

# ĀRĀDHANĀ THAM: 'INVITATION TO TEACH THE DHAMMA'

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## Abstract

In Thailand, one of the main vehicles for the dissemination of knowledge about Buddhism is the sermon. This was especially so in the pre-modern period of limited literacy, and it is still so today. In formal contexts, whether in a temple or elsewhere, before a monk preaches a sermon a lay follower will recite a Pāli verse inviting him to do so.

The verse recapitulates a key event in the career of the Buddha. After his awakening, the Buddha was reluctant to teach the Dhamma that he had discovered: profound and subtle, who could understand it? But the mighty deity Brahmā appeared before the Awakened One and assured him that his teaching would not be fruitless, that there existed beings with the capacity to understand. The Buddha surveyed the world and realized that this was so; he agreed to teach, opening wide the gateway to the deathless. Recognizing that beings have the potential to realize and to benefit from the Dhamma, out of compassion he went on to teach for forty-five years, bequeathing the legacy of the Saddhamma. After his death, the Saddhamma was transmitted orally by monks and nuns for several centuries, before being written down and transmitted in the form of the *Tipiṭakas* of the several Buddhist schools. It may be said without exaggeration— at least from

the viewpoint of traditional Buddhology — that the existence of the *Tipiṭakas*, the collections of the Buddha's teaching, depends on Brahma's request.

Thus, the significance of Brahma's request cannot be gainsaid: without it, there would be no Buddhism. In recognition of this, the request is ritually re-enacted by the recitation of the 'ārādhana tham' verse, inviting a member of the order, the *saṅgha*, to give a sermon. The paper discusses both the stanza that is recited today and a second stanza that has fallen into disuse. It is a preliminary study of a daily ritual elaboration of a fundamental, multivalent event in the narrative of the transmission of the Dhamma.

## I

In Siam today, before a monk preaches the Dhamma, a lay follower recites a verse inviting him to do so. The verse and the ritual act are called *ārādhanā tham*: 'invitation [to teach] the Dhamma'.<sup>1</sup> In *Suat mon plae chabap ho phra samut wachirayan*, a collection of Pāli chants with Thai translation dating to the first or second reign of the Ratanakosin Era (that is, the late 18th or early 19th century) which was published in book form from RE 128 (CE 1910), it appears as follows:<sup>2</sup>

*brahmā ca lokādhīpati  
sahampati*

Unless otherwise specified, references to Pali texts are to the editions of the Pali Text Society.

<sup>1</sup> This practice does not seem to be followed in Sri Lanka or Burma.

<sup>2</sup> *Suat mon plae chabap ho phra samut wachirayan*, reprinted for the royally sponsored cremation of Phra Mahārāja-maṅgalatilaka (Bunrūan Puṇṇako) and Phra Debavisuuddhiñāṇa (Ubon Nandako) at Wat Thepsirin (Debasirindrāvāsa), 25 December 2542 [CE 1999], pp. 336-37.

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katañjaḷi adhivaraṃ  
ayācatha santīdha sattā  
apparaḷakkhajātikā desetu  
dhammaṃ anukamp' imaṃ  
pajāṃ

Brahmā Sahampati, Lord of  
the Universe

Palms pressed in homage, be-  
seeched the Pre-eminent One:

'Here there are beings with little  
dust in their eyes:

May the Dhama be taught: take  
pity on these beings.'

The classical source of the verse is the *Buddhavaṃsa*, where it is the first stanza.<sup>3</sup> The *Buddhavaṃsa* version differs in two places: in line b it has *anadhivaraṃ* in place of *adhivaraṃ*, and in line d it has *desehi* in place of *desetu*.<sup>4</sup> Both versions of the verse are unmetrical: line b, with 12 syllables in *Suat mon plae* and 13 in *Buddhavaṃsa* and line c with 13 syllables. Line c can easily be improved by eliding the final long 'a' in *sattā* and the following initial 'a' in *appa-* to make *sant' īdha satta'pparaḷakkhajātikā*. This gives us three *Indravaṃsa* line (a,c,d.).

<sup>3</sup> I am grateful to Lance Cousins for identifying the canonical model of the *brahmā ca lokādhīpaṇi* verse, to Steven Collins for identifying the problem, and to Prapod Assavavirulhakarn for pointing to the solution.

The editions consulted do not show any significant variants: Pali Text society (London, 1974) p.1.4; *Syāmaratṭhassa Tepitakam* (Bangkok, 2523 [1980]) Vol.33 p.403.5; *Mahacūḷepitakam* (Bangkok, 2500[1957]) Vol. 33 p.435; *Dhammagiri-Pali-Ganthamala* Vol. 58 (Igatpuri, 1998) p. 287. The verse also occurs in the *Brahmajjhāsanaparivatta* of the *Paṭhammasambodhi*, with *anadhivaraṃ* and *desetu*: this may be a more immediate source.

The variant form of the verb in line d — *desehi/desetu*— need not detain us, since it does not affect the metre. It is the variant in line b that poses a problem. Which is more appropriate, *adhi-vara*, 'pre-eminent' or *an-adhi-vara*, 'unexcelled', 'without superior'?

Either form is possible semantically. One might argue that *anadhivara* is excessive, but our literature delights in superlatives, especially as epithets for the Exalted One, the one beyond epithets. Neither *adhi-vara* or its negative *an-adhi-vara* seem to be attested in classical or Buddhist Sanskrit (the latter in the sense of the various Sanskrit[s] used by Buddhists, rather than the Middle Indic dialect alone), so no help is forthcoming from these sources. (*An*) *adhivara* may be unique to Pāli, but given the fact that so many Buddhist Sanskrit works remain unindexed, and the possibility that Jaina or other Prakrits may have the word, this remains to be proven.

In classical Pāli texts *adhivara* seems to occur only with the negative prefix: that is, *adhivara* alone may be a ghost word.<sup>5</sup> The negative *anadhavara* occurs only a few times, in works belonging to the *Khuddakanikāya*. In verse 9 of *Buddhavaṃsa* it is an epithet of Gotama: *satt'uttamo anadhivaro vināyako*.<sup>6</sup> The

<sup>4</sup> *Syāmaratṭhassa Tepitakam* (BE 2523 ed.) Vol. 33, p. 403. The PTS edition has long 'i' in *sahampati*. For a commentary on the words of the verse see *Buddhavaṃsatṭha kathā* (PTS edition) 11.2-13.27.

<sup>5</sup> Margaret Cone (*A Dictionary of Pāli I, a-kh* (Oxford: The Pali Text Society, 2001) p. 94a) places *anadhiivara* under the entry for *adhivara*, for which she does not, however, record any examples.

<sup>6</sup> Note that the reference in the *Pāli*



commentary explains: *adhivaro n' assa atthi ti anadhivaro*. In the *Kaliṅgabodhijātaka*, it is an epithet of all Buddhas:

*idha anadhivarā Buddhā  
abhisambuddhā virocanti*

(*idha* refers to the Bodhimaṇḍa, the site of the 'seat of victory', where all Buddhas awaken).<sup>7</sup> In *Vimānavatthu* the word is used seven times in the *Sirimāvimāna* (16:2d, 3d, 4c, 8b, 9b, 11b, 12a). In all cases but one it is an epithet of the Tathāgata.<sup>8</sup> The exception is v. 4c, where *anadhivarā* describes the *iddhi* of *Sirimā*.<sup>9</sup>

But the question of which term is appropriate is beside the point, because *adhivara* is attested only in *Suat mon plae*. Since *Suat mon plae* itself states that the verse is in *Indravamśa*, it is easy to conclude that the prefix was dropped in an (unsuccessful) attempt to solve the metrical problem. Other chanting books, however, resolve the problem differently, by indicating in print how the line should be pronounced in order to fit the metre. Different chanting books and ritual manuals do this differently,

*Tipiṭakam Concordance* (I 116b) is to be corrected from 'Bv2' to 'Bv9'.

<sup>7</sup> *Jātaka* 479 v. 69cd (PTS ed. IV 233.15)

<sup>8</sup> The term is given as an epithet of Buddhas at *Abhidhānappadīpikā* (registered also in Childers' *Dictionary of the Pali Language*, p. 30a). (Following a different hermeneutical trail, an old Pāli-Thai dictionary gives two meanings for *anadhivara*: space [*ākāśa*] and *nibbāna*: *Gambhīr phra abhidhānaśab*, Bangkok, 2571, p.13.)

<sup>9</sup> Superlative adjectives are essential to the poetic fabric of the *Sirimāvimāna*: nearly every verse has one or more, for example *para* (1a,6c,8c,9d,13d), and *vara*, *anoma*, *anuttara*.

according to prevailing printing conventions.

The conventions in question are the use of the graphic symbols *daṇḍaghāta* and *bindu*, both equivalent in function to the Sanskrit *virāma*. The *Suat mon plae* of 1910 and the *Royal Chanting Book* dated RS 130 (CE 1912, p. 284: see figs.1,2.) uses the *vañjhakāra* or *daṇḍaghāta* above consonants which are to be read as medials with the inherent 'a' suppressed. Later editions, such as the *Royal Chanting Book* published in BE 2468 (1925, p. 338: see fig. 3) or the current edition of BE 2538 (CE 1995, p. 373) use the dot or *bindu* below the consonant to indicate the same thing. Chanting books that use 'popular Pāli orthography' use the *mai han akat* and *visanchani* with the same result (fig.4).

In line b of our verse, the first syllable is lengthened by placing the *daṇḍaghāta* above or *bindu* below the 't' of '*kata*'. This indicates that the first syllable is to be read as if it were long: *kat* instead of *ka*. Next, the first three syllables of '*anadhivaram*' are elided to make '*andhivaram*'. With these ingenious changes, the line may be recited as a 12-syllable *Indravamśa*, and the verse is now metrical:

*Brahmā ca lokādhipatī sahampatī*  
 \_ \_ U \_ \_ UU \_ U \_ U \_ 12  
*kat/ añ-ja-tī an-dhi-va-r aṃ-a-yā-*  
*ca-tha*  
 \_ \_ U \_ \_ UU \_ U \_ U U(-) 12  
*sant' idha sattā' pparajakkhajātikā*  
 \_ \_ U \_ \_ UU \_ U \_ U \_ 12  
*desetu dhammaṃ anukamp'*  
*imaṃ pajam.*  
 \_ \_ U \_ \_ UU \_ U \_ U \_ 12

This we may translate as:

Brahmā Sahampati, Lord of the



Universe  
Palms pressed in homage, be-  
seached the Unexcelled One:  
'Here there are beings with little  
dust in their eyes:  
May the Dhamma be taught:  
take pity on these beings.'

## II

The verse refers to an event in the life of the Buddha, related in the *Pāsārāsisutta* (or *Ariyapariyesanasutta*) of the *Majjhimanikāya*, the *Brahmasaṃyutta* of the *Saṃyuttanikāya*,<sup>10</sup> and the *Mahāvagga* of the *Vinaya*.<sup>11</sup> Seated beneath the Bodhi tree, the newly Awakened One reflected that he had reached awakening with difficulty, that the Dhamma he had realized was profound and difficult to see, and that it would be wearisome if he taught the Dhamma and no one understood him. 'When the Blessed One reflected in this manner, his mind inclined toward inactivity, not towards teaching.'

This was a disaster. Buddhas do not appear in the world every other day: they are as rare as the rare *udumbura* flower. Luckily Brahmā Sahampati was quick to grasp the gravity of the crisis: 'Alas, the world is lost, the world is ruined', he thought, and instantly vanished from his heaven and appeared before the Tathāgata. Raising his hands, palms, pressed together, he implored the Ten-

powered One to teach the Dhamma:

Sir, may the Blessed One teach the Dhamma! May the Sugata teach the Dhamma! There are beings with little dust in their eyes; they will fall away if they do not hear the Dhamma. There will be those who understand [if taught]' (*desetu bhante bhagavā dhammaṃ, desetu sugato dhammaṃ, santi sattā apparaṇāḥhājātikā assavanatā dhammassa parihāyanti, bhavissanti dhammassa aññātaro*).

The Sugata realized that this was so, and decided to teach.

This was a defining event in the history of Buddhism: without it, there would be no Buddhism. Indeed, a similar event must occur in the career of any Buddha, past or future, as seen for example in the *Mahāpadānasutta*, in which Mahābrahmā requests the Buddha Vipassī to teach,<sup>12</sup> or in the careers of other past Buddhas related in the *Buddhavaṃsa Commentary*.<sup>13</sup> The request is variously termed *ajjhesana*, *dhammajjhesana*, *dhammāyācana*, *brahmāyācana*, etc. According to the *Buddhavaṃsa Commentary*, Mahābrahmā's request to teach the Dhamma is one

<sup>12</sup> *Dīghanikāya* II 37.

<sup>13</sup> See e.g. I.B. Horner (ed.), *Madhurattahavilāsini nāma Buddhavaṃsaṭṭhakatā of Bhadantācariya Buddhaddatta Mahathera* (London: The Pali Text Society, 1978) pp. 124.19 (Dīpaṅkara); 133.34 (Kondañña); 145.8 (Mangala); 154.10 (Sumana); 161.25 (Revata), 167.29 (Sobhita). etc. The rule is stated explicitly in *Milindapaṇṇa* (234.11) *api ca mahārāja sabbesaṃ tathāgatānaṃ dhammatā esā yaṃ brahmunā āyācitā dhammaṃ desenti*.

<sup>10</sup> *Saṃyuttaikāya* I 136-138, *Āyācanam*.

<sup>11</sup> *Vinaya* I 4-7, *Brahmayācanakathā*. The turn of events is common to most for all biographies of the Buddha, for example the Sarvāstivādin *Catuṣpariśatsūtra* from Central Asia, the (Mūla-) Sarvāstivādin *Vinaya* in Tibetan translation, the Lokottaravādin *Mahāvastu*, and the *Lalitavistara* (Chapter 25, *Adhyeṣaṇāparivarta*).



of the thirty things common to all Buddhas.<sup>14</sup> Commentaries also aver that all Buddhas hesitate to preach.<sup>15</sup> This is not included in the thirty *dhammatā*, but goes without saying that the hesitation is a prerequisite for Brahmā's request.<sup>16</sup>

The Buddha's hesitation to teach and Brahmā's request give narrative expression to a key point: the teaching will be fruitful because there exist beings 'with little dust in their eyes' (*apparajakkhajātika*) —beings with the potential to awaken, like lotus buds ready to blossom. Later, after the passing of the first rainy season, it is because these beings exist that the Buddha sends the first group of monks out to teach the Dhamma 'for the good of the multitudes, for the happiness of the multitudes, out of compassion for the world, for the good, the benefit, and happiness of gods and humans'.<sup>17</sup> On his deathbed the devoted lay-follower Anāthapiṇḍika requests Sāriputta to teach profound teachings to white-clad householders, because 'there exist sons of good family with little dust in their eyes'.<sup>18</sup>

Today, every time the verse is recited Brahmā's request is re-enacted, and Buddhism begins again, recharged. A common event that regularly takes place in temples throughout the country partakes of the life of the Master; the specific becomes archetypal. Dare one suggest that the inviter becomes Brahmā, the monk becomes Buddha?

### III

Requesting the Buddhas to teach the Dharma is one of the limbs of the Unsurpassed Offering (*anuttara-pūjā*), a liturgy that is an essential component of Mahāyāna practice to this day.<sup>19</sup> An early version is given in verse 10 of the *Bhadracarī*:

ye ca daśadiśi lokapradīpā,  
bodhivibuddha asaṅgataprāptāḥ  
tān ahu sarvi adhyeṣami nāthāṃ  
cakru anuttara vartanatāyai

And those beacons for the world, in the ten directions — those who have realized enlightenment and non-attachment — I beseech those protectors to turn the peerless

<sup>14</sup> *Mahābrahmuno dhammadesanattāya āyacanam* : ed. I.B. Horner pp. 298-299; Syamaratṭhassa *Tepitakattṭhakathā* Vol.44 (Bangkok: Mahāmakūṭarājavidyalaya 2535 [1992]) p. 544.

<sup>15</sup> See e.g. *Buddhavaṃsaṭṭhakathā* (Horner, p. 9.34, Syamaratṭha, pp. 17-18); *Jātakanidāna* in *Jātaka* I 81.

<sup>16</sup> For interesting excursions on the subject see *Milindapañha* 232-234 and the Most Venerable Mingun Sayadaw Bhaddanta Vicittasārābhivamsa, *The Great Chronicle of Buddhas*, The State Buddha Sāsana Council's Version, Vol. Two, Part Two, translated by U Ko Lay and U Tin Lwin, ([Yangon]: Ti=Ni Publishing Center, 1994) pp. 1-6. The reasoning of these texts does not much differ from that of the *Upāyakaṣālyasūtra*: see Mark Tatz (tr.), *The Skill in Means (Upāyakaṣālyasūtra)* (Delhi: Motilal Banarsidass 1994) § 125, p.70

<sup>17</sup> *Vinaya* I 20-21.

<sup>18</sup> *Anāthapiṇḍikovādasutta*, *Majjhimanikāya* III 261, *tena hi bhante sārīputta gihinam odātavaśanāṇamevarūpi dhammā kathā paṭibhātu. Santi hi bhante sārīputta kulaputtā apparajakkhajātikā assavantā dhammassa parihāyanti, bhavissanti dhammassa aññataro.*

<sup>19</sup> See Śāntideva, *The Bodhicaryāvatāra*, translated by Kate Crosby and Andrew Skilton (Oxford: Oxford University Press, 1996) pp. 9-13.



wheel [of the Dhamma].<sup>20</sup>

The entreaty is given by Śāntideva in his *Bodhicaryāvatāra*:

Holding my hands together in reverence, I beseech the perfect Buddhas in every direction, 'Set up the light of the Dhamma for those falling into suffering in the darkness of delusion'.<sup>21</sup>

The Thai *ārāḍhanā* is part of a public ritual, an interaction between laity and monastics. The *anuttara-pūjā* may be public or private, and is often a component of daily personal recitation. A fundamental ideological difference is that the entreaty in the *anuttara-pūjā* is spoken by an individual in the first person, and is addressed not to a member of the *saṅgha* but to the Buddhas of the ten directions. That is, it presupposes the present, simultaneous, and pervasive existence of multiple Buddhas, a concept rejected by Theravādins (and certain other schools) from an early date.

#### IV

To return to Theravādin tradition: The *Buddhavaṃsa Commentary* recognizes that the first verse of its text poses an historical (or hagiographical) problem.<sup>22</sup> Tradition reports that *Buddhavaṃsa* was spoken by the Buddha in the Nigrodhārāma at Kapilavatthu at the request of Sāriputta. Why bring in Brahmā Sahampati and the events under the Bodhi tree?

*ettha ekaṃ samayaṃ bhagavā  
rājagahe viharati veḷuvane  
kalandakanivāpe ti ādisuttantesu  
viya ekaṃ samayaṃ bhagavā  
sakkesu viharati  
kapilavatthusmiṃ  
nigrodhārāme. atha kho āyasmā  
sāriputto yena bhagavā ten'  
upasaṅkami*

*upasaṅkamitvā bhagavantam  
buddhavaṃsaṃ apucchī ti.  
evam ādinā nayena nidānam  
avatvā kasmā brahmā ca  
lokādhipatī sahampatī katañjali  
anadhivaram ayācathā ti ādinā  
nayena nidānam vuttan ti.  
vuccate. bhagavato  
sabbadhammadesanākāraṇa  
bhutāya brahmuno  
dhammadesanāyācanāya  
sandassanattham vuttan ti.*<sup>23</sup>

Herein [an objection is raised:] 'Why do you not give a prose introduction (*nidāna*) of the type which begins " At one time the Blessed One dwelt at Rājagaha in the Veḷuvana, the Kalandakanivāpa", as in the Suttantas, [in this case] "At one time the Blessed One,

<sup>20</sup> Nepalese Buddhist Sanskrit and translation from Gregory Sharkey, *Buddhist Daily Ritual: The Nitya Puja in Kathmandu Valley Shrines* (Bangkok: Orchid Press 2001) pp. 314-315.

<sup>21</sup> Śāntideva, *The Bodhicaryāvatāra*, Chap. 3 verse 4.

<sup>22</sup> The *Buddhavaṃsa* is a uniquely Theravādin text, unknown to other schools; the list of Buddhas and other specific features of the text are also unique. Other schools and their own traditions, which share a common ideology but differ in many details. Hence the specific problem addressed in this section applies only to Theravādin, perhaps even more specifically Mahāvihāravāsīn, textual tradition.

<sup>23</sup> *Buddhavaṃsaṭṭhakathā*, PTS edition, 5.22-30; Bhūmibalo ed. (Bangkok, 1979) pp. 10.12-11.12; Syā maraṭṭhassa Tepiṭakattṭhakathā (Bangkok, 2534) pp. 9.14-10.4; Dhammagiri-Pāli-Ganthamālā (Igatpuri, 1998) Vol. 66 p. 7.7-12. PTS reads *tattha* for *ettha* *apucchi* for *apucchi* against all other editions.



was dwelling among the Sakkas in the Nigrodhārāma at Kapilavatthu. Then Venerable Sāriputta went to where the Blessed One was. Arriving before the Blessed One, he asked about the lineage of Buddhas "Why do you state instead that "Brahmā Sahampati, Lord of the Universe/Palms pressed in Homage, beseeched the Unexcelled One", etc.?" [ The commentator] replies: 'The verse was spoken [by Ānanda at the first Samgīti<sup>24</sup>] in order to demonstrate that Brahmā's request for the teaching of the Dhamma is the cause of all the Blessed One's teaching of the Dhamma.'

#### V

The commentator's statement that 'Brahmā's request for the teaching of the Dhamma is the cause of all of the Blessed One's teaching of the Dhamma' adequately explains the adaptation of the *Buddhavaṃsa* verse to request sermons up to the present. The recitation version (that is, the verse with *desetu* rather than *desehi*) is recited throughout Siam when monks are invited to preach. It is given (with variants, as we have seen) under the title 'Invitation to preach the Dhamma' (*ārādhana dhamma*) in the *Royal Chanting Book* dated RS 130, and

in all subsequent chanting books and ritual manuals that I have seen.

All of these texts give the one verse only.<sup>25</sup> But the oldest collection of chants available at present, the *Suat mon plae* from the first or second reign, gives a second stanza:<sup>26</sup>

*saddhammabheriṃ vinayaṃ ca  
kayaṃ suttāṃ ca bandhaṃ  
a b h i d h a m m a c a m m a ṃ  
ākoṭayanto catusaccadaṇḍaṃ  
pabodha neyye parisāya majjihe.*

The body of the drum of the Saddhamma is the Vinaya, The thongs are the Sutta, the drum-head is the Abhidhamma: Striking it with the drum-stick of the Four Truths Amidst the assembly, awaken those ripe for realization.<sup>27</sup>

The verse plays on a metaphor found in a succeeding event in the *Pāsārāsīsutta* and *Mahāvagga*. En route to Vārānasi, where he will teach his former five companions in asceticism, the All-knowing One meets an Ājīvaka, Upaka by name. When Upaka asks what he is about, the Kinsman of the Sun answers with verses that end with:<sup>28</sup>

*dhammacakkaṃ pavattetuṃ  
gacchāmi kāsinaṃ puraṃ  
andhabhūtasmi lokasmiṃ āhañhi  
'matadundubhiṃ*

I am going to the city of the Kasis, to turn the Dhamma wheel:

<sup>24</sup> See *Buddhavaṃsaṭṭhakathā*, PTS edition, p. 11.2-12.

<sup>25</sup> This statement applies to the old text entitled simply *Ārādhana dhamma*. A longer version, *Ārādhana dhamma yang bistara*, included in the *Royal Chanting Book* ( 2538 ed. pp. 399-401), gives the *brahmā ca lokādhipatī* verses followed by 26 lines composed by King Rāma IV.

<sup>26</sup> The first three *pādas* are *Indravajrā*, the last *Upendravajrā*.

<sup>27</sup> The thongs are cords wrapped around the body of the drum, used for tuning.

<sup>28</sup> The stanza is in *Śloka* metre.

In a world become blind, I will  
strike the drum of the undying.

The commentary explains the phrase 'I will strike the drum' as 'I will beat the drum of the undying to cause [those blinded by folly] to gain the eye of Dhamma'.<sup>29</sup> It is this drum that the monk beats when he gives a sermon.

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<sup>29</sup>*Papañcasūdanī, dutiyo bhāgo, mūlapaṇṇāsavaṇṇanā, Mahāmakūṭarā-javidyālaya, 255.2 āhaññiṃ amatadundubhiṃ ti dhammacakku-paṭilābhāya amatabheriṃ paharissāmī ti gacchāmi.* For the form *āhañhi* see William Geiger, *A Pāli Grammar*, translated into English by Batakrishna Ghosh, revised and edited by K.R. Norman (Oxford: The Pali Text Society, 1994) 153.2. The PTS edition of the *Mahāvagga* has *āhañhi amatadudr(!) ubhiṃ*, of the *Pāsarāsissutta/Ariyapariyesanasutta, āhañchaṃ amatadundubhiṃ*. The Syamaratṭha editions have *ahaññiṃ amataadundubhiṃ* and *āhaññiṃ amatadundubhiṃ* respectively. The Syamaratṭha edition of the *Pāsarāsissutta* and the PTS edition of *Mahāvagga* have *andhabhūtasmi*; other editions have *andhabhūtasmiṃ*.



แปล อาวธนาธรรม

พรหมา จ โลกาธิบดี สหัมปติ      กตัญญูดี อธิวร อยาจก  
ต้นตอ สัตตา อปฺปรักขชาติกา      เทเสตุ ชัมม อนุกัมปิม ปช  
สัทธัมมเกว วิณญญ์ กาย      สุตตัญญุ พนั อภิธัมมจัมม  
อาโกฏยน์โต จตุสัจจกณฺท์      ปโพช เนยเย ปริธาย มชฺเฌ  
(แปล สองฉันทอยู่ คากาต้นอินทวงส์ฉันท คากาปถาย เป็นอินทวงษิร ฉันท )

Figure 1. *Ārāḍhanā Tham* from *Suat mon plae chabap ho phra samut wachirayan*

อาวธนาธรรม

๑ พรหมา จ โลกาธิบดี สหัมปติ,  
กตอญฺชดี อธิวร อยาจก,  
ต้นตอ สัตตาปฺปรักขชาติกา,  
เทเสตุ ชัมม อนุกัมปิม ปช. ฯ

Figure 2. *Ārāḍhanā Tham* from *Royal Chanting Book*, RS 130.

อาวธนาธรรม

๑ พรหมา จ โลกาธิบดี สหัมปติ,  
กตอญฺชดี อธิวร อยาจก,  
ต้นตอ สัตตาปฺปรักขชาติกา,  
เทเสตุ ชัมม อนุกัมปิม ปช. ฯ

Figure 3. *Ārāḍhanā Tham* from *Royal chanting Book*, BE 2468.

คำอาราธนาธรรม

พรหมา จะ โลกาธิบดี สหัมปติ  
กตอญฺชดี อธิวร อยาจก  
ต้นตอ สัตตาปฺปรักขชาติกา  
เทเสตุ ชัมม อนุกัมปิม ปช. ฯ

Figure 4. *Ārāḍhanā Tham* from Phrakhrū Sankhitwisuth (ed.), *Nangsu monphiti phrom khamplae* (Bangkok: Liang Siang n.d.) p. 277.