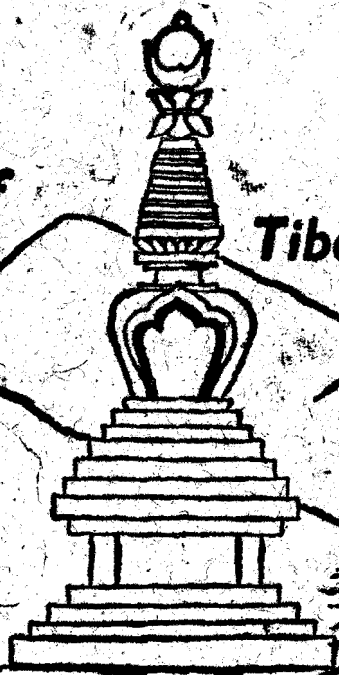


Bulletin of

Tibetology



VOL. X

No. 2

15 JUNE 1973
NAMGYAL INSTITUTE OF TIBETOLOGY
GANGTOK, SIKKIM.

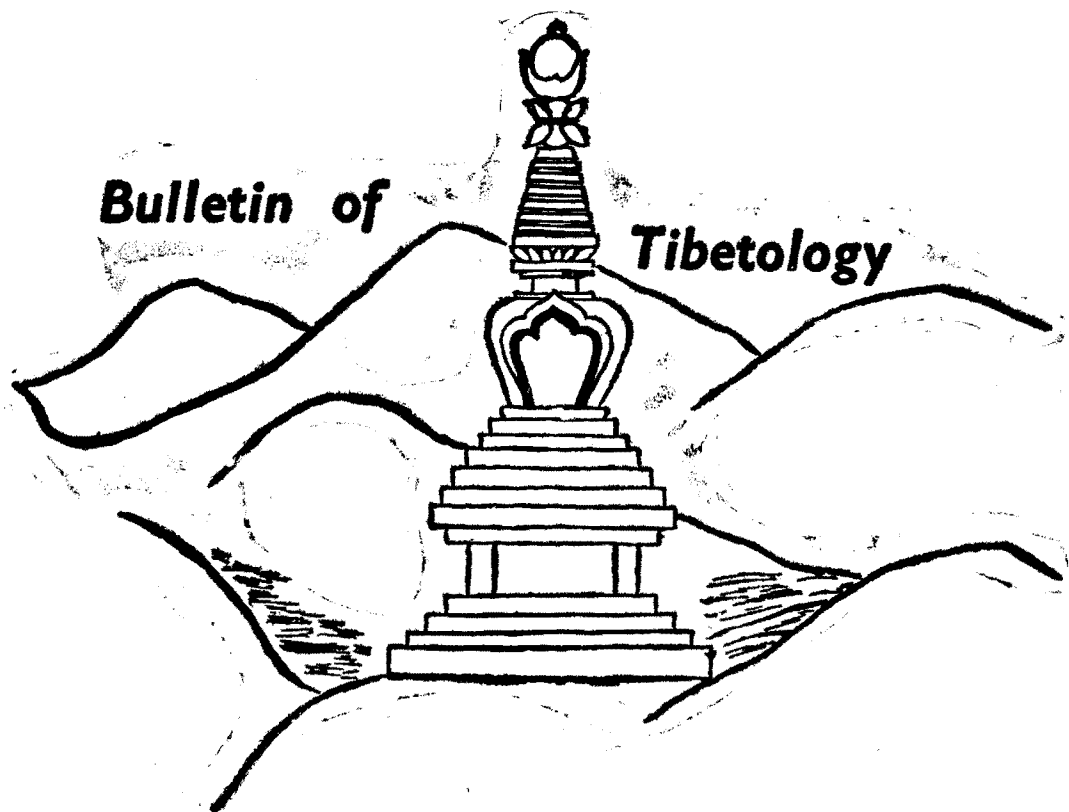
EDITORS

The Gyalmo Hope Namgyal of Sikkim

Dr Nalinaksha Dutt

Yapa T.S. Gyaltsen

Bulletin of Tibetology



VOL. X

No. 2

15 JUNE 1973
NAMGYAL INSTITUTE OF TIBETOLOGY
GANGTOK, SIKKIM.

ཐུ་སྐྱེ་ལོ་ལྔ་མཁའ་ལྔ་པ།

15 JUNE 1973

PRINTED BY THE MANAGER, SIKKIM DARBAR PRESS
AND PUBLISHED BY THE DIRECTOR, NAMGYAL
INSTITUTE OF TIBETOLOGY GANGTOK

CONTENTS

	Pages
A SHORT STUDY OF THE ORIGIN AND EVOLUTION OF DIFFERENT STYLE OF BUDDHIST PAINTINGS AND ICONOGRAPHY	5
RECHUNG RIMPOCHE	
TRANSLATION OF "BYANG CHUB LTUNG BSHAGS"	18
GELONGMA KARMA KHECHOGPALMO	
NOTES	35
KUNGA YONTEN HOCHOTSANG	

CONTRIBUTORS IN THIS ISSUE:—

RECHUNG RIMPOCHE: Research Officer in three Institute of Tibetology. He began his scholastic studies in the Dephung Monastery near Lhasa. Rechung Rimpoche has a wide knowledge of Tibetan Art and Literature and is the author of the recent monumental publication "Tibetan Medicine". As is already known the book: "Tibetan Medicine" differs from any earlier publication on the subject in that it is translated from the original Tibetan; it is not a Westerner's view of Tibetan Medicine.

GELONGMA KHECHOG PALMO: (Formerly Mrs. Freda Bedi) is now residing in Rumtek Dharma Chakra Centre. She had organised the Young Lama's School in Dalhousie from where many of today's English speaking Lamas passed out. A student from Oxford University, she has lived in India from pre-Independence era and has participated in many roles for peace. She embraced the Buddhist faith and has ever since devoted her life for the cause of Dharma.

KUNGA YONTEN HOCHOTSANG Follower of Sakya Order from Derge (Kham); resident in Sikkim since 1959 and attached to the Namgyal Institute of Tibetology, first as a student of Sanskrit and English, later English Language Teacher Nyingma Shedra and Tibetan Teacher, Tashi Namgyal Academy and presently Research Assistant at the Namgyal Institute of Tibetology.

Views expressed in the Bulletin of Tibetology are those of the contributors alone and not of the Namgyal Institute of Tibetology. An article represents the private individual views of the author and does not reflect those of any office or institution with which the author may be associated.

A SHORT STUDY OF THE ORIGIN AND EVOLUTION OF DIFFERENT STYLES OF BUDDHIST PAINTINGS AND ICONOGRAPHY

The history of art is described in the manuscript, 'Shes bya-kun-Khyab', written by Kong-sprul-yon-tan-rgya-mtsho, in which it is stated, that long ago during the golden age, when the longevity of man started decreasing from a lakh, there was a King named Hjigs-thul. The King was a pious ruler who ruled in accordance with the principles of religion, and the longevity of man increased to a lakh. At that time a Brahmin boy died suddenly. The boy's father complained to the King, saying that the boy's death, was due to the fault of the King, who did not rule in accordance with the principles of religion, and that the father would commit suicide if the boy's life was not returned. The King took the father to Yama, Lord of death, and requested for the boy's life. Yama declared that the boy was fated to die, and since he had nothing to do with his death, the boy's life could not be returned. A war was waged between Yama and King Hjigs-thul, during which time Brahma appeared, and said that Yama was not responsible for the boy's death. Brahma asked King Hjigs-thul to do a drawing of the boy on the ground, and thus brought back the boy's life.

The first drawing, was the drawing of the boy on the ground, by King Hjigs-thul. Since then there was a continuity of good artists.

In the manuscript, 'Hdul-ba-lung', it is stated that until the Mahaparinirvana of Lord Buddha, there were artists who drew human beings, who could be mistaken for real. After the Mahaparinirvana of Lord Buddha, for a hundred years there were several such artists.

During the time of Lord Buddha, King Bimbisara of Magadha and King Utayana of Sgra-sgrog (Ceylon) were pen friends. King Utayana sent a priceless gift of a coat of mail to King Bimbisara. The latter, could not find a suitable return present to send, and so he asked an artist to paint a portrait of Lord Buddha on cloth. The artist found it impossible to paint the portrait, due to the brightness that radiated from Lord Buddha's body. The artist finally did the portrait, looking at the reflection of Lord Buddha in a pond.

This painting of Lord Buddha is called, 'Thub-pa-chhu-lon-ma'.

While Buddha was preaching in Ser-skya, the wife of the householder Ming-chhen, who was listening to the Buddha's teachings, sent

her maid Rohita to collect her jewellery from the house. Rohita was reluctant to go as she wished to hear Lord Buddha's teachings, but as she had no alternative but to obey her mistress's orders, she went to get the jewellery. On her way back, she was hit by a pregnant cow and killed, but before she breathed her last, she took refuge in the Lord Buddha, having great faith in him, with the result she was re-born as a princess to the King of Ceylon. Her birth was accompanied by a miraculous rain of pearls, for which reason, she was named, Princess Mutig-khri-shing. When the Princess grew up, she heard about the Buddha and his teachings from traders going to India, and having faith in Him, she sent a letter and a present.

Lord Buddha sent the Princess, as a return present, a painting of himself on cloth, which an artist traced from the spiritual ray of light that radiated from His body, on the cloth. This painting is called, 'Thub-pa-hod-zer-ma'.

These two paintings, were the models from which later paintings of Central and Eastern India evolved.

A householder named Dad-sbyin, invited Lord Buddha and his disciple for a feast. As Buddha did not attend the feast, the householder Mgon-med-zas-sbyin, (*ANATHA PINDADA*) thought that if Buddha was not present to sit at the head of His disciples, it would be most improper, and the gathering would not look majestic. Mgon-med-zas-sbyin requested Lord Buddha, to be allowed to make an image of Lord Buddha from precious jewels, to represent Him at the feast. Permission was granted and he made several Buddha images.

When Buddha went to heaven to preach to His Mother, the King of Gsal-Iden, (Banaras) made a sandalwood image of Lord Buddha. Later when Buddha returned to earth, this sandalwood image took six steps to welcome Him. Buddha directed the sandalwood image to go to China for the benefit of the people there. The sandalwood image flew to China, which is there till this day, and is called, 'Tsan-dan-Gi-Jobo' (The sandalwood Jobo). In China many paintings were done of this Jobo, and such paintings are known as, 'Se-thang'. These are two of the earliest images.

Before Lord Buddha attained Nirvana, he instructed that an image of Himself be made, to act as his representative, so that religion and His teachings, may flourish unhampered and undestroyed by heretics. Rahula made the image, 'Thub-pa-gangs-chan-mtsho', from several precious Naga jewels. This image is now under the ocean.

The Gold Indra, told Bishva-karma to make an image of Lord Buddha, from gems he had collected of Gods, men and demons. Bishva-Karma made three images of Lord Buddha-one, at the age of eight, one, at the age of twelve, and another at the age of twenty-five. The former two he was able to make, by asking Buddha's nurse as to how tall Buddha was at the respective ages. The image at the age of twenty-five, was taken by Indra to heaven. The two other stayed many years in Uddiyana, and in the land of the Nagas and in Buddha Gaya. Later, at the time of King Devapala, the image of twelve was taken to China, and the one at eight, to Nepal. Ultimately, during King Srong-Btsan-Gampo's time, his Chinese Queen, Kong-Jo and his Nepalese Queen, Khri-Btsun, brought into Tibet, the two images. The image of Lord Buddha at eight, is in the Lhasa Gtsug-lag-khang, and the one at twelve is at the Ramo-chhe-gtsug-lag-khang. These two images are considered to be very sacred, as they were blessed by Lord Buddha.

After the Mahaparin irvana of Lord Buddha, there were only very few human artisans, who could make good images of Gods. Hence many Gods took the form of men, and helped human artisans, to make beautiful images of Lord Buddha.

About eighty years after the Mahaparin irvana of Lord Buddha, there lived three Brahmin brothers in Magadha. The eldest made an image of Lord Buddha from precious stones and a Temple, the second collected earth from eight sacred places in India, and erected an image of Lord Buddha in Rajgir, and the third, made an image of Lord Buddha, at the age of thirty-five from powdered sandalwood, Goshir-sha (the best kind of sandalwood) and several precious jewels. This image is known to be a perfect replica of Lord Buddha, and is called, 'Mahabuddhi'. Several patrons made unique and precious images in Magadha.

During Ashokas' time, eight Chortens in eight religious pilgrimage centres were built by Gnod-sbyin, (demi-god artisans) and during the time of Nagarjuna, Naga artisans made several Buddha images. Images made by Gods, Nagas and demi-gods, were made in such a way, that even after several years, they could be mistaken for real. The images made later, were alike, except that they did not have the effect of looking real. Later, several artisans, made several images from their own imaginations, and thus, many styles evolved in images. In Magadha, during the reign of King Sangs, rgyas-phyogs, there lived an artisan-called Bhimbisara. In Manu, during King ngang-tshuls' time, there lived an artisan named, Sigdari, and during King Devapalas' reign, there lived an artisan, Warendra Deman, who had a son named, Bedapalo,

who settled in Bengal. These artisans were extremely good in painting and making images.

From the first, there evolved the image style of Central India, from the second, there evolved the image style of Western India and from the third there evolved the image style of Eastern India. Bedapalos' style of painting was most popular in Magadha, and was known as the Central Indian style.

In Nepal the older style of images was the Western Indian style, but later, the style became that of Eastern India. In Kashmir, the original style of images was the Western Indian style, but later, came the influence of a great artisan named, Hesuraja, from whom evolved a completely new style, prevalent to this day called, the 'kha-che-ma' style. In Southern India the art of making Buddha images became widespread. Now-a-days, however, much of the skill is lost, and there is a general decline in the art.

Of all the styles, only the Southern style did not reach Tibet. In Southern India the style of three masters, Jaya, Prajaya, and Bijaya became popular.

During the reign of King Srong-btsan-sgampo, there were many self evolved images, such as the principle images of Khra-'Brug temple, and most precious eleven headed Avalokiteshvara in the Lhasa Tsuk-lag-khang.

During the reign of King Khri-srong-lde-btsan, many images were erected, and one such image, is the Buddha image in Samya monastery, known as, 'Jobo-byang-chhub-chenpo'.

Originally the Nepalese style was most popular in Tibet, later a reincarnation of Manjushree, Sman-bla-don-grub-shabas was born in Lhobrag-sman-thang, Southern Tibet, who went to Tsang and learnt art from Rdo-pa-bkra-shis-rgyal-po. At that time he saw the painting, called 'Sithang; which he had painted in his former life, when he was an artist in China. The recollection of this painting, brought back his former life to memory, and he painted a great thanka, 'Sman-thang-Chen-Mo' with which he established a new style. Two schools resulted from this master, one from his son and the other from his pupil.

In a place called Gong-dkar-sgang-stod, south of Lhasa, lived an artist, named, Mkhyyen-btse-chhen-Mo, who started a new style. Sman-bla-don-grub-shaba and Mkhyyen-btse-chhen-, mo are considered as two of the greatest artists of Tibet.

Another new and beautiful style was started by Sprul-sku-byihu, whose colours surpassed those of the former two. Later, Gtsang-pa-chhos-dbyings-rgya-mtsho, started the Sman-gsar school of painting. Subsequently, many other style evolved which were absorbed by the three early schools.

Artist, Tul-ku-nam-mkhah-bkra-shis of Yar-stod, south of Lhasa, believed to be the reincarnation of Karmapa-Mi-bskyod-Rdo-Rje, learnt to paint from Skal-ldan-shar-phyogs-pa-dkon-mchhog-phan-bde, who lived in Ae, in south Tibet. He learnt the Sman-thang style of painting. Later he copied the Inidan style of line drawing the images, and for the background and colours, he followed the Sithang style of Chinese painting that was prevalent in China, during the reign of Emperor Taming. This style of painting is known as the 'Sgar-bri' style.

Tulku-nam-mkhah-bkra-shis, Chhos-bkra-shis and Kar-shod-karma-bkra-shis, were responsible for the spread of the Sgar-Bri style of painting.

Tulku Slehu-chhung-pa and Pad-ma-mkhar-po, are famous in making images.

Karma Shid-bral was known for making images of the Sgar-bri style. In recent times this style is lost.

The most well known in making images during the time of the Fifth Dalai lama, were Har-dar and Tulku Bab-phro. In Hdod-dpal (Government craft centre in Zhol below the Potala) they followed their style of making images.

In the manuscript, 'Limabrtag-pahi-rab-byed-smra-ba-hdod-pahi-kha-rgyan', by Hbrug-pa-padma-dkar-po, a brief description is given of Buddhist images made in India, Tibet, Mongolia and China. In India the images were classified according to the different regions, North, South, East, West and Central India.

The images made in Central India were made of bronze, Zikhyim, red bell metal, white bell metal, red bronze, Bodhi tree, clay of Nagas and stone.

Zikhyim was found in the river beds of Sindhu, in Western India, and since it appears like red gold, it is often known as red gold. The zikhyim contains seven precious Naga jewels, and hence it is like the wishing jewel. Although the basic colour of the zikhyim is of a glowing red, on close examination, it radiates the colours of the rainbow. The

rainbow colours are more distinct when the juice of a certain virulent poison (Tsen-duk) is applied on the zikhyim.

In the manuscript, 'Rje-bdag-nyid-chhen-po-sogs-sku-brnyan-lo-rgyus', by Rje-shes rab-rgya-mtsho, relating to images, it is stated that zikhyim contains several precious jewels. If the zikhyim is real, when the poison Tsen-duk is applied five rainbow colours appear. There are also natural copper alloys found under-ground, of which some are identified as zikhyim. Artificially manufactured zikhyim is prepared by melting gold, silver, copper, iron, Kar-tho, white and black lead, and quick silver.

In the manuscript, 'Gtam-tshogs', by Hjigs-med-gling-pa, it states that there are two types of zikhyim—one is red gold and the other is prepared by adding seven precious jewels to the molten metal. In zikhyim that is prepared, the joins between the various metals can visibly be identified, and when placed in the shade rainbow colours radiate, like the Lhasa Jobo Rinpoche. In the Fifth Dalai Lamas writings, Volume 'Dza; it is mentioned, that the Lhasa Jobo Rinpoche was made from ten jewels of human beings and Devas.

The red bell metal is of a clear red colour with a yellowish tinge, whereas the white bell metal is basically white containing a yellowish tinge. The red and white bell metal found in Liyul (Khotan) were considered to be the most valuable materials used for making images in ancient times, the reason being that their very existence was due to the blessings of the past four Buddhas. In the manuscript, 'Gtam-tshogs', by Hjigs-med-gling-pa, it states that the red and white bell metal, found in the hills of Ceylon and Liyul (Khotan) are considered as the most precious materials for making images, due to the blessings given by the six Buddhas on the hills of Ceylon, or the blessings given on the hills of Khotan, by the past four Buddhas. Nothing definite has been stated. It is said that, bell metal is artificially prepared by melting equal quantities of nine metals, such as gold, silver, copper, iron, tin, zinc, zil, bronze and lead. The Buddha image, the body of which is made of white bell metal and the cloak of red bell metal, is identified as 'Thub-pa-zang-thang-ma'. The same has been stated by Hbrug-Pa-Pad-Dkar. However according to rje-shes-rab-rgya-mtso, the Buddha images made in Central India, the bodies of which are of yellow bell metal and the cloaks of red bell metal, are known as 'Thub-pa-zang-thangma'.

Images made of red copper can be easily distinguished. It is believed that whom-so-ever touched an image made from the branches of a Bodhi tree, is freed from taking the form of, a hungry ghost, a hell

being or a beast. This being the result of prayers of the Buddha Sakya Thub-pa. There are images made from the soft clay of the Nagas and white marble. Hjigs-med-gling-pa states that the Nagas gave the soft clay to Nagarjuna. According to Rje-shes-rab-rgyat-mtsho, Nagarjuna went to the land of the Nagas and brought the soft clay. Thub-pa-klu-hjim-ma and Ha-shang-klu-hjim-ma of Ngo-mtshar-lha-khang, in Amdo, and several other images were made from the soft clay of the Nagas. Images were made from the painting, 'Thub-pa-hod-zer-ma' (the potrait of Lord Buddha on cloth, which the Buddha sent to the Princess of Ceylon, Mu-tig-khri-shing) In making such an image, the body is made slim. The crown on the head is horizontal, the nose is high, long and the tip is sharp. The arch of hair in-between the eyes and in the centre of the forehead is absolutely parallel to the tip of the nose. The space between the eyes is narrow and the lips are beautifully shaped.

The Lhasa Jobo Rinpoche is classified amongst this type of image.

Images were also made from the painting 'Thub-pa-chhu-lon-ma', (the potrait of Lord Buddha sent by King Bimbisara of Magadha to the King of Ceylon).

The King of Gsal-lden (Varanasi) made a sandal image of Lord Buddha of which many reproductions were made. Images made in this form are well shaped and proportionate. The clothes are well draped, and the folds are evenly spaced. The hands are supple, and the heels are fairly thick. The face is of a longish oval shape. These images have been mistaken to be made in Bukhara and Khotan. The 'Thub-pa-gser-gling-ma', made in Rtse-thang in Southern Tibet is classified amongst this type of image-made in the form of the sandalwood Jobo.

The images of Bodhisatvas have a relaxed posture and are never stiff. The face is handsome with good features, and the body is proportionate. The plaited hair bound on the top of the head is in an upright position, adorned with ornaments. Ornaments of some images are made from precious Naga gems.

Images of Khro-bo (Deities which appear in the form of angry mood or fierce mood) are neither made stiff nor too curved in posture. Some images have no thrones, whereas others have thrones beautifully shaped and ornamented, supported by figures of men with great physical strength or figures of Lions. In the manuscript, 'Gtam-tshogs', by Hjigs-med-gling-pa, it mentions that in India, when the first Khro-bo images were being made, only very few were made because at that time the Tantric teachings were kept in great secret.

There are images of three faced deities seated on lotus cushions and others seated on lotus cushions in which the lotus are 'partly opened and upright in position. In some cases the lotus is double, a row of lotus facing upright and another row turned downwards. Bordering the lotus, one above and the other below are two lines with designs to represent a chain of pearls.

Pandit Rdo-rje-gdan-pa, made the image, 'Gdan-Chhung-Ma' purely of white bell metal. The head of the image is slightly small in proportion to the body. The cheek bones are high and full.

The image, 'Thub-pa-Bdud-hdul-ma' (Buddha Image) was made in Magadha and the 'Chos-hkor-ma', in Varanasi.

Images made in East India, have a broad forehead, and the upper portion of the body is broad resembling that of a lion. The face is short and the fingers are webbed. The crown of the head (Gtsug-gtor) is placed slightly towards the back.

Most of the image in South India are made of white bell metal, and only a few were made of red bell metal. Marble images were made, exquisitely shaped and beautifully adorned with ornaments. With respect to these images the mouth is well shaped, and the space between the eyes is narrow. The upper part of the nose is slightly flat, while the lower portion is a bit high. The image is well shaped with a slight curve in posture, and the spacing between the folds of the robe is even.

The Images made in East India are placed on similar thrones as those made in Central India, except that the petals of the lotus cushion made in East India are turned slightly inwards: there is a spacing between the upper and lower lotus, and the lower design bordering the lotus has bigger gaps inbetween the designs, than the design above. Image made in Zahor (near Bangalpur in Bengal, East India) are identical in shape to others made in East India, except that the white bell metal images of Zahor are studded with gold, silver, copper: the eyes are of silver and copper and some are decorated with precious gems and adorned with pearl necklaces. Some authorities believe that these images first originated from Delhi but this is a mistake.

According to Hjigs-med-gling-pa, in Bengal images were made of white bell metal with eyes and lips of silver and gold, so that they looked lovelier than those made elsewhere. Precious stones were studded on these images to beautify them.

In Kashmir, images were not only made of white bell metal, but also of red bell metal, stone, enamel and zikhyim. Images of zikhyim, were mostly made in Kashmir. Images made in this part, have long heavy faces with thick lips. The gap between the eyes is narrow, and the tip of the high nose is slightly rounded. The posture is uncomfortable with supple limbs, and short limb joints. Several images have copper lips and silver eyes, with the tip of the crown of the head slightly depressed. The cloak is well draped with evenly spaced folds which extend fairly long. Some are adorned with pearl headdresses and pearl necklaces, while others have floral headdresses. Some are placed on thrones, whereas others are placed on lotuscushions, the petals of which are plain, large and open. Some of these images are identical to those made in Central India, the difference being that the necks of these images are thin, the cheek bones are outstanding, the shoulder and ankle joints are thin, and the heels are thick. Hjigs-med-gling-pa has stated the same except that he has not mentioned about the supple limbs.

In South India images are made mainly of red bell metal but it is possible to find some made of the soft clay of the Nagas and white bell metal. The face of these images are short with outstanding cheek bones. They are well made, being slightly on the heavy side and the gap between the eyes is slightly wider than normal. The forehead is narrow and the nose is slightly flat. In South India to find images made in an eased posture is very rare. The cloak is well draped without any chisel mark. The throne and the single petaled lotus are broad with the tips of the lotus petals slightly dented. The images are thickly gilded with gold of a reddish colour.

The shape of the images made in Betha, (Kerala) resemble those made in other part of South India, except that the cheek bones are not a prominent. Chisel mark are noticeable on the cloaks. The face is short, with fairly large eyes. The upper part of the nose is lightly dented. The lips are slightly protruding with the corners curled up. The images have a supple comfortable posture adorned with beautiful ornament and clothed with loose robes, but their finish is rather crude, especially the fingers, toes and lotus cushion. The lotus cushions have the double lotus, a row turned upright and another turned downwards with their basis touching. Most of them do not have the bordering design running parallel above and below the lotus cushion.

Images made in North India are made from an alloy of white bell metal and brass, giving the image a whitish colouring. They are well shaped, in proportion and with an eased posture. The face is short with a high nose and the gap between the eyes is narrow. The throne and

ornaments are exquisite. Some images of this kind are also made of red bell metal.

Hjigs-med-gling-pa confirms the above and adds that most of the images made in North India have a supple standing and sitting posture.

In Tibet the Chhos-rgyal Lima (Bell metal images made during the reigns of the Kings in Tibet) was introduced in three periods. It was first introduced during the reign of King Srong-btsan-gampo, (7th Century A.D.) during whose time, images were made of zikhyim, pure red and white bell metal. Some images were made in the chess board design with red and white bell metal. Images were also made of gold, silver, and crystal. The images have wide, even, heavy and longish faces with a high longish nose. The eyelids are long, the limbs are supple and the robes have only a few folds. The lotus cushions resemble those made in South India. Some images do not have the lotus cushion or the throne. There are others made wearing gowns, shoe and three peaked crowns curved slightly inwards. In most cases chisel marks are visible on the robes. Images of Kings are adorned with turbans and shoes having chisel carved designs. Some images are gilded with gold whereas other are polished or unpolished. Copies of such images are made of brass. Hjigs-Med-Gling-Pa mentions, that during King Srong-btsan-gampo's time, images were made mostly of red bell metal adorned in laymen's robes. Images of Khro-bo made during this period have less fierce expressions.

The second period the Chhos-rgyal-Lima was introduced was during the reign of King Khri-Srong-lde-btsan (8th. Century A.D.) The shape and quality of the image are like those made during the reign of King Srong-btsan-gampo except that the face of the images are slightly shorter with badly shaped fingers. Although the images are well polished, and adorned with multicoloured ornament, and three peaked crowns, they do not have a good finish with a rough base. Images made during King Khri-Srong-lde-btsan's time, were made without turbans but instead, have plaited hair, falling in the front on either sides.

According to Hjigs-med-gling pa, images made during the reign of King Khri-Srong-lde-btsan, were heavily polished.

The third time, that the Chhos-Rgyal Lima was introduced was during the reign of King Khri-Ral-pa-chen (9th. Century A.D.) These images are very much like those made in Central India, except that they have a heavier face with a more comfortable posture. The eyes are of silver and copper. The Zang-thang-ma images have copper lips and silver eyes. Images were made of brass which were badly finished

and from an alloy of bell metal and copper, giving the image a darker colouring than those made during the time of the two former Kings. All the Images were gilded with gold.

During the reigns of King Ye-shes-hod and King Byang-chhub-hod (11th. Century A.D.) of Magah-Ris-stod, images were made from an alloy of red copper and zikhyim. These images were well built, with a sharp nose, and eased posture, resembling those made in Nepal and were gilded with gold from Shang Zhung, a province in Western Tibet. Images of this period are known as 'Thon-mthing-Ma'.

According to Hjigs-med-gling-pa, images made during the reigns of King Ye-shes-hod and King Byang-chhub-hod of different coloured bell metal and dull bell metal were known as zikhyim.

In shape these images resemble the Chhos-Rgyal-Lima and are often mistaken to be made in China. Images made during this period are excellent in material and in shape.

Mongolia can be divided into four regions, such as upper Bakhora, Yu-gur, Khotan (Li-yul) and lower Bakhora.

During the reign of King Hulahu & upper Bakhora images were made mainly from an alloy of lead, white bell metal and red bell metal. The colour is darkish and a little lighter than Chinese brass. The face of these images are short in length, round, with a sharp nose identical to those made in Kashmir and the body is on the heavy side. The clothes are well draped with closely spaced frills which resemble the weaves of the sea. The lotus cushion has the double lotus design, the petals of which are single, large, hollow in shape, and at the base where they touch there is a slight dent. There are circular and square cushions supported by Nagas and in some cases the images are placed on rocks instead on thrones. There are images made by Chinese artisans from an alloy of lead and bell metal. These images have a narrow face, stumpy body, small eyes and mouth and the chin slightly scooped out. The cloak has numerous pleats, the throne and cushions have Chinese characters written on them and figures carrying religious offerings. There were images, made by Muslims of dull bell metal which resembled those made in Kashmir. Some images are gilded whereas others are not.

In Yu-gur (part of Mongolia situated North of Amdo) the images were made from an alloy of white bell metal and silver, thus having a silverish colour and from an alloy of lead and bell metal. The faces of these images are short in length, round, with a slightly flat nose and thick hair. The shape of the body is perfect with an uncomfortable

posture and the fingers and toes have a crude finish. The images are scantily ornamented, the ornaments of which are badly made and the cloaks are well draped with few pleats. Most of these images do have the lotus cushion and the throne. The lotus cushions are similar to those made in upper Bakhora.

Images made in Li-yul (Khotan) are very much like the ones made during the time of King srong-btsan-gampo. The principle images of Bsam-yes dge-Rgyal temple and Khrha-hbrug temple were believed to have been brought from Li-yul.

In lower Bakhora images were made from an alloy of lead and bell metal and of white lead and wood. These images have face which are out of proportion, the lower half being larger than the upper half. The eyes and mouth are small with well shaped lips and the feet and hands look like that of a young boy but the fingers are short. The robe is closely fitted with the folds and pleat evenly spaced. Most of the images are placed on throns and on rocks. When China was ruled by the Mongols during the reign of Emperor Godan till the time of Emperor Yesum-themer (a period of six generation between the two) images were made at that time from an alloy of chongli (a kind of bell metal) and red bell metal and gilded with gold. These images were made exactly like the ones made in China. Images were also made of sandalwood, crystal, red jade, white jade, Rhinoceros horn, gold, silver and zikhyim.

In China we find two categories of images, one ancient and the other modern. The older images were made during the reign of Emperor Thang-chehu. These images are well shaped, heavily built, with long faces, slit eyes, lips perfectly shaped, the nose slightly flat and the hands slightly short. They are heavily adorned with ornaments and loose fitting evenly spaced robes.

The modern Chinese images were made during the reign of Emperor Ta-Ming. These images have flat face, long eyes, and the colour of gold used to gild these image is very outstanding. The folds of the robes are well spaced. The lotus cushions have the double lotus design all around and the tips of the petal are bent outwards. The bordering designs running parallel to the lotus above and below are evenly spaced. The base of the image is firmly sealed with a crossed Vajra design carved on it, and painted with red Chinese varnish. Some images are of poorer craftsmanship and so do not have the crossed Vajra design or the red varnish. These images are known as 'Sku-Rim-Ma', and are made of brass.

According to Hjigs-Med-gling-pa, in China, the older type of Buddha images were made during the reign of Emperor Thang-chehu.

Image were only made from an alloy of bell metal and lead. He mentions that the modern Chinese images are of two types, Thugs-dam-Ma and Sku-Rim-Ma. The Thugs-Dam-Ma images are well shaped with long faces, finely attired and thickly gilded with gold. On the base of these images is a crossed Vajra carved and painted, whereas others have Chinese marks. The Sku-Rim-Ma images were mostly made of brass and do not have fine finish.

In China copies were made of the Chhos-Rygal Lima which can only be identified by experts.

In the manuscript, 'Rje-bdag-nyid-chhen-po-sogs-kyi-sku-brnyan-gyi-lo-Rgyus' by Rje-shes-Rab-Rgyamtso, it states that Glang-dar-Ma the heretic King of Tibet persecuted the Buddhists and at that time, he mutilated the images, by cutting off their limbs. Some of these images were believed to have uttered words of pain and some bleed. Such images are known as; 'Glang-Dar-khrims-phog-Ma'. Reference to such images have also been made by the Fifth Dalai Lama in his works; Volume Dza'.

This is just a brief account of the history of ancient Buddhist Art from the materials I have so far been able to locate from Manuscripts at the Institute of Tibetology. I hope, in future to be able to expand on this subject in greater detail.

By

Rechung Rinpoche, Jampal Kunzang.

The Puja to Amitadha, the Buddhha of Boundless Light.
"BYANG CHUB LTUNG BSHAGS".

Translated by Gelongma—Karma Khechog Palmo—
with the help of Thrangu Rimpochi & Chos ki Nyma
Tulku in Rumtek, Sikkim.

THE CONFESSION BEFORE THE THIRTY FIVE ENLIGHTENED ONES.

I

Respect to the Buddhas

I and all sentient beings, at all times, take refuge in the Lama.
In the Buddha we take refuge •
In the Dharma we take refuge
In the Sangha we take refuge
To Him who is the Bhagawan, the Tathagata, the Arahata, to that Full-
Enlightened One, the Sakyamuni, I bow down.
To the Essence of the Vajra, all-Victorious I bow down.
To the Jewel radiating Light I bow down.
To the King ruling the Naga spirits I bow down.
To the Leader of the Heroic Ones I bow down.
To the One who has joy in strength I bow down.
To the Jewel Fire I bow down.
To the Light of the Jewel Moon I bow down.
To the One whose holy sight brings accomplishment I bow down.
To the Jewel Moon I bow down.
To the Immaculate I bow down.
To the Bestower of Glory I bow down.
To Brahma I bow down.
To the Bestower of Brahma I bow down.

To the Divine One of the Waters I bow down.
 To the God of the Divine Ones of the Waters I bow down.
 To the Glorious and Good I bow down.
 To the Sandalwood of Realisation I bow down.
 To the Brightness Unlimited I bow down.
 To the Glorious Light of Realisation I bow down.
 To the Realiser of the Sorrowless I bow down.
 To the Son of Desirelessness I bow down.
 To the Flower of Realisation I bow down.
 To the Tathagata, all surrounded by rays of Brahma Light, seeing the Truth, I bow down.
 To the Tathagata, all surrounded by rays of lotus light seeing the Truth, I bow down.
 To the Wealth of Realisation I bow down.
 To the Perfection of Awareness I bow down.
 To the Glorious One whose name and fame spreads everywhere I bow down.
 To the Royal Banner of Victory over the senses I bow down.
 To the Realised One controlling all completely I bow down.
 To the King victorious in all battles I bow down.
 To the Glorious One of perfect self-control I bow down.
 To the Glorious One who brings all to the light I bow down.
 To the Jewel Lotus always self-controlled I bow down.

 The Tathagata, the Arahats (the utterly pure), the Full Enlightened One, the Great Jewel always remaining in the lotus, King of the Mountains—to Him I bow down.

II

Confession

Listen all of you who are in all the spheres of the Universe and in the ten directions: Tathagatas, Arahats, Fully Enlightened Ones, the Bhagawan, whoever there are, our saviours, the Buddhas, the Bhagawan.

of myself and others, all the sins committed in this life and in all our lives beginningless and endless, taking rebirth in the wheel of suffering of Samsara ; all that we have told others to do ; all sins we have rejoiced seeing others do

For whatever offerings to the temples, to the community of monks and nuns (the Sangha), to the Sangha of the ten directions which we have taken, or asked anyone to take, or rejoiced seeing others take.

For whatever Five Heavy Sins we have committed, asked others to commit, or rejoiced seeing others commit

For whatever way of the Ten Sins we have taken, asked others to take, or rejoiced seeing others take

For all the stains of Karma which defile us and take people to the states of suffering

To birth in animal form

To birth as a ghost or unsatisfied spirit

To being born in a country without Dharma

To being born as a tribal

To being born as a long-lived god, with a defective body, or believing in wrong ideas

For whatever sins we have committed, that Karma result by which we are prevented from being enlightened

Before the Buddha, who is the transcendent knowledge, who has the eye of wisdom, who has the eye of realisation, who has renounced perfectly, who is the perfect example, seeing with the eye of knowledge transcending, standing before you, with my hands folded, for all of them I am penitent

These I will not hide ; will not conceal ; will give them up ; in the future also I promise to keep these vows I have made.

III

Sharing of Merit

All the Enlightened Ones, the Bhagawan, listen to me, I pray.

Of myself and other in this life itself and in all our lifetimes, beginningless and endless, taking rebirth from wheel to wheel of suffering in the worlds.

Whatever root of virtue there is in generosity to animals giving them even a mouthful of food

Whatever root of virtue there is in keeping the rules of morality

Whatever root of virtue there is in keeping the rule of celibacy

Whatever virtue there is in bringing beings to spiritual maturity

Whatever root of virtue there is in the arising of the supreme enlightenment thought

Whatever root of virtue there is in the wisdom transcendent

As all the Buddhas of the past have shared the merit, so I share it. As all the Buddhas of the future will share the merit, as the Buddhas of the present age share the merit, in the same way I too share the merit.

So all my sins are purified, In the merit of others I rejoice. All the Buddhas gathered together I beseech, and pray to them that I may attain the supreme transcendent wisdom that goes beyond.

Whoever are the most excellent among men, the Victorious Ones, living now; whoever lived in the past, and likewise, whoever will come in the future their virtuous lives pure, boundless as the ocean, I praise.

With folded hands, from my heart I take refuge in them.

(End of the Sutra)

There are three Karmas of the body; there are four of the voice; and whatever are of the mind, these are three: for all the Ten Sins I am penitent (am purified)

From beginningless time until now, the Ten Sins and the Five Heavy Sins, and all the sins that come from my mind which is ruled by craving . . . for all of them I am penitent

For all the sins of myself and others, and for all the mistakes we have made, I am penitent. May they never arise again. May even the stains of such actions be removed.

Ruled by passion, hatred and ignorance, whatever wrongs of body and voice and also of the mind I have committed, I have caused others to do, or been happy seeing others do, for each one of these I am penitent The Five Heavy Sins, and all the sins that I have done unknowingly, by the virtue of this prayer for the purification of downfalls, may all these sins to the last one be cleansed

With prostrations and offerings, I do this act of penitence. In the virtues of others I rejoice. Before all the Buddhas I pray that whatever little merit I have collected may be shared so that all beings may attain enlightenment.

INTRODUCTORY

From the Prayer of Good Actions

From as many worlds as there are in the universe, from the ten directions, come numberless Tathagatas, the unconquered, lion-like. To all, to the last one, I pay sincere tribute, with my body, voice and mind.

By the power of reciting the Prayer of Good Actions (ZANGCHOD) Buddhas numberless come in reality from my mind, in forms as many as the motes of dust on the earth. I bow in devotion before them. To the Buddhas I bow, again and again.

On each grain of dust are Buddhas without number, surrounded by the Bodhisattvas their spiritual sons. Every single Dharmadhatu, all space, full of them, the Victorious Ones, and, beyond that, a great number of those who study the Secret Teachings. In numberless languages and tones they praise the virtues of all the Buddhas.

All the Tathagatas I praise with cymbals, garlands, saffron water, sacred flowers, the ceremonial canopy, perfect butter lamps, and pure incense. To the Buddhas I am making this offering. Ceremonial robes and rare perfumes, a pile of (sandalwood) powder high as a mountain: all I gather clean and pure and holy, and all these precious things I am offering to the Buddhas.

Imagine all the offerings, transcendent, immense, vast; as much as we can give to all the Enlightened Ones I give it. All the six perfections and good actions with deep faith also I am offering to the Buddhas and bowing down before them.

ENTREATY TO THE LAMAS

NAMO AMITABHAYE: Honour to the Buddha of Boundless Light.

Lord of the Western Buddha-field, of the Great Bliss, full of lotuses, in the eternal Bhagawan Buddha, Amitabha: to You I am praying: bestow on me your blessings and the siddhis; bless me that I may attain the Enlightenment eternally present.

To Chenrezi and the Powerful One, Channa Dorje, I am praying. To the Bodhisattvas, the disciples, solitary Buddha and Arahats with all their circle.

Bestow on me blessings and the siddhis; bless me that I may attain the Enlightenment eternally present.

The Second Buddha, Lake-born Padma Sambhava, and all the ocean of Siddhas who follow him, to you I am praying:

Bestow on me the blessings and the siddhis; bless me that I may attain the Enlightenment eternally present.

Minjur Dorje, Duddul, Rolpa Tsal; all the Venerated Lamas of our Line: To you I am praying.

Bestow on me your blessings and the siddhis;

Bless me that I may attain the Enlightenment eternally existing.

The hundred various forms of the Gods, peaceful and angry.

All the forms of the Yidam Protectors, a great ocean,

Bestow on me the blessings and the siddhis:

Bless me that I may attain the Enlightenment eternally present.

Our Protector and his Consort, the Lion-Faced Father and Mother

The Guardians of the Teaching, all the ocean of the Keepers of the Vows:

To you I am praying

Bestow on me your blessings and the siddhis;

Bless me that I may attain the Enlightenment eternally existing

As I am saying this prayer, the blessing comes,

Removing the veils of ignorance; illness ends and the hindering spirits are pacified. Our life span lengthens and the manifestations of the transcending knowledge increase.

May the Enlightenment that is inseparable from the Lord Amitabha be attained!

PRAYER TO THE AMITABHA BUDDHA

Honour to the Triple Gem and the Three Roots of Realisation. I go for refuge to all these givers of refuge. To enable all beings to reach Enlightenment I shall let the Thought of Enlightenment transcending, arise.

(repeat three times)

From the pure eternal Bliss-Void arising comes the emanations. Like a cloud are the offerings, filling earth and sky:

prasad and torma cakes ; the rakta nectar, and the offering goddesses. The number becomes uncountable. In the Lotus flower, born of the water, I am standing in the form of the White Being.

In front of me, on a moon in a Lotus is the Lord Amitabha, red of colour, with one face and two hands folded in the meditation pose, holding a beggin bowl and wrapped in the yellow Dharma robe, seated in the lotus pose. To his left, is Chenrezi the Mahabodhisattva, the World Ruler, white in colour with one afce and two arms folded in namaskar. The arms to the right and left hold a mala rosary and a lotus. He is standing upright on the moon disc in the lotus. To his left is Channa Dorje (Vajrapani Mahabodhisattva), great in power, with one face and two arms, his colour blue. In his right and left hands holding the Vajra and Bell, he is standing upright on the moon disc in the lotus. Surrounding him are hosts of Buddhas and Bodhisattvas, disciples and Arahats. On the three sacred places on the body of the three figures are the three letters and from them the light is streaming, calling all from the Buddha-field of the Great Bliss :

HUNG : O Buddha Amitabha, surrounded by all divine beings whatsoever, we are calling on you, come here and shower your great blessing on us. To me who has faith in you, the worthy one, give the supreme initiation. Clear away all wrong ideas and obstacles in my life I pray you. All you who are standing on the moon disc in the lotus, the Divine Ones round the Buddha, be seated I pray you.

HUNG : You who are in the Buddha-field of the Great Bliss put the Wheel of Dharma in motion ; looking at all beings always with your eye of mercy, you who made the great vow promising to protect all beings : to the Buddha Amitabha sitting in the meditation posture I bow down :

OM AH MI DHEWA HRI : VAJRA SAMAYA TZA : tTZA :
HUNG BOM HO : TISHTA LHEN : AHTI PUHO :

From the HRI in my heart the light is streaming, invoking the Buddhas of the Five Races ; they bestow the initiation, and the Buddha of Limitless Life appears as the decoration on my head. HUNG : With Lustral waters, sweet smelling. I wash the form of the Buddha of Boundless Light. On the Divire Ones there are no stains : this is an omen for the purification of sins and veils of ignorance.

OM SARVA TATHAGATA ABHISHEKATE SAMAYA SRI YE HUNG

HUNG : With soft white cloth, sweet-smelling, I dry the body of the Buddha of Boundles Light. On his body there are no stains : this is an omen for the removal of suffering.

HUNG: With this beautiful robe of saffron colour I swathe the body of the Victorious One. This body of his does not feel the cold: it is a good omen for showing his bright complexion.

HUNG: With these beautiful ornaments I am decorating the forms of both the Bodhisattvas and the spiritual sons; their bodies do not need jewel ornaments: it is a good omen for them appearing in all their brilliance.

HUNG: This pure water of the Ganges, of the eight good qualities for drinking, I am offering to the mouth of the Victorious One and his sons. The Buddhas do not feel thirst: this is a good omen for the absence of suffering.

HUNG: To wash the sacred feet of the Buddha of Boundless Light, if I want to offer this bathing water, sweet smelling, my body is unworthy and inferior: in my imagination I create the Golden Goddess. In this way I make the offering to the sacred feet of the Buddha.

HUNG: To delight the eyes of the Buddha of Boundless Light, if I want to offer beautiful flowers, my body is unworthy and inferior. In my imagination I create the Flower Goddess of white colour, and so I make the offering to the sacred eyes of the Buddha.

HUNG: To bring rare scents for the Buddha of Boundless light, if I want to offer incense satisfying in its perfume, my body is unworthy and inferior: in my imagination I create the Goddess of Frank incense of the blue colour and so I make the offering to the sacred nose of the Buddha.

HUNG: To delight the hands of the Buddha if I want to offer clear butter lamps, my body is unworthy and inferior: in my imagination I create the red Goodness of the Deva lights, and so I make the offering to the hands of the Buddha.

HUNG: To perfect the bright complexion of the Buddha of Boundless Light if I want to offer sweet-smelling unguents, my body is unworthy and inferior: in my imagination I create the Goodness of Perfumes in green colour, so I make the offering to the sacred body of the Buddha.

HUNG: To bring beautiful radiance to the body of the Buddha of Boundless Light, if I want to offer foods of rare taste transcending, my body is unworthy and inferior: in my imagination I create the Yellow Goddess of the Food Offerings, and so I make the offerings to the tongue of the Buddha.

HUNG: To delight the ears of the Buddha of Boundless Light, if I want to offer sweet music, my body is unworthy and inferior: in my imagination I create the golden Goddess of Sound, and so I make the offering to the ears of the Buddha.

HUNG: To delight that one who is the essence of the Buddha or Limitless Life, if I wish to offer the Consort of the Buddha adorned with jewels, my body is unworthy and inferior: in my imagination I create a queen consort, most beautiful; and so I make the offering to the sacred body of the Buddha.

**OM VAJRA ARGHOM—PADHYOM—PUPPE—DHUPE—ALOE
—GENDHE—NEWEEDHYE—SHABDH—MUDRA—AH—HUM**

HUNG: The most auspicious eight ingredients, King of offerings, the seed of Tel (Yangkar) and others: when I make this offering to the Divine One, the two offerings (both higher and lower) are perfect and complete.

MANGALAM ARTHA SIDDHI HUNG HUNG:

The most auspicious eight signs, King of offerings, the Bumpa-Vase and others, when I make this offering to the Divine One, the two offerings for all beings are complete

MANAGALAM KUMBHA HUNG :

The root of the virtues of the sense, the Seven Jewels, the King of Offerings which is the Mani Jewel and the others: when I make this offering to the Divine Ones, my own two offering (higher and lower) are complete. **OM MANI RATANA HUNG**

(Throw Rice)

Hung: If I offer to the Divine Ones the Eight Auspicious Things (Ashta Mangala Vastu): till seed; the durwa root; the sri phala (bilwa); Gorochana; sindhura (vermillion); perfect curds; the mirror (adarsha) and the pure Sankha Shell, then the higher and lower offerings (the two Sambhavas) are complete for all beings:

ASHTA MANGALAM DRAJA SWAHA.

HUNG: If I offer to the Divine Ones the Eight Auspicious Signs (Ashta Mangala Chinha), the jewelled canopy and the golden fishes, the Vase of Plenty and the Good Lotus, the white Sankha Shell with the whorls in the right direction, the love noose (SRI VATSA); the supreme banner and the Chakra, then the higher and lower offerings are complete for all beings: **ASHTA MANGALAM HETU SWAHA HUNG.**

HUNG: The root of the Kamaguna (the higher sense offerings); if I offer to the Divine Ones, the Chakra and the wish fulfilling Mani

jewel; the exquisitely beautiful queen and the good Minister; the sacred elephant; the horse that flies beyond; the General and so on; the seven jewels—then my offerings, both lower and higher are complete: OM SAPTA RATANA PRATITSA SWAHA.

HUNG: If to the Buddha of Limitless Life (Tsepagmed) in whom I take refuge, I want to make the offering of amrita nectar, my body is unworthy and inferior: in my imagination I create the Goddess of the Amrita.

O Buddha of Limitless Life, Tsepagmed, if we make the offering to you, of your mercy on myself and all others, bestow the transcending and ordinary siddhis.

HUNG: To our refuge, the Buddha of Boundless Light, if I want to offer the Torma cake offering, my body is unworthy and inferior: in my imagination I create the Goddess of the Sense-Virtues. If I make this offering to you O Amitabha, on me and all others bestow the transcending and ordinary siddhis ‡

HUNG: To our refuge, the Buddha of Boundless Light if I want to offer the rakta offering, my body is unworthy and inferior: in my imagination I create to Offering Goddess. If I make this offering to you, O Amitabha, of your mercy on me and all others, bestow the siddhis both transcending and ordinary: OM VAJRA PANCHAMRITA BALINGTA RAKTA KHARAM KHAHEE ‡

OM you of all the vajra bodies, the form supreme to which even Brahma and Indra cannot be compared; you whose body is like the sky itself: O Body of Dharma to you I bow down and praise you.

AH: O you of all the Vajra Voices, the voice supreme ‡ great, to which even the thunder cannot be compared ‡ sweet, to which even music cannot be compared; you who look with merciful eyes on all: to you in your Celestial Body of perfect bliss I bow down and praise you.

HUNG: O you of all the Vajra minds the Mind supreme; always looking at the weal of all beings; even Brahma and Indra's mind cannot be compared to this kindly mind of yours to your earthly Body of Illusion I bow down and give praise.

OM: In the grip of ignorance in which ever way I have failed in my mind towards Amitabha, I am penitent and recite OM VAJRA SATTVA HUNG ‡

OM: For all the vows of the body that I have broken I am penitent: To your body I bow down and sing praises.

AH: For all the vows of the voice that I have broken I am penitent: To your voice I bow down and sing praises.

HUNG: For all the vows of the mind that I have broken I am penitent
To your mind I bow down and sing praises.

OM HRI SWAHA : VAJRA SATTVA OM : VAJRA SATTVA AH :
VAJRA SATTVA HUNG : E MA HO.

Wondrous is the Buddha Amitabha : and the Greatly Merciful One and the Powerful One of Realisation too. To the Buddhas and the Bodhisattvas numberless, with mind one-pointed, in devotion I pray. Bestow on me the transcending siddhis : By your blessing may I attain the realisation of the Amitabha Buddha.

(Then I become the self-transformed Avalokiteshwara (Chenrezi) of the Great Day (Mercy)).

I am transformed into the white Ruler of the Universe (Lokeshwara—Chenrezi), with one face and four arms. The first pair are folded in namaskara; the lower pair hold a crystal mala rosary and a white lotus. His hair is knotted on the crown of his head. Adorned with jewels and silken robes, he is sitting in the heart of the lotus in the Vajra asana. In my heart, like the figures imagined in the sky, is the Buddha Amitabha in the circle of three, appearing in the Buddha field of the Great Bliss, complete and perfect. In the heart of the Lord Buddha is a HRI letter standing on the moon, and the OM AMI DHEWA HRI mantra-mala is spinning to the right. From it stream lights of many colours: from my head it streams out, covering the heavens with light. To the Victorious Ones of the Ten Directions and all their spiritual sons I make the offering. The blessing comes back from them and is absorbed in me. All the sins and veils of ignorance of all living beings are cleaned and they become the fit vessels worthy to be born in the blessed Buddha-fields of the Great Bliss. All the world and all outer things become the Buddha-fields of the Great Bliss. All beings take on the form of the Buddha Amitabha (Hodpagmed). The Divine Yabyum Protectors and their sons; the Bodhisattvas and the female Bodhisattvas; the Buddha, the Bodhisattvas become the transcending Sangha, saying the Mantra, saving everyone from Samsara. Those with forms and without forms, all living beings whatsoever, have reached the attainment of the Buddha of Boundsless Light.

OM AMI DHEWA HRI (repeat 108 or 1,000 times).

From the mala mantra in my heart the rays are streaming, and from the red HRI letter like an orange mala the light streams from my mouth and enters the mouth of the forms in the sky before me.

In return, the light is again absorbed in the mantra in my heart (opening the lotus of my heart).

After that, from the HRI letter, red in colour, the light again emerges from His navel, like a *mala* rosary and is absorbed into my navel. It is then absorbed into my heart, and the mantra mala begins to spin like a circle of fire; and as it circles the rays of light emerge and stream towards the Western Direction to the blessed Buddha-field of the Great Bliss. They are absorbed in the body of the Buddha Amitabha (Hodpag-med), by this offering, his body, voice, mind and essence become happy. Then from this sacred form of Amitabha, many small and large Buddhas emanate; from his voice emerges the mantra mala and the red HRI letter; from heart—mind the red dorje of the five spokes:

they appear like snowflakes in a snowstorm and are absorbed into myself and the Buddhas in the sky before me, slowly dissolving into us. HRI (Meditate on the dag/dun/ and bumpa mandalas).

In the heart of the Buddhas in the sky before us, in the Bumpa Vase, and in the Buddha in my own heart the red HRI letter is standing on the moon, and the mantra circles round it to the right.

(The Bumpa Vase becomes full of many coloured rainbow lights. Say some mantras of Amitabha (Hodpagmed). Thinking of the Karma Vase, say:).

Into the Karma Bumpa Vase comes a red Tamdin (Hayagriva) carrying a skull mace and a noose. He is standing with one leg bent in the dorthab pose. From his body the amrit is falling like rain, and the Bumpa Vase is filled with the nectar:

OM HAYAGRIVA HUNG PHAT (Repeat this 21 times).

(Here the Zangchod or any other prayer of offering and praise to the Buddhas may be recited.)

In the heart of the Buddhas in the sky, in the Bumpa Vase, and in the Buddha in my own heart, the red HRI letter is standing on the disc of the moon, and the mantras circle round it spinning to the right. Many coloured lights stream from the sins and veils of ignorance of all beings, all their failings and downfalls and evil tendencies as if dew frost had fallen on the ground. From the Divine Beings of the Vase, the nectar falls: imagine the Vase completely full of the nectar. (Repeat the following mantra 21 times):

NAMO RATANA TARYAYA : NAMO BHAGAWATE : AMITABHAYA
TATHAGATAYA : SAMYAKSAMBUDDHAYA TADYATHA : OM
AMITE : AMITODBHAWE : AMITA SOMBHAWE : AMITA VIK-
RANTE : AMITA GAMINI : GAGANA KIHITA KARE SARVA
KLESHA KASHA YOM KARI SWAHA

(Even by reciting this mantra only once the sins and stains of sins of Kalpas are removed. There are limitless benefits and good arising from it. Again, thinking of the Karma Vase, say:)

Into the Karma Vase comes a red Tamdin, carrying a skull mace and a noose. From his body the amrita is falling like rain, and the Bumpa Vase is filled with the nectar.

OM HAYAGRIVA HUNG PHAT (Repeat 21 times)

Make the offerings: OM VAJRA ARGHOM AH HUNG / PADHYOM / PUPPE / DHUPE / ALOKE / GENDHE / NAWEEDEYE / SHABDH.

Borm of the letter ཧྱི ཨྱི HRI is the body of Hayagriva (Tamdin): he is like the sun in colour, burning up all the enemies and hindering spirits. He who shows how to defeat all the army of the Maras—to you O Vira Tamdin, the Brave One, I bow down and give praise.

By the Angry One in the Karma Vase, defeating the hindering spirits all, may the Buddha activity be successfully completed.

(This is the end of prayer-puja written by Chagmed Rinpoche).

Then follows the prayer of the Special Senge Dongchen Yab dang Yum—Lion headed Protectors of Hodpagmed and the Shwamars—in Tibetan).

Mantras can be given if initiated only.

(This is the Prayer of the Offerings, showering great Blessings).

OFFERINGS

To all the Divine Ones of the Buddha-field of the Great Bliss I bow down. Out of the Divine One in my mind emerges the letters RAM YAM KHAM and they purify the tormas with lustral waters, cleansing all the offerings; and of itself the nectar of the transcending knowledge arises: OM AH HUM.

From the sacred dwelling of the Hogmin (Heaven) in the Dharmadhatu, O Dharmakaya Dorje Chang (Vajardhara Buddha) come here. From the Buddha-field of the Western direction, O Bhagawan Buddha Hodpagmed come to this place.

From the RIWO TALA Buddha-field, supremely holy Chenrezig come to this Place. From the sacred dwelling of Changlochen, O Lord of the Secret Teachings Chagna Dorje come here.

From the Buddha-field of No-Returning, all Bodhisattvas, disciples and Arahats come to this place.

From the dwelling place in the South West called the Sri Parvata (Pal Ri), venerated Padma Sambhava come to this place.

From the Place of Dharma, the Buddha-field of the Great Bliss itself, Tulku Minjur Dorje come to this place.

From dwelling in the realisation of the Four Deep Truths away from extremes, Realised One, Karma Chagsmed come to this place. *

From the sacred place on our head, O merciful Tsawi Lama, come to this place,

From the pure place in the Khahchod Land of space, O Mother yidam Vajra Varahi come to this place. *

From the Place of Death called Silwitsal, O Dharmapala together with your consorts come to this place. *

From the sacred dwelling of the Thungchod, hear O Protector Maras, Lion-Faced Father and Mother, come to this place. * Give us the blessing and the siddhis. Come here, share the offerings of the yogis whose vows are pure. Share the offerings of the Senses likewise; be happy. To you in the ecstasy of joy I am making this offering. HUNG. To the Lama, Yidam, and Dharmapala, I am making the offering of the Ganachakra (circle of the Satsangha Assembly).

Be happy and partake of it: to me and all others give the transcending and simple siddhis. All the things we offer in the "Kangtzes", and saying RAM/YAM/KHAM sprinkle the torma purify it. Having cleansed all impurities from the offerings, they become the amrit of the transcending Knowledge. HUNG.

In the great beyond, the always good, in the utter satisfaction; eternally I offer a great cloud of offerings, varied, numberless, covering the heavens, vast; O Supreme Protector of the Buddha-field of the Great Bliss, Nangwathayes (Amitabha), this is my promise to you.

"Lord of Compassion, protector of the people, Maha Bodhisattva Chenrezig—Victorious One, Bearer of the Vajra, great in your power, to both you great ones, I make this promise."

"To the Father and Mother forms, the spiritual sons and their consorts to the Buddhas, the Bodhisattvas numberless; to the Sarvakas, the Solitary Buddhas and the Arahats, and all their circle of the Sangha like an ocean, I make this promise,"

"Protector Mara, the Dark One, Lion-faced Great Mother Sinarama and they who comprehend all action, the Bamro Father and Mother: O all of you who bring all we wish, to you a great ocean, I promise my offerings."

"And having made the prayers as I promised, beautifully, bringing joy, I and all our circle make the offering of all that is good, the virtues: for us bring long life, increase of the wisdom transcending, Grant that we are released from all illnesses and obstacles and untimely death."

May those for whom we make the promise, those who promise, and the things they promise all become one and indivisible in the great Ananda: this too I promise.

(* indicates that the bell may be rung here. A Vajra (dorje) and bell is often held by the officiating Lama.)

Then the purification prayers of penitence:

For whatever in ignorance and suffering from delusion, I have done wrong—failings in my vows of loyalty, downfalls (both in root and branch vows) I will not hide, will not repeat them and before you I am penitent. Having been established on the supreme Path of Purity, bestow on me the immaculately pure siddhi of the Transcending state, where that which we are confessing, and the confessor are both beyond the material: in this higher meditation, auspicious, the penitence is complete.

OM VAJRA SATTVA HUNG.

Offer lights: OM AH HUM. In this sacred mandala of the happiness of the Buddhafield of the Great Bliss, I and others are away from cravings and all Karma that is not good.

“In the sacred Vajra gathering, all of us are placing before you offerings like a cloud, real and imagined, most excellent: whatever we can conceive of in our mind—vast, more and more, and ever increasing. After that, the merit and transcending wisdom offerings we gather together: (the higher Tsogs).”

“By the power of this prayer, in the future at the time of our death: when the delusions of the Bardo State beyond thought appear before our eyes, and we are experiencing the light Void, both Mother and Son, in our minds: then, away from terrors and fears, our feet on the Path of light, we shall be called into the presence of the Buddha Hodpagmed (Amitabha), with all the host of the Bodhisattvas standing behind him. Delivered from the fearsome lands of Samsara and the suffering of the world, there in the Buddha-field full of lotuses we shall be born in the heart of a lotus and start to attain enlightenment. Having realised the Sacred Dharma and achieved the Levels (Bhumis) and the Stages of the Path, we shall have the *darshan* (holy sight) of the Fully Enlightened Buddha, and, in no long time help all sentient beings, vast in numbers, a multitude to attain that bliss; and we shall become that great one who leads them to it. When the wisdom and transcending knowledge arise, by the light of that lamp, all bad Karmas, the two veils of ignorance all darkness will be banished, and all the signs of the Path of Surpassing Purity will increasingly appear. By this clear Lamp of Wisdom we can reach the land of the Buddhas, ever happy.”

(At this point, put the lights into the Mandala circle. Then the plate of offerings and the amrita water is offered (with the following prayer by the atten-

dant): for the Lama: KYE: listen. Look, how beautiful it is, this Saddharma. Never doubt it: The Man of Realisation, the dog, the low-caste fisherman and the pig: all are in essence one. Let your mind meditate on this in ecstasy.

(The Lama, or the one who is saying the prayer, replies:)

The Dharma body of the Sugatas (those liberated ones on the Path of Bliss) is away from all passion and stain: to those who have left all grasping and attachment: to those great beings I bow down.

(Everyone shares the offerings)

PALACE THE LHAGMA OR 'OVERFLOW' OFFERINGS ON A PLATE:

SAY: THESE OFFERINGS WE ARE MAKING TO THE DEITIES WHO TAKE THE SHARE PLATE.

Enjoy these offerings (tormas) and perform your sacred tasks. Remove all the harmful things in the offerings. Perform perfectly and completely the work we have entrusted to you (*throw the lhagma away.*) All the deities of heaven and earth the gods the rakshasas, the mammo spirits, and the khandros; do not forget that deep promise you made to us of old. Partake of this sacred food and this torma cake decorated with jewels. Perform perfectly the yoga work with which we have entrusted you.

(Then, to protect Dharma:)

Jo. All you sacred goddesses guarding the land of Tibet come here and take the water that washes the torma plate. In Tibet and the world, may all be happy: may harvests come; may the rulers be kind; may the State progress; may Dharma increase; and all see, hear and get its realisation.

(The offer the tormas again.)

HUNG: IN THE GREAT ANANDA, BEYOND DUALITY, BEYOND BIRTH AND DEATH: IF WE CAPTURE THE TASTE OF THAT GREAT KNOWLEDGE, THE CONCEPT OF DUALITY DISSOLVES: ALL INNER OBSTACLES AND HINDRANCES ARE NATURALLY PURIFIED. IN THE DHARMADHATU ALL IS VICTORY.

:Hung: Key gags nyis su med pihi long/ yeshe chenpohi to zung pes/ nyis tzin tra gags rangsar dag/ chos kyi yings su nampar gyal/ .

Sharing the Merit:

By this merit, may we become enlightened

Having become enlightened, may we defeat all evils.

Through the endless storm of birth, illness, old age and death

May we help all beings to cross the ocean of the suffering of the worlds.

Tashi Prayers:

May the day be well and the night be well,

And the midday hours bring happiness too ;

May both day and night always be well—

By the blessing of the Triple Gem may all be auspicious.

(This prayer was written by the 14th Karmapa in Tsuphu, Tibet).

Translated by the Gelongma Karma Khechong Palmo, Thrangu Rinpoche,
and Chos Kyi Nyima Tulku in the Dharma Chakra Centre of His
Holiness Karmapa in Rumtek, Sikkim in 1970.

NOTE

THE CHARACTERISTICS OF ROSARIES

KUNGA YONTEN HOCHOTSANG

Various kinds of rosaries are freely used in Tibet by the Lama and laity alike, in ritualistic performances and while saying mantras and prayers. As Buddhism has strongly influenced the ways of Tibetan life, the rosary is adopted as an ornamental article, if we put it in a very loose way.

These, unlike rosaries of other Buddhist countries, drew great attention of the Westerners. An explorer in the sphere of Tibetan Buddhism has written an account of the Tibetan rosaries including mode of telling the beads. But even this lengthy account does not elucidate the truth and his interpretation has strayed away from the point at issue by description of each different type of rosaries are meant for the different gods and deities and even of the Buddhist Sects in Tibet. A peculiar reason was given why a rosary has one hundred and eight beads. The Explorer 1 says, "The rosary contains 108 beads of uniform size. The reason for this special number is alleged to be merely a provision to ensure the repetition of the sacred spell a full hundred times, and the extra beads are added to make up for any omission of beads through absent-mindedness during the telling process or for actual loss of beads by breakage." and adds "This number (108) is perhaps borrowed, like so many other Lamaist fashions, from the Hindus, of whom Vaishnabs possess a rosary with 108 beads." But such information is not available in canonical and non-canonical Buddhist teachings and in Tibetan literature.

The reason for extra eight beads is neither to cover up any omission during telling process of hundred times, nor does it correspond to the rosary of any Hindu deity, whose number of beads might be one hundred and eight. On the contrary the one hundred and eight beads of rosary is essential for the service of 'rGyas-pa' and is applicable to all the gods and deities irrespectively, in Buddhist Tantric practices.

1. A.L. Waddell: The Buddhism of Tibet or Lamaism, London, 1895. See pp. 150-151 & 202-211.

Similarly, the substance and number of beads of a rosary entirely depends on the ritual-services; but not of the gods or deities to whom worship or service is conducted or of the worshipper. Each god or deity is having four different ritual-services which determines the substance and number of beads. The four services are:

- (I) Shi-wa (Zhi-ba, शान्ति)
- (II) Gyas-pa (rGyas-pa, पुष्टि)
- (III) Wang (dBang, वंश)
- (IV) Ngon-chod (mNgon-spyod, अभिचार (हृद्र))

I. In the service of 'Zhi-ba', a rosary of crystal (རྩམ་) or Oyster Shell (རྩམ་) or pearl (རྩམ་) and other white substances are needed and its number of beads is only one hundred and one.

II. In the service of 'rGyas-pa', a rosary of gold (ལྷུ་ལྷུ་) or Silver (རྩམ་) or copper (རྩམ་) or lotus-seed (བུ་ལྷུ་ལྷུ་) is used and one hundred and eight beads are suggested for this service.

III. In the service of 'dBang', the number of beads is usually fifty and for special purpose, a twenty-five-bead rosary is also recommended and the beads of this rosary are made of saffron and any other like fragrant substances.

IV. In the service of 'mNgon-spyod', Raksha or Rudraksha (རྩམ་) or Lungtang (རྩམ་) or human bone (རྩམ་) rosary is used and the number of beads in it is sixty only.

The extract below is given from Kanjur (bKa'-'Gyur) not from Lamaic Scripture.¹

ཤེལ་དང་ཉ་ཕྱེས་ཐུ་དྲིལ་དང་། རྩམ་མ་ནི་དཀར་པོ་ལ་སོགས་གཞན།
 ཞི་བའི་ལས་ལ་བྱད་པར་དུ། ཐྱེང་བ་ཡི་ནི་མཚན་ཉིད་དོ།
 གསེར་དང་དབྱལ་དང་ཟངས་ས་པ། བུ་ལྷུ་ལྷུ་ལྷུ་བྱད་པར་དུ།
 རྩམ་པ་ལ་ནི་ཐྱེང་བ་ཉིད། རྩམ་པར་མཐས་པས་བབྱང་བར་བྱ།

1. A.L. Weddel: The Buddhism of Tibet or Lamaism, London, See pp-204.

བྱར་བྱས་ལ་སོགས་ཏི་སོགས་ཀྱིས། རྩི་ནི་ཐམས་ཅད་ཁྱད་པར་དུ།
 བསྐྱབས་ཤིང་རིལ་བྱ་བྱས་ནས་ནི། དབང་ལ་ཡོངས་སུ་རབ་དུ་བྱགས།
 ཅུ་དྲུག་དང་ལྔ་དང་དང་། དེ་བཞིན་སྐྱེས་པའི་རུས་པ་ཉིད།
 དུག་པོ་འི་ལས་ལ་སྦྱར་བར་བྱ། མངོན་སྟོན་ལ་ནི་ཡོངས་སུ་བྱགས།
 སྐགས་ཀྱི་བསྐྱབ་པ་ལྟ་བུ་ལྟེ། དབང་ལ་དེ་ཡི་ཕྱད་ཉིད་དོ།
 བརྒྱ་སྐག་གཅིག་ནི་ནི་བ་ལ། དེ་བཞིན་རྒྱས་ལ་རྒྱག་པར་བརྒྱད།
 མངོན་སྟོན་ལ་ནི་དུག་ཅ་ཉིད། ཁྱད་པར་དུ་ནི་ལས་ལ་སྦྱར།
 རི་ལྷར་ལས་ཀྱི་ཕྱེ་བྱག་གིས། ཕྱེང་བ་ལ་སོགས་བྱ་བའོ། །

Bo-dhi-tse rosary can be used for any kind of ritual-services and mantras. It is said that “ བོ་དྭ་ཅེས་ནི་ལས་ཀྱན་ཟེད ” Bo-dhi-tse does all the service and function more effectively than the other substances. A similar description of rosaries is available in Sakya Kabum (Sakya bKa’-’bum), Druk Kunchen Kabum (’Brug-kun-mkhyen-bka, bum) and in other texts.

The String

The material and composition of the string is another important factor, normally a string or thread of wool (བལ་) or cotton (རས་) or gold (གཤེར་) is used for tranquillity and prosperity. A string of crow’s feather (བ་རྩག་མུ་) or hair of ass (བོང་ལྱུ་མུ་) or camel (ཇ་མོང་མུ་) or dog (ཕྱི་མུ་) or human hair (ཏར་མུ་) found in the cemetery is supposed to drive out and subdue the evil and the enimes etc. The twisted-string consists of three or nine strands and the inner significance of the string is explained below.

The manner of holding the rosary would be different in a different ritual-service.

I. For ‘Zhi-ba’ service, the rosary is held near the heart (རྩིང་ག་) and the beads are passed between the index finger (མཛུག་མོ་) and the thumb (མཐེན་མོ་).

II. For ‘rGyas-pa’ service, the rosary is held near the navel (རྩི་བ་) and the beads are passed between the middle finger (བྱུང་མོ་) and the thumb.

III. For 'dBang' service, the rosary is held near the genital organ (གམང་གནས་) and the beads are passed between the ring finger (རྒྱ་ལག་) and the thumb.

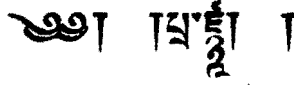
IV. For 'mNgon-spyod' or 'Drag-po' service, the rosary is held near the knee (ལུས་མོ་) while sitting posture is cross-legged (རྒྱལ་གུང་) and the beads are passed between the little finger (མཐུ་ཚུང་) and the thumb.

Symbolic Meaning

The beads of a rosary represents the Dachampa (*dGra-bcom-pa*, མདྲུང་པ་). The first part of Dozin (mDo-'zin, the union holder), the roundish shape represents the Dharmakaya (ཆོས་ཀྱི་ལྷ་) and second part which is in the form of a stupa (mCHod-rten) symbolises the Dharmadhatu (ཆོས་ཀྱི་དབྱིངས་). Three-twisted-string represents the Trikayas (རྩ་གསུམ་), that is, Dharmakaya (ཆོས་ཀྱི་ལྷ་), Sambhogakaya (ཐོང་ས་ལྷ་རྒྱུ་རྒྱུ་གསལ་པའི་ལྷ་) and Nirmanakaya (སྤྱལ་ལྷ་). The nine-twisted-string represents the Vajradhara (རྡོ་རྗེ་འཆང་) and eight Bodhisattavas, namely, Jampal Shonnur Gyurpa (འཇམ་དཔལ་གཤོན་རུང་རུང་པ་, མཚུ་ལྷོ་ཁྱུ་མཱ་ར་ལྷ་ཐུ་), Chakna-Dorje (ཕྱག་རྡོ་རྗེ་, འཇམ་ལྷ་མོ་), Chen-res-zig (ཐུན་རེ་སྤྱི་གཤིག་པ་, འཇམ་ལྷོ་མོ་), Sayinyingpo (སའི་ཡིང་པོ་, མི་མཁན་པོ་) Dibpathumchednampaselwa (ཐུའ་པ་ཐམས་ཅད་རྒྱལ་པར་སེལ་པ་, སྤོང་ལྷ་མོ་འཇམ་ལྷ་མོ་), Namkhyei Nyingpo (ནམ་མཁའི་ཡིང་པོ་, མཁའ་མཁའ་མོ་) Jampa (འཇམ་པ་, མཁའ་མོ་) and Kundu Zangpo (ཀུན་ཏུ་ཡམང་པོ་, སྤོང་ལྷ་མོ་).

As a believer in Tantra, I have given here only a general introduction, with a view to provide more authentic information to the readers. For detailed, information one should study the "rGyud" (Tantra) and its commentaries therein. Austin Waddell's treatise on this subject suffers from shortcomings which I have modestly attempted to reveal.

SOME PUBLICATIONS
FROM
NAMGYAL INSTITUTE OF TIBETOLOGY



PRAJNA or the famous Sanskrit-Tibetan Thesaurus-cum-Grammar was compiled by Tenzing Gyaltsen, a Khampa scholar educated in Nyingma and Sakya school of Derge, in 1771 A.C. Though this book was preserved in xylograph few copies of the block-prints are found outside Tibet. The lexicon portions are now presented in modern format with Tibetan words in Tibetan script and Sanskrit words in Sanskrit script with an elaborate foreword by Professor Nalinaksha Dutt.

October 1961.



The entire xylograph (637 pp: 21 inches x 4 inches) containing both lexicon and grammar parts is now presented by offset (photo-mechanic); most clear reproduction of any Tibetan xylograph ever made anywhere. A table of typographical errors etc., found in the original (xylograph), compiled by late lamented Gegan Palden Gyaltsen (Mentsikhang: Lhasa and Enchay : Gangtok) makes the present publication an improvement upon the original.

November 1962.

AN
ART BOOK
FROM
NAMGYAL INSTITUTE OF TIBETOLOGY

༄༅ ། རྒྱལ་ལྷུང་མཚོག་གཉིས་ ། །

RGYAN-DRUG MCHOG-GNYIS (Six Ornaments and Two Excellents) reproduces ancient scrolls (1670 A.C.) depicting Buddha, Nagarjuna, Aryadeva, Asanga, Vasubandhu, Dinnaga, Dharmakirti, Gunaprabha, and Sakyaprabha; reproductions are as per originals today after 300 years of display and worship with no attempts at restoration or retouching. The exposition in English presents the iconographical niceties and the theme of the paintings, namely, the Mahayana philosophy; the treatment is designed to meet also the needs of the general reader with an interest in Trans-Himalayan art or Mahayana. A glossary in Sanskrit-Tibetan, a key to place names and a note on source material are appended. Illustrated with five colour plates and thirteen monochromes.

April, 1962.

Price per copy Rupees Five

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

The Institute is an autonomous institute administered by a Governing Body.

President of the Governing Body—The Chogyal of Sikkim

Director—Dr. A.M. D'Rozario, Ph.D. (Cantab)

Assistant Director—Tashi Densapa, M.A., M.S. (Washington)

Research & Technical Staff:—

Ven Dodrup Rinpoche—Learned Lama specialises in Tantra

Khenpo Lhodo Zangpo—Learned Lama specialises in Logic & Administration

Rechung Rinpoche—Research Officer

B. Ghosh—Librarian and Research Assistant (General)

Kunga Yonten Hochotsang—Research Assistant (Tibetan)

Tshering T. Bhutia—Microfilm Assistant

Jampayeshe Lama—Assistant

Kalsang Lama—Tibetan Librarian

