

The Kāludāyi-Theragāthā as Transmitted in the Pāli Commentaries

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බුද්දක නිකායේ ථෙරගාථා පාලියේ කාළදායී තෙරණුවන් විසින් ගයන ලද ගාථා 10ක් අන්තර්ගත වෙයි. ඒ හැර කාළදායී තෙරණුවන්ට අයත් ගාථා කිසිවක් පාලි ත්‍රිපිටකයෙහි අන්තර්ගත නොවෙයි. එසේ වුව ද මහාවිහාරය විසින් සුරක්ෂිත පාලි අට්ඨකථාවන්හි නිරන්තරයෙන් අවධාරණය වන්නේ කාළදායී තෙරණුවන් විසින් කිඹුල්වත් නුවර මාර්ග වර්ණනාව ගාථා 60ක් පමණ ගායනා කරමින් කරන ලද බව යි. ගාථා 60ක් පමණ යන්නෙන් (සට්ඨිමත්තාහි ගාථාහි) පද්‍ය හැටකට අඩු හෝ වැඩි සංඛ්‍යාවක් අදහස් වන බව පෙනෙයි. බුද්ධවංශ අට්ඨකථාව වන මධුරත්ථවිලාසිනියෙහි කාළදායී තෙරුන් විසින් ගයන ලද ගාථා 64ක් ද, අපදාන අට්ඨකථාව වන විසුද්ධජනවිලාසිනියෙහි ඒ තෙරණුවන් විසින් ගයන ලද ගාථා 48ක් ද, අන්තර්ගත වෙයි. එවිට කාළදායී තෙරණුවන්ට අයත්, පාලි ත්‍රිපිටකයෙහි අන්තර්ගත නොවූ, එහෙත් පාලි අට්ඨකථාවන්හි සුරක්ෂිත වූ සමස්ත ගාථා සංඛ්‍යාව සියයකට අධික වෙයි. මෙකී ගාථා පන්ති දෙක ම සෞන්දර්යාත්මක අගයෙන් පොහොසත්ය; අර්ථ රසයෙන් මෙන් ම ශබ්ද රසයෙන් ද උසස් ය. ලියගොමු, අනේකවිධ සත්ව සමූහ වැනි අත්‍යවශ්‍ය පාරිසරික සංසටකයන් කෙරෙහි සහෘදයාගේ මනෝරමයත්වයට හේතුවන ළයාන්විත පද සමූච්චයකින් සමන්විත වෙයි. මේ ලිපියෙහි ඉහත දැක්වූ ගාථා පන්ති දෙකෙහි සෞන්දර්යාත්මක අගය ද දීර්ඝ කාලයක් වාචනා මාර්ගයෙන් සන්සරණය වීමේ දී ජනිත වූ විවිධ විසිතුරු විශේෂතාවන් ද විචරණය කෙරෙයි.

Abstract

While the *Theragāthā* contains only ten verses attributed to the Elder Kāludāyi, the Pāli commentaries ascribe two further sets of verses to him. The present article aims to carry out a detailed survey of these verses, which have

so far received no scholarly attention, as a contribution to the understanding of the formation of Kāludāyi's verses in the canon and their paracanonical legacy. In this paper, the additional Kāludāyi's verses that appear in the commentaries are critically analysed in light of all other utterances attributed to him, in the canon as well as in the commentaries. The style, syntax, and wordings of specific stanzas of both series will be taken into consideration so as to evaluate their antiquity and their literary quality. When dealing with the rhetorical devices adapted in the stanzas, some Sanskrit poems are also taken into account.

1. Commentaries and the Formation of the Canon

Pāli commentaries are helpful in examining the textual formation of the Pāli canon. The commentaries that have come down to us were composed between the fifth and ninth centuries in Sri Lanka and South India. A remarkable feature of these works is that they preserve a number of scriptures that were purposely excluded from or could not be included in the canon. As these sources say, some of the scriptures appear to have been deliberately shunned on the grounds that they were not rehearsed at the three communal recitations (*saṅgīti*), which are said to have been held during the 4th-3rd centuries BCE and did not suit the doctrines of the Mahāvihāra fraternity.¹ I wonder whether some of the early scriptures, though they did not deviate from the Mahāvihāra viewpoint regarding the Buddha's word, could not be included in the canon because it had already been closed. Many of that kind of scriptures would have continued to be transmitted alongside the canon as 'apocryphal' or 'peripheral'² texts, before they fell into complete oblivion over the course of time, while others have fully or partially survived in the Pāli commentaries. The commentators from time to time cite passages from such peripheral discourses in order to support their exegeses.³ A careful examination of such paracanonical passages recorded in the Pāli commentaries is of great importance to trace the formation and gradual development of the canon.

2. Kāludāyi in the Pāli Canon

References to the Elder Kāludāyi are limited in the canon. As far as I know, there is no reference to this Elder in the *Vinaya-piṭaka*, nor can a single discourse preached to him or preached by him be attested in the *Sutta-piṭaka*. Apart from one reference in the *Āṅguttara-nikāya*, which presents him as the foremost among the disciples who inspire confidence in families,⁴ no other attestation can be found in the first four *Nikāyas*. However, three texts of the

Khuddaka-nikāya contain several references to Kāludāyi. For instance, the *Theragāthā* preserves ten verses ascribed to him.⁵ It is interesting to note here that ten verses of the *Mahāvastu*, itself a part of the *Vinaya-piṭaka* of the Mahāsāṅghika-Lokottaravādins, closely resemble the aforementioned verses of the *Theragāthā*.⁶ Furthermore, the *Jātaka* mentions him in passing only to say that he was born as the king of the gods (Sakka) in a previous existence.⁷ Interestingly, the *Apadāna* contains two starkly dissimilar ‘accounts of meritorious deeds’ (*apadānas*) ascribed to Kāludāyi. According to the concluding remarks of both these two *apadānas*, which were obviously added by the redactors of the canon (*saṅgītikāras*), the verses were uttered by Kāludāyi,⁸ yet the first *apadāna* as a whole has no specific details about him.⁹ On the other hand, the second *apadāna* is highly informative, and moreover corroborates the statement in the *Aṅguttara-nikāya*.¹⁰ In addition, the second *apadāna* contains four important details about Kāludāyi: 1. in his previous life, in the presence of the Buddha Padumuttara, he made an aspiration to become the foremost of disciples who inspire confidence in Gotama Buddha’s dispensation among families;¹¹ 2. Kāludāyi and prince Siddhattha were born on the same day;¹² 3. Kāludāyi was sent to Gotama Buddha by Suddhodana to receive ordination; 4. Kāludāyi, after the attainment of arahantship persuaded the Buddha to visit the city of Kapilavatthu.¹³ These details, to some extent, agree with Kāludāyi’s verses in the *Theragāthā*.

3. Kāludāyi’s Verses in the Commentaries

Although the mentions of Kāludāyi are confined to these four accounts, commentarial sources preserve a wealth of references to him. Many of the commentators show a special care when they describe Kāludāyi’s role—perhaps because he was conceived of as one of seven characters born at the same time (*sahajātā*) as prince Siddhattha.¹⁴ Buddhaghosa offers a folk etymology for his name: Kāludāyi was initially called ‘Udāyi’, since he was born on a day when all the city’s inhabitants were joyful, yet he subsequently became popular as ‘Kāludāyi’ on account of his darker complexion.¹⁵ As we noted in the preceding passage, Kāludāyi prompted the Buddha to visit Kapilavatthu. On that occasion, as a number of commentarial accounts state, he praised the beauty of the season as well as the attractiveness of the road from Rājagaha to Kapilavatthu, reciting ‘sixty *gāthās*’.¹⁶ As already indicated, the *Theragāthā* preserves only ten verses recited by him. This shows that there is an inconsistency between the *Theragāthā* and commentarial records with regard to the exact number of verses. Furthermore, with the exception of the

first four verses, the *Theragāthā* does not appear to be either a request to the Buddha or a eulogy to the road from Rājagaha to Kapilavatthu as enunciated in the commentaries. The thematic coherence of the verses in the *Theragāthā* indeed suddenly collapses after the fourth *gāthā*, and the six verses from the fifth to tenth are disconnected from the first four.¹⁷ The internal inconsistency of these two series of verses suggests they were poorly stitched together by the redactor who was compiling verses attributed to Kāludāyi. However, the commentary to the *Theragāthā* attempts to resolve this by seeking to establish a link between the ten verses.¹⁸ Here, one should mention that the commentary to the *Āṅguttara-nikāya*,¹⁹ when describing Kāludāyi's *gāthās* as consisting of 'sixty verses', quotes the following stanza, which is absent from the *Theragāthā*:

*nātisītaṃ nāti-uṇhaṃ nātidubbhikkhachātakaṃ,
saddalā haritā bhūmi esa kālo Mahāmuni.*

It is neither too cool nor too hot, and there is neither extreme famine nor hunger.

The earth is green with grass. O great sage, this is the time.²⁰

The commentaries to the *Jātaka*, the *Buddhavaṃsa*, the *Apadāna* as well as the *Sāratthadīpanī* (itself a sub-commentary to the *Vinaya-piṭaka*) are slightly different in this case. These sources place the first of Kāludāyi's verses in the *Theragāthā* (starting with *aṅgārino dāni dumā bhadante*)²¹ before this *gāthā*, thereby recording two stanzas in this context. Remarkably, in the Burmese *Chaṭṭhasaṅgīti Tipiṭaka* edition (BCS) of the *Madhuratthavilāsinī*, the commentary of the *Buddhavaṃsa* inserts another 62 *gāthās* between these two verses. Thus, the BCS records 64 stanzas in this context. These stanzas are nonetheless not recorded in either the PTS or Sinhalese editions (SHB).²² An editorial remark, appearing in the footnote of the BCS of the *Bv-a*, states that these stanzas were preserved in early palm-leaf Manuscripts.²³ It is obvious that the motif of 60 verses is close to 64 verses appearing in the *Bv-a*.

The commentary of the Kāludāyi's second *apadāna* in the *Visuddhajanavilāsinī* (*Ap-a*), moreover quotes different series of verses as his eulogy. This series consists of 48 stanzas. The structure of this poem is quite interesting. It begins with a series corresponding to the ten stanzas recorded in the *Theragāthā*, but after the fourth *gāthā*, inserts the stanza quoted above. These 11 stanzas are then followed by another 37 *gāthās* that cannot be traced

back to any other Pāli canonical or commentarial source.²⁴ It is worth noting here that the *Ap-a* introduces this series of stanzas as from the *Theragāthā*.²⁵ Both the PTS and SHB editions moreover mention that ‘further stanzas are found in a couple of’²⁶ manuscripts. The 48 stanzas recorded in the commentary of Kāludāyī’s second *apadāna* are very different from those of the 64 stanzas attested in the BCS of the *Bv-a*.²⁷ For convenience, I shall henceforth label KTh1 the series of stanzas attested in the *Bv-a* and KTh2 those in the *Ap-a*. If we subtract the ten verses attested in the *Theragāthā*, it is clear that there is a total of 100 further *gāthās* attributed to him in both KTh1 and KTh2. The dates of these two peripheral series however are debatable. It should be noted here that the motif of ‘sixty stanzas’ (*saṭṭhimattāhi gāthāhi*) occurs in many commentarial sources. Although the term *mattāhi*, meaning ‘measuring,’²⁸ can point to slightly fewer or slightly more than sixty stanzas,²⁹ it cannot point to around hundred. The *Theragāthā*, as available to us today does not have any chapter with a hundred stanzas. All the chapters of the latter text are arranged sequentially, and the last chapter of it, namely the *Mahānipāta*, contains only seventy verses.³⁰ Although the motif of sixty stanzas of Kāludāyī has numerous attestations in Pāli exegetical literature, it is foreign to the canonical texts of non-Theravāda Buddhist schools. As noted above,³¹ the *Mahāvastu* records only ten closely related verses attributed to Kāludāyī in the *Theragāthā*. According to the frame-story of the *Śiriprabhamṅgarājajātaka* of the same work, Chandaka and Kālodāyī were sent by Śuddhodana as messengers (*dūtā*), who were ordained by the Buddha.³² The *Saṅghabhedavastu* of the Mūlasarvastivādin *Vinaya* also contains a similar account.³³ However, there are no references to sixty verses associated with him. The antiquity of the two peripheral series of Kāludāyī’s verses appears to be questionable, when we consider how commentarial sources recorded them. Both the *Bv-a* and *Ap-a* are relatively late commentaries. The latter text is in fact much later than all other Pāli *aṭṭhakathās*. Idiomatic differences and syntactic anomalies that appear in this work testify to its later origin. As already pointed out by Godakumbura³⁴ and von Hinüber,³⁵ its date is uncertain. According to the colophon of the *Ap-a*, which is slightly confusing, a person named Mahāsāmantaguṇasobhana brought it to Laṅkā.³⁶ Regrettably, the colophon does not state whether this Guṇasobhana was a monk or a layperson, and further it does not mention whether or not he himself composed this commentary. Although the *Gandhavamsa* ascribes the authorship of this commentary to Buddhaghosa,³⁷ scholars have been reluctant to take this claim at face value.³⁸ Concerning the *Bv-a* attributed to Buddhadatta, it must be later than the *Atthasālinī*, the

commentary to the *Dhammasaṅgaṇī* (5th c. CE) since the latter is referred to in the former,³⁹ and academics generally presume that it was composed in the 8th c. CE.⁴⁰ Furthermore, Horner has already pointed out the likely existence of ‘more than one Buddhadatta.’⁴¹ On the other hand, the *Manorathapūraṇī* of Buddhaghosa (5th c. CE) records only the single stanza of Kāludāyi that I discussed above. This stanza is in fact reminiscent of the first two lines of the great disciple’s second verse in the *Theragāthā*.⁴² One could thus suppose that Buddhaghosa himself rephrased these two lines when recording Kāludāyi’s account,⁴³ and that the KTh1 and KTh2 were composed in a later period, as a means to reach the figure of sixty stanzas attributed to Kāludāyi in earlier Pāli commentaries, such as the *Manorathapūraṇī* and *Samantapāsādikā*. This seems to suggest that the verses of Kāludāyi underwent diverse developments and changes during the process of written transmission in Theravāda Buddhist history. The disparity of the phraseology employed in the KTh1 and KTh2 hints at their different authorship and autonomous developments. Nevertheless, one might argue that the KTh1 and KTh2 predate both the *Madhuratthavilāsinī* and the *Visuddhajanavilāsinī* since these two commentaries rely on earlier commentaries.⁴⁴ It is within these early commentaries that the KTh1 and the KTh2 have most probably been preserved. As will be made clear in the following discussion, the stanzas of KTh1 are likely to have been composed after those of KTh2. For sake of clarity, I shall here discuss these two series of stanzas one after another in the following two sections.

Part one

4. Kāludāyi’s Verses in the *Madhuratthavilāsinī*

The KTh1 offers a beautiful eulogy to the environment of India in spring.⁴⁵ It begins by describing the trees with red shoots and sprouts, and then proceeds to illustrate various well-fruited and well-flowered trees and creepers standing on both sides of the road, and divergent species of birds with charming cries and antelopes with diverse behaviours. The author is keen to describe the meadows, shiny sand, ponds endowed with pure water and beautiful lotuses, the mountains, sky, peacocks, bees, fountains of water, rivers, woodlands, and so forth. Ascetics who strive to eliminate their mental defilements frequent the forest.⁴⁶ In particular, the forest, as this description shows, is conducive to the rapture of mental concentration.⁴⁷ However, some of the stanzas offer mildly titillating sentiments to the reader. The following stanza⁴⁸ illustrates how the poet adds a romantic beauty to the work.

latā anekā dumanissitāva, piyehi saddhiṃ sahitā vadhū va,
palobhayantī hi sugandhagandhā, samayo mahāvīra Aṅgīrasānaṃ.

Various creepers attached to the trees, just as damsels united with [their] beloved male partners, perfumed with fragrance, indeed seduce [the sentient beings]. O great hero, it is the time of *Aṅgīrasas*.

4.1. Special Features

Repetition is one of ubiquitous features of the KTh1. The poet uses the same word in many stanzas to characterise different flora and fauna seen along the road and in the forest. For instance, *vicitta* and *vicitra* are used to qualify trees,⁴⁹ foliage,⁵⁰ forest,⁵¹ lotuses,⁵² ponds,⁵³ colours,⁵⁴ feathers of birds,⁵⁵ and so forth. Similarly, he indicates a strong preference to collocate *virājamāna* and *suvirājamāna* (shining) with divergent things in a variety of contexts such as trees,⁵⁶ creepers,⁵⁷ ground,⁵⁸ meadows,⁵⁹ rivers,⁶⁰ antelopes,⁶¹ ornaments,⁶² and so forth. These two adjectives are not attested in the Pāli canon.⁶³ Modern scholarship has identified the recurrence of the similar terms throughout a poem as a rhetorical device called ‘concatenation.’⁶⁴

4.2. Metres

The last two stanzas of the KTh1 are *octosyllabic* (*Anuṣṭubh*),⁶⁵ and the fourth *pāda* (line) of every stanza, from 1 to 62, is constant, being always *samayo mahāvīra Aṅgīrasānaṃ*. This recurring *pāda* is *dodecasyllabic* (*Jagatī*). The second *pāda* of the first stanza, *phalesino chadanam vippahāya* is *hendecasyllabic* (*Triṣṭubh*) and the first line of the 58th stanza, *vicittapākāraṇ ca toraṇaṇ ca* is also *Triṣṭubh*. It is worth noticing that prosodic works such as *Vṛttaratnākara* and *Vuttodaya* do not identify the cadences (*vṛtta*) of these two verse *pādas*. Notably, the latter *pāda*, which is closer to a prose sentence rather than a part of a poem, is more likely to be a result of distortion due to the intervention of ‘metrically deaf scribes.’⁶⁶ The corresponding stanza in the *Theragāthā* reads this *pāda* as *samayo mahāvīra Bhagīrasānaṃ*, which corresponds to the *Kamalā* cadence of the *Jagatī* metre. The first three *pādas* of the majority of stanzas from 1 to 62 are mixed with popular cadences of the *Triṣṭubh* (*Indravajrā* and *Upeṇḍravajrā*) and *Jagatī* (*Vaṃśastha* and *Indravāṃśā*) metres. Remarkably, the first *pāda* of the 60th stanza, *Suddhodano munivaram abhidassanāya*, with fourteen syllables belongs to the *Vasantatilakā* cadence of the *Śakvarī* metre. The third *pāda* of the 56th stanza⁶⁷ is in the *Sumukhī* cadence of the *Triṣṭubh* metre. Both, the

third *pāda* of the 17th stanza⁶⁸ and the third *pāda* of the 57th stanza⁶⁹ belong to the *Jagatī* metre. These two *pādas*, however, can be recognised as slight deviations on *Indravajrā* and *Upendravajrā* cadences. With the exception of the *Vasantatilakā* cadence, many of the metres and cadences stated here are common in the Pāli canon. The poet's metrical license also involves several unique features as we see in the following passage.

4.3. Peculiarities in Wording

Some syllables are artificially lengthened⁷⁰ while some are shortened⁷¹ *metri causa*. Similarly, it can be deduced that some syllables were intended to be pronounced as shortened although they are long. For instance, the second syllable of *passesu*⁷² appears to be articulated as a short syllable.⁷³ On the contrary, some short syllables might have been expected to be pronounced as long. The first syllable of the 35th stanza *bahu*,⁷⁴ for example, could be included under this category. *moḷini*⁷⁵ and *maṇimayehi*,⁷⁶ which perhaps crept into the poem due to graphic confusion of the copyists, deviate from the *Upendravajrā* cadence. The *pādas* of certain stanzas are quite incoherent, due to the lack of necessary syntactic components in the stanza. For example, *samantato gandhagunatthikānam*⁷⁷ requires an object. Yet, sometimes the clipping of words of the stanzas is traceable. For instance, 61*a* reads *nevāgatam passati neva vācam*. The careful reader however, is able to identify the ellipsis of *suṇāti*,⁷⁸ which needs to be supplied for the stanza to make sense.⁷⁹

4.4. Infrequent Forms

Some erroneous wordings have presumably crept into the KTh1 due to aural confusion. Out of those, *khuddam*⁸⁰ for *khudam* (hunger),⁸¹ *kucanti*⁸² for *kuñcanti* (trumpet)⁸³ are especially noteworthy. Nevertheless, one can argue that these types of changes are made by the poet for metrical reasons.⁸⁴ In addition, *piñchā*⁸⁵ for *picchā* (peacock's tale),⁸⁶ *narādhipattam*⁸⁷ for *narādhipam tam* (that king) and *madappabāhā*⁸⁸ for *madappavāhā* can be explained both by graphical or aural confusions. The close resemblance of *ca* and *va*, both in Burmese and Sinhalese scripts, seems to have misled the copyists to produce some incoherent readings.⁸⁹

It is apparent that the composer did not take great care with grammatical accuracy. In other words, the author is not eager to follow conventional grammar rules. In some cases, the moods of verbs are changed to fit the metre. The use of *viroci*⁹⁰ instead of *virocati* is a clear example of this.

The use of causative instead of simple active present tense is another notable feature of this series, such as *pabhāsayanti*⁹¹ (illuminate) for *pabhāsanti* (shine). This *pāda* also occurs in Kāludāyi's verses in the *Theragāthā*.⁹² The meaning of the causative form is not appropriate for this context—the poet is seemingly using this form in the sense of present active to preserve the metre.⁹³ This usage, i.e. the expansion of *e* to *aya*, can be seen in several places in the KTh1.⁹⁴ Perhaps because of his preference for nasal endings⁹⁵ in the verses, the poet converts some masculine gender nouns into neuter such as *sucibhūmibhāgam*⁹⁶ instead of *sucibhūmibhāgo*;⁹⁷ *patham*⁹⁸ instead of *patho*.⁹⁹ These neuter endings sometimes do not suit the verb.¹⁰⁰ Although one may tend to justify the nominative of *pañkajapuñḍarīkā*¹⁰¹ and the genitive of *narāmarānam*¹⁰² having instrumental and accusative meanings respectively by reason of Pāli exegeses,¹⁰³ some such usages occurring in the present series are hardly perceptible. The second *pāda* of the stanza 48, *disā ca cando suvirājito va* ('the moon is as though illuminating the directions'), provides a clear example of poor grammar. In fact, the author could have instead formulated this *pāda* as either *disā ca candena virājitā va* or *disā ca cando ca virājitā va* to ensure the accuracy of both grammar and metre. The following stanza¹⁰⁴ also demonstrates the poet's lack of grammatical proficiency.

*nisevitam nekadijehi niccam, gāmena gāmaṃ satatam vasantā,
pure pure gāmavarā ca santi, samayo mahāvīra Aṅgīrasānaṃ.*

There are fabulous villages in every city, ever frequented by various kinds of birds constantly living in them. O great hero, it is the time of *Aṅgīrasas*.

It is obvious that the subject of this stanza is *gāmavarā*. I am not sure if it is due to a mistake in transmission that the author characterises it as *nisevitam* instead of *nisevitā*, which is the accurate form. Furthermore, *nekadijehi* does not accord with *vasantā*. A case could be made, however, for the use of *vasantehi* for metrical reasons. Besides this, the stanza is tainted by tautological oddity: *nisevita* (lit. 'frequented') does not usually require further specification *niccam* (lit. 'always'). This first line looks rather awkward when it connects with *satatam vasantā* (lit. 'always living') in the second *pāda*. We know that both *niccam* and *satatam* are synonymous.¹⁰⁵ Some words are apparently redundant here to convey the necessary meaning. As a result, although this stanza carries an alliteration, it is overall of fairly poor quality.¹⁰⁶

In addition, some peculiar words and compounds can be found in this series. For instance, the use of the compound *sambuddharājam* (Fully-Enlightened King),¹⁰⁷ which is the word's first attestation in Pāli literature. This term has a rare occurrence even in Sanskrit sources.¹⁰⁸ The term *gatīnaṃ*¹⁰⁹ is presumably used in the sense of *gantūnaṃ* (lit. for passers-by) to keep the metre. Similarly, *sugītiyantā*¹¹⁰ occurs instead of *sugīyamānā* or *sugāyamānā*, but is apparently incorrect. Furthermore, *uttuṅgakaṇṇā*¹¹¹ (lit. 'high ears') that refers to the deer seems slightly unusual, and the proper term to characterise the running deer with erected ears is *ukkaṇṇā*.¹¹² To the best of my knowledge, neither in the canon nor in the commentaries is there a reference to *uttuṅgakaṇṇā*.¹¹³

4.5. Figures of Speech

Simile (*upamā*) is the most common rhetorical device in the KTh1. At four places in this series, the poet compares various kinds of forests with Nandana, the celestial park.¹¹⁴ Out of these four, the following instance¹¹⁵ is particularly remarkable since it equates one simile with another simile, which is extremely rare in the Pāli canon.

vicitrānīlabbham ivāyataṃ vanam
surindaloke iva Nandanam vanam,

The long forest appearing as a colourful blue cloud resembles the park [named] Nandana in the world of the lord among gods [i.e. Sakka].

This literary device is similar to *Mālopamā* (multiple simile) in Sanskrit poetry.¹¹⁶ Some expressions such as *dumā ...pabhāsayanti*¹¹⁷ and *rukkhā virocanti*¹¹⁸ can also be recognised as hyperboles because the trees do not really shine or illuminate the forest.¹¹⁹ The poet sometimes purposely uses words that diverge from their common meaning when describing some activities of animals. This tendency can be considered as one of the strategies adopted by him in order to strengthen the aesthetic beauty of the poem. While some verses attribute human nomenclatures to animals, some stanzas even attribute human activities to them. Following are three impressive instances belonging to this category.

1. *dijā...modanti bhariyāhi samaṅgino*¹²⁰

The birds...rejoice united with [their] wives.

2. *mayūrasaṅghā...naccanti nārīhi samaṅgibhūtā*¹²¹

The flocks of peacocks dance on the summit of mountains united with [their] females.

3. *alī vidhāvanti*¹²²

The bees are running.

Although *bhariyāhi* and *nārīhi* literally refer to human wives and females,¹²³ these two terms occur in the above accounts to denote female birds and peahens respectively. Usually, the sweetheart of a male bird is referred by the term *priyā* (Pāli *piyā*)¹²⁴ in Sanskrit poems, and the term *morī* basically stands for peahen in Pāli literature.¹²⁵ In accordance with the literal meaning of the third example mentioned above, the bees are running.¹²⁶ However, bees do not run, they fly. The flight of a bee is expressed with the verb *paleti*¹²⁷ in the canon. Hence, *vidhāvanti* looks absurd *prima facie*. It is justifiable to assume this to be one of the rhetorical devices employed by the author to strengthen the poetic value of his work.

4.6. Date and Authorship

Buddhadatta, the author of the *Bv-a* was highly regarded, and considered as a ‘great poet’ by his successors.¹²⁸ Thus, a suspicion may rise that he could have composed the KTh1 and put it in Kāludāyī’s mouth to fit the motif of ‘sixty’ stanzas stressed in a number of commentarial sources consulted by him. In the *Bv-a*, Buddhadatta composed a number of stanzas in metres and cadences using elegant phrases, to introduce some pivotal events related to the Buddha’s biography.¹²⁹ These stanzas are replete with lucid syntactical connections and well-formed wording. Accordingly, deviations from the conventional grammatical rules and metres are rarely to be found in Buddhadatta’s stanzas, and no tautological oddities are encountered therein. On the contrary, as indicated above, the KTh1 contains a number of deviations from the grammar and metre, and tautology is one of its striking pitfalls. It is, therefore, highly improbable that these clumsy *pādas* came from the learned commentator’s pen. There is no clear-cut evidence for the date of these stanzas. However, the *Vasantatilakā* line mentioned above¹³⁰ suggests that some stanzas of this series are quite late. The Pāli canon rarely contains verses that have fourteen syllables per line¹³¹ and no single *pāda* in the *Vasantatilakā* is attested therein. This cadence is not common even in Pāli commentaries.¹³² It should be remembered here that the *Bv-a* does not have any other stanza composed in this cadence. In addition, *uttuṅgakaṇṇā*,¹³³ appearing in the present series

sounds like it has a Sinhalese influence, which suggests the relative modernity of some stanzas.

Part Two

5. Kāludāyi's Verses in the *Visuddhajanavilāsini*

The KTh2 runs from pages 533 to 537 in the *Ap-a*.¹³⁴ Although the influence and intervention of the Burmese textual scholarship is manifest in many stanzas of the present series, there is no clear evidence to help us decide whether or not the additional 37 stanzas have been composed by a Burmese poet at a later period. Most of the stanzas from 12 to 48 in this series are fairly close to the tone of the *gāthās* in the *Jātaka*, *Apadāna* and *Buddhavaṃsa*. The composition of the series apparently dates back to the time of these three canonical works. The phraseology of the KTh2 suggests that it is earlier than the KTh1. Presumably, this is a creation of redactors (*dhammasaṅgāhakas*) who are fairly familiar with the idiom of the stanzas in the Pāli canon. The following chart represents the similarities of wording between the aforementioned three canonical texts and the KTh2.

5.1. KTh2 and the *Khuddaka-nikāya*

KTh2	Canon
<i>tiṇḍukāni piyālāni</i> 14a	<i>tindukāni piyālāni</i> J V 324, Ap I 17
<i>khuddakappaphalā niccaṃ</i> 16c	<i>phalāni khuddakappāni</i> J V 324, Ap I 17
<i>campakā salaḷā nāgā</i> 20a	<i>campakā saḷalā nīpā</i> Ap I 15
<i>punnāgā giripunnāgā</i> <i>pupphitā dharaṇīruhā,</i> <i>supupphitaggā jotanti</i> 21abc	<i>punnāgā giripunnāgā</i> Ap I 16 <i>pupphitā dharaṇīruhā</i> Ap I 336 <i>sampupphitaggā tiṭṭhanti</i> J VI 535
<i>dibbagandhā pavāyanti</i> 23d	<i>dibbā gandhā pavāyanti</i> Ap I 19, Vv 55
<i>te sabbe āsayā chuddhā</i> 36c	<i>te pajja āsayā chuddhā</i> Bv 15
<i>supatitthā manoramā</i> 42b, 46b	<i>supatitthā manoramā</i> Ap I 15
<i>kumbhīrā makarākiṇṇā,</i> <i>valayā muṇjarohitā,</i> <i>macchakacchapavyāviddhā</i> 43abc	<i>kumbhīlā makarā cettha</i> Ap I 15 <i>jalajā muṇjarohitā</i> Ap 15 <i>macchakacchapavyāviddhā</i> J VI 530

The structure of the KTh2 has already been briefly discussed above.¹³⁵ Unlike the KTh1, this series has four different constant lines. The stanzas 12 to 19 offer a eulogy of the trees bearing sweet fruits—such as mango and wood apple—located on both sides of the road. Beginning in stanza 20, a description of blossoming trees runs until stanza 25. The last *pāda* of each stanza, from 12 to 21, has a constant line *gantukālo mahāyasa* ('O glorious one, it is the time to go'); but from 22 to 34 it varies as *samayo te mahāyasa* ('O glorious one, time [has come] for you'). The reason for the change of the constant line in this manner is not clear. We can observe that the majority of the trees in bloom that we come across from the 22nd stanza onwards are comparatively small.¹³⁶ However, it is not certain whether or not the poet has chosen a different constant line for these stanzas considering that reason. This description turns into a eulogy of quadrupeds living around the road from stanza 27, and it continues up to stanza 34 preserving the same constant line. Beginning in stanza 35, there is a charming portrayal of various kinds of birds seen around the road, which comes to an end in stanza 41. The constant line at the end of all the stanzas in this description is changed to *kālo te pitu dassane* (It is the time for seeing your father). Stanza 42 to 48, which create a stunning picture of the lotus ponds around the road, have a different constant line *samayo te ñātidadassane* (It is time for seeing your relatives). It is difficult to identify the reason for the shift of constant line in this series. However, this change undoubtedly adds an extra elegance to the poem.

5.2. Lacunae and Corruptions

Generally speaking, the wording of the stanzas of the KTh2 is fairly clear. Nevertheless, compared to the KTh1, a number of stanzas are distorted. Regarding this, it is of worth noting its 34th stanza in which one *pāda* is apparently missing. It runs as follows:

sasā sigālā naṅgulā, kalandakālakā bahū,
kasturā sūrā gandhā te, kevalā gāyamānā va,
 + + + + + + + +, *samayo te mahāyasa.*

[There are] many hares, jackals, mongooses, squirrels, giant squirrels, musk-deer and rhinoceroses that are courageous. All of them [appear] as singing.]. O greatly reputed one, the time [has come] for you.

Obviously, this stanza originally consisted of six *pādas*, but it has been reduced to five *pādas* in the editions that we use nowadays. This assumption

is further confirmed since many of the preceding and following stanzas consist of six *pādas*. The way of recording this stanza in the PTS, BCS and Siamese editions seems somewhat problematic.¹³⁷ As these editions suggest, the editors seem to have understood that it is the fifth *pāda* of this stanza that is missing. Furthermore, these editions relate that the fourth *pāda* is *kevalā gāyamānā va*. This *pāda*, however, is highly unlikely to occur as an even line of any *Anuṣṭubh* verse; it is far more likely to be an odd line. Therefore, according to my understanding, the lacunary *pāda* is in fact the fourth one, and *kevalā gāyamānā va* is the fifth *pāda* of this stanza. It was misapprehended by metrically deaf editors, as the fourth *pāda* of the present stanza and recorded accordingly. The meaning of the *pāda*, moreover, fits as the preceding line of the constant line. Many fifth *pādas* of the KTh2 that precede constant line typically speak of the way in which various quadrupeds and birds show their reverence to the Buddha. For instance, the fifth *pāda* of stanza 39 runs as follows: *sarehi pūjayantā va*, ‘as if offering with their cries,’ while the same *pāda* of stanza 40 reads *gāyamānā sareneva*, ‘as if singing in a rhythmic tone.’ Therefore, it is in fact the fourth *pāda* that is lacking. This *pāda* probably conveyed something relating to the manner of those wild animals flocking to see the Buddha by the sides of the road.

In addition, the KTh2 contains a multitude of instances of contaminated readings. One can thus assume that the original version of this series would have been considerably different from its present form as come down to us. Expressing it differently, the KTh2 has evidently undergone many minor corruptions, substitutions and emendations at the hands of diverse scribes and editors over the centuries. I have already mentioned that all ten verses of the *Theragāthā* are quoted at the very beginning of the KTh2. Interestingly, these stanzas differ remarkably from those of the *Theragāthā* available to us today.¹³⁸ This is a striking testimony to the variations and distortions that have crept into the KTh2. Despite the corrupted readings that resulted from both aural and graphical confusions, it seems that the copyists have also produced a notable amount of arbitrary readings as a result of implementing their limited knowledge of Pāli grammar to the poem. It would not be unreasonable to argue that many of the ambiguous terms and substitutions that we come across in these stanzas came from Burmese copyists and editors. It is sufficient to focus on a few contaminated readings within the KTh2.

The term *mocci* occurring in the first *pāda* of the KTh2 15 seems corrupted. The neighbouring context of this stanza speaks of diverse kinds

of fruits. The context of the first two *pādas* of this stanza¹³⁹ strongly suggests that *mocci* stands for a kind of plantain. Although no compelling evidence is yet at my disposal, I would suggest that *mocañ* (*ca*) was the original reading, eventually turned into *mocci ca* as a result of graphic confusion.¹⁴⁰ Similarly, the KTh2 reads the first *pāda* of stanza 30 as *tidhambhinnā chaddantā*.¹⁴¹ Here, the first term, *tidhambhinnā*, is obviously a corrupted reading of *tidhā pabhinnā* as accurately emended in the BCS.¹⁴² In this case, it is clear that *dhā-pa* has turned into *dhamma*. Two things have seemingly paved the way for this alteration. Firstly, the scribe may have misread *pa* as *ma* owing to the close similarity of these two characters in Burmese script. Subsequently, he may have corrected *dhāma*, which makes no sense in this context, to *dhamma*. The copyist who is not closely acquainted with Pāli usually tends to replace less familiar terms with more familiar ones, which is a common trend in manuscript transmission, well known to Textual Criticism.¹⁴³ Apparently, *tidhā pabhinna* occurs in the canon to describe rutting elephants.¹⁴⁴ It is said that a liquid exudes from three places of the rutting elephant's body, namely, eyes, ears, and the male organ.¹⁴⁵ Furthermore, *paccasevakā*,¹⁴⁶ which occurs in the fifth *pāda* of stanza 33, is only partly intelligible. Although *sevakā* (servants) is obvious, it is not clear what the author intended by *pacca*. However, when considering the whole stanza, I presume *pacca* is an aural confusion of *pajja*, the contraction of *pi+ajja*.¹⁴⁷ With this conjecture, we are able to restore this *pāda* as follows: *te pajja sevakā addhā*.¹⁴⁸ The reading *saddhimittādike* is also an unintelligible. The literal meaning of this term, 'with friends and so forth,' makes no sense in this context.¹⁴⁹ The present distorted reading therefore may have been caused by the intervention of a copyist not proficient in Pāli. Some dubious readings in this series remain to be further scrutinised. For instance, KTh2 29a reads *naṅkulā*, while KTh2 34a reads *naṅgulā*. The BCS amends these readings to *nakulā*, 'mongooses,'¹⁵⁰ in both places. If this replacement is correct, *naṅkulā* and *naṅgulā* constitute two contaminated readings that most probably resulted from a Burmese copyist's aural confusion of *nakulā*. It is rather difficult to distinguish *k* and *g* in Burmese pronunciation of Pāli. I am inclined to believe that *naṅgulā* (KTh2 34a) stands for a kind of monkey. Even though no such kind of primate is identified with this name in the canon, the *Theragāthā* and *Jātaka* speak of *go-naṅgula*.¹⁵¹ According to the commentary of the *Theragāthā*, *go-naṅgula* means either a kind of black monkey or just monkeys in general.¹⁵² The author of KTh2 may have dropped the first syllable of this term (i.e. 'go') *metri causa*.

5.3. Metres

With the exception of the fourth stanza, which is *Anuṣṭubh*, all of the *gāthās* quoted from the *Theragāthā* belong to *Triṣṭubh* and *Jagatī* metres. The fourth *pāda* of the first stanza in the KTh2, *samayo Mahāvīra Bhāgīrasānaṃ* (O great hero, it is the time of *Bhāgīrasas*), belongs to *Jagatī* metre with an unknown cadence.¹⁵³ The third *pāda* of the ninth stanza¹⁵⁴ has 13 syllables and is thus in *Atijagatī* metre. It should be noted here that the corresponding *pāda* of this stanza attested in the *Mahāvastu* is apparently in *Indravamśā* cadence.¹⁵⁵ The 10th and 11th stanzas are basically a mix of *Indravamśā*, *Indravajrā* and *Upeṇḍravajrā* cadences, except the last *pāda* of the former stanza, composed in *Kamalā* cadence. All the stanzas from 12 to 48 are in *Anuṣṭubh* metre. Many of these stanzas can also be included under *vattas*, a special category of metre.¹⁵⁶

5.4. Grammar and Special Features of Wording

Some peculiar wordings can also be noted in the KTh2. For example, *nibbhītā yena kenaci*¹⁵⁷ is an unusual *pāda* of which the literal meaning ‘are fearless by anybody’ seems rather awkward! The poet could have used *na bhītā yassa kassaci*—a more idiomatic utterance. The Pāli canon typically uses the dative case to convey this idea.¹⁵⁸ Apart from this kind of unusual statement, this series also contains deviations from conventional Pāli grammar. The word *sevamāno*¹⁵⁹ is one of such problematic terms. It is not impossible that *sevamāno* here replaces *seviyamāno* (Skt. *sevyamānaḥ*),¹⁶⁰ to fit the metre. If so, this term refers to the Buddha. On the other hand, if one takes *sevamāno* as an adjective of the trees described in this context, the term must be a singular term with plural sense (i.e. *sevamānā*). Many of such deviations from the grammar can be considered as the poet’s metrical license. Although *sabbadisā*¹⁶¹ appears to be nominative, it gives locative meaning in this particular context. It is significant to note that Dhammapāla also asserts the locative sense of this term here.¹⁶² In *disā sabbāni sobhayam*,¹⁶³ *sabbāni* is neutralised, presumably for metrical reasons. In addition to this, *sobhayam* obviously occurs with the plural sense, in lieu for *sobhayantā*. Perhaps, the last syllable of the latter term is dropped *metri causa*.¹⁶⁴

5.5. Tautology

As with the KTh1, the tautology is a salient feature even in the present poem. In Indic poetry, tautology is considered as a rhetorical device called *yamaka*, a kind of paronomasia.¹⁶⁵ Nevertheless, when it occurs without this

special purpose, it lessens the poetic elegance of a stanza. This feature sounds especially odd in metres with less syllables such as *Anuṣṭubh*. For instance, *niccam* occurs twice in KTh2 16 to express the same meaning, ‘constantly,’¹⁶⁶ and *gandha* (fragrance) is used three times in stanza 24.¹⁶⁷ Needless to say this tautology makes the meaning of some stanzas rather convoluted. It is worth looking at the following two *pādas* of stanza 21:

pupphitā dharaṇīruhā supupphitaggaṃ jotanti.

The blossomed trees whose tops are well blossomed are shining.

These kinds of oddities lead one to presume that the composer of the KTh2 is sometimes careless as to the wording of his poetry. It seems that some tautologies are deliberately used to strengthen the alliterative beauty of the poem, such as *tittirā susarā sārā, susarā vanakukkuṭā*,¹⁶⁸ although *susarā* could possibly have two meanings here.

5.6. Figures of Speech

Unlike the KTh1, the KTh2 makes use of a limited number of similes.¹⁶⁹ Of these, *khuddakappaphalā*,¹⁷⁰ ‘honey-like fruits,’ is particularly noteworthy. None of the typical illustrative terms such as *va, iva, viya*, and so forth are used in this simile, but instead *kappa* is used. One may be inclined to separate *khuddakappa* into *khuddaka* and *appa*. However, it is semantically illogical. *kappa* (Skt. *kalpa*) rarely occurs in the canon to introduce similes.¹⁷¹ Hyperbole that occurs in several places adds an extra elegance to the KTh2. According to the 23rd stanza, *kaṇikāra* trees in bloom diffuse heavenly scents: *dibbā gandhā pavāyanti*. The term *dibbā*, which literally means ‘divine’ or ‘heavenly’,¹⁷² occurs here to qualify the adorable scent of *kaṇikāra*¹⁷³ flowers. This usage is attestable in the canon.¹⁷⁴ In the stanza 13, moreover, fruited trees are shining, whilst, in stanza 20, flowered trees are radiating. Similarly, in stanza 42, the ponds filled with sweet water are sparkling. These can be identified as examples of the use of hyperbole in this series. One can recognise a metaphor when reading the last two *pādas* of stanza 8 in conjunction with stanza 11:¹⁷⁵

*maññām ahaṃ sakkati devadevo, tayābhijāto muni saccanāmo, ...
Buddhassa puttomhi asayhasāhino, Aṅgīrasassappaṭimassa tādino,
pituppitā mayha tvaṃ si Sakka, dhammena me Gotama ayyako si.*

I, the sage who is truly named, well begotten by you, suppose the god of the gods [also] is capable of [doing it]. I am the son of the

Enlightened One, who bears the unbearable, incomparable Aṅgīrasa
who is like that. O Sakka, you are my father's father, and reasonably,
you are O Gotama, my grandfather.

Kāludāyī uses *aham... tayābhijāto muni saccanāmo* to introduce himself. In the *Theragāthā*, it is common for Elders to introduce themselves as a *muni*, 'sage,'¹⁷⁶ especially in the verses appearing as soliloquies. Using *tayābhijāto* (lit. well begotten by you), he metaphorically expresses that he is a son of the Buddha, on the grounds that he attained liberation under the former. This echoes the *Aggañña-sutta*, where the Buddha explains the reason why he counts his disciples as his children.¹⁷⁷ The metaphorical relationship introduced in the first two *pādas* culminates in the verse quoted above where Kāludāyī further emphasizes the Buddha as his father, and therefore King Suddhodana is his grandfather. Stanza 29 says that tigers, Sindh horses and mongooses appear as good but frightful.¹⁷⁸ Since this statement carries two contradictory ideas, it can be called an 'oxymoron.'¹⁷⁹ In addition to the figures of speech related to meaning, the KTh2 is also replete with some literary devices associated with rhythm,¹⁸⁰ such as twining and alliteration.¹⁸¹ At times, the poet is capable of producing attractive alliteration effortlessly by simply arranging the elements of the stanza.¹⁸² Some stanzas in this series contain more than one literary device as follows.¹⁸³

asokā koviḷārā ca, somanassakarā varā,
sugandhā kaṇṇikā gandhā, rattavaṇṇehi bhūsitā,
sādarā vinatuggaggā, samayo te mahāyasa.

Excellent Asoka trees and coral trees that are pleasing [with] fragrant [flowers] tied in bunches, adorned with red colours, appear as if respectfully bent [with their] uppermost tops. O greatly reputed one, it is your time.

Obviously, *somanassakarā varā*, *sugandhā kaṇṇikā gandhā* and *uggaggā* are alliterations. The stanza as a whole provides a clear example of anthropomorphism since it attributes human characteristics to *Asoka* trees and coral trees, describing them with their bent tops, as paying homage to the Buddha. In a slightly different manner, KTh2 23, 24, 30, 31, 34, 39 and 40 present the same idea but as an assumption. Therefore, this literary device is attested as *utprekṣā*,¹⁸⁴ but some scholars have compared it with personification.¹⁸⁵ Some peculiar expressions used in this series nevertheless remain to be categorised as literary devices or otherwise. For instance, 30*ad* says that 'tuskers are twittering'!¹⁸⁶ It is interesting to note that the author

uses *kūjino* in place of *gajjino* in order to convey elephants' trumpets. The elephant's trumpet is usually illustrated with *gajjeti* or *kuñcati*, and *kūjino* typically refers to birds twittering.¹⁸⁷ It is not quite certain whether or not the author purposely uses these as literary devices. Perhaps, *kuñcino* was the original reading that has been turned into the present form as a result of aural confusion and scribal intervention.

Concluding Remarks

This article initially looked at all the references to Elder Kāludāyi in canonical sources available in Indic languages and then turned to look at the Pāli commentarial discussions of this figure. Thereafter, the KTh1 and KTh2 were analysed, paying special attention to phraseology, special features, peculiarities in wording, tautologies, metres, figures of speech, lacunae, corruptions and clues as to the authorship of the two series. The foregoing discussion demonstrated that the verses of Kāludāyi in the *Theragāthā* contain several anomalies. On the other hand, the motif of Kāludāyi's sixty verses is widespread in the commentaries. The KTh1 and KTh2 are two peripheral series of verses ascribed to Kāludāyi and preserved in the *Bv-a* and *Ap-a* respectively. The style of the latter version is closer to some of the texts in the *Khuddaka-nikāya*, and it is apparently older than the KTh1. Both series are endowed with charming eulogies to the environment, and they are adorned with an array of literary figures. However, a considerable amount of contaminated and unintelligible readings that have crept into the poems have undermined their poetic value. This article suggests emendations for some corrupted readings in the KTh2. According to the *Ap-a*, KTh2 was included in the *Theragāthā*. This statement cannot simply be ignored. It is probable that these old stanzas could not be accommodated within the Pāli canon and then continued to be preserved in the commentaries as peripheral texts. Nevertheless, since KTh1 and KTh2 contain altogether 100 stanzas, the figure contrasts starkly with the motif of sixty stanzas stressed in a number of commentaries. Moreover, I suggest that the two series have reached their present form as a result of autonomous developments, and that they stem from different authors. Some stanzas in the KTh1 appear to be much later interpolations. However, as of yet, there is insufficient evidence to establish whether or not the whole series is of very recent composition. The authorship of the KTh1 and KTh2 remains to be identified in future studies. More research is needed to identify all the rhetorical devices used in both series. Researchers who have additional expertise in zoology, specifically ornithology or botany will be able to do more justice to the contents of the KTh2.

Bibliography

Abbreviations

A	Aṅguttara-nikāya
A-a	Aṅguttara-nikāya-aṭṭhakathā
Ap	Apadāna
Ap-a	Apadāna-aṭṭhakathā
Bv	Buddhavaṃsa
Bv-a	Buddhavaṃsa-aṭṭhakathā
D	Dīgha-nikāya
D-a	Dīgha-nikāya-aṭṭhakathā
Dhp	Dhammapada
Dhs-a	Dhammasaṅgaṇī-aṭṭhakathā
It	Itivuttaka
It-a	Itivuttaka-aṭṭhakathā
J	Jātaka
J-a	Jātaka-aṭṭhakathā
M	Majjhima-nikāya
M-a	Majjhima-nikāya-aṭṭhakathā
M-aṭ	Majjhima-nikāya-aṭṭhakathāṭṭkā
S	Samyutta-nikāya
S-a	Samyutta-nikāya-aṭṭhakathā
Sd-ṭ	Sāratthadīpanīṭṭkā
Sn	Suttanipāta
Sn-a	Suttanipāta-aṭṭhakathā
Th	Theragāthā
Th-a	Theragāthā-aṭṭhakathā
Thi	Therīgāthā
Thi-a	Therīgāthā-aṭṭhakathā
Ud-a	Udāna-aṭṭhakathā
V-a	Vinaya-aṭṭhakathā
Vibh-a	Vibhaṅga-aṭṭhakathā
Vin	Vinaya-piṭaka

Vinv-ṭ	Vinayavinicchayaṭṭkā
Vism	Visuddhimagga
Vv-a	Vimānavatthu-aṭṭhakathā

Special Abbreviations

BCS, B ^e	Burmese <i>Chaṭṭhasaṅgīti Tipiṭaka</i> Edition
KTh1	1 st series of Kāḷudāyī's verses
KTh2	2 nd series of Kāḷudāyī's verses
C ^e	Sinhalese Buddhajayanti Edition
SHB	Simon Hewavitarne Bequest <i>Aṭṭhakathā</i> Edition
S ^e	Siamese <i>Tipiṭaka</i> Edition

Except where otherwise stated, all the above abbreviations refer to editions of texts published by the Pali Text Society (PTS).

AK	Ramanathan, A.A. <i>Amarakośa: with the Unpublished South Indian Commentaries</i> . Vol. I. 1989. India: Adyar Library and Research Centre.
ASED	MacDonnell, Arthur Anthony. 1893. <i>A Sanskrit English Dictionary</i> . London: Longmans Green & Company.
BHSD	Edgerton, Franklin. 1953. <i>Buddhist Hybrid Sanskrit Grammar and Dictionary</i> . Two vols. New Haven: Yale University Press.
CODLT	Baldick, Chris. 2001. <i>The Concise Oxford Dictionary of Literary Terms</i> . USA: Oxford University Press.
DLD	Dupriez, Bernard. 1991. <i>A Dictionary of Literary Devices Gradus A-Z</i> . Toronto and Buffalo: University of Toronto Press.
DLTLT	Cuddon, J. A. 1998. <i>Dictionary of Literary Terms & Literary Theory</i> , London: Penguin Books.
DOP	Cone, Margaret. 2001-2010. <i>Dictionary of Pāli</i> . Two vols. Oxford: Pali Text Society.
GV	Minayeff. 1886. "Gandhavaṃsa." <i>Journal of the Pāli Text Society</i> . London: Pali Text Society. 54-80.
Hk	Jośhī, Jayaśaṅkara. 1957. <i>Halāyudhakośaḥ</i> . Lakhnau: Uttara Pradeśa Hindī Saṃsthāna.
KU	Rawson, J. N. 1934. <i>The Kaṭha Upaniṣad. Carey Centenary Volume</i> . London: Oxford University Press.
Mvu Fois	Senart, Par É. 1977. <i>Le Mahāvastu. Texte Sanscrit Publié Pour La Première Fois</i> <i>Et Accompagné D'Introductions Et D'un Commentaire</i> , Vol. III. Paris: À L'Imprimerie Nationale.
MW	Monier-Williams, Monier. 1899. <i>A Sanskrit-English Dictionary</i> . Oxford: Oxford University Press.
PSED	Apte, Vaman Shivaram. 1890. <i>The Practical Sanskrit-English Dictionary</i> . Poona: Shiralkar.
PTSD	Rhys Davids, T.W. and William Stede. 1921-1925. <i>Pāli-English Dictionary</i> . London: Pali Text Society.

RS	Punekar, Shakar Mokashi. 1966. <i>Kalidasa's Ritusamharam</i> . Bombay: Sigma Publications.
RV	Saraṇatissa. 1896. <i>Rasavāhinī</i> . Colombo: Vidyāsāgara Press.
Rv	Karmarkar, R. D. 2003. <i>Raghuvamśa of Kālidāsa</i> . Delhi: Chaukhamba Sanskrit Pratishthan.
SBV	Gnoli, Raniero. 1977. <i>The Gilgit Manucrypt of the Saṅghabhedavastu</i> . Two Vols. Rome: Istituto Italiano Per IL Medio Estremo Oriente.
Škd	Kanta Deva, Raja Radha. 1967. <i>Śabdakalpadrumaḥ</i> . Varanasi: Chaukhamba Sanskrit Series.
Šs	Bendall, Cecil. 1902. <i>Çikshāsamuccaya: A Compendium of Buddhist Teaching</i> . St. Pétersbourg: Commissionnaires de l'Académie Impériale des Sciences.
SNa	Johnston, E. H. 1928. <i>The Saundarananda of Aśvagoṣa</i> . London: Oxford University Press.
SS	<i>Saddhammasaṅgha</i> 1890, Journal of the Pali Text Society. London: Pali Text Society. 21-90.
Vp	Tarkavācaspati, Śrī Tārānātha. 1962. <i>Vācaspatyam</i> . Varanasi: Chaukhamba Sanskrit Series.

Endnotes

- 1 See von Hinüber (1996: 202), Skilling (2010: 1-47) Hayashi (2013: 21-46), Gamage (2013: 63-83), Silk (2015: 21).
- 2 In this article, the term 'peripheral' refers to scriptures that are accepted by the Mahāvihāra lineage but were not incorporated in to the Mahāvihāra canon and preserved in the Pāli commentaries.
- 3 Dhs-a 65: *svāyam attho imassa saṅgītiṃ anārūḥassa suttassa vasena veditabbo*. 'This explanation should be understood by a Sutta not rehearsed at the three Councils.' Tin (1920: 87). When explaining the semantic fields of specific words, Buddhaghosa often quotes the canon to clarify the meaning of each. Although the majority of these quotations are attestable in the canon and post-canonical texts, some cannot be found. See D-a I 28: *senāya pasuto*, M-a I 54: *patvāna bodhiṃ amataṃ asaṅkhatam*, M-a II 130: *tena kho pana samayena aññataro bhikkhu Bhagavato avidūre dhūmāyanto nisimno hoti*. In addition, some stanzas (e.g. *saroruham padumapalāsapattajam* M-a IV 128, Ud-a 291) as well as passages (See D-a II 448-449, M-a III 379) that belong to the same category survive in the commentaries.
- 4 A I 25: *kulappasādakānaṃ yadidaṃ Kāludāyi*. See also Bodhi (2012: 110).
- 5 Th I 56-57.
- 6 Mvu III 93, 108-109.
- 7 J IV 314: *Kāludāyi tadā Sakko*.
- 8 Ap I 86: *itthaṃ sudam āyasmā Kāludāyi thero imā gāthāyo abhāsithā ti*. See also Ap II 502, Walters (2017: 156 and 955). The first *apadāna* consists of 16 verses while the latter comprises 29 verses.

- 9 Ap I 85-86. This *apadāna* is poor in details about Kāludāyī. It presents only tropes shared with many accounts of the Elders in the *Apadāna*, such as the offering of flowers and food to the Buddha Padumuttara, the destruction of the defilements and the acquisition of the six super-knowledges. Although this *apadāna* does not show anything specific of Kāludāyī, the *Visuddhajanavilāsinī*, being the commentary on the *Apadāna*, also attributes it to him. See Ap-a 358.
- 10 See n. 4. Cf. Ap II 500-502: *kulappasādakānaggam*.
- 11 Ap II 501: *Kulappasādakānaggo yo tayā santhuto mune, tādiso homahaṃ vīra Buddhaseṭṭhassa sāsane*.
- 12 Ap II 501: *yadā ajāyī Siddhattho...tad aheva ahaṃ jāto*.
- 13 Ap II 502: *tadā Suddhodanenāhaṃ bhūmipālena pesito, gantvā disvā dasabalaṃ pabbajitvārahā ahuṃ, tadā mahesiṃ yācitvā pāpayiṃ Kapilavhayaṃ*.
- 14 See A-a I 301: *Bodhisattena hi saddhiṃ Bodhirukkho Rāhulamātā catasso nidhikumbhiyo ārohaniyahatthi Kanthako Channo Kāludāyī ti ime satta ekadivase jātattā sahajātā nāma ahesuṃ*. See also Th-a I 221, Ap-a II 531-532. Horner comments on these ‘co-natals’ in detail. See Horner (1978: xliii-xlix).
- 15 A-a I 301: *sakalanagarassa udaggacittadivase jāto ti Udāyī tveva nāmaṃ akamsu. thokaṃ kāḷadhātukattā pana Kāludāyī nāma jāto*.
- 16 *saṭṭhimattāhi gāthāhi*. This number of Kāludāyī’s verses is affirmed at least in seven commentarial accounts and two sub-commentaries. See A-a I 303, V-a V 1004, J-a I 87, Bv-a B° 5; Bv-a C° (PTS Bv-a 4 *paṭhamattāhi [gāthāhi]* for *saṭṭhimattāhi [gāthāhi]* is seemingly a scribal error of the editor or graphic confusion in early manuscripts), Bv-a 24, Ap-a I 91, II 538.
- 17 Th 56-57.
- 18 See Th-a II 224-227.
- 19 A-a I 303.
- 20 Unless otherwise stated, translations from Pāli in this article are my own. See also Horner (1978: 34).
- 21 See J-a I 87, Bv-a 23-24, Ap-a I 91, Sd-ṭ III B° 244-245.
- 22 See Bv-a 23-24, Bv-a C° 21. The latter reads the third line of the first verse as *te accimanto viya bhāsayanti*.
- 23 Bv-a B° 28: *catusaṭṭhimattā imā gāthāyo porānatālapaṇṇapothakesu dissanti. Sī[hala]-In[english]-mūlesu pana peyyālamukhena niddiṭṭhā ādi-antabhūtā dve yeva gāthāyo dissanti*. ‘These verses consisting of ‘sixty-four’ can be seen in old palm-leaf manuscripts. In the Sinhala as well as in English printed versions, however, they are displayed in abbreviated form, there appear only two verses as the first and the last’.
- 24 By contrast, the Sinhalese edition records only the first 11 verses in this context. See Ap-a II C° 450-451.
- 25 Ap-a II 532: *vuttañ cetam Theragāthāyaṃ*. Indeed, this was stated in the *Theragāthā*.
- 26 Ap-a II 534. Cf. Ap-a II C° 451: *katipayapothakesu ito adhikā pi gāthāyo dissanti*.

- 27 Nevertheless, the BCS editors of the Bv-a have failed to ascertain this difference precisely, thus state that it shares 48 verses with the Ap-a. See Bv-a B^e 28: *tāsu ca catusaṭṭhimattāsu gāthāsu aṭṭhacattālisa gāthāyo Apadānaṭṭhakathāyaṃ āgatā*. Out of those sixty-four, forty-eight verses appear in the commentary of the *Apadāna*.
- 28 D-a I 35: “*mattā*”*ti pamāṇaṃ vuccati*. See also PTSD, s.v. *matta*.
- 29 When *matta* occurs after numerals, it does not necessarily specify an exact number. In addition, as the subcommentators state, a bit less or a bit more than the given number is negligible. See M-aṭ II B^e 181: *appaḥkaṃ ūnaṃ adhikaṃ vā gaṇanupagaṃ na hoti*.
- 30 See: Th 109-115.
- 31 See above ‘2. Kālodāyī in the Pāli Canon.’
- 32 Mvu II 233: *Śuddhodanena Cchandako ca Kālodāyī ca Rājagrhaṃ preṣitā bhagavato dūtā*. This *Jātaka* runs in the Mvu II 231-237. The frame story of the *Jātaka* describes the severe austerities (*ugratapaṃ*) of the Gautama Bodhisattva, and how Yaśodharā attempted to follow them at the Royal Palace. This part, to some extent, resembles that of the *Mahāsīhanādasutta* of the *Majjhima-nikāya*. See M I 80-81.
- 33 SBV I 183-185.
- 34 Ap-a Introduction xvii.
- 35 von Hinüber (1996: 147).
- 36 See Ap-a 571. Presumably, Mahāsāmantagūṇasobhana is a respectful appellation of him.
- 37 GV 59.
- 38 See Ap-a xvii, stating that the Ap-a’s ‘compilation may possibly be later than the times of Buddhaghosa, Dhammapāla and Buddhaddatta.’ See also Pieris (2004: 18, n. 2).
- 39 See Bv-a 106.
- 40 Cousins (1972: 163). See also von Hinüber (1996: 146).
- 41 Horner (1978: vii).
- 42 Cf. Th 56: *nevātisītaṃ api nāti-uṇhaṃ, sukhā utū addhaniyā bhadante*.
- 43 This phenomenon can be observed elsewhere. For instance, the verse *kikī va aṇḍaṃ camarī va vāladhiṃ, piyaṃ va puttaṃ nayaṇaṃ va ekakaṃ, tatheva sīlaṃ anurakkhamānakā, supesalā hotha sadā sagāravā* (Vism 36 and D-a I 56) does not appear in the canon. I believe that Buddhaghosa has rephrased this, based on *kikī va aṇḍaṃ rakkheyya cāmarī riva vāladhiṃ, nipako sīlasampanno mamaṃ rakkhi mahāmuni* appearing in the Ap I 61.
- 44 According to the epilogue of the *Bv-a*, the author employs the exegetical methods described in the early commentaries (Bv-a 299: *Porāṇaṭṭhakathāmaggaṃ Pāli-atthappakāsakaṃ*). The author of the *Ap-a*, as its prologue says, relies on the early commentaries written in Sinhalese (Ap-a 2: *purā Sīhaḷabhāsāya Porāṇaṭṭhakathāya ca*). A principle in Textual Criticism says *Recentiores non deteriores*, ‘more recent copies are not [necessarily] worse ones.’ As this principle suggests, even a very young text may be derived from an early text, thus any text should not be neglected just because of its modernity. See Browning (1960:11).
- 45 Bv-a 23: *vasantasamayo anuppatto*.

- 46 KTh1 43: *kilesasaṅghassa bhitā sakehi, tapassisaṅghehi nisevitaṃ vanaṃ*. ‘The forest is frequented by the assemblies of ascetics who are fear from the multitudes of [their] own [mental] defilements’.
- 47 KTh1 44: *samidhinānāphalino vanantā...samādhipītiṃ abhivaḍḍhayanti*. ‘The borders of the forest that are replete with various fruits enhance the rapture of the concentration’, KTh1 55: *vanañ ca sabbaṃ suvicittarūpaṃ...yatīna pītiṃ satataṃ janeti*. ‘The entire forest that appears as beautifully variegated, always produces monks’ rapture’. As Winternitz pointed out, forest hermits had their own poetry. This ascetic poetry comprised many aspects such as aphorisms, doctrines of renunciation, contempt of the world and so forth. See Winternitz (1927: 320), Norman (1983: 82). Many of the utterances in the *Theragāthā* highlight that the charming environment with variegated flora and fauna is highly supportive for the one to reduce the mental defilements, thereby to attain the final liberation, i.e. *nibbāna*. For instance, not only peacock scream (Th 4, 27), crow’s caw (Th 62), elephant’s trumpet (Th 54-5), but also rainfall (Th 27, 103) and the wind (Th 57) are supportive for the meditative absorption of the Elders. *Mahāgosīṅgasutta* lends support the motif that the forest that is adorned with well-flowered trees with agreeable fragrance is an instrumental factor for the insight meditation. See M I 213. Remarkably, the majority of the stanzas in the present series of Kāludāyī praise the forest as well as divergent species of birds and so forth inhabiting therein.
- 48 KTh1 8. This verse is reminiscent of the ṚS VI: 17 and Subhā 371-373 in the *Therīgātha*. See Thi 159.
- 49 KTh1 2a: *dumā vicittā*.
- 50 KTh1 32a: *vicitrānilacchadanenalāṅkatā*. [‘Trees] adorned with charming blue foliage’.
- 51 KTh1 27b: *vanaṃ vicittaṃ*.
- 52 KTh1 31b: *vicitrānānāpadumehi channā*. ‘Covered with variegated various lotuses’.
- 53 KTh1 15a *sarā vicittā*.
- 54 KTh1 29b *vicittavaṇṇā*.
- 55 KTh1 22b: *dijā...vicittapattehi virājamānā*. ‘The birds that are shining with variegated wings’.
- 56 KTh1 2a: *dumā...suvirājamānā*.
- 57 KTh1 7b: *latā...suvirājamānā*.
- 58 KTh1 29a: *virājitā āsi mahī*.
- 59 KTh1 11b: *virājamānā...saddalā*.
- 60 KTh1 24c: *najjo suvirājamānā*.
- 61 KTh1 10a: *migā...suvirājamānā*.
- 62 KTh1 59b: *virājamānā varabhūsanehi*.
- 63 *virājeti* typically occurs in the canon to denote detaching one’s mind from defilements. See M I 185, III 241.
- 64 Langer, referring to Schubring, states that the Sanskrit poets use the repetition of words ‘to interlace verses and promote poetic continuity.’ See: Langer (1981: 185). Salomon,

- reviewing numerous instances in the *Meghadūta* and some other works of Kālidāsa, insists that the ‘concatenation,’ i.e. ‘the linking of successive verses of a poem by the repetition of the same or similar words’ (Salomon 2016: 48) as ‘a literary device’ (Salomon 2016: 50). However, Schubring identifies these kinds of examples as inevitable repetitions: *unvermeidlichen Wiederholungen* (Schubring 1955: 335. See also Salomon (2016: 72-73), DLD 108.
- 65 KTh1 63-64.
- 66 See Lang (2001: 232).
- 67 KTh1 56c: *kulanagaram idha sassirikam*.
- 68 KTh1 17c: *modanti bhariyāhi samaṅgino te*.
- 69 KTh1 57c: *vicittaparikhāhi puram surammaṃ*.
- 70 KTh1 56b *Kapīlavatthum* for *Kapilavatthum*.
- 71 KTh1 43a *bhitā* for *bhītā* (lit. are fear from), KTh1 20c *rajindā* for *rājindā* (lit. great kings).
- 72 KTh1 3c, 5c *rukkhā virocanti ubhosu passesu*. ‘The trees are shining in both sides’.
- 73 See Warder (1967: 82). See also Ibid 28. As Lang shows, these features can also be notable in Buddhist Hybrid Sanskrit works. See Lang (2001: 235-236).
- 74 KTh1 35c: *visālasālā ca sabhā ca bahu*. ‘There are a number of vast halls and assemblies’.
- 75 KTh1 11c: *moḷini valaṅkatā*. ‘Adorned just as females who are wearing crowns’.
- 76 KTh1 41b *maṇimayehi*. ‘With those made of gems’.
- 77 KTh1 51c. ‘Everywhere [is agreeable?] for those who are desirous of the qualities of fragrance’.
- 78 i.e. lit. ‘hears’ viz. *nevāgataṃ passati neva vācam [suṅāti]*. ‘Neither [Suddhodana] sees anyone who returned nor [hears] a word’.
- 79 The commentators assume such ellipses in the canon and label those as *pāṭhasesa*. See M-a I 222, Sn-a 96.
- 80 KTh1 4c.
- 81 “*khudā*” *ti jighacchā* Th-a III 152. See also DOP, s.v. *khudā*.
- 82 KTh1 53a.
- 83 The meaning of *kucati* (DOP, s.v. *kucati*: ‘mixes, bends, checks, scratches’) does not suit the context. See DOP I, s.v. *kuñca*: ‘a trumpeting noise’, 2000e:- 702; of an elephant].”es”your say next sentence. Reformulate you known PTSD, s.v. *kuñcanāda*: ‘trumpeting [of an elephant].’ However, *kuñcati* or *kuñcanti* are not attested in the canon or commentaries.
- 84 The ‘simplification of consonant clusters to single consonant’ is a technique of preserving the metre. See Lang (2001: 235).
- 85 KTh1 53b.
- 86 See Vp V, s.v. *piccha* ‘*mayūrapucche*’, Hk, s.v. *picchaṃ*: ‘*mayūrapucchaṃ*’, PTSD, s.v. *piccha*: ‘feather, esp[ecially] of the peacock.’

- 87 KTh1 61c.
- 88 KTh1 39a.
- 89 Especially, KTh1 19a: *abhinnanādā varavāraṇā ca* ('Just as rutted elephants with frequent trumpets'.) and KTh1 26c: *vibhūsitaggā surasundarī ca* ('just as ornamented supreme celestial females'.) most probably show this confusion, i.e. reading of *ca* for *va*. *ca* (lit. 'and') does not suit the both contexts.
- 90 KTh1 50a: *candassa raṃsīhi nabhaṃ viroci*. 'The sky is shining with the beams of the moon'.
- 91 KTh1 1c: *te accimanto va pabhāsayanti*. 'They are shining just as those are endowed flames'.
- 92 Th 56.
- 93 Dhammapāla apparently realises the awkwardness of this usage thus, he interprets as follows: Th-a II 223: "*pabhāsayanti*" ti...*obhāsayanti sabbā disā ti adhippāyo*. *pabhāsayanti* means as [those trees] irradiating all the directions. Interestingly, Norman also preferred to the literal meaning of *pabhāsayanti*. See Norman (1995: I 54).
- 94 KTh1 10c has *abhidhāvayanti* (make to run towards) for *abhidhāvanti* (run towards). See also KTh1 22c, 37c, 39b, 41c, 49c. The same feature is similarly applied for present tense continues forms: KTh1 17b: *abhinādayantā* (making cry) for *abhinadantā* and KTh1 39c: *gajjayantā* (making to roar) for *gajjantā* (roar).
- 95 Lang points out the quite opposite practice i.e. 'the loss of nasalisation' of the composer of the *Upālipariṭṭhā*. See Lang (2001: 233).
- 96 KTh1 13a.
- 97 *bhūmibhāga* is apparently masculine. See M I 167: *ramaṇīyo vata bho bhūmibhāgo*, MW, s.v. *bhūmibhāga*:
- 98 KTh1 54a.
- 99 See MW, s.v. *patha*: 'a way.'
- 100 See KTh1 41ab: *gagaṇaṃ...samalaṅkatā*; 46abc: *vatthannapānaṃ sayanāsanaṅ ca, gandhaṅ ca mālaṅ ca vilepanaṅ ca tahiṃ samiddhā*.
- 101 KTh1 15: *sarā vicittā vividhā manoramā, susajjitā paṅkajapuṇḍarīkā, pasannasītodakacārupuṇṇā*. 'Lakes variegated and delightful in beauty embellished with red and white lotuses, are filled with limpid, cool and adorable water'.
- 102 KTh1 16: *suphullanānāvidhapaṅkajehi, virājamānā sucigandhagandhā, pamodayanteva narāmarānaṃ*. ['Those lakes] effulgent with well-blossomed varied lotuses that are perfumed with pure fragrance, indeed cause the human beings and deities feel elated'.
- 103 Commentators notice these types of features existing in the canon. See It 48: *brahmacariyesanā saha*; It-a II 18: "*brahmacariyesanā sahā*" ti *brahmacariyesanāya saddhiṃ*. *vibhattilopena hi ayaṃ niddeso, karanatthe vā etaṃ paccattavacanaṃ*, A III 378: *upādānakkhayassa ca*; A-a III 393: "*upādānakkhayassa*" cā ti *upayogatthe sāmivacanaṃ*.
- 104 KTh1 45.
- 105 See Sn-a I 123: "*niccan*" ti *satataṃ*, M-a II 64: "*satatan*" ti *niccaṃ*. See also AK I 45 for *satatam* and *nityam*.

- 106 KTh1 34 and 58 are also highly contaminated with pleonastic oddity.
- 107 KTh1 30b.
- 108 Śs 361: *sambuddharājatanayā*.
- 109 KTh1 27: *sugandhanānādumajālakiṇṇaṃ, vanaṃ vicittaṃ suranandanam va, manobhirāmaṃ satataṃ gatīnaṃ*. ‘The forest full of distinctive groups of trees with fragrance is always adorable for passers-by just as the god’s [park] Nandana’. *gatīnaṃ* is genitive plural of *gati*. See: DOP, s.v. *gati*: ‘going, moving, gait, progress, movement.’
- 110 KTh1 42: *gandhabbavijjādharakinnarā ca, sugūtiyantā madhurassarena*. ‘Gandhabbas, Vijjādharas and Kinnaras singing in sonorous tone...’
- 111 KTh1 10: *migā... uttuṅgakaṇṇā...samantā mabhidhāvayanti*. ‘Deer with erected ears are running around in every directions’.
- 112 JVI 559-560: *te migā viya ukkaṇṇā samanta mabhidhāvino, ukkaṇṇā ti...kaṇṇe ukkhipitvā*. See also: MW, s.v. *utkarṇa*: ‘having the ears erect.’
- 113 Yet, this can rarely be seen in later Pāli Digests such as the *Rasavāhinī* and *Saddhammasaṅgaha*. See RV 1, SS 83: *migo... uttuṅgakaṇṇo*.
- 114 See KTh1 14a, 27b, 55b.
- 115 KTh1 33ab.
- 116 Cf. Morgan and Sharma (2011: 209). See also ASER, s.v. *mālopamā*: ‘compound simile (in which an object is compared with several others instead of with one only) or concatenated simile...’
- 117 KTh1 1ac
- 118 KTh1 3c, 5c.
- 119 DLTLT 406. The Sanskrit equivalent of this literary device is identified as *Atiśayokti*. See: Morgan and Sharma (2011: 378), CODLT 119.
- 120 KTh1 17bc.
- 121 KTh1 21ab.
- 122 KTh1 18b.
- 123 See Vv-a 42: *narassa esā ti nārī, ayañ ca samaññā manussitthīsu pavattā*.
- 124 ṚS 84: *puṃskokilāś cūtarasāsavena mattaḥ priyāṃ cumbati rāgahrṣṭaḥ, kūjad dvirepho pyayam ambujasthaḥ priyaṃ priyāyāḥ prakaroti cātu*. ‘The male cuckoo, intoxicated with the liquor of the juice of mango-blossoms kisses with passionate joy his mate; this humming bee in the lotus, too, is doing agreeable and liked things for his beloved.’ Kale (1967: 23).
- 125 J II 37.
- 126 See Whitney 1885, 81: *dhāv*, ‘to run.’ *vidhāvati* typically occurs in the sense of ‘runs in various ways’ (See KU 2:14: *yathodakam durge vṛṣṭam parvateṣu vidhāvati*) and ‘runs hither and thither’ (See S-a I 93: “*vidhāvati*” *ti...ito cito ca dhāvati*.)
- 127 See Dhp 14: *bhamaro...paleti*.

- 128 See: Vinv-ṭ II B° 2: *Buddhadattācariyābhidhāno Mahākavī*. See also Buddhadatta (1945: 36), Horner (1978: xl-xliii).
- 129 See Bv-a 21-22, 79-81, 87, 211-212, 247. I don't understand why Barua rejects the poetic skill of Buddhadatta saying 'nothing of poetry in his composition.' See Barua (1945: 82). Apart from the verses, the language used in the Bv-a is a clear testimony to his poetry.
- 130 See above '4.2. Metres.'
- 131 See, for some *Śakvarī* lines, A II 57: *bahubheravaṃ ratanagaṇānam ālayaṃ*; Th 35: *niyyanti dhīrā saraṇavaraggagāmino*.
- 132 However, the stanzas from the *Vasantatilakā* occur in the *Mahāvamsa*. For example, see the concluding *gāthā* of the third chapter of the latter text.
- 133 See n. 111.
- 134 However, the PTS edition of the Ap-a does not constitute a satisfactory work. C. E. Godakumbura, the editor of this work indeed consulted only four witnesses in the process of editing. Apart from the SHB of the Ap-a, the other three materials stem from the Burmese tradition. Regrettably, he did not collate any palm-leaf Manuscript written in Sinhalese or Thai (*Lan-nā*) characters (See Ap-a, xiii).
- 135 See above '3. Kālundāyī's Verses in the Commentaries.'
- 136 For instance, KTh2 21 speaks of quite big trees such as Punnāga and Giripunnāga while KTh2 22 describes various bushes of flowers such as *Asoka* (*Jonesia asoca*) and *Koṣiḷāra* (*Bauhinia variegata*).
- 137 Ap-a 536, Ap-a B° II 262, Ap-a S° 436.
- 138 See *ten accimanto va* (KTh 21c) for *te accimanto va* (Th 527c), *Bhāgīrasānaṃ* (KTh2 1d) for *Bhagīrasānaṃ* (Th 527d), *api nāti-uṇhaṃ* (KTh2 3a) for *na panāti-uṇhaṃ* (Th 529a), *āsāya kasate khetta* (KTh2 4a) for *āsāya kassate khettaṃ* (Th 530a), *punappunaṃ [dhaññaṃ] pūrenti koṭṭhakaṃ* (KTh2 6d) for *punappunaṃ dhaññaṃ upeti raṭṭhaṃ* Th (531d), *dhīro* (KTh2 8a) for *vīro* (Th 533a), *tayābhijāto* (KTh2 8d) for *tayā hi jāto* (Th 533d), *Tidivātimodati* (KTh2 9d) for *Tidivasmi modati* (Th 534d).
- 139 KTh2 15: *kadalī pañca mocchi ca, supattaphalagopitā*. Plantains and five [fold] *mocchi* (bananas?), protected with lovely leaves.
- 140 The *Mahāvagga* uses *moca* for a kind of banana. See Vin I 246: *anujānāmi bhikkhave aṭṭha pānāni: amba pānaṃ jambupānaṃ cocapānaṃ mocapānaṃ madhupānaṃ muddikāpānaṃ sālūkapaṇaṃ phārusakapānaṃ*. 'I allow you, monks, eight (kinds of) drinks: mango drink, roseapple drink, plantain drink, banana drink, honey drink, grape drink, edible lotus root drink, *phārusaka* drink.' Horner (1938-1966: 1756-1757), see also DOP, s.v. coca: 'a kind of (kernelled?) plantain'; PTSD, s.v. moca: 'the plantain or banana tree, *Musa*, *Sapientum*,' Śkd III, s.v. moca: '*kadalīphalam*.' As the *Samantapāsādikā* reveals, *moca* refers to banana without seeds in the middle of the fruit. See: V-a V 1102: "*cocapānan*" *ti aṭṭhikehi kadalīphalehi katapānaṃ*. "*mocapānan*" *ti anaṭṭhikehi kadalīphalehi katapānaṃ*.
- 141 See n. 144.

- 142 See Ap-a II B° 261. It becomes clear when considered in terms of the fundamental question *Utrum alterum in abiturum erat?* ‘Which would have been more likely to give rise to the other?’ (McCarter 1986, 21), *tidhā pabhinnā* was the original reading.
- 143 Martin (2010: 16).
- 144 Ap II 388: *tidhappabhinnamātaṅgā kuñjarā saṭṭhihāyanā*.
- 145 See Ap-a 288: “*tidhappabhinnā*” *ti akkhikaṇṇakosasaṅkhātehi tīhi thānehi bhinnamadā*. See also Ap-a 311. I emend *tidhamabhinnā* as *tidhā pabhinnā* and render accordingly. KTh2 30: *tidhā pabhinnā chaddantā, surūpā sussarā subhā, sattappatiṭṭhitāṅgā te, ubho maggesu kūjino*. ‘Six-tusked elephants, flowing rut from three places [of their body], with pleasant cries, are lovely and auspicious. They, who are endowed with seven limbs touching the ground are crying in both [sides of the] ways’.
- 146 KTh2 33.
- 147 *pi* and *ajja* contract as *pajja* both in prose and verse sections in the canon. See A IV 249: *ahaṃ pajja...pānātipātā paṭivirato...viharāmi*, Bv 15: *te pajja āsayā chuddhā*, J V 368: *so pajja saṃsayam patto*. The commentary of the latter account (J-a V 369) analyses *pajja* as follows: “*so pajjā*” *ti so pi ajja*. Obviously, *pi* has the sense of a conjunction here. See also M-a I 40: *pikāro sampiṇḍanattho*, Vibh-a 405: *sampiṇḍanattho cettha pikāro*. *pi* can also be considered as the enclitic of *api*. See Ud-a 278: *apisaddo sampiṇḍanattho*.
- 148 KTh2 33: *dīpī acchā taracchā ca, tudarā varuṇā sadā, te dāni sakkhitā sabbe, mettāya tava tādino, te pajja sevakā addhā*. ‘Leopards, bears, hyenas and jackals are ever piercing. [However,] all of them are disciplined now with loving kindness of you who is like that. Indeed, they are also [your] servants today’. For *tādi*, see Roth (1968: 47).
- 149 KTh2 39: *kokilā sakalā citrā, sadā mañjussarā varā, vimhāpitā te janatam, saddhimittādike surā, sarehi pūjayantā va*. ‘The cuckoos [whose feathers] are completely variegated, frequently endowed with perfect lovely tone. They are good at astonishing people together with friends and so forth (?). They appear as if offering [you] with [their] cries’.
- 150 See Ap-a II B° 261 and 262. KTh2 29a: *byagghāindhavā naṅkulā*, KTh2 34a: *sasā sigālā nangulā*.
- 151 Th 16, 62, J V 70.
- 152 Th-a I 237-238: *gonaṅgulakālamakkaṭā pakatimakkaṭā ti vadanti yeva*. See also DOP, s.v. *go-naṅgula*: ‘a kind of black monkey,’ BHSD, s.v. *gonaṅgula*: ‘cow-tailed, a certain kind of (black-faced) monkey.’
- 153 This differs from the corresponding verse of the KTh1, which reads *samayo mahāvīra Aṅgīrasānaṃ*. The scansion of both these lines is however exactly similar.
- 154 KTh2 9c: *yā Bodhisattaṃ parihariya kucchinā*.
- 155 Mvu III 109: *yā bodhisatvaṃ parihārya kuṅṣiṇā*. However, in Pāli, this line is hypermetric, due to the epenthesis of *parihariya* for *parihārya*. See n. 153. Some other hypermetric lines as follows: KTh2 12a, 14b, 17b, 23a, 31e, 35d, 36e, 37d, 37e, 47b. The constant lines: *samayo te nātidassane* from KTh2 42f to 48f are *enneasyllabic* (*Vṛhatī*) while KTh2 14c and KTh2 40a are in *heptasyllabic* (*Uṣṇik*).
- 156 See Warder (1967: 172).

157 KTh2 29d.

158 Cf. A II 120: *so na bhāyati samparāyikassa maraṇassa*, S II 279: *sabbe sīhassa bhāyanti*, Dh 37: *sabbe bhāyanti maccuno*.

159 KTh2 12: *ambā panasā kapiṭṭhā ca, pupphapallavalaṅkatā, dhuvapphalāni pavanti* [sic.], *khuddāmadhukakūpamā, sevamāno ubho passe, gantukālo mahāyasa*. ‘Mango, Jack and Wood apple [trees], adorned with flowers and sprouts, frequently produce fruits, which are similar to honey [combs]. O greatly reputed one, it is the time to go being served [by these trees] in both sides’.

160 Cf. Rv 11: *sevyamānau sukhasparśaiḥ śālaniryāsagandhibhiḥ*.

161 KTh2 2ab: *dumāni phullāni manoramāni, samantato sabbadisā pavanti*. ‘The delightful trees blossomed are diffusing [their scent] all around in all directions’.

162 Th-a II 224: “*sabbadisā*” *ti...sabbadisāsu*.

163 KTh2 23: *kaṇṇikārā phullitā niccaṃ, sovaṇṇaramsijotakā, dibbagandhā pavāyanti*. ‘Kaṇṇikāra trees, in bloom, the illustrators of golden rays are always diffusing heavenly scents’.

164 A great many verses in the *Khuddaka-nikāya* follow an independent style with regard to the singularity and plurality of verbs and nouns. See Thi 134: *naṅgalehi kasaṃ khettaṃ bījāni pavapaṃ chamā, puttadārāni posentā dhanam vindanti māṇavā*. Here, both *kasaṃ* and *pavapaṃ* that qualify *māṇavā* occur in the sense of plural, namely, *kasantā* and *pavapantā* respectively. See Thi-a 113: “*kasan*” *ti kasantā...bahutthe hi idam ekavacanam... “pavapan” ti...vapantā*. As remarked by Norman (1995: 86), the author had thus ‘no eye for consistency.’ One can argue that these are ignored *metri causa*. See also KTh2 25d: *ubho magge pasobhayaṃ*, KTh2 26d: *ubho magge palobhayaṃ*.

165 See Busch (2011: 96).

166 KTh2 16: *madhupphaladharā niccaṃ, morarukkā manoramā, khuddakappaphalā niccaṃ, gantukālo mahāyasa*. ‘Lovely *Mora* trees that frequently bear tasty fruits are always having fruits like honey. O greatly reputed one, it is the time to go’.

167 KTh2 24: *supattā gandhasampannā, ketakī dhanuketakī, sugandhā sampavāyanti, disāsabbābhigandhino*. ‘*Ketakī* and *Dhanu-ketakī* [bushes] with lovely leaves, replete with fragrance, are defusing adorable fragrance, that perfume all the directions’.

168 KTh2 41: *tittirā susarā sārā, susarā vanakukkuṭā, mañjussarā rāmaṇeyyā, kālo te pitu dassane*. ‘The perfect partridges and jungle fowls with lovely screams are endowed with melodious cries that are delightful. It is the time for seeing your father’.

169 See KTh212d, 14c, 16c, 17b, 17d, 35d.

170 KTh2 16c.

171 See M I 150: *Satthukappena*, M-a II 159: “*Satthukappena*” *ti Satthusadisena*. See also Sn 6: *khaggavisāṇakappo*, Sn-a I 65: “*khaggavisāṇakappo*” *ti khaggavisāṇasadiso*, J-a V 324: “*khuddakappānī*” *ti...khuddamadhupaṭibhāgāni madhurāni*. Cf. SNa I 42c: *śailakalpamahāvapaṃ*, Rv 5:36b *kumārakalpaṃ suṣuve kumāraṃ*.

172 See DOP, s.v dibba, MW, s.v. divya.

- 173 For instance see KTh2 23: *kaṇṇikārā phullitā niccaṃ, sovaṇṇaraṃsijotakā, dibbagandhā pavāyanti, disā sabbāni sobhayam, sādarā vinatāneva, samayo te mahāyasa*. ‘Kaṇṇikāra trees, in bloom, the illustrators of golden rays are always diffusing heavenly scents enchanting all the directions as if they bent with reverence. O greatly reputed one, the time [has come] for you’. *kaṇṇikāra* with double *ṇṇ* is seemingly an editorial substitution following its Sanskrit equivalent *kaṇṇikāra*. However, *kaṇṇikāra* with single *ṇ* has many attestations in the Pāli literature. DOP, s.v. *kaṇṇikāra*: ‘the tree *Sterospermum acerifolium*, its flower.’ MW, s.v. *kaṇṇikāra*: ‘*Pterospermum acerifolium*, *Cathartocarpus fistula*, the flower of *Pterospermum acerifolium*.’ See also RS 149: *navakaṇṇikāraṃ*, ‘earring-trees.’
- 174 MI 212: *dibbā maññe gandhā sampavanti*. ‘heavenly scents seem to be floating in the air’ Ñāṇamoli and Bodhi (1995: 307).
- 175 KTh2 8cd, and 11.
- 176 See Anuruddha in Th 83, Tālapuṭa in Th 97, and Vaṅgīsa in Th 110.
- 177 D III 84: *Bhagavatomhi putto oraso mukhato jāto*. In the *Kaṇṇakatthalasutta*, the Elder Ānanda considers himself as a son of the Buddha. See M II 130: *ahaṃ Bhagavato putto*. Moreover, in the *Apadāna* we read Pajāpati Gotamī, the stepmother of the Buddha also claims that she is a Buddha’s daughter. See Ap II 532: *ahaṃ Sugata te mātā tvañ ca dhīra pitā mama, saddhammasukhado nātha tayā jātamhi Gotama*.
- 178 KTh2 29 *byagghā sindhavā naṅkulā, sādthurūpā bhayānakā*.
- 179 DLTLT 627-628. See also *Virodha* Hasan-Rokem (1996: 172).
- 180 See KTh2 6-7.
- 181 Morgan and Sharma (2011: 236).
- 182 See KTh2 21a: *punnāgā giripunnāgā, 24b: ketakī dhanuketakī, 27a: sīhā kesarasīhā ca*.
- 183 KTh2 22.
- 184 Shulman (2011: 81).
- 185 Morgan and Sharma (2011: 219).
- 186 KTh2 30ad: *chaddantā...kūjino*. See n. 144.
- 187 See MW, s.v. *kūjin*: ‘warbling, making a rumbling sound in the bowels.’

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