The Bulletin of Tibetology seeks to serve the specialist as well as the general reader with an interest in this field of study. The motif portraying the Stupa on the mountains suggests the dimensions of the field.

EDITORS
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The Bodhipathapratisa (Tibetan Byang-chub lam-gyi skyon-ma) is regarded as one of the most important works of Dipakkarasikarama, alias Atisa (982-1054). It was composed during his stay in the Nyochoiding Monastery (Western Tibet) and probably immediately thereafter, it was translated into Tibetan by the Lotsaba Dga'-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 skyon-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 Atisa and Tibet (pp. 545-549); the same restoration was again printed in the Atish Dipankar Millennium Birth Commemoration Volume (i.e. Jagajittri). Sept. 1982 to Jan. 83. Combined Number and Special Number on Atish Dipanka- prijnan, Calcutta), pp. 12-14. A brief note entitled "On Atisa's Bodhipathapratisa" 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 Kambu Sasthi presented another Sanskrit restoration in his book Bodhipathapratisa, Akarya-Dipakkarasikarama (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 fascinates again on Atisha’s main work. An Indian scholar, namely SARAT CHANDRA DAS, was the first one to draw the attention upon the Bodhipathacradipa by publishing an annotated translation (Journal of the Buddhist Text Society of India, Vol. I (1903)); 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 Drug-pa-lung-gri-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: Myohyei YOSHIMURA uses the versions of the text as found in the Narthang, in the Derge, and in the Peking Tanjurs — six versions altogether (Tibetan Buddhismology, Kyoto 1953, vol. II, pp. 50-18; the reprint (?) is not accessible to the present writer). S. YOSHIMURA adds valuable references from the Bodhipathacradipa, i.e., the canonical commentary on the Bodhipathacradipa, and identifies several parallels in other texts including the Sanskrit version of the lines 105-128. The presentation of the Drug-pa-lung-gri-sgron-ma prepared by Josè VAF DEN HOECK 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 Flameau sur le Charnel de l’Éveillé (Bodhipathacradipa). 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 Bodhipathacradipa: Ein Lehrgedicht des Atisa (PhyanggrakYiNamba) in der tibetischen Kulturforung (Wiesbaden 1978 (asiatische Forschungen, 59.)), it uses the seven editions of the Drug-pa-lung-gri-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-chen lam-gri sgros-ma is handed down to us in three lines:

(a) in the Madhyamaka (du-ma) section of the known xylograph editions of the Tanjur,
(b) in the  po-bo'i choe-chub ('the brief religious treatises by the master') section of the Serge, of the Nal stagn 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 paramonocan 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 Bodhichinthayana taking as an example, 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 Nirmalkanti GANGOPADHYAYA; there is the English translation of the Bodhichinthayana by Alaka CHATTOPADHYAYA and Lama CHUNA — was it used as original by M. GANGOPADHYAYA?

The 276 lines (padas) of the Byang-chen lam-gri sgros-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 onset 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 Vīrūḍhakṣṇatāpasuśārista 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 13-18, lines 59-70) — this cannot have been intended by Ariśa. In general an Aṃguṣṭha (common iṣṭhā) 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 Subhaṣītaratnasarapadakathā which cannot be split up mechanically into four-line stanzas, as the longer Sanskrit metres need up to 9 lines in rendering (cf. H. Zimmermann, die Subhaṣīta-ratna-sarapa-kathā (den Aṃguṣṭha uugeschrieben) und ihre tibetische Übersetzung, Wien 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 believe 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 (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 61-63, lines 237-249), 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 Subhaṣītaratnaśāstra quoting by lines (padas), a way of quoting adopted for this paper as well.

Lobsang Norbu SHASTHRI made use of the Northang and the Peking Timurs — 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 paracomonical 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 Byang-chub cha-bchub section
of the Marthang Tanjur (hereafter: x) was considered; other variant readings (e.g. line 39, (syllable) 4) du: j, dang: k; and 46,7 bya 'o': j, bya: xs) indicate that the druma 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 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, (syllables) 7 ba'i: x. 8,4 ban: x. 9,2 gi: y. 15,4 don: x. 26,4 pa: xy. 28,4 yi: y. 28,6 par: xz. 29,2 brangs: y. 34,2 mo: Cone and Derge druma sections. 35,4 ba: xy. 36,2 po: xz. 39,4 dang: xz. 41,6 bsam: x. 51,2 yiz: xz. 51,9 las: xz. 52,6 kyis: y. 52,8 gnas: xz. 57,2 tsho: xz. 58,3-6 pa ni 'dir bri: xz. 60,7 nas: y. 61,6 gos: xy. 63,4 ma'i xz. ma: y. ba: Cone and Derge druma sections. 67,2 gi: y. 72,6 tu: xz. du: Cone and Derge druma sections. 77,5 sdom: xz. 77,7 spol: xz. 78,5 ria: xz. 80,7 la: x. dzog: x. 83,5 rigs: yz. 88,3 le'or xz. le'u: x. legs: Cone and Derge druma sections. 108,6 xgro: xz. 111,4 (sete: xz. 111,7 dag: x. 120,7 bya: x. 127,3 duns: y. 128,2 gi: yz. 128,7 bya: xz. 130,4 kyis: xz. 130,9 pas: xz. 131,9 na: xz. 140,3 skyed: y. 141,6 skyed: xz. 144,4-5 ma'ia: xz. 144,5 ma'ia: xz. 146,7 de: xz. 153,7 pas: xz. 154,7 la: xz. 156,2 dang: xy. 159,5 rnam: xz. 164,5 bsam: xz. 178,6 ha'i: xz. 183,3 choi: xz. 184,4 kyis: y. 185,2 rgyas: xz. 187,1 de: xz. 188,5 bzhag: y. 205,4 bc'u': y. 208,4 du: xz. 209,6-7 'gyur bas: xy. 212,3-4 don du: xz. 215,3 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 | | 77, & seems to be rendered by | | 143, | seems to be rendered by | | 193, & seems to be rendered by | | 243, & seems to be rendered by

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: (Line) 64, (syllables) 3-4 | | is equated with | | Which in general is to be rendered by | | means a very high number, "ten million". 111, 7 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 vibration; in this case the syllable
gnas should be rendered to gnos (as done by the present writer in
his book Bodhiṣṭāṇḍaṇḍya, p. 120).

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

sadbharmag jinasutarag civikalpam ciṣṭayam bhavat /

nirvikalpam prāptam tīrṇvā viśikalpāṃ durgaṃṅāṃ kramāt //

(The third pada is metrical incorrect, the na-vipulā should not
precede by the ra-karma and show a caesura after the fifth syllab.
le).

Losang NORBU SHASTRI presents as stanza 58 the following:

cintite nirvikalpa 'śmin sadbharmag jinasutarakaśp /

vikalpāṃ durgāṃṅāṃ tīrṇvā 'viskalpo prāptaye kramāt //

Prof. Kusanobu 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 sgro-'mdo, we are very thankful for this great
kindness. In his paper "Nirvikalpapravesadhāraṇī ni tsuṣe:
murubentsuchi to gotokuchi no tenkyo to-ashite" (Hyakka senbon 34
(1981), pp. 40-49) Kusanobu MATSUDA gives the respective stanza,
here presented in the form of the letter: the stanza reads as
avikalpanam bhūtvā saddhāvane 'śeṣe jīvāntāmaḥ (/)
vikalpanamṛgya vṛttiyasa kṛmāḥ niṣkapalam 3. ... (\)
(The last 'ūda can be completed by the word 'saṃvīrśa'.
Prof. I. MATSUWA refers in the said letter to another fragmentary version of the stanza given by N. D. KIRNOV, *Catalogus codicum hanc scriptorum inCigoro*m. (Fasc. 1. Petropoli 1914 *Catalogue Musée asiatique. I.*), p. 331), which in turn presents two variant readings that are more close to the stanza in the *Byang-chub lam-avyi sgron-ma*; this fragmentary version reads as under:
avikalpaḥbhūtvā saddhāvane 'śeṣe jīvāntāmaḥ /
vikalpaṁṛgya vṛttiyas... ... ... ... ... ... ... This last form of the stanza shows very lucidly that the variant reading in line 230, syllable 5, *bhaṅā* as equivalent to Sanskrit *bhaṅa* is to be preferred to the reading *bhaṅga* in the sense of the Sanskrit root *cil* "think". And this second variant reading/meaning was wrongly accepted by the majority of recent editors or translators of the *Byang-chub lam-avyi sgron-ma* including the present writer.

Losan, MONU NHAṬNJ writes in the "Introduction" to his book (p. 28): "Regarding translation and restoration from Sanskrit into Tibetan and vice versa, systematic rules and traditions have been followed faithfully by the ancient Tibetan Lotosaṅsas translators which are in Sanskrit Tibetan Dictionary. *Mahāvyutpatti* [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 conscious Sanskrit equivalents to Tibetan words and expressions used in the *Byang-chub lam-avyi sgron-ma* are noted:

Line 1 *tham gnad* is rendered by *bhāle*, in general it represents...
sarfa or kīva: an equivalent of abhija is on lgra pa.

Line 3 byang po is rendered by uttama, which is normally used for bheda, lubha, grapa, abhija, po, or rha; the equivalents of uttama are e.g. bheda or dam pa.

Line 3 bhaba is rendered by kālīka, in general it represents the Sanskrit root gad (gadhāti), or prakāśa, or prajñā.

Lines 4 and 7 pa'i la is not represented in the restoration.

Line 9 gong dag is the plural is not represented in the restoration.

Line 10 bsem is paraphrased with the help of kālīka, in general bsem represents śūtra, the common equivalent of kālīka is on dran pa or na 'dren pa.

Line 15 t'i is rendered by nirvāna, in general it represents śūkta, śatkha, ṭhag, or kīva.

Line 22 yong dag (thabo) is rendered by pad (upṣāna), in general it represents ātri, prāra, saṃvara, or by.

Line 28 'bod pa is rendered by prapta, in general it represents radha, vyasa, or vikta.

Line 31 byar chub angular po is rendered by bodhīvara, it represents the technical term bodhīvara.

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

Line 37 thams cad is rendered by samāntra, in general it represents sarva or viśo.

Line 40 'chi 'bo is rendered by pānaśantu, in general it represents the term nyutspyan.s.

Line 43 sdog bang po sdog bang (rgyu stong) is rendered by dubhdi (butsog) … duhbdi, sdog bang po sdog bang represents the technical term dpabhducgkaṭi.

Line 75 sdom pa is not represented in the restoration.

Line 78 'bhad pa is not represented in the restoration.
Line 78 klang is rendered by pravysita, in general it represents derivatives of the Sanskrit roots g, kara, or graham.

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

Line 164 dege is rendered by pujita, in general it represents kusala, sushka, kala, sra, or suyo.

Line 178 spang bya'i is rendered by nirvastitum, in general spod ba represents jahati or pratirnati.

Line 179 rnam is not rendered in the restoration.

Line 203 ni dwigs pa is rendered by prajnapasta vyasti, in line 214 appears as equivalent analbbhata.

Line 242 s'i dang rgyas is rendered by samti-vistara; the group of technical concepts meant in this context starts with samti and pujita.

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 adhyaya. But, the Mahavyutpatti gives parivarta as equivalent to le'yu (Sakaki edition, nos. 1334 and 1467). And that this is the correct word in line 161 is to be seen from the title Samadhiswabhishparivarta/Ting-nge-'dun-gyi tshogs-kyi le'yu which appears in the Tanjur for works of DipakaraTrijayana, of Bodhibhadra, and of Ksapa. The Bodhipathapaṭaga refers to the treatise written by Atiśa's teacher Bodhibhadra as is evident from the bodhipatapaṭagiṇa, the canonical commentary to the bodhipatapaṭa. But, in line 88, adhyaya 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 bodhisattvabhūmi/prang-chub-sems-dge'pa', and in the surviving Sanskrit of this text the chowder IO of the Adhārṣyagasthāna is named Dilopata.
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*/*bodhipathapradipa* 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 Molz, Bonn, made some valuable suggestions which are utilized in this paper, for this effective help we would like to thank him very much.
BODHIPATHA PRADIPA
(DERGE TANJUR)

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བོད་ལོང་སེམས་བཅོས་དཔག་པ། །
དངོས་དཔོན་ལོངས་ཅན་ཏེ། །
དེ་དག་ལོངས་མོང་། །

སྟོང་ངོར་རིགས་བུ་གནས་པ་དེ།
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བརྒྱ་དངོས་དཔོན་བུ་སྟོང་ངོར་རིགས། །
བརྒྱ་དངོས་དཔོན་བུ་སྟོང་ངོར་རིགས།
བརྒྱ་དངོས་དཔོན་བུ་སྟོང་ངོར་རིགས།
བརྒྱ་དངོས་དཔོན་བུ་སྟོང་ངོར་རིགས།

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བོད་དོན་ད་པར་ལུགས་བྱེད་པའི་ཁོ་ནོ།
བོད་དོན་ད་པར་ལུགས་བྱེད་པའི་ཁོ་ནོ།
བོད་དོན་ད་པར་ལུགས་བྱེད་པའི་ཁོ་ནོ།

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བོད་དོན་ད་པར་ལུགས་བྱེད་པའི་ཁོ་ནོ།

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མི་བཞུགས་བཤད་དོན་དགོས།
གནོད་འབོད་མི་བཞུགས།
ཀྱུར་ཚུལ་ཐུབ་བསྟོངས།
མི་བཞུགས་དོན་དགོས་ཤེས།

དོན་དཔའ་ཡི་གུ་ཡེ་བྱེ་གུ་བཞུགས།
བཞུགས་བཤད་དོན་དགོས་ཤེས།
ཞེས་འཕད་ཕམ་བཞུགས་དོན་དགོས།
ཞེས་འབོད་བཞུགས་དོན་དགོས་ཤེས།

ཞེས་འཕད་ཕམ་བཞུགས་དོན་དགོས།
ཞེས་འབོད་བཞུགས་དོན་དགོས།
ཞེས་འཕད་ཕམ་བཞུགས་དོན་དགོས།
ཞེས་འབོད་བཞུགས་དོན་དགོས།
བོད་ཀྱི་འས་མཚན་སྤྲུལ་སྤུ་མོར།
མང་སྤྱིོད་མཚན་སྤྲུལ་སྤུ་མོར།
བོད་སྲིད་པའི་མཐོང་ངོ་མོར།
ངོ་མེ་བི་བོད་ཀྱི་མཐོང་ངོ་མོར།

བོད་ཀྱི་འས་མཚན་སྤྲུལ་སྤུ་མོར།
མང་སྤྱིོད་མཚན་སྤྲུལ་སྤུ་མོར།
བོད་སྲིད་པའི་མཐོང་ངོ་མོར།
ངོ་མེ་བོད་ཀྱི་མཐོང་ངོ་མོར།

བོད་ཀྱི་འས་མཚན་སྤྲུལ་སྤུ་མོར།
མང་སྤྱིོད་མཚན་སྤྲུལ་སྤུ་མོར།
བོད་སྲིད་པའི་མཐོང་ངོ་མོར།
ངོ་མེ་བོད་ཀྱི་མཐོང་ངོ་མོར།
བོད་ལེགས་བོད་གནང་བོད་གནང་བོད་
སོགས་བོད་གནང་བོད་
སོགས་བོད་གནང་བོད་

རྡི་སྡུག་བོད་གནང་བོད་
བོད་གནང་བོད་
སོགས་བོད་གནང་བོད་
སོགས་བོད་གནང་བོད་

བོད་ལེགས་བོད་གནང་བོད་
སོགས་བོད་
སོགས་བོད་
སོགས་བོད་

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ཤེས་པར་ེད་པའི་ཝ་ཤོར་ན།
ཤེས་པར་ེད་པའི་ཟོར་ན།
ཤེས་པར་ེད་པའི་ཐོར་ན།

ཤེས་པར་བེན་པའི་ཝ་ཤོར་ན།
ཤེས་པར་བེན་པའི་ཟོར་ན།
ཤེས་པར་བེན་པའི་ཐོར་ན།

དཔོན་པོ་དཀར་པོ་ལྡན་པའི་ཝ་ཤོར་ན།
དཔོན་པོ་དཀར་པོ་ལྡན་པའི་ཟོར་ན།
དཔོན་པོ་དཀར་པོ་ལྡན་པའི་ཐོར་ན།
བོད་ཀྱི་ཁོང་ནེ་དེ་བ་དུ་
ཐུབ་ཅུ་བོད་ལ་མདོ་ཅིག་དང་
ཐུབ་ཅུ་བོད་ལ་མདོ་ཅིག་དང་
ཐུབ་ཅུ་བོད་ལ་མདོ་ཅིག་དང་

གཙོ་གཏོད་བོད་ལ་མདོ་ཅིག་དང་
ཐུབ་ཅུ་བོད་ལ་མདོ་ཅིག་དང་
ཐུབ་ཅུ་བོད་ལ་མདོ་ཅིག་དང་

བོད་ཀྱི་ཁོང་ནེ་དེ་བ་དུ་
ཐུབ་ཅུ་བོད་ལ་མདོ་ཅིག་དང་
ཐུབ་ཅུ་བོད་ལ་མདོ་ཅིག་དང་

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ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་
ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་
ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་ཐུ་

ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་
ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་
ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་ལྷ་

སི་སི་སི་སི་སི་སི་སི་སི་སི་སི་སི་
སི་སི་སི་སི་སི་སི་སི་སི་སི་སི་སི་སི་
སི་སི་སི་སི་སི་སི་སི་སི་སི་སི་སི་སི་

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དེབ་པར་བོད་ཡིག་གིས་བཤད་གཙང་།
བོད་ཡིག་བཤད་གཙང་།
དིར་དེབ་པའི་བཤད་གཙང་།
དོན་བཤད་གཙང་བཤད་གཙང་།

རྩོམ་བཞི་བཤད་གཙང་།
ཆོས་དབང་གཞི་བཤད་གཙང་།
དབང་ལྡན་བཤད་གཙང་།
ཆོས་ཐུབ་བཤད་གཙང་།

དབང་ལྡན་བཤད་གཙང་།
ཆོས་དབང་གཞི་བཤད་གཙང་།
དབང་ལྡན་བཤད་གཙང་།
ཆོས་ཐུབ་བཤད་གཙང་།

27
ད་མེད་བཅོམ་མཆོག་མཆིག་ཏུ་།
མཐུན་མཐུན་བཞི་དབང་བཞི།
བཞི་དབང་བཞི་དབང་བཞི་།
བཞི་དབང་བཞི་དབང་བཞི།

ད་མེད་བཅོམ་མཆོག་མཆིག་ཏུ་།
མཐུན་མཐུན་བཞི་དབང་བཞི།
བཞི་དབང་བཞི་དབང་བཞི།
བཞི་དབང་བཞི་དབང་བཞི།

ད་མེད་བཅོམ་མཆོག་མཆིག་ཏུ་།
མཐུན་མཐུན་བཞི་དབང་བཞི།
བཞི་དབང་བཞི་དབང་བཞི།
བཞི་དབང་བཞི་དབང་བཞི།

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ཨེད་ལོང་ཤོག་མི་འཚེ་བཤེས།
ཨེད་ལོང་ཤོག་གི་མོང་སྒྲིག་ཡིན།
ཨེད་ལོང་ཤོག་དབང་ཕྲོད་པའི་ལེན།
ཨེད་ལོང་ཤོག་དབང་ཕྲོད་པའི་རྣམས་ཀྱིས།

དེ་བདུན་ལོང་ཤོག་གྲོ་བཤེས།
དེ་བདུན་ལོང་ཤོག་བཤེས་དགོངས་དབོང་།
དེ་བདུན་ལོང་ཤོག་བཤེས་དགོངས་དབོང་།
དེ་བདུན་ལོང་ཤོག་བཤེས་དགོངས་དབོང་།

དེ་བདུན་ལོང་ཤོག་བཤེས་དགོངས་དབོང་།
དེ་བདུན་ལོང་ཤོག་བཤེས་དགོངས་དབོང་།
དེ་བདུན་ལོང་ཤོག་བཤེས་དགོངས་དབོང་།
དེ་བདུན་ལོང་ཤོག་བཤེས་དགོངས་དབོང་།
བདོན་ཐོག་བུར་བན་ལས་དགོན།
གཙོ་བོ་དབང་བུར་བཤེས་དགོན།
དབང་དབང་ཁུན་རོགས་ལས་དགོན།
ངོ་བོ་དབང་པོ་དབང་བཤེས་ལས་དགོན།
བད་ལྡན་བྱུང་བ། 
སྣང་ཤུགས་ཀྱི་བྱུང་ཕྲྲིས་མུ་རབ་པ། 
དབང་ཕྱུག་པར་བྱུང་ཕྲིས་མུ་རབ་པ། 
དབང་ཕྱུག་པར་ཐབས་བཞིན་པ།

བད་ལྡན་བྱུང་བ། 
སྣང་ཤུགས་ཀྱི་བྱུང་ཕྲྲིས་མུ་རབ་པ། 
དབང་ཕྱུག་པར་བྱུང་ཕྲིས་མུ་རབ་པ། 
དབང་ཕྱུག་པར་ཐབས་བཞིན་པ།

བད་ལྡན་བྱུང་བ། 
སྣང་ཤུགས་ཀྱི་བྱུང་ཕྲྲིས་མུ་རབ་པ། 
དབང་ཕྱུག་པར་བྱུང་ཕྲིས་མུ་རབ་པ། 
དབང་ཕྱུག་པར་ཐབས་བཞིན་པ།

བད་ལྡན་བྱུང་བ། 
སྣང་ཤུགས་ཀྱི་བྱུང་ཕྲིས་མུ་རབ་པ། 
དབང་ཕྱུག་པར་བྱུང་ཕྲིས་མུ་རབ་པ། 
དབང་ཕྱུག་པར་ཐབས་བཞིན་པ།
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 pervading 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-isvara) 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, ‘sutra’ is of two kinds, the Vedic and the Tantric. The Atharavaveda, the Mahabharatam, the Sankales, 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 endeavour to attain a state of equality, and lastly, the seeing of the Sinlessness or unification of the twofold manifestations of the Energy.

The seers attain an immanent life-force to do and 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 efﬂuence that spreads around the seer unites that of the cosmic universe. As a methodology, the Tantra prescribes many secret formulae and practices of ecstacy, so that a practitioner seeking immanence may succeed within his span of life here.

DHAMMACHKKAPAVATTANA

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

Victorious one all, Omniscient am I.
Among all things delivered,
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

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The above sayings explicitly refer to the core of the Tantra practice tending to retroversion (parabhānaviśuddhi). 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-boosting or false vanity of Gautama Śākyamuni. 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 dissolves 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 (prayānatvam) and introversion (nihāvān). The living beings, inclusive of men, according to Gautama Buddha, are the conglomeration of mind and matter (nāma-rūpa) with a strong attachment (bhāvāngān) under the latent impressions (saṅkhārān) 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’ (vīra). 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 (eva-bhūta) which is essencelessness (nīlave-bhūte). 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 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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( alleen). His followers thereby possess an appropriate contemplation to concentrate on the source or root of beings in the world (vītisamādassā) for right sight (samādhi) and right concentration (samādhi). The self nature (avasīta) of beings is correctly visualised by 'going on against the stream'. In other words, practices are done in the method of retroversion (parinirvāna) 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 Dhammacakkhas in Kashi city for the welfare of beings in the worlds.

NATURE OF BUDDHA'S DHAMMA

The Pali Vinayaipitaka refers to the nature of Buddha's Dhamma prior to his deliberation in presence of the group of the Five Elders (Pātissappatiyābhikku). 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 (buddhacakkha) and understands the real state of happening where he sees (yattha jātāyatadhamma). 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.

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UTTARIMANUSSADHAMMA

At the first sight of Gautama Śākyamunī, while he was approaching to the group of the five at Isapatha near Keshi, 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 (āha). 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 Paṭi Varnayatipaka refers to similar stories regarding Buddha Gautama in many instances. For example, the Rākṣasthama story, the Munisīdīma 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 Lokapāla deities appeared to accept the offerings with requisite bowls for Tathāgata.5

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. Any failure in observance of Brahmacariya amounts to expulsion from monkhood (pārigha offence) from the Saffa. Among the moral precepts to be observed by the yellow-robed Brahmacariya is the foremost.

The observance of Brahmacariya gathers potentiality for performing four Brahmanvihara that is, love (mettā), compassion (karuna), rejoice in prospect of others (mudita) and, an attitude of indifference in pleasure and pain (upekkha). In the course of gradual sanctification, Brahmacariya strengthens a practitioner to extend good and welfare of beings in the worlds like the Brahmacariya 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: Buddha is to be attained when body, speech and mind remain in their respective
self-stem, 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 Guhyāmaṇḍa (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.’

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. All such expressions are difficult to understand (duramāboṭha) as mentioned in the Vinayaśīkha. In elucidation or the propetry of such cryptic form of expressions (Sandrohika) Candraśīra 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 sandhīyabhāṣa.

Regarding such state of vacussedness in grasping ability of men the Pali Vinayaśīkha refers to the visualizing of the Buddha through mental state of beings by Buddha eye. An excellent smile of Wisdom in a big lake clarifies the actual state of affairs.

NO PRAŅOPĀYA (VAIRĀBIA) YOGA IN PALI

The Pali Vinayaśīkha does not refer to Praṇā (Wisdom) nor Karuṇā (compassion) as principles, nor their unification leading to nonduality (tyajagamadha) or Oneness (samāna) as the Tantra holds. Despite that, the Pali Vinayaśīkha lays emphasis on the higher state of meditation when the perceptual world unifies with the inmanent mind under state of deep concentration of formlessness (anāttaannaṭṭhāna). That occurs in the sphere of Nirvāṇa where no attachment of skandha remains. The Pali Vinayaśīkha
refers to that state through an upadhyäpta uttered by Buddha immediately after the attainment of Nirvāṇa:

Truly when things grow plain to the orient meditating Brahman
Rousing the host of Maya does he stand
Like as the sun while lighting up the sky. 11

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

RESUME

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

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

Since Gautama is said to have achieved supra-mundane attributes like bala, vaidhik vaśśārya, abhijñā and bodhyānuga as his experiences narrated in details in the vinayapitaka. These evidences suggest that the nucleus of the Tantra prevails in the Pali Vinaya Pitaka, as the earliest source come down to us.
The importance of त्योन्त्रित्व तंत्र has been appreciated in the त्योन्त्रित्व तंत्र - त्योन्त्रित्व तंत्र (6.23, 42) and सत्य सत्य सत्य (7.18, 29). The definition of तंत्र in चाँद बाह्र विज्ञान is तंत्र तंत्र - तंत्र (6.18, 33-35). Tibetan ग्युड corresponds to the तंत्र which is divided into four classes: ग्युड तैल तैल तैल तैल, namely (i) तैल ग्युड (क्रिया तंत्र), (ii) तैल ग्युड (चाण्ड तंत्र), (iii) तैल ग्युड (बाह्र तंत्र) and (iv) तैल ग्युड (बाह्र तंत्र). The Bstan 'gyur suggests also the तंत्र manuals and is classified in five ग्युड तैल तैल तैल तैल तैल.

2. Vinayasitaika Mahavagga 1.6.3 (p. 75); Book of Discipline, I.B. Honer, Vol. IV, 1.6.8.
3. Ibid 1.5.3
4. Ibid 1.5.2.
5. Vinayasitaika, p. 20 (P.T.S)
6. एष विनाशवीर्त्तिर वत्स ग्युड निवासार्थ तत्तात्स पारमेष्टिर निवासार्थ ग्युड तैल तैल तैल तैल तैल. Ibid p. 18
7. तत्तात्सवीर्त्तिर निवासार्थ तत्तात्स पारमेष्टिर निवासार्थ ग्युड तैल तैल तैल तैल (ed. B. Bhattacharya, ed. B. Bhattacharya, ed. B. Bhattacharya, ed. B. Bhattacharya, ed. B. Bhattacharya, GOS. 1933, VII, 5).

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8. The Pali Vivasayapajika (bhaktakunchika) categorically debars a yellow robed one for such heinous offences like "putyanusok, ngedupanusok, mahayusok, mahayusok (I.53.112, II.20.30). Sukhavatiesam and Dhitukusok The Guhyasamaja uses the above words in Upanishad.

9. Bhavasamapariyak Samayapariyak (VII.1)

10. Bhavasamapariyak Samayapariyak (VII.1)

11. Bhavasamapariyak Samayapariyak (VII.1)

12. Vivasayapajika Mahavagge I.1.4. (PTS)
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 has gathered together 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 time are blissfully ignorant of the historical works in Tibetan language spread over twelve centuries or more. Arnold Tomybee 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 historian does not notice the historians or historiography of Tibet. Obviously, the pioneer notices of Tibetan historical works, first by Alexander Crosse de Kerze, second by Sarat Chandra Das and last but not least by Andrei Ivanovich Vostokov never held Arnold Tomybee'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, Vol. I, 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), Puton (for Bu-ton), or Cho拥ung (for Choe-lgyung)
Tibetan historical compositions originating before the 9th Century A.D. and continuing till the 20th century are not free from legends and epic-cyphal 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 Kālhana 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 Mānas, Kushānas and Pālas 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 Annals. A defeat suffered at the hands of any Barbarian people or a Barbarian rebellion would be omitted in Chinese records. Thus Tibetan invades up to 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 epic 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 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 Tehang (Records), Deb-thar (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 war abroad; their glories were in peaceful fields of education and enlightenment. Emphasis in historical compositions was hencelosh 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 hencelosh history of religion and thus designated Chojuang (Origin & Spread of Religion). This style reached consummation with Pu-yao's history composed in 1353. The Tibetan tradition thus liberalized historians from the dooms (and misdeeds) of kings, queens and courtiers to narrate the pursuit of civilization and enlightenment by the entire people. Tibetan Chojuang, in my knowledge, is the pioneer endeavor to present the history of a people.

Chojuang 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 Chojuang. Thus Tanguts and Tanguts, 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.

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 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 (a. 625-1042), that is, before Dipankara Atsas coming to Tibet. Full evidence to support Tibetan claims is however lacking.

The point of interest here is to note that blockprints wherever 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 catalogus 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 purposes.

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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 competence and devoted refuge scholars and set up near his seat at Dharamsala, 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 began sixty years earlier with Etsu Kawaguchi 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 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 Tokyo 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 scholarship. 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 hence 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 details, contents of a treatise are broken under broad heads (over 20 or more) and many minor heads. Hints about antiquity and authenticity of any treatise or tract are there to inform.

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interested scholars that LTWA is not a storehouse of antiquities and curios. Hints about the contents of any title are fully 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 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 a 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 Stikkim Research Institute of Tibetology.
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 predominately Yellow
Sect. When laying the foundation stone of SRIT during the Buddha Jayanti
(Feb. 1967) 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 Termod as also Gelug Sung Bun (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
Termod is the most revered for the Red Sects while Gelug Sung Bun 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 Shasri and Kungy Gyatso Tshering for giving us this key to the
treasures of Tibetan literature.
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, Brahmagala 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 brokern are trifling matters, the matters detail of our morality of which the unconverted man, when lapsing the Thathagga, might speak.

These brokern, are those other things, profound, difficult to realize, hard to understand, tranquillisng sweet, not to be grasped by mere logic, subtle, comprehensible only by the wise, which the Thathagga, having realized and seen face to face hath set fourth; and it is concerning these that they who would rightly praise the Thathagga in accordance with the truth, should speak: (Brahmasutta Mahasela 3 Max Muller SBI vol. 26)

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

क्षुद्र-कुमार हृदयपत्नी ो देहतिरः

A true Brahmin goes scathless though he have killed father and mother and two kings of the warrior caste and a kingdom with all its subjects.4 (trans Max Muller, SBII)
A true Brahmin goes unheeded though he have killed father and mother and two holy kings and an eminent man (lit. veyyagha—tigerrish man) as the fifth.

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 Mahāmaitra:—

"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 Gobayasamdi 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
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 Chhipa has written a 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: 182). While we refer the interested readers to the special number of Jagajyoti we present below only two contensions 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 Chhipa’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 Chhipa, 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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