13. As long as desire is pursued, mental contentment is not found; then, those find contentment, who find it in wisdom.

14. It is better to have contentment in wisdom; for desire does not content; the man who finds contentment in wisdom does not fall under the blow of a second existence.

15. Men distracted by desires, in truth delight in the wrong; they do not perceive the danger, even if their life is near its end.

16. Possessions cause the downfall of the fool, but not of him who seeks by himself. The fool through his possessions and his cravings causes his own downfall as well as that of others.

17. Even a shower of kārīṣkānas does not bring the satisfaction of desires; there is only a faint taste of happiness in desires, the wise man knows this.

18. Even in the heavenly enjoyments, delight is not found. The Buddha's disciple finds his pleasure in the suppression of craving.

19. Even a golden mountain such as the Himalaya could not be treasure enough for a single man knowing this, one goes in peace.

20. The man who knows what suffering is, and what its origin is, how could he find delight in desire? Attachment, in this world, is wretchedness; with this thought, the wise man would learn to cast it out.

(Translated by Sara Boon Jebb from the French of W.P. Chakravarti)

NOTES ON PĀLĪ CANONIC STYLE

Añña

Notwithstanding certain re-evaluations of the views of the older Anglo-German school on the authentic value of the Pāli Canon, this preserves its importance as the most complete and consecutive exposition of earlier Buddhist dogmatics, the exposition presenting a source, irreplaceable both from a historical and literary point of view. Within the framework of the Canon, the Digha Nikāya (DN) - "the book of longer sayings" - opens the second of the three Piṭakas - dedicated first of all to ethics and containing the best artistic specimen of Pāli. The genre of sutta is represented in DN by the longest (cf. the title of the book) and the relatively common texts, an argument plot and composition. At the same time DN is evidently one of the oldest parts of the Pāli Canon, compiled during the first two-three centuries after the Buddha's death. The analysis of DN style seems, therefore, to be significant for the study of earlier Pāli artistic style and, wider, of classical Indian poetry, including non-Buddhist tradition. The language of DN exceeds by a rich vocabulary (surpassing in this respect none of the Hindu canonical texts - e.g. the Upaniṣads) and together with some other Piṭaka books, can be regarded as a model of classical Pāli.

DN is divided into three parts (vagga) containing, respectively, 13, 10, and 11 suttae unified according to rather different principles. The first part, Saccamanda Vagga ("A section referring to ethical rules"), includes I - XIII suttae with common content each of which presents certain rules of moral conduct (ātta), leading to the highest concentration (śamatha). Corresponding admonitions repeat themselves with certain abbreviations and variants (such as different refrain) addresses that change according to the personality of interlocutor; use of synonyms - e.g. ātta - sīthā etc.) in II-XIII; beginning with the words idha...Dukkha bājo rahu upekkhi - "There appears in the world...an arahant" (II 40 a.c.o.) and ending with evam itthasāthāṇī - "After this present life there will be no beyond..." (II 78 a.c.o.). This repetition, divided into different suttae in different number of paragraphs (see BDC,1) comprises II 40-98 = III 2.2 = IV 23 = V 27 = VI 16-19 = VII 25 = VIII 19-20 = IX 7-13 = X 1.7-2.36 = XI 9-66 = XII 19-77 = XIII 40-75. As for other parts of these suttae, some of them include independent narrations with various precepts (III, V, XIII), while some present strictly speaking only more or less original frames of the repetition mentioned (cf. below). Most of them contain in the last lines (though sometimes a little earlier) stereotype words of the Buddha's converted opponent, who sought to be accepted into the
Order. We find here this formula in 8 out of 13 suttas (II-IV, VIII-X, XII, XIII), and only three times in all the other 21 suttas of BM (XVI 5.26; XIX 39; XXX 35).

The next section, Mahāvagga ("A large section"), though containing less suttas than the first and the third part of BM (10, i.e. XIV-XVII), is indeed the largest thanks to the size of XVI Mahāparinibbāna (other suttas of this part are much shorter and approximately equal to other BM suttas). In seven of them (XIV-XVII, XIX, XX, XXXII) the title begins with Mahā, which is not used in the other parts. This definition, reflected in the title of the second part, was explained particularly by the supposition that corresponding suttas existed previously in larger versions and were abridged in the extant text. In any case, the principles of unification seem to be quite formal here. At the same time some traits differentiate XIV-XXXII suttas from I-XIII: certain developed techniques of narrative, use of mythological plots, evolution of certain concepts. We find here much more formal interpolations (āṭṭhā) than in the first part (34 to 3). Within the framework of the second part of BM, perhaps only XV and XXIII (incidentally, containing only a few verses) are more similar to the suttas of the first part.

The third part of BM, Pāṭīkāvagga - XXIV-XXXIV, is deliberately named after the Buddha's unsuccessful adversary from the first sutta of this part (XXIV - Pāṭīka Sutta), which occurs only in this portion of BM. The narrative element is also relatively developed here and the number of āṭṭhā is still larger (146). It was supposed that these traits of this part are connected with addressing rather big audiences. The third part is heterogeneous enough in respect of its didactica and the ways of presentation. Purely didactic texts like XXVIII, XXXIII, XXXIV alternate here with those reflecting ritual procedures (XXXII - a peculiar charm against evil forces), views on cosmogony, natural history, social relations (XVII, XVIII). The didactica themselves are not confined to Buddhist doctrine and the Order but refer also to the life of the householder (cf.XXXI). In XXIV the Buddha's speech is combined with a vivid portrait of his opponent, Pāṭīka, and probably contain certain elements of humour (see below). XXV and especially XXVIII are perhaps influenced by legends of the Purānic type. In separate suttas (cf.XXXIV) the major part of the text consists of verses. On the other hand, XXXIII and XXXIV (excepting 1.1) are written entirely in prose and stand apart from other suttas of BM, with respect to their composition (see below; cf.also XXXI 8-13; XV-19; 21-25; 26-33). XXV is relatively near to the suttas of the first part (cf.VIII) whereas XXVIII presents an expanded variant of XVI 1.15-17. We shall return again to certain peculiarities, which distinguish separate parts of BM.

The verses (āṭṭhā) of BM, based on the syllabic principle, are mostly represented (with certain digressions) by metres containing eight (āṭṭhatā, mahaṭṭhatā), or eleven (ututtatā) syllables in each of four (or six) parts (āṭṭha). As stated, these verses are almost absent in the first part of BM, where they serve only as a résumé of separate verses (cf.III 128; XI 85). They occur more often in the second and even more so in the third part, fulfilling a narrative function. They are never alliteration with prose (cf. e.g. in XVI). Sometimes they play an independent role which is confined neither to didactic nor narrative and sounds somewhat emotional (cf.XIII 44: monologue of Pāpiṇimā in XXV 5 sq. etc.). They can constitute a prominent part of separate suttas - e.g. almost all XX (5-22), or XXII (1-7,10). An interesting case is that of XX in which prose systematically alternates with verses containing metrical variations (cf.also XXXI). Every part of BM is also concluded by a strophe, listing all corresponding suttas, the role of verses in BM and more so in some other Pāli books permits one to suggest that the Pali Canon is based not only on narrative prose but also on poetic texts as well.

J.R. Franke suggests that the supposed unity and completeness of BM indicates a single man's authorship and literary ambition. Such unity, however, seems to be somewhat exaggerated by him and is refuted by some scholars. As we see, within the framework of different parts the narration is different and with respect both to style and composition. It has already been observed (P. Bapat, G. Fasada a.o.) that a lack of uniformity can be perceived not only in separate parts of BM, but in separate suttas as well. At the same time, one cannot deny certain traits which are common to the whole Book. In particular, some textual and thematic (cf. below) parallels between neighbouring suttas of already mentioned repetitions in I-XIII, descriptions of different professions in I-II, evidences on Bhikkhās in IV-V, connection between events described in XVI and XVII (death of the Buddha) etc. Another trait is that of consequent "fastenings" (Verknüpfer) between I and II, II and III, III and IV etc. with the help of specific formulae. These observations are quite correct, though it remains very probable that such parallelisms were, for the major part, stimulated not so much by the redactor's premeditated unification of the text, as by more general and impersonal traits of Pāli canonical style such as use of stereotypical expressions, formulae, repetitions (see below) etc. These traits permit one to establish numerous textual coincidences, not only within the framework of BM but, e.g. between different Śikhyas of the Sutta Pitaka itself.

Among such common principles, important for the structure of the text, one can mention the description based on the enumeration (exhaustive or se-
lective) of logical possibilities or of qualities combined within a definite set - a device which goes beyond the Buddhist or Hindu tradition and leads us to a more general problem of the history of scientific language. For example, we find it already in ½ where the following possibilities are enumerated: "Whether there is another world?" - "Whether there is not another world?" - "Whether there both is and is not another world?" - "Whether there neither is nor is not another world?" and so on, concerning other phenomena (I 2,7-7, cf. similar constructions of the type P, not P (on opposite to P), P and not P, neither P nor not P, in VI 6 sq.; VIII 4; IX 27,31 etc.) 19

One can see that a major part of these enumerations is necessarily based on fourfold sets, which can be correlated with an evidently predominant role of tetrad and its multiples in Buddhist canonical texts. Such, e.g., a number of precepts connected with "four grounds" (vattatā) in I 1,30; 2,1 sq.; 16 sq.; 23 sq. etc. The 62 doctrines (dīgha, i.e. the wrong views described by the Buddha in MN 1) 10b classified according to these grounds are distributed thus: 10 (4+4+4+4) + 44 \[\left(\frac{4+4+4+4}{4+4+4} + 4 \right) = 58 \] We can cite in this connection II 91; IV 4 sq.; VI 8-7; VI 67 sq.; XIII 76-77; XIII 6 etc. The corresponding principle is perhaps the most important in traditional Buddhist dogmatics - cf. such concepts, often mentioned in MN, also as the four noble Truths (pariccheda sukhuh), the four degrees of perfection (pāraga), the eightfold path (attahikkho paripāla), the thirty-two signs of the Buddha (lokuttara) etc.

The principle of trial is relatively less important, though we can trace it on different levels as well. Apart from more general regularities (cf. division of the Tipiṭaka itself), we find it consecutively in the triple structure of MN, in I and in I 1 (1,7-10; 11-20; 21-27). 19 This principle is used in the structure of repetitions (see above) of threefold addresses in XI 1-3; XIV 3,4-6; XVI 5-24 etc.; questions in III 1,20; XI 81-83; XIII 11 etc. Concerning dogmatics, one can be reminded here of numerous references to the Three Refuges (Risāmarājā: Buddha, Dhamma, Sangha), used for joining the Order. 20 Or, also three kinds of self (atta) - IX 39 sq.; three bodies of doctrine - X 1,6; three kinds of wonders - XI 3 etc.

Other number complexes, though not so important, were often used in Buddhist tradition. 21 Numerous examples are presented in XXXIII and XXXIV built on corresponding principles. The analysis of separate lists, however, delineate they may seem, can also show certain regularities - cf. for example, the role of sevenfold sets in II 20 (seven kinds of gods, of men, of demons, of great lakes etc.). Some of these examples have noteworthy parallels in other traditions. 22 At the same time separate fragments can be probably regarded as a tribute to a kind of "number automatic" - for example in the exposition of XXXIII and XXXIV, already mentioned above, where we find a consecutive gradation from 1 to 10 (relatively more requisited in XXXIV, which gives ten examples of every separate number complex - cf. also XXXI). A similar principle serves as a basis for a much larger Pali canonical text - Mahāvīra Pakisa, compiled evidently later. We find other examples of such automatism in I 1,31 sq., where the Buddha speaks consecutively of one, two, three, four, five, etc. former births. 23

The character and rôle of number symbolism in MN is connected with another characteristic trait of the text - that of repetitions. The latter is also typical of classical Indian texts beyond the Buddhist tradition (cf. e.g. Bheda-Āramañña Upaniṣadas II 4; IV 5; Bheda-Āramañña Upaniṣadas II 1; Kosāṭaka Upaniṣadas IV etc.) 24 and has numerous analogies in other cultures (for example, in the snygotic Sūtras). One can see, however, that in Pali canonical texts (and particularly in MN) this device is employed almost to the extent of cliché in the greater part of certain sections. 25 A tendency towards repetition can be discerned in different levels of the text - from separate morphological, lexical, phonological units to relatively long fragments including, sometimes, scores of paragraphs. 26

E.g. a characteristic of classical Buddhist prose is the repetition of certain words in different combinations (objects with the same verb, attributes with noun, etc.). In the very beginning of MN we find such stereotype descriptions of the Buddha, his followers etc.: bhūta bhāhīya = sapphāna saddhiyā pañnahi, matsahabhāhīya matsahah ("with a great company of the brethren, with about five hundred brethren - I 1,1 etc."); bhuddha-saṃsyāsī bhūta... bhuddhassa vangha bhūta... ("speaking in dispriase of the Buddha, in dispriase of the Doctrine, in dispriase of the Order... in praise of the Buddha, in praise of the Doctrine, in praise of the Order... - ibid.); sammati bhuddha-parama... sati interesting = karanā vināsā bhūta... ("in a peasanter, a lover of peace, impressed for peace, - I 1,2); kāla = vād bhātī = vād mita = vād vināsā = vādī ("in season he speaks, in accordance with the facts he speaks, words of meaning he speaks, on religion he speaks, on the discipline of the Order he speaks - ibid.); Or, also I 3,74: āttha = vihari... pañnahā = vihari... dhāranā = vihari... jīvihā = vihari... 21: Janamāya... ratu, abhūta... ratu, dassayā... ratu, paññāhā... ratu, lokuttara... ratu, II 102: nātthikā bhikkhānā rāhāpe, upasāyope bhikkhārāhāpe. In this connection another similar device can be mentioned - a consecutive use of words, synchronically close to each other, with possible sound repetitions on lower (particularly morphological) levels - e.g. abhāsabdi paramāsātī pariśācāy pariśācāyati ("this very body does he so pervade, pervade, pervade and suffuse with joy - II 75 sq.; cf. XXXI 18 etc.). 20 On the other hand the anonymous pairs are
also usual – some of them enter the enumerations of logical possibilities (see above) and for their part certain repetitions on different levels. Cf. for example: sannādāya na attagattāya na saññāya na bhāvanāya on "rising up and passing away...sweet taste...danger" - I 1.36 sq.; okkho = vassati kikko = sasati (thentialists...non = Ephemerals - I 2.1 sq.); sukkh dakkha "and ease and pain" - II 89; diibba on mūsasa on, ye dūre sentiic on "(both human and celestial, whether far or near" - II 89); sīv = sīvī, vitū = sāmī..."(the passion...the calm..." - II 91-92) etc. Such constructions, when "unfolded", can often result in a certain parallelism of separate paragraphs and parts of the sutta, which differ one from another only by corresponding elements (cf. below).

Besides certain formulas common to different texts (like e.g. evam me satam in the very beginning) DN contains numerous phrase repetitions, within the frames of separate suttas and their fragments. Such are synonyms rāthi vā panēke bhāto samāna = bhikkha... in every paragraph of I 1.11-27; idhā bhikkhave okkho samāna vā bhikkho vā (in I 1.31-34) and so on. There are references like: iti vā bhikkhave sattathāya sattatthasa vassasa samāna vadāva (I 1.8-27); iddham pihita sitisita (II 42-63 etc.). A stereotype description of the Buddha's qualities often is repeated: tin ko saha Bhagavantu Guttama evam kaliyātu katti = saddo abhagato..."(And this is the good report that has been noised abroad to Gotama the Blessed One") - II 6; III 1.21 IV 6; XIII 7 etc.; cf. XXVI 23 etc.). Some repetitions evidently fulfill certain narrative functions, ensuring a kind of retardation in descriptions of personalities and situations; in admonitions, speeches and replies, which are repeated partially or in full, sometimes with certain variations – cf. for example: I 1.1-4; 2.17-20, 2.21-26, 3.32-44, 45-57, 50-70; II 2-7, 16, 19-29, 21-22 etc. (where in the exposition of different doctrines only intermediate paragraphs - 17, 20, 23, 26, 29, 32 differ more substantially): 83-84, 85-88, 87-90, 91-92 etc.; III 1.12-13, 2.31 5-6 (= V 6-7); V 12, 16 sq; VI 6-7, 9-9, 10-11; VIII 6-12) X 1.2-4; XI 67-81; XII 2, 4-6, 8, 16-10; XIII 4-5, 8 sq., 31-32, 80; XIV 4 sq.; XVI 3-2 sq., etc. Some of these variations are, for their part, connected with certain devices. Such is the gradual addition of the elements enumerated in V 23 sq. ("perpetual gift" - "perpetual gift" + putting up of a dwelling place" - "perpetual gift" + putting up of a dwelling place + "taking the Buddha and the Truth and the Order as one's guide" etc.). In a similar manner VIII 22 repeats in progression (from 1 to 20) the qualities of the Buddha's sermon. As was mentioned above separate repetitions include rather large parts of the text, sometimes unifying different suttas – cf. the sīla sections in II-XIII (see above); IX 35 = XIII 13; IX 37 = XIII 21; XVI 1.16-17 - XVIII 1.2 etc. Corresponding variations often refer to a specific set of concepts, pertinent to the adoration. This principle was already testified in respect of other Pali texts30 and beyond the Buddhist tradition as well.31

The device of repetition is closely connected with the functions of the Pali Canon and the character of its tradition. We must remember that a major part of the Canon served an adoration transmitted orally,32 to keep it in mind one had to resort to mnemonic devices, doubtlessly fulfilled by some of these repetitions – particularly of specific formulas and rules of logmatic importance. At the same time, the repetition of separate fragments led to a certain monotony which could presumably result in a kind of "fascinating" effect and thus facilitate the listener's concentration.33 Such repetitions, generally typical of sacred texts, can also lead to certain elements of magical practice – particularly in cases where their composition is motivated by a certain number symbolism: cf. for example some threefold repetitions mentioned above (III 1.20; XI 1.3; 81-83; XIII 11 sq. etc.).

All this certainly does not exclude the factor of the redactor's work as the possible cause of some repetitions. In order to make the exposition more complete, the redactor could use different versions of the same text one after the other – cf. for example VII presenting an abridged variant of VI: VI 1. 15-17 and XVIII 1-2, or beyond the frames of DN – sutta 124-125 and 191-192 of the Sangutta Nikāya. The material of different collections could also be plagiarised which helps to explain certain parallels between separate canonical books (e.g. between the second part of DN and separate suttas of the Jājñūna Nikāya).34

DN abounds with comparisons that make the Buddha's admonitions rather vivid and picturesque.35 One can divide them conditionally into two classes (both are frequent enough but it is not always easy to make a fine distinction between them). The first is represented by short laconic similes close to metaphors; the second by a more or less developed situation, sometimes "unfolded" into a kind of parable illustrating a specific precept. Among the examples of the first kind one can mention the images of the lion's roar (ādhamā – describing the Buddha's sermon: VIII 22, 24; XVIII 1), a string of blind men clinging one to the other (about the bhāmanas versus in the three Vedas - XIII 15), a waterless desert, a pathless jungle etc. (XII 36), a lotus flower (XIV 1.34; cf. XII 9 etc.), a tangled skein, a matted ball of thread etc. (XV 1), a mirror (XVI 2, 26), a lamp (XVI 2, 26), a figure made of gold (XVIII 17), different animals (XVII 20), butter, honey, comb etc. (XVII 14), moonshine (XIII), brigands (XVIII 5) etc. A number of metaphors occur among the Buddha's 32 signs – rounded shells, antelope's legs, lion's jaw, cow's eyelashes etc. (cf. XIV 1.32; XXI 1.2).
"Unfolded" comparisons are often introduced by a formula; nevamatthi pi... eva na... ("just... as when... just so..."). Such is the image of a fisherman (I 3,72). A man freed from passions is likened to a debtor who has paid off his debt; a patient who has recovered from disease; a prisoner who is set free from his bonds; etc. (II 69). The brāhmaṇa who does not know the way to Brahman, but tries to speak of it, is like a man who speaks about his love for the most beautiful woman in the land, but can say nothing about her dress or her name and does not know whether she is tall or short, dark or blonde, etc. - in other words, who loves a woman he has not seen and does not know. He is likened, further, to an architect who begins to erect a staircase at the crossroads in order to mount to the upper storey of the mansion, but does not know where this mansion will be situated, how high it will be etc. (IX 35,17; cf. XIII 19,21).

We find here comparisons with products received from the cow (IX 52); with a bird that helps sailors find land in the open sea (IX 85); with crossing the river (XII 24 sq.); with a precious stone through which a string is threaded (II 84; XIV 1,21 etc.); with a man plunged in a pit of fire (XIII 9 sq.); with a guest who has swallowed poisoned dīs (XXII 27); etc. Some of these comparisons are in fact similar to short tales of a parable type - cf. for example XIII 13 - about the brāhmaṇa wife who killed an unborn infant in her own womb; XIII 29 - about a man seeking for treasure; etc. Such digressions can be placed in a successive line (cf. II 6 sq.; XIII 9 sq.). Some of them are correlated, presenting positive and negative variants of the same image - cf. for example IX 37 and 46 concerning the already mentioned ignorant architect and an expert one who knows all about the building.

Apart from the artistic function of this device, one should pay attention to the cultural importance of separate comparisons. We find here interesting data on ancient Indian life, on classes and occupations of different estates - brāhmaṇas, warriors, merchants, artisans etc. At the same time, the choice of certain objects is evidently not arbitrary but motivated by Buddhist symbolism. Such are the images of a lotus (II 80; XX 1,5 etc.); the crossing of a river (XII 24, 26, 29); a gem (ampiy - cf. II 84 etc.); an elephant (XI 1,5); etc. 37

Suttas of III present examples of relatively developed narrative techniques. An important function is performed here by dialogue, sometimes rather lively and dramatic. Such is, for example, the Buddha's conversation with young Ambhattha (III). It is not restricted to pure didactics, but passes through different stages in the course of which Ambhattha's pride and arrogance is replaced first by fear and finally by respect. The mood of his followers changes respectively, while the Buddha's replies are, accordingly, charged with emotion and are connected with these states. At the same time the general tendency and function of the dialogue remains the same: teaching genuine knowledge. The Buddha's discourses can be compared to this respect with the exposition in the early Upanisads - where the dialogue, likewise, develops into a monologue preaching the Truth.

Each sutta begins with the stereotype words, evam eva uttamam ("Thus have I heard."). According to tradition, evam refers here to the Buddha's favourite pupil, Ānanda, which cannot be correct in the case of certain suttas: e.g. in X the preceptor is not the Buddha, but Ānanda himself; while in XXIII this function is fulfilled by another pupil of the Buddha, Kassapa, whom Ānanda could scarcely esteem as his teacher (cf. also XXXII and XXXIV). He can evidently refer here to different persons who followed corresponding traditions of the doctrine, from preceptor to pupil - a process testified by the formula itself. 39

The most usual initial point of the plot (especially in the first part of III) is the arrival of the Buddha and the monks following him (their traditional number is five hundred) at a certain place - Kosala, Maha, Makkhaka etc. One of the local inhabitants - often a certain brāhmaṇa authority or his pupil (Pokkharaṇī, Kassapa, Subha etc.) - this rôle is performed also by Ajīvituṭṭha, King of Makkhaka - hears of the Buddha's arrival and approaches him in order to elucidate a certain question. As a rule, he supports a wrong view. The Buddha begins to admonish him and eventually refutes his delusions, whereas the opponent, being satisfied, asks for reception into the Order. This general scheme is subject to specific variations. Thus, in III the Buddha admonishes young Ambhattha first and then the latter's teacher, Pokkharaṇī. Sometimes he teaches two interlocutors at the same time: Māndisa and Ānāthā in VII, Vaśettaka and Mahārāväga in XIII. As we have previously stated, the teaching in X is presented by Ānanda and in XIII by Kassapa. Usually, the Buddha is not only surrounded by pupils and attendants but by opponents as well, and the latter are not always passive - at times they react quite emphatically to the Buddha's teaching (cf. VIII). So, for example, some brāhmaṇas are discussing whether their colleague Somadatta should approach the Buddha or not (IV 4 sq.; cf. V 5 sq.); while Somadatta himself is afraid of their disapproval (IV 8 sq.).

In his sermons the Buddha often inserts tales about the origin of the Sakya tribe (III 1,6), the sacrificial of King Mahāvijita (V 10-20), etc. Sometimes he refers to a corresponding precedent in his own life (cf. VIII 23; XXIV 1,7 sq., 11 sq.). One can easily trace here the frame-composition which is subject to certain variations. Such, for example, in the Buddha's repeated precept of II-XIII. In II 40-98 this precept is inserted into an admonition...
to King Ajjāsattu, while in III 1.1 sq., IV 23 sq., and VIII 10 sq. it is exposed in a similar manner, when illustrating the image of the brahma who has reached the perfect state (cf. also X 1.7-2, 36 where the narration is divided into three parts). In other suttas we find variants ensuring additional functions of the precept repeated. In V 27 it is inserted into the tale about the "sacrifice" which is more fruitful than all other traditional sacrifices (cf. similar motifs in Upanissadic dogmatism). In VI 15-19 (cf. VII 2-5) it is the part of the conversation with Mahālā - the Buddha recalls here one of his previous sermons to two wanderers to whom he depicted, with the help of this precept, the state of a monk who does not ask improper questions (as these wanderers did, by questioning him about the difference between the life principle - Ātman and the body). IX 7-17 uses it as an exposition of self-training leading to certain states of consciousness and in the end - to the cessation of consciousness. In XI 8 sq. the realisation of this precept is the third and the highest of the Buddha's wonders (in the exposition of the three kinds of wonders). In XII 19 sq. it serves as the exposition of a preceptor, belonging to the highest sort (in the narrative about four kinds of teachers). Finally, in XIII 40 sq. it illustrates the state of an adept knowing the way to union with Brahma and having the same signs as Brahma (in dialogue with Yasodhāra where the Buddha expresses the imperfection of brahmās versed in the three Vedas but not knowing the right way to Brahma).

The frame-composition is generally preserved in the second and third parts of MN (particularly thanks to traditional initial points and tail-pieces). At the same time, in comparison with the first part, we find here certain new traits. The role of narration, its specific gravity, grows here considerably. Accordingly, XIV contains the story of the Buddha's previous births (near to the genre of Apādāna) - a new detail of dogmatism, absent in the first part. XVI speaks of the last days of the Buddha and of events that followed immediately after his death - the text being perhaps a combination of different legends, reminding one of the genre of chronicle (separate fragments of which it probably preserved); for the dogmatism is interwoven here with narration that is somewhat dramatic and emotional. XVII is closely associated with the previous suttas. The device of a frame is executed by talk between the Buddha and Ānanda regarding the place of the Buddha's future burial. During this conversation the Buddha relates the story of one of his previous births, containing elements of a fairy tale (cf. the description of the town Kuṇḍava). Similar traits are found in the next XVIII-XXI suttas, where a prominent rôle is played by mythological personages (in the first part such personages are introduced but rarely - cf. the appearance of the yaksha Vajra-paññi before Ānathapindī in III 1.21 or of different gods in XI 68). Another peculiarity can be observed in the exposition of XXI, the first section of which alternates prose and verses and includes a love episode (1.6-7).

As we see in MN suttas, the mode of exposition, the development of plot, and certain compositional traits suffer considerable changes in separate parts. One can add that these differences concern also the principles of denotation. Cutting more specific details, we can distinguish here two particular principles: that pertaining to certain traits of the contents, and that pertaining to the hero's name. In the first part the former principle is used only in I (Srahadvāla containing a metaphorical description), II (Sukhāphala) and XIII (Tevijjā), while in III-XIII the titles are based on the names of the Buddha's interlocutors (Ānathapindī, Sondanda, Khandanta etc.) with a single complication in XIII (Kassapa = Kassapa: name + a metaphor of the Buddha's sermon). In the second part the situation is to a certain extent reversed: the majority of its suttas (6) are, in one or another way, denominated after their contents (XIV- XVI, XX-XXII = cf. above on nissī) and four after heroes' names (XVII-XX; XXIII: Mahābodhisattva, Janavatthā, etc.). Such names are still more rare in the titles of the third part - cf. XXIV (Pñāka) and XXXI (Sīghavasā). The other titles are somehow other connected with contents, being at the same time (like the corresponding suttas themselves) rather heterogeneous. So, for example, we find here geographical names (the park Kāmarukha in XXV, presumably the town Ānāthā in XXIII), figurative expressions (ānātha in XXV, XXVI; cf. also XXVIII, XXX, etc.). The titles of XXXII (Jindita) and XXXIV (Janasthā) are based, strictly speaking, more on the principle of exposition than on the contents. As it was said, the parts themselves (Sīkhākhavagga - Mahāvagga - Pñāka) are named after different principles.

This variety, however, is combined with a certain continuity of motifs and heroes' images, which repeat themselves throughout the whole book. Such is, for example, the motif of the quest for Truth that makes people seek the Buddha. Some of his interlocutors are full of obedience and respect for the very beginning (like Ajjāsattu). Others cling to their delusions and first oppose him (like Ānathapindī), though in the end they are all converted by him. Certain scenes, evidently characteristic of the Buddha's way of life and his surroundings, are repeated constantly - cf. for example, greeting the Buddha, approaching him, suggesting entertainment to him and his monks (III 2.19; V 30; XVI 4.5; etc.).

The stereotype characteristic of the Buddha, already mentioned above, constantly calls him an incomparable tutor of men, full of compassion and tolerance, abounding in wisdom etc. Among typical traits of his behaviour one can note Maññilasence (Maññila) as a sign of consent - cf. III 2.19; IV 24; etc. A
certain ambiguity is characteristic of his, his benevolence sometimes alternates with threats (e.g. to Ambattha; cf. evidently a traditional spell: janāḥ Puttakā muddāḥ pīlāvantī - "his head splits into pieces on the spot") pronounced by the Buddha in III 1.20 (cf. also I 21; XXII 1.22 - a scene of Pajjā's humiliation). Such an attitude, traced also in some Upāsāla texts (where it is expressed even more strongly), lends a kind of ambivalence to the image of the founder of Buddhism.

At the same time, different suites of IN depict the Buddha in various different manners (though somewhat consecutively). While in the first part of the book the Buddha's image is based mainly on the traits of "earthly", "everyday" character, the second (cf. already in XIV) adds the motif of his previous births. His attitude towards wonders also varies - cf. a negative approach in XI (see also VI 5 sq.) and, on the other hand, the plot of XXIV. The second and third parts present a kind of Buddha's "delineation", in this process (still more typical of later Mahāyāna trends) one can suggest - apart from possible typological affinities - certain influences of some archaic, particularly Vedic mythological motifs and concepts. Those details do not exclude, however, numerous signs of everyday life, with which they are interwoven (e.g. in the list of the Buddha's 32 signs - XIV 1.32; XXII 1.21; cf. above). All this provides, within the frames of IN, rich material on the earlier evolution of the Buddha's image and doctrine. It is worthwhile to add here that, as regards corresponding analysis, we should be careful in speaking of the Buddha's "delineation", since we inevitably use here such distinctive features as "man-god" and introduce, thus, certain theistic concepts evidently alien to Buddhism. As A. Prince puts it, the Buddha is not more "sanctified" in Mahāyāna than "humanised" in Hinayāna. The concept of "Buddha-hood" as a complex of the Buddha's qualities cannot be explained by this opposition ("Man-god - godhead") - it is a specific concept, sui generis, within the frames of the corresponding system.

IN also contains interesting characteristics of other personages - pupils and followers of the Buddha (Ananda, Kassapa, Jayamuni converted by his (Ghantaka, Pukkharasāhi) etc., presenting a combination of archetypical and individual traits. Vivid is the image of King Aññasatta in II, who abandons the moonlight, is not satisfied with his teachers, trembles before the Buddha, adores his son, and repents of his sins. We have already spoken about the dynamics of Ambattha's image, whose change of attitude is accompanied by changes in his followers' attitude towards him, that is, from support to criticism (III 1.17-22). His teacher Pukkharasāhi suffers analogous evolution - from mistrust of the Buddha to entering the Buddha's Order. Corresponding characteristics reflect the ambiguity marked above in respect of the Buddha. It has already been noted that some images are depicted with certain humour - e.g. the son of Pajjā wanting to rise from his seat and being unable to do so (XXII 1.20).

Some of the stylistic and compositional traits noted above seem to be typical of the earlier stage of "scientistic" description in ancient Indian literature, as reflected in its ethical and philosophical texts - cf., for example, certain parallels in Vedic canon style, particularly that of the early Upāsāla. At the same time some of these devices - such as fra-mise-composition, a system of definite metaphors etc. - are developed in later Indian literary tradition - both Buddhist (cf. genre of Jātakas) and Hindu ("framed story", certain poetic genres etc.).

NOTES


4. Cf. P.V. Nauta "The different strata in the literary material of the Dhāraṇī Nikāya", Annales de l’Institut Oriental de Paris, Part 1, 1926, p. 81 sq. These principles are different in the other canonical books as well (e.g. in Mahāvamsa Nikāya - cf. W.V. Handelsman, An History of Indian Literature, Calcutta 1931, p. 56).

5. MN sutras are signified here, as in some manuscripts according to their order: I. Aññadāna, II. Sāmanāsana, III. Aññadāna, IV. Sāmanāsana, V. Aññadāna, VI. Mahārājika, VII. Jñāni, VIII. Kiṣṇakāma-sāmanāṣa, IX. Phethphāna, X. Subha, XI. Kevaddha, XII. Lokecc, XIII. Tivājia, XIV. Mahāpaṭāka, XV. Mahāsiddhi, XVI. Mahāparinibbāna, XVII. Mahāsāgasana, XVIII. Āsāvāsā, XIX. Mahāsāgasana, XX. Mahāsāgasana, XXI. Mahāsāgasana, XXII. Mahāsāgasana, XXIII. Mahāsūkha, XXIV. Phājika, XXV. Sāmanāsana-sāmanāsana, XXVI. Cakkavati-sāmanāsana, XXVII. Āgati, XXVIII. Sampadāsāna, XXIX. Phāsālika, XXX. Sākthikā, XXXI. Sākthikā, XXXII. Sākthikā, XXXIII. Sākthikā; XXXIV. Sākthikā.


7. Cf. about these repetitions, MN I, p. 52.


9. J. Kazys (MN III, p. 5) remarks that a more correct title should sound Sākthikā (i.e., part beginning with Sākthika Sutta) and that Sākthika is evidently used here in this sense.


12. Warder, 1967, p. 34.

13. Ibid., p. 226.


17. Ibid., p. 449-461.

18. Concerning similar enumerations see also A. Syrkin "On the beginning of the Sutta Pitaka (Brahmagīta Sutta)", Buddhist Studies, Ancient and Modern, ed. P. Hawwood and A. Platigory, London 1983, p. 159. The device of such combinations is characteristic of other classical Indian treatises beyond the Buddhist tradition as well (cf. A. Syrkin "Notes on the Kṣat Sūtra", Semiot. Lex., 11, 1974, p. 35 sq.).


ing noteworthy parallels in the Upadises (e.g. ma ni in Buddhavamsa Up. II 3.6; I 2.6, etc.; cf. ibid. 1.6; 1.4; 3.2; 5.17; 37.10 etc.), yamaka, Candakirti and other traditions (beginning with Haraśīla), R.C.Lew, Volume II, Poona 1946, p.408 sq.; A.J.B. Sylvain, Buddhist theory in ancient India, London 1931, p.157 sq., etc.


31 E.g. in description of "vital forces" (vīryā) in Buddhavamsa Up. IV 3.21-27; In Iśa Up. 9-14, etc. (Syrkin, "Zemetskii", p.64-5).


36 Winteritz, A History II, p.75 sq.


41 Cf. particularly corresponding characteristics in XXI, p.33-36; XXII, p.36-37.


44 One can note that Amatitha does not perish like Śākyam in Buddhavamsa Up. III 286 (possibly because the former repeated at the right time). Cf. Syrkin, "Zemetskii", p.99.


48 Cf. also Senart, Passages de la Buddhalihane, 1915, p. 155 sq.; J. B. Halin, Linkes between early and later Buddhist Mythology, Calcutta 1972, etc. We are discussing here only certain traits of the Buddha’s traditional image as reflected in canonical texts (cf. in this connection refer to the pragmatic approach in Kern, p. 12 sq., and Ultramare, L’histoire des idées théosophiques dans l’Inde II, Paris 1923; R. Keith, Buddhist Philosophy in India and Ceylon, Oxford 1933; H. Lassout, "La personnalité et l’esprit de Siddharm”, Bulletin de la Classe des Lettres et de Sciences Morales et Politiques de l’Académie Royale de Belgique XXII, 5, 1955, p. 199 sq.; H. Pouche, La vie du Bouddha, Paris 1949, etc.) and do not dwell on the problem of his historical existence - the question which, independently of the authenticity of separate biographical data and of the evolution mentioned, must be solved positively. (See Winternitz, "Gotama", p. 235 sq.; Brou, Pilgrimat, II, p. 46 sq.; Lassout, "La légende", p. 40; H. Smith, "On the ancient chronology of India" II, JAS 77, 4, 1957, p. 266 sq.; A. Pareau, Recherches sur la biographie de Bouddha dans les Sthapnikas und les Vayaptikas ancien I-II, Paris 1965/70, etc.; H. P. Baumann, "The historical data we possess on the person and the doctrine of the Buddha", Past and Present VII, 4, p. 317 sq.) remarks particularly that evidences of the Buddha are in any case more reliable than those of certain Greek philosophers at that time (like Thales).

49 A. Prince, "The concept of Buddhism in early and later Buddhism", Journal of the Oriental Society of Australia 1, 1-2, 1970, p. 116 sq. The author (ibid., p. 117) reminds us in this connection of E. Conze’s “Saviour” applied to Buddhism (cf. the latter’s article “Buddhist Saviours” in his Thirty Years of Buddhist Studies, pp. 87-97) and notes that the character of “saviour” in Buddhism and Christianity is entirely different. Cf. also B. S. N. A. Ray, “Problems of the application of Western terminology to Theravada Buddhism, with special reference to the relationship between the Buddha and the gods”, Religion II, 1, 1972, p. 37 sq.


51 Cf. Bapati, p. 13; XII III, p. 1 sq. The problem of honour in Buddhist texts seems rather complicated since we must take into consideration the inadequacy of corresponding criteria (cf. A. J. Syrkin, "Kancenjun Draemrimkhye Sampog Samten", Materialy po istorii i filologii Central'noi Azii 1, Ulan-Ude 1965, p. 66 sq., p. 74). One can suggest in any case a certain irony in separate admissions of the Buddha - cf. his talk with Khadda (XI 4 sq.), his parables of a man fallen in love with a woman he did not see, or of an ignorant architect (IX 15, 37 - XIII 19, 31 - cf. above, p. 76); cf. also A. S. 1. F. N. Schunke, "Hutter in dem Aedem Buddhismus", Buddhistischer Zeitschrift, III, 1, 1924, p. 37 sq.

52 Concerning these analogies, cf., for example, Syrkin, "Samikhi", p. 23 (repetitions), 95 (comparisons), 99 (false composition), 99 sq. (ambiguity of the teacher’s image), etc. Cf. remarks of H. V. F. N. Schunke, (A History II, p. 60) about distinctive traits of Pali and Sanskrit texts, particularly about certain parallels connecting them with the Spanish and Prakrit respectively.