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Subhā Therī,gāthā

The Verses of the Elder Nun Subhā | Thī 366-399

Theme: The true meaning of seeing

Translated & annotated by Piya Tan ©2006

1 The Thera- and Therī,gāthā

1.1 The Subhā Therī,gāthā (Thī 366-399)—the only title in its chapter, the group of 30s (*timsa nipāta*)—is the spiritual highlight in the life of **Subhā Jīvaka’s mango grove, vanikā Therī**, the elder nun who resides in Jīvaka’s mango grove. This name distinguishes her from other nuns of the same name, especially Subhā Kammāra,dhītu Therī, the goldsmith’s daughter (Thī 368-401), preceding her in the Therī,gāthā. [3.2.1]

The poem records a remarkably beautiful poetic duel between her and a young rogue infatuated with her, against a natural backdrop of **Jivaka’s mango grove**, and with nature imagery and rustic innuendos. This poem reminds us of a similar duet between the wealthy cowherd Dhaniya and the Buddha in **the Dhaniya Sutta** (Sn 1.2), SD 50.20.

The climax of the Subhā Therī,gāthā is when Subhā plucks out her left eye and offers it to the rogue who claims she has the most beautiful eye! This strikes sobre sense into the libertine who then apologises and goes his way. Subhā’s eye is healed when she meets the Buddha. Listening to the Buddha’s instruction, she attains arhathood. [3.2.2]

1.2 The Thera,gāthā and the Therīgāthā are 2 of the 15 books of the Khuddaka Nikāyā, “the Small Collection” of Discourses, also known as the 5th Nikāya (*pañcama,nikāya*). While the Thera,gāthā is a collection of verses of the elder monks (*thera*), the Therī,gāthā is an anthology of the verses of the elder nuns (*therī*). In almost every case, they are arhats. These verses are often referred to as “verses of uplift” (*udāna*) as they are usually uttered at the time of awakening or by way of joyful review.

Various comparative studies have been done on these two important and beautiful texts. **Siegfried Lienhard** (1975), for example, highlights the striking nature imagery in the Thera,gāthā and the Therī,gāthā, and concludes, by way of a detailed literary analysis, that they draw from the tradition of erotic secular poetry and turn it into a distinctly wholesome Buddhist genre.¹

Kathryn Blackstone points out that the Thera,gāthā employs nature imagery more extensively and in more positive terms than does the Therī,gāthā—which may reflect that nuns are prohibited from forest-dwelling,² while monks are encouraged to seek forest solitude.³

Karen Lang contends that the Therī,gāthā places less emphasis on the impurity of the body than does the Thera,gāthā, where, for example, there is no reference to nuns seeking out cemeteries to meditate on male corpses (1986:78).⁴

Blackstone, on the other hand, notes that while the male composers of the Thera,gāthā tend to emphasize the foulness of women’s bodies, the female composers of the Therī,gāthā tend to emphasize the foulness of their own bodies (1998:59-81).

¹ Cf Lienhard 1984:75-79.

² For an important reason, see 4(2), Uppala,vaṇṇā, n.

³ The nun Uppala,vaṇṇā is raped in her own cell in Andha,vana (the Dark Forest) by her own cousin, Ānanda, who is in madly love with her. Thenceforth, nuns are forbidden to reside in forests. See below on Uppala,vaṇṇā, 4(2).

⁴ However, Comy to Abhayā’s verses (Thī 35-36) says that she goes to the Sita,vana to observe an object of impurity. The Buddha however causes a holographic image of such an object to appear before her. Seeing this, she experiences samvega. Then, the Buddha himself appears before her and instructs her. Later, after gaining arhathood, she repeats these instructions in her verses. (ThīA 41).

1.3 Scholars generally agree that it is difficult to know whether these verses were actually composed or uttered by the elders themselves. However, the structure of the poem does provide an indication of the method by which they were constructed.⁵ The verses, for example, are very repetitive, as collated by **William Stede**, in his listing of “The Pādas of the Thera- and Therī-gāthā.”⁶ Such identical terms, phrases, even lines or stanzas, possibly indicate the existence of a large common pool of refrains and phrases available to the early Buddhists.

K R Norman thinks, “It seems likely that some of these verses are very old, perhaps older than Buddhism, for they are found in Jain and Brahmanical literature.”⁷ It was a time before the concept of copyright in ancient India, and any elder or poet could compose or compile his own verses, or freely repeat a verse he has heard, or borrow them from what John Brough calls “the treasure-house of versified tags.”⁸

Nevertheless, the significance is less in the verses themselves than how they are used, such as dramatizing and highlighting the lesson and value of their context, such as the Subhā Therī-gāthā, and the Buddha's teaching in general.

2 Therī,gāthā as literature

2.1 THE THERĪ,GĀTHĀ AS A TEXT

The Therī,gāthā is an anthology of 522 verses in 73 poems or cantos, numerically arranged in chapters (*nipāta*), beginning with a group of single verses, and so on up to 14 verses, followed by groups of 20 to 70 verses, and finally the Great Chapter (*Mahā,nipāta*) in 75 verses. These verses are traditionally said to have been uttered by 101 elder nuns.⁹

The Therī,gāthā is significant in that it is “the first surviving poetry supposed to have been composed by women in India...[t]he poetically excellent quality of these verses is not matched by Indian poetesses of later periods.” (Hinüber 1996:108).¹⁰ Furthermore, as far as we know, “it is the only canonical text in the world's religions that is attributed to female authorship and that focuses exclusively on women's religious experiences.” (Blackstone 1998:1).¹¹ Evidence from scholarly research “supports the view that the verses collected together in [the Therī,gāthā] were uttered over a period of 300 years, from the end of the 6th century to the end of the 3rd century BC” (Thī:N xx), that is, from the time of the Buddha up to Asoka.¹²

⁵ Blackstone 1998:4.

⁶ JPTS 1924-27:31-226, esp 197-226: his table of repeated pādas.

⁷ Norman, Tha:N xxi.

⁸ Gāndhārī Dharmapada, London, 1862: xvii.

⁹ This number is at best traditional. The “summary” or envoi (*uddāna*) at the end of the text says that there are 494 verses uttered by 101 nuns (Thī p174). According to **Mizuno**, the actual number of nuns who spoke the verses is only 73 (1993:81). It should be noted that one of the poems is said to be uttered by a group of 30 nuns (Thī 117-121), another by a group of 500 nuns (Thī 127-132): see Hinüber 1996. It should also be noted that not all the verses in a particular poem are spoken by her. A few of these verses are variously spoken by the Buddha, by monks, by other nuns, even by laymen and laywomen, or by Māra. In the dialogue btw Cāpā and her husband, Upaka (Thī 291-211), the verses are not even connected to a nun! See Thī:N xix for details.

¹⁰ The rather insignificant amount of literature in Skt written by women has been collected by Chaudhuri, *The Contribution of Women to Sanskrit Literature*. Calcutta, 1939-1943. I (1943), IIa (1939), III/IV (1940), VIb (1940), VIIb (1940) (all published?) (Hinüber's biblio 1996:211). See Hinüber 1996:107-108.

¹¹ There is another collection—the **Iti,vuttaka** (one of the 15 books of the Khuddaka Nikāya)—that is compiled by a woman, Khujj'uttarā, but it is an anthology of the Buddha's teachings.

¹² See also Hinüber 1996: 107.

2.2 THE THERĪ,GĀTHĀ: A LITERARY EVALUATION

2.2.1 The Subhā Therī,gāthā, a verse narrative from start to end, is one of the most dramatic episodes in Buddhist hagiography. The whole poem employs a highly effective use of dramatic contrast of the worldly or sensual (the rogue) against the spiritual (Subhā). Significantly, the rogue is unnamed: we are really nobody when we are drowned in negative emotions; for it is the way of the crowd and the world. Only in rising out of the crowd and letting go of negative emotions that we become true individuals,¹³ here represented by the name Subhā, meaning “beautiful.” Then we, too, are truly beautiful.

2.2.2 Kevin Trainor, in his study of the Subhā Therī,gāthā, comments that

Subhā’s verse, one of the longest in the Therī,gāthā, reveals a good deal of literary self-consciousness. Set in the form of a dialogue, the interaction of Subhā and the rogue who accosts her on the path to Jīvaka’s mango grove is expressed in a kind of literary fugue,¹⁴ with the voices of the two characters following a common theme: an exploration of the nature of the human body. Yet while the two voices share a common subject, they issue forth from two fundamentally discordant views of reality, and it is only at the conclusion of the composition that some sort of harmony is achieved. (Trainor 1993:63)

Of some literary interest, too, is its sensuous evocation of nature. Indeed, the account here is that of a classic example of how a woman’s spirituality changes the mind of a frivolous youth who intends to seduce, even rape, her.

2.2.3 A K Warder, in his study of *Pāli Metre*, regards the Subhā Therī,gāthā as a particularly good example of lyric poetry,¹⁵ apparently a dramatic performance resembling, but antedating, classical Sanskrit drama (1967:136 f). Such verses, in other words, are didactic or instructive. Subhā’s story serves as an inspiration for us even today

3 The 2 Subhās

3.1 SUBHĀ KAMMĀRA,DHĪTĀ

There are two arhat nuns named Subhā in the Therī,gāthā. The first is Subhā Kammāra,dhītā (the smith’s daughter). Her father is a rich goldsmith of Rājagaha. One day, she goes to pay obeisance to the Buddha, and after hearing the Dharma from him becomes a streamwinner. Later, she joins the order under Mahā Pajāpatī. From time to time her relatives try to persuade her to leave the order and return to the world.

One day she composes twenty-four verses on the dangers of household life and dismisses them, convinced of her practice. Then, striving for insight, she attains arhathood on the eighth day (Thī 338-361). The Buddha sees this and praises her in three verses (Thī 362-364). Sakra, along with the gods of Tāvātimsa, visits to honour her (Thī 365; ThīA 236 f). [4(21)]

¹³ On the “true individual,” see SD 19.3(6.6); also “Me”: the nature of conceit = SD 19.2a.

¹⁴ **Fugue**, here referring to musical piece with repeated themes that answer one another.

¹⁵ Lyric poetry—in ancient Greece, verses sung (to the lyre)—refers to either poetry that has the form and musical quality of a song, or a usually short poem that expresses personal feelings, which may or may not be set to music (*The Oxford Companion to the English Language*, 1992). It is to be distinguished from *dramatic poetry* (drama with spoken verse) and *narrative poetry* (stories told in verse). However, their boundaries are often flexible.

3.2 SUBHĀ JĪVAK'AMBA,VANIKĀ

3.2.1 The Subhā whose verses are translated here is called **Subhā Jīvak'amba, vanikā**, or Subhā of Jīvaka's mango grove,¹⁶ so called either because the incident recounted in her Therī,gāthā occurs there, or because she resides there. Dhamma,pāla, in his Therī,gāthā Commentary,¹⁷ says that Subhā performed meritorious deeds under previous Buddhas, and so accumulated good karma in various lives for her spiritual liberation.

In her last life, she is born in the time of our Buddha, into an eminent brahmin family of Rāja,gaha. She is called Subhā because she is physically beautiful (*sobhana,vaṇṇa,yutta*, ThīA 245). She gains faith as a lay follower after listening to the Teacher in Rājagaha. Later, seeing the danger in sense-pleasures, samvega (a sense of spiritual urgency)¹⁸ arises in her concerning samsara (cycle of life and death). Considering renunciation as being peaceful, she renounces the world under Mahā Pajāpatī Gotamī. She devotes herself to the practice of spiritual insight, and within a few days attains the fruit of non-returning.

3.2.2 One day, as she is going for her noonday siesta in **Jīvaka's mango grove**, a handsome, drunken rogue, a libertine (*dhuttaka*), in the prime of youth (the son of a rich goldsmith of Rājagaha), captivated by her beauty, blocks her way, and accosts her. She speaks to him of the various dangers of sense-pleasures and her own inclination to renunciation, but he persists in his advances (ThīA 250). [4(28)]

Even though Subhā teaches him the Dharma, he does not repent. The youth confesses that he is infatuated with her beautiful eyes. Learning of this, she plucks out one of her eyes and hands it to him.¹⁹ The youth is utterly shocked, trembling with samvega. Immediately, his passion disappears, and he asks for her forgiveness.

Subhā then leaves and goes to see the Buddha. And seeing the Buddha, thrilled by uninterrupted joy, her eye is whole again. The Commentary²⁰ adds that the Buddha gives here suitable instructions in Dharma and meditation practice, even as she stands there (she is already a non-returner) [3.2.1], listening with profound joy. Discarding her joy, she immediately increases her insight and attains **the fruit of arhathood with the 4 analytic skills**.²¹ Reflecting on her attainment, she utters the verses she had spoken and those of the rogue, preserved to us as **the Subhā Therī,gāthā** (Thī 366-399).

3.3 THE MAIN THEME OF THE SUBHĀ THERĪ,GĀTHĀ

3.3.1 The main theme of the Subhā Therī,gāthā—the verses of the nun elder Subha, who resides in Jīvaka's mango grove [3.2]—is that of **seeing or vision**, of what it means to really see. The climax of the poem is when Subhā tears out her eye and gives it to the infatuated rogue, immediately effecting a change of heart in him.

The physical eye is only useful in its bodily context and proper attention, functioning as the eye-faculty. Taken out of its socket, however, an eye is totally deprived of its beauty and functionality. It is only as useful as what it does. Taken out of its context, it is useless, even fearful and gory. While Subhā

¹⁶ *Jīvaka S* (M 55), SD 43.4.

¹⁷ *Param'attha,dīpanī* vol 6, Pali ed E Möller (1893), rev ed W Pruitt (1997), and Eng tr W Pruitt (1999): see biblio.

¹⁸ *Samvega*, religious emotion or sense of spiritual urgency, ie, the kind of feeling that arises in prince Siddhattha when he sees the 4 sights = SD 9.7f.

¹⁹ It is interesting that while the Christian Bible thrice speaks of plucking out "the eye that offends thee" (Matt 5:29, 18:9; Mk 9:47), we have here an actual case for spiritual reflection.

²⁰ ThīA 246 (Pruitt 230 9-14).

²¹ **The 4 analytic skills** (*catu paṭisambhidā*) are those of (1) meanings (*attha paṭisambhidā*); (2) teachings (*dhamma,paṭisambhidā*); (3) language (*nirutti,paṭisambhidā*); and (4) ready wit (*paṭibhāṇa,paṭisambhidā*): SD 28.4 (4); SD 41.6 (2.2); SD 58.1 (5.4.2.13).

uses her eyes wisely, seeing true reality, the rogue has only the eye of sensuality, seeing only false surface reality, and failing to see beyond.

The eye, like the other sense-faculties, indeed, like life itself, is not a collectible: it is to be felt, to be lived. When the rogue finally is given what he lusts for, he realizes that it is not really what he has perceived it to be. He is shocked by what he sees into the window of true reality. However, we are only told that he repents and leaves (ThīA 246): hence, we do not know whether he benefits from the whole drama.

3.3.2 The Subhā story is that of true giving: in a literal sense, she actually gives the rogue what he wants, and in doing so, she not only makes a supreme sacrifice in the spirit of the historical Bodhisattva (who would readily give up even his own life for others). Ironically, although it appears to be a material gift (*āmisā,dāna*), the effect is that it is really a spiritual gift (*nirāmisā,dāna*), that is, the highest gift, the gift of the Dharma. She makes him see true reality, or at least a glimpse of it.

3.4 A PARAPHRASE OF THE SUBHĀ THERĪ,GĀTHĀ

3.4.1 The Subhā Therī,gāthā is one of the longest of the elder nuns' verses, the Therī,gāthā, and is the only one in the "Group of 30 verses" (*tiṃsa nipāta*). Although Dhammapāla says that Subhā has uttered these verses as her solemn utterance, apparently the opening verse [v366] and the concluding 4 verses [vv396-399] are those of the Council Elders (*saṅgīti,kāra*).²² It is possible, however, that these narrative lines have been added by Dhammapāla himself for proper narrative coherence (that is, if they were not already added during the 1st Council).

3.4.2 The narrators (said to be the Council Elders) say that while the nun Subhā is on her way alone to Jīvaka's mango grove for a noonday siesta, a rogue blocks her path and accosts her. Dhammapāla says that the unnamed accoster,²³ a rich goldsmith's son in the prime of his youth, is not only a rogue with women (*itthi,dhutta*), but also intoxicated (ThīA 246, 250).

3.4.3 The 2nd verse [v367] reveals that the drunken youth physically coerces her. We could well imagine the worst here: the young drunken rogue is poised to pin the beautiful young nun Subhā down to the ground to rape her.²⁴

"What wrong have I done that you stand in my way?" Of course, she has done none, says the Dhammapāla, but he is intent on the perception or mental sign,²⁵ "A woman!" (ThīA 250). To show that this is not fitting, Subhā protests, reminding him of her religious state, that the Buddha's teaching forbids such misdeeds [v368], and that they are of opposite minds: his unhinged, hers blemish-free [v369]. The rogue then begins his rationalizing: "You are young and not bad-looking [innocent] (*apāpika*)," meaning, as Dhammapāla points out, that "only old women or those of bad appearance should go forth." (ThīA 251).²⁶

²² Subhā speaks the foll: 367-369, 380, 384-395, 396c; the rogue: 370-379, 381-383, 397cd-398; and the *saṅgīti,kāra*: 366, 396abd, 397ab, 399.

²³ The fact that the accoster is unnamed is significant: it is not the doer but the deed that is of moral significance.

²⁴ The nun Uppala,vaṇṇā, however, was raped in a forest: see [3], under Uppala,vaṇṇā n.

²⁵ On "mental sign" (*nimitta*), see **Nimitta**, SD 19.7, esp §71(2), & also **Nimitta & anuvyañjana**, SD 19.14.

²⁶ Cf (**Devatā**) **Samiddhi S** (S 1.20), where a devata tries to seduce a young monk (S 1.20/1:8-12), SD 21.4. In the ancient Mesopotamian epic poem, *Epic of Gilgamesh* (c 2000 BCE), Siduri (an "alewife" or wise female divinity) attempts to dissuade the hero Gilgamesh in his quest for immortality, urging him to enjoy life as it is: "As for you, Gilgamesh, fill your belly with good things; day and night, night and day, dance and be merry, feast and rejoice. Let your clothes be fresh, bathe yourself in water, cherish the little child that holds your hand, and make your wife happy in your embrace; for this too is the lot of man." Another famous mundane parallel would be the *carpe diem* ("seize the day") notion: "Seize the day and place no trust in tomorrow" (*carpe diem quam minimum credula pos-*

3.4.4 Then, he bluntly accosts her [v370] with a thinly veiled sexual litany. While the religious find the beauty of nature conducive for spiritual practice, the immoral find the solitude ideal for sensual pursuits [v371]. While the spiritual enjoy the solitude that is conducive for meditation and mindfulness practice, the immoral seek to impose themselves upon it. While the spiritual find harmony with nature, it arouses the immoral's biological instincts [v372].

3.4.5 Failing to persuade Subhā, the rogue now tries to frighten her, reminding her of the presence of wild beasts in the forest, again referring to them in *sexual terms* [v373]. He then compares Subhā to a dead object, a handy toy, "a doll made of shining gold," and an out-of-this-world mythical apsara (again a sensual being),²⁷ and sings of external objects in beautiful clothing. Only her *external* features are valued [v374].

3.4.6 Then, the rogue goes into the classic expression of **infatuation**, ironically claiming that he would "yield" to her power, when the reality is just the contrary. He proposes that they should cohabit in the grove (like the animals?) [v375], in a house with servants [v376], promising her beautiful clothes and ornaments, even vowing to make some himself (as he is a goldsmith's son, after all) [v377]. Then, he uses a bed imagery, evoking luxury and sensuality [v378].

There is a hint of desperation in what follows: why waste your beauty away and grow old unconsummated? He addresses her as *brahma, cārinī* (celibate woman), finally openly acknowledging her true personal state [v379].

3.4.7 Thinking that he might be ready for the Dharma, Subhā then responds with an instruction on the perception of **the body's foulness** (*asubha, saññā*) [v380], trying to impress on the rogue that his body, too, is of the same foul nature. There is dramatic irony here: **Subhā** (the beautiful) is practising *asubha*, the perception of the foul! But the intoxicated young rogue is deaf to the truth, caught in the rut of his beauty-sign, that is, Subhā's doe-like eyes: he sings its praises in 3 verses [vv381-382]. He is effectively drawn to only a part of her body, unable to see her as *a whole* person. Interestingly, all the eye-imageries the rogue uses allude to *the animal* (a doe), *the non-human* ("a kimnari²⁸ in the mountains"), *the inanimate* (gold), or at best *a plant* (lotus bud). This is clearly the language of a tragic lover who tries to collect what he can neither hold nor have.

Dhammapāla explains Subhā's "**doe-like eyes**" (*akkhīni ca turiyā-r-iva*) at some length, saying that the rogue is attracted to Subhā's very calm, clear and restrained senses. Even at a glance, her eyes exude the 5 kinds of clarity.²⁹ The rogue claims that he will always remember her, even when far from sight, but he is merely thinking of "your long eye-lashes, your pure gaze," claiming that "no eyes are dearer to me than yours, O kimnari of gentle eyes!" [v383]. He sees her only in terms of what he could *have*, rather than what she truly *is*. By now the rogue is clearly not only physiologically fixated, but mentally intoxicated, too.

tero) (Horace, *Odes* 1.11). The emphasis in such as saying is on making the most of current opportunities because life is short and time flies. Cf the Bible passages Ecclesiastes 9.7-9 with Isaiah 22.13 & 1 Corinthians 15.32. See also Shakespeare's poem *Carpe Diem* (<http://www.bartleby.com/106/26.html>). Reflect on these passages with a Dharma heart.

²⁷ Apsara: see v374b n.

²⁸ "Kimnari" (*kinnari*), see 375d n.

²⁹ ThīA 254; cf DA 3:397; J 3:344. Elsewhere, this is said to mean that the eye is endowed with five kinds of colour (*pañca, vaṇṇa, pasāda, sampattiyā*) (MA 3:402; SnA 2:453). The 5 colours probably are blue (*nīla*), yellow (*pīṭa*), red (*lohita*), light orange-ochre (*mañjetṭha*) or crystal (*phalika*), and a composite of them (*pabhassara*) (V 1:25; BA 38; cf M 1:509, 511). The meaning here apparently is that the eyes scintillate with these colours. Cf J 5:165.

3.4.8 Subhā now begins her final appeal of Dharma instructions, and begins by stating the simple fact that the rogue has gone off-track and is totally infatuated in sensually lusting for a renunciant. To lust after her eyes is like taking **the moon to be a ball for sport**: the eye, after all, functions as the seeing faculty, and is not a plaything. Mt Meru or Sineru here is the mythical axis mundi, the centre of the universe: it is not only impossible for a worldling (like the rogue) to reach it, much less to jump over it!

3.4.9 She announces that she has abandoned all lust: after all, she is a **non-returned**³⁰ (ThīA 246) [v385]. Then, she goes on to warn the rogue of the dangers of sense-pleasure using the imageries of fire and of poison [v386]: first, **lust** burns like fire; then it consumes and destroys us just as poison does. It might be possible for the rogue, a rich handsome youth, to try to seduce someone unmindful, that is, one ignorant of the nature of the 5 aggregates, or someone who has not seen the embodiment of the Dharma (that is, the Buddha)—but it is foolish of him to try to seduce a wisely mindful woman, the Buddha’s true disciple. Subhā is telling him that it is impossible to seduce someone like her, and any such attempt would only have negative moral implications on him [v387].

3.4.10 On a happier note, Subhā describes **her spiritual state**: she is equanimous and unattached to the world [v388], and as a learner (*sekha*), she delights in meditating [v389]. She well knows what the physical body is like (it is made up of the 4 elements and is impermanent etc), that is, she has overcome the self-identity view [v390].

Verse 390 aptly uses the imagery of puppets, whose strings are controlled by others. The imagery applies on 2 levels: the social and the spiritual. On a social level, Subhā is stating that she is free from the male-dominated ways of society, of the dehumanizing and delimiting social roles available to women in her times. More specifically, she is hinting to the rogue that she is not falling into a subservient role as the rogue’s playmate or wife.

3.4.11 More importantly, on a spiritual level, she has transcended all notions of sexuality, and is no more controlled by the cords of sense-pleasures nor by unwholesome habits. She declares that she has gone beyond the physical body, knowing it to be a mere mental construction [v391], so that she is no more dictated by her thoughts and is beyond mental projections and labels [v392]. She explains the nature of perception in a series of imageries: it is as unreal as a wall-painting [v393], a dream, a magician’s illusion [v394].

3.4.12 Subhā then zeroes in on the very thing that the rogue is infatuated with: **her eyes**. Again, she explains them by way of the perception of foulness, reflecting on the eye’s structure and natural characteristics [v395]. In a dramatic turn, **she plucks out one of her eyes** and hands it to the rogue [v396], who is of course utterly shocked. A thing of beauty is only in its context, but when plucked out of its setting, its true beauty is gone.

The more lust we have for a thing, the more traumatic it is when it turns out to be other than what we perceive it to be. **Samvega** finally arises in the trembling youth, and his passion ceases at once (ThīA 246). Jolted back into sanity, he begs for her forgiveness and declares contrition [v397], finally realizing the true dangers of his trespass [v398], and finally departs (ThīA 246).

3.4.13 Subhā, relieved of her predicament, goes to see the Buddha, and upon seeing him, **her eye** is whole again [v399]. This verse is interesting on at least 2 accounts. Firstly, she is “freed from him” (*muttā*

³⁰ Non-returned (*anāgāmi*), ie, a saint who is liberated by the abandoning of the “5 lower fetters,” viz, self-identity view, doubt, clinging to rules and rituals, sensual craving, and ill will: see **Kiṭṭā, giri S** (M 70), SD 11.1 (5.1).

ca tato), which can also be freely rendered as “freed from *that*,”³¹ meaning that she is not only liberated from the menacing rogue, but also from the stifling role that sexuality dictates. Throughout her encounter, she never sees herself as a woman or in any sexual manner.³²

In fact, she is already a **non-returner** when the rogue advanced upon her, but now she is free to further pursue full awakening. Secondly, in this closing verse, we see a sharp contrast, a quantum shift, in somatic imagery: from the debate over the corrupt nature of the physical body to the extraordinary qualities of the pure Buddha-body, that is, the true Dharma.

3.4.14 The Commentary says that even as she stands there, gazing at the Buddha, she experiences un-interrupted zest (ThīA 246).³³ The Buddha, knowing her ripe state of mind, teaches her the Dharma, and then explains a meditation subject to her for gaining the highest path. Letting go of her joy, she immediately cultivates **insight** and gains arhathood along with the 4 analytic knowledges.³⁴

Having attained arhathood, she dwells in the bliss of nirvana. Then, reviewing her attainment, recalling her conversation with the rogue youth, utters them as her solemn utterance (*udāna*) as recounted in **the Subhā Therī, gāthā**. (Thī 366-399; ThīA 245-260)

4 Subhā and the other nuns of the Therī, gāthā

The story of Subhā of Jīvaka's Mango Grove is most interesting and unique when compared to the other accounts of early Buddhist women. Let us, in this connection, briefly look at some of **remarkable women** of the Buddha's time, as found in **the Therī, gāthā**.³⁵

- (1) **Abhirūpa, nandā**, a beautiful Sakya girl, is made to renounce by her parents, against her own wishes, following the death of her cousin, Cara, bhūta, whom she is to marry. (Thī 19/19-20)
- (2) **Uppala, vaṇṇā**, daughter of a Sāvattihī seth (entrepreneur), has too many suitors, including kings and commoners, all suitable ones. To resolve the problem, her father suggests that she renounces the world. The Vinaya and the Commentaries³⁶ record that she, despite her protestations, is raped in her own cell in Andha, vana (the Dark Forest) by her own cousin, who is madly in love with her.³⁷ She is blameless as she is an unwilling party (Pār 1.10.5 = V 3:35). Apparently, it is after this incident that nuns are forbidden to reside in forests (Cv 10.23 = V 2:278).³⁸ (Thī 64/224-235)

³¹ On “not-that-ness,” see *Atammayātā*, SD 19.13.

³² She is here a classic example of one who has risen above being a mere woman or any sexual identity: see **Sañ-ñoga S** (A 7.48/4:57-59), SD 8.7 esp §4.4.

³³ Prob just as the Buddha does to the Bodhi tree during the 2nd week after the awakening (MA 2:184; UA 52; BA 8; J 1:77): see **Dhamma and Abhidhamma**, SD 26.1(5).

³⁴ **The 4 analytic knowledges** (*paṭisambhidā*) are, viz, the analytic knowledges (1) of meanings [true expression of reality] (*attha, paṭisambhidā*); (2) of meanings [mental states or truth, ie instructing commensurate with the mental level and state of the listener] (*dhamma, paṭisambhidā*); (3) of language [clear and fitting expression of truth] (*nirutti, paṭisambhidā*); and (4) of ready wit [effective and joyful expression of truth] (*paṭibhāna, paṭisambhidā*) (A 2:160; Pm 1:119; Vbh 294): in short, this comprises the meaning, the mental state, the word, and the joy of the true teaching.

³⁵ See I B Horner 1930:162-210 (ch 3 pts 1-2) on a similar discussion of the nuns of Thī.

³⁶ But not ThīA, which only says that Māra tries to distract her during her siesta in the sal grove, warning her of the dangers of rogues there (Thī 230-235; also at S 1:131 f with VII).

³⁷ AA 1:355 f; DhA 5.10/2:48 f.

³⁸ Buddhaghosa adds that the Buddha then requests king Pasenadi to build quarters for the nuns within the city (DhA 2:51 f). This incident also gives rise to the question whether an arhat enjoys sense-pleasure, but the answer is

- (3) **Kisā Gotamī**. There are 3 versions of her well-known story.³⁹ (Thī 224-235)
- (4) **Khemā** of Sāgala (daughter of the king of the Madda people), king Bimbisāra’s consort, was infatuated with her beauty. The Commentaries say that she attains arhathood on witnessing a holographic sequence (which naturally leads to her becoming a nun).⁴⁰ The Apadāna however says that this breakthrough occurs only after she has entered the order.⁴¹ She is the foremost of the nuns (the right-hand nun), and also foremost of the nuns with great insight (A 1:25). (Thī 52/139-144)
- (5) **Dhamma,dinnā** of Rājagaha has no difficulty in obtaining her husband’s permission, Visākha, to join the order, as he himself has just decided to do so himself.⁴² (Thī 12/12)
- (6) **Therīkā** of Vesālī,⁴³ having heard of both the Buddha and Mahā Pajāpatī, decides to join the order, but is unable to obtain her husband’s consent. Humbly she goes on with her household duties without protest. One day, when the curry she is cooking is consumed by the flames, she reflects on this with insight; she gives up wearing ornaments, and dressed simply. Her husband is impressed and gives his consent for her renunciation. (Thī 1/1)
- (7) **Dhammā** of Sāvattihī, however, is not so fortunate, as she is unable to obtain her husband’s consent, and obediently remains in the house until his death, after which she renounces the world. (Thī 17/17)
- (8) **Sundarī,nandā**, the sister of Nanda (the Buddha’s handsome half-brother), who, like Abhirūpa,nandā (Thī 19/19-20) (1), is infatuated with her own beauty. She becomes a nun after all her near relatives have joined the order. Her motive is clear: she does not renounce out of faith, but out of love for her kin. However, listening to the Buddha’s teachings, she becomes a stream-winner, and then, an arhat. (Thī 41/82-86)
- (9) **Amba,pālī**, the courtesan of Vesālī, is also its best known inhabitant, sought after by royalty, including king Bimbisāra. By her, the king sires a son, Vimāla Koṇḍañña, who, after becoming a monk, teaches the Dharma to her, whereupon she herself decides to join the order. Amba,pālī’s poem is one of the most beautiful in religious literature.⁴⁴ (Thī 66/252-270)
- (10) **Abhaya,mātā** or Paduma,vatī, the courtesan of Ujjenī, is also sought after by king Bimbisāra who sires him a son, Abhaya Rāja,kumāra. Abhaya, after becoming a monk, teaches her the Dharma, and she then joins the order. (Thī 33-34)
- (11) **Abhayā**, a close friend of Paduma,vatī (Abhaya,mātā) (10), joins the order following her example. (Thī 27/35 f)

clearly *no* since he/she has no more defilement (DhA 26.18/4:116 f). Thī 224 & ThīA 195 f say that both Uppala,-vaṇṇā and her mother were unwittingly co-wives of the same man (ThīA 196), a fact not attested elsewhere. As such, I B Horner thinks that she is probably different from her namesake of the other Comys (V:H 1:53 n5). It is possible that the AA & DhA accounts have conflated the two Uppala,vaṇṇās.

³⁹ SD 43.2 (Intro).

⁴⁰ DhA 4:58 f, 168 f; B 26.19; J 1:15 f.

⁴¹ Ap 2:543-551 = ThAp 18.

⁴² While she is herself an arhat, her husband Visākha is a non-returner. See **Cūḷa vedalla S** (M 44/1:299-305), 40a.-9. Cf Sumedhā (Thī 73/448-522) below, who renounces just before her marriage.

⁴³ It is likely that Therīkā, meaning “little sturdy,” is her nickname, since she is of sturdy build (ThīA 5). As such, I do not think its translation as “a certain unknown nun” is warranted.

⁴⁴ Cf Norman 1983:76.

- (12) **Vijayā**, too, like Abhayā (11), joins the order, following the example of her close friend, Khemā (4). (Thī 57/169-174)
- (13) **Cālā, Upacālā and Sisupacālā**, Sāriputta's three sisters, based on wise faith in a trustworthy example, emulate their famous saint brother in joining the order. (Thī 59/182-188, 60/189-195, 61/196-203)
- (14) **Sumanā**, out of filial love for her grandmother, postpones her own renunciation (much as she is inclined to go forth), to take care of her, and only joins the order after her passing, and when she herself is of advanced age. (Thī 16/16)
- (15) **Purāṇa,gaṇikā**, a courtesan's daughter, is made to repent her loose lifestyle by Mahā Moggallāna. She first becomes a lay disciple and then a nun. She is the only one of the five women of loose morals⁴⁵ to join the order under such an influence. Hence, her epithet Purāṇa,gaṇikā, "the former courtesan," but personal name is unknown. (Thī 39/72-76)
- (16) **Aḍḍha,kāsī**, the daughter of a seth (entrepreneur) of Kāsī, and the courtesan of Rāja,gaha. We have no details of why she decides to join the order. The Vinaya only says that hearing the Buddha's teaching, she decides to renounce the world, but on her way to see the Buddha, she is waylaid by libertines. The Buddha then introduces a special allowance, that is, ordination by proxy.⁴⁶ (Thī 25 f; Ap 2:610 f)
- (17) **Sīhā** of Vesālī and niece of Sīha Senā,pati, upon hearing the Buddha teaching Sāriputta, joins the order with her parents' consent. However, even after seven years, she is unable to progress spiritually, despite her efforts. In desperation, she ties a noose around her neck and fastens it to a tree. In that awkward position, she gains insight, and frees herself. (Thī 40/77-81)
- (18) **Muttā**, daughter of Oghātaka, a poor brahmin of Kosala, has a hunchback (*vaṅka*) for a husband, and **Sumaṅgala,mātā**, born in to a poor family of Sāvatti, is married to a rush-plaiter (*naḷakāra*). On renouncing the world, they joyfully free themselves from the drudgery of household work and their respective unappreciative husbands. (Thī 11/11, 21/23 f)
- (19) **Guttā** of Sāvatti, however, born into a wealthy family and unmarried, actually finds her luxurious life such an unsatisfactory burden that she becomes a nun. However, even as a nun she is unable to meditate, that is, until she receives help from the Buddha. (Thī 56/163-168)
- (20) **Isi,dāsī** of Ujjeni is married to a merchant of Sāketa, but it is a failed marriage from the start. Then follows a string of more failed marriages because none of her husband finds her desirable. Finally, with her father's consent, she joins the order. (Thī 72/400-407)⁴⁷
- (21) **Subhā Kammāra,dhītā** (the smith's daughter) of Rājagaha [3.1], hears the Dharma from the Buddha and becomes a streamwinner. She leaves the world under Mahā Pajāpatī and, on occasions, her relatives try to persuade her to return to the world. On the eighth day, she becomes an arhat. (Thī 70/338-365)

⁴⁵ These 5 women evidently are Amba,pālī (9), Abhaya,mātā (10), Abhayā (11), Purāṇa,gaṇikā (15) and Sirimā. The last-named is also a courtesan of Rājagaha, and who is converted by none other than the Buddha himself (B 36.20; DhA 3:104 f; VvA 74 ff): see **Isi,dāsī & Sirimā**, SD 3.8. Cf Lina Eckenstein, *Women Under Monasticism* 1896: 193: see <http://www.yale.edu/adhoc/etexts/Eckstn1.htm>.

⁴⁶ Cv 10.22 = V 2:277 f.

⁴⁷ For her remarkable story, see **Isi,dāsī & Sirimā**, SD 3.8.

- (22) **Bhaddā Kuṇḍala,kesā**, the daughter of Rājagaha seth, and **Nand'uttarā**, the daughter of a Kammāsa,damma brahmin, are two examples of women (unrelated) who are highly trained intellectually, and who cannot rest until they have found an opening for the exercise of their talents. **Bhaddā**, as a young girl, falls for and marries an ungrateful young thief, who later tries to kill her. She outwits and kills him instead. Then she becomes a Jain nun, practising painful austerities. She has a public debate with Sāriputta at Jeta,vana but is defeated. Later, listening to the Buddha, she becomes an arhat and joins the order. (Thī 46/107-111)
- (23) **Nand'uttarā**, a renowned itinerant speaker who meets Moggallāna and is converted by him in debate. On his advice, she joins the order. (Thī 42/87-91)
- (24) **Ubbirī**, born into a wealthy Sāvattthī family, and because of her beauty, marries the king of Kosala. She bears him a daughter, which pleases the king so much that she is anointed a queen. But the child suddenly dies, and she is distraught. The Buddha appears to her at the charnel ground, and she is freed of her grief. (Thī 33/51-53)
- (25) **Kisā Gotamī** of Sāvattthī is one of the most tragic figures in Buddhist literature. After some difficulty, she finds a husband, and in due course bears him a child. Unfortunately the infant dies and she falls into a profound state of denial, seeking a remedy for him. After the famous mustard-seed episode, she realizes the universal nature of impermanence and death, and is healed. She becomes a nun and in due course awakens to arhatood. (Thī 63/213-223)⁴⁸
- (26) **Paṭācārā** of Sāvattthī is clearly the most tragic figures in Buddhist literature. The overprotected daughter of a Sāvattthī seth, she who elopes with her servant boy. She gives birth to two sons, each time in the discomfort of the forest in inclement weather. During her last journey home, she loses all her family—children, husband, brother and parents—within the same day. Understandably, she goes raving mad, but is in due course healed by the Buddha. (Thī 47/112-116)⁴⁹
- (27) **Sumedhā** of Mantā,vatī is the daughter of king Koṅka of Mantā,vatī.⁵⁰ Even as a child, she would go with her peers and slaves to hear the Dharma at the nuns' quarters. As such, she is able to see the dangers of samsara from an early age. Hearing that she is to be betrothed to king Anika,ratta of Vāraṇa,vatī, she decides to go forth, proposing that she would otherwise go on a hunger strike (Thī 460). Hearing that Anika,ratta is coming to see her, she retires to her chamber, cuts off her hair and uses it as her object of meditation of foulness, attaining the first dhyana (Thī 480; ThīA 286). When Anika,ratta meets her, she is already out of her dhyana, doing the perception of impermanence. After she explains her Dharma inclination, Anika,ratta is convinced and invites her to go forth. She goes to the nuns' quarters and joins the order. Sumedhā is clearly the happiest example of a woman who is clear about her spiritual vocation right from the start, and attains her goal on her own will. She is also accorded the most honoured position as the last of the Therī,gāthā, with the most number of verses.⁵¹ (Thī 73/448-522)
- (28) **Subhā of Jīvaka's Mango Grove** is said to be a very beautiful woman, physically attractive in all her limbs. But unlike Khemā (Thī canto 52) (4) or Sundarī,nandā (Thī canto 41) (8), she is not infatuated with her own beauty. On the contrary, she, like Sumedhā (Thī canto 73) (27), sees danger in the cycle of rebirth and in sense-pleasures, which in due course leads to her renouncing the world.

⁴⁸ For a detailed study, see SD 43.2.

⁴⁹ For a detailed study, see SD 43.3.

⁵⁰ Mantā,vatī is nowhere mentioned except here (Thī 448) and in ThīA 272, 274.

⁵¹ Cf Dhamma,dinnā (Thī 12/12) who as a matter of course goes forth, following her husband's renunciation.

However, in the cases of the other women, no matter what their circumstances, they all attained the highest sainthood, and are moved to utter these inspired verses (*udāna*).

— — —

Subhā Therī,gāthā

Verses of the Elder Nun Subhā

Thī 366-399

[The Council elders:]

- | | |
|---|---|
| <p>1 <i>jīvak'amba,vanam̃ rammam̃</i>⁵²
<i>gacchantim̃ bhikkhunim̃ subham̃ </i>
<i>dhuttako</i>⁵³ <i>sannivāresi</i>⁵⁴
<i>tam enam̃ abravī subhā</i></p> | <p>While the nun Subhā
was going to the delightful Jīvaka's mango grove,
a rogue stopped her.
Subhā said this to him:⁵⁵</p> <p style="text-align: right;">[366]</p> |
|---|---|

[Subhā:]

- | | |
|--|---|
| <p>2 <i>kiṃ te aparādhitam̃</i>⁵⁶ <i>mayā</i>
<i>yaṃ maṃ ovariyāna</i>⁵⁷ <i>tiṭṭhasi </i>
<i>na hi pabbajitāya āvuso</i>
<i>puriso samphusanāya</i>⁵⁸ <i>kappati </i></p> | <p>“What wrong have I done to you
that you are blocking my way?
It's not fitting, friend [avuso],
that a man should touch a woman gone forth. [367]</p> |
| <p>3 <i>garuke mama satthu,sāsane</i>
<i>yā sikkhā sugatena desitā </i> [158]
<i>parisuddha,padam̃ anaṅgaṇam̃</i>
<i>kiṃ maṃ ovariyāna tiṭṭhasi </i></p> | <p>In my Teacher's strict teaching,
taught by the Sugata [the well-farer],
is the blemish-free purified state.
<i>Why are you blocking my way?</i> [§367b] [368]</p> |
| <p>4 <i>āvila,citto</i>⁵⁹ <i>anāvilam̃</i>⁶⁰
<i>sarajo</i>⁶¹ <i>vīta,rajam̃</i>⁶² <i>anaṅgaṇam̃</i>⁶³ </p> | <p>Disturbed is your mind, undisturbed am I;
dusted in passion are you; dust-free, blemish-free am I;⁶⁴</p> |

⁵² *Rammam̃* (adj), charming; enjoyable.

⁵³ *Dhuttako* (m), one who leads a corrupted life; a scoundrel; a cheat.

⁵⁴ *VI tam̃ nivāresi*.

⁵⁵ This stanza's metre is śloka, while all the rest Vaitāliya (A K Warder, *Pāli Metre*, 1967: 94). This would support the Comy statement that this stanza was added by the *saṅgīti,kāra*: *Theriyā vutta,gāthānam̃ sambandha,dassana,-vasena saṅgīti,kārehi ayam̃ gāthā vuttā* = “This verse was spoken by those who held the council to show the connection of these verses to the nun.”

⁵⁶ *Aparādhitam̃* (p. of *aparādheti*, caus of *apa + rādh*; cp *aparaddhai*) transgressed, wronged, failing (J 5:26).

⁵⁷ *Ovariyāna* [ger of *ovaratī*, o + √VR, to cover] “forbidding, obstructing, holding back, preventing.”

⁵⁸ *Samphusanāya* (f) (*sam̃ + phusanā*) touch; contact. Thī 367; Dhs 2.71

⁵⁹ *Āvila,citto*. *Āvila* (adj): (1) stirred up; agitated; (2) dirty; *citta*: mind; thought. See foll.

⁶⁰ *Anāvilam̃* (*an + āvila*), undisturbed, unstained, clean, pure [prec]: D 1:84 (= *nikkaddamo*, mud-free, DA 1:226); 3:269, 270, 270; Sn 637 (= *kiles'āvilatta,virahitam̃*, free from disturbance by defilements, SnA 469 = DhA 4:192); Thī 369 (*āvila,citta*, undisturbed mind); Dh 82, 413; ThA 251; Sdhp 479.

⁶¹ *Sa,rajo* (adj) “with dust,” dusty; impure.

*sabbattha vimutta-mānasam*⁶⁵
kiṃ maṃ ovariyāna tiṭṭhasi ||

All my mind is freed:⁶⁶
Why are you blocking my way?' [§367b] [369]

[The rogue:]

5 *daharā ca apāpikā c'asi*
kiṃ te pabbajjā karissati |
nikkhipa kāsāya,cīvaram
*ehi ramāma supupphite*⁶⁸ *vane* ||

You are young and not bad (looking,) [innocent,]:⁶⁷
what good is going-forth for you?
Throw away your brown robes!
Come let us delight in the flowering grove! [370]

6 *madhurañ ca pavanti*⁶⁹ *sabbaso,*
*kusuma,rajena*⁷¹ *samuṭṭhitā*⁷² *dumā* |

The towering trees⁷⁰ breathe forth fragrance,
spewing flower pollen everywhere.⁷³ *b*
a

paṭhama,vasanto sukho utu
*ehi ramāma supupphite*⁷⁴ *vane* ||

Early spring is a joyous season!
Come, let us revel in the flowering grove!⁷⁵ [371]

7 *kusumita,sikharā*⁷⁶ *ca*⁷⁷ *pādapā*⁷⁸

And the trees with flowery crests

⁶² *Vīta,rajam*: *vīta* (pp of *vināti*) free from; being without; *rajo* (*mano*-group) (m nt), dust; dirt; pollen; defilement; impurity.

⁶³ *An-aṅgaṇam*: *aṅgaṇa* (nt): "blemish," impurity of mind; "blemish"; *anaṅgaṇa*, "without blemish" **Anaṅgaṇa S** (M 5), SD 37.7. See foll n.

⁶⁴ *Vīta,rajam anaṅgaṇa*: free from the dust *(*rajo*) of ignorance which blinds; from the blemish (*aṅgaṇa*) that is lust, hate, delusion (VbhA 948; MA 1:139 f) (*rāg'ādi,aṅgaṇam*, ThīA 251, Pruitt 235,2 f). See SD 37.7 (1.2).

⁶⁵ *Vimutta-mānasam* (adj, nt): *vimutta* (pp of *vimuccati*), released; liberated, + *mānasa*, "mind; intention" (in cpds) having the intention of.

⁶⁶ "Freed" (*vimutta*) from the 5 aggregates: form, feeling, perception, formations, consciousness (ThīA 251, Pruitt 234,3); she is a non-returner: [3.2.1].

⁶⁷ *A-pāpikā* (adj): *a*, negative + *pāpaka*: (adj) bad, evil, wicked; "innocent," of a young maiden (*daharā*) Thī 370; Vv 314, 326 (so VvA, but ThīA 235,7, explains as "she is not bad in looks" (*rūpena alāmikā asi*, ThīA 251 = Pruitt 235,7). From the verse context, the rogue, filled with lust, perceives her as being "innocent."

⁶⁸ Be *ramāma supupphite*; Ce Ee *ramāmase pupphite*; Se *ramāmase supupphite*. So too for **371d**. *Ramāma* is 2 pl imperative, while *ramāmase* is 2 pl med (showing reflexive action, "let us ...").

⁶⁹ *Pavanti* (*pa* + √*vā*, to blow), to blow forth, yield a scent: Tha 528 (ThīA *gandham vissajjati*).

⁷⁰ **Madhurañ ca ... dumā**. Norman: This *ca* here possibly balances the *ca* in 372a. "Both the trees ... and the trees ..." (Horner), or *ca* and *ca* give the idea of simultaneity (see Thī:N 481-482n).

⁷¹ *Kusuma,rajena*: *kusuma* (nt), a flower, + *raja*, "dust," pollen.

⁷² *Sam-uṭṭhitā* (pp of *samuṭṭhahati*), arisen, originated, happened, occurred; but here, fig, "towering": J 2:196; Dhs 1035.

⁷³ "Welling up," *sam-uṭṭhitā* (pp of *samuṭṭhahati*), "arisen, originated, happened, occurred"; but here, fig, "towering": J 2:196; Dhs 1035. Norman: "The towering (*samuṭṭhitā*) [prec] trees (*dumā*) send forth a sweet smell in all directions with the pollen of flowers" (Thī:N), taking *samuṭṭhitā* as qualifying *dumā*. Comy: **Kusuma,rajena samuṭṭhitā dumā** *ti ime rukkhā manda,vātena samuṭṭhāhamānā,kusuma,reṇu,jātena* (M *vātena*) *attano kusuma,rajena* (M *raje*) *sayam samuṭṭhitā viya hutvā samantato surabhī vāyanti* = ~ means "these trees, by means of a gentle wind, rising up, full of flower pollen, are, as it were, rising up of themselves on account of their own flower pollen, and they exude fragrance all around." According to SED, both *samuddhatā* and *samuṭṭhitā* can mean "raised up, towering" (SED svv), but Comy here seems to take it as "rising up," and also PED: *samuṭṭhahati* (*sam* + *uṭṭhahati*), "rises up." Cf Norman's alt tr above.

⁷⁴ VII here as at **370d**.

⁷⁵ This line repeats **370d**: the rogue insists on Subhā to follow him.

⁷⁶ *Kusumita* (adj) in flower; blooming, + *sikharā* (nt), the top, peak (of a mountain, tree, etc).

- abhigajjanti'va*⁷⁹ *mālut'eritā*⁸⁰ | roar, as it were, when stirred by the wind.⁸¹
kā tuyham rati bhavissati What delight there will be for you,
*yadi ekā vanam ogāhissasi*⁸² || if you were to plunge alone into the grove! [372]
- 8 *vāḷa,miga,saṅgha,sevitam*⁸³ Haunted by hordes of beasts of prey,
kuñjara,matta,kareṇu,lolitam | disturbed by cow elephants and bull elephants in rut,⁸⁴
*asahāyikā*⁸⁵ *gantum icchasi* is the great forest, remote and fearful, *d*
*rahitam bhimsanakam*⁸⁶ *mahā,vanam* || into which you wish to go without a companion. [373] c
- 9 *tapanīya,katā'va dhītikā* You'll go about like a doll of shining gold,
vicarasi cittalate'va accharā | like an apsara⁸⁷ in Citta, latā.⁸⁸

⁷⁷ Only Ce 'va = eva, an emphatic particle.

⁷⁸ *Pāda-pā* (m), "the footed," trees (PV 38.9; Thī 230; Ap 3,25; Miln 376,17*). So called because they have foot where being take shelter, and the spiritual take refuge and meditate.

⁷⁹ *Abhigajjanti-iva*: *abhigajjati* (*abhi* + *√gad*, to say + *ya*), roars; thunders.

⁸⁰ *Māluta* (m) the wind, + *erita* (pp of *ereti*), shaken, set into motion.

⁸¹ "Stirred by the breeze," *mālut'eritā* = *māluta* (the wind) + *erita* (pp of *ereti*; caus of *iriyati*), shaken, set into motion, or *irita* (pp of *ireti*; caus of *iriyati*), "moved (by the wind)" (Tha 754; Thī 372; Vv 42.2 = 81.6; Pv 11.12.3). *Ereti* is older, replaced by *ireti* in later texts. See also PED & CPD, sv *irita*. PED: *Māluta* (S 4:218; Tha 104; Thī 372; J 1:167, 4:222, 5:328, 6:189; Vv 902) is the proper Pali form for *māruta*, the stem form of *maru* = Vedic *marut* or *maruta* (wind, air, breeze).

⁸² Ce *vanam otarissasi*; Ee Se *vanam ogāhissasi*. *Vana* (nt), a wood; forest, + *ogāhati* (*ava* + *√GĀH*, to plunge + *a*) plunges or enters into; absorbs in. *Otarissasi*, imp of *otarati*, "go down (into); enter."

⁸³ *Vāḷa,miga*: a beast of prey, predaceous animal, like tiger, leopard, etc, + *saṅgha*, a multitude; an assemblage, + *sevita* (pp of *sevati*), served; associated with; made use of; practised.

⁸⁴ *Kuñjara* (n) (*kuṃ*, earth + *jara*, old: "old like the earth") an elephant, + *matta*, intoxicated (pp of *madati*), + *kereṇu* (f): a young elephant, she-elephant. Comy: *Kuñjara,matta,kareṇu,lolitan'ti matta,kuñjarehi hatthinīhi ca migānam citta,tāpanena rukkha,gacch'ādīnam sākhā,bhañjanena ca ālolitam* = ~ means "disturbed by bull elephants in rut and cow elephants, animals with tormented minds (burning with lust), and by the breaking of branches of trees, shrubs and so on." (ThīA 252,24-27; VvA 158,26 *hatthi,matto*, "elephant in rut.") See CPD: *ālolita*.

⁸⁵ *Asahāya* (adj; *a* + *sahaya*), one who is without friends; who is dependent on himself, Miln 225.

⁸⁶ Be Ce *bhimsanakam*; Ee Se *bhisanakam*. From *bhimsana* (adj), horrible; dreadful; awe-inspiring. *Bhimsa* is metathetic (characterize by switching of letters: *bhimsa* = *bhisma*, shortened), lengthened *bhesma*, contracted *bhīsa*. PED: *bhīsa*na.

⁸⁷ *Apsara* (*accharā* or *dev'accharā*) (Ved *apsaras* = *āpa* (water) + *sarati* (flowing with), orig water nymph), a celestial nymph; often a forest or water nymph (M 1:253,10, 337,27*, 2:64,10 = V 3:17,22; M 2:64,12; U 22,24; Thī 374; Miln 169,27; J 2:93,7, 5:153,28*, 454,3*, 469,5, 6:269,28*, 289,27*, 590,16*; Vv 94, 152, 318 f (cf MA 2:24,3), 971; DhA 3:8, 19; PvA 46). They are said to inhabit the sky, but often visit earth. In the heaven of the 4 great kings, they are celestial dancers, the wives of the gandharvas (*gandhabba*) or celestial minstrels, and have the ability of shape-shifting. They are said to have crimson pigeon-like feet (*kakuṭṭa,pādinī*). Comys explain that their feet are ruddy or crimson as a result of good karma arising from giving alms of massage oil (*makkhaṇa*) (UA 172,8 = DhA 118,27; AA 1:318,2; Miln 169,27; ~*iniyo* DhA 1:423,15; *inīnam*, DhA 1:119,32, 423). The gandharvas inhabit Citta,ratha: see foll n. In Greek mythology, the Naiads are freshwater nymphs (inhabiting fountains, springs, and rivers), Nereids (the seas) and Oceanids (the oceans). As in Indian mythology, the Greek also have Hamadryads (tree nymphs), Dryads (oak nymphs) and Oreads (mountain nymphs). See also Linda Covill, 2005.

⁸⁸ "Citta,latā." All the MSS read *citta,rathe*, except Se which has *citta,late*. Both *citta,rathe* and *citta,late* are parks in Tāvatiṃsa (the heaven of the 33 gods). Citta,latā is better known, and is described as a pleasure garden, 500 leagues wide. It arose through the good karma of Magha's wife, Cittā (Magha was Sakra's name in his last birth on earth) (DhA 1:271-275; J 1:202). The place is so called not only because of its association with Cittā, but also because there are various multicoloured creepers growing there (VvA 94). It is well known for the Āsāvati creeper

- kāsika,sukhumehi vaggubhi
sobhasī suvasanehi⁸⁹ nūpame⁹⁰ ||* O peerless one, you will shine d
in delicate Kāsī cloth⁹¹ and lovely clothes. [374] c
- 10** *aham tava vasānugo siyaṁ
yadi viharemase⁹² kānan'antare |
na hi m'atthi⁹³ tayā piyattaro
pāṇo kinnari,manda,locane⁹⁴ ||* I'll yield to your power [I'll be at your beck and call]
if we dwell amidst in the grove.
For there's none breathing dearer to me than you,
O kinnari⁹⁵ of tender eyes! [375]
- 11** *yadi me vacanaṁ karissasi
sukhitā ehi aḡāraṁ āvasa |
pāsāda,nivāta,nivāsini
parikamma te karontu⁹⁷ nāriyo ||* If you'll do as I say,
come dwell happily in a house.⁹⁶
Be a dweller of a wind-free palace.
Let the women do all your work. [376]
- 12** *kāsika,sukhumāni⁹⁸ dhāraya
abhiropehi⁹⁹ ca māla,vaṇṇakam |
kañcana,maṇi,muttakam¹⁰⁰ bahum
vividham¹⁰¹ ābharaṇaṁ karomi te ||* Wear delicate Kāsī cloth,
and beautify yourself with garlands and make-up.
I will make numerous ornaments
of diverse gold, gems and pearls for you. [377]

which blossoms only once in a thousand years (DA 2:649; ThaA 101; J 3:248, 250; ApA 280 f). Citta,ratha (Skt *Citra,-ratha*, “bright chariot” = the sun) is only mentioned in Thī 374 (one reading), ThīA 1:247 (one reading), and as Citra,-ratha, in Mvst 32.5, 149.14, 217.2, 19.15 (Citta,ratha), 181.7, 451.20 & Divy 194 Caitra,ratha, in Mahāvīyutpatti 4197, Divy 194.2. The Skt sources say that it is a celestial grove constructed by the gandharva Citra,ratha for Kubera or Kuvera (better known as Vaiśravaṇa), one of the 4 celestial great kings, guardian of the north and regarded as the god of wealth. See prec n (apsara) & n below (kinnari).

⁸⁹ Be *suvasanehi*; Ce Ee *vasanehi*; Se *nivasanehi*, “with a dwelling.” *Vasana*, “(upper) garment, dress.”

⁹⁰ *Nūpame*: *na-upama*, “without comparison.” *Upamā* (adj), like, similar (to), having the qualities of; (n) comparison, simile, parable.

⁹¹ “Kāsī cloth” (*kāsika,sukhuma*) = **379a**, prob “fine muslin” (ThīA:P 318 ad loc). Kāsī or Kāsikā was one of 16 great states (*mahā,janapada*), with its capital at Bārāṇasī (Benares). It was well known as a great trade centre, famous for its delicate and expensive muslin (eg J 6:151, 450), and scents (J 1:355).

⁹² Vl *yadipi viharesi*.

⁹³ *M'atthi* = *me atthi*. Only Ce *c'atthi* = *ca*, “and” + *atthi*, “(there) is.”

⁹⁴ *Kinnari-manda-locane*. *Kinnarī* (f), a female kinnara, + *manda*: slow; dull; lazy; foolish; yielding a little. (nt.) a little. (adj.) + *locana*: the eye.

⁹⁵ “Kinnari” (*kinnarī*; masc *kinnara*), a mythical being, half-human half birdlike (harpy), living in the mountains; timid but sing and dance beautifully, with extremely beautiful eyes; often identified with *kim,purisa* (“what person?”) (A 1:77; AA 2:151). See esp **Canda,kinnara J** (J 485/4:282-289), a Jātaka story of the Bodhisattva and Rāhula,-mātā (VA 5:1008; J 1:91; DhA 1:115; UA 169; ApA 95; VbhA 471). See also Thī 381; J 2:230, 4:252, 283, 5:42, 254, 6:422; Ap 17, 450. In Skt mythology, they are said to be in the service of Kubera (PED: Citta,ratha n). The *kinnara* (m) are half-man, half-bird, like centaurs (half-man, half-horse) in Gk mythology.

⁹⁶ On this line (*pāda*), cp **389d** “an empty place” (for meditation). This verse suggests safety and luxury on contrast to the danger pointed out in **373**.

⁹⁷ Only Ce *karonti*, “they do (the work).”

⁹⁸ Only Ce *kāsik.,sukhuma'si* (-*asi*, “there is”).

⁹⁹ Only Ce *abhirohehi* (?).

¹⁰⁰ *Kañcana* (nt) [der uncertain, cp Skt *kāñcana*, either from *khacati* (shine + the shining mental, cp *kāca*, glass, & √*kāś*, to shine), or from *kanaka*, gold] gold A 3:346; Tha 691 + *maṇi*, a gem; jewel (m.) + *muttakā* (f) = *muttā*; ~*maya*, made of pearls, Mahv 27,33. See DP sv.

¹⁰¹ *Vividha* (adj) [*vi* + *vidha*] divers, manifold, mixed; full of, gay with. D 2:354; Pv 2.4.9, Vv 35.9; Miln 319, Mahv 25,30; SnA 136 *viharati vividham hitam harati*, “he lives and bring diverse good.”

13 *sudhot'araja, pacchadam¹⁰² subham
gonaka, tūlika,¹⁰³ santhatam navam |
abhiruha sayanam mahāraham
candana, maṇḍita, sāra, gandhikam ||* Climb into a bed you greatly deserve, c
with a beautiful well-washed dirt-free canopy, a
spread with a new woollen mattress, b
adorned with sandalwood of sweetest scent. [378]

14 *uppalam c'udakā samuggatam¹⁰⁴
yathā tam amanussa, sevitam |
evam tvam brahma, cārinī
sakes'aṅgesu jaram gamissasi ||* Just as a blue lotus risen up from the water
that's enjoyed by no humans,¹⁰⁵
even so, you, brahmacharini
[who lives the holy life]: [§397c]
will come to decay in your own limbs!" [379]

[Subhā:]

15 *kim te idha sāra, sammataṃ
kuṇapa, pūramhi susāna, vaḍḍhane |
bhedana, dhamme kaḷevare¹⁰⁸* "What is it that you take to be the essence here,
in what is full of dead things,¹⁰⁶
filling the graveyards full?¹⁰⁷
Having seen this carcass, habitually breaking up,

¹⁰² *Su-dhota* (pp), well washed; thoroughly clean, + *araja* (adj), free from dust, dirt or impurity, + *paccha* [from *pa* + √CHAD, to cover, cp Skt *pracchada*] a cover, wrapper, girdle, Thī 378 (= *ura-ccchad, a* ThaA 253); DhsA 397 (vi for ~*cchāda*).

¹⁰³ *Tūlika*, "a mattress." Only Ce -*tūlita-*, "to be equal, match."

¹⁰⁴ Be so; Ce *uppalañ ca udakato uggatam*; Ee Se *uppalam ca udakato ubbhataṃ. Ubbhata* (pp of *uddharati*), "brought out of."

¹⁰⁵ "Enjoyed by no humans." Comy: *Yathā tam amanussa, sevitan'ti tañ ca rakkhasa, pariggahitāya pokkharaniyā jātattā nimmanussehi sevitam kenaci aparibhuttam eva bhaveyya*: ~ means "and through the lack of humans (*nimmanussehi*) who touch (*sevitam*) it because it has grown in a lotus pond haunted by rakshasas [demons], it would not ever be enjoyed by anyone" (ThA 254). The cpd *amanussa, sevitam* is a pun. It literally translates as "resorted to by non-humans," but can be freely rendered as "enjoyed by no humans" or even "untouched by humans," which is supported by Comy's gloss, *nimmanussehi* and which fits the context here better. After all, this is poetry: in fact, one is reminded of these lines from John Gray: "Full many a flower is born to blush unseen, | And waste its sweetness on the desert air" (Elegy Written in a Country Churchyard, 1750).

¹⁰⁶ "Full of dead things": *kuṇapa* (m), corpse; carcass; a loathsome thing, + *pūra* (adj), full, full of. Comy glosses *kuṇapa, pūramhi* with *kes'ādi, kuṇapa, pūre* = "full of dead things, like head-hair, etc." On *kes'ādi, kuṇapa, pūre*, see Tha:N 453n; cf SA 1:353 (on S 1:236): *nimuggā kuṇapamhete ti dasa, māse mātu, kucchi, saṅkhāte kuṇapasmim ete nimuggā* = "for ten months they are submerged in a corpse, that is, in a mother's womb": see S:B 499 n655. Cf *kesa, loma, nakha, dant'ādini nānā, kuṇapāni* (Vism 11.21/345), which appears very similar to comy here, referring to "the apparently dead and therefore corpse-like" parts of the body (Thī:N 380n). Cf Vism 8.81-138/248-265 (details of the 32 body-parts).

For *pūra* in the sense of "filled," see PED & BHSD (sv): this is the sense at Thī 253 (*puppha, pūram*, "full of flowers") & Tha 279 (*dhira atthu pūre*, "a curse on 'fillings' [the body]!"). It can also be rendered as "full of, covered by," depending on the context. Comy on Tha 279: *pūre ti ativiya, jegucchehi nānā, kuṇāpehi nānā, vidha, asucihi sampuṇṇe* = ~ means "full of extremely disgusting variety of dead things and various types of impurities." From this we see that *pūre* is derived from *pūra*, "filling." Same derivation given by Comy at Tha 1150: *kesa, lom'ādino nānā-p, pakārassa asucino pūre paripuṇṇe* = "full filled with various impurities of various kinds, such as head-hair, body-hair, etc."

¹⁰⁷ Comy is silent here; but comy on Thī 502 explains: *sara kaṭasim vaḍḍhente ti punappunam tāsū tāsū jātisū aparāparam uppattiyā punappunam katasim susānam ālāhanam eva vaḍḍhente satte anussara* = ~ means "remember (*anussara*) the beings who are filling the cemeteries (*susānam*) again and again (*puna-p, punam*) in this and that birth, again and again (*aparāparam*), through birth again and again"; cf Tha 456. Norman takes *susāna, vaḍḍhana* to have the same meaning as *bhūmi, vaḍḍhana* (J 6:19). In Skt, we find *bhūmi, vardhana* (lex), meaning "earth-increasing" = corpse (SED sv). See Thī:N 380n

<p style="text-align: center;"><i>yaṃ disvā vimano udikkhasi</i>¹⁰⁹ </p>	<p>seeing which, take care, you do not go out of your mind!”¹¹⁰ [380]</p>
[The rogue:]	
<p>16 <i>akkhīni ca tūriyā-r-iva</i> <i>kinnariyā-r-iva pabbat’antare </i> <i>tava me nayanāni dakkhiya</i>¹¹² <i>bhiyyo kāma,ratī pavaḍḍhati</i> </p>	<p>Your eyes are like a doe’s [a fawn’s],¹¹¹ like those of a kinnari in the mountains. Gazing at your eyes, my sensual delight grows all the more. [381]</p>
<p>17 <i>uppala,sikharōpamāni</i>¹¹³ <i>te</i> <i>vimale hāṭaka,sannibhe mukhe </i> <i>tava me nayanāni dakkhiya</i> <i>bhiyyo kāma,guṇo pavaḍḍhati</i> </p>	<p>Like blue lotus buds are your eyes in a spotless face like gold, so much like a lotus bud are you, my sensual cords grow only more. [382]</p>
<p>18 <i>api dūra,gatā saramhase</i> <i>āyata,pamhe visuddha,dassane </i> <i>na hi m’atthi</i>¹¹⁵ <i>tayā piyatarā</i> <i>nayanā kinnari,manda,locane</i> </p>	<p>Even if you’re gone far away, I shall remember¹¹⁴ you, your long eye-lashes, your clear gaze. For no eyes are dearer to me than yours,¹¹⁶ O kinnari of gentle eyes! [383]</p>

¹⁰⁸ Only Ce *kalebare*.

¹⁰⁹ Only Ee *vimano dikkhasi*, read as *vimano’dikkhasi* = *vimano uddikkhasi*. See foll n.

¹¹⁰ “Out of your mind” (*vimano*): PED (sv *vimana*) suggests “infatuated” here. See Comy: ThīA 254 = Pruitt 237,-13-15. See prec n.

¹¹¹ *Akkhīni ca tūriyā-r-iva*. Note that “eyeball” (*akkhi*), as an object, is referred to, rather than the eye-faculty, *cakkhu*, of a conscious person. Comy: *Tūri* means doe (*migī*). It means “Your eyes are like a fawn’s” (*miga-c,chā-pāya va te akkhīnī ti attho*) (ThīA 254).

¹¹² Only Ce *nayanān’udikkhiya*: *nayana*, carrying (ger of *nayati*) + *udikkhiya* (abs of *udikkhati*), having seen or looked at.

¹¹³ Only Ce *sikhāroparāni* (?) *te*. *Uppala* (nt), “waterlily,” + *sikhara* (nt), “the crest, summit,” peak of a mountain, + *opama* = *ūpama*:, “like, similar (to), equal (to).” Norman suggests reading *-opamāniye* (for *opamāni te*), as loc in agreement with *mukhe*, taking it an alt form of the fut pass part of *upa-mā* (cf *upameyya*), which he then tr: “to be compared with the bud of a (blue) lotus.” (Thī:N 141 n 382)

¹¹⁴ Comy: *saramhase* (M *saremhase*) *ti aññam kiñci acintetvā tava nayanāni eva anussarāmi* = ~ means “not thinking of anything else, I shall only recall your eyes.” Comy seems to take the verb as an indicative, and since Be and Ce read *-amhase* “we should probably adopt this reading” (Thī:N 383n). Comy: *āyata,pamhe ti dīgha,pakhume* = ~ means “long eyelashes (*pakhuma*).” For *pamha* (“eye-lid”), see Geiger 1916: 159; Geiger & Norman 2000:\$59.1. Comy: *visuddha,dassane ti nimmala,locane* = ~ means “spotless eyes.” Cf **Kaṭṭha,hāra S** (S 7.18): *So ‘haṃ akañkho asīto [apiho] anapayo || sabbesu dhammesu visuddha,dassano, | Pappuyya sambodhim anuttaram | sivaṃ jhāyām ahaṃ brāhmaṇa raho visārado ti ||*: Desireless am I, unattached, [without envy,] disengaged. In all things, my vision is purified. | Having attained supreme self-awakening, | the auspicious, brahmin, self-confident, I meditate alone. (S 7.18/1:181), SD 50.38.

¹¹⁵ Only Ce *c’atthi*.

¹¹⁶ Comy: *na hi m’ [Ce c’] atthi tayā piyattaro* [Ce *piyataro*, M *piyatarā*] *nayanā’ti tava nayanato añño koci may-haṃ piyataro n’atthi*. *Tayā ti hi sāmī,atthe eva karaṇa,vacanāṃ* = ~ means “nothing is dearer to me than your eyes. *Tāya* (‘yours’) is in the instrumental case but genitive in sense.” **Norman**: The use of *tayā* as a gen instead of an ins seems unlikely, while *nayanā* as an abl sg is quite unacceptable here. **Dhammapāla** apparently takes the pāda to mean “No one is dearer to me than your eye.” The pāda however seems to exactly parallel Thī 375c, and “I should therefore prefer to follow Pischel’s (1883) reading, and tr (My own) eyes are not dearer to me than you’.” (Thī:N 383n).

[Subhā:]

- 19 *apathena payātum icchasi
candaṃ kīlanakaṃ gavesasi¹¹⁷ |
meruṃ lañghetum icchasi
yo tvaṃ buddha,sutaṃ maggayasi ||* You wish to go where there's no path, [§385d]
you seek the moon for sport,
you wish to leap over Mount Meru,¹¹⁸
you, who long for Buddha's daughter.¹¹⁹ [384]
- 20 *n'atthi hi loke sa,devake
rāgo yattha'pi dāni me siyā |
na'pi naṃ jānāmi kīriso
atha maggena hato sa,mūlako ||* There is no lust for me anywhere
here in the world with its devas:
I know not what it would be like:
for,¹²⁰ it has been killed down to
the root by "the path."¹²¹ [385]
- 21 *īngāla,khuyā'va¹²² ujjhito
visa,patto-r-iva¹²⁴ aggito kato¹²⁵ |* T'is like tongues of flames leaping out¹²³ [§398b]
of a fiery coal-pit,
like a bowl of poison whose potency's gone

¹¹⁷ Only Ce *gavessasi*.¹¹⁸ Only Se *sineruṃ*. Sineru (also Sumeru, Meru, Neru) is the mythical axis mundi: SD 57.10 (1.4.2.2).¹¹⁹ Comy: **Buddha,sutaṃ buddhassa bhagavato orasa,dhītarāṃ** = "a true offspring of the Buddha the Blessed One." [See n on *putta* in Thī:N 71 n46.] On *dhīta* applied to the Buddha's follower, cf Thī 336. In **Thī 63** Mahā Kassapa is described as *putto buddhassa*, glossed as *buddhānubuddha,bhāvato sammā,sambuddhassa anujāta,bhūto* ("the one born after the fully self-awakened one, due to his being one awakened after the Buddha"). For this use of *putta*, see Tha:N 41. **Dhammapāla** describes all elders and nuns as *dhamma,rājassa satthuno orasā mukha,jā puttā* ("the mouth-born sons, children of the Teacher, the King of Dharma") (ThīA 300). Comy on Tha 336 glosses *orasā* as *tuy haṃ urasā manasā janitābhijātītāya orasā* ("the son born of high birth, from his breast, his mind"). Ke Se *patthesi* (unmetrical, prob introduced as a gloss?); Be Ee *maggayasi*; Ce *maggayase*. Norman notes that the predominance of the *magga,yasi* reading, "raises the possibility that we are dealing here with a derivative from a denominative v b from Skt *mrga*, ie, **mrgāyati*, "to hunt," rather than the direct development from Skt *mārgayati* (Thī:N 384n). I have chosen the Ke Se reading as it makes the best sense in this context.¹²⁰ Norman: *Atha* prob means "but" here and in Thī 386. See Tha:N 237. I have rendered it idiomatically as "for."¹²¹ "The path" here is counterplay against "no path" (§384a).¹²² [Ee *īnghāla,khuyā va*; Se *īnghāla,khuyāva*. Be Ce *īngāla,kuyāva*] *ujjhito* | *visa,patto-r-iva aggito* [Be *aggito*] *kato* [Ce *agghato hato*]. *Inghāla*: coal, embers. Norman thinks that the Be & Ce reading—*īngāla,khuyā va ujjhito* | *visa,patto-r-iva aggito kato*—is the correct one: "since there is no evidence elsewhere for -gh- in this word (see CDIAL) it is prob that *īngāla-* is the correct reading." (Thī:N 386n). Comy: **īngāla,khuyā'ti aṅgāra,kāsuyā** = ~ means "out of a fiery coal-pit." Cf **Tha 491** & its Comy: **aṅgāra,kāsu,sadisā mahā'bhitāpan'aṭṭhenā ti ... kāmāti yojanā** = "like a fiery coal-pit, meaning extreme heat: it refers to 'sensual pleasures'." Comy on Tha 420 explains: *bhavaṃ aṅgāra,kāsuṃ va, bhavaṃ ekādasahi aggīhi āditta,bhāvato sādihika,porisaṃ aṅgāra,kāsuṃ viya = "existence is indeed a fiery coal-pit, means that sense-world existence has various dangers, existence that is like a fiery coal-pit deeper than a man's height on account of the burning of eleven fires" (ThaA 2:178): the 11 fires here allude to 11 sense-worlds [SD 4.18 App]; cf **Mahā Sīha,nāda S** (M 12,37/1:74), SD 49.1; **Potaliya S** (M 54,18/1:365), SD 43.8. At Mvst 2:149 the same simile is used of women.*¹²³ Comy: **ujjhito'ti vāt'ukkhitto viya yo koci. Dahaniyā** [M dahano] *indhanam viyā ti attho* = ~ means "like whatever is blown up by the wind." Norman: "Ujjhito seems strange, and the inclusion of *ukkhitto* in the comy suggests to me that *ujjhito* is either a mistake or a bye-form of *ukkhito*, -jjh- < -kṣ-. For Skt *ukṣ* 'scatter sparks,' see SED (sv), although Skt *ukṣita* occurs only in the meaning 'sprinkled, moistened' (see Thī:N 391n)." (Thī:N 386n).¹²⁴ Visapattoriva: *visa*: poison + *patta*: bowl + *riva*, *iva*: in that way¹²⁵ [Ce *agghato hato*] *visa,patto-r-iva aggito* [Be *aggito*] *kato* [Ce *agghato hato*]. Comy has various readings. Comy (Be): **aggito kato'ti aggito abhirato app'agghanako kato. Visassa lesam pi asesetvā apanihito vināsito ti attho** = "made like a fire" means made like having been taken out from the blazing fire. **Of poison**, the meaning is this: **it**

*na'pi naṃ passāmi kīriso
atha maggena hato samūlako ||*

[set before the eye].¹²⁶
I see not what it would be:
for, it's been killed down to the root by "the path." [§385d]
[386]

22 *yassā siyā apaccavekkhitāṃ
satthā vā anupāsito¹²⁷ siyā |
tvam tādīsikāṃ palobhaya¹²⁹
jānantim¹³¹ so imāṃ vihaññasi¹³² ||*

It should be unreflective, [who reviews not,]
or one who has not served the Teacher,¹²⁸
that you try to seduce¹³⁰ someone like that—
this one knows—you will grieve over this! [387]

has been removed, driven out, without leaving behind even a drop of poison. Comy (Ce): *agghato hato ti agghato abhīhato, app'agghanako kato, visassa lesam pi asasetvā apanihito vināsito ti attho* = "its worth destroyed" means with its worth destroyed, devalued of worth." Comy (Ee): *aggato kato ti aggato abhirato app'agghanako kato* = "made foremost" means of little value on account of delight in making it foremost." CPD sv, giving the Skt as *agra-taḥ kṛtaḥ*: "put before (the eyes), ie imagined, figured to one's self," quoting this context (Tha 386, 394). I follow CPD, and give an amplified tr. (For other readings of this Comy, see Thī:N 386n). Norman: "The presence of *agghanaka* in both M and Ce persuades me that we should read *agghato* with Ce, and translate *agghato kato* as 'considered as regards value,' ie 'valued as' (Thī:N 386n). CPD (sv *abhīhata*) prefers *abhīhata* to *abhirata*. See also CPD sv *app'agghanaka* & appendix p545 (1*aggha*). The phrase *aggato kataṃ* occurs in Thī 394, where its Comy explains *aggato* as *purato*, "(put) before (oneself)." On the sandhi -r- see Thī:N 3n. **The imagery of sparks** here seems to allude to the one about non-returning, prob an *antarā, parinibbāyī* (one who attains nirvana in the intermediate state or between death and rebirth in Suddhāvāsa): see SD 2.17(3); **Purisa, gati S** (A 7.52/4:70-74), SD 82.10.

¹²⁶ *Visa, patto-r-iva aggato* [Be *aggito*] *kato* [Ce *agghato hato*]. Comy has various readings. Comy (Be): *aggito kato ti aggito abhirato app'agghanako kato. Visassa lesam pi asasetvā apanihito vināsito ti attho* = "made like a fire" means made like having been taken out from the blazing fire. Of poison, the meaning is this: it has been removed, driven out, without leaving behind even a drop of poison. Comy (Ce): *agghato hato ti agghato abhīhato, app'agghanako kato, visassa lesam pi asasetvā apanihito vināsito ti attho* = "its worth destroyed" means with its worth destroyed, devalued of worth." Comy (Ee): *aggato kato ti aggato abhirato app'agghanako kato* = "made foremost" means of little value on account of delight in making it foremost." CPD sv, giving the Skt as *agra-taḥ kṛtaḥ*: "put before (the eyes), ie imagined, figured to one's self," quoting this context (Tha 386, 394). I follow CPD, and give an amplified tr. (For other readings of this Comy, see Thī:N 386n). Norman: "The presence of *agghanaka* in both M and Ce persuades me that we should read *agghato* with Ce, and translate *agghato kato* as 'considered as regards value,' ie 'valued as' (Thī:N 386n). CPD (sv *abhīhata*) prefers *abhīhata* to *abhirata*. See also CPD sv *app'agghanaka* & appendix p545 (1*aggha*). The phrase *aggato kataṃ* occurs in Thī 394, where its Comy explains *aggato* as *purato*, "(put) before (oneself)." On the sandhi -r- see Thī:N 3n.

The imagery of sparks here seems to allude to the one about non-returning, prob an *antarā, parinibbāyī* (one who attains nirvana in the intermediate state or between death and rebirth in Suddhāvāsa): SD 2.17(3); **Purisa, gati S** (A 7.52/4:70-74), SD 2.17(5); **Sa, upadisesa S** (A 9.12/4:380), SD 3.3(3). If this were the case, then the Subhā Thī (or at least this statement) was composed or added after Subhā's passing.

¹²⁷ Be Ce *anupāsito* (*an*, "not," + *upasita* (pp of *upāsati*) "attended, waited upon") CPD: *upāsita*; Ee Se *anusāsito* (instructed, enlightened, trained up; J 3:4,2'). *Anupāsita* is the pref reading.

¹²⁸ Comy: *satthā vā anupāsito siyā'ti satthā vā dhamma, sarīrassa adassanena yassā itthiyā anupāsito siyā* = ~ means "through not having seen the 'Dharma body' [the embodiment of the Dharma, ie the Buddha]."

¹²⁹ *Palobhaya* (from *palobheti*: *pa* + √LUBH, to be lustful + *e*), entices; seduces. (*pa* + *lubh* + *e*)

¹³⁰ Be Ee Se *palobhaya*; Ce *palohaya* [prec]. Comy had various readings. Comy (M): *palobhassa upachandassa* = ~ means "have seduced." Comy (Be): *palobhaya upagaccha* = "have lusted for means have approached." Comy (Ce): *palobhaya upacchandaya* = ~ means "have lusted for." Skt *upacchand-* occurs, in the causative, meaning "entice, seduce" (SED sv). In Skt *pralubh-* means "to lust after," and the causative means "to cause to lust after, allure, entice, attempt to seduce" (SED sv), which fits exactly here. For so with 2nd person vb, see Thī:N 24n.

¹³¹ *Jānantim* (pres part of *jānati*, to know).

¹³² *Vihaññasi* (*vi* + √HAN, to smite + *ya*) to be vexed or grieved; suffers hardship.

- 23 *mayham hi akkuṭṭha,vandite*¹³³
sukha,dukkhe ca satī upaṭṭhitā |
saṅkhata-m-asubhan'ti jāniya
*sabbatth'eva mano na limpati*¹³⁵ || For in the midst of blame and praise,¹³⁴
joy and sorrow, my mindfulness stands firm,
knowing that the conditioned is foul,
my mind clings not to anything at all. [388]
- 24 *sāham sugatassa sāvikā*
magg'aṭṭh'āṅgika,yāna,yāyinī |

uddhaṭa,sallā anāsavā
*suññāgāra,gatā ramām'aham*¹³⁸ || The well-farer's disciple am I,
a traveller in a vehicle on the eightfold path¹³⁶
[travelling in the vehicle that is the eightfold path].
The dart is drawn out, free from the influxes¹³⁷—
I delight, having gone into an empty place.¹³⁹ [389]
- 25 *diṭṭhā hi mayā sucittitā*
*sombhā*¹⁴⁰ *dāruka,pillakāni vā |*
*tantīhi*¹⁴² *ca khīlakehi*¹⁴³ *ca*
vinibaddhā vividham panaccakā || For I have seen the well crafted
puppets or wooden marionettes,¹⁴¹
hitched up with sticks and strings,¹⁴⁴
and made to dance in various ways.¹⁴⁵ [390]

¹³³ *Akkuṭṭha,vandite: akkuṭṭha* (pp of *akkosati*), abused; reviled; scolded, + *vandita* (pp of *vandati*), saluted; paid homage; honoured; adored. See foll.

¹³⁴ "Praise and blame": prec. Comy: *akkuṭṭha,vandite'ti akkose vandanāya ca*, ~ means "abuse and honour." For pp used as action words: Thī:N 261n. Cf *akkuṭṭha,vanditam* (Sn 702), explained as *akkosañ ca vandanañ ca* (SnA 492).

¹³⁵ Only Ce *lippiati*.

¹³⁶ Comy: *magg'aṭṭhāṅgika,yāna,yāyinīti aṭṭhāṅgika,magga,saṅkhātena ariya,yānena nibbāna,puram yāyini upagatā* ~ means "travelling, going, in the noble vehicle, that is called the eightfold path, to the city of nirvana." For *yāna* as syn of *magga*, see PED: *yāna*.

¹³⁷ *Āsava-k,khaya,ñāṇa*. The term *āsava* (lit "inflow, outflow") comes from *ā-savati* "flows towards" (ie either "into" or "out" towards the observer). It has been variously tr as "taints" ("deadly taints," RD), corruptions, intoxicants, biases, depravity, misery, evil (influence), or simply left untr. **Mahā Parinibbāna S** (D 16) & Abhidhamma lists 4 *āsava*: those of (1) sense-desire (*kām'āsava*), (2) (desire for eternal) existence (*bhav'āsava*), (3) views (*diṭṭh'āsava*), (4) ignorance (*avijjāsava*) (D 16,1.12/2:81, 16.2.4/2:92), Pm 1.442, 561, Dhs §§1096-1100, Vbh §937/373 f). These 4 are also known as "floods" (*ogha*) and "yokes" (*yoga*). The list of 3 influxes (omitting the influx of views) [43] is probably older and is found more frequently in the Suttas (D 3:216, 33.1.10(20); M 1:55, 3:41; A 3.59, 67, 6.63). The destruction of these *āsava*s is equivalent to arhathood. See BDict: *āsava*.

¹³⁸ Only Se *ramāmi'ham* = *ramāmi aham*.

¹³⁹ This is Subhā's reply to the rogue's invitation to her to "come dwell happily in a house" (376b). An "empty place" is one of the places suitable for meditation and spiritual cultivation. For meaning analyses of *suññāgāra*, see SD 48.9 (9.1). On lists of places suitable for meditation, see **M 10,4.2**; n on "an empty place," SD 13.3.

¹⁴⁰ *Sombhā* (f), a puppet, doll: Thī 390; glossed with *sombhakā*, "little puppet" (ThA 257),

¹⁴¹ Ce Se *dāruka,cillakāni vā*. Ee *dāruka,cillakā navā*. PED explains *pillaka* (sv) as "the young of an animal, sometimes used as a term for a child." *Dāruka,pillakāni vā' ti* = ~ means "forms made of wood, sticks and so on." For *dāru,pillaka* in the sense of "doll," cf *dāru,dhītalikā*, "wooden doll" (V 3:126). In our times, "puppets" are usu directly manipulated by the hand, while "marionettes" are controlled by sticks, strings, etc.

¹⁴² *Tantīhi*. The strings or cords of a lute, etc; thread made of tendon (Vin 1:182; Thī, 390, cp ThīA 257); J 4:389; DhA 1:163; PvA 151).

¹⁴³ *Khīlakehi* (adj), having sticks or stumps (as obstacles); a~, unobstructed: J v.203 (= *akāca nikkhantaka* 206).

¹⁴⁴ *Tantīhi ca khīlakehi*. Comy: *khīlakehi hattha,pāda,piṭṭhi,kaṇṇak'ādi,atthāya ṭhapita,dandehi* = "by fixing sticks for the purpose of hands, feet, backs, ears, etc." The suffix *-ka* here clearly gives a sense of diminutive.

¹⁴⁵ Be Ce *panaccakā*; Ee Se *panaccitā* ("caused to dance"). Comy: *vividham panaccakā* [M *panaccitā*] *ti yanta,-sutt'ādīnam añchana* [M *-channa*] *vissajjan'ādinā paṭṭhapita,naccakā* [M *-naccitā*]. *Panaccantā* [M *panaccantānam*] *vīya diṭṭhā ti yojanā* = ~ means "a dancer, set up through the pulling and releasing, etc, of the strings of a mechan-

- 26 *tamh'uddhaṭe tanti,khīlake*
vissaṭṭhe¹⁴⁷ vikale¹⁴⁸ paripakkate |
avinde¹⁵⁰ khaṇḍaso kate
kimhi tattha manam nivesaye ||
 Removed are those string and sticks,¹⁴⁶
 discarded, broken, scattered,¹⁴⁹
 not to be found, made into bits and pieces—
 where would the mind find a roost?¹⁵¹
 [on what would this mind fix itself?] [391]
- 27 *tathūpamā dehakāni mam*
tehi dhammehi vinā na vattanti |
dhammehi vinā na vattati
kimhi tattha manam nivesaye ||
 This body of mine, being of such a kind,¹⁵²
 exists not without these states.¹⁵³
 When it exists not without these states,
 where would the mind find roost? [§391d]
 [on what would this mind fix itself?] [392]
- 28 *yathā haritālena makkhitam¹⁵⁴*
addasa cittikam bhittiyā katham |
tamhi te viparīta,dassanam¹⁵⁵
saññā¹⁵⁶ mānusikā niratthikā ||
 Just as one painted in yellow tint,
 a picture on the wall you might see,
 perverse is your view:
 the perception that they are human is
 groundless.¹⁵⁷ [393]

ism, etc. They are seen to be as if dancing. This is the connection.” Based on this, Norman prefers the reading *pan-accitā* (Thī: N 390n).

¹⁴⁶ Comy: *tamh'uddhaṭe tanti,khīlake*'ti sannivesa,visiṭṭha,racanā-[M –rada,]vivesa,yuttam upādāya rūpaka,sam-aññātamhi tantimhi khīlake ca thānato [M paṭṭhānato] uddhaṭe bandhato vissaṭṭhe visum karaṇena aññamaññam vikale tahiṃ tahiṃ khipanena paripakkate vikirite = ~ means “if the string and stick, regarded as little forms, assembled by the connecting together of the exquisite arrangement, that is distinguished by its arrangement, are removed from their positions, their bindings are thrown away, separately, one after another scattered, strewn, by being thrown in bits and pieces here and there.” The pronoun *tamh'* can be taken as either *tamhī* or *tamhā*. If taken as loc, it should be understood as going with *tanti,khīlake*; but if taken as *tamhā*, it means “when the string and sticks have been removed from it” (Thī:N 391n).

¹⁴⁷ *Vissaṭṭha* (pp of *vissajjati*), Let loose; set (out); released, dismissed; thrown; given out.

¹⁴⁸ *Vikala* (adj), defective, in want of, deprived, (being) without.

¹⁴⁹ Ee Se *paripakkate*; Be *parikrite*; Ce *paripakkhite*. *Pari*, all round; altogether; completely; + *pakkha* (n), a cripple; a lame person; side; party; faction; side of the body; a flank, a wing; a fortnight; (adj, m) adherent, associated with. On *vikale*, Norman notes: “Just as *vekalla* is opposed in meaning to *sākalya* at KhpA 187, so I take *vikala* to be the opposite of *sakala*. It means ‘without all its parts, not whole, in pieces’” (Thī:N 391n). Cf meanings “mutilated, impaired” in Skt (SED sv).

¹⁵⁰ Only Be *na vindeyya*. A-*vinde* (neg pot 3 sg of *vindati*, to find (out), know). See foll.

¹⁵¹ See prec n. Comy: *Avinde* [Be *na vindeyya*, Comy] *khaṇḍaso kate*'ti, *potthaka,rūpassa avayave khaṇḍite potthaka,rūpaṃ na vindeyya* [M -eyyam] *na upalabheyya* [M -eyyam] = ~ means “when the parts of a modelled (*potthaka*) figure are taken apart, the modelled figure is not to be found, could not be found (*upālabheyya*)” Norman says that *avinde* (Ce Ee) is the correct reading, and “I would suggest that the reading of Be [*na vindeyya*] arose because the gloss had crept into the text” and on the corruption of this text see same: Thī:N 391n.

¹⁵² Be Ce *tathūpamā*; Ee *tathūpamaṃ*. Norman proposes reading *tathūpamaṃ dehakam imam* (“This little body, being of such a kind”) and a sg form of the vb (*na vattati*, “does not exist,” for *na vattanti*) (Thī:N 392n). PED however gives the meaning “limbs” for *dehakā* (pl), and this is consistent with comy. See ThīA:P 315 n1.

¹⁵³ *Dhammehi vinā na vattati*. Comy: “A body does not exist (*na vattati*) without its parts, (without) the phenomena of the parts (*avayava,dhammehi*). This being so, where would one's mind find a roost?” (ThīA 258)

¹⁵⁴ *Makkhitam* (pp of *makkheti*), smeared; anointed; rubbed off.

¹⁵⁵ *Viparīta-dassanam*. *Viparīta* (adj), reversed; changed; wrong; + *dassana* (nt), sight, vision; intuition; insight.

¹⁵⁶ Be Ce *saññā*; Ee Se *paññā*. *Saññā* is pref reading

- 29 *māyaṃ viya aggato kataṃ*
supinant'eva suvaṇṇa,pādapaṃ |
upagacchasi andha rittakaṃ
jana,majjhe-r-iva ruppa,rūpakam¹⁵⁹ || Like an illusion arising before you,
 like a dream, a golden tree,¹⁵⁸
 you blindly run after what is false,
 a sham show in the midst of a crowd.¹⁶⁰ [394]
- 30 *vaṭṭani-r-iva koṭar-ohitā*
majjhe bubbuḷakā sa,assukā¹⁶² |
pīḷa,koḷikā c'ettha¹⁶⁴ jāyati¹⁶⁵ It is like a little ball set in a hollow,¹⁶¹
 with a bubble in the middle,¹⁶³ with tears.
 And eye secretions¹⁶⁶ arise there in various ways,¹⁶⁷

¹⁵⁷ *Addasa cittikaṃ bhittiyā kataṃ*. Norman: "(so) the wi[s]dom of men is useless." Comy: *Yathā kusalena citta,-kārena bhittiyāṃ haritā,lēna makkhitaṃ littāṃ tena lepaṃ datvā kataṃ ālikhitaṃ cittikaṃ itthī, rūpena addasa passeyya* = "just as you were to see a picture of a woman painted on a wall by a skillful painter, who, having prepared the plaster, has smeared it with yellow pigment." "Yellow pigment," *haritāla*, which SED explains: "yellow orpiment or sulphuret of arsenic (described as the seed or seminal energy of Vishnu = *harer vīryam*," and *haritā-laka* (sv) is "painting the person, theatrical decoration," in which case, it is likely to be "orpiment yellow" which is a light to brilliant yellow that is darker than empire yellow, also called king's yellow or mineral yellow. Not in PED. *Addasa* is an aorist used as an optative: see BHSG: 32.119-124, but see Thī:N 393n.

¹⁵⁸ Comy: *Mayaṃ viya aggato kataṃ'ti māyā,kārena purato upaṭṭhāpitaṃ* [M *upadhāvasi vā*] *māyā,sadisāṃ* = ~ means "like an illusion made up by a conjurer before one." Norman: "It is clear from the explanation that Dhammapāla had the reading *aggato*, but a reading *agghato kataṃ* [Thī:N 386n] would make excellent sense, ie 'you run towards something valued like (= as valuable as) illusion'." (Thī:N 394n). I do not follow Comy here. See **386b** above.

¹⁵⁹ VI *rūparūpakam*. *Ruppa* (nt) in *rūpakam* (nt) Thī 394 is unclear. It refers to something which is not *rūpa*, yet pretends to be *rūpa*, ie, a sham performance or show. Thus, *ruppa* may correspond to **rūpya* & with *rūpaka* meaning "having the form [appearance] of form = substantiality." Comy: "Like forms of silver (coins) exhibited in the midst of a large crowd by a conjurer, they appear as if to have substance," *rūpiya,rūpa,sadisāṃ sārāṃ viya upaṭṭhahantaṃ asāraṃ'ti attho* (ThaA 259,17). Mrs RD tr it as "deluded by puppet shows (seen in the midst of the crowd)" (Thī:RD 154).

¹⁶⁰ Comy: *jana,majjhe-r-iva ruppa,rūpakan'ti māyā,kārena mahājana,majjhe dassitaṃ rūpiya,rūpa,sadisāṃ sārāṃ viya upaṭṭhahantaṃ; asāraṃ ti attho* = ~ means "like forms of gold (*rūpiya, rūpa,sadisāṃ*) shown in the midst of a crowd by a conjurer, they appear as if they have substance. The meaning is that they are without substance [essence]." Norman: The ref here is presumably to confidence tricksters who try to deceive credulous bystanders and persuade them to buy what seems to be (ie has the form of) silver [*rūpiya*] (Thī:N 394n). The Arthaśāstra (2.14) deals with the methods of producing and detecting this kind of frauds. I have rendered *ruppa,rūpakam* ("false silver") idiomatically as "fool's gold."

¹⁶¹ *Vaṭṭani-r-iva*. *Vaṭṭani* (f) a ring, round, globe, ball, Thī 395; Comy: "like a little back of lac" (*lakhāya guḷikā viya*, ThīA 259 = Pruitt 240,18); "But a little ball" (Thī:RD 154). "Set in a hollow," meaning "placed in a hollow (*koṭare*), such as in a hollow tree," *koṭar'ohitā'ti koṭare rukkha,susire ṭhapitā* (ThīA 259 = Pruitt 240,18-20).

¹⁶² Be Ce Ee *sa,assukā*; Se *sāssukā*: *sa* (nom sg) of *ta* (m) is often seen in this form, eg, *sa ve kāsāvam arahati* (*Kāsāva* J, J 221/2:198) = *so + assuka* (nt) [*assu + ka*], a tear, V 2:289; Sn 691; Pv 4.5.

¹⁶³ "A bubble." Ce Ee Se *bubbulakā*; Be *pubbuḷakā*. Norman notes that since Skt *budbuda* ("the pupil of the eye," SED: *nayana*) exists, Ee is preferred (Thī:N 395n). Comy: *Majjhe bubbuḷakā ti akkhi,dala,majjhe ṭhita,jala,bubbula* [M *pubbuḷha*, Be *pubbuḷa*,] *sadisā* = ~ means like a water bubble standing in between the eye-lids (of an eye)."

¹⁶⁴ *C'ettha* (adv). *Ca*, and; then; now (copulative or disjunctive particle) + *ettha*, here.

¹⁶⁵ *Jāyati* (√*JAN/JĀ*, to give birth, be born + *ya*), is born; arises.

¹⁶⁶ *Pīḷa-koḷikā*. *Pīḷā* (f), oppression; injury; damage; + *koḷikā* (or *kolika*?) (adj, f) = *kolaka*, said of boils, in *pīḷi,koḷikā* (*itthī*), having boils the size of jujube. *Pīḷa,koḷikā'ti vā akkhi,dalesu nibbattanakā pīḷakā vuccati* = ~ means "what comes out from the eyelids is called 'secretion' (*pīḷakā*)" (ThīA 259 = Pruitt 240,23 f): *Pīḷikoḷikā ti akkhi,gūthako* = "ear-wax." *Akkhi,gūtha* is explained as *akkhi,mala* ("ear-impurity") at PvA 198. **Vijaya S** (Sn 11) mentions *akkhi,gūthaka* amongst the impurities oozing from the 9 openings (Sn 197). PED, sv *koḷikā* (adj), says that it applies to boils, and in *pīḷi,koḷiko* (*itthi*) means, "(a woman) having boils of jujube size," which cannot be correct; but sv *pīḷi,-koṭikā*, gives "eye secretion" and refers to JPTS 1884:88 (misprinted as 68). Norman: The tr is prob a reminiscence

*vividhā*¹⁶⁸ *cakkhu,vidhā ca*¹⁶⁹ *piṇḍitā*¹⁷⁰ || various eye-parts rolled together¹⁷¹ into a lump. [395]

[The Council elders:]

- 31 *uppāṭiya cāru,dassanā*
na ca pajjittha asaṅga,mānasā | Plucking it out, Subhā, the one beautiful to behold,
handa te cakkhum harassu taṃ | and with detached mind,¹⁷² unattached, said,
tassa narassa adāsi tāvade || **Come, take you this eye!**
She at once gave it to the man. [396]
- 32 *tassa ca viramāsi*¹⁷³ *tāvade*
rāgo tattha khamāpayī ca naṃ | At once his passion ceased,
sotthi siyā brahmacharinī | and right there he begged for forgiveness:
*na puno edisakaṃ bhavissati*¹⁷⁴ || May you be well, brahmacharini [§379c]
such a thing will not happen again! [397]
- 33 *āsādiya*¹⁷⁵ *edisam janam*
aggim pajjalitam'va liṅgiya | Violating [Touching]¹⁷⁶ such a person,
embracing¹⁷⁷ such a blazing fire, [§386a]

of such phrases as (*piḷikā*) *kola,mattiyō ahesum* (Sn p125), and “since in this context the word must be a noun, I should favour the second of these alternatives” (Thī:N 395n).

¹⁶⁷ Comy: **ettha jāyatīti** *etasmim akkhi,maṇḍale ubhosu koṭisu visa,gandham vāyanti nibbattati* = ~ means “it arises from both ends of this circle [sphere] of the eye, producing a toxic smell.” (ThaA 259)

¹⁶⁸ *Vividhā*: [§377d n].

¹⁶⁹ Be Ce *ca*; Ee Se ‘*va* (*eva*).

¹⁷⁰ *Piṇḍitā*: (1) Made into a lump, massed together, thick, Thī 395; (2) “ball-like,” close, compact; of sound, J 2:439, 6:519.

¹⁷¹ Comy: **Vividhāti** *nī'ādi,maṇḍalānañ c'eva ratta,pit'ādīnaṃ sattannaṃ patalānañ ca vasena aneka,vidhā* = ~ means “of various kinds, because of circles of cloud grey, etc, and because of the 7 membranes [parts] that are red, yellow, etc.” **Attha,sālinī** describes the 7 “membranes” of the eye as follows: “Therein (the eye) are the white, the black, the red, hardness [extension], water [cohesion], fire [heat] and wind [mobility]. The eye is white from the abundance of phlegm, black from that of bile, red from that of blood, hard from the abundance of the earth element, fluid from that of the water element, warm from that of the fire element, and moving from the wind element.” It then goes on to describe how the eye-faculty works (DhsA 307; cf Vism 14.47/445). Although such descriptions are remarkable in terms of scientific observation, their purpose is for the reflection on impermanence, and so on. Comy: **cakkhu,vidhā** *ti cakkhu,bhāvā cakkhu-p,pakārā vā. Tassa aneka,kalā,paggaha,bhāvato piṇḍitā ti samuditā* = “From their state being connected with various bundles of eye-parts or eye-processes, so that that they arise (*samuditā*) as lumps.”

¹⁷² Be Ce Ee *asaṅga,mānasā. Se alagga,mānasā. Comy: asaṅga,mānasā ti katthaci pi ārammaṇe anāsatta,cittā* = ~ means “with a mind not clinging to any support [sense-object] anywhere.”

¹⁷³ *Viramāsi*, aor of *viramati*,”to abstain (from),” glossed with “his lust dissipated: (*tassa... rāgo vigacchi*, ThīA 259 = Pruitt 241,1 f). See Geiger1994 §1.1,

¹⁷⁴ Only Ce *bhavissasi*.

¹⁷⁵ Be Ce *āsādiya*; Ee Se *āhaniya. Āsādeti* (caus of *āsīdati*, *ā* + √*SAD*, to sit; cp *āsajja* & *āsanna*): (1) to lay a hand on, to touch, strike; (fig) to offend, assail, insult, M 1:371; J 1:481, 5:197; aor *āsādesi* ThA 280 (*mā ~ tathāgate*); ger *āsādetvā*, J 5:272; Miln 100, 205 (“*ayitvā*”); PvA 266 (*isim*), *āsādiya* J 5:154 (*āsādiya* mc; *isim*, cp. *āsajja*³, PED) & *āsajja* (qv); infin *āsādum* J 5:154 & *āsāditum* ibid; grd *āsādaniya* Miln 205; VvA.213 (an~). (2) to come near to, approach, get, J 3:206 (*khura,cakkaṃ*). **Āhanati** (*ā* + √*HAN*, to smite), to strike; to touch.

¹⁷⁶ Be Ce *āsādiya*; Ee *āhaniya*. CPD (sv *āsādeti*) accepts *āsādiya*, which Comy glosses as *ghaṭṭetvā* (“having struck, having offended”).

¹⁷⁷ Comy: **Liṅgiyāti** *pajjalitam aggim āliṅgetvā* = ~ means “having embraced a blazing fire, as it were.” PED (sv *liṅgeti*) says that the absolutive is formed as from the vb **liṅgati*. See also BHSD: *liṅgita*.

<p><i>gaṇhiya āsīvisam viya</i> <i>api nu sotthi siyā khamehi no</i> </p>	<p>I have seized a venomous serpent!¹⁷⁸ Be well again! Forgive me!</p>	<p>[398]</p>
<p>34 <i>muttā ca tato sā bhikkhunī</i> <i>agamī buddha,varassa santikam</i> <i>passiya vara,puñña,lakkhaṇam</i> <i>cakkhu āsi yathā purāṇakan'ti</i> </p>	<p>And then freed from him,¹⁷⁹ the nun went before the noble Buddha.¹⁸⁰ Seeing him with the marks of noble merit,¹⁸¹ her eye became whole again as before.</p>	<p>[399]</p>

— *timsa,nipāto* —

Abbreviations & Bibliography

[For editions of Therī,gāthā, see K R Norman 1971:xv.]

Abbreviations

~	[swung dash or wiggly line] In the commentaries and notes here, it stands for the lemma (headword, phrase, etc), given in bold, which is defined or explained in what follows.
Be	Burmese (Myanmar) ed (of Pali text), usually the Chaṭṭha Saṅgāyanā (6th Council) ed, Rangoon, 1959.
BHS	Buddhist Hybrid: see following.
BHSD	Buddhist Hybrid Sanskrit Dictionary by F Edgerton. New Haven, 1953b.
BHSG	Buddhist Hybrid Sanskrit Grammar by F Edgerton. New Haven, 1953a.
CDIAL	<i>Comparative Dictionary of the Indo-Aryan Languages</i> by Ralph L Turner, 1966.
Ce	Ceylonese = Sinhala ed (of Pali text): either Simon Hewavitarne Bequest ed (1918) or Buddha Jayanti ed (1960s-70s; digital ed 1991-1994)
Comy	Commentary (to the Therī,gāthā = ThīA, etc). The suffix -A denotes a commentary.
CPD	Critical Pali Dictionary, Copenhagen, 1924- .

¹⁷⁸ This is the only case in Tha of a snake imagery referring to the body, and significantly it is uttered by a man in reference to a woman's body. See Blackstone 1998:74.

¹⁷⁹ Comy: *Tato'ti tasmā dhutta,purisā* = ~ means "by that rogue of a person." Norman, however, thinks that there is no reason to take this as the usual "after that, then." (Thī:N 399)

¹⁸⁰ Comy: *Buddha,varassa sammā,sambuddhassa santikam upagacchi upasaṅkamati*, "she went up to, approached, the noble Buddha, the fully self-awakened one." It is probable here, notes Norman, that Comy is here taking *buddha,varam* to mean "the choice one of the enlightened ones, ie best of." In his review of Tha:N, however, de Jong has given reasons for not taking *buddha,varam* as a tatpurusha cpd. We can therefore take it to mean "the Buddha, the choice one, ie the excellent Buddha. (Thī:N 399n)

¹⁸¹ "Him with the marks of noble merit" (*vara.puñña,lakkhaṇam*) is best understood simply as referring to the Buddha's 9 worthy virtues (*nav'araha,guṇa*): SD 15.7 (3). Comy however gives a later attr, and refers to the 32 marks of a great man (*mahā,purisa,lakkhaṇa*) (ThīA 241,11 f): details in **Lakkhaṇa S** (D 30), SD 36.9. Comy: *Passiya vara,puñña,lakkhaṇam ti uttamehi puñña,sambhārehi nibbatta,mahā,purisa,lakkhaṇam disvā* = ~ means "having seen him with the great man's marks, that have arisen through the accumulation of the highest merit." As Norman has pointed out, the phrase *vara,puñña.lakkhaṇa* is not very clear, since it can be a tatpurusha, "the mark of excellent merit" or a bahuvrihi, "the one possessing the mark(s) of excellent merit." The "mark of excellent merit," being singular, can only be a tatpurusha, and in this context refer to Subhā's blind eye, but it seems odd to say that she is healed when she sees herself. It is more logical that the Buddha heals her when he sees her affliction, "but to assume that *passiya* goes with Buddhassa in pāda b is straining the syntax. If pāda d had contained a past participle, eg *katam*, we could have understood *tena* thus: '(by him) having seen...the eye was restored.' If we could assume that this poem was originally composed in a dialect where *ca* became *ya*, we could then take *passiya* as *passi ya* = *passi ca*, and translate: 'she went to the Buddha, and he saw ... her eye was as before.' In view of my doubts about this verse I translate *vara,puñña,lakkhaṇa* as a bahuvrihi, referring to the Buddha." (Thī:N 399n)

Ee	European (Pali Text Society) ed (of Pali text): see Pischel 1883b.
Ke	Khmer (Cambodian) ed (of Pali text). Phnom Penh, 1958
Lex	= lexicon; lexx = lexica. A book containing an alphabetical or other systematic arrangement of a considerable number of words in a language or discipline and their definitions (Skt kośa).
M	ThīA (Therī, gāthā Commentary), ed E Möller, 1893.
mc	metri causa (on account of metre) lengthening, shortening or modification of a sound or syllable in word to fit the metre. (A “metre” is a measure, long or short, of sound units occurring regularly in verses.
Mvst:J	The Mahāvastu tr JJ Jones. 3 vols. Sacred Books of the Buddhists. London, 1949-56.
P	Pischel’s ed of Thī, 1883: see Pischel 1883b.
PM	<i>Pali Metre</i> = AK Warder 1967.
Se	Siamese (Thai) ed (of Pali text): 2nd ed, Bangkok, 1926-28.
SED	Sanskrit-English Dictionary by M Monier-Williams. New ed. Oxford: Oxford University Press, 1899
Tha:eO	Oldenberg 1883a.
Thī:N	Norman 1971.
Thī:eP	Pischel 1883b.
Thī:ePr	Pruitt 1997.
ThīA:eM	Möeller 1893.
ThīA:Pru	Pruitt 1999.
Tib	Tibetan.

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