

*Sutta Nipāta: The Yakkha Ballads**

I.

ALTHOUGH the three Suttas, Hemavata, Ālavaka and Sūciloma are fundamentally similar in that they are riddle-poems resembling the Yakṣa Praśnas of the Mahābhārata, Hemavata Sutta demands special attention on account of its extraordinary length and the difference it bears to the other two in details. Unlike the other two suttas it contains on prose introduction and its principal characters Sātāgira and Hemavata are represented as friendly beings whereas the two *yakkhas* Ālavaka and Sūciloma are no more than mere demons.¹ All the three suttas are dialogue-ballads, but the dialogue consists of only one question and an answer to it in the Sūciloma Sutta, while there are only two characters in the Ālavaka Sutta. The dramatic element is quite pronounced in the Hemavata Sutta, and the Ālavaka Sutta is not devoid of it.

II.

The Hemavata Sutta

The sutta begins as a conversation between Sātāgira, "the dweller on the Sāta Hill in Majjhimadesa", and Hemavata, "the Himalayan Sprite".² When the former succeeds in convincing the latter of the virtues of the Buddha, they visit him; and Hemavata who plays the rôle of the questioner throughout the poem asks the Buddha questions. The two *yakkhas* are delighted with his answers: they extol him and, along with their followers, seek his refuge.

The sutta may be divided into three parts, *viz*: (1) Sn. 153-167, the dialogue between the two *yakkhas*, (2) Sn. 168-175, the dialogue between Hemavata and the Buddha, (3) Sn. 176-180, the conclusion which consists of an exaltation of the Buddha.

Part I. When Sātāgira invites Hemavata to visit Gotama, the latter asks him whether Gotama possesses various qualities, which Sātāgira in his answers affirms. All the virtues of the Buddha which are enumerated in this dialogue may equally well be attributed to any sage. Even the few stanzas which are meant to describe the personal attributes (Sn. 165-167) lay emphasis on his ascetic life and not his person. In fact the whole poem emphasises the conduct (*cariyā*) and the spiritual attainments of the Buddha (the word used is

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1. Ālavaka: "of the forest", from *aṭavi*, forest; Sūciloma: "needle-haired".

2. SnA. 197. Dr. W. Stede suggests that Sātāgira may be a variant for Sātāgila, a secondary form of Satagila "swallowing a hundred". He further suggests that Nālāgiri stands for Naragila.

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citta—the mind). The Buddha at most here is a perfect *muni* and is not spoken of in the grandiloquent terms that usually accompany a developed phase of Buddhism.

Part II. Hemavata asks a question which may be interpreted as being of cosmological or cosmogonical import, as it vaguely touches upon the *ādi* and *anta* of the universe (Sn. 168). The Buddha gives a cryptic answer from a teleological standpoint, but does not enumerate nor specify what groups of six he alludes to (Sn. 169). In answer to the next question in which the *yakkha* shows that he has understood the allusions to the *āyatanas* the Buddha mentions the pleasures of the five senses and the mind as *upādāna* (grasping) as the sixth and states that their abandonment leads to emancipation from misery (Sn. 171-172). The *yakkha* then asks the nature of the person who crosses the Flood (*ogha*—Sn. 173) and the Buddha describes the virtuous sage who has gained spiritual attainments and “does not sink into the deep”. (Sn. 174).

Part III. The two *yakkhas* praise the Buddha (Sn. 176-177) and compliment themselves for having taken the opportunity of visiting him (Sn. 178). They along with their 1,000 followers seek his refuge (Sn. 179) and make a solemn pledge to honour the Buddha and the Dhamma (no Saṅgha is mentioned) in all their wanderings (Sn. 180). Even here the epithets used of the Buddha are those of the perfect sage.

III.

The **language** of the sutta is the standard poetical Pali. There are many poetical expressions as *divyā ratti* (Sn. 153b), *anomanāmaṃ* (Sn. 153c, 177a), *samsuddhacāraṇo* (Sn. 162b, 163b), *khīṇavyappaṭho* (Sn. 158b: Comy, *khīṇo vācāya ṭho* cp. Sn. 1076d: *vādaṭha*) and *vyappaṭha* (Sn. 163Ab, 163Bb, 164b, cp. *vyappaṭhayo* Sn. 961a). The frequent use of the interrogative particle *kacci* expressing doubt (18 times) and the disjunctive indeclinable *atho* (7 times) is very striking. Though the indic. 3 sg. *āha* (Sn. 158c) is the normal Aor. (pf.) 3 sg. it is used here in the present tense as in several other old suttas.

The **syntax** of the verses is generally straightforward, but there are a few instances of ellipsis; e.g. Sn. 168, 169. The Comy. correctly takes *kismim* at Sn. 168abd³ as locative in one or other of its basic meanings and equates it in the first *ṭhā* to *kismim uppanne* and in the fourth *ṭhā* to *kismim sati*. The explanation of *chassu* in the corresponding stanza (Sn. 169) is similar.

3. SnA. 210ff. *kismim* at Sn. 168a is explained as: *bhāvena bhāvalakkhaṇe bhummavacanaṃ* (being a condition, it is a locative denoting condition), at 168b: *adhikaraṇatthe bhummavacanaṃ* (locative in the sense of relation—in time) and at 168d: *bhāvena bhāvalakkhaṇa-kāraṇatthesu bhummavacanaṃ* (being a condition it is a locative characterising condition and denoting cause).

As regards **style** the sutta stands out as a highly dramatic piece. Like many other similar ballads this too was probably sung on suitable occasions, three different reciters singing the stanzas ascribed to each of the characters. The poems appears to be divided into two separate scenes, for the dialogue between the two *yakkhas* takes place at one place and their conversation with the Buddha at a different place. Except for a few occasional poetical flashes the style invites no comments. There are two highly descriptive passages in the sutta ; viz. Sn. 165-167, 176-180. The simile *sīham v'ekacaram* (Sn. 166a) is reminiscent of numerous others of lonely wanderers (*vide* Khaggavisāṇa Sutta). The repetition of the same words at Sn. 163A, 163B and 164 is due to a subsequent expansion probably effected in Burma.⁴

The group of six indicating a set of phenomena need not necessarily be late, and the contents show that the reference is to the *āyatanas*, an early concept in Buddhism. The grouping of epithets at Sn. 167, 176, 177 is to be generally regarded as a sign of lateness, but the absence of any indication of a developed Buddhism attributing supernormal qualities shows that these verses may still be old. There are no indications of these verses being later than the rest of the poem.

Metre. The Anuṣṭubh Ślokas of the poem are interrupted by two stanzas in Triṣṭubh (Sn. 176, 177). The repertory phrases (*iti Sātāgiro yakkho*, etc.) which the Comy. attributes to the *saṅgītikārā* (SnA. 193) do not fall within the metre. The break in the metre may perhaps indicate that the two stanzas in Triṣṭubh were borrowed from elsewhere ; but the full stanza Sn. 176 has not yet been traced to any other work, though three of its individual *pādas* are seen to occur frequently in other metrical works.⁵ On the other hand Sn. 177 occurs at S.I, 38 (cp. Sn. 153). Yet, the composite nature of the *Sagāthaka Vagga* of the Saṃyutta does not warrant the inference that Sn. has borrowed this from there. There is no doubt that these stanzas are old. The fact that they are written in the historically older Triṣṭubh is further proof of their antiquity. However, it may still be probable that these two stanzas were interpolated from an earlier source. There are also a few metrical irregularities in the poem. Sn. 153 is in mixed Anuṣṭubh and Vaitāliya (the first *pāda* in Vaitāliya). Sn. 154a, 155a, contain nine syllables each instead of eight. There are " even " *pādas* at Sn. 156a, 157a, 158a, 159a, and the caesura is not marked in Sn. 176d and 177d.⁶

Doctrinal Developments. The whole poem reflects a period when the *Muni*-ideal was the vogue in Buddhism. The emphasis of the poem on the conduct and mental discipline of the Buddha, the reference made to him as

4. Only Burmese Mss. and SnA. accept these two additional stanzas.

5. Sn. 176a : Th. I, 372 ; Sn. 176b : Vin. I, 36, Sn. 1059b, 1091d ; Sn. 176c : D. III, 196, S.I. 4, 50, 51, Dh. 90, cp. Sn. 472c, 501b.

6. Helmer Smith, Metres of the Sutta Nipāta, SnA. II, 3.

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the ideal sage, the simple conception of the Buddha as opposed to what may be seen in later works, and the simplicity of the ideas in contrast with the dogmatism of the latter all point to the early date of the poem. The sutta is untarnished by any doctrinal colouring of a speculative nature.

In their application none of the terms shows any distinct growth. In *supaṇihita* (Sn. 154a, 155a, cp. 163Aa, 163Ba, 164a and the term *padhāna*) is found an idea parallel to *yoga* though the word itself does not occur here. Again, the *yogin* can be implied from Sn. 156d, 157d (*jhānam na riñcati*, also cp. terms *sati-paṭṭhāna* and *bhāvanā*). These ideas are old and were the common knowledge of all schools of contemporary Indian thought. Sn. 154b, 155b, 156b, 157b indirectly convey the idea of *mettā*. The concept of *moha* (Sn. 160c, 161c) may be compared with *moha* in the Bhagavadgītā (4, 35; 14, 13; 17; 22, etc.). It is essentially a state of mind unlike *māyā* which is more in the nature of a cosmic (or metaphysical) state found in association with the empirical world. The term *dibba patha* has already been commented on.⁷ The occurrence of the groups of six at Sn. 169 indicates the early classification of the *āyatanas*. They are mentioned later under the *pañca kāmagaṇā* and the mind (Sn. 171ab). The didactic element of the sutta is best judged from Sn. 174-175—two stanzas important from a teleological standpoint. The terms *ogha* and *aṇṇava* have been discussed elsewhere. None of the other terms that occur in this sutta calls for particular attention as they are used in all stages of the language.

Judging from internal evidence the sutta appears old. Its language shows no signs of lateness while there are no special forms which may be classed as very old. Its diction is the early poetical expression. The numerous *pādas* and stanzas of the second half of the poem (Sn. 163A, ff., i.e. at the end of the dialogue between the two yakkhas) which are in common with other metrical works⁸ suggests that that section of the poem has borrowed freely from an existing floating metrical literature. External evidence will be discussed after dealing with the internal evidence from the other two suttas.

IV.

Ālavaka and Sūciloma Suttas

The position of the Ālavaka Sutta immediately after the Hemavata Sutta points to an attempt at an arrangement of suttas according to subject-matter. This has already been noticed in the remarks on the Vasala Sutta.⁹ However, there is no consistency in this matter, for Sūciloma Sutta is placed in the next (Culla) vagga, after the Maṅgala Sutta. It is also significant that the four suttas (beginning with Parābhava) preceding Ālavaka are *parittas*. Both

7. *University of Ceylon Review*, VI, 4.

8. *Vide* E. M. Hare, *Woven Cadences*, p. 189 and Otto Franke, *Z.D.M.G.*

9. *U.C.R.*, VII, 4.

Sūciloma and Ālavaka Suttas contain a prose introduction in which the two *yakkhas* are seen to intimidate the Buddha with identical threats. The Buddha's answer in both instances is the same. The first half of the introduction is somewhat different in the two suttas, and there is another *yakkha*, Khara mentioned in the Sūciloma Sutta. In both instances the sutta proper begins with a question in verse, after the prelude in prose. The prose of these suttas is the Canonical idiom, and therefore represents a later phase of Pali than the *gāthās*.¹⁰ The Yakkha Saṃyutta (S.I, 206-215) contains both these suttas in identical words.¹¹ It is quite probable that the prose introductions were appended to the *gāthās* during the time of the compilation of Sn. as an anthology, and that they were taken from the legends in the Yakkha Saṃyutta though both works are dependent on an earlier tradition for the *gāthās*. In spite of the fact that Miln. 36 attributes Sn. 184 to Saṃyutta, both Yakkha Saṃyutta and Sn. are collections made from earlier existing material.

The Ālavaka Sutta¹² contains a series of questions and answers (Sn. 181-190) followed by an epilogue in verse (Sn. 191-192) whereas the Sūciloma Sutta ends with the Buddha's answer to the question at Sn. 190. An examination of the former shows that Sn. 190 forms a suitable conclusion to the sutta when the line, *so 'ham ajja pajānāmi yo attho samparāyiko* indicates the questioner's complete satisfaction with the answers he has received. The tone of the epilogue appears totally different from that of the rest of the poem, and resembles that of some of the concluding verses of the Thera-gāthās or the later Apadānas. The only connection of the poem with the Ālavaka-legend is in the phrase, *Ālavim āgamā* at Sn. 191b. The fact that this sutta is perhaps later than the preceding stanzas is also suggested by the statement, *yattha dinnam mahap-phalam* (line d) which stands at a much lower level than the previous statement at Sn. 190cd. It appears quite irrelevant that the *yakkha* should realize that the Buddha is an ideal *puññakkhetta*, when he should be thankful for the exposition of his questions. Sn. 192 occurs at Ap. 6, 152; 415, 17 and various commentaries; and its tone appears decidedly late. It is highly probable that Sn. 190 formed the original conclusion of the *gāthās* and that the epilogue was a later addition concurrent with the identification of these *gāthās* with the Ālavaka-legend.

The two opening stanzas of the Sūciloma Sutta (Sn. 270-271) consist of a question and an answer. Like the two opening stanzas of the Ālavaka Sutta they are Triṣṭubhs; the first two stanzas of Hemavata's dialogue with the Buddha are also in Triṣṭubh (Sn. 168-169). Questions and answers of this

10. Vide U.C.R.

11. Ālavaka Sutta at S.I, 213-215; Sūciloma at S.I, 207-208.

12. The events connected with the Ālavaka Sutta are placed in the sixteenth year after Enlightenment—E. J. Thomas, *Life of the Buddha*, p. 119.

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nature are found in a section of the Devatā Saṃyutta (S.I, 36-45) ; and further, two of the above passages occur there : *viz.* Sn. 168-169 at S.I, 41 and Sn. 181-182 at S.I, 42. The occurrence of these stanzas in Saṃyutta, independently of the rest of the respective poems suggests the existence of a set of riddles dealing with Buddhist topics prior to their being incorporated in longer poems.¹³ Unlike the Ālavaka Sutta, the Sūciloma Sutta seems to have been built upon one such riddle, though Sn. 270-271 have not been traced as an independent piece. The third stanza in Anuṣṭubh is an explanatory verse on the answer to the riddle. The general appearance of a sutta is given by the addition of the concluding stanza. It is obvious that many Pali poems have incorporated earlier existing material, but Sūciloma Sutta appears totally different as it is evident that it is built on the framework of the riddle. The four *gāthās* as a whole, appear old, but on the basis of this argument Sn. 270-271 are older than the other two.

V.

The **language** of the suttas is considerably old ; and the Ālavaka Sutta preserves many dialectical as well as old historical forms. The phrase *mittāni ganthati* (Sn. 185d, 187d) preserves the historical gender of *mitta*, although in Pali the word is masculine. The idiom itself is perhaps Vedic or post-Vedic rather than Classical Sanskrit or Pali. The word *sussūsā* is to be taken as a shorter inst. sg. (Vedic) and not as a contraction of the Pali *sussūsāya*. There is a Vedic ppr. in *saddahāno* (cp. *śrad-dadhāna*—Sn. 186a); there are dialectical forms as *iṅha* and *bhiyyo* (Sn. 189—also in prose). The particle of interrogation *su* is frequently added to the interrogative pronouns to emphasise the question, as is characteristic of old *gāthā*-Pali (cp. Epic *sma*). Other old forms are : agent noun *utthātā* (Sn. 187b) and imp. 2 sg. Ātp. *puccassu* (Sn. 189a). There are hardly any peculiar forms in the Sūciloma Sutta. The forms *kutoniḍānā*, *kutojā* (Sn. 270), *itonidānā*, *itojā* (Sn. 271) are common poetical forms. The reading *ḍhamkam* (crow) should be preferred to *vaṅkam* (see also SnA. 303).

Style. Both suttas are dialogue-ballads, but the dialogue is more pronounced in the Ālavaka Sutta. The moral truths are stated expressively in a series of questions and answers in clear and simple language (cp. the opening stanzas of Bhg. VIII). The sutta lends itself to easy dramatization on account of its being well punctuated by the words of the two interlocutors. The concluding stanza (Sn. 192) like Sn. 179-180, enhances its dramatic effect. The Sūciloma Sutta, though short, is more ornate than the other. It contains three similes *viz.* Sn. 270d-271d, 272b, 272d ; and the stanza Sn. 271 is rather cryptic.

13. The tradition preserved in the Devatā Saṃyutta may perhaps be synchronous with a floating riddle literature which was the predecessor of Sanskrit riddle poetry. Also *vide* Winternitz, *History of Indian Literature*, I, 352 on old riddle poetry.

Metre. The break in metre in the two poems has already been noted (supra). Although Triṣṭubh is historically older than Anuṣṭubh Śloka, it in itself provides no useful data. As observed earlier, the occurrence of one of these Triṣṭubh passages (Sn. 181-182) at S.I, 42 and a similar passage (Sn. 168-169, though in Anuṣṭubh Śloka) at S.I, 41 along with many other similar questions and answers, in the Devatā Saṃyutta, may presuppose the early existence of a traditional riddle-literature independent of longer suttas. The disparity in metre is therefore due to the fact that some of these passages are either incorporated in, or utilised to build up (as in the case of Sūciloma Sutta) longer poems. The two opening stanzas of both suttas, thus appear to have belonged to an altogether different stratum from the rest of the two poems. Metrical irregularities are almost absent in the Anuṣṭubh Ślokas (Sn. 184-192, 271). There are two instances of *even* quarters at Sn. 186a and 187a. Of the Triṣṭubh stanzas (Sn. 181-182, 270-271, 273) Sn. 270b-271b are irregular. Besides containing anacrusis, the caesura after the seventh syllable is not reckoned in them.¹⁴ There are two instances of metrical lengthening, *viz.* *āvahāti* (Sn. 181b-182b) and *taratī* (Sn. 183a-184a). The lengthening in *sū'dha* (Sn. 182a) is due to *sandhi*.

Doctrinal Evidence. Notwithstanding a few words with a semi—or quasi-technical significance, such as *ogha*, *aṇṇava*, *appamāda*, *virīya* and *paññā* (Āḷavaka), *rāga* and *dosa* (Sūciloma), the two suttas are marked by a total lack of metaphysical thought. The simplicity of ideas and the emphasis laid on *saddhā* shed some light on the antiquity of the Āḷavaka Sutta. The popular character of the whole poem is also seen from the occurrence of the word *idha* (here, on earth) in *saddh'īdha* (Sn. 182a). The popular teachings embodied in the sutta (in Sn. 188-189 which state the four fundamental qualities *sacca*, *dhamma*—or *dama*, *dhīti*—or *khanti*, and *cāga*, requisite of a devout householder) are reminiscent of the Dharmaśāstras and other allied branches of Sanskrit literature. The practice of one's *dharma*, truthfulness, discriminate living, diligence, energy, wisdom, desire to learn, doing what is correct, tenacity and perseverance all contribute to help a person to reap the benefits of learning, fame, wealth, acquisition of friends, etc. These teachings were accepted by all schools alike as Sn. 189 points out. The answer to the important question of teleological significance (Sn. 183) emphasises the rôle *saddhā* plays in popular Buddhism. As the contents show, this sutta dealing with popular teachings appears old and seems to have drawn freely from the fund of old Indian knowledge. The Sūciloma Sutta which deals with detachment from passions is particularly more Buddhistic than the other. Though the sutta itself is too brief to draw any inference on doctrinal grounds, it has the general appearance of an old piece (specially Sn. 270-271). The

14. Helmer Smith, *ibid.*

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poem as a whole may not be of very great antiquity, but the two opening verses, for reasons discussed above, are at least as old as the Hemavata and Ālavaka Suttas.

VI.

The Yakkha-legend (Ālavaka)

The following observations on the *yakkha*-legend shed some light on our suttas. The Commentary connects the story of Ālavaka with that of Sātāgira and Hemavata (SnA. 221ff.). When the two *yakkhas* Sātāgira and Hemavata were on their way to Jetavana in order to pay their respects to the Buddha before proceeding to the assembly of the *yakkhas* they found it impossible to pass over Ālavaka's abode. On investigating the cause they found the Buddha there, saluted him, listened to the *dhamma* and continued their flight to their final destination. A similar story is found at UdA. 64 when they passed the abode of Ajapālaka-*yakkha*. In this story is seen a popular attempt, however late it may be, to link up the various *yakkhas* with one another. The legend of Ālavaka occurs in similar words at SA. 317ff. in the commentary on the sutta in the Yakkha Saṃyutta. A summary of the same legend occurs at AA. 389ff. in the comments on Hatthaka Ālavaka, a prince who is said to have been saved from the *yakkha's* hands.¹⁵ The story itself has much in common with the circle of legends grouped by Watanabe¹⁶ under the title *Kalmāṣapāda Stories*. The essential links are :—(1) the man-eating *yakkha*, (2) the captured king who obtains his freedom by promising to provide the *yakkha* with food, and the sanctity of that promise, and (3) the conversion of the *yakkha*. This similarity to the Kalmāṣapāda group is sufficient proof of the antiquity of the Ālavaka-legend.¹⁷

VII.

External Evidence

There are sufficient references in the Canon to most of the *yakkhas* who are represented as taking part in these dialogues. Hemavata and Sātāgira are included in the list of great *yakkhas* whose protection should be sought when troubled by other *yakkhas*.¹⁸ Their names represent a class of *yakkhas* (probably their followers) in the Mahāsamaya Sutta. *Cha saḥassā Hemavatā yakkhā . . .* and *Sātāgira' ti saḥassā yakkhā . . .* (D. II, 256) may be contrasted with *Ime dasasatā yakkhā* at Sn. 179 which speaks of a following of 1,000 instead of a total of 7,000.

15. In the list of *etad-aggas* at A.I. 26 he is called the most pre-eminent of those who cherish the assembly with the four *saṅgha-valthu* (bases of generosity).

16. *J.P.T.S.*, 1909-1910, pp. 240ff.

17. Malalasekera, D.P.P.N. (s.v.).

18. D. III, 204-205; Ātānāṭiya Sutta. Cp. the statement at SnA. 197, *Hemavata-Sātāgira atthavīsati yakkha-senāpatinaṃ abhantarā mahānubhāvā yakkharājāno ahesuṃ*.

The occurrence of the Ālavaka and Sūciloma Suttas in identical words, in the Yakkha Saṃyutta has already been mentioned. Besides this the statue of Sūciloma which is found at the Bharhut Stūpa along with those of many other *yakkhas* is a fair land-mark indicating the early acquaintance with all these *yakkhas*.¹⁹ There is no doubt whatsoever that all these *yakkhas* were known, as seen from the references in the Pali Canon, long before the time of Bharhut, yet the Stūpa itself is helpful in determining the lower limit of the date of these legends.

No remarks need be made here on the concept *yakkha*, the part *yakkhas* play in Indian literature or the origin of the *yakkha*-cult. These questions have been exhaustively dealt with by scholars like A. K. Coomaraswamy (Yakṣas), W. Stede (Gespenster Geschichten des Peta Vatthu; and s.v. P.T.S.), D la Vallée Poussin (Indo-Européens et Indo-Iraniens; L'Inde jusque vers 300 av. J.C.), O. H. de A. Wijesekera (U.C.R. I, 2) etc. It is also of no importance to investigate further the Commentarial accounts linking up the legends of various *yakkhas*. The question to be solved is how these *yakkhas* came to be associated with the *gāthās* in Sn. As hinted at earlier, the suttas may be analysed roughly into four different strata: (1) riddles which perhaps preceded the rest of the suttas (Sn. 168-169, 181-182, 270-271), (2) the poems incorporating the riddles (Sn. 153-167, 168-178, 181-190), (3) the concluding stanzas of the suttas (Sn. 179-180, 191-192), or the comment in verse Sn. 272 and the conclusion Sn. 273) and (4) the prose.

The fact that no reference whatsoever is made to *yakkhas* in parts 1 and 2 (except in the repertory phrases which the Commentator attributes to the *saṅgītikārā*—SnA. 193) may probably indicate that these poems were at one stage quite independent of *yakkhas*. Internal evidence has shown that the concluding stanzas bear signs of lateness. The identification of these suttas with the various *yakkhas* is simultaneous with the inclusion of these stanzas in the poems. The number of followers of Hemavata and Sātāgira mentioned at Sn. 179 being less than that in the Mahāsamaya Sutta one is prevented from assigning a very late date to the concluding stanzas, for presumably the number mentioned in the latter points to a more developed legend. The introductions in typical Canonical prose are definitely of a much later stratum than the *gāthās*. From the evidence at hand it is not possible to determine specifically when these successive additions were made. The internal evidence is very convincing that the *gāthās* in parts 1 and 2 belong to an older stage than the rest of the respective suttas. It is quite probable that the prose (like many other prose passages in Sn.) was taken from outside (in this case Saṃyutta) at the time of the final collation of Sutta Nipāta as an anthology.

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19. Cunningham, The Stūpa of Bharhut. He assigns the date of the Stūpa as 250-200 B.C. (p. 14). The inscription under Sūciloma is *Sūciloma-yakho* (p. 136 and plate XXII). Also *vide* Coomaraswamy, *Yakṣas*, I, p. 5.