၁	ဗန္ဓုမ	ကေသိဝါ
32	၃၂	ဝါဠုမ	ဘဝါဠုမ	82	၈၂	ဝါဠုမ	ဘဝသိဝါ
33	၃၃	ဘဝါဠုမ	ဘဝါဠုမ	83	၈၃	ဘဝါဠုမ	ဘဝသိဝါ
34	၃၄	ဗန္ဓုမ	ဗန္ဓုမ	84	၈၄	ဗန္ဓုမ	ဗန္ဓုသိဝါ
35	၃၅	ဗန္ဓုမ	ပဉ္စဝါဠုမ	85	၈၅	ဗန္ဓုမ	ပဉ္စသိဝါ
36	၃၆	ဗန္ဓုမ	ဆဋ္ဌိသ	86	၈၆	ဗန္ဓုမ	ဆသိဝါ
37	၃၇	မဘဘတိ	သတ္တဝါသ	87	၈၇	မဘဘတိ	သတ္တသိဝါ
38	၃၈	အධိမ	အဋ္ဌဝါဠုမ	88	၈၈	အධိမ	အဋ္ဌသိဝါ
39	၃၉	ဘဝါဠုမ	နဝါဒိသ	89	၈၉	ဘဝါဠုမ	နဝသိဝါ
40	၄၀	ဗန္ဓုမ	ပဉ္စဝါဠုမ	90	၉၀	ဗန္ဓုမ	ပဉ္စသိဝါ
41	၄၁	ဗန္ဓုမ	ကေဝါဠုမ	91	၉၁	ဗန္ဓုမ	ကေသိဝါ
42	၄၂	ဝါဠုမ	ဘဝါဠုမ	92	၉၂	ဝါဠုမ	ဘဝသိဝါ
43	၄၃	ဘဝါဠုမ	ဘဝါဠုမ	93	၉၃	ဘဝါဠုမ	ဘဝသိဝါ
44	၄၄	ဗန္ဓုမ	ဗန္ဓုမ	94	၉၄	ဗန္ဓုမ	ဗန္ဓုသိဝါ
45	၄၅	ဗန္ဓုမ	ပဉ္စဝါဠုမ	95	၉၅	ဗန္ဓုမ	ပဉ္စသိဝါ
46	၄၆	ဗန္ဓုမ	ဆဋ္ဌိသ	96	၉၆	ဗန္ဓုမ	ဆသိဝါ
47	၄၇	မဘဘတိ	သတ္တဝါသ	97	၉၇	မဘဘတိ	သတ္တသိဝါ
48	၄၈	အධိမ	အဋ္ဌဝါဠုမ	98	၉၈	အධိမ	အဋ္ဌသိဝါ
49	၄၉	ဘဝါဠုမ	နဝါဒိသ	99	၉၉	ဘဝါဠုမ	နဝသိဝါ
50	၅၀	ဗန္ဓုမ	ပဉ္စဝါဠုမ	100	၁၀၀	မဘဘတိ	သိဝါ

200	දළච්ඡතං	ද්වෙදාසං
300	තෙසතං	තෙදාසං
400	චතුසතං	චතුදාසං
500	පඤ්චසතං	පඤ්චදාසං
600	ෂ්ඡතං	ෂඤ්චදාසං
700	සත්තසතං	සත්තදාසං
800	අට්ඨසතං	අට්ඨදාසං
900	නවසතං	නවදාසං
1000	දසසතං / සතස්සං	දසදාසං / දසහස්සං
100000	සතස්සස්සං / ලක්ඛං	සතදාසං / ලක්ඛදාසං
10000000	කොට් / කුතෙ	කොට්ඨදාසං / කුතෙදාසං
10000000000000	පකොට්	පකොට්ඨදාසං
10000000000000000000	කොට්ඨපකොට්	කොට්ඨදාසං

The names given [below] designate numbers that have multiples of seven ciphers after a unit, equal to the numbers set against the several names.

(In other words, the names for the highest numbers in Pali follow a mathematical sequence in which 10,000,000 is followed by 100,000,000,000,000, etc.; the first three in the series are given above, and below I list them up to a "1" followed by 140 "zeros" (1 × 10<sup>140</sup>) --E.M).

A unit with 28 ciphers	නභුතං	ඛදාසං
A unit with 35 ciphers	නිනභුතං	ඛදාසං
A unit with 42 ciphers	අකොට්ඨකං	ඛදාසං
A unit with 49 ciphers <sup>30</sup>	ඛදාසං	ඛදාසං
A unit with 56 ciphers	අභුතං	ඛදාසං
A unit with 63 ciphers	නිරභුතං	ඛදාසං
A unit with 70 ciphers	අභුතං	ඛදාසං

<sup>30</sup> I have brought the spelling of *bindhu* into conformity with Nāṇmoli & Bodhi's *Pali-English Glossary of Buddhist Technical Terms*, pg. 140; Mason's original has *bindu* (බිඳු, පිඳු) --the latter would suggest a very small amount (a mote or drop). The other variations in spelling (found in comparing Nāṇmoli to Mason) are sufficiently covered by Mason's observations following the chart.

A unit with 77 ciphers	අභ්‍රමං	අපං	
A unit with 84 ciphers	අට්ඨං	අභුද්ධං	
A unit with 91 ciphers	සොකඤ්ඤං	සොකඤ්ඤං	
A unit with 98 ciphers	උසුලං	උපුලං	
A unit with 105 ciphers	කම්බුලං	කඞ්ඞං	
A unit with 112 ciphers	භද්‍රමං	පද්‍රමං	
A unit with 119 ciphers	පුණ්ඩරිකං	පුණ්ඩරිකං	
A unit with 126 ciphers	කථානං	කථානං	
A unit with 133 ciphers	මහාකථානං	මහාකථානං	
A unit with 140 ciphers	අසඤ්ඤං	අසඤ්ඤං	i.e., "An innumerable number"

There is much diversity in writing the numerals between twenty and ninety. All the forms given above with a final *a* are often written with a final *ng* (ං) and always so in the nominative. Twenty is *visa*, *visang*, *visatang*, and *visati*. Thirty follows the same analogy, as: *tisa*, *tingsa*, *tisang*, *tingsati*, and *tisati*. Forty is written *chattalisa*, *chattalisang*, *chuttalisa*, *chuttalisang*, *chottalisa*, *chottalisang*, and *talisa* / *talisang*. And fourteen, besides the form given, is also written *choddasa*, and *chatudasa*. Sixty is sometimes written with *cha*, *chathi*, and the *v* in *nava* (nine) is occasionally changed to *o*, as *novisati*, twenty-nine, and *nopañása*, fifty-nine. (These variations are summarized below --E.M.)

14	ආච්ඡාසං	ච්ඡාසං, ච්ඡාසං, ච්ඡාසං, ච්ඡාසං	ච්ඡාසං, ච්ඡාසං, ච්ඡාසං, ච්ඡාසං
20	විසං	විසං, විසං, විසං, විසං	විසං, විසං, විසං, විසං
30	තිසං	තිසං, තිසං, තිසං, තිසං	තිසං, තිසං, තිසං, තිසං
40	චතසං	චතසං, චතසං, චතසං	චතසං, චතසං, චතසං

There is also a want of uniformity in writing some of the large numerals, as: *koṭṭipakoti* [is also spelled with a single *p*, as] *koṭipakoti*, and *akkhobhani* [is found without the first *k*, as] *akhobhani*; [likewise] *apapa* [and] *ababa* [are confused as] *apaba*; *nirappuda* [is found with a long *ú*, as] *nirappúda*; *atata* and *atata*; *sokandhaka* and *sogandhaka*; *uppala* and *upala*; *kumúdda* and *kumada*; and *asangheyya* [is sometimes found with one *y*, or ending in *-yani*].

§161. The first five numerals are declined in §113-117. Above five the numerals are of all genders, whatever may be the gender of the form in which they are declined. From five to eighteen inclusive, they are declined like *pañcha* (පඤ්ච, පඤ්ච), "five", in the plural number, as given in §117. All the numerals between eighteen and ninety-nine are declined in the singular number only. *Ekunavísati* (එකුනවීසති, ඊකුනවීසති), "Nineteen" is an example (§118). Kaccayano says from twenty to ninety inclusive they are of the feminine gender. One hundred and upwards are neuter, excepting those that have a final *i*, which are feminine. They are usually declined in the singular, like *ekunasata* in §119, but they take occasionally plural terminations.

**Ordinal Numbers.**

(කම්මාවකසංඛ්‍යා, කමවකසංඛ්‍යා)

§162. Above four the ordinals are formed from the Cardinals by affixing the particle *ma* (ම, ම), corresponding to the Sanskrit *mah* (मः).

First	පඨම	පඤ්චම	Seventh	සත්තම	සත්තම
Second	ද්විතීය	ද්විතීය	Eighth	අට්ඨම	අට්ඨම
Third	තෛතීය	තෛතීය	Ninth	නවම	නවම
Fourth	චතුර්ත	චතුර්ත	Tenth	දසම	දසම
Fifth	පඤ්චම	පඤ්චම	Eleventh	එකාදසම	එකාදසම
Sixth	ඡට්ඨම	ඡට්ඨම	Twelfth	ද්වාදසම	ද්වාදසම

## Chapter VI.

## Declension of Pronouns.

The Pali pronouns are nearly related to Sanskrit, and more remotely to the pronouns of all the Indo-European languages. (Note: the tables of declension for the pronouns begin at §122, and are not repeated here --E.M.)

## Personal Pronouns.

§163. The two first personal pronouns are treated together by Kaccayana, and he refers them to allied bases: *amha* (අමහ, အမှ), "I", and *tumha* (තුමහ, တုမှ), "thou". So the Greek *igo* (ιγο) and *su* (συ), the Latin *ego* and *tu*, the English "I" and "Thou", though widely apart, are made from the same base. The declensions are given in §120-121, and show a striking resemblance to the Greek, but they contain redundant forms in *no* and *vo*, corresponding to the Latin *nos* and *vos*.

The Sanskrit also has *nah* and *vah*, but their usage differs from Pali. In Sanskrit they are used in three cases only, but in Pali they are used in five, being found in the nominative and the instrumentive in which they are never used in Sanskrit. It is note-worthy too that Kaccayano gives examples to illustrate their usage in these two cases, while he gives none for the other cases; as if he were pointing out a usage that might be questioned. Here the Pali, as in some other instances, is nearer the Latin than the Sanskrit is; but the ablative is wanting in Pali, though common in Latin. If formed regularly, it would be *nobhi* and *vobhi*, very like *nobis* and *vobis*.

§164. The third personal pronoun is referred to the base *ta* (တ, တ), It is often used as a demonstrative, and occasionally as a definite article, but more like the Greek than the English, and the declension in §122 exhibits a great resemblance in form to the Greek article. A redundant form, out of the nominative case, is found in *nang* (නං, နံ) which does not appear in Sanskrit; but the poetic *nin* (νιν) in Greek appears to be the same word.

§165. The word which Kaccayano refers to *bhavanta* (භවන්ත, ဘဝန္တ), used in respectful addresses, like "Your Lordship", may be regarded as an Honourific Second Personal Pronoun. It is declined like *bhagavá* (§102), but it is irregular in some of its cases ... It is most frequently met in the Pali books in the vocative, *bhante*, which though given by Kaccayano in the singular only, is used in both the singular and plural. It occurs six times in the short Ashoka inscription found at Byrath, but was misunderstood by Prof. Wilson, who rendered it verbally. [Journal of the Royal Asiatic Society, Vol. XVI, pg. 361] It is used by Ashoka in addressing the Buddhist assembly precisely as it is used in the examination for the Buddhist Priesthood, where Spiegel renders it "Venerables".

**Possessive Pronouns.**

§166. The possessive pronouns have no independent bases of their own, but are made from the genitive cases of the personal pronouns, as:

මෙ වචනං	මෙ ටඤ්ඤං	<i>me vacanang</i>	"My word"
මනං මම	මනං මම	<i>manang mama</i>	"My mind"
තෙ ඤ්ඤි	තෙ ඤ්ඤි	<i>te ñāti</i>	"Thy relatives"
තච ජිතුනො දනං	තච ජිතුනො දනං	<i>tava pituno dánang</i>	"Thy father's gift"
ධම්මඤ්ඤි	ධම්මඤ්ඤි	<i>dhammañcassa</i>	"And his law"
අමනාකං මංසං	අමනාකං මංසං	<i>amhákang mangsang</i>	"Our flesh"
තුමනාකං ධනං	තුමනාකං ධනං	<i>tumhákang dhanang</i>	"Your Property"

**Reflexive Pronouns.**

§167. The reflexive pronoun "self" is made from *attá* (අත්තා, අත්තා), which is declined like *puma* (§101). Thus: අත්තනො බ්‍රහ්මණියා තෙසාමි, අත්තනො ප්‍රභුතො නෙදාමි, "For myself and the Brahmin I will lead away." Sometimes it is made by the indeclinable *sayang* (සයං, සයං) [equivalent to] *svayang* (स्वयं) in Sanskrit.

The reflexive pronoun "own" is made by *saka* (සක, සක), [for example] සකතාවෙන, සකතාවෙන, "By his own existence". It is also often made by *attá*, as: අත්තනො පුත්‍රතෙ දුසෙ කත්වා, අත්තනො පුත්‍රතෙ දුසෙ කත්වා, "Making his own children slaves."

**Demonstrative Pronouns.**

§168. There are three demonstrative pronouns whose declensions are given in §123-125.

1. *Eta* (ඒත, ඒත) is formed from the third personal pronoun by prefixing *e*. Max Müller says the corresponding Sanskrit pronoun signifies "This (very near)". In the books it is often used in a manner to justify such a definition in Pali, but again it is frequently used in precisely the same connection that the other demonstratives are, and in the Burmese translations it is constantly rendered by *တို့*, "that".
2. Kaccayano gives *ima* (ඉම, ඉම) as the base of another demonstrative, which in Sanskrit is referred to *idam*. It is in very general use for "this".
3. The third demonstrative has *amu* (අමු, අමු) for its base, but in Sanskrit it is referred to *adas*. Clough defined it "this", and Max Müller says of the Sanskrit word "That (mediate)." In the Burmese translations it is uniformly rendered by *eeme*, "Such a person as has been mentioned". (Buddhadatta's *Concise Pali-English Dictionary* provides the laconic definition: "Such and such" --E.M.)

The third personal pronoun (ඔ, ඔ) is also in frequent use as a demonstrative [meaning] "that" or "this"; more often, "that".

The forms of *etad* (एतद्) and *idam* (इदम्) on the base *ena* (एन) in Sanskrit are not found in Pali.

**Relative Pronoun.**

§169. The relative pronoun *ya* (ਯ, ਯ), "who", or "which", is declined like the third personal pronoun, by rejecting *t* and inserting *y* (§126) much as the relative in Greek is made from the article by rejecting *t*. The relative is often repeated in the signification of "Whoever", "Whatever", as:

ਯෙਯੁ ਯੇਯੁ ධාතෙਯු                      ਯෙදා ਯෙදා ඉතාදෙදා                      "In whatever place."

**Interrogative Pronouns.**

§170. The interrogative pronoun *king* (ਕਿੰ, ਕੀ), "Who? / Which? / What?" is declined like the relative, except in the nominative singular neuter, substituting *k* for *y* (§127). The interrogative "Which?" or "What?" is sometimes made by adding the comparative affix *tara* or *tama* to the base, *ka*, as:

කතර, කතර                      කතම, කතම                      කතරකතම, කතරකතම

In Sanskrit *katara* (कतर) signifies "Which of two?", and Clough gives the same definition; but this is not the exclusive usage in Pali, as [per the example of this question being asked in a situation in which rules are numerous]:

කච්ච කතරස්මිං සුතෙත                      කෙත කතරෙදාදාදාදා                      "Where? In which or what rule?"

**Indefinite Pronouns.**

§171. By adding the particle *ci* (ਚਿ, චි) to the interrogative *king* (ਕਿੰ, ਕී), the indefinite pronoun "Anyone" or "Some one" is formed, as:

කොච්චිතපුර්වො                      කොච්චිතපුර්වො                      "Any/some outcast."

The relative *ya* is sometimes prefixed to the above in the same signification, as:

තයන කෙන චී තෙන තතනා,                      යෙන කෙන චී තෙන නතනා

"Have they been taken away by anyone, or someone?"

Occasionally it signifies "Every", as:

ඉධ යං කිංචචි අතී                      ඉධ යං කිංචචි අතී                      "There is everything in this place."



Chapter VII.

Verbs.

The Pali verb is nearly allied to the Sanskrit, but has fewer forms, and is characterized by greater simplicity.

Voice.

(කාරක, කාරක)

§172. The Pali has distinct forms for two voices, like the Greek, and like the Greek, too, it expresses three voices by these two sets of forms. The Pali names of the voices express distinctly the signification of each. The first is:

පරස්පඤ්චි                      පරාධාපදිඤ්චි                      *parassa-padáni*

From *parassa*, the genitive or dative case of *para* (පර, පර), "Another"; and *padáni*, the plural of *pada* (පද, පද) [here signifying] "A word": i.e., "Words to or for another" --transitive verbs, or active verbs. (For contrast, I provide the following definition for "Transitive" from the OPTED: "Passing over to an object; expressing an action which is not limited to the agent or subject, but which requires an object to complete the sense; as, a transitive verb, for example, 'he holds the book'." --E.M.)

The other is:

අත්තනොපදිඤ්චි                      අත්තනොපදිඤ්චි                      *attano-padáni*

From *attano*, the genitive or dative case of *atta* (අත්ත, අත්ත), "Self", and *pada*, as before; i.e., "Words for Self-Intransitives", and the Middle [i.e., Reflexive Voice] and Passive Voice (කම්මපද, කම්මපද). The Passive, however, is distinguished by taking *y* (ය, ය) before the terminations in the conjugational tenses. (The definition for the Reflexive (or Middle) Voice from the OPTED is: "Having for its direct object a pronoun which refers to the agent or subject as its antecedent; -- said of certain verbs; as, 'the witness perjured himself'; 'I bethought myself'." --E.M.)

(In Pali, the term කතකාරක, කතකාරක seems to correspond to the slightly more general sense of "Active Voice", and is used in direct contradistinction to කම්මකාරක, කම්මකාරක, "Passive Voice", but the latter does not exclude the reflexive. This pair of opposed terms (ending in -කාරක, -කාරක) is not used by Káccayana; they are found in some<sup>31</sup> later grammars of antiquity, and are used by some modern grammarians in stead of the division of *parassa* (පරස්පඤ්චි, පරාධා) and *attano* (අත්තනො, අත්තනො) explained above --E.M.)

<sup>31</sup> These terms were not used by Moggálo, either. The innovation seems to have been even later; as Buddhapiya's *Rúpasiddhi* (රූපසිද්ධි, රූපසිද්ධි) is the first grammatical text I know of to make extensive usage of the distinction (note that the title of the latter work is sometimes embellished with *mahá-* (මහ, මහ) or *pada-* (පද, පද) at the beginning). This is no better than a surmise; the outstanding question is the usage of either set of terms in the commentarial literature, and about this I know nothing.

This is the theory of the Voices, but in practice the Middle form (i.e., the Reflexive Voice; also called the "Reflective" or "Reciprocal" voice in English --E.M.) may often have a transitive signification, like deponents in Latin; so that active verbs may be considered as conjugated in both forms; the passive, however, in the *attanopadáni* only, and then distinguished, in part, by the characteristic *y* (ယ, ယ).

**Mood.**

(ක්ရိယာစိစတိ, ကြိယာဝိဘတ္တိ)

§173. Pali verbs have four moods, the indicative, the optative, the conditional, the imperative, and [there is also] the infinitive. The benedictive<sup>32</sup> and subjunctive moods do not exist in Pali.

1	ယတိဗ္ဗိဗ္ဗိကမာဏိယ	ယထတ္ထပ္ပကာသကကြိယာ	"Indicative Mood"
2.	ဝုဗ္ဗိဗ္ဗိက	က္ခန္ဓတ္ထက	"Optative Mood"
3.	ကာလာဂိဗ္ဗိ	ကာလာဝိပတ္တိ	"Conditional Mood"
4.	ဇာတိက	အာဏတ္တိက	"Imperative"
5.	ဘုဗ္ဗိ	ဘုဗ္ဗိ	"Infinitive"

(In the chart above I have supplied only descriptive names used for these moods in Pali; they are also referred to by ordinal numbers, but I have avoided the use of these, because (1) they are not used consistently by modern sources, (2) they do not reflect the order in which they are presented in the charts following, and (3) it would be confusing for students who have recently learnt the ordinal names for the cases of the nouns to also refer to verbs by ordinals. There is both diversity and confusion in the terms used to describe the verb moods and tenses; however, in Pali, the correct use of verbs is quite easy to learn, so one should not be deterred by the complexity and inconsistency of systems used to describe them --E.M.)

<sup>32</sup> Nárada Thera states that the Imperative also functions as a Benedictive mood, one example being *ahang buddho bhavámi* (အဟံ ဗုဒ္ဓော ဝဏိမိ), interpreted by Nárada as "May I become a Buddha", i.e., not as a command [*An Elementary Páli Course*, pg. 44-45]. Everett Thiele wrote to inform me that this is affirmed by the 12th century grammatical text, the *Sadda-Nūti* (မာတုစိစတိ, သဒ္ဓနိတိ), where there is reportedly a description of this type of usage as *patthaná* (ဗုဗ္ဗိ, ဝဏ), "aspiring", in the *vutti* to verse 880.

A Digression from the Editor (2005) on Some Confusing Terms.

As ව්‍යවහාරික, ඉත්‍යයාසාදි means "present tense" generally, and it is sometimes used by Kaccáyana to indicate the present indicative mood, but to discern this relies on context. Nānamoli & Bodhi define the pleonastic form ව්‍යවහාරිකකාල, ඉත්‍යයාසාදිකාල with the specific meaning of the present indicative [*A Pali-English Glossary of Buddhist Technical Terms*, pg. 124], but this seems to be wishful thinking. The pleonasm does appear in Kaccáyana's verses (#567), but as *kāla* here simply means "time" or "tense", I do not think that it refines the meaning of "present tense" to superadd it to the end of the term; and the usage is the same as the simple term. Either term seems equally imprecise as an expression for the indicative, so I have resorted to the term යථිච්ඡාසකාසකක්‍රියා, යථිච්ඡාසකාසකක්‍රියා supplied by Buddhadatta in his *Pali-English Dictionary*, even though Kaccáyana does not use it. The name given for the infinitive in our chart [following Nānamoli & Bodhi, pg. 125] appears to be a truncation of the longer name given by Buddhadatta: *tumpaccayanta* (තම්පච්ඡාසක, තම්පච්ඡාසක) [*English-Pali Dictionary*, pg. 274]. The term I have used for the imperative is of my own election (it is the adjective form of "Command"), and should be regarded only as a designation of convenience. Perhaps the only authoritative Pali term for this is the ordinal name, *pañcamí* (පඤ්චමී, පඤ්චමී), "Fifth", but it would be strange to use this in a textbook in which the moods are not taught in this order; and in which several other numbers in the series do not appear. This consideration did not deter Kaccáyana: we find *pañcamí* (පඤ්චමී, පඤ්චමී) and *sattamí* (සත්තමී, සත්තමී) one after the other (i.e., 5th followed by 7th), and this ill-matched pair of ordinals is preceded and followed by the cases *vattamáná* (වත්තමානා, වත්තමානා) and *parokkhá* (පරොක්ඛා, පරොක්ඛා) respectively (verses #425-428). Thus, order of the moods (and the alternation between descriptive and ordinal names) seems to have been arbitrary. One possible explanation has been supplied by Bhante Dhammanando, who reports that the *Sadda-Níti* (සද්ධානිති, සද්ධානිති) states that the system described was derived from a more ancient scheme for the tenses, whereby the imperative was called "fifth" (පඤ්චමී, පඤ්චමී) as a sub-heading of the *vattamaná* (the latter being, in fact, the fifth in order; but a genus term including the imperative as a subset, it is supposed). However, the next tense following in that scheme (the optative) was nevertheless counted as seventh, so the explanation (as provided by Aggavangsa in the 12th century) seems only to beget more questions. The following is the ancient order of tenses described in the *Sadda-Níti*, cited by Dhammanando to the 1978 edition of the *Padamala* of the *Sadda-Níti*, published by the Bhúmbalo Bhikkhu Foundation, pg. 102-3:

- |    |            |   |            |                       |
|----|------------|---|------------|-----------------------|
| 1. | පරොක්ඛා    | ○ | පරොක්ඛා    |                       |
| 2. | භික්ඛානතී  | ∪ | භික්ඛානතී  |                       |
| 3. | අඤ්ඤානතී   | ∩ | අඤ්ඤානතී   |                       |
| 4. | භවික්ඛානතී | ∩ | භවික්ඛානතී |                       |
| 5. | වත්තමානා   | ∩ | වත්තමානා   |                       |
| 6. | පඤ්චමී     | ∩ | පඤ්චමී     | (literally "fifth")   |
| 7. | සත්තමී     | ∩ | සත්තමී     | (literally "seventh") |

A Digression from the Editor (2005), continued.

I suspect that Aggavangsa was simply inventing an explanation of convenience, for if the ordinal name "fifth" indicates a sub-heading, then either "seventh" also ought indicate that it relates to some broader category (of which there is none in the scheme above), or else it ought properly to be called "sixth". Thus, we are either to believe that the flaws of the extant system have their origins in an earlier one that was similarly flawed, that Kaccayana is indeed the oldest source we have on the matter; and that the inconsistency has been left unresolved for 2,000 years. Even if it is only provisional, the problem has been eschewed for students learning from the present volume by supplanting the ordinal terms with the descriptives: ආණ්ඩන, ආභාරය and ඉච්චන, ඉච්චන.

The conditional (කාලාච්ඡන්ධි, කාලාච්ඡන්ධි) is used to express that section of the optative, in other languages, in which the act has not been performed through some difficulty being in the way. It supplies the place of the subjunctive, in the clause with *if*, with which it is introduced, as [in this example following verse #424]:

හො වෙ ඵකං ගාතං අලභිස්සා අගච්ඡිස්සා, දො ඓ ඤං යාඤං අලාභිස්සා අභිඤ්ඤා

"If he had had a means of conveyance, he would have gone."

Yet Another Digression from the Editor (2005).

Modern sources make contradictory and imprecise use of සත්තච්ඡන්ධි, ධර්මච්ඡන්ධි, sometimes indicating the optative, sometimes the conditional. Perhaps this is because the latter is sometimes taught as a future tense, and sometimes as a mood/mode of the present? In this respect, Mason's explanation makes an interesting comparison to the categories defined by Charles Duroiselle: *A Practical Grammar of the Pali Language*, §366 & 431. In some cases, the ambiguity may be owed to the English term rather than the Pali: the endings that Nārada Thera gives under the name "Conditional Mood" [*An Elementary Pāli Course*, pg. 48] are identical to the endings given by Duroiselle under the name "Optative" [*Op. Cit.*, §381]. Nārada makes a more obvious error in giving the correct terminations for the ච්ඡන්ධි, ච්ඡන්ධි, under the incorrect English title of "Perfect Tense" [pg. 84]; but I suspect these titles may have been added by another author/ editor, as Nārada simply refers to tenses/moods by the Pāli names, or by such designations as "second past tense", "first past tense", etc., indicating their assigned order in his own book.

## Tense.

(කාල, කාල, literally "time")

§174. There are five tenses in Pali, the present, the perfect, the imperfect, the aorist, and the future. One less than the Sanskrit, which has two futures. The three preterites correspond to the perfect, imperfect, and aorist of Greek verbs. Like Greek, the perfect reduplicates the first syllable, and the imperfect and aorist take *a* [as an] augment. These three tenses Kaccayano calls:

- |    |          |                        |                                            |
|----|----------|------------------------|--------------------------------------------|
| 1. | පරොක්ඛා  | පරොක්ඛා                | "Perfect" (literally the "Beyond" tense)   |
| 2. | භියත්තභී | භීඨාඨ්ඨි <sup>33</sup> | "Imperfect" (literally, "Decayed" tense)   |
| 3. | අජ්ඣතභී  | අජ්ඣතභී                | "Aorist" (literally, "Today" tense --E.M.) |

Kaccayano says that *parokkhá* (පරොක්ඛා, පරොක්ඛා) denotes past time undistinguished, indefinite. The same tense in Sanskrit with the corresponding name *paroksha*, is denominated by Yates [as] "the perfect", and [he] defines it [as] "What was done at a very remote period." Benfey also calls it the perfect; Williams [instead calls it] the second preterite, and says it has reference to "an event done and past at some definite period." Max Müller writes of it: "The reduplicated perfect denotes something absolutely past."

*Hiyattani* (භියත්තභී, භීඨාඨ්ඨි) is the Pali name of the imperfect tense. It is defined as a definite past, and "denotes time past before any portion of the current day," according to Clough and Yates; but "time recently past before yesterday," according to Alwis.

The aorist, *ajjatani* (අජ්ඣතභී, අජ්ඣතභී), is defined by Kaccayano as time past which is "near." Alwis says it is "the preterite of today," and quotes native authority to show that it commences from three to five o'clock in the morning. These nice distinctions of the grammarians do not appear in practice. What Williams writes of the Sanskrit is equally true of the Pali: "The three preterites are used without distinction."

<sup>33</sup> Mason's original has a short *i* and a double *y* in the spelling: භීඨ්ඨත්තභී, භීඨ්ඨාඨ්ඨි. I have brought the spelling into conformity with the usage of the word in Kaccáyana's verse //420 (in Piyaṭana's edition) and, thus, also into agreement with with Ñānamoli & Bodhi, *Op Cit. Supra*, note 2. The double *y* spelling is used in the *Moggallāna Vuttivaraṇapañcikā*, and reportedly in the *Sadda-Nīti* (see note 3, above).

**Number.**

§175. The Pali verbs have the same numbers as the nouns, singular and plural, lacking the Sanskrit and Greek dual.

**Person.**

§176. There are three persons, first, second and third; but Kaccayano enumerates them in reverse order, and calls [what in English we call] the third [person] the first [person], [he calls] the second person the middle, and [what the English call] the first person [he calls] the principal or highest. (The following terms should be familiar from chapter 3, but we here describe them by their English grammatical equivalents, whereas the prior table rendered the Pali names literally --E.M.)

- |    |              |            |                                   |
|----|--------------|------------|-----------------------------------|
| 1. | တတိယမုတ္တံ   | ပဌမပုရိသ   | "Third person" (he, she, or they) |
| 2. | မဒ္ဒနိမုတ္တံ | မဒ္ဒနပုရိသ | "Second person" (thou or you)     |
| 3. | ပထမမုတ္တံ    | ပထမပုရိသ   | "First person" (I or we)          |

In modern Greek grammars it is common to precede the paradigms with the terminations of the various moods and tenses, but this is precisely the mode of teaching grammar which existed anterior to all European grammars.

**Terminations of Verbs.**

§177. Kaccayano gives the following terminations for the voices, moods, tenses, numbers, and persons or all verbs.

(The charts that follow make use of some simple abbreviations of the terms given in full above: at the top of each chart *pathama-* (පඨම, පද්ම), *majjhima-* (මජ්ඣම, මජ්ඣම), and *uttama-* (උත්තම, උත්තම) appear without their common ending *-purisa* (පුරිස, පුරිස), indicating "Third person", etc., by column; likewise the ending *-vacana* (වචන, වචන) has been omitted from *eka-* (ඔහු, ඔහු) and *bahu-* (ඔහු, ඔහු) indicating the singular and the plural by row. Immediately below, I have added a table of contents for the remainder of §177; note that the active and passive voices are presented as the two main categories, under which moods are treated as subsidiary, then the tenses are treated as subsidiary to the moods. The structures, or "hierarchy", of such categories varies considerably among grammarians, both modern and ancient --E.M.)

<u>Active Voice</u>	<u>පරස්පද්‍ය</u>	<u>පද්ධතිය</u>
1. Indicative Mood	1. යථාචර්‍යකාසකක්‍රියා	1. යථාචර්‍යකාසකක්‍රියා
1-a Present Tense	1-a ව්‍යාජනකාල	1-a ව්‍යාජනකාල
1-b Perfect Tense	1-b පරාකාම	1-b පරාකාම
1-c Imperfect Tense	1-c භීෂ්‍යතී	1-c භීෂ්‍යතී
1-d Aorist	1-d අස්තී	1-d අස්තී
1-e Future Tense	1-e භවිස්සතී	1-e භවිස්සතී
2. Optative Mood	2. ඉච්ඡතී	2. ඉච්ඡතී
3. Conditional Mood	3. කාලාතිපතී	3. කාලාතිපතී
4. Imperative Mood	4. ආණතී	4. ආණතී
5. Infinitive Mood	5. තුමන	5. තුමන
<u>Reflexive and Passive Voice</u>	<u>අනන්තරපද්‍ය</u>	<u>අනන්තරපද්‍ය</u>
6. Indicative Mood	6. යථාචර්‍යකාසකක්‍රියා	6. යථාචර්‍යකාසකක්‍රියා
6-a Present Tense	6-a ව්‍යාජනකාල	6-a ව්‍යාජනකාල
6-b Perfect Tense	6-b පරාකාම	6-b පරාකාම
6-c Imperfect Tense	6-c භීෂ්‍යතී	6-c භීෂ්‍යතී
6-d Aorist	6-d අස්තී	6-d අස්තී
6-e Future Tense	6-e භවිස්සතී	6-e භවිස්සතී
7. Optative Mood	7. ඉච්ඡතී	7. ඉච්ඡතී
8. Conditional Mood	8. කාලාතිපතී	8. කාලාතිපතී
9. Imperative Mood	9. ආණතී	9. ආණතී

**Active Voice** (පරස්පදනී, පඤ්ඤාපදනී)

1. Indicative Mood (ශ්විතීභාසකම්පා, ධර්මපුනරාසනාකර්මයා)

1-a Present Tense (චිත්තමානකාල, චරිතභාසකාල)

	<u>පද්ම</u>	<u>පඤ්ඤා</u>	<u>මජ්ඣිම</u>	<u>මජ්ඣිම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	ති	ති	සී	සී	ආමි	ආමි
බහු, පහු	භවති	භවති	ඵ	ඵ	ආම	ආම

1-b Perfect Tense (පරිපූර්ණ, පඤ්ඤා). Note that the first syllable of verbs in the perfect is "reduplicated", as per the example in §178, and the rule in §204 --E.M.)

	<u>පද්ම</u>	<u>පඤ්ඤා</u>	<u>මජ්ඣිම</u>	<u>මජ්ඣිම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	ඤ	ඤ	ඵ	ඵ	ඤ	ඤ
බහු, පහු	ඤ	ඤ	ඵ	ඵ	ඤ	ඤ

1-c Imperfect Tense (භීෂ්මභාසනී, පරිපූර්ණ)

	<u>පද්ම</u>	<u>පඤ්ඤා</u>	<u>මජ්ඣිම</u>	<u>මජ්ඣිම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	ආ	ආ	භ	භ	ආ	ආ
බහු, පහු	ආ	ආ	භ	භ	ආ	ආ

1-d Aorist (අස්ථතී, අදූතනී --Refer to the endnotes for a discussion of variations)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	ඊ	ඤ්ඤ	ඔ	ඤ්ඤ	ඉ	ඤ්ඤ
බහු, පහු	උ	ඤ්ඤ	ඔ	ඤ්ඤ	ඉ	ඤ්ඤ

A Digression from the Editor (2005).

Charles Duroiselle comments "The Personal Endings of the Imperfect and those of the Aorist have become hopelessly mixed up and the native grammarians are at a loss to differentiate between the Imperfect and the Aorist;" [A Practical Grammar of the Páli Language, §405]. Below, I've added two charts of endings for the aorist based on Duroiselle's observations. Note that Duroiselle's conclusions are empirical (i.e., based on reading of usage in diverse Páli sources), whereas the smaller number of forms given in the table of our main text are drawn from Kaccáyana only (i.e., a single authority of a single period).

	පඨමපුරුෂො	පඤ්ඤපුරුෂො	මජ්ඣමපුරුෂො	මජ්ඣමපුරුෂො	උත්තමපුරුෂො	උත්තමපුරුෂො
එක, කෙ	ආ / ඉ / ඊ	ආ / ඤ්ඤ / ඤ්ඤ	ඉ / ඔ / ආ	ඤ්ඤ / ඤ්ඤ / ආ	ආ/ඉ/ආ/ආ	ආ/ඤ්ඤ/ආ/ආ
බහු, පහු	උ / ඉංඤ / උඤ	ඤ්ඤ / ඤ්ඤ / ඤ්ඤ	ඔ	ඤ්ඤ	ඉඤ / ඉඤ	ඤ්ඤ / ඤ්ඤ

Duroiselle further provides the following, simpler chart (having only a few forms in common with the (theoretically valid) chart based on Kaccáyana), with the explanation "Of the above endings, however, the most commonly used and most distinctively Aoristic are:"

	පඨමපුරුෂො	පඤ්ඤපුරුෂො	මජ්ඣමපුරුෂො	මජ්ඣමපුරුෂො	උත්තමපුරුෂො	උත්තමපුරුෂො
එක, කෙ	ඉ	ඤ්ඤ	ඉ	ඤ්ඤ	ඉං	ඤ්ඤ
බහු, පහු	ඉංඤ	ඤ්ඤ	ඉඔ	ඤ්ඤ	ඉඤ/-ඤ	ඤ්ඤ/ඤ්ඤ

1-e Future Tense (භවිෂ්‍යතී, චරිතනී)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	භවිෂ්‍යතී	චරිතනී	භවිෂ්‍යතී	චරිතනී	භවිෂ්‍යතී	චරිතනී
බහු, පහු	භවිෂ්‍යතී	චරිතනී	භවිෂ්‍යතී	චරිතනී	භවිෂ්‍යතී	චරිතනී

2. Optative Mood (ඉච්ඡතී, ඉච්ඡතී)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	චරිතනී	චරිතනී	චරිතනී	චරිතනී	චරිතනී	චරිතනී
බහු, පහු	චරිතනී	චරිතනී	චරිතනී	චරිතනී	චරිතනී	චරිතනී

3. Conditional Mood (කාලාච්ඡතති, කාලාච්ඡතති) [For variations refer to the notes]<sup>34</sup>

	<u>පඨම</u>	<u>පඤ්ඤ</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	සසා	සසා	සසා	සසා	සසා	සසා
බහු, පහු	සසාසු	සසාසු	සසාථ	සසාථ	සසාමහ	සසාමහ

4. Imperative Mood (ආණ්ඩන, ආණ්ඩන)

	<u>පඨම</u>	<u>පඤ්ඤ</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	තු	තු	භි	භි	ආච්චි	ආච්චි
බහු, පහු	ආණ්ඩ	ආණ්ඩ	ථ	ථ	ආම	ආම

5. Infinitive Mood (තුමන, තුමන)

(The infinitive is always expressed with the ending *-tung* (තුං, තුං) but very often appears as *-itung* (ඉතුං, ඉතුං), the theory being that verbal roots ending in *a* change their final vowel to an *i* (and most verbs end with *a* in their stem form); this is illustrated at §236. While the theory explaining the addition of the *i* admits of exceptions (e.g., the infinitive of *gaccha* (ගච්ඡ, ඉච්ච) is *gantung* (ගනතුං, ඉච්ච)) the ending that follows the vowel is in all cases consistent: තුං, තුං --E.M.)

Remarks.

The principal letter in all the first persons plural is *m*, and so it is in Greek. The principle letter in all the second persons plural is *t*, or *s* pronounced *th* in Burmah, precisely as it is in Greek.

The future tense is made from the present by introducing *ss* before each termination, and this is the way it is formed in Greek, excepting that one *s* is inserted instead of two.

The optative, or potential, mood is characterized by taking *e*, or *eyy*, before the terminations throughout, and the Greek optative is formed in a similar manner by taking the connecting vowel *i*. And the terminations are all the same as the present tense of the indicative, excepting the third person plural, which has a final *n*, and a like exception is found in Greek.

<sup>34</sup> Charles Duroiselle observes two variations on the ending *-sse* (සසා, සසා) for the second person singular (මජ්ඣමච්ඡරස එකච්චන, මජ්ඣමච්ඡරස එකච්චන): *-ssa* (සසා, සසා), and *-ssasi* (සසාසි, සසාසි). He also notes two variant forms for *-ssá* in the singular third person (උත්තමච්ඡරස එකච්චන, උත්තමච්ඡරස එකච්චන): *ssa* (සසා, සසා), and *ssati* (සසාති, සසාති). [A Practical Grammar of the Páli Language, §438]

**Reflexive and Passive Voice (අත්තනෝපදේශි, අත්තනෝපදේශි)**

6. Indicative Mood (ශ්විතීඝ්ණකාසකක්ඛිශා, යාච්චාසකාසකක්ඛිශා)

6-a Present Tense (චිත්තමානකාල, චිත්තමානකාල)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	චෙ	චෙ	චෙ	චෙ	චෙ	චෙ
බහු, ජහු	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ

6-b Perfect Tense (චිත්තමානකාල, චිත්තමානකාල)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	චෙ	චෙ	චෙ	චෙ	චෙ	චෙ
බහු, ජහු	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ

6-c Imperfect Tense (චිත්තමානකාල, චිත්තමානකාල)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	චෙ	චෙ	චෙ	චෙ	චෙ	චෙ
බහු, ජහු	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ

6-d Aorist (අත්තනෝපදේශි, අත්තනෝපදේශි)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	චෙ	චෙ	චෙ	චෙ	චෙ	චෙ
බහු, ජහු	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ

6-e Future Tense (චිත්තමානකාල, චිත්තමානකාල)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	චෙ	චෙ	චෙ	චෙ	චෙ	චෙ
බහු, ජහු	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ

7. Optative Mood (චිත්තමානකාල, චිත්තමානකාල). Note: the two plural endings with -චය්, -චෙ are inconsistently found with either long á or short a before චෙ/චෙ, චෙ/චෙ --E.M.)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	චෙ	චෙ	චෙ	චෙ	චෙ	චෙ
බහු, ජහු	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ	චන්තෙ

8. Conditional Mood (කාලාභිච්ඡති, කාලාරෝපණී)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	සාර්ථ	ධාරා	සාර්ථ	ධාරා	සාර්ථ	ධාරා
බහු, ජහු	සාර්ථසු	ධාරාසු	සාර්ථසු	ධාරාසු	සාර්ථසු	ධාරාසු

9. Imperative Mood (ආණුච්ඡති, ආණුච්ඡති)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	භං	චං	සු / සු	ධාරා / ධාරා	ච	ච
බහු, ජහු	ආණුච්ඡ	ආණුච්ඡ	චෙතා	චෙතා	ආණුච්ඡ	ආණුච්ඡ
ආණුච්ඡ						

Remarks.

The first person singular of the imperfect tense [ends in] *i* (ඉ, ඉ) in all the copies of Kaccayano to which I can refer, but it is *ing* (ඉං, ඉං) in both Clough and Alwis. So the third person singular is *ta* in the books in Burmah, but *ttha* in Clough and Alwis. Since in both instances it is more probable that a letter has been dropped by careless transcribers than that one has been added, the Singhalese books are probably correct, but the books in Burmah agree with Sanskrit.

In the second person plural of the optative, the *a* is long, as: *eyyávo* (එය්ඤාචෙතා, චෙතාචෙතා), but it is short in Clough and Alwis. (Generally, the syllables *-mha* (මහ, ආ) or *-mhe* (මෙහ, ආ) wherever they appear in the chart of endings above, are inconsistently preceded by a long *á*; most often the long *á* replaces a short *a*, but it is sometimes found in the place of an *i* --E.M.)

Many of these middle ["reflexive"] and passive terminations closely resemble those of Greek verbs in *mi* (μ). Take for instance the present tense:

	3rd Person (පඨම, පඤ්ඤ)		2nd Person (මජ්ඣම, මජ්ඣම)		1st Person (උත්තම, උත්තම)	
	Pali	Greek	Pali	Greek	Pali	Greek
Singular	-te	-tai	-se	-sai	-e	-mai
Plural	-ante	-antai	-vhe	-sthe	-mhe	-metha

In general, though there are many points of difference, all the terminations are nearly allied to the Sanskrit, and many are identical.

**Paradigm.**

§178. The following is an example of a Pali verb united to the preceding terminations. *Paca*, "to cook".

**Active Voice (පරස්පදනී, පඤ්ඤාපදනී)**

1. Indicative Mood (ශ්විතීභාසකක්‍රියා, ධර්මප්‍රකාශනක්‍රියා)

1-a Present Tense (ව්‍යවහාරික, චරිතකාල)

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	පචිති	පචෙති	පචිසී	පචෙසී	පචාමි	පචෙමි
බහු, භව	පචන්ති	පචෙත්ති	පචන්ථ	පචෙත්ථ	පචාම	පචෙම

1-b Perfect Tense (පරිපූර්ණ, පඤ්ඤා)

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	පචෙ	පචෙ	පචෙ	පචෙ	පචෙ	පචෙ
බහු, භව	පචෙ	පචෙ	පචන්ථ	පචන්ථ	පචෙම	පචෙම

1-c Imperfect Tense (භීෂ්‍යනී, භීෂ්‍යනී)

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	අපචා	අපචා	අපචා	අපචා	අපචා	අපචා
බහු, භව	අපචා	අපචා	අපචන්ථ	අපචන්ථ	අපචාම	අපචාම

1-d Aorist (අඤ්ඤා, අඤ්ඤා)

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	අපචී	අපචී	අපචා	අපචා	අපචී	අපචී
බහු, භව	අපචී	අපචී	අපචන්ථ	අපචන්ථ	අපචාම	අපචාම

1-e Future Tense (භවිෂ්‍යනී, භවිෂ්‍යනී)

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	පචිෂ්ඨාමි	පචිෂ්ඨාමි	පචිෂ්ඨාමි	පචිෂ්ඨාමි	පචිෂ්ඨාමි	පචිෂ්ඨාමි
බහු, භව	පචිෂ්ඨාම	පචිෂ්ඨාම	පචිෂ්ඨාම	පචිෂ්ඨාම	පචිෂ්ඨාම	පචිෂ්ඨාම

2. Optative Mood (ඉච්ඡතික, ඉච්ඡාමූලක)

	පඨම	පඳුම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	පට්ඨෙය්‍ය	පට්ඨෙය්‍යා	පට්ඨෙය්‍යාහි	පට්ඨෙය්‍යාධි	පට්ඨෙය්‍යාමි	පට්ඨෙය්‍යාමි
බහු, ජහා	පට්ඨෙය්‍යං	පට්ඨෙය්‍යාං	පට්ඨෙය්‍යාභි	පට්ඨෙය්‍යාභි	පට්ඨෙය්‍යාමි	පට්ඨෙය්‍යාමි

3. Conditional Mood (කාලාතිපතති, කාලාතිපතති)

	පඨම	පඳුම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	අපච්ඡෙය්‍යා	අපච්ඡෙය්‍යා	අපච්ඡෙය්‍යාහි	අපච්ඡෙය්‍යාධි	අපච්ඡෙය්‍යාමි	අපච්ඡෙය්‍යාමි
බහු, ජහා	අපච්ඡෙය්‍යං	අපච්ඡෙය්‍යාං	අපච්ඡෙය්‍යාභි	අපච්ඡෙය්‍යාභි	අපච්ඡෙය්‍යාමි	අපච්ඡෙය්‍යාමි

4. Imperative Mood (ආණ්ඩුක, ආණ්ඩුක)

	පඨම	පඳුම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	පච්චතු	පච්චතු	පච්චති	පච්චති	පච්චාමි	පච්චාමි
බහු, ජහා	පච්චතු	පච්චතු	පච්චති	පච්චති	පච්චාමි	පච්චාමි

5. Infinitive Mood (තුමනන, තුමනන)

පච්චතුං      පච්චතුං

Participles (කිතකපද, කිතකපද) in the indicative (යථිච්ඡිකාසකකිඛා), පට්ඨෙය්‍යාමූලක (කිතකපද).

	Past Participle අතීතකාල අතීතකාල	Present Participle චන්තමානකාල චන්තමානකාල	Future Participle අනාගතකාල අනාගතකාල
පුලිඛිත	පච්චතවා	පච්චං	පච්චෙය්‍යං
පුලිඛිත	පච්චතවා	පච්චං	පච්චෙය්‍යං
ඉච්ඡිත	පච්චතවති	පච්චතී	පච්චෙය්‍යතී
ඉච්ඡිත	පච්චතවති	පච්චතී	පච්චෙය්‍යතී
නිපුණක	පච්චතවං	පච්චතං	පච්චෙය්‍යතං
නිපුණක	පච්චතවං	පච්චතං	පච්චෙය්‍යතං



6-c Imperfect Tense (භීයනනතී, ජර්ථයාද්වයි)

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උතතම	උතතම
එක, ශත	අපච්චත්ථි	අපච්චත්ථි	අපච්චතෙ	අපච්චතෙ	අපච්චි / -ච්චිං	අපච්චි / ච්චිං
බහු, ජහු	අපච්චත්ථං	අපච්චත්ථං	අපච්චතං	අපච්චතං	අපච්චිමතෙ	අපච්චිමතෙ

6-d Aorist (අජනනතී, අජනනතී)

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උතතම	උතතම
එක, ශත	අපච්ච	අපච්ච	අපච්චතෙ	අපච්චතෙ	අපච්ච	අපච්ච
බහු, ජහු	අපච්ච / -ච්චිං	අපච්ච / -ච්චිං	අපච්චතං	අපච්චතං	අපච්චිමතෙ	අපච්චිමතෙ

6-e Future Tense (භවිස්සනතී, ජර්ථයාද්වයි)

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උතතම	උතතම
එක, ශත	භවිස්සතෙ	භවිස්සතෙ	භවිස්සතෙ	භවිස්සතෙ	භවිස්සං	භවිස්සං
බහු, ජහු	භවිස්සතෙත	භවිස්සතෙත	භවිස්සතෙත	භවිස්සතෙත	භවිස්සාමතෙ	භවිස්සාමතෙ

7. Optative Mood (ඉච්චත්ථක, ඉච්චත්ථක. Note: the two plural endings with -ච්චස්ස, -ච්චෙඤ්ඤා are inconsistently found with either long á or short a before the next syllable, ච්චිමතෙ / ච්චිමතෙ, ච්චෙඤ්ඤා / ච්චෙඤ්ඤා --E.M.)

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උතතම	උතතම
එක, ශත	ච්චෙච්ච	ච්චෙච්ච	ච්චෙච්චතෙ	ච්චෙච්චතෙ	ච්චෙච්චස්සං	ච්චෙච්චෙඤ්ඤා
බහු, ජහු	ච්චෙච්චං	ච්චෙච්චං	ච්චෙච්චස්සතෙ	ච්චෙච්චස්සතෙ	ච්චෙච්චස්සමතෙ	ච්චෙච්චෙඤ්ඤාමතෙ

8. Conditional Mood (කාලානුකූලතී, කාලානුකූලතී)

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උතතම	උතතම
එක, ශත	අපච්චස්සත්ථි	අපච්චස්සත්ථි	අපච්චස්සතෙ	අපච්චස්සතෙ	අපච්චස්සං	අපච්චස්සං
බහු, ජහු	අපච්චස්සත්ථං	අපච්චස්සත්ථං	අපච්චස්සතං	අපච්චස්සතං	අපච්චස්සාමතෙ	අපච්චස්සාමතෙ

9. Imperative Mood (අනුකූලතී, අනුකූලතී)

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උතතම	උතතම
එක, ශත	ච්චතං	ච්චතං	ච්චත්ථි / -ත්ථි	ච්චතං / -ත්ථං	ච්ච	ච්ච
බහු, ජහු	ච්චතං	ච්චතං	ච්චතෙ	ච්චතෙ	ච්චාමතෙ	ච්චාමතෙ



In Sanskrit the *y* is not changed to the preceding consonant but, in instances like these, is united to it, as: *divyate* (दिव्यते) for *dibbate* (द्विभते, द्विभूते) above. Nor is usage uniform in Pali: *damyate* (दमयते, दमयते) occurs as well as *dammate* (दममते, दममते), and in many instances the *y* stands as an independent syllable, as: *kariyate* (करियते, करियते), "is done", or *gacchiyate* (गच्छियते, गच्छियते), "is gone".

§180. The *a* or *á* of certain roots is changed to *í* before the *y* of the passive, as:

द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते
द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते
द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते
द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते
द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते
द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते
द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते
द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते	द   ष   ते = दीयते

§181. *Yaja* (यज, यजे), "to worship", is changed in the passive to *ija* (यज, यजे), as *ijjate* (यजते, यजते), "is worshipped".

§182. Sometimes the passive voice has an active signification, like deponents in Latin, as: *maññate* (मज्झते, मज्झते), "Knows", and *jáyate* (जयते, जयते), "Produces".

§183. Occasionally the active terminations are attached to passive bases in the signification of the passive, as: *vuccati* (वुच्चति, वुच्चति), "is spoken"; *labbhati* (लभति, लभति), "is obtained"; *kariyati* (करियति, करियति), "is done"; *paccati* (पचति, पचति), "is cooked". [...]<sup>37</sup>

<sup>37</sup> An omission: I have dropped a short paragraph in which Mason discusses the example *sajjanena buddho míyati* (सज्जनतः बुद्धो मियति, सज्जनतः बुद्धो मियति), as he seems to have badly mistranslated it as "Buddha is beloved by good men". Mason goes on to explain that his interpretation is based on the assumption that the stem of the verb has the same meaning as the Sanskrit root *mid* (मिद, "To have affection or regard for" --an improvement, he thinks, on Alwis's prior theory tracing the root to Sanskrit *má* (म). Both are wrong: the base is *mara* transformed to *mí* with the addition of *ya* (i.e., मर | ष | ति - मरिषि, मरिषि, मरिषि | ष | ति - मरिषि, मरिषि | ष | ति - मरिषि, following Buddhadatta's Pali-English dictionary) similar to the examples in §179; the meaning (like *mareti*) has to do with death and dying. The definition assumed for the first word of the sentence also seems to be a straightforward error. The quote instead translates as: "For an awakened-one, attachment dies", i.e., a Buddha is one who attains detachment. I note all this as a kind of practical warning against relying upon a system of roots to infer meanings (as such systems are merely abstract explanations of patterns devolved from the convenience of spoken language, and cannot be used as "a priori" rules), and, moreover, one should regard with suspicion any definition that is reliant upon comparative reference to Sanskrit (the latter is, after all, a different language).

§184. On adding the characteristic *y* of the passive, *v* in [the following examples is] sometimes changed to *vu*, as:

චච   ය   තෙ = චුච්චතෙ	ඔඔ   ය   තෙ = ඉඉතෙ	"is said"
චඝ   ය   ති = චුඝති	ඔඔ   ය   ති = ඉඔති	"is residing"

§185. The letter *h* when a final radical [i.e., when at the end of a verbal root] is sometimes written after *y* in combination; and in *vaha* is [sometimes] changed to *l*, as:

චත   ය   ති = චුඝති/චුඝති	ඔහ   ය   ති = ඉහුති/ඉහුති	"is conveyed" or "flowed"
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### Conjugation.

§186. In Greek there are several conjugations of verbs, owing to various additions being made to the root in some of its moods and tenses. Thus the root *lab* (λβ) inserts *n* (ν) before the last consonant of the verb, and becomes *lambano* (λμβανο), "to Take"; and *zo* (ζο) adds *nu* (νυ), forming *zonnumi* (ζοννυμι), "to gird".

In a precisely similar manner, sometimes by the same increments, several conjugations are formed in Pali. These changes of conjugation are confined, with one exception, to the present and imperfect tones, and the optative and imperative moods, called conjugational tenses. Kaccayano enumerates eight conjugations. In Sanskrit there are ten.

### Regular Verbs.

§187. The first conjugation is characterized by the root taking a final *a*. If the root ends in *u*, it is changed to *v*; if [it ends in] *i*, the *i* is changed to *y*, as:

භූ ➔ භච්චති	ඉූ ➔ ඉච්චති	"He is."	චී ➔ චීඤ්ඤති	චී ➔ චීච්චති	"He conquers"
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*Paca* conjugated above (§178) belongs to this conjugation, and all the verbs of the first, second, third, and sixth conjugations in Sanskrit appear to be embraced in this first one in Pali.

In the Sanskrit, "If a root be of the 1st conjugation, the rule for the formation of the base in the conjugational tenses is, that '*guna*' be substituted for the vowel of the root throughout every person of every tense. Thus from [the Sanskrit root] *budh*, 'to know', is formed the base *bodh*." No such rule is given by Kaccayano, but in point of fact some verbs follow the rule, and some do not. The *u* in the example above is not changed to *o*, but remains unchanged in Pali. See §179 where this word occurs. Other examples are:

යුධ	➔	යුජ්ඣති	යද	➔	යද්දොති	"He joins [the battle]." (Begins fighting, begins war)
කුධ	➔	කුජ්ඣති	කද	➔	කද්දොති	"He angers [i.e., becomes angry]." <sup>38</sup>
මුඳ	➔	මුද්දති	මද	➔	මද්දොති	"He enjoys."

[Examples] following the rule [of transforming *u* in the root to *o* in the stem]:

ගුජ	➔	ගොජති	දුජ	➔	දොජොති	"He guards." <sup>39</sup>
රුච	➔	රොචති	චුච	➔	චොචොති	"He shines."
සුච	➔	සොචති	දුච	➔	දොචොති	"He regrets" (Mourns, etc.)
තීජ	➔	තොජති	චීජ	➔	චොජොති	"He radiates heat/warmth." <sup>40</sup>

This substitution of *o* for *u* and, *e* for *i*, has its parallel in Greek, where "The present and imperfect exhibit the root in its most protracted form," which is true of Pali as of Greek.

This change of vowels is called in Pali *vuddhi* (වුද්ධි, ටුද්ධි; literally "growth" --E.M.), but it is not necessary to use the term. It is the more inexpedient because it is the same word as the Sanskrit *vridhha*, which designates a different change of vowels, this being called in Sanskrit *guna*. Its use therefore would lead to confusion.

§188. Kaccayano's third conjugation, corresponding to the fourth in Sanskrit, ought to follow immediately on the first, for it is characterized by adding *y* to the root like the passive, so that the active is merely the passive base with active terminations, while the passive is subject to no change. No new element is introduced, and it is merely a combination of the passive [much as it was explained for] the first conjugation [except] with this [conjugation the passive form] may be regarded as the regular verb.

These two combined conjugations probably contain more than four fifths of all the Pali verbs, and the student who has mastered the easy paradigm given, can understand at first sight four fifths of the verbal forms he will meet in his reading, and the remaining fifth, belonging to other conjugations, may be properly regarded as irregular verbs.

<sup>38</sup> Although most errors of this type are usually corrected without a footnote: Mason's original text spells the root *kuja* (කුජ, කද), whereas Buddhaddatta's dictionary states the root is *kudha + ya* (කුධ + ය, කද + ය), recalling the lessons of §179 and §183. The *Rūpasiddhi* affirms that *kudha* is to *kujjhati* as *yudha* is to *yujjhati* (Sri Lanka Tipitaka Project etext, page 228).

<sup>39</sup> Buddhaddatta's dictionary prefers the spelling *gopeti* (ගොජෙති, ඛොජෙති), but I have retained the spelling found in Mason's original, as it is also found under verse #78 of the *Kaccāyana-Vyākaraṇa* as *gopati* (ගොජති, ඛොජෙති) so we prefer to err on the side of the more ancient authority (see pg. 15 of Piyaṭana's edition).

<sup>40</sup> Buddhaddatta's dictionary prefers *tejeti* (තෙජෙති, ටොජෙති), and seems to reserve *teja-* for the noun forms of the same meaning; but Kaccāyana seems to affirm the stem provided by Mason throughout, i.e., *tejati* (තෙජති, ටොජෙති).

Still it is useful to retain the arrangement of Kaccayano, especially for readers in Burmah, who may wish to refer to the original work, and because the classification resembles that of the Sanskrit native grammarians, which has been followed, with more or less modifications, by all writers on Sanskrit grammar.

Kaccayano names each conjugation after the example he uses to illustrate it (see verses #447-454; in *Ñānamoli's* glossary and other modern sources these names are presented with the addition of *gana* (-ගණ, -ဂණ), "group", to the end of the term, but they are not stated in this way by Kaccáyana himself --E.M.).<sup>41</sup> Thus:

1.	භූවාදී	၁	ဘူဝါဒီ	<i>Bhúvádi</i> from <i>bhú</i> , "to be".
2.	රුධාදී	၂	ရုဓာဒီ	<i>Rudhádi</i> from <i>rudha</i> , "to restrain".
3.	දිවාදී	၃	ဒိဝါဒီ	<i>Divádi</i> from <i>diva</i> , "to play".
4.	ඝ්ඵාදී (ඝුඵාදී)	၄	သ္မာဒී (သုဝါဒී)	<i>Swádi</i> (or <i>suvádi</i> ) from <i>su</i> , "to hear".
5.	කීයාදී	၅	කීလာဒී	<i>Kiyádi</i> from <i>ki</i> , "to buy".
6.	ගහාදී	၆	ဂහාဒී	<i>Gahádi</i> from <i>gaha</i> , "to take".
7.	තනාදී	၇	တနာဒී	<i>Tanádi</i> from <i>tana</i> , "to extend".
8.	චුරාදී	၈	චුရာဒී	<i>Churádi</i> from <i>chura</i> , "to steal".

§189. The second conjugation corresponds with the seventh in Sanskrit, and is characterized by the insertion of the anuswara *ng* ( ◦ ) before the last consonant of the root, like *math* (μθη) in Greek, that inserts *n* and becomes *manthanó* (μαντηανω), "to learn". The following is an example of this conjugation, in the active voice: *chida*, "to cut", "sunder"; [compare] Latin *scid*, *scindo*, "to cut" (Note that, unlike §178, the following sections do not provide each and every mood or tense, but only enough that the difference in pattern from the paradigm can be understood --E.M.)

<sup>41</sup> The alternate spelling of the fourth term (provided in parenthesis) in the list is likewise from *Ñānamoli* (*A Pali-English Glossary of Buddhist Technical Terms*, pg. 125), but does not appear in our source text. I should also note that *Ñānamoli* gives only seven conjugations instead of eight, omitting the sixth: *gahádi* (ගහාදී, ගහාဒී).

Second Conjugation (භවාදිගණ, ආධිපිත)

Indicative Mood (යථවච්ඡාසකක්‍රියා, යථවච්ඡාසකාධිපිත)

Present Tense (ව්‍යවහාරික, ව්‍යවහාරික)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, ශ්‍රී	භවති	භවති	භවති	භවති	භවති	භවති
බහු, භව	භවති	භවති	භවති	භවති	භවති	භවති

Imperfect Tense (භවිෂ්‍යතී, භවිෂ්‍යතී)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, ශ්‍රී	භවිෂ්‍යති	භවිෂ්‍යති	භවිෂ්‍යති	භවිෂ්‍යති	භවිෂ්‍යති	භවිෂ්‍යති
බහු, භව	භවිෂ්‍යති	භවිෂ්‍යති	භවිෂ්‍යති	භවිෂ්‍යති	භවිෂ්‍යති	භවිෂ්‍යති

Optative Mood (ඉච්ඡා, ඉච්ඡා)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, ශ්‍රී	භවිෂ්‍යාසී	භවිෂ්‍යාසී	භවිෂ්‍යාසී	භවිෂ්‍යාසී	භවිෂ්‍යාසී	භවිෂ්‍යාසී
බහු, භව	භවිෂ්‍යාසී	භවිෂ්‍යාසී	භවිෂ්‍යාසී	භවිෂ්‍යාසී	භවිෂ්‍යාසී	භවිෂ්‍යාසී

Imperative Mood (ආණ්ඩන, ආණ්ඩන)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, ශ්‍රී	භවතු	භවතු	භවතු	භවතු	භවතු	භවතු
බහු, භව	භවතු	භවතු	භවතු	භවතු	භවතු	භවතු

§190. The final radical [i.e., the final letter of the root] may take either *a, i, í, e, or o* as:

රුඤ්ඤ	රුඤ්ඤ	රුඤ්ඤ	රුඤ්ඤ	රුඤ්ඤ
රුඤ්ඤ	රුඤ්ඤ	රුඤ්ඤ	රුඤ්ඤ	රුඤ්ඤ
<i>rundheti</i>	<i>rundhiti</i>	<i>rundhíti</i>	<i>rundheti</i>	<i>rundhoti</i> , "Obstructs".

§191. The *n* (න, ඤ) before the last consonant is subjected to the regular permutations given in §83 [for the "anuswara", ඤ]. Thus:

භජ → භජ්ඤති      භජ → භජ්ඤති      *Bhañjati*, "enjoys".

§192. The passive is made by adding *y* to the root and the terminations of the *attano padáni*, as:

රුඤ්ඤයතෙ      රුඤ්ඤයතෙ      *Rundhayate*, "obstructs" [passive/reflexive]

**Third Conjugation (දිවාදිගණ, ဒිට්ඨික)**

§193. As has been noted in §188, the third conjugation is characterized by inserting *y* between the root and the terminations[.] (The example chosen is *dippati*, formed from the root *dipa* as follows:

දිප | ය | ති = දිප්පති                      ဒිප | ය | ති = දිප්පති                      "shines"

Two examples of nouns formed from the same root: *dipacci* (දිපච්චි, දිපච්චි), "flame of a lamp", and *dípáloka* (දීපාලොක, දීපාලොක) "light of a lamp" --E.M.)

**Indicative Mood (ශ්ථිතකාසකක්‍රියා, යථාදේශනා)**

**Present Tense (ව්‍යාජනකාල, ව්‍යාජනකාල)**

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	දිප්පති	දිප්පති	දිප්පති	දිප්පති	දිප්පති	දිප්පති
බහු, පහු	දිප්පති	දිප්පති	දිප්පති	දිප්පති	දිප්පති	දිප්පති

**Imperfect Tense (භීෂ්‍යතනී, භීෂ්‍යතනී)**

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	අදිප්පා	අදිප්පා	අදිප්පා	අදිප්පා	අදිප්පා	අදිප්පා
බහු, පහු	අදිප්පා	අදිප්පා	අදිප්පා	අදිප්පා	අදිප්පා	අදිප්පා

**Optative Mood (ඉච්ඡිකා, ඉච්ඡිකා)**

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	දිප්පෙය්‍ය	දිප්පෙය්‍ය	දිප්පෙය්‍යාහි	දිප්පෙය්‍යාහි	දිප්පෙය්‍යාම්	දිප්පෙය්‍යාම්
බහු, පහු	දිප්පෙය්‍යං	දිප්පෙය්‍යං	දිප්පෙය්‍යාථ	දිප්පෙය්‍යාථ	දිප්පෙය්‍යාම	දිප්පෙය්‍යාම

**Imperative Mood (ආණ්‍යනික, ආණ්‍යනික)**

	පද්ම	පද්ම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	දිප්පතු	දිප්පතු	දිප්පති	දිප්පති	දිප්පාම්	දිප්පාම්
බහු, පහු	දිප්පතු	දිප්පතු	දිප්පති	දිප්පති	දිප්පාම	දිප්පාම

**Fourth Conjugation (ඝට්ඨගණ, ද්වාරික)**

§194. The fourth conjugation is characterized by adding *nu*, *una*, or *na* to the root (භූ, උණ, භූ; භූ, උණ, භූ); like *ag* (*αγ*), in Greek, which adds *nu* and becomes *agnumi* (*αγνυμι*), "to break".

In the singular of the present and imperfect tenses active, and in the imperative mood the first person of both voices, and the third person singular active, the conjugational *u* is changed to *o*. The following is an example of this conjugation:

ප | අප | උණ | ති = පාපුණාති    ප | අප | උණ | ති = පිපුණාති    "Obtains"

(The reader will notice that the root is itself a compound of two parts (*pa* | *apa* = *pápa*) prior to the addition of the fourth conjugation's characteristic syllable *una*. Note that the table below is slightly irregular, providing the alternate long *á* form on a second line for both the singular and the plural; both forms (i.e., *pápunoti* & *pápunáti*) are given by Kaccáyana in the examples to verse #450 --E.M.)

Indicative Mood (ඝට්ඨපඤ්ඤාසකක්‍රියා, පඤ්ඤාපුකාරාධකක්‍රියා)

Present Tense (චිත්තමානකාල, පඤ්ඤාපුකාරාධක)

	පඤ්ඤා	පඤ්ඤා	මඤ්ඤා	මඤ්ඤා	උත්තම	උත්තම
එක, කෙ	පාපුණාති	පිපුණොති	පාපුණාසී	පිපුණොසී	පාපුණාමි	පිපුණොමි
or:	පාපුණාති	පිපුණාති	පාපුණාසී	පිපුණාසී	පාපුණාමි	පිපුණාමි
බහු, පහු	පාපුණාතී	පිපුණොති	පාපුණාථ	පිපුණාථ	පාපුණාම	පිපුණාම
or:	පාපුණාතී	පිපුණාති	පාපුණාථ	පිපුණාථ	පාපුණාම	පිපුණාම

**Fifth Conjugation (කියාදිගණ, කියාදිගණ)**

§195. The fifth conjugation, corresponding to the Sanskrit ninth, adds *ná* to the root, like the Greek, *dam* (δαμ), which adds *na* in the middle voice, and becomes *damnamai* (δαμναμαι), "to subdue". The limits of the preceding conjugation might have been easily extended to include this one. The following is one of Kaccáyano's examples [from the root] *lu*, ["cut", comparable to the] Greek *luo* (λυο), "to loose":

ලු | නා | ති = ලුනාති                      ලු | ණ | ති = ලුණාති                      "Cuts"

Indicative Mood: Present Tense (චිත්තමානකාල, ඉත්තමානකාල)

	<u>පඨම</u>	<u>පඤ්ඤ</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	ලුනාති	ලුණාති	ලුනාසී	ලුණාසී	ලුනාමී	ලුණාමී
බහු, ජහු	ලුනාතී	ලුණාසී	ලුනාථ	ලුණාසී	ලුනාම	ලුණාම

**Sixth Conjugation (ගනාදිගණ, ගනාදිගණ)**

§196. The sixth conjugation is confined, so far as known, to a single verb, and is in nowise entitled to the distinction of a conjugation. This verb is referred in Sanskrit to the ninth conjugation corresponding to the fifth in Pali, to which it might be appropriately referred.

Kaccayana says the conjugation is characterized by adding *ppa* or *nha* to the root, as:

(a) ගන | ණ | ති = ගනාති                      ගන | ණ | ති = ගනාති                      "To take", "to grasp"  
 (b) ගන | ණ | ති = ගනාති                      ගන | ණ | ති = ගනාති<sup>42</sup>                      "To take", "to grasp"

Indicative Mood: Present Tense (චිත්තමානකාල, ඉත්තමානකාල)

(a)	<u>පඨම</u>	<u>පඤ්ඤ</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	ගනාති	ගනාති	ගනාසී	ගනාසී	ගනාමී	ගනාමී
බහු, ජහු	ගනාතී	ගනාසී	ගනාථ	ගනාසී	ගනාම	ගනාම
			...or...			
(b)	<u>පඨම</u>	<u>පඤ්ඤ</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	ගනාති	ගනාති	ගනාසී	ගනාසී	ගනාමී	ගනාමී
බහු, ජහු	ගනාතී	ගනාසී	ගනාථ	ගනාසී	ගනාම	ගනාම

<sup>42</sup> The form ගනාති, ගනාති is a very common verb, but the other form (ගනාති, ගනාති) is so rare that a student would be well advised to ignore it. In fact, the latter does not appear anywhere in a Theravada *sutta*. Its irregularity could be accounted for were it a loan-word from another prakritic language (perhaps an adoption of Ardha-Magadhi *gheppai*? See: Pischel, 1955, *A Grammar of the Prakrit Languages*, §548), but what is more irregular than the word itself is that so many of the Pali grammars specify it as an example (e.g., *Bálávátáro* 27, *Moggallayanavayakarana* 178) while there is seemingly no appearance of it in canonical Pali literature.

**Seventh Conjugation (වනාදිගණ, තණාදිගණ)**

§197. The seventh conjugation is the eighth in Sanskrit, and is characterized by taking *o*, or *yira* after the root. The principal verb in this conjugation is *kara*, "to do", and it occurs in books more often perhaps than any other verb, except the verb "to be". It is conjugated with various irregularities. All the forms found in Kaccayano are given below.

The verb *kara* (කර, කර): an overview of variations in tenses with redundant forms:

Tense (කාල, කාල)	An example of each form (in the පඨමපුරිස, පුද්ගලද්වය)	
වනනමානකාල, ඔත්තමානකාල	(a) කරොති, කරොති	(b) කිරිති, කර්මිති
	(c) කර්මිති, කර්මිති	
අතීතනී, අනුගතනී	(a) කර්මිති, කර්මිති	(b) කර්මිති, කර්මිති
භවිෂ්‍යනනී, ආරාධනනී	(a) කර්මිති, කර්මිති	(b) කර්මිති, කර්මිති
	(c) කර්මිති, කර්මිති	
අනන්තනී, අනන්තනී	(a) කර්මිති, කර්මිති	(b) කර්මිති, කර්මිති
	(c) කර්මිති, කර්මිති	(d) කර්මිති, කර්මිති

Indicative Mood (ශ්‍රීතීපකාසකක්‍රියා, යථාතත්‍වකාලකර්ම)

Present Tense (වනනමානකාල, ඔත්තමානකාල)

	පඨම	පුද්ගල	මජ්ඣම	මජ්ඣම	පුද්ගල	උත්තම	උත්තම
(a)	කරොති	කරොති	කරොති	කරොති	කරොති	කරොති	කරොති
එක, කෙ	කරොති	කරොති	කරොති	කරොති	කරොති	කරොති	කරොති
බහු, ජහු	කරොති	කරොති	කරොති	කරොති	කරොති	කරොති	කරොති
			...or...				
(b)	කිරිති	කිරිති	කිරිති	කිරිති	කිරිති	කිරිති	කිරිති
එක, කෙ	කිරිති	කිරිති	කිරිති	කිරිති	කිරිති	කිරිති	කිරිති
බහු, ජහු	කිරිති	කිරිති	කිරිති	කිරිති	කිරිති	කිරිති	කිරිති
			...or...				
(c)	කර්මිති	කර්මිති	කර්මිති	කර්මිති	කර්මිති	කර්මිති	කර්මිති
එක, කෙ	කර්මිති	කර්මිති	කර්මිති	කර්මිති	කර්මිති	කර්මිති	කර්මිති
බහු, ජහු	කර්මිති	කර්මිති	කර්මිති	කර්මිති	කර්මිති	කර්මිති	කර්මිති

Aorist (අස්ථි, අද්විතී)

(a)	<u>පඨම</u>	<u>පඤ්ඤ</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	අකාසී	අකාසී	අකාසො	අකාසො	අකාසී	අකාසී
බහු, පහු	අකාසුං	අකාසං	අකාසන්	අකාසන්	අකාසිත	අකාසා
			...or...			
(b)	<u>පඨම</u>	<u>පඤ්ඤ</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	අකරී	අකරී	අකරො	අකරො	අකරී	අකරී
බහු, පහු	අකරුං	අකරං	අකරන්	අකරන්	අකරමිතා	අකරා

Future Tense (භවිෂ්‍යතී, චරිතියානී)

(a)	<u>පඨම</u>	<u>පඤ්ඤ</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	කාභිති	කාභිති	කාභිසී	කාභිසී	කාභිමි	කාභිමි
බහු, පහු	කාභිතී	කාභිතී	කාභිථ	කාභිථ	කාභිම	කාභිම
			...or...			
(b)	<u>පඨම</u>	<u>පඤ්ඤ</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	කතාති	කතාති	කතාසී	කතාසී	කතාමි	කතාමි
බහු, පහු	කතාතී	කතාතී	කතාථ	කතාථ	කතාම	කතාම
			...or...			
(c)	<u>පඨම</u>	<u>පඤ්ඤ</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	කරිෂ්‍යති	කරිෂ්‍යති	කරිෂ්‍යසී	කරිෂ්‍යසී	කරිෂ්‍යමි	කරිෂ්‍යමි
බහු, පහු	කරිෂ්‍යතී	කරිෂ්‍යතී	කරිෂ්‍යථ	කරිෂ්‍යථ	කරිෂ්‍යම	කරිෂ්‍යම

Optative Mood (ඉච්ඡන්ති, ඉච්ඡන්ති)

	<u>පඨම</u>	<u>පඤ්ඤ</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	කරෙය්‍ය	කරෙය්‍ය	කරෙය්‍යාසී	කරෙය්‍යාසී	කරෙය්‍යාමි	කරෙය්‍යාමි
බහු, පහු	කරෙය්‍යං	කරෙය්‍යං	කරෙය්‍යාථ	කරෙය්‍යාථ	කරෙය්‍යාම	කරෙය්‍යාම

Imperative Mood (ආණ්‍යතී, ආණ්‍යතී)

	<u>පඨම</u>	<u>පඤ්ඤ</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	කරොතු	කරොතු	කරොසී	කරොසී	කරොමි	කරොමි
බහු, පහු	කරොන්තු	කරොන්තු	කරොථ	කරොථ	කරොම	කරොම

Reflexive and Passive Voice (අත්තනෝපදේහී, အတ္တභෝපදේහී)

Present Tense (චිත්තමානකාල, චරිතභාෂාකාල)

(a)	<u>පඨම</u>	<u>පඤ්ඤා</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන
බහු, ජහා	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන
			...or...			
(b)	<u>පඨම</u>	<u>පඤ්ඤා</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන
බහු, ජහා	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන
			...or...			
(c)	<u>පඨම</u>	<u>පඤ්ඤා</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන
බහු, ජහා	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන
			...or...			
(d)	<u>පඨම</u>	<u>පඤ්ඤා</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන
බහු, ජහා	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන	කර්මයෙන

Infinitive Mood (තුමනන, භූමන)

කතනං, කාත්තං      කාත්තං, කාත්තං      කාත්තං, කාත්තං

### Eighth Conjugation (වුරාදිගණ, ඉරූපිගණ)

§198. The eighth conjugation, like the tenth in Sanskrit, ought to have been treated as the conjugation of causative verbs; though causative in form, it has not always a causative signification. The characteristic letters are *e*, *ne*, *aya*, and *naya*. If the first vowel of the root be *a*, it is lengthened into *á*, if *u* or *i*, it is changed to *o* or *e* (as in §187) and a final *u* or *e* is changed to *v* or *y*. The following are examples of this conjugation [showing the diversity of forms that come from the transformation of the root described]:

(a) *Coreti* (චොරෙති, චොරෙති) or (b) *corayati* (චොරයති, චොරයාති), "to steal"

(a)	පඨම	පඤ්ඤ	මඤ්ඤම	මඤ්ඤ	උත්තම	උත්තම
එක, කෙ	චොරෙති	චොරෙති	චොරෙති	චොරෙති	චොරෙති	චොරෙති
බහු, ජහු	චොරෙතී	චොරෙතී	චොරෙතී	චොරෙතී	චොරෙතී	චොරෙතී
			...or...			
(b)	පඨම	පඤ්ඤ	මඤ්ඤම	මඤ්ඤ	උත්තම	උත්තම
එක, කෙ	චොරයති	චොරයාති	චොරයති	චොරයාති	චොරයති	චොරයාති
බහු, ජහු	චොරයතී	චොරයාතී	චොරයතී	චොරයාතී	චොරයතී	චොරයාතී

(a) *Manteti* (මනෙතී, මනෙතී) or (b) *mantayati* (මනනයති, මනනයාති), "to deliberate"

(a)	පඨම	පඤ්ඤ	මඤ්ඤම	මඤ්ඤ	උත්තම	උත්තම
එක, කෙ	මනෙතී	මනෙතී	මනෙතී	මනෙතී	මනෙතී	මනෙතී
බහු, ජහු	මනෙතී	මනෙතී	මනෙතී	මනෙතී	මනෙතී	මනෙතී
			...or...			
(b)	පඨම	පඤ්ඤ	මඤ්ඤම	මඤ්ඤ	උත්තම	උත්තම
එක, කෙ	මනනයති	මනනයාති	මනනයති	මනනයාති	මනනයති	මනනයාති
බහු, ජහු	මනනයතී	මනනයාතී	මනනයතී	මනනයාතී	මනනයතී	මනනයාතී







*Kara + ya* = (a) *Káre*, (කාරෙ, කාරෙ), (b) *káraya* (කාරය, කාරය), (c) *kárápe*, or  
 (d) *kárápaya*, "cause to do"

(a)	<u>පඨම</u>	<u>පද්ම</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	කාරෙති	කාරෙති	කාරෙති	කාරෙති	කාරෙති	කාරෙති
බහු, පහු	කාරෙත්ති	කාරෙත්ති	කාරෙත්ති	කාරෙත්ති	කාරෙත්ති	කාරෙත්ති
			...or...			
(b)	<u>පඨම</u>	<u>පද්ම</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	කාරයති	කාරයති	කාරයති	කාරයති	කාරයති	කාරයති
බහු, පහු	කාරයත්ති	කාරයත්ති	කාරයත්ති	කාරයත්ති	කාරයත්ති	කාරයත්ති
			...or...			
(c)	<u>පඨම</u>	<u>පද්ම</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	කාරාපෙති	කාරාපෙති	කාරාපෙති	කාරාපෙති	කාරාපෙති	කාරාපෙති
බහු, පහු	කාරාපෙත්ති	කාරාපෙත්ති	කාරාපෙත්ති	කාරාපෙත්ති	කාරාපෙත්ති	කාරාපෙත්ති
			...or...			
(d)	<u>පඨම</u>	<u>පද්ම</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	කාරාපයති	කාරාපයති	කාරාපයති	කාරාපයති	කාරාපයති	කාරාපයති
බහු, පහු	කාරාපයත්ති	කාරාපයත්ති	කාරාපයත්ති	කාරාපයත්ති	කාරාපයත්ති	කාරාපයත්ති

Kaccayano says that *l* (ල, ල) is occasionally used for a causative affix, [e.g.] from the root *juta* (ජුත, දො) [is formed] *jotalati* (ජොතලති, ජොතලති), "causes to shine". But the commentators say this is an interpolation, and is not found in the old copies of his Grammar.

**Desiderative Verbs.**

§201. In Pali, as in Sanskrit, to avoid circumlocution of using the verb "wish" and the infinitive mood of another verb, certain changes are made in the verb to express the idea by one word. The first syllable of the verb is reduplicated according to the rules to be noted hereafter, and *kha* (ඛ, ක), or *cha* (ඡ, ඞ), or *sa* (ස, ධ) is added to the root. Thus, [the same meaning as] *bhotung icchati* [can be more succinctly written as] *bubhukkhati*, from *bhuja* ("to eat") and *kha*:

- භොතං ඉච්ඡති, චොටං ක්කුච්ඡති, "He wishes to eat" [root: *bhuja*]  
 (භ | ) භඡ | ඛ | ති = බ්භුකඛති (චු | ) චුඡ | ක | චි = චුචුකච්ඡති  
 ඝඝිතං ඉච්ඡති, චධටං ක්කුච්ඡති, "He wishes to eat" [root: *ghasa*]  
 (ඝ | ) ඝඝ | ඡ | ති = ඡ්ඝඡඡති (චු | ) චුචු | ඞ | චි = චුචුඞඞති  
 ජාතං ඉච්ඡති, ටිටං ක්කුච්ඡති, "He wishes to drink" [root: *pá*]  
 (ජ | ) ජා | ඝ | ති = ජිචාඝති (ටි | ) ටි | ධ | චි = ටිටිධචි  
 ඝොතං ඉච්ඡති, ධොටං ක්කුච්ඡති, "He wishes to hear" [root: *su*]  
 (ඝු | ) ඝු | ඝ | ති = ඝුඝුඝති (චු | ) චු | ධ | චි = චුචුධචි  
 හරිතං ඉච්ඡති, හරිටං ක්කුච්ඡති, "He wishes to carry" [root: *hara*]  
 (හ | ) හර | ඝ | ති = ඡ්හිඝති (හ | ) හඡ | ධ | චි = ඡ්හිධචි

Alwis says, "This word is written in all the Pali works *jigingsati* --should it not be *jihingsati*?" The reply is in the negative, because one of Kaccayano's aphorisms says: "When the root *hara* (හර, හඡ) takes the affix *sa* (ස, ධ), the whole root is changed to *ging* (ගිං, ඛි)" (i.e., verse #476 --E.M.).

The following example of *pivása*, "wish to drink", may serve to illustrate the conjugation of these verbs:

	<u>පඤ්ච</u>	<u>පඤ්ඤ</u>	<u>චකඤ්ච</u>	<u>චකඤ්ඤ</u>	<u>උතඤ්ච</u>	<u>උතඤ්ඤ</u>
ඵක, භො	ජිචාඝති	ටිටිධචි	ජිචාඝඝි	ටිටිධච්චි	ජිචාඝාචි	ටිටිධාච්චි
බහු, ජහු	ජිචාඝනති	ටිටිධච්ඡි	ජිචාඝඵ	ටිටිධච්ච	ජිචාඝාච	ටිටිධාච

### Intensive, or Frequentive Verbs

§202. To express emphasis, intensity, or frequent action, the bases of verbal root are reduplicated. (The rules of reduplication are given in §204, below --E.M.) It is something parallel to the Hebrew infinitive in such expressions as "moth yaumuth", "Dying thou shalt die". It is remarkable that Kaccayano says nothing on this form of the verb. Alwis however refers to two of his examples as illustrations of it; but they do not appear to be cases in point. They lack both the peculiar form and the peculiar signification. *Daddalati* (දද්දලති, ဒද්දුලති) from the root *dala* (දල, ဒල), which Alwis defines "Illuminates intensely", but it is defined by commentators mere "to shine or illuminate". *Cangkamati* (ඡඩකමති, ඡකිමති) from the root *gama*, Alwis defines, "Walks repeatedly", but this is not the definition of the scholiasts. They say it means "to walk with the feet", i.e., go on foot. Moreover the Sanskrit uses the intensive form of this root, but boht the reduplication and the definition differ, as: जंगम्यते, जंगमीति, "To walk crookedly" [Mason credits the definition to Max Müller]. The word, however, has passed into Burmese with something of the frequentive signification. Thus in Judson's dictionary စကြံ is defined "A walk, a place for walking to and fro."

The Pali books furnish a form with the signification of the frequentive verb, in which reduplication consists of the whole base of the verb, and is interchanged with the participle, as:

*Carecareyya* (චරෙචරෙය්‍ය, චෙචෙචෙය්‍ය) from *cara* (චර, චෙ), meaning "He might practice frequently" or "earnestly"

*Uddharissauddharissámi* (උද්ධරිසාඋද්ධරිසාමි, උද්ධරිසාඋද්ධරිසාමි), from *dhara* (ධර, චෙ), meaning "Bringing out I will bring out", or "I will bring out repeatedly"

Sometimes the reduplication is made with the root repeated and [an] *e* [interposed between]. The religious books contain expressions as these:

*Namenamámi* (නමෙනමාමි, නමෙනමාමි), from *nama* (නම, නම), "bowing I bow repeatedly"

*Vandevandámi* (වන්දෙවන්දමි, වන්දෙවන්දමි), or *vanditwávandámi* (වන්දිතවාන්දමි, වන්දිතවාන්දමි), from *vanda* (වන්ද, වන්ද), "Worshipping I worship intently"

In the last example the continuative participle and the verb are used in precisely the same signification as the reduplicated verb, which might be regarded as an abbreviated form of the participle rather than as an intensive verb, but it lacks the *i* of the participle.

If the insertion of a nasal be the characteristic of intensive or frequentive verbs, then Kaccayano gives several examples, but none of them are recognised by his commentators as possessing the signification of the frequentive verb, and there is nothing in the text to indicate any change in the meaning of the verb; yet it seems certain that had Kaccayano intended to convey a special signification he would have indicated it, as he does the desiderative verbs. Kaccayano's text in which the examples occur is the following: (Verses #464 & 468 -E.M.)<sup>44</sup>

කවග්ගස්ස වචගො	කච්චොදා චොදො
අඛතාසෙ වතනමානස්ස කවග්ගස්ස වචගො	අප්පදො චප්පදාදා කච්චොදා චොදො
තොති   චිකිච්චති  ජ්ඣච්චති  ජ්ඣච්චති  වඩකමති	හොරො   චිකිච්චොති  ජ්ඣච්චොති  ජ්ඣච්චොති  චොරොති
ජ්ඣංසති  ජ්ඣංසති	චිකිච්චොති  චිකිච්චොති
නිග්ගහිතඤ්ච	චිකිච්චොති
අඛතාසස්ස අනෙත නිග්ගහිතාගමො තොති වා	අප්පදාදා අප්පදාදා චිකිච්චොති චොරොති ච
වඩකමති  වඤ්චොති  වඩංසති	චොරොති  චොරොති  චොරොති

- [Aphorism:] "For a *k* classified letter, a *c* classified letter..."
- [Explanation:] "In the reduplication of the present tense, for a *k* classified letter is a *c* classified letter --[For example:] *jāṅgamati*, *caṅkamati*."
- [Aphorism:] "...And *anuswara*" (i.e., *niggahīta* ( ◦ ) --E.M.)
- [Explanation:] "At the end of the reduplication *anuswara* comes sometimes (then it is changed by permutation, see §77-83 --E.M.), [for example:] *caṅkamati*, *cañcalati*, *cāṅgamati*."

*Cañcalati* is rendered "Shakes"; and *cāṅgamati*, *cāṅgamati* and *jāṅgamati* are all translated as "he goes", *caṅkamati* once "he walks with his feet". All are probably from the same root *gama* (ගම, රඞ), but they are sometimes referred to *gamu* (ගමු, රඞ) and *kamu* (කමු, රඞ). Possibly [Sanskrit] *kram* "to stride" may be the root of *caṅkamati*. (The Pali root is more commonly reported as *kama* (කම, රඞ), the 3rd person present tense is *kamati* (කමති, රඞොති) --E.M.)

<sup>44</sup>The Pali quotation has been corrected in multiple, minor respects through comparative reading with other sources (Piyaratana, Senart, etc.).

**Denominative Verbs.**

§203. To express a sentence in a single word, several particles are affixed to nouns which change them to verbs in the signification of acting, or becoming like them, or treating another like them, or desiring them for one's self, or using them as instruments.

- (a) The affix *-áya* is used to signify one making himself like the noun. Thus, [the same meaning that is expressed in the phrase] *pabbatamiva attánang ácarati* is written [more succinctly] *pabbatáyati*, "He makes himself like the mountain":

පඬනම්ච අනනානං ආචරති ➔ පඬනායති      පපුරාමිං අත්ථානං ආචරති ➔ පපුරායාමි  
 (පඬන | ආය | ති = පඬනායති)      (පපු | ආය | මි = පපුරායාමි)

Or, [*sangho*] *samuddhamiva attánang ácarati*, is written [*sangho*] *samuddháyati*, "The Church-assembly makes itself like the ocean":

සමුද්ධම්ච අනනානං ආචරති ➔ සමුද්ධායති      ධම්මං අත්ථානං ආචරති ➔ ධම්මායාමි  
 (සමුද්ධ | ආය | ති = සමුද්ධායති)      (ධම්ම | ආය | මි = ධම්මායාමි)

This form of the verb may be compared with such English words as "Romanize" (meaning, to make like Roman) and "Latinize" (to make like Latin).

- (b) The affix *-íya* is used to denote that a person or thing is treated as the person or thing expressed by the noun, as: *achattang chhattamiva ácarati* is expressed by *chattíyati*, "That which is not an umbrella he treats as an umbrella":

ආජනනං ජනනම්ච ආචරති ➔ ජනනීයති      ආචරණං චරණමිං ආචරති ➔ චරණීයාමි  
 (ජනන | ඊය | ති = ජනනීයති)      (චරණ | ච්චි | මි = චරණීයාමි)

*Aputtang puttamiva ácarati* is expressed by *puttíyati*, "He who is not a son, he treats as a son":

අපුත්තනං පුත්තනම්ච ආචරති ➔ පුත්තනීයති      අපුත්තං පුත්තමිං ආචරති ➔ පුත්තීයාමි  
 (පුත්තන | ඊය | ති = පුත්තනීයති)      (පුත්ත | ච්චි | මි = පුත්තීයාමි)

- (c) This last affix, *-íya*, is used also in the signification of desiring for one's self that which is denoted by the noun, as: *attano pattan icchati*, is written *pattíyati*, "He desires a vessel for himself":

අත්තනො ජනනං ඉච්ඡති ➔ ජනනීයති      අත්තනො පුත්තං ආචරණමිං ➔ පුත්තීයාමි  
 (ජනන | ඊය | ති = ජනනීයති)      (පුත්ත | ච්චි | මි = පුත්තීයාමි)

*Attano ghatang icchati* is written *ghatíyati*, "He desires a water jar for himself":

අත්තනො ඝට්ඨං ඉච්ඡති ➔ ඝට්ඨීයති      අත්තනො ජලං ආචරණමිං ➔ ජලීයාමි  
 (ඝට්ඨ | ඊය | ති = ඝට්ඨීයති)      (ජල | ච්චි | මි = ජලීයාමි)



### Reduplicated Verbs.

§204. There are a few verbs which reduplicate their first syllable in some of their forms, like Greek verbs in "mi" (μῖ). In Sanskrit they are raised to the dignity of a conjugation, the third, but Kaccayano includes them in his first conjugation. The following is an example: *da*, "to give"; [compare the] Greek "do" (δο), "to give".

	<u>ඵධිම</u>	<u>පද්‍රූම</u>	<u>මජ්ඣිම</u>	<u>මජ්ඣිම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	දදති	දදාමි	දදසි	දදාමි	දදුමි	දදාමි
බහු, භූ	දදන්ති	දදාමි	දදුර්	දදාමි	දදුම	දදාමි

This reduplication is not confined to these verbs. The perfect tense of all verbs is reduplicated, and desiderative and frequentive verbs are reduplicated, and since Kaccayano treats the reduplication of all under one head (namely, අභිභාස, අනුභාස, treated in book 6, chapter 3, as a whole --E.M.), the laws that govern reduplication have been reserved for this place.

- (a) If a root begin with a second or fourth classified letter, it is changed to the corresponding first or third; that is, an aspirate is reduplicated by an unaspirate, as:

චිලිචල	චිලිචල	The perfect tense of <i>chida</i> (චිල, චිල), "he cut".
බභූච	බභූච	The perfect tense of <i>bhú</i> (භූ, භූ), "he became".
දධාති	දධාමි	The present tense of <i>dhá</i> (ධා, ධා), "he carries".
භුභුකම්භි	භුභුකම්භි	The present tense of <i>bhujá</i> (භූජ, භූජ), "wishes to eat".

- (b) A letter of the *k* class is changed in reduplication to a letter of the *ch* class; that is, a guttural is changed to a palatal, as: *cikacchati* or *cikicchati*:

චිකච්චති	චිකච්චති	The present tense of <i>kita</i> (කිත, කිත), "he practices medicine".
චිකිච්චති	චිකිච්චති	The present tense of <i>kita</i> , "he practices medicine" (variation)

- (c) Occasionally the reduplication is made by *t* instead of *k*, as:

තිකිච්චති	තිකිච්චති	The present tense of <i>kita</i> , "he practices medicine" (variation)
ඡගච්චති	ඡගච්චති	The present tense of <i>gupa</i> (ගුප, ගුප), "he guards".

- (d) The aspirate *h* is changed in reduplication to *j*, as:
- |        |        |                                                                          |
|--------|--------|--------------------------------------------------------------------------|
| ඡනාති  | ඡොරාමි | The present tense of <i>há</i> (ඡා, ඡා), "he abandons".                  |
| ඡුඡවති | ඡුඡුමි | The present tense of <i>hú</i> (ඡු, ඡු), "he offers" or "sacrifices".    |
| ඡුඡොති | ඡුඡොමි | The present tense of <i>hú</i> , "he offers" or "sacrifices" (variation) |
| ඡනාර   | ඡොරාච  | Perfect tense, third person, of <i>hara</i> (ඡර, ඡච), "he takes away".   |
- (e) The radical vowel, if long, is shortened in reduplication:
- |       |       |                                                                          |
|-------|-------|--------------------------------------------------------------------------|
| ඳදති  | ඳදමි  | The present tense of <i>dá</i> (ඳ, ඳී), "he gives".                      |
| ඳධාති | ඳධාමි | The present tense of <i>dhá</i> (ධා, ආ), "he carries", "holds", "wears". |
- (A more regular form: ධාඋරති, ආචෙමි, "holds", wears", etc. --E.M.)
- (f) Sometimes the reduplication takes *i*, as:
- |          |         |                                                                          |
|----------|---------|--------------------------------------------------------------------------|
| ඡිඡච්ඡති | ඡිඡඡුමි | From <i>ghasa</i> (ඡඡ, ඡඡ), "he wishes to eat"                           |
| ඡිඡඡති   | ඡිඡඡමි  | From <i>pá</i> (ඡා, ඡී), "he wishes to drink" (explained in §201 --E.M.) |
- (g) Sometimes a vowel is dropped [leaving the implicit *a*] in reduplication, as:
- |      |      |                                       |
|------|------|---------------------------------------|
| චචුච | චචුච | From <i>bhú</i> (චු, චු), "he became" |
|------|------|---------------------------------------|
- Sometimes the vowel is retained, as:
- |         |          |                                                  |
|---------|----------|--------------------------------------------------|
| චුචුචුච | චුචුචුමි | From <i>bhuja</i> (චුච, චුච), "he wishes to eat" |
|---------|----------|--------------------------------------------------|
- (h) The root *thá* sometimes becomes *titha* in reduplication (Compare the infinitive *thátung* (ධාතුං, උරුමු), to the present tense *tithati* (තිච්චති, මිචුමි), "he stands" --E.M.), as:
- |            |            |                   |
|------------|------------|-------------------|
| තිච්චති    | මිචුමි     | "He stands".      |
| තිච්චෙඤ්ඤ  | මිචුචුචු   | "He may stand".   |
| තිච්චෙචු   | මිචුචුචු   | "Let him stand".  |
| තිච්චෙඤ්ඤං | මිචුචුචුචු | "They may stand". |
- (i) Sometimes the reduplication takes *anuswara* ( ◦ ), (discussed in §202) as:
- |          |         |                                                   |
|----------|---------|---------------------------------------------------|
| චචකමති   | චකමමි   | From <i>kamu/kama</i> (කමු/කම, කම/කම), "he goes". |
| චචචුචුචු | චචුචුමි | From <i>chala</i> , "he shakes"                   |

- (j) Sometimes for the root *pá*, *piva* is substituted in reduplication, as:
- |             |             |                   |
|-------------|-------------|-------------------|
| පිච්චි      | පිච්චි      | "He drinks".      |
| පිච්චෙය්‍ය  | පිච්චෙය්‍ය  | "He may drink".   |
| පිච්චතු     | පිච්චතු     | "Let him drink".  |
| පිච්චෙය්‍යං | පිච්චෙය්‍යං | "They may drink". |
- (k) When the roots *pá* and *má* take the affix *sa*, they sometimes become *vá* and *mang* [respectively] after the reduplication, as:
- |           |           |                                                          |
|-----------|-----------|----------------------------------------------------------|
| පිච්චාසති | පිච්චාසති | From <i>pá</i> (ඵ, ටී), "he wishes to drink".            |
| මිමංසති   | මිමංසති   | From <i>má</i> (මී, මා), "he investigates" or "reasons". |
- (l) The final radical becomes *k* when *kh* is added to a reduplicated root, as:
- |            |            |                                                           |
|------------|------------|-----------------------------------------------------------|
| තිච්චිකඛති | තිච්චිකඛති | From <i>tija</i> (චී, චී), "he forbears", "has patience". |
|------------|------------|-----------------------------------------------------------|
- (m) The final consonant is changed to *c* when *ch* is added to the final radical, as:
- |           |           |                                                       |
|-----------|-----------|-------------------------------------------------------|
| තිකිච්චති | තිකිච්චති | From <i>kita</i> (කී, කී), "he practices medicine".   |
| ඡකිච්චති  | ඡකිච්චති  | From <i>ghasa</i> (ඡ, ඡ), "he wishes to eat".         |
| ඡගුච්චති  | ඡගුච්චති  | From <i>gupa</i> , (ගු, ගු), "he guards", "protects". |

Alwis renders [*jigucchati* as] "He Reproaches," which accords with the Sanskrit. And the definition given above is identical with the Sanskrit when the root is conjugated without reduplication *gopayati* (गोपयति). This proves that the signification of Pali forms cannot be safely inferred from the Sanskrit.

### Anomalous Verbs.

First among anomalous verbs in all the Indo-European languages is the verb "to be". In Greek and Latin its base appears to be "es", and in Pali many forms are made from *asa*. The Anglo Saxon and allied tongues made their verb "to be" from the root "be", and in Pali a complete verb *bhú*, in the signification of "to be" or "become", is found in both the active and middle [i.e., reflexive] voices.

Webster says of the [English] verb "to be": "It is defective, and its defects are supplied by verbs from other roots, 'am', 'is', 'was', 'were'." The defects are in the usage, not in the verb. It is complete in Pali, and in some of the rural districts of England, the Pali forms of this verb are still spoke, which in books has been supplanted by "am, is, was, were". The roots *asa* and *bhú* exist in Sanskrit, but the Pali has a third root *hú* for the verb "To be", with copious forms, that has no place in Sanskrit, but which has been suggested, with great probability, to be of common origin with the Hebrew verb "to be", *huh*.

§205. All the forms of the verb "to be" are not found in Kaccayano, but in order to furnish a complete paradigm, his deficiencies have been supplied from other books in Burmah, and from the researches of Alwis in Ceylon.

*Asa* (අස, အသ), "to be"; [compare] Latin "esse", to be.

Indicative Mood (ශ්‍රීතීප්පකාසකක්‍රියා, පඤ්ඤාපුකාදානකර්මයා)

Present Tense (විතනමානකාල, චතුර්විධකාල)

	පද්ම	පද්ම	මඤ්චිම	මඤ්චිම	උතනම	උතනම
එක, කෙ	අභි/සති	අභි/සති	අභි	අභි	අභි/අභි	අභි/අභි
බහු, පහු	සතී/සතී	සතී/සතී	අභි	අභි	අභි/අභි	අභි/අභි

Kaccayano gives *atthi* (අභි, අභි) only for the third person, but the books supply in addition *atthi* (අභි, අභි, an erroneous spelling --E.M.) and *sati* (සති, සති). The last is near the *asti* (අස්ති) of the Girnar inscriptions, and the two are brought the nearer by a rule (verse #508 --E.M.) of Kaccayano's, which says:

සබ්බස්සාසාදි ලොපො ච||                      ධජ්ජුදාදාදාදි ලොපො ච||<sup>46</sup>

*Sabbatthasāssādi lopo cha*, "And *a* at the beginning of *asa* is erased in all."

Originally there would seem to have been tenses conjugated in the middle voice, but the only trace remaining in use is the third person plural, *sante* (සතී, සතී).

Aorist (අභිනි, අභිනි)

	පද්ම	පද්ම	මඤ්චිම	මඤ්චිම	උතනම	උතනම
එක, කෙ	අභි	අභි	අභි	අභි	අභිං	අභිං
බහු, පහු	අභිංසු/අභිංසු	අභිංසු/අභිංසු	අභිනි	අභිනි	අභිංසු	අභිංසු

Alwis conjugates this tense with the initial *a* long throughout, like the Sanskrit, but the books in Burmah, so far as noted, make it short.

<sup>46</sup> I have brought the spelling of the first word into conformity with Piyaratana's edition.

Optative Mood (ඉච්ඡ්ථක, ඉච්ඡාම)

	පඨම	පඳුම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	අස්ස/සියා	අසා/සියා	අස්ස	අසා	අස්සං	අසාං
බහු, පහු	අස්සු/සියුං	අසා/සියා	අස්සථ	අසාභ	අස්සාම	අසාභ

Imperative Mood (ආණ්ඩක, ආණ්ඩාම)

	පඨම	පඳුම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	අත්ථු	අත්ථු	අභි	අභි	අස්ථි	අස්ථි
බහු, පහු	භන්තු	භන්තු	අථ	අත්ථ	අස්ථ	අස්ථ

Participles (කිතකපද, කිතකපද), Present tense (චිත්තමානකාල, චිත්තමානකාල)

	පඨම	පඳුම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	භන්තං	භන්තං	භන්තී	භන්තී	භන්තො	භන්තො
බහු, පහු	භන්තං	භන්තං	භන්තා	භන්තා	භන්තො	භන්තො

(Some of the participles of *asa* are identical to participles of *sammati* (සමමති, සමමති), the latter meaning "peaceful", or "appeased", but sometimes also "ceased". Thus, the base *santa* (සන්ත, සන්ත) could be interpreted with one of several (potentially contradictory) meanings when it is found as an adjective --E.M.)

The Pali, like the Latin, makes the future from another root, but the Greek makes the future and other forms from this root which are not met either in Pali or Sanskrit. It is worthy of remark too, that the Sanskrit has two preterites, while there is one only in Pali.



Optative Mood (ඉච්ඡත්ථක, ඉඤ්ඤාක)

	පඨම	පඳුම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	භවෙ/භවෙය්‍ය	චාටෙ/චාටෙය්‍ය	භවෙය්‍යාභි	චාටෙය්‍යාච්චි	භවෙය්‍යාමි	චාටෙය්‍යාමි
බහු, ජහු	භවෙය්‍යං	චාටෙය්‍යං	භවෙය්‍යාථ	චාටෙය්‍යාථ	භවෙය්‍යාම	චාටෙය්‍යාම

Conditional Mood (කාලාභිච්ඡති, කාලාභිච්ඡති)

	පඨම	පඳුම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	අභවිස්ස	අචාට්ඨාස	අභවිස්සෙ	අචාට්ඨාසෙ	අභවිස්සං	අචාට්ඨාසං
බහු, ජහු	අභවිස්සංහු	අචාට්ඨාසංහු	අභවිස්සෙථ	අචාට්ඨාසෙථ	අභවිස්සංහ	අචාට්ඨාසංහ

Imperative Mood (ආණ්ඩුක, ආණ්ඩුක)

	පඨම	පඳුම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	භවතු	චාටතු	භවාභි	චාටාභි	භවාමි	චාටාමි
බහු, ජහු	භවන්තු	චාටන්තු	භවන්ථ	චාටන්ථ	භවාම	චාටාම

Infinitive Mood (තුමනන, තුමනන)

භවිතුං	චාටිතුං
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Participles (කිතකපද, කිතකපද) in the indicative (භව්ච්ඡකකාසකක්‍රියා, භව්ච්ඡකකාසකක්‍රියා), භව්ච්ඡකකාසකක්‍රියා.

Present tense (චිත්තමානකාල, චිත්තමානකාල)

	පඨම	පඳුම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	භවනං	චාටන්තං	භවන්ති	චාටන්ති	භවන්තො	චාටන්තො
බහු, ජහු	භවමානං	චාටමානං	භවමානා	චාටමානා	භවමානො	චාටමානො

(A.P. Buddhadatta notes in his dictionary that the participle *bhavanta* is also used in the sense of "a polite word often used in the place of 'you'"; this may cause some confusion on first reading it -- E.M.)

Future Tense (භවිස්සන්ති, භවිස්සන්ති)

පඨම	පඳුම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
භවිස්සන්තං	චාටිස්සන්තං	භවිස්සන්ති	චාටිස්සන්ති	භවිස්සන්තො	චාටිස්සන්තො

Reflexive and Passive Voice (අනන්තොපද්ධි, අත්ථොපද්ධි)

Present Tense (ව්‍යවහාරිකාල, චරිතානුකූල)

	පද්ධිම	පද්‍රව්‍ය	මඤ්ඤිම	මඤ්ඤිම	උත්තම	උත්තම
එක, කෙ	භවිතෙ	නාමො	භවිසෙ	නාමො	භවිතෙ	නාමො
බහු, පහු	භවිමෙහ	නාමො	භවිමෙහ	නාමො	භවිමෙහ	නාමො

Perfect Tense (භවිතං, පරිපූර්ණ)

	පද්ධිම	පද්‍රව්‍ය	මඤ්ඤිම	මඤ්ඤිම	උත්තම	උත්තම
එක, කෙ	භවිතං	පරිපූර්ණ	භවිතං	පරිපූර්ණ	භවිතං	පරිපූර්ණ
බහු, පහු	භවිමෙහ	පරිපූර්ණ	භවිමෙහ	පරිපූර්ණ	භවිමෙහ	පරිපූර්ණ

Imperfect Tense (භවිතං, පරිපූර්ණ)

	පද්ධිම	පද්‍රව්‍ය	මඤ්ඤිම	මඤ්ඤිම	උත්තම	උත්තම
එක, කෙ	භවිතං	අනාමි	භවිතං	අනාමි	භවිතං	අනාමි
බහු, පහු	භවිමෙහ	අනාමි	භවිමෙහ	අනාමි	භවිමෙහ	අනාමි

Aorist (අනන්තං, අනන්තං)

	පද්ධිම	පද්‍රව්‍ය	මඤ්ඤිම	මඤ්ඤිම	උත්තම	උත්තම
එක, කෙ	භවිතං	අනාමි	භවිතං	අනාමි	භවිතං	අනාමි
බහු, පහු	භවිමෙහ	අනාමි	භවිමෙහ	අනාමි	භවිමෙහ	අනාමි

Future Tense (භවිතං, පරිපූර්ණ)

	පද්ධිම	පද්‍රව්‍ය	මඤ්ඤිම	මඤ්ඤිම	උත්තම	උත්තම
එක, කෙ	භවිතං	නාමො	භවිතං	නාමො	භවිතං	නාමො
බහු, පහු	භවිමෙහ	නාමො	භවිමෙහ	නාමො	භවිමෙහ	නාමො

Optative Mood (භවිතං, පරිපූර්ණ)

	පද්ධිම	පද්‍රව්‍ය	මඤ්ඤිම	මඤ්ඤිම	උත්තම	උත්තම
එක, කෙ	භවිතං	නාමො	භවිතං	නාමො	භවිතං	නාමො
බහු, පහු	භවිමෙහ	නාමො	භවිමෙහ	නාමො	භවිමෙහ	නාමො

Conditional Mood (කාලාභිච්ඡනී, කාලාරෝපණී)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	අභිච්ඡන්ති	අභිච්ඡන්ති	අභිච්ඡන්ති	අභිච්ඡන්ති	අභිච්ඡන්ති	අභිච්ඡන්ති
බහු, ජහු	අභිච්ඡන්තී	අභිච්ඡන්තී	අභිච්ඡන්තී	අභිච්ඡන්තී	අභිච්ඡන්තී	අභිච්ඡන්තී

Imperative Mood (ආණ්ඩනී, ආණ්ඩනී)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	භවතං	භවතං	භවතං	භවතං	භවතං	භවතං
බහු, ජහු	භවතං	භවතං	භවතං	භවතං	භවතං	භවතං

Participles (කිතකපද, කිතකපද) in the reflexive/passive (අත්තනෝපදේශී, අත්තනෝපදේශී).

Present tense (චිත්තමානකාල, චිත්තමානකාල)

පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
භුජ්ජමානං	භුජ්ජමානං	භුජ්ජමානං	භුජ්ජමානං	භුජ්ජමානං	භුජ්ජමානං

Past Tense (අතීතකාල, අතීතකාල)

පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
භුජ්ජං	භුජ්ජං	භුජ්ජං	භුජ්ජං	භුජ්ජං	භුජ්ජං

Future Tense (අනාගතකාල, අනාගතකාල)

පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
භවිස්සමානං	භවිස්සමානං	භවිස්සමානං	භවිස්සමානං	භවිස්සමානං	භවිස්සමානං

*Hu/hú* (හු, හු / හු, හු), "to be"; [compare] Hebrew "huh", to be.

Alwis writes this root with *ú*, but Kaccayano uniformly [writes it] with the short vowel, *hu*.

Indicative Mood (ශ්‍රීතීඝ්‍රකාසකක්‍රියා, පූජ්‍යපුතාකාරකරියා)

Present Tense (විතනමානකාල, චතුර්වාරිකාල)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	හොති	හොති	හොසී	හොසී	හොමි	හොමි
බහු, පහු	හොන්ති	හොන්ති	හොන්ති	හොන්ති	හොන්ති	හොන්ති

Imperfect Tense (භීෂ්‍යතනී, හීයනී)

	පඨම	පඤ්ඤ	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	අභුවා	අභුවා	අභුවො	අභුවො	අභුව/වං	අභුං/වං
බහු, පහු	අභුවු	අභුවු	අභුවන්ති	අභුවන්ති	අභුවන්ති	අභුවන්ති

Aorist (අඝ්‍රතනී, අඝ්‍රතනී)

	පඨමපුරුෂො	පඤ්ඤපුරුෂො	මජ්ඣමපුරුෂො	මජ්ඣමපුරුෂො	උත්තමපුරුෂො	උත්තමපුරුෂො
එක, කෙ	අභු	අභු	අභොසී	අභොසී	අභුං/අභොසී	අභුං/අභොසී
බහු, පහු	අභවුං	අභවුං	අභොසීන්ති	අභොසීන්ති	අභුන්ති/අභොසීන්ති	අභුන්ති/අභොසීන්ති

This tense is also formed on the base *he* (හෙ, හෙ). *Ahesung* (අහෙසුං, අහෙසුං), the third person plural, is of common occurrence in the books. Sometimes a nasal is inserted between the base and the termination, as: *ahengsung*, (අහෙසුං, අහෙසුං) "they were"; and the same form is met occasionally in other verbs.

Future Tense (භවිස්සන්ති, ආදියානු)

(Formed on the base of (a) භෙ, හො, (b) භෙහි, හොහි, and (c) භොහි, හොහි respectively --E.M.)

(a)	පඨමපුරුසො	පටුමපුරුසො	මජ්ඣමපුරුසො	මජ්ඣමපුරුසො	උත්තමපුරුසො	උත්තමපුරුසො
එක, කෙ	භෙති	හොති	භෙහි	හොහි	භෙමි	හොමි
බහු, පහු	භෙත්ති	හොත්ති	භෙත්ථ	හොත්ථ	භෙමඞ	හොමඞ

...or...

(b)	පඨමපුරුසො	පටුමපුරුසො	මජ්ඣමපුරුසො	මජ්ඣමපුරුසො	උත්තමපුරුසො	උත්තමපුරුසො
එක, කෙ	භෙහිති	හොහිති	භෙහිසි	හොහිසි	භෙහිමි/භෙහාමි	හොහිමි/හොහාමි
බහු, පහු	භෙහිත්ති	හොහිත්ති	භෙහිත්ථ	හොහිත්ථ	භෙහිමඞ/භෙහාමඞ	හොහිමඞ/හොහාමඞ

...or...

(c)	පඨමපුරුසො	පටුමපුරුසො	මජ්ඣමපුරුසො	මජ්ඣමපුරුසො	උත්තමපුරුසො	උත්තමපුරුසො
එක, කෙ	භොහිති	හොහිති	භොහිසි	හොහිසි	භොහිමි/භොහාමි	හොහිමි/හොහාමි
බහු, පහු	භොහිත්ති	හොහිත්ති	භොහිත්ථ	හොහිත්ථ	භොහිමඞ/භොහාමඞ	හොහිමඞ/හොහාමඞ

These three forms of the future are made six by inserting *ssa* (ස්ස, ධා) between each base and termination, thus:

(a)   <i>ssa</i>	පඨම	පටුම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, කෙ	භෙස්සති	හොධාති	භෙස්සති	හොධාති	භෙස්සාමි	හොධාමි
බහු, පහු	භෙස්සන්ති	හොධාත්ති	භෙස්සන්ථ	හොධාත්ථ	භෙස්සාමඞ	හොධාමඞ

In like manner the tense is conjugated on the bases *hehi* and *hohi* [with the superlative *-ssa*], as: *hehissati* (භෙහිස්සති, හොහිධාති), *hohissati* (භොහිස්සති, හොහිධාති), "He will be".

Optative Mood (ඉච්ඡන්තික, ඉඤ්ඤාක) [formed on the base of (a)තෙය්‍ය, or හොයා (b) තුට්ඨෙය්‍ය, හදොයා]

(a)	<u>පඨම</u>	<u>පඳුම</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	තෙය්‍ය	හොයා	තෙය්‍යාහි	හොයාදාසි	තෙය්‍යාමි	හොයාපි
බහු, ජහු	තෙය්‍යං	හොයාඤ්ඤා	තෙය්‍යාන්ථ	හොයාදාසු	තෙය්‍යාම/-ය්‍යං	හොයාපාම/-යාඤ්ඤා

...or...

(b)	<u>පඨම</u>	<u>පඳුම</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	තුට්ඨෙය්‍ය	හදොයා	තුට්ඨෙය්‍යාහි	හදොයාදාසි	තුට්ඨෙය්‍යාමි	හදොයාපි
බහු, ජහු	තුට්ඨෙය්‍යං	හදොයාඤ්ඤා	තුට්ඨෙය්‍යාන්ථ	හදොයාදාසු	තුට්ඨෙය්‍යාම හදොයාපාම	හදොයාපාම

The optative mood, as met in the books in Burmah, is usually made on the base *asa*. Alwis says he has not found the form given above in the books on Buddhism.

Conditional Mood (කාලාතිපත්ති, කාලාරෝපණී)

	<u>පඨම</u>	<u>පඳුම</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	අභවිස්සා	අහරිදාසා	අභවිස්සෙ	අහරිදාසෙ	අභවිස්සං	අහරිදාසං
බහු, ජහු	අභවිස්සා	අහරිදාසාදා	අභවිස්සෙථ	අහරිදාසෙථ	අභවිස්සංථ	අහරිදාසාදා

Imperative Mood (ආණ්ඩනික, ආණ්ඩනී)

	<u>පඨම</u>	<u>පඳුම</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	තොතු	හොහො	තොහි	හොහො	තොමි	හොහො
බහු, ජහු	තොනතු	හොහොඤ්ඤා	තොන්ථ	හොහොඤ්ඤා	තොම	හොහො

Infinitive Mood (තුමනන, තුමනන)

තුතුං හදොදා

Continuative Participle (also known as the absolutive participle --E.M.)

තුන්ථා / තුන්ථාන හදොදා / හදොදාන

Reflexive and Passive Voice (අනන්තොපද්ධි, අනන්තොපද්ධි)

Imperfect Tense (භීෂ්ණනි, භීෂ්ණනී)

	<u>පඨම</u>	<u>පඳුම</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	අනුච්ඡන්ති	අහදොදාසු	අනුච්ඡන්ති	අහදොදාසු	අනුච්ඡන්ති	අහදොදාසු
බහු, ජහු	අනුච්ඡන්තිං	අහදොදාසුඤ්ඤා	අනුච්ඡන්තිං	අහදොදාසුඤ්ඤා	අනුච්ඡන්තිං	අහදොදාසුඤ්ඤා

Participles (කිතකපද, තීරාකපද), Past tense (අතීතකාල, අතීරාකාල)

ත්‍රතො, හදො      ත්‍රතා, හදා      ත්‍රතං, හදං

§206. [The Sanskrit root] *Gam* (गम्) substitutes for its final [consonant] in "the special tenses" *ccha* (च्छ) says Max Müller. In Pali this substitution is not confined to the special tenses. Kaccayano gives examples in the future, the conditional, and the aorist, which do not belong to the special or conjugational tenses. The same tense or mood is often conjugated on both bases [i.e., either on the base of (a) *gama* (ගම, ගම), or (b) *gaccha* (ගච්ඡ, ගච්ඡ)]. The following are specimens:

*Gamu* (ගමු, ගම, "to go"; [compare] English [or German] "gang", to go.

Indicative Mood (යථාච්ඡක්කාසකක්‍රියා, යථාච්ඡාසකාසකාකාරීයා)

Aorist (අඤ්ඤාතී, අඤ්ඤාතී)

(a)	<u>පඨම</u>	<u>පද්‍රම</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	අගච්ඡ	අගච්ඡ	අගච්ඡා	අගච්ඡා	අගච්ඡ	අගච්ඡ
බහු, පහු	අගච්ඡං	අගච්ඡං	අගච්ඡන්	අගච්ඡන්	අගච්ඡන්	අගච්ඡන්
			...or...			
(b)	<u>පඨම</u>	<u>පද්‍රම</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	අගච්ඡ	අගච්ඡ	අගච්ඡා	අගච්ඡා	අගච්ඡ	අගච්ඡ
බහු, පහු	අගච්ඡං	අගච්ඡං	අගච්ඡන්	අගච්ඡන්	අගච්ඡන්	අගච්ඡන්

Future Tense (භවිෂ්‍යතී, භවිෂ්‍යතී)

(a)	<u>පඨම</u>	<u>පද්‍රම</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී
බහු, පහු	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී
			...or...			
(b)	<u>පඨම</u>	<u>පද්‍රම</u>	<u>මජ්ඣම</u>	<u>මජ්ඣම</u>	<u>උත්තම</u>	<u>උත්තම</u>
එක, කෙ	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී
බහු, පහු	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී	භවිෂ්‍යතී

Kaccayano gives a third base, *ghamma* (ඝම්ම, පාඝ්; see verse #503 --E.M.) which does not appear in Sanskrit. The following are examples in the imperative [singular] (ආණ්ඩනික, ආණ්ඩනික):

	පට්ඨම	පට්ඨම	මජ්ඣම	මජ්ඣම	උත්තම	උත්තම
එක, භෙ	ඝම්මතු	පාඝ්භො	ඝම්මති	පාඝ්භො	ඝම්මාමි	පාඝ්භො
compare:	ගම්මතු	භොභො	ගම්මති	භොභො	ගම්මාමි	භොභො

§207. In Sanskrit, [the verb] *dris* substitutes *pas* in the "special tenses", but in Pali *disa* is also used, and there are moods or tenses formed on the six following bases:

දිස	දිසා	දිසා	දිකඛ	දිච්ඡ	චසා
දිසා	දිසා	දිසා	දිකා	දිච්ච	චසා

The following examples are in the active voice and indicative mood. (In other words, the verbal root *disa* (දිස, දිසා), "see", forms the 3rd person present singular ("He sees/she sees/it sees") in all of the following forms, all equally correct spellings --E.M.)

දිසති	දිසාති	දිකඛති	දිච්ඡති	චසාති
දිසාති	දිසාති	දිකාති	දිච්චති	චසාති

[The imperfect (චිත්තනි, චිත්තනි) forms on the base *dassa*, as:] අදිසා, අදිසා, "He saw", [and the conditional participle is formed from *disa*, as:] දිසා, දිසා.

§208. The Sanskrit irregular verbs appear to be more regular than the corresponding ones in Pali. This verb [*ñā*, "to know"] in Sanskrit has two bases only, while in Pali it has four, as:

<i>ñā</i> (ඤ, ඤ)	<i>jā</i> (ජා, ඤ)	<i>jang</i> (ජං, ඤ)	<i>nā</i> (නා, ඤ)
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[Thus, there are various spellings to be found built upon the various bases, as the 3rd personal present active singular forms:] *jānāti* (ජානාති, ඤානාති) and *nāyati* (නායාති, ඤායාති), "He knows" [or the optative 3rd person singular forms:] *jāneyya* (ජානෙය්‍යා, ඤානෙය්‍යා), *jaññā* (ඤ්ඤා, ඤා), and *jāniyā* (ජානියා, ඤානියා), "He may know".

§209. [The verb *brú* (බ්‍රූ, බ්‍රූ)] substitutes *áha* for its base in the perfect tense, as [shown below for the third person form across three tenses]:

	Present Tense	Aorist	Perfect Tense
	චිත්තමානකාල, චිත්තමානකාල	අච්ඡතනී, අච්ඡතනී	චිත්තකාමා, චිත්තකාමා
එක, භෙ	බ්‍රවීති, බ්‍රවීති	අබ්‍රවී, අබ්‍රවී	ආහ, ආහ
බහු, භො	බ්‍රවිතී, බ්‍රවිතී	අබ්‍රවීං, අබ්‍රවීං	ආහු/ආහංහු, ආහු/ආහංහු

§210. The verb *vaca* (වච, 09). "to speak", has three bases: *vaca* (වච, 09), *vakkha* (වකඛ, 0ඟු) and *uca* (උච, ෮9). The Sanskrit present passive is formed from *uca*, but in Pali more usually from *vaca*, though both forms are used as [in the following examples]:

වකඛාමී, වකඛාම	0ඟුමි, 0ඟුම	"I say", "We say" (Present active 1st person)
අචචා, අචචු	අ0ච, අ0චු	"He said", "They said" (Imperfect 3rd person)
අචචාච, අචචාචු	අ0චි, අ0චිචු	"He said", "They said" (Aorist 3rd person)
චුචිතෙ, චුචිති, උචිතෙ	උචුතෙ, උචුති, උචුතෙ	"It is said" (Passive voice, 3rd person)

§211. The last consonant of the root *vada* (වද, 03) sometimes becomes *jj* (වජ්, 0චු), a change that does not appear to be made in Sanskrit.

වජ්ඣාමී, වදමී, වජ්ඣමී, වදෙමී	0චුමි, 03මි, 0චුමි, 03ෙමි	"I speak" or "say" (Present active 1st person)
වජ්ඣස්ස, වදෙස්ස	0චුය්, 03ෙය්	"He may speak" (Optative 3rd person)

§212. The root *jara* (ජර, 09), "to grow old", is sometimes changed to *jira* (ජිර, 09), *jiyya* (ජිය, 09), and *jiya* (ජිය, 09), as:

ජරති, ජියති, ජියති	ජිරති, ජියුති, ජියති	"He grows old" (Present active 3rd person)
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§213. The root *mara* (මර, 09), to die, is occasionally changed to *miya* (මිය, 09), as:

මියති, මරති	මියති, මරති	"He dies" (Present active 3rd person)
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§214. Sometimes *-su* in *isu* (ඉසු, ඉසු), "to wish", is changed to *-cha* (ඉච්ඡ, ඉච්ඡ). In Sanskrit this change is regularly made in "the special tenses", but in Pali the change is represented as a matter of choice, thus:

ඉච්ඡති, ච්ඡති	ඉච්ඡති, ච්ඡති <sup>47</sup>	"He wishes" (Present active 3rd person)
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<sup>47</sup> I note that Buddhadatta's Pali-English dictionary lists these verbs as derived from two different roots: *isa* (ඉසු, ඉසු) and *esa* (ච්ඡ, ච්ඡ) respectively. It seems that the *Rūpasiddhi* is consistent with Mason's treatment, presenting the two as forms of one root.

§215. *Yamu* (යමු, ယမု), "To restrain", sometimes changes its last radical to *ccha*. With the preposition *ni* [the verb takes on the meaning "to command", "control", "define", or "to impose order" (නိශ්စေတိ, နိယမေတိ), with the related nouns *niyáma* and *niyámatá* (නိယာမ/නိယာမတာ, နိယာမ/နိယာမတာ) meaning "certainty" or "a fixed order"];<sup>48</sup> its Singalese definition, according to Alwis, is "regulates".

නိယဗ္ဗတိ, နိယမတိ	နိယတ္တတိ, နိယမတိ	"He controls, etc." (Present 3rd person)
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§216. In *dá* (ဋ, ဒါ), "to give", are several irregularities met in reading or noted by Kaccayano. The passive is sometimes made like the Sanskrit, *diyate* (दियते; ငြိယတေ, ဒိယတေ), and sometimes like the third conjugation, *diyati* (ငြိယတိ, ဒိယတိ), and similar double forms are found with other verbs. The *dá* not only becomes *di* occasionally, but also *de*. In one instance, the base appears to be changed to *daha*, and the present tense is sometimes made from *dam*. The following are examples:

ငြိဇတိ, ငြိမတိ, ငြိတိ	ဒဇ္ဇမိ, ဒမ္မမိ, ဒမိ	"I give" (Present 1st person)
ငြိဇဇာယ, ငြိဇဇာယ	ဒဇ္ဇေယျ, ဒဒေယျ	"He may give" (Optative 3rd person)
ငြိယတိ, ငြိယတေ	ဒိယတိ, ဒိယတေ	"It is given" (Passive/reflexive 3rd person)

**Miscellaneous Anomalies.**

§217. The characteristic *ssa* of the future tense is sometimes omitted.

§218. The *a* augment of the imperfect and aorist tenses, and the conditional mood, is frequently omitted. (i.e., the "prefixed" *a* (ဇ, အ) of the tenses mentioned can be regarded as optional --E.M.)

§219. The affix that marks the second person singular of the imperative mood sometimes takes *á* before it is sometimes omitted. (i.e., the ending listed for the 2nd person (ဇာဏ္ဍိကဗျာဏ, မဇ္ဈိမပုရိသ) in the chart to §176 for the imperative (ဇာဏ္ဍိကဗျာဏ, အာဏတ္တိက), could be regarded as having an optional long *á* in its ending: *-hi* or *áhi* (စိ/ဇာဏ္ဍိ, ဟိ/အာဟိ) --E.M.)

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<sup>48</sup> I have replaced Mason's comments with a few remarks derived from Buddhadatta's dictionary. Mason's original is quite confusing; however, it is interesting that he gives the central meaning of *niyameti* as "to be permanent" or "to observe". The Davids & Stede dictionary (1925) correctly warns that *niyama* (,) is often confused with *niyáma*, but then does little to distinguish the two in its definitions (pg. 368); we may add that there is a third term that should be understood as distinct from the meanings of the other two: *niyati* is a separate word again formed from the same components with the meaning of "fate" or "destiny". We should also note here that *Niyama* is a toponym, a district in South India according to Malalasekera's *Buddhist Dictionary of Pali Proper Names*. The latter cites usage of the term as a place-name to the *Culavangsa*; however, it is not included in Bimala Churn Law's survey *The Geography of Early Buddhism*.

§220. "The intermediate *i*," says Max Müller, "which has to be inserted between the verbal base and the terminations originally beginning with consonants", in the unmodified tenses, furnishes "one of the most difficult chapters of Sanskrit grammar." Kaccayano disposes of the whole subject in the following sentence: "In the non-conjugational tenses the letter *i* comes."

### Participles.

(කිතකපද, ආරාමපද)

In both form and usage the Pali participles are nearly identical with the Sanskrit.

#### Participles in the Active Voice (පරස්පඤ්චි, පඤ්චාපදිඤ්චි)

Present Participle (චිතතමානකාල, චිතතමානකාල).

§221. The present participle may be formed from the third person plural of the present tense, by changing the [ending] *-anti* (අනි, අනි) to *-ang* (අං, අං). In Sanskrit, the change is to *at* (अत्). For the declension, see §112.

Future Participle (අනාගතකාල, අනාගතකාල).

§222. The future participle may be made from the third person plural of the future tense, by the same change that makes the present. See §178. Kaccayano, however, makes this participle also by omitting the *ssa* (සස, සස) leaving the form of the present (i.e., Verse #657, where Kaccayana states that the suffix *ssa* has as its alternates *antu*, *mána*, and *ána* in expressing the future tense, with many examples --E.M.). Thus he gives [the examples] *karonto* (කරොනො, කරොනො), *karáno* (කරානො, කරානො), *කරානො*.

Perfect Participle (පරොකඛි, පරොකඛි).

§223. The perfect participle active is formed by adding *-vá* (වා, වා) to the past participle passive. For the declension, see §112.

#### Participles in the Reflexive/Passive Voice (අත්තනොපඤ්චි, අත්තනොපඤ්චි)

Present Participle (චිතතමානකාල, චිතතමානකාල).

§224. The present participle is formed by changing the termination of the third person plural of the present tense [from] *-ante* (අනෙ, අනෙ) into *amana* (අමන, අමන). This same form is used by Kaccayano for both the present and future tenses, and sometimes in an active signification [instead of] in a middle and passive [voice]. It is declined like the examples in §89, 90, 95.

Past Participle (අතීතකාල, အတීတကာလ)

§225. The [passive] past participle is formed by adding *-ta* (ත, တ) to the root, or in some instances *na* (න, ඤ). It is frequently used as a finite verb. The declension is the same as the present participle noted above. Kaccayano has another past participle, but not of common occurrence (verse #557 --E.M.), made from this by the addition of *áví* (ආවී, ආවී), as: *buttáví* (බුත්තාවී, පුත්තාවී), "eaten", or *vusitáví* (වුසිතාවී, ඉසිතාවී), "remained". The past participle is rarely formed by simply adding *ta* to the root unchanged, as: *ita* (ඉත, ඉත), "gone", *ñáta* (ඤ්ඤත, ඤ්ඤත), "known", or *bhíta* (භීත, භීත), "feared".

§226. Sometimes [in forming the passive past participle] an intermediate *i* is found between the root and the affix. (Note that the charts below show the root form of the verb, and then the base of the reflexive past participle; in practice, the conjugational ending would then be added to the base, in the manner shown at length in §179, with the example ending there being the passive third person singular ටෙ, ටෙ. The definition supplied in English is in the infinitive, as the participle base has no specific meaning --E.M.)

(a) In some instances, no further change is made, as:

ආධිපාත, ආචාරය		කීර්තනපද, කීර්තනපද		
ශාච	යාච	ශාචිත	යාචිත	"To ask"
ආභ	ආභ	ආභිත	ආභිත	"To eat"
භච	භච	භචිත	භචිත	"To cook"
භාභ	භාභ	භාභිත	භාභිත	"To speak"
භභ	භභ	භභිත	භභිත	"To rejoice"
රකඛ	රකඛ	රකඛිත	රකඛිත	"To guard"
උභභ	උභභ	උභභිත	උභභිත	"To approach"
මඳ	මඳ	මඳිත	මඳිත	"To madden"

(b) Occasionally the penultimate vowel of the root is lengthened, sometimes as in §187. As:

<u>ආඛ්‍යාත</u>	<u>ආචාරා</u>	<u>කිතකපද</u>	<u>නිර්තකපද</u>	
සී	ධී	සීත	ධීත	"To sleep"
දීඝ	දීඝ	දෙඝිත	දෙධීත	"To preach"

(c) Certain verbs with final *á* change it to *i*, as:

<u>ආඛ්‍යාත</u>	<u>ආචාරා</u>	<u>කිතකපද</u>	<u>නිර්තකපද</u>	
ධී	ධ්‍ර	ධීත	ධ්‍රිත	"To stand"
භ	භී	භීත	භිත	"To drink"

§227. More usually, no intermediate *i* occurs [in-between the root and the affix when forming the passive past participle].

(a) Some roots drop a final nasal before *ta*, as:

<u>ආඛ්‍යාත</u>	<u>ආචාරා</u>	<u>කිතකපද</u>	<u>නිර්තකපද</u>	
සුගමි	දුගම	සුගත	දුගත	"To go well"
උඝත	උඝභ	උඝත	උඝභත	"To destroy"
මත	මභ	මත	මභත	"To mind/mentate/sense"
රමි	රමභ	රත	රමභත	"To enjoy"

(b) Occasionally when a final nasal is rejected the preceding vowel is lengthened, as:

<u>ආඛ්‍යාත</u>	<u>ආචාරා</u>	<u>කිතකපද</u>	<u>නිර්තකපද</u>	
ජත	ජභ	ජත	ජභත	"To generate", or "give birth to"
භත	භභ	භත	භභත	"To kill"

(c) Roots with a final *ch* or *j* usually change that letter to *t* before the *t* of the participle [base]:

<u>ආඛ්‍යාත</u>	<u>ආචාරා</u>	<u>කිතකපද</u>	<u>නිර්තකපද</u>	
සීච	ධීච	සීත	ධීච්ච	"To pour"
චච	චච	ච්චත	චච්ච	"To speak"
චීචච	චීචච	චීචත	චීච්ච	"To live in solitude"
භච	භච	භත	භච්ච	"To eat"
චච	චච	චත	චච්ච	"To abandon" or "sacrifice"
යුච	යුච	යුත	යුච්ච	"To unite", "yoke", or "bind"

(d) Occasionally the *t* of the participle is changed to the palatal [consonant] of the root, as:

<u>ආඛ්‍යාත</u>	<u>ආචාරාත</u>	<u>කිතකපද</u>	<u>නිරිතකපද</u>	
නච	ඤ	නච්ච	ඤ්ඤ	"To dance"

(e) A final *p* is dropped, and the *t* is doubled, as:

<u>ආඛ්‍යාත</u>	<u>ආචාරාත</u>	<u>කිතකපද</u>	<u>නිරිතකපද</u>	
මිප	මිප්ප	මිප්පත	මිප්ප්ප්ප	"To smear"
සංතප	සංතප්ප	සංතප්පත	සංතප්ප්ප්ප	"To grieve", or "sorrow" <sup>49</sup>
සුප	සුප්ප	සුප්පත	සුප්ප්ප්ප	"To sleep"
සුගුප	සුගුප්ප	සුගුප්පත	සුගුප්ප්ප්ප	"To guard", "protect", or "hide"

(f) In some instances the final consonant of the root is dropped, and the participle is written *tha*, as:

<u>ආඛ්‍යාත</u>	<u>ආචාරාත</u>	<u>කිතකපද</u>	<u>නිරිතකපද</u>	
චච්ච	චච්ච්ච	චච්ච්ච	චච්ච්ච්ච	"To ask"
යච්ච	යච්ච්ච	යච්ච්ච	යච්ච්ච්ච	"To offer"
චච්ච	චච්ච්ච	චච්ච්ච	චච්ච්ච්ච	"To dwell"
දිච්ච	දිච්ච්ච	දිච්ච්ච	දිච්ච්ච්ච	"To see"
නච	ඤ	නච්ච	ඤ්ඤ	"To dance"

(g) Sometimes the participial *d* becomes *dh* before *dh* and *dh* before *d* [or replacing] *b* [with *ddh*], as:

<u>ආඛ්‍යාත</u>	<u>ආචාරාත</u>	<u>කිතකපද</u>	<u>නිරිතකපද</u>	
චුච්ච	චුච්ච්ච	චුච්ච්ච	චුච්ච්ච්ච	"To awaken", or "learn"
ලච්ච	ලච්ච්ච	ලච්ච්ච	ලච්ච්ච්ච	"To obtain"

<sup>49</sup> Mason gives the definition as "to burn", and, accordingly, traces the root of *santatta* to *sangtapa* (සංතප, සංතප්ප). Although the root does ultimately relate to fire (ඝං | නප, සං | ප්ප) the religious connotations of the root *tapa* (තප, ප්ප) are so strong, and so ancient, that this literal meaning is almost extinct. From the same root we have *tapasī* (තපස්සී, ප්පස්සී), "an ascetic", and numerous other religious terms derived from the ritual, sacrificial and metaphorical significance of the "burning" in question. I have brought the definition into accordance with Buddhadatta's dictionary. The significance of *tapas* for Indian religions (and how this has changed over time) is discussed succinctly (with an excellent review of the errors commonly encountered in western scholarship on the matter) in Johannes Bronkhorst's *The Two Sources of Indian Asceticism*, 1998, Motilal Banarsidass, Delhi, India.

(h) Certain roots ending in *ma*, or *mu*, change their final to *n* before the participial *t*, as:

<u>ආඛ්‍යාත</u>	<u>ආචාරා</u>	<u>කිතකපද</u>	<u>නිර්තකපද</u>	
විභවු	විභවු	විභවන	විභව්ණ	"To turn"
සංකමු	සංකමු	සංකමන	සංකම්ණ	"To go"
ඛමු	ඛමු	ඛමන	ඛම්ණ	"To dig"
සමු	සමු	සමන	සම්ණ	"To quiet", "to calm"
දමු	දමු	දමන	දම්ණ	"To tame"
වමු	වමු	වමන	වම්ණ	"To vomit"

(i) In some instances a final *r* is rejected before the participial *t*, as:

<u>ආඛ්‍යාත</u>	<u>ආචාරා</u>	<u>කිතකපද</u>	<u>නිර්තකපද</u>	
ඵකර	ඵකර	ඵකත	ඵකත	"To do", "to make"
විසර	විසර	විසත	විසත	"To spread", "to make diffuse"

(j) When the intermediate *i* is used, the final *r* or nasal is not rejected, as:

<u>ආඛ්‍යාත</u>	<u>ආචාරා</u>	<u>කිතකපද</u>	<u>නිර්තකපද</u>	
ගමු	ගමු	ගමිත	ගමිත	"To go"
සර	සර	සරිත	සරිත	"To remember"

(k) Before a few roots with final *h* the participial *t* is changed to *ḷ*, as

<u>ආඛ්‍යාත</u>	<u>ආචාරා</u>	<u>කිතකපද</u>	<u>නිර්තකපද</u>	
ආරුභ	ආරුභ	ආරුභ්ණ	ආරුභ්ණ	"To ascend"
ගහ	ගහ	ගහ්ණ	ගහ්ණ	"To take"
ඛහ	ඛහ	ඛහ්ණ	ඛහ්ණ	"To obtain"
ඛහ	ඛහ	ඛහ්ණ	ඛහ්ණ	"To burn"

§228. Certain verbs take *na* for the passive participle instead of *ta*, among which may be noted the following:

(a) Roots whose finals are *ḍ*, *d*, or *dh*, often take *na*, and *n* in the place of the their final radical:

<u>ආඛ්‍යාත</u>	<u>ආචාරා</u>	<u>කිතකපද</u>	<u>නිර්තකපද</u>	
භිද	භිද	භිදන	භිද්ණ	"To divide", "break", "split", "sever"
ඡද	ඡද	ඡදන	ඡද්ණ	"To cut", or "to destroy"
රුධ	රුධ	රුධන	රුධ්ණ	"To hinder", "obstruct"

- (b) Roots with a final *r*, when they correspond to *ri* (ऋी) final in Sanskrit, usually take *n*, as:
- |               |                |                |               |                                 |
|---------------|----------------|----------------|---------------|---------------------------------|
| <u>ආධිනාන</u> | <u>නාචාපාප</u> | <u>කිතකපඳු</u> | <u>නිතතපද</u> |                                 |
| තර            | පර             | තිණණ           | තිණණ          | "To cross over", "to pass over" |
| පරිච්ඡර       | පරිච්ඡේ        | ජිණණ           | ජිණණ          | "To become old", "to decay"     |

Continuative Participle (පුරුකාලකිරිය, පුපුකාලකිරිය).

§229. The indeclinable past participle is sometimes called the "gerund". It corresponds to the Greek participle when used to continue a sentence without a conjunction, as in Luke 9:16: λαβων, "Having taken" the five loaves and two fishes, αναβλεπασα, "Having looked up" to heaven, he blessed them. So in Pali:

සුනඛෙ භික්ඛිතවා බුභුණං රුකධිතා ඔනාරෙතවා සාධාසණධරෙ නිසිදුපෙතවා භොජනං දුතවා  
 ඉමංගාත මාතා||  
 දදුකෙ චිත්ථිතො ප්‍රපුකං ඉතොතො ධාරාතො දාචාදාසුඛෙ ජිද්ධිපෙතො තොසං ඉද්ධිතො  
 මාතා||

"Having tied up the dogs, having caused the brahmin to descend from the tree, having seated him on spread branches, having given food, he spoke this verse."

(The continuative participle (or "the absolute") always appears with another verb in the sentence, and the inter-relation between the two verbs can suggest a variety of meanings. In the Burmese tradition, according to Bhante Pandita, this is explained in a fourfold schema:

- (1) The action indicated by the continuative participle is prior to the other verb in time (this is the most common usage, as described by Mason above; e.g., පුරුකො භුතවා ගච්ඡති, පුරුකො ජාතො ඉද්ධිතො, "Having eaten, the man goes").
- (2) The participle is simultaneous with the other verb in meaning, and both verbs describe one action (e.g., පුරුකො මුඛං විවරිතවා සුභුණං, පුරුකො මුඛං විවරිතො ධාරාතො, "Having an open mouth, the man sleeps", i.e., the man sleeps with his mouth open. There is only one action (in this instance, sleep), with the literal meaning of the participle (i.e., "Having opened mouth") being descriptive of that one action, and simultaneous with it).
- (3) The participle and the other verb in the sentence describe two different actions, with the continuative participle expressing the necessity for the action indicated by the other verb (e.g., පුරුකො චාරං පිදුතිතවා නිධිති, මුඛපුරුකො ඉද්ධිතො චාරං පිදුතිතො, "Having to close to the door, the man stands up", i.e., it is because he needs to close the door that he stands up). This is a rare usage, and is the only case in which the action indicated by the participle will be temporally subsequent to the action indicated by the other verb.

- (4) The participle and the other verb in the sentence describe two different subjects, with the continuative participle indicating a causal relationship between the two (e.g., **ධීරං ජීවිත්වා ඔලං භවති, ඩීඞ් පිටිත්වා ජලං තංති**, "Having drunk milk, [he] becomes strong", i.e., the implied protagonist drank milk and consequently became strong).

I should also note that the term **පුබ්බකාලකිරිය, පුප්පකාලකිරිය** is drawn from the sub-commentarial tradition, and neither appears in Kaccayana, nor in the other classical Pali grammars. The foregoing explanation, including the examples, is derived from a personal communication that Bhante Pandita provided in reply to my questions on the subject, and for which I am grateful --E.M.)

§230. [The continuative] participle has several forms, as follows:

- (a) After simple verbs it is usually written *-twá*, *-twána*, or *tuna* (-ත්වා, -ත්වාන, -තුන; တွာ, တွာန, တුန).
- (b) After compound verbs, the continuative affix is commonly, but not uniformly, *ya* (ය, යා).

§231. The root is usually subjected to the same changes before *twá* as before *ta* of the past participle as before *ta* of the past participle. There are a few exceptions, the most prominent of which is, that the causative particles are retained before *twá*, while they are rejected before *ta*:

චන්ද්‍රෙත්වා	චන්ද්‍රෙත්වා	"Having caused to worship"
කාරෙත්වා	කාරෙත්වා	"Having caused to do"
පුරෙත්වා	පුරෙත්වා	"Having caused to fill"
ඝංඛොත්වා	ඝංඛොත්වා	"Having caused to be foolish"
උත්තොදෙත්වා	උත්තොදෙත්වා	"Having caused to echo"

§232. No distinction is made between *twá*, *twána*, and *tuna*. Different forms are often used with the same verb, as:

සුත්වා / සුත්වාන	දැත්වා / දැත්වාන	"Having heard"
සුත්වා / සුත්වාන	ගුණ්ටී / ගුණ්ටීන	"Having gone"

§233. When *y* is used with compound verbs, it is subject to the same rules as *y* when united to form the passive voice, as in §179. Thus:

ඔනාය	ආහාය	"Abandoned"	චිච්ච	පිටිඉ	"Solitary"
උප්පජ්	උප්පජ්	"Born"	ආරම්භ	ආරම්භ	"Exerted"
ආගමම	ආගමම	"Come"	භග්ගන්ත	භග්ගන්ත	"Taken up"

§234. In the books *twá* is often met with compound verbs, and both *ya* and *twá* are frequently used with the same verb, as:

අභිච්ඡදිය/අභිච්ඡදිති	അവിഷ്ടിയാ/അവിഷ്ടിയാ	"Having worshipped remarkably"
ආදාය/ආදායිති	അദාය/അദායිති	"Having taken"

Future Passive Participle (අනාගතකාල, අනාගතකාල)

§235. The future passive participle is usually made by the affix *tabba* (තඬ, -තප්) but sometimes by *aniya*, *ya*, and *teyya* (අනිය, ය, තෙය්; අනිය, ය, තෙය්). Some grammarians class these participles as verbal adjectives. They express futurity combined with possibility, obligation, or fitness. For instance: In a great drought the people fasted and prayed seven days, and still no rain fell. The question was then asked: *kingnukho kátabbang* (කිංචුචො කාතඬං, කීඤ්චො කාතප්), "What is to be done?", or "What shall be done?", or "What ought to be done?", or "What can be done?"

- (a) If the vowel of the root be lengthened in conjugation and the intermediate *i* be inserted, the same changes are before *tabba* [as we would expect following the rules of permutation], as:

භ   ඉ   තඬ = භච්ඡතඬ	භ   ඉ   තප් = භච්ඡතප්
භජ   ඉ   තඬ = භජතඬ	භජ   ඉ   තප් = භජතප්
ද   ඉ   තඬ = දතඬ	ද   ඉ   තප් = දතප්
කර   ඉ   තඬ = කතඬ/කතතඬ	කර   ඉ   තප් = කතප්/කතතප්

(The last example above has further variations, many of which are noted by Buddhadatta's dictionary, including the form in Mason's short quote: කාතඬ, කාතප් --E.M)

- (b) Sometimes there are two forms, one with intermediate *i*, and one without it, as:

මඤ   තඬ = මඤතඬ	මඤ   තප් = මඤතප්
මඤ   ඉ   තඬ = මඤච්ඡතඬ	මඤ   ඉ   තප් = මඤච්ඡතප්
ඛඤ   තඬ = ඛඤතඬ	ඛඤ   තප් = ඛඤතප්
ඛඤ   ඉ   තඬ = ඛඤච්ඡතඬ	ඛඤ   ඉ   තප් = ඛඤච්ඡතප්
ගමු   තඬ = ගමුතඬ	ගමු   තප් = ගමුතප්
ගමු   ඉ   තඬ = ගමුච්ඡතඬ	ගමු   ඉ   තප් = ගමුච්ඡතප්
භන   තඬ = භනතඬ	භන   තප් = භනතප්
භන   ඉ   තඬ = භනච්ඡතඬ	භන   ඉ   තප් = භනච්ඡතප්

(c) The base of the verb before *aniya*, *yya*, or *ya*, is usually the same as that before *tabba*, omitting the intermediate *i* always before *aniya*, as:

ဗဠု   ခုနိယ = ဗဠုနိယ	ပဒ   နိယ = ပဒနိယ
ဇာဏ   ခုနိယ = ဇာဏနိယ	အာသ   အနိယ = အာသနိယ
ဆရာ   ခုနိယ = ဆရာနိယ	ကရ   အနိယ = ကရနိယ
ဇီ   ယ = ဇေယျ	ဇိ   ယျ = ဇေယျ
ဘိ   ယ = ဘေယျ	နိ   ယျ = နေယျ
ဆရာ   ယ = ဆရာနိယ	ကရ   ယ = ကာရိယ
ဒိဿ   ယျ = ဒိဿယျ/ဒိဿယျ	ဒိသ   ယျ = ဒိဿယျ/ဒိဿယျ
ဣ   ယ = ဣယျ	ဣ   ယျ = ဣယျ
ဗဠု   ယ = ဗဠုယျ	ပဒ   ယျ = ပဒယျ

*Aniya* is written with a long *i* by Clough, as in Sanskrit. (Both spellings are found in canonical Pali --E.M.)

Infinitive Mood (ဘုဗ္ဗိတ, တုမန္တ)

§236. The infinitive mood is classed by Kaccayano with the participles, and it is formed by the affix *-tung* with the same base before it, as precedes the future participle *tabba*.

(Thus, as with the future passive participle treated in §235, there is sometimes an intermediate *i* in the permutation of the root, sometimes not, and, as explained in a note to §177, this is theoretically determined by whether or not the root ends in an *a* (short *a*, not long *á*), although I say this is "theory" because it is only a means of explaining the permutations encountered in the *suttas*; as the variations noted in the preceding section show, there is no absolute rule guiding the formation of participle bases --E.M.)

ဗုဗ္ဗိ   တု = ဗုဗ္ဗိတု	ဇေ   ဣ   တံ = ဇေတံ
ဇီ   တု = ဇေတံ	ဇိ   တံ = ဇေတံ
ဣ   တု = ဣတံ	သု   တံ = သောတံ
ဩ   တု = ဩတံ	ဓာ   တံ = ဓာတံ

Chapter VIII.  
**Indeclinable Words.**  
 (අවිභස, අවුච්ච)

Indeclinable words may be divided into adverbs (ක්‍රියා/කිරිය, ක්‍රියා/කිරිය), prepositions (නිසානපද, ජිපිතපද), conjunctions (සමුච්චිය/සංගොභ, ධමුච්චිය/ධමුච්චිය), and interjections (අනන්තාච්ච, අනන්තාච්ච).<sup>50</sup>

Adverbs. (ක්‍රියා/කිරිය, ක්‍රියා/කිරිය)

§237. Some adverbs are formed by the cases of nouns, and have a form of declension, as:  
 චීරං, චීරං, "a long time." චීරෙන, චීරෙන, "by/for a long time." චීරස්සං, චීරස්සං, "of long time".  
 පුරාතො, පුරාතො, "before." පසුතො, පසුතො, "behind." කතො, කතො, "Whence?"

§238. Certain adverbs are correlatives formed by affixing a particle to a pronoun, and forming adverbs of time, place, manner, or quantity.

Time	Place	Manner	Quantity
කාල, කාල	ධීරත, ධුපද	ආකාර, ආකාර	පමාණ, පමාණ
Now	Here		
ඉදහි, ඉදහි	අහු, අහු		
Then	There	Thus	So Much
තද, තද	තත්ථ, තත්ථ	තථා, තථා	තාච්ච, තාච්ච
තදහි, තදහි	තත්ථ, තත්ථ		
When	Where	As	As Much
යද, යද	යත්ථ, යත්ථ	යථා, යථා	යාච්ච, යාච්ච
	යත්ථ, යත්ථ		

<sup>50</sup> Many of these terms are discussed in the table found at the opening of chapter 3. The last one mentioned (for "interjection") is entirely non-grammatical, and is adopted from Buddhadatta's English-Pali dictionary for lack of a better term. Although the latter term is not used in the classical, Pali grammatical literature, I include it (along with a few other neologisms that are all duly noted where they appear in the course of this book) as I know that the absence of any Pali equivalent whatsoever can make it very difficult to communicate with a monk/teacher, for whom English grammatical terms may be (understandably) confusing in their application to Pali.

Time කාල, කාල	Place ධීපත, ද්‍රපඤ	Manner ආකාර, ආකාර	Quantity පමාණ, පමාණ
When? කද, කදී කද, කදී	Where? කුඵ, කුඵ කුඵ, කුඵ	How? කඵ, කඵ	
Always සඛඛද, ධප්‍රදී සද, ධදී	In All Places සඛඛඵ, ධප්‍රඵ සඛඛඵ, ධප්‍රඵ	In Every Way සඛඛඵ, ධප්‍රඵ ධප්‍රඵ	
At One Time එකද, කෙදී	In One Place එකඵ, කෙඵ එකඵ, කෙඵ		
At Another Time අඤඤද, ආධදී		In Another Way අඤඤඵ, ආධඵ	

§239. There are many other miscellaneous adverbs, of which a few are here given according to the usual classification.

(a) Adverbs of time (කාල, කාල)

Now, at present:	අඤ්ඤා	අඤ්ඤා	එතරභි	ඵඵඵඵ	ඵඵඵඵ	ඵඵඵඵ	ඵඵඵඵ
	සඵඵඵඵ	ඵඵඵඵ	අඵඵ	ඵඵඵ			
In the morning:	ඵඵඵ	ඵඵඵ					
By day:	ඵඵඵ	ඵඵඵ					
At night:	ඵඵඵ	ඵඵඵ					
Perpetually:	සඵඵඵ	ඵඵඵඵ	සඵඵඵඵ	ඵඵඵඵ			
	අඵඵඵඵ	අඵඵඵඵ	සඵඵ	ඵඵඵ			

(b) Adverbs of place (ධීဇဏ, ဌပန)

Here:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
There:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
Where?	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ

(c) Adverbs of manner (ဧကံ, အာကာရ)

Thus:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
So:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
Repeatedly:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
Certainly:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
In Vain:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
Again:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
Variously:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
Willingly:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ

(d) Adverbs of quantity (ဗဇာနာ, ပမာဏ)

Much/excessively:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
Little:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ

(e) Adverbs of affirmation (ဗိမုဗ္ဗိတုံ, သံသန္တိတုံ)

Yes/agreed:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ

(f) Adverbs of negation (ဗပိဗေဓိ, ပဋိဝေဓ)

No/not:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ
Do not:	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ	ဣဿိ

**Prepositions (උපසංහ්‍රය, උපදාන)**

§240. Prepositions are often prefixed to verbs in Pali, as in Greek. Some of them are nearly identical both in form and signification. Thus:

<i>Para</i> (πρ)	in Greek is	<i>pará</i> (පරා, පඤ)	in Pali
<i>Peri</i> (περι) ...		<i>pari</i> (පරි, පඤ්ච) ...	
<i>Upo</i> (υπο) ...		<i>upa</i> (උප, උප) ...	
<i>Sun</i> (συν) ...		<i>san</i> (සං, සං) ...	

The whole number of these prepositions in Greek is eighteen, and though there are twenty in Pali, the two lists might be easily made to harmonize.

The Pali prepositions differ but slightly from the Sanskrit. The final *r* in *dur-* and *nir-*, and the final *d* in *ud* are omitted in Pali, but they appear in composition before a vowel. The *r* in [Sanskrit] *pra* and *prati* is dropped altogether in Pali.

The effect of these prepositions on the verbs with which they are combined must be learned from the usage. They cannot be adequately defined in a word. Thus [the prefix] *á*, which corresponds to the Latin *ad*, may be defined by "to", but when prefixed to certain verbs it reverses their meaning. So [the verbal root] *dá*, "to give", on becoming *ádá* signifies "to take" (ආදාන, ආදානං --E.M.). The following are the prepositions.

ආ, ආ	"To"	අභි, අභි	"Beyond"	අධි, අධි	"Above"
අර්ථ, අර්ථ	"Above"	අනු, අනු	"After"	අප, අප	"Off"
අපි, අපි	"On"	අභි, අභි	"Towards"	අභි, අභි	"Towards"
අභි, අභි	"Away"	ඔ, ඔ	"Away"	උ, උ	"Up"
උප, උප	"Above"	ඉ, ඉ	"Ill"	භි, භි	"Into"
භි, භි	"Out"	ප, ප	"Before"	පථි, පථි	"Back"
පථි, පථි	"Back"	පරා, පරා	"Backwards"	පරි, පරි	"Around"
ච්ච, ච්ච	"Apart"	සං, සං	"With"	සු, සු	"Well"

(These are the "twenty prefixes" (විසති උපසංහ්‍රය, විසති උපදාන) of Kaccayána's verse #221, although they are expressed as 24 (above) because we have given separate entries to variant spellings of the same meaning (e.g., අධි, අධි and අර්ථ, අර්ථ are counted as one and the same prefix). As Mason's original text does not furnish examples, I have added the table below, presenting the formation of the present, indicative 3rd person of various verbs, to allow some of the transformations of the root meanings to be compared. The definitions below are drawn from Buddhadata's dictionary --E.M.)

ဧ		ဧ		ဧ	=	ဧဧရတိ		ပ		ပ		တိ	=	ပပရတိ		"Beats"; "Hits"; "Strikes".
"Carry" (ဧရတိ, ပရတိ) becomes "Beat" by the addition of <i>pa</i> (ဧ, ပ) to the root (ဧဝံ, ပရ).																
ဧ		ဧ		ဧ	=	ဧဝါဏတိ		ပ		ပ		တိ	=	ပဝါဏတိ		"Declined"; "Went to ruin".
"Exist" (ဧဝါတိ, ဘဝတိ) becomes "Decline" by the addition of <i>pará</i> (ဧဝံ, ပဝါ) to the root.																
ဧ		ဧ		ဧ	=	ဧဧဏတိ		နိ		နိ		တိ	=	နိနာတိ		"Slays"; "Humiliates"; "Destroys".
"Kill" (ဧဏတိ, နာတိ) becomes "Destroy" by the addition of <i>ni</i> (ဧ, နိ) to the root.																
ဧ		ဧ		ဧ	=	ဧဧရတိ		နိ		နိ		တိ	=	နိနာရတိ		"Takes out"; "Drives away"; "Stretches out".
"Carry" (ဧရတိ, နာရတိ) becomes "Drive away" (etc.) by the addition of <i>ní</i> (ဧ, နိ)																
ဧ		ဧ		ဧ	=	ဧဧဏတိ		ဥ		ဥ		တိ	=	ဥဥဏတိ		"Springs up"; "Sprouts".
"Is broken / destroyed" (ဧဏတိ, ဧဏတိ) becomes "Springs up" by the addition of <i>u</i> (ဧ, ဥ). <sup>51</sup>																
ဧ		ဧ		ဧ	=	ဧဧရတိ		သံ		သံ		တိ	=	သံပရတိ		"Collects"; "Draws together"
"Carry" (ဧရတိ, ပရတိ) becomes "Collect" by the addition of <i>sang</i> (ဧဝံ, သံ) to the root.																
ဧ		ဧ		ဧ	=	ဧဧရတိ		ဝိ		ဝိ		တိ	=	ဝိပရတိ		"Lives"; "Dwells"; "Sojourns"
"Carry" (ဧရတိ, ပရတိ) becomes "Live" (etc.) by the addition of <i>vi</i> (ဧ, ဝိ) to the root.																
ဧ		ဧ		ဧ	=	ဧဧရတိ		အ		အ		တိ	=	အပရတိ		"Steals"; "Takes away"
"Carry" (ဧရတိ, ပရတိ) becomes "Steal" by the addition of <i>ava</i> (ဧဝံ, အ) to the root.																
ဧ		ဧ		ဧ	=	ဧဧရတိ		အ		အ		တိ	=	အနကမ္ပတိ		"Has pity upon"
"Tremble" (ဧရတိ, ကမ္ပတိ) becomes "Pity" by the addition of <i>anu</i> (ဧဝံ, အ) to the root.																

<sup>51</sup> I would here reiterate that both ဧဏတိ, ဧဏတိ and ဧဧရတိ, ဥဥဏတိ are in the passive/reflexive voice, and so are transformed by the suffix "ya" added after their common root *bhida* (ဧဝံ, ဧဝံ).

<p>ဗဝိ   တဝ   တိ = ဗဝိတဝတိ      ပရိ   ဟရ   တိ = ပရိဟရတိ</p> <p>"Carry" (တဝတိ, ဟရတိ) becomes "Protect" (etc.) by the addition of <i>pari</i> (ဗဝိ, ပရိ) to the root.</p>	<p>"Keeps up"; "Protects"; "Carries about"</p>
<p>ဇုဝိ   ဇုဝိဝ   တိ = ဇုဝိဝိဝတိ      အဓိ   အာစရ   တိ = အဇ္ဈာစရတိ</p> <p>"Act" (ဇုဝိဝတိ, အာစရတိ) becomes "Transgress" by the addition of <i>adhi</i> (ဇုဝိ, အဓိ).<sup>52</sup></p>	<p>"Transgresses [a rule]"</p>
<p>ဇုဝိ   တဝ   တိ = ဇုဝိတဝတိ      အဘိ   ဟရ   တိ = အဘိဟရတိ</p> <p>"Carry" (တဝတိ, ဟရတိ) becomes "Offer" by the addition of <i>abhi</i> (ဇုဝိ, အဘိ) to the root.</p>	<p>"Brings to"; "Offers"</p>
<p>ဗတိ   ဝဠု   တိ = ဗဝိဝဠုတိ      ပတိ   ဝဒ   တိ = ပတိဝဒတိ</p> <p>"Speak" (ဝဠုတိ, ဝဒတိ) becomes "Reply" by the addition of <i>pati</i> (ဗတိ, ပတိ) to the root.</p>	<p>"Replies"; "Speaks against"</p>
<p>ဇုဝိ   တဝ   တိ = ဇုဝိတဝတိ      အာ   ဟရ   တိ = အာဟရတိ</p> <p>"Carry" (တဝတိ, ဟရတိ) becomes "Bring" by the addition of <i>á</i> (ဇုဝိ, အာ) to the root.</p>	<p>"Brings"; "fetches"; "produces"</p>
<p>ဇုဝိ   တဝ   တိ = ဇုဝိတဝတိ      အဘိ   ဟရ   တိ = အဘိဟရတိ</p> <p>"Carry" (တဝတိ, ဟရတိ) becomes "Carry over" by the addition of <i>ati</i> (ဇုဝိ, အဘိ) to the root.</p>	<p>"Carries over"; "Brings"</p>
<p>ဇုဝိ   ဝဠု   တိ = ဇုဝိဝဠုတိ      အပ   ဝမ   တိ = အပဝဠုတိ</p> <p>"Go" (ဝဠုတိ, ဝဠုတိ) becomes "Go away" by the addition of <i>apa</i> (ဇုဝိ, အပ) to the root.</p>	<p>"Goes away"; "Turns aside"</p>
<p>ဇုဝိ   ဇုဝိဝ   တိ = ဇုဝိဝိဝတိ      ဥပ   အာဒါ   ယ   တိ = ဥပါဒိယတိ</p> <p>"Take" (ဇုဝိဝိဝတိ, အာဒါတိ) becomes "Grasp" by the addition of <i>upa</i> (ဇုဝိ, ဥပ) to the root.<sup>53</sup></p>	<p>"Grasps"</p>

<sup>52</sup> It may not be entirely obvious from the "equation" in the main text that the root is *cara* (ဗဝိ, စရ) which has already been altered by the addition of the *upasagga á* (ဇုဝိ, အာ); thus, we have an example within an example, as the meaning "walk" (e.g., *carati* (ဗဝိတိ, စရတိ) meaning "he walks") has already been transformed to "act", i.e., *ácarati* (ဇုဝိဝိဝတိ, အာစရတိ), prior to the *upasagga adhi* explained.

<sup>53</sup> As the note above, the root of this example is itself transformed by the *upasagga á* (ဇုဝိ, အာ) prior to the transformation described by our "equation": the meaning "take" is arrived at by the combination of the negating prefix *á* (ဇုဝိ, အာ) to "give", *dadāti* (ဇုဝိ, ဒါ) meaning "he gives". Note that the root *da* (ဇု, ဒါ) is transformed by reduplication (see §202-4) in forming both "give" and the negative form "take", but is instead transformed by the passive syllable *ya* (ယ, ယ --see §179-180) in forming "grasp" (ဇုဝိဝိဝတိ, ဥပါဒိယတိ).

§241. Some of the above prepositions are often used with nouns and pronouns, but, excepting *á*, usually as postpositions. And there are other particles that are usually regarded as adverbs which also serve as prepositions in the government of nouns and pronouns, as:

අඩ, အළ	"Below"	විනා, ටිඤා	"Without"
අතතර, අත්ථර	"Between"	සහ, සහා	"With"
උපරි, උපරි	"Over"	සමං, සමං	"With"
පරි, පරි	"About"	සමිං, සමිං	"With"

**Conjunctions (සමිකාසන ව සමුච්චය, සමුච්චය ඉ සමුච්චය)**

§242. There are very few conjunctions in Pali. All the parts of a compound sentence being so generally connected by participles, there is little use for them beyond that of linking together the parts of a paragraph. Of the few conjunctions in use, several are adverbs in form.

ච, ච	"And"	ච...ච, ච...ච	"Both ... and"
අපි, අපි	"And/also"	පි, පි	"And/also"
යඳි, යඳි	"If/when"	සචෙ, සචෙ	"If/when"
චෙ, චෙ	"If/when"	චි, චි	"If/when"
හි, හි	"For/because"	එවං, එවං	"As"
චෙ, චෙ	"Indeed" <sup>54</sup>	එවංහි, එවංහි	"If so"
යතො, යතො	"Wherefore"	ගෙහ, ගෙහ	"Wherefore"
තතො, තතො	"Therefore", "Thence"	තද, තද	"Then"
අථ, අථ	"Moreover"	අථවාපි, අථවාපි	"And besides"
වා, වා	"Or"	වා...වා, වා...වා	"Either ... or"
තු, තු	"But"		

**Interjections.**

§243. Interjections are not common; the following may be noted:

භො / භො	තො / තො	Ordinary terms of address
අරෙ / රෙ	අරෙ / රෙ	Disrespectful terms of address
අභො	අභො	An exclamation of surprise

<sup>54</sup> I have replaced Mason's definition with Buddhadatta's: the *Concise Pali-English Dictionary* states that *ve* (චෙ, චෙ) is a particle of affirmation, with the examples being "Indeed" and "Surely". Mason's original text defines it "as/when".

Chapter IX.

Derivative Words.

(කිතකතාම, කිරිතකතාම)

The roots of the Sanskrit language are estimated at about two thousand, and the Pali and Sanskrit roots are substantially the same. And it may be remarked in passing that the Burmese and Karen languages are formed from a similar number of roots, and, if in other tongues they be found of about the same number, there will be a strong presumption that in the roots of various languages we have merely the different changes that have been rung out of the original set of roots in use, when "The whole earth was of one language and one speech."

These two thousand roots are made into one or two hundred thousand words, as in Webster's English Dictionary, by changing their forms, or taking additions, or both. The added letters that form new conjugations often give different significations to the verb, and the prefixed prepositions have frequently the same effect as the formation of new verbs.

Changes in the roots and numerous affixes are used to form nouns and adjectives. The penultimate vowel is often changed as in §187.

§244. The last consonant of the root is subjected to such changes and additions in derived words that it is frequently difficult for the student to refer them to their proper roots.

<u>අකධර</u>	<u>අකුල</u>	<u>රුප</u> ➔ කිතකතාම	<u>ඉප</u> ➔ කිරිතකතාම
ච ➔ ක	ච ➔ ක	ච ➔ ච	ච ➔ ච "Cook" ➔ "Cooking" [adj.]

Thus *c* (ච, ච) becomes *k* (ක, ක) as [the verbal root] "cook," becomes [the adjective] "cooking".

(The following table is presented in the same pattern as *páka* above, showing the letters transformed on the left, then an example of a transformation of a verbal root (රුප, ඉප) into the derivative noun/adjective (කිතකතාම, කිරිතකතාම), with English equivalents to the right. Students should keep in mind that most of the roots undergo separate transformations before appearing as a proper verb; e.g., the root චිද, චිද forms the present, indicative third person as චෙචෙති, චෙචෙති, whereas the derivative noun is චිත, චිත. This table is neither definitive nor exhaustive, merely illustrative.

Generally, the transformations of roots follow patterns explained in preceding chapters on permutation; thus, the example of the root චට, චට becoming චච, චච (below) is explained by the addition (and permutation) of *y* (ච, ච), as per §179, etc. --E.M.)

අකාර	අකාර	රූප ➔ කිතකතාම	රූප ➔ කිතකතාම	රූප ➔ කිතකතාම
ච ➔ ච්ඡ	ච ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Destroy" ➔ "destroying" [adj.]
ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Go" ➔ "Odour" [noun]
ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Join" ➔ "Joining" [noun]
ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Dance" ➔ "Dancing"/"Drama"
ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Wrestle" ➔ "Wrestler" <sup>55</sup>
ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Know/feel" ➔ "Knowledge"
ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Love" ➔ "Love" [noun]
ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Cover-over" ➔ "Umbrella"
ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Awaken" ➔ "Wisdom"
ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Obtain" ➔ "Obtaining" [adj.]
ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Obtain" ➔ "Obtaining" [adj.]
ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Go" ➔ "Plant"/"Shrub" <sup>56</sup>
ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Die" ➔ "Death" [noun]
ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Dwell" ➔ "Dwelling" [adj.]
ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	ච්ඡ ➔ ච්ඡ	"Befuddle" ➔ "Fainting" [adj.]

§245. Sometimes the last consonant is omitted altogether, as:

තුරිත | ගමු = තුරගමු ➔ තුරග

තද්දිත | ගමු = තද්දිගමු ➔ තද්දිග

*Turagamu*, "to go swiftly" becomes *turaga*, "a horse" (both from the root *gamu*).

භුජ් | ගමු = භුජගමු ➔ භුජග

භුජ් | ගමු = භුජගමු ➔ භුජග

*Bhujagamu*, "to walk crookedly", becomes *bhujaga*, "a snake" (both from the root *gamu*).

<sup>55</sup> For *mathati* (මථති, මථති) Buddhadatta's *Concise Pali-English Dictionary* provides the following definition: "Shakes about; churns; disturbs". Mason's original defines the two terms simply as "Box" and "A boxer" respectively. While *malla* (මලල, මලල) can mean a wrestler/boxer; this was also the name of a significant nation in ancient India. They are counted as one of the sixteen *mahajanapadas* (මහජනපද, මහජනපද) throughout the Theravada canon, and the Buddha himself recalls the greater glory of this kingdom in times gone by on the occasion of his impending death in the *Mahásudassana Sutta* (*Dígha Nikáya*). The pitched battles recorded between the *Malloi* and the Alexandrian army (during the latter's invasion of Northern India) are also attributed to the *Malla*. *Malla* was also the name of a dynasty in Nepal (in the 13th century) it is unknown to me; in the modern era, there is a caste with the same name in Uttar Pradesh; I do not presume any connection between these things and the ancient use of the word.

<sup>56</sup> The relationship between the two words here is similar to English relation between the verb "Spring" and the noun "Sprout" (when the latter means "a growing plant", "a legume", etc.). I should note that this example is not the one provided by Mason for the same root. Mason's original text (pg. 139-141) had more examples in the list as a whole; several of them seemed to be in error or (in my own opinion) were more confusing than useful to a student, and so have been dropped from the present text.

§246. Occasionally, though regularly derived from the root, every letter of the root is changed in the derivative, as: [the root] *vaca* (චච, ටච), "to speak" (e.g., චචුති & චාචෙති, ටචටි & ටචෙටි) [becomes the noun] *utta* (උඊඊ, උඋඋ), "utterance".

If words in the same language are occasionally changed, by the operation of established laws, to forms that retain no element of the original root, it may be expected that such changes will often occur when the words pass into other languages, and etymologists are therefore compelled to allow "vowels to go for nothing, and consonants for very little".

It appears from the above that there is a strong tendency to substitute, in the last radical [i.e., at the end of the root], a guttural for a palatal, a palatal for a dental, and *cch* represents *ch, t, th, d, bh, m, s,* and *h*. But while the last consonant is constantly an evanescent quantity, the first almost always remains unchanged. It is the only permanent part of the word, and may perhaps indicate the monosyllabic base from which the root was originally derived.

Kaccayano enters largely into the derivation of words. Three books out of the eight into which the grammar is divided are devoted to this subject. A small fraction only of what he has written can be given here. To fully enter into the matter belongs rather to the dictionary than to the grammar.

§247. The verbal root unchanged is occasionally used for a noun or adjective, as:  
*vama* (චම, ටම) [may mean either] "vomit", [or] "vomiting" [adj.].

§248. More usually [when deriving a noun or an adjective from a verbal root] the penultimate vowel is lengthened, and if the final radical be a palatal, it is changed to its corresponding guttural, as:

සුච (සොචති) ➔ සොක

The root *suca* (e.g., *socati*, "to grieve") becomes *soka*, "grieving" [adj.]

රුච (රුචති) ➔ රොභ

The root *ruja* (e.g., *rujati*, "to suffer pain/affliction") becomes *roga*, "sickness" [noun]

දුච (දොචටි) ➔ දොක

චුච (චුචටි) ➔ චොක

§249. Regarding the affix *ka*:

(a) *Ka* (ක, ක) is added to verbal roots, after lengthening the penultimate vowel, to form nouns and adjectives, as:

භව (භවති) ➔ භවක	භව (භවති) ➔ භවක	"Cook" ➔ "A cook" [noun]
ලු (ලුනාති) ➔ ලාවක	ලු (ලුනාති) ➔ ලාවක	"Reap" ➔ "A reaper" [noun]

(b) *Ka* (ක, ක) added to nouns to form nouns of multitude, as:

මනුස්ස ➔ මනුස්සක	මනුස්ස ➔ මනුස්සක	"Man" ➔ "Many men"
මයුර ➔ මයුරක	මයුර ➔ මයුරක	"Peacock" ➔ "Many peacocks"
මහිස ➔ මහිසක	මහිස ➔ මහිසක	"Buffalo" ➔ "Many buffaloes"

§250. *Yaka* (යක, යක) is added to verbal roots unchanged to form nouns, as:

ද (දදති) ➔ දයක	ද (දදති) ➔ දයක	"Give" ➔ "A giver/donor"
චිත (චිතෙති) ➔ චිතක	චිත (චිතෙති) ➔ චිතක	"Instruct" ➔ "An instructor"

§251. *Ika* (ඉක, ඉක) is affixed to nouns, dropping the last vowel, to form other nouns and adjectives. The new nouns formed are often denominatives, gentiles [i.e., a noun denoting a nation or ethnicity], and instrumentive nouns, but the general effect of the particle is that of "man", with or without a hyphen, as affixed to nouns in English. Thus, "Net-man," in Pali, is "Fisherman" in English. The following are examples:

ජාල ➔ ජාලක	ජාල ➔ ජාලක	"Net" ➔ "A net-man"
චාප ➔ චාපක	චාප ➔ චාපක	"Bow" ➔ "A bowman" (archer)
දොර ➔ දොරක	දොර ➔ දොරක	"Door" ➔ "A door-man" (guard)
නාගර ➔ නාගරක	නාගර ➔ නාගරක	"City" ➔ "A citizen"
මගධ ➔ මගධක	මගධ ➔ මගධක	"Magadha" ➔ "A Magadhaman"

(i.e., the toponym for the kingdom ("Magadha") becomes the term for one of its denizens --E.M.)

සුකර ➔ සුකරක	සුකර ➔ සුකරක	"Hog" ➔ "A hog-man" (butcher)
වාත ➔ වාතක	වාත ➔ වාතක	"Wind" ➔ "Wind-man"

(i.e., a man suffering a of disease attributed to an imbalance of the body's wind-element --E.M.)<sup>57</sup>

<sup>57</sup> Mason's original text assumes this refers to flatulency, but this is a modern assumption about the connotations of "wind sickness". Ancient India had its own notions about the "humours" that comprised the body (*dhātu* (ධාතු, ජාත) --i.e., "elements"), and how their shifting balance related to various diseases. In the *suttas*, it seems that the ailments of old age are very often attributed to the body's "winds"; the six types of wind that can afflict the body are given in the 38th verse of the *Abhidhānappadīpikā* (අභිධානපදීපිකා, අට්ඨකප්පදීපිකා). For those with further interest in Pali sources for the history of medicine, there is a major (extant) treatise on diseases and treatments from the 13th century, titled *Bhesajja Mañjusa* (භෙසජ්ජ මංජුස්ස, චෝදාන පද්ධතිය). J. Filliozat's text on the same subject was translated into English in 1964 as *The Classical Doctrine of Indian Medicine, its Origins and its Greek Parallels*.

තෙල ➔ තෙලික	තෙල ➔ තෙලික	"Oil" ➔ "An oil-dealer" <sup>58</sup>
විනය ➔ වෙනයික	විනය ➔ වෙනයික	<i>Vinaya</i> ➔ "A <i>Vinaya</i> -expert" <sup>59</sup>
ධම්ම ➔ ධම්මික	ධම්ම ➔ ධම්මික	"Law" ➔ "A lawful man" <sup>60</sup>
		That is, one devoted to the law -- "religious".
කය ➔ කායික	කය ➔ කායික	"Body" ➔ "Bodily"
		That is, pertaining to the body -- "corporeal".
මනස ➔ මානසික	මනස ➔ මානසික	"Mind" ➔ "Mental"
වචස ➔ වචසික	වචස ➔ වචසික	"Word" ➔ "Verbal"

§252. Many nouns and adjectives are met with the form of the passive past participle, adding *ta* / *ita* (ත / ඉත, ත / ඉත), to the verbal base, as:

පුජ (පුජෙති) ➔ පුජිත	පුජ (පුජෙති) ➔ පුජිත	"Offer" ➔ "Offered"
විද (වෙදෙති) ➔ විදිත	විද (වෙදෙති) ➔ විදිත	"Know" ➔ "Known"

§253. *Tta* (තත, ඉත), optionally changed to *tra* (ත්‍ර, ඉත්‍ර), is added to verbal roots to form nouns, as:

භ (භිච්චි) ➔ භතත / භත්‍ර	භ (භිච්චි) ➔ භතත / භත්‍ර	"Drink" ➔ "Bowl" (or "Cup")
ද (දද්දති) ➔ දතත / දත්‍ර	ද (දද්දති) ➔ දතත / දත්‍ර	"Give" ➔ "A donor"

<sup>58</sup> Mason's original text confuses *tela* (තෙල, තෙල) with *tila* (තිල, තිල), the latter meaning sesame; the word he was thinking of for "sesame paste" is given by Buddhadatta's dictionary as *tilakakka* (තිලකකක, තිලකකක), whereas *telika* (තෙලික, තෙලික) is "An oil-dealer", i.e., a person who sells oil.

<sup>59</sup> I note that A.P. Buddhadatta's *Concise Pali-English Dictionary* also supplies the meaning "Nihilist" for this term; obversely, his entry for "Nihilist" in the English-Pali dictionary does not provide it, nor any similar term.

<sup>60</sup> The translation of *dhamma* as "law" is itself debatable, but what is more odd is that Mason's original gives the second term as "a law-man" (which would normally suggest a police officer or barrister in English). Generally, *dhamma* is better translated as "Doctrine", but one could here render the two terms as "Right" and "A righteous man" for the appearance of consistency.

§254. *Itta* (ඉත්ත, ඉද්ද) is added to verbal roots, after the penultimate vowel has been lengthened, to form nouns of aggregation, as:

චද (චදති) ➔ චාදිත්ත	ඔ (ඔට්ඨ) ➔ ඔද්ද	"Speak" ➔ "All the speakers", or, "A multitude of speakers".
චර (චරිතු) ➔ චාරිත්ත	ච (චෙට්ඨ) ➔ චෙද්ද	"To observe" ➔ "A multitude of observers". <sup>61</sup>

§255. A few abstract nouns are formed by adding *tha* (භ, ථ) to verbal roots, as:

දර ➔ දරථ	ද (දෙට්ඨ) ➔ දෙභ	"To dread" ➔ "Dread"
දම් (දමෙති) ➔ දම්ථ	ද (දෙට්ඨ) ➔ දෙභ	"To tame" ➔ "subjugation" <sup>62</sup>

§256. Many nouns and adjectives are formed by adding *na* (න, ඤ) or *na* (ණ, ඤ) to verbal roots, as:

කුඨ (කුඤ්ඤති) ➔ කොධන	කු (කුඤ්ඤ) ➔ කොඤ	"To anger" ➔ "Angry"
දුඝ (දුඤ්ඤති) ➔ දොඝන	දු (දුඤ්ඤ) ➔ දොඤ	"To offend" ➔ "Wicked"
පු (පුණාති) ➔ ජචන	ප (පුණ) ➔ පඤ	"To be pure" ➔ "Pure" <sup>63</sup>
ආඝ (ආඤ්ඤති) ➔ ආඝන	ආ (ආඤ්ඤ) ➔ ආඤ	"To eat" ➔ "Eating"
ඤ (ඤෙඤති) ➔ ඤාණ	ඤ (ඤෙඤ) ➔ ඤාණ	"To know" ➔ "Knowing"
කර (කරොති) ➔ කරණ	ක (කරො) ➔ කරණ	"To act" ➔ "Action"

§257. *Yana* (යන, යඤ) is affixed to proper names to form patronymics, as *vaccha* (චච්ඡ, ඔද්ද) [becomes] *vacchayana* (චච්ඡයන, ඔද්දයඤ), "The son of Vaccha".

<sup>61</sup> The reader will mostly likely associate the root *cara* with *carati* (චරති, චෙට්ඨ), "to go", but Mason's example is based on the (seemingly) unrelated meaning of words like *cāranika* (චාරණික, චෙට්ඨික), "A pantomime", and *caritu* (චරිතු, චෙට්ඨ), that can mean both "An observer" or "A performer" according to Buddhadatta's dictionary. This is yet another instance in which familiarity with the meaning of the root (seeming or actual) can be a very poor guide to the meaning of the word.

<sup>62</sup> Both the Pali spelling and the English definition are here altered from Mason's original. Mason gives the Pali with a double *m*, perhaps thinking of the adjective form *damma* (දම්ම, දෙභ); I have brought the spelling into conformity with Buddhadatta's dictionary. Mason's original provides the definition "reprove"/"reproof" -in equal parts confusing and inaccurate. The close relation to the etymology of english words such as "Dominate" and "Domesticate" is clear when we compare the verbal form *dameti* to the Latin "domitor" (Davids & Stede, 1925, *Pali-English Dictionary*, pg. 315).

<sup>63</sup> After some consideration and discussion, I have included this as a correct meaning (and usage) of *pavana* (පඤ, ජචන), however, it is not commonly listed in lexical sources; e.g., the *Abhidhānappadīpikā* (අභිධානපදිපික, අට්ඨකප්පුට්ඨික) only provides the word's meaning as "Wind" (verse 37 --presumably from the root *vā* (ච | ච, ට | ට) and Buddhadatta's dictionary similarly provides "Wind" as well as "A large forest" (presumably derived from an entirely different root again; *pa* | *vana* (ච | චන, ට | ට) was suggested to me by Everett Thiele).

- §258. *Ma* (ම, ම) is added to roots in the signification of possession, as:
- |                  |                     |                                |
|------------------|---------------------|--------------------------------|
| ගො ➔ ගොම (ගොමික) | ဂေါ ➔ ගေါම (ගေါමික) | "An ox" ➔ "An owner of oxen"   |
| හු ➔ හොම         | හු ➔ හොම            | "To sacrifice" ➔ "A sacrifice" |
- §259. [The ending] *-ttima* (-තනිම, -တ္တීම) is affixed to verbal roots, after dropping their last vowel, to form nouns, as:
- |            |              |                                   |
|------------|--------------|-----------------------------------|
| ද ➔ දතනිම  | ဒී ➔ ဒීတ္တීම | "To give" ➔ "A thing given, gift" |
| කු ➔ කතනිම | කු ➔ කတ္တීම  | "To be bad" ➔ "A bad thing"       |
- §260. *Ya* (ය, ය) is appended to verbal roots to form nouns denoting the instrument, as:
- |              |              |                                                                       |
|--------------|--------------|-----------------------------------------------------------------------|
| චිත ➔ චිතය   | චිත ➔ චිතය   | "To instruct" ➔ "The thing that instructs<br>[i.e., a book of rules]" |
| නිසා ➔ නිසාය | නිසා ➔ නිසාය | "To depend upon" ➔ "The thing<br>depended upon" <sup>64</sup>         |
- §261. Compounded with the last consonant, *Ya* (ය, ය) is added to adjectives to form abstract nouns, as:
- |              |              |                       |
|--------------|--------------|-----------------------|
| අලස ➔ ආලසන   | අලස ➔ ආලසන   | "Idle" ➔ "Idleness"   |
| අරෝග ➔ ආරෝගන | අරෝග ➔ ආරෝගන | "Not sick" ➔ "Health" |
- §262. *Maya* (මය, මය) is affixed to nouns, after lengthening the vowel, to form other nouns, as:
- |                   |                   |                         |
|-------------------|-------------------|-------------------------|
| අය ➔ අයොමය        | අය ➔ අයොමය        | "Iron" ➔ "Made of iron" |
| සුචණ්ණ ➔ සුචණ්ණමය | සුචණ්ණ ➔ සුචණ්ණමය | "Gold" ➔ "Made of gold" |

<sup>64</sup> Mason defines *nissaya* (නිසාය, නිසාය) as "a teacher", but (rather illustrating the very point of §260 as a whole) it can indicate anything relied upon (thus Buddhadatta's dictionary gives "support" as the primary definition), including, e.g., a class of Pali manuscript with interlinear text in the vernacular. I should also note that *nissa* is not, properly speaking, a verbal root at all, but Mason often uses the term in an informal sense; Buddhadatta's dictionary derives *nissayati* from *ni + si + ya*. I have replaced the English equivalents provided by Mason for both examples in §260, partly to better illustrate the principle in question.

§263. The ending *Eya / eyya* (-ඵය / -ඵය්, -ඵෙය / -ඵෙය්)

- (a) *Eya / eyya* is added to verbal roots, after dropping the last vowel, to form nouns, as:
- |                      |                        |                             |
|----------------------|------------------------|-----------------------------|
| ද (දද්දති) ➔ දදෙය්   | දී (දීදීති) ➔ දීදෙය්   | "To give" ➔ "Giving"/"Gift" |
| භ (භීභති) ➔ භෙය්     | ඵ (ඵීඵති) ➔ ඵෙය්       | "To drink" ➔ "Drink"        |
| භා (භාභෙති) ➔ භෙය්   | භා (භාභෙති) ➔ භාභෙය්   | "To reject" ➔ "Rejection"   |
| මා (මෙමනායති) ➔ මෙය් | මා (මෙමනායති) ➔ මාමෙය් | "To love" ➔ "Love"          |
| ඤ (ඤ්ඤෙති) ➔ ඤෙය්    | ඤ (ඤ්ඤෙති) ➔ ඤෙය්      | "To know" ➔ "Knowledge"     |
- (b) *Eya / eyya* is added to nouns to form other nouns in the signification of worthiness, as:
- |                    |                  |                                                      |
|--------------------|------------------|------------------------------------------------------|
| දුස්සන ➔ දුස්සනෙය් | දසාන ➔ දසානෙය්   | "Seeing" ➔ "Worth seeing" (i.e., beautiful/handsome) |
| චන්දන ➔ චන්දනෙය්   | චන්දන ➔ චන්දනෙය් | "Worship" ➔ "Worship worthy"                         |
- (This also applies to the last example from section (a), ඤෙය්, දෙය්; it can be found in the signification of "Worth knowing", e.g., *ñeyyadhamma* (ඤෙය්ධම්ම, දෙය්ඤ), suggesting "a truth worth knowing", or "a doctrine worthy of study" --E.M.)
- (c) It is added to feminine proper names to form patronymics, as:
- |                   |                   |                                           |
|-------------------|-------------------|-------------------------------------------|
| ගඬුණා ➔ ගඬුණෙය්   | ගඬුණි ➔ ගඬුණෙය්   | <i>Ganggá</i> ➔ "A son of <i>Ganggá</i> " |
| රුහිණා ➔ රුහිණෙය් | රුහිණි ➔ රුහිණෙය් | <i>Ruhiná</i> ➔ "A son of <i>Ruhiná</i> " |

§264. *Kára* (කාර, කාර) is added to nouns to form denominatives, as:

- |                |                |                                 |
|----------------|----------------|---------------------------------|
| කුමභ ➔ කුමභකාර | කුමු ➔ කුමුකාර | "A pot" ➔ "A potter"            |
| මාල ➔ මාලකාර   | මාල ➔ මාලකාර   | "A flower" ➔ "A florist"        |
| රථ ➔ රථකාර     | රථ ➔ රථකාර     | "A chariot" ➔ "A chariot-maker" |

§265. *Ura* (උර, උර) is affixed to verbal roots to form nouns and adjectives, as:

- |                       |                       |                              |
|-----------------------|-----------------------|------------------------------|
| විද (විද්දති) ➔ විදුර | විද (විද්දති) ➔ විදුර | "Know" ➔ "Wise", "Knowledge" |
|-----------------------|-----------------------|------------------------------|

§266. *Era* (ඵර, ඵෙ) is added to proper names to form patronymics, as:

- |                |                |                                           |
|----------------|----------------|-------------------------------------------|
| විධවා ➔ විධවෙර | විධවා ➔ විධවෙර | <i>Vidhavá</i> ➔ "Son of <i>Vidhavá</i> " |
|----------------|----------------|-------------------------------------------|

- §267. *La* (လ, လ) is added to verbal roots to form nouns and adjectives, as:
- |                |               |                              |
|----------------|---------------|------------------------------|
| ဗဝိ ➔ ဗဝိလ     | ပဋ္ဌ ➔ ပဋ္ဌလ  | "To surround" ➔ "A covering" |
| ဗြုဗိ ➔ ဗြုဗိလ | မုသ ➔ မုသလ    | "To break down" ➔ "A pestle" |
| ကုဗိ ➔ ကုဗိလ   | ကုသ ➔ ကုသလ    | "To shine" ➔ "Good"/"Happy"  |
| မဂ္ဂိ ➔ မဂ္ဂိလ | မဂ္ဂ ➔ မဂ္ဂိလ | "To go" ➔ "Fortunate"        |
- §268. *Lla* (လေ, လှေ) is added to nouns to form other nouns, as:
- |               |              |                                                                             |
|---------------|--------------|-----------------------------------------------------------------------------|
| ဝေဠိ ➔ ဝေဠိလေ | ဝေဒ ➔ ဝေဒလှေ | "The <i>veda</i> " ➔ "One who trusts<br>in the <i>vedas</i> " <sup>65</sup> |
|---------------|--------------|-----------------------------------------------------------------------------|
- §269. *Ila* (ဗြလ, ကြလ) is added to nouns to form adjectives in the signification of possession, as:
- |                  |                  |                            |
|------------------|------------------|----------------------------|
| ဘုဗ္ဗိ ➔ ဘုဗ္ဗိလ | တုဏ္ဏိ ➔ တုဏ္ဏိလ | "Snout" ➔ "Having a snout" |
|------------------|------------------|----------------------------|
- §270. When a proper name ends in *u*, the patronymic is sometimes made by changing it to *va*, and lengthening the penultimate vowel, as:
- |                |            |                                       |
|----------------|------------|---------------------------------------|
| မဏ္ဍု ➔ မဏ္ဍုလ | မနု ➔ မနုလ | <i>Manu</i> ➔ "A son of <i>Manu</i> " |
|----------------|------------|---------------------------------------|
- §271. *Sa* or *ssa* (ဗိ/ဗိဗိ, သ/သ) is added to verbal roots to form nouns and adjectives, as:
- |                           |                       |                                   |
|---------------------------|-----------------------|-----------------------------------|
| ဇု (ဇုလိယကာဝ) ➔ ဇုဗိ      | အလ (အလင်္ဂိကာရ) ➔ အလသ | "To adorn" ➔ "Idle" <sup>66</sup> |
| မဏ္ဍု (မဏ္ဍုလိ) ➔ မဏ္ဍုဗိ | မနု (မညတိ) ➔ မနုသ     | "To know" ➔ "A human being"       |
- That is, a being that knows good and evil.
- §272. *A* (ဇု, အ) is added to verbal roots to form abstract nouns, as:
- |                         |                |                                  |
|-------------------------|----------------|----------------------------------|
| မဏ္ဍု (မဏ္ဍုလိ) ➔ မဏ္ဍု | မဒ (မဒတိ) ➔ မဒ | "To intoxicate" ➔ "Intoxication" |
|-------------------------|----------------|----------------------------------|

<sup>65</sup> The word has a "definition" of sorts in verse //360 of our source text, the *Kaccáyana Vyākaraṇa*: ဝေဠိံ ဝိဇ္ဇိတံ ဝေဠိလေ... ဝေဠိဗိ သိတံ ဝေဠိလေ, ဝေဒံ နိဿိတံ ဝေဒလှေ... ဝေဒသ ဌာနံ ဝေဒလှေ. There is a bit of humorous innuendo in the passage, as *vedalla* is defined in parallel with *duttulla* (ဠုလိံ ဝိဇ္ဇိတံ ဠုလိလေ, ဒုဠိံ နိဿိတံ ဒုဠိလှေ, etc.) suggesting that reliance upon the (textual authority of) the Brahmanical *veda* is equivalent to trusting in wicked rumours and "lewd talk".

<sup>66</sup> At least in theory, the various meanings "Adornment", "hindrance", and "idleness", are all derived from the same root meaning as the prohibitive particle *alang* (ဇုလံ, အလံ), meaning "Stop!" or, more idiomatically, "Stop it!" (see: *Abhidhānappadīpikā* (ဇုလိယကာဝဠိဝိကာ, အဝိဇ္ဇာပုဒ်ဝိကာ) verse 1147 & 1190). Although the relation between "sloth" (ဇုလိယကာ, အလသတာ) and "hindrance" is easy to guess at, we seem to have a conspicuously Buddhist etymology in manufacturing a verb for "Decorate" (ဇုလိယကာဝတိ, အလင်္ဂိကာဝတိ) from a root word used to object and complain (i.e., this may be a folk etymology or a coincidence).

§273. *Tá* (ත, ටා) is affixed to nouns to form other nouns, as:

ජන ➔ ජනතා                      දෙ ➔ දෙටා                      "A person" ➔ "The populace"

§274. *Vá* (වා, වා) is added to nouns to form adjectives signifying possession, as:

ගුණ ➔ ගුණවා                      දායක ➔ දායකවා                      "An attribute" ➔ "Possessed of good attributes", "Virtuous"

ධන ➔ ධනවා                      දේ ➔ දේවා                      "Property" ➔ "Possessed of property", "Rich"

කෙස ➔ කෙසවා                      කොටස ➔ කොටසවා                      "Hair" ➔ "Possessed of hair",  
i.e., "Hairy" (a name for *Vishnu*)

භග ➔ භගවා                      චාග ➔ චාගවා                      "Good fortune" ➔ "Fortunate"

§275. The final *i* (-ඉ, -ඉඉ)

(a) Nouns are formed from verbal roots by affixing *i*, as:

මන (මුනාති) ➔ මුනි                      මන (මනාසි) ➔ මනි                      "Know/feel" ➔ "A sage/ascetic"

(b) It is added to proper names to form patronymics, as:

වාරාණ ➔ වාරාණී                      වරාණ ➔ වරාණී                      *Varana* ➔ "Son of *Varana*"

§276. *Ti* (ති, ටි) is affixed to the same verbal base as that of the passive past participle (කම්මපද අතීතකාල, කප්පුපු අතීතකාල, see §225-8 --E.M.), to form feminine abstract nouns, as:<sup>67</sup>

මන (මනාසි) ➔ මනි                      මන (මනාසි) ➔ මනි                      "Know/feel" ➔ "Idea/wisdom"

§277. *Di* (ඳි, ටි) from *dissati* (ඳිසාති, ටිසාසි), "to see", is appended to pronomial bases in the signification of "like", as:

ඊඳි / ඊඳිස	ක්‍රීටි/ක්‍රීටිස	"Like this"	යාඳි / යාඳිස	යාටි / යාටිස	"Like what"
තාඳි / තාඳිස	තාටි / තාටිස	"Like that"	මාඳි / මාඳිස	මාටි / මාටිස	"Like me"
කීඳි / කීඳිස	කීටි / කීටිස	"Like what?" <sup>68</sup>	එඳි / එඳිස	එටි / එටිස	"Like that"
සාඳි / සාඳිස	සාටි / සාටිස	"Equal to it"	(Also spelled as: සඳි / සඳිස, සාටි / සාටිස)		

<sup>67</sup> In the original, Mason's examples include an interesting error arising from a grammatical coincidence: *marati* (මරති, මරො) and *maññati* (මඤ්ඤති, මඤ්ඤො) both produce the stem *mata* (මත, මො) for the passive past participle, with some understandable confusion ensuing on Mason's part, as to *mati* (මති, මො).

<sup>68</sup> Mason's original spells the word with a short *i* (කීඳි, කීටි); this spelling does also appear in the *suttapitaka*, but it is by far the less frequent. Buddhadatta's dictionary also prefers the long *í*.

§278. The final *í* (-ඊ, -ත්‍රී)

(a) Nouns are formed from verbal or noun bases by affixing *í*, as:

කර (කරොති) ➔ කරී      කර (කරොති) ➔ කරී      "To do" ➔ "A doer / artificier"  
 දණ්ඩ ➔ දණ්ඩී      දණ්ඩ ➔ දණ්ඩී      "Stick" ➔ "One who has a stick"

(b) It is added to proper names to form patronymics of the feminine gender, as:

ගොතම[-ගොතන] ➔ ගොතමී      රෙවතම[-රෙව්ව] ➔ රෙවතමී  
 The *Gotama* clan ➔ "A daughter of the *Gotama* clan"

§279. *Ví* (වී, වී) is added to nouns to form nouns and adjectives in the signification of possession:

මෙධා ➔ මෙධාවී      මෙභෙ ➔ මෙභෙවී      "Understanding" ➔ "Possessed of understanding", "Wise"

§280. *U, tu, dhu, nu, and nu* (උ, ටු, ධු, නු, නු, උ, ටු, ටු, ටු) are added to verbal roots to form nouns, as:

භික්ඛ (භික්ඛති) ➔ භික්ඛු	වික්ඛ (වික්ඛති) ➔ වික්ඛු	"To beg" ➔ "A beggar"
හන (හනති) ➔ හනතු	හන (හනති) ➔ හනතු	"To kill" ➔ "A killer"
භා (භාති) ➔ භානු	භා (භාති) ➔ භානු	"To shine" ➔ "The sun"/"light"
රච (රච්චති) ➔ රචනු	රච (රච්චති) ➔ රචනු	"To abandon" ➔ "Dust"
ධා (ධාරෙති) ➔ ධාතු	ධා (ධාරෙති) ➔ ධාතු	"To bear/support" ➔

"That which supports: an element"<sup>69</sup>

### Remarks

There are other affixes [that form nouns, such as:] *mma* (මම, මු), [and] *iya* (-ඉය, -ඉයා), [others that form] adjectives, [such as] *kkha* (කඛ, කු) and [others that form adverbs, such as] *dhá* (ධා, ආ), but the principle ones are given [above].

Some of these affixes are identical with the Sanskrit, as *ika* and *ti*, but others differ materially. When the Sanskrit affix has a final consonant, the final is dropped, as *i*, which corresponds to the Sanskrit *in*, and *dhu* [corresponds] to the Sanskrit *duc*. When the final consonant is dropped, the preceding vowel is sometimes lengthened, as *ví* for *vin*, and *vá* for *vat*. Occasionally usage is [also] not uniform [in comparing the two languages]. Thus *mat* in Sanskrit is sometimes *má* in Pali and declined like *bhagavá* (§102), but it is sometimes *ma* and declined like *púriso* (§89). [In the latter instances] it seems to be confounded with the Sanskrit affix *man*.

<sup>69</sup> Simply because *dhátu* (ධාතු, ආතු) is an inherently confusing term (and also one that will frequently be met with in reading Pali), I would here provide Buddhadata's definition (from the *Concise Pali-English Dictionary*) in full: "An element; natural condition; a relic; root of a word; humour of the body; faculty of senses."

The derivation of words is often quite dissimilar. Thus *bhagavá* is derived in Pali from *bhaga* and the affix *vá*, but in Sanskrit from *bhaga* and *matuch*. Like differences are frequently met. One of the most noteworthy is *manussa*, "man". In Sanskrit it is derived from *manu*, and made to signify a descendant of *Manu* (a character in Hindu legend --E.M.) but Kaccayano derives the word from *mana*, "To know". His words are:<sup>70</sup>

කුසලාකුසලෙ ධම්මෙ මනති ජානාතීති මනුසො මානුසො||

කාරණාකාරණං මනති ජානාතීති චා මනුසො මානුසො||

ආදාලාආදාලෙ ඉඤ්ඤ මනසි ආඤාමනසි මනුසො ආඤාමනුසො||

ආචාරිකාආචාරිකං මනසි ආචාරිකං ච මනුසො ආචාරිකො||

"He understands, he knows the good and not good laws,' so [it was said, hence] *manusso*." Or,

"The cause and the causeless he understands, he knows,' so [it was said, hence] *manusso*."<sup>71</sup>

<sup>70</sup> I cannot trace the quote within the *Vyākaraṇa*, and therefore suspect that it is from one of the numerous Burmese commentaries to the text (i.e., not actually a quote from Kaccāyana); however, I do not know the source.

<sup>71</sup> I have censored Mason slightly, who concludes the chapter with the comment: "For this definition, Kaccayano must have drawn his ideas from a Shemitic [i.e., Semitic] source." This is doubtless an allusion to the tripartite racial theory of the Judaeo-Christian tradition, i.e., the explanation of the world's ethnicities as descendants of Japeth, Ham, and Shem respectively, the three sons of Noah. This is a rare case in which Mason's bias (and limited awareness of Indian ethical and philosophical traditions) shines through his scholarship. His autobiography shows that he had something of a lifelong compulsion to assert the "Semitic origins" of various phenomena he encountered in Burma, ranging from the architecture of certain Buddhist monuments (pg. 260-1) to the oral traditions of certain Karen tribes (pg. 276-8).

Chapter X.  
**Compound Words.**  
 (සමාස, သမာသ)

Pali, like Sanskrit, is distinguished by its numerous and complex compound words, but the most involved of them are only exaggerations of such English expressions as:

- "The always-wind-obeying-deep"
- "Iron-cotton-silk-print and dye works"

In English the words when compounded remain unchanged, but in Pali the particles of inflection are dropped from every word except the last. Of necessity then, the forms that remain are the bases of the words inflected, and not the roots. This is still the rule to a limited extent in German. Thus "Sonne tag" ("sun's day") when compounded drops the mark of the genitive and becomes "Sonntag" ("Sunday"). So "Denken Wurdig" ("worthy to think of") when compounded, drops "en", the termination of the infinitive, and makes "Denkwurdig" ("memorable").

Kaccayano makes the same divisions of compound words that the Sanskrit grammarians do, but to whom exception is taken that they do not distinguish things that differ, the same compound being sometimes referrible to two different divisions. Various improved arrangements have been proposed, the last by Max Müller, being the simplest and most logical, is here followed.

(Note: as the scheme that follows below is a modern, Western re-organization of the methods of compounding, the traditional Pali grammatical terms (that I have added to Mason's text in parenthesis, as throughout the book) will not precisely match the categories below. However, the differences to be discovered in comparing the text below to Kaccáyana (or: Ñānamoli's *Pali-English Glossary of Buddhist Technical Terms*, pg. 126), are not significant enough to be of any practical interest to a beginner learning the language. --E.M.)

§281. **Governing Determinate Compounds** (නිසඤ්චිස, තප්පුච්චිස)

These are sometimes called dependent compounds, because the first word is dependent on the last, being governed by it in some oblique case. The last word is often a participle, frequently a noun, and occasionally an adjective.

- |                                  |                      |
|----------------------------------|----------------------|
| අපායං ගතො ➔ අපායගතො              | අපිලං ගතො ➔ අපිලගතො  |
| "Gone to hell" ➔ "hell-gone"     |                      |
| ඉසාරෙත කථං ➔ ඉසාරකථං             | ඉසාරෙත කථං ➔ ඉසාරකථං |
| "Done by Issara" ➔ "Issara-done" |                      |

රජෙකු පුරිසො ➔ රාජපුරිසො	ရညော ပူရိသော ➔ ရာပူရိသော
"Men of the king" ➔ "King-men"	
වොරභී) භයං ➔ වොරභයං	စොရද්දා) ත්‍යං ➔ චොරත්‍යං
"Fear of a thief" ➔ "Thief-fear"	
සංසාරෙ දුක්ඛං ➔ සංසාරදුක්ඛං	ධංධාරෙ) දුක්ඛං ➔ ධංධාරදුක්ඛං
"Misery in the world" ➔ "World-misery"	

§282. **Appositional Determinative Compounds** (කම්මධාරය, කභ්‍යචාරය)

In these compounds the first part stands usually as an adjective qualifying the second, or, in other words, the first is the predicate and the last the subject, as:

ලොභිතං චන්දනං ➔ ලොභිතචන්දනං	ලොහිතං චන්දනං ➔ ලොහිතචන්දනං
"Red sandalwood" ➔ "Red-sandalwood"	
මහං ගහස්ථි) ➔ මහාගහස්ථි)	මහං ගහස්ථි) ➔ මහාගහස්ථි)
"Great householder" ➔ "Great-householder"	

§283. The first word in these compounds is sometimes an indeclinable particle, as:

නඛිකචු / අභිකචු	නපිකු / අනපිකු	"Not a mendicant"
නාරිය	නාරිය	"Not an <i>ariya</i> (noble/wise)"
සුගන්ධ	සුගන්ධ	"Good smell"
කසන	කසන	"Bad rice" (කං   අභින, තං   අසන)
කුපුරස / කාපුරස	කුපුරස / කාපුරස	"Bad person"
කුඳස	කුඳස	"Bad slave"

§284. **Numeral Determinate Compounds** (දිගු සමාහාර, තීරු ධාරණ)

When the first word is a numeral, these compounds are classed as numeral determinate compounds. They often differ in gender from the Sanskrit. Max Müller says: "*Tri-loki*, fem., the three worlds: here the *Dvigū* (≡ දිගු, තීරු) compound takes the feminine termination to express an aggregate." The following examples show that the same thing is expressed in Pali by the neuter:

තිලොකං	තිලොකං	"The three worlds"
චතුස්සං	චතුස්සං	"The four places"
භිතියනං	භිතියනං	"Five oxen"
සත්තාතං	සත්තාතං	"A space of seven days"

So also the Sanskrit "dvy-ahah", masc., 'a space of two days' is made neuter in Pali.

§285. Collective Compounds (ඉච්ඡ, ඉඡ්ඡ)

When two or more words are united by the copulative conjunction "and", the conjunction is often omitted and the whole is formed into a collective compound, of which there are two kinds:

- (a) (අඝමාචාර, අධාරාච) The last word is put in the plural number in the gender of that word, as:

සමණ ච භුභමණ ච ➔ සමණභුභමණ  
 ධර්ම ච ප්‍රභුත ච ➔ ධර්මප්‍රභුත  
 "A Buddhist Priest and a Brahmin"

ඝාරිජුතත ච මොග්ගලාන ච ➔ ඝාරිජුතතමොග්ගලානා  
 ධාරිපුත්‍ර ච මොග්ගලාන ච ➔ ධාරිපුත්‍රමොග්ගලානා  
 "Sáriputta and Moggalána" (The "foremost disciples" (අග්‍රඝාමික, අග්‍රධාරක) --E.M.)

- (b) (ඝමාචාර, ධාරාච) The last word is put in the neuter gender and singular number. Some of these Pali neuter compounds would be put in the masculine in Sanskrit.

භතති ච අඝ්ඤා ච ➔ භතතිඅඝ්ඤං  
 හත්‍රී ච අධාරා ච ➔ හත්‍රීඅධාරං  
 "Elephants and horses"

Many compounds may be put in either the masculine or the neuter, as:

අචො ච එළකො ච ➔ අචෙළකං / අචෙළකා  
 අචො ච ඉච්ඡකො ච ➔ අචෙච්ඡකං / අචෙච්ඡකා  
 "A goat and a wild ram"<sup>72</sup>

§286. Possessive Compounds (ඛණ්ඩක, භවක)

Possessive compounds are epithets or predicates, and are sometimes denominated relative compounds, because they are used relatively, and may be often rendered in English by a relative pronoun, as:

ඡිත්තො භවතො ➔ ඡිත්තභවතො                      කුණ්ඩා භවතො ➔ කුණ්ඩාභවතො  
 "[That which] has cut the hand", or "The hand-cutting-..."  
 භවතොති භවතොති ➔ භවතොභවතො                      ධර්මානි ධර්මානි ➔ ධර්මාධර්මා  
 "[Where] grain abounds", or, "The grain-abounding-..."

<sup>72</sup> Buddhadatta's *Concise Pali-English Dictionary* defines *elaka* (එළකො, ඉච්ඡකො) as a wild goat (rather than a ram), but the 501st verse of the *Abhidhánappadípiká* (අභිධානපදිපිකා, අධාරානුපදිපිකා) would seem to categorize the word on the side of the sheep, not among the goats (of the next verse, 502).

අමුං ධාරෙති ඛ්‍යාලංඛා ඛ්‍යාලංඛා චුඛිතො කුටො ➔ ඛ්‍යාලංඛාමුඛිතචුඛිතකුටො

අමුං ආලොකො ආලොකො ආලොකො ආලොකො ➔ ආලොකො ආලොකො ආලොකො

"He who holds water suspended by drops that have kissed the mountain summits" ➔

"The holding-suspended-mountain-summit-kissed-water-drops-[god of rain]" .

§287. Adverbial Compounds (අව්‍යයීතාව, අද්‍යයීතාං)

Adverbial compounds are formed by prefixing an adverb or preposition to a noun put in the neuter singular, as:

යථාචුඛිතං	යථාචුඛිතං	"According to old age"
යාච්ඡිතං	යාච්ඡිතං	"As long as life"
උපකුච්ඡං	උපකුච්ඡං	"Near the pot [of water]"
අතරාසාසං	අතරාසාසං	"Between the spires/castles"
තිරසඛිතං	තිරසඛිතං	"Beyond the mountains"

Chapter XI.

Syntax and Chrestomathy.

(වාක්‍යවිභාෂිතී ච නිදසුන ච, චිත්තකොට්ඨි ච ජිට්ඨානං ච)

The syntax of the Pali language differs very little from that of the Sanskrit, and beyond a chapter on the cases of nouns, Kaccāyano is nearly silent on the subject. To supply his deficiencies in this and some other parts of his work, extracts from the Pali writings will now be given, and the principles of the language deduced from them.

Articles

The native Pali grammarians know nothing of articles, yet their existence in the language cannot be questioned.

§288. Indefinite Article (අනිශ්චිතාන, අනිශ්චිතා)<sup>73</sup>

The English indefinite article "a", "an", French "un", German "ein", is made in Pali by *eko, ekā, ekañ* (එකො, එකා, එකං, ජෙකො, ජෙකා, ජෙකං), the numeral one, and is probably the origin of the others.

එකො පුරිසො කණ්ණො දෙව පදුමානි ආභරිතවා රජෙසුඤ්ඤා නිසේ ධීරෙසි  
 ජෙකො පුරිසො කණ්ණො දෙව පදුමානි ආභරිතවා රජෙසුඤ්ඤා නිසේ ධීරෙසි

"A black man brought two lotuses and caused them to be put into the hands of the king." *Eko* (ජෙකො, එකො) is the numeral one, masculine gender, nominative case, §113, but here used for the indefinite article, [comparable to the English] "a". *Puriso* (පුරිසො, පුරිසො), "man", noun, 1st declension, masculine gender, singular nominative case, §89. *Kaṇho* (කණ්ණො, කණ්ණො) "black," adjective, agreeing in gender, number, and case with the preceding noun, §110. *Dve* (දෙව, දෙව) is the numeral "two", nominative case, agreeing with the following noun, §114. *Padummāni* (පදුමානි, පදුමානි), "lotuses", noun, 1st declension, neuter gender, plural accusative case, governed by the participle following §90. *Āharitvā* (ආභරිතවා, ආභරිතවා), "having brought", from *hara* (හර, හර), "to take", with the preposition *ā* (ආ, ආ) [changing the meaning to] "bring"; a verb of the first conjugation, [here rendered as a continuative participle, see:] §229. *Rañño* (රජෙසුඤ්ඤා, රජෙසුඤ්ඤා), "Of the king", irregular noun, masculine, singular, genitive case, §108. *Hatthe* (හත්ථෙ, හත්ථෙ) "in the hands", noun, masculine, plural, locative case, §89. *Thapesi* (ධීරෙසි, ධීරෙසි), "Caused to be placed", 3rd person singular aorist of the root *thā* (ධී, ධී), a reduplicated verb, §204-(h), made causal by the insertion of *pe* (පෙ, පෙ), §200. Though not noted by Kaccāyano, the aorist of the causative verbs is

<sup>73</sup>The Pali term provided here (along with its inverse at §289) should be regarded as a neologism, used in conformity with Buddhadatta's *Concise Pali-English Dictionary*; it will neither be found in classical grammars, nor in canonical Pali.

often made, as here, by affixing the aorist of *asa* (අස, အස), "to be", in place of the personal terminations, §205.

§289. **Definite Article** (නියමනිපාත, နိယမနိပါတ)

The definite article "the", Greek τὸ, is made in Pali from the demonstrative *ta* (တ, တ), which is undoubtedly of common origin with both the Greek and the English article. It is used like "the" in the following sentence:

တတိ နာဠိတိ ဗဝဠော့ မတ နဝတမိ။ နဝ မတ ဗဝတတ ဘဝ ဗဠော့ ဗုတဝါ။  
 ဟတ္တိ အာဒိနိ သဒ္ဓော မဟာ အဟောသိ။ အထ မဟာ သတ္တော တံ သဒ္ဓံ သုတ္တာ။

"There was a great noise of elephants, etc., and the Great Satto having heard the noise" *Hatthi ādini* (တတိ နာဠိတိ, ဟတ္တိ အာဒိနိ), "the elephants and other things", a possessive compound (i.e., ဝိဂ္ဂဟနိ, ဗဟုဠိဟိ --E.M.), the first part is the masculine noun တတိ, ဟတ္တိ in its uninflected state [and with a shortened final vowel], plural in its signification, and the second part is *ādi* (နာဠိ, အာဒိ), "beginning", but used in this place to signify "beginning from the elephants, and proceedings to other things not expressed" (compare *ādika* (နာဠိက, အာဒိက) --E.M.). Here the things implied from the preceding context are "fourteen hundred carriages, etc.". The word is here put in the neutral, plural, nominative. *Saddo* (ဗဝဠော့, သဒ္ဓော), "sound/noise", noun, 1st declension, masculine gender, nominative case, §89. *Mahā* (မတ, မဟာ), "great", adjective, agreeing in gender, number, and case with the preceding noun, §153. *Ahosi* (နဝတမိ, အဟောသိ), "was", 3rd person singular aorist of the root *hu/hū* (ဣ, ဟု / ဣ, ဟူ), anomalous verb, §205. *Atha* (နဝ, အထ), "and now", conjunction, §242. *Mahā Satta*, (မတ ဗဝတတ, မဟာ သတ္တော) "Great Satta", an appositional determinative compound (i.e., ကမ္မဝိသိယ, ကမ္မဝိသိယ --E.M.), §282. The first member is *maha*, as above (§153), in the form which *mahaṇ* (မတ, မဟံ) always takes in these compounds. The second member is *satta* (ဗဝတ, သတ္တ), "a rational being", noun, 1st declension, masculine gender, nominative case. It is here used as a proper name, i.e., "the great rational being", applied to "the being" that is destined to become a Buddha. *Taṇ* (ဘဝ, တံ), "the", demonstrative pronoun, neuter gender, singular accusative case, agreeing in number and case with the following noun. *Saddaṇ* (ဗဝဠော့, သဒ္ဓံ), "noise", is the same noun as *saddo* (ဗဝဠော့, သဒ္ဓော), above, but here put in the neuter gender and accusative case, governed by the participle following. *Sutwā* (ဗုတဝါ, သုတ္တာ), "having heard", is the continuative participle from the root *su* (ဣ, သု), "to hear", 4th conjugation, §194.

Were the first sentence to occur on an inscription, it would puzzle the antiquarians to understand it. *Hatthi ādini* is in the nominative plural without a verb, while the signification of the context so clearly requires the genitive case that the reputed translator of the Pali books into Burmese, Buddhaghosa, rendered it in the genitive without note or comment. This is an instructive example

in decyphering inscriptions. A precisely parallel case occurs on the second tablet at Girnar (see §304). Prof. Wilson says: "The use of the nominative case offers a syntactical perplexity, for there is not any verb through which to connect Antiochus with the rest of the sentence." He proceeds to object to Mr. Prinsep's rendering in the genitive, but in which he is fully justified by the context, and the usage of the Pali books.

### Nouns

Pali nouns have three cases more than the Greek, and two more than the Latin.

§290. **Nominative Case** (ဗသီဇာ, ပဌမာ; ဗလိဘတဗလိဘ, ပစ္စတ္တဝစန). The usage of the nominative case does not differ from that of other languages of the Indo-European family, as:

ဥက္ကုဿ ဗ ကုရရာ ဗ ရဝိဟံသာ ဗ နဒိဝရာ ဗ အဘိရုတာ

ဥက္ကုဿ ဗ ကုရရာ ဗ ရဝိဟံသာ ဗ နဒိဝရာ ဗ အဘိရုတာ

"Eagles, and ospreys, and sun-ducks, and cormorants ring out loudly their noises"

*Ukkusā* (ဥက္ကုဿ, ဥက္ကုဿ), "eagles", noun, 1st declension, masculine, nominative case, plural, §89. *Ca* (ဗ, ဓ), "and", conjunction. The three words that follow are parsed in the same way. (Refer to the *Abhidhānappadīpikā* (အဘိဓာန်ပုဒ်ပိကာ), verses 636-644 for more on the Pali names of various types of birds --E.M.) *Abhirutā* (အဘိရုတာ, အဘိရုတာ), "sound out exceedingly", nominative case, plural, masculine, of the passive past participle (§225) of the root *ru* (ဝု, ရ) with the preposition *abhi* signifying excess (i.e., အဘိ ၊ ဝုလိ, အဘိ ၊ ရဝိ --E.M.). The verb is of the first conjugation, but the participle is made by affixing the termination (ဘ, တ) to the root without forming the base *rava* (ဝုလိ, ရဝ) by changing the *u* to a *v*, §187. The participle agrees in gender, number, and case with the nouns, but is here used as a finite verb.

အဏံ ဝေဓံ ဗစိတော ဋ္ဌတော။

အဟံ တေသံ ပဟိတော ဒူတော။

"I [am] a messenger sent to them."

*Ahaṇ* (အဏံ, အဟံ), "I", first person pronoun, singular nominative case, §120. *Tesaṇ* (ဝေဓံ, တေသံ), "to them", 3rd person pronoun, plural masculine dative case, §122. *Pahito*, (ဗစိတော, ပဟိတော), adjective, nominative case, singular, masculine, agreeing with the noun following (and apparently formed by the past participle of *pahināti* (ဗစိတော, ပဟိတာ) --E.M.), §110. *Dūto* (ဋ္ဌတော, ဒူတော), "a messenger", noun, first declension, masculine singular.

မဉ္ဇုဇဏော ဖိ။

မနုဿော သိ။

"Art thou a man?"

*Manusso*, "a man", noun, first declension, masculine nominative singular. *Si* (ဖိ, သိ) "art" [i.e., "are...?"], anomalous verb *asa* (အဓိ, အသ) present tense, 2nd person singular, §205. Written in full, it







*Kāyena* (කායෙන, කායෙණ), "with the body", and *kammaṃ* (කමමං, කම්මං), "the deed", as above. *Karoti* (කරොති, කරොති), "he does", see §291.

අනන්ත වසති။

අඤ්ඤා ධරාමි။

"He lives by boiled rice."

*Annena* (අනන්ත, අඤ්ඤා), "boiled rice", noun, 1st declension, common gender, singular, instrumentive, §89. *Vasati* (වසති, ධරාමි), "he lives", 3rd conjugational singular present tense of the root *vasa* (වස, ධරා), a verb of the 1st conjugation, §178.

ධර්මෙන වසති။

ධර්මෙන ධරාමි။

"He lives by the law."

*Dhammena* (ධර්මෙන, ධර්මෙන), "by the law", noun, 1st declension, masculine, singular, instrumentive, §89. (*Vasati* is parsed above --E.M.)

විජ්ඣාය වසති။

විජ්ඣායා ධරාමි။

"He lives by knowledge."

*Vijjāya* (විජ්ඣාය, විජ්ඣායා), "by knowledge", noun, 2nd declension, feminine, singular, instrumentive, §95. (*Vasati* is parsed above --E.M.)

අභිනා දුට්ඨා නරො။

අභිනා අභිනා ජරොඤා ජරොඤා။

"A man is bitten by a snake."

*Ahinā* (අභිනා, අභිනා), "a snake", noun, 1st declension, masculine, singular, instrumentive, §91.

*Daṭṭho* (දුට්ඨා, අභිනා) is also written *daṭṭho* and *daddo* (දුට්ඨා & දුට්ඨා, අභිනා & අභිනා), "is bitten", past participle, masculine, singular, nominative case, agreeing with *naro* (නරො, ජරොඤා). [...] *Naro* (නරො, ජරොඤා), "a man", noun, 1st declension, masculine, singular, nominative case, §89.

ගරුඳවෙන නනා නාගො။

ගරුඳවෙන ජරොඤා ජරොඤා။

"A *nāga* is killed by a *garuda*."

*Garuṭena* (ගරුඳවෙන, ගරුඳවෙන), "a *galaung*", an enormous bird that keeps watch in the cotton trees on the sides of mount *Meru* --parsed as above.<sup>75</sup> *Hato* (නනා, ජරොඤා), "is killed", passive past participle agreeing with *nāgo*, and made from the root *hana* (නන, ජරොඤා), §227. *Nāgo*, "a *nāga*", parsed as above.

<sup>75</sup> Generally, a *garudā* (or *garulā*) is a giant vulture demigod, depicted with various (and varying) anthropomorphized features; they are fearsome, but are not expressly evil, and some are represented as devotees of the Buddha. Perhaps the most-reproduced image of *garuda* is the one found on the currency, consular offices, and heraldic seals of the modern Kingdom of Thailand.

The *nagas* are dragons that inhabit regions under Meru.<sup>76</sup> There are said to be four tribes, each with its chief, one of whom is called king of snakes.

බුද්ධෙන ජිතො මාරො||

භූද්දෙණ ජිතො ආරො||

"*Māra* was conquered by Buddha."

*Buddhena* (බුද්ධෙන, භූද්දෙණ), "Buddha", noun parsed as above. *Jito* (ජිතො, ජිතො), "conquered", [is the passive past participle of *jināti* (ජිනාති, ජිනාති)], masculine, singular, nominative case, agreeing with the noun following, from the root *ji* (ජි, ජි) [also used to form] *jayati* (ජයති, ජයාති), §226, §227. *Māro* (මාරො, ආරො), "death", but also, as here, a name of *Kama*, god of love.<sup>77</sup>

උපකුත්තෙන මාරො බන්ධො||

උපකුත්තෙණ ආරො භන්ධො||

"*Māra* was bound by *Upakutta*."

*Bandho* (බන්ධො, භන්ධො), "was bound", passive past participle, masculine, singular, nominative case, agreeing with *Māro* (මාරො, ආරො). This word is referred to both *badha* and *bandha* (බධ & බන්ධ, භධ & භන්ධ). The verb is irregular.

යකෙකින දින්නො වරො||

යකෙකුණ දින්නො වරො||

"A gift was given by a Beeloo."

*Yakkhena* (යකෙකින, යකෙකුණ), "by a Beeloo", noun, 1st declension, instrumentive, as above. The *Yakkhas*, or *Beeloo*s, in the Buddhist mythology, are, are the guardians of sacred buildings, while the

<sup>76</sup> The *nāgas* are magical snake-like demigods, sometimes depicted simply as large cobras. They are neither good nor evil, but have a special role in protecting Buddhist relics in Theravada myth, and the significance of this role was expanded by the Mahayanists, who name the *nāgas* as the putative source of their *Prajñāparamita-Sutras* (i.e., after the disappearance of these texts from the human realm, the *nāgas* presented a copy of them to Nagajuna). In the legends, they have the ability to speak with a human voice, or to assume a human appearance. As the entry in the *Buddhist Dictionary of Pali Proper Names* notes, there is a high degree of confusion as to where this word was originally used to indicate a demigod, an actual snake, or one of various tribal peoples known by the same name. Gombrich observes that the special reverence for cobras in Sri Lanka is derived from their association (or: confusion) with the *nāga* (Richard F. Gombrich, *Buddhist Precept and Practice*, 1991, Motilal Banarsidass, pg. 197). The *Nāga* kings recorded in the *Mahāvanga* are generally interpreted as representations of the indigenous people of Sri Lanka (i.e., the *Adivasi* population, prior to Sinhalese colonization). For more on the *Nāgas* in the canon, Hinüber's *Handbook of Pāli Literature* directs us to "the *Nāgasamyutta*, SN III 240,16 246,6, ... in the *Khandhavagga* ... [an] important [source] for an aspect of Indian religion about which not much is known". (*Op cit.*, §73)

<sup>77</sup> Modern scholarship would tend to reject Mason's claim that *Māra* is a name of the god of love; however, his role as a tempter in sources such as the *Māra Sangyutta* sometimes resembles a meddling cupid. *Māra* sometimes indicates the personification of death, and has sometimes a very general meaning, indicating everything that is under death's power (i.e., the world), or provides a temptation to give up the religious life to instead walk "the road to death" in Buddhist terms. Although most secondary sources speak of *Māra* as evil, the appearances in which he has a distinctive personality in the *Suttapitaka* do not represent him as any more evil than a sensual god such as *Sakka*, except that he is a most often a detractor of the Buddha, rather than a devotee.



පිට්ඨියා ලකඛිතො චුජ්ජො||

පිට්ඨියා ලකඛිතො චුජ්ජො||

"A crooked-backed man is noticed by the back."

("A humpback is marked by his back" --E.M.)

*Piṭṭhiyā* (පිට්ඨියා, පිට්ඨියා), "by the back", noun, 2nd declension, feminine, singular, instrumentive, §96.

*Khujjo* (චුජ්ජො, චුජ්ජො), "a crooked-backed man", noun, 1st declension, as before.

අඬඬි මාසෙහ වෙතුත්ත නගරං ජනෙතා||

අඬඬි මාසෙහ වෙතුත්ත නගරං ජනෙතා||

"He arrived at the *Cetutta*<sup>79</sup> city by half a month." (i.e., a fortnight's journey --E.M.)

*Addha Māseṇa* (අඬඬි මාසෙහ, අඬඬි මාසෙහ), "by half a month", i.e., "in half a month", an appositional determinate compound (i.e., කම්මධාරය, කම්මධාරය --E.M.), §282; the first member is the noun *addha* (අඬඬි, අඬඬි, "half", [also found with the spelling *addha* (අඬඬි, අඬඬි),] 1st declension, both masculine and neuter; and the second is the instrumentive case of *māsa* (මාස, මාස), "a month", a noun, 1st declension, masculine. *Cetutta nagaraṇ* (වෙතුත්ත නගරං, වෙතුත්ත නගරං), "*Cetutta* city", a compound word like the preceding. The first member is *Cetutta* (වෙතුත්ත, වෙතුත්ත), a proper noun, and the second is the accusative case of *nagara* (නගර, නගර), a neuter noun governed by the participle following. *Patto* (ජනෙතා, ජනෙතා), "arrived", passive past participle (of the verb *pāpuṇāti* (පාපුණාති, පාපුණාති), based upon the same root *pa* (ප, ප) found in *pada* (පද, පද), etc. --E.M.). In Sanskrit this participle is made by *n* (न).

§293. **Dative Case** (වතුත්තී, වතුත්තී; සම්පදන කාරක, සම්පදන කාරක)

The dative may be usually rendered in English by "to" or "for", but occasionally by "at", "against", and "from". The Pali usage does not appear to differ in any wise from the Sanskrit.

සබ්බඤ්ඤාත ඤාණස්ස ජඨිනං කත්වා||

සබ්බඤ්ඤාත ඤාණස්ස ජඨිනං කත්වා||

"Having made a reading<sup>8</sup> [of the texts] for infinite knowledge."

*Sabbaññuta ñāṇassa* (සබ්බඤ්ඤාත ඤාණස්ස, සබ්බඤ්ඤාත ඤාණස්ස), "for infinite knowledge", an appositional determinate compound (i.e., කම්මධාරය, කම්මධාරය --E.M.), §282. The first member is the adjective *Sabbaññuta* (සබ්බඤ්ඤාත, සබ්බඤ්ඤාත), and the second member is the dative case of the noun *ñāṇa* (i.e., ඤාණස්ස, ඤාණස්ස), 1st declension, neuter, singular, §90. *Pathanaṇ* (ජඨිනං, ජඨිනං),

<sup>79</sup> I assume this is an irregular spelling of *Cetiya* (චේතිය, චේතිය), a kingdom somewhere in the Himalayas, also known as *Ceti* (චේති, චේති). Mason's original translated *nagara* as "Country"; I have corrected this to "City". The word's original meaning seems to have been a citadel or mountain-top fort, and the usage seems to have become more general over time. The same word still appears in many toponyms, with its pronunciation slightly altered by the passage of centuries; even in Northern Thailand, I frequently encounter towns with **นคร** as part of their name (i.e., *nagara* transliterated into modern Thai, but with the modern pronunciation "nakhon").

"reading", or "recitation",<sup>80</sup> noun, 1st declension, neutral, accusative, governed by the participle.

*Katvā*, "having made", continuative participle of the root *kara*, §197.

දෙව මනුස්සානං බ්‍රහ්මා ලොකෙ උප්පජ්ජති။

දෙව මනුස්සානං බ්‍රහ්මා ලොකෙ උප්පජ්ජති။

"For *devas* [and] men, Buddha is born into the world."

*Deva manussānaṃ* (දෙව මනුස්සානං, දෙව මනුස්සානං), "for *devas* [and] men", a collective compound (i.e., *ච්චිභ්‍රහ්මාස, දුක්ඛාසාස*, §285-(a). The first member is *deva* (i.e., divinities, both gods and goddesses --E.M.), noun, 1st declension. The second member is *manussānaṃ*, "for men", noun, 1st declension, masculine, plural, dative case, §89. *Buddho* (බ්‍රහ්මා, භුද්ධො), "Buddha", see §291. *Loke* (ලොකෙ, ලොකො), "in the world", 1st declension, masculine, singular, locative case, §89. *Uppajjati* (උප්පජ්ජති, උප්පජ්ජති), "is born", 3rd person, singular, present tense of the root (*pada* (භද්, උප්), modified by the passive *y* (භ, ට), see §179 --E.M.), here compounded with the preposition *u* (උ, උ). It is in the first conjugation [...].<sup>81</sup>

නමො නස්ස භගවතො අරහතො සම්මා සම්බුද්ධස්ස။

නමො නස්ස භගවතො අරහතො සම්මා සම්බුද්ධස්ස။

"Glory to this Lord, venerable, complete, perfect in knowledge."

*Namo* (නමො, නමො), "glory", an indeclinable particle applied by the Hindus to their gods, as here applied to Gaudama. *Tassa* (තස්ස, තස්ස), "to this", demonstrative pronoun, masculine, singular, dative case, root *ta* (ත, ත), §122. *Bhagavato* (භගවතො, භගවතො), "Lord", (or, more literally, one who is "fortunate", but in Pali this most often appears as a term of praise for the Buddha --E.M.), noun, 3rd declension, masculine, singular, dative case, §102. *Arahato* (අරහතො, අරහතො), "venerable" (also, in the context of Buddhist dogma, this specifically means a person who has become an *Arahanta* (අරහන්ත, අරහන්ත), i.e., one who has put the Buddha's theory of liberation into practice, and has achieved its ends --E.M.) adjective, agreeing in gender, number, and case with the preceding noun, §111. *Sammā sambuddhassa* (සම්මා සම්බුද්ධස්ස, සම්මා සම්බුද්ධස්ස), "complete, perfect in knowledge", appositional compound (i.e., *කම්මධාරස්, කම්මධාරස්* --E.M.), §282. The first member is the adjective *sammā* (සම්මා, සම්මා), "complete", the final vowel is lengthened into *ā*, according to §74. The second member is *Sambuddhassa* (සම්බුද්ධස්ස, සම්බුද්ධස්ස), "perfect in knowledge", (or "perfectly awake", as the root meaning is related to awakening, e.g., *bodheti* (බොධෙති, බොධෙති) --E.M.) dative

<sup>80</sup> Mason's original makes an interesting mistake here, and translates *pathanang* (පඨනං, පඨනං) as "prayer"; as according to Buddhadasa's *Pali-English Dictionary*, the verb *pathati* (පඨති, පඨති) either indicates reciting a text from memory or reading a text from the page. In the context of orthodox Buddhist sources, reciting from memory is the more common meaning.

<sup>81</sup> Mason's original proposes *jana* as the root, and explains the substitution of *j* for *n*, etc., as per the laws of permutation; I have instead brought the text into conformity with Buddhadasa's dictionary, where the root is broken down as *u + pad + ya* --an explanation more in keeping with the passive/reflexive sense of the verb.

case of the passive past participle of the root *budha* (බුධ, ဗုဓ; the present passive is *Bujjhati* (බြုဿိတိ, ဗုဇ္ဈတိ), compare §227-g and §179 --E.M.) compounded with the preposition *saṃ* (ဓံ, သံ) implying perfection, §240. The final *anuswara* is changed to *m* before *b*, §83. *Samma sambuddha* is often used as a proper name.

This sentence is written at the beginning of every Buddhist book, and is said to have been first uttered by an assembled universe, when the first Buddha obtained omniscience.

§294. Ablative Case (ဗန္ဓုပီ, ပဉ္စမိ; ဘိဿသကဗါစာ, နိဿက္ကဝေနေ)

The ablative case is expressed in English by the preposition "from", but may be often rendered by "on account of".

စိမဝါတာ ဗဗါစာ ဗန္ဓု မိတာ စာဠိယော။                      ဟိမဝတာ ပဘဝန္တိ ပဉ္စ မဟာ နဒိယော။

"From the Himalaya [mountains] originate five great rivers."

(An example to verse #274 --E.M.)

*Himavatā* (စိမဝါတာ, ဟိမဝတာ), "Himalaya", noun, 3rd declension, masculine, singular, ablative case, §102. *Pabhavanti* (ဗဗါစာ, ပဘဝန္တိ), "originate", 3rd person, plural, present tense of the root *bhū*, with the preposition *pa* (ဗ | စု, ပ | ဘူ), §205. *Pañca mahā nadiyo* (ဗန္ဓု မိတာ စာဠိယော, ပဉ္စ မဟာ နဒိယော), "five great rivers", numeral determinate compound, §284. The first member is the numeral *pañca* (ဗန္ဓု, ပဉ္စ), "five", and the second member is an appositional determinate compound, of which the first member is *maha*, §289, the other *nadiyo*, "rivers", noun, 2nd declension, feminine, plural, nominative case, §98.

ဇာတော ဗုဗ္ဗာတော ဗုဗ္ဗာတော မာတိတောပိတိတော။  
ဥဘာတော သုဗ္ဗာတော ပုတ္တော မာတိတောပိတိတော။

"The son is well-born from both father and mother."

*Ubhato* (ဇာတော, ဥဘာတော), "from both", adjective, masculine, singular, ablative case, agreeing with *pitito*, declined like *sabba* (ဇာတော, သဗ္ဗ), §110. In Sanskrit this word is only dual. *Sujāto* (ဗုဗ္ဗာတော, သုဗ္ဗာတော), "is well-born", passive past participle, nominative case of the root *jana* with the preposition *su* (ဗု | ဗု, သု | ဇု), and agreeing with the noun following, §227-(b). *Putto* (ဗုဗ္ဗာတော, ပုတ္တော), "the son", noun, masculine, singular, nominative case, §89. *Mātito--pitito* (မာတိတော & ပိတိတော), *မာတိတော & ပိတိတော*, nouns, ablative case, governed by the participle. *Ca--ca* (ဗ...ဗ, စ...စ), "both... and...", conjunction, §242.

ဥဝဗ္ဗာ ဗုဗ္ဗာတော ဗုဗ္ဗာတော။                      ဥဝဗ္ဗာ ဗုဗ္ဗာတော ပုတ္တော။

"The son was born from the breast." (Another example following verse #274 --E.M.)



යෙ ධම්මා තෙනුසුභවා	යෙ භූතා හොතුපුට්ඨා
තෙසං තෙනුං තථාගතො	තොදං හොතුං තොගතො
ආත තෙසඤ්ච යො නිරොධො	ආහා තොදාදු යො ජිඤ්ඤො
එවං වාදී මනාසමණො	ඊං ටිදී මහාදාමණො

"The laws which produce cause, the cause of these the *Tathāgata* has told. And the extinction of these, the great *Samana*, in like manner, has declared."<sup>83</sup>

Assaji, one of Gautama's disciples, gave as a synopsis of his master's teaching, the above stanza; which has been found, in an old character, engraven on images dug up in Tagoung and in Tirhut.

*Ye* (යෙ, යො), "which", relative pronoun, masculine, plural, nominative case, agreeing with the following noun, §126. *Dhammā* (ධම්මා, භූතා), "laws", see §292. *Hetu pabhavā* (තෙනු සුභවා, හොතු පුට්ඨා), permuted to *hetuppabhavā* in the verse above --E.M.), "generators of cause", determinate compound (i.e., තසුච්ඡස්මාස, තපුච්ඡාදාමාස --E.M.), §281. The first member is *hetu* (තෙනු, හොතු), "causes", noun, 1st declension, §93, and the second is *pabhavā*, "generating causes", noun, 1st declension, masculine, plural, nominative case, agreeing with the verb to be understood. *Tesang* (තෙසං, තොදං), "of these [laws]", demonstrative pronoun, masculine, plural, genitive case, governed by the following noun. *Hetung* (තෙනුං, හොතුං), "the cause", noun, as above, accusative case, governed by *āha*. *Āha* (ආත, ආහා), "has told", 3rd person singular, perfect tense of the irregular verb *brū*, §209. Some of the images have *uvāca* (උවාච, උචිච), and the books give in paraphrase *āha avoca* (ආත ආවොච, ආහා අවොච). *Tesañca* (තෙසඤ්ච, තොදාදු), "and of these", the conjunction *ca* (ච, ච), "and", changes the final *anuswara* of the pronoun to ñ (ඤ, ඤ), §83. *Nirodho* (නිරොධො, ජිඤ්ඤො), "extinction", noun, 1st declension, masculine, singular, nominative case, with the verb to be understood, as in the first line. The relative pronoun *yo* (යො, යො), expressed on the images is also understood, being omitted to preserve the measure. *Evang* (එවං, ඊං), "so", adverb, §239. *Vādi* (වාදී, ටිදී), "has declared", 3rd person, singular, aorist of the root *vada* (වද, වද), the augment omitted, see §218. *Mahāsamaṇo* (මනාසමණො, මහාදාමණො), "The great *Samana*", appositional determinate compound, §282 & 293.

<sup>83</sup> The dialogue in question appears first in the *Vinaya*, later in the *Apadāna* (a "secondary source" of the *Kluddaka Nikāya*, compiling and embellishing quotations from the *suttas*), and later still in the commentary to the *Dhammapada*. As such, the phrase does not belong to the *Suttapitaka* proper; but only to later accretions.









defines the combination *anu + pat* (අනු + පත, අනු + පත) as "falls upon; befalls", and this general sense is more compatible with the related usage of the participle *anupatita* (අනුපතීත, අනුපතීත); thus, it is not so much that "she has followed to *Vangga*", as that "it has befallen her" to be in such a place --E.M.) *Kathang* (කථං, කථං), "how?", adverb. *Karissati* (කරිසසීති, කරිසසීති), "...will she do?", §291. This passage is instructive in reading inscriptions. There is an utter disregard for gender. It begins with the feminine, and ends with the masculine, where it ought to be feminine throughout. The participle *uttasate* (උත්තසතෙ, උත්තසතෙ), is in the locative case, agreeing with *pure* (පුරෙ, පුරෙ), instead of being in the nominative and agreeing with *yā* (භී, භී); but, in some copies, the word is written *utasate* (උත්තසතෙ, උත්තසතෙ), changing the participle to the 3rd person singular present of the passive voice. Then again, the verbs are in the third person agreeing with the relative, while they are sometimes made to agree with the personal pronoun.

යොතං සීවිතං චචනා අදුසකං පඬබපෙමි||      යොහං ධර්මිකං ඔඤා අදුසකං පඬබෙමි||

"I who drove away the innocent from the words of the *Sīvi*."

In this example, the verb agrees with the personal pronoun, but it is sometimes made to agree with the relative [pronoun].

Verbs & Participles.

(ආබ්‍යාන ච කිතකපද ච, ආචාරායත ට නිරතතප ට)

§299. According to Kaccāyano's rules, when a verb has nominatives of different persons, it is put in the first person plural. Thus:

සො ච පඨති අතඤ්ච පඨමි  මයං පඨමි	දො ට පදුරි අහාදු පදුරාමි  මයං පදුරාමි
චචඤ්ච පඨසී අතඤ්ච පඨමි  මයං පඨමි	තුදු පදුරාමි අහාදු පදුරාමි  මයං පදුරාමි
සොච පඨති චචඤ්ච පඨසී අතඤ්ච පඨමි	දොට පදුරි තුදු පදුරාමි අහාදු පදුරාමි
මයං පඨමි	මයං පදුරාමි
සොච පඨති තෙච පඨනති චචඤ්ච පඨසී	දොට පදුරි තෙට පදුරි තුදු පදුරාමි
තුදුච පඨථ අතඤ්ච පඨමි  මයං පඨමි	තුදුච පදුරාමි අහාදු පදුරාමි  මයං පදුරාමි

"'He reads and I read ' [are expressed by] 'We read '. 'Thou readest ' and 'I read ' [are expressed by] 'We read '. 'He reads ' and 'thou readest ' and 'I read ' [are expressed by] 'We read '. 'He reads ' and 'they read ' and 'thou readest' and 'you read' and 'I read' [are referred to collectively by] 'we read'."

(Note that *ahañca* is a permuted form of *ahang + ca*: අතඤ්ච = අතං + ච, අහාදු = අහං + ට, and the same pattern is followed for *tvañca*, etc., in the examples above --E.M.)



අවිජ්ජා පච්චයා සංඛාරා|  
 සංඛාරපච්චයා විඤ්ඤාණං|  
 විඤ්ඤාණපච්චයා නාමරූපං|  
 නාමරූපපච්චයා සලායතනං|  
 සලායතනපච්චයා ඵංසො|  
 ඵංසොපච්චයා වේදනා|  
 වේදනාපච්චයා තණ්හා|  
 තණ්හාපච්චයා උපාදනං|  
 උපාදනපච්චයා භවො|  
 භවපච්චයා ජාති|  
 ජාතිපච්චයා ජරාමරණං|  
 සොකපරිද්දෙවදුක්ඛද්වේශසංසාරාසායා  
 සමභවති||

අවිජ්ජා පච්චයා සංඛාරා|  
 සංඛාරපච්චයා විඤ්ඤාණං|  
 විඤ්ඤාණපච්චයා නාමරූපං|  
 නාමරූපපච්චයා සලායතනං|  
 සලායතනපච්චයා ඵංසො|  
 ඵංසොපච්චයා වේදනා|  
 වේදනාපච්චයා තණ්හා|  
 තණ්හාපච්චයා උපාදනං|  
 උපාදනපච්චයා භවො|  
 භවපච්චයා ජාති|  
 ජාතිපච්චයා ජරාමරණං|  
 සොකපරිද්දෙවදුක්ඛද්වේශසංසාරාසායා  
 සමභවති||

"The effect of ignorance was existence, of existence knowledge, of knowledge mind and matter, of mind and matter [the six senses], of [the six senses] contact, of contact sensation, of sensation concupiscence, of concupiscence attachment, of attachment the state of being, of the state of being birth, of birth age, death, sorrow, weeping, suffering, unhappy mind, and exhaustion."<sup>88</sup>

(The passage is evidently quoted from the *Bahudātuka sutta: Majjhimanikāya 3:2:5*, මජ්ඣිමනිකාය, උපරිපණ්ණාසක, අනුපදවග්ගො, ඔත්තදුකසුත්ත, මජ්ඣිමනිකාය උපරිපණ්ණාසක, අනුපදවග්ගො, පහුදවග්ගො; I have added the following translation, quoted from Ledi Sayadaw, for the reader's comparison --E.M.)

"Because of ignorance, actions; because of actions, consciousness; because of consciousness, mind-and-body; because of mind and body, the six sense-spheres (senses and objects); because of the six sense spheres, contact; because of contact, feeling; because of feeling, craving; because of craving, clinging; because of clinging, becoming; because of becoming, birth; because of birth, decay, death, sorrow, lamentation, pain, misery, and despair."

[Mahāthera Ledi Sayadaw, *The Manuals of Buddhism*, pg. 127, 1997, Sri Satguru Publications, Delhi]

<sup>88</sup> I have left Mason's translation largely intact in this place; his rendering is hampered by limitations of both lexical and philosophical understanding of Buddhist texts that were difficult to overcome in the 1860s, and I have tried not to intrude with my own opinions. The one significant correction (that I have marked with square parenthesis) replaces "manifested abodes" with "the six senses".

*Avijjā paccayā* (අවිජ්ජා පච්චයා, အဝိဇ္ဇာ ပစ္စယා), "the effect of ignorance was existence"; the construction makes these words a governing determinate compound (i.e., තඤ්ඤර්ථ සමාස, တပျုရိသ သမာသ), §281. The first member is *avijja* from *vijja*, "knowledge", and *a*, privative (අ | විජ්, အ | ဝိဇ္ဇ); [it] is explained as synonymous with *moha* (මොහ, မောဟ), "that spiritual ignorance which leads men to believe in the reality of worldly objects." The second member is *paccayā* (පච්චයා, ပစ္စယා), noun, 1st declension, masculine, singular, nominative case. But the first word, instead of being in the genitive case, is put in the nominative plural, as if in apposition with the second. In the other clauses it has the nominative affix sometimes, and sometimes has not.

(Of the word *Sanggkharā* (සဏ္ဍိကාර, သင်္ခါရာ), Mason's original text<sup>89</sup> comments: "The noun seems to denote an inherent power in nature to act before the existence of matter." [Although this is a subject I wrote on later, i.e., after this book was written in 2005, it suffices to note here that the word] will commonly be found with the translation "aggregate", as this leaves open the question as to what exactly we suppose has been aggregated prior to the arising of consciousness --E.M.)

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<sup>89</sup> I have deleted two definitions proposed by Mason from the main text, as they would mislead the majority of students. However, for the curiosity of specialists, or for their historical significance, they are reproduced in this footnote as follows:

*Sanggkharā* (සဏ္ဍိကාරපච්චයා, သင်္ခါရပစ္စယා), "existence", this word appears to be derived from the root *khara* (ඔර, ඛ), "to drop"...

I assume he here means the root of *kipati* (ඔපති, ඩිපති), or perhaps its Sanskrit equivalent?

...and with the preposition *sang* (සං, သံ), "to flow". The noun seems to denote an inherent power in nature to act before the existence of matter:

*Satāyatana* (සට්ඨයතන, သඤ්ඤායතන), "abodes", from the root *sata* (සට, သඤ), "to manifest", and the noun *āyatana* (ආයතන, အායතන), a "house" or "abode". Twelve are enumerated, six subjective, the perceptions of seeing, hearing, smelling, tasting, touching, and thinking, and six objective, form, sound, odour, flavour, tangibility, and objects of thought.

Mason misread the word in question as *satā-* instead of *satā-yatanapaccayā*, an understandable mistake when reading Pali in Burmese script (ဋ / ဠ / အ). *Āyatana* (ආයතන, အායතන) is a tricky word to translate, sometimes meaning the "range" of the senses (e.g., *sotāyatana* (සොත්ථයතන, သොတာයතන), "hearing", i.e., "the range of the ear") and sometimes meaning an actual "range" of physical space (e.g., *araññāyatana* (අරඤ්ඤයතන, အရေညායතන), "a forest range"); many translations make use of "sphere" as an abstract equivalent, but this is somewhat mystifying.









*Yampidang* (යම්පිදං, යම්පිදං), "whatever", neuter singular of the pronouns *ya* (ය, ය) and *ima* (ඉම, ඉම) (i.e., both are permuted in the accusative: යං | ඉදං = යම්පිදං, යං | ඉමං = යම්පිදං; it is also found without the *p* as: යම්පිදං, යම්පිදං --E.M.), §124 & 126, agreeing with *vedayitang*. *Anuswara* is changed to *m* [as per] §81.

සොතං ආදිතනං	දොරං ආදිතං	"The ear burns,"
සඤ්ඤා ආදිතනා	දාසො ආදිතං	"Sounds burn..."

"Hearing burns, auricular impressions burn, the effects of auricular impressions, whether pleasure or pain, painless or pleasureless, whatever sensation is produced, that also burns. By what do they burn? By the fire of passion, by the fire of sin,<sup>93</sup> by the fire of spiritual ignorance, they burn; by birth, by age, by death, by sorrows, by weepings, by pains, by mental sufferings, by exhaustion, they burn, I say."

සාතං ආදිතනං	දාසං ආදිතං	"The nose burns,"
ගන්ධා ආදිතනා	ඉන්ද්‍රිය ආදිතං	"Odours burn..."

"Smelling burns, odoriferous impressions burn, the effects of odoriferous impressions, whether pleasure or pain, painless or pleasureless, whatever sensation is produced, that also burns. By what do they burn? By the fire of passion, by the fire of sin,<sup>21</sup> by the fire of spiritual ignorance, they burn; by birth, by age, by death, by sorrows, by weepings, by pains, by mental sufferings, by exhaustion, they burn, I say."

ඡීර්ණා ආදිතනා	ඡීර්ණා ආදිතං	"The tongue burns,"
රසා ආදිතනා	රසා ආදිතං	"Objects of taste burn..."

"Taste burns, impressions of taste burn, the effects of impressions of taste, whether pleasure or pain, painless or pleasureless, whatever sensation is produced, that also burns. By what do they burn? By the fire of passion, by the fire of sin,<sup>21</sup> by the fire of spiritual ignorance, they burn; by birth, by age, by death, by sorrows, by weepings, by pains, by mental sufferings, by exhaustion, they burn, I say."

කායො ආදිතනා	කායො ආදිතං	"The body burns,"
ඵලාදිතනා ආදිතනා	ඵලාදිතං ආදිතං	"Tangible objects burn..."

"Feeling burns, tangible impressions burn, the effects of tangible impressions, whether pleasure or pain, painless or pleasureless, whatever sensation is produced, that also burns. By what do they burn? By the fire of passion, by the fire of sin,<sup>21</sup> by the fire of spiritual ignorance, they burn; by birth, by age, by death, by sorrows, by weepings, by pains, by mental sufferings, by exhaustion, they burn, I say."

මනො ආදිතනා	මනො ආදිතං	"The mind burns,"
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<sup>93</sup>The word is *dosa* (දොස, දොස), literally, "anger", "hatred", or repulsion in general; it is probably needless to say that the Christian concept of "sin" does not have a direct equivalent in Buddhist literature.

ධම්මා ආදිතනා

භ්‍රූණා ආදිතනා

"Objects of thought

burn..."

"Thinking burns, mental impressions burn, the effects of mental impressions, whether pleasure or pain, painless or pleasureless, whatever sensation is produced, that also burns. By what do they burn? By the fire of passion, by the fire of sin,<sup>21</sup> by the fire of spiritual ignorance, they burn; by birth, by age, by death, by sorrows, by weepings, by pains, by mental sufferings, by exhaustion, they burn, I say."

The original of the last five paragraphs differs only in the first lines, given above, excepting the occurrences of the first word in the terms connected with "perception" and "impression", here added, so that all the original is given while unnecessary repetition is avoided:

ඌණානවිඤ්ඤාණං	ඌණානසම්ප්පේසා
දොතාදිප්පාදාං	දොතාදාමුදොතා

"Ear-perception, ear-impression."

ඝාණවිඤ්ඤාණං	ඝාණසම්ප්පේසා
භාණාදිප්පාදාං	භාණාදාමුදොතා

"Nose-perception, nose-impression."

ජීවිකාවිඤ්ඤාණං	ජීවිකාසම්ප්පේසා
දිඤ්ඤාදිප්පාදාං	දිඤ්ඤාදාමුදොතා

"Tongue ..."

කායවිඤ්ඤාණං	කායසම්ප්පේසා
කායාදිප්පාදාං	කායාදාමුදොතා

"Body ..."

මනෝවිඤ්ඤාණං	මනෝසම්ප්පේසා
මනෝදාදිප්පාදාං	මනෝදාමුදොතා

"Mind..."

(Note the one exception to the pattern above is that *mana* (මන, මන) assumes the form *mano* (මනෝ, මනෝ) in compounds --E.M.)

Mind, according to Gaudama's system, holds the place of a sixth sense, and no more immortality is awarded it than the body. Both are put in the same category.

එවං ජණං හිකඛවෙ	ඊං පඤ්ඤාං චිත්තං
"Thus, Mendicants! Having seen,"	
සුනවා අරියස්ඵවකො	දුතොඨි අභිජානංකො
"Having heard, the sanctified disciple,"	
චකුඤ්ඤාං චිත්තං	චකුඤ්ඤාං චිත්තං
"Finds repugnance in the eye,"	
රූපෙහි චිත්තං	රූපෙහි චිත්තං
"Finds repugnance in forms,"	
චකුඤ්ඤාං චිත්තං	චකුඤ්ඤාං චිත්තං
"Finds repugnance in perception,"	
චකුඤ්ඤාං චිත්තං	චකුඤ්ඤාං චිත්තං
"Finds repugnance in visual impressions,"	
චකුඤ්ඤාං චිත්තං	චකුඤ්ඤාං චිත්තං
"And whatever effects of visual impressions..."	

(For this portion of the *sutta*, I have supplanted Mason's translation with my own, as his original rendered the repeated verb *nibbindati* (චිත්තං) as "puts restraint on"; A.P. Buddhadatta's dictionary defines it as "gets wearied of; is disgusted with". Mason's rendering "[he] puts restraint on the eye", etc., also obscures the use of the locative case; I have tried to suggest the locative with "in the eye...", etc.; this may be slightly awkward, but it is certainly more accurate than to say "He finds the eye repugnant", as it is not the eye itself but rather what is tacitly said to be "in" the eye ("in" visualizations, "in" impressions, etc.) that is repugnant --E.M.)

"Whatever effects of visual impressions, whether pleasure or pain, painless or pleasureless, whatever sensation is produced, in that he finds repugnance. The *ariyasāvaka* finds repugnance in the ear... in sounds... in hearing... in auricular impressions... and in the effects of auricular impressions, whether pleasure or pain, painless or pleasureless, whatever sensation is produced, in that he finds repugnance. The *ariyasāvaka* finds repugnance in the nose... in odours... in smelling... in odoriferous impressions... in the effects of odoriferous impressions, whether pleasure or pain, painless or pleasureless, whatever sensation is produced, in that he finds repugnance. The *ariyasāvaka* finds repugnance in the tongue... in objects of taste... in taste... in impressions of taste... in the effects of impressions of taste, whether pleasure or pain, painless or pleasureless, whatever sensation is produced, in that he finds repugnance. The *ariyasāvaka* finds repugnance in the body... in tangible objects... in feeling... in tangible impressions... in the effects of tangible impressions, whether pleasure or pain, painless or pleasureless, whatever sensation is produced, in that he finds repugnance. The *ariyasāvaka* finds repugnance in the mind... in objects of thought...

in thinking... in mental impressions... in the effects of mental impressions, whether pleasure or pain, painless or pleasureless, whatever sensation is produced, in that he finds repugnance. "

ဘိဏ္ဍိတဉ္စ ဝိဝဇ္ဇတိ	နိဗ္ဗိန္ဒိ ဝိရဇ္ဇတိ
"Detached from what is repugnant,"	
ဝိဝာဏာ ဝိမုတ္တတိ။	ဝိရာဂါ ဝိမုစ္ဆတိ။
"He is liberated from desire."	
ဝိမုတ္တဘဏ္ဍိ ဝိမုတ္တဘဏ္ဍိ	ဝိမုတ္တသိန္ဒိ ဝိမုတ္တမိတိ
"In this liberation liberated," <sup>94</sup>	
ဣဒ္ဓန္တံ ဝေတတိ။	ဉာဏံ ဟောတိ။
"There is the knowledge:"	
ဘိဏ္ဍာ ဗာတိ	ခိဏာ ဇာတိ
"Birth is exhausted,"	
ဥဇ္ဈိတံ ဝုဇ္ဈိတံ ဝိဝဇ္ဇတိ။	ဝုဇ္ဈိတံ ဗြဟ္မဇရိယံ။
"Religious duty is finished,"	
ကတံ ကရဏိယံ။	
"That which ought to be done"	
ဘာဗဝံ ဝုဇ္ဈိတံ ဝိဝဇ္ဇတိ။	နာပရံ ဣတ္ထတ္တာယာတိ
"Has been done; other things,"	
ဗဗာဏာတိ။	ပဇာနာတိ။
"There are none." <sup>95</sup>	

*Passang* (ဗဏ္ဍိ, ပသံ), "seeing", present participle, singular, nominative case of the root *disa* (ဒိသ, ငါမ်), agreeing with the noun following, §207. *Sutavā* (ဣတုဗါ, သုတဝါ), "having heard", active past participle of the root *su* (ဣ, သု), §178.

*Virajjati* (ဝိဝဇ္ဇတိ, ဝိရဇ္ဇတိ), "he is exempt from desire", 3rd person singular of the root [*rada*] with the preposition *vi* (ဝိ | ဝဇ္ဇ | တိ, ဝိ | ရဇ | တိ), 3rd conjugation, §193. In Sanskrit, the root in the corresponding conjugation signifies only "to dye" (≡ *rañjati* (ဝဇ္ဇတိ, ရဇတိ)? --E.M.), and when *vi* is prefixed, "to be averse", "to dislike," but in Pali, it signifies exemption from both likes and dislikes. *Virāgā* (ဝိဝာဏာ, ဝိရာဂါ), "absence from passion", noun, 1st declension, masculine, ablative case, but irregular, §89.

<sup>94</sup> For reasons already given, I have supplanted Mason's translation with my own in the first three lines of this portion of the *sutta*.

<sup>95</sup> Mason's original text provides the more succinct phrase *āparang natthi* (အာပဝံ ဘဗိ, အာပရံ နတ္ထိ) in place of ဘာဗဝံ ဝုဇ္ဈိတံ ဝိဝဇ္ဇတိ ဗဗာဏာတိ, နာပရံ ဣတ္ထတ္တာယာတိ ပဇာနာတိ။

*Vimuccati* (විමුච්චති, ටිමුච්චොති), "he is liberated", 3rd person singular of the root *muca*, with the preposition *vi* prefixed (වි | මුච | ඡ | ති, ටි | මුච | ඡ | ය | ටි), 3rd conjugation, §193. *Vusitang* (වුසිතං, ටුසිතං), "is finished", past participle of the root [*vasa* (වස, ටස)]. *Karanīyang* (කරණීයං, කරණීයං), "that which ought to be done", future passive participle made by *-anīya* of the root *kara* (කර, කර), §235-(c). *Katang* (කතං, කරං), "has been done", passive past participle, neuter gender, of the root *kara* (කර, කර), §197.

For a translation of this famous sermon from the Burmese, see A.O. Journal, Vol. III, page 56, and Bigandet's *Life of Gaudama*.

Asoka and Antiochus.

§304. The following inscription in which the name of Antiochus occurs is given as a specimen of what Pali was in the third century before the Christian era. There are a few irregularities for which it is not easy to account, but the marvel is that there are not more. Pali has not changed as much in two thousand years as English has in two or three hundred. (This statement of Mason's would be substantially correct if we were to exchange the word "Prakrit" for "Pali"; however, the language of the Ashokan inscriptions is not Pali; see Appendix A for details --E.M.)

𑀘𑀓𑀢𑀺𑀓𑀢𑀺𑀓

ශ්‍රීනීර ධංමලීචි //2

ဂිඤ්ඤි මෙඤ්ඤි

𑀓𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	සච්ච විජිතමච්චි දෙවනං ප්‍රියස	ධර්මා පිටිපිටි පෙට්ටි ප්‍රියධා
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	ප්‍රියදසිනො රාඤ්ඤා ඵච්චි ප්‍රචංචනසු	ප්‍රියධාපිඤ්ඤා ඤානො ප්‍රචංචනො
𑀓𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	යථා වොඨා පාඨා සනිසපුනො	යථා භොදා ඵඤ්ඤා ධර්මධර්මො
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	කෙනලපුනො ආ නංචපංචි	කොට්ඨකොට්ඨො ආ නංචපංචි
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	අනිසකො යොනරාජා යෙ වා පි නස	අනංචකො යොනරාජා යෙ වා පි නස
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	අනිසකස සාමිපං රාජානො සච්චි	අනංචකස සාමිපං රාජානො සච්චි
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	දෙවනං ප්‍රියස ප්‍රියදසිනො	දෙවනං ප්‍රියධා ප්‍රියදසිනො
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	රඤ්ඤා දෙව විකිප කතා මනුසවිකිපා	රඤ්ඤා දෙව විකිප කතා මනුසවිකිපා
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	ච පසුචිකිපා ච ඔසුචිකිපා ච යාති	ච පසුචිකිපා ච ඔසුචිකිපා ච යාති
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	මානුසොපගාති ච පසොපගාති ච	මානුසොපගාති ච පසොපගාති ච
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	යන යන නාසති සච්චි	යන යන නාසති සච්චි
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	භාරාජිනාති ච රොපාජිනාති ච	භාරාජිනාති ච රොපාජිනාති ච
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	මුලාති ච ඵලාති ච යන යන	මුලාති ච ඵලාති ච යන යන
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	නාසති සච්චි භාරාජිනාති ච	නාසති සච්චි භාරාජිනාති ච
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	රොපාජිනාති ච පංචොසු කුපා ච	රොපාජිනාති ච පංචොසු කුපා ච
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	ධානාජිනා ච ච රොපාජිනා	ධානාජිනා ච ච රොපාජිනා
𑀢𑀺𑀓𑀢𑀺𑀓 𑀢𑀺𑀓𑀢𑀺𑀓	පරිභොගාය පසුමනුසානං	පරිභොගාය පසුමනුසානං

*Savata* (𑀲𑀭𑀸𑀓), "everywhere", adverb, §238. The double letters of the books are single on the inscription. *Vijjitamhi* (𑀧𑀺𑀭𑀸𑀢𑀺), "in the conquered", passive past participle of the root *ji* (𑀭) with the preposition *vi* (𑀶), singular, locative case, agreeing with [an implicitly stated] noun, masculine or neuter, [assumed to be] understood, §89. *Devānang* (𑀳𑀺𑀭𑀸), "of the *devas*", noun, 1st declension, masculine, plural, genitive case, §89. *Priyasa* (𑀭𑀺𑀭𑀸𑀓), "beloved of", adjective, masculine, genitive case, agreeing with the noun following. The genitive case is marked by *sa* (𑀲) instead of *ssa* [as] in the books, but Kaccāyano gives *sa* for the original form of the genitive singular, §84. *Priyadasino* (𑀭𑀺𑀭𑀸𑀓𑀺𑀭𑀸), noun, 1st declension, singular, genitive case, §91. In the books, this name instead of *P[r]iyadasi*, as here, is written *Piyādasā*, §266. *Rāṇo* (𑀲𑀺𑀭𑀸), "of king", noun, irregular, singular, genitive case, §108. *Evama* (𑀺𑀭𑀸𑀓), "so", adverb from *evang* (𑀺𑀭𑀸𑀓), the *anuswara* (𑀺) becomes *m* (𑀲) before [the] *a* [of the next word], according to §81. *Api* (𑀺𑀭𑀸), the initial vowel assimilated to the preceding word -- E.M.), "also", [see] §242. *Pracangtesu* (𑀭𑀺𑀭𑀸𑀓𑀺𑀭𑀸), "in the barbarian countries", noun, 1st declension, plural, locative case, §89. Prof. Wilson wrote: "Also even in the border countries", not as Prinsep proposes, "as well as the parts occupied by the faithful". Still there is no reason to question the rendering given above. The word found in books is *paccanta* (𑀺𑀭𑀸𑀓𑀺𑀭𑀸, 𑀺𑀭𑀸𑀓), which by the regular mode of transliteration into the inscription's character, making the double letters single, would be precisely the word as found on the stone; and it is defined in the native Pali vocabularies, "country of *milakkhu*", the [equivalent to the] Sanskrit *mlecca*, "barbarian".

(Notwithstanding Ashoka's Prakrit, the Pali word *paccanta* (𑀺𑀭𑀸𑀓𑀺𑀭𑀸, 𑀺𑀭𑀸𑀓) certainly does not mean "barbarian"; it is defined by Buddhadatta as "the border of a country; countryside". I surmise that Mason may instead be referring to the related words *paccatthika* and *paccanika* (𑀺𑀭𑀸𑀓𑀺𑀭𑀸𑀓 & 𑀺𑀭𑀸𑀓𑀺𑀭𑀸𑀓, 𑀺𑀭𑀸𑀓𑀺𑀭𑀸𑀓 & 𑀺𑀭𑀸𑀓𑀺𑀭𑀸𑀓), meaning "opponent" or "adversary"; see, e.g., the *Abhidhānappadīpikā*, verses 344 & 843 respectively (note that *milakkha* (𑀺𑀭𑀸𑀓𑀺𑀭𑀸, 𑀺𑀭𑀸𑀓) does not appear in connection with these words, only appearing in verse 517). While these words indicate opposition, and sometimes enmity, it does not seem to imply that the opponent in question is necessarily a barbarian; compare the adverb *paccatang* (𑀺𑀭𑀸𑀓𑀺𑀭𑀸𑀓, 𑀺𑀭𑀸𑀓𑀺𑀭𑀸𑀓), built upon the same root, and meaning "separately" (not "barbarically"). With all this being said, Mason's method was to derive meaning from usage, not from etymology, and the negative attitudes attached to outsiders and enemies in Pali sources such as the Sinhalese *Mahavangsa* could lend themselves to this sort of interpretation --E.M.)

*Yatha* (𑀧𑀺), "as", adverb, §238. *A* (𑀅), "to", §240. (Mason is here breaking down *yathā* (𑀧𑀺𑀭) into 𑀧𑀺 ᱀ 𑀭, rendered "as to" --E.M.).

*Tangbapangnī* (𑀭𑀺𑀧𑀺𑀭), "Ceylon". There can be no reasonable doubt of the identity of Ceylon,<sup>96</sup> and since it is said, "As far as Ceylon", the places previously mentioned were probably between the writer and Ceylon, and *Codā* (𑀳𑀺) must be Coromandel, and *Ketala* (𑀫𑀺𑀭) or *Kerala* [must be] Malabar. *Angtiyako* (𑀭𑀺𑀭𑀺𑀭), "Antiochus", a Greek prince, standing apparently for the *Yona* country (𑀧𑀺), and hence [the word] is in the nominative case, like the nouns which precede. *Ye* (𑀧𑀺), "those who", relative pronoun, masculine, plural, nominative case, §126, agreeing with *rajāno* (𑀺𑀭𑀺). *Tasa* (𑀭𑀺), "of that", demonstrative pronoun, masculine, singular, genitive case, §122, agreeing with *Angtiyakasa* (𑀭𑀺𑀭𑀺𑀭𑀺).

*Cikīchā* (𑀳𑀺𑀭𑀺), "medical practices", noun, plural, nominative case. Prof. Wilson wrote: "The term *cikīchā* is said by Mr. Prinsep to be the Pali form of *cikitsa*, the application of remedies, but this is questionable. It would rather be *cikicha*, with a short not a long *i*; but in fact, the Pali form as it appears in vocabularies is *tikichā*, or *tikicichā*. The word is more probably the Prakrit form of *cikirsha* (i.e., 𑀳𑀺𑀭𑀺? --E.M.), the will or wish to do; and the edict in fact announces that it has been the two-fold intention of the Raja to provide, not physic, but food, water, and shade for animals and men." This only proves the imperfection of existing Pali vocabularies. Mr. Prinsep was beyond all doubt correct. The word, as it is read on the stone, is regularly derived from the root *ki* (𑀫𑀺) taking optionally for its reduplication *ti* (𑀭𑀺) or *ci* (𑀳𑀺), §204, §272. *Katā* (𑀫𑀺), "have been made", passive past participle of the root *kara*, plural, nominative case, agreeing with *cikīchā* (𑀳𑀺𑀭𑀺), §197, §110.

*Osudhāni* (𑀺𑀭𑀺𑀭𑀺), "medicines" (note that only the Girnār edict spells the word with the vowel *u* followed by the retroflex *dh*, others (e.g., the Kālsī and Jaugad edicts) provide a spelling more familiar to Palicists: *osadhāni* (𑀺𑀭𑀺𑀭𑀺), see: Woolner, *op. cit.*, pg. 4-5 --E.M.), noun, 1st declension, neuter, plural, §90. Prof. Wilson wrote: "Mendicaments [sic.] cannot be meant by *osadhāni*. It is not in fact the Pali form of *oshadha*, a mendicament [sic.], but *oshadhi*, a deciduous plant." It is fatal to *oshadhi* that it is feminine, while *osadhāni* is neuter, [...] the words [𑀺𑀭𑀺/𑀺𑀭𑀺 and 𑀺𑀭𑀺/𑀺𑀭𑀺] are clearly identical, and Prinsep is correct. *Hārāpitāni* (𑀭𑀺𑀭𑀺𑀭𑀺), "have been carried", passive past participle of the root *hara* (𑀭𑀺), causative, neutral, plural, nominative case. Professor Wilson wrote, "This term is of an unusual form, and doubtful purport." It is the usual form in the Pali books, where it

<sup>96</sup>The evidence is gathered together and considered by Jyotirmay Sen, "Asoka's mission to Ceylon and some connected problems", *The Indian Historical Quarterly*, Vol. 4:4, 1928, pg. 667-678.

signifies, as here, "to carry". Further analysis is unnecessary, because the signification of the other words are not questioned.

#### **Mason's Translation.**

"Everywhere in the conquered [country] of king Piyadasi, beloved of the devas, and also in the barbarian countries, as Coromandel, Pada, Satiyaputa, Malabar, even as far as Ceylon, the Yona King Antiochus, and the monarch chieftans of that Antiochus,

"Everywhere the two medical practices of king Piyadasi, beloved of the *devas*, have been made, the medical practice for men, and the medical practice for beasts.

"And wherever there were no medicines suitable for men, and suitable for beasts, thither they have been carried, and planted.

"And wherever there were no roots and fruits, thither they have been carried, and planted.

"And wells have been dug on the roads, and trees have been planted, for the enjoyment of man and beast."

#### **Professor H.H. Wilson's Translation.**

"In all the subjugated (territories) of the King Priyadasi, the beloved of the gods, and also in the bordering countries, as (Choda), Palaya (or Paraya), Sayaputra, Keralaputra, Tambapani, (it is proclaimed), and Antiochus by name, the Yona (or Yavana) Raja, and those princes who are near to (or allied with) that monarch, universally (are apprised) that (two designs have been cherished by Priyadasi: one design) regarding men, and one relating to animals; and whatever herbs are useful to men or useful to animals, wherever there are none, such have been everywhere caused to be conveyed and planted, (and roots and fruits wherever there are none, such have been everywhere conveyed and planted; and on the roads) wells have been caused to be dug (and trees have been planted) for the respective enjoyment of animals and men."

**Mr. Prinsep's Translation.**

"Everywhere within the conquered province of rāja Piyadasi the beloved of the Gods, as well as in the parts occupied by the faithful, such as *Chola, Pida, Satiyaputra, Ketalaputra*, even as far as *Tambapannī* (Ceylon), and moreover within the dominions of Antiochus, the Greek, (of which Antiochus's generals are the rulers,) --everywhere the heaven-beloved raja Piyadasi's double system of medical aid is established; --both medical aid for men, and medical aid for animals; together with medicaments of all sorts, which are suitable for men, and suitable for animals. And wherever there is not (such provision)--in all such places they are to be prepared, and to be planted: both root-drugs and herbs, wheresoever there is not (a provision of them) in all such places shall they be deposited and planted."

"And in the public highways wells are to be dug, and trees to be planted, for the accommodation of men and animals."

## Appendix A:

### What was the language of the Ashokan Edicts?

In 1868, Francis Mason's knowledge of was limited to the discoveries of the earliest stage of research into the Edicts of Ashoka. Both the number of inscriptions and the number of Indian languages known to Western scholars continued to grow long after Prinsep's deciphering of the Delhi pillar edict in 1837. Mason describes the Ashokan edicts as Pali throughout the text (and many Buddhists I have met assume this to be the case), so I would be remiss were I to omit any indication to the contrary --for the truth is both more complicated and more interesting. Mason himself was certainly aware that the text of the edicts was not the same as canonical Pali as we have it preserved in the *Tipitaka*, remarking that "...there are a few irregularities for which it is not easy to account, but the marvel is that there are not more. Pali has not changed as much in two thousand years as English has in two or three hundred." (§303) When Alfred C. Woolner wrote *Ashoka: Text and Glossary*, in 1924, the study of those "irregularities" had been elaborated into a small science, still serving as the basis for many of the linguistic theories and chronological assumptions in studies of Prakritic languages, and of Indian classical literature more generally. I reproduce the following quotations from Woolner's aforementioned text (pages xx through xxii of the introduction), and would encourage readers to seek out a copy of the 1997 reprinting by Low Price Publications of New Delhi. The text in Ashokan script (provided in parenthesis) is my own addition [**and probably wrong 50% of the time in this PDF rendering!**]; Woolner's original is typeset in purely Romanized text.

The language of the inscriptions was at first believed to be Páli. The Gírnár version fitted in best with this supposition, and this notion led to many misreadings, e.g., in Páli *r* following a consonant is always assimilated, so the possibility of a form like *putrá* was not suspected. It was soon found, however, that the language of Dhauli and the Pillars differed from Gírnár --especially in having a [masculine nominative singular form ending in] *-e* instead of in *-o*, and in replacing *r* with *l*, e.g., *lájá* (𑀧𑀭𑀯𑀮), 'the king.' These are peculiarities of Mágadhí Prákrit, hence this language has been called "Mágadhí," which was all the more appropriate because Ashoka was king of Mágadha.

The Sháhbázgarhí, and later the Mánsehrá versions introduced other features some of which resembled Sanskrit rather than Páli, e.g., *priya*,

*putra* (𑀧𑀭𑀯𑀮, 𑀧𑀭𑀯𑀮). At first it was thought that these were Sanskritisms due to the scribe's knowledge of Sanskrit. A similar explanation could be applied to such forms in the Gírnár version as *putrá*, *potrá*, *prapotrú*, (𑀧𑀭𑀯𑀮, 𑀧𑀭𑀯𑀮, 𑀧𑀭𑀯𑀮) when these were recognized.

This hypothesis was gradually given up, and such forms are now regarded as due to the local language in each case, which was in certain particulars more archaic and therefore more like Sanskrit than either Páli or the "Mágadhí" of the Eastern inscriptions. The detailed, systematic study of all the forms with regard to grammar and phonetics has led to the adoption of the view that the original version of every edict was in the Eastern dialect (The language of Ashoka's court) and was translated into, or adapted to, the current language of outlying Provinces more or

## Appendix A.

less accurately; or in some cases copied with a few variations due to the local speech. Thus, so far from reading [the Girnár edict's use of] *priya* (𑀧𑀲𑀭) as a Sanskritism, the authorities now regard Girnár *piya* (𑀧𑀲𑀭) as a Mágadhism. Of course it is impossible to be always quite sure whether a particular "Mágadhism" is due to the inaccuracy of the translator, who copied an Eastern form; or whether the Eastern form was also current among officers of the Government, if not more generally. The form "*Piyadasi*" (𑀧𑀲𑀭𑀢𑀲𑀭) may often have been heard even in provinces, where the correct local form was "*Priyadasi*" (𑀧𑀲𑀭𑀢𑀲𑀭) or "*Priyadrashi*" (𑀧𑀲𑀭𑀢𑀲𑀭𑀢𑀲𑀭), just as nowadays a Bengali name may be quoted in other provinces more or less modified in accordance with local phonetics.

After making allowances for such "Mágadhisms" it is found that the dialectic variations of the inscriptions fall into two main divisions, Eastern and Western. The Western dialect is represented by Girnár. Here we have [nominative singular ending] in *o*, the use of *r*, *pr*, *tr*, and [locative singular ending] in *-amhi*, to mention the most salient features.

[...] It is clear then that Ashoka's inscriptions do not furnish us with a series of authentic records of the local dialects. We have rather one series in the Eastern official language showing here and there slight variations due to local speech, especially at Kálsí and Mysore. Then there is the Western language, probably of Ujjain, represented by Girnár and the Sopára fragment. Allied to this, but strongly influenced by Northern phonetics, is the dialect of the Sháhbházarhí and Mánsehrá, of which the latter is more akin to Kálsí, and may represent the official language of Taxila.

If we use the name Mágadhí for Ashoka's language, it must be remembered that it does not coincide with the Mágadhí Prákrit of the

[classical] drama[tists] and grammarians. In particular, Ashoka's "Mágadhí" like Shaurasení had only the dental sibilant, e.g., *susúsá* (𑀲𑀲𑀲𑀲𑀲), "obedience" ([the Kálsí rock edict] has *susúsá* (𑀲𑀲𑀲𑀲𑀲), *susúsá* (𑀲𑀲𑀲𑀲𑀲), [and] *susúsá* (𑀲𑀲𑀲𑀲𑀲)) whereas a marked feature of Mágadhí Prákrit is that it has only the palatal sibilant (*shushushá* (𑀲𑀲𑀲𑀲𑀲)). There are other features of the Mágadhí according to the Grammarians which are not found in Ashoka's language...

[...] Having regard to the retention of *sa* and other particulars, Professor Lüders is inclined to regard Eastern Ashokan as Old Ardha Mágadhí. Of course, the language does not coincide with the Ardha-Mágadhí of the Jain Scriptures, which seems to have come into contact with Máháráshtrí. *Lájá* (𑀲𑀲𑀲), "king" ([or, in the genitive: *lájine* (𑀲𑀲𑀲𑀲)] [as found in what Lüders dubbed Old Ardha Mágadhí], is very different from [the Ardha Mágadhí spelling] *ráyá* (𑀲𑀲𑀲) ([with its genitive form being] *ranno* (𑀲𑀲𑀲)). Many of the common characteristics of Ardha Mágadhí are absent or occur very rarely.

[...] Again, a court language is frequently not identical with the local vernacular; and a *lingua franca*, or language used for general purposes over a wide area, rarely if ever retains all the peculiarities of its original home. We know little of the linguistic history of the various kingdoms in the Ganges valley previous to the Mauryan Empire, but we may conjecture that the official language of the Mauryan court and administration would not be the "broad" Mágadhí of the day, but a 'refined' form much influenced by the court languages of neighboring kingdoms, now absorbed. A modified Mágadhí of this kind could be called Ardha-Mágadhí, though the language of the extant Ardha-Mágadhí texts is



## Appendix B: Who Was Francis Mason?

Even for those who just casually glance this book over (as an oddity), the question may well arise, "Who was this strange, 19th century Christian missionary who wrote a Pali grammar?" I was able to purchase a copy of Mason's autobiography, and will here provide a citation for those who would seek it out:

Francis Mason, D.D., *The Story of a Working Man's Life: with Sketches of Travel in Europe, Asia, Africa, and America*, 1870, Oakley, Mason & Co., New York, U.S.A.

Living authors have few advantages over the dead, but in passing judgement on another's character there is an inequality between the sides that we must exploit to the full. Therefore, I will briefly digress to condemn the Reverend Mason, whom I consider a despicable character, with no apologies made for the unfair advantage of hindsight.

The man travelled the world during one of the bloodiest chapters of imperialist history, and seems to have approved of the slaughter going on around him in each and every theatre of the war called civilization:

*The Indian [i.e., indigenous peoples of North America] may be excused if he complains of his lands being taken from him, but shall we have no Pacific railroad because the land belongs to the Indian, and he will not sell it? I see no absolute wrong in the government taking it under such circumstances. [...] The world cannot be civilized without their lands, and the civilization of the world is a necessity as great as the turning of the earth on its axis. If they will submit to be civilized, land enough will be left them for a civilized people to dwell on, but if they are determined to remain wild, like the bison on their plains, then like their bison, they must move on before the wave of civilization, or be swept away by it.*

Mason, 1870, pg. 149-150

What the reverend doctor is here endorsing is the extinction of both the North American bison and the genocide of the indigenous people, and his interest in these things was not merely hypothetical. He was a witness to some of this history as it unfolded: "Official councils were frequently held with the Indian chiefs [in St. Louis] at the house of General Clark, and I was often present. [...] They had much to say about dying away before the white man, like withered leaves ..." (ibid., pg. 148).

He extends the same logic of civilization to the indigenous population of South Africa, in what may be the only moment of moral prevarication in his autobiography:

*The natives of the Cape appear to die off before the white man, just as the American Indians do. There must be something wrong in our civilization. It ought to save those it meets, but it destroys [them]. "The Pilgrim Fathers" killed the natives before they converted any of them, and that seems to have been*

*typical of our civilization in other regions besides New England. The Hottentots who pastured their flocks where Cape Town now stands, and were a numerous people, do not now number more than 20,000 or 30,000 souls. The Bosjesmans, or Bushmen, supposed to be the aborigines of Southern Africa, have fared still worse at the hands of the progressive party [...] and are likely to be found in the end where the readers of Elliot's Bible are --nowhere.*

Ibid., pg. 312-313

Having considered his attitudes toward the native peoples of America and Africa, the reader may wonder if Mason had a more positive attitude toward the native peoples of Burma in particular. On the contrary, Mason understood his own role as a missionary in Burma as one of coercing the indigenous people to submit to the same forces of imperialism described on other continents above: so long as the natives retain their own religions, he writes, "the government lives only on its English bayonets," but Christianity (especially if inculcated into children) will serve to eliminate "antagonism to government", with the effect that converts to Christianity "...are increasing slowly but surely to pillar on their shoulders a government that despises them" (op. cit., pg. 419-422). Although this sounds like satire, Mason's argument is intended without any irony; his suggestion is that the British administration should close all secular schools in the colony, and hand the budget for education over to the missionaries, as this will be more effective in subduing "the hearts" of the natives to their European rulers (ibid., pg. 421).

The purpose of reproducing these quotations here is simply to show that Mason consciously understood and accepted the socio-political role of the missionary in British Burma as the subjugation of native peoples and the entrenchment of imperialist power (with Christian doctrine as the means). Mason explicitly recognized that the British empire in India and Burma was built and sustained by "brute force alone"; beyond the short range of obedience that such violence can inspire, "[t]he stability of the government depends entirely on the people becoming Christians" (pg. 419).

Mason's intellectual accomplishments included a major reference work on the flora and fauna of Burma (this was published as two sequent volumes that he printed himself at the "American Mission Press" in 1850 and 1860, then bound and printed as a single volume as follows: *Burmah, Its People and Productions; or Notes on the Fauna, Flora and Minerals of Tenasserim, Pegu and Burma*, Hertford: Stephen Austin & Sons, 1882); in his autobiography he comments that the scientific value of his work was overlooked because of the odium associated with a colonial missionary press.

He carried out a huge bulk of biblical translations in several languages, most notably into Karen, and, by his own account, it was with a view to improving his translations that he started to learn the nomenclature for flora and fauna in various local tongues. He also tried to raise Western interest in Karen mythology, and (perhaps to this end) proposed that various of their myths were of Hebrew origin (e.g., pg. 276-8 of his autobiography). He wrote a series of articles as follows: "Karen Religion,

Mythology, Physical Characteristics, Dwellings, etc.”, *Journal of the Asiatic Society of Bengal* #34 (1858); 35 (1866); 37 (1868)).

He is credited by modern linguists as the first to propose the Austroasiatic migration theory in his early researches into the origin of the Mon language (see: “The Talaing Language”, *Journal of the American Oriental Society* #4 (1854): 277 & 279- 288; “The Talaing Religion.” *Journal of the American Oriental Society* #4 (1854): 279-288).

One form of Mason's authorship that has doubtless been durable, but is now difficult to trace, is the genre of song, psalm, and hymn that he composed in Karen and other minority languages. In his own account this is described as a very effective means of missionary activity among tribes with strong oral and musical traditions, but little or no literary activity.

So far as ritual is concerned, Mason's autobiography is lacking in details where they are most needed. From what I have read in other sources, it seems that the tribes he converted made remarkable adaptations to Christian ritual to suit their own heritage, for instance adapting the holiday of Thanksgiving to involve the sacrificial killing and eating of monkeys. Mason's account not only lacks any mention of the ritual eating of monkeys, it hardly contains any mention of the diet in remote parts of Burma whatsoever. I do not know if this type of material was omitted because Mason was ashamed of it, or if he was simply too wrapped up in his own studies to notice the extent to which indigenous cultures were capable of exercising their own powers of assimilation over the newly imported doctrine.

Aside from the materials he has left for a small number of linguists (connected to Pali, Mon-Khmer, etc.), Mason's most palpable legacy has certainly been the creation of a Karen-Christian literature, and, thereby, he played a critical role in the creation of a Karen-Christian subculture (practically a separate nationality) in Burma. Although it is outside of the scope of this book to discuss it, the fate of the Karens has largely been tragic: while the Burmese agitated for independence, the Karen converts were bound by faith to the British empire, eventually pledging their allegiance to the imperium in a pact that promised them their own state (independent from Burma) in return for their support against the Japanese (and their Burmese allies, who, obversely, had made an agreement with the Japanese in exchange for independence from the British). As in myriad pacts with indigenous people around the world, the British did not keep their end of the bargain; after the Karen had paid the price in blood, they were left to face the wrath of a newly independent Burma. The ensuing war of the Burmese against the Karen is considered the longest, continuously fought civil war in the world's history (and it continues to this day [ca. 2005]).

[End.]

# Mazard's Version of Mason's Pali Grammar

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