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The *bodhipathapradipa* (Tibetan *Byang-chub lam-gyi sgrom-ma*) is regarded as one of the most important works of Dipa Kararstri.na, alias Atiśa (982-1054). It was composed during his stay in the Ytsho-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 sgrom-ma* quotes from other texts 36 seven-syllable lines, i.e. 9 quatrains, of which the original Sanskrit is commonly known at present (in 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 Atiśa Dipankar Millennium Birth Commemoration Volume (I.e. Jagajjotri, Sept. 1982 to Jan. 83 Combined Number and Special Number on Atiśa Dipanka-prajnā, Calcutta), pp. 12-14. A brief note entitled "On Atiśa's Bodhipathapradipa" 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 Norsel Shastri presented another Sanskrit restoration in his book *Bodhipathapradipa*, *Ārya-Dipakkarṣtriṇa* (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 excurses again on Atid's main work. An Indian scholar, namely SARAT CHANDRA Das, was the first one to draw the attention upon the Bodhipatphragrīpā by publishing an annotated translation (Journal of the Buddhist Text Society of India, Vol. I (1883)); together with this English rendering (i.e., in the same volume of the mentioned journal) an edition — using the Northang Tanjur and some non-canonical version(s) — of the Drang-rub lam-gyi aeron-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: Ghekyi YOSHIMURA uses the versions of the text as found in the Northang, in the Derge, and in the Peking Tanjurs — six versions altogether (Tibetan Buddhismology, Kyoto 1953, vol. II, pp. 50-78; the reprint (?) is not accessible to the present writer). G. YOSHIMURA adds valuable references from the Bodhipatphragrīpā, i.e., the canonical commentary on the Bodhipatphragrīpā, and identifies several parallels in other texts including the Sanskrit version of the lines 105-128. The presentation of the Drang-rub lam-gyi aeron-ma prepared by José VAF DEN NIEUW 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'Éveil (Bodhipatphragrīpā). Bruxelles 1976 (Publications de l'Institut Belge des Hautes Études Budhhiques, Série "Études et textes", 5.)). Another edition was published by the present writer in the book Bodhipatphragrīpā. Ein Lehrgedicht des Atid (NyapakRagjumBaba) in der tibetischen Schriftkultur (Wiesbaden 1978 (asiatische Forschungen, 59.)), it uses the seven editions of the Drang-rub lam-gyi aeron-ma in the Cone, in the Derge, in the Northang, 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-rgyi srog-nma is handed down to us in three lines:

(a) in the Madhyamaka (dbyer-ma) section of the known syllograph editions of the Tanjur,

(b) in the Mu-bo'i chos-chub ("the brief religious treatises by the master") section of the Serge, of the Nes-thang 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 paramanchal manuscripts and blockprints.

The aim of the present communication is to show to what extent it is possible to prepare a correct Sanskrit restoration of the Bodhipatnagriya taking the book by Losang MORBU 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 MORBU 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 Bodhipatnagriya by Aloka CHATTOPADHYAYA and Lama CHINMA — was it used as original by M. GANGOPADHYAYA?

The 276 lines (gdan) of the Byang-chub lam-rgyi srog-nma are arranged by Losang MORBU 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 1st 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 *Virodhapradipaprarthachadtra* are cut in that way that the stanzas in the *Byang-chub lam-gyi sgron-me* end after the second *pada* of the verses cited (stanza 13-18, lines 59-70) — this cannot have been intended by Atisa. In general an Anuṣṭhāna (common *loka*) is rendered in Tibetan by a stanza consisting of four seven-syllabic lines. The seven-syllable-line may be used for rendering other, more elaborate Sanskrit metres as well, as is evident from the Tibetan version of the *Subhasitaratnarakapradipakathā* 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 Subhasita-ratna-kaprapada-katha* den Aryasūrya zugeschrieben* und ihre tibetische Übersetzung, Viernheim 1975 (Freiburger Beiträge 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-me*. Counting in this way three stanzas of six lines each are formed (stanza 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 (stanza 41-43, 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 *Virodhapradipipada* quoting by lines (*padas*), a way of quoting adopted for this paper as well.

Losang Norbu SHASTHI made use of the Northway 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; thus some paraphorical 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 *Jyot-ho-chos-chub* section
of the Marthang Tanjur (hereafter: x) was considered; other variant readings (e.g. line 39, (syllable) 4 du: f, dang: h, and 46,7 bya 'o: f, bya: xz) indicate that the dbu-na sections of the Peking and the Marthang 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 or to be corrected in the edition by Losang Norbu Shastri is given; it cannot record the variant readings in the inaccessible para-cannical 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: x. 8,4 bas: z. 9,2 gi: y. 10,4 4on: x. 26,4 pa: xy. 28,4 yi: y. 28,6 par: xz. 29,2 brangs: y. 34,2 mo: Cone and Derge dbu-na sections. 35,4 ba: xy. 36,2 p: z. 39,4 dang: xz. 45,6 bza': x. 51,2 yia: xz. 51,9 las: z. 52,6 kyla: y. 52,9 gnas: x. 57,2 tsho: z. 58,3-4 pa ni 'dir bri: z. 60,7 tsh: y. 61,6 gang: xy. 63,4 ma'i xz. ma: y. ba: Cone and Derge dbu-na sections. 67,2 gi: y. 72,6 tu: xz. du: Cone and Derge dbu-na sections. 77,5 sdom: x. 77,7 spel: z. 79,5 ria: x. 80,7 la: z. dag: x. 83,5 ting: yx. 88,3 le'or xy. le'u: z. lega: Cone and Derge dbu-na sections. 108,6 xgrol: z. 111,4 (line): z. 111,7 dag: x. 120,7 bya: x. 127,7 tr hung: y. 128,2 gi: xy. 128,7 bya: xz. 130,4 kyis: x. 130,9 pas: xz. 131,9 ma: x. 140,3 skyed: y. 141,6 skyed: xy. 144,6-7 ma'is: x. 149,4 ma'i: xy. 146,7 de: z. 153,7 par: z. 154,7 la: x. 156,2 dang: xy. 159,5 rnam: xy. 164,5 bsum: xy. 163,5 cig: xy. 164,5 bhang: x. 176,2 bas: z. 178,6 ba'i: z. 183,3 choi: x. 184,4 kyis: y. 185,2 dba': x. 187,1 de: x. 188,5 bsum: y. 205,4 bcsu': y. 206,4 due: z. 209,4-7 gyur bas: xy. 212,3-4 don du: z. 213,3 pa: xz.
In some cases Losang Norgu 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 non seems to be rendered by samthi, this is an equivalent of the not noted variant reading gnas; 77, 8 sams seems to be rendered by amthik, amthik is an equivalent of the not noted variant reading sngon; 88, 3 lang seems to be rendered by anya, this is a maybe possible equivalent of the not noted variant reading le'ur, but for this case see below; 145, 1-4 amgon las lde'u pang (instrumental) seems to be rendered by ahdi hasya (genitive), the variant reading to 145, 4 pa'i (genitive) is not noted; 163, 5-7 gic la yang seems to be rendered by sangs-bshad, this is equivalent to the not noted variant reading cig la 'ang; 183, 3 tshogs seems to be rendered by byams, this is equivalent to the not noted variant reading chos.

Within the Sanskrit stanzas quoted from the Sutras at the three following instances the Tibetan words as given by Losang Norgu Shastri do not go with the original; (Lines) 64, (syllables) 3-4 bya ba'i(i) is equated with bshil(la)(i) "sand", which in general is to be rendered by bya ma; bya ba means a very high number, "ten million", 111, 7 tshogs has got no equivalent in the Sanskrit, so
the variant reading dag should be taken. 124.5-7 rnam par gnos is regarded as representing vibhūti; in this case the syllable gnos should be treated as gnas (as done by the present writer in his book Bodhisattvapadāya, p. 120).

There are further problems in restoring a Sanskrit original being alone upon a Tibetan translation. The Anuśṭūyā metre which obviously was used for the majority of thanaas in the Bodhisattvapadāya, 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 Avikalpaprajñāpārahāraṇa. M. Gangopadhyaya restores stanza 56 as follows:

saddharmam jñānapatrāh cāvikālapaṃ cintayam bhavat /

nirvikalpaṃ prāptas tīrṭā kālakāṃs durgamāṃ kramāt //

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

Lobsang Böshe Shastri presents as stanza 58 the following:

cintite nirvikalpo 'śmin saddharmam jñānapatrakāpaḥ /

vikalpaṃ durgamāṃ tīrṭāḥ 'vikalpo prāptasya 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 Byung-chub lam-drü sgron-ma. We are very thankful for this great kindness. In his paper “Nirvikalpaprajñāpārahāraṇa ni tsute: murubetsucho to gotosuch no tenkyo to-shite” (Murubetsucho 34 (1981), pp. 40-49) Kazunobu Matsuda gives the respective stanza, here presented in the form of the letter: the stanza reads as
avikalpanaya hotis vaddhaive 'semj ji(stmlajab //)
vikalpanaryap vyatita kram abhijalpa 3. ... (//)
(The last word can be completed by the word 'Samyak').

Prof. T. MATSUDA refers in the said letter to another fragmentary version of the stanza given by N. D. KHOMOV, Catalogus judiciorum bauh scriptorom [sic] (Petrograd 1914 [Catalog: Musei asiatici, 1.], p. 331), which in turn presents two variant readings that are more close to the stanza in the Byang-chub lam-avyi agros-ma; this fragmentary version reads as under:

avikalpanaya hotis vaddhaive 'semj jyeshthajab /
vikalpanaryap vyatita ... ... ... ...

This last form of the stanza shows very lucidly that the variant reading in line 230, syllable 5, bhum as equivalent to Sanskrit bhuma is to be preferred to the reading bhum 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-avyi agros-ma including the present writer.

Lozahn Norbu SHAHR 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 Lotoswara translators which are in Sanskrit Tibetan Dictionary Mahavyutpatti [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-avyi agros-ma are noted:

Line 1 tham ced is rendered by shkIla, in general it represents

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sarva or kīva: an equivalent of abhijña is na lūpa pa.

Line 3 bhang po is rendered by utamā, which is normally used for bheda, abheda, caśmita, abheda, pu-, or rā.; the equivalents of utamā are e.g. dhvāga or dhan po.

Line 3 bāhū is rendered by bāhūla, in general it represents the Sanskrit root adi (adhisēti), or prakāṃpa, or pramāṇa.

Lines 4 and 7 pūr po is not represented in the restoration.

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

Line 10 tama is paraphrased with the help of kavala. In general tama represents uttara; the common equivalent of kavala is na drak pa or na 'dres pa.

Line 15 bī is rendered by nirvāna, in general it represents kāna, sāntika, bhūm, or śiva.

Line 22 gang dang (thaba) is rendered by padu(puḥyā), in general it represents prati-, prā-, sam-, samyak, or bar.

Line 28 pūr po is rendered by prāśa, in general it represents rdo raha, yīs, or yutta.

Line 31 byang chub sbang po is rendered by bodhiśaya, it represents the technical term bodhibhāga.

Line 34 pus mū's la nga is rendered by sūnat, in general it represents bhūmanātha.

Line 37 thams sum is rendered by sannata, in general it represents sarva or vikta.

Line 40 bīl 'boḥ is rendered by būmayāntiṣaṅgala, in general it represents the term śruti/avyaya.

Line 43 sdu dang sdu dang (gyu 'thob) is rendered by bābha(bhāta) ... dūbhaṭ, sdu dang sdu sdu sdu sdu bābha represents the technical term sabbaduṣkhaṭ,

Line 75 sden po is not represented in the restoration.

Line 78 'bad po is not represented in the restoration.
Line 78 blang is rendered by "sannyāsī", in general it represents derivatives of the Sanskrit roots dā, bhar, or grah.

Line 141 rgyas pa is rendered by vy āha, the intended meaning is something like vistara or vistipha.

Line 154 dge is rendered by gupṣa, in general it represents buṣa, ṣubha, kalyāṇa, hrupa, or svasti.

Line 178 spang bya' l is rendered by nijātisam, in general nipo bya represents jati or pratistatī.

Line 179 rnas is not rendered in the restoration.

Line 203 mi dgyi pas is rendered by sarṣiyatvadatvat, in line 214 appears as equivalent anāhātā.

Line 242 sī dang rgyas is rendered by śanti-vistará; the group of technical concepts meant in this context starts with śanti and puṣṭi.

There are two instances to be noted where a seemingly correct rendering appears as being doubtful. Tibetan le' yu in lines 88 and 161 is rendered by adhyāya. But, the Mahāvyutpattī gives parivarta as equivalent to le' yu (Sakati edition, nos. 1334 and 1467). And that this is the correct word in line 161 is to be seen from the title Sannādhīswebhāparivarta/Tīrō scept 'gch 'gri ṣbongs-kyi le' yu which appears in the Tanjur for works of Dīpaṃkararājāḥāna, of Bodhibhadra, and of Kṛṣṇapādha — the Bodhisattpadipa refers to the treatise written by Atiśa's teacher Bodhibhadra as is evident from the Bodhisattpadipa. The canonical commentary to the Bodhisattpadipa. But, in line 88, adhyāya again appears as rendering the hidden — i.e. the not noted variant reading le' yu; in this case Atiśa refers to the "Chapter on Morality" in the Bodhisattpadipa. The surviving Sanskrit of this text the chapter 10 of the Adhāra-yogacāra is named Adhārapalā.
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*/*Buddhacarita* 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 Mähr, Bonn, made some valuable suggestions which are utilised in this paper, for this effective help we would like to thank him very much.
BODHIPATHA PRADIPA
(DERGE TANJUR)

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བོད་མོ་དང་ཤིང་བུ་བོད་ཕུན་རིག་པ་དང་།
དཔོད་དམི་བོད་བརྒྱུད་པར་བོད་པར་མི་ལྡན།
བོད་ཚགས་དོན་གཟུགས་བོད་པར་མི་ལྡན།
བོད་ཆགས་ལྡན་པའི་བོད་པར་མི་ལྡན།

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བོད་ལྟེགས་པ་བཤད་པས་སུམ་ཅུང་བཧ
མཆུ་མོ་གནོན་པོ་ཆེད་རྩེ་ངོ་བོ་
གནོན་པོ་ཆེད་དཔོན་ཆེ་རྩེ་ངོ་
བུད་པའི་དོན་དབང་ཕན་བོ་

ཆབ་ལྷོ་བུམ་བཅོས་སུངས་དོན།
རིམ་པོ་སྟེང་བཅོས་སུངས་དོན།
སུད་བུམ་བཅོས་སུངས་དོན།
མཛོད་བཙན་སྐམ་པོ་སུངས་དོན།

ཉིན་རྟ་ལུགས་སུ་བཙན་བོ་
དཔོན་ཆེད་དཔོན་ཆེད་རྩེ་ངོ་
སུད་བུམ་བཅོས་སུངས་དོན།
བུད་པའི་དོན་དབང་ཕན་བོ་
བཀྲ་མདའ་གི་དགེ་བསྒྲབས་བསྐྲ་བ།
དེ་དག་བསྒྲབས་བསྐྲ་བ།
དཔེ་ན་གྲུབ་རྗེ་བཙུན་དབང་ཕྲུག་རྡོ་རྗེ།
དེ་དག་བསྒྲབས་བསྐྲ་བ།

དཔེ་ན་གྲུབ་རྗེ་བཙུན་དབང་ཕྲུག་རྡོ་རྗེ།
དེ་དག་བསྒྲབས་བསྐྲ་བ།
དཔེ་ན་གྲུབ་རྗེ་བཙུན་དབང་ཕྲུག་རྡོ་རྗེ།
དེ་དག་བསྒྲབས་བསྐྲ་བ།

དཔེ་ན་གྲུབ་རྗེ་བཙུན་དབང་ཕྲུག་རྡོ་རྗེ།
དེ་དག་བསྒྲབས་བསྐྲ་བ།
དཔེ་ན་གྲུབ་རྗེ་བཙུན་དབང་ཕྲུག་རྡོ་རྗེ།
དེ་དག་བསྒྲབས་བསྐྲ་བ།

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甘德貢巴桑布洛哲

甘德貢巴桑布洛哲

甘德貢巴桑布洛哲

甘德貢巴桑布洛哲
དུས་མཁྱེན་བཟོ་ནམ་ཤིས་དུས།
དུས་མཁོད་བཟོ་པོ་བཟོས།
དུས་པར་བཟོ་བཟོས།
དུས་ལྟ་བཟོ་ནོར་།

དུས་ཚོགས་ནམ་མཁོར།
དུས་དབོང་བཟོ་བཟོས།
དུས་དབོང་རབ་བཟོས།
དུས་ཚོགས་བཟོ་ནོར་།

དུས་འདྲ་བཟོ་བཟོས།
དུས་ཕྲོད་བཟོ་བཟོས།
དུས་བོད་བཟོ་བཟོས།
དུས་འདྲ་བཟོ་ནོར་།

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མཐོང་དོན་པར་དུ་ཐོབ་མཐུན་པ།
ཉིད་གསུམ་ཐུབ་མཐུན་པ།
བཤད་པར་དང་ཐོབ་མཐུན་པ།
དེ་རིང་བོ་མཐུན་པར་བོད་མཐུན་པ།

དོན་ཐོབ་པ་ཐུབ་མཐུན་པ།
བཤད་པ་ཐུབ་མཐུན་པ།
དེ་རིང་བོ་ཐུབ་མཐུན་པ།
དེ་རིང་བོ་ཐུབ་མཐུན་པ།

དོན་བཤད་པ་ཐུབ་མཐུན་པ།
བཤད་པ་ཐུབ་མཐུན་པ།
དེ་རིང་བོ་ཐུབ་མཐུན་པ།
དེ་རིང་བོ་ཐུབ་མཐུན་པ།
སྐོར་ལོང་མངོན་གྲོན་མ་རིགས་ཏེ།
དེ་རིང་ལོང་མངོན་གྲོགས་པ་མི་བཟོས་པོ།
ཐུ་བོ་དུས་མ་པོ་བབས་པ་མ་དེ་བཟོས་པ།
དེ་ཐུ་བོ་དུས་ཐ་མ་བཟོས་པ་དེ་བཟོས་པ།

ཐུ་བོ་འཆེན་པོ་བསྟོད་པ་ནི་འོག་ཅིང་།
མེད་པ་འཆེན་པོ་བསྟོད་པ་ནི་འོག་ཅིང་།
དེ་བོ་དྲུག་པ་དེ་བཟོས་པ་དེ་བཟོས་པ།
དེ་བོ་དྲུག་པ་དེ་བཟོས་པ་དེ་བཟོས་པ།

དེ་བོ་དྲུག་པ་དེ་བཟོས་པ་དེ་བཟོས་པ།
དེ་བོ་དྲུག་པ་དེ་བཟོས་པ་དེ་བཟོས་པ།
དེ་བོ་དྲུག་པ་དེ་བཟོས་པ་དེ་བཟོས་པ།
དེ་བོ་དྲུག་པ་དེ་བཟོས་པ་དེ་བཟོས་པ།

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ཐུན་སྐྱོང་བཞེངས་པའི་ཕུལ་མོ་འབྲི་བཞུགས།
དེ་ཤིང་བཞི་བཞུད་པའི་ཕུལ་མོ་འབྲི་བཞུགས།
དེ་ལ་ཕུལ་མོ་འབྲི་བཞུགས།
དེ་ལ་ཕུལ་མོ་འབྲི་བཞུགས།

ཙོ་ཐུམ་བཞེངས་པའི་ཕུལ་མོ་འབྲི་བཞུགས།
དེ་ལ་ཕུལ་མོ་འབྲི་བཞུགས།
དེ་ལ་ཕུལ་མོ་འབྲི་བཞུགས།
དེ་ལ་ཕུལ་མོ་འབྲི་བཞུགས།

དེ་ལ་ཕུལ་མོ་འབྲི་བཞུགས།
དེ་ལ་ཕུལ་མོ་འབྲི་བཞུགས།
དེ་ལ་ཕུལ་མོ་འབྲི་བཞུགས།
དེ་ལ་ཕུལ་མོ་འབྲི་བཞུགས།

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ངོ་མི་རེད་གཉན་དབུན་གཞུང་།
སངས་སྐྱེས་ཐུབ་པའི་ཕྱིར་བསྡུ།
ཐུབ་ཕྱིར་ཕྱིན་མོང་འཕྲིན་།
ཕྲུག་ཕྱིར་བཀོད་གནང་མི་བུ།

འོ་མི་རེད་གཉན་དབུན་གཞུང་།
སངས་སྐྱེས་ཐུབ་པའི་ཕྱིར་བསྡུ།
ཐུབ་ཕྱིར་ཕྱིན་མོང་འཕྲིན་།
ཕྲུག་ཕྱིར་བཀོད་གནང་མི་བུ།

འོ་མི་རེད་གཉན་དབུན་གཞུང་།
སངས་སྐྱེས་ཐུབ་པའི་ཕྱིར་བསྡུ།
ཐུབ་ཕྱིར་ཕྱིན་མོང་འཕྲིན་།
ཕྲུག་ཕྱིར་བཀོད་གནང་མི་བུ་།
སེམས་དཔའི་བོད་ཐམས་ཅད་།
དཔལ་མཆོག་མཁས་པའི་རྩེིས་།
བྲང་རུས་ཐོད་པའི་རྩེིས་།
ཕྱི་ཕྱི་ཐོད་པའི་རྩེིས་།

ེས་དཔའི་བོད་ཐམས་ཅད་།
རྩོམ་དུ་དུལ་ངེས་པའི་རྩེིས་།
བྲང་རུས་ཐོད་པའི་རྩེིས་།
ཕྱི་ཕྱི་ཐོད་པའི་རྩེིས་།

འོ། འབབ་བོད་ཐམས་ཅད་བོད་པའི་རྩེིས་།
སངས་རྒྱས་བོད་པའི་རྩེིས་།
བོད་ཡི་དུལ་ངེས་པའི་རྩེིས་།
བོད་ཡི་ཐོད་པའི་རྩེིས་།
བདོན་མཐོ་མཁས་པ་དང་།

བཤིས་རང་ལམ་པས་དུ་།

དབོན་མཐོ་མཁས་པ་དང་།

བཤིས་རང་ལམ་པས་དུ་།
ཐེམས་མཁན་མོབས་པའི་རྐང་རིང་གིས་མོབས་པའི་མཁན་ནི། །
བོད་ཀྱི་དབང་པོ་ལྡན་མོ་འཛིན་བཟོ་སྤྱི་དོན་འཐོད་ཐལ། །
དྲུག་པ་ཁྲི་མོ་ནམ་ཡུལ་བྱེད་པའི་མཁན་ཁྲི་མོ་འཐོད་ཐལ། །

ཁྲི་མོ་འཐོད་ཐལ། །

བོད་ཀྱི་དབང་པོ་ལྡན་མོ་འཛིན་བཟོ་སྤྱི་དོན་འཐོད་ཐལ། །
དྲུག་པ་ཁྲི་མོ་ནམ་ཡུལ་བྱེད་པའི་མཁན་ཁྲི་མོ་འཐོད་ཐལ། །

ཁྲི་མོ་འཐོད་ཐལ། །

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NUCLEUS OF TANTRA IN PALI VINAYA—PITAKA
-Sunit 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 visualized 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-svarupa) 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, sūtra is of two kinds, the Vedic and the Tantric. The Atharvaveda, the Mahābhārata, and the
Mantras 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 endeavours to attain a state of equality, and lastly, the seeing of the Saviour 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, supernatual and, sometimes, unintelligible to man's ordinary sense and reasoning. The effulgence that spreads around the seer unites that of the cosmic universe. As a methodology, the Tantra prescribes many secret formula and practices of exorcism, so that a practitioner seeking immanence may succeed within his span of life here.

DHAMMACHKKAPAVATTANA

Śakyaputra Gautama is said to have achieved a distinction of being the Awakened One (Buddha). The Pali Vinayasūkta prescribes the traditions in a Discourse with Upeka prior to his turning of the Wheel of Dharma (Dhamma ākkāpavattana). Gautama Buddha declares the immanance:

Victorious one all, Omniscient am I.
Among all things delighted,
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.
The above sayings explicitly refer to the core of the Tantra practice tending to retroversion (parśvāparśu). A successful practitioner 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 discloses 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 (budhi) under the latent impressions (sambhava) 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 Mara under the letters of craving.

Gautama Buddha knowing himself becomes ‘Victorious’ (Jina). He claims ‘Victorious one all, Omniscient one...’ 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 (eva-bhāva) which is esseencelessness (nirvāṇa-bhāva). He who visualises the essencelessness is ‘Awakened’ (Buddha) from the slumber-like ignorance. Gautama exclaimed:

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

The teachings of Buddha are also ‘leading on against the stream’ but these are aids to develop vision of eyes (cakkhu-karaṇa) and awareness of mind

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His followers thereby possess an appropriate contemplation to concentrate on the source or root of beings in the worlds (yamanaṃsaṅkṣaṇa) for right sight (sammaññā) and right concentration (sammaṭṭhadaṅkha). The self nature (saṃ-bhūta) of beings is correctly visualised by “going on against the stream”. In other words, practices are done in the method of retroversion (parāśravita) 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 Dhammacakkha in Kashi city for the welfare of beings in the worlds.

NATURE OF BUDDHA’S DHAMMA

The Pali Vinaya Pitaka refers to the nature of Buddha’s Dharma prior to his deliberation in presence of the group of the Five Elders (Paññavaccharàhikkhu). 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, rejoicing in sensual pleasure. So that for a creation delighted in sensual pleasure, delighted by sensual pleasure, rejoicing 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.”

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 (yathābhūta). No dialectic therefore arises and his dharma is beyond dialectic. The Tantra also disowns any debate or dialectic as it is based on direct visualisation of the Truth.

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At the first sight of Gautama Sākyaputra, while he was approaching to the group of the Five at Isipatana near Kesu, 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 hermithood. 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 (ādāna). 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 Pañcavāyanapījako refers to similar stories regarding Buddha Gautama in many instances. For example, the Rājavisyāma story, the Munakāśita story of the Serpent who is said to have spread his hood for the protection of Gautama. And, Tapusa and Bhālikaka story in which four Lokapāla deities appeared to accept the offerings with requisite bowls for Tatāgata.³

**BRAHMACARIYA**

Gautama Buddha is said to have laid highest emphasis on Brahmacariya i.e. the leading of moral life as the way to end suffering. The first ordination made by Buddha declares the praise of Brahmacariya.⁴ Any failure in observance of Brahmacariya amounts to expulsion from monkhood (pārāśīka 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 Brahmavihara that is, love (metta), compassion (karuna), rejoice in prospect of others (mudita) and, an attitude of indifference in pleasure and pain (upekkhā). In the course of gradual sanctification, Brahmavihara strengthens a practitioner to extend good and welfare of beings in the worlds like the Brahmakāśyika 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 Gūhyasāṃśa (7.5) reads: Bodhi is to be attained when body, speech and mind remain in their respective
self-doom; failing that, untimely death awaits and thereafter fall into the dungeon of hell.

THE CRYPTIC EXPRESSIONS (SANDHĪYABHĀṢA)

The Tantra justifies the nature of Buddha’s dhamma when a number of cryptic forms of expression have been occasionally used. For instance, the Guhyakāyavatī (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 (duramaññā). As mentioned in the Vinaya-piṭaka, in elucidation of the propriety of such cryptic form of expressions (Sandhīyabhāṣā) Candrakīrti states:

In order to express the significance of Truth (dhamma) amongst the persons having different likings, the ambiguous expressions have been used and this is known as sandhīyabhāṣa.

Regarding such state of vairāgya in grasping ability of men the Pali Vinaya-piṭaka refers to the visualizing of the Buddha through mental state of beings by Buddha eyes. An excellent smile of the Buddha in a big lake clarifies the actual state of affairs.

NO PRAJÑOPĀYA (VAIRĀBIA) YOGA IN PALI

The Pali Vinaya-piṭaka does not refer to Prajñāpāramitā (Wisdom) nor Karuṇā (compassion) as principles; nor their unification leading to nonduality (vimutti) or Oneness (samādhi) as the Tantra holds.10 Despite that, the Pali Vinaya-piṭaka lays emphasis on the higher state of meditation when the perceptual world unites with the immanent mind under state of deep concentration of formlessness (anupānasamāpatti) that occurs in the sphere of Nirvāṇa where no attachment of skandhas remains. The Pali Vinaya-piṭaka
refers to that state through an upadhyāya uttered by Buddha immediately after the attainment of Nirvāṇa:

Truly when things grow plain to the one meditating Brahman Running the host of Mara does he stand
Like as the sun while lighting up the sky.11

Likewise, the Tantra aims at the co-ordination of the mundane (śāstam) and the supra-mundane (sat)

RESUME

To sum up, it has been evident from the above that Gautama Buddha’s experiences as traditionally depicted in the Pali Viṇayapitaka bear resemblance with experiences of an accomplished Tantric practitioner (ramapadāla). 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 Nāgarjuna 1st Century A.D.

The Tantra is generally regarded as sectarianism, relating to male and female principles with symbolism, Mantra, mantra, ākṣara, manjśśa, homavīdhi etc. are more or less rituals as prescribed in the Tantra. These have been mostly applied for śuddha karma including śāntika and paungika. In fact, they are the ways or means how to empower a practitioner for being eligible to enter in the realm of abhisambhāra full awakening of the self-nature of the universe inclusive of this world by the extension of ineffable (śrīmān).

Since Gautama is said to have achieved supramundane attributes like bala, yādu, vāsa, vairāgya, abhūta and bodhi, his experiences narrated in details in the Viṇayapitaka. These evidences suggest that the nucleus of the Tantra prevails in the Pali Viṇayapitaka, as the earliest source come down to us.
The importance of mantras in the practice of tantras has been acknowledged in the

The importance of mantras in the practice of tantras has been acknowledged in the

Tibetan gyud corresponds to the Tantras which may be divided into four
classes: gyud, sgyud, bsnyad, and ma med pa'i gyud. In the bstan 'gyur, the classes
are referred to as bstan 'gyur pa'i rgyud, bstan 'gyur shad rgyud, bstan 'gyur
sna med pa'i rgyud, and bstan 'gyur ma med pa'i rgyud. These classes are further
classified in the bstan 'gyur, and the bstan 'gyur ma med pa'i rgyud is
particularly important for the study of tantras.

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. 20f (P.T.S)
6. The introduction to the fifth class of the bstan 'gyur, the bstan 'gyur ma med pa'i
rgyud, is given in the bstan 'gyur, p. 18
7. The bstan 'gyur is the most important class of the bstan 'gyur, and is classified as
the fifth class of the bstan 'gyur. (ed. B. Bhattacharya. GOS. 1933. VII. 5)
INVENTORY OF TIBETAN HISTORICAL LITERATURE
-Nirmal C. Sinha

In 1971 His Holiness The Dalai Lama set up in Dharmsala 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 approximately adequate space to historians and historical works of different countries and rightly refers to Arab and Chinese traditions of historiography. But this great man does not notice the historians or historiography of Tibet. Obviously the pioneer notices of Tibetan historical works, first by Alexander Ceoma de Korza, second by Sarat Chandra Das and last but not least by Andrei Ivanovich Vostrikov never held Arnold Toynbee attention. It may be added that most Indian scholars, including even Tibet specialist, 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, Vol.1, *Historical Works* (Dharmsala 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), Poton (for Bu-ston), or Chosung (for Choe-lbyung).*

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Tibetan historical compositions originating before the 9th Century A.D. and continuing till the 20th century are not free from legends and epic-poetic 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 Kalhong 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 Pals we drew 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 Annales. A defeat suffered at the hands of any barbarian people or a barbarian rebellion would be omitted in Chinese records. Thus Tibetan invasions up to Chang-an (Shan) in 7th Century and Mongol rebellions in 17th Century are blacked out in these Annales. 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 Persian phonetic prior to introduction of Dharmo and Akshara from India. In this period the Chinese Shu-uchi (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 Tahang (Records), Deb-tser (Annales) 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
learned 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 Auton’s history composed in 1563. 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 is 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 Takhas, Mongol and Buruts 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 their 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 the 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 Khams during the dark days of Cho (c. 925-1042), 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 catalogues 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
The Dalai Lama resolved to preserve for posterity the literary texts and documents of Tibet with such competenct and devoted refugee scholars and set up near his seat at Dharmsala, the Library of Tibetan Works and Archives (LTWA).

Inventory of Tibetan literature is most important assignment 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 begun sixty years earlier with Eiichi Kawaiuchi and Tokae 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 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. Toyo Bunko Catalogue of non-canonical books like those on history is another testimony to Japanese scholarship. The LTWA Catalogue from Dharmsala 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 by far 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 Sinologist 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 or handmade paper smeared with dust.

LTWA Catalogue notices in many cases incompleteness, uncertainty or other defects. Items are described in detail; contents of a treatise are broken under broad headings (over 20 or more) and many minor headings. 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 utterly 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 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 well known, 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 Bibliothèque Nationale, British Museum or even Sktikim Research Institute of Tibetology. 54
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 Terod 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 Terod is the most revered 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 pay 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, Brahmapala Sutta (Digha-Nikaya, 1.1) 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.

These brethren are trifling matters, the matters detail of our 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, tranquilling 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 forth; and it is concerning these that they who would rightly praise the Tathagata in accordance with the truth, should speak: (Brahmapala Sutta: Mahasila 3 Max Muller 560 p. 26)

In Khuddaranikaya 2nd book - Dhammapada, Nakkamukavagga occurs the cryptic expression.


dhun ichchhami sarata samapadatho evam itthe
dhun nityam dharmuyam samyo vignee

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.6 (trans Max Muller, SBE)

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A true Brahmin goes sans taste though he have killed father and mother and two holy kings and an eminent man (lit. veyyagha—tigerrish man) as the fifth.* (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 utterence 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 Cobyasamī 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 veyyaghas represented as the place infested by the tigers of obstruction to final beatitude."

(Radhakrishnan, Dhammapada p. 152).

B.Ghosh

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OBITER DICTA ON ATISA AGAIN

Just as the material for this Bulletin (1986:2) is completed for printing, we receive a copy of *Jagatjyoti Buddha Jayanti Annual 1986* (Calcutta 1986). In this issue Lama Chimpa has written a length disputing the accepted facts that Dipankara Atisya 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 *Jagatjyoti*, 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 Atisya died in the beginning of the 11th Century. It is well known and well admitted that Atisya 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 Ishe (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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