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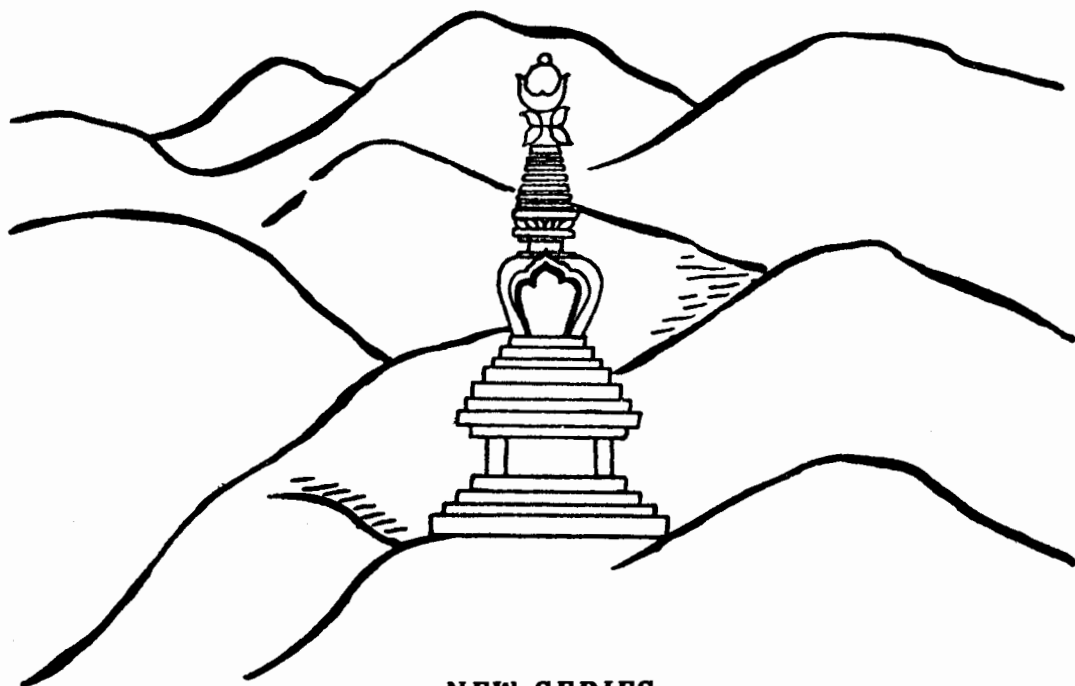
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SIKKIM RESEARCH INSTITUTE OF TIBETOLOGY
GANGTOK, INDIA

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AGAIN: ON ATISA'S BODHIPATHAPRADĪPA

Helmut Eimer

The Bodhipathapradīpa (Tibetan Byang-chub lam-gyi sgron-ma) is regarded as one of the most important works of Dīpaṃkaraśrījñāna, alias Atiśa (982-1054). It was composed during his stay in the mTho-lding Monastery (Western Tibet), and probably immediately thereafter, it was translated into Tibetan by the Lotsaba dGe-ba'i blo-gros. The original version obviously has not been handed down to our time. The Tibetan rendering is included in the editions of the Tanjur and in separate manuscripts and blockprints. The Byang-chub lam-gyi sgron-ma quotes from other texts 36 seven-syllable lines, i.e. 9 quatrains, of which the original Sanskrit is commonly known at present (On the Sanskrit version of a further stanza see below). A first attempt at restoring the original version was made by Mrinalkanti GANGOPADHYAYA and published in 1967 within Alaka CHATTOPADHYAYA's book Atiśa and Tibet (pp. 545-549); the same restoration was again printed in the Atish Dipankar Millennium Birth Commemoration Volume (i.e. Jagajjyoti, Sept. 1982 to Jan. 83 Combined Number and Special Number on Atish Dipankar Sriñjan, Calcutta), pp. 12-14. A brief note entitled "On Atiśa's Bodhipathapradīpa" by the present author, published by the Bulletin of Tibetology (1985: 1, pp. 15-18), gives an evaluation of the mentioned Sanskrit restoration.

In 1984 Losang NORBU SHASTRI presented another Sanskrit restoration in his book Bodhipathapradīpaḥ, Ācārya-Dīpaṃkaraśrījñāna-viracitaḥ (Sarnath, Varanasi (Bibliotheca Indo-Tibetica. VII.)) using the known Sanskrit version of the 36 seven-syllable lines, i.e. of the 9 quatrains, handed down to our time in the original language. This new attempt shows clearly that the interest in

India focusses again on Atiśa's main work. An Indian scholar, namely SARAT CHANDRA DAS, was the first one to draw the attention upon the Bodhipathapradīpa by publishing an annotated translation (Journal of the Buddhist Text Society of India. Vol. I (1893)); together with this English rendering (i.e., in the same volume of the mentioned journal) an edition — using the Narthang Tanjur and some non-canonical version(s) — of the Byang-chub lam-gyi sgron-ma is presented; the name of the editor is not given, but it is evident that it was prepared by SARAT CHANDRA DAS. The second edition we know of was published in Japan: Shyuki YOSHIMURA uses the versions of the text as found in the Narthang, in the Derge, and in the Peking Tanjurs — six versions altogether (Tibetan Buddhistology, Kyoto 1953, vol. II, pp. 50-78; the reprint (?) is not accessible to the present writer). S. YOSHIMURA adds valuable references from the Bodhimārgadīpapañjikā, i.e., the canonical commentary on the Bodhipathapradīpa, and identifies several parallels in other texts including the Sanskrit version of the lines 105-128. The presentation of the Byang-chub lam-gyi sgron-ma prepared by José VAN DEN BROECK is styled as an "édition semi-critique" (a half-critical edition), it relies upon the versions of the text and the commentary as printed in the Peking Tanjur (Le flambeau sur le chemin de l'Eveil (Bodhipathapradīpa). Bruxelles 1976 (Publications de l'Institut Belge des Hautes Etudes Bouddhiques. Série "Etudes et textes". 5.)). Another edition was published by the present writer in the book Bodhipathapradīpa. Ein Lehrgedicht des Atiśa (Dīpaṃkaraśrījñāna) in der tibetischen Ueberlieferung (Wiesbaden 1978 (Asiatische Forschungen. 59.)), it uses the seven editions of the Byang-chub lam-gyi sgron-ma in the Cone, in the Derge, in the Narthang, and in the Peking Tanjurs, one manuscript and eight blockprints (one of them in a modern reprint) from the paracanonical tradition, and some commentaries. Investigations

by means of textual criticism as presented in the last mentioned book (pp. 61-78) have shown that the Byang-chub lam-gyi sgron-ma is handed down to us in three lines:

- (a) in the Madhyamaka (dBu-ma) section of the known xylograph editions of the Tanjur,
- (b) in the Jo-bo'i chos-chuñ ("the brief religious treatises by the master") section of the Derge, of the Narthang and of the Peking Tanjurs — this section has been included into the Madhyamaka section by the Narthang and the Peking Tanjurs — and
- (c) in numerous paracanonical manuscripts and blockprints.

The aim of the present communication is to show to which extent it is possible to prepare a correct Sanskrit restoration of the Bodhipathapradīpa taking the book by Losang NORBU SHASTRI as an example. Therefore, these lines are not to be regarded as a review in proper sense; so the "Introduction", the translations into Hindi and into English and the other parts of the book are not commented upon. As a translation as well as a restoration needs for its basis a version of the text, i.e. an edition, the Tibetan text as presented by Losang NORBU SHASTRI is to be considered. This is not possible in the case of the restoration prepared by Mrinalkanti GANGOPADHYAYA; there is the English translation of the Bodhipathapradīpa by Alaka CHATTOPADHYAYA and Lama CHIMPA — was it used as original by M. GANGOPADHYAYA?

The 276 lines (padas) of the Byang-chub lam-gyi sgron-ma are arranged by Losang NORBU SHASTRI in 69 four-lined stanzas; he writes in the "Introduction" (p. 27): "As mentioned, the exact sloka figures are 69 in this text. Besides, variation occur from 11th sloka onwards, till the inset of 33rd sloka; although numbering of sloka comes precisely, but the meaning is not complete in all the slokas." By this

mechanical counting of the stanzas e.g. the three quatrains quoted from the Vīradattagrhapatipariprecchāsūtra are cut in that way that the stanzas in the Byang-chub lam-gyi sgron-ma end after the second pada of the verses cited (stanza 15-18, lines 59-70) — this cannot have been intended by Atiśa. In general an Anuṣṭubh (common śloka) is rendered in Tibetan by a stanza consisting of four seven-syllable lines. The seven-syllable-lines may be used for rendering other, more elaborate Sanskrit metres as well, as is evident from the Tibetan version of the Subhāṣitaratnakaraṇḍakakathā which cannot be split up mechanically into four-lined stanzas, as the longer Sanskrit metres need up to 9 lines in rendering (cf. H. ZIMMERMANN, Die Subhāṣita-ratna-karaṇḍaka-kathā (dem Āryaśūra zugeschrieben) und ihre tibetische Uebersetzung. Wiesbaden 1975 (Freiburger Beiträage zur Indologie. 8.)). There is the rule that in general the end of a stanza coincides with the end of a sentence. By observing this one can achieve complete sense in all the stanzas of the Byang-chub lam-gyi sgron-ma. Counting in this way three stanzas of six lines each are formed (stanzas 7/8 (lines 25-30), 8/9 (lines 31-36), and 25/26 (lines 99-104)), one sentence of ten lines (stanza 10/12, lines 37-46), and one sentence of twelve lines (stanzas 61-63, lines 237-248), which, however, may be regarded as a set of three quatrains. To avoid all the difficulties arising from the counting of stanzas, the present writer prefers in his book Bodhipathapradīpa quoting by lines (padas), a way of quoting adopted for this paper as well.

Losang NORBU SHASTRI made use of the Narthang and the Peking Tanjurs — this is said on page 28 of the "Introduction" and to be seen from some of the twenty odd variant readings given with the text; that some paracanonical version(s) is/are behind the text is evident from some other variant readings. The variant reading in the invocation of Mañjuśrī shows that the Jo-bo'i chos-chun section

of the Narthang Tanjur (hereafter: x) was considered; other variant readings (e.g. line 39, (syllable) 4 du: y, dang: x; and 46,7 bya 'o: y, bya: xz) indicate that the dBu-ma sections of the Peking and the Narthang Tanjurs (hereafter: y) have been used. As it is regarded as a prerequisite for any well founded translation, to say nothing of a restoration, to have a critical edited text, in the following para a list of some variant readings to be added to or to be corrected in the edition by Losang NORBU SHASTRI is given; it cannot record the variant readings in the inaccessible para-canonical version(s) used by the mentioned editor, it refers to some of the separate manuscripts and blockprints within the reach of the present writer (hereafter: z).

(Line) 7, (syllable) 7 ba'i: z. 8,4 bas: z. 9,2 gi: y. 15,4 don: x. 26,4 pa: xy. 28,4 yi: y. 28,6 par : xz. 29,2 bzangs: y. 34,2 mo: Cone and Derge dBu-ma sections. 35,4 ba: xy. 36,2 po: z. 39,4 dang: xz. 45,6 bca': z. 51,2 yis: xz. 51,9 las: z. 52,6 kyis: y. 53,8 gnas: x. 57,2 tshe: z. 58,3-6 pa ni 'dir bri: z. 60,7 nas: y. 61,6 gang: xy. 63,4 ma'i xz, ma: y, ba: Cone and Derge dBu-ma sections. 67,2 gi: y. 72,6 tu: xyz, du: Cone and Derge dBu-ma sections. 77,5 sdom: z. 77,7 spel: z. 79,5 ris: x. 80,7 la: z, dag: x. 83,5 rigs: yz. 88,3 le'ur xy, le'u: z, legs: Cone and Derge dBu-ma sections. 108,6 sgrol: z. 111,4 (s)te: z. 111,7 dag: z. 120,7 bya: z. 123,3 gzung: y. 125,2 gi: yz. 126,7 bya: xz. 130,4 kyis: z. 130,9 pas: xz. 131,9 na: z. 140,3 skyed: y. 141,6 skyes: xy. 144,6-7 ma yin: x. 145,4 pa'i: xy. 146,7 de: z. 153,7 par: z. 154,7 la: z. 156,2 dang: xy. 157,5 rnam: xy. 158,5 bsgom: xy. 163,5 cig: xy. 164,5 bžag: x. 176,2 bas: z. 178,6 ba'i: z. 183,3 chos: z. 184,4 kyi: y. 185,2 bsgoms: x, bsgom: y. 187,1 de: z. 188,5 bsgom: y. 205,4 bcu'i: y. 208,4 du: z. 209,6-7 'gyur bas: xy. 212,3-4 don du: z. 215,3 pa: xz.

215,7 mid: z. 216,1-2 'di ni: z. 216,5 bsgom: xy. 218,7 žing: xy.
 219,5 rig: xy. 219,6 dpyad: z. 223,5 rtogs: y. 227,3-6 ting 'dzin
 la gnas: xz, ting nge 'dzin la: y. 227,7 pas: x, gnas: y. 230,5
 bsam: y. 235,4 par: z. 237,7 bsgoms: z. 237,7 na: z. 243,7
 pa'i: z. 245,1-2 bden pa: x. 245,3 yi: x. 257,2 po'i: z. 263,5-6
 gyur pa'i: xz. 267,5 lhung: y. 268,3-4 nam yang: z(x). 271,5
 brñes: z. 271,6 gyur: x. 271,7 cing: x. 272,4 las: x. 273,7
 gyi: y.

In some cases Losang NORBU SHASTRI bases his Sanskrit restoration upon a text divergent from his edition, i.e. upon variant readings which are not given or recorded, neither in the text nor in the apparatus; as examples follow here: (Line) 53, (syllable) 8 nas seems to be rendered by saṁsthitī, this is an equivalent of the not noted variant reading gnas; 77,5 smon seems to be rendered by saṁvāra (!), saṁvara is an equivalent of the not noted variant reading sdom; 88,3 legs seems to be rendered by adhyāya, this is a maybe possible equivalent of the not noted variant reading le'u(r), but for this case see below; 145,1-4 mngon šes ldan pas (instrumental) seems to be rendered by abhiṣṭāya (genitive), the variant reading to 145,4 pa'i (genitive) is not noted; 163,5-7 gcig la yang seems to be rendered by kasmīṣcid, this is equivalent to the not noted variant reading cig la 'ang; 183,3 tshogs seems to be rendered by dharmaḥ, this is equivalent to the not noted variant reading chos.

Within the Sanskrit stanzas quoted from the Sūtras at the three following instances the Tibetan words as given by Losang NORBU SHASTRI do not go with the original: (Line) 64, (syllables) 3-4 bye ba('i) is equated with bāli(u)ka(ā) "sand", which in general is to be rendered by bye ma; bye ba means a very high number, "ten million". 111,7 mchog has got no equivalent in the Sanskrit, so

the variant reading dag should be taken. 124,5-7 rnam par gnas is regarded as representing viśrutam; in this case the syllable gnas should be emended to grags (as done by the present writer in his book Bodhipathapradīpa, p. 120).

There are further problems in restoring a Sanskrit original basing alone upon a Tibetan translation. The Anuṣṭubh metre which obviously was used for the majority of stanzas in the Bodhipātha-pradīpa, allows considerable variation in arranging the single words within the stanza; besides, the syntax of the Sanskrit language and the great number of synonyms offer so many possibilities of forming sentences with equal sense. To exemplify this, the two known restorations of lines 229-232 are presented in contrast to the version of the stanza concerned as being preserved in two manuscripts of the Avikalpapraveśadhāraṇī; M. GANGOPADHYAYA restores stanza 56 as follows:

saddharmaṃ jinaputraś cāvikalpaṃ cintayan bhavet /

nirvikalpaṃ prāptās tīrtvā vikalpān durgamān kramāt //

(The third pada is metrical incorrect, the ma-vipulā should be preceded by the ra-gaṇa and show a caesura after the fifth syllable).

Losang NORBU SHASTRI presents as stanza 58 the following:

cintite nirvikalpe 'smin saddharme jinaputrakaiḥ /

vikalpaṃ durgamaṃ tīrtvā 'vikalpo prāpsyate kramāt //

Prof. Kazunobu MATSUDA in a letter dated April 12, 1986 informed the present writer about the original version of lines 229-232 of the Byang-chub lam-gyi sgron-ma, we are very thankful for this great kindness. In his paper "Nirvikalpapraveśadhāraṇī ni tsuite: mufunbetsuchi to gotokuchi no tenkyo to-shite" (Bukkyō seminā 34 (1981), pp. 40-49) Kazunobu MATSUDA gives the respective stanza, here presented in the form of the letter: the stanza reads as

follows:

avikalpanayo bhūtvā saddharme 'smiṃ ji(nāṭma)jaḥ (/)

vikalpamārgam vyatitya kramān niṣkalpam ā... .. (//)

(The last pada can be completed by the word āpnuyāt).

Prof. K. MATSUDA refers in the said letter to another fragmentary version of the stanza given by N. D. MIRONOV, Catalogus codicorum manu scriptorum Indicorum. (Fasc. I. Petropoli 1914 (Catalogi Musei Asiatici. I.), p. 331), which in turn presents two variant readings that are more close to the stanza in the Byang-chub lam-gyi sgron-ma; this fragmentary version reads as under:

avikalpāśayo bhūtvā saddharme 'smin jinātmajaḥ /

vikalpādurgam vyatitya

This last form of the stanza shows very lucidly that the variant reading in line 230, syllable 5, bsam as equivalent to Sanskrit āśaya is to be preferred to the reading bsams in the sense of the Sanskrit root cint "think". And this second variant reading/meaning was wrongly accepted by the majority of recent editors or translators of the Byang-chub lam-gyi sgron-ma including the present writer.

Losang NORBU SHASTRI writes in the "Introduction" to his book (p. 26): "Regarding translation and restoration from Sanskrit into Tibetan and vice versa, systematic rules and traditions have been followed faithfully by the ancient Tibetan Lotsawas translators which are in Sanskrit Tibetan Dictionary Mahāvvyutpatti [sic!]..." So the reader thinks that the rules referred to have been applied in restoring the Sanskrit version. In the following lines a number of conspicuous Sanskrit equivalents to Tibetan words and expressions used in the Byang-chub lam-gyi sgron-ma are noted:

Line 1 thams cad is rendered by akhila, in general it represents

sarva or viśva; an equivalent of akhila is ma lus pa.

Line 3 bzang po is rendered by uttama, which is normally used for bhadra, śubha, prāṇita, sādhū, su- or sat-; the equivalents of uttama are e.g. mchog or dam pa.

Line 3 bskul is rendered by kathita, in general it represents the Sanskrit root cud (codayati), or prakampya, or preṣana.

Lines 4 and 7 rab tu is not represented in the restoration.

Line 9 gang dag, the plural is not represented in the restoration.

Line 10 tsam is paraphrased with the help of kevala, in general tsam represents mātra; the common equivalent of kevala is ma dres pa or ma 'dres pa.

Line 15 ḥi is rendered by nirvāṇa, in general it represents śānta, śāntika, śama, or śiva.

Line 22 yang dag (thabs) is rendered by sad(upāya), in general it represents pari-, pra-, sam-, samyak, or su-.

Line 28 'byor pa is rendered by prāpta, in general it represents rddha, vibhava, or yukta.

Line 31 byang chub sñing po is rendered by bodhisāra, it represents the technical term bodhimanda.

Line 34 pus mo'i lha nga is rendered by jānuni, in general it represents jānumaṇḍala.

Line 37 thams cad is rendered by samanta, in general it represents sarva or viśva.

Line 40 'chi 'pho is rendered by saṃkrāntimarāṇa, in general it represents the term cyuti/cyavana.

Line 43 sdug bsngal sdug bsngal (rgyu mtshan) is rendered by duḥkha(hetos) ... duḥkhāt, sdug bsngal gyi sdug bsngal represents the technical term duḥkhaḍuḥkhatā.

Line 75 sdom pa is not represented in the restoration.

Line 78 'bad pas is not represented in the restoration.

Line 78 blang is rendered by āpnuyāt, in general it represents derivatives of the Sanskrit roots dā, har, or grah.

Line 141 rgyas pa is rendered by vrddhi, the intended meaning is something like vistara or vistīrṇa.

Line 164 dge is rendered by punya, in general it represents kuśala, śubha, kalyāṇa, śreyas, or svasti.

Line 178 spang bya'i is rendered by nirāsitum, in general spoñ ba represents jahāti or prativirati.

Line 179 rnams is not rendered in the restoration.

Line 203 mi dmgis pas is rendered by aprāpyamānatvāt, in line 214 appears as equivalent anālābhataḥ.

Line 242 ži dang rgyas is rendered by śānti-vistara; the group of technical concepts meant in this context starts with śānti and puṣṭi.

There are two instances to be noted where a seemingly correct rendering appears as being doubtful. Tibetan le'u in lines 88 and 161 is rendered by adhyāya. But, the Mahāvvyutpatti gives parivarta as equivalent to le'u (Sakaki edition, nos. 1334 and 1467). And that this is the correct word in line 161 is to be seen from the title Samādhisambhāraparivarta/Ting-nge-'dzin-gyi tshogs-kyi le'u which appears in the Tanjur for works of Dīpaṃkaraśrījñāna, of Bodhibhadra, and of Kṛṣṇapāda — the Bodhipathapradīpa refers to the treatise written by Atiśa's teacher Bodhibhadra as is evident from the Bodhimārgadīpapañjikā, the canonical commentary to the Bodhipathapradīpa. But, in line 88, adhyāya again appears as rendering the hidden — i.e. the not noted variant reading — le'u; in this case Atiśa refers to the "Chapter on Morality" in the Bodhisattvabhūmi/Byang-chub-sems-dpa'i sa, and in the surviving Sanskrit of this text the chapter 10 of the Ādhārayogasthāna is named śīlapaṭala.

The observations sketched in the paper above make it evident that at the present time a correct restoration of the Byang-chub lam-gyi sgron-ma/Bodhipathapradīpa is not possible. Therefore, the examples discussed above do not offer corrections with the help of which a restoration can be achieved. Precise translations of the Byang-chub lam-gyi sgron-ma into Indian languages including Sanskrit would be of great benefit for people interested in Buddhist teachings, but not knowing Tibetan.

Prof. Dr. Michael Hahn, Bonn, made some valuable suggestions which are utilized in this paper, for this effective help we would like to thank him very much.

(DERGE TANJUR)

ཆུང་དུ་འབྱིང་དང་མཚོ་ག་གྱུར་པས། །
 རྩེས་བྱ་གསུམ་དུ་ཉེས་པར་བྱ། །
 དེད་ག་མཚོན་ཉིད་རབ་གསལ་པ། །
 མོས་འདི་དབྱེ་བ་བྱི་བར་བྱ། །

གང་ཞིག་ཐུབ་ས་ནི་གང་དག་གིས། །
འཁོར་བའི་བདེ་བའི་མཛད་གསལ། །
རང་ཉིད་དོན་དུ་གཉེན་བྱེད་པ། །
དེ་ནི་སྦྱེས་བུ་ཐུག་མའུ་ཞེས། །

སྤྲིད་པའི་བདེ་ལ་ཆུ་བ་ཕྱོགས་ཤིང་། །
སྤྲིག་པའི་ལས་ལས་སྤྲོག་བདག་ཉིད། །
གང་ཞིག་རང་ཞིའི་མཛད་གཉེན། །
སྦྱེས་བུ་དེ་ནི་འབྲིང་ཞེས་བྱ། །

རང་ཆུང་གཏོགས་པའི་སྤྲུག་བསྐྱེད་ཀྱིས། །
གང་ཞིག་ག་ནས་སྤྲུག་བསྐྱེད་ལ་གྱུར། །
ཡང་དག་ཟུང་པར་གྱུར་ནས་འདོད། །
སྦྱེས་བུ་དེ་ནི་མཆོག་ཡོན་ནོ། །

སེམས་ཅན་དམ་པ་བྱང་ཆུབ་མཆོག་ །
འདོད་པ་གྱུར་པ་དེད་ག་ལ། །
སྤྱི་མ་རྒྱལ་སྤྱི་ས་བསྐྱེད་པ་ཡི། །
ཡང་དག་ཐབས་ནི་བཞད་པ་བྱ། །

༡༢། རྫོགས་པ་དམ་བྱིས་སྤྱི་ལ་སོགས་དང་། །
མཆོད་རྟེན་དམ་པ་མདོན་ཕྱོགས་ནས། །
མེད་ག་བདུག་སྤྱི་ས་དེས་པོད་ག། །
ཅི་འབྱོར་པ་ཡི་མཆོད་པ་བྱ། །

ཀུན་བཟང་སྤྱོད་ལས་གསུངས་པ་ཡི། །
མཆོད་པ་རྒྱལ་པ་བདུན་དག་གྱང་། །
བྱང་ཆུབ་སྤྱི་དཔེ་མཐར་ཐུག་པར། །
མི་སྤྱོད་པ་ཡི་སེམས་དག་གས། །

དགོན་མཚོ་གསུམ་ལ་རབ་དང་ཅིང་། །
བྱམ་མོ་སྒྲ་དཔལ་བཅུ་གསུམ་ནས། །
ཐལ་མོ་སྒྲ་རབ་བྱམ་ནས་ནི། །
དང་པོ་རྒྱ་བསའ་གྲོ་ལ་ན་གསུམ་བྱ། །

དེ་ནས་སེམས་ཅན་ཐམས་ཅད་ལ། །
བྱམས་པ་འི་སེམས་ནི་སྒྲོན་འགྲོ་བས། །
དན་སོང་གསུམ་དུ་སྒྲེ་སྒྲ་སྒྲ་དང་། །
འཆི་འཕོ་སྒྲ་སྒྲེ་སྒྲ་སྒྲ་བསྒྲེ་ལ་བའི། །

འགྲོ་བ་མ་ལུས་ལ་བསྒྲེ་སྒྲེ། །
སྒྲེ་བསྒྲེ་ལ་གྲིས་ནི་སྒྲེ་བསྒྲེ་ལ་བ། །
སྒྲེ་བསྒྲེ་ལ་སྒྲེ་བསྒྲེ་ལ་རྒྱ་མཚན་ལས། །
འགྲོ་བ་ཐམས་ཅད་འདྲ་བ་ཡིས། །

ཕྱོག་པ་མེད་པར་དམ་འཆར་བའི། །
བྱང་ཆུབ་སེམས་ནི་བསྐྱེད་པར་བྱ། །
དེ་ལྟར་སྒྲིན་པའི་སེམས་དག་ནི། །
བསྐྱེད་པའི་ཡོན་ཏན་གང་ཡིན་པ། །

དེ་ནི་སྒྲོང་པོ་བཞོད་པ་ཡི། །
མདོ་ལས་བྱམས་པས་རབ་རྟུ་བཞད། །
དེ་ཡི་མདོ་སྒྲིག་པ་ལམ་སྒྲུམ་ལ་མ་ཉན་ཏ། །
རྫོགས་པའི་བྱང་ཆུབ་སེམས་ཀྱི་ཡོན་ཏན་མཐའ་མེད་པ། །

ནུམ་པར་ཤེས་པར་བྱས་ལ་དེ་ནས་རྒྱ་མཚན་དུ། །
དེ་ལྟར་ཡང་དང་ཡང་དུ་སེམས་ནི་བསྐྱེད་པར་བྱ། །
དཔའ་སྒྲིན་གྱིས་ཞུས་མདོ་དག་ལས། །
འདི་ཡི་བསོད་ནམས་རབ་བསྐྱེད་པ། །

༡༡། །གང་དེ་ཚིགས་བཅད་གསུམ་ཙམ་དུ། །
མདོར་བསྡུས་འདིར་ནི་བྲི་བར་བྱ། །
བྱང་ཆུབ་སེམས་ཀྱི་བསོད་ནམས་གང། །
དེ་ལ་གལ་ཏེ་གཟུགས་མཆིས་ན། །

ནམ་མཁའ་ཁའི་ཁམས་ནི་གྲུན་གང་སྟེ། །
དེ་ནི་དེ་བས་སྒྲགས་པར་འགྱུར། །
གསྒྲུབ་ཀྱི་བྱེད་བྱའང་ས་སྟེད་ཀྱི། །
སངས་རྒྱས་ནིང་རྣམས་མི་གང་གིས། །

འཛིན་ཆེན་དག་གིས་གྲུན་བཀའ་སྟེ། །
འཛིན་ཆེན་མགོན་ལ་ཕུལ་བ་བས། །
གང་གིས་ཐལ་མེ་སྒྱུར་བ་གིས་ཏེ། །
བྱང་ཆུབ་དུ་ནི་སེམས་བདུད་ན། །

མཚོད་པ་འདི་ནི་བྱད་པར་འཕགས། །
དེ་ལ་མཐའ་ནི་མ་མཆིས་སོ། །
བྱད་རྒྱུ་བ་སྒྲོན་པ་འི་སེམས་དག་བསྐྱེད་ནས་ནི། །
འབད་པ་མད་བོས་གྲུ་རྩ་སྒྲེལ་བྱ་ཞིང་། །

འདི་ནི་སྐྱེ་བ་གཞན་དུ་འདུན་དོན་དུ། །
དི་སྐད་བཤད་པ་འི་བསྐྱབ་པ་འད་ཡངས་སྤྱོད་སྤྱོད་། །
འཇུག་སེམས་བདག་ཉིད་སྒྲོམ་པ་མ་གཏོགས་པར། །
ཡང་དག་སྒྲོན་པ་འཕེལ་བར་འགྱུར་མ་ཡིན། །

རྫོགས་པ་འི་བྱད་རྒྱུ་བ་སྒྲོན་པ་འཕེལ་འདོད་པས། །
དེ་བྱིར་འབད་པས་འདི་ནི་དེས་པར་བྱང་། །
སེ་སེར་ཐར་པ་རིགས་བདུན་གྱི། །
རྩ་རྩ་སྒྲོམ་གཞན་ལྟན་པ་དང་། །

བྱང་ཆུབ་སེམས་དཔའི་སྒྲིམ་པ་ཡི། །
སྐལ་བ་ཡོད་ཀྱི་གནས་དུ་མིན། །
སོ་སོར་ཐར་པ་རིས་བདུན་དང་། །
དེ་བཞིན་གཤེགས་པས་བཤའ་པ་ཡ། །

ཆོངས་སྤོད་དཔལ་ནི་མཆོག་ཡིན་ཏེ། །
དག་སྦྱོང་སྒྲིམ་པ་དག་ཏུ་བཞུགས། །
བྱང་ཆུབ་སེམས་དཔའི་སྒྲིམ་པ་གི། །
ཚུལ་སྦྱོང་སྒྲིམ་པ་གསུངས་ཆོག་ཡིས། །

༡༡། །ཡང་དག་མཆོན་ཉིད་ལྟན་པ་ཡི། །
སྒྲིམ་པ་བཟང་ལས་སྒྲིམ་པ་སྦྱང་། །
སྒྲིམ་པ་འཛིན་ཆོག་ལ་མཁས་དང་། །
བདག་ཉིད་གང་ཞིག་སྒྲིམ་ལ་གནས། །

སྒོམ་པ་འཕྱོགས་བཅོད་སྒྲིང་རྒྱུ་ན། །
སྒྲིང་བཅོད་པོར་ཉེས་པ་རྒྱ། །
དེ་ལ་འབད་པས་འདི་འབྲུབ་ལ། །
གལ་ཏེ་སྒྲིང་མ་རྒྱུ་ན། །

དེ་ལས་གཞན་སྒོམ་མོད་པ་ཡི། །
ཆོག་ཡང་དག་བཤུད་པ་རྒྱ། །
དེ་ལ་སྒོམ་ཆེ་འཇམ་པ་འདྲུབ་ལ། །
ཨ་བ་རྒྱུ་རྒྱུ་པ་ཡིས། །

དེ་ལྟར་བྱང་ཆུ་བཟུགས་བསྐྱེད་པ། །
འཇམ་དཔལ་གྱི་ནི་སངས་རྒྱས་ཞིང་། །
རྒྱན་གྱི་མདྲོ་ལས་བཤུད་པ་ལྟར། །
དེ་བཞིན་འདྲིའི་འཕགས་ལ་བྱིས། །

མགོན་པོ་རྣམས་ཀྱི་སྤྱན་རླབས་ལྷན་པར། །
རྫོགས་པ་འདི་བྱང་སེམས་པ་སྤྱོད་ཅིང་། །
འགོ་བཟམས་ཅད་མགོན་དུ་གཏོམ་པར། །
དེད་གཤམ་འཁོར་བ་ལས་བསྐྱལ་ལོ། །

གཞོན་སེམས་ཁྱོད་འདི་སེམས་ཉིད་དང་། །
མེར་སྤྲོད་དཔྱི་བྲག་དོག་ཉིད། །
དེད་ནས་བཟུང་ནས་བྱང་རྒྱལ་མཆོག་།
ཐོབ་ཀྱི་བར་དུ་མི་བྱུང་། །

ཚངས་པར་སྤྱོད་པ་སྤྱད་བྱ་ཞིང་། །
སྤྱི་གདང་འདོད་པ་སྤྱད་བར་བྱ། །
རྒྱལ་སྤྱིམས་སྤྱིམ་པ་ལ་དགའ་བས། །
སངས་རྒྱས་རྗེས་སུ་བསྐྱལ་བར་བྱ། །

བདག་ཉིད་ལྷུང་བའི་ཚུལ་གྱིས་ནི།
བྱང་ཆུབ་ཐོབ་པར་མི་སྒྲིའོ།
ལེམས་ཅན་གཅིག་གི་ཚུལ་སྟེ།
ཕྱི་མའི་ལྷུང་ཐོབ་པར་བྱ།།

༡༡། ཚད་མེད་བསམ་གྱི་མི་བྱུང་བའི།
ནིང་དག་རྣམ་པར་སྦྱང་བར་བྱ།
མིང་ནས་བཟུང་བ་བྱས་པ་དང་།
ཕྱོགས་བརྒྱ་དག་ཏུ་རྣམ་པར་གནས།།

བདག་གི་ལྷུང་དང་དག་གི་ལས།
ཐམས་ཅད་དུ་ནིང་ག་བར་བྱས།
ཡིད་གྱི་ལས་ཀྱང་དག་བྱས།
མིང་གི་ལས་རྣམས་མི་བྱུང་།།

རང་གི་ལུས་དག་སེམས་ནི་རྣམ་དག་རྒྱུ། །
 འདྲ་ག་པའི་སེམས་ཀྱི་བདག་ནི་དཔྱུལ་གནས་པ། །
 རྒྱལ་བྱེམས་བསྐྱབ་པ་གསུམ་ལ་ལྷགས་བསྐྱབས་པས། །
 རྒྱལ་བྱེམས་བསྐྱབ་པ་གསུམ་ལ་གསུམ་ཆེ་རུ་གྱུར། །

དེབས་རྣམ་དག་རྫོགས་བྱང་རྒྱུ། །
 སེམས་དཔའི་རྣམ་པའི་རྣམ་དག་ནི། །
 འབད་པ་རྒྱས་པས་རྫོགས་བྱང་རྒྱུ། །
 རྒྱལ་བྱེམས་ཡོངས་སུ་རྫོགས་པ་རུ་གྱུར། །

བསོད་ནམས་ཡེ་ཤེས་རང་བཞིན་གྱི། །
 རྒྱལ་བྱེམས་ཡོངས་སུ་རྫོགས་པ་ཡི། །
 རྒྱལ་བྱེམས་རྒྱས་ཐམས་ཅད་དག། །
 མཛོད་ཤེས་སྐྱེད་པ་ནི་དུབ་ཞེད། །

དེ་ལྟར་འདྲ་བ་གཤེགས་སྒྲེས་པ་ནི། །
བྱེ་མ་ཁར་ལ་འཕྱར་མི་ནུས། །
དེ་བཞིན་མ་དོན་ཤེས་སྒྲེས་བྱ་ལ་བས། །
སེམས་ཅན་དོན་བྱེད་ནུས་པ་མིན། །

མ་དོན་ཤེས་སྒྲེས་པ་ནི་ཅིན་མཚན་གྱི། །
བསོད་ནམས་དག་ནི་གང་ཡིན་དེ། །
མ་དོན་ཤེས་དག་དང་བྱ་ལ་གྱུར་ལ། །
སྒྲེ་བ་བརྒྱར་ཡང་ཡོད་མ་ཡིན། །

ལྟར་དུ་རྫོགས་སྒྲེས་བྱེད་ཆེན་མོ་གས། །
ཡོད་སྒྲེས་སྒྲེས་པར་འདྲ་གྱུར་བ། །
དེ་ལ་ནི་འབད་བྱས་མ་དོན་ཤེས་དག། །
འགྲུབ་པར་འགྱུར་གྱི་ལེ་ལོས་མིན། །

༡༠༡ ། ཞིག་ནས་གྲུབ་པ་མ་མེད་པས། །
མཛོམ་ཞེས་འགྲུབ་པར་མི་འགྲུབ་པས། །
དེ་ཕྱིར་ཞིག་ནས་བསྐྱབ་པ་འི་ཕྱིར། །
ཡང་དང་ཡང་དུ་འབད་པར་བྱ། །

ཞིག་ནས་ཡན་ལག་རྣམ་ཅུ་མས་པས། །
རབ་ཏུ་འབད་དེ་བསྐྱེམས་བྱས་གྲང་། །
ལོན་སྟོང་ཕྱག་དག་གིས་གྲང་། །
ཉིང་འཛིན་འགྲུབ་པར་མི་འགྲུབ་པོ། །

དེ་ཕྱིར་ཉིང་འཛིན་ཚོགས་ལེ་རུ་པས། །
གསྐྱུངས་པ་འི་ཡན་ལག་ལ་ལེགས་གནས། །
དམིགས་པ་གང་དུ་དགའིག་ལ་ཡང་། །
ཡིད་ནིང་གི་ལ་གནག་པར་བྱ། །

ནལ་འབྱོར་ནི་གནས་གྲུ་བ་ལྟར་ན། །
མདོན་ཤེས་དག་ཀྱང་འགྲུབ་པར་འགྱུར། །
ཤེས་རབ་པ་རེ་ལ་ཕྱིན་སྐྱོར་དང་། །
བྲལ་བས་སྒྲིབ་པ་ཟད་མི་འགྱུར། །

དེ་ཕྱིར་ཉོན་མོངས་ཤེས་བྱ་ཡི། །
སྒྲིབ་པ་མ་ལུས་སྤང་བའི་ཕྱིར། །
ཤེས་རབ་པ་རེ་ལ་ཕྱིན་ནལ་འབྱོར། །
རྟག་རྟུ་ཐབས་བཅས་བསྒྲུལ་བར་བྱ། །

ཐབས་དང་བྲལ་བའི་ཤེས་རབ་དང་། །
ཤེས་རབ་བྲལ་བའི་ཐབས་དག་ཀྱང་། །
གང་ཕྱིར་འཆིང་བ་ཞེས་གསུངས་པ། །
དེ་ཕྱིར་གཉིས་ཀ་སྤང་མི་བྱ། །

ཤེས་རབ་གང་དང་ཐབས་གང་ནིས། །
ཐོཚོམ་དག་ནི་སྤང་བའི་ཕྱིར། །
ཐབས་རྒྱམས་དང་ནི་ཤེས་རབ་ཀྱི། །
ཡང་དག་དཔྱེས་གསལ་བར་བྱ། །

ཤེས་རབ་པ་རོལ་ཕྱིན་སྤངས་པ་འི། །
སྤྱིན་པ་འི་པ་རོལ་ཕྱིན་ལ་སོགས། །
དག་པ་འི་ཚོགས་རྒྱམས་ཐུམས་ཅད་དག། །
རྒྱལ་བ་རྒྱམས་ཀྱི་ཐབས་སྤྱོད་ལ། །

༣༡། །ཐབས་བསྐྱེམས་དབང་གིས་བདག་ཉིད་ཀྱིས། །
གང་ནིག་ཤེས་རབ་རྒྱམ་བསྐྱེམ་པ། །
དེ་ནི་བྱང་ཆུབ་ལྷ་རྒྱུ་འདུ་ཐོབ། །
བདག་མེད་གཅིག་ལྷ་བསྐྱེམས་པས་མིན། །

ཡུང་པོ་ཁམས་དང་སྐྱེ་མཆོད་ནམས། །
སྐྱེ་བ་མེད་པར་རྟོགས་གྱུར་པའི། །
རང་བཞིན་སྣོད་ཉིད་ཤེས་པ་ནི། །
ཤེས་རབ་ཅེས་ནི་ཡོངས་སུ་བཞད། །

ཡོད་པ་སྐྱེ་བ་རིགས་མེན་ཏེ། །
མེད་པ་རང་ནམ་མཁའི་མེད་པ་བཞིན། །
ཉིས་པ་གཉིས་ཀ་རྒྱལ་ལུ་གྱུར་ཕྱིར། །
གཉིས་ཀ་དག་ཀྱང་རྒྱུད་བཞིན། །

དངོས་པོ་རང་ལས་མི་སྐྱེ་ནིང་། །
གཞན་དང་གཉིས་ཀ་ལས་ཀྱང་མིན། །
རྒྱ་མེད་ལས་མིན་དེ་ཡི་ཕྱིར། །
ངོ་མོ་ཉིད་ཀྱིས་རང་བཞིན་མེད། །

ཡང་ན་ཆོས་རྒྱལ་ས་ཐམས་ཅད་དག །
གཅིག་དང་དྲུམ་ས་རྒྱལ་དཔྱད་ན། །
ངོ་བོ་ཉིད་ནི་མི་དམིགས་པས། །
རང་བཞིན་མེད་པ་ཉིད་དུ་ངེས། །

སྟོང་ཉིད་བདུན་ཅུ་འི་རིགས་པ་དང་། །
དབྱེ་མ་རྩ་བ་སོགས་ལས་གྱང་། །
དངོས་པོ་རྒྱལ་ས་ཀྱི་རང་བཞིན་གྱི། །
སྟོང་པ་ཉིད་ནི་གྲུབ་པ་ཉད་པ། །

གང་ཕྱིར་གཞུང་ནི་མངས་པ་གྲུབ་པས། །
དེ་ཕྱིར་འདིར་ནི་མ་གྲོས་པོ། །
གྲུབ་པ་འི་གྲུབ་མཐའ་ཚུལ་ནི་གཞུ། །
བསྒྲུལ་པ་འི་ཕྱིར་ནི་རབ་དུ་བཞུགས། །

དེབས་ཚེས་རྒྱུ་མ་མ་ལུས་པའི། །
རང་བཞིན་དག་ནི་མི་དམིགས་པས། །
བདག་མེད་པར་ནི་བསྒྲེལ་གང་ཡིན། །
དེ་ཉིད་ཤེས་རབ་བསྒྲེལ་པ་ཡིན། །

༡༡། །ཤེས་རབ་ཀྱིས་ནི་ཚེས་རྒྱུ་མ་མ་ལུས། །
གང་གི་རང་བཞིན་མ་མཐོང་ནིང་། །
ཤེས་རབ་དེ་ཉིད་རིག་བཤམ་པ། །
རྒྱུ་རྟག་མེད་པར་དེ་བསྒྲེལ་བྱ། །

རྒྱུ་རྟག་པས་བྱུང་སྤྱིད་པ་འདི། །
རྒྱུ་པར་རྟག་པའི་བདག་ཉིད་དེ། །
དེ་ཕྱིར་མ་ལུས་རྟག་སྤྱིད་པ། །
ལྷ་རྟ་འདས་པ་མ་ཚེག་ཡིན་ནོ། །

དེ་ལྟར་ཡང་བཅོམ་ལྷན་འདས་གྱིས། །
 རྣམ་རྟོག་མའི་གཞུང་ལོ་སྟེ། །
 འཁོར་བའི་རྒྱལ་ཚོར་ལྟར་བར་བྱེད། །
 རྟོག་མེད་ཏིང་འཛིན་ལ་གནས་པ། །
 རྣམ་མཁའ་འབཁིན་དུ་རྟོག་མེད་གསལ་ལ། །ཞེས་གསུངས་སོ།

རྣམ་པར་མི་རྟོག་པ་ལ་འདྲུག་པའི་གཞུང་སྐུ་ལས་གྱུར། །
 དམ་ཚེས་འདི་ལ་རྒྱལ་བའི་སྤྲུལ། །
 རྣམ་པར་མི་རྟོག་བསམས་གྱུར་ན། །
 རྣམ་རྟོག་བསྟོན་དཀྱའ་རྣམས་འདས་ཏེ། །
 རིམ་གྱིས་མི་རྟོག་ཐོབ་པར་འགྱུར། །ཞེས་གསུངས་སོ།

ལྟར་དང་རིག་པ་དག་གིས་ནི། །
 ཚེས་རྣམས་ཐམས་ཅད་སྐྱེ་མེད་པའི། །
 རང་བཞིན་མེད་པ་ངས་བྱས་ནས། །
 རྣམ་པར་རྟོག་མེད་བསྒྲིམ་པར་བྱ། །

དེ་ལྟར་དེ་ཉིད་བསྐྱེད་བྱས་ནས། །
འི་ཁྱིམ་དྲོད་སྐྱེད་སྐྱེད་བྱས་ནས། །
རབ་དག་པ་ལ་སྐྱེད་སྐྱེད་བྱས་ནས། །
སངས་རྒྱས་བྱང་རྒྱུ་ལྟ་མི་འདྲ། །

སྐྱེད་སྐྱེད་ལྟ་མི་འདྲ་བ་ལ། །
ཞི་དང་རྒྱས་སྐྱེད་སྐྱེད་བྱས་ནས། །
བྱེད་པ་བཟང་བྱེད་པ་སྐྱེད་སྐྱེད། །
སྐྱེད་ཆེན་བྱེད་སྐྱེད་སྐྱེད་བྱས་ཀྱང་། །

བདེ་བ་ལོ་སྐྱེད་བྱེད་ཆོག་ས། །
ཡོངས་སྐྱེད་སྐྱེད་པ་རྒྱེད་པ་དང་། །
འཕྱེད་སྐྱེད་སྐྱེད་སྐྱེད་པ་ལ། །
གལ་ཏེ་གསང་སྐྱེད་སྐྱེད་པ་ལ། །

༡༣། །དེ་ཆེ་སྒྲོབ་དཔོན་དབང་བསྐྱར་བྱིས། །
བསྐྱེན་བྱུ་ར་འིན་ཆེན་སྐྱེན་དང་། །
དག་འསྐྱབ་ལ་སྐྱེན་ཐམས་ཅད་ཀྱིས། །
སྐྱེན་ཐམས་ཅད་ཀྱིས་པར་བྱ། །

སྐྱེན་ཐམས་ཅད་ཀྱིས་པར་བྱ། །
ཡོངས་ཤིག་སྐྱོབ་དཔོན་དབང་བསྐྱར་བས། །
སྐྱེན་ཐམས་ཅད་ཀྱིས་པར་བྱ། །
དཔོན་སྐྱོབ་སྐྱོབ་པ་འིན་ཆེན་པོ་རྒྱུ་ར། །

དཔོན་སྐྱོབ་སྐྱོབ་པ་འིན་ཆེན་པོ་རྒྱུ་ར། །
རབ་ཏུ་འབད་པས་བཀའ་པ་འིན་ཆེན་པོ་རྒྱུ་ར། །
གསང་བ་ཞེས་རབ་ཏུ་འབད་བསྐྱར་བྱིས། །
ཆོས་པར་སྐྱོབ་པས་སྐྱོབ་པ་འིན་ཆེན་པོ་རྒྱུ་ར། །

གལ་ཏེ་དབང་བསྐྱར་དེ་འཛིན་ན། །
ཚིངས་སྤྱོད་དཀའ་བྱུང་ལ་གནས་བས། །
བཀག་པ་སྤྱད་པར་བྱུང་བ་འཕྱིར། །
དཀའ་བྱུང་སྒྲིམ་པ་དེ་ཉམས་ཏེ། །

བརྟུལ་ཞུགས་ཅན་དེ་ཕམ་པ་ཡི། །
སྤྱང་བ་དག་ནི་བྱུང་བྱུང་ཞིང་། །
དེ་ནི་དན་སྟོང་ངམ་སྤྱང་བས། །
གྲུབ་པ་ཡང་ནི་ཡོད་མ་ཡིན། །

རྒྱུད་ཀྱི་ན་ཉན་དང་འཆད་པ་དང་། །
སྤྱན་སྤྱུག་མཆོད་སྤྱིན་སྤྱུགས་བྱེད་པ། །
སྤྱོད་པ་ལོན་དབང་བསྐྱར་རྟོད་བྱུང་ཞིང་། །
དེ་ནི་དེ་གལ་ལ་ཉམས་པ་མེད། །

གནས་བརྟན་མར་མེ་མཛད་དཔལ་གྱིས། །
 མདོ་སྟོན་ཆོས་ལས་བཞུགས་མཐོང་བ། །
 བྱང་རྒྱ་བཟོད་གྱིས་གསོལ་བརྟན་ནས། །
 བྱང་རྒྱ་བཟོད་མཛད་མདོར་བསྐྱས་བྱས། །

བྱང་རྒྱ་བཟོད་ལམ་གྱི་སྒྲོན་མ་སྒྲོབ་དཔོན་ཆེན་པོ་དཔལ་
 མར་མེ་མཛད་ཡེ་ཤེས་གྱིས་མཛད་པ་རྫོགས་སོ། །
 རྒྱ་གར་གྱི་མཁན་པོ་ཆེན་པོ་དེ་ཉིད་དང་། རྒྱ་ཆེན་གྱི་ལོ་
 རྒྱུ་བདག་པོ་ལྷོ་གྲོས་གྱིས་བསྐྱར་ཞིང་གཏན་ལ་ཕབ་པ།
 ཆོས་འདི་ནི་ཞང་ཞུང་གི་ཐོ་ཡིང་གུར་ལ་ལག་ཁྱུང་མཛད་པ་ལོ།

NUCLEUS OF TANTRA IN PALI VINAYA—PITAKA

—Suniti Kumar Pathak

TANTRA

At the outset the Tantra may be described as a methodology of widening man's individual energy up to the extent of all beings in all worlds. That energy pervading the universe is the Cosmic Energy. The term 'tantra' is derived from Sanskrit root 'tan' meaning to extend, to spread. The Tantra is practical as well as scientific knowledge how to extend man's potentiality for the good and welfare of beings. The aim of the Tantra refers to the extension of an individual's life force to that of universe; that is, to spread over the inner effulgence of an individual on the cosmic effulgence in the sphere.

The origin of the Tantra is controversial and that may be discussed in details elsewhere. In brief, the Tantra probably originated from the laws of Nature reflecting on man's mind since the primitive days of human culture. In the early days of human history the primitive men could explore an existence of inherent power within themselves. They visualised embodiments of that power persuading all over the earth, the Sun, the Moon, the planets and the stars above.

The Truth which had revealed before them was the two-fold manifestations of the Energy, i.e. the potential energy, apparently static but is not; and, the kinetic energy incessantly appearing as changeable and changing. The Tantra tends to a universal approach to find out equality and symmetry in the midst of diversities in the Nature. The Tantra promulgates an awareness of the self-nature (sva-bhāva) of beings on the universe and has developed that through the ages.

The codification of the Tantra, as a branch of human knowledge, came later on. As and when the esoteric practices became familiar in the early Indian societies the Tantra practices were no longer obscure, and, thereby those were accepted and codified. Many say, sruti is of two kinds, the Vedic and the Tantric. The Atharvaveda, the Mañjuśrīmūlakalpa, and the

Mantraśāstra of the Jains in the Indian literature may be cited as instances of codification when the Tantra was not systematised. Several customs, manners, rites and practices prevalent then among the primitive men entered and, were incorporated. Subsequently these formulated the Tantra in the course of systematisation and stratification. The Tantra develops a basis of man's life determining his day-to day functions, the ways of life, his endeavour to attain a state of equality, and lastly, the seeing of the Oneness or unification of the twofold manifestations of the Energy.

The seers attain an immanent life-force to do and to undo for the cause of well-being of the universe. Their performances occasionally appear mystic, magical, supernatural and, sometimes, unintelligible to man's ordinary sense and reasoning. The effulgence that spreads around the seer unifies that of the cosmic universe. As a methodology, the Tantra prescribes many secret formula and practices of esoterism, so that a practitioner seeking immanence may succeed within his span of life here.

DHAMMACHKKAPAVATTANA

Śākyaputra Gautama is said to have achieved a distinction of being the Awakened One (Buddha). The Pali Vinayapiṭaka preserves the traditions in a Discourse with Upaka prior to his turning of the Wheel of Dharma (Dhammacakkapavattana). Gautama Buddha declares the immanence :

Victorious one all, Omniscient am I,
 Among all things defiled,
 Leaving all, through death of craving freed,
 By knowing for myself, when should I follow ?
 For me there is no teacher,
 One like me does not exist,
 In the world with its devas
 No one equals me.
 For I am perfected in the World,
 The teacher supreme am I,
 I alone am all-awakened
 Became cool am I, nirvana attained.²

The above sayings explicitly refer to the core of the Tantra practice tending to retroversion (parāvṛtti). A successful practioner confidently declares, 'No one equals me', 'I am an all-awakened'. These are the characteristics of him who regains man's self-nature having the mind free from cravings. It is not an instance of self-boasting or false vanity of Gautama Sākyaputra.

The Buddhist literature, deals with the measures how to realise man's self-nature. The life-force of a being emerges out of bindu and dissovles in bindu that is, arrives at the condition from which it originates. That is retroversion (of matter). In the deep-mind similar retroversion functions. Retroversion is distinct from extroversion (pravṛtti), and introversion (nivṛtti). The living beings, inclusive of men, according to Gautama Buddha, are the conglomeration of mind and matter (nāma-rūpa) with a strong attachment (upādāna) under the latent impressions (saṃskāra) on account of ignorance (avidyā). It is therefore other than their self-nature. On account of ignorance about self-nature a being always becomes delighted in several pleasures and enters again and again in the cycle of birth and death. A being fails to know what is deathlessness and finds pleasure in the realm of Māra under the fetters of craving.

Gautama Buddha knowing 'himself' becomes 'Victorious' (Jina). He claims : 'Victorious one all, Omniscient am I ... by knowing for myself'. Man possesses omniscience in potentiality. Because of ignorance man fails to realise his self-nature. The Tantra teaches how to visualise the self-nature (sva-bhāva) which is essencelessness (niḥsva-bhāva). He who visualises the essencelessness is "Awakened" (Buddha) from the slumber-like ignorance. Gautama exclaims :

This that through many tides I've won -
 Enough ! why should I make it known ?
 By folk with lust and hate consumed,
 This dhamma is not understood,
 Leading on against the stream,
 Subtle, deep, difficult to see, delicate,
 Unseen it will be by passions' slave
 Cloaked in the musk of ignorance. ³

The teachings of Buddha are also 'leading on against the stream' but these are aids to develop vision of eyes (cakkhukarāṇi) and awareness of mind

(*ñānakaraṇī*). His followers thereby possess an appropriate contemplation to concentrate on the source or root of beings in the worlds (*yonisumanasikāra*) for right sight (*sammādiṭṭhi*) and right concentration (*sammāsamādhi*). The self nature (*sva-bhāva*) of beings is correctly visualised by 'going on against the stream'. In other words, practices are done in the method of retroversion (*parāvṛtti*) which is followed in the Tantra. The Tantra seeks how to extinguish five passions to attain Buddhahood when the attainer exclaims :

"Become cool am I, nirvana attained". With undaunted confidence a Buddha beats his 'drum of deathlessness' among the 'blind on account of ignorance'.

Thereafter, Gautama Buddha turns the Dhammacakka in Kashi city for the welfare of beings in the worlds.

NATURE OF BUDDHA'S DHAMMA

The Pali Vinayapitaka refers to the nature of Buddha's Dhamma prior to his deliberation in presence of the group of the Five Elders (*Pañcavaggiyabhikkhu*). The words of Gautama Buddha follow as :

"The dhamma won by me, is deep, difficult to see, difficult to understand, peaceful, excellent, beyond dialectic, subtle, intelligible to the learned".

He further continues :

"But this is the creation delighting in sensual pleasure, delighted by sensual pleasure, rejoining in sensual pleasure. So that for a creation delighted in sensual pleasure, delighted by sensual pleasure, rejoining in sensual pleasure these were a matter difficult to see. That is to say casual uprising by the way of cause. This too were a matter very difficult to see, that is to say calming of all habitual tendencies the renunciation of all attachment, the destruction of cravings, dispassion, stopping, Nirvana."⁴

The Sammāsambuddha (thoroughly Awakened One) sees the worlds of existence through his wisdom-eyes (*buddhacakkhu*) and understands the real state of happening where he sees (*yathābhūtaññānadarsana*). No dialectic therefore arises and his dhamma is beyond dialectic. The Tantra also disowns any debate or dialectic as it is based on direct visualisation of the Truth.

UTTARIMANUSSADHAMMA

At the first sight of Gautama Śākyaputra, while he was approaching to the group of the Five at Isipatana near Kashi, the said hermits are said have determined not to pay any respect to Gautama who had been their mate in practice and left their company of hermit hood. But they failed to hold their determination strongly as soon as Buddha appeared in person before them. It is not an instance of miracle, nor a charm (iddhi). The effulgence spreading out from the embodiment of Buddhahood perplexed the five hermits at a time and, instantaneously, they all paid regards to the Awakened One - Buddha. Such incidents make ordinary men astonished and succumb with wonder.

The Pali Vanayapiṭaka refers to similar stories regarding Buddha Gautama in many instances. For example, the Rājāyatana story, the Mucalinda story of the Serpent who is said to have spread his hood for the protection of Gautama. And, Tapussa and Bhallika story in which four Lokapala deities appeared to accept the offerings with requisite bowls for Tathāgata.⁵

BRAHMACARIYA

Gautama Buddha is said to have laid highest emphasis on Brahmacariyā i.e. the leading of moral life as the way to end suffering. The first ordination made by Buddha declares the praise of Brahmacariya.⁶ Any failure in observance of Brahmacariya amounts to expulsion from monkhood (pārājika offence) from the Saṅgha. Among the moral precepts to be observed by the yellow-robed, Brahmacariya is the foremost.

The observance of Brahmacariya gathers potentiality for performing four Brahmavihāra that is, love (mettā), compassion (karuṇā), rejoice in prospect of others (muditā) and, an attitude of indifference in pleasure and pain (upekkhā). In the course of gradual sanctification Brahmavihāra strengthens a practitioner to extend good and welfare of beings in the worlds like the Brahmakāyika gods.

The Tantra is equally strict in the pledge of Brahmacariya and observance of moral precepts for discipline of a practitioner. Any amount of departure from Brahmacariya leads to utter ruin. The Guhyasamāja (7.5) reads : Bodhi is to be attained when body, speech and mind remain in their respective

self-state; failing that, untimely death awaits and thereafter fall into the dungeon of hell.

THE CRYPTIC EXPRESSIONS (SANDHĀYABHĀṢĀ)

The Tantra justifies the nature of Buddha's dhamma when a number of cryptic forms of expression have been occasionally used. For instance, the *Guhyasamāja* (7.1.) reads: The practitioner who desires the company with mother, sister or daughter will achieve a great success, according to the essential of the *Mahāyāna*.⁸

Similar expressions may be read there (7.1).

By enjoying all sorts of desires, and being enjoyable to others as much as one likes, one will attain Buddhahood quickly.⁹ All such expressions are difficult to understand (*duranubodha*) as mentioned in the *Vinayaṭīkā*. In elucidation of the propriety of such cryptic form of expressions (*Sandhāyabhāṣā*) Candrakīrti states :

In order to express the significance of Truth (*dhamma-tattva*) among the persons having different likings, the ambiguous expressions have been used and, this is known as *sandhayabhasa*.

Regarding such state of variedness in grasping ability of men the Pali *Vinayaṭīkā* refers to the visualising of the Buddha through mental state of beings by Buddha eyes. An excellent simile of lotuses in a big lake clarifies the actual state of affairs.

NO PRAJÑOPĀYA (VAJRĀBJA) YOGA IN PALI

The Pali *Vinayaṭīkā* does not refer to *Prajñā* (Wisdom) nor *Karūṇā* (compassion) as principles; nor their unification leading to nonduality (*yuganaddha*) or Oneness (*samarasa*) as the Tantra holds.¹⁰ Despite that, the Pali *Vinayaṭīkā* lays emphasis on the higher state of meditation when the perceptual world unifies with the immanent mind under state of deep concentration of formlessness (*arūppasamāpatti*). That occurs in the sphere of *Nirvāṇa* where no attachment of *skandha* remains: The Pali *Vinayaṭīkā*

refers to that state through an udānagatha uttered by Buddha immediately after the attainment of Nirvāṇa:

Truely when things grow plain to the ordent meditating Brahman
Routing the host of Mara does he stand
Like as the sun white lighting up the sky.¹¹

Likewise, the Tantra aims at the co-ordination of the mundane (idam) and the supra-mundane (tat).

RESUME

To sum up, it has been evident from the above that Gautama Buddha's experiences as traditionally depicted in the Pali Vinayapitaka bear resemblance with experiences of an accomplished Tantra practitioner (ratnapudgala). Entrance of the Tantra in the Buddhist thought is generally said to be a later addition or a phase of the later Buddhism since 3-4 Century A.D. At the earliest such entry of external matters may date back to the lifetime of Nagarjuna 1st Century A.D.

The Tantra is generally regarded as secret esoterism relating to male and female principles with symbolism. Mantra, mudrā, cakra, maṇḍala, homavidhi etc. are more or less rituals as prescribed in the Tantra. These have been mostly applied for abhicāra karma including śāntika and paustika. In fact, they are the ways or means how to empower a practitioner for being eligible to enter in the realm of abhisambodhi full awakening of the self-nature of the universe inclusive of this world by the extension of effulgence (raśmi).

Since Gautama is said to have achieved supramundane attributes like bala, vaśitā, vaiśāradya, abhijñā and bodhyaṅga as his experiences narrated in details in the vinayapitaka. These evidences suggest that the nucleus of the Tantra prevails in the Pali Vinayapitaka, as the earliest source come down to us.

NOTES

तन्त्रे विस्तार्यते ज्ञानमनेनेति तन्त्रम्/तन् उणादि स्त्रन् ३ तन्त्रम् । कासिकागम reads तनोति विपुलानर्थान् तन्त्रमन्त्रसमन्वितम् । द्राणञ्च कुरुते यस्मात्तन्त्रमित्यभिधीयते । In the शतपथब्राह्मण (12.7) tantra means 'core', 'essence'. Some disciplines of human knowledge are thereby called as tantra, such as, āyurvedatantra (medical science for availing long life), Sankhyā tantra (portions of astronomy and mathematics).

The importance of सावीत्रिमन्त्र mantra has been appreciated in the विनयपिटक—महावग्ग—कौण्यजटिलवत्थ : (6.23.42) अग्निहोतृमुखा यञ्जा सावीती छन्दसो मुखम् । राजा मुख मनुस्सान नदीन सागरं मुखम् ।। Occasional references of mantra may be observed in Pali literature, मिलिन्दपञ्चो, जातकत्थकथा पेतवत्थु अट्टकथा 279, PTS; धम्मपद अट्टकथा II.p. 5f. The definition of tantra in गुह्यसमाजतन्त्र is प्रबन्धं तन्त्रमाख्यातं. It further elucidates : प्रकृतिश्चाकृतेर्हेतुरसहार्थफलं तथा । आधारस्तदुपायश्च त्रिभिस्तन्त्रार्थसंग्रहः ।। पञ्चकं त्रिकुलं चैव स्वभावैकशतं कुलम् । सहोक्तिर्बोधिवज्रस्य सौत्तरं तन्त्रमिष्यते ।। (XVIII, 33-35)

Tibetan rgyud corresponds to the Tantra which may be divided into four classes-rgyud sde bzhi; namely (i) Bya ba'i rgyud (Kriyā tantra), (ii) spyod pa'i rgyud (caryā tantra), Rnal 'byor ba'i rgyud (yoga tantra) and Rnal 'byor bla na med pa'i rgyud (anuttarayoga tantra). In the Btsan 'gyur collection 'rgyud suggests also the tantra manuals and is classified in five successions brgyud pa rnam pa lna.

2. Vinayapitaka Mahavagga 1.6.3 (p.7 5.); Book of Discipline, I.B.Honer, Vol. IV, 1.6.8.
3. Ibid 1.5.3
4. Ibid 1.5.2.
5. Vinayapitaka, p. 2ff (P.T.S)
6. एत्थ भिक्खवे'ति भगवा अवोच स्वखातो धम्मो चरथ ब्रह्मचरियम् सम्मा दुक्खस्स अन्तर्किरियाय । Ibid p. 18
- * 7. कायवाक्चित्तसौस्थित्यं प्राप्य बोधिं समश्नुते । अन्यथा कालमरण पच्यते नारके ध्रुवम् ।। गुह्यसमाजतन्त्र : (ed. B. Bhattacharya GOS. 1931 VII. 5)

8. मातृभगिनीपुत्रीन्श्च रमयेद्यस्तु साधकः ।
 स सिद्धिं विपुलां गच्छेत् महायानाद्यधर्मताम् ॥ गुह्यसमाजतन्त्र ।
 दृष्ट्वाहि माता इत्युक्ता अविद्या च पिता तथा ।
 विषयावबोधोद्विज्ज्ञानं बुद्ध इत्युपविश्यते ।
 अर्हन्तो ह्यनुशयाः पञ्च संघाः स्कन्धकदम्बकः ॥
 निरन्तरान्तरच्छेदात्कर्मस्यानन्तरं भवेत् ॥ Lankavatara sutra (3.3-4)

The Pali Vinayapitaka (Mahākhanda) categorically debars a yellow robed one for such heinous offences like मतुघातुक, पितुघातुक, अर्हन्तघातुक, भिक्षुनिदुषक (I.55.112, II.20.30), सङ्घभेदक and लोहितुप्पादक The Guhyasamaja uses the above words in सन्ध्याभाषा ।

9. सर्वकामोपभोगैश्च सेव्यमानैर्यथेच्छतः ।
 अनेन खलु योगेन लघु बुद्धत्वमाप्नुयात् ॥ गुह्यसमाजतन्त्र (VII,1)
10. प्रज्ञोपायसमापत्तिर्योग इत्यभिधीयते ।
 योनिस्त्वभावतः प्रज्ञा उपायो भावलक्षणम् ॥३२॥
 वज्रपद्मसमायोगाज्ज्वाल्य सन्ताप्य योगिना ।
 उद्यते स्फटिकाकारं ज्ञानसूर्यमिवापरम् ॥१३०॥
 प्रकर्षकृतविज्ञानं यत्तत् प्रजोति कल्पते ॥४३॥
 मोहो द्वेषस्तथा रागः सदा वज्रे रतिः स्थिता ।
 उपायस्तेन बुद्धानां वज्रयानमिति स्मृतम् ॥५१॥ गुह्यसमाजतन्त्र (XVIII,)
11. यदा हवे पातुभवन्ति धम्मा आतापिनो भ्रायतो ब्रह्मणस्स ।
 विधूपयंति तद्धति मारसेनं सुरियो व ओभासमन्तलिक्खं ॥ Vinayapitaka Mahavagga I.1.4.
 (PTS)

INVENTORY OF TIBETAN HISTORICAL LITERATURE

-Nirmal C. Sinha

In 1971 His Holiness The Dalai Lama set up in Dharamsala a Library of Tibetan Works and Archives. Built from scratch, within 15 years this Library holds among the few best organized Tibetan collections in the world. The Library is planned to cover the entire range of Tibetan literature including works of secular or temporal interest. Thanks to ignorance about Tibet till 1950s and thanks to systematic propaganda since 1950s, Tibetan literature is generally known to consist of tracts and treatises on religion, mysticism and magic. For example, except for the experts designated Tibetologists, even encyclopaedic scholars and macro-historians of our times are blissfully ignorant of the historical works in Tibetan language spread over twelve centuries or more. Arnold Toynbee in his gigantic work **A Study of History** devotes appropriately adequate space to historians and historical works of different countries and rightly refers to Arab and Chinese traditions of historiography. But this great historian does not notice the historians or historiography of Tibet. Obviously the pioneer notices of Tibetan historical works, first by Alexander Csoma de Koros, second by Sarat Chandra Das and last but not least by Andrei Ivanovich Vostrikov never held Arnold Toynbee's attention. It may be added that most Indian scholars, including even Tibet specialists, subscribe to the well propagated opinion that there is very little Tibetan literature on history.

The Library of Tibetan Works and Archives has published **Catalogue of the Library of Tibetan Works and Archives, Vo.I, Historical Works** (Dharmasala 1983) quite timely and all Universities and centres of higher learning in India should acquire the book before the stock is sold out to foreign scholars and scholarly bodies abroad.

I am constrained to make the above statement from hard fact that the migration and settlement of refugee Lamas with their literary treasures into India have drawn very large numbers of foreign scholars as against very small numbers from Indian Universities through two decades.

For information of general readers as also for young Indian scholars, I preface a review of this Catalogue with some observations on the value of Tibetan historical works, and on the difficulty of locating or procuring Tibetan books even in pre-1950 years.

*Tibetan words are transliterated thus : Lama (for Bla-ma), Puton (for Bu-ston), or Chojung (for Chos-hbyung).

Tibetan historical compositions originating before the 9th Century A.D. and continuing till the 20th century are not free from legends and apocryphal narratives. Nevertheless, these annals and chronicles provide authentic information about events in Tibet and surrounding countries; much of this information is not available in historical writings or source materials of the surrounding countries.

In India, till Kalhana wrote *Rajatarangini* (1148-50) there was no deliberate attempt to write any regular history. The gaps in records of our past are serious. To be relevant for Mauryas, Kushanas and Palas we draw valuable data from Tibetan chronicles.

The Indian tradition with its indifference to mundane happenings and their chronological sequence was the antithesis of the Chinese tradition. The Chinese historiography can be dated back to centuries before the Christian era. The Chinese court appointed learned scribes to record events, reign by reign, dynasty by dynasty, in chronological sequence with dates clearly stated. The glorification of the Celestial Empire with expressions like Tribute Mission or Barbarian Religion was the grand theme of these **Annals**. A defeat suffered at the hands of any Barbarian people or a Barbarian rebellion would be omitted in Chinese records. Thus Tibetan inroads upto Chang-an (Sian) in 7th Century and Mongol rebellions in 17th Century are blacked out in these **Annals**. Even the triumph of Buddhism in Tibet, due to Indian preachers Santarakshita and Padmasambhava, is not noticed though the then Han Emperor was Buddhist.

Long before they developed a script the Tibetans had folk poems and epics orally handed down and enlarged from generation to generation. Scholars and aristocrats of Tibet had fair acquaintance with foreign scripts like Chinese pictograph and Iranian phonetic, prior to introduction of Dharma and Akshara from India. In this period the Chinese Shi-chi (the Records of the Scribe) made much impression on Tibetan scholars who felt that the glories of their ancient heroes and their warrior kings should be recorded in proper sequence with dates.

With the advent of alphabet and script, historical accounts called Yig Tshang (Records), Deb-ther (Annals) and Gyal-rap (Genealogy of Kings) came to be composed. The Han model had however to be modified with the firm establishment of Buddhism. The glories of Tibetan kings were no longer

earned in wars abroad : their glories were in peaceful fields of education and enlightenment. Emphasis in historical compositions was henceforth on the origins of Dharma in India and its spread in the Trans-Himalayas.

The Chinese practice of recording events in a sequence and dating the events was continued. But the events recorded were about royal patronage of Dharma, construction of temples and monasteries and lives of monks, scholars and saints. History was henceforth history of religion and thus designated Chojung (Origin & Spread of Religion). This style reached consummation with Puton's history composed in 1323. The Tibetan tradition thus liberated historians from the deeds (and misdeeds) of kings, queens and courtiers to narrate the pursuits of civilization and enlightenment by the entire people. Tibetan Chojung, in my knowledge, is the pioneer endeavour to present the history of a people.

Chojung in a way may be called history of all mankind and not the history of the people of Tibet only. Cho (Dharma) being the theme, not only the country where Cho originated, that is India, and the country where Cho became the national religion, that is Tibet, but also the countries where Tibetan monks propagated Cho were covered in Chojung. Thus Tanguts and Tokhars, Mongols and Buriats featured in many Tibetan chronicles. Besides, being the language of propagation Tibetan became the lingua franca in the eastern half of the highlands of Inner Asia; and Mongol, Tangut and other non-Tibetan scholars therefore wrote the histories of their own countries in Tibetan. The corpus of Tibetan historical literature thus became an important and indispensable source for the history of so many peoples of Asia. Authenticity or veracity of the events and facts, other than legends and myths, recorded in Tibetan historical works is now admitted by scholars who delve deep into ancient as well as modern history of Inner Asia and China too.

III

As of other branches of Tibetan literature, any inventory of historical works is lacking. Principal reasons are two.

In ancient times books were written on nature's gift like palm leaf or papyrus. The Chinese invented paper earliest and thier paper was much superior to that of the Greeks and Arabs. Chinese also invented the process of printing from wood carved blocks earlier than 3rd century AD. Tibetans

claim to have knowledge of such printing before they had invented their script and would make use of block printing for illustrations. Tibetan script was invented in 7th century; Buddhist Canon was translated from that time and this translation was completed by about 1350; and block printing of the entire Canon (Kanjur & Tanjur) was made in 1411 in Peking. Tibetans however say that, though not much regular, xylographs of items from the Canon and from Tibetan commentaries were made in Kham during the dark days of Cho (c. 825-1042), that is, before Dipankara Atisa's coming to Tibet. Full evidence to support Tibetan claims is however lacking.

The point of interest here is to note that blockprints whenever begun in Tibet were made mostly for religious literature. Authenticated versions of Kanjur and Tanjur, Sung-bum, Gyud-bum, Nam-thar and works of mystics and saint scholars were regularly xylographed from 1400 onwards. Some books on medicine, astrology and art were also xylographed. Otherwise books remained in manuscript form and were copied or calligraphed as and when needed. A rough estimate around 1950 was that less than forty percent of Tibetan literature was available in blockprints. And no monastic centre of learning or no scholarly house would claim to have a good knowledge of the vast handwritten quantum of books produced in Tibet and Tibetan speaking regions.

If we add to this the custom that books of one sect were stored in a monastery belonging to the sect, we can realize why a catalogue catalogarum of Tibetan literature was never made, though catalogues and indexes of collections in repositories of different sects were compiled. Historical compositions under such conditions were never collected for such purpose.

IV

Thus this review begins with an observation that no comprehensive, not to say exhaustive, catalogue of historical compositions, a few in xylograph and most in manuscript, authored by scholars belonging to different sects, was to be found anywhere in Tibet when the People's Republic of China extended their jurisdiction over Tibet in 1950-51. The years till 1959 when The Dalai Lama left Tibet, were certainly not conducive for such academic project like cataloguing. The Lamas and scholars who came in the trail could bring only a part of their literary treasures but brought in a full measure their

competence and devotion. The Dalai Lama resolved to preserve for posterity the literary texts and documents of Tibet with such competent and devoted refugee scholars and set up near his seat at Dharamsala, the Library of Tibetan Works and Archives (LTWA).

Inventory of Tibetan literature is most important assignement for LTWA which starts work with the Tibetan texts and documents collected at LTWA. First volume of LTWA catalogue is about Historical Works.

Toyo Bunko, the famous Oriental Library of Tokyo, published in 1970 **Catalogue of the Toyo Bunko Collection of Tibetan Works on History**. Japanese collections of Tibetan xylographs as well as manuscripts began sixty years earlier with Ekai Kawaguchi and Tokan Tada, that is, before the First World War and attained their present dimensions before the end of the Second World War. Japanese monks and scholars began systematic modern cataloguing of all Tibetan literature before the Second World War, and catalogues of the Tibetan Canonical and Exegetical works were under print immediately after the War. These Catalogues from Tohoku were superior to the previous such attempts by Western scholars. The Toyo Bunko Catalogue of non-canonical books like those on history is another testimony to Japanese workmanship. The LTWA Catalogue from Dharamsala published under many difficulties is on inferior paper and its production is not too good, obviously because of too high costs these years.

Despite the defects of production, LTWA Catalogue deserves attention of all interested in Tibetan literature or history of Inner Asia. Its first claim is that LTWA collection is built by the people concerned and here every accession - manuscript, xylograph or modern print - is made after scrutiny by Tibetan scholars. My point may be made clear by a famous utterance of the late Sir John Marshall, Director General of Archaeological Survey of India. A year before his retirement, Marshall said : "For reading and evaluating a Sanskrit inscription or manuscript I prefer a Hindu Pandit to any internationally renowned Sanskritist of Europe." I have my own experience of Tibetan scholars detecting without much labour forgery or interpolations. I have also known two non-Tibetan scholars doing research with "Tibetan books" in traditional format on handmade paper smeared with dust.

LTWA Catalogue notices in many cases incompleteness, uncertainty or other defect. Items are described in details; contents of a treatise are broken under broad heads (even 20 or more) and many minor heads. Hints about antiquity and authenticity of any treatise or tract are there to inform

interested scholars that LTWA is not a storehouse of antiques and curios. Hints about the contents of any title are fairly sufficient for the enquirer.

The second merit of this Catalogue is that Tibetan historical compositions counting 492 are classified. The classes are : History; Religious History; Record of Teachings Received (by historic figures, Lamas and scholars); Catalogues, Guide Books, Descriptions of Holy places and Ancient Images; Biographies (of saints, saint scholars and hierarchs). It may be noted that much needed data for historic events and their dates are found in such Catalogues and Guide Books. For easy reference there are three indexes: Title Index, Author Index and Subject Index.

The highest merit of the Catalogue is that it notices books of all sects and even some Bon works. As is wellknown His Holiness The Dalai Lama is as learned as liberal. He has among his team of scholars and Lamas, spread over different places in India, members of all the four sects. It cannot be denied that Yellow Sect Lamas are not quite friendly with monks and scholars of the three so-called Red Sects. I say from my experience that by and large Yellow Lamas are indifferent to Red Sects, and hostile to Bon believers. LTWA, built by the Supreme Head of Yellow Sect, possesses the imagination and catholicity needed for the great project.

I feel awkward to point out any errors or omissions in this timely and valuable publication in two scripts: English and Tibetan, and therefore refrain from presenting a number of printing mistakes mostly in English.

I however feel obliged to say that the expression Manuscript Section within brackets on the title page is misleading. The books in the Catalogue are of three types: manuscript, xylograph and modern print. The type and provenance of an item is clear, except in a few cases, from data under the entry. By no means all the 492 titles can be described as Manuscript.

I fail to understand why reference to US Library of Congress Card Number is made in any case where the US Library have in their Tibetan Collection the particular title. Such references are not many for the simple reason that US Tibetan Collection is not that big as such reference would warrant. The biggest Tibetan Collections are in the Institute of the Peoples of Asia (Leningrad, Moscow & Ulan Ude) though their Index cards may not be complete. The second big collection is that of Toyo Bunko; in their Catalogue of Historical Works they refer to same/similar items in Bibliotheque Nationale, British Museum or even Sikkim Research Institute of Tibetology

(SRIT). SRIT Hand Lists and Index Cards are however not complete for printing.

I may be permitted to add that SRIT collection is also second only to that of Institute of Peoples of Asia. In fact SRIT collections are more comprehensive as books of all four Sects are preserved here without any discrimination while Institute of Peoples of Asia and Toyo Bunko are predominantly Yellow Sect. When laying the foundation stone of SRIT during the Buddha Jayanti (Feb. 1957) The Dalai Lama had blessed SRIT project to preserve books of all Sects. When on 1 October 1958 Pandit Jawaharlal Nehru inaugurated the SRIT he was shown Rinchen Terzod as also Gelug Sung Bum (including Phabong Kha) among the prized collections made by that date. No two sets of sectarian literature could be more antagonistic to each other. Rinchen Terzod is the most sacred for the Red Sects while Gelug Sung Bum is all critical of the former.

Any criticism of LTWA Catalogue that I make here does not detract from the great merits of the volume. Warm felicitations are due to Ven. Jampa Samten Shastri and Kungo Gyatso Tshering for giving us this key to the treasures of Tibetan literature.

NOTES & TOPICS

TANTRA IN MAHAYANA TEXTS

Apropos of S.K.Pathak's learned article published in this issue a few other extracts from Pali literature may be presented here. I confine myself strictly to early Buddhism that is Pali literature and would not pad my note with similar, parallel or even identical extracts from Jaina or Sankhya texts. I may be permitted to say that the ethos of Pantheism or Macrocosm was prevalent when Gautama Buddha the Superman preached the Four Truths and the doctrine of Inter-dependent Causation but did not refer to any transcendental or miraculous agencies.

In Brahmajala Sutta (Digha-Nikaya, I.1.) The Buddha said that the common man held him in high esteem simply for his excellent ethical perfection, and failed to understand his deep philosophy which did constitute his real greatness.

इदं खो तं भिक्खवे अप्पमत्तकं ओरमत्तकं सीलमत्तकं येन पृथुज्जनो तथागतस्स वण्णं वदमानो वदेय्य । अत्थि भिक्खवे अज्जेव धम्मा गम्भीरा दुद्दसा दुरनुबोधा सान्ता अतक्कावचरा निपुणा पण्डितवेदनीया ये तथागतो सयं अभिज्जा सच्चिक्कत्वा पवेदेति, येहि तथागतस्स यथाबुच्चं वण्णं सम्मा वदमाना वदेय्यं ।

These brethren are trifling matters, the matters detail of near morality of which the unconverted man, when praising the Tathagata, might speak.

These, brethren, are those other things, profound, difficult to realise, hard to understand, tranquilising sweet, not to be grasped by mere logic, subtle, comprehensible only by the wise, which the Tathagata, having realised and seen face to face hath set fourth; and it is concerning these that they who would rightly praise the Tathagata in accordance with the truth, should speak : (Brahmajala Sutta/Mahasila 3 Max Muller SBB p. 26)

In Khuddakanikaya 2nd book - Dhammapada Pakinnakavagga occurs the cryptic expression.

मातरं पितरं हन्त्वा राजानो द्वे च खत्तिये ।

रट्ठं सानुचरं हन्त्वा अनीघो याति ब्राह्मणो ॥५॥

A true Brahmin goes scatheless though he have killed father and mother and two kings of the warrior caste and a kingdom with all its subjects.⁵ (trans Max Muller, SBE)

मातरं पितरं हन्त्वा राजानो द्वे च क्षत्रिये ।
वेय्यग्घपञ्चमं हन्त्वा अनीशो याति ब्राह्मणो ॥६॥

A true Brahmin goes scatheless though he have killed father and mother and two holy kings and an eminent man (lit. veyyaggha–tigerrish man) as the fifth.⁶ (Ibid).

Beal in his translation of the Dhammapada Introduction p.5, a stanza quoted from the third book of Laṅkāvatāra as having been recited by Buddha, in explanation of a similar startling utterance which he made to Mahāmati :-

“Lust, or carnal desire, this is the mother
Ignorance, this is the Father
The highest point of knowledge, this is Buddha,
All the Klesas, these are the Rahats,
The five skandhas, these are the Priests;
To commit the five unpardonable sins
Is to destroy these five
And yet not suffer the pains the pains of Hell”

(Max Muller, SBE Vol.X)

The two padas quoted above do not bear normal etymological or literary sense as in Guhyasamāja and Mahayana texts. Radhakrishnan elucidates the real sense conveyed in the slokas of Dhammapada as follows. “The verse is an exaggerated way of expressing the doctrine that a saint cannot commit any sin. Those who have attained enlightenment are lifted above the world of good and evil. They are beyond the reach of any temptation to evil.”

“The commentator is startled by the literal view and so offers an allegorical interpretation that mother is passion, father is pride, the two violent kings heretical systems and the kingdom is sensual pleasure and veyyagghais represented as the place infested by the tigers of obstruction to final beatitude.” (Radhakrishnan, Dhammapada p. 152).

B.Ghosh

OBITER DICTA ON ATISA AGAIN

Just as the material for this **Bulletin** (1986:2) is completed for printing, we receive a copy of **Jagajyoti Buddha Jayanti Annual 1986** (Calcutta 1986). In this issue Lama Chimpa has written at length disputing the accepted facts that Dipankara Atisa did subscribe to the doctrine of Tantra, though he fought against Tantra abuses, and that he preached Kalachakra Tantra in Central Tibet. We have to notice this article because the Ven. Lama's principal target is the undersigned, and his references are to articles in previous issues of this **Bulletin** (1985: 1&2). While we refer the interested readers to the special number of **Jagajyoti**, we present below only two contentions of the Ven. Lama.

According to the Ven. Lama, Kalachakra Tantra was preached for the first time in Tibet not before the middle of 11th Century AD and that Atisa died in the beginning of the 11th Century. It is well known and well admitted that Atisa passed away in 1054 near Lhasa. For this expression "beginning of 11th Century" Ven. Lama takes advantage of a slip of Sarat Das.

According to the Ven. Lama, Tara is not a Tantrik deity and cannot be Ishta (Yidam) of Buddhist (Mahayana) monk or saint. Practice of Tantra without Tara is like staging Hamlet without the prince of Denmark. We have no further comments.

There are many statements in Lama Chimpa's article which are novel, original and unacceptable to Lamas and Tibetan scholars we have consulted.

The undersigned agrees without any reservations with one statement of Lama Chimpa, namely, "the Chinese people are not fools". The undersigned has high opinion of calibre and diplomacy of the Han race. This agreement between us is full though the undersigned had no early schooling in China like the Ven. Lama.

-Nirmal C. Sinha

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