Chanting Book

With thanks to all those from the various traditions of Pali chanting from whom we have learned chanting in the past, or will do so in the future.

Sādhu sādhu sādhu

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The Samatha Centre
Greenstreeete
Llangunllo
Powys
LD7 1SP

www.samatha.org

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HOMAGE TO THE TRIPLE GEM

Arahaṃ sammā-sambuddho Bhagavā
Buddhaṃ Bhagavantaṃ abhivādehi

Svākkhātō Bhagavatā dhammo
Dhammaṃ namassāmi

Suptipanno Bhagavato sāvaka-saṅgho
Saṅghaṃ namāmi
1 BEGINNINGS

THREE REFUGES AND FIVE PRECEPTS

NAMAKKĀRA
Homage

Namo tassa Bhagavato arahato sammā-sambuddhassa.
Namo tassa Bhagavato arahato sammā-sambuddhassa.
Namo tassa Bhagavato arahato sammā-sambuddhassa.

SARANAGAMANA
The Three Refuges

Buddhaṃ saraṇaṃ gacchāmi.
Dhammaṃ saraṇaṃ gacchāmi.
Saṅghaṃ saraṇaṃ gacchāmi.
Dutiyam pi Buddhaṃ saraṇaṃ gacchāmi.
Dutiyam pi dhammaṃ saraṇaṃ gacchāmi.
Dutiyam pi saṅghaṃ saraṇaṃ gacchāmi.
Tatiyam pi Buddhaṃ saraṇaṃ gacchāmi.
Tatiyam pi dhammaṃ saraṇaṃ gacchāmi.
Tatiyam pi saṅghaṃ saraṇaṃ gacchāmi.

I go to the Buddha as a refuge, the Dhamma as a refuge, the Sangha as a refuge.
For the second time... For the third time...

PAṄCA ŚILA
The Five Precepts

Pāṇātipātā veramaṇī-sikkhā-padaṃ samādiyāmi.
Adinnādānā veramaṇī-sikkhā-padaṃ samādiyāmi.
Kāmesu micchā-cārā veramaṇī-sikkhā-padaṃ samādiyāmi.
Musā-vādā veramaṇī-sikkhā-padaṃ samādiyāmi.
Surā-meraya-majja-pamāda-ṭṭhānā veramaṇī-sikkhā-padaṃ samādiyāmi.

I undertake the training rule of refraining from killing living beings.
I undertake the training rule of refraining from taking what is not given.
I undertake the training rule of refraining from sexual misconduct.
I undertake the training rule of refraining from false speech.
I undertake the training rule of refraining from intoxicants which cause heedlessness
(for refraining from states of heedlessness caused by intoxicants).

RECOLLECTION OF THE TRIPLE GEM

NAMAKKĀRA
Homage

Namo tassa Bhagavato arahato sammā-sambuddhassa.
Namo tassa Bhagavato arahato sammā-sambuddhassa.
Namo tassa Bhagavato arahato sammā-sambuddhassa.

BUDDHĀNUSSATI
Recollection of the Qualities of the Buddha

Iti pi so Bhagavā arahaṃ sammā-sambuddho vijjā-čaraṇa-
sampanno sugato loka-vidū anuttaro purisa-damma-sārathi
satthā deva-manussānaṃ Buddhho Bhagavā ti.

DHAMMĀNUSSATI
Recollection of the Qualities of the Dhamma

Śvākkhāto Bhagavatā dhammo sandhiṭṭhiko akāliko ehi-
passiko opanayiko paccattāṃ veditabbo viññūhi ti.

SAṄGHĀNUSSATI
Recollection of the Qualities of the Sangha

Supaṭipanno Bhagavato sāvaka-saṅgho uju-patiṇpanno
Bhagavato sāvaka-saṅgho nīya-patiṇpanno Bhagavato
sāvaka-saṅgho sāmīci-patiṇpanno Bhagavato sāvaka-saṅgho
yad idaṃ cattāri purisa-yugāni aṭṭha purisa-puggalā.
Esa Bhagavato sāvaka-saṅgho dhuneyyo pāhuneyyo
dakkhiṇeyyo aṭṭha-jari-karaṇeyyo anuttaraṃ puñña-kkhettaṃ
lokassā ti.
OFFERING VERSES

SALUTATION TO THE THREE CETIYAS

Vandāmi cetiyaṃ sabbaṃ sabba-ṭṭhānesu patiṭṭhitam
Sārīrika-dhātu mahā-bodhiṃ buddha-rūpaṃ sakalaṃ sadā.

Saluting all cetiyas, wheresoever established: the Relics, the Bodhi Tree and all images of the Buddha.

PADĪPAPŪJĀ
Offering of Lights

Ghana-sāra-ppadittena dīpena tama-dhaṃsinā Tiloka-dīpaṃ sambuddhaṃ pūjayāmi tamo-nudaṃ.

Brightly shining lights removing darkness as a pūjā to the Enlightened One who dispels the darkness of the Three Worlds.

DHŪPAPŪJĀ
Offering of Incense

Gandha-sambhāra-yuttena dhūpenāhaṃ sugandhinā Pūjaye pūjaneyyan taṃ pūjā-bhājanam uttamaṃ.

Incense, compounded of aromatic substances, pleasingly scented — a pūjā to the Buddha as the true vessel of honour. (The vessel for incense, filled with fragrances, is compared to the Buddha who is a supreme vessel for pūjā i.e. filled with Dhamma qualities.)

PUPPHAPŪJĀ
Offering of Flowers


Colourful and scented flowers as a pūjā to the Enlightened Lord.

PāNĪYPŪJĀ
Offering of Drink

Sugandham sītalanam kappam pasanna-madhuraṃ subhaṃ Patigaṇhātu-m-uttamaṃ.

Pure, cool liquid, clear and sweet: may the Lord accept this reverent offering.

ĀHĀRAPŪJĀ
Offering of Food

Adhivāsetu no Bhante bhojanaṃ upanāmitam. Anukampaṃ upādāya patigaṇhātu-m-uttamaṃ.

Let the Lord in his compassion receive our offering of food.
ACKNOWLEDGEMENT OF INATTENTION

Kāyena vācā cittena  pamādena mayā kataṃ.
Accayaṃ khama me Bhante  bhūri-pañña Tathāgata.

This is an acknowledgement to the Tathāgata for actions done negligently with body, speech and mind.

WISH — FOR GOOD FRIENDS, NIBBĀNA

Iminā puñña-kammena  mā me bāla-samāgamo.
Sataṃ samāgamo hotu  yāva nibbāna-pattiyā.
Imaṃ me puññaṃ  āsava-kkhāyāvahāṃ hotu.

Through this skilful action, may we have the companionship of good friends until reaching Nibbāna and may we be freed from defilements.

TRANSFERENCE OF MERIT

Ettāvatā ca amhehi  sambhataṃ puñña-sampadaṃ
Sabbe devānumodantu  sabba-sampatti-siddhiyā.
Ettāvatā ca amhehi  sambhataṃ puñña-sampadaṃ
Sabbe sattānumodantu  sabba-sampatti-siddhiyā.
Ettāvatā ca amhehi  sambhataṃ puñña-sampadaṃ
Sabbe bhūtānumodantu  sabba-sampatti-siddhiyā.

A wish for all devas, humans and other beings to take joy in this good fortune of ours and thereby gain merit to bring them goodness and good fortune.

Idaṃ me ānātinaṃ hotu.  Sukhitā hontu ānātayo.

Let this merit be of benefit to my relatives and may they be happy.

Sādhu sādhu sādhu

1 The order of the second and third verses is often reversed, putting ‘bhūtā’ before ‘sattā’.
3 PARITTA, AND OTHER CHANTS OF BLESSING AND PROTECTION

INVITATION TO THE DEVAS

Samantā cakkā-vālesu atrāgacchantu devatā. Sad-dhammaṃ muni-rājassa suṇantu sagga-mokkha-daṃ.†


Dhamma-ssavanakālo ayam bhadantā.

† An alternative version of the first two lines: Pharitvāna mettaṃ samettā bhadantā Avikkhittacittā parittāṃ bhaṇantu.

BUDDHAMAṄGALAGĀTHĀ

Handa mayaṃ Buddha-maṅgala-gāthāyo bhaṇāmase.

Sambuddho dipaṃ kālo setṭho Kṛṣṇa pubha-bhāge cā Sārīputto cā dakkhine Pacchime pi cā Ānando Moggallāno cā uttare Ime kho maṅgalā buddhā Vanditā te ca amhehi Etesaṃ ānubhāvena

nissinno c’ eva majjhime āganeyye ca Kassapo haratiye Upāli ca bāyabbe ca Gavampati īsāne pi ca Rāhulo: sabbe idha patiṭṭhitā sakkārehi ca pūjītā sabba-sottihī bhavantu no. Icc evam accanta-namassaneyyaṃ Namassānāna ratana-ttayaṃ yaṃ Puṇaṃbhisandaṃ vipulam alattham, Tassānubhāvena hatantarayo.

... May all obstacles be dispelled.

AṬṬHAVĪSATITATHĀGATAVANDANĀ

Homage to the Twenty Eight Buddhas

Yassānubbhāvato yakkhā
n’ eva dassenti bhimsaṇaṃ
Yamhi c’ evānuyuñjanto rattin-divam atandito
Sukhaṃ supati suttato pāpaṃ kīñci na passati,
Evaṃ-ādi-gūnopetaṃ parittan taṃ bhānāma he.

Karaṇīyam attha-kusalena
Sakko ujjā ca su-h-ujjā ca
Santussako ca subharo ca
Sant’ indriyo ca nipako ca
Na ca khuddaṃ samācare kīñci
Sukhino vahāṃ hontu bhānānaṃ
Ye kecī pāṇa-bhūt’ attī
Dīghā vā dey mahantā vā
Dīṭṭhā vā dey ca adīṭṭhā
Bhūtā vā sabmabhavesī vā:
Na paro paraṃ nikubbetha
Byārosanā paṭiṇgha-saṇṭhā
Mātā yathā niyam puttaṃ
Evaṃ pi sabbha-bhūtesu
Mettaḥ ca sabbha-lakṣānīm
Uddhaṃ adho ca tiriyānī ca
Titthāhā caraṃ nisinnō vā
Etaṃ satīṇi adhiṭṭheyya:
Dīṭṭhiḥ ca anupagamma
Kāmesu vineyya gedhaṃ
yan taṃ sattaṃ padam abhisamecca
svaṃcā c’ assa modu anatimānī
tappagabbh’ kulesu ananugiddhi; 
yena viṇṇū pare upavadeyyum:
sabbe satta bhavantu sukhi’ittā.
tasā vā thāvarā vā anavasēsā
majjhimā rassākā anuka-thūlā
ye ca dure vasanti avidūrē
sabbe satta bhavantu sukhi’ittā.
nātimaṇṇetha kathhaci maṃ kīñci,
nāṇa-m-aṇṇassa dukkhām iccēyya.
āyusā eka-puttaṃ anurakkhe
mānasam bhāvaye aparimāṇaṃ.
mānasam bhāvaye aparimāṇaṃ
asambādmahā averaṃ asapattam
sayāno vā yāvatt’ assa vigata-middho.
bhraṃmaṃ etatt’ vihāraṃ idha-m-nilu.
sīlavā dassanena sampanno
na hī jātū gabbha-seyyaṃ parant-etī ti.

Bahū devā manussā ca
Ākāṇkhāmāṇi soṭṭhānaṃ.
Asevanā ca bālānaṃ
Pūjā ca pūjānīyaṇaṃ,
Pātirūpā-desa-vāso ca
Atta-sammā-paṇidhi ca,
Bāhu-saccānī ca sippānī ca
Subhāṣitaṃ ca yā vācā,
Mātā-pitu-upatthānaṃ
Anūkula ca kammantā,
Dānaṇī ca dhamma-cariyaṃ ca
Anavājāni kammāni,
Ārāṭī vīraṭī pāpā
Appamādo ca dhammesu,
Gāravo ca nivāto ca
Kālāna dhamma-sāsanaṃ,
Khantī ca sovacassatā
Kālana dhamma-sākaccaṃ,
Tappo ca bhrahma-caṇīyaṃ ca
Nībhāna-sacchi-kiriyā ca,
Phuṭṭhassa loka-dhammehi
Asokāṃ viyājaṃ khemaṃ,
Eṭṭhisāni katvāna
Sabbatho sotthim gacchanti,

Māṅgalasutta

Evaṃ me sutaṃ.
Ekaṃ samayaṃ Bhagavāvā Sāvatthiyaṃ viharāti Jeta-vane
Anāthapiṇḍikassa ārāme. Atha kho aṅkhatakā devatā abhikkantāya rattiyā abhikkanta-
vaṃṇā kevala-kappām Jeta-vanaṃ obhāsetvā, yena Bhagavāvā ten’ upasankāmi.

Upasankāmitāvā Bhagavantaṃ abhivādetvā ekam antam aṭṭhāsi. Ekam antam thītā kho sā
devatā Bhagavantaṃ gāthāya ajjhābhāsi:

Maṅgalaṃ acintayuṃ
Brūhi maṅgalaṃ uttamaṃ.
Paṇḍitānaṃ ca sevanā
etam maṅgalaṃ uttamaṃ.
Pubbe ca kata-puññitā
etam maṅgalaṃ uttamaṃ.
Vinayo ca susikkhoti
etam maṅgalaṃ uttamaṃ.
Putta-dārassā saṅghaṇo
etam maṅgalaṃ uttamaṃ.
Nītakānaṇī ca saṅgho
etam maṅgalaṃ uttamaṃ.
Majja-pāṇaṇī ca saṅghato
etam maṅgalaṃ uttamaṃ.
Santuṭṭhī ca kataṇṇutā
etam maṅgalaṃ uttamaṃ.
Mangalaṃ acintayaṃ
Brūhi maṅgalaṃ uttamaṃ.

Bhāvo devā manussā ca
Ākāṇkhāmāṇi soṭṭhānaṃ.
Asevanā ca bālānaṃ
Pūjā ca pūjānīyaṇaṃ,
Pātirūpā-desa-vāso ca
Atta-sammā-paṇidhi ca,
Bāhu-saccānī ca sippānī ca
Subhāṣitaṃ ca yā vācā,
Mātā-pitu-upatthānaṃ
Anūkula ca kammantā,
Dānaṇī ca dhamma-cariyaṃ ca
Anavājāni kammāni,
Ārāṭī vīraṭī pāpā
Appamādo ca dhammesu,
Gāravo ca nivāto ca
Kālana dhamma-sāsanaṃ,
Khantī ca sovacassatā
Kālana dhamma-sākaccaṃ,
Tappo ca bhrahma-caṇīyaṃ ca
Nībhāna-sacchi-kiriyā ca,
Phuṭṭhassa loka-dhammehi
Asokāṃ viyājaṃ khemaṃ,
Eṭṭhisāni katvāna
Sabbatho sotthim gacchanti,
RATANASUTTA

Yānīdha bhūtāni samāgatāni
Bhummāni vā yāni va antalikkhe
Sabbe va bhūtā suvanā bhavantu;
Atho pi sakkacca suṇantu bhāsitaṃ:

Tasmā hi bhūtā nisāmetha sabbe
Mettaṃ karotha mānusiyā pajāya
Divā ca ratto ca haranti ye balīm
Tasmā hi ne rakkhatha appamattā.

Yaṃ kiñci vittaṃ idha vā huraṃ vā
Saggus vā yam ratanaṃ paniṃ
Na no samaṃ atthi Tathāgatena.
Idam pi Buddhā ratanaṃ paniṃ;
Etena saccena suvatthi hotu.

Khayaṃ virāgaṃ amataṃ paniṃ
Yad ajjhagā Sakyamuni samāhito
Na tena dhammena sam’ atthi kiñci.
Idam pi dhamme ratanaṃ paniṃ;
Etena saccena suvatthi hotu.

Yam Buddha-seṭṭho parivaṇṇayī suciṃ
Samādhim ānantarikañ ñam āhu,
Samādhinā tena samo na vijjati.
Idam pi dhamme ratanaṃ paniṃ;
Etena saccena suvatthi hotu.

Ye puggalā attha satam pasatthā,
Cattāri etāni yugāni honti
Te dakkhineyyā sugatassa sāvakā.
Etesu dimūni maha-pphalāni.
Idam pi saṅghe ratanaṃ paniṃ;
Etena saccena suvatthi hotu.

Ye suppayuttā manasā dalhena
Nikkāmino Gotama-sāsanamhi,
Te patti-pattā amataṃ vigayha
Laddhā mudhā nibbutim bhujjamāṇā.
Idam pi saṅghe ratanaṃ paniṃ;
Etena saccena suvatthi hotu.

Ye ariy-saccāni vibhāvayanti
Gambhīra-paṇīṇa sudesitāni,
Kiñcāpi te honti bhavaṃ āthā hamāmādyanti.
Idam pi saṅghe ratanaṃ paniṃ;
Etena saccena suvatthi hotu.

Sahā vā assa dassana-sampadāya
Tay’ assu dhammā jahitā bhavanti:
Sakkāya-dīthi vicikicchitañ ca
Silā-bbataṃ vā yad atthi kiñci
Catūh’ apāyehi ca vippamutto
Cha cābhīthānāni abhappob kātum.
Idam pi saṅghe ratanaṃ paniṃ;
Etena saccena suvatthi hotu.

Kiñcāpi so kammaṃ karoti pāpakaṃ
Kāyena vācā udā cetāsa vā
Abhappob so tassa paṭicchadāya.
Abhappobatā diṭṭha-padassa vuttā.
Idam pi saṅghe ratanaṃ paniṃ;
Etena saccena suvatthi hotu.

Vana-ppagumbe yathā phussitagge
Gimhāna-māse pathumasmi gimhe,
Tath’ āpamāṃ dhamma-varamā adesayī.
Nibbāna-gāmiṃ paramaṃ hitāya.
Idam pi Buddhe ratanam paññām;
Etena saccena suvatthi hotu.

Vavo varaṇī vara-do varāharo
Anuttaro dhamma-varaṃ adesayī.
Idam pi Buddhe ratanam paññām;
Etena saccena suvatthi hotu.

Khīṇam purāṇam; navaṃ n’ aththi sambhavam.
Viratta-cittā āyatike bhavasmiṃ
Te khīṇa-bījā avirūlī-chandā
Nibbanti dhīrā yathāyam padīpo.
Idam pi saṅghe ratanam paññām;
Etena saccena suvatthi hotu.

Yānīdha bhūtīni samāgatiṃi
Bhummāni vā yāni va antalikkhe
Tathāgatam deva-manussa-pūjitaṃ
Buddhaṃ namassāma. Suvatthi hotu.

Yānīdha bhūtīni samāgatiṃi
Bhummāni vā yāni va antalikkhe
Tathāgatam deva-manussa-pūjitaṃ
Dhammaṃ namassāma. Suvatthi hotu.

MAHĀJAYAMĀNGALAGĀTHĀ
An invocation of blessings

Each section in this may be chanted on its own, or in any combination with others.

Mahā-kāruṇiko nātho
Pūretvā pārami sabbā
Etena sacca-vajjena
hitāya sabba-pānīnaṃ
patto sambodhiṁ uttamaṁ.
hotu me1 jaya-mañgalaṁ.
Jayanto bodhiyā mūle
Evaṃ mayhaṃ2 jayo hotu,
Sakyāṇaṃ nandi-vaḍḍhano,
jayassu jaya-mañgalaṁ.
Sakkatvā Buddha-ratanam
Hitam deva-manussānām
Nassant’ upaddāvā sabbe
osadhaṁ uttamaṁ varan
Buddha-tejena sothīnā,
dukkhā vūpasamante me.1
Sakkatvā dhamma-ratanam
Pariḷāhāpasamaṇi
Nassant’ upaddāvā sabbe
dhamma-tejena sothīnā,
bhaya vūpasamante me.1
Sakkatvā saṅgha-ratanam
Āhuneyyaṃ pāhuneyyaṃ
Nassant’ upaddāvā sabbe
saṅgha-tejena sothīnā,
roģā vūpasamante me.1
Yaṃ kīcī rataṇam loke
Rataṇaṃ Buddha-saṃmaṇ n’ aththi,
Vijjati vividhā putthu,
N’ aththi me saρaṇāṁ aṇiṁ:
Etena sacca-vajjena
Buddho me saρaṇāṁ varan.
hotu me1 jaya-mañgalaṁ.
N’ aththi me saρaṇāṁ aṇiṁ:
Etena sacca-vajjena
Dhammo me saρaṇāṁ varan.
hotu me1 jaya-mañgalaṁ.
N’ aththi me saρaṇāṁ aṇiṁ:
Etena sacca-vajjena
Saṅgho me saρaṇāṁ varan.
hotu me1 jaya-mañgalaṁ.
Sabb’ ītiyo vivajjantu,
Mā me1 bhavatvantarāyo,
Mā me1 bhava-mañgalaṁ.
sabba-rogo vinassatu,
Rakkhantu sabba-devatā.

1 ‘me’ for self; or ‘te’ for others.
2 ‘mayhaṃ’ for self; ‘tuyhaṃ’ for others.
3 ‘ahānī’ for self; ‘bhava’ for others.
Sabba-buddhānubhāvena
Bhavatu sabba-maṅgalaṃ.
Sabba-dhammānubhāvena
Bhavatu sabba-maṅgalaṃ.
Sabba-saṅghānubhāvena

Nakkhatta-yakkha-bhūtānaṃ
Parittassānubhāvena
Devo vassatu kālena
Phīto bhavatu loko ca
Sabbe Buddhā bala-ppattā
Arahantānaṃ ca tejena

sadā sothiḥ bhavantu me¹.
Rakkhantu sabba-devatā.
sadā sothiḥ bhavantu me¹.
Rakkhantu sabba-devatā.
sadā sothiḥ bhavantu me¹.
pāpa-ggaha-nivāraṇā
hantu mayhaṃ² upaddave.
sassa-sampatti hotu ca
rājā bhavatu dhammiko.
pacekkanāṃ ca yaṃ balaṃ
rakkhaṃ bandhāmi sabbaso.

JAYAPARITTA
The Victory Protection

Mahā-kāruṇiko nātho
Pūretvā pāramī sabbā
Etena sacca-vajjena
Jayanto bodhiyā mūle Sakyānaṃ nandi-vaḍḍhano,
Evaṃ tvaṃ vijayo hohi.  Jayassu jaya-maṅgale.

JINAPAÑJARAGĀTHĀ (Thai version)
Handa mayaṃ jina-pañjara-gāthāyo bhaṇāmase.
Jayāsanāgatā buddhā
jetvā Māraṃ savāhanaṃ
ye piviṃsu narābhā.
attha-visāti nāyakā
matthake te munissarā.
Buddho dhammo dvi-locane
ure sabba-guṇākaro.
Sārīputto ca dakkhiṇe
Moggallāno ca vāmake,
āsūṃ Ānanda-Rāhulo
ubh‘ āsūṃ vāma-sotake.
suriyo va pabhānkarā
doṣhito muni-puṇgavā.
mahesi citta-vādako
patiṭṭhāsi gunākaro.
Upāli Nanda-Sīvalī
nalāte tilakā mama.
vijitā jina-sāvakā,
jitvanto jinorāsā
āṅgam-āngesu saññhitā.
dakkhiṇe Metta-suttaṃ
dvame Āngulimālakām.
Āṭānāṭiya-suttaṃ
sesā pākara-saññhitā.
sattappākara-laṅkata
bāhiraṅjhaṭṭhitapaddava
ananta-jina-tejassā.
sadā sambuddha-pañjare.

1 ‘me’ for self; or ‘te’ for others.
2 ‘mayhaṃ’ for self; ‘tuyhaṃ’ for others.
Jayāsanāgatā vīrā
catu-sacchāmata-rasāṃ
Tanhaṅkarādayo buddhā
Sabbe paṭīṭhītā mayhaṃ
Sire paṭīṭhītā buddhā
Saṅgho paṭīṭhito mayhaṃ
hadaye Anuruddho ca
Koṇāṅho piṭṭhi-bhāgasmiṃ
dakkhine savane mayhaṃ
Kassapo ca Mahānāmo
Kesante piṭṭhi-bhāgasmiṃ
nisimmo sīri-sampanno
Kumārakkasapo nāma
so mayhaṃ vadane niccaṃ
Punno āṅgulimālo ca
Therā paṅca ime jātā
sesāsī mahā-therā
jalantā sīla-tejena
Ratanam purato āsi
dhājaggaṃ pacchato āsi
Khandha-Mora-parītaṭṭa ca
Ākāsa-cchadanaṃ āsi
Jināna bala-saṃyutte
dhammo ca mama locane
ure sabbha-guṇākaro.
Sāriputto ca dakkhine
Moggallāno ’si vāmake.
āhuṃ Ānanda-Rāhulā
ubhosum vāma-sotake.
suriyo viya pabhaṅkaro
Sobhito muni-punagavo.
maheśī citra-vādako
patiṭṭhāsa gunākaro.
Upāli Nanda-Sivālī
lalāte tilakā mama.
vijīṣa jīna-sāvīṣā
gāna-m-āngesu saṃsārātī
dakkhine Metta-suttakāṃ
vāme āṅgulimālakāṃ.
Āṭānāṭiya-suttakāṃ
sesā pākāra-saṃhitā.
dhamma-pākāra-laṅkāte
sādā sambuddha-paṅjāre.
bhūrajjhatt’ upaddavā
ananta-guṇa-tejasā.
viharaṃ mahī-tale
te mahī-purisāsabhā.
Icc evam accanta-kato surakkho
Jinānubhāvena jīṭa-papaddavo
Buddhānubhāvena hatārisaṅgho
Carāmi sad-dharmānubhāva-pañjāto.
Icc evam accanta-kato surakkho
Jinānubhāvena jīṭa-papaddavo
Dharmānubhāvena hatārisaṅgho
Carāmi sad-dharmānubhāva-pañjāto.
Icc evam accanta-kato surakkho
Jinānubhāvena jīṭa-papaddavo
Saṅghānubhāvena hatārisaṅgho
Carāmi sad-dharmānubhāva-pañjāto.
Saddhamma-pākāra-parikkhito ’smi
Aṭṭhāriyā aṭṭhā-disāsa honti
Eththantare atha-nāthā bhavanti
Uddhāṃ viṭānāṃ va jinā ṭhītā me.
Bhindanto māra-senaṃ mama siraśi ṭhito bodhim āruyha satthā
Moggallāno ’si vāme vasati bhūja-tate dakkhine Sāriputto
Dhammo majhe urasmiṃ viharati bhavato mokkhato mora-yoniṃ
Sampatto bodhi-satto caraṇa-yuga-gato bhānu lokēca-nātho.
Sabbāvamaṅgala-m-upaddava-dunnimittaṃ
Sabbīti-rogā-gaha-m-asesa-nīndā
Sabbantarāya-bhaya-dusupīnaṃ akantām
Buddhānubhāva-pavarena payātu nāsāṃ.
Sabbāvamaṅgala-m-upaddava-dunnimittaṃ
Sabbīti-rogā-gaha-m-asesa-nīndā
Sabbantarāya-bhaya-dusupīnaṃ akantām
Dharmānubhāva-pavarena payātu nāsāṃ.
Sabbāvamaṅgala-m-upaddava-dunnimittaṃ
Sabbīti-rogā-gaha-m-asesa-nīndā
Sabbantarāya-bhaya-dusupīnaṃ akantām
Saṅghānubhāva-pavarena payātu nāsāṃ.
SAMBUDDHE ĀṬṬHAVĪSAÑCĀDIGĀTHĀ

Sambuddhe āṭṭhavīsañ ca
Pañca-sata-sahassāni
tesaṃ dhammañ ca saṅghañ ca
Nama-kārānubhāvena
Anekā antarāyā pi
Sambuddhe pañca-paññāsañ ca
Dasa-sata-sahassāni
tesaṃ dhammañ ca saṅghañ ca
Nama-kārānubhāvena
Anekā antarāyā pi
dvādasañ ca sahassake
namāmi sirasā ahaṃ
ādarena namāmi 'haṃ'
hantvā sabbe upaddave
vinassantu asesato.
catu-visāti-sahassake
namāmi sirasā ahaṃ
ādarena namāmi 'haṃ'
hantvā sabbe upaddave
vinassantu asesato.
attā-vattā-sahassake
namāmi sirasā ahaṃ
ādarena namāmi 'haṃ'
hantvā sabbe upaddave
vinassantu asesato.
Anekā antarāyā pi
Sambuddhe āṭṭhavīsañ ca
dvādasañ ca sahassake
namāmi sirasā ahaṃ
ādarena namāmi 'haṃ'
hantvā sabbe upaddave
vinassantu asesato.
Nama-kārānubhāvena
Anekā antarāyā pi
catu-visāti-sahassake
namāmi sirasā ahaṃ
ādarena namāmi 'haṃ'
hantvā sabbe upaddave
vinassantu asesato.

NAMOKĀRAṬṬHAKAGĀTHĀ

Eight Verses of Homage

Namo arahato sammā-
sambuddhassa mahesino.
Namo uttama-dhammassa
svākhātass‘ eva ten’ idha.
Namo mahā-saṅghassā pi
visuddha-sīla-dīthihīno.
Namo omātyāraddhassa
ratana-taadassā sādhukam.
Namo omakārițassa
tassa vaṭṭhavīsattā pi.
Namo-kāra-paññā-ppabhāvena
vīghacchantu upaddava.
Namo-kārañubhāvena
svattthi hotu sabbadā.
Namo-kārassa tejena
vidhimhi homi tejāvā.

ĀṬĀNĀṬIYAPARITTA

Appasannehi nāthassa sāsane sādhū-sammate
Amanussehi caṇḍehi sadā kibbiṣā-kārībhi
Parīsānā catassanam ahīṃsāya ca cuttīyā
Yān desesī mahā-vīro pariittam tad bhānāma se.

Vipassissa nam’ atthu
Sikhissa pi nam’ atthu
Nama’ atthu Kakusandhassa
Kassapassa nam’ atthu
Angirasassa nam’ atthu
Yā cāpi nibbūtu loke
Te janā apiṣuṇa
Hitam deva-manussanam
Vijjā-carana-sampannam
‘Vijjā-carana-sampannam
Nama me sabba-buddhānaṃ
Tanhañkaro mahā-vīro
Sarañkaro loca-hito
Koṇḍañhāno jana-pāmokho
Sumano sumano dhīro
Sobhiito guna-sampanno
Padumo loka-pajjoto
Padumutto satta-sāro
Sujāto sabbha-lok’aggo
Atthadassī kāruṇiko
Siddhattho asamo lokē
Phusso ca vara-do buddho
Sīkhi sabba-hito sathū
cakkhumantassa sīrīmatu.
sabba-bhūtānukimino.
nāṭhakassā tapassīnu.
Māra-sena-ppamaddīnu.
brāhmaṇassā vusīmatu.
vippamuttassā sabbadīnu.
Sakya-putta sīrīmatu.
sabba-dukkha-panānanam
yathā-bhūtān vippussūnu,
mahātī vītā-sāraddā
yām namassantī Gotamuṃ
mahantam vītā-sāraddānu
Buddham vandāma Gotamā ti.

Nama me sabba-buddhānaṃ
Tānhañkaro mahā-vīro
Sarañkaro loka-hito
Koṇḍañhāno jana-pāmokho
Sumano sumano dhīro
Sobhiito guna-sampanno
Padumo loka-pajjoto
Padumutto satta-sāro
Sujāto sabbha-lok’aggo
Atthadassī kāruṇiko
Siddhattho asamo lokē
Phusso ca vara-do buddho
Sīkhi sabba-hito sathū
cakkhumantassa sīrīmatu.
sabba-bhūtānukimino.
nāṭhakassā tapassīnu.
Māra-sena-ppamaddīnu.
brāhmaṇassā vusīmatu.
vippamuttassā sabbadīnu.
Sakya-putta sīrīmatu.
sabba-dukkha-panānanam
yathā-bhūtān vippussūnu,
mahātī vītā-sāraddā
yām namassantī Gotamuṃ
mahantam vītā-sāraddānu
Buddham vandāma Gotamā ti.

This line is chanted if the chant is to end here.
Sabbe dasa-balūpetā
Sabbe te patijānanti
Siha-nādam nadant’ ete
Brahma-cakkam pavattenti
Upetā buddha-dhammehi
Dvattimsa-lakkhaṇūpetā-
Byāma-ppabhāya suppabhā
Buddhā sabaṇṇuno ete
Maha-ppabhā mahā-tejā
Mahā-kārunikā dhīrā
Dīpā nāthā patiṭṭhā ca
Gati bandhū mah‘-assāsā
Sadevakassa lokassa
Tesāhām sirasā pāde
Vacas manasā c’ eva
Sayane āsane thāne
Sadā sukkhena rakkhantu
Tehi tvām rakkhito santo
Sabba-roga-vingimutto
Sabba-vero atikkanto

Tesaṃ saccaṃ sīlena
Te pi tumhe anurakkhantu
Purattinsmīṃ disā-bhāge
Te pi tumhe anurakkhantu
Dakkhisnīṃ disā-bhāge
Te pi tumhe anurakkhantu
Pacchinimasīṃ disā-bhāge
Te pi tumhe anurakkhantu
Uttarasīṃ disā-bhāge
Te pi tumhe anurakkhantu
Purimā-disāṃ Dhataraṭṭho,
Pacchimena Virūpakkho,
Cattāro te mahā-rājā
Te pi tumhe anurakkhantu
Ākāsaṭṭhā ca bhumaṭṭhā
Te pi tumhe anurakkhantu

N’ atthi me saraṇaṃ aṇāṃ:
Etena sacca-vajjena

vesārajjhē’ upāgatā:
āsabbaṃ ṭhānam uttamaṃ,
parisāsu visāradā,
loke appatiṭṭvatiṃ,
āṭhārasahi nāyakā
tsīyānuṣayaṇāṃ-dharā,
sabbe te muni-kuji̇jarā
sabbe khīnāṣavā jinā
mahā-paṇṇā maha-bbālā
sabbesānaṃ sukkhāvāhā
ṅānā lenā ca pāniṇā
saranā ca hitesa
sabbe ete parāyanā,
vandām puṇis’ uttame,
vandām’ ete tathāgate
gamane cāpi sabbāda.
buddhā sānti-kārā tuvaṃ.
mutto sabbā-bhayena ca
sabba-sāntā-pājiṭto
nibbuto ca tuvaṃ bhava.

Telatā: 315

N’ atthi me saraṇaṃ aṇāṃ:
Etena sacca-vajjena

dhammo me saraṇaṃ varam.
hotu te jaya-maṅgalaṃ.

Yaṅ kiñci ratanam loke
Ratanam Buddha-samaṃ n’ athitā:
Yaṅ kiñci ratanam loke
Ratanam dhama-samaṃ n’ athitā:
Yaṅ kiñci ratanam loke
Ratanam saṅgha-samaṃ n’ athitā:

Sakkatvā Buddha-ratanāṃ
Hitam deva-manussānaṃ
Nassat’ upaddavā sabbe
Sakkatvā dhamma-ratanāṃ
Parilāhupasamanāṃ
Nassat’ upaddavā sabbe
Sakkatvā saṅgha-ratanāṃ
Āhuneyyaṃ pāhuneyyaṃ
Nassat’ upaddavā sabbe
Sabb’ tīyō vivajjantu.
Mā te bhavatv antarāyō.
Abhiyādana-sīlisa
Cattāro hhamā vaḍḍhanti:

Sabb’ atthi me saraṇaṃ aṇāṃ:
Etena sacca-vajjena

N’ atthi me saraṇaṃ aṇāṃ:
Etena sacca-vajjena

dhammo me saraṇaṃ varam.
hotu te jaya-maṅgalaṃ.

Sāṅgho me saraṇaṃ varam.
hotu te jaya-maṅgalaṃ.

vijjati vividhā puthu,
tasmā sothi bhavantu te.
vijjati vividhā puthu,
tasmā sothi bhavantu te.
vijjati vividhā puthu,
tasmā sothi bhavantu te.

osadhaṃ uttamaṃ varam
Buddha-tejena sothiṇi,
dukkha vupasamutte.
osadhaṃ uttamaṃ varam
dhamma-tejena sothiṇi,
bhaya vupasamutte.
osadhaṃ uttamaṃ varam
saṅgha-tejena sothiṇi,
roga vupasamutte.

Sukhi dhīhāyuko bhava.
nicaṃ vuḍḍhāpaccayino
āyu vaṇṇo sukhā balaṃ.
KHANDHAPARITTA

Sabbassivisa-jātinaṃ dibba-mantāgadaṃ viya
Yan nāseti visaṃ ghoraṃ sesañ cāpi parissayaṃ
Āṇa-kkhettamhi sabbattha sabbadā sabba-pāṇinaṃ
Sabbaśo pi nivāreti parittan tam bhaṇāma se.

Virūpakkehi me mettaṃ. Mettaṃ Erāpatehi me.
Chabyāputtehi me mettaṃ. Mettaṃ Kāñhāgotamakehi ca.
Apādakehi me mettaṃ. Mettaṃ di-pādakehi me.
Catu-ppadehi me mettaṃ. Mettaṃ bahu-ppadehi me.
Sabbe sattā sabbe pāṇā sabbe bhūtā ca kevalā
Sabbe bhadrāni passantu.

Pamāṇavantāni siriṃsapāni — ahi-vicchikā sata-paddu uppā-nābhi sarabu mūsikā. Katā me rakkhā.
Katā me parittā. Paṭikkamantu bhūtāni. So ṣaṃ naṃ Bhaṇavato, naṃ sattamaṃ sammā-sambuddhānaṃ.

MORAPARITTA

Pūrentam bodhi-sambhāre nibbatāṃ mora-yoniyaṃ
Yena saṃvihitārakkhaṃ mahā-sattāṃ vane-carā
Cirassāṃ vāyamantā pi n’eva sakkhiṃsu gaṇhitaṃ
Brahma-mantan ti akkhāṭaṃ parittan tam bhaṇāma se.

Udet’ ayañ cakkhumā eka-rājā
Harissa-vanṇo paṭhavi-pppahāso:
Taṃ taṃ namassāmi harissa-vanṇam paṭhavi-pppahāsaṃ.
Ta-y-ajja guttā viharemu divasaṃ.
Ye brāhmaṇaṃ veda-gu sabba-dhamme
Te me namo te ca maṃ pālayantu.
Nam’ athu Buddhānaṃ, nam’ athu bodhiyā,
Namo vimuttaṇam, namo vimuttiyā.
Imaṃ so parittāṃ katvā moro carati esaṇā.
Apet’ ayañ cakkhumā eka-rājā
Harissa-vanṇo paṭhavi-pppahāso:
Taṃ taṃ namassāmi harissa-vanṇam paṭhavi-pppahāsaṃ.
Ta-y-ajja guttā viharemu rattiṃ.
Ye brāhmaṇaṃ veda-gu sabba-dhamme
Te me namo te ca maṃ pālayantu.
Nam’ athu Buddhānaṃ, nam’ athu bodhiyā,
Namo vimuttaṇam, namo vimuttiyā,
Imaṃ so parittāṃ katvā moro vāsas akappayī ti.
CULLAMAṄGALACAKKAVĀḶA
The Lesser Sphere of Blessings

Sabba-buddhānubhāvena sabba-dhammānubhāvena sabba-saṅghānubhāvena
- Buddha-ratanām Dhamma-ratanām Saṅgha-ratanām - tiṇṇaṃ ratanaṃ
ānubhāvena caturāsīti-sahassā-dhamma-kkhandhānubhāvena pitaKa-
ṭayaṇubhāvena jina-sāvakānubhāvena sabbe te roga sabbe te bhaya sabbe
teantarāya sabbe te upaddavā sabbe te dumnimittā sabbe te avamaṅgalā
vinassantu. Āyu-vadhakāhāo dhana-vadhako siri-vadhako yasa-vadhako bala-
vadhako vanṇa-vadhako sukha-vadhako hotu sabbadā.

Dukkha-roga-bhayā verā
Anekā antarāya pi
Jaya-siddhi dhanaṃ lābhaṃ
Siri āyu ca vaṃśo ca
Sata-vassā ca āyu ca
Bhavatu sabba-maṅgalaṃ.
Sabba-buddhānubhāvena
Bhavatu sabba-maṅgalaṃ.
Sabba-dhammānubhāvena
Bhavatu sabba-maṅgalaṃ.
Sabba-saṅghānubhāvena
Sokā satuva c upaddavā
vinassantu ca tejasā.
sothi bhāgyam sukham balaṃ
ekhgam vaḍḍhī ca yasavā
jīva-siddhi bhavantu te.

Ratana-ttayāṇubhāvādīgāthā
By the Power of the Triple Gem ...

Ratana-ttayāṇubhāvena
Dukkha-roga-bhayā verā
Anekā antarāya pi
Jaya-siddhi dhanaṃ lābhaṃ
Siri āyu ca vaṃśo ca
Sata-vassā ca āyu ca
Bhavatu sabba-maṅgalaṃ.
Sabba-buddhānubhāvena
Bhavatu sabba-maṅgalaṃ.
Sabba-dhammānubhāvena
Bhavatu sabba-maṅgalaṃ.
Sabba-saṅghānubhāvena
Sokā satuva c upaddavā
vinassantu ca tejasā.
sothi bhāgyam sukham balaṃ
ekhgam vaḍḍhī ca yasavā
jīva-siddhi bhavantu te.

Ratana-ttayāṇubhāvena
Dukkha-roga-bhayā verā
Anekā antarāya pi
Jaya-siddhi dhanaṃ lābhaṃ
Siri āyu ca vaṃśo ca
Sata-vassā ca āyu ca
Bhavatu sabba-maṅgalaṃ.
Sabba-buddhānubhāvena
Bhavatu sabba-maṅgalaṃ.
Sabba-dhammānubhāvena
Bhavatu sabba-maṅgalaṃ.
Sabba-saṅghānubhāvena
Sokā satuva c upaddavā
vinassantu ca tejasā.
sothi bhāgyam sukham balaṃ
ekhgam vaḍḍhī ca yasavā
jīva-siddhi bhavantu te.

Ratana-ttayāṇubhāvena
Dukkha-roga-bhayā verā
Anekā antarāya pi
Jaya-siddhi dhanaṃ lābhaṃ
Siri āyu ca vaṃśo ca
Sata-vassā ca āyu ca
Bhavatu sabba-maṅgalaṃ.
Sabba-buddhānubhāvena
Bhavatu sabba-maṅgalaṃ.
Sabba-dhammānubhāvena
Bhavatu sabba-maṅgalaṃ.
Sabba-saṅghānubhāvena
Sokā satuva c upaddavā
vinassantu ca tejasā.
sothi bhāgyam sukham balaṃ
ekhgam vaḍḍhī ca yasavā
jīva-siddhi bhavantu te.

1 Change 'o' ending to 'ā' if addressed to a woman here and on all the words up to 'hotu'.
SĀMAṆERAPAÑHĀ

Ekaṁ nāma kim? Sabbe sattā úhāra-tīṭhikā.
Dve nāma kim? Nāma ca rūpa ca.
Tini nāma kim? Tisso vedanā.
Cattāri nāma kim? Cattāri ariyā-saccāni.
Pañca nāma kim? Pañe’ upādāna-kkhandhā.
Cha nāma kim? Ajjhāttikāni āyatanāni.
Satta nāma kim? Satta bojhangā.
Attha nāma kim? Ariyo atthāṅgiko maggo.
Nava nāma kim? Nava sattāvāsā.
Dasa nāma kim? Dasah’ angehi samannāgato ‘arahā’ ti vuccati ti.

THE THIRTY TWO PARTS OF THE BODY

Handa mayāṁ dvattimşākāra-pāṭhaṁ bhaṇāmase.

Ayaṁ kho me kāyo uddhaṁ pāda-talā adho kesa-matthakā taca-pariyanto pūro nāna-ppakārassa asucino. Atthi imasmiṁ kāye:

ANULOMA - forward order
Kesā lomā nakhā dantā taco
Maṃsaṁ nahārū aṭṭhī aṭṭhi-miñjaṁ vakkaṁ
Hadayaṁ yakanāṁ kilomakāṁ pihakāṁ papphasāṁ
Antaṁ anta-guṇaṁ udariyaṁ karīsaṁ mattha-luṅgaṁ
Pittaṁ semhaṁ pubbo lohtaṁ sedo medo
Assu vasā khoelo sīṅghāṅikā lassīya muttaṁ.

PATILOMA - reverse order
Muttaṁ lassīya sīṅghāṅikā khoelo vasā assu
Medo sedo lohtaṁ pubbo semhaṁ pittāṁ
Mattha-luṅgaṁ karīsaṁ udariyaṁ anta-guṇaṁ antaṁ
Papphasaṁ pihakaṁ kilomakāṁ yakanāṁ hadayaṁ
Vakkaṁ aṭṭhi-miñjaṁ aṭṭhi nahārū maṃsaṁ
Taco dantā nakhā lomā kesā.

Evam ayaṁ me kāyo uddhaṁ pāda-talā adho kesa-matthakā taca-pariyanto pūro nāna-ppakārassa asucino.

BODHIPĀDAGĀTHĀ

Imasmiṁ rāja-semāṁ khette samantā
Satayo-jana-sata-sahassāṁ
Buddha-jāla-parikkhet
e
Rakkhantu surakkhantu.

Repeat, substituting the following for ‘Buddha’ each time:
dhamma, pacceka-buddha, saṅgha

DAHJAGGAPARITTA

Araññe rukkha-mūle vā
Anussaretha sambuddhaṁ
No ce Buddhaṁ sareyyātha
Attha dhammam ṣareyyātha
No ce dhammaṁ sareyyātha
Attha saṅgham sareyyātha
Evam Buddhaṁ sarantānaṁ
Bhayaṁ vā chambhitattāṁ vā

suññāgāre vā bhikkhavo
bhayaṁ tumhāka no siyā
loka-jettāṁ nārasabbhaṁ
niyyānikāṁ sudesitaṁ.
iyyānikāṁ sudesitaṁ
puñña-kkhettaṁ anuttāram.
dhammaṁ saṅghāhaṁ ca bhikkhavo
loma-haṁso na hessati ti.

ABHAYAPARITTA

Verses of Protection from Fear
and from nightmares of the sleeping or waking mind

Yan dunnimittaṁ avamaṅgalaṁ ca
Pāpa-ggaho dussupināṁ akantāṁ
yuo cāmanāpo sakunassā sado
Buddhānubhāvena vinīsām entu.

Yan dunnimittaṁ avamaṅgalaṁ ca
Pāpa-ggaho dussupināṁ akantāṁ
yuo cāmanāpo sakunassā sado
dhammānubhāvena vinīsām entu.

Yan dunnimittaṁ avamaṅgalaṁ ca
Pāpa-ggaho dussupināṁ akantāṁ
yuo cāmanāpo sakunassā sado
saṅghānubhāvena vinīsām entu.
DEVATĀUYYOJANAGĀTHĀ
Verses for Bidding the Devas Depart

Dukkha-ppattā ca niddukkhaḥ
Soka-ppattā ca nissokā
Ettāvatā ca amhehi
Sabbe devānumodantu
Dānaṃ dadantu saddhāya,
Bhāvanābhirātā hontu,
bhaya-ppattā ca nibbhayā
hontu sabbe pi pāṇino.
sambhataṃ puñña-sampadaṃ
sabba-sampatti-siddhiyā.
silaṃ rakkhatu sabbadā,
gacchantu devatāgatā.

BOJHANĀYAPARITTA

Samsāre saṃsaraṅgānaṃ sabba-dukkha-vināśane
Satta dhamme ca bojjhaṅge māra-sena-pamaddino
Bujihitvā ye p' ime sattā ti-bhavānutteruk' uttamā
Ajātim ajarābyādhiṃ amataṃ nibbhayaṃ gatā
eva-aṇu-gūṇapetā aneka-guṇa-saṅgahām
Osadhañ ca imaṃ mantaṃ bojjhaṅgan tam bhaṇāma he.

Ettāvatā ca amhehi sambhataṃ puñña-sampadaṃ
Sabbe devānumodantu sabba-sampatti-siddhiyā.
Dānaṃ dadantu saddhāya, sīlaṃ rakkhitu sabbadā,
Bhāvanābhirātā hontu, gacchantu devatāgatā.

Etena sacca-vajjena sotthi te hotu sabbadā.
Ekasmiṃ samaye nātho Moggallānañ ca Kassapaṃ
gilāne dukkhite disvā bojjhaṅge satta desayī
te ca taṃ abhinanditvā
ethena sacca-vajjena

Ekatā dhamma-rājā pi gelaññenābhipīḷito
Cunda-therena taṇhīvā
Sammoditvā ca ābādhā
ethena sacca-vajjena

Pahīnā te ca ābādhā
Maggāhata-kilesa va
ethena sacca-vajjena

May those in pain be free from pain, those in fear be free from fear,
Those in grief be free from grief, so may it be for all beings...

A BLESSING

Bhavatu sabba-maṅgalaṃ.
Sabba-buddhānubhāvena
dadatu sabbe-devatā.

Bhavatu sabba-maṅgalaṃ.
Sabba-dhammānubhāvena
dadatu sabbe-devatā.

Bhavatu sabba-maṅgalaṃ.
Sabba-saṅghānubhāvena
dadatu sabbe-devatā.

ANUMODANĀ

Yathā vāri-vahā pūrā
Evam eva ito dinnā
Icchitaṃ pattithitam tāmaṃ
Sabbe pūrente saṅkappā
Maṇī joti-raso yathā.

(The above is chanted by the most senior person alone)

Just as the rivers full of water fill the ocean full,
even so does what is given here benefit the dead (petas).
May whatever you want or wish for quickly come to be.
May all your wishes be fulfilled as the moon comes to fullness upon the fifteenth day,
or as the radiant wish-fulfilling gem.

Sabb' ītiyo vivajjantu.
Mā te bhavatv antarāyo.
Abhivādana-sīlissa
Cattāro dhammā vaḍḍhanti:
yāyā vaṇṇa vaḥkhaṃ balam.

May all distress be averted. May all diseases be destroyed.
May nothing hinder you. May you be happy, living long.
Four qualities increase for one of respectful nature who honours elders:
life and beauty, happiness and strength.

1 ‘Me’ can be substituted for ‘te’ to invoke blessings on oneself, or ‘no’ (i.e. ‘on us’) if chanted by a group.
4 CHANTS FOR RECOLLECTION

SPREADING THE BRAHMAVIHĀRAS

Handa mayaṃ brahma-vihāra-pharaṇaṃ karomase.

Loving kindness

Ahaṃ sukhito homi.
Niddukkho homi.
Avero homi.
Abyāpajjho homi.
Aṇīgho homi.
Sukhī attānāṃ pariharāmi.

May I be happy, free from suffering, free from enmity, free from ill will, free from trouble and stress. May I be happy and preserve myself.

Sabbe sattā sukhītā hontu.
Sabbe sattā averā hontu.
Sabbe sattā abyāpajjā hontu.
Sabbe sattā anīghā hontu.
Sabbe sattā sukhī attānāṃ pariharantu.

May all beings be happy, free from suffering, free from enmity, free from ill will, free from trouble and stress. May all beings be happy and preserve themselves.

Compassion

Sabbe sattā sabba-dukkhā pamuccantu.

May all beings be freed from all suffering.

Joy in the joy of others

Sabbe sattā laddha-sampattito mā vigacchantu.

May all beings not be parted from the good they have gained.

Equanimity


All beings are owners of their kamma, heirs of their kamma, born of their kamma, kin to their kamma, have kamma as their refuge. Whatever kamma they do, whether good or bad, to that they will be heirs.
THE TEN PERFECTIONS
Honouring the Buddha’s possession of the ten or thirty perfections (pāramī)

(Sampanno iti pi so Bhagavā)

Dāna-pāramī-sampanno
Dāna-upapāramī-sampanno
Dāna-paramatthapāramī-sampanno
Metta maitri karuna mudita upekkhā pāramī-sampanno iti pi so Bhagavā

and so on for

sīla
nekkhamma
paññā
viriya
khanti
sacca
adhitthāna
mettā
upekkhā
dasa

... iti pi so Bhagavā
Buddham saranaṃ gacchhami
(Namāmi ‘haṃ)

The perfections of dāna-giving, sīla/harmless conduct, freedom from desire, wisdom, strength, patience, truth, resolve, mettā/lovingkindness, equanimity and all ten together.

PAṬICCASAMUPPĀDA
Conditioned Arising

Avijjā-paccayā sankhārā sankhāra-paccayā viññānaṃ viññāna-paccayā nāma-rūpaṃ nāma-rūpa-paccayā saḷāyatanaṃ saḷāyatana-paccayā phasso phassa-paccayā vedanā vedanā-paccayā tanhā tanhā-paccayā upādānaṃ upādāna-paccayā bhavo bhava-paccayā jāti
jāti-paccayā jarā-maranaṃ soka-parideva-dukkha-domanassupāyāsā sambhavanti.

Evam etassa kevalassa dukkha-kkhandhassa samudayo hoti.

jāti-nirodho jarā-maranaṃ soka-parideva-dukkha-domanassupāyāsā nirujjhanti.

Evam etassa kevalassa dukkha-kkhandhassa nirodho hoti.

Yadā have pātubhavanti dhammā ātāpino jhāyato brāhmaṇaṃ, Ath’ assa kaṅkhā vapayanti sabbā yato pażāniti sahetu-dhammaṃ.

Yadā have pātubhavanti dhammā ātāpino jhāyato brāhmaṇaṃ, Ath’ assa kaṅkhā vapayanti sabbā yato khayaṃ paccayānāṃ avedi.

Yadā have pātubhavanti dhammā ātāpino jhāyato brāhmaṇaṃ, Vidhūpayāṃ tiṭṭhati māra-senaṃ sūro ‘va obhāsayam antalikkhan ti.
**Kusalā dhammā**

Akusalā dhammā abhyākatā dhammā. Katame dhammā kusalā?

Yasmiṃ samaye kāmāvacarāṇaṃ kusalaṃ cittan ṭhānuvattiṃ hoti somanassa-sahagatāṃ

śāṇa-sampayuttamā rūpāramaṇamā vā saddāramaṇamā vā gandhāramaṇamā vā

rasāramaṇanā vā phoṭṭhabbāramaṇanā vā dhammāramaṇanā vā yaṃ yaṃ vā

pañārabba, tasmiṃ samaye phasso hoti ... avikkhepo hoti ye vā pana tasmiṃ samaye

aṇīye pi atthi paṭicca-samuppannā arūpino dhāmino: ime dhammā kusalā.

**Pañca-kkhandā:**

rūpa-kkhando vedanā-kkhando saññā-kkhando saṅkhāra-kkhando

viññāṇa-kkhando. Tattha katamo rūpa-kkhando? Yaṃ kiñci rūpaṃ atītānāgata-

pacchippannā ajjhattaṃ vā bahiddhā vā oḷārikaṃ vā sukhumaṃ vā hīnaṃ vā

pañītā vā yaṃ dūre vā santike vā tad ekajjhaṃ abhisaññūhitvā abhisañkhīpitvā: ayaṃ vuccati

rūpa-kkhando.

**Saṅgaho asaṅgaho**

Saṅgaho asaṅgaho saṅgahitena asaṅgahitaṃ asaṅgahitaṃ saṅgahitena

asaṅgahitena asaṅgahitaṃ sampayuttaṃ vippayuttaṃ sampayuttanā sampayuttaṃ asaṅgahitaṃ.

**Cha paññattiyo:**

khanda-paññatti āyatana-paññatti dhātu-paññatti sacca-paññatti

indriya-paññatti puggala-paññatti. Kittāvatā puggadānaṃ puggala-paññatti? Samaya-

vimutto asamaya-vimutto kuppa-dhamma akuppa-dhammo aparīhāna-dhammo aparīhāna-dhammo

apparihāna-dhammo cetanābhabbo anaurakkaḫaṭṭhabbo puthujjano gotrabhu bhajāparato

abhayāparato bhabbāgamano abhabbāgamano niyato aniyoṭi paṭipannako phale ñitho

arahā araḥattāya paṭipanno.
KATHĀVATTHU


YAMAKA


MAHĀPAṬṬHĀNA


MĀTIKĀ (DHAMMASAṄGAṆĪMĀTIKĀPĀṬHĀ)

The Abhidhamma Triplet Mātikā

Kusalā dhammā akusalā dhammā abyākatā dhammā
Sukhāya vedanāya sampayuttā dhammā dukkhāya vedanāya sampayuttā dhammā
adukkha-m-asukhāya vedanāya sampayuttā dhammā
Vipākā dhammā vipāka-dhamma-dhammā n’ eva vipāka-na-vipāka-dhamma-dhammā
Upādinn’ upādāniyā dhammā anupādinn’ upādāniyā dhammā anupādānānupādāniyā dhammā
Sanākhilīṭṭha-saṅkilesikā dhammā asaṅkiliṭṭha-saṅkilesikā dhammā
asaṅkiliṭṭha-saṅkilesikā dhammā
Savitakka-savicārā dhammā avitakka-vicāra-mattā dhammā avitakkāvicārā dhammā
Piti-sahagatā dhammā sukha-sahagatā dhammā upekkhā-sahagatā dhammā
Dassanena pahātabbā dhammā bhāvanāya pahātabbā dhammā n’ eva dassanena na bhāvanāya pahātabbā dhammā
Dassanena pahātabba-hetukā dhammā bhāvanāya pahātabba-hetukā dhammā n’ eva dassanena na bhāvanāya pahātabba-hetukā dhammā
Ācaya-gāmino dhammā apacaya-gāmino dhammā n’ eva apacaya-gāmino nāpacaya-gāmino dhammā
Sekkha dhammā asekkha dhammā n’ eva sekkha nāsekkhā dhammā
Parittā dhammā mahaggatā dhammā appamāṇā dhammā
Parittārammaṇā dhammā mahaggatārammaṇā dhammā appamāṇārammaṇā dhammā
Hīnā dhammā majjhima dhammā paññā dhammā
Miccatta-niyatā dhammā sammatta-niyatā dhammā aniyatā dhammā
Maggārammaṇā dhammā magga-hetukā dhammā maggādhipatino dhammā
Uppannā dhammā anuppannā dhammā upādino dhammā
Aṭṭā dhammā anāgatā dhammā paccuppannā dhammā
Aṭṭārammaṇā dhammā anāgatārammaṇā dhammā paccuppannārammaṇā dhammā
Ajhattā dhammā bahiddhā dhammā ajhatta-bahiddhā dhammā
Ajhattārammaṇā dhammā bahiddhārammaṇā dhammā ajhatta-bahiddhārammaṇā dhammā
Sanidassana-sappaṭīghā dhammā anidassana-sappaṭīghā dhammā anidassanāpappāṭīghā dhammā.
LOKUTTARAJHĀNAPĀṬHA
Transcendent Jhāna

The Four Ways

Kusalā dhammā, akusalā dhammā, abyākatā dhammā. Katame dhammā kusalā?

Yasmiṃ samaye lokuttaram jhānaṃ bhāvati nīyānīkaṃ apacaya-gāminī diṭṭhi-gatānaṃ pahāṇāya paṭhamāya bhūmiyā-pattiyā vivicc’ eva kāmehi pe... paṭhamaṃ jhānaṃ upasampajja viharati
dukkhā-patiṇḍaṃ dandhābhīñāṁ
dukkhā-patiṇḍaṃ khippābhīñāṁ
sukhā-patiṇḍaṃ dandhābhīñāṁ
sukhā-patiṇḍaṃ khippābhīñāṁ:
tasmiṃ samaye phasso hoti pe... avikkhepo hoti pe... Ime dhammad kusala.

Katame dhammā kusalā?

Yasmiṃ samaye lokuttaram jhānaṃ bhāvati nīyānīkaṃ apacaya-gāminī diṭṭhi-gatānaṃ pahāṇāya paṭhamāya bhūmiyā-pattiyā vitakka-vicārānaṃ vūpasamā pe... dutiyaṃ jhānaṃ pe... tatiyaṃ jhānaṃ pe... catuttham jhānaṃ pe... paṭhamaṃ jhānaṃ pe... pañcamaṃ jhānaṃ upasampajja viharati
dukkhā-patiṇḍaṃ dandhābhīñāṁ suññatāṁ pe...
dukkhā-patiṇḍaṃ khippābhīñāṁ suññatāṁ pe...
sukhā-patiṇḍaṃ dandhābhīñāṁ suññatāṁ pe...
sukhā-patiṇḍaṃ khippābhīñāṁ suññatāṁ:
tasmiṃ samaye phasso hoti pe... avikkhepo hoti pe... Ime dhammad kusala.

Emptiness

Katame dhammā kusalā?

Yasmiṃ samaye lokuttaram jhānaṃ bhāvati nīyānīkaṃ apacaya-gāminī diṭṭhi-gatānaṃ pahāṇāya paṭhamāya bhūmiyā-pattiyā vivicc’ eva kāmehi pe... paṭhamaṃ jhānaṃ upasampajja viharati
dukkhā-patiṇḍaṃ dandhābhīñāṁ appaṇihitaṁ
dukkhā-patiṇḍaṃ khippābhīñāṁ appaṇihitaṁ
sukhā-patiṇḍaṃ dandhābhīñāṁ appaṇihitaṁ
sukhā-patiṇḍaṃ khippābhīñāṁ appaṇihitaṁ:
tasmiṃ samaye phasso hoti pe... avikkhepo hoti pe... Ime dhammad kusala.

Without Goal

Katame dhammā kusalā?

Yasmiṃ samaye lokuttaram jhānaṃ bhāveti nīyānīkaṃ apacaya-gāminī diṭṭhi-gatānaṃ pahāṇāya paṭhamāya bhūmiyā-pattiyā vivicc’ eva kāmehi pe... paṭhamaṃ jhānaṃ upasampajja viharati
dukkhā-patiṇḍaṃ dandhābhīñāṁ appaṇihitaṁ
dukkhā-patiṇḍaṃ khippābhīñāṁ appaṇihitaṁ
sukhā-patiṇḍaṃ dandhābhīñāṁ appaṇihitaṁ
sukhā-patiṇḍaṃ khippābhīñāṁ appaṇihitaṁ:
tasmiṃ samaye phasso hoti pe... avikkhepo hoti pe... Ime dhammad kusala.
Katame dhammā kusalā? Yasmiṃ samaye lokuttaram ānantam bhāveti niyāṇaṃ apacaya-ghanāṃ jhānaṃ pahānaṃ pathamāna bhūmiyā-pattiyā vīvica’ eva kāmehi paṭhamam ānantam upasampajja viharati
dukkhā-panāṃ dandhābhīnāṃ chandādhipateyyaṃ viriyādhipateyyaṃ cittādhipateyyaṃ vimāṃsādhipateyyaṃ
dukkhā-panāṃ khippābhīnāṃ chandādhipateyyaṃ viriyādhipateyyaṃ cittādhipateyyaṃ vimāṃsādhipateyyaṃ
sukhā-panāṃ dandhābhīnāṃ chandādhipateyyaṃ viriyādhipateyyaṃ cittādhipateyyaṃ vimāṃsādhipateyyaṃ
sukhā-panāṃ khippābhīnāṃ chandādhipateyyaṃ viriyādhipateyyaṃ cittādhipateyyaṃ vimāṃsādhipateyyaṃ:
tasmiṃ samaye phasso hoti avikkhepo hoti Ime dhammā kusalā.

Katame dhammā kusalā? Yasmiṃ samaye lokuttaram ānantam bhāveti niyāṇaṃ apacaya-ghanāṃ jhānaṃ pahānaṃ pathamāna bhūmiyā-pattiyā vitakka-vicāraṃ vūpasamā paṭhamam ānantam paṭhamaṃ jhānaṃ upasaṃpajja viharati
dukkhā-panāṃ dandhābhīnāṃ chandādhipateyyaṃ viriyādhipateyyaṃ cittādhipateyyaṃ vimāṃsādhipateyyaṃ paṭhamaṃ jhānaṃ pañcamaṃ jhānaṃ:
tasmiṃ samaye phasso hoti avikkhepo hoti Ime dhammā kusalā.

THE MEANINGS OF SAMĀDHI

Api ca pañcaviñat samadhissa samādhihiṃ
dhī
Parīrāṭṭhena samādhi
Parippūraṭṭhena samādhi
Avikkhepāṭṭhena samādhi
Aniñjanaṭṭhena samādhi
Ekatt’ upaṭṭhāna-vasena cittassa tīrattā samādhi

Samaṃ esaṃ ti samādhi visamaṃ n’ esaṃ ti samādhi
Samaṃ esaṭṭhā samādhi visamaṃ n’ esaṭṭhā samādhi
Samaṃ ādiyaṭṭhā samādhi visamaṃ n’ ādiyaṭṭhā samādhi
Samaṃ ādiṇṇattā samādhi visamaṃ anādiṇṇattā samādhi
Samaṃ paṭipajjati ti samādhi visamaṃ na paṭipajjati ti samādhi
Samaṃ jhāyati ti samādhi visamaṃ jhāpetti ti samādhi
Samaṃ jhātattā samādhi visamaṃ jhāpitattā samādhi

Samo ca hito ca sukho cā ti samādhi
5 SUTTAS

DHAMMACAKKAPPAVATTANASUTTA

Anuttaram abhisambodhiṃ
Paṭhamaṃ yaṃ adesesi
Sammad eva pavaṭento
Yathākākhatā ubo antā
Catūsv āriya-saccasu
Desitaṃ dhamma-rājene
Nāmene vissutaṃ suttama
Veyyakaraṇa-pāṭhena

samuddhihitvā Tathāgato
dhamma-cakkaṃ anuttaraṃ
loke apativattiyāṃ
paṭi-patti ca mañjhīmā
visuddham ānāṇa-dassanāṃ
sammā-sambodhi-kittanaṃ
dhamma-cakka-ppavattanaṃ
saṅgītan tam bhaṇāma se.

Evaṃ me sutaṃ.

Ekaṃ samayaṃ Bhagavā Bārāṇasiyaṃ viharati Isipatane Migadāye. Tatra kho Bhagavā pañca-vaggīye bhikkhū āmantesi:


“Katamā ca sā bhikkhave majjhīmā paṭipadā Tathāgatena abhisambuddhā cakkhu-karaṇī āṇa-karaṇī upasamāya abhiññāya sambodhāya nibbānāya saṃvattati?


Ayaṃ kho sā bhikkhave majjhīmā paṭipadā Tathāgatena abhisambuddhā cakkhu-karaṇī āṇa-karaṇī upasamāya abhiññāya sambodhāya nibbānāya saṃvattati.

“Idaṃ kho pana bhikkhave dukkhaṃ āriyo-saccasām: jāti pi dukkhaṃ jāraṃ pi dukkhaṃ maraṇaṃ pi dukkhaṃ soka-paridevā-dukkha-domanass’ upāyasā pi dukkhaṃ, appiyehi sampayogā dukkho piyehi vippayogā dukkho, yaṃ p’ icchaṃ na labhati tam pi dukkhaṃ, sakkhitte pañc’ upādāna-kkhandhā dukkhaṃ.


“Idaṃ kho pana bhikkhave dukkha-niruddho ariyo-saccasām: yaṃ tassā yeva taṇhāya asesa-virāga-nirodho cāgo paṭīnissaggo mutti anālayo.

“Idam dukkhaṃ arīya-saccan ti me bhikkhave pubbe ananussutesu dhammesu cakkhuṃ udapādi niyamaṃ udapādi paññā udapādi vijjā udapādi āloko udapādi.
Taṃ kho pan’ idam dukkham arīya-saccan parihiyeyan ti me bhikkhave pubbe ananussutesu dhammesu cakkhuṃ udapādi niyamaṃ udapādi paññā udapādi vijjā udapādi āloko udapādi.
Taṃ kho pan’ idam dukkhaṃ arīya-saccan parihiyeyan ti me bhikkhave pubbe ananussutesu dhammesu cakkhuṃ udapādi niyamaṃ udapādi paññā udapādi vijjā udapādi āloko udapādi.

“Idam dukkha-samudayo arīya-saccan ti me bhikkhave pubbe ananussutesu dhammesu cakkhuṃ udapādi niyamaṃ udapādi paññā udapādi vijjā udapādi āloko udapādi.
Taṃ kho pan’ idam dukkha-samudayo arīya-saccan parihiyeyan ti me bhikkhave pubbe ananussutesu dhammesu cakkhuṃ udapādi niyamaṃ udapādi paññā udapādi vijjā udapādi āloko udapādi.
Taṃ kho pan’ idam dukkha-samudayo arīya-saccan parihiyeyan ti me bhikkhave pubbe ananussutesu dhammesu cakkhuṃ udapādi niyamaṃ udapādi paññā udapādi vijjā udapādi āloko udapādi.

“Idam dukkha-nirodho arīya-saccan ti me bhikkhave pubbe ananussutesu dhammesu cakkhuṃ udapādi niyamaṃ udapādi paññā udapādi vijjā udapādi āloko udapādi.
Taṃ kho pan’ idam dukkha-nirodho arīya-saccan parihiyeyan ti me bhikkhave pubbe ananussutesu dhammesu cakkhuṃ udapādi niyamaṃ udapādi paññā udapādi vijjā udapādi āloko udapādi.
Taṃ kho pan’ idam dukkha-nirodho arīya-saccan parihiyeyan ti me bhikkhave pubbe ananussutesu dhammesu cakkhuṃ udapādi niyamaṃ udapādi paññā udapādi vijjā udapādi āloko udapādi.

“Yāvākīvā ca me bhikkhave āsena ca arīya-saccu evan ti-paripattham dvādāsikāram yathābhūtam āsana-dassanaṃ na suvisuddham ahosi, n’ eva tāvāham bhikkhave sadevake loke samārake sabrahmake sassamaṇa-brāhmaṇiyā pājāya sadeva-manussāya anuttaram samā-sambodhiḥ abhisambuddho paccaṣaṇāsiṃ. Nāṇā ca pana me dassanaṃ udapādi: Akuppa me vimutti, ayam antimā jāti, n’ athi dāni punabhavo” ti.

Idam avoca Bhagavā attamanā pañca-vaggiyā bhikkhū Bhagavato bhāsitaṃ abhinanduṃ.

Imasmiṅ ca pana veyyākaraṇasmiṃ bhaññamāne āyasmato Koṇḍaññassa virajaṃ vītamalaṃ dhamma-cakkhuṃ udapādi:
Yaṃ kiñci samudaya-dhammaṃ sabban taṃ nirodha-dhamman ti.

Bhummānaṃ devānaṃ saddaṃ sutvā Cātummahā-rājikā devānaṃ saddaṃ anuttaraṃ dhamma-cakkaṃ pavattitaṃ appaṭivattiyaṃ samaṇena vā brāhmaṇena vā devena vā maṇena vā brahmunā vā kenaci vā lokasmin” ti.

Yaṃ kiñci samudaya-dhamma-cātummaṃ devānaṃ saddaṃ anuttaraṃ dhamma-cakkaṃ pavattitaṃ appaṭivattiyaṃ samaṇena vā brāhmaṇena vā devena vā maṇena vā brahmunā vā kenaci vā lokasmin” ti.


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saddam sutvā Tusitā devā saddam anussāvesuṃ, Tusitānaṃ devānaṃ saddam sutvā Nimmāna- ratī devā saddam anussāvesuṃ, Nimmāna-ratīnaṃ devānaṃ saddam sutvā Paranimmīta-vasavatti devā saddam anussāvesuṃ, Paranimmīta-vasavattiṇāṃ devānaṃ saddam sutvā "Brahma-kāyikā devā saddam anussāvesuṃ": "Etam Bhagavatā Bārāṇasiyaṃ Isipatane Migadāyā ānuttaraṃ dhāma-cakkaṃ pavattitaṃ appatīvattiyāṃ samāṇeraṇaṃ va brāhmaṇena va devena va mārēna va brahmunā va kenaci va lokasmin" ti.


Attha kho Bhagavā udānaṃ udānesi:

"Aññāsi vata bho Koṇḍañño, aññāsi vata bho Koṇḍañño" ti.
Itih' idaṃ āyasmato Koṇḍaññassa Aññā-koṇḍañño tveva nāmaṃ ahosī ti.

* When the 16 additional heaven realms are included the text below replaces the phrase between the two asterisks above.

Brahma-pārisajjā devā saddam anussāvesuṃ, Brahma-pārisajjānaṃ devānaṃ saddam sutvā Brahma-purohitā devā saddam anussāvesuṃ, Brahma-purohitānaṃ devānaṃ saddam sutvā Mahā-brahmā devā saddam anussāvesuṃ, Mahā-brahmānaṃ devānaṃ saddam sutvā Parittabhā devā saddam anussāvesuṃ, Parittabhānaṃ devānaṃ saddam sutvā Appamāṇābhā devā saddam anussāvesuṃ, Appamāṇābhānaṃ devānaṃ saddam sutvā Appamāṇa-sattā devā saddam anussāvesuṃ, Appamāṇa-sattānaṃ devānaṃ saddam sutvā Asaññi-sattā devā saddam anussāvesuṃ, Asaññi-sattānaṃ devānaṃ saddam sutvā Vehapphalā devā saddam anussāvesuṃ, Vehapphalānaṃ devānaṃ saddam sutvā Sudassī devā saddam anussāvesuṃ:

1 The Asaññisattā devas are included only in the Thai version.

Evaṃ me sutuṃ. Ekaṃ samayaṃ Bhagavā Bārāṇasiyaṃ viharati Isipatane Migadāyā. Tatra kho Bhagavā pañcida-vaggye bhikkhū āmantesi:

"Rūpaṃ bhikkhave anattā. Rūpaṃ ca h' idaṃ bhikkhave attā avabhassasya na-y-idam rūpaṃ ābādhāya saṃvatteyya, labbhettha ca rūpe 'evaṃ me rūpaṃ hotu, evaṃ me rūpe mā ahosī' ti. Yasmā ca kho bhikkhave rūpaṃ anattā, tasmā rūpaṃ ābādhāya saṃvattati. Na ca labbhati rūpe 'evaṃ me rūpaṃ hotu, evaṃ me rūpaṃ mā ahosī' ti.

"Vedanā anattā. Vedanā ca h' idaṃ bhikkhave attā avabhassasya na-y-idam vedanā ābādhāya saṃvatteyya, labbhettha ca vedanāya 'evaṃ me vedanā hotu, evaṃ me vedanā mā ahosī' ti. Yasmā ca kho bhikkhave vedanā anattā, tasmā vedanā ābādhāya saṃvattati. Na ca labbhati vedanāya 'evaṃ me vedanā hotu, evaṃ me vedanā mā ahosī' ti.

"Saññā anattā. Saññā ca h' idaṃ bhikkhave attā avabhassasya na-y-idam saññā ābādhāya saṃvatteyya, labbhettha ca saññāya 'evaṃ me saññā hotu, evaṃ me saññā mā ahosī' ti. Yasmā ca kho bhikkhave saññā anattā, tasmā saññā ābādhāya saṃvattati. Na ca labbhati saññāya 'evaṃ me saññā hotu, evaṃ me saññā mā ahosī' ti.

"Saṅkhārā anattā. Saṅkhārā ca h' idaṃ bhikkhave attā avabhassasya na-y-idam saṅkhārā ābādhāya saṃvatteyyuṃ, labbhettha ca saṅkhāresu 'evaṃ me saṅkhārā hontu, evaṃ me saṅkhārā mā ahesun' ti. Yasmā ca kho bhikkhave saṅkhārā anattā, tasmā saṅkhārā ābādhāya saṃvattati. Na ca labbhati saṅkhāresu 'evaṃ me saṅkhārā hotu, evaṃ me saṅkhārā mā ahesun' ti.

"Viññāṇaṃ anattā. Viññāṇaṃ ca h' idaṃ bhikkhave attā avabhassamsu na-y-idam saṅkhārā ābādhāya saṃvatteyya, labbhettha ca saṅkhāresu 'evaṃ me saṅkhārā hontu, evaṃ me saṅkhārā mā ahesun' ti. Yasmā ca kho bhikkhave viññāṇaṃ anattā, tasmā viññāṇaṃ ābādhāya saṃvattati. Na ca labbhati viññāṇe 'evaṃ me viññāṇaṃ hotu, evaṃ me

ANATTALAKKHAṆA-STUTTA

Yan taṃ sattehi dukkhena añeyyaṃ anattalakkhaṇaṃ
Atta-vādāta-saññānaṃ samadd eva vimocanāma
Sambuddho taṃ pakāsesi diṭṭha-saccāna yogināma
Uttarīṃ paṭivedhāya diṭṭha-saccāna yogināma
Yan tena diṭṭha-dhammānaṃ bhaṭvetum nānām uttāmanāma
Sabba-savehi cittāni nānēn' upariparikhatanaṃ
dāthā nānānusāreṇa viṃmiccimun asateso
Sādhūnaṃ attha-siddhatthaṃ sāsanaṃ kātum icchatām

tena suuttantam bhāṇāma se.


“Tasmātīha bhikkhave yam kīci rūpam atītānāgata-paccuppannaṁ ajjhattam vā bahiddhā vā olārikā vā sukhumā vā hīnā vā pañṭita vā ye dure santike vā sabbe saṅkhārā vā ‘n’ etāṁ mama, n’ eso ‘ham asmi, na me so attā’ ti: evam etāṁ yathābhūtāṁ samma-ppaññāya daṭṭhabbaṁ.

“Ye keci saṅkhārā atītānāgata-paccuppannaṁ ajjhattam vā bahiddhā vā olārikā vā sukhumā vā hīnā vā pañṭita vā ye dure santike vā sabbe saṅkhārā ‘n’ etāṁ mama, n’ eso ‘ham asmi, na me so attā’ ti: evam etāṁ yathābhūtāṁ samma-ppaññāya daṭṭhabbaṁ.


Idam avoca Bhagavā. Attamanā pañca-vaggiyā bhikkhū Bhagavato bhāsitaṁ abhinanditaṁ. Ísmaṁ ca paṇa veyyakaraṇaṁ bhānāmāne pañca-vaggiyāṁ bhikkhūnaṁ anupādāya āsavo āvita cittāni vimuccimśū ti.
ĀDITAPARIYĀYASUTTA

Veneyya-damanopāye sabbaso pāramiṃ gato
Amogha-vacano Buddho abhiññāyānusāsako
Cinnānurūpato cāpi dhammena vinayaṃ pajaṃ
Cinnāggi-pāricariyānaṃ sambojhara-ha-yoginam
Yam āditta-pariyāyaṃ desayanto mano-haraṃ
te sotāro vimocesi asekkhāya vimuttiyā.

Evam me sutam. Ekam samayam Bhagavā Gayāyaṃ viharati Gayāsīse saddhiṃ bhikkhu-sahassena, tatra kho Bhagavā bhikkhū āmantesi:

“Sabbāṃ bhikkhave ādittāṃ. Kīraṃ bhikkhave sabbāṃ ādittāṃ?


“Evam passam bhikkhave sutavā ariya-sāvako cakkhusmiṃ pi nibbanti rūpesu pi nibbanti cakkhu-samphasse pi nibbanti, yaṃ p’ idam cakkhu-samphassa-paccayā uppajjhati vediyaṁ sukhaṃ vā dukkhaṃ vā adukkha-m-asukhaṃ vā tam pī ādittvā.

“Sotasmiṃ pi nibbanti saddesu pi nibbanti sota-viññāṇe pi nibbanti sota-samphasse pi nibbanti, yaṃ p’ idam sota-samphassa-paccayā uppajjhati vediyaṁ sukhaṃ vā dukkhaṃ vā adukkha-m-asukhaṃ vā tam pī ādittvā.

“Ghānasmiṃ pi nibbanti gandhesu pi nibbanti ghāna-viññāṇe pi nibbanti ghāna-samphasse pi nibbanti, yaṃ p’ idam ghāna-samphassa-paccayā uppajjhati vediyaṁ sukhaṃ vā dukkhaṃ vā adukkha-m-asukhaṃ vā tam pī ādittvā.

“Jivhāya pi nibbanti rasesu pi nibbanti jivhā-viññāṇe pi nibbanti jivhā-samphasse pi nibbanti, yaṃ p’ idam jivhā-samphassa-paccayā uppajjhati vediyaṁ sukhaṃ vā dukkhaṃ vā adukkha-m-asukhaṃ vā tam pī ādittvā.

“Kāyāsmin pi nibbanti phoṭṭhabbuesu pi nibbanti kāya-viññāṇe pi nibbanti kāya-samphasse pi nibbanti, yaṃ p’ idam kāya-samphassa-paccayā uppajjhati vediyaṁ sukhaṃ vā dukkhaṃ vā adukkha-m-asukhaṃ vā tam pī ādittvā.

“Manasmiṃ pi nibbanti dhammesu pi nibbanti mano-viññāṇe pi nibbanti mano-samphasse pi nibbanti, yaṃ p’ idam mano-samphassa-paccayā uppajjhati vediyaṁ sukhaṃ vā dukkhaṃ vā adukkha-m-asukhaṃ vā tam pī ādittvā.

“Manasmiṃ pi nibbanti dhammesu pi nibbanti mano-viññāṇe pi nibbanti mano-samphasse pi nibbanti, yaṃ p’ idam mano-samphassa-paccayā uppajjhati vediyaṁ sukhaṃ vā dukkhaṃ vā adukkha-m-asukhaṃ vā tam pī ādittvā.

“Manasmiṃ pi nibbanti dhammesu pi nibbanti mano-viññāṇe pi nibbanti mano-samphasse pi nibbanti, yaṃ p’ idam mano-samphassa-paccayā uppajjhati vediyaṁ sukhaṃ vā dukkhaṃ vā adukkha-m-asukhaṃ vā tam pī ādittvā.

“Manasmiṃ pi nibbanti dhammesu pi nibbanti mano-viññāṇe pi nibbanti mano-samphasse pi nibbanti, yaṃ p’ idam mano-samphassa-paccayā uppajjhati vediyaṁ sukhaṃ vā dukkhaṃ vā adukkha-m-asukhaṃ vā tam pī ādittvā.

“Manasmiṃ pi nibbanti dhammesu pi nibbanti mano-viññāṇe pi nibbanti mano-samphasse pi nibbanti, yaṃ p’ idam mano-samphassa-paccayā uppajjhati vediyaṁ sukhaṃ vā dukkhaṃ vā adukkha-m-asukhaṃ vā tam pī ādittvā.

“Manasmiṃ pi nibbanti dhammesu pi nibbanti mano-viññāṇe pi nibbanti mano-samphasse pi nibbanti, yaṃ p’ idam mano-samphassa-paccayā uppajjhati vediyaṁ sukhaṃ vā dukkhaṃ vā adukkha-m-asukhaṃ vā tam pī ādittvā.

“Manasmiṃ pi nibbanti dhammesu pi nibbanti mano-viññāṇe pi nibbanti mano-samphasse pi nibbanti, yaṃ p’ idam mano-samphassa-paccayā uppajjhati vediyaṁ sukhaṃ vā dukkhaṃ vā adukkha-m-asukhaṃ vā tam pī ādittvā.

Idam avoca Bhagavā. Attamanā te bhikkhū Bhagavato bhāsitaṃ abhinanduṃ. Imasmiṃ ca pane veyyākaraṇasmiṃ bhaññiyāmā tassa bhikkhu-sahassassa anupādāya āsavāhī ciññāni vinuñcissu ti.
FROM THE SATIPĀṬṬHĀNA SUTTA

Atthi kho tena Bhagavatā jānatā passatā arahatā sampā-sambuddhena ekāyano ayaṃ maggo sammad-akkhāto sattānaṃ visuddhiyā soka-paridevānām samatikkamāyā, dukkha-domanassānaṃ atthangamāyā, ṇāyassa adhigamāyā, nibbānassa sacchi-kiriyāyā, yad idam cattāro sati-paṭṭhānā.


Contemplation of body


Contemplation of feelings


Contemplation of mind


Contemplation of dhammā


Ayaṃ kho tena Bhagavatā jānatā passatā arahatā sampā-sambuddhena, ekāyano maggo sammad-akkhāto, sattānaṃ visuddhiyā, soka-paridevānām samatikkamāyā, dukkha-domanassānaṃ atthangamāyā, ṇāyassa adhigamāyā, nibbānassa sacchi-kiriyāyā, yad idam cattāro sati-paṭṭhānā ti.
METTĀNISAṂSAUTTAPĀṬHA


Idam avoca Bhagavā. Attamanā te bhikkhū Bhagavato bhāsitaṃ abhinandun ti.

6 PRECEPTS AND REQUESTS

AṬṬHAṄGA SĪLA
The Eight Precepts

Pāṇātipātā veramaṇi-sikkhā-padaṃ samādiyāmi.
Adinnādānā veramaṇi-sikkhā-padaṃ samādiyāmi.
Abrahma-cariyā veramaṇi-sikkhā-padaṃ samādiyāmi.
Musā-vādā veramaṇi-sikkhā-padaṃ samādiyāmi.
Surā-meraya-majja-pamāda-ṭṭhāna veramaṇi-sikkhā-padaṃ samādiyāmi.
Vikāla-bhojanā veramaṇi-sikkhā-padaṃ samādiyāmi.
Uccā-sayana-mahā-sayanā veramaṇi-sikkhā-padaṃ samādiyāmi.

I undertake the training rule of refraining from killing living beings.
I undertake the training rule of refraining from taking what is not given.
I undertake the training rule of refraining from sexual activity.
I undertake the training rule of refraining from false speech.
I undertake the training rule of refraining from intoxicants which cause heedlessness.
I undertake the training rule of refraining from eating at the wrong time.
I undertake the training rule of refraining from improper dressing, singing, dancing, and music, and from adornment by wearing garlands, or decorating with perfumes and cosmetics. [This includes jewellery and the like, but not anything medicinal.]
I undertake the training rule of refraining from sleeping on a high or great bed.

ĀJĪVAṬṬHAMAKA SĪLA
The Eight Precepts ending with Right Livelihood

Pāṇātipātā veramaṇi-sikkhā-padaṃ samādiyāmi.
Adinnādānā veramaṇi-sikkhā-padaṃ samādiyāmi.
Kāmesu micchācārā veramaṇi-sikkhā-padaṃ samādiyāmi.
Musāvādā veramaṇi-sikkhā-padaṃ samādiyāmi.
Pisuṇa-vācā veramaṇi-sikkhā-padaṃ samādiyāmi.
Pharusa-vācā veramaṇi-sikkhā-padaṃ samādiyāmi.
Samphapalāpā veramaṇi-sikkhā-padaṃ samādiyāmi.
Micchā-ājīvā veramaṇi-sikkhā-padaṃ samādiyāmi.

I undertake the training rule of refraining from killing living beings.
I undertake the training rule of refraining from taking what is not given.
I undertake the training rule of refraining from sexual misconduct.
I undertake the training rule of refraining from false speech.
I undertake the training rule of refraining from engaging in speech intended to engender hatred.
I undertake the training rule of refraining from engaging in speech intended to cause harm.
I undertake the training rule of refraining from speaking in a pointed manner.
I undertake the training rule of refraining from speaking in wrong means of livelihood.

56
REQUESTING THE FIVE (OR EIGHT) PRECEPTS

Lay person or people: Mayaṃ Bhante visuṃ visuṃ rakkhanatthāya ti-saraṇena saha pañca sīlāni yācāma.
Dutiyaṃ pi mayaṃ Bhante visuṃ visuṃ rakkhanatthāya ti-saraṇena saha pañca sīlāni yācāma.
Tatiyaṃ pi mayaṃ Bhante visuṃ visuṃ rakkhanatthāya ti-saraṇena saha pañca sīlāni yācāma.

(Anuggahāṃ katvā sīlaṃ detha no Bhante.)

The monk recites the Homage to the Buddha all three times together or one line at a time, then the lay people do likewise. The lay people repeat each refuge after the monk.

Monk: Ti-saraṇa-gamanam niṭṭhitaṃ.

Lay people: Āma Bhante.

The lay people repeat each precept after the monk.


Lay people: Sādhu, sādhu, sādhu.1

REQUESTING PARITTA CHANTING

Vipatti-paṭibāhāya sabba-sampatti-siddhiyā
Sabba-dukkha-vināsāya parittaṃ brūtha maṅgalaṃ.
Vipatti-paṭibāhāya sabba-sampatti-siddhiyā
Sabba-bhaya-vināsāya parittaṃ brūtha maṅgalaṃ.
Vipatti-paṭibāhāya sabba-sampatti-siddhiyā
Sabba-roga-vināsāya parittaṃ brūtha maṅgalaṃ.

REQUESTING A DHAMMA TALK

Brahmā ca lokādhipati Sahampati
Katañjalī an-adhivaraṃ ayācatha:
“Saññīdha sattāppa-rajakkha-jaṭikā;
Desetu dhammaṃ anukamp’ imaṃ pajam.”

7 MORNING AND EVENING CHANTING

MORNING CHANTING

This more or less follows the usual current practice at Thai temples. The Mahānikāy sect generally start with the following Ratanaṭṭayavandanā. The Thammayut omit it but have a longer chant by the leader following the three prostrations.

RATANAṬṬAYAVANDANĀ
Salutation to the Triple Gem


RATANAṬṬAYANAMAKKĀRAPĀṬHA
Homage to the Triple Gem

Arahāṃ sammā-sambuddho Bhagavā.
Buddham Bhagavanto abhivādenī. (Bow once)
Svākkhāto Bhagavato dhammo.
Dhammaṃ namassāmi. (Bow once)
Supaṭipanno Bhagavato sāvaka-saṅgho.
Saṅghaṃ namāmi. (Bow once)

PUBBAṬṭHANAMAKKĀRAPĀṬHA
Preliminary Homage to the Buddha

Handa dāni mayaṃ taṃ Bhagavanto vācaya abhituto pubba-bhāga-namakkārapā ṭhāme.
Namo tassa Bhagavato arahato sammā-sambuddhassa. / Namo tassa Bhagavato arahato sammā-sambuddhassa.

1 The eight precepts can be requested in the same way as the five precepts, substituting ‘aṭṭha’ ‘eight’ for ‘pañca’ ‘five’ in the request, and omitting the words ‘visuṃ visuṃ’. After the repetition of the precepts after the monk, the monk says: ‘Imāni aṭṭha sikkhā-padāni samādīyāmi’ and the lay people repeat this three times. The rest follows in the same way as for the five precepts.
BUDDHĀBHITHUTI
Supreme Praise of the Buddha

Handa mayaṃ Buddhābhithutiṃ karomase.


DHAMMĀBHITHUTI
Supreme Praise of the Dhamma

Handa mayaṃ dhammābhithutiṃ karomase.

Yo so svakkhāto Bhagavatā dhammo / sandiṭṭhiko akāliko ehipassiko / opanayiko paccattaṃ veditabbo viññūhi: / tam ahaṃ dhammaṃ abhipūjayāmi, tam ahaṃ dhammaṃ sirasā namāmi. (Bow once.)

SAṄGHĀBHITHUTI
Supreme Praise of the Sangha

Handa mayaṃ saṅghābhithutiṃ karomase.


AROUSING SAMVEGA
preceded by VERSES HONOURING THE TRIPLE GEM

Handa mayaṃ ratana-ttaya-ppaṇāma-gāthāyo c’ eva saṃvega-vatthu-paridīpaka-pāṭhāḥ ca bhāṇāmase.

Buddho susuddho karunā-mahaṇṇavo

Dhammo padīpo viya tassa satthuno
Yo magga-pākaṃata-bhāma-bhinnaṃ Lokuttarlo yo ca tad-athā-dipano, Vandāmi dhammaṃ aham ādareṇa taṃ.

Saṅgho sukheṭṭhābyatikhetta-saṇṇīto
Yo diṭṭha-santo sugatānubhāṣikataṃ Lukattarlo yo ca sudathā-dipano, Vandāmi saṅghaṃ aham ādareṇa taṃ.

Icc evam ekantahippuṇeyayakaṃ
Vatthu-ttayāṃ vandayātābhiṣakataṃ Puṇṇaṃ mayā yaṃ mama sabb‘ upaddawā Mā hontu ve tassa pabhāva-siddhiyā.

Idha Tathāgato loke uppanno arahāṃ sammā-sambuddho / dhammo ca desito niyyāṇiko upasamiko parinibbāṇiko sambodhagāṃ sugata-ppavedito. / Mayan tam dhammaṃ sutvā evaṃ jānāma:
Jāti pi dukkhā, jarā pi dukkhā, maraṇam pi dukkhaṃ, / soka-parideva-dukkha-dominassupāyāsā pi dukkhā, / appiyēhi sampayogasukkhā, piyehi vippayogasukkho, yaṃ p‘ iceña na habhi tam pi dukkhāṃ, / saṅkhittena pañc‘uṇāna-kkhandhā dukkhaḥ, / seyyathidāṃ:
rūpūpādāna-kkhandho
vedanūpādāna-kkhandho
saññūpādāna-kkhandho
saṅkhārūpādāna-kkhandho
viññāṇūpādāna-kkhandho,

yesaṃ pariññāya / dharamāno so Bhagavā / evam bahulaṃ sāvake vineti. / Evam bhāgā ca pan’ assa Bhagavato sāvakesu anusāsanī / bahulā pavattati:

Rūpaṃ aniccaṃ.
Vedanā aniccā.
Saññā aniccā.
Saṅkhārā aniccā.
Viññāṇaṃ aniccaṃ.

Rūpaṃ anattā.
Vedanā anattā.
Saññā anattā.
Saṅkhārā anattā.
Viññāṇaṃ anattā.
Sabbe saṅkhārā aniccā.
Sabbe dhammā anattā ti.


PATTIDĀNAGĀTHĀ
Transference of what has been Gained

Handa mayaṃ patti-dāna-gāthāyo bhaṇāmase.

Yā devatā santi vihāra-vāsinī
Thūpe ghare bodhi-ghare tahiṃ tahiṃ,
Tā dhamma-dānena bhavantu pūjitā
Sotthiṃ karonte ’dha vihāra-mandale.
Therā ca majjhā navakā ca bhikkhavo
Sārāmikā dāna-patī upāsakā
Gāmā ca desā nigamā ca issarā
Sappāna-bhūtā sukhitā bhavantu te.
Jalābujā ye pi ca anā-sambhavā
Samsēda-jātā atha vopapātikā
Nīyyānikāṃ dhamma-varaṃ pātīcca, te
Sabbe pi dukkhaṃ bhavantu sarṇāhayaṃ.

Thātu ciraṃ satam dhammo
dhamma-dharā ca puggalā.
Thātu ciraṃ satam dhammo
atthāya ca hitāya ca
Sanhe rakkhatu sāvake
sabbe pi dhamma-cārino
dhamme ariya-ppavedite.
Vudhiphi samppaṇeyyāma
pāṇino Buddha-sāsane
Pasannā hontu sabbe pi
kāle devo pavaṃsatu.
Sammādharāṃ pavecchanto
samiddham netu medaniṃ.
Vudhiphi-bhāvāva sattanaṃ
niccaa rakkhanti puttakaṃ.
Mātā pitā ca atraṃ
pajanī rakkhanta sabbadā.
 EVENING CHANTING
This more or less follows the usual current practice at Thai temples. The Mahānikāy sect generally start with the following Ratanattayavandana. The Thammayut omit it but have a longer chant by the leader following the three prostrations.

RATANATTAYAVANDANĀ
Salutation to the Triple Gem


RATANATTAYANAMAKKĀRAPĀṬHA
Homage to the Triple Gem

Arahaṃ sammā-sambuddho Bhagavā.
Buddhaṃ Bhagavantaṃ abhivādemī. (Bow once)

Svākkhāto Bhagavatā dhammo.
Dhammaṃ namassāmi. (Bow once)

Supaṭippanno Bhagavato sāvaka-saṅgho.
Saṅghaṃ namāmi. (Bow once)

PUBBABHĀGANAMAKKĀRAPĀṬHA
Preliminary Homage to the Buddha

Handa dāni mayaṃ taṃ Bhagavantaṃ vācaya abhigāyituṃ pubba-bhāga-nama-kkārān ca eva Buddhānussati-nayañ ca karomase.

Namaṃ tassa Bhagavato arahato sammā-sambuddhassa. / Namo tassa Bhagavato arahato sammā-sambuddhassa. / Namo tassa Bhagavato arahato sammā-sambuddhassa.

BUDDHĀNUSSATI
Recollection of the Buddha


BUDDHĀBHIGHĪTI
Supreme Praise of the Buddha

Handa mayaṃ Buddhābhighītiṃ karomase.

Buddhāvahanta-varatādi-guṇābhiyutto
Suddhābhiṣiṇā-Karunā samāgatatto
Bodhesi yo sujanatamaṃ kamalaṃ va sūro,
Vandāṃ1 ahaṃ taṃ araṇaṃ sirasā jinendama.

Buddho yo sabbha-paññaṃ
Paṭhamānussati-tthānaṃ
Buddhassāhī2 asmi dāso3 va,
Buddho dukkhaṃ ghatā ca
Buddhassāhaṃ nīyādemi
Vandanto ‘ham’ carissāmi
N’ atti me saraṇaṃ aññaṃ:
Etena sacca-vajjena
Buddhaṃ me vandāmānena4
Sabbe pi antarāyā me me

Kāyena vācaya va cetasa vā
Buddhe kukkanām pakataṃ mayā yaṁ,
Buddho patiggāṅhantu accayan taṃ
Kālantaṃ saṃvarituṃ va Buddhā.

1 Woen chant “dāsi”.
2 Woen chant “vandanti ‘haṃ’”.
3 Woen chant “vandanti ‘haṃ’”.
4 Woen chant “vandanti ‘haṃ’”.

(bowing)
Recollection of the Dhamma

Handa mayaṃ dhammānussatīyaṃ karomase.

Svākkhāto Bhagavatā dhammo / sandiṭṭhiko akāliko ehi-passiko / opanayiko paccattaṃ veditabbo viññūhi ti.

Supreme Praise of the Dhamma

Handa mayaṃ dhammābhigītiṃ karomase.

Svākkhātatādi-guṇa-yoga-vasena seyyo
Yo magga-pāka-pariyatti-vimokkha-bhredo
Dhammo kuloka-patanā tadadhāri-dhārī,
Vandām’ ahaṃ tama-haraṃ vara-dhammam etam.

Recollection of the Sangha

Handa mayaṃ saṅghānussatīyaṃ karomase.


Supreme Praise of the Sangha

Handa mayaṃ saṅghābhigītiṃ karomase.

Sad-dhamma-jo supaṭipatti-ṭhādi-yutto
Yo ’ṭṭha-bbidho ariya-puggala-saṅgha-setṭho
Sīlādi-dhamma-pavarāsaya-kāya-citto,
Vandām’ ahaṃ tami ariyaṃna gaṇaṃ susuddham.

Women chant:
1 Women chant: dāsī
2 Women chant: vandantīhaṃ
3 Women chant: vandamānāya

Kāyena vācāya va cetasā vā
Dhamme kukammaṃ pakataṃ mayā yaṃ,
Dhammo paṭigginhatu accayan taṃ
Kālantare saṃvarituṃ va dhamme.

Women chant:
1 Women chant: dāsī
2 Women chant: vandantīhaṃ
3 Women chant: vandamānāya
UDDISSANĀDHITTHĀNAGĀTHĀ
Verses of Dedication of Merit and Aspiration

Handa mayaṃ uddissanādhitthāna-gāthāyo bhaṇāmase.

Iminā puñña-kammaṃa
Ācariyāpakārā ca
Suriyo candimā rājā
dhaṃmaṃaṃa."}

Iminā puñña-kammaṃa
Khipp'āhaṃ sulabhe c'eva
Ye santāne hinā dhāmmā
Nassantu sabbadā yeva
Uju-cittaṃ sati-pānānā
Mārā labhantu n'okāsaṃ
Buddhādhipavaro nātho,
Nātho pacceka-buddho ca
Tes'ottamānuṭṭhāvena

upajjhāyā guṇuttonā
māṭā-pitā ca ṇētaka
gunavanta rār u c ca
dhaṃmaṃaṃa."}

imīna uddissa ca
tanhpāḍāna-chedanaṃ.
yāva nibbānato māmaṃ
yattha jātō bhaye bhaye.
sallekho viryamhīna
kātu c virīyesu me.
dhammo nātho varuttammo,
saṅgho nāthottaro māmaṃ:
Mār'okāsaṃ labhantu mā.
Pali texts are traditionally learnt by ear and then explained briefly by word of mouth before any detailed translation is seen. Until modern times very few people (East or West) read texts with the eyes i.e. without verbalizing them either aloud or to themselves. The effect of reading them with the eyes can often be very different to that intended. Their purpose is to arouse joy and faith or to provide material for contemplation and wisdom, not to be a subject for thinking and mental proliferation or for views and judgement.

The translations here and throughout the book are no more than attempts to give some sense of a meaning which is often many-layered and untranslatable. For this reason alternative translations, where known, are listed below. References to the sources of texts give the page numbers of the Pali Text Society editions, which are also indicated in some of the translations.

**Abbreviations:**

- A: Aṅguttaranikāya
- BD: Book of the Discipline
- D: Dīghanikāya
- Dhs: Dharmasasgantā
dhaya
- Kh: Khuddakapāṭha
- M: Majjhimanikāya
- Paṭis: Paṭisambhidāmagga
- S: Saṃyuttanikāya
- Sn: Suttanipāta
- Vin: Vinayapiṭaka
- Vism: Visuddhimagga

**Recollection of the qualities of the Buddha**

The Lord is indeed thus:

- An Arahat;
- Completely self-awakened;
- Perfect in knowing and doing (i.e. in understanding and ‘skill in means’ (compassion); in other words, in vipassanā and samatha — seeing what is needed and knowing how to do it);
- Going along well (or ‘well-gone’);
- One who can see all worlds;
- An incomparable trainer of those ready for training;
- Teacher of gods and men;
- Awake;
- The Lord.

This is found in many places in the Suttas, including M I 37 and A III 285. Vism Ch3 (t) gives a detailed commentary.

**Recollection of the qualities of the Dhamma**

Wonderfully taught is the Lord’s teaching:

- Visible here and now (Nibbāna is timeless, or it is all around, here and now — no need to wait for some other time or place!);
- Instantaneous (i.e. there is no gap between attainment and the resulting transformation);
- Inviting (its quality everywhere is ‘come, see!’);
- Leading onwards (the whole path leads onwards, and Stream-entry is irreversible, and leads ultimately to Arahatship);
- To be seen by the wise, each for himself (i.e. no-one, not even a Buddha, can make you attain: you must do it for yourself).

This occurs at M I 38, A III 286 and elsewhere. Vism Ch7 (2) gives a detailed commentary.

**Recollection of the qualities of the Sangha**

- Of good conduct is the Community of Hearers of the Lord;
- Of straight conduct is the Community of Hearers of the Lord;
- Of conduct conforming with the Path is the Community of Hearers of the Lord;
- Of right conduct is the Community of Hearers of the Lord;
- That is to say, the four pairs of men, the eight kinds of noble individuals (in other words, as four pairs, those attaining both Path and Fruit of Stream Entry, Once Return, Never Return, and Arahat; or, as eight kinds of individual, those attaining the Path of Stream Entry and those attaining the Fruit of Stream Entry taken separately, and similarly for the other three Paths and Fruits);
- This, indeed, is the Community of Hearers of the Lord: worthy of veneration with offerings, worthy of hospitality, worthy of gifts, worthy of respectful greeting — an incomparable field in which merit grows for the whole world.

This occurs at M I 38, A III 286 and elsewhere. Vism Ch7 (3) gives a detailed commentary. All three Recollections are translated in *Buddhist Meditation: an Anthology of Texts from the Pali Canon* by Sarah Shaw, p.112.

**Pūjā**

The last line is from the Tirokuḍḍasutta, Kh VII.

**Invitation to the Devas**

An invitation to listen to the teaching of the Buddha addressed firstly to the devas in world systems all around and then to those in the various levels of this one as well as those in various places on earth. It concludes with the repetition three times of the declaration: this is the time to hear the Dhamma.

**Homage to the Twenty-eight Buddhas**

This is found in many places in the Suttas, including M I 37 and A III 285. Vism Ch7 (t) gives a detailed commentary.
This chant pays homage to the twenty-eight Buddhas that preceded, and include, Gotama; and wishes for their protection.

**Mettasutta**

He who is skilled in welfare, who wishes to attain that calm state (nibbāna), should act in this way: he should be able, upright, perfectly upright, of noble speech, gentle and humble.

Contented, easily supported, with few duties, of simple livelihood, with senses calmed, discreet, not impudent, he should not be greedily attached to families.

He should not pursue the slightest thing for which other wise men might blame him. May all beings be happy and secure, may their hearts be wholesome!

Whatever living beings there be: feeble or strong, tall, stout or medium, short, small or large, without exception; seen or unseen, those dwelling far or near, those who are born or those who are yet to be born, may all beings be happy!

Let one not deceive another, nor despise any person, whatsoever, in any place. Let him not wish any harm to another out of anger or ill-will.

Just as a mother would protect her only child at the risk of her own life, even so, let him cultivate a boundless heart towards all beings.

Let his thoughts of boundless love pervade the whole world: above, below and across without any obstruction, without any hatred, without any enmity.

Whether he stands, walks, sits or lies down, as long as he is awake, he should develop this mindfulness. This they say is the noblest living here in this world.

Not falling into wrong views, endowed with sīla and insight, by discarding attachment to sense desires, he never again knows rebirth.

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**Maṅgalasutta**

Thus have I heard. On one occasion the Lord was staying at Sāvatthi, in Jeta’s Grove, at Anāthapiṇḍika’s monastery. And then, late on a beautiful night, a certain minor deva of surpassing beauty, after making Jeta’s grove shine with radiance, approached the Lord, and, having paid respect to the Lord, stood at one side. Having stood at one side, the deva addressed the Lord in verses:

Many gods and men have tried to find maṅgalas, Which bring safety. Tell, then, the supreme maṅgala.

Not associating with fools, associating with the wise, Honouring those worthy of honour: this is the supreme maṅgala.

Living in a suitable place, having made merit in the past, Directing oneself aright: this is the supreme maṅgala.

Great learning, a craft, well-learnt discipline, Any well-spoken speech: this is the supreme maṅgala.

Looking after one’s parents, kindness towards one’s wife and children, An occupation that causes no disturbance: this is the supreme maṅgala.

Generosity, living according to Dhamma, kindness to one’s relatives, Faultless actions: this is the supreme maṅgala.

Not delighting in, abstaining from, wrongdoing; abstaining from intoxicating drink; Not careless about practice: this is the supreme maṅgala.

Respect, humility, contentment, gratefulness, Hearing Dhamma at the right time: this is the supreme maṅgala.

Acceptance, being easily spoken to, seeing monks, Discussing Dhamma at the right time: this is the supreme maṅgala.

Self control, the Brahmafaring, seeing the Noble Truths, Seeing Nibbāna directly: this is the supreme maṅgala.

When he experiences worldly ups and downs, his mind does not waver. It is sorrowless, stainless, safe: this is the supreme maṅgala.

By performing suchlike deeds, they go everywhere unconquered, Everywhere in safety: that is their supreme maṅgala.

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Sn 143 - 152, Kh IX. There are very many translations of this, for example in *Being Nobody, Going Nowhere* by Ayya Khema, *What the Buddha said* by Walpola Rahula, the *Amaravati Chanting Book* ...; and *Buddhist Meditation* by Sarah Shaw discusses it further. p.166ff.

Sn 258 - 269; Kh V. The latter is translated by Ñāṇamoli Bhikkhu as *The Minor Readings and Illustrator*: the sutta is on p.2, the commentary, which explains the occasion of the sutta, on p.95.

**The occasion of the Maṅgalasutta:**

It seems that people in India used to meet to listen to story-tellers, and to talk afterwards. At one such
gathering, a discussion arose about what brings good fortune. All sorts of things were favoured by one person or another, such as seeing a black cat, overhearing a particular word, a conjunction of the planets, or a host of other things seen, heard, smelt, tasted or touched. This discussion got heated, and was carried out into the town and beyond. So, a tremendous debate started up, and factions formed, and wherever you went people would be speculating and arguing about good omens.

The devas of the Realm of the Four Kings overheard all this, and they, too, took to speculating about good omens. From there, the debate spread like wild fire through the heavenly realms, upwards to the highest heaven and outwards to ten thousand world systems; and thus a great tumult arose about good omens, with divisions and factions everywhere.

Investigations and debate went on among gods and men for twelve years, without reaching any agreement about what brings good fortune. At last the devas of the Thirty-Three assembled and, taking counsel together, decided to consult Sakka, their wise ruler.

So they formally entered his presence, and paid homage before his throne, where he sat resplendent with raiment and regalia befitting the occasion, surrounded by thousands of beautiful attendants. They told him of the tumultuous debate about good omens, and that neither they nor others had come to any conclusion; and they respectfully asked him to give his verdict.

But wise Sakka asked where the debate had started. They said they had heard it from the devas of the Realm of the Four Kings; and the devas of the Realm of the Four Kings told where they had heard it, and so on until it was clear that the argument had started in the human world. Sakka asked, “Where is the Fully Enlightened One living?”; and they replied, “In the human world, sire”. Sakka gently enquired, “Has anyone asked the Lord?” They shook their heads, and Sakka said, “Good sirs, why do you make such a forest with treetops in flower in the heat of the first month of summer is the most excellent Dhamma means both Vara’.

Then come six verses praising the Sangha. The first indicates that what is meant by Sangha here is all those on the eight stages from stream-entry to arahat. They are the disciples of the Buddha, worthy of offerings and whatever is offered them bears great fruit. They are described as devoting themselves with a firm mind to the Buddha’s teaching and as reaching their goal, free from sense objects, plunging into the Deathless and enjoying a bliss without cost. Such persons who have penetrated and seen the Noble Truths are as unshakable as a locking post (Indra’s pillar) with its base sunk deep into the ground. Even if they are very heedless, they will not take an eighth rebirth. From the moment of vision they have abandoned three things: seeing aggregates as real, and attachment to doing right. Very bad acts are impossible for them and if they do something wrong, they never conceal it.

Then come three more verses as a kind of climax. Two concern both the Buddha and Dhamma. ‘Like a forest with treetops in flower in the heat of the first month of summer is the most excellent Dhamma which he taught’ and ‘the most excellent one, knower of the most excellent, giver of the most excellent, bringer of the most excellent, unsurpassed has taught the most excellent Dhamma.’ (‘Varu’ means both excellent and also a gift or boon) The last of the three refers again to the Sangha, but now specifically to those who have achieved the goal — ‘the old has perished; the new is not produced. Detached as to future rebirth, with seeds destroyed, without desire to proliferate, those heroes enter nibbāna just as this lamp blows out (nibbanti).’

Sn 222 - 238, Kh VI. This sutta was recited by the Buddha at Vesālī to remove the distress caused by cholera. The three concluding verses ask all beings ‘of earth or sky’ to revere the Buddha, the Dhamma and the Sangha respectively and each concludes with a wish for happiness and good fortune.

Mahājayaṁāṅgalagāthā

The last two lines are traditionally used when tying blessing thread.

Jayaparitta
These verses can repeat until an auspicious time has been reached. The first three lines are optional, and are not included in the repetition if the chant is repeated.

**Jinapañjaragāthā**

The Jinapañjara establishes a protective enclosure. This is made up of Buddhas and Arahats called Conquerors (as they have conquered defilements) linked to various parts of the body of the person and protective chants placed around, above and below. At the end of the chanting, blessing is invoked to destroy all misfortunes, inimical qualities and obstacles by the power of the Buddha, Dhamma and Sangha. It can be chanted for oneself or for others.

**Sambuddhe Aṭṭhavīsañcādigāthā**

Homage is offered to 512,028 Buddhas together with their Dhamma and Sangha. By the power of this homage (nāmo) all troubles are destroyed and all obstacles completely perish. Similarly for 1,024,055 Buddhas and a third time with 2,048,109 Buddhas.

**Eight Verses of Homage (Namo)**

This is a play on AUM and OM and NAMO and OMAKA. The chant was composed by King Mongkut (Rāma IV) of Thailand.

**Āṭānāṭiyaparitta**

This is an extract of some of the verses from the Āṭānāṭiya-sutta of the Dīghanikāya together with some added blessings.

**Khandhaparitta**

This is the final portion of the Aḥirājasutta (A V 342f) and Ahi(metta)sutta (A II 72), also given at Vin II 110 and as the Khaṇḍajātaka (or Khandhajātaka) at Ja II 144-148.

This is one of the oldest protective chants, as such, specifically given by the Buddha for protection against the bite of snakes and other such creatures. It refers to spreading loving-kindness to the four clans of serpent and to other beings whether legless or going on two, four or many feet. It concludes with homage to the seven Buddhas.

**Moraparitta**

This is the text of the verses of the Morajātaka (Ja II 336), the story of the Golden Peacock.

A brahminical mantra (brahmamanta) addressed to the rising and setting sun for protection by day and by night respectively is combined with a more Buddhist one offered to the true brahmins i.e. the Buddhas, giving homage and seeking protection.

**Jayamaṅgalagāthā**

These nine verses declare that through various good qualities the Buddha overcame eight opponents:

- through giving, Māra, with a thousand arms and a thousand weapons, and his terrible army;
- through patience and discipline, the terrible, impatient yakkha Āḷavaka;
- through metta, Nāḷāgiri, the crazed elephant, cruel as a thunderbolt;
- through psychic powers, cruel-handed Angulimāla with raised sword;
- through his serene and peaceful bearing, Ciñcā, who faked pregnancy and made false allegations against him;
- with the lamp of wisdom, Saccaka, bent on dispute, who had abandoned truth and was completely blinded;
- through psychic powers, the powerful serpent Nandopananda, whom he sent Moggallāna to tame;
- through the medicine of true knowledge, the mighty Brahma Baka, bitten by the serpent of misconceived views.

Each verse ends: by the power of this deed may victory and blessings be yours.

**Cullamāṅgalacakkavāḷa**

**The Lesser Sphere of Blessings**

This chant invokes the power of all Buddhas, all their Dhammas, all their Sanghas; that of the Three Jewels — Buddha, Dhamma and Sangha; that of the 84,000 Dhamma teachings; that of the Threefold Scripture and that of the Arahat disciples of the Buddha to destroy all kinds of troubles, fears and dangers and to bring about many kinds of blessing and good fortune.

This is a blessing to be chanted for a single individual.

**Ratanattayānubhāvādigāthā**

Verses beginning ‘by the Power of the Triple Gem’

By the power of the Triple Gem, by the might of the Triple Gem, may dukkha, disease, danger, enmity and distress be destroyed.

May success, prosperity, security, happiness, strength, long life and beauty increase.

May you have all blessings, may devas guard you well, by the power of all the Buddhas and Dhammas and Sanghas may you always have well-being.

**Sāmaṇerapañha**

Kh IV. A numerically ordered catechism for a novice.

The Thirty Two Parts of the Body

Satipaṭṭhānasutta, M I 57 and Mahāsatipaṭṭhānasutta, D II 293 and elsewhere. These only give 31 parts; the full 32 are found in the Canon only at Patis I 6f. See also *Buddhist Meditation* by Sarah Shaw,
Dhajaggaparitta
The Banner Safeguard

In the forest or at the root of the tree or an empty place, bhikkhus, if you call to mind the Buddha, you will have no fear; if not the Buddha, then the Dhamma; if not the Dhamma, then the Sangha. For those who recollect the Triple Gem, fear and terror will not arise.

S I 220. These verses close the Dhajaggasutta, in which the Buddha compares the recollection of the Triple Gem to a banner carried in battle by the devas to sustain the courage of their troops.

Devatāuyyojanagāthā
This can be chanted towards the end of a session of chanting to let the devas depart after inviting them with the Invitation to the Devas.

Bojjhaṅgaparitta
The Enlightenment factor called mindfulness, investigation of dhammas too, and the Enlightenment factors vigour, joy and tranquillity, also the two remaining Enlightenment factors of concentration and equanimity — these seven were taught perfectly by the all-seeing Sage and, when developed and frequently practised, bring about higher knowledge, Nibbāna and Enlightenment — by the speaking of this truth, may you ever have safety.

On one occasion, when the Lord saw that Moggallāna and Kassapa were ill and in pain, he taught to them the seven Enlightenment factors. They felt delight in that and were at that moment freed from their sickness — by the speaking of this truth, may you ever have safety.

Once when the King of Dhamma himself was afflicted by an illness he got the Elder Cunda to chant the same seven factors with devotion. He rejoiced and immediately arose from that disease — by the speaking of this truth, may you ever have safety.

Those diseases were abandoned by those three Great Sages, just as defilements destroyed by the Path can arise no more — by the speaking of this truth, may you ever have safety.

This is sometimes chanted for people who are ill.

Anumodanā
The first two lines are from the Tirokuḍḍasutta, Kh VII.

The following four chants (Paṭiccasamuppāda, Paṁsukūla, Abhidhammasaṅkhepa and Mātikā) are often used at funerals and memorials.

Paṭiccasamuppāda
Conditioned Arising

The Buddha spent the first seven days after the enlightenment seated in a single cross-legged posture, enjoying the happiness of liberation. He emerged from ‘that samādhi’, as the Udāna mentions, to contemplate conditioned arising. He spent the three watches of the night contemplating conditioned arising as processes of arising, as processes of cessation and both together. The three verses here are those he uttered at the end of each of the three watches respectively. They are found at the beginning of BD Vol IV and in the Udāna at the very beginning. (Cf. also Vin I (Mahāvagga))

(End of the first watch)
Truly when dhammas appear to the brahmin who is energetic and meditating, then all his doubts depart because he understands dhamma(s) as having cause(s); (End of the second watch)
Truly when dhammas appear to the brahmin who is energetic and meditating, then all his doubts depart because he has known the destruction of conditions; (End of the third watch, i.e. at dawn)
Truly when dhammas appear to the brahmin who is energetic and meditating, he abides dispersing Māra’s army, as the sun lights up the sky.

The exposition of paṭicca-samuppāda - ‘dependent origination’ or ‘conditioned arising’ - is found in many places in the suttas, for example D II 55, M I 261, S II 1.

Paṁsukūla
Cast-off Rags

Compounded things are indeed impermanent Of nature to arise and decay. After arising they cease And the calming of them is happiness.

D II 157 (Mahāparinibbānasutta) and II 199 (Mahāsudassanasutta) and elsewhere. Each of these is a key extract from one of the seven books of the Abhidamma.

The Abhidhamma Triplet Mātikā

Dhs 1 - 2.

Lokuttarajhānapāṭha
Transcendent Jhāna

This is a chant based on the section of the first book of the Abhidhamma which describes the transcendent jhāna of the path of stream-entry. It is this which leads out of the round of rebirths and
After the twenty-five ways it concludes with the simple statement that
burns up the hindrances.

its absence, or progressing towards peace not towards its absence, or because it meditates evenly and
absorption comes because of previously seeking peace and not its absence, or taking hold of peace not
samādhi in the hindrances. etc. Each of these four pairs is followed by a second pair indicating that
absorption) because it meditates peacefully/evenly and because it brings about the burning up of
samādhi jhāyati is so-called (at the moment of reaching
meanings of the verb (of absorption) but does not progress towards the absence of peace. Lastly there is also a play on the
not take hold of the absence of peace. (In the highest level of access) it progresses towards the peace
absence of peace. (In the middle level of access) it takes hold of the peace (of absorption) but does
not take hold of the absence of peace. (In the highest level of access) it progresses towards the peace
(of absorption) but does not progress towards the absence of peace. Lastly there is also a play on the
meanings of the verb jhāyati ‘to meditate’ or ‘to burn’: samādhi is so-called (at the moment of reaching absorption) because it
mediates peacefully/evenly and because it brings about the burning up of the hindrances. etc. Each of these four pairs is followed by a second pair indicating that samādhi in absorption comes because of previously seeking peace and not its absence, or taking hold of peace not its absence, or progressing towards peace not towards its absence, or because it meditates evenly and
burns up the hindrances.

After the twenty-five ways it concludes with the simple statement that samādhi is peaceful and beneficial and happy.

Patis I 269.

Dhammacakkappavattanasutta
The Sutta on Setting Turning the Wheel of the Dhamma

Vin I 10 - 12 (Mahāvagga), S V 420 - 424. There are many translations of this sutta, eg in The Life of the Buddha by Nāṇamoli, The First Discourse of the Buddha by Dr. Rewata Dhamma, What the Buddha Taught by Walpola Rahula, and Pain and its Ending: the Four Noble Truths in the Theravāda Buddhist Canon by Carol S. Anderson, pp.64 - 67.

Anattalakhaṇasutta
Discourse on the Mark/Sign of Anatta

abandons fixed views. It can be of any of the four or five jhānas, but always refers to the combination of 60 states beginning with contact and ending with non-distraction (i.e. concentration) and must always be reached by one of four ways, depending on whether the way which suppresses hindrances is pleasant or painful and whether the direct experience which follows occurs swiftly or slowly.

The chant is subsequently repeated three times. The first time the transcendent jhāna is described as empty because it is produced by the experience of emptiness and retains that quality. The second time it is described as without goal because it is reached without any deliberate directing of the mind. Finally it is accompanied also with one of the four rulerships — purpose, strength, mind and investigation. One or other of these has generated the jhāna and continues to flavour it.

The Meanings of Samādhi

Twenty-five ways of looking at the nature of samādhi (concentration/mental unification). The first three are shared with the other four faculties: each faculty embraces the others, supports the others and helps bring them to fulfilment. Then come the one-pointed, undistracted, purified, stable and liberated aspects of samādhi, culminating in the statement that it is the fixing of the mind due to the establishment of unity.

Then follow eight pairs, involving plays on the meaning of the first part of the word samādhi — taking that as sama ‘peace’ or ‘even’ and its opposite visuña. In four of these samādhi is so-called (in the weakest level of access concentration) because it seeks the peace (of absorption) but does not seek absence of peace. (In the middle level of access) it takes hold of the peace (of absorption) but does not take hold of the absence of peace. (In the highest level of access) it progresses towards the peace (of absorption) but does not progress towards the absence of peace. Lastly there is also a play on the meanings of the verb jhāyati ‘to meditate’ or ‘to burn’: samādhi is so-called (at the moment of reaching absorption) because it meditates peacefully/evenly and because it brings about the burning up of the hindrances. etc. Each of these four pairs is followed by a second pair indicating that samādhi in absorption comes because of previously seeking peace and not its absence, or taking hold of peace not its absence, or progressing towards peace not towards its absence, or because it meditates evenly and burns up the hindrances.

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Anattalakhaṇasutta
Discourse on the Mark/Sign of Anatta

After the Buddha had given the First Sermon on the last day of the month (the Full Moon day) to the first five disciples in the Animal Park at Benares and Koudaṇṭa understood, he continued to teach and on the following four days the ‘stainless eye of Dhamma’ arose to the remaining four disciples. So they had now all seen the truths. On the fifth day of the month the Discourse on the Mark of Anatta was taught to them and as this explanation was being given, their minds were completely freed from distorting tendencies.

The discourse applies the mark of anatta to each of the five aggregates — if they were not anatta, they would not lead to distress and they would be subject to our control. Since they are not permanent, each is unsatisfactory and subject to change and each should be understood as ‘that is not mine, that am I not, that is not my self’. Whoever sees that is disenchanted with the five aggregates and becomes detached from them. As a result of detachment, he becomes free and knows ‘I am free’ in regard to what has been freed. He understands that ‘birth is destroyed, the religious life has been lived, what needed doing has been done, there is no more of existence like this’.

S III 66f. See also Vin I 13f. i.e. BD IV 20f.

Ādittapariyāyasutta
The Fire Sermon

This discourse was given to the three Kassapa brothers and their thousand disciples who had been recently won over by the Buddha and joined the Sangha. They had previously been fire-worshippers and as this explanation was being given, their minds were completely freed from distorting tendencies.

The Buddha declares that each of the six senses, their objects, the corresponding consciousnesses and consequential contacts and feelings are on fire. They are on fire with the three fires of greed, hate and delusion. They are on fire with birth, old age and death, with sorrows, lamentations, sufferings, miseries and despairs. Seeing that, the noble disciple who has heard the teaching is disenchanted with the world of the senses and becomes detached from that. As a result of detachment, he becomes free and knows ‘I am free’ in regard to what has been freed. He understands that ‘birth is destroyed, the religious life has been lived, what needed doing has been done, there is no more of existence like this’.

S IV 10. See also Vin I 34f. (The Ādittapariyāyasutta at S IV 168 is different)

From the Satipathiṇasutta
The Foundations of Mindfulness Sutta

Knowing and seeing, the Exalted One, attained to Truth, perfectly enlightened by himself, rightly expounded this path that leads in one direction, for the purification of beings, for the surmounting of grief and lamentation, for the disappearance of suffering and pain, for the attainment of the way, for the realization of nibbāna: that is, the four foundations of mindfulness.

What four? The monk practises contemplating the body in the body, ardent, mindful and clearly comprehending, having put away longing and discontent with the world. He practises contemplating feeling in feelings, ardent, mindful and clearly comprehending, having put away longing and discontent with the world. He contemplates mind in the mind, ardent, mindful and clearly comprehending, having put away longing and discontent with the world. He contemplates dhamma in dhammas, ardent, mindful and clearly comprehending, having put away longing and discontent with the world.
Monks, when the mind-deliverance of loving-kindness is cultivated, developed, made much of, made

Thus have I heard. Once the Lord was staying at Savatthi in the Jeta Grove, Anathapindika’s Park. Satipaṭṭhānasutta, M I 57 and Mahāsatipaṭṭhānasutta, D II 293. Translations are found in many places.

And how does a monk practise contemplating the mind in the body?
Here a monk practises contemplating the mind in the body, internally; or he practise contemplating the mind in the body, externally; or he practises contemplating the body in the body both internally and externally. He practises contemplating the arising of dhammas in the body, or the ceasing of dhammas in the body or he practises contemplating the arising and ceasing of dhammas in the body. Or else mindfulness that ‘there is a body’ is established in him, just enough to know and remember. And he

And how does a monk practise contemplating feeling in feelings?
Here a monk practises contemplating feeling among feelings internally, externally and both internally and externally. He practises contemplating the arising of dhammas in feelings, or the ceasing of dhammas in feelings or he practises contemplating the arising and ceasing of dhammas in feelings. Or else mindfulness that ‘there is a feeling’ is established in him, just enough to know and remember. And he

And how does a monk practise contemplating the mind in the body?
Here a monk practises contemplating mind in the body internially, externally and both internally and externally. He practises contemplating the arising of dhammas in the mind, or the ceasing of dhammas in the mind or he practises contemplating the arising and ceasing of dhammas in the mind. Or else mindfulness that ‘there is mind’ is established in him, just enough to know and remember. And he

And how does a monk practise contemplating feeling in feelings?
Here a monk practises contemplating feeling among feelings internally, externally and both internally and externally. He practises contemplating the arising of dhammas in feelings, or the ceasing of dhammas in feelings or he practises contemplating the arising and ceasing of dhammas in feelings. Or else mindfulness that ‘there is a feeling’ is established in him, just enough to know and remember. And he

And how does a monk practise contemplating the mind in the mind?
Here a monk practises contemplating mind in the mind internally, externally and both internally and externally. He practises contemplating the arising of dhammas in the mind, or the ceasing of dhammas in the mind or he practises contemplating the arising and ceasing of dhammas in the mind. Or else mindfulness that ‘there is mind’ is established in him, just enough to know and remember. And he

And how does a monk practise contemplating feeling in feelings?
Here a monk practises contemplating feeling among feelings internally, externally and both internally and externally. He practises contemplating the arising of dhammas in feelings, or the ceasing of dhammas in feelings or he practises contemplating the arising and ceasing of dhammas in feelings. Or else mindfulness that ‘there is a feeling’ is established in him, just enough to know and remember. And he

Requesting a Dhamma talk
A request for Dhamma teaching, based on Brahma Sahampati’s request to the Buddha: “There are beings here with little dust in their eyes: teach the dhamma; show mercy to these people.”

Arousing Saṅvega
The chant begins with a declaration that a Buddha has appeared and Dhamma is known. Now a Tathāgata has appeared in the world, one far from defilements, perfectly enlightened by his own efforts and Dhamma has been taught, which leads out of saṃsāra, gives tranquillity, tends towards final nibbāna, leads to full awakening, and is proclaimed by the Well-Gone. Having heard this Teaching, we know:

Birth is dukkha, old age is dukkha, death is dukkha; sorrow, lamentation, pain, grief and despair are dukkha; association with what is disliked is dukkha, separation from what is liked is dukkha, not getting what one wants is dukkha; in short, the five aggregates of grasping are dukkha.

While he lived, the Lord frequently trained his followers to thoroughly comprehend the five aggregates and this instruction occurred frequently among his followers: materiality is aniccā and so for the other aggregates; then again materiality is anatta, all things constructing or constructed are anicca; all dhammas are anatta.

Aspirations follow:
May we, beset by old age, sickness and death, overcome by dukkha, experience the end of this whole mass of dukkha. We have gone for refuge to the Lord who long ago entered parinibbāna and to the Dhamma and to the Sangha of Bhikkhus and we attend to the teaching of the Lord to the best of our ability. We practise as did the followers of old. Just exactly that is our practice. May it lead to the end of this whole mass of dukkha.

Mettaṃīnasasuttapāṭha
Sutta on the Benefits of Metta

Thus have I heard. Once the Lord was staying at Savatthi in the Jeta Grove, Anathapindika’s Park. There the Lord addressed the monks, “Monks.” “Venerable sir”, the monks replied. The Lord said:

“Monks, when the mind-deliverance of loving-kindness is cultivated, developed, made much of, made
APPENDIX: TIPS ON CHANTING

Over the years we have been fortunate to learn chants from a range of sources and it has been our custom to learn the chant in the style as taught rather than to reduce everything to a uniform style. So, for example, some of our chants derive from Cambodia (Iti pi so, Mettasutta, 28 Buddhas), from Thailand (Buddhamañgalagāthā, Maṅgalasutta, and many others), from Sri Lanka (the Offering Verses) and from Burma (24 Paccayas). Needless to say, despite our efforts to follow the sources as closely as possible, the results have a discernibly English quality to them! Nevertheless, this approach has helped to preserve a sense of the subtlety and diversity both between and within the different traditions of Pali chanting.

These tips are intended as a guide for those who would like to sharpen up their chanting technique as a form of mindfulness practice, although what really matters in chanting is the heart and not the technique. The tips are presented here roughly in the order in which it might be most helpful to work with them.

Pali Pronunciation

Pali written in Roman letters is pronounced largely as one would expect from English, with the following clarifications:

Vowels are of two lengths:

<table>
<thead>
<tr>
<th>Short</th>
<th>Long</th>
</tr>
</thead>
<tbody>
<tr>
<td>t, th, d, dh</td>
<td>f the</td>
</tr>
<tr>
<td>kh, gh, ch</td>
<td>ir after it.</td>
</tr>
</tbody>
</table>

Consonants are mostly as in English, except:

- t at the beginning of ‘tāta’, or as in ‘pata’
- u as in ‘hu’
- i as in ‘hu’
- o as in ‘machine’
- a as in ‘phantom’
- ō as in ‘other’
- ā as in ‘father’
- ū as in ‘true’
- n̄ at the end of words, as in ‘bout’
- t̄h, ḍh, th like the tongue back against the palate. But an English pronunciation will do fine.

Vowels are of two lengths:

<table>
<thead>
<tr>
<th>Short</th>
<th>Long</th>
</tr>
</thead>
<tbody>
<tr>
<td>ūn̄</td>
<td>ūn̄</td>
</tr>
<tr>
<td>ūn̄</td>
<td>ūn̄</td>
</tr>
</tbody>
</table>

These retroflex consonants have no English equivalent. They are sounded by curling the tip of the tongue near the roof of the mouth. They are different from the English ‘th’ or ‘dh’.

The tips are given below roughly in the order in which it might be most helpful to work with them.

Rhythm and Syllables

Pali poetry takes its rhythm from the pattern of long and short syllables. In chanting poetry, and in many prose chants too, a long syllable is chanted twice the length of a short one, i.e. two beats as opposed to one. This is particularly important in the trickier parts of chants.

To work out for yourself which syllables are short and which long:

First divide the chant into syllables. Ignore spaces between words. All syllables start with a single consonant where possible, taking it from the end of the previous word if necessary. Double consonants

Chanting as Group Practice

The following principles are helpful in developing chanting as a group practice — as well as improving the quality of the chanting.

Breathing

Some chants, like English songs, have natural breaks at the end of and sometimes in the middle of lines, where it is appropriate to take a breath. In many chants, however, the sound of the chanting is continuous and unbroken, except in some cases at specific stop points near the beginning or end. In these chants each chanter needs to breathe at a different time from others so that no silent gaps occur between words, or at the ends of lines. To breathe, stop chanting for one or more syllables, and take as long an in-breath as you wish — don’t snatch a breath between words or lines; but be mindful of the people on each side of you and try to take your in-breaths while they are continuing to chant. This is mindfulness of breathing internally, externally and internally and externally together.

Most of the chants that we do in Samatha are in this continuous style, apart from a few like the refuges and precepts and the Offering Verses. Chants like the Iti pi so, the Mettasutta, the Maṅgalasutta and the Mahājayaṅgaṭṭāgāthā and indeed most parītta chants are chanted continuously.

Volume

Always chant more quietly than the loudest chanter in the group and more loudly than the quietest.

Follow the leader

Always listen carefully to the group, and in particular to the leader. Follow the leader in speed, volume, pitch and style. The leader is always right. (This is particularly important as variations develop in Samatha modes of chanting particular chants, so different leaders lead differently.) Conversely, the leader needs to give a clear lead throughout the chant, not only in the ‘lead-ins’ (indicated in bold in the text of the chants). This is particularly important in the trickier parts of chants.

Internalisation

The better you know the chant, the more effectively you can use it as a practice. Learning by heart makes a big difference, and gets easier the more you do.

Rhythm and Syllables

Pali poetry takes its rhythm from the pattern of long and short syllables. In chanting poetry, and in many prose chants too, a long syllable is chanted twice the length of a short one, i.e. two beats as opposed to one, which brings this rhythm out clearly.

To work out for yourself which syllables are short and which long:

First divide the chant into syllables. Ignore spaces between words. All syllables start with a single consonant where possible, taking it from the end of the previous word if necessary. Double consonants
are pronounced double, and where two consonants occur together, the first finishes the previous syllable and the second starts the next one. So ice evam is broken into syllables: ie - ce - vam, and chanted that way. Remember that kh, gh etc. are single consonants (see p.84). (br, and sometimes tr and dr, are generally treated as a single consonants too)

Short syllables are ones ending in a short vowel (a, i, u).

Long syllables are all others, i.e. they contain: a long vowel (ā, ē, ɔ, o), or a vowel plus m (m cannot begin a syllable) or they end in a consonant.

Here is the beginning of the Mettasutta, with hyphens between the syllables. Spaces between words and even between lines must be ignored. Long syllables are in bold.

Yas-sā-nu-bhā-va-to - yak-khā
-Yam-hi-c' - e-vā-nu-yuñ-jan-to
-Su-khām -su-pa-ti - sut-to - ca
-E-vā-mā-dī-gi-ṇo-pe-tam
-Ka-ra-nī-yam - at-tha-ku-sa-le-na
-Sak-kō - u-jū - ca - su-hu-jū - ca
-San-tus-sa-ko - ca - su-bha-ro - ca
-San-tin-drī-yo - ca - ni-pa-ko - ca

Long syllables are all others, i.e. they contain: a long vowel (ā, ē, ɔ, o), or a vowel plus m (m cannot begin a syllable) or they end in a consonant.

Especially in slow chanting of verse, for example in the style in which we usually chant the Buddhamaṅgalagāthā and the Bojjhaṅgaparitta, double consonants often have a nasal sound (ñ, ṇ, m, or ỳ (yg) between them which is ‘hummed’, for example: sabbe with the m hummed between the two bs. So while English is always sung on vowels, punctuated by consonants, Thai chanting allows for some humming too. (This kind of humming also occurs in Sri Lankan and other kinds of Pali chanting but not necessarily in the same places as it would in Thai)

A good place to start learning to make these nasals (which we often produce in English without necessarily noticing) is to say bmbhmbmbmbmb mb in the same way. As an example, these are the nasals in the Buddhamaṅgalagāthā as Ven. Silananda chanted it, hummed either on one or two notes as indicated by the hyphens. A superscript nasal instead of a nasal already there indicates that the nasal is hummed on a different note from the vowel before it.

Double consonants and nasals in Thai chanting style

Especially in slow chanting of verse, for example in the style in which we usually chant the Buddhamaṅgalagāthā and the Bojjhaṅgaparitta, double consonants often have a nasal sound (a, ỹ, ō, m or ỳ (yg) between them which is ‘hummed’, for example: sabbe with the m hummed between the two bs. So while English is always sung on vowels, punctuated by consonants, Thai chanting allows for some humming too. (This kind of humming also occurs in Sri Lankan and other kinds of Pali chanting but not necessarily in the same places as it would in Thai)

A good place to start learning to make these nasals (which we often produce in English without necessarily noticing) is to say bmbhmbmbmbmb mb in the same way. As an example, these are the nasals in the Buddhamaṅgalagāthā as Ven. Silananda chanted it, hummed either on one or two notes as indicated by the hyphens. A superscript nasal instead of a nasal already there indicates that the nasal is hummed on a different note from the vowel before it.
The Thai tone system and its effect on chanting

The Thai style of chanting often shows some influence of the tone system of the Thai language in the rise and fall of the pitch. The patterns described here are what you would expect if you applied the Thai tone rules systematically to Pali chanting as written in the Thai alphabet. In practice they represent tendencies or potentials, and whether they are applied or not varies sometimes even for the same chanter chanting the same chant on different occasions. So to get the feel of these principles would enable you to vary your tune in some Thai style chants (for example the Mātikā, Spreading the Brahmaviharas, the Dhammacakkappavattanasutta) in the way that Thai monks do, and to pick up the ups and downs of some Thai chants very quickly.

For each syllable there is one tone. (Syllables are as described above) The ‘base pitch’ is the pitch from which the tones deviate as described below, and could be considered a ‘mid tone’. In the examples below, the syllable in bold is the one with the tone that is described in the rule, so for example in rule 1. the bold syllables have a rising tone.

The rules work with groups of consonants. The grouping is systematic, and understanding the system may help to remember the groups. One division is between voiced and voiceless consonants. Voiced ones involve vibration of the vocal chords and voiceless ones do not. Try saying ‘sssss’ and ‘zzzzz’ with a hand on your throat and feel the difference. ‘z’ is voiced, ‘s’ is not. A second division is between aspirates - the ones with a slight puff of air after them - and others. Aspirates are the ones represented with an ‘h’: ‘kh’, ‘gh’, ‘ch’, etc. There is also a separate group of nasals, where the mouth is blocked off and the air goes out through the nose: ṃ/ṅ, ṇ, n, m. (The groups are listed in Pali alphabetical order, which goes from the back of the mouth to the front.)

1. Rising tone: (this is a good one to start to get the feel of first)
   starts on the base pitch and rises to the pitch above it half-way through the syllable. In some chants it seems to go the other way round: starts above the base pitch and drops down to it half-way through the syllable.
   e.g.  ho, he, sa, s, so, sukhaṃ
   Syllable type: syllables beginning with kh, ch, ṭh, th, ph, s, h (i.e. voiceless aspirates + s + h) and ending in a long vowel or a nasal (ṃ, ṇ, ṇ, n, m) have a rising tone.

2. Low tone:
   the whole syllable is below the base pitch.
   e.g.  bh, h, sa, s, t, p, a, pah, apeekhā
   Syllable type: syllables beginning with any of the consonants in 1. or k, c, ṭ, t, p or a vowel (i.e. any voiceless consonant, or a vowel) and ending in a consonant other than a nasal, or in a short vowel

3. High tone:
the whole syllable is above the base pitch.
e.g. vippasana, vipākā, upādāniyā, na

**Syllable type:** syllables beginning with any consonant other than those mentioned so far (i.e. any voiced consonant), ending in either just a short vowel or a short vowel plus a non-nasal consonant

4. Falling tone: (this is not very common)
   starts on the base pitch and falls to the pitch below half-way through the syllable.
e.g. mettā, nekkhamma

**Syllable type:** syllables beginning with voiced consonants as in 3. with a long vowel and a final consonant - not common in Pali

5. Mid tone:
   the base pitch.

**Syllable type:** all other syllable types: syllables starting with voiced consonants or voiceless non-aspirated consonants or with vowels, and ending in a long vowel or a nasal.

<table>
<thead>
<tr>
<th>Summary:</th>
<th>Initial consonant</th>
<th>Rest of syllable</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Rising tone:</td>
<td>kh, ch, ṭh, th, ph, s, h (voiceless aspirates + s + h)</td>
<td>VV or VN</td>
</tr>
<tr>
<td>2. Low tone:</td>
<td>kh, ch, ṭh, th, ph, s, h</td>
<td>VC</td>
</tr>
<tr>
<td>3. High tone:</td>
<td>any other consonant (voiced Cs)</td>
<td>V or VC</td>
</tr>
<tr>
<td>4. Falling tone:</td>
<td>any other consonant (voiced Cs)</td>
<td>VVC</td>
</tr>
</tbody>
</table>

V = short vowel; VV = long vowel; N = nasal; C = non-nasal consonant