

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 karsāpanas 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 Himālaya would 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 Boin Webb from the French of W.P.Chakravarti)

## NOTES ON PĀLI CANONIC STYLE

A.Syrkin

Notwithstanding certain re-evaluations of the views of the older Anglo-German school on the authentic value of the Pali Canon, this preserves its importance as the most complete and consecutive exposition of earlier Buddhist dogmatics<sup>1</sup>, the exposition presenting a source, irreplaceable both from a historical and literary point of view. Within the frames of the Canon, the *Dīgha 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 specimens of Pāli. The genre of *sutta* is represented in DN by the longest (of the title of the book) and the relatively complex texts, as regards plot and composition. At the same time DN is evidently one of the oldest parts of the Pali Canon, compiled during the first two-three centuries after the Buddha's death.<sup>2</sup> The analysis of DN style seems, therefore, to be significant for the study of earlier Pāli artistic style and, wider, of classical Indian poetics, including non-Buddhist tradition. The language of DN excels by a rich vocabulary (surpassing in this respect some of the Hindu canonical texts - e.g. the *Upaniṣads*) and together with some other *Tipiṭaka* books, can be regarded as a model of classical Pāli.<sup>3</sup>

DN is divided into three parts (*vaṅga*) containing, respectively, 13, 10 and 11 *suttas* unified according to rather different principles.<sup>4</sup> The first part, *Sīlakkhandavagga* ("A section referring to ethical rules"), includes I - XIII *suttas*<sup>5</sup> with common content each of which presents certain rules of moral conduct (*sīla*), speaks about knowing the truth and degrees of perfection (*jhāna*), leading to the highest concentration (*saṃādhi*). Corresponding admonitions repeat themselves with certain abbreviations and variants (such as different refrains; addresses that change according to the personality of interlocutor; use of synonyms - e.g. *sīla* - *carana* etc.) in II-XIII, beginning with the words *idha...Tathāgato loke upajjati* - "There appears in the world...an arahant"<sup>6</sup> (II 40 a.o.) - and ending with *nāparam itthattāyāti* - "After this present life there will be no beyond..." (II 98 a.o.).<sup>7</sup> This repetition, divided in different *suttas* into a different number of paragraphs (see DRC,I) comprises II 40-98 = III 2-2 = IV 23 = V 27 = VI 16-19 = VII 2-5 = 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 *suttas*, 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 DN (XVI 5.28; XXIII 29; XXXI 35).

The next section, Mahāvagga ("A large section"), though containing less suttas than the first and the third part of DN (10, i.e. XIV-XXIII), is indeed the largest - thanks to the size of XVI Mahāparinibbāna (other suttas of this part are much shorter and approximately equal to other DN suttas). In seven of them (XIV-XVII, XIX, XX, XXII) 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.<sup>8</sup> In any case, the principles of unification seems to be quite formal here. At the same time some traits differentiate XIV-XXIII suttas from I-XIII: certain developed techniques of narrative, use of mythological plots, evolution of certain concepts. We find here much more metrical interpolations (*gāthā*) than in the first part (34 to 3). Within the frames of the second part of DN, 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 DN, Pāṭikavagga - XXIV-XXXIV, is deliberately named after the Buddha's unsuccessful adversary from the first sutta of this part (XXIV - Pāṭika Sutta), which occurs only in this portion of DN.<sup>9</sup> The narrative element is also relatively developed here and the number of *gāthā* is still larger (146). It was supposed that some traits of this part are connected with addressing rather big audiences.<sup>10</sup> The third part is heterogeneous enough in respect of its didactics 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 (XXVI, XXVII). The didactics 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 precepts are combined with a vivid portrait of his opponent, Pāṭika, and probably contain certain elements of humour (see below). XXVI and especially XXVII are perhaps influenced by legends of the Purāṇic type. In separate suttas (cf. XXX, XXXI, XXXII) 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 DN, with respect to their composition (see below; cf. also XXXI 8-12; 15-19; 21-25; 28-33). 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 DN.

The verses (*gāthā*) of DN, based on the syllabic principle, are mostly represented (with certain digressions) by metres containing eight (*śloka*, *anuttubha*), or eleven (*tutthubha*) syllables in each of four (or six) parts (*pāda*).<sup>11</sup> As stated, these verses are almost absent in the first part of DN, where they serve only as a résumé of separate verses (cf. III 1.28; XI 85). They occur more often in the second and even more so in the third part, fulfilling a narrative function and freely alternating with prose (cf. e.g. in XVI). Sometimes they play an independent rôle which is confined neither to didactics nor narration and sounds somewhat emotional (cf. XIX 44; monologue of Pañcasikha in XXI 5 sq. etc.). They can constitute a prominent part of separate suttas - e.g. almost all XX (5-22), or XXXII (3-7, 10). An interesting case is that of XXX in which prose systematically alternates with verses containing metrical variations<sup>12</sup> (cf. also XXXI). Every part of DN is also concluded by a strophe, listing all corresponding suttas. The rôle of verses in DN and more so in some other Tipitaka books permits one to suggest that the Pali Canon is based not only on narrative prosaic texts (in particular of the Brāhmaṇa kind) but on poetic texts as well.<sup>13</sup>

R.O. Franke suggests that the supposed unity and completeness of DN indicates a single man's authorship and literary redaction.<sup>14</sup> Such unity, however, seems to be somewhat exaggerated by him and is refuted by some scholars.<sup>15</sup> As we see, within the framework of different parts the narration is different enough with respect both to style and composition. It has already been observed (P. Bapat, G. Pande a.o.) that a lack of uniformity can be perceived not only in separate parts of DN, 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 - cf. already mentioned repetitions in II-XIII, description of different professions in I-II, evidences on Bimbisāra in IV-V, connection between events described in XVI and XVII (death of the Buddha) etc.<sup>16</sup> Another trait is that of consequent "fastenings" (*Verknüpfungen*) between I and II, II and III, III and IV etc. with the help of specific formulas.<sup>17</sup> 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 Pali canonic style such as use of stereotype expressions, formulas, repetitions (see below) etc. These traits permit one to establish numerous textual coincidences, not only within the framework of DN but, e.g. between different Nikāyas 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 I 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 2.27; cf. similar constructions of the type P, not P (or opposite to P), P and not P, neither P nor not P, in VI 6 sq.; VIII 4; IX 27, 31 etc.<sup>18</sup> One can see that a major part of these enumerations is necessarily based on fourfold sets, which can be correlated with an evidently predominant rôle of tetrad and its multiples in Buddhist canonical texts. Such is, e.g., a number of precepts connected with "four grounds" (vatthūni) in I 1.30; 2.1 sq.; 16 sq.; 23 sq. etc. The 62 doctrines (ditthi, i.e. the wrong views described by the Buddha in DN 1)<sup>18a</sup> classified according to these grounds are distributed thus: 18 (4+4+4+2) + 44  $\sqrt{76}$  (4+4+4+4) + 8 (4+4) + 8 (4+4) + 7 + 5. We can cite in this connection II 91; IV 4 sq.; VI 6-7; XI 67 sq.; XIII 76-77; XXII 6 etc. The corresponding principle is perhaps the most important in traditional Buddhist dogmatics - cf. such concepts, often mentioned in DN, also as the four noble Truths (ariya sacca), the four degrees of perfection (jhāna), the eightfold path (aṭṭhaṅgiko maggo), the thirty-two signs of the Buddha (lakkhana) etc.

The principle of triad is relatively less important, though we can trace it on different levels as well. Apart from more general regularities (cf. division of the Tipitaka itself), we find it consecutively in the triple structure of DN, in I and in I.1 (1.7-10; 11-20; 21-27).<sup>19</sup> This principle is used in the structure of repetitions (see below) - cf. threefold addresses in XI 1-3; XIV 3.3-6; 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 (Tisarāṇa: Buddha, Dhamma, Saṅgha), used for joining the Order.<sup>20</sup> Cf. 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<sup>21</sup> - numerous examples are presented in XXXIII and XXXIV built on corresponding principles. The analysis of separate lists, however deliberate they may seem, can also show certain regularities - cf. for example, the rôle 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.<sup>22</sup> At the same time separate fragments can be probably regarded as a tribute to a kind of "number automatism" - for example in the exposition of

XXXIII and XXXIV, already mentioned above, where we find a consecutive gradation from 1 to 10 (relatively more regulated 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 Pāli canonic text - Aṅuttara Nikāya, 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.<sup>23</sup>

The character and rôle of number symbolism in DN 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. Bṛhadāraṇyaka Upaniṣad II 4 = IV 5; Bṛhadār. Up. II 1 = Kauṣītaki Up. IV etc.)<sup>24</sup> and has numerous analogies in other cultures (for example, in the synoptic Gospels). One can see, however, that in Pāli canonical texts (and particularly in DN) this device is employed almost to the extent of cliché in the greater part of certain suttas.<sup>25</sup> A tendency towards repetition can be discerned in different levels of the text - from separate morphological, lexical, phraseological units to relatively long fragments including, sometimes, scores of paragraphs. E.g. a characteristic of classical Buddhist prose<sup>26</sup> is the repetition of certain words in different combinations (objects with the same verb, attributes with noun, etc.). In the very beginning of DN we find such stereotype descriptions of the Buddha, his followers etc.: mahatā bhikkhu = saṅghena saddhim pañca-mattehi bhikkhu satehi ("with a great company of the brethren, with about five hundred brethren - I 1.1 etc.); Buddhassa avannaṃ bhāsati... Buddhassa vannaṃ bhāsati ("speaking in dispraise of the Buddha, in dispraise of the Doctrine, in dispraise of the Order... in praise of the Buddha, in praise of the Doctrine, in praise of the Order... - ibid.); samagārāmo paṇḍita = rato paṇḍita = paṇḍi samagga = karaniṃ vācam bhāsita ("a peacemaker, a lover of peace, impassioned for peace..." I 1.9); kāla = vādi bhūta = vādi attha = vādi dhamma = vādi vinaya = vādi ("in season he speaks, in accordance with the facts he speaks, words full of meaning he speaks, on religion he speaks, on the discipline of the Order he speaks - ibid.). Cf. also I 3.74: Attha = jālan... Dhamma = jālan... Brahma = jālan... Ditthi = jālan;<sup>27</sup> II 1: Raṇaviyā... ratti, abhirūpa... ratti, dassaviyā... ratti, pāsādikā... ratti, lakkhana... ratti; II 102: khatāyam bhikkhave rāja, upahatāyam bhikkhave vāṇā. In this connection another similar device can be mentioned - a consecutive use of words, synonymically close to each other, with possible sound repetitions on lower (particularly morphological) levels - for example: abhisandeti parisandeti paripureti parispharati ("his very body does he so pervade, stretch, permeate and suffuse with joy - II 75 sq.; cf. XXII 18 etc.).<sup>28</sup> On the other hand the antonymous pairs are



also usual - some of them enter the enumerations of logical possibilities (see above) and for their part contain certain repetitions on different levels. Cf. for example: samudayañ ca atthagamañ ca assādañ ca ādinavañ ca ("rising up and passing away...sweet taste...danger" - I 1.36 sq.); ekacca = sassatikā ekacca = asassatikā (Eternalists...non = Eternalists - I 2.1 sq.); sukhe dukkhe ("and ease and pain" - II 89); dibbe ca mānuse ca, ye dūre santike ca ("both human and celestial, whether far or near" - II 89); sa = rāgam... vīta = rāgam... ("the passionate... the calm..." - II 91-92) etc.<sup>29</sup> 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 sutam in the very beginning) DN contains numerous phrase repetitions, within the frames of separate suttas and their fragments. Such are anaphoras yathā vā pañ'eke bhonto samāna = brāhmaṇā... in every paragraph of I 1.11-27; idha bhikkhave ekacco samaṇo vā brāhmaṇo vā (in I 1.31-34) and so on. There are refrains like: iti vā hi bhikkhave putthujāno Tathāgataṃ vannaṃ vadamāno vadevya (I 1.8-27); idam pi'ssa hoti sīlasamī (II 42-63 etc.). A stereotype description of the Buddha's qualities often is repeated: tam kho pana Bhagavantam Gotamaṃ evaṃ kalyāṇo kitti = saddo abbhuggato... ("And this is the good report that has been noised abroad as to Gotama the Blessed One" - II 8; III 1.2; IV 6; XIII 7 etc.; cf. XXVI 25 etc). Some repetitions evidently fulfil certain narrative functions, ensuring a kind of retardation in descriptions of personages 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, 24-25; 3.32-44, 45-57, 58-70; II 2-7, 16, 18-19, 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, 87-88, 89-90, 91-92 etc.; III 1.12-13; 2.3; IV 5-6 (= V 6-7); V 12, 16 sq; VI 6-7, 8-9, 10-11; VIII 6-12; X 1.2-4; XI 67-81; XII 2, 4-6, 8, 16-18; XIII 4-5, 8 sq., 31-32, 80; XV 4 sq.; XVI 3.2-5 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 10) 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 19; IX 37 = XIII 21; XVI 1.16-17 = XXVIII 1-2 etc. Corresponding variations often refer to a specific set of

concepts, pertinent to the admonition. This principle was already testified in respect of other Pāli texts<sup>30</sup> and beyond the Buddhist tradition as well.<sup>31</sup>

The device of repetition is closely connected with the functions of the Pāli Canon and the character of its tradition. We must remember that a major part of the Canon served an admonition transmitted orally.<sup>32</sup> 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 dogmatic 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.<sup>33</sup> 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; XVI 1. 15-17 and XXVIII 1-2, or beyond the frames of DN - suttas 124-126 and 191-192 of the Saṃyutta 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 Majjhima Nikāya).<sup>34</sup>

DN abounds with comparisons that make the Buddha's admonitions rather vivid and picturesque.<sup>35</sup> 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 (sihanāda - describing the Buddha's sermon: VIII 22, 24; XXVIII 1), a string of blind men clinging one to the other (about the brāhmaṇas versed in the three Vedas - XIII 15), a waterless desert, a pathless jungle etc. (XIII 36), a lotus flower (XIV 1.34; cf. XXI 5 etc.), a tangled skein, a matted ball of thread etc. (XV 1), a mirror (XVI 2.8), a lamp (XVI 2.26), a figure made of gold (XVIII 17), different animals (XXVI 20), butter, honey, comb etc. (XXVII 14), moonshine (XXXI 6), brigands (XXXII 9) 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; XXX 1.2).



"Unfolded" comparisons are often introduced by a formula: seyvathā' pi ...evam eva... ("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 brāhmana 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 progeny 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 35,37; 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 (XI 85); with crossing the river (XIII 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 mire (XXIII 9 sq.); with a gamester who has swallowed poisoned dice (XXIII 27); etc. Some of these comparisons are in fact similar to short tales of a parable type - cf. for example XXIII 13 - about the brāhmana wife who killed an unborn infant in her own womb; XXIII 29 - about a man seeking for treasure; etc. Such digressions can be placed in a successive line (cf. II 69 sq.; XXIII 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 manners and occupations of different estates - brāhmanas, warriors, merchants, artisans etc.<sup>36</sup> 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; XXI 1.5 etc.); the crossing of a river (XIII 24, 26, 29); a gem (mani - cf. II 84 etc.); an elephant (XXI 1.5); etc.<sup>37</sup>

Suttas of DN present examples of relatively developed narrative techniques.<sup>38</sup> An important function is performed here by dialogue, sometimes rather lively and dramatic. Such is, for example, the Buddha's conversation with young Ambaṭṭha (III). It is not restricted to pure didactics, but passes through different stages in the course of which Ambaṭṭha'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 in 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 me sutaṃ ("Thus have I heard"). According to tradition, me 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 XXXIII and XXXIV). Me 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.<sup>39</sup>

The most usual initial point of the plot (especially in the first part of DN) is the arrival of the Buddha and the monks following him (their traditional number is five hundred) at a certain place - Kosala, Aṅga, Māgadha etc. One of the local inhabitants - often a certain brāhmana authority or his pupil (Pokkharasādi, Kassapa, Subha etc.); this rôle is performed also by Ajātasattu, King of Māgadha - 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, whereupon 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 Ambaṭṭha first and then the latter's teacher, Pokkharasādi. Sometimes he teaches two interlocutors at the same time: Mandissa and Jāliya in VII, Vāsetṭha and Bhāradvāja 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. III). So, for example, some brāhmanas are discussing whether their colleague Sonadanda should approach the Buddha or not (IV 4 sq.; cf. V 5 sq.), while Sonadanda 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 1.16), the sacrifice 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, is the Buddha's repeated precept of II-XIII. In II 40-98 this precept is inserted into an admonition



to King Ajātasattu; while in III 1.2 sq.; IV 23 sq.; and VIII 18 sq. it is exposed in a similar manner, when illustrating the image of the brāhmaṇa 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 Upanisadic dogmatics). In VI 16-19 (= VII 2-5) it is the part of the conversation with Mahāli - 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 - *jīvan* 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 his wonders). In XII 19 sq. it serves as the admonition 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 Vaseththa where the Buddha expresses the imperfection of brāhmaṇas 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 DN (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 rôle of narration, its specific gravity, grows here considerably. Accordingly, XIV contains the story of the Buddha's previous births (near to the genre of *apadāna*) - a new detail of dogmatics, 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 contamination of different legends, reminds one of the genre of chronicle (separate fragments of which it probably preserved); for the dogmatics is interwoven here with narration that is somewhat dramatic and emotional. XVII is closely associated with the previous sutta. 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 Kusāvati). Similar traits are found in the next XVIII-XXI suttas, where a prominent rôle is played by mythological personages<sup>40</sup> (in the first part such personages are introduced but rarely - cf. the appearance of the yakkha Vajira-pāṇi before Ambattha in III 1.21 or of different gods in XI 68). Another pecu-

liarity 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 DN suttas, the mode of exposition, the development of plot, and certain compositional traits suffer considerable changes in separate parts.<sup>41</sup> One can add that these differences concern also the principles of denomination. Omitting 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 (Brahmajāla containing a metaphorical description), II (Sāmaññaphala) and XIII (Tevijja), while in III-XII the titles are based on the names of the Buddha's interlocutors (Ambattha, Sonadanda, Kūṭadanta etc.) with a single complication in VIII (Kassapa = *sīhanāda*: 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 *mahā*-) and four after heroes' names (XVII-XIX; XXIII: Mahāsudassana, Janavasabha etc.). Such names are still more rare in the titles of the third part - cf. XXIV (Pātika) and XXVI (Sigālovāda). The other titles are somehow or 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 Udumbarika in XXV, presumably the town Ātānāta in XXVII), figurative expressions (*sīhanāda* in XXV, XXVI; cf. also XXVIII, XXIX etc.). The titles of XXXIII (Saṅgīti) and XXXIV (Dasottara) are based, strictly speaking, more on the principle of exposition than on the contents. As it was said, the parts themselves (Sīlakkhandavagga - Mahāvagga - Pāṭikavagga) are named after different principles.

This variety, however, is combined with a certain constancy 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 from the very beginning (like Ajātasattu). Others cling to their delusions and first oppose him (like Ambattha), though in the end they are all converted by him.<sup>42</sup> 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 his silence (*tuppi*) as a sign of consent - cf. III 2.19; IV 24; etc.<sup>43</sup> A



certain ambiguity is characteristic of him, his benevolence sometimes alternates with threats (e.g. to Ambattha; cf. evidently a traditional spell: satt-adhā muddhā phalissati - "his head splits into pieces on the spot") pronounced by the Buddha in III 1.20 (cf. also V 21; XXIV 1.22 - a scene of Pātika's humiliation). Such an attitude, traced also in some Upanisadic texts (where it is expressed even more strongly),<sup>44</sup> lends a kind of ambivalence to the image of the founder of Buddhism.

At the same time, different suttas of DN 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 "deification".<sup>45</sup> In this process (still more typical of later Mahāyāna trends) one can suggest - apart from possible typological affinities - certain influences of more archaic (particularly Vedic) mythological motifs and concepts.<sup>46</sup> These 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; XXX 1.2; cf. above).<sup>47</sup> All this provides, within the frames of DN, rich material on the earlier evolution of the Buddha's image and doctrine.<sup>48</sup> It is worthwhile to add here that, as regards corresponding analysis, we should be careful in speaking of the Buddha's "deification", 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 Hīnayāna. The concept of "Buddha-hood" as a complex of the Buddha's qualities cannot be explained by this opposition ("Manhood - godhead") - it is a specific concept, sui generis, within the frames of the corresponding system.<sup>49</sup>

DN also contains interesting characteristics of other personages - pupils and followers of the Buddha (Ānanda, Kassapa), laymen converted by him (Sona-danda, Pokkharasādi) etc.<sup>50</sup>, presenting a combination of stereotype and individual traits. Vivid is the image of King Ajātasattu in II, who admires 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 Pokkharasādi 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 Pātika wanting to rise from his seat and being unable to do so (XXIV 1.20).<sup>51</sup>

Some of the stylistic and compositional traits noted above seem to be typical of the earlier stage of "scientific" description in ancient Indian literature, as reflected in its ethical and philosophical texts - cf., for example, certain parallels in Vedic canonic style, particularly that of the early Upanisads.<sup>52</sup> At the same time some of these devices - such as frame-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

- 1 Cf. in this connection: L. Renou, J. Filliozat L'Inde classique II, Paris 1953, p. 516 sq.; C. Regamey "Le problème du Bouddhisme primitif et les derniers travaux de Stanislaw Schayer", Rocznik Orientalistyczny XXI, 1957, p. 38 sq.; E. Conze Thirty Years of Buddhist Studies, New York 1968, p. 1 sq., 10 sq. See also: H. Oldenberg "Studien zur Geschichte der buddhistischen Kanon", Nachrichten der Akademie der Wissenschaften (Philol. hist. Klasse), Göttingen 1912, p. 209; R. O. Franke "The Buddhist Councils at Rājagaha and Vesālī as alleged in Cullavagga XI, XII", JPTS 1908, p. 75; idem, "Der dogmatische Buddha nach dem Dīgha-nikāya", Wiener Zeitschrift für die Kunde des Morgenlandes XXVIII, 1914, p. 331 sq.; O. Strauss Indische Philosophie, Munich 1925, p. 87; L. de La Vallée Poussin Bouddhisme, opinion sur l'histoire de la dogmatique, Paris 1925, p. 49; T. Y. Elizarenkova, V. N. Toporov The Pāli Language, Moscow 1976, p. 22, etc.
- 2 Cf. Franke "The Buddhist Councils", p. 66; idem "Die Buddha-lehre in ihrer erreichbar-ältesten Gestalt (im Dīghanikāya)", ZDMG 69, 1915, p. 455 sq.; 71, 1917, p. 50 sq.; DN, tr. R. O. Franke, Göttingen 1913, p. ix sq. (DF). T. W. Rhys Davids Buddhist India, London 1916, p. 188; A. B. Keith Buddhist Philosophy in India and Ceylon, Oxford 1923, p. 17 sq.; B. C. Law "Chronology of the Pāli Canon", Annals of the Bhandarkar Oriental Research Institute 12, Part 2, 1931, p. 170 sq.; idem A History of Pāli Literature I, London 1933, p. 13 sq.; E. Frauwallner The Earliest Vinaya and the Beginning of Buddhist Literature, Rome 1956, p. 65 sq.; G. C. Pande Studies in the Origins of Buddhism, Allahabad 1957, p. 16 sq., etc.
- 3 See H. Oldenberg Zur Geschichte der altindischen Prosa. Mit besonderer Berücksichtigung der prosaisch = poetischen Erzählung, Berlin 1917, p. 41; W. Geiger Pāli Literature and Language, Calcutta 1956, p. 2; Elizarenkova, Toporov, p. 21.



- 4 Cf. P.V.Bapat "The different strata in the literary material of the Dīgha Nikāya", Annals of the Bhandarkar Oriental Research Institute 8, Part 1, 1926, p.1 sq. These principles are different in the other canonical books as well (e.g. in Majjhima Nikāya - cf. M.Winternitz A History of Indian Literature II, Calcutta 1933, p.56).
- 5 DN suttas are signified here by Roman numerals according to their order: I - Brahmajāla, II - Sāmaññaphala, III - Ambaṭṭha, IV - Saṇḍanda, V - Kūṭadanta, VI - Mahāli, VII - Jāliya, VIII - Kassapa-sīhanāda, IX - Potthapāda, X - Subha, XI - Kevaddha, XII - Lohicca, XIII - Tevijja, XIV - Mahāpadāna, XV - Mahānidāna, XVI - Mahāparinibbāna, XVII - Mahāsudassana, XVIII - Janavasabha, XIX - Mahāgovinda, XX - Mahāsamaya, XXI - Sakka-pāṇha, XXII - Mahāsatipatthāna, XXIII - Pāyāsi, XXIV - Pātika, XXV - Udumbarika-sīhanāda, XXVI - Cakkavatti-sīhanāda, XXVII - Aggañña, XXVIII - Sampasādanīya, XXIX - Pāsādikā, XXX - Lakkhana, XXXI - Sigālovāda, XXXII - Ātānātiya, XXXIII - Saṅgīti, XXXIV - Dasuttara.
- 6 We refer here and below to DN edition: The Dīgha Nikāya, ed. by T.W.Rhys Davids and J.E.Carpenter, 3 vols, PTS 1890, 1903, 1910 (DRC) and translation: Dialogues of the Buddha, tr. by T.W. [and C.A.F.] Rhys Davids, 3 vols, PTS 1899, 1910, 1921 (DR).
- 7 Cf. about these repetitions, DR I, p.59.
- 8 Cf. Bapat, p.3. Another traditional explanation connects this title with the "great respect" surrounding these suttas. See: The Dīghanikāya, General Editor Bhikkhu J.Kashyap, Vol.II, Patna 1958, p.ix (DK).
- 9 J.Kashyap (DK III, p.ix) remarks that a more correct title should sound pāṭi-kādi (i.e. part beginning with Pātika Sutta) and that pāṭika is evidently used here in this sense.
- 10 Cf. Bapat, p.2 sq.
- 11 Cf. R.O.Franke "Die Gāthās des Dīghanikāya und ihren Parallelen", JPTS 1909, p.311 sq.; A.K.Warder Pali Metre, PTS 1967, particularly pp.16, 86, 94 sq., 98, 225; Elizarenkova, Toporov, p.62 sq.
- 12 Warder, 1967, p.94.
- 13 Ibid., p.226.
- 14 See DF, pp.xxx, xlii etc.; R.Franke "Das einheitliche Thema des Dīghanikāya", Wiener Zeitschrift für die Kunde des Morgenlandes XXVII, 1913, p.198 sq.; idem, "Der Verknüpfung der Dīghanikāya Suttas untereinander", ZMG 67, 1913, p.409 sq., etc.
- 15 Cf. Geiger, 1956, p.17 sq.; Renou, Filliozat, 1953, II, p.350 sq.

- 16 Franke "Der Verknüpfung", p.414 sq. (cf. his commentary in DF).
- 17 Ibid. pp.419-461.
- 18 Concerning similar enumerations see also A.Syrkin "On the beginning of the Sutta Pitaka (Brahmajāla Sutta)", Buddhist Studies, Ancient and Modern, ed. P.Denwood and A.Piatigorsky, London 1983, p.158. The device of such combinations is characteristic of other classical Indian treatises beyond the Buddhist tradition as well (cf. A.Syrkin "Notes on the Kāma Sūtra", Semiotica 11, No.1, 1974, p.35 sq.).
- 19a See T.W.Rhys Davids Buddhism. Its History and Literature, New York 1896; repr. Calcutta 1962, pp.31-33. Cf. A.Syrkin "On the beginning of the Sutta Pitaka", pp.157-8.
- 19 Cf. Franke "Die Buddhalehre", 1917, p.98.
- 20 See B.C.Law "Three refuges (tisarana) in Buddhism", The Maha Bodhi 61, 5-6, 1953, p.155 sq.
- 21 Cf., for example, numerical lists in E.Conze Buddhist Meditation, London 1956, p.174 sq.
- 22 Cf. A.Syrkin, V.N.Toporov "La triade et la tétrade", Tel Quel, 1968, No.35, p.27 sq.; A.Syrkin "Čislovye komplexy v rannix upaniṣadax", Trudy po znakovym sistemam IV, Tartu 1969, p.83 sq. (particularly analogies to Buddhist number symbolism).
- 23 See B.Heimann "Significance of numbers in Hindu philosophical texts", Journal of the Indian Society of Oriental Art VI, 1938, p.88 sq.; Syrkin, Toporov, p.30. Cf also notes on the structure of the Kumārapāṇha (Khuddakapāṇha), where similar gradation (1-10) is found, and some other texts - V.N. Toporov "Iz nabljudenij nad strukturoj nekotoryx buddijskix tekstov", Materialy po istorii i filologii Central'noj Azii 3, Ulan-Ude 1968, p.58 sq.
- 24 Cf. H.Oldenbergh Die Lehre der Upanischaden und die Anfänge des Buddhismus, Göttingen 1923, p.302 (Anm.114); B.Heimann Studien zur Eigenart indischen Denkens, Tübingen 1930, p.181 sq.; T.G.Mainkar Some poetical aspects of the Rgvedic repetitions, Poona 1966; A.Ja.Syrkin "Zametki o stilistike rannix upaniṣad", Vestnik Drevnej Istorii, 1971, No.2, p.95, etc.
- 25 See Renou, Filliozat, II, p.338 sq.; E.Lamotte Histoire du Bouddhisme indien de l'origine à l'ère Śāka, Louvain 1958, p.157 sq.; Ju.M.Alixanova "Tipitaka", Literatura drevnego Vostoka, Moscow 1971, p.167 sq.
- 26 Cf. Oldenbergh Zur Geschichte, p.42 sq.
- 27 Cf. Syrkin "On the beginning", p.163.
- 28 Cf. Alixanova, p.168



- 29 In this connection one can mention another characteristic trait of the Buddha's didactic style - that of negation. The latter is displayed in phraseology and techniques of discourse (cf. anaphoras in I 1.8, refrains in I 1.11 sq., II 97; IX 16 etc.) and can be traced in separate important concepts (nibbāna, anatta etc.). Cf. R.O.Franke "Der Negativismus in der alten Buddhalehre", Aufsätze zur Kultur- und Sprachgeschichte Vornehmlich des Orients E.Kuhn...gewidmet, Breslau 1916, p.336 sq.; M.Walleser "Der Buddhistische Negativismus", Zeitschrift für Buddhismus und verwandte Gebiete V, 1923-4, p.168 sq.; C.A.F.Rhys Davids "Buddhism and the Negative", JPTS 1924-27, p.237 sq.; M.Winternitz "Gotama the Buddha, what do we know of him and his teachings?", Archiv Orientalní I, 2, 1929, p.238; G.Grimm La religion du Bouddha, la religion de la connaissance, Paris 1944, p.161; G.H. Sasaki "The historical evolution of the concept of negation: nekkhamma and naiskramya", JAOS 83, 1963, p.477 sq.; A.Wayman "The Buddhist 'Not this, Not this'", Philosophy East and West 11, 3, 1961, p.99 sq. See also concerning noteworthy parallels in the Upanisads (e.g. na iti in Bṛhadāraṇyaka Up. II 3.6; III 9.26, etc.; cf. ibid. III 8.8; IV 3.22; Śvetāśvatara Up. III 9-10, etc.), Śaṅkara, Candrakīrti and other traditions (beginning with Heraclitus) - B.Heimann "The significance of negation in Hindu philosophical texts", B.C.Law Volume II, Poona 1946, p.408 sq.; A.Ja.Syrkin Nekotorye problemy izučeniia upaniṣad, Moscow 1971, p.157 sq., etc.
- 30 See Toporov, p.54 sq. in respect of Dhammasaṅgani I 1.1. Cf. more detailed exposition in Syrkin "On the beginning", pp.161-2.
- 31 E.g. in description of "vital forces" (prāṇa) in Bṛhadāraṇyaka Up. IV 3.23-30; in Isā Up. 9-14, etc. (Syrkin, "Zametki", p.94-5).
- 32 Cf. Geiger, p.11-12; A.Coomaraswamy Buddha and the Gospel of Buddha, London 1916, p.260; 274, etc.
- 33 Cf. Oldenberg Zur Geschichte, p.46 sq.
- 34 Geiger, p.12; cf. also concerning parallels in verses: Franke "Die Gāthās", p.311 sq.
- 35 See corresponding lists in: C.A.F.Rhys Davids "Similes in the Nikāyas", JPTS 1906-7, p.52 sq.; cf. also K.Hoppenworth Buddhistische Gleichnisse, speziell die Wievergleiche nach dem Majjhima-nikāya I, Hermannsburg 1972.
- 36 Winternitz A History II, p.75 sq.
- 37 Cf. in this connection: R.Sewell "Early Buddhist Symbolism", JRAS 18, 1888, p.364 sq.; G.Mensching Buddhistische Symbolik, Gotha 1929; C.A.F.Rhys Davids "Zur Geschichte des Rad symbols", Erano's Jahrbuch 1934, Zürich 1935, p.153 sq.; W.Kirfel Symbolik des Buddhismus, Stuttgart 1959; T.B.Karunaratne

- "Le symbole bouddhique de la roue", Samādhi. Cahiers d'études bouddhiques VI, 1, 1972, p.31 sq.; 3, p.120 sq.; B.G.Gokhale "Animal symbolism in early Buddhist literature and art", East and West N.S. 24, 1-2, 1974, p.111 sq., etc.
- 38 See Winternitz A History II, p.68 sq.; Law A History II, p.644; E.L.Clancy "The Buddha's teaching as literature", Vesak Sirisara Buddhist Annual 1959, Vol.XXIV, p.58 sq.
- 39 Cf. H.Kern Manual of Indian Buddhism, Strassburg 1896, p.2; L.de La Vallée Poussin Bouddhisme, opinion sur l'histoire de la dogmatique, Paris 1925, p.34; Geiger, p.10; J.Brough "Thus have I heard", Bulletin of the School of Oriental and African Studies X, Part 2, 1956, p.416 sq.; S.Dutt The Buddha and Five After-centuries, London 1957, p.3 sq.
- 40 Cf. Bapat, p.2 sq.; E.Thomas The History of Buddhist Thought, London 1933, p.265 sq.
- 41 Cf. particularly corresponding characteristics in DK I, pp.xxii-xxvi; II p.xxv-xxvi; III pp.xx-xxii.
- 42 Cf. Franke "Das einheitliche Thema", p.198 sq.; 276 sq.; idem, "Der Buddha als 'ernst-bedacht und vollbewusst'", Beiträge zur Literaturgeschichte und Geistesgeschichte Indiens. Festgabe H.Jacobi, Bonn 1926, p.327 sq.
- 43 It can be connected also with well-known abstention from discussing metaphysical questions. See: Franke "Die Buddhalehre", 1915, p.456 sq.; T.W. Organ "The Silence of Buddha", Philosophy East and West 4, 2, 1954, p.125 sq.; K.Jaspers Die grossen Philosophen I, Munich 1957, p.225; Yoshinori Takeuchi "The Silence of Buddha", Philosophical Studies of Japan VI, Tokyo 1965, p.43 sq.
- 44 One can note that Ambaṭṭha does not perish like Śākalya in Bṛhadāraṇyaka Up. III 9.26 (possibly because the former repented at the right time). Cf. Syrkin "Zametki", p.99.
- 45 Cf. Bapat, p.2 sq., 12. R.O.Franke ("Der dogmatische Buddha", p.355) suggests that the Buddha embodied the concept of the Deity participating in men's everyday lives. See also on the corresponding aspects of the Buddha's image: E.Senart Essais sur la légende du Buddha, son caractère et ses origines, Paris 1882; H.v.Glasenapp Brahma und Buddha, Berlin 1926; idem, Buddhismus und Gottesidee, Wiesbaden 1954; E.Lamotte "La légende du Buddha", Revue de l'histoire des religions 34, 1947-48, p.37 sq.; A.Bareau "The superhuman personality of Buddha and its symbolism in the Mahāparinirvāṇa-sūtra of the Dharmaguptaka", Myths and Symbols. Studies in honor of M. Eliade, Chicago 1963, p.9 sq. Cf. in this connection the notes of A.Prince (below, n.49).



