

Research Methodology of Pāli Texts Editing

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1) Pāli texts here mean the texts, which belong to the Pāli Canon. The Pali canon is the most trustworthy and ancient complete collection of texts that we possess regarding the earliest words of the Buddha. In spite of its religious value, the word of the Buddha is studied as a part of liberal education in the colleges, universities and so on all over the world. Some scholars study Pali canon in a philological approach and some in a semantic approach and so on. Therefore, it is of worth significance to have a more reliable critical edition for the Pali canon. Although we generally accept that the PTS Tipitaka is the best critical edition ever issued, evidently it also has a mass of pitfalls and erroneously selected words.

What is the aim of a Critical Edition?

2) The aim of a critical edition is to establish the earliest form of the text from the readings of the surviving manuscripts, critically assessed by means of both external and internal criteria discussed in modern textual criticism.¹ External criteria mean the data we get from the manuscripts. Internal criteria stand for the evidences parallel readings, Sanskrit and Prakrit counterparts, commentarial etc.

The Pāli canonical texts come down to us in the form of palm-leaf manuscripts written in different scripts and preserved in different geographical locations; they contain variant readings both obviously erroneous and evidently genuine. As such, the editors must choose between readings by following a methodology or some guidelines or canons or textual criticism.² Thus, editing process of canonical texts is a crucial, painstaking as well as an interesting task.

Why it is painstaking and interesting?

3) Editing process could be utterly transparent and objective job since the Pāli text editor is dealing with a more archaic, valuable as well as a sacred literature. Especially Pāli canonical text editor should not forget the significance of the doctrine that appears in the Tipitaka. any slight mistake he does in this process may cause to bring a terrible harm to the particular text as well as to the doctrine. As abundant canonical accounts typically assert the early Buddhism differs from the other contemporary religions since those are impure doctrines (*dhammo asuddho*) and were formulated by the teachers who are with defilements (*samalehi cintito*).

¹ Advisory Board's Comments, Dhammachai Tipitaka Project, p. 13

² The Pilot Edition of Brahmajālasutta, Dhammachai Tipitaka Project, p.05

Herein, the word *cintito* is utilized to specify those impure doctrines whereas for the teaching of the Buddha is specified as 'that actualized by the one who freed from the defilements, i.e. the Buddha' (*vimalena anubuddham*).

4) It is to be noted that two specifications used for the other religious beliefs and Buddha's teaching are strikingly different. They are *cintita* and *anubuddha* respectively.³ The word *cintita* stands for something that is imagined by the mind and proclaimed with the intuition. In other words, it gives the notion of a *speculation*. Nevertheless, *anubuddha* that is utilized to specify the Buddhism reveals a sort of *actualization*. Therefore, the Buddhism is the realistic expression of the Buddha who actualized all the animate and inanimate phenomena as well as the supra-mundane state.

5) The Pāli text editor must have close familiarity with the textual criticism. It is divided into two processes:

1. **Recension :**

This is meant the selection of most trustworthy manuscripts. This selection is only possible after thorough critical examination of all evidence that is available

2. **Emendation:**

This is meant an attempt to eliminate all the untrustworthy elements in the manuscript tradition, which even the best documents or manuscripts exhibit. In a sense, it is an attempt to transcend the tradition and therefore a deliberate but systematic attempt to overrule the written evidence.⁴

Who is the editor?

6) Apart from the familiarity of textual criticism, Editor must have a sound proficiency in,

- parallel readings in the Pāli Canon (stereo-typed passages / idioms/ slangs etc)

Ex: *param viya mattāya*; as if to the greatest extent

³ *pāturahosi magadhesu pubbe-dhammo asuddho samalehi cintito: avāpuretaṃ amatassa dvāraṃ-suṇantu dhammam vimalenānubuddham*
Majjhimanikāya (=M) I p. 168, Ibid II p. 93, Saṃyuttanikāya (=S) I p. 137, Vinaya I p. 05, tr. *There has appeared in Magadha before thee An unclean Dhamma by minds with stains devised, Open this door of deathlessness; let them hear, Dhamma awakened to by the stainless one* – I.B. Horner, Middle Length Sayings p.212

⁴ Introduction to Indian Textual Criticism, S. M. Katre, 1981, Poona, p.30

sahasā appaṭṭisaṅkhā vācā bhāsītā; we have made a swift statement without much consideration

sattāhavaddalikā hoti sītavātaduddinī; a continuous rain for seven day, bad days because of cold wind

devo ekamekaṃ phusāyati; the rain touches the ground drop by drop

devo sammā dhāraṃ anuppavecchti; cat and dog rainfall

- commentarial interpretations (*Aṭṭhakathā/ Ṭīkā*)

7) The Pāli Commentaries; Aṭṭhakathās instrumental in studying Pāli canonical texts and overriding important aspects relevant to the evolution of Pāli language, history of Theravada Buddhism and so on. They, being the Theravada tradition asserts, expound the most trustworthy meaning of the suttas. As the commentaries themselves state, the foremost purpose of a commentary is to “elucidate the meaning” (*atthappakāsanattham*)⁵ and, the sub commentary of the Saṃyuttanikāya more pointedly mentions, it provides the accurate meaning for the enigmatic terms of the canon.⁶ The purpose of a commentary has also been identified as an “amplification of a condensed utterance.”

- metre and prosody

8) As Buddha claims in the Saṃyuttanikāya, ‘metre is the basis for the verse’ (*chando nidānaṃ gāthānaṃ*).⁷ According to the commentary of this verse, the metres beginning with *gāyatti* are intended here. Before composing a verse, the commentary says, the poet urges to decide an appropriate metre to the very theme or to the context. Accordingly, metre is called ‘pre-establishment of the verse’: *pubbapaṭṭhāpanagāthā*. It means suitable metre has to be decided by the poet before composing a verse.⁸ The sub commentary expands the scope of

⁵Dīghanikāya-aṭṭhakathā(=DA), vol. I, 01, and also in the first page of other Nikāya commentaries. Sub commentaries define the term *aṭṭhakathā* as follows: *attho kathīyati etāyāti atthakathā; atthakathā’va aṭṭhakathā; ttha-kārassa ttha-kāraṃkatvāyathā-Dīghanikāyaṭīkā(=DAT) vol. I, 11*

⁶*aṭṭhakathā...tiavivaṭṭapāṭhassapāṭiyāatthasamvaṇṇanamkaroti-Saṃyuttanikāyaṭīkā, vol. I, 78*

⁷*chando nidānaṃ gāthānaṃ- S i. p. 38.*, for this line, following rendering have been so far offered: *metre’s the hidden source whence verses flow-* Davids, T. W. Rhys (1979), *The Book of the Kindred Sayings(=KS)*, Part i. PTS, London p. 54., *metre is the scaffolding of verses-* Bodhi, Bhikkhu (2000), *The Connected Discourses of the Buddha (=CDB)*, PTS, Oxford p. 130., *prosody is the basis of verse-* U Tin U (2004)], *Sagāthavagga Saṃyutta, p.102.*, *chando nidānaṃ ti gāyatti-ādiko chando gāthānaṃ nidānaṃ. Pubbapaṭṭhāpanagāthā ārabhanto hi kataracchandena hotī ti ārabhati-Saṃyuttanikāya-aṭṭhakathā (=SA) i. pp. 94-5.* Bhikkhu Bodhi translates this statement as follows: metres, beginning with the *gāyatti*, are the scaffolding of verses; for one beginning the preliminary verses first considers, “in which metre it should be?”-CDB p. 379

⁸ Poet should consider regarding the most appropriate metre to the particular theme, before composing a verse since the metre is exceedingly influential to either illuminate or darken the theme. Śivatāṇḍavastotra a set of in Sanskrit stanzas that describes the frantic dance of Śiva. wikipedia.org/wiki/Tandava defines this dancing, as

metre saying ‘Out of twenty sixfold metres, *chando* here means, metres that begin with *gāyatti* upto *ukkati*’⁹ *gāyattī* metre consists of six syllables per each line and *ukkati* of twenty-six syllables. However, we cannot find the verses up to *ukkati* metre in Pāli canon.

- corresponding Non Pāli Canonical works (Chinese Agama texts and hybrid Sanskrit works such as *Saddharmapuṇḍarīka*, *Mahāvastu* etc)
- parallel readings in Non-Canonical works written in Vedic, Sanskrit and Prakrit languages
- grammar (commentarial grammar)
- philology
- linguistics

Some Canons for the Pāli text editor

9) He should avoid two partial activities in the editing process, namely,

- i. *anuggahamukha*: Apologetic tendency
- ii. *niggahamukha*: polemic tendency

Again, the editor should keep away from

- i. *muddhappasannatā*, baseless piety¹⁰ and,
- ii. *paccanīkasātātā*, total aggressive viewpoint on the objects.¹¹

“Shiva’s Tandava is a vigorous dance that is the source of the cycle of creation, preservation and dissolution” this tāṇḍava dancing is especially with violent gesticulation. According to Dr. Sarasvati Mohan, these are composed in āryāgīti metre. However usage of short and long vowels i.e. usage of *chando* is utterly apt with the subject, i.e. rapid dancing. Following are the 9th and 10th verses of them.

प्रफुल्लनीलपङ्कजप्रपञ्चकालिमप्रभा-वलम्बिकण्ठकन्दलीरुचिप्रबद्धकन्धरम् | स्मरच्छिदं पुरच्छिदं भवच्छिदं मखच्छिदं
गजच्छिदं धकच्छिदं तमंतकच्छिदं भजे || अखर्वसर्वमङ्गलाकलाकदंबमञ्जरी रसप्रवाहमाधुरी विजुंभणामधुव्रतम् | स्मरान्तकं
पुरान्तकं भवान्तकं मखान्तकं गजान्तकान्धकान्तकंतमन्तकान्तकं भजे ||

⁹ *gāyatti ādiko ti chabbīsatiyā chandesu gāyatti-ādiko ukkatipariyosāno chando*-Saṃyuttanikāya-ṭīkā (=SAT)
Be i p. 131

¹⁰ *Muddhappasannāti tucchappasannā niratthakappasannā* – Sīlakkhandhavagga-abhinavaṭṭikā, I. III 363

These are the main obstacles or the barriers to discover the truth in the editing process.

- i. Every object should be examined in hundred of viewpoints¹²
- ii. Reality cannot be discerned without analysis¹³

Methodology and editor's task

- Understanding problems in the manuscripts and available editions
- Providing most accurate, reliable and substantial solutions

Problems

- Omissions
- Additions
- Transpositions

Omissions

10) Lipography: omission of words or letters. This is the one of major corruptions, which we always experience in the manuscripts.

Haplography: The accidental omission in writing or copying of one or more adjacent and similar letters, syllables, words, or lines. This often occurs due to the *homoeogrammaton*. It is meant the occurrence of two or more letters of similar appearance in the same context. ¹⁴

¹¹*paccanikasāta* implies the person who always rejoices protesting to others' opinions out of the blue. *sabbamsetan'tivuttasabbamkaṇhan'tiādinānayanapaccanikaṃkarontass'ev'assasātamsukhamhoti'tipaccanikasāto*-Saṃyuttanikāya-aṭṭhakathā I, 264, *Na paccanikasātenasuvijānaṃsubhāsitaṃ*-Saṃyuttanikāya I, 179. Nay, not with thee, gainsayer, with thine heart corrupt and full of animosity, sound thinking or sound speaking- KS I, 226, Well-spoken counsel is hard to understand by who relishes contradiction-CDB, 274

¹²*sataliṅgassa atthassa- satalakkhaṇadhārino, ekaṅgadassī dummedho- satadassī ca paṇḍito*"-Theragāthā, PTS p. 15, see for the literal translation "When the goal has a hundred marks and bears a hundred signs, the person who sees but one part is a fool, but he who sees a hundred is clever" -K. R. Norman, Elders' Verses I, 2007, Lancaster, p. 16, see also "here, *sata* occurs in the sense of diverse." see: *anekattho hi idha satasaddo* – Theragāthā-aṭṭhakathā II, 226

¹³*vibhāgavantānaṃsabhāvavibhāvanaṃvibhāgadassanavasenevahoti*- DAT I23

¹⁴ Homoeologon: When two or more whole words of similar appearance are in the same context-Emanuel Studies in Hebrew Bible, 2003, USA, Shalom M. Paul, p.685

Especially, this haplography often becomes due to the homeoteleutón, i.e. words that have similar endings. Sometimes two successive lines of the manuscript, which was being copied, ended with the same or similar words, and the copyist's eye slipped from first to the second, and omitted a line; such omission is called **homeoteleutón** ("similarity of endings"). Similarly, haplography occurs due to the homoeoarcton, i.e. words that have similar beginnings.¹⁵

Ex:

so yena yeneva pakkamati, samādāyeva pakkamati. seyyathāpi mahārāja pakkhisakuṇo yena yeneva ḍeti sapattabhārova ḍeti (Sāmaññaphalasutta, D I 71)

so yena yeneva pakkamati (_____) seyyathāpi mahārāja pakkhīsakuṇo yena yeneva ḍeti [Vijasyasundarārāma Manuscript, Kurunegala]

Omission: **samādāyeva pakkamati**

ekamidāhaṃ bhante samayaṃ yena Ajito kesakambalo tenupasaṅkamim, upasaṅkamitvā Ajitena kesakambalinā saddhim sammodim (Sāmaññaphalasutta, D I 55)

ekamidāhaṃ bhante samayaṃ yena Ajito kesakambalo (_____) tenupasaṅkamitvā Ajitena kesakambalinā saddhim sammodim [Vijasyasundarārāma Manuscript, Kurunegala]

Omission: **upasaṅkamim**

so vatassāhaṃ puññāni kareyyam yamnūnāhaṃ kesamassuṃ ohāretvā kāsāyāni vatthāni acchādetvā agārasmā anagāriyaṃ pabbajeyyaṃ [Sāmaññaphalasutta, D I 60]

so vatassāhaṃ puññāni kareyyam yamnūnāhaṃ kesamassuṃ ohāretvā kāsāyāni vatthāni acchādetvā agārasmā anagāriyaṃ pabbajeyyaṃ [Tooth Relic Temple's Manuscript, Kandy]

Omission: **yam**

Additions

¹⁵ The Book before Printing, David Diringer, 1982, USA, p. 214

11) Dittography: This means the unintentional repetition of letters or words. In other words, Mechanical or unconscious repetition of a series of letters or words in copying a manuscript.

Ex: *kathañca mahārāja bhikkhu santuṭṭho hoti?* [Sāmaññaphalasutta, D I 71]

kathakathañca mahārāja bhikkhu santuṭṭho hoti? [Tooth Relic Temple, Kandy]

Addition: ***katha***

natthi sukaṭadukkaṭānaṃ kammānaṃ phalaṃ vipāko [Brahmajālasutta, D I 27]

natthi sukaṭadukkaṭadukkaṭānaṃ kammānaṃ phalaṃ vipāko [Brahmajālasutta, Wijayasundarārāma Manuscript D I 27]

Addition: ***dukkāṭa***

12) Tautology: This is a sort of repetition, i.e. the saying of the same thing twice in different words is generally considered a fault of style (e.g., *they arrived one after the other in succession*). The repetition appears in two ways in the Pāli Canon: - first is the repetition of the same stock-passage(s) in a single discourse or in the several places of the Canon, which bear(s) a special philosophical value in early Buddhism. The second is the use of words that merely repeat elements of the meaning already conveyed in a sentence or in a passage. The second strategy, i.e. mere tautology seems to add neither any doctrinal significance nor stylishness to the suttas but rather cause to make a sort of bizarreness to them. It is significant to note that some tautologies have crept into the Pāli canon even before the compilation of commentaries. However, these awkward tautologies can be removed with a proper emendation process.

Ex:

*mañilakkhaṇaṃ vatthalakkhaṇaṃ daṇḍalakkhaṇaṃ satthalakkhaṇaṃ asilakkhaṇaṃ
usulakkhaṇaṃ dhanulakkhaṇaṃ āvudhalakkhaṇaṃ*

[All the Burmese Manuscripts, Chaṭṭhasaṅgāyanā, I 09]

Addition: ***satthalakkhaṇaṃ, āvudhalakkhaṇaṃ***

amhākañca no gāmakkhette tathāgatassa parinibbānaṃ ahosi [Mahāparinibbānasutta, I 247]

Addition: ***amhākaṃ*** or ***no***

Transpositions

13) Anagrammatism: Transposition of letters. A word or phrase formed by reordering the letters of another word or phrase, such as *satin* to *stain*.

Ex:

tamaham jānāmi [Brhamajālasutta, D I 34]

mataham jānāmi (Burmese Manuscripts, Yangon)

Anagram: *tama & mata*

uttamad~~a~~m~~a~~thasamathamanuppattam [BM.147, BJ 240]

uttamas~~a~~m~~a~~thad~~a~~m~~a~~thamanuppattam [PTS p. 58]

Anagram: *da & sa*

appatvā'va tamogadham [PTS 70, BM p.163]

appatvā'va matogadham [BJ p.26]

Anagram: *ta & ma*

Graphic/Auditory confusions and Orthography

14) Again, the process of inscribing Mss is a painstaking task. In this process, on the ola-leaf the scribe inscribes letters with the stylus making light scratches on the surface. To inscribe a letter the scribe uses his both hand. Accordingly, in order to minimize the effort and tiredness in Mss-inscribing, scribes have adapted some specific writing features. Especially Sinhalese, Burmese, Cambodian orthography (Orthography here means the accepted way of writing letters) used in Mss, makes perplexity to the apprentice reader. Sometimes, confusions are not straightforward; some letters have undergone a process of change due to visual and auditory inaccuracies.

15) Problems or corruptions we typically see in Pāli Palm-leave manuscripts can be divided into two categories, namely, graphic confusion auditory confusion. Both these confusions

have given rise to the **variant readings**. Apart from these reasons, **some variants come to existence because of hasty emendation**. It is evident that some emendations can also be seen in palm leaf manuscripts. Critical examination of these variant readings is the one of striking tasks in Pāli text editing. Editor's expertise in the aforementioned aspects is very helpful to judge and gauge the more accurate word in the editing process. Weighing the pros and cons, utilizing the special knowledge in those aspects, the editor attempts to recognize the earliest term for the particular context. Roughly, we can divide the variant words into two categories. 1. Nonsense variants 2. Real variants. Out of these, the first category is very easy to recognize in the editing process whereas the second category is complicated. The reason for this complexity is, in some places more than one variant seem apt to the same context. Although variant words emerge due to the auditory or graphic corruption, in some contexts, it is very hard to decide the original or more archaic term if they yield a fitting meaning to the context. Furthermore, it is not easy to ascertain the later-originated or spurious term. In such occasions, editor's task is remarkable.

Reliable and substantial solutions

- Ex:
- i. *kodham chetvā sukham seti* – S I 41 having **cut off**
 - ii. *kodham ghatvā sukham seti* having **slain**
 - iii. *kodham jhatvā sukham seti* having **burnt**

Grammatical analysis:

chetvā, ghatvā, jhatvā are absolute gerunds (*pūrvakriyā*). They are derived from *chid* (Pāli. *chida*); to cut,¹⁶ *han* (Pāli. *hana*); to kill¹⁷ and *dhyā* (Pāli. *jhā*); to burn respectively.¹⁸ *tvā* is a suffix.

Commentary: *jhatvāti vadhitvā*¹⁹

Sub- commentary: *vadhitvāti hantvā vināsetvā*²⁰

Neighboring context: *kodhassa* (visamūlassa madhuraggassa devate)
vadham (ariyā pasamsanti taṃ hi chetvā na socati)²¹

¹⁶ Sanskrit English Dictionary, M. Monier Williams, 2002, Kong Kong p.406

¹⁷ Dictionary of Pāli (=DOP)II, Margaret Cone, 2001, Oxford, p. 80

¹⁸ PED, 286, See also: DOP II, 247

¹⁹ SA I 97

²⁰ SAT^{Be} I 135

Pāli parallel:	i. <i>kodhaṃ vadhitvā</i> abhibhuyya maccharaṃ ²²
	ii. <i>kodhaṃ vadhitvā</i> na kadāci socati ²³
Prakrit counterpart:	<i>kodhu jatvā</i> suha śayadi ²⁴
Sanskrit parallel:	i. yaḥ <i>krodhaṃ hanti</i> nirbandhāt ²⁵
	ii. <u>मारिते क्रोधचित्ते तु मारिताः सर्वशत्रवः</u> ²⁶

16) It is clear that above three terms generally convey the notion of an eradication or elimination of the anger. All of these readings, therefore, appear plausible to the context at first sight. Nonetheless, in the critical editing process, we have to select the most fitting term out of these, which makes the best sense to the context mentioning substantial reasons for selecting that term as well as the reasons at our disposal of other terms.

17) Neighboring context of this *gāthā*, i.e. *kodhassa vadhaṃ* supports to strengthen the idea that a term that has the meaning ‘killing’ is more applicable term for this context. In addition, the phrase *kodhaṃ vadhitvā* that appear in *Vimānavatthu* and *Jātaka* remind of the familiarity of ‘slaying anger’ to the Pāli canon. In addition, Sanskrit counterpart adduced from the *Bodhicaryāvatāra* also provides the same notion, i.e. slaying of anger (*krodhaṃ hanti*) is a common expression to signify the elimination of anger.

18) On the other hand, ‘having cut off’ (*chetva*) usually does not occur to denote the elimination of anger in the Pāli canon. Conversely, it (*chetvā*) is always seemingly agreeing with craving since it is an attachment²⁷ whereas anger is not an attachment but a detachment. Commentarial interpretations are of worth significance in this point since we can get the earliest support from them. Interestingly, DA and DAT explain this term as *vadhitvā*, *hantvā vināsetvā* respectively. For these three terms also uniformly convey the meaning ‘having slain’, one may tend to conclude that they are closer to *ghatvā* than the other two terms. However, the term *ghatvā* is unable to get any support from the both Sanskrit and Prakrit counterparts. It is probably an ‘arbitrary substitution’ of an earliest editing process.

19) The term *jhatvā* may seem does not making any plausible sense in this context. Especially, its common meaning, ‘having burnt’ from root *jhā* looks inappropriate at first

²¹ S I 41

²² *Vimānavatthu*, p. 41

²³ *Jātaka* II^{Bc} p. 07

²⁴ *Gaṅghārī Dharmapada*, John Brough, 1962, Delhi, p.164

²⁵ *Bodhicaryāvatāra*, 6.6, <http://soul-blade.blogspot.com/2008/10/prajkaramativiracitay-bodhicaryavatra.html>

²⁶ *Ibid*, I. p. 12

²⁷ *yo taṇhamudacchidā asesam* Sn I, *chetvā nandim varattañca* Dhammapada 51; *nandinti...taṇham-* *Patisambhidāmagga-aṭṭhakathā*, p. 133 Although Woodward surmises *jhatvā* as more fitting term to the context, his following remark shows that his awareness on the more accurate word: “I have retained *jhatvā* (having destroyed), as agreeing better with *vadhaṃ* (slaughter) in the context of the first *gāthā*, whence the *Vagga* derives its name. Spiritual ‘cutting’ (*chetvā*) is prescribed for *taṇhā* and doubt, never, I believe for anger.”- KS I, p. 58

sight. In fact, the word *jhātvā* occurs in this context in the sense of ‘having slain.’ this term is ‘a dialectical archaism, and is in origin the same word *hatvā*.’²⁸ In Gandhārī Dharmapada, counterpart of *kodham jhatvā* appears as *kodhu jatvā*. It further proves the fact that the term *jhatvā* is the term that is more archaic. As in this regard, it is of worth significance pay our attention on what John Brough says, “[T]he Prakrit also has *jatvā*, the corresponding Pāli verses have *hantvā*. There is thus no doubt, that *jhatvā* in Pāli is in fact a synonym of *hantvā*.”²⁹ Accordingly, we can decide that *kodham jhatvā* is more accurate and archaic term for this context.

20) We can in many occasions apply the knowledge in *chando* as a method or principle in order to recognize the more accurate and archaic form of Pāli language. This principle implies, Pali words have a closer affinity to Vedic Skt/Skt words; though the words differ in form, they often agree on the number of *mātrās*; morae; the agreement of the number of *mātrās* between the Vedic Skt/Classical Skt and HaybridSkt word and the Pali word often helps in identifying the best reading among variants.³⁰

Ex:

- i. *pravaṇa* > *poṇa* (sloping)
- ii. *kruccra* > *kasira/kiccha* (difficult)
- iii. *trṣṇā* > *taṇhā/tasinā* (craving)
- iv. *tīkṣṇa* > *tikhīna/tikkha/tiṇha* (sharp)

21) In *chando*, a short sound (*laghu*) is indicated with ‘-’ since it has single *mātrā* and a long sound (*guru* or *garu*) is indicated with ‘∪’ since it has two *mātrās*. Here, as the above first example shows, *pravaṇa* is Sanskrit term while *poṇa* is Pāli. We can count *mātrās* of these two terms as follows:

pravaṇa – – – = 03

poṇa ∪ – = 03

Ex: *thinamiddham pahāya vigatathinamiddho viharati* D I 67 Burmese all the Manuscripts and Chatṭhasaṅgīti

²⁸ John Brough, op. cit p. 265

²⁹ Ibid. “*jhatvā* is certainly the correct reading, *chetvā* in Be and Ee1 a normalization-CDB, p. 381

³⁰ However this position cannot be seen in Prakrit, especially in Prakrit inscriptions where we can see the amount of *mātrās* are considerably reduced. For examples in Ashoka Prakrit *sarvatra* as *savata*, *rājñah* as *rano*-The Asiatic Journal, 1938, London, p. 208., and in Hathigumpha of Khāravala, *sarvasiddhānām* as *savasiddhānam*, *praśasta-śubha-lakṣaṇena* as *pasatha subha-lakṣaṇena*-
http://www.jatland.com/home/Hathigumpha_inscription

thīnamiddhaṃ pahāya vigatathīnamiddho viharati D I 71 (PTS) and all the other printed versions

Problem: *thīna-* or *thina-* ?

In other words, *ī* or *i*?

Vedic parallels:

i. व्याधि स्त्यान संशय प्रमादालस्याविरति³¹

ii. *hṛdayaṃ manyate styānam*³²

Sanskrit (Hybrid) counterparts:

i. *stīnamiddhaṃ vinodyeha*³³

ii. *styānamiddhena*³⁴

iii. *styānamuddhavaḥ*³⁵

In Vedic and Hybrid Sanskrit *styāna* (○ –) [sluggishness], has three morae (*mātrās*), the first one (*styā*) is counted as a long syllable (*guru*) and the second one (*na*) as a short (*laghu*). However, this word appears in Hybrid Sanskrit also as *stīna* and as *thīna*³⁶ and keep the same amount of quantities. Whereas, when the word *thina* (– –) has only two morae. Thus it is apparent that *thina* an arbitrary substitution. Firstly, it differs from the historical does not tally with both Vedic/Hybrid Skt. counterparts. Secondly, it deviates from the morae principle.

Emendation

“*kiṃsu have sādutaraṃ rasānaṃ kathamjīviṃ jīvitam ’āhu seṭṭham*”

“*saccaṃ have sādutaraṃ rasānaṃ- paññājīviṃ jīvitam ’āhu seṭṭham*” S I 42, Sn 32

³¹ Patañjalī yogasūtra: व्याधि स्त्यान संशय प्रमादालस्याविरति भ्रान्तिदर्शनालब्धभूमिकत्वानवस्थितत्वानि चित्तविक्षेपाः ते अन्तरायाः ॥ ३० ॥

³² Astangahrdayasamhita, TITUS, Part No. 44

³³ consider *stīnamiddhaṃ vinodyeha sampraharsya ca mānasam* in Udānavarga, Franz Bernhard, 1965, Göttingen, p.95

³⁴ “pañcabhir nivaradyaḥ sārddhanasamvasatikā, kāmachedena vyāpādena *styānam iddhena*” Dharmasaṅgraha, http://134.100.72.204/wiki/A_509-4

³⁵ Vijñaptimātratāsiddhi-triṃśikā, 13th verse, see: <http://pvom.org/thirtyverses.pdf>

³⁶ Buddhist Hybrid Sanskrit Dictionary II, Franklin Edgerton, 1975, Delhi. 609, Pāli-English Dictionary, Rhys Davids, William Stede, 2000, New Delhi p. 309, A Dictionary of Pāli Language, R. C. Childers, 1993, New Delhi, 504,

22) Above *gāthā* quatrains, majorly appear in the Saṃyuttanikāya and the Suttanipāta. In addition, they are also quoted in many commentaries as well as the sub-commentaries. All the printed versions of the aforementioned canonical texts typically mention these *gāthā* lines as it is. However, the two phrases, i.e. *kathaṃjīviṃ jīvitam* and *paññājīviṃ jīvitam* of the last quatrains seem quite absurd to the context. In addition, they do not fit with the usual Pāli language pattern utilized in verses. When consider these phrases with the subsequent term, i.e. *jīvitam*, they make no any satisfactory sense and, they are seemingly two accusative singular terms.

23) Clear fact is that if we take this phrase, i.e. *jīvitam* in this way, it is very hard to provide a reliable literal translation. The commentary of Saṃyuttanikāya (SA I 98) faces to a great complexity in commenting this phrase but, is unable to give any reliable interpretation. The Suttanipāta commentary (SnA II 233), however, attempts to find a satisfactory interpretation for this phrase and implies that the word *paññājīviṃ* should be understood as a genitive singular form (*paññājīvino*) thus it would mean ‘life of the wise.’³⁷ It seems that SnA II 233 realizes the necessity of a possessive form to make better sense for this phrase. K. R. Norman translates this, as ‘life of one living by wisdom is best.’³⁸ Conversely, the precedent quatrains of these verses, *kiṃ su have sādutaram rasānaṃ* and *saccam have sādutaram rasānaṃ* make no such an intricacy since they have a genitive plural, *rasānaṃ*, thus can effortlessly be rendered, as ‘truth is the sweetest of flavors.’³⁹ We can get a strong support from the contiguous sermon, i.e. Vuṭṭhi-sutta (S I 42) in order to ascertain more accurate term for this context.

vijjā uppatataṃ seṭṭhā- avijjā nipatataṃ varā,
saṅgho pavajamānānaṃ- buddho pavadataṃ varo S I 42

24) It is obvious that the structure of this verse is fairly similar with above point where we can find genitive plural forms in all the lines. *uppatataṃ*, *nipatataṃ* and *pavadataṃ* are very archaic Pāli forms. They are apparently more archaic than *pavajamānānaṃ*. Therefore, it is necessary to have a genitive form also for the last quatrains of abovementioned *gāthās*, *paññājīviṃ jīvitam’āhu seṭṭham*, in order to get better sense. Interestingly, in this respect, SA I 328, SnA I 231 and SAT^{Be} I 136 preserve an important variant reading, i.e. *jīvataṃ* for *jīvatam*. As SAT informs, some scholars (*keci*) used to recite this lines as ‘*kathaṃjīviṃ jīvitam’āhu seṭṭham* and *paññājīviṃ jīvatam’āhu seṭṭham*’.⁴⁰ Here, *jīvataṃ* is undoubtedly the archaic genitive plural form, which is similar to *jīvantānaṃ* and it can be translated, as ‘wise man’s life is the best among other living beings.’

³⁷ See: Suttanipāta-aṭṭhakathā (=SnA) II 233, Bhikkhu Bodhi Translates this as “ One living by wisdom they say lives best” see: CDB, p. 134

³⁸ The Group of Discourses(=GD) , K. R. Norman, 2006, Lancaster, p.22

³⁹ K. R. Norman, op. cit. p.22, *kathaṃjīviṃ* is a split compound. See: GD, p. 195.

⁴⁰ *kathaṃjīviṃ jīvatanti vā pāṭho. tassa jīvantānaṃ kathaṃjīvinti attho SA I 328, SnA I 231, jīvatanti keci paṭhanti jīvantānaṃ paññājīviṃ seṭṭhamāhūti attho SAT^{Be} I 136*

25) However, at an uncertain history, perhaps, before the compilation of the commentaries, this error, i.e. *kathaṃjīviṃ jīvītam* and *paññājīviṃ jīvītam*- have crept into the canon. This contamination is possible both graphic and auditory confusions. Due to the influence of ‘i’ in [*kathaṃ*]jīviṃ and [*paññā*]jīviṃ, the subsequent term, *jīvātam*, has been changed into *jīvītam*. Furthermore, *kathaṃjīviṃ jīvītam* and *paññājīviṃ jīvītam* are more convenient to the reciter rather than reciting *kathaṃjīviṃ jīvātam* and *paññājīviṃ jīvātam* although the formers make poor sense. Nonetheless, fortunately, the commentarial tradition preserves this important reading. However, this sub-commentator, Ācariya Dhammapāla seems to have used extra sources or records, which have not been used by the SA commentator. When considering foregoing evidences, we can emend the aforementioned gāthā quatrains as ‘*kathaṃjīviṃ jīvātam*’āhu seṭṭham and *paññājīviṃ jīvātam*’āhu seṭṭham. on this point, K. R. Norman makes the following statement, “we should perhaps read *jīvātam* with the v.l., [i.e. variant reading] and take it as the genitive plural of a present participle.”⁴¹

26) However, emendation is a very scrupulous process. Accordingly, the editor should not be hasty to change any word in the Pāli Canon. As we already mentioned, the editor should necessarily examine each words in diverse viewpoints since a slapdash emendation makes a terrible harm to the text.

⁴¹ GD, p. 195