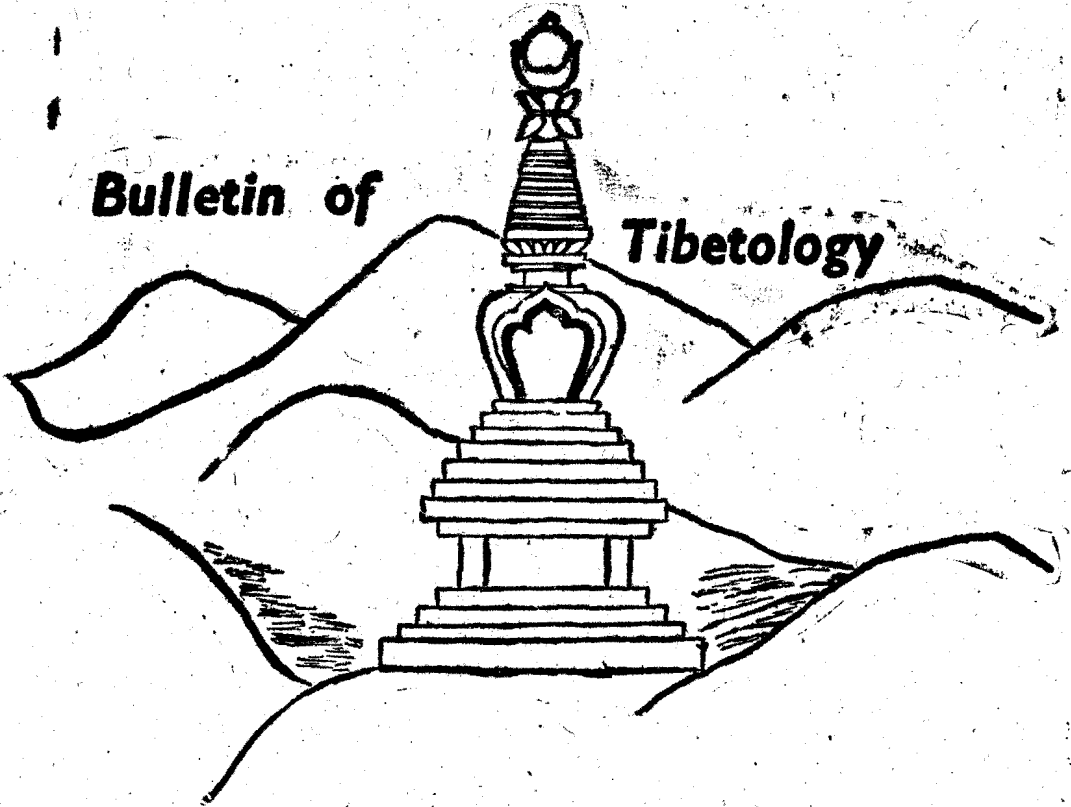


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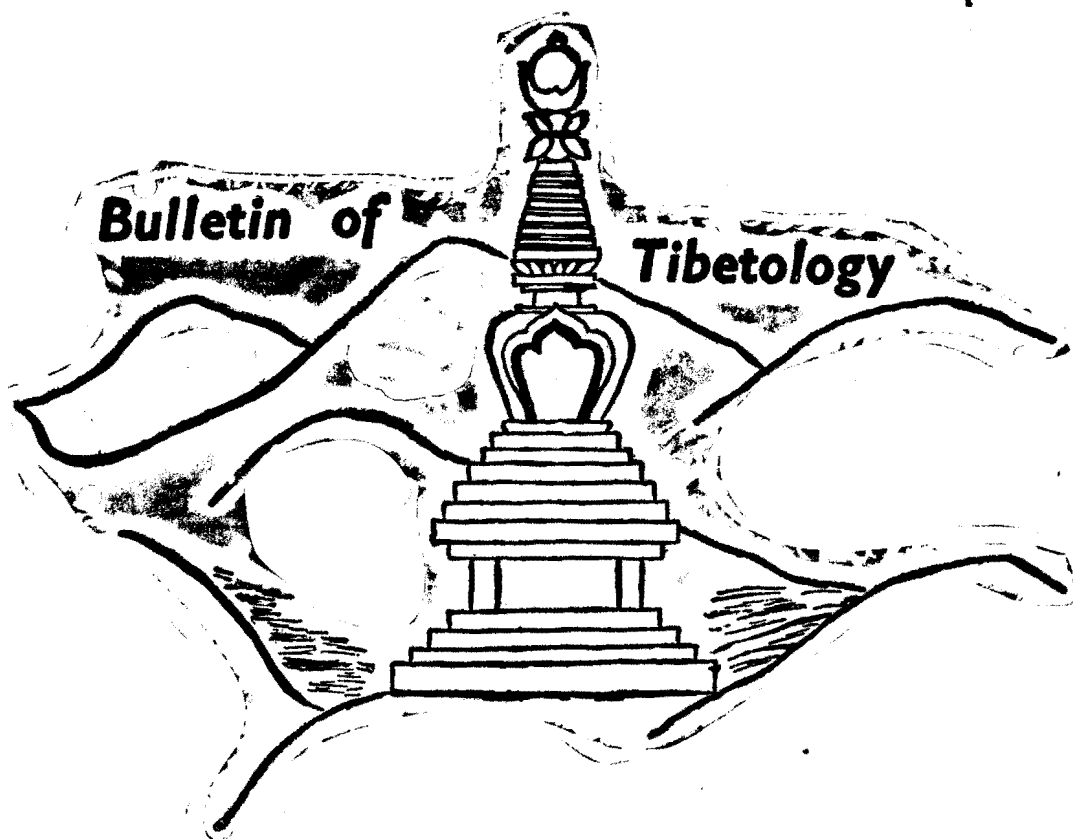
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NAMGYAL INSTITUTE OF TIBETOLOGY
GANGTOK, SIKKIM.

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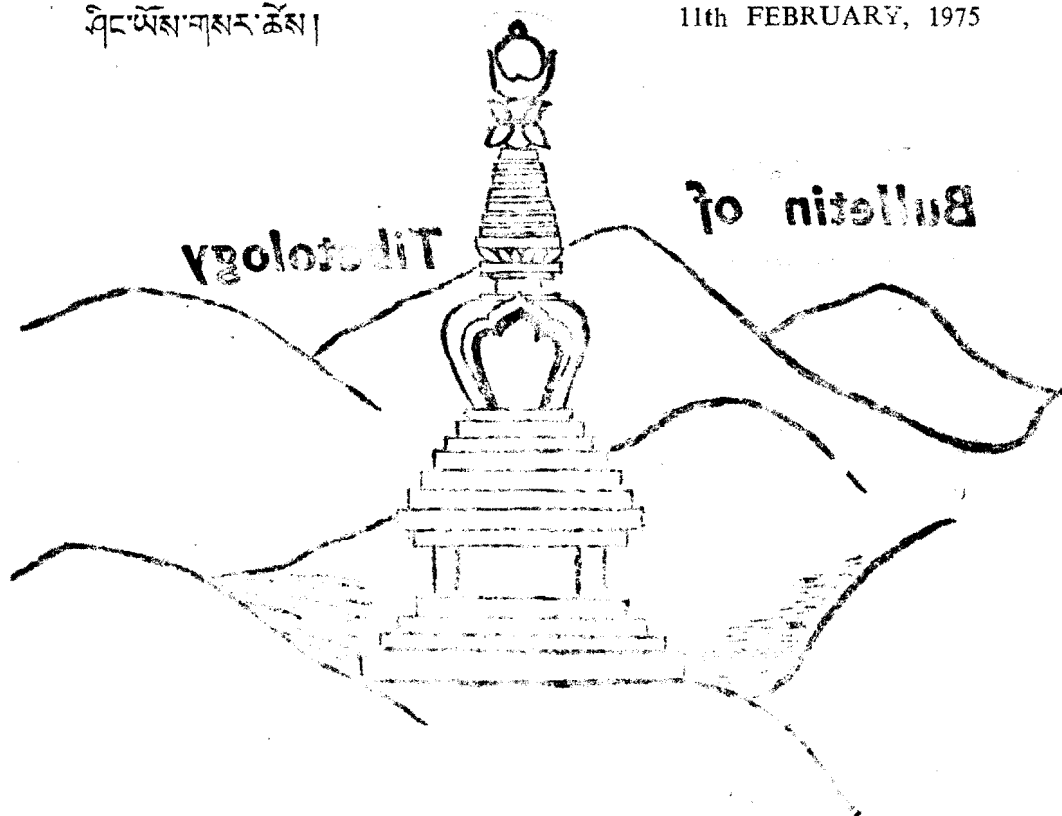
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THE TEMPTATION OF THE BUDDHA

A Preliminary Comparison of some Chinese versions of an episode in the life of the Buddha

Valentina Stache-Rosen

Almost all the biographies of the Buddha relate that Mara, the Evil-one, attempted in vain to disturb the Buddha, either before or after he obtained enlightenment. The accounts, however, vary in many respects. Mara, regarded as the personification of death in some of the texts ¹⁾ is the same as the god of love, Kama, in Acvaghosha's *Buddhacarita*. ²⁾ The ways in which Mara tries to influence the Bodhisattva are manifold. He fights him with his army of demons or sends his daughters to seduce him. He offers him his kingdom and his rank, or tells him that he could prevent a horrible war by becoming king and ruling wisely and justly. He brings bad news from Kapilavastu and asks the Bodhisattva to return to his hometown and set matters right, or he tells him to enjoy life and its pleasures. ³⁾

The attitude of the gods also differs. They are generally neutral and offer flowers to the Bodhisattva after he has emerged victorious from the struggle. In the account given in the Pali *Nidanakatha* ⁴⁾, Sakka (Indra) and Brahma take sides with the Bodhisattva, Sakka blowing a conch and Brahma holding a white umbrella, while a Naga praised the Bodhisattva. When, however, Mara's army advanced, they all ran away. Sakka stood at the end of the world, Brahma returned to the Brahmaloka and the Naga lay down in his palace, covering his face with his hands. According to the T 193 *Fo-pen-shing-ching*, Indra, riding on his elephant Airavata and Varuna, the god of the waters, are generals in Mara's army, and the god An-hsiang (peaceful omen-Shiva), the chief of the evil spirits is the first to turn round and flee. ⁵⁾ This is all the more surprising, as the same text relates that all the gods came to protect and venerate the Bodhisattva when he was born. ⁶⁾ The fourheaded god An-hsiang for instance, was riding on a bull and took an umbrella to protect the newly born child, and Yama came to venerate him after having dismissed his prisoners from hell.

In some instances Mara's weapons are bows and arrows, swords and spears, in others he throws hot coals, ashes, sand and mud at his adversary or hurls rocks and trees at him, or he fights with a number of bad qualities such as passion, delusion and the like, which the Bodhisattva overcomes with their opposites.

In Rockhill's *Life of the Buddha*, which is based on the Tibetan *Dulva*, the account of the temptation is as follows: "Then Mara, the Evil-one, went to him and said: 'Devadatta has subdued Kapilavastu; he has seized the palace and has crushed the Sakyas. Why stay you here?' He caused apparitions of Yasodhara, of Mrigadja, and of Gopa, of Devadatta and of the Sakyas who had escaped to appear before him, but the Bodhisattva remained unmoved. Then Mara reasoned with him, saying that it was impossible to find enlightenment; but all to no purpose. After that he called his three daughters, De ire, Pleasure and Delight, and they tried all their allurements, but in vain; the Bodhisattva changed them into old hags. All the Evil-one's devices were unable to affect the Bodhisattva, and, seeing this, the devas of the pure abode and all the gods showered down flowers on the conqueror (Djina); and sang songs of victory." 7)

Some of the versions of this episode from Pali and Sanskrit sources have already been compared with each other by E. Windisch in his book *Mara and Buddha*. A few Chinese texts will be analysed below. These texts may be grouped together into five groups.

The first group comprises T 99 *Tsa-a-han*, the complete *Samyuktagama* and T 100 *Pie-yi Tsa-a-han*, an incomplete *Samyuktagama*. The temptation of the Buddha of these two texts may be compared with the Pali *Samyutta Nikaya* version, with which they agree in *artha* (sense) with only a few divergencies in *vyanjana* (wording). As will be seen below, parts of a version from the Pali *Suttanipata*, the *Padhanasutta*, are incorporated in these texts.

The second group consists of T 1450 *Ken-pen-shou-i-ch' ich-yu-pu-p'i-uai-yeh*, the *Vinaya of the Mulasarvastivadins* and T 191 *Fu-shuo-chung-hsu-ma-ha-ti-ching*, *Samadattamaharajasutra*. The latter text begins with the appearance of the world at the commencement of a kalpa and ends with the Buddha's visit to Kapilavastu. This text agrees on the whole with the account given in Rockhill's *Life of the Buddha*. Apart from the fact that in T 191 the three women who attempt to seduce the Bodhisattva are created by Mara, whereas they are his daughters in T 1450 and that the latter text is more detailed at the end, the two texts agree.

Two Chinese texts make up the third group. T 184 *Hsiuhsing-peu-ch'i-ching* and T 185 *Fu-shuo-t' ai-tzu-shui-ying-pen-ch'i-ching*, two biographies of the Buddha translated in 197 A.D. and between 222 and 286 respectively. T 184 is said to have been brought from Kapilavastu by the monk Tan8-kuo. 9)

The more elaborate versions of the episode in question have been grouped together in group four and five. Group four comprises

the *Buddhacarita*, T 189 *Kuo-ch'u-shien-tsai-yin-kyo-chin*, *Atitapratyutpan-nahausutra* and T 193 *Fo-pen-hsing-ching*, *Buddhapurvacaryasutra*. These texts have some features in common and diverge on others.

9) In Group five we find the longest and most detailed accounts of the temptation. The texts belonging to this group are the *Lalitavistara*, T 190 *Fo-pen-ching-ch'i-ching* and T 186 *P'u-yao-ching*. T 190 has been translated by S. Beal as the *Romantic History of Sakya Buddha*. 10) Some of the features of this group not found in the other versions are that Mara has thirty-two dreams foreboding disaster, and that a thousand sons of Mara's are mentioned, 500 of whom side with the Bodhisattva, 500 against him.

According to E. Windisch, who compared several Pali and Sanskrit versions of the Buddha's temptation by Mara, the *Paddhanasutta* of the Pali *Suttanipata*, parts of which are found in Sanskrit in the *Lalitavistara*, in Chapter XVIII, belong to the earliest strata of the legend. 11 This sutta tells us that Mara visited the Bodhisattva while he was doing penance on the banks of the river Neranjara shortly before obtaining enlightenment. Mara remarked that the Bodhisattva is extremely weak and said it would be better to do good works and perform sacrifices. The Bodhisattva replied that his mind gets more tranquil when the flesh is wasting away. He referred to Mara's tenfold army: 1) the lusts, 2) aversion, 3) hunger and thirst, 4) craving, 5) sloth and indolence, 6) cowardice, 7) doubt, 8) hypocrisy and stupidity, 9) gains, fame honour and glory falsely obtained, and 10) the lauding of oneself and the contemning of others. He said he would fight this army and train disciples. Mara thereupon went away like a crow who thought he had found a lump of fat and discovered it was but a stone. 12)

A more elaborate version of this episode is found in the *Marasamyutta* of the *Samyuttanikaya* of the Pali canon. E. Windisch traced parallels to the Pali verses in Chapter XXIV of the *Lalitavistara*. 13) The Chinese texts of the *Samyuktagama* T 99 and T 100 agree with the Pali. According to these three texts, Mara approached the Buddha shortly after he had obtained enlightenment and asked him why he dwells alone, not seeking the company of men. The Buddha answered that he is free from attachment and has found peace. Mara thereupon advised the Buddha not to teach his doctrine to others, but the Buddha refused to do so. In the Pali version, a rather lame simile follows, which seems out of place. 14) Just like a crab, whose limbs have been cut by boys and girls, is unable to crawl back to the pond it lives in, so Mara is unable to attack the Buddha, as he has himself cut all cravings. This simile is not found in the Chinese *Samyuktagama*, T 99 and T 100. The episode ends with a verse already found in the *Padhmasutta*: "The crow hovered round the rock that look like (a lump of) fat. Do we here

find something soft, is it something sweet?' Having obtained nothing sweet there, the crow went away from that spot. Just like the crow approaching the rock, being disgusted, we shall go away from Gotama." 15) The Chinese verses say: "A white stone looked like hard fat. A bird who did not realise this wanted to eat this fat. He did not get anything to eat and hurt its beak. As he returned without getting anything to eat, thus do I return without having obtained my aim."

In all the three texts it is said that Mara's three daughters approached their father and offered to seduce the Buddha. Mara doubted whether this would be possible. The three daughters Rati, Arati and Tanha went to the Buddha, but he paid no attention to them. Thereupon they each took the form of a hundred women of different ages, but to no avail. Each of the three daughters in turn approached the Buddha. Tanha asked him why he stayed alone and did not make friends with people in the village. The Buddha answered that he had found peace after the vanquishing Mara's hosts. Arati then enquired how the Buddha made it possible to cross not only five streams, but also the sixth, thus reaching the other shore of desire.¹⁶⁾ The Buddha's answer was that his body as well as his mind were at peace. Finally Raga stated that many people would be released by the Tathagata's doctrine, and the Buddha confirmed this.

The three daughters then joined their father who told them that it was foolish to attempt to split a rock with stalks of flowers, to dig up a mountain with the fingernails or to eat iron. The Chinese verses add that it was as if they had wanted to catch the wind in a net or push down the moon or empty the ocean with their hands or blow down the Himalayas.

Group II is made up of T 1451 the *Vinaya of the Mulasarvastivādins* and T 191. These two texts tell us that the Bodhisattva was seated under the Bodhitree. Mara had two banners, one which moved when a happy event was to take place, and the other when some misfortune was at hand. The latter flag moving violently, Mara took the shape of a messenger and approached the Bodhisattva with news from Kapilavastu, saying that Devadatta had entered his palace, violated the women and killed the Sakyas.¹⁷⁾ The Bodhisattva was affected by these tidings, and three evil thoughts of desire, ill-will and violence arose in him. He realised that these thoughts were due to Mara and he caused thoughts of renunciation, good will and non-violence to arise in him. These two versions are the only ones discussed here in which Mara's attempts to sway the Bodhisattva from his path have any effect, albeit a temporary one.

Mara then enquired why the Bodhisattva was sitting under the Bodhitree. The Bodhisattva answered that he wanted to obtain enlighten-

ment. He told Mara that he had sacrificed his possessions, life and limbs through countless kalpas, whereas he, Mara, had obtained his rank because of some good deed done in a previous existence.¹⁸) Mara replied that the Bodhisattva was witness to the good deeds done by him, but that nobody would testify to the Bodhisattva's countless sacrifices. The Bodhisattva then touched the earth, and the spirit of the earth appeared as witness for the Bodhisattva.

T 1451 continues by referring to Mara's three daughters, whereas according to T 191 Mara created three beautiful, bashful young women. These three women, Mara's daughters and his creations, attempted to disturb the Bodhisattva and were turned into old women. Mara then attacked the Bodhisattva with his 36 divisions of troops of demons and wild animals. The Bodhisattva entered into the meditation of compassion. The account of T 191 is somewhat shorter than that of T 1450. According to the former text, a god of the pure abode created an umbrella and protected the Bodhisattva from all the missiles hurled at him and turned them into all kinds of flowers. The Bodhisattva then performed miracles, sitting, standing and walking in the air and issuing water and fire from his body. T 1450 tells us that Mara's weapons were turned into flowers. The earth Mara rained onto his opponent was turned into fragrant substances. A god of the pure abodes then created a canopy of flowers and the venomous insects Mara sent forth could not reach the Bodhisattva. Mara then thought of turning the leaves of the Bodhitree into instruments and causing the wind to blow and produce a horrible sound. The Bodhisattva's meditation was not disturbed. The gods of the pure abodes came down to help, each one took hold of one leaf so that they could not move in the wind. As Mara's army was not yet willing to disperse, the gods united and threw Mara onto a mountain. The Bodhisattva then performed miracles. This last feature is found only in these two versions.¹⁹)

T 181 and 185, *Hsiu-hsing-pen-ch'i-ching* and *Fu-shou t'ai-tzu-shui-ying-pen-ch'i-ching* form the third group. Both versions agree with each other literally. The Bodhisattva was sitting under the Bodhitree and a light from the spot between his eye-brows entered Mara's palace and frightened him. Mara's son Sumati warned his father not to fight the Bodhisattva, whose conduct was pure, but Mara did not listen. His daughters offered to seduce the Bodhisattva. Together with 500 attendants they went to the Bodhitree, playing the lute and singing and offered their services to the Bodhisattva. He told them: You are like beautifully painted vases full of filth. You do not pay heed to the fact that everything is impermanent and that you will be reborn in the three evil existences. Since innumerable ages I was free from desire and regarded women either as mothers or as elder or younger sisters. Return to your palace and do not again disturb people." With

these words he turned them into old women. Mara grew furious and attacked the Bodhisattva with his host of demons, but they were not able to go near him. The Bodhisattva then spoke some verses in which he said that he had served the Buddhas of the past and that he himself would become the Buddha Sakyamuni. Mara's hosts will be vanquished and his son will beg forgiveness.

The three texts of group IV are the *Buddhacarita*, T 189 *Kuo-ch'u-shien-tsai-yin-kuo-chin*, and T 193 *Fo-pen-shing-ching*. The latter text is a Buddha biography in verse. The *Li-tai-san-jco-chi*, T 2034, a catalogue of Buddhist scriptures written in 597 A.D. says of this work on p. 89 c: "Some say this work has been composed by Ashvaghoṣa." This remark is also found in Bagchi's *Le-Canon bouddhique en Chine* 20), whereas Nanjo says the author of this work is unknown. 21) This must be the case, as it is highly improbable that Ashvaghoṣa should have written two Buddha biographies in verse. The *Buddhacarita* and T 193 have, however, many verses in common.

In T 189 two sisters of Mara appear, Megha and Kali, who are also mentioned in *Buddhacarita* XIII, 49:

*strau meghakalau tu kapalahasta
kartum maharshah kila cittanoham
babhama ba traniyatam na tasyau
calatmano buddhirivagamesu*

The translation of this verse by E.S. Johnson is as follows: "But a woman, black as a cloud, with a skull in her hand, - wandered about there unrestrainedly and did not remain still, with the intention of deluding the great seer's heart, and resembling the intelligence of a man of inconstant mind wandering uncertainly among the various sacred traditions." In a footnote Johnson refers to the Chinese text, in which Meghakali is taken as a proper name. As Meghakalau is dual, two women must be meant. In T 191 Mara creates a woman black as a cloud, who wandered about aimlessly. 22)

T 193 has a feature not found in any of the other texts- Indra, Varuna, Siva and other gods fight in Mara's army. The Bodhisattva's and Mara's weapons are good and bad qualities respectively. The *Buddhacarita* on the other hand is the only text which mentions three sons of Mara, Vibhrama, Harsha and Darpa. It also states very clearly that Mara is the same as the god of love, Kama:

*yam kamadevam pravadanti loka citrayudham pusparam tatthaiva
kamapracaradhipatih tam eva moksadvisham maram udeharenti*

Him, whom in the world they call the god of love, him of the bright weapon and also the flower arrowed, that same one as the monarch

of activities of the passions and the enemy of liberation they style Mara.”
23) This character of Mara's is also implied in T 193, where the five flower arrows of Mara are mentioned.

According to the *Buddhacarita* and T 189, the Bodhisattva was meditating under the Bodhitree. Mara was depressed, and three sons in *Buddhacarita*, one only called Sha-to in 189 asked their father why this was so. Mara told them the reason. Sha-to advised his father not to fight the Bodhisattva. In both texts, Mara reminded the Bodhisattva that he belonged to the kshatriya caste and that it was not fitting that he should become a mendicant. As the Bodhisattva paid no heed to these words, Mara discharged an arrow, but much to his consternation this too had no effect. In the *Buddhacarita*, Mara's three daughters are only briefly mentioned, whereas T 189 says they talked to the Bodhisattva and were turned into old women. Mara then offered his palace and his rank to the Bodhisattva. The Bodhisattva was not interested in this offer and called the earth as witness for his merits. The spirit of the earth testified for the Bodhisattva, offered flowers and disappeared. Both texts have a detailed description of the demons fighting in Mara's army and their attack on the Bodhisattva, both mention gods and men, nagas and spirits who were angry with Mara. T 189 says blood oozed from their pores. The gods of the pure abodes according to T 189 assisted the Bodhisattva, whereas the *Buddhacarita* says : “The gods of the pure abodes developed compassion in their minds, but were untouched by anger because they were freed from all passions.” (24) The episode concludes alike in both texts : an invisible spirits in the sky admonished Mara to desist, and Mara finally turned away vanquished.

The summary of T 193 is as follows : When the Bodhisattva meditated under the Bodhitree, the earth shook and Mara asked his minister what the meaning of the earthquake was. The minister informed him that the oldest son of kind Suddhodana was about to obtain enlightenment. Mara's daughters asked their father why he was depressed, and he told them the reason and asked them to hinder the saint. They attempted to seduce the Bodhisattva and were turned into old women. Mara then called his army and mounted a splendid chariot. He went to the Bodhisattva and asked him to enjoy life and rule as a king. The Bodhisattva remained calm, even when an arrow was shot at him. Mara then decided to fight. Indra, who carried a thunderbolt and had a thousand eyes on his body mounted his elephant Airavata. He was followed by silver chariots drawn by white horses and white nagas. The god of the waters, Varuna, rode a golden chariot drawn by a thousand noble lions. Vaisnavana led a host of yakshas, gods and demon, on various mounts. Lions, peacocks, tigers, donkeys, camel and horses assembled. Some rode on nagas and spit fire, others had animal heads and horrid shapes, they all were armed with various weapons and making horrible noises,

they attacked the Bodhisattva, who remained calm and caused flowers to fall. Mara then created a woman like a black cloud to confuse the Bodhisattva. A god asked Mara to desist, whereupon Mara grew more furious and hurled the fire of desire against the Bodhisattva, who created rain clouds to put out the fire. The god An-hsiang, the greatest of the spirits, (Shiva), withdrew. Mara brought forth anger and hatred and the whole world was full of venomous snakes. By meditating on compassion, the snakes were destroyed by the Bodhisattva. Mara brought forth delusion, but the Bodhisattva withstood. Mara shot the arrow of infatuation and created a naga. The Bodhisattva shot the arrow, "compassion" and created a garuda, which destroyed the naga,. Mara shot with the weapon "pride" and created an elephant. The Bodhisattva shot with the ten powers ²⁵) and created a lion which chased the elephant. Mara shot with the weapon "lies" and created wind. The Bodhisattva shot with truth and created a mountain. Mara shot with avarice and created fog. The Bodhisattva shot with liberality and created a raincloud so that the fog disappeared. Mara shot drowsiness and created a cloud, the Bodhisattva shot the five purities ²⁶) and created a breeze which dispelled the cloud. Mara shot wrong views and created darkness which enveloped the world. The Bodhisattva shot right views and created a sun which illuminated the world. The Bodhisattva donned the armour of patience and put the foot of discipline firm onto the earth, he adorned himself with the jewels of energy and meditation and took the bow "compassion" and the arrow "brahmic state" from the quiver "mind" and he obtained victory. The gods of the pure abodes advised Mara to desist. It might be possible, they said, to deprive all beings of their own nature, but not to hinder the Bodhisattva's course. The account ends with the calling of the earth as witness to the Bodhisattva's good deeds and the final defeat of Mara.

The last group consists of the *Lalitavistara* (LV) Chapter XXI, T 190 *Fo-pen-hsing-ch'i-ching*, which has been translated by S. Beal under the title *The Romantic History of Sakya Buddha* and T 186 *Pu-yao-ching*. Beal began to translate the latter text too, but he found the text so corrupt and imperfect and the style of the composition so inflated that he gave up the task.²⁷) The episode of the Buddha's temptation according to these three texts is as follows: T 186, LV and T 190 say that the Bodhisattva sent a ray into Mara's palace and that Mara had 32 dream foreboding evil. He called his adherents together and told them of his dreams, and of a voice he had heard telling him of the Bodhisattva who would obtain enlightenment. A son called Shresthi in T 190 and Sathavaha in LV and T 186 enquired why his father looked so pale and worried and he advised him not to fight. T 190 relates that the Bodhisattva approached an Amra tree. The gods, wishing to indicate the proper Bodhitree, hung garlands on it. A Yaksha deputed another Yaksha, Red-eyes, to warn Mara. Mara ordered the Yakshas to hinder the Bodhi-

sattva going to the right tree. The Yakshas and the guardian spirit of the wood praised the Bodhi:attva. Mara approached the Bodhitree and asked the Bodhisattva to go to some other place, which the Bodhisattva refused to do. Mara took the shape of a messenger bringing letters from Kapilavastu, informing the Bodhisattva that Devadatta had usurped the government and imprisoned Siddhodana. The Bodhisattva remained firm and the tree spirits venerated him. LV, T 186 and T 190 continue by relating the conversation between Mara, his minister and his sons, 500 of whom took sides with the Bodhisattva, dissuading their father from attacking, while 500 others urged him on. In the following passage, the three accounts again diverge. T 186 says that Mara sent his four daughters to seduce the Bodhisattva, while T 190 mentions Mara's female attendants, who were deputed by Mara to this end, and later he sent his three daughters. LV mentions daughters of Mara without giving their number.²⁸) On their father's instigation, they attempted to seduce the Bodhisattva, and their father scolded them for being unable to do so. According to T 190, when the women saw that the Bodhisattva was not to be moved, they went away wishing him success, while according to T 186 they are turned into old women. The account continues by Mara asking the Bodhisattva once more to leave the Bodhitree and enjoy life and when Mara saw this did not impress the Bodhisattva, he told him he would be able to prevent a terrible war by righteous government. Mara then rushed at the Bodhisattva with his army of demons. The weapons that were thrown turned into flowers. Mara's son Shreshti begged his father to desist, and so did a god of the pure abodes. The gods assisted the Bodhisattva, who emerged victorious from the battle and gained supreme enlightenment. LV too has a long—description of Mara's army followed by discussions between Mara's sons and finally Mara's attack. Mara fought with ten different means, wind, rain, stones, weapons, coal, ash, sand, mud and darkness. Mara, sitting on his elephant Shrimekhala²⁹) fled, returned again and hurled his disc at the Bodhisattva, but he was finally defeated, all his weapons having turned into flowers.

LV then mentions eight tree spirits, while T 186 refers to tree spirits without giving their number. They uttered sixteen benedictions, and the gods of the pure abodes uttered sixteen curses against Mara in LV, eighteen in T 186. The spirits of the Bodhitree also cursed Mara in sixteen manners. In both accounts, LV and T 186 a conversation between the Bodhisattva and Mara follows. A number of these verses agree literally. T 186 ends with verses already found in T 184 and T 185.

As can be seen from the above summaries of some versions of the temptation of the Buddha, there are many different accounts of the same episode. The versions differ from each other in important matters like

the way in which Mara tried to influence the Bodhisattva or the attitude of the gods noted above, or in details, some of which are listed below.

1. a) the temptation takes place before the enlightenment:
T 184, 185, 189, 190, LV, 191, 193, Bc, T 1450
- b) after the enlightenment
SN, MS, T 99, 100
2. a) The Bodhisattva challenges Mara
T 184, 185, 190, LV, T 186
- b) Mara is warned by two banners
T 191, 1450
- c) not mentioned
Bc, Sn, MS
- d) Mara is warned by an earthquake
T 189, 193
- e) Mara has 32 dreams foreboding evil
T 186, LV, T 190
3. Mara's family
 - a) not mentioned
Sn
 - b) three daughters
MS, T 99, 100, 184, 185 (accompanied by 500 attendants)
189, 190 (and female attendants), 193, Bc, T 1450
LV (three daughters are mentioned in a second temptation
after the enlightenment)
 - c) Four daughters
T 186
 - d) One son
T 184, 185, 189
 - e) three sons
Bc
 - f) thousand sons
T 190, LV, T 186
 - g) two sisters
Bc, T 189
4. a) Mara's daughters go to the Bodhisattva on their own accord
MS, T 99, 100, 184, 185
- b) they are sent by their father
T 186, LV, RH of they go with him : T 189, Bc, T 193
- c) they are turned into old women
T 184, 185, 186, 189, 191, 193, 1450

5. Mara's proposals
 - a) The Bodhi-attva should enjoy life
T 193, 190
 - b) He should perform sacrifices
T 193, Bc
 - c) He should live like a khattiya
Bc, T 189, 193, 190
 - d) He should return to Kapilavastu
T 191, 1450
 - e) He should rule in Mara's stead
T 189
 - f) He should prevent a terrible war
T 190
 - g) he should join men, but should not preach
T 99, 100, MS
6. The earth testifies to the Euddha's merits :
T 189, 193, LV

N O T E S

1. See the article Mara in Mahasekera, G.P.: *A Dictionary of Pali proper Names*, London 1960
2. See below, p. 11
3. See below, p. 18 for a detailed list
4. ed. Fausboll, p. 70
5. T 193, p. 77 b
6. T 193, p. 19 b
7. Rockhill, W.S., *The Life of the Buddha and the Early History of his order*, London 1907, p. 31
8. Windisch, E., *Mara und Buddha*, Leipzig 1895
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10. Bodl, S., *The Romantic History of Sakya Buddha, from the Chinese-Sanskrit*, London 1875.
11. Windisch, l.c.p. 1
12. *Suttanipata*, p. 74
13. Windisch, E., *Mara und Buddha*, p. 125
14. This simile is also found in *Majjhima Nikaya*, I, 234
15. S.B.E. Vol. X, p. 72 (ed. Delhi 1965)

16. Edgerton, F., *Buddhist Hybrid Sanskrit Dictionary*, New Haven, 1953 s.v. *ogha* referring to the *Suttanipata* says it is not clear what is meant by the five and six streams. From the Chinese it might seem that the five streams are connected with the five senses, the sixth with mind.
17. According to T 191 he brought a letter from *Suddhodana*, according to T 1450 he came running with a verbal message.
18. In T 191 the *Bodhisattva* seems to refer to *Mara* as a brahmin, p. 950 b line 6.
19. The *Lalitavistara*, Chapter XXII, ed. P.L. Vaidya, Darbhanga 1958 p. 253 (351; 448) states that the Buddha rose in the air to the height of seven palm trees, as the gods expected him to make a sign after the enlightenment. No reason is given in our texts.
20. Bagchi, *Le Canon Bouddhique en Chine*, p. 369
21. Nanjio, B., *A Catalogue of the Chinese Translations of the Buddhist Tripitaka*, Oxford 1883, No. 1323
22. In *Majjhima Nikaya* I, 333 a *Mara* of a previous age, who is *Moggallana* in this age is mentioned. He had a sister, *Kali*, whose son is the *Mara* of the present age.
23. *Buddhacarita*, XIII, 2
24. *Buddhacarita*, XIII, 31
25. The ten powers are : 1) *sthanasthana-jnanabala*, 2) *karmasvakanjanabala*, 3) *dhyānavimokṣasamādhisanāpattijnanabala*, 4) *indriyaparaparajnanabala*, 5) *anādhimuktajñanabala*, 6) *anādhātujñanabala*, 7) *sarvatra gaminipratipattijnanabala*, 8) *purvānivasanusmrtijnanabala*, 9) *cyutyutpattijnanabala*, 10) *astavakṣayajñanabala*. See Waldschmidt, E., *Ein zweites Dasabaiasutra*, Mitteilungen des Instituts für Orientforschung, Band VI, Heft 3, 1958, p. 358.
26. It is not clear what these five purities are.
27. *Sacred Books of the East*, Vol, XIX, p. IX.
28. In *Lalitavistara*, Chapter XXIV, three daughters of *Mara*'s are mentioned who approached the Buddha after the enlightenment.
29. An elephant *Girimekhala* is mentioned in the *Nidanakatha*, p. 72

Abbreviations

(Please refer to Bibliography)

Bc	<i>Buddhacarita</i>
LV	<i>Lalitavistara</i>
MS	<i>Marasamyutta</i>
SBE	<i>Sacred Books of the East</i>
Sn	<i>Suttanipata</i>
SN	<i>Samyutta Nikaya</i>
T	<i>Taisho Daizokyo, Tokyo 1922—33</i>

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T 100 *Pie-yi Tsa-a-han*, an incomplete *Samyuktagama*
T 184 *Hsiu-hsing-pen-ch'i-ching* translated 197 A.D. by Chou Ta-li and Kang Meng-hsiang
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T 186 *Fu-yau-ching* translated 308 A.D. by Dharmarakṣa
T 189 *Kuo-ch'u-hsien-tsai-yin-kuo-ching* (*Atitapratyutpannchetusutra*) translated by Guṇabhadra between 420 and 479 A.D.
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THE STORY OF RUPANANDA FROM BAMIIAN, AFGHANISTAN

As is well known, Afghanistan was an important centre of Buddhism and Buddhist art during the early centuries of the Christian era. Begram, Hadda, Bamiiyan and several other sites have provided abundant material for the study of Buddhist religion and art from the Kushan times to C. seventh-eighth century. Of all the sites, Bamiiyan offers the highest attraction. While the other Buddhist remains have very much crumbled and fallen into ruins, the rock-cut caves of Bamiiyan have still retained in spite of long neglect, vicissitudes and human vandalism much of its old grandeur in the form of many interesting paintings and sculptures.

Bamiiyan, being on the old silk route, was a meeting place of many peoples and cultures, and as such Bamiiyan art shows a commingling of traditions, Indian, Sassanian and Chinese with the native or local styles.

The object of this paper is to offer a new interpretation or identification of a wall painting (Pl. I) from Bamiiyan, (occurring on the niche of the 55m. Buddha) which has been described by Benjamin Rowland as Bodhisattva Maitreya and his Sakti.¹

The main or central figure is seated on an elaborate throne inside a shrine with a domed top. His legs are crossed at the ankles (and not shown interlocked in *yoga*), while the hands are in *vitarkamudra* (the gesture of discussion or teaching). Except for a narrow scarf, he is nude from the waist, though for his lower garment he has an elaborate *dhoti* reaching his ankles. He seems, however, to be endowed with a necklace, and bracelets.

Beside this main figure, stands a female figure beneath a tree. Both these figures show great charm and grace, typical of the classical Gupta style. In describing the beauty of the female figure, Rowland says, "...she vaunts her provocative charms, beside the throne of the great soft-bodied Bodhisattva; entirely nude she bends graciously forward, stretching forth her flower-like hand from-beneath a tree that twists and writhes in a curiously twisting way, the contours of the trunk and the finger like branches suggesting the insinuating curves of the lady in its shade"².....



PLATE 1 (WALL PANTING FROM BAMİYAN)

Rowland identifies the main figure as Bodhisattva Maitreya on the basis of the similarity of the sitting posture and hand gesture of the present figure with those of the countless Bodhisattvas (specially labelled as Bodhisattva Maitreya) in the cave-temple at Lungmen in China.³ Further, Rowland seems to have been led to this belief by his supposition that over the throne, there is a *stupa*, an attribute associated with the future Buddha (Maitreya) and not employed for the Bodhisattvas. Regarding the female figure Rowland does not explain his reasons for describing her as the Sakti of Maitreya.

Rowland's identification, which he calls, however, of a probable nature does not seem to be supported by facts. The main figure here is seated on a throne inside a shrine with a domed top. There is no *stupa* over the throne, as supposed by him. Further, this figure does not hold any other known attribute of Maitreya, such as a nectar vase or a Nagakesara flower. The gandhara or Kushan sculptures of Maitreya are found to hold a nector jug, one of his distinguishing characteristics, which is missing in the present case.

As is being explained below, the present painting seems to illustrate the story of Buddha's teaching to Rupananda or Janapadakalyani on the impermanence of form of beauty, at Jetavana, the grove which was presented by prince Jeta in Sravasti for the use of Buddha and his community.

The story which occurs in the *Dharmnāpala-atthakatha*⁴ tells us that Janapadakalyani possessed great charm and she was very much conscious of it. Finding that her brother (Buddha himself), her husband (Nanda) and other kinsfolk have become monks and her mother has also become a nun, she joined the Buddhist community as a nun. This was, however, not out of her faith in the doctrine but of her love of the kinsfolk. Because she possessed great beauty, she came to be called Rupananda.

One day Buddha said, "Beauty of form is impermanent, involved in suffering, unreal, so likewise are sensation, perception, the aggregate of mental states, consciousness impermanent, involved in suffering."⁵ This led Rupananda to think that if she met Buddha face to face, he would find fault with her beauty. Therefore, she avoided seeing the Master face to face.

Once having heard the nuns praise her brother, i.e. the Buddha, in extravagant phrases, she (Rupananda) made up her mind to go with the other nuns to listen to his instructions without letting herself being seen by Buddha

Buddha, however, come to know through his spiritual vision that Rupananda would come to pay respects to him and thought that it would be good to her if he curbed her pride in her beauty.

When Rupananda came and sat behind the nuns, Buddha created a phantom of a young woman as beautiful as the full moon. Seeing this, Rupananda considered her own beauty as of no consequence. Buddha then transformed the woman into a middle-aged person and through stages ultimately to an old, decrepit woman who had enough sufferings and died in misery. Rupananda's heart became filled with disgust and she could realise the impermanence of her own beauty and 'her mind sprang forth to meditation.'

Buddha said to her, 'Nanda, think not, there is reality in this body. . . It is a city of bones, plastered with flesh and blood, where lodge old age and death and pride and deceit. 6

The present painting does not depict all the details of the story. We do not find in the picture the phantom of any beautiful woman Buddha created to curb the pride of Rupananda, nor do we find here the nuns behind whom, Rupananda took her seat in the congregation. Art is suggestive and it is an accepted fact that the artist need not follow in his work all the details of a story. In conformity to this, the artist of Bamiyan seems to have been selective. To make the point clear the Jetavana in Sravasti, where the Buddha preached the law of impermanence of beauty to Rupananda is suggested by a tree beneath which Rupananda (whom Rowland describes as Bodhisattva Maitreya's Sakti without sufficient reasons) stands. That this female figure probably represents Rupananda is, can be inferred also from the exquisite beauty invested in it by the artist.

Further, the story that Rupananda, who was conscious of her beauty and avoided the Master seeing face to face has been very skilfully depicted, by the artist as he has shown her not in front of Buddha but by his side beneath a tree.

Again, there is hardly any doubt that the main figure is of Buddha, with elongated ears and short hair characteristic of Buddha figures. The only deviations seem to be the ornaments on his body. But it is well known that the concept of crowned and bejewelled Buddha, many examples of which we find in the early medieval period, were perhaps taking shape from now, i.e., c. seventh century to which the present painting can be attributed on stylistic grounds.

From the preceding, it is clear that there is no plausibility in Rowland's suggested identification of the present scene as one of Maitreya and

his Sakti on the other hand, when one considers the details of this painting against the background of the Rupananda story, one feels inclined to hold that the scene depicts Buddha's instructions to Rupananda on the impermanence of the beauty of form.

Though Mahayana Buddhism with Tantrik elements including the worship of female principles developed in different parts of India and Afghanistan, since Asanga's time, i.e., 2nd-3rd century A.D., still Hinayana Buddhism held its sway for a considerable time. The art of Ajanta Bamiyan and of Central Asia till the seventh-eighth century was predominantly of Hinayana inspiration. Hence, there is nothing surprising in finding Hinayana stories depicted in Bamiyan as late as the sixth-seventh century. That Bamiyan was an important stronghold of Hinayana Buddhism during the period in question is evident also from the account of the Chinese pilgrim Hiuen Tsang.

Before we conclude, it may be mentioned that not many representations of the Rupananda story are found. In addition to the present one, there is a fragmentary Amaravati sculpture showing this story as identified by Sivaramamurti.⁷

FOOT NOTES

1. Benjamin Rowland, *Wall - paintings of India, Central Asia and Ceylon* (Boston 1938), pp. 67-69, pl. 13; *Marg* (Bombay, 1971), Vol. xxiv, pp. 36 ff, fig. 13.
2. Benjamin Rowland, *Marg* (Bombay, 1971), Vol. xxiv, pp. 36 and 37.
3. *Ibid.*
4. *Dhammapada-atthakatha*, translated by Burlingame (*Indian Buddhist Legends*), Harvard Oriental Series, Vol.II, pp. 336-339.
5. *Ibid.*
6. *Ibid.*
7. C. Sivaramamurti, *Amaravati Sculptures in the Madras Government Museum* (Madras, 1956), p. 200, pl. xxxi b.

A TRANSLATION OF THE BIOGRAPHY OF THE
MAHASIDDHA INDRABHUTI
WITH NOTES.

Nathan Katz

THE LIFE OF GU.RU. I. NDRA. BHU.TI

1. As for the account of Guru Indrabhuti:
2. In the country of U.rgyan., there were five hundred thousand cities.
3. Two kings ruled them.
4. Indrabhuti ruled the two hundred fifty thousand cities of Sam. bhola.
5. At the same time, King Ja.la.ndra. ruled the two hundred fifty thousand cities of La.ngka.bu.ri.
6. To the king of Sambhola, Indrabhuti, there was a sister, La.kshmi.kara. so-called, who was seven years old.
7. (Lakshmikara) was given to the son of the king of Langkaburi, Jalandra, because of the asking (for her hand).
8. King Indrabhuti gathered all of his ministers, and while they were advising (him) (they said):
9. "Jalandra does not practice Dharma. Except for that, all other things are equal," and, so saying, it was promised to give (Lakshmikara).
10. To a messenger they said: "There is a difference between one who practices Dharma and one who does not practice Dharma. (Nevertheless) we will join families." And they sent him back.
11. After that, in the following year, the son (of Jalandra) came to Sambhola.
12. He met with Lakshmikara, and then departed to his own country.
13. Indrabhuti bestowed and sent many presents of gold, silver, horses, cows, and the like.
14. He (the prince) set out towards his own country, and his father said: "Where is your wife?"
15. "Because the daughter was young, they wouldn't let her go," he said.
16. (The father) said: "That's proper".
17. At that time, Indrabhuti had many wives.
18. Because they all had nothing but frith in the Dharma, the nobility, together with the queens, after requesting from Lama Wa.ba.pa.

- initiation and spiritual instruction, were striving for attainment.
19. When the lady had attained the age of sixteen years, Jalandra sent a message about the method of giving the lady (into marriage).
 20. Since the lady's mind was depressed towards the world, (she) did her siddhi.
 21. While attaining the siddhi of 'earth-discovering', (she) welcomed sweepers and the like.
 22. Those who had gone to heaven are made clear in the lady's own biography.
 23. After that. King Jalandra gave a message to King Indrabhuti with news about the way the lady was doing: "The 'earth-discovering' which has brought about the veneration of the lady is proper. (But) making oneself peaceful and blissful is not proper." he said.
 24. After that, Indrabhuti's thought: "The usefulness of my sister's being born is piling up. To the fact that I am of little benefit to the kingdom, there is great retribution. It is necessary that I give it up and practice Dharma," he thought.
 25. He entrusted the kingdom to his own son and made him attain a good house.
 26. After twelve years, he attained to Mahamudra.
 27. Since the retinue didn't know (about this), the son and the retinue of subjects set out to see (him).
 28. They commenced to open the door of that one (s'house). From the sky, (they heard):
 29. "Do not open the door. I am here," he (Indrabhuti) said.
 30. Hearing this, (they) looked to the sky and they saw that he was dwelling (there).
 31. Then there was born the joy of having attained as much as the first bhumi.
 32. Saluting according to their faith, they sat down to one side.
 33. Having stayed in the sky for seven days, the royal father, to the son and the retinue of subjects, said:
 34. "Thought cannot penetrate the depth and extensiveness of the Dharma."
 35. Together with the retinue of seven hundred people, he went to heaven with this very body.
 36. The account of Guru Indrabhuti is complete.

NOTES ON THE TRANSLATION

2. U.rgyan: Skt. Uddyana. Presently Swat State in the Pakistani Himlayas; also the home of Guru Rinpoche.
4. Sam.bhol.la.: Spelling resembles Sham.bha.la., a mythic Tibetan paradise-realm. Although Sham.bha.la. is usually said to be in the north, Sam.bhol.la. is to the west.
9. "does not practice Dharma": is not a Buddhist.
13. Indrabhuti sends gifts as dowry. It is customary in many Eastern countries to have a two-stage marriage: a betrothal, at which time dowries are paid and the union is often consummated; and a wedding held some time later.
18. "nothing but faith in the Dharma": This implies faith as opposed to experience and direct knowledge. Because of this lack, the wives are seeking the teachings.
18. Lama Wa.ba.pa.: Literally, the one with a goitre.
19. We assume that the wedding took place at this time. This would account for Lakshmikara's depressed state as described in line twenty.
20. "mind was depressed toward the world": Tib. yid. 'byud. This may also be translated as "to renounce".
21. "earth-discovering" siddhi: We do not know just what this siddhi is. However the image of getting in touch with the basic fact of the world is carried through in her acquaintance with the sweepers, who occupy a very low caste position.
22. This topic is discussed in the biography of Lakshmikara, who is also one of the 84 Mahasiddhas. This story now returns to Indrabhuti.
23. Probably Jalandra is upset with Lakshmikara's unorthodox behavior, although he does respect her spiritual accomplishments. In his Hindu kingdom, the idea of a princess (of ksatriya caste) associating with sweepers is quite outrageous.
24. This is the turning-point of Indrabhuti's life, and is a common motif in the lives of the Mahasiddhas. We find similar inspirations in the lives of Ti.lo.pa., Na.ro.pa., and others.
25. "attain a good house": Probably an idiom referring to Indrabhuti's getting the affairs of state in order for the transference of power to his son.

31. "the first bhumi": Tib. sa.dang.po.
32. "sat down to one side": A way of showing respect to an exalted person.
35. "went to heaven in this very body": This refers either to immortality or, more likely, to the siddhi of 'skywalking', which is spontaneously attained in many of these biographies. (Mircea Eliade, in his studies on Shamanism, concludes that references to flying are a way of speaking about ecstasy).

THE TIBETAN TEXT

//gu.ru. i.ndra.bhu.ti'i. lo. rgyus. ni./ yul. u.rgyan. na. grong. khyer.
 'bum. tsho. lnga. yod. de. la. rgyal. po. gnyis. kyis. dbang. byed. de.
 sam. bho. la. grong. khyer. 'bum. tsho. phyed. dang. gsum. i. ndra.
 bhu. tis. dbang. byed./ langka. bu.ri. grong. kher. 'bum. pa. tsho.
 phyed. dang. gsum. la. rgyal. po. dza.landra. dbang. byed. pa. na/
 sam.bho.lai'i rgyal.po. i.ndra.bhu.ti. la. sring.mo. lakshmikara.
 bya. ba. lo. bdun. shig. lon.pa. yod. di./ langka.bu.ri.'i. rgyal.po.
 dzalandra. bu. la. srong. du. btang.ba. las./ rgyal.po. inrdabhu.tis.
 blon. po. kun. bsdu. nas. gros.byas.pa. la./dzalandra. chos. mi. byed.pa.
 tsam. ma. gtogs. gshan. mnyam.pa. yin. zer. nas. btang.bar. chad. nas.
 /pho.nya. la. chos. byed.pa. dang./mì. byed.pa'i. khyad. bar. yod. de.
 gnyen. bya. yis. zer. nas. bzlog.pas./ de'i. phyi. lo. de'i. sras. sam. bho.
 lar. 'ongs. nas./lakshikara. dang. phrad. nas. rgyal.bu.gi. yul. du.
 chas.pa. la./ inndrabhuti. rat. dang. glang.bo. dang. gser. dngul. la.
 sogs. ba'i. skyes.mang.mo. bskur. nas. btang. ngo.// des. rang. gi. yul.
 du. phyin.pa. dang./ phas. chung.ma. ga.re. zer.ba. la./bu.mo chung.
 bas. ma. bskur. byas.bas. de. legs. zer. te. de. tsa. na. rgyal.po. i.ndra.-
 bhu.ti. la. btsun.mo.mang.bo yod.de./ thams.cad. chos. la. dad.pa. sha.
 stag. yod.pas./ lcam. dral. btsun.mo. dang. bcas.pas. bla.ma. wa.ba.pa.
 la. dbang. dang. gdams.pa. shus. nas. sgrub.ba. la. brtson.par. gnas.pa.
 la. lcan. gyis. lo. bcu.drug. lon. nas. dzalandra. shes.pa'i. rgyal.pos.
 pho.nya. btang. nas. clam. byin. tsul. dang./ lcam. gyis. 'khor.ba.la yid.
 'byud. nas. sgrub.ba. mdzad. de. /grub.pa. thob.pas. sa.brnyes. nas
 phyag.dar. pa. sogs. rjes.su. bzung. nas. mkha'. spyod. du. gshigs. pa.
 rnams. lcam. rang.gi. rnam. thar. du. gsal./de.nas. rgyal.po.dzalandras.
 rgyal.po. inndrabhuti. la. lcam. gyis. ji.ltar. mdzad. tshul. kyì. phyin.
 dang. pho.nya. btang./ nga'i. lcam.mos. grub. ba'i. sa. brnyes. pa.
 ni. legs. te. rang. nyi. bde. mdzad.pa. ni. ma. legs. gsung.ngo./ de. nas.
 i.ndra.bhu.ti'i. bsam.pa.la. nga'i. sring.mo. de. skye.ba. don yod.par.
 so. 'dug.// nga. yang. rgyal.srod. don. chung. la. nyes. dmigs. che.ba.
 'di. spangs. ngas. la. chos. byed. dgos. snyam. nas. rang. gi. sras. la.
 rgyal. srid. gtad. de. khang. bzang. gcig. tu. sgrub. pa. mdzad.pas. lo.
 bcu. gnyis. nas. phyag. rgya. chen. po'i. dngos. grub. thob.pa.la 'khor.
 rnams. kyis. ma. shes. nas. sras. dang. 'khor 'bangs. rnams. kyis. bltar.
 phyin. nas. de'i.sgo. dbye.bar. brtsams.pa. dang./ nam.mkha'. nas. sgo.
 ma. dbye./ nga. 'de. na. yod. zer.ba. thos. nas. nam. mkha. 'la. bltas. pas.
 de. rnams. kyis. nam.mkha'. la. bshugs.par. mthong. nas. sa. dang.mo.
 thob.pa. tsam. kyì. dga'. ba. skyes. te. dad. bshin. du. phyag. byas. nas. phy
 bshin. du. phyag. byas. nas. phyogs. gcig. du. 'dug.pa. dang. yab.rgyal.po.
 nam.mkha'. la. shag. bdun. du. bshugs. nas. sras. dang. 'khor. 'bangs.
 rnams. la. zab.pa. dang. rgya. cha. ba'i. chos. bsam. gyis. mi. phrab. pa.
 gsugs. nas./ 'bhor. bdun. brgya. dang. bcas. pa. lus. 'di. nyid. kyis. mkha.
 spyod. du. gshigs. so.// gu.rui.ndra.bhu.ti'i. lo. rgyus. rdzogs. so.//

THE NAMGYAL INSTITUTE OF TIBETOLOGY

A short note on the Namgyal Institute of Tibetology has appeared in the Bulletin of Tibetology, Vol X, No.1. In this note attempt is made to complete or up-date the information.

The Namgyal Institute of Tibetology is a unique contribution to the cause of learning. The word Tibetology means the study of the Chhos (Dharma) and the culture and all arts and sciences associated with Chhos. Chhos has been the energizing force in the spiritual, social and cultural life of the people living in the vast mass of land from the southern slopes of the Himalayas to the northern slopes of the Altai Karakoram and even beyond.

The Foundation Stone of the Institute was laid by His Holiness the Dalai Lama on the 10th February 1957 and the Institute was declared open by the late Prime Minister of India Mr Jawaharlal Nehru on the 1st October, 1958. According to the Charter of Incorporation dated 28th October, 1958 granted by the Chogyal XI, the Institute enjoys the status of an autonomous body with a Governing Council to administer it. It is financed by the Government of Sikkim and the Government of India on a matching basis. The present Chogyal has been the President of the Governing Council from its inception and as a result of his leadership and interest the Institute has grown to its present standing. It has now been listed in International publication like the "World of Learning", the "International Universities Bureau", and the "Organisation for Economic Cooperation and Development".

The building of the Institute is one of the most imposing Monuments in Sikkim. It is a splendend example of Sikkimese architecture by virtue of its pagoda-like tin roofs, painted turquoise. The building was incomplete in so far as the two rear towers consisting of six rooms had yet to be completed. The work of completion of the two rear towers was undertaken in 1971 and completed in the latter half of 1972 and thus has provided much needed space. Further, more staff quarters have been constructed during 1974 on the premises especially for the lower paid staff.

Security arrangements have also been installed in the building to prevent fire and theft.

The Chogyal has empowered the Institute to cover the study of the doctrines of all associated Sects and Schools of Mahayana Buddhism. Consequently under the powers of the Charter the Institute has been

collecting books of all the Sects and has a representative collection of over 30,000 books and treatises in Nyingmapa, Kargyupa, Sakyapa and Gelugpa works. Further some rare Lepcha Manuscripts have been added to the collection. During 1972-73 the Institute acquired manuscripts and xylographs totalling 334 from Mr G. Tharchin and also established a programme of lectures. In 1974 the Institute purchased a total of 132 Tibetan books consisting of 36 xylographs, 35 manuscripts and 61 printed books apart from 109 books for the General Library. Thus this Institute is a unique public establishment under Government auspices anywhere in the Tibetan speaking countries where books of different Sects are being stored and preserved in one repository. As such this Institute may be destined to serve the interests of Chhos in a more lasting manner than perhaps any establishment anywhere in the Mahayana world.

Over the years the technical and administrative full-time staff of the Institute has grown from 3 in 1959 to 17 in 1972 and 19 at present. Furthermore, the present technical strength is 10 as against 5 in 1971 and 7 in 1973. In addition three learned Lamas, Dordup Chen Rimpoché, Lhodo Zangpo and Ngawang Rimpoché are attached to the Institute to advise and act as consultants.

Apart from providing research facilities to scholars interested in the study of Chhos, the learned Lamas and scholars are engaged in research activities, imparting instruction in the Holy Dharma and the teaching of Tibetan language.

The Institute brings out regular publications of its Bulletin of Tibetology. Articles from learned scholars on religion and philosophy figure conspicuously in the issues of the Bulletin. So also there are contributions on linguistics and philosophy, history and social institutions of Tibet and epigraphy and geography. In addition to the Bulletin of Tibetology, some of the other important publications are :-

- (i) Vimsatika Vijnaptimatrata-Siddhi
- (ii) Socha Gyalpo Korzod
- (iii) Melong Del-chen-yan-can-ngag-gi-rol-tshoi Nying-po
- (iv) Rgyan-Drug Mchog-Gnyis (reprinted 1972)

The Institute has a programme of initiating study along a few lines viz (a) Tibetan Medicine, (b) Translation of Tibetan works, (c) Collection of Tibetan works and (d) Tibetan Art.

Apart from these important developments, the Institute awards scholarships to young scholars for full time research work, has initiated a project for the establishment of a Museum and introduced a guide-

system. The Meseum Project is nearing completion and during the year the Institute undertook a programme to reproduce xylograph books of important works from blocks preserved at the Institute and from individuals. These are sold at the counter almost at cost price for the benefit of devotees and others interested.

To help facilitate study, there is a Hostel attached to the Institute where genuine scholars can stay at a small charge.

A. M. D'ROZARIO.

Price Rupees Six

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

**President of the Governing Body—The Chogyal of Sikkim
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Assitant Director —Mr Tashi Densapa, M.A. (USA)—on leave
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**Ven Dodrup Chen Rimpoche — Learned Lama
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Ngawang Rimpoche—Learned Lama
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