General assembly of monks, said to have been seven hundred Arahattas, could not come to a settlement regarding the ten controversial points, they finally decided to hand it over to a committee to resolve it. Eight well-qualified elders, four each to represent the two regional grouping of the then Sāṅgha, were selected by them to find a solution. These eight Elders, with a ninth as the provider of facilities, withdraw to the quietness of the Vālikārāma and, led by the two Elders Sakkākāmi and Revata, examined each controversial point in the light of the accepted rules of discipline and finally resolved the legal dispute. Nine of the ten points were totally rejected and only one was partially accepted. The final solution was then put to the full assembly and was unanimously accepted.

References

2. ibid. Vol. VI, p. 317

C. Witanachchi.

**UDĀNA** stands literally for “breathing out” and thus, in an applied sense, for an “in-spired saying” or a “solemn utterance”. Such inspired utterances occur repeatedly in various discourses. The term udāna also features in a listing of altogether nine āgga of early Buddhist texts (e.g., M. I, 133; see also ANGA). According to the commentarial explanation, udāna here stands for the textual collection known as the Udāna, found as the third book in the fifth Nikāya of the Pāli canon (MA. II, 106; see also KHUDDAKA-NIKĀYA). It is with this textual collection that the present article is concerned.

The Pāli text of this textual collection has been edited by Steinhiäl, and has been translated into the following European languages: into English by Strong, Woodward, Irleand and Masefield; into German by Seidenstücker and Schifer; into Italian by Filippiani-Ronconi; and into Spanish by Dragonetti. The commentary on the Udāna by Dhammapāla, which forms part of the Paramatthadiponī, has been edited by Woodward and translated by Masefield.

**The Verses in the Pāli Udāna Collection**

Each of the discourses contained in the Udāna collection contains a prose section that leads up to and provides the background to the actual udāna. This udāna is invariably introduced by the statement that the Blessed One, in relation to the significance of the particular event or occasion under discussion, “breathed forth” or gave expression to an inspired utterance, imaṃ udānaṃ udāses. The commentator Dhammapāla explains that just as oil might overflow when a container is too small to hold its quantity, or as water may overflow a reservoir, so an udāna is the overflowing of joy in the heart (UdA. 2).

The Udāna collection comprises eight chapters, each of which contains ten discourses, thus amounting to altogether eighty discourses. This count differs from the description of the Udāna collection given by Buddhaghosa, according to whom the Udāna contains altogether eighty-two discourses, soma-nassaṁ ahaṁyikāhaṁhaṁsaṁyuttā dve-asūti suttantā udānaṁ ti veduttabhā (MA. II, 106). Not only does the count not fit the actual collection, but the udānas are also not all in verse, hence Buddhaghosa’s qualification of the udāna discourses as being accompanied by gāthās would not be appropriate for all of them. A case in point are the first four udānas in the eighth chapter. These are not in verse, being more of the nature of doctrinal statements on the nature of Nibbāna. Notably, one of these udānas (8.3) recurs in the hivattake as part of a prose introduction that is followed by a set of verses spoken by the Buddha (It. 37). While the verses have not been included in the Udāna collection at all, the corresponding prose statement on the nature of Nibbāna is treated as an udāna in its own right.

The first chapter of the Udāna collection, the Bodhiyagga, starts off with three discourses that describe how the recently awakened Buddha contemplated dependent arising (patīccha samuppāda). By placing these verses at its beginning, the Udāna sets out with what, both chronologically and doctrinally, forms the very foundation of Buddhism. The theme of awakening recurs towards the conclusion of the same first chapter, whose last discourse reports how the non-Buddhist wanderer Bāhiya attained instantaneous full awakening after receiving an enigmatic instruction by the Buddha. This enigmatic instruction to some extent reminds one of the types of instruction given later in the Zen traditions. Other discourses in this chapter, however, do not bear any apparent relation to the chapter heading bodhi, such
as the tale of a yakṣa who tried to frighten the Buddha (1.7). The chapter headings in the remainder of the Udāna collection also do not reflect the theme of the respective chapter, but are mostly taken from a particular discourse. This is often the first in the chapter, 10 while the title of the seventh chapter appears to be an expression of its comparatively small size, the Ćūla Vagga.

Though the prose sections in the first chapter of the Udāna collection do not treat the same theme, the verses are closely related to each other, as they all refer to a "Brahmin". Not only does the word brāhmaṇa occur in each of the verses in the first chapter, but often verses of successive discourses are also related to each other by sharing other words in common. Apart from the case of the first three discourses, whose verses are nearly identical, the verses of the fourth and fifth discourse share a reference to dhamma, and the verses of the fifth and sixth discourse have references to khaṇa in common. The verses of the sixth and seventh discourses refer to "not another", mahaṇa, and to "one's own", saka, respectively. The verses of the ninth and tenth discourses share a reference to “water”, tudaka and aparidh. This indicates the existence of 'concatenation', a phenomena where a series of textual items to be memorized are arranged in such a manner that a word found in the preceding item also occurs in the following item, thereby facilitating recall in proper sequence.8

Such concatenation, however, would have its full effect only when the verses are memorized on their own, without the prose sections. Thus the existence of concatenation between the verses of the first chapter of the Udāna collection suggests that at an earlier point of time only the verses were in existence, to which the prose sections were added subsequently. This is, in fact, the position taken by most scholars, who comment that the verses in the Udāna probably belong to an earlier textual strata, whereas the prose would have been added later in the form of a commentary on the verses.9 Here it is also noteworthy that the first chapter ends with the remark “this inspired utterance was also spoken by the Blessed One, so I heard”, ayam pi udāna vutto bhagavata, iti me sutam, a remark not found elsewhere in the Udāna collection. This remark could be a remnant from a time when the udānas still followed each other directly and were set apart from each other with the help of such a re-mark.10

In the second chapter, the Mucalinda Vagga, the connecting theme of the verses is “happiness”, sukha, found in each verse except one (2.7). How this theme has influenced the structure of this chapter can be seen with the first discourse, which describes an occasion when the nāga-king Mucalinda protected the recently awakened Buddha from rain. In the Vinaya, this discourse follows right after the four discourses that in the Udāna collection stand at the beginning of the Bodhi Vagga (Vin. 1, 3). Thus for the discourse on Mucalinda to be separated from this set and placed in a different chapter of the Udāna collection would be due to the fact that its verse does not refer to a brāhmaṇa and thus could not become part of the assembly of verses in the first chapter.

Several verses in the Mucalinda Vagga are also related by concatenation, as the first three verses share a reference to kāma, which unites otherwise quite different discourses that, in addition to the Mucalinda tale, depict a group of monks engaged in worldly talk and some youths maltreating a snake (2.2 and 2.3). Half of the verses of the fifth and sixth discourses are identical, whereas the respective stories differ considerably, the former being about a layman too busy to visit the Buddha and the latter about a wanderer who tries to get oil for his pregnant wife (2.5 and 2.6). The verses of the seventh and eighth discourses share a reference to pīvarāṇa. Here the respective stories are also related by content, both being on the theme of a son (2.7 and 2.8).

The theme that holds together the verses in the third chapter, the Nanda Vagga, is the bhikkhu. Here, too, verses belonging to rather different stories are related to each other by concatenation. Thus the verses to the second and third story share references to the kānakapāṇika and have the same concluding line. The corresponding tales related differ, the former narrating how the Buddha promised his cousin Nanda heavenly nympha in order to convince him to continue living the monastic life, while the latter reports how a group of noisy monks were sent away from the Buddha's presence (3.2 and 3.3; though a similar element in both cases is that Nanda as well as the noisy monks in the end become arahantes). The verses of the third and fourth discourses are connected by pabbata, and the
fourth and fifth by *upatīthita*. The seventh and eighth verses are nearly identical, and in this case the stories are also related, both taking up the topic of begging alms (3.7 and 3.8).

The verses in the fourth chapter, the *Meghiya Vagga*, all refer to the “mind”, *cittācetiṣasā*. Here the second and third verses are related to each other by sharing *micchā*, though the respective stories have little in common, being about garrulous monks and about a herd killed right after having offered a meal to the Buddha (4.2 and 4.3). The third and fourth verses both refer to hatred or anger, *vera/kopa*. In the case of the ninth and tenth discourses the verses share a reference to *santacitta* and to *vikkhiṇo jātissapāra*.

With the remaining chapters, a theme that holds together the verses is less apparent, though a closer inspection suggests that in the case of the fifth chapter, the *Sona Vagga*, the connecting theme could be “evil”, *pāpa*, which is found in several verses (5.3; 5.4; 5.6; 5.8). In the sixth chapter, the *Jaccanda Vagga*, several verses refer to “vision” or “views”, *dassana/ditthi* (6.4; 6.6; 6.8; 6.9; 6.10). The verses of the seventh chapter, the *Cūla Vagga*, relate in various ways to the theme water (7.1: *oghā; 7.2: sarītā; 7.3: ogha; 7.4: maccha; 7.5: soṭa; 7.9: āpa*). Finally the theme that holds together almost all of the verses in the last chapter of the *Udāna* collection is * nibbāna*, referred to in various ways (except for 8.7).

Thus the themes that hold together the verses in the *Udāna* collection appear to be *brahmaṇa, sukha, bhikkhu, citta, pāpa, dassana, udaka* (and related terms), and *nibbāna*. These themes do in fact form distinct chapters in the Sanskrit *Udāna* collection, which contains a *Brahmanas Varga* (33); a *Sukha Varga* (30); a *Bhikṣu Varga* (32); a *Cittas Varga* (31); a *Pāpa Varga* (28); a *Paśyā Varga* (27); an *Udaka Varga* (17); and a *Nirvāṇa Varga* (26). Notably, the *Brahmanas Varga*, the *Sukha Varga*, the *Bhikṣu Varga* and the *Cittas Varga* do indeed contain a considerable number of the parallels to the verses in the corresponding chapters of the Pāli *Udāna* collection. Before, however, turning in more detail to *Udāna* collections preserved in other languages, the prose section of the Pāli *Udāna* collection needs to be examined.

In sum, while in the case of the first four chapters the relationship between the verses appears to be comparatively strong, as they nearly all share the same theme and are often interrelated by concatenation, in the case of the final four chapters the verses are less interrelated.

### The Prose of the Pāli *Udāna* Collection

Conversely, while in the earlier chapters similar stories are often separated from each other, in the later chapters similar stories are treated together. Examples for similar stories that occur separately are the reports of how Kassapa goes begging (1.6 and 3.7); how monks chatter on trivial things (2.2 and 3.8);[12] how children harm an animal (2.3 and 5.4); how other recluses receive less gains than the Buddha and his monks (2.4; 4.8 and 6.10); and how Sāriputta sits in meditation (4.7 and 4.10).

In contrast, in the later chapters similar stories are often grouped together, thus three consecutive discourses in the sixth chapter have almost the same narration (6.4; 6.5 and 6.6), except that the first of these three delivers the famous simile of the blind men and the elephant and that the views mentioned in them differ. The first two discourses in the seventh chapter both report how the Buddha witnesses Sāriputta instructing Bhaddiya (7.1 and 7.2), and the third and fourth discourses depict the attachment to sensuality of the inhabitants of Śravati in the same terms (7.3 and 7.4). The prose of the first four discourses of the eighth chapter is the same (8.1; 8.2; 8.3 and 8.4), and the narration of the last discourse in this chapter is but a repetition of the previous one (8.9 and 8.10).

Thus the relationship between the prose narrations of the earlier four chapters and the later four chapters appears to be the exact opposite to the relationship between the corresponding verses. That is, for the structure of the earlier chapters of the *Udāna* collection the verses seem to have played a prominent role, whereas in regard to the later chapters of the same collection the prose narrations appear to have exerted a stronger influence.

The themes broached in the prose narrations in the *Udāna* collection reflect what form the early Buddhists considered as inspiring enough to be the occasion for an inspired utterance, an *udāna*. Notably here the most prominent event is when someone is seated in
meditation. Altogether twelve occurrences of monks seated in meditation and another seven instances of the Buddha seated in meditation are the background to udnas, accounting for nearly one quarter of the inspiring instances recorded in the entire Udāna collection. This impressive percentage documents the importance of sitting meditation practice in early Buddhism.  

Other themes treated regularly are apparently inspiring because they provide a contrast rather than an example to be emulated. One such theme is wrong behaviour by monks. Several discourses depict monks engaging in unsuitable types of conversation (2.2; 3.8, 3.9); being chatty (4.2); noisy (3.3); or employing offensive language (3.6). Other instances of inappropriate behaviour are when Nanda wants to disrobe (3.2); when the monks Meghiya and Nāgasamāla, though being the Buddha's attendants, leave against the Buddha's will (4.1 and 8.7); when the presence of an immoral monk stops the Buddha from reciting the pāimokkha on the observance day (5.5); and when Devadatta announces his schismatic intentions to Ānanda (5.8).

Another source of inspiration are events from the Buddha's life, such as when he gave up his life force (6.1); when he took his last meal (8.5); or the fact that his mother died soon after giving birth (5.2). A related source of inspiration are the Buddha's miraculous abilities, such as when a well or a river become clean of their own accord for the Buddha to drink from (7.9 and 8.5), or when the Buddha crosses a river by supernormal means (8.6). Inspiring backgrounds for udnas are also his teachings on the final goal (8.1; 8.2; 8.3; 8.4), and their potential to lead to the instant awakening of an outsider (1.10).

In sum, then, the topics that are particularly prominent in the narratives of the Udāna collection are meditation practice undertaken by monks or the Buddha; misbehaviour of monks and the foolishness of outside wanderers; the predicaments of lay life; the life and power of the Buddha; and the final goal of liberation. This choice of topics suggests that the Udāna collection would have had a more restricted purpose than the Dhammapada, which broaches a wider range of topics of a more general interest. The focus in the Udāna collection, in contrast, appears to be predominantly on what would inspire the monastic disciple. For this reason basic teachings on morality, such as found repeatedly in the Dhammapada, are not prominent in the Udāna collection. Due to its emphasis on the theme of inspiration, doctrinal themes are also not treated in the same detail as elsewhere in the Nikāyas, except for the final goal, since in as much as the nature of Nibbhāna is concerned, the Udāna collection stands out for the depth with which it treats this subject. This is not surprising, in view of the fact that to arouse inspiration for the final goal would be a
central purpose of the material assembled in the Udāna collection.

Several of the narratives preserved in the Udāna collection seem to draw on ancient material, in fact some of the tales recur elsewhere in the four Nikāyas. A considerable number of parallels to Udāna narrations are found in the Mahāparinibbāṇa Sutta and in the Vinaya. A comparison of such parallels indicates that at times the Udāna narratives could be the earlier version.

This is, for example, the case for the first three discourses in the Udāna collection (1.1-3), which describe how the recently awakened Buddha contemplated dependent arising, paṭicca saṁuppāda. This set of three discourses is found similarly at the beginning of the Mahāvagga of the Vinaya (Vin. I, 1-3). The respective narratives differ in so far as according to the Udāna collection the Buddha contemplated dependent arising in forward order during the first watch of the night, in backward order during the middle of the night, and in both directions during the last watch of the night. In contrast in the Vinaya account, he contemplated in both directions during each of the three watches of the night. The verses that accompany these three discourses in the Udāna collection and in the Vinaya, however, fit the Udāna account, as the first verse refers to the forward order, yato paṭirṇāti saḥtu thānamam, while the second verse refers to the backward order, yato khyāyaṁ paccayaṁ nabhavet.

Another case where the Udāna narration seems to be the earlier version can be seen in the account of the Buddha’s last meal taken at Cunda’s place, which is found in the Udāna collection as well as in the Mahāparinibbāṇa Sutta (8.5 and D. II, 126). The two narratives differ in so far as the Mahā-pari-nibbāṇa Sutta also records the episode with Pukkusā, who is converted after hearing how the Buddha once sat in such deep meditation that he did not even hear a great thud that killed several people (D. II, 131). Here the Udāna account, which does not record this episode, could well be the comparatively earlier version.

Other narrations found in the Udāna collection, however, appear to show signs of lateness. One such sign appear to be magical events that in this form are not attested to elsewhere in the early discourses.

Though it is standard in the four Nikāyas that the Buddha or monks endowed with meditative proficiency are able to transfer themselves to a heavenly world, the Udāna collection seems to be the only instance where the Buddha transports someone else to a heavenly world (3.2). Another unique instance is the self-emergion of the monk Dābha Mallaputta through attaining the fire element (8.9 and 8.10). Though tradition holds that the monk Bakkula passed away in the same manner, this is not reported in the Bakkula Sutta itself, but only in its commentary (M. III, 128 and M. IV, 196).

Another possible sign of lateness is the reference to the craft of writing, lekhā, (3.9), a craft that otherwise appears to be mentioned only in the Vinaya (Vin. IV, 7). Another instance could be the streamentry of Suppabuddha. The attainment of streamentry during a discourse given by the Buddha is elsewhere often preceded by a gradual talk given by the Buddha. The account of the streamentry of Suppabuddha is unique in so far as it depicts that the Buddha, before giving the gradual talk, surveyed the assembly in order to discern if anyone present was capable of understanding the Dhamma (5.3). Such surveying of the audience is usually described only in the commentaries.

Though these are merely nuances suggestive of the presence of later elements in the prose sections, at times the background narrations in the Udāna collection do not really fit the corresponding verses, which further supports the impression that the prose could have been added to the verses at a later time. A case in point is the background narration to the following verse (7.9):

Kiṃ kaytrā udapānena,
āpāce sabbadā sīyāṁ?
Tosṭhāya mitālo chetvā,
kissa pariyesanām care?

“What is the use of a well,
If water is there all the time?
Having cut craving at its root,
What would one go about searching for?”

The background narration to this verse then reports an occasion when Brahmīs of a particular village blocked a well with chaff in order to prevent the
Buddhist monks from drinking. When the Buddha requested Ananda to fetch some water from this well, the well by itself threw up all chaff and became filled with clean water up to the brim. As Pande remarks, “the author of the prose ... seems to have grossly misunderstood the final verse, which intends ‘water’ in no more than a merely figurative sense”. The counter-part to this discourse in the Chinese Udāna collection does in fact mention the above event at all and instead accompanies its version of this verse with an interpretation of the well imagery (T. IV, 707c20).

Another relevant case is the report of how a group of ascetics turn out to be spies employed by the king (6.2). The same story recurs in the Samyutta Nikāya, where it is, however, followed by verses that are entirely different from the udāna related to this tale in the Udāna collection (S. I, 79). The same is the case for an udāna that the Buddha is said to have made when seeing the monk Lukan-ta-bhaddiya (7.5), which differs considerably from the two verses that according to the Samyutta Nikāya were spoken by the Buddha on what appears to be the same occasion (S. II, 279). These cases indicate that the relationship between verse and prose in the Udāna collection is probably not always an original one.

In sum, the prose of the Udāna collection could be similar in kind to the narrative material provided in the Vinaya. In both cases an early text, the udāna verses or the pātimokka, is imbedded in a later narration of a more commentarial nature that, however, has also incorporated early material.

The Sanskrit Udāna Collection.

The Sanskrit counterpart to the Pāli Udāna collection is generally referred to as the Udānavaṇga, though the proper title of this work seems to just be Udāna. The Sanskrit Udāna collection appears to have developed from a similar starting point as the Pāli collection, to which subsequently a number of other verses that have their counterpart mainly in the Dhammapada/Dharmapada collections were added. Tradition attributes this compilation to Dharmatāra. As a result of this process of expansion, the Sanskrit Udāna collection now consists of altogether thirty three chapters that contain over a thousand verses. Unlike the Pāli Udāna collection, the verses in the Sanskrit collection are not introduced by prose. This further supports the suggestion made above that the Pāli Udāna collection may have originally been a mere verse collection, to which prose was added only at a subsequent stage.

For the Sanskrit Udāna collection to incorporate a considerable number of verses that are otherwise found in Dhammapada/Dharmapada collections is not surprising in view of the related nature of the verses collected under these two headings. In fact, the Pāli commentator Dhammapāla explains that, in addition to being assembled in the Udāna collection, udānas spoken by the Buddha were also collected by the reciting elders in the Dharmapada (UdA. 3). This indicates that from the perspective of later traditions the dividing line between these two collections was not a clearcut one. The same can also be seen in the fact that several works preserved in Chinese refer to the Udāna collection as a Dharmapada.

Thus from an original nucleus of udānas two lines of development can be discerned, one of which leads to the Udāna now preserved in Pāli by adding a prose commentary to the udānas, while the other incorporated udānas from the Dhammapada/Dharmapada collections, resulting in the Udāna collection preserved in Sanskrit.

The Sanskrit Udāna collection has been edited by Bernhard based on fragments found in Central Asia, and has been translated into German by Hahn. In a detailed study of this edition, Schmit-hausen has been able to show that the manuscripts belong to two different versions or “recensions” of the Sanskrit Udāna collection. The first of these two corresponds to the version that is quoted in the Sarvāstivāda Prātimokṣa Sūtra. The second corresponds to the version that is quoted in the Yogaśārābhumi, in the (Mūla-)Sarvāstivāda Prāti-mokṣa Sūtra and Vinaya, and in the Dīvyaśā�āna.

Udāna Collections in Other Languages.

The second version also corresponds to the Udāna collection preserved in Tibetan, translated by Vidyaprabhākara probably in the ninth century. The Tibetan Udāna collection has been edited by Beck and Zongtse, and trans-lated into English by Iyer, Rockhill and Sparham. A commentary on the Udāna
collection has also been preserved in Tibetan, the Udānavargavivarana by Prajñāvarman. This commentary, which has been edited by Balk, offers background narrations and explanations of the verses in the Udāna collection. Both works were also translated into Mongolian as part of the translation of the Tibetan canon undertaken in the seventeenth century.

A similar collection of udānas has also been translated into Chinese by Zhu Fo-nan in the fourth century under the title Chu-yao jing, the Udāna Sūtra, Taishō no. 212, T. IV, 609b-776a). Similar to the Pāli Udāna collection, this Chinese version introduces its verses with prose narration. Another Chinese Udāna translation was undertaken towards the close of the tenth century by Tian-xi-zai under the title Fa-ji-yao-song jing, (Taishō no. 213, T. IV, 777a-799b). Similar to the Sanskrit and Tibetan Udāna collections, this later translation contains no prose introduction, having only verses. This Chinese Udāna collection has been translated into English by Willemen.

In addition to these two Udāna translations, the Chinese canon has also preserved two Dhammapada translations (See also DHAMMAPADA). Due to the close relationship and considerable overlap between the non-Pāli Udāna collections and the Dhammapada collections, these two translations need to also be briefly mentioned. The first of these two translations was already undertaken during the early parts of the third century by Zhu Liang-yen under the title Fa-ju jing, Dhammapada Sūtra, (Taishō no. 210, T. IV, 559a-575b). Similar to the Pāli Dhammapada collection, as well as to the Gāndhārī Dhammapada and the Pāṭanī Dhammapada, this Chinese Dhammapada collection is entirely in verse. The nucleus of this work are twenty-six chapters that appear to be very close to the Pāli Dhammapada collection, to which at a later point another thirteen chapters were added. According to Willemen, these additional thirteen chapters with considerable probability derive from the Udāna collection, which further reinforces the impression of the close relationship between Dhammapada and Udāna material. The more original twenty-six chapters of this Chinese collection have been translated into English by Dhammajoti.

The second Dhammapada translation was undertaken towards the turn of the third to the fourth century by Fa-ju and Fa-li under the title Fa-ju-pi-yu jing, (Dhammapada Avadāna Sūtra, Taishō no. 211, T. IV, 575b-609b). This work combines a selection of verses from the Dhammapada Sūtra with prose narrations. An English translation of this Dhammapada collection has been undertaken by Willemen.

In the final count, then, the Chinese canon has preserved two main works, an Udāna collection and a Dhammapada collection, and in each case there is one translation of the respective collection that contains only the verses, and another translation where the verses are embedded in a prose commentary.

Several verses of the Udāna collection have, moreover, been preserved in Tocharian and in Uighur. In addition, parts of a commentary on the Udāna, the Udānālankāra by Dharmasoma, have also been found among Tocharian fragments.

The broad range of versions of the Udāna collections preserved in different languages testifies to the degree to which the 'inspired utterances' did serve their function as an inspiration for successive Buddhist generations, so much so that the basic set of verses was expanded in various ways, either by incorporating other verses or by imbedding the udānas in a prose commentary. In this sense, then, the Udāna collections contain indeed 'inspired' as well as 'inspiring' utterances, able to succinctly convey key aspects of the teaching in a poetic and thereby easily remembered manner.

Anālayo

References

1. Udānas spoken by the Buddha occur at D. II, 89 (= Ud. 90); D. II, 107 (= Ud. 64); D. II, 136 (= Ud. 85); M. I, 508; S. III, 55; S. V, 262 (= Ud. 64); S. V, 424; A. IV, 311(=Ud. 64). Udānas spoken by gods occur at D. II, 288; D. III, 218; S. I, 20-21; S. I, 27-28; A. III, 202; udānas by kings at D. I, 47; D. I, 50; D. I, 92; D. II, 186; M. II, 112; S. I, 82; by Brahmins at M. I, 177; M. I, 140; M. II, 209; S. I, 160; A. I, 67; A. III, 238; by


7. Variations from this pattern are the title of the *Nanda Vagga* (III), which is taken from its second discourse; the title of the *Sona Vagga* (V), taken from its sixth discourse; and the title of the *Jocanda Vagga* (VI), taken from its fourth discourse.


10. Seidenstücker: op. cit. 1920: XVI.

11. The *Brāhmaṇa Vagga* has counterparts to the Pāli Udāna verses 1.1; 1.2; 1.3; 1.4; 1.5; 1.6; 1.7; 1.8; and 1.9. The *Sukha Vagga* to 2.1; 2.2; 2.3; 2.4; 2.5; 2.6; 2.9; and 2.10. The *Bhiksukvagga* to 3.1; 3.2; 3.3; 3.4; 3.7; 3.8; 3.9; and 3.10. The *Citta Vagga* to 4.1; 4.2; 4.3; 4.4; 4.5; and 4.6.

The *Pāpa Vagga*, however, has only three counterparts, namely to to 5.3; 5.6; and 5.8; the *Paśya Vagga* has only two counterparts, 6.6 and 6.8; and the *Udaka Vagga* has only a single counterpart to 7.9. This is in fact the only verse in the seventh chapter of the Pāli Udāna collection which employs the word water (though as apa instead of udaka), while other verses in the same chapter only mention related terms such as ogha, saritā, mac-cha, sota. The *Nirvāṇa Vagga* then has counterparts to 8.1; 8.2; 8.3; 8.4; and 8.9.

12. 3.8 is, however, followed by another discourse on the same theme, 3.9.

13. A monk seated in meditation is described in 3.1; 3.4; 3.5; 4.4; 4.6; 4.7; 4.10; 5.7; 5.10; 6.7; 7.6; and 7.8. The Buddha seated in meditation is described in 1.1; 1.2; 1.3; 1.4; 2.1; 6.3; and 7.7.

14. The narration of *Udāna* discourse 4.1 recurs at A. IV, 354; 5.1 at S. I, 75; 5.5 at A. IV, 204; 6.I at S. V, 259 and A. IV, 308; 6.2 at S. I, 77; and 7.5 at S. II, 279 (slightly different).

15. *Mahāparinibbāna Sutta* parallels are the narration of *Udāna* discourse 6.1, which recurs at D. II, 102; 8.5 at D. II, 126; and 8.6 at D. II, 84. The narration of *Udāna* discourse 1.4 recurs at Vin. I, 1-3; 2.1 at Vin. I, 3; 2.10 at Vin. II, 183; 4.5 at Vin. I, 352; 5.5 at Vin. II, 236; 5.6 at Vin. I, 194; 5.8 at Vin. II, 198; and 8.6 at Vin. I, 226. The relationship between the *Mahāparinibbāna Sutta* and the *Vinaya* is probably best understood in the light of the suggestion by Frauwallner: *The Earliest Vinaya and the Beginnings of Buddhist Literature*, Rome 1956: 42, who suggests that the *Mahāparinibbāna Sutta* may have originally been part of a continuous account of the history of the Sākhā, whose other parts are still found in the *Vinaya*.


17. Seidenstücker: op. cit. 1913: 68.


19. The verse also occurs in Divy 56 in relation to the Buddha’s crossing of the river Ganges.

21. Hiinüber op. cit. 1997: 45 explains that “the Udānavarga originally was a text corresponding to the Pāli Udāna. By adding verses from the Dhp, it was transformed into a Dhp. parallel in course of time”. Bernhard op. cit. 1969: 881 notes that while all the eighty verses of the Pāli Udāna collection are found in the Sanskrit collection, the same collection does not have counter-parts to about 8% of the verses in the Pāli Dhammapada, moreover of verses that are missing in some of the recensions of the Sanskrit Udāna collection, over 72% have a parallel in the Pāli Dhammapada, while none has a parallel in the Pāli Udāna collection. This indicates that the nucleus of the Sanskrit Udāna collection corresponds to the Pāli Udāna collection, to which subsequently other verses were added; cf. also Nakatani: “Remarques sur la transmission des Dhammapadas”, in Bulletin d’Études Indiennes, vol. 2, 1984: 139.

22. For references see Dhammajoti: op. cit. 1995: 18 and Willemen: op. cit. 1978: XXII-XXIII.


27. Iyer: The Dhammapada with the Udānavarga, New York 1986: 231-388; Rockhill: Udāna—varga, London 1883; Sparham: The Tibetan Dhammapada, Delhi 1983 (the title could be misleading, as the translation is of the Udānavarga, there being no Dhammapada in the Tibetan canon).


29. Nanjo: A Catalogue of the Chinese Translations of the Buddhist Tripitaka, Delhi 1989: 318 reconstructs the title of this work as Dharmasangraha-mahāthathā-sūtra; Willemen op. cit. 1978: XVII as *Udānavarga [Śūra], while according to Dhammajoti op. cit. 1995: 39 the title is simply a free rendering of * Udāna [Śūra].


31. In addition to these two, another apparently apocryphal *Dhammapada Śūra has been preserved in Chinese (T. LXXXV, 1432b), together with its commentary (T. LXXXV, 1435c).

the structure of the Sanskrit, Chinese and Tibetan Udāna collection has been undertaken by Mukherjee: “The Dharmapada and the Udānavarga”, *Indian Historical Quarterly*, vol. 11, 1939: 741-760 (esp. 750-751). A comprehensive concordance of the Sanskrit Udāna collection with other relevant Indic texts can be found in Bernhard: *Udānavarga*, vol. 2, Göttlingen, 1968: 217-280.


**UDĀNA THAKATHĀ** See PARAMATTHA-DIPANI

**UDĀNAVARGA.** Udānavarga known also sometimes simply as Udāna, it is the Sarvāstivāda version of the Dharmapada (*s.v. Dharmapada*). Commenting on the name, John Brough states; "In its design and contents, the work is in every respect a Dharmapada, and we can hardly determine whether the title of Udāna is here the result of a genuine confusion between the two Kādaka titles in the school in question, or whether it was adopted of set intention, merely by way of rivalry with other sects". He continues to add that there is no reason to doubt that the text was the canonical (or paracanonical) text of the Sarvāstivādins and may well have been recognized so by various subjects into which the school was divided.

However some other scholars seem to indicate that the title Udāna is the older of the two names later changed to Dharmapada for some reason. The Mahāpajñāna Pāramitā Sūtra has given three explanations to the term Udāna, Bhikkhu Dhammadīpi notes up these as follows. A spontaneous utterance by the Buddha, ii. a spiritually inspired exclamation and iii. the poetical compilation of the Sarvāstivāda school in particular and any such compilation of ‘wonderful things’ in general. To go into little more detail regarding the relevant number, iii. Here, Nāgarjuna states, that after the Buddha’s Nirvāna, disciples compiled the important stanzas. They put together, for instance, all stanzas on impermanence and made up the Anityavarga, and so on up to all the stanzas on the brahmāna put together as the Brāhmaṇavarga. This compilation is called the Udāna. In addition all compilations on wonderful things is also called Udāna. Commenting further on this, Bhikkhu Dhammadīpi notes in this a possible indication of the word udāna becoming a general appellation of all poetic compilations with a ‘dharmaic significance’ in the northern tradition, though it refers in particular to the Sarvāstivāda version of the Dharmapada. It is significant that in one of the Chinese translations of the Udānavarga, the word udāna, in the introductory stanza, is rendered as ‘dharma-stanza’. Following an idea expressed by Yin Shun of the possibility of other Viññāṇavarga schools also using the appellation Udāna, Dhammadīpi thinks that, in the development of the text, schools other than Sarvāstivāda changed the title to Dharmapada to correspond directly to the stanzas already recognized as dharmapatāki. It is also significant that in Yin Shun’s opinion it is due to a later editorial effort that the Pali Khuddaka Nikāya came to contain the Dharmapada in addition to the ‘Spontaneous Utterances’—Udāna, divided into eight chapters and appended with introductory episodes. He concludes “It is inappropriate to take the Spontaneous Utterances of the Khuddaka Nikāya as the Udāna of