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SOME LANGUAGE TRAITS IN THE LADWAGS
VERSION OF THE GESAR EPIC

- Smt. Anandanayee Ghosh

Asia is a land of traditions belonging to different ethnic groups. Each ethnic
group holds the identity of their own. The traditional identity is determined by various
items of the culture. Among them, Language and literature become important.
Literature depicts the life of an individual and that of a group, a community or a
society in that respect the Gesar is an epic which refers to the heroic deeds of the
eminent Asian legendary personalities.

Historians may decide whether Gesar was a historical person or not, but the
peoples belonging to multiple ethnic groups in Asia, particularly those of China,
Mongolia, Manchuria, Jigur, Tibet and those of the Himalayan belt accept Gesar
as their national hero.

The performance of Gesar becomes a source of inspiration for the persons of
all ages, beginning from their childhood. An anthropologist or a folklorist may find
these versions of folk elements belonging to the above mentioned countries in Asia.

As a specimen of the folk literature, Gesar songs had many recensions. The
Gesar academy, the Institute of the Gesar Epic Studies is already engaged in
excavating and preserving various recensions of Gesar epic.

In the north-western Himalayas some tales of the Gesar epic are frequently
heard. Among them a Ladwags version which had been edited by A. H. Francke
(1941) was published by Asiatic Society, Calcutta with a foreword by the eminent
international renowned linguist S. K. Chatterji (1941).

The Ladwags (Ladakh) version of the Gesar epic may be thematically divided
into seven broad divisions.

(i) Prologue to the Gesar Songs (pp. 1-29)
(ii) The advent of Gesar (p. 64-72)
(iii) His marriage with Dugumu (Dugumā) p. 122-129
(iv) His second marriage with Yul Kung Chok Ma of China (p.154-159)
(v) Gesar's journey to the North and his challenge with the giant (p. 189-194)
(vi) Hor king captured Dugmu (p. 243-249)
(vii) Victory of Gesar over the abductor, king of Hor (p. 306-313).

The above distributions are however made by A. H. Francke which are not
mentioned in the songs as published here.

The narrations of the account however based on several tales floating from
one hillock to other hillock. A general proverb goes that every hill has got its own
speech, similarly every hill may have tales of its own A. H. Francke collected different
versions of the Gesar and referred to them. Such five tales are:

(i) Mon beloved to Gesar
(ii) Skya ba rgod po
Another nine tales were published in Indian Antiquity Vol XXXI 1902.

Moreover several Gling glu belonging to Sheh, Khiaiaste and songs of Bon tradition have been available.
In the hill tracts of north western Himalayas, in the olden days, the movement of the people was scarce due to climatic strangeness. Snow and the strong wind in winter through the gorges and ravines of the hills used to keep them captive within their four walls. The Spring and the summer appear to them for collection of food articles by hunting and cultivation in the valleys where the nature was congenial.
The life style of the people has been elsewhere. The present study devotes to the language of the songs which appear to be peculiar.

The language used in the printed version of Gesar songs had some distinct uses. The tale preserved the old tradition of speech which was easily communicable to the listeners. Their grammatical formulation therefore play the least importance.
The emphasis was laid more on usages and idioms than morphology and phonetics. Some language peculiarities which are not always determined by rules of grammar (Sum rtags) ascribed to Thonmi Sambhota (7th Century A.D.) have been noted here.
Probably the tales of Gesar came prior to systematization of the Tibetan grammar by Thonmi Sambhota. The archaic and proto-Tibetan usages disappeared later on due to orthodoxy of the Tibetan lodsavas who preferred to follow the Mahayupatti (8th - 9th Century A.D.).
The Tibetan materials of Tun huang and those of Chinese Turkistan could also avoid such grammatical liturgy.
The analysis is attempted in the following lines.
(i) Vocabularies and their agglutinative forms.
(ii) Rare usages other than the grammatical formulae.
(iii) Expressions referring to the local environment.
(iv) Peculiarities in the syntax and the sentence construction.

(i) In scrutiny of the vocabularies in printed edition by A. H. Francke, it is found that he occasionally mended the word formation and sentence construction with annotation where necessary. No grammatical derivation and structural formulation of the words were entered. However the vocabularies and their agglutinative form used in the songs hold linguistic importance which may not be normally observed in the subsequently Tibetan literature. For instance:

(a) ཨི་ཐོ་ཞི་ ཨི་ཐོ་ཞི་ (my) མོ་ཤེབ། wode. It presupposes that ri was an archaic particle ཤིབ་ (thig phrad. (b) ི་མོ་ ི་པོ་ (grandfather and grandmother) ི་ན། ི་མི་ ི་མི་ (zum ri). (c) a bi = a phyi. (d) and a phi were the alternate forms. a bi ིས། for phyi རི་མོ། compare a phyin རི་མོ་ (an old woman) (Jaschke 604).

(3) འིབ་ རི་མོ་ (Francke 12.1) འིབ་ རི་མོ་ རི་མོ་ (thig phrad) as such as the sum rtags རི་མོ་ (Jaschke) describes. Here it is for the future particle as the verb skye རི་མོ་ will give birth to. Compare རི་མོ་ (Jaschke 11.2075.2).

It is to note that རི་མོ་ cas is used in the Burig speech for རི་མོ་ (Jaschke 139, 142).

(2) རི་མོ་ rtse cas (will) seek རི་མོ་ རི་མོ་ (will) put on རི་མོ་ (Jaschke 139, 142).
Some instances of vowel harmony are occasionally observed, such as

Some indigenous versions of the Gesar tales floated among the ethnic groups of the northern western Himalayas preserved peculiarities in expression. Whether the genius was of external Origin may be difficult to determine. On examination of the vocabularies of the songs many words are found rare, loanwords from other speeches or of unknown origin. Such as:

(junior pandit) khye gos gsum jio de xar bu zhe: khyen sa kra phus se (rare) shu: kha po tu bag (tu paig) (gun or rifle) jia or

Many local expressions and usages are occasionally found in the prose and metrical composition such as.

(Pro. Francke 202, 6-9)

1e nas A bis no bta bs pa'io jo'i srl lam ci mtho'n mktan na'n itar mo'i na'n nas bi'i so'n bas/ A vis jo jo la zer/s'po jo le/ mo'i na'ma ma bzar po yali med/ma flae pa ya'n
mi ’düg/ bar tshad cig bim ’duug zven' A bi kho raf gi khai' pala gon'  
Then A bi (the witch) played the mo (oracle). Then the lady asked 'what is the meaning of 
the dream of the mistress?' A bi said 'The dream was neither good nor had as the 
mo suggested. It remained in middle.' A bi then went her home. 

Here ma bzan po (good) and ma nan pa (bad) are the local usages. 

See also མ་ཐོས། མ་མོ (tsaṅ mkhan) (Francke p. 95.4) as explained below. 
Onomatopoetic formation of the first dentalised palatal is (masculine) with the 
(feminine) of tsaṅ sde is not admissible. Here, Itsan appears to be an instance of 
archaic use. དབུ་མེད། jo jo or དབུ་མེད། jo mo for governor of a house which is used for 
occasional vocation with endearing respect to a senior lady. 

(iv) As mentioned above the version of the Great collected from Lower Ladwags 
presented several peculiar usages. Besides, their morphological indigeneusness, 
the structure of sentences are not always grammatical. It shows the folk usage in 
expressions, the spontaneity of the Language is an outburst of emotion and sentiment 
of the ballad singers. In the Indian tradition the ballad singers possess generally gift 
of the gab who usually flourish in their instantaneous rhetoric knowledge and 
prosidical composition. In many cases they can hardly read or write but they 
spontaneously articulate in composing metrical with no rehearsal or practise. Some 
peculiarities observed in the text are noted below. 

(Francke 205. 5-6) 

སྟོན་མཁར་བཙན་པའི་མིན་ལ་གི་མཁར་རྩེ་དགུ་ཟེར་ཅེན/དྱང་ས་མཁར་བཙན་ 
p'ai min la gdan mkhar rtsed gue zer cend/thang sa mkhar btsan 
p'ai min la Idem ldem mi ldem mkhar zer cen/ 

Formerly the strong castle was ling mkhar now it is called Idem ldem. Here the 
lining may not be historical but it shows the alliteration and sonorous ryhems 
which makes the song attractive. 

Similarly: 

(Translation) 

མགྲུ་ཤེས་པར་བཤད་པ་མཐོང་ཤེས་བཙན་ཞི་ོད། 

(Translation) 

མགྲུ་ཤེས་པར་བཤད་པ་མཐོང་ཤེས་བཙན་ཞི་ོད། 

(Translation) 

མགྲུ་ཤེས་པར་བཤད་པ་མཐོང་ཤེས་བཙན་ཞི་ོད། 

(Translation) 

5
When the Agu with his followers in the cold valley and the army of knur went to the gling castle 'albru gu ma and Agu knur fun were left. The song thus goes on, 'you would enjoy a tournament of the army and enjoy the stores of old meat and enjoy the old butter and be happy with 'albru gu ma. There after proceed to Giling mkhar.'

Here the contents of the lines are simple but its melody and speech rhythms become charming. The line number one and two are almost similar. In the song the order of Syntax becomes minor.

(Franke p 95.12-15)

gser knur 'then te yol ba yai 'then te/cha li nag po'i yol ba zhiq btar'i stan choi po zhiq phir log la btin ste borsite nas mo 'تان gi sro'i phrug de 'ltsan mkhan tshu'i mals sag gi kha pa'i kylkhar te yo'b btan pa da'i yum shon mo'i kha'n par khyers /

But because a street chad had become the bride-groom, they exchanged the silk curtain for one of black goat's hair, and the golden throne for a ragged carpet which was spread on the floor the wrong way.

Here the construction is peculiar in usage particularly the sentence, stan chad po zhiq phir log la btin ste bios. Such construction appears to be archaic. It suggests that the street boy ('tan 'ltsan) who had come forth was of unidentified origin. For 'rtsan བཀྲ་ཤི༔ རྟ་མཁན༔. (S. Das p. 1008. Also Jashke enters བཀྲ་ཤི༔ རྟ་མཁན༔ p 43B).

It is presumed that 'ltsan mikan is equivalent to 'tan mkhan, a grass cutter (boy).
Here it is used as an indigified expression in a society.

When the boy arrived on a litter carried by beggars he sat down on the carpet wrongly with his face towards the wall, for his food he received some flour with chaff.

The construction of small sentences in the above passage appears to be figurative. The awkward action of the bride-groom made other laughter.

Also the peculiarities of the sentence construction may be noted. རིག་གི་དེ་བརིས། མཁྱེ རྗེ་གནས་མི་འབྲེལ་འགྲོ་(what do you two search?) Here khye zna was an old from of khyed cag འོཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊཊ་ཐ།

Despite that, the aesthetic values of the Gesar songs are predominant as they continue through centuries. The exact time of the introduction of Gesar Saga in the Western Himalayas may be difficult to determine. Moreover the tales of Gesar moved from one part to other in the oral tradition of the common folk in China, Mongolia, Manchuria, Central Asia (Hor yul?) and in the North West and the Eastern Himalayas among the Indo Mongolid (Tibetan speaking) population. Thematically Gesar songs are heroic.

The account of the heroic deeds of Gesar narrates the struggle of the human history. In the olden days a person of leadership quality endeavoured to exhibit his valiant prowess by his desperate courage to win over the most that one could aspire. In this respect the tales of Rama and Sita and many other episodes in the Mahabharata may be cited for instance. In the history of Europe similar account of Helen and Cinderella and many others may be cited. Whether those tales had occurred or not is not our question. The historians may be assigned to the task. In
every regions of the globe the genesis of the folk tales might have some common source in the hoary past. Minor bifurcations of the common source happened to be local environmental ornamentation according to the liking of the people. It also may be presumed that such tendency of showing of valorous heroism by conqueror and capture was probably the inner urge of the powerful one. In that case the tales could grow in different localities though the eventualities were almost the same.

In that respect the Gesar songs may be examined to locate its special traits from those of Rama episode. It may not be irrelevant to mention that the episode of Rama floated outside India particularly in South East Asia, Tibet and Mongolia, China and Japan in East Asia.

The aesthetic aspects of the Gesar songs, as collected by A. H. Francke, may be cited below.

(a) Rhetoric expression by using sweet and sonorous phonemes.

A po ʰa rai la tsha bo zhiṅ phob lo/
bkra sīs na rai la bu tsha zhiṅ 'byor lo/
ʰa’i tsha bo la miṅ zhiṅ stsal lo/
ʰa’i bu tsha la miṅ zhiṅ stsal lo/

"Oh father, I got a child what would be his name?"
Me ma returned to call the child Dong gsum mila són mo.

Also :

'tha sūṣāh ḍerā ho cīpnāmaṇaṅ ḍhēfūr
rbaṅ sūṣāh ḍerā cīpnāmaṇaṅ ḍhēfūr
rbaṅ sūṣāh ḍerā cīpnāmaṇaṅ ḍhēfūr
rbaṅ sūṣāh ḍerā cīpnāmaṇaṅ ḍhēfūr

(Francke p. 48, 19.49-1.4)
How do I go to the land of Gling when I have no possession of hose, have no weapon to follow on, I have no weapon, I would go to the land of human beings.

Orthographic change for exquisite dictio.

Francke 55. 19-56. 1-2)

On the birth day of Gesar many other creatures gave birth to their respective children such as to the mare Thsa langs-kyang rgyud byer pa to the Dzoo with crooked horns - the Dzo, 'White foot' to the white goat, - the goat 'Red neck' to the
sheep Dromo - the sheep porze, to the ass 'Black with a white mouth', - a brown ass to the white bitch - the yellow hound - to the black cat - a cat of many colours.

(c) Metrical varieties with contextual diversity.

A ne si sings:

(Original in Tibetan script)

(Francke p. 56.16-18)

The lullaby song was displayed by A ne si bskur mdami mo refers to the prayer to the land of gods, the earth and the land of nags. This very prayer has been still in vogue as A. H. Francke witnessed at every wedding feast at Khaltatse, when three pieces of wedding cake will be thrown towards the sky, over the earth and downwards ritualistically.

In contrast, the meter used in the citation in connection with the birth of Gesar be noted above.

rta rgo/ma tshali/la/la

mdon mo'ru von/la/

lug dro/ma la/

lug por/ze skyes/

bon bu/nag po/kha dkar/la

bon bu/kham pa/skyes/ (See above in the Tibetan script)

Also,

(Original in Tibetan script)

(Francke 107. 14-17)
Khyed lha/skyin tshai/kas nai/dnos'aw/nyon/
khed klu/skyin tshai/mas bdag/la gsan/lo/
bro'i chen/ri ri/dug sa/la/ru/yod lo/
"bro'i chen/kham ba la/ri ru/dug sa/ri g yin/lo---

Please listen to all my deeds. Please listen to all that of mine.
Where is the round (region) Rin? Where is the round apricot (peach)?

d) Aesthetic sentiment and co-emphatic relation between the performers and the listeners.

After the separation between 'abrug gu ma and Gesar the later lived in a hermitage in despair. Ane bkur dmar mo appeared before Gesar and inspired him to make 'abrug gu ma free from the clutches of the evil Hev ruler. Ane advised Gesar in following lines.

| དུན། རོ་ཐོབ་ཟློ་ ཅགྲོས་པ།
| བོད་ རྩོམ་སྤྲོད་ བདག་ བསྟན་གྲུབ་པ།
| བོད་ ལོ་ རྩོམ་རུལ་ སྔོན་ཤུགས་མ་
| སྤྱི་ རྩོམ་ ལོ་ རྩོམ་མ་

| མངོན་ རོ་ཐོབ་ཟློ་ ཅགྲོས་པ།
| བོད་ རྩོམ་སྤྲོད་ བདག་ བསྟན་གྲུབ་པ།
| བོད་ ལོ་ རྩོམ་རུལ་ སྔོན་ཤུགས་མ་
| སྤྱི་ རྩོམ་ ལོ་ རྩོམ་མ་

| ཀླུ་ རོ་ཐོབ་ རྩོམ་ བདག་ བསྟན་གྲུབ་པ།
| བོད་ རྩོམ་ ལོ་ རྩོམ་མ་
| བོད་ ལོ་ རྩོམ་ དབྱུང་ སྤྱི་ རྩོམ་ ལོ།

( Francke p 169. 1-8)

du'n yo ba pi cag sgo la phyin lo/
sgo lo phin ste lan gsum rig sprug lo/
msho mo'i nthil na chu sprug tofi lo/
tsan dan dmar po'i bsa'i sug bdrog lo/
mkha'i bzo ma'ka gu sgo de la phyin lo/
go la phyin sthe lan gsum rig sprug lo/
msho mo'i nthil na chu sprug rig ton lo/
tsan dan dmar po'i lasar sug bdrog lo/
The dialogue between Gesar as 'abrug ma in the song was highly emotional. Gesar
told "take the knife with a (conch) shell handle from the house, brush it thrice and
wash it thrice in the deep sea and bring an offering of the sandal wood. (dmar po).

Francke noted that pencil ceder wood was often called candan (Sandle wood).
The above passage showed the lucidity of the language in repetition and
thematic simplicity. The articles mentioned in 19 verses were not rare but were
wondrous. And the purification of those articles in the deep ocean and be smearing
them with red sandle created a thrilling atmosphere in which daring valour and
avowed redenning zeal had been symbolized.

In respect of the listeners and the atmosphere of joy and thrill were likely to be
conjoined.

Phyag ni phyag sgron 'bcu pa dkar ma ten pa/
Zhal ni pad m'i me tog dkar thug ma bsgug pa/
Icč mo 'dar gyi mthud pa dkar ma myan sa/
o ol sdro gser gyi buri pa dkar ma smin pa/ri smi
sems byan chub kyi sems dkar len te sā la phob/
cha'ga ri te ton te za gañ te mdu la phob k'/

| འབྲུག་ བུག་པའི་ རྒྱུས་ སྤྱོད། |
| རྒྱུས་ རྒྱུས་ སྤྱོད། |
| ཞྱར་ རྒྱུས་ སྤྱོད། |
| འབྲུག་ བུག་པའི་ རྒྱུས་ སྤྱོད། |
| རྒྱུས་ རྒྱུས་ སྤྱོད། |
| ཞྱར་ རྒྱུས་ སྤྱོད། |
| འབྲུག་ བུག་པའི་ རྒྱུས་ སྤྱོད། |
| རྒྱུས་ རྒྱུས་ སྤྱོད། |
| ཞྱར་ རྒྱུས་ སྤྱོད། |

(Francke 93. 4-9)
sag gi sag khris stegeh na sen chuhr sron po kun 'dug lo/
ber kai bar khris stegeh du mo nan ni sron phrug kun 'dug lo/
lag pa se yag can dan ma len pa mthun lo/
kar de chag ra dan ma thug pa mthun lo/
lce sag dagar dan ma myan ba mthun lo/
ol sdon rin mo nas ma mid pa mthun lo/
dug sems de dan an te sa la phob lo/
dan gar mthun ste ja gan mdun la phob bo/

Compare the two songs by 'abrug gu ma in course of search of companion abrug gu
ma offered beer for companionship (progs chang ཐུ་ནས་མིང་) to Agu khar yi khra'i
thun with the warmth of her heart but she warned him not to touch the pot with ten
fingers, not to touch his lotus like mouth, not to taste it with the silken knot of his
tounge, not to swallow it through the golden vessel of his throat. The maiden
requested to take the beer with his soul and to place the pot on the ground ...-

The second song is again the maiden came before the street child who showed
her the donkey's ear. The maiden however narrated the destitute look of the beggar
boy before offering the beer. She put the similar warning. The expression of the
destitute look showed warmer disposition of the heart of the love ladden maiden.

Evidently the songs of Gesar survives until date inspite of the changes of time and
space.

Romanised transliteration

<table>
<thead>
<tr>
<th>The Tibetan alphabets</th>
<th>Chinese phonemes</th>
</tr>
</thead>
<tbody>
<tr>
<td>ka kha l ka</td>
<td>a (α) n (ŋ)</td>
</tr>
<tr>
<td>ca chara ja las</td>
<td>b (β) o (o)</td>
</tr>
<tr>
<td>ta thar ka de na</td>
<td>c (tsʰ) o (pʰ)</td>
</tr>
<tr>
<td>pe pha pa ba ma</td>
<td>d (tʰ) ñ (l; lo)</td>
</tr>
<tr>
<td>tsa shathra dzha la wa</td>
<td>e (s) r (sr)</td>
</tr>
<tr>
<td>zhis zhes 'e l yi</td>
<td>f (sʰ) s (š)</td>
</tr>
<tr>
<td>ra la sla sa sa</td>
<td>g (kʰ) t (kʰ)</td>
</tr>
<tr>
<td>ha A i (i)</td>
<td>h (xʰ) u (u)</td>
</tr>
<tr>
<td>v (v) w (w)</td>
<td>i (u) y (j)</td>
</tr>
<tr>
<td>k (kʰ) x (č)</td>
<td>m (m) z (tʃ)</td>
</tr>
</tbody>
</table>
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BUDDHA'S APPROACH TOWARDS WOMEN STATUS

- Ashwani Kumar and Namita Singh

One of the best ways to understand the spirit of civilisation and to appreciate its excellences and realise its limitations is to study the history of the position of women in it. The position of women in society is the true index of its cultural, religious and spiritual levels. The position of women is the best criteria for estimating with precision the degree of civilization attained by a particular society during various periods of its history. We observe that in the pre-Buddhist period the position of women in India was considerably lowered down, especially when one compares it to the early Vedic period. In ancient times in all patriarchal societies the birth of a girl was generally an unwelcome event. Almost everywhere the son was valued more than the daughter. In the Brahman literature there is one passage observing that while the son is the hope of the family, the daughter is a source of trouble to it.

From the Vedic time downwards women have been regarded as impure during the time of confinement also. P. Lakshmi Narasu writes that, "ancient India was notorious for the looseness of its morality. Vedic worship was highly sensual. Indra, the principal Vedic deity, was not only an indulger in the intoxicating soma, but also an adulterer. Purandarikam was a sacrifice in which the sexual act was worshipped, and which in later times developed into the worship of the phallus as Mahadeva. The priests, who spoke of themselves as the representatives of gods on earth, indulged largely in sexual debauchery. The priest was enjoyed by a special rule to commit adultery with the wife or another during a particularly holy ceremony, but if he could not practise continence, he might expiate his sin by a milk-offering to Varuna and Mitra. Naturally the sentiments towards women was low. Altekar mention that, "in his early history man is seen excluding woman from religious service almost everywhere because he regarded her as unclean, mainly on account of her periodical menstruation."

The Aryans also regarded the women as untouchable during her monthly period. The Vedic age assigned this temporary impurity of women to their taking over from Indra one third the sin of Brahman murder, which he incurred when he had killed Vritra. During this period, therefore, Hindu society had been regarding women as extremely impure and temporarily unteachable. But in the Vedic age, women enjoyed all the religious rights and privileges, which men possessed. The present attitude of Hindu society towards women is unsympathetic, if a women has the misfortune of falling into captivity even for a short time, she finds it impossible to get readmission into her family and society. We just take the example of Shri Ramachandra who refused to accept back Sita Devi after the over through of Ravana. He informed her that all his efforts to kill Ravana were only for the purpose of avenging the wrong done to him, he had no idea whatsoever of accepting back a wife, who had stayed so long in the house of the enemy. After this Ramachandra's attitude, Sita reply that being in captivity, she was no longer the master of her person: she could command only her mind and that was always faithful to her husband. This explanation did not satisfy Sri Rama, he accepted Sita.
only when a superhuman agency vouchsafed her continuous chastity. In the Mahabharata in one place we are told that sensual enjoyment is the sole aim of woman’s existence. Another mention that “women deserve no independence was not literally interpreted even by those who neglected the protection aspect of the doctrine. Manu, for instance, allows the wife large powers in the management of the household. It was she who was to control its expenditure and supervise the general arrangements of the kitchen furniture.8 Alkair mentions that the history of the most of the known civilizations shows that the further back we go into antiquity, the more unsatisfactory is found to be the general position of women.9 Through the study of literature pertaining to the position of women, we come to a conclusion that the general position and status of women were changing from time to time, and so naturally the attitude of society towards them could not remain the same in different periods. In one side women play an important role in the religious activity and on the other side she is restricted to take part in religious activities.

In the sixth century B.C., when the Buddha was born at that time the position of women was not in a good condition like in the early Vedic period. In all cultures and during all times, women have never been considered mere entities or totally ignored. However, they have never been accorded the same kind of universal respect conferred upon men. But the course of history also shows that however much men were regarded as superior, women frequently challenged this conception and sometimes won a more honoured standing both in life and literature. It is generally believed that the Buddha was a great social reformer, a believer in the equality of all human beings, a democrat and that his efforts for the emancipation of women and lower castes created a sort of social revolution in society. Before Buddhism, women was also participating in religious activities, but their participation was not so independent like Buddhism. In the Sadharmapundarika the Buddha appears on his holy mountain surrounded by multitudes of disciples, and among them are six thousand females, and saints. In the Buddhist texts women are always named before men. That the Buddha often warned men against the dangers that lurk in man’s attraction for women as naturally wicked. According to I.B. Horner, in the pre-Buddhist days the situation of women in India was on the whole low and without honour. During the Buddhist epoch there was change. Women came to enjoy more equality and greater respect and authority than ever hitherto accorded to them. Horner given the credit for this supposed change to the Buddha for he “gave the Dharma to both (men and women).” "Under Buddhism, more than ever before, she was an individual in command of her own life until the dissolution of the body and less of a chattel, to be only respected of she lived through and on a nun. The old complete dependence, in which the will never functioned but to obey, was gradually vanishing. According to another Buddhist historian, “Buddhism along with jainism was not like Brahmanism, which gave equal opportunity in religious culture to women.” According to Ambedkar also the Buddha was an upholder of the doctrine of the equality of sexes. P. Lakshmi Narasu mention that, “man and woman are placed by the Buddha on the same footing of equality.” It is mentioned that Buddha was firstly not in favour of admitting women as nuns in his order and agreed to do so
after the repeated requests of his foster mother Mahaprajapati Gotami were supported by Ananda. While admitting women into the order eight rules was imposed upon them. But the attitude of the Buddha at all more sympathetic to women than the attitude of other contemporary leaders and thinkers. The Buddha’s firstly denying to enter the women into the Sangha did not change his views against women. He may think that the women who is performing their household activity efficiently can get salvation their also by performing them according to the rules laid down for lay devotees. Some scholar mention the eight rules to say the least highly insulting for women. It is not like this some of those rules were obviously framed from the point of view of the security of the nuns (for example rule no.-2) and the other was framed with the other purpose in view. In starting the Buddha made nuns to dependent on monks. It may be possible due to that the Buddha had already delivered teaching to the monks and in place of repeating it again he preferred women to consult and get knowledge from monks. Which was later misinterpreted that the Buddha made rules for nuns to made them dependence on monks. These rules was not to be forever it may be for some period, when they get all the teachings from monks then they can manage by herself. It is no wonder that rules were laid down for the intercourse of Bhikkhu with women and of Bhikshunis with men, and for their admitting into the Sangha. But no where in any of the utterances of the Buddha do we find anything that show that he made any differences between men and women. If he honoured Manudgalyana and Sariputra he also held in high esteem Kharma, the wife of the king Birihisara, and Dhammadinna, the chief among the Bhikshunis that preached the Dharma. Unlike the nuns of Christendom the Bhikshunis were allowed as much freedom to preach the Dharma as the Bhikshus. It is said that no religion has a woman played such a prominent part as Visakha has done in Buddhism. It is said that five year after he attained enlightenment Gotama is said to have received a deputation in the Nigroda Park from a large company of women, who arrived led by Mahaprajapati the Gotami, his aunt and foster mother, all of them dressed in the yellow robes, traversed their feet swallows. On the plea of Ananda they were admitted into the Sangha, I. B. Horner mention that Gotama never hinted that women had not the same chance as man or was in any way unfitted by her nature to attain Nirvana. The way of salvation was not closed to women. 

"And be it women, be it man for whom
Such chariot doth wait by the same car
Into Nirvan's presence shall they come."

These lines clearly show that the Buddha himself was willing to afford women equal chances and opportunities with men and never suspected their capacities. The unequivocal frankness of this statement is not unique. Besides the dictum, already mentioned, that "they are capable", in the Angutha Nikaya Gotama is represented as saying that mother and son by following the Noble Eightfold Way are able to overcome the three terrors P. Lakhmi Narasu mention that the Buddha,
admitted women into the Sangha with the following reply: "Are the Buddha born only for the benefit of men? Have not Visakha and many others entered the path? The entrance is open to women as well as men." Thus did the Buddha give woman an independent status and place her on a footing of equality with man.26 According to Ambedkar, "no caste, no inequality, no superiority: all are equal. That is the Buddha stood for."26 Rhys Davids has stressed that Buddhism "ignores completely and absolutely all advantage and disadvantages arising from birth, occupation, or social status and sweeps away all barriers and disabilities arising from the arbitrary rules of mere ceremonial or social impurity."27 It is possible that Mahaprajapati Gotami came late into the order, after her husband had died. There were lay-women adherents from the quite early days. The first women to become lay disciples by the formula of the holy triad were the mother and the former wife of Yasas, the noble youth. Their conversion took place soon after the first sermon preached in the Deer Park at Sarnath, and just after Yasas's father, the merchant, had become a lay-disciple, and Yasas himself had attained full enlightenment and had become freed from the Asavas (Caniksn).28 In the Chulavatta, the Buddhist's attitude towards women are mentioned that: "If Ananda, women had not received permission to go out from the household life and enter the homeless state under the doctrine and discipline proclaimed by the Tathagata, then would the pure religion have lasted long. The good law would have stood fast for a thousand years. But since Ananda, women have now received that permission, the pure religion will not now last so long the good law will stand only for 500 years.28 It can be hardly denied that the Buddha was always sympathetic, courteous and helpful to his women contemporaries.29 It may be the wrong interpretation of monks because the commentary and interpretation of Buddha's teaching is done by monks and they may have shown their own superiority over women. The Buddha gave the Dharma to both; he also gave talks to the householders and their wives.29 Buddhism is a religion of humanity and is a religion of welfare of human beings (Buddh, jana hitayon and bahu jana sukhaya). Buddha talk about for the welfare of all living beings then how can he have negative attitude towards women. He gave his teachings to human beings so that their suffering can be removed. The main motto of his teachings was to bring happiness for human beings, and make them free from sufferings. Many human beings includes both men and women then how he is against women? Many scholar are of the opinion that the Buddha was more a social reformer than a philosopher. His attitude towards women was therefore more enlightened and consistent, Ancient Indian history reveals that women enjoyed more freedom in the Buddhist period than in any other period of Ancient India. Homer also mentions regarding the above anti-women statement of Buddha that "although this statement is strongly worded, and is usually interpreted to mean that Gotama grudged women their entry into the order, it would be mistaken to let one utterance colour our entire opinion of his attitude towards this situation, it should be remembered too, that monks edited the sayings attributed to Gotama, and they would naturally try to minimise the importance which he gave to women.32 Along with many reformatory activities such as not to believe in caste system, sacrifices and ritual ceremonies,
Buddhism tried to uplift the position of women in the society. At least a general awareness was created as to regard women as human beings and allow them to express their rights. It was definitely not a period when law-givers acted upon the slogan, *nasti svatantriyasamanathat* (women does not deserve a freedom). When the eight rules was imposed on the monks, Somapala was confident that women would gradually reach the respectable position in the Sangha. The observation of these eight laws reveals that they were not humiliating or harmful but were promulgated to keep a pure and amicable atmosphere in both the Sangha. Thera states that many women after listening to Gotama religious sermons had joined the order which speaks of her missionary activities. She was very popular amongst the people and had a great rapport with them. The Buddha had appreciated her work and had declared that “she is the foremost jewel amongst women disciples.” With the admission of Mahaprajapati started the Bhikshuni Sangha. Altekar mention the admission of women to the Buddhist order gave a great impetus to the cause of female education among the ladies in commercial and aristocratic families. He also mention that among the famous ladies in Buddhism are of them like Sanghamitra went even to foreign countries like Ceylon and became famous there as teacher of the Holy scriptures. Among the authorises of Theragatha, who were all believed to have obtained the salvation, 32 were unmarried women and 10 married ones. Buddhism declared that womanhood was no bar to salvation. The permission that was given to women to join the Church by Jainism and Buddhism raised a new and respectable carrier before them. Buddhist owing to the pressing entreaties of his foster mother, he eventually decided with great reluctance to admit nuns into his Church. Among the nuns of the Theragatha the majority consists of women, who had announced the world during their maidenhood. The carrier of preaching and evangelising was thus opened before women. By Jainism and Buddhism attracted a large number of talented ladies, who distinguished themselves as teachers and preachers. Several inscriptions show that senior nuns had their own female disciples and novices and used to possess influence sufficient to collect funds necessary for the maintenance of the establishments. We find such heiresses, refusing tempting marriage offers and joining the preaching army of the new religions. Such for instance, was the care of Gotama, Anopama and Sunertha, who eventually become very famous preachers. Similar was the case of Sanghamitra, the daughter of Asoka, who went to far off Ceylon, to spread the teachings of the Buddha. Self-mastery, the taming of the self, and formation of character are among the highest ideals set forth by Buddhism; and Gotama might have conceived that an added reason for admitting women would be on account of the more stringent discipline that their presence would necessitate. He further added that conscious of all this he would have realised that now was the time to open the order without distinction of sex, as it had been opened earlier without distinction of caste. The eventual permission, which the Buddha accorded to the admission of women to his order, gave an impulse to the spread of education and philosophy among the women. Many women used to lead a life of celibacy, with the aim of understanding and following the eternal truths of
religion and philosophy. By this it is but natural that the general average of intelligence and education among women must have been fairly high. A. S. Attekar mentioned that in the early period the Buddhist movement gave an indirect impetus to female education and produced a number of nun poetesses.46 What Gotami did for women shines in a bright light in the history of freedom; and it brought its own rewards, not fugitive but lasting.47

In the pre-Buddhist period women rights to pursue religious life and move freely in the society were considerably restricted. However with the rise of Buddhism the Indian women found a new dimension of life which made her to stand boldly in the society. She became more assertive and conscious of her latent individuality. According to Horner the association of the large number of educated women with early Buddhism proves what Buddha had done for the emancipation of the weaker sex.48 It was a period, which seemed to have revived the memories of ancient Rishis like Gargi, Ganga, Apala etc. who had contributed to Rigvedic society. A period form the sixth century to second century B.C. was the one where women enjoyed a fair amount of social freedom.49 Mahasarakuta Gotami as a nun she was always alert about injustices being inflicted on women. Nissaggiya rule number seventeen states that some monk took under advantage of nuns and made them to wash, dye and comb sheep's wool for making woollen garments. This type of exploitation was so great that nuns could hardly get enough time for meditations and spiritual practices. Mahayasa Gotami protested against this and bought it to the notice of the Buddha who took prompt action and made laws to forbid such types of oppression on nuns. It shows monks want to make their superiority over women, and in the Buddha's perception he did not make any difference between men and women. After her ordination Mahasarakuta came to Buddha and the Buddha preached to her and gave her a subject for meditation, which this topic she developed insight and soon after won Arahatship, while her five hundred companions attained to the same after listening to the Vaddhakavada Sutta. Later, at an assembly of monks and nuns in Jetavana, the Buddha declared Fajapati chief of those who had experience (Ratinnamunam).45 In Therigatha we come across many widows like Candia, Sona, Vudhamata, etc., who took refuge in the Buddhism under the guidance of Mahasarakuta Gotami. The act of Gotami definitely contributes in enhancing the social status of women in the society. She must have proved an angel of mercy to many women, especially widows. She was therefore very popular and after his death she was given an unique honour which was impossible for any ancient Indian women to receive. The miracles at her crenation rites were second only to those of the Buddha.52

Another Buddhist famous women Visakha51 was a house wife who served the Buddha and his order. Householders (Upasaka) formed an important part of Buddhist religion and Visakha was the most prominent amongst female lay devotees. She was a very prominent Upasaka (housewife) and portrayed in Vinaya Pitaka and Nikaya. She took keen interest in the progress of Buddhist Sangha, fortunately she was very lucky and could make lavish donations to the Sangha. She had donated eighteen crores of golden coins to a monastery named Pubbarama Vihara.52 Rahul
Sankrityayana has pointed out that she had made a charity worth of twenty seven crores in the cause of Sangha. Besides such philanthropic deeds she vigorously took interest in the activities of the Sangha. She was the first and perhaps the last lady in the Buddhist community to promulgate eight laws for the monks which were sanctioned by the Buddha and incorporated in the Vinaya laws. She had given explanations and reasons for the need of making such laws for the monks. She requested the Buddha to allow monks to use a little Jar, broom, fan, and palm leaf whisk which would give little comforts to them. She had also made a house of grass (Satxila Pasadana) for the Sangha. The Buddha often sought her advice at the time of crisis. Once a certain lady not knowing that she was pregnant joined the nunnery. As she realized her condition she narrated it to her preceptor, Devadatta. Devadatta expelled her from the Sangha; she then came to the Buddha who appointed a tribunal. Visakha was appointed as one of the members of this tribunal. She found the nun innocent and pleaded to give her shelter in the nunnery, as a special case. At this juncture she requested the Buddha to promulgate two rules which are known as Aniyata Rules. These two rules are very important as they insist from the society on a treatment of decency and decor towards women. The Buddha gave consent to her suggestions that reveals his confidence in her. I. B. Horner mention, then Visakha herself eminent, trustworthy and single-minded in her efforts improved the conditions in the order, is instrumental in bringing to all reliable women lay followers the responsibility of procuring investigation into monks conduct. Visakha helped the Buddhist Church in various ways and became a part of Sangha, she helped monks instructed them and imposed rules on them.

Another famous Buddhist lady was Sanghamitra, daughter of the King Ashoka, who requested her to announce the world and she become a nun. She became a very successful nun and according to commentators, she was a well-wisher of all the people and cared for their benefit and happiness. She was the first women missionary of India who went abroad to propagate the religious teachings at Sri Lanka. She converted Anubadhi along with five hundred ladies and establish a nunnery in Lanka. She became very popular figure and all respected her. She died at the age of fifty nine and King Uttiya of Lanka constructed a stupa over her relics. This stupa was known as Thuparama Puratha. Through the study we can say in the early history of Buddhism, however, the permission given to women to enter the order gave a fairly good impetus to the cause of female education, a large number of ladies joined the order and became life long students of religion and philosophy.

Their example must have given an indirect encouragement to the spread of education among lay women as well. During the Buddhist epoch there was a change. Women came to enjoy more equality, and greater respect and authority then ever hitherto accorded them. Although their activities were confined within certain sphere principally the domestic social and religious-their position in general began to improve. The exclusive supremacy of man began to give way before the increasing emancipation of women. In India for a long time education was imparted by individual teachers on their own houses and responsibility. With the development of Buddhism as organised public educational institution came into existence Buddhism.
threw their doors open to all, irrespective of any considerations of caste or country. It raised the international status of India by the efficiency of its higher education, which attracted students form distance countries.

During the Buddhist period, the women of India attained remarkable success and achieved glory in the sphere of education, culture and spiritual potentialities. The Buddha spread his message for the good of the many (Bahu jana hitaye, bahu jana sukhaye). Based on the compassion for humanity, a tradition matured in North India under the Kusanas (70-480 A.D.) and the Guptas (320-650 A.D.), it developed the ideal of salvation of all, the discipline of devotion and the way of universal service. In its essence and inner core Buddhism was primarily a religion for recluses, male and female. During this period, Bhikshuni attained the highest stage of Arhathood. The Thérigathā clearly illustrate the high degree of proficiency attained by the women in Buddhism. Therigāthā is a celebrated volume of psalms, consisting of more than five hundred stanzas, and attributed to seventy one Buddhist Therīs. The central core to these songs was the glorification of the Buddhist ideals of renunciation and attainment of Nirvana. We note a galaxy of reputed Buddhist women preachers and teachers of the day recorded in classical Buddhist works. To mention only a few, Dharmapadina was regarded as the most celebrated woman preacher (Dharmalkattika). Sukka was another great woman, who revealed the essence of Buddhist religion to a wide circle of followers. Patachara influenced as many as five hundred women to join the order to gain salvation. Khema, wife of King Dimbisara was another great soul who was described by the Buddha himself as nun par-excellence. In the Viraya Pitaka, Thullananda is referred to as a great women teachers of the Dhamma and as a famous rector, Princess Sumona and Princess Chandi, entered into enlightening dialogues with the master-the Buddha and earned the recognition as women of great enlightenment. The detail discussion show the position of women in the Buddha's time high comparatively to the later Vedā period. Buddha never made any differences between men and women and his main motto was to remove sufferings of human beings, then they can attained Nirvana.

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2. Ibid., p.3


7. Ibid., p. 196.


9. Ibid., p. 196;
Na tham śiḥanti yetha turnyāḥcchāhēśi
Pritkhyāḥ jīchhīḥ me yah cintīnīmā Le sān (6)
Vadhyā jīrāṃhār ċhānāhā vivās prābhā
Kam karo na mā tātra dīhā kṣiprātīhā (7)
Madhēnī tu-yāmnte hāyām vṛtyāḥ prītve
Pradhanā tu ṛtu ki-nāvābhāmīnāvra (8)

10. Mahābhārata, kumbhakonam ed., 1906-9, IV, 39, 78 (6);
Asbogo gra anīrām.

11. Manu, IX, II; Achasya srnhe chooni vye niyoṭe Soche dharmyā pkiya ch pannihcchāsyā chesāne
Cf. also Kānasutra of Vatsayana, Kashi Sanskrit Series, Benaras, 1929, p. 227;
Sīvātākṣṭāmānā śkhyāṁ tṣauāpām cyym kuirā


15. P. Lakshmi Narasu, op. cit., p. 121


18. Ibid.

19. P. Lakshmi Narasu, op. cit., p. 122

1. A nun, even of a hundred years standing, must make salutation to and bow down before a monk if only just initiated.
2. A nun must not spend the rainy season in a district in which there was no monk.
3. Every fortnight a nun must know from the monks the date of Upasatha and the day fixed for monks' address (Ovada) to nuns.
4. A nun must perform Pavarana first in the Bhikkhu Sangha and then in the Bhikkhuni Sangha.
5. A nun trained in six Pacittiya rule of Bhikkhuni Patimokkha should seek Upasampada from both the Sanghas.
6. On no pretext a nun was to revile or abuse a Bhikkhu.
7. A nun must not admonish a monk and she must not prescribe any date for Uposatha or Pavarana for monks, the official admonition of the nuns by monks, however was not forbidden.


1. One should not kill.
2. One should not steal.
3. One should not be sexually sinful.
4. One should not speak a lie.

22. P. Lakshmi Narasu, op. cit., p. 121.


24. Ibid., p. 184.


30. I. B. Horner, op. cit., p. 301 FF.
31. Ibid., p.2.
32. Ibid., p. 105.
37. Ibid.
40. Ibid., p. 208.
41. Therigatha, 54, 56, 73.
42. T. B. Horner, op. cit., p. 112.
43. Ibid., p. 113.
45. I. B. Horner, op. cit., p. 113.
50. Ibid.
52. N. K. Bhagwat, Nirdana Katra, Bombay, 1953, p. 121.
56. Ibid., p. 265.
61. Ibid., p. 158.
62. Ibid., p. 360.
63. I. B. Horner, op. cit., p. 2.
64. I. B. Vasista (ed.), Encyclopaedia of Women in India, Praveen Encyclopaedia publication, New Delhi, 1976, p. 41.
AN INTRODUCTION TO THE PERFECTION OF WISDOM
(PRAJNA - PARAMITA)

-Thupten Tenzing

In the Ses-phyin (Prajna - paramita) part of bka'-gyur, it is said that Maitreya (Byams-pa) was one among those present when the Buddha Sakya Muni delivered his discourse on Prajna-paramita while staying on the mountain Gridhar Kutaparva (Bya-rdod Phun-po-’i-rin) in Raláng (rGya-lpon-’khrab) which was later compiled by Kāśyapa (Kod-sun) in 21 volumes.

The first 12 volumes of Prajna-paramita (Ses-phyin) contain all the main aspects of the doctrine and the remaining volumes constitute abridged version of the same. These volumes analyzing different aspects of Prajna-paramitas (Ses-phyins) deliberate upon 108 Subjects including the Five Aggregates (Phun-po lhul), Six sense organs (skyey-bzhi dbug Drug), Dependent origination (Ten-brel bcu-nyi), Six Transcendental virtues (Pha-rol-tu-phyin-pa Drug), and Eighteen kinds of Voidness (S Ton-nyi bdCo-brgyad).

Principal Texts:

Some earlier authors consider the following as the principal texts on Prajna-paramitā (Ses-phyin) as contain in bka’-gyur:


1. bka’-gyur, SES-PHYIN, I, No. 1.
2. Ibid, No. 2.
3. Ibid, No. 4.
4. bka’-gyur, RGYUD, IX.
5. bka’-gyur, SES-PHYIN, I, No. 6.
6. bka’-gyur, RGYUD, XI.
7. bka’-gyur, SES-PHYIN, I, No. 2.
8. bka’-gyur, RGYUD, XIII.
10. bka’-gyur, RGYUD, XII.
11. bka’-gyur, RGYUD, XIV.
The principal difference between the "Mother" and the "Filiial" work is that the former contain the teaching about the process of intuition (Sansk. Abhisamayā, Tib. mNon-'rugs) whereas the latter are dedicated only to the theoretical part, viz. the teaching of non-substantiality.

In the 136 volume of the Sutra (mDo) section of bsTan-'gyur, the first 16 volumes consist of commentaries on the Prajñā-paramita. The exposition of Madhyamika (dByin-ma) philosophy of Nagarjuna (Klu-sgrub, c. 150 B. D. ) and Aryadeva (Phags-pa) which runs into 13 volumes (XVI-XXIX) is based on none other than Prajñā-paramita.

However, among the bulky literature consisting of commentaries on the Prajñā-paramita, there are 4 classes of works which ought to be regarded as the so-called (Sīn-'rta' Sdro'-byed) "Way-layers of the Vehicle" as they interpret the meaning of the Prajñā-paramita without taking recourse to the interpretations of other. They are:

1. The 6 fundamental treatises of Nagarjuna on the Madhyamika system, viz. the Prajñā-nīlā (Tsa-ba-Ses-rab), the Sunyata-saptati (sTon-nyid dDon-cu-pa), the Yūdi-sastikā (Rigs-pa Drug-cu-pa), the Viergra-hyavartani (rTso-pa Zhog-pa), the Vādālya-sutra (Zib-me rNam-'byag-pa' mDo), and the Vvabhāvasiddhi (Tho-syad-grub-pa).

2. The Prajñā-paramita-arhasthānagraha, alias Astasahāsrika-pindaṭtha (BrGyad-ston-don-badus) of Dharmakīrti (Phye-gs-gran), in which the contents of the Astasahāsrika is systematised into 32 subjects.

3. The Commentary on the 3 Prajñā-paramita sutras, viz. the Satatasahāsrika (STon-phrag BrGya-pa), the Pancavimsatisahasāraka (Nyir-phri Na-ston-pa), and the Astasahāsrika (Krì-bhrgyad-ston-pa) ascribed to the Kashmirian author Damstrasenā (mche-ba'lsde) and exposing the subjects in the form of 3 "media" (sGo-sgam) and the 11 "instructions" (rNam-grans BrCu-ggig).

4. The Abhisamayalamkāra of Maitreya-Asanga which is a treatise expounding the indirect subject matter (Sugs-don) of the Prajñā-paramita sutra, viz. that of the path (Marga, Tib. Lam) leading to the attainment of Buddhasdhood.

2. bsTan-'gyur. MDo. XIV.
A SUMMARY DEFINITION OF PRAJNA-PARAMITA
(SES-PHYIN)

Prajna is the knowledge of things as they are (sacca-bhutana) which consist in knowing "what exist as existing and what does not exist as not existing" (Samant va atithi nassati, asamta van't atithi nassati). It is the non-dual knowledge (jhanam adhyayam, Tib. gNis-su-niec-pa'i Ye-ses).

Non-dual knowledge of Prajna is the abolition of all particular view points which restrict and distort reality. Prajna as a non-dual knowledge is attained by the negation of synthesis of particular point of view. Therefore absolutism is established by the negation of duality as illusory. In Udayana, absolutism has been defined as: unborn (ajata), unbecome (abhide), unmade (akata), uncompounded (asankhata). It as non-conceptual knowledge removes ignorance (Sans. Avideya, Tib. Ma-rig-pa) which conceptualizes things.

Function:

Prajna, in a text is always referred as a function, never a quality although this does not mean that the former is not qualitatively determined. As a Tathagata (absolute) it functions as a principle of mediation between the absolute (suniyata) and phenomenal beings.

The transcending function of Prajna is that instead of bringing it into conflict with the nominal existence of all separate things it enlarges and expounded on it.

Discriminating Awareness:

As a discriminating awareness (Sans. Pratyaveksana-jana, Tib So sor-tog-pa'i Yes-ses) it cognizes all the separate objects and elements without confounding any of them.

Prajna is called discriminating awareness because without it all the 10 perfections (paramitas) like charity (Sans. Dana, Tib. sBHyin-pa), morality (Sans. Sila, Tib. Tshul-khrims), patience (Sans. ksan, Tib. bZod-pa), diligence (Sans. Virya, Tib. br'tson-'grus), meditation (Sans. Dhyana, Tib. bSam-gtan) etc. would be like a blind man without a guide and cannot reach the desired destination.

Non-substantial Nature:

With the Prajna the five aggregates (Sans. Skandhas, Tib. phun-po-nas) material qualities (Sans. Rupa-sKandha, Tib. gZugs-Kyi Phun-po) sensation (Sans. Vedana-sKandha, Tib. Tshor-las'i Phun-po) perception (Sans. Samjna-sKandha, Tib. Tsang-las'i Rub-pa) are all not existing. The knowledge of Prajna is the knowledge of things as they are, and since the aggregates are not existing they are non-subsistent.

5. sa-lam-gyi rkas-gshag mhas-pa'i Yid-pa'i sbyog, mthabs-grub-rje.
Tib. Du’-s’es-Kyi Phun-po, disposition Samkrata-s’kandha, Tib ‘Du-byed-Kyi Phun-po and consciousness (Sansk. Vijñana-s’kandha, Tib. ṭNam-par-s’es-pa’i Phun-po) are broken up. The immoral roots of lust, hatred, ignorance and anger will be transformed into 3 moral roots of right conduct, right concentration and right insight. The heart of wisdom is Prajña which has neither form nor characteristic. The objects of Prajña-paramita are emptiness, negation and non-duality. All dharmas are marked with emptiness. They are neither produced nor stopped, neither defined nor complete. Where there is emptiness there is neither form, nor feeling, nor perception nor impulse, nor consciousness, nor eye or ear or nose or tongue or body or mind; no sight organ element, no mind-consciousness element; no ignorance, nor extinction of ignorance; there is no decay and death, there is no cognition, no attainment; and no non-attainment; there is no self or a being or a soul, or person.1 Prajña is formless because Bodhisattva who begins the courses in perfect wisdom do not abide by the form as the same is not appropriated in perfect wisdom. This concentrated insight of a bodhisattva is called "the non-appropriation of all Dharmas." It is vast, noble, unlimited and unsteady.2

Conclusion:

Finally to sum-up the brief account of Prajña-paramita (Ses-phvin). Dignaga in his Prajña-paramita-vrtha-samgraha uses the word Prajña-paramita as: (i) the monistic and highest wisdom personified as the Buddha in his Cosmic Body (Sansk. Dharmakaya, Tib. Chos-skru), and free from the differentiation into subject and object (Graha-grahaka), (ii) the path leading to the attainment of this wisdom and (iii) the text (of the Sutras) containing the teaching which is conducive to the realization of the former two. The first is Prajña-paramita in the direct sense of the word (the climax of wisdom personified as the Cosmic Body of the Buddha), whereas the path ant text are metaphorically likewise termed as Prajña-paramita, as being the factors bringing about the attainment of the highest monistic knowledge.

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1. bi-kha’-brat-pa’i-prajña-paramita-hrdaya, (Ses-ra-hini-po, bka’-gyin. RGYUD.
2. ‘Du-byed-ston-po (Astsasahasrika-prajña-paramita)

30
HIMALAYAN DRAMA
- Bhajagovinda Ghosh

In this paper an attempt has been made to give a brief review of principal dramatic literature. However, before we discuss the main theme, we propose to give an outline of Lamaist Pantheon.

It is well known fact, that canonical literature are faithful transition from the Sanskrit originals. The verbal accuracy of these translations has been testified by scholars like Max Muller, Rhys Davis, Cowell, Tucci, Sarat Chandra Das, Rahul Sankrityayan and so on. A few translations were made from Pali eg. Vol. 30 of Sutras (Rockhill: udayavarga, X.), many original Sanskrit texts are lost from India. In the medieaval time Indian and Tibetan monks brought them and preserved in old Tibetan monasteries of Samye, Saksya, Nar Thang and Phun Tsho ling etc.

The lamaist literature embodying the 'Buddha vacana' form the second objects or refuge - "Triple gem." Tibetan Buddhist canon consist of two sets of collection - Buddha Vacana and Tika - popularly known as Kanjur and Tanjur respectively. The two collection were briefly analysed by illustrious Hungarian (Bodhisattva) Tibetologist csonoma de Koros in Vol. 20 Asiatic Researches, Calcutta (Vol. XX-41 1820).

The Kanjur is divided in three great sections - Triputakas (Tib. sde- snod-gsum).

(i) The Vinaya Pitaka (Tib. 'Dul-wa) or Discipline
(ii) The Sutra Pitaka (Tib. MoDo) sermon of the Buddha inclusive Tantra.
(iii) The Ashisharma (Tib.chos-mgon-pa) or Metaphysics, Prajna Paramita (She-rab-Kyi-p'ha-Rol-tu phyin pa) or transcendental wisdom. Collection of Tanjur generally known as commentaries - is an encyclopaedic compilation of literary works, originally written mostly by Indian saints and scholars in sanskrit and translated into Tibetan by Indian Pandits and Tibetan Lotsawa (Interpreter of Scriptures) in first few centuries commencing from 7th century A. D. Tanjur consist of 226 vols. Classified into several sections: (i) Tantra (Tib. rgyud) mostly on Tantra rituals, Sadhanas and commentaries in eighty seven vols. (ii) Sutra Tika (MDo) one Hundred and Thirty six vols. (iii) one volume contains Hymns to Buddhist deities, saints and Jataka, (iv) several vols. Modhyamika, yogacara and other Philosophy of Nagarjuna, Asanga, Vasubandhu and other Tibetan scholars. (v) one volume containing Tibetan-Sanskrit lexicon of Buddhist philosophical terms-Mahayutppatti. In Tanjur there is also a separate section on Dipankara Shrijñana Al拉萨s works, which includes his famous work Bodhipatha Pradipa (Byam-chub-Lam-s Gron). Tanjur contents also include poetic alamkara like Kavyadarsa of Dandin, Chhanda ratnakara of Ratnakarashanti (rhetoric) Kalidais Meghaduta, Panini, Kalapa and Sarasvata grammars, Ayurveda-Astangahridaya samhita and its commentary Padarthachandrika by Kasmriran Pandit Candranandana and so on.

Tibetan literature also abound in secular works like drama (Dogar), biography (Namchar), historical works on Buddhism in India, Mongolia and China (Chosjung), popular tales (Sgrungs)of Gesap Saga mighty mythical war like king of Northern Asia, Avandana, legendary story of Buddhas (rtogs-brjod). Enormous collection of
Tibetan religious and secular works are preserved in St. Petersburg, Toyo Sunko. (Oriental Library, Japan and Sikkim Research Institute of Tibetology, Gangtok). Besides the substantial collection of Tibetan works are available in Asiatic Society, Calcutta; Visva-Bharati and Library of Tibetan works and archives, Dharamsala, Himachal Pradesh. Bhar Research Society, Patna.

Two famous Buddhist sanskrit Dramas, Nagarandara Nataka (Ku-kun-Tu-dga‘ba) and Lokananda ‘Jig-ten-Kun-Tu-dga‘-ba‘ were translated in Tibetan. The first in sanskrit and Tibetan by M. M. Vihushhekena-Bhattacharya, Pub. Asiatic Society, Calcutta, the other also translated into English by Miss Ratna Basu, gser-brang-gyu-brang by Patul Rimpoche.

The Tibetan scholars were aware of other Indian works on rhetoric and epics, we find references to them in the commentaries of Kavyadarsha in Tibetan by Dandir. They were inspired to compose the indigenous dramas after studying the aforesaid Sanskrit dramas. Some popular Dramas are, staged by Tibetan refugees in exile in India and abroad. There are several ‘Dogar Tshog pas’ (dramatic school) in Dharamsala and other Tibetan settlements in India and abroad, In Sikkim monasteries and shadas on some festival days lamats and laymen stage legendary and historical drama in local Tibetan sacred Dramas are based upon the former births stories of Buddha (Jatkai/skye-rab), are widely staged in Himalayan region Sikkim, Ladakh, Spiti, Lahul and Bhutan. They are performed by professional lay actors and actresses. Generally known as A-Lche-tha-mo or sister goddess is strictly applicable only to the actresses who take part as the goddesses or their incarnation.

Some of the dramas have been written by great spiritual leader Fifth Dalai Lama (Ngag-Dbang Bio-Bzang Rgya-mtsho, 1617-1682 A. D.) in 17th century and Mingyur Dorjee. In Tibet the plays were visually performed at fresco without a stage frame to the picture. Now with the change of time and circumstances principal scenery of the plays are painted on the screen which are hung in the back of stage. The act is presented in the form of charted narrative comparable to the chorus of Greek plays.

In the course of which the participants in leading character-dressed in traditional colourfull costumes come to stage and speak for themselves some buffoonery is given as a prelude and to also fill up the intervals between the acts. They are known as hunters (mgon-pa) with blue mask adorned with coveleys. According to Waddell sometimes, as in the Hindu drama, the buffons are Brahman; This fact stated by Waddell will have to be testified by Tibetan scholars in India, (L. A. Waddell : Buddhism of Tibet or Lamaism).

The performance has also religious significance. It placcates the god of soil as this guarantees the crops. The god of drama is worshipped at the centre of the stage when an altar is erected, surrounded by trees. The god is said to be Nyinmapa saint Thang-tong Gyalpo, ‘ prayed as an elderly men with a white beard.

The most popular drama of Tibet as rather National drama of Himalaya is the Thi-kun-dan (Ori-med kun-lidan) based on visvamitra (Pali : vessantara Jataka No. 547) or the last great birth of Buddha. Indigenous drama Nang-sa of the Brilliant Light, "Chogyal Norzang (Chos-rgyal-Nor-bzang) based on Sudhana Jataka (Pali),"
rgyal-Za Bal-za, commemorates the marriage of mighty kieg Song-Tsan-Gampo-po, rgyal-po-Don-Dup the Indian kieg Amoghasiddha, Do-wa-zhang mo (gro-ba-bzang-mo) the consort of Keisvesara (Kela Wang-po).

The text of the story of vessantara as found in Tibetan canon, Thime Kundan (translated by Scheffner and English translation by Ralston in his Tibetan tales. Another translation by Rose, preserved in B.C. Low collection of Asiatic society, Calcutta; agree generally with pali and Burmese account - The story of we-than-Da-yis (Waddell).

We give hereunder abstract of vessantara Jataka from Pali canon. This story was told by Buddha while dwelling near Kapilavastu in the Banyan grove. This is the story of Buddhas last birth before attaining Buddhahood.

The story is that, when he was performing the duties of Rouhisattva, being in an existence corresponding to vessantara an existence, he dwelt with his wife and children on a mountain called vanka, one day a demon named Kharadarhika (Sharp-fanged) hearing of Bodhisattva's inclination to giving in charity, approached him in the guise of a Brahmín, and asked the Bodhisattva for his two children, the king cheerfully and joyfully gave up the children, thereby causing the ocean girt earth to quake. The demon wandering by the bench at the end of the cloistered walk, while the Bodhisattva looked on, devoured the children like a bunch of roots. Not a particle of sorrow arose in the Bodhisattva as he looked on the demon and saw his mouth as soon as he opened it is gorging streams of blood like flame of fire, nay, a great joy and satisfaction welled within him as he thought "my gift was well given." And he put up vow "by the merit of this deed may rays of light one day issue form me in this very way" - In consequence of this prayer of his it was that the rays emitted from his body when he become Buddha filled so vast a space.

Tibetan drama "Thime Kundan" or the Omnipotent pure one is of exceptional interest to students of Buddhism. It recounts the story of one of the incarnations of the saint who was to be later as Sakya Muni. It takes us through a landscape of the most harrowing trials.

The scene is laid by Betha, is believed by Tibetans to be the ancient videha which they identify with the modern "Bethiah" in Northern Bengal, but according to scholars it was evidently in Northern India, one may be remote Nepal. The young prince "Thrime Kundan" in his instinct for charity by his father, who opens the Royal Coffers to his son so that he can dispense largesse. He is prompted too by chief minister who is also of a large and benevolent disposition. But there is a minister who is devoted to Evil. Between these two advisers the prince's lot is cast. The prince, in order to circumvent the good work of the Buddha, hurried him into a marriage with princess Vande-zangmo. The lady is herself of virtuous quality and instead hindering the activities or her husband, she supports them wholeheartedly.

In the possession of kieg is the famous cinta-manis (thought-granting gem) which grants all desires. One day a Brahmin appeared unannounced at the court. He has been sent by a king of the neighbouring country to enquire from the holy this treasure of his father collection. The youth unable to resist any appeal for charity,
parts with the jewel. He and his wife are tried before hostile judge, they are condemned to wander forth to a destination called "The mountain of the Demons". Where they will be subjected to all sorts of trials. The exile is to be for twelve years.

"Thimé Kunden" immediately parts with his three elephants which carry food for the journey. A little further away he gives away his horses and wagons. Further test follow when beggars demand of him his children, but he relinquishes this bond too. He hesitates a little when he is asked to surrender his wife but such is his possession for sacrifices that he consents even to this severance. But it is not required for him. Indra the Lord of Heaven had appeared in the habit of a mendicant in order to test his virtue. His wife was restored to him and husband and wife arrived together at the mountain of the Demons.

Here they took up some rest in separate huts and pass those time in Mystic meditation. The sorrows of life gradually take on a relavance and a meaning. In the silence of the hills a deep philosophy is born, they are strengthened in their determination to keep up their spirits to the end.

A short time after they have turned their steps towards home, the prince comes across a beggar and as on of him the gift of his eyes, Prince complies with the request and continues his journey blinded.

The beggar goes before them and announced to the king the marvellous bounty of his son. The monarch, heavy with remorse, comes to meet his child who, by a divine miracle, has had his sight restored.

All ends happily. The "Cintamani" jewel is restored to the original owner, all parties are reconciled. The Buddha freed by his love and detachment from the chain of existence, is transported to the heaven in the form of Lotus.

This legend in its dramatic from the most frequently performed of all Tibetan plays, has its counterpart in all Asiatic lounges. The Tibetan public never tire of its profound pathos and picture of lofty morality which it portrays.

It may interest the reader to quote a few examples of the lovely verse which carries the play along. The following extract describes the birth of the Buddha ::

"As soon as he was born, before any other word he said, 'Om mani Padme Hum'"

Then, having said these words, he wept - He showed all beings a mercy like to the love of a mother for an only son".

I think it would be relevant to mention, here that vessantara Jataka is depicted in the central Asian fragment. In the stein collection of Central Asian Antiquities in the National museum, New Delhi, there is an interesting fragment of wall painting from Miran. Which was not identified as late as 1974. Dr. P. Banerjee, then Assistant Director, National Museum, in an article entitled "The vessantara Jataka from Central Asia" (Bulletin of Tibetology, Vol. X, No.2, 1974), has observed "According to Stein and Andrews the main or central figure of the panel represent probably Gautma before his enlightenment and the figure at his feet, on the right, is a worshipper. I have studied the panel closely and find nothing in it to justify this probability, which invariably associated with the Buddha and Bodhisattva figure at central Asia. Again
in dress and appearance it bears no resemblance to any Buddha figure from miran or any other part of central Asia. In my opinion, the fragment depicts a part of the vassantara Jataka i.e., vassantara meeting his father before going to exile. In my view even the central Asian Buddhist like Tibetan might have performed the drama of Thime Kuncan.

Another popular play is Rgyal po Norzang "The king immaculate Jewel" an adaptation of the Sudhana Jataka (also known as Manibhadra) where a hunter (rgong-pa) or rather fisherman, as incarnation of Vajrapani, is given a Jewel by a Naga as capture a celestial fairy. The author of the play "Norzang" in the colophone, as stated by R. A. Stein, calls himself Tshering Wangdu, the mad man of Digschen. And he added that he has merely altered the senseless words and jokes.

The plot is as follow - A serpent - Charmer endeavours by incantation to capture the Naga which confers prosperity on a country. The Naga, alarmed at the potency of the sorcerer's spell, appeals to the hunter, who kills the sorcerer and is presented with a magic noose as a reward for his services. This noose he bequeathed to his son, Uptala or Phalaka, who one day in the forest of Vatkalayana's hermitage at Hastinapura, hearing a celestial song sung by a marvelously beautiful Kinnari fairy, he captured the fairy with his Nagis noose. The Kinnari to regain her liberty offered him her jewelled crown. Which conferred the power of traversing the universe, meanwhile a young prince of Hastinapura named Sudhana or Manibhadra, engaged an hunting expedition, appears upon the scene. He gets the jewel, marries the Kinnari, and gives her his entire affection. His other wives, mad with jealousy, endeavours to kill her during his absence but she escapes to her celestial country, leaving, however, with the hermit a charmed ring for the Prince, should be seek to follow her to her supernatural home.

The Prince pursues her overcoming innumerable obstacles, and finally gains her and also obtains her father's consent to their marriage, and to return to the earth, when they live happy every after.

This comedian drama has a beautiful theme of harmonious reunion of two characters a mundane and the other supermundane.

Nang-Sa or "The Brilliant Light". This drama is one of the most popular plays in Tibet, and its popularity is doubtless owing, not a little, to its local colour being mainly Tibetan. Like most of the other plays, it is moulded on the model of the Buddhist Jatakas. Nang Sa is held to be an incarnation of Buddhist goddess Tara.

Its chief scene is laid at Rinang, a few miles to the south east of Gyantse a fortified town between Tashilhunpo and Lhasa where the several sites of the story are still pointed out, and an annual fair held in honour of Nag Sa's memory. It also well illustrates the current mode of marriage in Tibet by planting an arrow on the girl's back, so clearly a survival of the primitive form of marriage. This is 3 acts play.

Other plays based on a kind of Lamaistic Jatakas relating to the former lives of certain great Lamas. One such popular play is the ®gyal-bza Ba-li-bza's commemorates Strong-tsan sGampo's marriage to the Chinese and Nepalese princess, taking the plot from an identically named romance found in Manikabum.
(Ma-ni bka'- 'bum), nothing whatsoever is known about their authors and dates of compilation.

As a custom, every sanskrit play begins with a prologue or introduction, which generally opens with a prayer of benediction, (Namd) invoking the national deity in favour of the audience. Then generally follows a dialogue between the stage-manager, (Sutradhara) and one or two actors. So the Tibetan play also following the sanskrit play tradition as a prologue invoke the blessing of Triratna (Trijole-gem). In the particular drama on the marriage of king swong Tson Spampo according to specialist Lamas and scholars, begin with invoking blessing of Tibet saints and scholars Thonmi-Sambhota recollecting his invention of sacred character "Ail" vowel and "Kal" consonant which he derived from the 7th century Brahmi (Nagar) script. He gave the Tibetan exact orthography carefully expounded in two of his writings. Sum-cups and Rigs - 'jug which down to modern times have been basis of indigenous grammatical instruction and comment. The Tibetan commentator on the two above stated orthography opines expression about Thonmis invention of Tibetan script form the land of Enlightenment. I quote here an introductory verse in praise of Thonmi and also invoking blessing of succession of sages who unfolded meritorious path for the Tibetan:

Skye-rGu-bsad-nams mkha'-la 'Dren-mdzad-pa/ skrul-Pa'i-chos-rGya-lLo-Pan-Rim-byon-Dang/ Khyed-par-lugs-throl-Byed-mchog-las-gus/ Thu-mi-legs васad-paDma'-dGa'-tha-las/

Thonmi has been immortalised in this drama not only because of his invention of Tibetan script but by his act he has finally given the verdict to the Tibetan people for the acceptance of phraseology for interpretation of sacred Dharma.

An episode from Tibetan great yogi Mila Ralipa's life - the conversion of the hunter kira Gompo Dorje or skits on theological disputation may be staged.

Beside the above dramas, even recent times plays on the life of Maha Guru Padmasambhava are very popular in Bhutan, Sikkim and other Tibetan settlement in India. One such play on the first propagation of Buddhism in Tibet is occasionally staged known as "Khenlop Chosun". The Principal character in the play are Guru Padmasambhava, Chogyal Tisong De'uTs'an, Sartarakshita and KamaJala. The Episode of Sikkimese Hero Khyebum-sa and Gyad-bum sag Nalor chedz kye chung pesong also dramatised in Sikkim.

Concerning the history of dharma, all we know is that New-year's plays were already being enacted at the court of seventh Karmapa hierarch (1454-1506). They included performance of Jataka of Buddha, stories of great siddhas, universal kings (Cakrarvartin), rulers of great countries China, Tibet or the fight between the Devas and Asuras, and India with garudian gods of four direction - The Lokapalas.

If these dramas are popularised in India through rendering in different Indian language and dramatised, this will have harmonising potency and better understanding between the people of Himalayas and the people of plains. The dramas of all countries of world have an effect of universalization of individual
conscieniceness (Sadharanikirit) and uplift the mundane individuality to lofty supramundane harmonious state.

Brief Life sketch of THANG STONG RGYAL PO

1. The sage Thang stong Rgyal Po was born at Oka in Lha Tse (Lha-rtses) district of South-east Tibet in sixth Raljing (sixagenary cycle) during Wood-Or year corresponding to CA 1500 A.D. He was an ordained monk of Shang-Pa Kagyud order. He was widely famed as an extraordinary Siddha. He accomplished benevolent activities and welfare of being in six countries, i.e. India, China, Central Tibet "U" and "Tsang" and Upper and Lower Tibet (Kham) etc. He composed dramatic literature on the stories of Tibetan kings. These exquisite historical plays were staged by the dramatists in open stage. These dramatists are renowned nowadays as Alsa-Lhamo (A-steg Lha-Mo). He passed away at Zung-ri bo-che (Gzung-ri bo-che) during Earth-Female Snake year corresponding to sixth Raljing at the age of 125.
The subject of Nirvana is extremely sublime and difficult besides being quite vast in nature, making any attempt to say anything on the topic would always be like presenting a candlelight before the mighty sun. Keeping in view the comprehensiveness and the seriousness of the subject matter, I have chosen only two aspects of it as the object of my study. Within my parvus view are also the opinions of such great scholars as Prof. La vallee poussein, Prof. Robert Caeser Childers, Dr. T. W. Rhys Davids, Prof. Saint Hilaire etc. regarding the main tenets of the Hinayana (Sahaviravada) and Mahayana scholars of Buddhism have been discussed.

The teachings of lord Buddha may be divided into two aspects (a) Philosophical and (b) moral, the two groups are intertwined in such a way that one cannot be understood properly without a knowledge of the other. The fundamental principle of the Buddha's philosophy is the theory of causation or dependent origination Pratyahsa-Samutpada. According to this theory, the continuous existence of a being is like a wheel of causes and effects. Ignorance gives rise to actions, then in their turn come consciousness, phenomena (nama-Rupa), the six sense-contact, feeling, craving, grasping, becoming, birth and suffering. If the last effect is to be destroyed, the primary cause, which is ignorance must be eradicated.

Another important theory of the Buddha concerns the four Noble Truths, the first being that all existence is full of suffering. The second truth is that all sufferings have a cause. The third is that suffering can be made to mollify to an end and the last that there is a way to end the sufferings.

The critics of Buddhism will no doubt consider the first two truths pessimistic but the other two certainly provide grounds for optimism. Why does the Buddha say that the existence of being is full of suffering? Because all beings are subject to rebirth, decay, disease, death and again rebirth. Even pleasures and worldly happiness lead one to sorrow because they are transitory and the loss of pleasure and happiness is worse than to have had them. As a good doctor tries to discover the causes of the malady before administering a remedy, the Buddha, the Great spiritual physician tried to find the ultimate cause of worldly suffering. Not only the suffering of human beings but that of all animate creatures. He found the cause of ignorance or craving arising from them. The doctor removes the cause of the patient's disease and thus cures it. The Buddha similarly asks the people to remove their ignorance of truth and their craving for happiness. The cessation of suffering is called Nirvana, the summum bonum, beyond logical reasoning and beyond description. It is not a negative condition but a positive, unconditioned state realized by the mind.

How can this nirvana be attained? By the fourth Noble truth, the Noble Eight-fold path. It is also called the middle path by which the wayfarers avoid the two extremes. He neither follows the path of self-mortification nor that of self-indulgence. The Buddha's path followed neither, but led to vision, knowledge, tranquility
and nirvana. Formulated by the Buddha, it is an evidence of his logical reasoning and practical wisdom. Each step in the process is an inevitable advance on the path leading to the ideal (Nirvana).

The Buddha’s religion is not a dogmatic and elaborate system of rites, rules or prayers but a way of life, of purity in thinking, speaking and acting. The Buddha was the first rationalist of the world who asserted that one’s own saviour and master without reference to any outside power.

"Handa dani bhikkhave amantayami Bho : Vayadhamma saikhara, appamadenasampadetha, (Majhima-Nikaya-Mahaparinibbana-Sutta)

"Verily, I say unto you now, O monks, All things are perishable work out your deliverance with earnestness.

These were his last words. His spirit sank into the depths of mystic absorption and when he had attained to that degree where all thoughts, all conceptions disappear, when the consciousness of individuality cease, He entered into the supreme nirvana.

"Bhavatu Sabba Mungalam" "Vith Metta" !!!
"नगोतासंभावना - अराधनासंभावना"

निर्वाचन
एक अभ्यास
- भी. भी. योगी

समस्त भारतीय एवं पारंपरिक विद्याओं का दीक्षा का एक माप केवल किन्तु निर्वाचन है, किया
निर्वाचन के रूप में उਪस्थित विद्याओं का निर्वाचन है, जो मान्य
की अनुसार, इसके प्रति अनुसार, इसके प्रति अनुसार, इसके प्रति अनुसार, इसके प्रति अनुसार,
दो और तीन माह तक हो सकता है।

पालापाय विद्याओं का रूप के रूप में उपस्थित विद्याओं का निर्वाचन है, किया
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दो और तीन माह तक हो सकता है।

भए अभियान में दीक्षण, और एक दो महीने के प्रति अनुसार, इसके प्रति अनुसार, इसके प्रति अनुसार,
दो और तीन माह तक हो सकता है।

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दो और तीन माह तक हो सकता है।
बून को बना देंगे हैं। और अग्नि अनशन करेंगे हैं। श्रीत का न्याय और दान पूजा ने यह पाल संचय करते हैं। उनके राम में निरीक्षण कार्य केवल वह पाल नहीं कि पाल के वैद्यक निरीक्षण के प्रकार की अक्षर (रचना) रखता है। (आधुनिकता 4/49) किन्तु सामान्यता निरीक्षण ग्रंथ में प्रेषण करने के लिए मिशु वाला का हो रहा आकर्षक है। अधिकतमोदक का विशेष है कि उपलब्ध ‘अग्नि’ हो सकता है। निरीक्षण में यह अद्धी होता है। उन अधि में यह पितु’ होता है, जिसे इतन यह ‘पूजा’ प्रेषण करता है। निरीक्षण का भी यही मात है। खुश निरीक्षण के अनुसार यह ‘अग्निप्रकाश’ का लघु कर सकता है। किन्तु जिनके में भी यह अद्धी नहीं होता। निरीक्षण पितु ही अद्धी होता है। अग्नि के लिए ही ‘निरीक्षण’ का मान है।

यद्यपि अग्नि की विशेष निरीक्षण की चाहत है। संविधान कहते हैं कि निरीक्षण के विषय निरीक्षण में निरीक्षण उपयुक्त का उपयुक्त करना चाहिए। किन्तु कि निरीक्षण के अभियोग के लिए ही अग्नि संबंधी परिवर्तन करते हैं और संघ में प्रेषण करते हैं। निरीक्षण त्वरण का विशेष यह है। जीव के दीर्घकालीन संसार में त्वरण का एक स्थान है। किन्तु निरीक्षण संसार का अन्य है। 

स्वयं पूजा का विशेष है, कि पूजा निरीक्षण का अन्य है। स्वयं पूजा का विशेष है, कि पूजा एक पूजा दृष्टि से पस्थ है। इस अवसर में टुकड़ा विशेषण का निरीक्षण है। निरीक्षण का अभियोग प्रेषण का लघु करना पड़ता है। प्रेषण अद्धी (पितु) को सहन इसका साधनकर करना होता है। ‘पितु’ की विशेषता है कि उनहें उस अनुप्रयोग नैसर्गिक अभियोग भी और दूसरों को भी विशेषण करना है।

यदि एक में यह चेतन और हमेशा है। वे दूसरों का प्रेषण, वर्तमान कर या अपनी अभियोग के बात से या प्राथमिक से नहीं करते किन्तु अतीत की देखभाल से करते हैं।

निरीक्षण क्या है? यह एक अनुभव नहीं कि वह प्रक्रिया है, हुआ और संसार का भाव है, मुन्न पर बनाया है। निरीक्षण का यह वास्तव था हस्ताक्षर है, कि यह अभियोग आता है, अब यह अत्यन्त। यह मनुष्य पुरुष है, यह संरचना पुरुष उनके निरीक्षण का अभियोग माता है। यह अभियोग का भाव है।

कई समय ऐसा है जब से जान होता है कि मिशु और उपलब्ध में वापसी नहीं सकता। यह अभियोग में पूजा है कि पूजा के प्रेषण के लिए मानव इसका यह भाव होना चाहिए अग्नि उन्हें कहते हैं कि यह आत्मा एवं जीवन की पूजा की सदृश कर सकती है। अभियोग और नैसर्गिक अभियोग की पूजा करते हैं। हृदय मिशुकों को नेत्र यह अनुभव में दर्शन हो जाते हैं।

यह अभियोग का भाव है कि यह दूसरे को साधन का आदेश दिया और अभियोग सुपुष्प रूपानुमत ईंधन है। (यथार्थता 17/11) से यह अभियोग है कि इसके सुधार के लिए यह यही है। इसका अभियोग है कि यह दूसरे को साधन का आदेश दिया और अभियोग सुपुष्प रूपानुमत ईंधन है। (यथार्थता 17/11)
ग. इति निरामायणू, प्रायायणू, निरामायणू, आदि निरामायण को प्रभाव करता है। निरामायण का अर्थ सिंह की शिकार होता है। ‘निरामायण’ केवल शाब्दिक ‘निरामीण’ है। अर्थात् तकर के अनुसार ‘निरामीण’ धातु के अंत्र जाते हैं, दैनिक, 51, बंजरा, 4/423।

निरामीण का सबसे गुप्त आकार का है। कस्तूर, नियरोध निरोध है। निरामायण प्रायायण है। यह तुःका क्षय और दुःख निरोध है। शरीरिकता उसी प्रतिस्थापन निरोध करती है। आयु के साथ यह तुःका काया के शरीर सम्बन्ध अवशेष में होता है, तो यह भविष्य के निरोध नहीं है। तुःका को शरीर में लागू होता है। तुःका तुःका है, ‘कुलु’ है, ‘निरामीण’ है। निरोधपद्धति मूल्य है। आयु का विशिष्ट निरोध विशेष नहीं है क्योंकि निरोध पद्धति एक आधार है, निरामिष्ट अंत में अंत आकार शारीरिक है। निरोध पद्धति अंत में अंत है, अंत है। निरामिष्ट शरीर है, उस से भी अधिक है। जिस तरह का क्षय होता है, उस भाग से अंत है, जो निरामिष्ट का प्रभाव करता है। अर्थात् निरामिष्ट नहीं किंतु निरोध नहीं तुःका का साधन है। निरोधपद्धति सुलभ है, शारीरिक है, जिसे विशेष विशेष नहीं (शंभारु 4/442, शक्तिधारिण 7/13) में इस का प्रभाव है। निरोध पद्धति में है किंतु निरामिष्ट (अशिल्भम), एकता मुलुक अमल शारीरिक है। निरोध पद्धति में है किंतु निरामिष्ट ‘व्यायाम’ का प्रभाव है। उसी प्रकार व्यायाम करने हेतु यह देनी है कि उसका लक्ष्य ‘साक्ष्य’ नहीं बनाया जा सकता, किंतु ‘पुनर्प्रतिपत्ति’ दुःख के साथ कुछ कह, जा सकता है। यह तुलना में सम्प्रदायिक करना है। निरामिष्ट तुःका का प्रभाव करता है। तुःका भेद निरामिष्ट साधनकार। प्रविष्ट्य सिद्धिकारयाय च प्रायायणावलम्बय।” – सुप्रभात-संजयसुल्य।

“उप – साधन करना, श्रद्धार्थ प्राप्त करना – प्रायायण साधन का प्राप्त करना और निरामिष्ट का साधनकार करना में उत्तम महत्ता है।

‘पुरुस्कृतः’ भिन्नता द्वारा श्रद्धार्थ निरोध।” – सिद्धिकार निरामिष्ट।

“निरामिष्ट” भौतिक धर्म का लक्ष्य है। भारत का विशेषता कि वह क्रम समुद्र का, रा एकाशी तक रहना है, उसी प्रकार निरीक्षा का एकाशी तक निरामिष्ट है। भारत का समाप्ति निर्मित निरामिष्ट-प्राप्त है। इस निर्मित में क्षमता आत्माका को अभिक्रियाकार महत्ता है।

श्रीपुराण न निरीक्षा सम्बन्ध, विरोधविकारको भ्रमित।

ते श्री भक्ति अविकल्पवर्त, निरुचियते भक्ति यथायथ परबी। सुप्रभातसुल्य। – 238

“प्रकाश चारों दिशा में कथा होगी और जो कथा की उपज होगी नहीं, पुराणों के प्रति निहित अभिज्ञता समाप्त हो गयी है। ते मूल-द्रव्य (अर्थात्) युगान्तरण निरोध होगा है।

ते कथा कारण ‘श्रद्धार्थ’ को प्राप्त करना है वैसे कि वह साधन करने पर प्रयत्न।’

जिस समय तथाकार निरामिष्ट माना में प्रेण कर रहे थे – कुलीनारायण (कृष्णकुलीनारण)
बुद्ध उनका आनंद करार | भक्ति के निम्नों को आनंद करार कहा। उन्होंने निम्नों को आनंद करार कहा: ‘‘परमी सिल्हुंगो अव तुम्हें करार हूं।’’ साक्षात (कृत्वन्धु) व्याधिमार्ग (साक्षात) है, अभिभाष्य के नाम (आस न कर) जीवन के व्याधिमार्ग के साथ करण।’’ यह ‘‘करार’’ का आनंद करार है।

‘‘अथ च भाभु-प्रकृति आपममितु: हन्तद दर्शिय जैसे, अत्यंतमितु जैसे, कामग्राम साक्षात, अपहरण सम्यकमि।’’ अथ र्तरात्तुस’’ परिभाषाया। दित्तिनिकन्यं – मायारि विश्वानिगुरुं । 235

और उनका करण है, कि: ‘‘ये केवल पुल और कुक्ष-पालक का है प्रभाव करता है।’’

‘‘दुह्मयों एकाअलिक दुह्मयों तिपनिकिपन! ’’ – गदित्तिनिकण।

दे घर्मों हेतु प्रभाष देहुकथा तांतिऔंपुलं।

तेश्वयो निर्देश एवं सति गहार्मण।)

‘‘दित्तितनायबर्मकर्म! ’’

‘‘पृथ्वी’’

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विशिष्ट सूची

1. प्राचीनपुराण - संक्षेप में कार्य करणे के प्रथम का ही प्रथम मुख्य पुस्तक कहते हैं।

2. संक्षेप - जैविक के पुनःविद्युक्त कृति की पूर्वाधारिक या पूर्व अध्ययन या प्रथम संक्षेप कहते हैं।

3. विश्लेषण - इस अध्ययन के लिए जैविक और संक्षेप के विश्लेषण का जो जीवनोरेगुलेशन है, वही विश्लेषण है। यह पाठ समीक्षक की विश्लेषण पूर्वस्थापन है। यह अपना विश्लेषण या मन रूप है जो समय होते हुए समय को अन्तर्गत में अन्तर्निहित रहती है। विश्लेषण या कोई विश्लेषण है।

4. नामक्रमण - जनों पूर्व जो सही रीति में पक्षकारों की संख्या है, वह नाम रूप क्रमण है।

5. विश्लेषण - मन और पौंड प्रतिभा वाला स्थान शरीर विश्लेषण है।

6. संचार - नामक्रमण संघीय अभ्यास वेदना है। नाम संक्षेप कार्यक्रम के शिक्षा और प्रकार से प्रमाण द्वारा उपलब्ध जाति इस उपलब्धि के एक होने पर सम्बंध उपलब्ध होता है।

7. वेदना - गुरु-दुःसत्य की अनुश्रुति का नामदेवता है। यद्यपि मैथूल राग का समूह सत्य नहीं होता, तब ऐसी अनुश्रुति वेदना है।

8. पुष्पिक - कार्यक्रम एवं मैथूल के प्रति ऍड और भीषण की कलाम तुष्ण है।
9 - उपयोग - भंडारों की समस्या के लिए पुरुष का राजकीय प्रयास उपयोग है। इस अवसर को उपयोग करने हैं, जिसे चुनौतियों से भी बुझाना होता है।

10 - स्थानीय विकास जाने पर फिर समस्या होते हैं जिनका प्रभाव भी है। समस्याओं के लिए समाधान के लिए भी अनुमान रखें।

11 - जाति - मणि के अलंकार रूप से सीधे कला में मिले समस्या को जो अवस्था होती है, उसे जाति या जाति कहते हैं। गृह के आरम्भ में जो विवाह है, वहीं जाति अवस्था में जाति है।

12 - भारत सरकार - लॉन्चन में भारत को भारत का राजस्व कहते हैं, जो भारत के साक्षरता दर में रुपये में वर्तमान कहलाते हैं।

पंचकुम्भ - रूप, वेदना, संज्ञा, संस्कार और विश्वास ये पाँच संस्कृत हैं।

आत्म - शृंगार (सुन्दर दिलीप और अस्मान)

अंग्रेज़ी - अंग्रेज़ी भाषा की शाखा है, जिसके आधार पर परिवर्तित करने और सामाजिक से लोकों के लिए प्रभावित होती है अंग्रेज़ी भाषा के से एवं अंग्रेज़ी भाषा के साक्षरता दर के रूप में लोक में पुरुषित रहता है।

धर्म - धर्म वह है जो साक्षरता करता है। (रामकृष्ण, 457 वित्त 4, 568)

चित्त - 'चित्त' धर्म का अर्थ चित्रीकरण है (प्राप्ति 164). जिसके विचार में धर्म की प्रभाव होती है, तो इस्लाम कहलाता है।

आत - साधना, इस्लाम का अर्थ अंतर्जाति है।

चित्र - चित्र के लिए उपलब्ध होता है, पितारे के परिवहन होता है। सब धर्म इस एक धर्म चित्र अंतर्जाति है।

नैकृष्ण - 'अन्तर्जाति साक्षरता' अथवा 'अंतर्जाति साक्षरता' है। नैकृष्ण 3.218, काल्पिक 232 मिलियन 45
२५४ - दिताल-वैल का आधार सहलकृत होता है। वित्त और वैल एक पूर्व के विना उपयोग नहीं होते। संरक्षित लोगों के साथ उपयोग होते हैं।

अधिकृत वैला : सहलकृत (या 127.3) वित्त मनुष = विकल्प

२५५ - लौगिक = अधिकृत का संयुक्त 

वहला - लूगित, कपड़ा, विरोध, विनियमिता (कोेस 5.1), व्या(127.7)

२५६ - संकलनटिक, असंकलनटिक, विनियमित, उपरिपरिमार्ग - सूतिकप्राप्ति (5.3) कोेस 

संस्थाय - रीतिक, अभिवन, विद्या, अभिव्यक्ति, नैविद्यवादप्राप्तिसंबंध

२५७ - सूतिकप्राप्ति, दूरी, उपरिपरिमार्ग, विरोध, विनियमित, उपरिपरिमार्ग, उपरिपरिमार्ग।

२५८ - रितिक, विगत, विकल्प, अभिप्राप्ति विगति (कोेस 2.27)

विनियमित - अच्छी, अनुच्छित, अच्छी, 

राहताङ्क - घरू, संरक्षित, नन-संरक्षित 

वेदनाकाय - घरु-संरक्षितज्ञेयन

सहायता - घरु-संरक्षितसंरक्षित 

वेतनाकाय - घरु-संरक्षितज्ञेयन 

२५९ - भूमि - भूमि का आधार राहताङ्क (उपरिपरिमार्ग) है। एक घरम का उपरिपरिमार्ग उसम की भूमि है।

महाभूमि - नमुना विशेष, पहल रूपिक वह कहाँ घरम की भूमि, उपरिपरिमार्ग है। महाभूमि 

या जी घरम सा, वह महाभूमि कहलाता है कहाँ यह घरम है जो सबक्षेत्र में सब होता है।

महाभूमिकप्राप्ति - वेदना, वेदना, संरक्षित, छन्द, वर्ण, ग्रंथि, भूमि, विनियमित, अभिप्राप्ति और 

समांध संयुक्त में सहलकृत होते हैं।

५२
वेदना प्रथम पुस्तक है - सुभा, दुःख, अनुभा सुभा।

प्राता - यह है जो विश्व का अभि संस्कार, विशेषक क्षमता कार्य है। 1.15.4.1.

भाषा - संशय है जो विशेष निमित्त तुलना, संनीति) का अभिनय करता है।

शृंगार - एक क्रिया।

सत्व - द्वितीय, तिन्ध्य और विधित्व के साधन योजना से संबंधित मूल्य है। यह यह भाषा है जिसके व्यंग्य, तियार और विश्वास अनौठे का गानों व्यंग्य करते हैं।

भाषा - जिसे कारक के माध्यम से गति कहा गया है भाषा का प्रश्न है।

उत्कृष्ट - आगरन का अभिनय है। यह यह भाषा है जिसे योग से मर आलर्म का विश्वसन नहीं करता, जिसके योग से मरी यह अपनी अभिनय करता है। अभिनय (या 1.127.33)

नन्दकार - व्यंग्य का अभिनय है। नन्दकार,अनुभव नन्दकार अभिनय (या 128.1) व्यंग्य अभिनय अभिनये का विश्वास धर्मक (अभिनय)

विश्वास - आलर्म के गुणों का अभिनय है। अभिनय यह भाषा है जिसके व्यंग्य से विश्व आलर्म में भिन्न प्रमाण का प्रश्न करता है।

समाचार - रामचनितकी समाप्त है। यह यह भाषा है जिसे योग से विश्व अभिनये आलर्म में एक रूप अभिनय है।

अग्नि/मार्ग - बुध के द्वारा उपस्थत मार्ग जिसके (1) रामच उपस्थत (2) समार संकर (3) समाचार अभिनये भाषा अभिनय है।

दर्शनकृत - का लक्षण - झल, जल, शिल्प, अभिनय। विश्व भाषा में यह लक्षण पाया जाता है, वह संकर है, विश्व में यह नहीं पाया जाता यह अभिनय है।

व्यंग्यकृत - अभिनय करण हेतु है क्योंकि कीं भाषा की उपस्थत के जन्तु इसका प्रगतिशील भाषा है, जबकि इसका प्रगति नहीं है। व्यंग्य कि आध विश्वसन होते हैं यह भाषा के प्रति अभिनय और व्यंग्य में अभिनय है। ये। यह है कि इस अभिनये आलर्म प्रश्न है।

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1 - अयूधि हेतु अति मोती अस्त के लिए बलि का रूप हो। मूलतः समझ रहे हैं।

2 - "भगवान अनुदेशमात्र मातम समझता है, अनुदेशमात्र मातम समझता है, अनुदेशमात्र मातम समझता है, अनुदेशमात्र मातम समझता है।"

3 - "भगवा अनुदेशमात्र मातम समझता है, अनुदेशमात्र मातम समझता है, अनुदेशमात्र मातम समझता है, अनुदेशमात्र मातम समझता है।"

4 - "पुनःविविधतास्वप्नादि वृद्धिः किं उच्चन क्यों हुआ।"

5 - "पुनःविविधतास्वप्नादि वृद्धिः किं उच्चन क्यों हुआ।"

6 - "पुनःविविधतास्वप्नादि वृद्धिः किं उच्चन क्यों हुआ।"

7 - "पुनःविविधतास्वप्नादि वृद्धिः किं उच्चन क्यों हुआ।"

8 - "पुनःविविधतास्वप्नादि वृद्धिः किं उच्चन क्यों हुआ।"

9 - "पुनःविविधतास्वप्नादि वृद्धिः किं उच्चन क्यों हुआ।"

10 - "पुनःविविधतास्वप्नादि वृद्धिः किं उच्छन क्यों हुआ।"

11 - "पुनःविविधतास्वप्नादि वृद्धिः किं उच्छन क्यों हुआ।"

12 - "पुनःविविधतास्वप्नादि वृद्धिः किं उच्छन क्यों हुआ।"

13 - "पुनःविविधतास्वप्नादि वृद्धिः किं उच्छन क्यों हुआ।"

14 - "पुनःविविधतास्वप्नादि वृद्धिः किं उच्छन क्यों हुआ।"

15 - "पुनःविविधतास्वप्नादि वृद्धिः किं उच्छन क्यों हुआ।"

16 - "पुनःविविधतास्वप्नादि वृद्धिः किं उच्छन क्यों हुआ।"

17 - "पुनःविविधतास्वप्नादि वृद्धिः किं उच्छन क्यों हुआ।"
हम कोई भी प्रकाश नहीं करता है न ही लोक-कल्याण के लिए उपयोग ही है है न ही। अतः समस्या को प्राप्त करने के बाद भी समस्या गंध में ही रहता है। समस्या अनुसार में राज कर रहा करते हैं।

(6) समकक्षतमोजोथि - समक्ष - गुँडा का मौन गुँडा की साति भी ही है जो लोक है क्योंकि पुरुष विद्या में बाहर हो गया है कि ऐसे गुँडा जन-कल्याण का है भाव। यह उनके समझो को प्राप्त करने के बाद भी धम्मिकथा नहीं करते हैं। वे सब सुनता हैं कि परंपरा शासन की साति नहीं करते हैं।

(7) समकक्ष नोमुक्तमुष्कुमुख - अरूण और समक्ष - गुँडा का गृहीत गुँडा की साति भी है। यह उनके अनुसार समक्ष - समझो - समझो का धार्मिक ध्यान कर तिमोकथा की भक्ति रहती है। वे ब्राह्मण शासन और धर्मों के बारे में जानते हैं। समक्षस्त्रु - व विविधता का लघु गुँडा की निष्कृति न हो रहा परास्थापना या विविधता शीष्य भाव करते हैं। उसकी इस लोकतन्त्र की साति का उल्लेख हमें पालिकाचार्य ने लेकर परास्थापना शासित तक सभी से स्नेहिता है।

मुक्तविनायक - भाग 4 (2) मुक्तनिरीक्षण - (3.8.1. इलेक्ट्रॉड 246)

(1) सहकार - सहकार ही परम्परा : बहुल है। यह दूध के थान होने से विविध है। यह अरूण तथा महत्त्वपूर्ण है। भक्ति का प्रबंध इसी कार्य में है। अतः यह शासन कहा गया है। कहीं विविधता नहीं है।

(2) धर्मकाय - गुँडा का सांस्कृतिक पूर्वरूप है। यह गुँडा अनुसार अरूण, समक्षस्त्रु तथा ध्यान - अन्वयनीय है। सभी गुँडों के द्वारा एक ही है। तथा धृति होने से अरूण मुख्रें होता है। समध्यायक व यही उपादान होता है। वेदाण्त के बारे में क्षुद्रता है।

(3) समधेयायक - समधेयायक सत्य की वस्तु का ग्लास है। सभी सम्पत्ति तथा मुज्येश्वर कहने हैं। इसी कार्य के द्वारा अनुसार ध्यान दीक्षात तथा भक्ति की ध्यान में प्रभाव प्राप्त करने है।

(4) विनायक - धर्मकथा तथा ध्यान के विनिमय दूध के द्वारा धारण किया गया है। विनायक कार्यों से उपदेश नहीं होता तथा ध्यान में अन्वयन होता है। तात्पर्य इसी कार्य को उपदेश कर उपन्यास कार्य तथा शीघ्रता, समझ आधार का उपयोग देखते हैं। इस प्रकार विनायक कार्य का कार्य परेकोटरा साहाय्य करता है।

1- नवीनतात्मकता - 'नवीनतात्मक' का शिक्षक आदर है धारा में पहिरे वाला, अतः उब जब साधक निगम गांव के प्रवास में घाटित होने लगता है तब वह नवीनता पन्न कल्याण है। अतः
साथक के द्वारा पत्र में हुई, घर्म, और साथक प्रभाव अद्वैत प्रकट होती है। इस लघुनाथन्द्र अवस्था को प्राप्त साथक का आवार और विवाद निगम्य होता है और वह अधिक से अधिक सत्य कवमों में निर्भरण लाभ प्राप्त कर लेता है।

2 - स्यादानाथीभूमिपर्यंत - यह भूमि में साथक का मुख्य शब्द आत्मन (राम-देवराम-मोह) का क्षेत्र करता है, वहीं स्यादानाथन्द्र की आत्म ने साथक कल्याण (क्षितिजकीर्ति) और प्रतीक (पुराण अथवा कंठक की भावना) अनुभूति-विश्वासों के आधार का प्रयास अनुभव करता हैं परंतु उससे राम देवराम-मोह की आत्मा लेखन रह जाते हैं। इसके कारण करने का प्रयास ही सच्चाई पर्यंत ही है।

3 - अनातीभूमि - साथक पुर्व की दोनों हुक्कियों के अन्तर्गत सल्काआसिट, सिलिकित्स, शीलित-परमित, कामराम और प्रतीक - यह पशुओं संजीवनों को नष्ट कर देता है, लेकिन अनातीभूमि को प्राप्त करने हैं। इस अवस्था को प्राप्त कर साथक मनोरंजनता बढ़ाते हैं में कर्म लेकर शेष पशु संजीवनों को नष्ट कर के उत्तर में निर्भर को प्राप्त करता है।

4 - अनवरत-भूमि - यह साथक सल्काआसिट, सिलिकित्स, शीलित, परमित, कामराम, प्रतीक, कारण, अवकाश, मन और प्रभाव और अविस्मरण इस दोनों संस्कृतियों के नष्ट कर लेता है तो अनवरत भूमि में प्रवेश होता है। अनवरत अवस्था को प्राप्त हो जाता है।
“बुध”

यीतर परम्परा में एक ऐसे तोलकार मानन की कल्पना है, जो सभी जेब पदार्थो को जान पर्स मानन के साक्षाक बन रहा। यह बुध एवं निम्नता होंगे जैसे के लिए, निरंतर मान का डरने करता है। यह उसका तथा निम्नों में प्रेरणा पुष्प ही बुध बनाना है। यही कशी विषय का जानिता या जानना नाम नहीं है। वरन् एक निमित्त उल्लोक-निमित्त नाम है। “हुललिपोल” से प्राप्त है कि “बुध” वैसा नाम सत्या, निम्न, बुध, धर्म, ज्ञान, समाज, धर्म, ज्ञान पर निर्भर नहीं है। वरन् प्रतिपुरूष वैसे निजी-निजी पहले अस्तित्व के लिए, जो समाज का प्रथम रहता है। यह उस पुष्प का अभिन्न है, जिसे बनाने वालों को जान लिया है, संघर्ष को प्रथम करना है। यह, इसे, केवल अक्कल नहीं अन्य कोई भी पुष्प की दृष्टि से देख देखने उसे तिने भी जिम्मेदार नहीं कर पाती है, पर अंग दर्श का भी पद उसे अपका रहा होता है। ऐसे अस्वोदित विषय का नाम है - “बोधिसत्ता”।

“बोधिसत्ता”

बोधिसत्ता दो समय से निर्भर नहीं है। वह एक बोधि तथा संघर्ष है। बोधिसत्ता समयभर - तोलकार प्रथा, संघर्ष तथा समयसम्बन्ध विषय का अभिन्न है। स्वयं का अभिन्न, प्रथा, संघ, उद्योग आदि से है। अत: बोधिसत्ता से एक ऐसे प्रारम्भिक का प्रयोग करना होता है जो संस्कृत, समस्थिति का प्रथि का अभिन्न हो। एक बोधिसत्ता में समस्थिति सथान के अन्तर्गत बुध पर समस्थिति संगठन नाम के अभिन्न पुष्प विषय के पर हुस्त जो का इच्छा से समस्थिति प्रारम्भिक सब का “बोधिसत्ता” बना जाता है। इसे बुधिसत्ता का अभिन्न बुध ना सकता है। बोधिसत्ता के जीवन का धारण तथ्य है -

नलदामोराल् न स्वरं नायनन्तरम्।
कसमये सुधिन्तिनालि गुरुनन्तरशिरानाम्।

मैं न राघु चाहिए हूँ, न स्वरं, नगृह, मैं चाहिए हूँ कि दुःखी नागिनों का दुख नाम हो।

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बुद्ध कालन्याम को पारन्त या पारस्परिक कथा कथा है। इस शौर्य के अर्जनक ऐसे दस धर्मां का वनन है, जिनकी समस्त परिपूर्ण के फल स्वयम्भू बुद्धजी के प्रकृति टोप है। परम्परा से ज्ञात है कि वातिक के मध्य सभी धर्मकृतों ने दस धर्मां का पूर्ण। परिपूर्ण किया था। उनकी ऐसी चर्चा को लाभ कर ती ये वैदिकिकस्थानों द्वारा वैदिक निर्देशित रूप गये है। ये दस धर्मां का -

1. - द्वारपालिका
2. - शीर्षपालिका
3. - नैक्ष्मविरास्तिका
4. - वाराणसिका
5. - शीर्षपालिका
6. - वैदिकिकार्थिका
7. - सारपालिका
8. - अभियोगपालिका
9. - नैक्ष्मपालिका
10. - तथा उपदेशपालिका

पार्थिक का अर्थ पर चर्चा चर्चा (वाराणसिका) कथा पहलक्षण को प्रारंभ करता है। वैदिकका की चर्चा के अर्थकरण है कि उन्होंने ये दर्शन, नीति आदि धर्मां का सीदिकारायमितिका ही थी, प्रका। ये पहले आदि पार्थिक के नाम से अर्थित हुए। इसी धर्मां विश्लेष की पेशेका का परस्पर नियुक्ति भी या ना संयंता है। दुश्च्यु के प्राकृतिक से वैदिक ज्ञान का अर्थित है तथा इत दृष्टि के पूरे स्तम्भ पार्थिकता है।

“शिक्षितक”

विश्व दुश्च्यु ज्ञान का नग ज्ञान पद्धतियों में संगत तथा अन्य वैदिकका इतिहास हुआ, वह अति हमें शिक्षितक के रूप में प्रारंभ है। यह शिक्षित - विज्ञानीक, सूत्तिक, तथा अधिकारक का संस्थित नाम है। यह दुश्च्यु विश्व के आविष्कार का प्रोत्साहन है। यह प्रकाश भारतीय हैं। यह स्वतंत्र विश्व का स्वरूप भारतपूर्व दुश्च्यु विश्व संस्कृति प्रांजनों “लेखा” में पूर्वान्तिक ज्ञान के सम्पूर्ण विश्व शिक्षितक के रूप में अर्थित हुआ।।

शिक्षितक का सम्पूर्ण अर्थ भारतीय अपना पाठ होता है। प्रारंभिक रूप में यह परिपूर्ण स्वायत्त दुश्च्यु के उपरोक्त का अर्थित है। शिक्षितक अवैध नारायण की उपयोगिता अतुल संधारण के लिए है। वह कभी भी पाठ की अभिव्यक्ति की जाती है, तो उसमें विशिष्ट तत्त्व की भी संबंधता देखी जाती
“तिवारिनिपिक्त्”

तिवारि बुद्ध के आचारधीन विविध उपवेदनों के साथ का नाम “तिवारिनिपिक्त्” है। इसमें शिब्बु जीतज्ञ के संपर्क विवादी के लिए भिखारे का काम है। इस निविद्यालयों के समय में भिक्षु जीतज्ञ का साधन करना चाही गया है। इसलिए विनियोजक बुद्ध-शिक्षक की आगा भी करते हैं। इनप्रिक्त निमित्त से ही शिक्षा की विद्यु का लिए था। विनियोजकों के साथ शिक्षायण की अपराध भी होती है। हालांकि इनके लिए पूर्ण साधन की आगा भी करते हैं। इसके सिद्धांत चरण के लिए खास अवधि तथा खास अवधि भी है। इसका निर्देश विनियोजक निमित्त-निमित्त ब्रम्ह के विनिपिक्त में उपाधिका है। इसलिए “अविनियोजक विश्वा” या “भविर-लेनका” या “भविर-अदावं” का काम की भी करता है। भविनियोजन निमित्त से पूर्ण खंड के साथ तथ्यकिद्ध के लिए भिक्षु का भी विकास है। इस तृणिका से इसका नाम सी श्रद्धा विकसित है। आचार्य बुद्धों में कहा है क्योंकि “विश्वास विष्मन्न, निमित्तों तथा असुन्नत”।

“तिवारिनिपिक्त्” निमित्त के भूल तीन विभाग है, किसे की सुविक्षेपण, दल का और परिवार पाड़ करते हैं। दसकियां पुनः शिवु-दिविनं तथा शिवु-दिविनं नामक दो गाथाओं में विपक्ष है। इसी प्रकार साधन तथा सुलभ तृणिका के दो निमित्त है। इसके बाद उपवेदनों के पाड़ विद्वान् है। विद्वान् के एक दूसरे में से वह वाणीकर्ता, पालक, महाराज, मुख्य तथा परिवार पाड़ नामक पाठ विभाग में विकसित है।

“सूर्यपिक्त्”

अनुष्ठान के विशिष्ट ग्राम - निर्माण - उपवेदन में भारी करते हैं लिए यह भावना बुद्ध के सम्बन्ध उपवेदनों का साहित्य सूर्यपिक्त है। इसमें उपवेदनों का धारण समाप्त भूमिका तथा अनुसार, अनुसारहित आदि को जनता तहत पुरुष, वह उपवेदन, आदि के समारे अविनाश एवं अनुशासन दो से हुआ है। संभवतः, इसके बाद के लेख के लिए “महायणसम्पात्” या “सूर्यपिक्त – शासन” भी कहा जाता है। पुनः इसके अनेक पुरोहितों में भावना या नौकर का से
सुधाकर गांधी निकायों में विभक्त है। वे हैं: --

वीरविवेक, मिश्राविवेक, संगमविवेक, अभाजविवेक तथा लुकक विवेक। दीवालिकाय में दीवालिकाय में अदालक वीरविवेकी चौथी सुंदरी का संघ है, जो चौथी बार में संयुक्त है। वीरविवेकी चौथी सुंदरी का संघ है, जो चौथी बार में संयुक्त है। वीरविवेकी चौथी सुंदरी का संघ है, जो चौथी बार में संयुक्त है। वीरविवेकी चौथी सुंदरी का संघ है, जो चौथी बार में संयुक्त है। वीरविवेकी चौथी सुंदरी का संघ है, जो चौथी बार में संयुक्त है। वीरविवेकी चौथी सुंदरी का संघ है, जो चौथी बार में संयुक्त है।

"अभिभाषणमित्र"

भारत सुकृत के से उपेक्षा जो एवार्थ के अभिभाषणकों में किए हैं तथा विविध में प्रदर्शन के तत्वों को विकास, सुनिष्ठता एवं विभाजन हैं, अभिभाषणमित्र में संयुक्त हैं। दुरुप्रेक्ष्य के अन्यान्य प्रभावक दिवंगत अभिभाषण से अभिभाषण कला मुक्त है। वे अभिभाषण एवं विविध भाषाओऽ के भाषा विवेक, अभिभाषणक, विवेक-विवेकबाह्य भाषा सभी सूचियों के द्वारा संक्षिप्त हैं।

"संवादसंगम" तथा "नाम चरित्र मित्र" कहा गया है। अभाव दुरुप्रेक्ष्य शक्ति चर्चा करते हुए कहते हैं कि: -- एक वृद्ध छोटी से संबंधित विवेक-विवेकधर्म.

दुरुप्रेक्ष्य शक्ति अभिभाषणमित्र अभिभाषणों।

अंग्र: --17.11.
आषा अदालकियाँ भारी शीत, समाधि एवं प्रशा शीत भन्दा से सम्बन्धित है।

1 - सम्बागः दूषित
2 - सम्बागः स्थलापन
3 - सम्बागः नवन
4 - शरणागः कर्म
5 - सम्बागः आशीर्वाद
6 - सम्बागः व्याप्ति
7 - सम्बागः स्मृति
8 - सम्बागः समाधि

शीत, समाधि एवं प्रशा के हरेहर 'निर्वाण' का अभिप्रया किया जा सकता है। यही हुस्न निरोध का मान्य है एवं इसे महाभाषा प्रतिष्ठा या सम्प्रदाय प्रति यह सहा जाता है।
इस पारिभाषाओं का लघु अन्वेषित निम्न तहलेक से प्रुत।

(क) अधीशीत
1 - दान
2 - शीत
3 - अस्वि

(ल) अधीशीत
4 - ध्यान

(म) अधीशाहा
5 - प्रशा

(न) सत्यशाहा
6 - दीर्घ
7 - विश्लेष
8 - प्रजा
9 - प्रोक्त
10 - अधिकृत

इस प्रकर पारिभाषाओं की तीन चुल्ली उपस्थित होती हैं :- रूपिकाचारस्मत, वन, महायानस्मत छ तथा अनन्तस्मत अन्तर सब।
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<td>विवेकपरमिता</td>
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NOTES AND TOPICS
THE RESPONSIBILITY OF A BUDDHIST IN THE PRESENT DAY WORLD-I

- Karma Thinlay Gyaltse

In the present days world of human conflicts, hatred and violence Buddhism provides an answer through its philosophy of International peace and Brotherhood to liberate human beings from the bondage of sufferings born of mundane desire and lustful sins. All human guess based on self advancement, according to the teachings which the enlightened world has been ceaselessly striving for, but only increases misery and pain. As long as a human being remains a slave of moral poisons and a victim of evil thoughts and misdeeds there is no radical escape from the material world to the spiritual world.

The Great Gautama Buddha teaches us to love mankind, thus: "Hatred is not conquered by hatred, but hatred is conquered by love and gentleness". Furthermore, the Great Teacher instructs human beings to purify their minds, to cultivate wholesome and healthy habits and to cease doing evil deeds. It is enough for any individual to understand that egoistic ideas of men and materialistic gain will never lead mankind to the ultimate and of peace and happiness which various civilizations have all along been struggling for in order to be free from the bondage of the present day world its conflicts and technological conquests.

There is no doubt, as the lamas maintain, that the present technological advancement of the western civilization can never elevate mankind to a state of real peace and happiness in the world, not to speak of the sublime stage of bliss where all are absorbed in the void of 'SHUNYATA'. According to the Tibetan philosophy, men of technological world have come to misuse knowledge on the other hand, political power and technology have led mankind back to the dark age of mistrust and destruction, a gruesome example of which was provided when, thirty three years ago, an atom bomb reduced the city of Hiroshima into ashes and brought down the proud civilization of Japan into dismal despair. The case history of Japan, the only war victim of such a deadly weapon of destruction in 1945, is a significant example to convince the world that there is no escape from the havoc which the technological advancement can bring about today.

One of the weighty questions which many of our pundits have been asking time and again is whether the ancient teachings of the Great Buddha would eventually lead mankind in our baffled age to the realization that matter remains as tangible as spirit itself. Realization of the rationality of the Buddha's message of fellowship among all living beings would enable mankind to walk in the sunshine of people with feelings of relief from stark fear and gnawing pain. The answer to the ever puzzling question, however, cannot so easily be found out in our present crisis

* Both the essays are the prize-winning entries in an Essay Competition organised by the Sikkim Buddhists' Association to mark its first anniversary on September 11, 1977. - Editor.

without understanding the mystery of metaphysical background of the doctrine of the Buddha.

Indeed, as mankind marches on towards a progressive yet uncertain future, it should be for every individual in the world today to seek peace through logical belief in the brotherhood of man. Such belief automatically calls for logical action to challenge the Law of Causation of life itself which relatively moulds the destiny of mankind to its apex of tolerance, fortitude patience, sympathy and loves.

While there is no denying the fact that science and technology have brought about a total revolution in political thinking for a progressive future based on radical social change, tolerance and sanity, yet, paradoxically, the modern world has created a monster in the shape of a doomsday bomb.

At a time such as this, it is for every individual Buddhist and peace-lover in the world to accept the metaphysical content of Buddhism as a guide-line to improve the philosophical systems, and to endure the trial of time with a change of heart. The answer to the present day crisis of unhappiness of mankind, and the struggle of human beings to make a better world lies only in the transformation of all human hearts. What is so urgently needed today is a fair wind to blow across the world so that those of us who have been following the teachings of the Great Guatama Buddha may yet find time to put out sails and move across the ocean to find the ultimate goal of Nirvana.

As a true Buddhist, I personally feel that it is high time that we, the responsible Buddhist's should keep trying to rediscover and rekindle some of the dynamic vitality of Buddhism, and it should be adopted in such a way so as to transform it into a guiding light for the younger and older generations of our time.
THE RESPONSIBILITY OF A BUDDHIST IN
THE PRESENT DAY WORLD - II*

- Norbu Tsering Gensapa

Buddhism is on the march, with fast growing popularity, overcoming the problems and sufferings which have been originating in the present world. Its popularity is due to the fact that many of the modern nations feel that this religion lays emphasis on the progress and welfare of human beings. Buddhism has spread nearly all over the world in small and big communities, alike. The popularity of the religion can be traced to the preaching of some devoted Buddhist in the past. This responsibility of the old ones has been passed on to the Buddhist of today. This does not mean that the Buddhist of today have to preach, but, instead, they have to set an example which will impress others and convince them.

The responsibilities of a Buddhist are innumerable. The primary responsibility is to remove caste system. A Buddhist should not recognise the difference in caste, colour or race. One should feel that those of the lower castes are his own brothers with the same flesh and blood. Caste, colour or race is no handicap for one to achieve salvation if one leads a good life.

The pure life which a Buddhist is supposed to live is a life free from sexual lust, greed jealousy, hatred and sorrow. Sorrow and suffering, as Lord Buddha said, are not entraneeous to human beings. If one understood oneself and others, and then controlled one's actions, it is said that one can become perfect free from sorrow or suffering. This shows that to develop oneself, one ought to know one's own self. The present world is full of problems and these problems are due to misunderstanding, selfishness, passion, greed, hatred and lust for things, property and knowledge. If instead of these emotions, there was understanding, love, compassion, sympathy for others, non-injury to any kind of life and control over desire, the world certainly would be rid of problems, and be a peaceful and better place to live in.

Sorrow and suffering seem to be a part of human life. But, truly, it is not so. It is one's own deeds and actions which make one suffer. Sorrow and suffering can be got rid of by leading a perfect life, that is, by following the path which would stop sorrows and lead one to the path of perfection. A Buddhist should set an example for others who are blind with misfortune. The human mind is a great cause of sorrow and suffering. As for example one might speak sweet words. But with an impure mind, it leads to misfortune worse than anything done by an enemy. To purify one's mind one ought to lead a righteous life, which consists of right understanding, right thinking and right actions.

As it is the mind which causes sorrow and misfortune one should try to develop one's mind. As undeveloped mind is powerless and is a victim of lust, greed, grief, fear etc., which cause sorrow and suffering. To develop one's mind one has to have

control over one's deeds, actions, speech and life. An uncontrolled mind is easily attracted towards evil. Evil is said to originate in mind resulting in evil actions. Purification of mind depends upon one's ownself. Purity and impurity of mind of Buddhist depends upon the kind of life he leads. The control of mind is achieved when one's mind is strong enough to overcome lust, greed, desire etc.. If one's mind is not strong, it is like a house which is ill thatched and cannot withstand rain. The control of one's mind brings peace and happiness to oneself and others.

Evil deeds make one repent when one knows that one is wrong. One living righteously will not have to repent as his deeds and actions are controlled by right judgement, before performing them. Human by nature, try to find fault with others and desire for success through unjust means. This is what Buddhism intends to overcome. It says other's happiness. One should be impartial to gain or loss, success or failure and face it calmly.

Everyone wants happiness in the present world to obtain happiness one has to have complete mastery over his mind and body. One has to struggle and suffer in this world for the sake of happiness. Happiness does not mean only enjoyment. It actually means the peace of mind. To achieve this happiness, one has to obtain salvation. But a Buddhist should not only be concerned about his own salvation but also that of others.

So, a Buddhist in the present day world must look inwards and reflect over one's thoughts and actions. This, in turn, would make one aware of one's responsibility towards others, and help to create a more peaceful and tolerant world.
ACTIVITIES OF SRIT 1995-97
- B. Gosh & Tenzin Samphel

1. NATIONAL SEMINAR

Following the decision of the Executive Board and the General Council of the Sikkim Research Institute of Tibetology, Gangtok, a 'National Seminar' was organized by the Academic Council of SRIX under the Presidentship of the Governor of Sikkim.

This is in fact, the first of its kind and for the first time in the history of the Institute that a scholarly deliberation and exchange of the thought on historical perspective on (i) Guru Padmasambhava’s contribution to Sikkim and (ii) Cultural Aspect of Sikkim, took place in the beautifully decorated ground floor/Museum Hall in front of the imposing images of Guru Padmasambhava and Manjushri of the SRIX. The Seminar was held on 25th and 30th March 1995 and was inaugurated by the President SRIX, His Excellency the Governor of Sikkim.

It is a well-known historical fact that, Guru Padma Jungne, the great Indian Acharya and the unparalleled exponent of Tantric doctrine of Mahayana blessed this Hidden land of Sikkim in the eight century A.D. Later on, following the prophecy of Maha Guru, four yoginis ‘Rnal-byor mChed-lbZhi’ including first consecrated king of the Namgyal dynasty, Phuntsok Namgyal visited this holy land ‘Demozong’ and disseminated the doctrine of Buddha.

The Seminar was attended by the Hon’ble Chief Minister, cabinet minister, M.L.A., distinguished delegates, venerable lamas, students of schools and college and other ladies and gentlemen, professors, scholars, researchers from Universities participated and read out their learned papers and following deliberations. The salient features of the Seminar was the active participation of Lamas of Sikkim and monk students of Nyingma SHEDA Institute, Gangtok in the deliberation. Much of the history and culture of Sikkim is shrouded in mysteries and legends and much has to be done to unravel the antiquity of this part of the country. Many unwritten facts and conventions were unfolded in the personal discussion and interviews.

The Seminar Volume 1995, B.T. was released by His Excellency the Governor of Sikkim, Shri Chaudhury Randhir Singh on Guru Tsechu Duschen Symposium on the 13th August 1997 at the Institute.

II

SYMPOSIUM ON GURU TSHECHU DUECHEN 25TH JULY 1996

A Symposium was organised by SRIX authorities on 25th July 1996 to commemorate the 1886th birth anniversary of Guru Rinpoche in the main hall of the
SYMPOSIUM ON GURU TSHECHU DUECHEN 13TH AUGUST 1997

The auspicious occasion of Guru Tshechu Duechen being the annual feature to be organise by the Institute as approved by the Executive Board/General Council members. This year too, on 13th August 1997, the SRIT authority organised the Symposium to commemorate the Guru Tshechu Duechen, the birth anniversary of the Guru Rinpoche. As usual, the invocation of the Guru was made by the lamas followed by the welcome address of the Director SRIT. Immediately, after the welcome address, the Governor/President SRIT read out his inaugural address emphasising the precious religious activities of Guru Rinpoche in Tibet and himalayan region particularly in Sikkim.

Subsequently, the Governor released the Bulletin of Tibetology SEMINAR VOLUME 1995 before the audiences, which was attended by the Hon’ble Chief Minister of Sikkim Shri Pawan Kumar Chamling, his cabinet colleagues, M.L.A.’s, senior officers of the Government of Sikkim, Venerable Rinpoches, Kenpos, Lecturers from SHEDA and students etc. The composite of Guru Duechen Symposium Volume, Bibliotheca Sikkim Himalayica-Series I, 1996 which was brought out in a book form was also released simultaneously by the Hon’ble Chief Minister of Sikkim Shri. P. K. Chamling during the occasion.

In the afternoon session, H. E. Chusang Rinpoche gave a concise account of the Guru Rinpoche and the significance of Tshechu Duechen and thus commenced the actual deliberations of Symposium. Ven. Khenpo Dechen Dorji, Ven. Khenpo Lha Tsering, Dr. Chowang Acharya and other Sr. lecturers from Nyingma SHEDA, Gangtok read out their learned papers in Tibetan, English and Hindi. Sri N. Dorji, Addl. Secretary, Ecclesiastical Department of Govt. of Sikkim and Mr. Sonam Gyatso Dokham, Asstt. Director SRIT also read out their papers on "The Monasteries of Sikkim" and "Introduction to Esoteric Doctrine" respectively. The Symposium collectively with the active participation of the scholars and enthusiastic audiences became a grand success.
The Director SRIT announced that to commemorate the Golden Jubilee celebration/50th anniversary of Indian independence SRIT decided to present voluminous publication of the collected works of Vith Dalai Lama (25 Vols.) to the six leading monasteries of Sikkim and Chorten Gompa. The Governor of Sikkim thereafter presented each set of the Vith Dalai Lama’s Sungbum/Collected Works to the Chief Minister, who in his turn presented the publications to the representatives of the six premier monasteries of Sikkim and Chorten Gompa of Deorali.

IV

SRIT PUBLICATION - 1995-97

SRIT has so far published five Catalogues of Valuable xylographs and manuscripts and four Bulletins i.e. B. T. 1996 No. 1, 2, 3 and Seminar Volume 1995 and also a Symposium Volume on Guru Tsechun Dugechen-Bibliotheca Sikkim Himalayica Series - I.

1. TIBETAN CATALOGUES:

a) Rin-Chen Terzod

b) Rin-Chen Terzod

c) Catalogue of the Collected Works of YAB-SRAS-GSUM
   Gelugpa Catalogue Series, Volume One. 1996.

d) Catalogue of the Collected Works of
   Rje Dun-Mchog Betan-Sgron
   and
   Thu-'U-Bkhan
   Gelupa Catalogue Series, Volume One. 1996.

e) Catalogue of the Collected Works of
   Mga'-Bdag-Nyang
   Nyingmapa Catalogue Series, Volume Three. 1996.

f) Catalogue of the Collected Works of
   Bdud-'Du Gling-Pa
   and Pad-ma Gling-Pa

2. BULLETIN OF TIBETOLOGY

a) B. T. SEMINAR VOLUME, 1995

b) B. T. 1996. N. S. No. 1
3. SPECIAL VOLUME
a) Guru Duechen Symposium Vcl.
   (Bibliotheca Sikkim Himalayica : Series-I)

4. COMPUTER
   Installation of Computer Device for SRIT Libraries :-
   In recent year SRIT made stride to reorganise the documentation of both General and Tibetan Libraries of SRIT with trained personnel to materialise the objective of installing two computer machine for the purpose of SRIT Libraries.

5. APPOINTMENT
   Shri Soram Gyetso Dokham, Gendrum Ecclesiastical affairs Government of Sikkim has been deputed to SRIT as Assistant Director for the period of two years w.e.f. May 1997.
   i) Ven. Laches Gomchen Rinpoche.
   ii) Shri Ngawang Thinlay.
      (Retired Gendrum of Ecclesiastical Department, Goverment of Sikkim.)
   iii) Shri Bhajagovinda Ghosh.
        (Retired Assistant Director, SRIT)
   were appointed for the post of Senior Research Scholar on honorarium basis for the period of one year.

6. ART OBJECT
   The Institute purchased the following nos. of Thangkas for installation in the SRIT Museum.
   a. Mdzad-Pa Bcu-gNyis 12 nos.
   b. Rgyan-Drug mChog-gNyis 4 nos.
   c. Rigung Tsogsheling 1 no.
OBITUARY

PROFESSOR NIRMAL CHANDRA SINHA
THE FOUNDER DIRECTOR SRIT
AN APPRAISAL OF HIS CONTRIBUTION

Prof. Nirmal Chandra Sinha, Director of the Namgyal Institute of Tibetology, Darjeeling, who was leading a retired life in Siliguri, passed away at Sunrise Nursing Home in Siliguri at about 7.25 P.M. on Sunday, the 3rd August 1997. According to his eldest son, Mr. Ajay Sinha, a senior Secretary in the West Bengal Government, who was near his side at the fateful hour, told the Gangtok Times that he passed a peacefully. Mr. Ajay Sinha and Mr. Alok Sinha and Mr. C. D. Rai and his son Mr. P. D. Rai join the funeral procession from Sikim. The procession reached the Buddhist Monastery in Gurung Busty and Khadas was offered as a last respect to the departed soul. After a brief Buddhist ceremony by the inmate monks of the gompa, the lama chanted sermon wishing him liberation from the bondage of earthly attachment. This was befitting for Prof. Sinha that Buddhist monks chanted sermons for this departed soul who more than two decades served the August Internationally famed Mahayana Buddhist Institution and Prime source inspiration for contributing multiferous aspects of Buddhism and history of Tibet, Central Asia Himalaya at large.

The Late Maharaj Kumar of Sikkim, Palden Thondup Namgyal was the moving force behind the establishment of the Namgyal Institute of Tibetology with the blessing of the Chogyal Sir Tashi Namgyal. On the strong recommendation by the Maharaj Kumar of Sikim, Prof. N. C. Sinha was appointed as the first founder Director of the Sikkim Research Institute of Tibetology. During his long tenure as the Director of the Institute Prof. Sinha looked upon as a great friend of the Royal families of Sikim and Bhutan.

Form his early years, Prof. Sinha had developed a taste and flair for writing articles and books. The noble tradition he maintained as he used to write articles for Sikkim Express and Gangtok Times. After his final retirement from his Institute of Tibetology in the year 1987 Prof. Sinha made his stay at Siliguri because he wanted to be near the Himalayas. Even after his retirement he contributed several learned papers on Dharma and Ashoka in the Bulletin of Tibetology. He devoted his studies in the field of Mahayana, Tantrayana, Buddhism, History of Lamaist Polity on Tibet, China, Central Asian relations and contributed papers in Bulletin of Tibetology and other leading Journals of India and abroad.

The epigraphist and a leading historian and astute diplomat Mr. Hugh E. Richardson has the rare distinction of possessing a deep on the spot knowledge of the traditions and customs of Tibet and her neighbours. Remarks in the Foreword 'It is that philosophical and political - theological foundation for the view of the chartist right to rule also in worldly affairs with which Mr. N. C. Sinha deals principally in his short study. His examinations, in the light of the chain of thought form the formula of Refuge, though the active role of the protective Bodhisattva, to the conjunction of religious and political function in the union of Chhos and Sn4 is illustrated and substantiated by a wealth of references to Sanskrit and Tibetan canonical texts and to Mongolian and Chinese usage as well (viii).

In 1965 Prof. Sinha wrote a scholarly introduction to the reprint of Work 'Indian Pandits in the Land of Snow' the classic work of Sarat Chandra Das. In 1965 Prof. Sinha delivered a paper at the Seminar on the Teaching of Chinese History and Language in Indian Universities, Panjab University, Chandigarh December, 12, 14, 1966, this paper was enthusiastically applauded by the learned gatherings. In then, Bulletin Information Service of India (vol. xix. No. 16.22 December 1966, Gangtok) Sikkim an Appreciation was published. A book selection of Sinha's Research paper with some title was published by the Institute, 1966. Another selection of Research Paper under the title 'Consideration on Inner Asian History' in 1967. Prof. Sinha has delivered innumerable learned papers in many leading Universities of India and abroad on the aspects of Asia and Buddhism in learned societies also.

In appreciation of contribution and maintaining mutual friendly bond between erstwhile protectorate kingdom and India, he was awarded the 'Padma Shri' on the occasion of Republic Day of India in 1971 when he reached the age of 69. Earlier, he was also awarded the Prestigious 'Pemlo DOJpee' for his extraordinary contribution of Buddhism, Tibetan Studies - by the Chogyal of Sikkim in the sixties.

Prof. N. C. Sinha was born in Ranchi and was post graduate of Presidency College, Calcutta. He was sometime Prof. of History, Behrampur College, he has the distinction to work under Dr. Triguna Sen in Indian Archive, New Delhi. After his retirement in 1971-72, he was appointed Centenary Professor of Intenational relations, University of Calcutta. In 1955, he joined Political Office (Residency) in the capacity of Cultural Attache. In 1956 he had enviable
opportunity to visit Tibet as one of the member of delegations sent to Tibet by the Government of India to invite H. H. The Dalai Lama XIVth and Panchen Lama and other leading incarnate lamas for participation during 2500th Buddha Jayanti in the year 1956. He draw immense inspiration for all out study of Tibetan History and Culture. He made a relentless crusade against the apathy and indifference of modern historians in the study of the Inner Asia with its utmost important owing to Geo-Political problem that prevail in Asia since 1st half of 20th century through the media-Bulletin of Tibetology and other leading Journals and through Innumerable speeches in the learned gathering in various institution of India. Through long association we know his extensive study in the field of International Law, Economics etc. He also contributed in a book along Prof. Patel on ‘Indian War Economy’.

Prof. N. C. Sinha’s multifarious services for Sikkim and his extraordinary talents in various fields of learning will be remembered by his friends and admirers in Sikkim. Lastly, the Director, and the Staff member of the Sikkim Research Institute of Tibetology, Gangtok deeply condoled and mourned the passing away of Prof. Nirmal Chandra Sinha and pray to the Triple Gem for the peace of departed soul.
LATEST PUBLICATIONS OF THE SIKKIM RESEARCH INSTITUTE OF TIBETOLOGY

A. TIBETAN CATALOGUES:

1. RINCHEN TERRZOD CATALOGUE
   SYINGMAPA CATALOGUE SERIES
   VOLUME ONE (PART ONE) - 1996
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