THE VIRTUES OF AMITĀBHA

A Tibetan Poem from Dunhuang

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INTRODUCTION

The "sacred dust-heap" of Dunhuang has provided us access to the literary treasures of an otherwise largely lost past. This library of discarded documents from the frontier region where met the Chinese, Tibetan and Central Asian political and cultural spheres contains much that is of interest to political and social historians, to linguists, and to other types of scholars. For us, however, the most interesting documents, dating on the whole to the time of the Tang dynasty, are those which deal with Buddhism, since for example they make accessible Chinese and Tibetan manuscript versions of texts which in many cases are far older than the versions preserved in the printed canons. But even more exciting is the preservation of literature which has otherwise not been preserved at all. The present work is a study of just one such Buddhist text from Dunhuang, a hymn in Tibetan in praise of the Buddha Amitābha. As far as is known, the six manuscripts edited in the present study are all that remains of this ancient poem, at once a valuable source for the language and religious expression of medieval Central Asia and at the same time an expression of a sincere and profound Buddhist piety which vividly resonates even today.

The text was published for the first time several years ago by the Japanese scholar Akamatsu Kōshō 赤松孝章.1 Akamatsu's article was brief, and therefore could not treat the fifty-nine verses in much detail. Thanks to the great kindness of Mr. Akamatsu, however, I obtained copies of the manuscripts of the text and ventured to offer here a somewhat more detailed study. I should emphasize here at the outset my great debt to Mr. Akamatsu, and my gratitude for the help his studies have given me.2

The present introduction contains technical information about the manuscripts of the Praise, as I will conveniently refer to the text, and discussions of its religious and historical context. This will be followed by a version of the reconstructed text in Tibetan with an English translation, detailed notes in the form of a commentary

1 Akamatsu 1987.

2 In addition, I would like to thank John Newman, Satoshi Hiraoka, and Samten Karmay. A few comments kindly offered by Professor Karmay are mentioned in the commentary.
on each verse, and complete transcripts of all the manuscripts. A transcription and translation of another very brief Dunhuang Tibetan manuscript concerned with Amitābha is also included.

Manuscripts

The text presented here is reconstructed from six different manuscripts, none of which contain the complete set of verses. However, since there is considerable overlap it is possible to assert that originally the text consisted of fifty-nine verses, each consisting of four seven-syllable lines. The manuscripts are from the collection of Dunhuang manuscripts in Paris, the collection Pelliot tibétain (P. tib.). There do not seem to be any other manuscripts of the text in other Dunhuang collections, nor is the text known to exist other than at Dunhuang.

Most of the manuscripts contain exclamations to *Amitābha, that is to Amitābha / Amitāyus, after every foot of the poem. These exclamations are evidently intended to be recited after every foot. Whether they are to be considered as an integral part of the text, however, is problematic. If the exclamations are not part of the text proper, we might say that they constitute part of the liturgical instructions for the recitation of the text. From this point of view they may then be similar to instructions in western prayer books such as “Amen,” indicating that this is the proper congregational response. In Tibetan liturgical manuals instructions are often included right in the text. Readers often mark these with red highlighting, and a text which has been used frequently contains this type of notation. The exclamations are discussed in detail below.

The physical descriptions which follow are based on Lalou’s catalogue, Akamatsu’s remarks, and my own examination of the photocopies available to me. Neither Akamatsu nor I were able to examine the actual manuscripts.

1. P. tib. 6:
   Twelve leaves (8.5 × 25.7 cm) in concertina format, evidently incomplete. The whole verse (arbitrarily so named) contains verses 7 to 48 of our text, and on the recto the 9th leaf contains verses 57 to 59. The colophon on this leaf reads: snang ba

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3 Lalou 1939.

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mtha’ yas mishan rdzogs so // dpal gyi shes rab kyi bris ste // zha nas sthan ma.mchis //. This might be rendered: “The [text praising the] names of Amitābha is completed. Written by Dpal gyi shes rab, and having been corrected it is accurate (?)” I do not know of the name of this copyist appearing in other Dunhuang manuscripts. The manuscript is fairly carefully written with some corrections. Why a leaf in the middle of the recto should contain the last two verses of our text is not clear. The manuscript does not contain the evocation to Amita found in other manuscripts after each foot.

In addition to our text the manuscript contains parts of several other texts: Akamatsu has identified the text on the recto of leaves one to eight as a partial Tibetan translation of the Dasheng jingyao yi 大乘經要義 (T. 2817). A partial Tibetan translation of the opening of the Samantabhadracaryā-pranidhānarāja is found on the tenth leaf, a partial Tibetan translation of the opening of the Uṣṇīṣavijayādhārani on the eleventh leaf, and a partial Tibetan translation of the Siddhāparadhārani on the twelfth leaf.

(2)  P. tib. 105: This is a roll of size 25 × 578 cm. In total it contains 421 lines, of which the first four are fragmentary. From the first extant line to the 65th line we find from verse 12 (fragment only) to the end of our text. There is a notation at the end of the text which reads: tshigs kyi bsdus po la a myi da phur gcig ’bod // og ma la gnis ’bod // We might render this as: “One exclaims ‘A myi da phur’ once after the first verse (line?), and twice after the second.” Note that we would expect an imperative verb form (classical box), rather than the classical present ’bod.

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4 He locates the text at T. 2817 (LXXXV) 118a12-b7, and refers to Ueyama 1982. Now see also Ueyama 1985.

5 According to Akamatsu, it corresponds to the text in the Peking edition of the Kanjur, itani 716, rgod, ye 268a2-4 (reprint edition volume 11, 285-3-2-4).

6 According to Akamatsu, it corresponds to Peking 198, zker phyin, chi 191b5-6 (reprint volume 17, 166-5-5-6).

7 According to Akamatsu, it corresponds loosely to Peking 202, rgod, pha 245b2-4 (reprint volume 7,174-3-2-4). See also Lalou 1936, and Sengupta 1974.
The other texts contained in the manuscript are as follows: A complete Tibetan translation of the *Aparimitāyurjñānāsūtra* is written on the 66th to 179th lines. A partial Tibetan translation of the *Vajraśekhara* is found on the 180th to the 214th lines. The *Amoghapāsakhaśraya* is copied on the 215th to 381st lines. A complete Tibetan translation of the *Vajravidāranaḥdārāṇi* is found on the 382nd to 421st lines. The *Amoghapāsakhaśraya* has been edited on the basis of P. tib. 49 and this very manuscript, P. tib. 105, by R. O. Meisezahl. Meisezahl declines to offer a firm date for this Dunhuang manuscript, but notes that the version of the *Amoghapāsakhaśraya* from Dunhuang agrees in title and extent with a text cited in the *Ldan dkar ma* catalogue of the mid-8th century. The *Aparimitāyurjñānāsūtra* is extremely common at Dunhuang, but I refrain from discussing it at this time since I am preparing a study of the text. Suffice it to say that I disagree with Akamatsu's characterization of the sūtra as a Tantric text (*mikkyō kyōten*); I consider it to be a typical mainstream Mahāyāna scripture.

(3)  P. tib. 112.

This is a fragmentary roll 30.5 × 110 cm, of which 100 lines remain. The first to the 32nd lines of this manuscript contain the first to the 14th verses of our text. Before the first verse there is a sentence which reads: de bzhin gahogs pa / snang ba mtha' yas gyi mshan brjod pa' o // legs pa dangongs rgyas gyi zhi gnyon tan thob pa // mdor smos pa //. We may render this: "The Praise of the Names of the Tathāgata Amitābha. The acquisition of the good and the virtues of the buddha field, briefly stated." And despite the fact that the text seems to/ off at verse 14c, a colophon is added which reads: snang ba mtha' yas rdzogs so // gtsang mas bris. We may render this:

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8 Akamatsu identified the extract with the Chinese *Sarvastihastaka-tattvasamgraha*. T. 865 (XVIII) 216b10-23, and this seems to correspond up to line 206 of the manuscript, but the remaining lines seem different. Akamatsu also notes the correspondence in Tibetan, with some differences, with *Peking* 112, 229-1-3-8). The Sanskrit text can now be identified in the edition of the *Sarvastihastaka-tattvasamgraha* of Yamada 1981: 60.17-63.4, corresponding up to line 206 of our manuscript.

9 Akamatsu locates the passage in the *Peking* edition at Jānī 406, rgyud, tsha 608a3-62a1 (reprint volume 8, 286-3-3-287-1-1). This text was edited in Sanskrit by Iwamoto 1937: 7-9.

10 Meisezahl 1962.

"This text concerning] Amitābha is finished. Written by Gtsang ma." This copyist's name is also found on P. tib. 1597, where it is written ban de gtsang ma. The manuscript is not clearly written, and perhaps the paper was overly absorbent.

A Mangalagāthā, which has not been identified in the Kanjur or Tanjur, is written on the 32nd to the 77th lines. The text on lines 77 to 100 has not been identified.

(4) P. tib. 516.

Two leaves in poṭhi-format 8.8 × 27.5 cm, styled A and B. The first verse to the 5th of our text is written on the lower half of the recto and the full verso of 516B, and the 22nd to the 29th on both sides of 516A.

What may be a portion of a few verses from the Sureṇḍravijaya is written on the upper half of the recto of 516B. The verse, however, do not seem to be found in any of the extant versions of the sūtra.9

(5) P. tib. 760.

This is a horizontal roll measuring 25 × 83 cm, containing verses 26 to 51, without anything else on the roll. It is not well written, with da and nga, for example, being more than usually indistinguishable.

(6) P. tib. 761.

Two leaves in poṭhi format, 8.5 × 25.5 cm, called 761 A and B. The right edge of A is missing, probably five or six letters being lost per line. These leaves contain the 30th to the 41st verses.

Title

The title of the text remains unknown. The head title of P. tib. 112 would seem to indicate that de bc’i gshigs pa snang ba mi’ha’ yas gyi mdzes brjod pa is a title, pointing to a hypothetically reconstructed Sanskrit title something like *Tathāgata-/mitābhanāmasamāñjīti. The end title of this same manuscript gives an (abbreviated!) title of snang ba mi’ha’ yas, corresponding simply to *Amitābha. The latter at least looks very much like a generic label rather than a title. P. tib. 6 contains the end title snang ba mi’ha’ yas mdzes, perhaps something like *Amitābha-nāma? I should emphasize here that I do not believe that our text ever had a title in Sanskrit or an Indic language, and I offer the suggested Sanskrit versions merely as a tool to understanding, especially for those who may not be familiar with Tibetan. In the absence of a proper Buddhist technical vocabulary in English, this seems to me the most helpful course at present, despite the methodological questions that the use of Sanskrit might raise.

Anyway, we cannot determine from the available information the correct title of the text, if indeed it ever had a title. I refer to the text as the Praise merely because empirically that is what it can be determined to be.

Religious and Historical Context

It is virtually certain that this text, at least as presented to us by our manuscripts, was intended for recitation. Manuscripts P. tib. 6 and 105 aside, the other manuscripts contain a mnyi ta pur na mo a mnyi ta pur or some variation of this, that is, “Amita Buddha! Namo [Homage to] Amita Buddha!” after each verse. (The phonological problems of these interjections are discussed below.) P. tib. 105 contains, at the end, an instruction to insert these interjections after every verse. I say “at least as presented to us by our manuscripts” because the function(s) a text came to have need not agree with its original or primary function(s). The Prajñāpāramitāśravaśīya is, as is well known, widely used as a text for virtually mantraic recitation, but it seems clear that at least one of its functions was also to serve as a precis of the Perfection of Wisdom.
In the same way, while stotra or praise type literature, a genre into which our Praise also falls, is surely designed not only for study or poetic appreciation but for recitation, generally the type of recitation which was intended seems unlikely to have been the mantric, meditative or ecstatic type. In general, poetry is designed to be read as poetry, rather than, for example, as mantra. Given this, if one does not pay attention to the poetic qualities of the verses, an important facet of their "meaning" goes unnoticed. The same is of course true for the genre of nāmasangiti or lauds of the names literature, a genre into which our text may also be said to fall. One purpose of this type of literature, celebration of the good qualities of the named deity or object of worship, cannot be served unless the text is "understood" on a literal level. But as with the Prajñāpāramitā-sūtādāya, a text need not have only one function, and secondary functions can become the more prominent. At least those manuscripts which copied our text with interjections after each foot of a verse seem to present the Praise, then, as a mantric composition, intended likely for rhythmic recitation in a cletic setting, rather than for primarily literary enjoyment. We will briefly refer to the literary qualities of the text below.

Setting aside whatever contextual religious meaning the recited text may have had, what religious and doctrinal positions can be identified in the literal wording of the Praise? Akamatsu presented the Praise as an example of "Tibetan literature related to the Pure Land teachings" (jōdokyo ni kansuru chibettobun shiryo). Given this, and the general tendency to see literature which deals with Amiṭābha in one way or another as "Pure Land" literature, it is important for us to inquire about the sense in which we can speak of something as being "related to the Pure Land teachings." It seems to me that in ordinary modern Japanese the term jōdokyo 净土教 is used with a strong resonance of the doctrines and teachings of Hōnen 法然 (1133-1212) and Shinran 観鶴 (1173-1262) and their schools, the Jōdo-shū 净土宗 and the Jōdo shinshū 净土真宗. If by "Pure Land" is meant, however, that system of beliefs and resultant practices which emphasizes exclusively or almost exclusively the saving power of the buddha Amiṭābha / Amītāyus (hereafter I will refer to this buddha merely as Amiṭābha, for the sake of brevity), requiring of the devotee faith in that buddha’s power for the purpose of obtaining not direct buddhahood but rather rebirth in Sukhāvati, and moreover to a great extent rejecting the viability of traditional elite Buddhist practices, then we must reach two main conclusions.

First, the Pure Land devotionalism just described seems to have arisen only in medieval Japan, specifically under the influence of Hōnen and Shinran. It has antecedents, to be sure, in some writings of Dao’an 道安 (313-385), Shandao 善導 (7-662) and others, but the Chinese versions of Pure Land faith, not to mention Indian and Tibetan, were not nearly as exclusivistic and single-minded as the Japanese. That Indian texts like the so-called Larger and Smaller Sukhāvatīvyūha sūtras represent Pure Land thought as a uniquely identifiable system or creed in the Indian milieu can, I think, be maintained only by denying them their context within the whole of Mahāyāna literature. The second conclusion we can draw is that the version of Pure Land thought we find in the Praise has as much affinity with generalized medieval Mahāyāna doctrines as it does with anything justifiably labeled Pure Land in the aforementioned exclusivistic sense.

This point brings us to our necessary recognition of the results of the studies of Gregory Schopen in his important paper "Sukhāvati as a Generalized Religious Goal in Sanskrit Mahāyāna Sūtra Literature." Here Schopen argues for the generalization of the ideal of Sukhāvati, which becomes a reward not only for acts of devotion or practices connected with Amiṭābha, but for Buddhist religious practices in general, wherever they be directed. This raises the question of why acts directed

14 Of course, religious poetry always has a religious locus, but I think it is fair to assume that the works of, for example, a religious poet like Māroka were often appreciated primarily from an aesthetic point of view, rather than a primarily religious one. The same must go for the religious poems included in the anthology titled Subhakṣararatnamākasa which, by including them in what is by definition a collection of fine literature, contextualizes the poems primarily from the point of view of their literary qualities. This is the sense in which I intend my remarks about the primary focus of interest of our text.

15 It is, however, a little difficult to leave the point here because Akamatsu, strictly speaking, suggests not that this text is a Pure Land text, but rather that it is "related to Pure Land." It is unclear to me precisely what this means. In the sense that temples belonging to the Shingon monastic center on Kiyasan are filled with images of Amida, one could say that Shingon is "related to Pure Land." Japanese colleagues, however, have presented just such views to me in response to this example, stating that the worship which takes place in such Shingon establishments is "Pure Land." If this is the case, I cannot help but think that the term is being used in an overly broad sense such that one can never be quite sure of its intended signification.

16 Schopen 1977.
toward Amitābha and leading toward the reward of rebirth in Sukhāvatī should have a historically special status. Schopen does not address this question, and in fact seems to assume, without really arguing for it, that the direction of influence is from a specialized Amitābha cult toward a more generalized cultic doctrine. It seems to me equally plausible to maintain that the cultic connection between Amitābha and Sukhāvatī has taken on a special, exaggerated importance only in the light of later sectarian developments in the Far East, and specifically in Japan. This begs the historical question of the causes of the rise of Pure Land devotionality in the Far East, but frees us from the responsibility of seeking everywhere in Indian Buddhism for Pure Land elements.

These general considerations are offered only by way of introduction, for the Praise is not an Indian or a Japanese text, but probably a product of eighth century Dunhuang. We will discuss in more detail below the question of the dating of the text, but we can state now that there is no evidence that the text was composed other than in Dunhuang itself (although there is likewise no positive evidence supporting this hypothesis), and it may well have been composed originally in Tibetan, rather than translated from another language. Any honest analysis and contextualization of the Praise, then, must examine it within the context of the Buddhism of medieval Dunhuang, and will require that it be read in the light of other Dunhuang literature. I am not qualified to offer such a reading, and therefore the considerations offered in this paper are intended as preliminary. Nevertheless, even an insufficiently contextualized reading of the Praise shows that it focuses primarily on Amitābha and on the goal of rebirth in his land. Whether in the full context of Dunhuang Buddhism this makes it a “Pure Land” text, as we have defined the term Pure Land above, I cannot say for certain, but in the absence of other evidence I tend to think, as I mentioned above, that Pure Land properly speaking was confined, until modern times, primarily to Japan. There do exist, however, several other Dunhuang Tibetan documents which seem to belong to more or less the same genre of text. Unfortunately, only one of these has even been edited so far.17 Further research on these documents and on Chinese materials from Dunhuang will enlarge our picture of its Buddhism.

On the same topic, we should note that the name Sukhāvatī never even appears in the text, the goal always being referred to as “that pure field.” The descriptions of this field do tally with those provided in the Sukhāvatīyāsāṃśāstra sūtras for Sukhāvatī, but they equally well match any description of any buddha’s pure land, the stock descriptions of the city of a cakravartin, and other stock descriptions of highly desirable places. Even the name Amitābha appears but once, in the first line of the poem. (It also appears, as we have noted, in what may or may not be the head and end titles in some manuscripts. Since these are possibly or even probably adventitious, we do not bring them into consideration here.)

In answer to the question of why documents such as the present Praise should be distinguished from other types of praises, as I think I have indicated the answer lies more in modern Japanese sectarianism than in the historical situation of the texts themselves. We have, after all, no specific “Mañjuśrī Buddhism,” despite the widespread popularity of texts such as the Mañjuśrī Nāmasamāgili. In sum, I am suggesting not that our Praise and other texts like it do not contain Pure Land type doctrines, for obviously they do. What I am suggesting is that these need not necessarily be seen as indicating any exclusively Amitābha-directed cultic activity, nor should they indicate by their doctrines a special historical connection with Pure Land proper, that is with specifically medieval Japanese Buddhist concerns.

Given the above, it seems fair to conclude that while the poem is devoted to Amitābha and rebirth in his Pure Land, there is little to lead us to place it in a doctrinal continuum with the thought of Hönen or Shinran, and from this point of view it is misleading to assign it to the category of Pure Land thought.

The fifty-nine verses of the Praise can be analyzed structurally as follows:

Verses 1 - 11: All read in the last line “Thus I devoutly pay homage to him,” and so we may group these verses together. They can be further divided as follows:

Verses 1 - 5: Praise of the name, usually called the “mighty name.” Verse 1 is a general praise of Amitābha, mentioning the name Amitābha. Verses 2 through 5 begin with “If one were to hear this mighty name,” and continue

17 See Akamatsu 1988. For another (unedited) text, see Akamatsu 1986.

18 While I do not wish to address the topic in detail, I think the same type of critique can be applied to Akamatsu’s arguments that Pure Land thought is part of the doctrinal position of Tsong kha pa and other Tibetan thinkers. We might refer, for example, to statements in the first few cantos of the Padma thang yig, the hagiography of Padmasambhava, which continually praise Amitābha. That text, however, is far from being a Pure Land document in any meaningful sense.
with the benefits which come from that.

Verses 6 - 10: Praise of various aspects of Amitābha’s powers continues.

Verse 11: Transitional. This verse contains the stock line of homage, but begins the praise of the pure field which follows.

Verses 11 - 19: Description of the pure field. This has much in common with descriptions in the Sukhāvatīvyūha sūtras, and other descriptions of pleasant places, as noted above.

Verses 20 - 25: The pure field is perfected by correct practice of the six perfections (pāramitās), each perfection being given a verse. All six verses are strictly parallel in structure, only the name of the perfection and the verb being variable.

Verses 26 - 30: Description of the state of beings born in the pure field.

Verse 31: Transitional. What happens at the time of death.

Verses 32 - 59: All end with the stock line “One will be born in that pure field,” describing the result of certain practices. These can be sub-divided as follows:

Verses 32 - 39: Various practices are listed, including practicing the dasa-kṣāla, cultivating the four infinitudes (that is, the four brahmavibhāras), reverencing one’s parents, keeping the precepts, and producing the aspiration for awakening.

Verses 40 - 51: The cultivation of the ascetic purification practices (dhātugaṇas) is suggested, each one receiving its own verse.

Verses 52 - 59: The remainder of the text discusses the cultivation of abstruse philosophical doctrines as a path to the pure field.

Akamatsu has suggested that the structure of the poem is basically as follows:

1 - 11: Reverence
12 - 19: Array of the buddha field  
Fruit of the Buddha
20 - 25: Six pāramitās and the land  
Cause of the Buddha
26 - 30: Sentient beings in the land  
Fruit of Rebirth
31 - 59: Practice for Rebirth  
Cause of Rebirth

This structure is very clear, and divides the text into two halves: buddha and sentient beings, cause and effect. Our analysis of the individual topics is a little bit more detailed, but agrees with Akamatsu’s basic conclusions, and his suggestion of the nature of the overall structure is convincing. We will briefly discuss the more literary features of the poem below.

Doctrinally our text seems to span a rather broad spectrum. It advocates the mere hearing of the name of Amitābha, and details the fruits that flow from this at least superficially passive act. But at the same time it praises the generic Buddhist practice of cultivating the six perfections, presumably performed by Amitābha (but this is not clear), and goes on to the rigorous monastic, renunciant practices of the twelve ascetic purification practices, the dhātugaṇas. Finally, the last portion of the poem concerns the correct understanding of rather abstruse philosophical doctrines including abandoning being and non-being (52), the buddha’s dharmatā (53), nonapprehension of the two extremes (54), the lack of self-nature even in illusions (55), the not-one-not-many (57), and others. Clearly, then, we have here a poem that is vastly inclusive in its thought, if anything tending toward the philosophical and monastic or renunciant.

As the notes below to the individual verses suggest, many of the ideas in the poem, especially with regard to the characterization of the pure land and its inhabitants, can be found in the Larger and Smaller Sukhāvatīvyūha sūtras, and to a lesser extent in the Guan wu liang shou jing (Sūtra of Contemplation on the Buddha of Immeasurable Life). But as I have tried to point out above, these ideas are by no means limited to those texts. In a few places in the notes I have quoted some of G. Schopen’s examples of parallel passages from texts not normally associated at all with Pure Land thought. Given the pervasiveness of such ideas, and even the occurrence of identical phrasing in many Buddhist texts, it is impossible to say whether our Praise is indebted directly or indirectly to the Sukhāvatīvyūha sūtras. The overwhelming impression one familiar with these texts receives, however, is that they are the direct inspiration for at least parts of the poem. My quotations of the Sukhāvatīvyūha sūtras in the Commentary are not intended to imply any definite dependence on these materials, but may be taken only to indicate the possibility for contextualizing the poem within the wider universe of Buddhist literature in this way.

On the other hand, I cannot suggest where the poet(s) received his or their inspiration for the later, highly philosophical section of the poem. The ideas mentioned
there are not, so far as I know, specific to any one school, but they evidence a familiarity on the part of the author(s) with the main topics of Mahāyāna Buddhist philosophical dogmatics. Likewise, the exposition of the ascetic purification practices shows a familiarity with a topic of general concern in generic Buddhist literature, especially that dealing with the proper renunciant life. From this point of view, it should be emphasized that, despite sections such as verse 36 which clearly presuppose a non-monastic audience, the poem as a whole cannot properly be interpreted as an expression of lay piety: the discussion of the ascetic purification practices and of the meditation on advanced topics of Buddhist dogmatics strongly suggests an audience of professional monastics.

Akamatsu has suggested that our text is related to texts like the Aparimitāyurjñāna sūtra on the one hand, and the hymns of Tanluan 唐觀, Shandao 善導, and Fazhao 法照 on the other. This is apparently based on his assumption that the repetition of the phrase A mi ta pur, namo a mi ta pur is an integral part of the text. As I indicated above, it seems to me that we cannot decide this one way or the other, but we should keep in mind that it is possible to see these interjections as additions, appended for the purposes of cultic recitation. However this may be, the interjections are found in some of our manuscripts, and as far as these manuscripts go we can agree with Akamatsu’s suggestion that the tradition which includes these interjections has much in common with the “dhāraṇī tradition.” I think, however, that Akamatsu is wrong to associate the latter with Tantra.

The texts of Tanluan and others are praises of Amitābha which actually contain the same or similar interjections as those in our manuscripts, that is nanwu amiutofo 南無阿彌陀佛 (Homage to Amita Buddha), nanwu xixin guimingli xifang amiutofo 南無心性名利西方阿彌陀佛 (Homage, I wholeheartedly take refuge in Amita Buddha of the western quarter), and so forth. The phonetic shape of the interjections in our manuscripts point to the fact that they are of Chinese origin. But it is difficult to move from this point to a postulation of a Chinese origin for the text itself. At least, however, this fact does indicate that the manuscripts, despite being written in the Tibetan language, show a great familiarity with the Chinese Buddhist milieu.

This brings us to the problem of the date of the text and the manuscripts. Akamatsu suggested that the text dates from the period of the Tibetan occupation of Dunhuang (781/875–851), and I see no strong reason to disagree with this suggestion, if the text was indeed composed in the Dunhuang area. However, it should be noted that if we accept that the text existed independently of the interjections which occur in some of the manuscripts, there is little internal evidence to suggest that the text could not have come from a milieu other than that of Dunhuang. Therefore, it cannot be considered as certain that the text was composed in that location. On the basis of the other texts copied onto the manuscripts which contain our text, Akamatsu suggested that the text cannot postdate the time of the king Khri srong lde btsan, the promulgator of the text mentioned above under the Chinese title Dasheng jingyao yi 大乘經要義 (T. 2817). It is, however, entirely possible that our text, though perhaps not our manuscripts, dates from an earlier period. Moreover, if the Dasheng jingyao yi were copied in the manuscript at a time much later than it was composed, this clue for dating the text is voided.

The Interjections

There is no question that the language underlying the Tibetan a myi tha pur and its variants is Chinese, namely the proper name amiutofo 阿彌陀佛. Our manuscripts do not contain the only transcriptions of this name, the Chinese equivalent of Amitābha / Amitāyus (probably from a Prakrit intermediary), at Dunhuang. Already in 1927, F. W. Thomas and G. L. M. Clauson had published a transcription of a manuscript of a text of the Chinese version of the smaller Sakkhāvatīvyūha, the Amituo jing 阿彌陀經 in Tibetan script. Thomas and Clauson transcribed the name from their manuscript as 'a myi 'da 'bur (the 'a being rather our o, not the 'a-chung). In 1960 B. Csörgő, on the basis of a facsimile of the manuscript, pointed out that in one case the reading was not 'da but rather da. As noted by Thomas and Clauson in the continuation of their article, another version of the text remained underneath their text, on a piece of paper to which their manuscript was glued. The two manuscripts were

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19 Akamatsu points to T. 1978, 1980, 1983 as his examples.
20 I discuss this point in more detail in my paper on the Aparimitāyurjñāna, in preparation.
21 Thomas and Clauson 1927.
later separated, and the textual differences noted. Csengor claimed to take this second manuscript into account, but seems not to have fully noted or studied the differences between these two manuscripts.

Some years ago when I was interested in the Tibetan script transcriptions of Chinese Buddhist texts, I obtained from the Indian Office Library a negative photostat of this second of the transcriptions of the "Amituo jing. Regrettably the manuscript is damaged, and my negative copy of the already faded manuscript is very difficult to read. But we can note two things. First, no mention is made by Thomas and Clauson, or by Csengor, of the fact that the "a-chung" with a "flag" (in my transcription denoted by +) is employed in this text. Second, I am able to report the correct transcription of the name Amituo. It appears three times in the second manuscript, that to which the other was glued. Once the paper is torn away and all we have is a [xx] +bur, once it is obscured and we can read a myi [xx] bur, and lastly at the end we have a myi da kyi (that is, a transcription of the title Amituo jing 阿彌陀經). Assuming consistency (which to be sure is not certain), we can reconstruct a [myi da] +bur and a myi [da +]bur, and if we can draw any conclusion, it seems then that the transcription preferred by this manuscript was a myi da +bur. It is necessary, however, to recall at this point the observation of Roy Andrew Miller that the Tibetan transcriptions we find in our manuscripts are not phonetic transcriptions, as we are often wont to think. We cannot make assumptions about the phonetic shape of a word based on a transcription in a script concerning whose phonological history, frankly speaking, we are ignorant. That the Tibetan transcriptions we record from Thomas and Clauson’s manuscripts and from those of the Praise represent Chinese Amituo is certain; how this was actually pronounced is not.

Let us consider the transcriptions we find in our manuscripts. P. tib. 112 contains the following: a myi ta pur, a myi ta pur, and a myi ta bur. P. tib. 516 contains: a mye tha bur, a myi tha bur, a mye tha phur, a myi da phur, and a mye tha bur. P. tib. 105 reads a myi da phur. P. tib. 760 contains: a myi da bur, a myi da pur, and (evidently by error) a ma da bur and a myi bur. P. tib. 761 contains: a myi ta pur, a myi ta bur, and a myi ta +pur. These variants do not allow us to suppose that we are confronted with evidence of chronological differences, that is perhaps with changing pronunciations of Chinese, since our variants more than once appear within one and the same manuscript, even within the very same line of one manuscript. The question of the significance of the reversed gi-gu is one for which I can suggest no new answers, but in any case it does not appear to be significant in the context of the transcriptions of the interjection. The final -r of bur and so on is a normal feature of medieval Chinese, in which the word now read fo 仏 had either a final -r or final -n.24

The distinction between voiced and unvoiced and aspirated and unaspirated sounds is the most striking feature of our variant transcriptions. Let us hasten to add, however, that the terms “voiced / unvoiced” and “aspirated / unaspirated” are purely conventional; we have little evidence for the pronunciation of written Tibetan graphs at Dunhuang, and so any comments on phonology are largely speculative. Nevertheless, we cannot assume that there was no perceptible difference between pa, pha and ba, for example. One possible explanation is that the texts were dictated and transcribed, the scribes then hearing some differences in the recitation. This, however, would not account for some features of mis-copying which are evident in the manuscripts and which presuppose skips of the eye on the part of the scribe. It is unlikely that in the recitation of a poem the reciter would not notice that a line was metrically deficient, but this is perfectly conceivable if the scribe were, as it were, blindly copying a manuscript. Since the interesting features of the orthography and paleography of old Tibetan manuscripts have been described well already, I content myself with referring to the works of Meisezah and Taube on this point.25 We must leave it to specialists in historical phonology, especially Chinese historical phonology, to discuss the details of the transcriptions further.

Rhetoric

As indicated above, our Praise is, from one point of view at least, basically a poem. It is not clear to me where one should draw the line between various genres to

24 According to Professor William H. Baxter II of the University of Michigan, the final -r of Middle Chinese often regularly became final -n in Late Middle Chinese. This is seen reflected in some Korean -n finals. The Japanese final -ru in buaru 仏 is of course a reflection of the Chinese final -n. In regard to the whole question, also note the remarks of Pelliot 1905: 432, and note 5.

which the text might be assigned, or even which language’s terminology to employ. Above I used terms like stotra and nāmasamājitā, but since the poem seems most unlikely to reflect any direct Indian influence, these terms are not necessarily appropriate. Nevertheless, as pointed out in the Commentary to the verses themselves, some images are shared not only with the sūtra literature, quoted here from the Sukhavati-vyāha sūtras and others, but even with the highly literary poems of Mātraṇa and several other poets.

The analogy in verse 46 between one dwelling in the jungle as an ascetic, the lion and the man-lion, that is, the Buddha is striking. Perhaps equally striking is the pun in the following verse between the ascetic sitting at the foot of a tree and sitting at the foot of the bodhi tree in order to reach the seat of awakening. The pun is evidently on the meanings of the term bodhimaṇḍa, the physical seat beneath the bodhi tree in Bodh Gaya and the metaphorical spot of awakening, that is, Awakening itself.

Some of the images are stereotypical in Buddhist literature. Among these we may note the image of the (or a) buddha worshipped by Brahma and other gods (verse 7), and the image of the flowers of the limbs of awakening (verse 8), the latter of which at least is common in the Avadāna literature. We may further note that, even without the rhythmical repetitions of the interjections found in the manuscripts, the verses themselves contain a large amount of repetition, especially in the final foot. This no doubt aided in rhythmical recitation.

A problem to which we can only allude, and not solve, is the question of the language in which the poem was originally written. Is this a translation from Chinese, or a Tibetan composition? There are some examples of uncomfortable phrasing which suggest that it may be a translation, but on the other hand there are several puns or apparent puns in the Tibetan which suggest that the verses were originally composed in that language. It is possible that within the multi-cultural and multi-lingual context of Dunhuang the poet(s) received influences from different quarters, both Tibetan and Chinese. However, I leave it to specialists in Tibetan poetry to discuss this problem, which is well beyond my expertise.

The Text and Translation of the Praise of Amitābha

The text printed here is frankly a conflated and standardized one. Since, as mentioned above, the text has been reconstructed from a number of manuscripts, any full text of the Praise is necessarily a conflation. Moreover, since the manuscripts vary in the way they treat different peculiarities of the Tibetan language, in terms of orthography, spelling and the like, and since it seems to me equally dubious to conflate the different systems or to re-write some verses from one manuscript in order to arbitrarily follow the conventions of another manuscript taken as the basic text, I have decided to standardize the whole in classical Tibetan spelling. The complete, unmodified texts of the manuscripts are transcribed below, after the notes, and therefore accessible to the interested reader.

The translation offered here is very tentative. There are more than a few verses which I only poorly understand. I ask the reader's help in solving the remaining problems. Following the text and translation, a section of Commentary provides notes on the individual verses.
The Sugata Amitābha
Possesses masses of infinite merit.
[His] mighty name is famous throughout the ten directions.
Thus I devoutly pay homage to him.

If someone were to hear this name of his
He would obtain even the stage of non-return.
Thus I devoutly proclaim his name and
Placing my hands together I pay homage.

If one were to hear this mighty name
All obscurations without exception would be cleansed, and
Defilements without exception would be thoroughly purified.
Thus bowing my head I pay homage.

If one were to hear this mighty name
He would obtain the great buddha stage, and
He would exhaust the suffering of birth and death.
Thus bowing my head I pay homage.

If one were to hear this mighty name
Terrifying to Māra and false teachers
He would attain the stage of victory.
Thus bowing my head I pay homage.
Since he possesses the marvellous, immeasurable double accumulation,  
His highest dharma of control is limitless, and  
He is praised by all the buddhas of the ten directions.  
Thus bowing my head I pay homage.  

Brahma and Devendra Śakra and  
All the many groups of gods mentally  
Touch their jeweled crowns to his feet.  
Thus bowing my head I pay homage.  

Through the flowers of the limbs of awakening  
Restrainted sentient beings are variously adorned and  
Elevated to the level of the best awakening.  
Thus bowing my head I pay homage.  

[Amitābha’s] clear wisdom is limitless and  
Removes the darkness of delusion.  
He teaches countless bright dharma doors.  
Thus bowing my head I pay homage.  

He is the great transformation, the man-lion.  
His bodily marks are limitless.  
Hearing his name the buddha’s mastery is purified.  
Thus bowing my head I pay homage.
Everywhere in that purified buddha-field
The teaching shines like the rays of the sun,
And the flowers of auspiciousness bloom.
Thus bowing my head I pay homage.

That buddha-field is established by those conditions, and
Its multitudinous jewels are causally arisen.
Vast, flat, clear and pure,
Its jewelled tree trunks are crowded together.

A web of jewels is spread as an ornament.
The various garments of the gods are scattered.
The sweet smell of the best perfume arises everywhere.

Various types of music from sweet voices
Proclaim the names of the three jewels.
The hindrances of all those who hear [the music] are cleared.
All evil paths are cut off.

The bathing pools established by great merit [have]
Sides built up from the seven jewels.
They are scattered with golden pebbles and sand,
Filled full with the water possessing eight virtuous qualities.
This land is ornamented by lovely divine flowers, and
Various heavenly birds soar and wander about.
They send forth sweet sounding voices, incomparably lovely.
They possess ten types of lovely sweet sounding voices according to their inclinations.

The palaces of jewels are built up and
The fine and lovely symmetry is seen.
The divine banners are raised and fixed;
Perfume and flowers fall like rain.

The hosts of gods worship for a great kalpa.
From many and various buddha-fields
Many sons of the conqueror gather there.
They honored that conqueror and entreated him.

The sky is covered by a divine canopy
Floating ensigns are fixed in space
Those born from the best fortunate lotus
In order to honor the Sugata gaze intently at his face.

Since the ten types of gifts are correctly given
With regard to the pure triple sphere,
Those buddha virtues and
That pure field are completely perfected.
Since the ten types of discipline are correctly preserved
With regard to the pure triple sphere,
Those buddha virtues and
That pure field are completely perfected.

Since the ten types of patience are correctly cultivated
With regard to the pure triple sphere,
Those buddha virtues and
That pure field are completely perfected.

Since the ten types of energy are correctly diligently initiated
With regard to the pure triple sphere,
Those buddha virtues and
That pure field are completely perfected.

When the ten types of meditation are correctly cultivated
With regard to the pure triple sphere,
Those buddha virtues and
That pure field are completely perfected.

When the ten types of wisdom are correctly manifested
With regard to the pure triple sphere,
Those buddha virtues and
That pure field are completely perfected.
If one wants to be born in that Buddha field
One must call to mind the three jewels.
All who will be born in that Buddha field
Will be possessed of lovely golden color.

In full possession of the thirty-two major marks,
Adorned by the eighty minor marks,
Their life span will be immeasurable.
Common people are not born there.

Possessing the five superknowledges
They will clearly remember their former existences.
They will also know other minds.
They will display limitless varieties of magical powers.

Their divine eye will see infinite fields.
Their magic ear will hear the sound of dharma too.
When protected by the Sugata, one dwells happily.
One practices happily the varieties of great magic.

Honoring all the limitless Buddhas,
Before the morning is past they go back again, [and]
In their individual places they happily wander.
They gather at the feet of that buddha.
Some hearing the mighty name
Always see the Buddha, the protector.
At the time of death the Sugata shows his face
And they will receive the prophecy of their future joy.

Producing the oceanic aspiration for awakening and
Practicing the ten virtues and the pure triple sphere,
If one has honored all the jewels
One will be born in that pure field.

One should completely practice the six perfections and
Cultivate the four immeasurables.
If one transfers ones merit in common with all beings
One will be born in that pure field.

[One should] reverently pay homage to the supreme acārya and
Honor ones parents with deference.
If one abandons all haughtiness and pride
One will be born in that pure field.

Having served learned people,
Copied and listened to the Good Law,
If understanding its intent one teaches it to others,
One will be born in that pure field.
Although one preserves the best eight-part precepts
For a mere day or [even] only once,
If one preserves one's promises in so far as one is able,
One will be born in that pure field.

On the six days of the Upoṣadha, or
During the three month festivals,
If one produces the aspiration [for awakening] and preserves the discipline
One will be born in that pure field.

If those who received the teachings thusly
Vow to become unimpaired faultless sages and
Preserve [their vows] for as long as life.
They will be born in that pure field.

If in order to perfect the unexcelled awakening
The āryas have correctly cultivated
The three doors of liberation,
They will be born in that pure field.

If one has cultivated pure discipline
Taking the vow to do the ascetic practices,
Doing the difficult practice of wearing refuse rags,
One will be born in that pure field.
If one abandons [all] other worldly possessions, contented,
Having taken hold of the three best robes, [which are]
The banner praised by the Sage,
One will be born in that pure field.

If one has cultivated the vow of wearing felt,
Having completely abandoned all notions,
Being without a haughty or arrogant mind
One will be born in that pure field.

If one has undertaken to live on alms food
In order to benefit all sentient beings and
In order to illuminate all the directions,
One will be born in that pure field.

If, in accord with being immovable from the highest awakening,
One has cultivated the vow of one sitting,
In order to attain [the state of] an unexcelled buddha,
One will be born in that pure field.

If one has cultivated the vow of not taking [food] late,
Passionless, abandoning greed, holding fast to discipline
In order to obtain the best stage of non-return,
One will be born in that pure field.
If one has kept to dwelling in a jungle
As the lion, king of beasts,
In order to become the man-lion,
One will be born in that pure field.

If one has cultivated the vow of dwelling at the foot of a tree
By sitting at the foot of the bodhi tree
In order to travel to the seat of awakening,
One will be born in that pure field.

If one has cultivated the vow of dwelling without a roof
Intrepid, not relying on a refuge,
In order to perfect excellent awakening,
One will be born in that pure field.

If one has cultivated the vow of frequenting cemeteries,
Mediating extensively on compassion and love
In order to cultivate natural purity,
One will be born in that pure field.

If one has cultivated the vow of sleeping in a sitting posture
In order, having accumulated masses of merit and wisdom,
To manifests them with a single pointed mind,
One will be born in that pure field.
In order not to fall away from the dharma-dhātu basis
And to understand it perfectly just as it is,
If one has preserved the taking of any seat which is offered
One will be born in that pure field.

If one has meditated on the teaching which has passed beyond thought and reasoning,
Not dwelling in all dhammas,
Abandoning being and nonbeing,
One will be born in that pure field.

If one has meditated on this dharmā of buddhas,
Without ends or middle, true reality,
Which passes beyond the three times,
One will be born in that pure field.

If one has meditated on the nonapprehension of the two extremes,
Passing beyond the skandhas and dhātu,
Liberated from the āyatanas,
One will be born in that pure field.

If one has meditated without discrimination
On the teaching of equality, beyond thought,
True by its intrinsic nature,
One will be born in that pure field.
All dharmas are like an illusion and
Those illusions too are empty of self-nature.
If one meditates on this very fact of things,
One will be born in that pure field.

If one has meditated on the natural purity
Of the teaching that, being not one, not many,
Is nondual with regard to what is to be rejected and what is to be adopted,
One will be born in that pure field.

If one has meditated on the dharma without marks,
Unproduced, without defects,
Without fictional human ideas, without appearances,
One will be born in that pure field.

If one has meditated on the reality that
The Tathāgata's nature is unproduced and
All dharmas are, in this, like the Sugata,
One will be born in that pure field.
COMMENTARY

All translations in the following are made from the Sanskrit, if this is available, and the translations are my own unless otherwise noted. The Tibetan is cited to make comparison with our Tibetan text easier. I do not wish to imply by this method that the author or authors of our text knew the Sanskrit versions (or any version at all, for that matter) of the texts which I cite as parallels. The materials are provided for the light they shed on the poem’s meaning, and in the hope that they will spur further research into its sources.

1 b  v.l., P. tib. 112 mnga’ bas for mnga’ ba, which should then be translated “Since the Sugata...”

c: LSV §39-a: Amitābhaḥaḥ tathāgatoḥ ... yasya tam nāmadheyam anāvaraṇam daśadīśi loke vighuṣṭam ... / de’i mtshan de yang sgrib pa med par phyogs bcu grags te /. “The Tathāgata Amitābha... whose unhindered name is proclaimed aloud in the worlds of the ten directions...”

LSV §9-a, vs. 3:
saci mi upagatasya bodhimaṇḍam
daśadīsī na vrajī nāmadheyu ksipram /
prthu bahava anantasudhakṣetram
ma ahu siyā balaprāptu lokanātha // [3]

bdag ni byang chub snying por nye bar mchis pa’i tshe //
phyogs bcu dag gi zhing rams mang po thag gru tshe //
mta’ yas dag tu myur du ming drags ma gyur par //
’jig rten mgon po stobs brnyes par ni bdag ma gyur // [3]

If when I have attained the seat of awakening
[My] name would not instantly reach the ten directions,
The many wide endless buddha fields,
May I not be a powerful lord of the world. [3]

2 b  v.l., P. tib. 112 reads yengs la for rab tu. The possible senses of yengs are not at all clear to me here and elsewhere in this text. See the note to 4b below.
S. Karmay suggested that yengs < yongs su, but I do not see how *yongs su la could make sense. (Perhaps I have misunderstood Karmay’s suggestion.) Anyway, for the present the form remains obscure.

LSV §29: Those beings who bring to mind the Tathāgata Amitābha gain various fruits including (a)vaivartikāḥ ca bhūvisyanty anuttaraśāyāḥ sanyakṣambodheḥ // bla na med pa yang dag pa rdzogs pa’i byang chub las phyir mi ldog par yang ’gyur ro // “They will be irreversible from unexcelled perfect awakening.”

In LSV §31-f, vss. 17-18 we read:
amitāyu buddhas tada vyākaroṭi
mama hy ayam prāṇidhir abhāsī pūrva /
kathām pi sattvāḥ śrutiyaṇā nāmaḥ
vrajeṣu kṣetraṁ mama nityam eva // [17]
sa me ayam prāṇidhi praṇāmaḥ sōbhanaḥ
sattvāḥ ca eti bahulokadhātuḥ //
āgatyā kṣipram mama te ‘nikasmin
avvartaśā bhoni ha ekajātīya // [18]

sangs rgyas tshe dpag med khyis lung bstan pa //
ngas ni sngon tshe smon lam ’di skad btab //
sems can gang gis nga yi ming thos na //
nga yi zhing du rtag tu ’long bar shog // [17]
nga yi smon lam bzang po de rdzogs pas //
’jig rten khams mang dag nas sems can ’long //
de dag nga yi zhing du lhags nas ni //
de dag skye ba gcig las phyir mi ldog // [18]

Then the Buddha Amītyūṣa preaches:
This [what precedes these verses] was my former vow.
Sentient beings hearing [my] name in whatever manner
Shall absolutely always come to my field. [17]
This splendid vow of mine has been fulfilled,
And sentient beings come from many world spheres,
And having come before me in an instant
They are irreversible here, bound to only one more birth. [18]

3 a: See Akamatsu 1988: 223.9-10. The verse there reads: *mthban grags sams can sus thos pa' / sdbg bsngal sna tshogs kun las thard // “Which sentient being hears the famous name is released from all various defilements.”

b: The *Ajitasesnvākaraṇanirdeśa* as quoted by Schopen 1977: 180 says that when one hears the name of Śākyamuni, *yat kmin pāravān sāda pāpu yat kṛtaṁ sarvaṁ kṣayaṁ yāsyaṁ sthīrāṁ etat*, translated by Schopen as “Always whatever was the evil formerly done, all that will quickly be exhausted.” See the note on 4c below.

4 b: See the note to 2b above.

c: *SSV §2: tatra ... sukha-vatyān lokahati nāsti sattvānām kāyadukkhaṁ na cittadukkhaṁ ... jīga rīn gyi khams bde ba can de na sams can rnaṁs kyi las la sdbg bsngal med / sams la sdbg bsngal med cing ... “In that world sphere Sukhāvati sentient beings have no bodily suffering or mental suffering...” “The suffering of birth and death,” of course, refers to all sufferings of samsāra. The *Guān jīng* repeatedly contains the expression that a certain act or practice will lead to the elimination of the extremely heavy karma binding one to birth and death.

Schopen 1977: 180 quotes the *Ajitasesnvākaraṇanirdeśa* as we noted for 3b above, this time the relevant result of hearing the Buddha’s name being *samsārādukhā vinimuktu, “he is freed from the suffering of samsāra.” This and the previous quotation from the *Ajitasesnvākaraṇanirdeśa* can establish only that these types of notions are, as Schopen 1977 has argued at length, quite generalized. Note that another result of the hearing of the Buddha’s name is rebirth in Sukhāvati, this being course Schopen’s main concern.

5 b: *phas kyi rgol ba = *parapraṇādīn. SK suggests “opponents.”

c: *rnam par rgyal ba = *vijaya. Is there a possible reference here to the 5th bhūmi? See the *Madhyamakāvatāra* of Candrakīrti (La Vallée Poussin 1907: 312): “The bodhīsattva, fixed in the fifth stage of the bodhīsattva, cannot be defeated by the devaputra Māras, who are in all the universes, all the more so by others, servants of Māra, etc. This is why the name of this stage is Sudurjaya.”

6 a: The double accumulation consists of merit (*punyasaṃbhāra*) and wisdom (*jñānasamabhāra*). See *Mañjuśrī Nāmasamgiti* 57 (Davidson 1981: 26, 53, and Wayman 1985: 78, the Tibetan quoted here and below from the latter):

*punyavān punyasaṃbhāra jñānaṁ jñānakaraṁ mahāt / jñānavān sadasaṅgībhānti sambhāralavadayasamsambhāra //, in Tibetan bsod nams ldan pa bsod nams tshogs // ye shes ye shes 'byung gnas che // ye shes ldan pa yod med shes // tshogs gnyis tshogs ni bsags pa po //.* Davidson translates “Possessed of merit, with accumulated merit, he is knowledgeable and the great source of knowledge. Possessed of knowledge in knowing the real and unreal, he has accumulated the two accumulations.”

b: We have here only one manuscript, and the reading may be corrupt. Frankly I do not understand the line very well, and especially dbang sgur is obscure to me. My translation makes little sense. SK suggests: He possesses limitless power [to teach] the Dharma.

7 a: The exact Sanskrit equivalent of *lha dbang brgya byin* is difficult to identify, since although the general equivalence with Śākra is certain, and the literal equivalence *brgya byin* = *satakratu* also certain, *lha dbang* is less certain. Literally it means Lord of gods, perhaps devendra, deva-rājendra, devēsvara etc. In LSV §30-c we find the equivalence *lha'i dbang po brgya byin = sākro devānāṁ indra*. The passage states that Sukhāvati contains the Paranimitaśavatāvartin gods, and implies that Śākra too is there.

See Munayastava 10 (Schlingloff 1955: 86): *brahmendra-varunādityayaśasuraraṇoragaśī / yu - pūjitaś cāpi nāmas tasmai yayāśvīne // “Worshipped by Brahma, Indra, Varuna, āditya, yaksas, āsuras, men and snakes, homage to him, the famous!" See also *Aṣṭa-Mañjuśrī Nāmaśāstītakam* 12ab (Kambayashi 1930: 284, 289): *sarva-devamayo virah sarva-devair namaskṛtah, in Tibetan spen pa dba' bo lha kun lags // lha nams kun gyis phyag bygis pa //.* “Hero made of all the gods, you are paid homage by all the gods.” [spen pa is also read by the Derge Kanjur rgyud, ba, 127a1, but I do not understand it. Derge also confirms the correction of Kambayashi’s gyi to gyis.]
Tibetan contexts seems to mean something like “martial virtue,” see Macdonald 1971: 339. [I owe this reference to S. Karmay.]

11 c dge ba'i me tog rgyas shing = subhapuspita at Mht. 584. men tog kha bye = *kākāsyaśa. Varnāravarna Stotra 1.22 (Shakelton Bailey 1950-51: 676; Hartmann 1987: 81) has the term gunapuspāri, in Tibetan yon tan me togs rnam. Nīraṇāṃvya-stava 25b (Tucci 1932: 320) has gunakṣaṃsair avakārya, Tibetan seeming to omit any equivalent to guna-. Whether these terms carry the same sense as that in our text I am not sure.

12 b rgyu las 'byung = *hetuka. v.l., P. tib. 112 reads 'gyur las 'byung, perhaps something like “arisen from change,” or “transformationally arisen.”

d: LSV §16-1-b-c, a lengthy discussion of the jewelled trees in Sukhāvati. It is much too long to quote here. Another passage, again too long to quote, is Guan jing II.8-II.12 (T. 365 [XII] 342b1-22).

13 a I cannot understand this line. I once tried to translate it “What is left behind after [the Buddha] has gone is taken from the jeweled ford,” but one has to admit that this “translation” does not make any sense. Is rin chen stegs perhaps *ratañāe? Still, this is little help. Is the line corrupt?

b: Akamatsu 1988: 222.6: rin cen dra ba bla re bres, “The jeweled web canopy is spread out.”

d: §8-n, vow 31, describes how Amitābha vows his land to be filled with vases of fragrant perfumes. See also §16-1, and passim in LSV.

14 a sgra snyan may be = *vina, lute, but perhaps not here; I am unsure.

LSV §8-n, vow 32: sadā pravāditā ca manojñasvarā vādyameghaḥ... rol mo'i dbyangs sgra'i nga ro yid du mch'i ba'i sprin rtag tu sgra 'byung bar ma 'gyur pa ....“And pleasant sounding musical clouds always playing ....” [The negative in the Tibetan is part of the phrase in the vow, if not ... then.]

SSV §7: tatra buddhakṣetre tāsaṃ ca tālapaṇkītānāṃ tesaṃ ca karika-jālānāṃ vāterītānāṃ valgurmanojñāḥ śabdo nācara'ti / tadyātāpi nāma ... koṭsata-sahasrāṅgikasva divyasya tūryasya cāryāya sampravāditasya valgurmanojñāḥ śabdo
niścarati / evam eva ... tāsām ca tālapaṃkānām teśām ca kampanijālaṃ nāṃ vāteriśānāṃ
valguṣ manojñāḥ śabdō niścarati / tatra teśām manuṣyānām taṁ sabdām śrutāvā
buddhānuṣmṛtīḥ kāye samiśṭhaṃ dharmaṃnuṣmṛtīḥ kāye samiśṭhaṃ saṃghānuṣmṛtīḥ
kāye samiśṭhaṃ / sangs rgyas kyi zhing de’i ta la’i phreng ba de dag dang / dril bu g-yes ka’i
dra ba de dag la rung gis phog cing rung gis bskyod na sgra snyan pa / yid du ‘ong
ba / nyams dga’ ba ‘byung ste / ’di lta ste dper na / rol mo mghan gis yas lan lag bye ba
’bum dang ldan pa’i lha’i sīl snyan bngas pa bzhin no // der mi de dag gis sgra de
thos nas sangs rgyas rjes su dran pa dang / chos rjes su dran pa dang / dge ’dun rjes
su dran pa lus la gnas so //

“In that buddha field when those [previously mentioned] rows of palm trees
and nets of bells are blown by the wind they put forth a sweet and pleasing sound, like
for example the sweet and pleasing sound put forth by a heavenly musical instrument
consisting of hundreds of thousands of myriads of elements played together by nobles.
Just thus is the sweet and pleasing sound put forth when those rows of palm trees and
strings of bells are blown by the wind. And when the people there have heard those
sounds the recollection of the buddha arises in them, the recollection of the dharma
arises in them, the recollection of the saṅgha arises in them.”

b: LSV §18-e, describes the sounds that the rivers in Sukhāvati
produce, namely whatever sound one wishes to hear, including a long list of doctrinal
terms beginning with buddha, dharma and saṅgha.

are musical instruments suspended in the sky like heavenly jeweled banners. Unstruck
they sound by themselves, and all of these sounds proclaim the mindfulness of the
buddha, the mindfulness of the dharma, and the mindfulness of the bhikṣus and saṅgha.”
See also verse 19c.

15 SSV §4: sukhāvatiyāṃ lokadhātau saptaratnamayāḥ puṣkārinīyāḥ /
tadyathā suvarṇasya rūpasya vaiśārdayasya sphaṭīkasya lohitamukṣayāmagarbhasya
musāragalvyasā saptamasya ratnasya / aṣṭamgopetavāripārīṃnāḥ samatiṛthikāḥ
kākapeyāḥ suvarṇavālukāsamikṣṛthāḥ / tāsā cica puṣkārinīṣu samānīcā caturdiśām
catvāri sūpāṇāi cīrānāi darśaniyāi caturūnāi ratnānām /

‘jig rten gti khams bde ba can na rin po che sne bdun gvi rdzong yan lag
brgyud dang ldan pa’ti chus yongs su gang ba / rin po che’ti pad mas khebs pa / bya
rog gis bzung du rung bar khad chad du gyur pa gser gyi bye ma bdal ba dag yod de /
rdzing de dag gi phyogs bzhis kun na them skas bkra ba / bila na sngag pa / gser dang /
dngul dang / bai dü rya dang / shel dang / rin po che sna bzhis las byas pa bzhis bzhis
yod do //

“There are lotus pools in the world sphere Sukhāvati made of the seven
jewels, viz. gold, silver, lapis, crystal, red pearls, emeralds, and the seventh jewel coral.
They are full of the water of the eight excellent qualities, filled up to their banks so that
even a crow would be able to drink from them, and they are strewn with golden sands.
And all around those lotus pools on four sides there are four staircases colorful and
beautiful with four jewels [list omitted].”

Some of the renderings in the above are conjectural and preliminary. The
eight qualities of the water are listed in the Abhidharmakokshabhaṣya (La Vallée Poussin
śīlām ca svādu ca laghu ca mṛdu ca cēcchām ca nispratikam ca pibuṣā ca kāṇṭham na
kṣīṇītī pitaṃ ca kūṣmī na vyābādhaḥ // “Water endowed with eight qualities: it is
water that is cool, sweet, light, soft, clear, sweet smelling, the throat of one who drinks
it is not injured, and drunk the stomach is not damaged..” The Vyākhyā to this passage,
cited by La Vallée Poussin in the notes, gives the same in a verse.

b: The reading bdun is a conjectural emendation and a lectio
facilior. All MSS read bṣaṅ, which is not grammatically impossible but is contextually
unlikely. bṣaṅ would lead to a meaning something like “good jewels,” the logic
of which is not clear. As the parallels quoted above show, the expression “seven
jewels” is quite well attested.

c: gram ba = *uccharkara. BHSD s.v. = “stoney ground.” v.l., P.
tib. 105 reads bṣtsald for bdal, almost certainly erroneously. See Akamatu 1988:
222.5: su gzi gser gyi bye ma bdal, “The ground is scattered with golden sand.”

d: v.l., P. tib. 105 readsgang for bkang, the meaning remaining
basically unchanged.

16 SSV §6: tatra buddhākṣetra saṃti hariṣāḥ kroṣicā maṇīrāj ca / te
triṣkṛtva rātrō puriviṣkṛtva diśasvasya samānīṣyata samānīṣī kuruṃti sma svakasvākāni
carūnaṃ pravṛtyārhati / teṣām pravṛtyāhāni indriṣyalababodhyānagānabdo niścarati /
tatra teṣām manuṣyānām taṁ sabdām śrutāvā dharmaṃaṇaśikārā upādyate dharmamaṇaśikārā upādyate //
'jig rten gyi khams bde ba can na ngang pa dang / khrung khrung dang / rma bya dog yod pa de dag kyang nyid lan gsum / mitshan lan gsum 'das nas yang dag par hgros bar byed de / rang rang gi skad dag gis smra'o / de dag smra ba na dbang po dang / stobs dang / byang chub kyi yan lag gi sgra dag 'byung ngo / sems can gang dag der skyes pa de dag gis sgra de thos nas sangs rgyas yid la byed pa skye / chos yid la byed pa skye / dge 'ldan yid la byed par skye'o //

"In that buddha field there are geese, herons, and peacocks. Three times during the night and three times during the day they come together and sing, and they sing each his own songs. And from their singing issues forth the sound of the [five] powers, the [five] strengths, and the [seven] limbs of awakening. The people there having heard that sound produce mindfulness of the buddha, mindfulness of the dharma, and mindfulness of the sangha."

d:  S.Karmay suggests that here "ten" may mean simply "various."

17  a  LSV §19-c:  te yadrşam vimānām ākāṅkṣantī yad vānalingasamsthānam yāvad ārohapanānāham nānāratanamayanirīyākeśatasahasrasamalampīram nānādiyādigyasaṁstham ni vicitropadhānavinayastarataparyānakānām tādṛśam eva vimānām teṣām purataḥ prādṛśhvaatā / te teṣu manohinirvṛtteṣu vimāneṣu saptāpitākshasahasraparivṛṭā puraskṛta vihārayantī kriyāntī ramante paricārayantī / de dag gang ba dog dang / raqs dang / dbyings dang / chu zhes gi bar dang / rin po che sna thogs kyi ba gom brgya stong gis brgyan pa rin po che'i khris la'is bcos ba sna thogs stong ba bo bzhag pa dang ldan pa'i gzhald med khoang ji lau ba 'dog pa de lha bu'i gzhald med khoang de dag de dag gi mdun du 'byung ste / de dag rin po che'i gzhald med khoang grub pa de dag gi dang na la'i bu mo mdun stong blan stong gis yongs su bsksor zhiṅ mdun gyis bltas nas 'khod de rīse zhiṅ dga' la dga' mgrur spyo d //

"They desire such a palace, of such a color, sign and appearance, height, breadth, with hundreds of thousands of turrets made of a multitude of jewels, covered with heavenly canopies, with jeweled couches arranged with variegated pillows, and just such a palace appears before them. And in these mentally arisen palaces they dwell, play, sport and frolick, honored and surrounded by seven thousands of heavenly maidens."

c:  It might be better to read 'phags pa rather than 'phags pas.

d:  SSV §5: tatra ca buddhakṣetre trīṣṭṛto rātrau trīṣṭṛto divasasya puṣpavārṣām pravarṣati divyānām māndāravāpuspāṇam / sangs rgyas kyi zhiṅ de na nyin lan gsum / mitshan lan gsum du la'i me tog man dā ra ba'i la'i me tog gi char 'bab bo //

"And in that buddha field three times at night and three times during the day a rain of heavenly mandarava flowers rains down."

18  a  bskal chen = *mahākalpa, Mhryt. 8291.

19  a:  LSV §31-c, vs 7ab:

   "taib puṣpapīṭa iti kṣipta tatra
   chairam tadā samsthihi yojanāsataṁ /

   de dag me tog snyim pa gtor ma thag /
   de tse dpag tshad brgya pa'i gdugs gyur te //

"Those flowers thrown there stood as an umbrella then one hundred leagues big."

c:  See the note above to 14b.

20-25  Here we find the six perfections enumerated, and their cultivation suggested as practices leading to rebirth in a pure buddha field.

20  a:  In this and the following, 'khor gsum dag refers to *trimandala-(pari)budh, the purity of the so-called three spheres, usually referring to giver, gift and receiver. It might also refer to the doer, the action, and the receiver of the action. It is also possible, though less probable, that it refers to the triad of body, speech and mind. In general, then, this grouping should refer only to dāna, the first of the perfections here enumerated. But in fact it is extended to refer to all of them.

   The ten types of gift are alternately explained in various sources. Das 1902: 939 gives one list, apparently from the Lam rim chen mo (?). Bodhisattvabhūmi Chpt. 9 (Dutt 1978: 80ff) lists nine types of dāna, completely different from Das's list.

21  a:  It is probable that the ten types of discipline refers to the ten
rules of moral behavior, *dāsa-śila*, not killing etc.

22 No list of ten types of *ksānti* is known to me.

23 No list of ten types of *vīrya* is known to me.

24 b v.l., P. tib. 516 reads *khor sum dag par sgoms sbyangs pas*, “When one [correctly] practices the cultivation [of the ten types of meditation] with regard to the pure triple sphere.”

26 a The v.l., P. tib. 105, *rnam dag zhung*, meaning “pure field,” is a *lectio facilior*. It seems better to accept *sangs rgyas zhung* as the *lectio difficilior*, but of course both are more or less equally acceptable.

28 For this and the following, verse 29, LSV §31-f, vs. 16:

- “If, Blessed One, when I have attained to unexcelled perfect awakening there is any sentient being in my buddha field whose life span would be measurable, excepting by the power of a vow, may I not attain unexcelled perfect awakening.”
field would not all be skillful in knowing the thoughts of others, [even] knowing the thoughts and deeds of beings throughout hundreds of thousands of millions of myriads of buddha fields, may I not attain to unexcelled perfect awakening."

d: LSV §8-b, vov 5: saćen me bhagavans tasmin buddhakṣetre ye sattvāḥ prayājyātās te cet sarve na rādhīvaśītaḥ paramapāramitāprāptā bhaveyur antasā ekacitakṣaṇalavene buddhaḥkṣetraśāṅkhyātāsahasāsahasāśrāṅkamānanatāyām mā tāvad aham anuttarām samyaksambodhīṁ abhisambhūtyaṁ

bcom 1danda 'das gal te bdag gi sangs rgyas kyi zhing der sams can dang dag skyas par gyur pa de dag thams cad tha na skal pa bya ba khrag khrig brgya stong rtse su dran pa'i tshe rabs dran pa'i tshe rabs dran par ma gyur pa de srid du bdag bla na med pa yang dag par rdzogs pa'i byang chub mgon par rdzogs par 'tshang rgya bar mi bgyi'o //

"If, Blessed One, there should be born in my buddha field any sentient being who would not have the power to recall his former births, [even] so far as recalling hundreds of thousands of myriads of aeons, may I not attain unexcelled perfect awakening."

LSV §36: sarve ca te tata upādāya na jātv ajātisāmarā bhavishyanti /
           de dag thams cad 'di nas nye bar gzung nas nam yang tshe rabs mi dran par mi 'gyur gi tshe rabs dran par 'gyur te /

"And from that moment on none shall ever be without the power to recall their former births."

C: LSV §8-c, vov 9: saćen me bhagavans tasmin buddhakṣetre ye sattvāḥ prayājyāyeraṁs te sarve na paracittājñānakovidā bhaveyur antaśo buddhaḥkṣetraśāṅkhyātāsahasāsahasāśrāṅkamānanatāyām sattvānāṁ citacaturāpaśārāntātāyām mā tāvad aham anuttarām samyaksambodhiṁ abhisambhūtyaṁ

bcom 1danda 'das gal te bdag gi sangs rgyas kyi zhing der sams can dang dag skyas par gyur pa de dag thams cad tha na 'jig rten gyi kham bya ba khrag khrig brgya stong mthong ba'i lha'1 mig thob par gyur pa de srid du bdag bla na med pa yang dag par rdzogs pa'i byang chub mgon par rdzogs par 'tshang rgya bar mi bgyi'o //

"If, Blessed One, all the beings who would be born in my buddha field would not have obtained the divine eye, such that they might see even hundreds of thousands of millions of myriads of world spheres, may I not attain unexcelled perfect awakening."

The v.l., P. tib. 516, zhal du la, "see infinite faces (?)" seems unlikely, and is probably impossible.

b: LSV §8-b, vov 8: saćen me bhagavans tasmin buddhakṣetre
ye sattvāḥ prayājayaṁś te sarve na divasya śrotasya lābhino bhavyeyur antāśo buddhasaṅghakaraṅavaśvatsasahāsrād api yugapat sādharmairāvanataya mā tāvād ahāṃ anuttaraṁ samyaksambodhīṃ abhisambhūtyaṃ.

bocmad idān 'das gal te bdag gi sangs rgyas kyi zhung der sens can gang dag skyes par gyur pa de dag thams cad iha na sangs rgyas kyi zhung bye ba khrag khrig brgya stong du cīg char chos nyan pa'i bla'i rna ba thob par ma gyur pa de srid du bdag bla na med pa yang dag par rdo rgs pa'i byang chub mgon par rdo rgs par 'tshang rgya bar mī bgyi'o //

"If, Blessed One, all the beings who would be born in my buddha field would not have obtained the divine ear, such that they could hear the preaching of the True Dharma simultaneously from even hundreds of thousands of myriads of buddha fields, may I not attain unexcelled perfect awakening."

30 SSV §5: tatra ye sattvā upapannā ta ekena purobhakṣena koṭīśatasaḥsram buddhānāṃ vandamāny avyānām lokadhātuḥ gatvā / ekaikaṃ ca tathāgatam koṭīśatasaḥsrasṛbhīḥ puspavṛṣṭṭhibhir abhyavakṛtya punar api tām eva lokadhātuṁ āgacchānti divāvīśhārya.

der sens can gang dag skyes pa de dag kyang snga dro gcig bzhin du sangs rgyas kyi zhung gzhed dang gzhed du dongs te sangs rgyas bye ba phrag 'bum la phyang 'tshal zhung / de bzhin gshags pa re re la yang me tog skun bu bye ba phrag 'bum mgon par 'thor te / gtor nas nyin mo gnas pa'i phyin slar 'jig rten gyi kham de nyid du 'dongs ngyal //

"Those sentient beings born there once before the [morning] meal go to other world spheres and worship hundreds of thousands of myriads of buddhas there. And having bestrewn each Tathāgata with a rain of hundreds of thousands of myriads of flowers, they return again to their proper world sphere for their daily rest."

LSV §8-i, vow 22: sacen me bhagavan bodhiprāptasya tatra budhakṣetre ye bodhi- sattvāḥ prayājāta bhavyeyus te sarva ekapurobhakṣenayāṃ budhakṣetrārām gatvā bahūni buddhāsattrānāni bahūni buddhāsattrāsahārānā bahūr budhakhoṭi rāvad bahūni buddhakoṭīśatasaḥsrasṛbhīḥ napatiśṭhera sarvasukhaphadhānārān yad idam buddhānubhāvena mā tāvād ahāṃ anuttaraṁ samyaksambodhīṃ abhisambhūtyaṃ.

bocmad idān 'das gal te bdag byang chub thob pa'i tsho / sangs rgyas kyi zhung der sens can gang dag skyes par gyur pa de dag thams cad snga dro gcig bzhin sangs rgyas kyi zhung gzhed dang tu mchis la / sangs rgyas brgya phrag mang po dang / sangs rgyas stong phrag mang po dang / sangs rgyas brgya stong phrag mang po dang / sangs rgyas bye ba phrag mang po nas sangs rgyas bye ba khrag khrig brgya stong phrag mang po dang la 'di ita ste / sangs rgyas kyi mthu bde bar sbyar ba thams cad kyi bsnyen blur bgyid par ma gyur pa de srid du bdag bla na med pa yang dag par rdo rgs pa'i byang chub mgon par rdo rgs par 'tshang rgya bar mī bgyi'o //

"If, Blessed One, when I have attained awakening, all the bodhisattvas who would be born in that buddha field should, having gone once before their [morning] meal to other buddha fields, not serve, with all things that cause happiness, many hundreds of buddhas, many thousands of buddhas, many hundreds of thousands of buddhas, many myriads of buddhas, even up to many hundreds of thousands of millions of myriads of buddhas, this by means of the buddha's power, then may I not attain unexcelled perfect awakening."

A further discussion of this process, in considerable detail, is given at LSV §37-a-b-c, but it is much too long to quote here.

d: Which buddha is being referred to here is not quite clear, but probably the buddha of the field in which they dwell, which would presumably be Amitābha.

31 a Any buddha can be referred to as mgon po, protector. Amitābha refers to himself as 'jig rten mgon po, lokānātha, in LSV §9-a, vs. 3d. But it is not really clear whether the present verse refers specifically to Amitābha, although this seems the most likely explanation.

c: LSV §8-g, vow 18: sacen me bhagavan bodhiprāptasya ye sattvā anyeṣu lokadhistev anuttaraṇāṃ samyaksambodhitvā cītām utpādaṇa māmānādheyam śrūtā prasannacittā mām anumāreṇayus teṣām ced ahāṃ marana-kālasamaye pratyaspatitih bhūkṣusamghapariṇātha pūrakṣe nā puratās tiṣṭhyam yad idam cītāvibhāgaṇe mā tāvād ahāṃ anuttaraṇāṃ samyaksambodhitvā abhisambhūtyaṃ.

bocmad idān 'das gal te bdag byang chub thob pa'i tsho sens can gang dag 'jig rten gyi kham de gzhed dang tu bla na med pa yang dag par rdo rgs pa'i byang chub tu sens bskyed nas bdag gi ming thos te / sens rabs tu dang bar gyur la bdag rjes su dran pa de dag gal te 'gum pa'i das nye bar gnas pa'i tsho bdag dge slong gi dge 'dun gyis yongs su bskor cing mdun du 'di ita ste / g-yeng ba ma mchis
pa'i sms kyis gnas par ma gyar pa de srid du bdag bla na med pa yang dag par rnam pa'i byang chub mgon par rnam pa 'shang rgya bar mi bgyo'//

"If, Blessed One, when I should attain awakening, those sentient beings who have raised the thought directed toward unexcelled perfect awakening in other world spheres, having heard my name might bear me in mind with serene thoughts, and if as the time of their death approaches I would not stand before them, surrounded and honored by the community of monks, in order to calm their minds, may I not attain unexcelled perfect awakening."

LSV §27 and 28 also relate the same material, but are too long to quote here.

SSV §10 (202.11-19): yah kaśic cārūpāṇa kalūpatro vau kāluḍaḥātā vau tasya bhagavano 'māyāyas tathāgatasya nāmadheyāno śrīyati śvetā ca manasi-kārasyati ekātraṁ vau dvīḍātraṁ vau tirīṭātraṁ vau caturātraṁ vau pāncarātraṁ vau śadātraṁ vau saptarātraṁ vau vikṣipacito manasikārasya yadā sa kalūpatro vau kāluḍaḥātā vau kālaṁ kārasyati tasya kālaṁ kurvataḥ so 'māyāyas tathāgatāḥ śrāvakā-saṅghaparipṛcchāḥ bodhiṣattvaśpravānaparāśrutiḥ purūratha śīlayati so 'yāpyaścātāḥ kālaṁ kārasyati ca sa kālaṁ kṛtvā tasyaśvāmi'māyāyas tathāgatasya buddhakṣetre sukhāvatīyam lokadātāv upapatsyate.

rigs kyi bu 'am rigs kyi bu mo gang gis bcom ldan 'das de bzhin gshags pa tshe dpag med de'i mthun thos la thos nas kyang yid la byed cing nub gcig gam / nub gnyis sam / nub gsum mam / nub zhi 'am / nub lha 'am / nub drug gam / nub bdun du gyeng ba med pa'i sms kyis yid la byed na / rigs kyi bu 'am / rigs kyi bu mo de 'chi ba'i dus kyi tshe phyin ci log med pa'i sms kyi 'chi ba'i dus byas nas / 'chi ba'i dus byas pa de de bzhin gshags pa 'od dpag med mnyam thos kyi dge 'dun gis gongs su bskar cing byang chub sms dpe'i tshogs kyis mdu gnis bslas pa'i mdu gshags pa 'od dpag me de'i sangs rgyas kyi zhiṅ jigs rten gnyis khangs bde can du skye bar 'gyur ro //

"And whatever son of good family or daughter of good family, Śāriputra, who will hear the name of the Blessed One, Tathāgata Amitāyus, and having heard it will be mindful of it for one night, or for two nights, or for three nights, or for four nights, or for five nights, or for six nights, mindful of it with mind undisturbed, when that son of good family or daughter of good family will die, at his death that Tathāgata Amitāyus, accompanied by his retinue of Śrāvakas and honored by the group of bodhisattvas, will be present before him and he will die with a calm mind. Having died he will be reborn in the buddha field of that Tathāgata Amitāyus, in the world sphere Sukhāvati."

See also Guan jing IV.8, 12, 20 (T. 365 [XII] 345a8-11; a24-27; b21-27), for similar passages.

This kind of passage is certainly not limited to the LSV, the SSV and the Guan jing, even when the place of rebirth is to be Sukhāvati. This has been shown, once again, by Schopen 1977: 187-98, quoting from the Ekādaśakamukham: maranakāle tathāgatadārasanam bhavīṣyati ... ityā catur sukhāvatīyam lokadhātāv upapatsyate, and the Sarvatattva-dhītiṣasattvāvakanakāramadārasanāvanyāvaśāśra: maranakāle ca tathāgatadārasanam bhavīṣyati / cyutvā sukhāvatīyam ca lokadātāv upapatsyate / Both passages mean “And at the time of death he will see the Tathāgata, and having died he will be reborn in the world sphere Sukhāvati.” The latter text contains another similar passage as well: maranakāle cāsya budhadārasanam bodhisattvadārasanam bhavīṣyati ... yāva cyutvā sukhāvatīyā lokadātāv upapadyate, “And at the time of death he will see the buddha and he will see bodhisattvas ... and having died he is reborn in the world sphere Sukhāvati.” See also the passage from the Bhaisajyaguru quoted by Schopen 1977: 177, tesāṁ maranakālasamaye aṣṭau bodhisattva rādhyāgata mārgam upadārasanīyanti, translated by Schopen "to them at the time of the moment of death eight bodhisattvas, having come through magic power, will make visible their way." Note of course that the object of veneration here in the first set of these passages is not Amitābha / Amitāyus, but rather Śākyamuni. In the Bhaisajyaguru the object of veneration is the Buddha Bhaisajyaguruvardхиyaṃprabhā.

v.l., P. tib. 6, zhal du la entails a change in subject, and would mean “they see the Sugata's face at the time of their death.” This may be better. Should we accept it into the text?

32 b dge bcu = *daśakāṃśa, Mhty. 1685-98.

Guan jing I.18 (T. 365 [XII] 341c10): Those who desire to be born in the Pure Land should, among other practices, "practice the ten virtuous acts."

33 b The four apramāṇa or immeasurable, also known as the four brahmavihāras, are maitri, karuṇā, muditā and upeksā.

34 a v.l., P. tib. 761, slo bdon mchod bkur, “pay homage to the acaryas,” which agrees better with the passage quoted below.
Guan jing 1.18 (T. 365 [XII] 341c9): Those who desire to born in the Pure Land should, among other practices, “filially nourish their father and mother, and serve their teachers and elders.”

35 b: don rtogs, see Das 1902: 539. v.l., P. tib. 760, 761 of dris for bris should be rendered “enquire about.”

36 a: bslab pa'i gnas = *sīkṣāpada. The Bhaisajyaguru (Schopen 1977: 177-78) makes the connection of aṣṭamgaśamānviṃśata-pūpavaśa with Sukhāvati: With regard to the four assemblies and good sons and daughters, if, Schopen translates, they “fast the fast possessed of eight limbs, for one year or three months uphold the foundation of training...” (aṣṭamgaśamānviṃśata-pūpavaśa upavaśaṃ upavaśante ekavārṣikām vā traināḍhikām vā sīkṣāpadanā dhārayantī .... [Tib. for this passage has bslab pa'i gzi, but Narthang and Lhasa read bslab pa'i gnas]), then they vow to gain birth in Sukhāvati. Further note that the Bhaisajyaguru directly connects this with a death-bed appearance guarantee — see the note to verse 31 above.

c: thub in this line seems to go with ji bzhin. I understand something like *yathāśaktyā. v.l., P. tib. 6, reads de ni for dam bcos, which according to my understanding would mean “if one preserves them in so far as one is able,” “them” referring back to the eight-part precepts which are also, I believe, the antecedent of the expression “one’s promises.” The two variants are therefore equivalent in meaning.

37 a: dus tshigs = *parva(n), Mhlt. 5680, 8325. BHDS s.v. The 8th, 14th, 15th, 23rd, 29th and 30th of the month.

b: zla bo gsun = *traimasya or *traimāsa. BHDS s.v. traināsa.

The rain retreats.

c: Guan jing 1.18 (T. 365 [XII] 341c11): Among other practices leading to rebirth in the Pure Land is “producing the aspiration for awakening.”

38 c: ji srid 'teho bar = *yāvajīvam, Mhlt. 8703.
three robes, waist cloth and the others, is traikitāra."

b: v.l., P. tib. 6, sbyangs shing for byas shing, apparently meaningless.

c: chog shes, contentment, seems to be normally connected with the dhutanagas (as the dhūtagunas are known in Pali). Mhty. 2373 renders gos kyi rnyed pas chog shes pa as civarasantisūta. See also Visuddhimagga Cht. 2, §1, and following. The Pali term is sātittikā. It is regularly connected with fewness of wishes (Pali appicchātā [CPD “moderation of desires”], Skt. apiecechā, sometimes apiecechā, Tib. ’dod pa chung ba). See Bukkyo daijiten s.v. shōyoku chisoku, 少欲知足 (Mochizuki 1932-36: 2820). Dhutagunnārādeśa §5.2.iv gives among the advantages of this practice: lus ’tsho ba tsam gyis chog shes pa nyid. Bapat translates this as “Contentment [with garments] just enough for the sustenance of the body,” and refers to the Pali sattviko kāyaparīhārakena cīvarena.

42 Mhty. 1130: nāma(n)tiča, wearing a felt robe.

AAA: dhyātornācayārādītvena nāmatikā. “Wearing woolen robes and the like is nāmatikā.”

a: On the abandoning all notions being connected with going to Sukhāvatī, see Schopen 1977: 189: quoting the Samādhīrāja (Cht. 32, vs. 268ed & 270ab): sarvasajñāpārāhina aprameyāh samādhayaḥ / ... lokadhātān atikramya sa gacchati sukhaśavatim / “One who abandons all notions possesses infinite samādhis ... He, passing over world spheres, goes to Sukhāvatī.” The phrase sarvasajñāpārāhina seems to be a stock expression.

c: See the Mūlasarvāstivādavājaya (Dutt 1942: 52.1-12) for an account of robes that deals with nāmata, felt.

43 Mhty. 1131: paṅcapātiča, living on alms food.

AAA: ghritapiṇḍapātassamādānātvarī paṁcapiṇḍatikā. “Undertaking to receive alms food [only] is paṁcapiṇḍatikā.”

a: On the benefit to others of alms acceptance, see Vism. 2 §29 (Rewatadhama 1969: 157.3): parānuggahākñīrāyī. The commentary Paramattha-
manjūṣāṅkī (157.15) says: kale kale appaka-appaka-paṇḍa-gaṇhena parānuggha-
kañāya, “By taking a very little bit of alms from house to house he benefits others.” Dhutagunnārādeśa §6.2.vi lists among the advantages of this practice: sans can la phan ’dags pas zhuṅgs pa nyid, translated by Bapat as “Entertaining thoughts of doing good to all living beings,” referring to the Pali phrase quoted above.

44 Mhty. 1132: aikāśanika, eating in one sitting, or using the same seat for eating and sitting (see below).

AAA: ekāśanapavēsena yatheśtam parībhogād ekāśanikā. “Eating abiding in one place as one wishes is ekāśanikā.”

c: One tradition understands this to mean staying on one seat for eating and for sleeping (or meditating). Nakamura 1981: 803a explains that this is due to a confusion by Chinese translators of the term ekāśanika with the root āg, to sit, this leading to the idea that one sits in one place. He believes the correct, original meaning is rather that one eats only once in a day. This is close to the sense in our Pali sources, for example Vism. 2 §35, that one eats in one session, and if one rises the meal is over. The Dhutagunnārādeśa §8 supports this. (This does not imply that one cannot eat again later at a different meal.) The imagery in the present verse, that of staying in one place immovably, does not firmly indicate one way or the other which meaning is the one being adopted here.

45 Mhty. 1133: khalu paścād bhaktika, not eating after (noon).

AAA: samastam bhaktādikam ādyā bhoganāt paścāthaubhaktikah. “Eating having taken food etc. combined is paścāthaubhaktika” (?).

a: Dhutagunnārādeśa §10.2.vi lists among the advantages of this practice brkam chags pa nyid, rendered by Bapat “No excessive desire.” This is tantilizing close to our expression chags med brkam spangs.

46 Mhty. 1134: āranyaka, dwelling in the forest.

AAA: grāman pariyajya kroṣamātrenāvashānād āranyakaḥ “Abandoning the village, dwelling at least a league away is āranyaka.”

Note the poetical imagery. One dwells in the forest or jungle, like a lion, in order to become the man-lion, the narasimha, that is a buddha. ri dags rgyal pa = mṛgaraṇa. Note too Mhty. 6443: vanād nirvānām āgatah, rendered by nags tshal nas nags tshal med par gshegs.
Mhyt. 1135: **vrksamūlīka**, living/meditating at the foot of a tree.

AAA: *tathā vrksamūlīkāḥ.* “**vrksamūlīka** is just that [dwelling etc. at the base of a tree].”

Again the punning is clear. One sits at the foot of a tree (the dhūtaguna or ascetic purification practice) by sitting at the foot of the bodhi tree, the spot where the Buddha sat, in order to reach the seat of awakening, *sning po byang chub = bodhimaṇḍa*, both the literal seat beneath the bodhi tree and the metaphorical ground of awakening.

Mhyt. 1136: **ābhyyavakāśīka**, living in open air.

AAA: *upanyāvaranabhavaṇābhyyavakāśīkāḥ.* “Being without an upper covering is ābhyyavakāśīka.”

a: 

`ma zhum pa = *alīnā, Mhyt. 491. skyabs = *śarana. There is evidently a pun on skyabs la mi rten, not relying on a refuge or shelter, both metaphorical and literal, and the ascetic purification practice of dwelling outside without a (literal) roof. Dhūtagunanirdeśa §13.2.v lists among the advantages of this practice rten pa med pa nyid, rendered by Bapat “One has not to depend upon anything.” It could as easily, and perhaps more literally, be translated “Being without a refuge.”`

a-b: Omitted in P. tib. 760, by error (?).

Mhyt. 1137: **śmāśanīka**, frequenting cemeteries.

AAA: *śmaśane sthitātvena śmāśanīkāḥ.* “Staying in a cemetery is śmāśanika.”

a: 


b: 

A close expression is found in Dhūtagunanirdeśa §14.2.x, among a list of advantages of this practice, *lus kyi rang bzhin la yang dang yang du so sor rtag pa nyid*, rendered by Bapat as “Proper reflection again and again upon the nature of one’s body,” referring to Vism 2 §67, kāyabhāvadassanam.

c: 

v.1., P. tib. 760, *sgom sbyangs na*, which could mean “cultivat-

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Mhyt. 1138: **naiśādīka**, sleeping in a sitting posture.

AAA: *nīṣādayā rātrau sthānān naiśādyikaḥ.* “Staying seated at night is naiśādyika.”

Mhyt. 1139: **yāthāsaṃstārīka**, taking any seat which is offered.

AAA: *yathāsaṃstirnākaraṇāt āśāṇād yāthāsaṃstārīkāḥ.* “Sitting on whatever ragged mats or the like are strewn about is yāthāsaṃstārīka.”

SK suggests that we should see Rdzogs chen ideas here, especially in the use of the Rdzogs chen technical term *gəzhi.*

a: 

`las mi nyams kṣing = *acyuta, imperishable? Or should we understand *asampramoṣa with Mhyt. 785? If the latter, perhaps “the dharmaḥtū not deprived of a basis”? Perhaps also we have to do with a pun on gəzhi. Note also the parallelism between yang dag ji bzhin and gəzhi nyid ji bzhin.`

b: 

`mgon bya may mean understand, or manifest, make perceptible.`

c: 

S. Karmay suggests the Rdzogs chen reading “If one has observed that basis correctly,” taking gəzhi as a technical term.

It might be possible to render the whole verse as follows:

If one has observed that basis correctly, In order to manifest perfectly just as it is The dharmaḥtū not deprived of a basis, One will be born in that pure field.

Mhyt. 1140: **niśādīka**, in a sitting posture.

AAA: *nīṣādayā rāťārau sthānān naiśādyikaḥ.* “Staying seated at night is naiśādyika.”

b: 

`yod dang med pa = *sadasat.`

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Mhyt. 1141: **yāthāsaṃstārīka**, taking any seat which is offered.

AAA: *yathāsaṃstirnākaraṇāt āśāṇād yāthāsaṃstārīkāḥ.* “Sitting on whatever ragged mats or the like are strewn about is yāthāsaṃstārīka.”

b: 

`yang dag nyid = *tattva.`
See Niraupamayastava 8ab (Tucci 1932: 314): na te 'sti sakti skand(h)esu dhātusv āyatanesu ca, in Tibetan phung po khams dang skye mched la // chags par gyur pa mi mnga' bas // b: rnam grol ba = *vimuktii *vimukta. c: dmigs med = *anupalamhka.

55 c: rtog pa med pa = *at(vi)kalpa or *avitaraka.

57 a: The “neither one nor many” argument (*ekānekaviyogahetu) is a common one. See for example Śāntarakṣitā’s Madhyamakālakāra verse 1 and following.
   b: blang dor = *heyopadeyam, Mhyt. 7200.

58 b: spros pa med pa = *aprapañca or *nisprañca, Mhyt. 2924, 4308.

APPENDIX 1
Stein Tibetan 724

In addition to the poem presented in the bulk of this article, I thought it might be of interest to offer here a very short manuscript found in the Stein Tibetan Collection, MS Stein Tibetan 724. This is catalogued as Ch. 73 viii, fragment 3. It is in pothi format, 37 × 6.5 cm. Folio 1 is numbered ka 78, ll 4, and the verso is blank. It is written in dbu can. The text was published in Tōyō Bunko Chibeto Kenkyū Linkai, 東洋文庫チベット研究委員会 eds., Suist Shōichi Chibettogu Bunko Kaidai Mokuroku, スタンベット研究目録 volume 8 (Tokyo: Tōyō Bunko, 1984): 47. I know the text only from the transcription into printed Tibetan script in this catalogue. My own transcription conventions are those explained above.

Transcription of the manuscript:

// A mye da phud kyi yon tan bcu la //
   dmyig chung ba dang cig //
   bsdu bsnyangs ba dang gnyis //
   sgra snyan pa gtags pa dang gsum //
   gnyid' ngan tsong ni2 sdugs snag zhi ba dang * bzhi //
   phyi'i sgra snyad +gtags pa dang lnga //
   sems myi g-yeng ba dang drug //
   rtsom +grus kyi [...] ba dang' ldan ba dang dbun //
   sangs rgyas dang byang cub * sans dpas+ thams cad dgyis pa dang brgyad //
   ting nge+dzin thams cad mgon du gyur pa dang dgu //
   sangs rgyas kyi zhing khams yongs su * dag par skye ba dang bcu +o //

1) Written above the line. 2) Written below the line, with a cross after strong. 3) Written below the line.

LaValle Rossini’s catalogue claims “Contains the enumeration of the ten qualities of the Amitābha’s (?).” LVP evidently understood ‘fl’ as Tibetan, and a 71—transcription of Chinese, and read 23i, 10 61s 79 as a unit.
Translation of the manuscript:

The ten virtues of Amita Buddha:
1) He has small eyes, and
2) — (see Commentary) —
3) He is famous for his lovely voice, and
4) He pacifies the defilements of the evil state [and / which is?] drowsiness, and
5) He suppresses external sounds, and
6) His mind is unagitated, and
7) He possesses the — of energy, and
8) All buddhas and bodhisattvas are pleased [by him]. and
9) He manifests all samādhis, and
10) He produces a purified buddha-field realm.

Commentary:

1: Small eyes, cūlākṣa, Mhlyt. 8834.
2: The passage is corrupt. Suggestions: bsdu bsngags pa = his collections [of merit, etc.?] are praised. Or, bdud sngangs pa = Māra is terrified [of him]. Neither of these particularly suggest themselves as a good solution.
3: Lovely voice, kālaśvara, Mhlyt. 2791.
4: Drowsiness = mīḍdha, Mhlyt. 1982. Emend ngan tsong to ngan song = apana, Mhlyt. 4747. The exact relation between gnyid and ngan song is not clear to me.
5: sgra snyan = sgra skad snyan pa.
6: atandrita, Mhlyt. 1792. Perhaps “unweariied.”
7: Energy = vīrya. The crucial word is missing from the manuscript.
8: Emend dgyis to dgyes.

APPENDIX II

Transcriptions of the Dunhuang MSS

The following notations are used in the transcriptions:

ë: reversed gi-gu.
+: ‘a-chung with “flag” on right shoulder.
*: end of line in the MS.
(): partially legible or uncertain letter.
[]: illegible letter.
[x]: missing letters; number of x-s = approximate number of missing letters.
#: cancelled letters.
x₃: [subscripted letters, usually written below the preceding letter.

Pelliot tibétain 112

// de bzh(ī)n gshegs pa / snang ba mtha yas gs(ī)n mtshan brjod pā-ai //
// legs pa dang (s)angs rgyas gyi zhīng gyi * (y)[on] (tan) thob pa
// mdo r smos pa //

1) pa with ‘a-chung below and at vowel above.

snang ba mtha yas bde bar gshegs // a myi ta pur //
(yon) ta(ñ) * tshad myed tshogs mnɡa+ bas // a myi ta pur // na mo a myi ta pur //
mtshu chen mtshan ni // phyogs (b)(cu xx)(s) * a myi ta pur //
de bas de la gus par phyag +tshal lo // a myi ta pur / na mo a myi ta pur // (1)
la las (+)[xxxx] * thos na // a ta myi ta pur /
byang cub yan ्wo lag med tog g yi // a * myi ta pur // na m(o) a myi ta pur //
+dul pa +i sens can sna tshogs brgyad // a myi ta pur //
byang cub m(cho)x // g yi gnas bton pa // a myi ta pur //
de bas spyi btud phyag kyang +tshal // a myi ta pur //

shes rab dpag (t)u * my[e](d) // a myi ta pur // ng mo a myi ta pur //
+gti mug mun gnag yongsu sel // a myi ta pur //
+snang ba +i chos * s[gl](o) grangs myed bstan // a myi ta pur // na mo a myi ta pur //
de bas spyi btud (ph)yang kyang +tshal // a myi ta pur (//) // *

+phrul cen myi +i seng +ge ste // a myi ta pur // na mo a myi ta pur //
sku +i tshad ni dpag tu myed // a myi ta pur (//) //*
mtshan tho(s) sangs rgyas byin yang thag // a myi ta pur // na mo a myi ta pur //
de bas spyi btud phyag kyang +tshal * (a) myi ta pur //

— 74 —

— 75 —
rol mo sna tshogs / sgra snyan las // a myi ta pur / na mo a myi ta *
dkon mchog gsum gi mtshan yang brjod / a myi ta pur //
ths pa kun gyi bgy(c)gs kyang / bsal a myi ta pur () *

(14c)

snang ba mtha yas rdzogs so // gtsang mas¹ bris //

1) illegible letter here.

P. Tib. 516 B

// // snang ba mtha+ yas bde bar gshogs // a mye tha bur //
yon tan tshad myed tshogs mnga+ ba / a mye tha bur / na mo a mye tha bur //
mtshu chen mtshan * ni phyogs bcor grags / a myi tha bur //
de bas de la gus phyag +tshal / a mye tha bur // na mo a mye tha bur //

(1)

la las +di ní mtshan *¹ th(o)gs na // a mye tha bur //
myi ldog sa yang rab tu thob(b) // (a my(e) thu bur) // na mo a mye tha bur //²
de bas gus par mtshan brjod de / a * mye³ tha bur //
thal mo sbyar te phyag gyang +tshal / a mye tha bur / na mo a mye tha bur //

1) verso begins here.
2) something erased between the two shads.
3) i also written (and erased?).

mtshu cen mtshan +di thos par +gyur // a mye tha phur //*
bsgribs pa thams cad ma lus byang / a mye tha bur na mo a mye tha phur //
yon mong sa las mams par dag / a mye tha phur //
de bas spyi * btud phyag gyang +tshal / a mye tha bur na mo a mye tha bur //

(3)

mtshu chen¹ mtshan +di thos gyur na // a² myei tha phur //
sangs rgyas * sa chen yengs la thob / a mye tha bur na mo a mye tha bur //

skye sfi sdu bsgal zad par +gyur a myetha phur // // *
de bas spyi btud phyag kyang +tshal a mye³ tha bur / na mo a mye tha bur //

1) i also written, and erased.
2) corrected from original ma.
3) i also written (and erased?).

mtshu+ chen mtshan +di thos gyur na / a mye tha bur //

(5a)

P. tib. 516 A

(a) my(e) tha bur na mo a mye tha bur //
mzod pa mam bcu tshul bzhin du a mye tha bur //
khor sum dag pas yongs sgrongs pas a mye tha bur na mo a mye tha bur //
sangs * rgyas yon tan de dag dang a mye tha bur //
mam dag zhing der yongs su grub a mye tha bur na mo a mye tha bur //

(21)

brtson +grus mams bcu tshul bzhin du a mye tha * bur //
khor sum dag pas brtul brtsams pas a mye tha bur na mo a mye tha bur //
sangs rgyas yon tan de dag dang a mye tha bur //
mam dag zhing der yongs * su grub a mye tha bur na mo a mye tha bur //

(22)

bsam brtan mams bcu tshul bzhin du a mye tha bur //
khor sum dag par sgrongs sbyangs pas a mye tha bur na mo * a mye tha bur //
sangs rgyas yon tan de dag dang a mye tha bur //
mam dag zhing der yongs su grubs¹ a mye tha bur na mo a mye tha bur //

1) a large X shaped cross is written above grubs, but the word is not to be deleted.

shes rab mams * bcu tshul bzhin du a mye tha bur //
khor sum dag pas mngon byas pas a mye tha bur na mo a mye tha bur //
sangs rgyas yon tan de dag dang / *¹ a mye tha bur //

(23)

(24)
mam dag zhi(ing) d(e)r yongs (s)u grub a mye tha bur na mo a mye tha bur // (25)

1) verso begins here.

sangs rgyas zhing der skye +dod na a mye tha bur //
dkon m(ch)og gsum la rjes su (s)oms * a mye tha bur na mo a mye tha bur //
sangs rgyas zhing der skyes (k)un a mye tha bur //
gs(e)r gyi rdog adug bzang dang ladan a my(e) tha bur na mo a mye tha bur // * (26)

mtshan rab shum bceu rtsa gnyis +chang ba dang / a mye tha bur //
d(p)e draf bzang po brgyad cus brgyan a mye tha bur na mo a mye tha bur //
de(d) dag tshe (r)ing * dpag du myed a mye tha bur //
skye bo phal pa der myi skye a mye tha thea bur na mo a mye tha bur //(*) (27)

mgon shes drug dang ladan ba ste a mye tha bur //
sngun * (gy)i gnas mams gsal bar (dr)jan a mye tha bur na mo a mye tha bor //
pha rol sems gyang mgon du shes a mye tha bur //
rdzu +phrul mam par dpag ya(s) * [x](om)d a mye tha phur na mo a thea mye tha bur // (28)

lha myig mtha+ yas zhing du lta a mye tha bur //
+phrul ma chos gyi sgra yang nyan (a) mye tha (b)ur // (29b)

byang cub yan la * men tog gis /
+dul ba +i sems can sna tsogs bsgyan //
de bas phyi mthud phyag kyang * +tshal //
byang cub mcog gi gnas su bton //
de bas spyi mthud phyag kyang +tshal //
byang1 cu + b2 yan lag men tog gis
+dul ba +i sems can sna tsogs bsgyan //

1) plus shaped cross written above bsha.
2) bsha written on next line.
3) plus shaped cross written above na. The two crosses above bsha and na may be meant to indicate the deletion of the intervening material. But line three, unmarked, is also to be deleted.

shes rab gsal ba dpang du *1 med //
gshi mug mun gnag yo su sel //
snang ba +i cos sgo grangs med bstan //
de bas spyi mthud phyag kyang +tshal //

1) next folio begins.

+phrul cen myi +i seng +ge ste //
sku +i mtshan ni dpag du med * //
mtsang thuangs rgyas phyin ying dag //
de bas spyi mthud phyag kyang +tshal // (10)

1) a letter seems to have been erased here.

mam dag + sangs rgyas zhing kun +du //
bstan pa +i nyi ma +od lar shar //
dge ba +i men tog * kha + yang bye //
de bas spyi mthud phyag kyang +tshal //

1) // rgyas * zhing //

rin cen *2 sna tsogs rgyu(la) las byu(ung) //
rin cen po brang brtsegs pa * dag /
dpe legs bzang po sdug mthong ba ste //
Lha rdzashri gyals mtsan +pags par btsugs //
spos dang * men tog car bzhin +bab //

1) looks like gni-rate.

ンha tsogs bskal cen mcoq pa byed //
sangs rgyas zhiung mang sna tsogs nas // *
rgyal sras mang po der +dus shing //
rgyal bse la mcoq pa gsol //

1) @ below line in different hand.

ンha rdzashla re sgrams yang khebs //
ba dan lding bas rabs snang cod //
bskal ldan pad mo mcoq skyes dag //
bse gshags mcoq pyur zhal * du lta //

1) next folio begins here.

sbyin ba mams bceu tsul bzhin du //
+khor sum // dag pas yongs btags pas //
sangs rgyas yon // ten de dag dang //
ram dag zhiung der yongs su grub //

1) written below line.

tsuch khrims mams bceu tsul bzhin du //
+khor * sum dag pas yongs snungs pas //
sangs rgyas yon de dag dang //
ram dag zhiung der yongsu +grub // *
bzod pa ram bcu tshul bzhin du //
+khor sum dag pas yongs psgos2 pas //
sangs rgyas yon * tan de dag dang /
mam dag zhi ding yongs su grub //

(22) 1) it may be that the small vertical line over pa is meant to delete it.

btsan +gru mams bcu tshul bzhin du // *1
+khor sum dag pas brtu(l) brtsams pas //
sangs rgyas yon tan de dag dang //
mam + dag zhi ding der yongs su grub //

(23) 1) next folio begins here.

bsam btsan mams bcu tsul / bzhin du //
+khor sum * dag pas sgoms byas pas //
sangs rgyas yon tan de dag dang /
mam dag zhi ding yongs * su grub //

(24)

shes rab mam bcu tshul bzhin du //
+khor sum dag pas mgon byas pas // *
sangs rgyas yon tan de dag dang //
mam dag zhi ding yongs su grub //

sangs rgyas zhi ding * der skye + dod na //
dkon mcoh gsum gi ri rjes soms1 //
sangs rgyas zhi ding de skyes *2 pa kun //
gser gi mchod sdog bzang dang ldan //

(25) 1) o over su cancelled.
2) next folio begins here.

mtsan rabs sum cu1 rtsa gnyis dang * +cang ba ste //
dpe byad bzang po brgya cu brgyana //
de dag tse ring dpag du med //
skyes bo * pal pa de mye skye /

(27) 1) rtsa (?) written badly and cancelled here.

mgon shes lnga dang ldan ba ste //
sdun giyi gnas mams // gsal bar * dran //
pha rol SEMS kyang mgon du shes //
rdu +phrul mam pas dphag yas ston //

(28)

lha myi * g1 mtha+ yas zhal du las //
+phrul ma cos sgra yang nyan //
bdor gshegs skyabs na // * bder dgur gnas //
+phrul cen mam pas / dag + dgur spyod //

(29) 1) ga written on next line.

mtha yas sangs rgyas *1 kun mcod kyang //
snga dro myi +da+ phyir yang ldog //
so so +i gnas su bde bar bgro // *
sangs rgyas de +i zhabz drung +khor /

(30) 1) next folio starts here.

gang giis mthu cen mtsan thos1 pa / (1)3
sangs rgyas mgon po * rag du mthong //
+cel3 dus bde4 ra gshegs zhal du las //
lung bstan dga+ ba thos par gyur +

(31) 1) written below line in different hand.
2) shad probably added in different hand.
3) a letter erased here.
4) *ra cancelled and erased here; although there is a *tshag, read *tder.

rlabs cen // byang cub sems skyed cing //

dge bcu +khor sun dag spyod de //

(ka)¹ dkon mcog yongs * la mcod byas sna //
mam dag zhing der skye bar +gyur //

1) apparently written and erased; only top of letter visible.

pha rol pyin ba¹ drug rdzogs spyod de // *
tshad myed pa bzhin² bsgoms byas na+ //
mam dag zhing der skye bar +gyur //

sems can kun dang *¹ mthun bsgos na //

rnam dag zhing der skye bar +gyur //

1) cancelled?
2) two letters not quite legible written below line.
3) next folio begins here.

gus pas slobs pon mcod // bkur stie // *
sri zhu pha¹ ma bkur b(s)dis shing
nga rgyal dregs pa yongs spangs na+ //
mam dag zhing der skye bar +gyur //

1) cross after zhu, and added below line.

mchas pa +ți skye bo bs(ny)en bk(u)r (t)e //
dam cos bris shing (mny)a[m] (p)a (da)(ng) //
don rtogs gzhan * la bstan byas na+ //
mam dag zhing der skye bar +gyur //

bslabs pa +ți gnas bshyad mcog / * gis rnas //

nyi ma +ga+ +am tse cing dw bshungs kyang rung //
de ni¹ pa ji bzhin ba thub * bshungs na+ //

1) the vocalization above na is not clear; perhaps i is cancelled and i rewritten?

dus tsigs drug gi nyi ma *¹ +am //
dus cen zla ba gsum dag la //

tsems bskyed tsul khrims dge bsrungs na+ //
mam dag * zhing der skye bar +gyur //

1) next folio begins here.

či ltar bslabs pa blangs pa dag //

ma nyams skyen myed thub bsdam stie // *
či srid +tsho bar bsrung byas na+ //
mam dag zhing der skye bar +gyur //

1) cross after dag, and written below line.

sbyangs pa +ți yon tan sdoms blangs stie //

phyag dar khrud kyê dka+ spyod * cing //
tsul khrims mam dag yongs sbyangs na //
mam dag zhing der skye bar +gyur //

1) cancelled.

dus tsigs drug gi nyi ma *¹ +am //
dus cen zla ba gsum dag la //

tsems bskyed tsul khrims dge bsrungs na+ //
mam dag * zhing der skye bar +gyur //

1) next folio begins here.

či ltar bslabs pa blangs pa dag //

ma nyams skyen myed thub bsdam stie // *
či srid +tsho bar bsrung byas na+ //
mam dag zhing der skye bar +gyur //

1) cross after dag, and written below line.

sbyangs pa +ți yon tan sdoms blangs stie //

phyag dar khrud kyê dka+ spyod * cing //
tsul khrims mam dag yongs sbyangs na //
mam dag zhing der skye bar +gyur //
byang cub shing +drung +ga' +gug pa +i tsul // shing drung pa +i sdoms sbyangsna' //
mam dag / *  

1) This is actually 48b.  
2) +ge cancelled.  
3) sic, no tekeg.  

P. tib. 6  
<recto, folio 9>  

ge'i myin tha dad ma yin zhing //  
blang +door gnyis su myed pa+i cos //  
rang bzhin mam dag bsogs byas na+ // *  
mam dag zhing der skye bar +gyur //

ma skyes cos can' de bzhin gshogs //  
cos mams thams tsam cad bder gshogs bzhin //  
(o)(o)(s) ny(i)dx // cos nyid de la sgrongs byas na //  
mam dag zhing der bar.skye' bar +gyur //  

1) e vowel cancelled.  
2) these two words effaced or erased at end of line, re-written on next line.  
3) 'a-chung cancelled.  

snang ba mtha+ yas mtsan rdzogs so // *  

dpal gyi shes rab kyis bris stc // zhus nas (tsh)ad ma mchis //
rgyal ba de la mcod * pa gsold //

lha rdzas bla res gnam yang khebs //
ba dan ldin bar bas snang chod //
bskal ldan pad mo cog * skyes dag //
dbe gshegs mcod phyir zhal du lta //

sbyin ba rnam bcu tsul bzhin du //
khor gsum dag pas * yongs btang bas //
sangs rgyas yon tan de dag dang //
mam dag zhing der yongs su grub //

(18)

(19)

(20)

(21)

(22)

(23)

(24)
shes rab nam bcu tshul bzhin du //
'khor gsum dag pas mngon byas * na //
sangs rgyas yon tan de dag dang //
mam dag zhing der yongsu grub //

mam dag zhing der skye 'dod na //
dkon * mchog gsum la rjes su soms //
sangs rgyas zhing der skyes pa kun //
gser gyi mdog sdlg bzang dang ldan // *

mtshan rab sum cu gnyis tshang ste //
dpe byad bzang po brgyad cus brgyan //
de dag tshes ring dpag du myed //
skye bo phal pa * der myi skye //

mngon shes lnga dang ldan ba ste //
sngon gyi gnas rna ms gsal bar d(\)an //
pha rol (s)e[ms] (k)ya[ng] * mngon du shes //
rdzu 'phrul mam pa dpag yas ston //

lha myig mt'ha' yas zhing du lta //
'phrul mam chos kyi sgra * yang nyan //
bde gshogs skyabs na bde dgur gnas //
'phrul chen mam pa dga' dgur spyod //

mt'ha' yas sengs * rgyas kun mchod kyang //
sngag dro myi 'da' phyir yang ldog //
so so'i gnas su bde bar bgrod //
sangs rgyas de'i * zhab gtsun 'khor //

(25) gang gis mthu chen mtshan thos pha //
sangs rgyas mgon po rtag du mthong //
'chi dus bde * gshogs zhal yang ston //
lung bstan dga' ba thob par 'gyur //

rlabs chen byang cu bsgs bskyed cing //
dge * bcu 'khor gsum dag spyad ste //
dkon mcog yongs la mchod byas na //
mam dag zhing der skye bar 'gyur //

(26) pha * rol phyin drug rdzogs spyad de //
tshad myed bzhi po bsgom byas shing //
sems can kun dang 'thon bsgos na //
mam * dag zhing der skyes bar 'gyur //

gus par slob dpön mcog bkur te //
sri zhu pha ma bkur btsis shing //
nga rgyal / * dregs pa kun spangs na //
mam dag zhing der skyes bar 'gyur //

(27) mkhas pa'i skye bo bskyed bkur te //
dam chos bris shing * mnyan pa dang //
don rtogs gzhana bstan byas na //
mam dag zhing der skyes bar 'gyur / : /

bslab pa'i gnas brgyad * mchog gi rnam //
nyin 'ga' 'am tsheg cig brsug kyang rung //
dam bcas ji bzhin thub bshrungs na //
mam * dag zhing der skyes bar 'gyur //

(28) dus tshig drug gi nyi ma 'am //

(29) — 90 —

(30) — 91 —
dus chen zla ba gsum dag la //
sems bskyed * tshul khrims dge brungs na //
mam dag zhing der skye bar 'gyurd //

ji ltar bslbs pa blangs pa dag //
ma nyams * skyon myed thub bsdam ste //
ji srin 'tsho bar brung byas na //
mam dag zhing der skye bar 'gyur //

bla myed byang cuh1 bsgrub * pa'i phyir //
mam2 tar sgo gsum 'phags pa dag //
yang dag ji bzhin bsgom byas na //
mam dag zhing der skye bar * 'gyurd //

1) cross after byang, and written below line.
2) a letter (shu?) effaced here.

sbyangs pa'i yon tan sdom blang ste //
phyag dar khydro kyi dka' myad cing //
tsul khrims mam dag yong sbyangs * na //
mam dag zhing der skye bar 'gyur //

thub pas bsngags pa'i rgyal mtshan de //
chos gos mcog gsum bsangs * byas shing //
cog shes zang zing gzhan spangs na //
mam dag zhing der skye bar 'gyur //

ril po'i du shes yongs * spangs te //
nga rgyal mtho ba'i sems myed pas //
phying pa can gyi sdom sbyangs na //
mam dag zhing der skye bar * 'gyurd //

sems can kun la bde phan rgyur //
phyogs mams snang bar bya ba('jii phyir //
bsod snyoms snyoms * par blangs byas na //
mam dag zhing der skye bar 'gyurd //

bla myed sangs rgyas 'thob pa'i phyir //
byang cuh * mcog la myi g-yoi tshuld //
stan cig pa'i sdom sbyangs na //
mam dag zhing der skye bar 'gyur //

chags myed * brkam spangs tsul bcang ste //
myi ldog sa mcog thob pa'i phyir //
phyis myi len pa'i sdom sbyangs na //
mam dag zhing der skye bar 'gyur //

myi'i seng ger gyur pa'i phyir //
ri dags rgyal po seng ge'i tsul //
1) nags * mtha' dgon pa sten byas na //
mam dag zhing der skye bar 'gyur //

1) illegible cancelled (and erased?) letter here.

snying po byang cuh bsgrub pa'i phyir //
byang cuh shing drung * 'dag pa'i tsul //
shing drung pa'i sdom sbyangs na //
mam dag zhing der skye bar 'gyur //

ma zhums skyabs la myi * ren cing //
bla myed byang cuh bsgrub pa'i phyir //
bla gab myed pa'i sdom sbyangs na //
mam dag zhing der skye bar * 'gyurd //

— 92 —

— 93 —
bsam 'das mnyam ba nyid kyì chos //
rtog pa myed par * bsgoms byas na //
mam dag zhung der skye bar 'gyurd //

    1) no shog after la.

chos mams thams cad sgyu ma bzhin //
sgyu ma mams * kyang rang bzhin stong //
rang bzhin nyid ni bsgoms byas na //
mam dag zhung der skye bar 'gyurd //

geg myin * tha dad ma yin zhung //
blang dor gnyis su myed pa'i chos //
rang bzhin mam dag bsgoms byas na //
mam dag * zhung der skye bar 'gyurd //

mtshan ma myed cing skye ba myed //
skyon myed spros pa myed pa ste //
snang ba myed pa'i * chos bsgoms na //
mam dag zhung der skye bar 'gyurd //

ma skyes chos can de bzhin gshegs //
chos mams * kun kyang bde gshegs bzhin //
chos nyid de la bsgoms byas na //
mam dag zhung der skye bar 'gyur // : // *

// tshigs bcad dang po la a myi da phur geg 'bod // 'og ma la gnyis 'bod //

P. tib. 760

....../ sngs *
skya bo phal pa der my(i) skyea / a myi da bur na mo // (27)

1) illegible letter here.
2) written below line.
3) one could also understand this as a double shad, with the first shad also cancelling the preceding nag.

mgon shes lnga dang ldan pa ste / a myi * da bur //
sngun gyis las mam, gsul bar dran / a myi da pur * na mo //
pha rol sems gyang mgon par shes / a myi da bur *
rdzu phrul mams (pa) bdag yang pston / a myi da pur na mo // * (28)

1) illegible cancelled letter here.

pha yas rgyas kun mchod * gyang / a myi da (bu)r //
sngo dro myi da phyir yang iodog / a myi da bur na (m)o / *
so sor gnas su bde bar bgrod / a myi da bur //
sangs rgyas de’i zhabs * du bgod / a myi da bur na mo // (29)

1) illegible cancelled letter here.
2) written below line.

mtha yas rgyas kun mchod 1 * gyang / a myi da (bu)r //
snga dro myi da phyir yang iodog / a myi da bur na (m)o / *
so sor gnas su bde bar bgrod / a myi da bur //
sangs rgyas de’i zhabs * du bgod / a myi da bur na mo // (30)

1) written below line.

gang gis mthu chen mtshan thob pa / a myi da * pur //
sangs rgyas mgon po rag du mthong / a myi(i) da bur na mo //
[chhi] * du(s) bde gshegs pa’ yal yang bas na / a myi da bur //
lung pston d(g)al * pa’ t’hor par gyurd // a myi da bur na mo(//) (31)

1) written below line.
(32) dam * bcas 'ji pzhin thub bsctung na / a myi da pur //
dam tag zhing der s(kye) (bar) * gyurd / a myi da bur na mo //
dus thig dug gi myi ma¹ +am //² a ma da (b)ur /³ *
dus chen zla ba gsun tag la / a myi da pur na mo //
(s)e(ms) bs[ky][o][d] * tshul 'khrims dge bsctung na+ // a m[y][i] [xxx] //
r(a)l(m)dag zhing der * sky'e bar 'gyurd // a myi da (pu)r //
1) written below line.
2) two illegible (cancelled?) letters here.
3) one illegible letter here.

[xxxxxxx]¹ pa'[b][l]ang[s xxx] * a myi da bur //
ma nyams s[ky][e][x xxxxxx]² (bu)r na mo //
[xxx]³ * tso bar gsun[s]gs byas na+ // a myi da pur /
1) middle of the line torn out of MS here.
2) middle of the line torn out of MS here.
3) last line blank; next column begins here.

(33) pha' rol phyin drugs skyod * pa de // a ma da pur //
tshad myed bzhis bo goms byas shing // a my(i) da pur * na mo //
sems can kun dang 'thun bsngos na+ // a myi da bur //
mam dag * zhing der bar gyurd // a myi ma da pur na mo //

(34) gus (b)a'i slos (b)on mcho(g) * (b)k(r)ur¹ de // a myi da bur //
srn² zhus pham³ blur sti shing (a) myi da bur na m(o) *
[nغا] rgyal dreg bs yongs sbang⁴ na'/ a myi da⁵ bur //
mam dag (zh)ing der [s]ky[e] * bar gyurd / a myi da pur na mo //
1) the r beneath ka may have been cancelled.
2) u also written and cancelled.
3) sic: read pha ma.
4) space of about two letters blank.
5) written below line.

(35) mikhas pa'i sgya' po bsnyen pkur de / a * myi da bur //
dam chos dris cing mnyan pa tang // a myi da pur / na mo
don¹ [r][o][g] * gzhain la pstan basas na(') // a myi da bur //
mam dag zhing der sky'e bar g(y)ur(d) * / a myi da pur na mo //
1) illegible letter here, possibly bx.

(36) bulab (b)a'i gnas brgyan m(ch)o[g xxx]s / a my(i) da * pur //
nyn 'pa' +am tshe cig bsctung (gy)a[ng] (r)ong// a m(y)i da b(u)r na mo //

(37) thub pa sngags pa*i * rgyal m(ch)an de+ // a myi da bur //
thshog dge dar 'khrims kyi dka+ sphyad cing // a myi da bur * na mo //
tshul 'khrims nams dag yongs sbyang, na // a myi da bur¹ //
mam * dag zhing der bar 'gyurd // a myi da bur na mo //
1) bu obscured by Bibliothèque Nationale library stamp.

(38) sbyangs pa'i yon tan som blanq ste // * a my(i) da bur //
phyag de dar 'khrims kyi dka+ sphyad cing // a myi da bur * na mo //
tshul 'khrims mams dag yongs sbyang, na // a myi da bur¹ //
mam * dag zhing der bar 'gyurd // a myi da bur na mo //

(39: omitted)

(40) chos gos mchog gsun bcangs byas * shing // a myi da bur na mo //
chos shes brang² zing gzhain (la) s[p]on² // a myi da bur *
mams dag zhing der sky'e par 'gyurd // a myi da bur na mo //

(41)
Pha' rol phyin drugs skyod * pa de // a ma da pur //
Tshad myed bzhis bo goms byas shing // a myi(i) da pur * na mo //
Sems can kun dang 'thun bsngos na+ // a myi da bur //
Rnam dag * zhing der bar gyurd // a myi "ma da pur na mo //
(33)

Gus (b)a'i slobs (b)on mcho(g) * (b)k(6)r\(^3\) de // a myi da bur //
Sni\(^2\) zhus phams\(^3\) bukar sti shing (a) myi da bur na m(o) *
[nga] rgyal dregs ba yongs sbang\(^4\) na+ // a myi da\(^5\) bur //
Rnam dag (zhing der [s]kye\(e\)*) bar gyurd // a myi da pur na mo //
(34)

1) The ‘r beneath ka may have been cancelled.
2) u also written and cancelled.
3) sic; read pha ma.
4) space of about two letters blank.
5) written below line.

Mkhas pa'i sgya\(a\) po bsnyen pkur de // a * myi da bur //
Dam chos dris cing mnyan pa tang // a myi da pur / na mo
don\(^1\) [rd]o[g] * gzhans la pstan basbas na\(\) // a myi da bur //
Rnam dag zhing der skye bar g(y)ur(d) * // a myi da pur na mo //
(35)

1) Illegible letter here, possibly ba.

Bslab (b)a'i gnas brgyan m(ch)o[g xxx]s / a myi(i) da * pur //
Nyn 'ga' +am tshe cig brsung (gya[n]g (r)on\(g\) // a m(y)i da b(u)r na mo //
1) or poorly written zang?
2) la spon written below the line.

rol po'i * ru shos yong spang ste // a myi da pur //
nga rgyal mtho po'i sems * myad bas // a myi da pur na mo //
'phying ba can gyis sbom sbyangs * na // a myi da' bur //
mams dag zhing der skye bar 'gyurd // a myi da * bur na mo //

1) i written and cancelled.
2) written below line.

sens can kun las bde' // snyoms snyoms bar blang byas na * a myi da bur // phan
'gyurd // a myi da pur //
phyog rams snang par pya+1 pa'i * [ph](y)i(t) // a myi da pur na mo //
psod snyoms snyams par blang byas na // a myi da * bur //
rams dag zhing der2 skye bar +gyurd // a myi da bur na mo //

1) * i cancelled.
2) o written above ra and cancelled.

bla myed sangs rgyas th[ob] pa'i (ph)yiir // a myi da bur //
byang chub mchog las myi g-yo + i chul /* (a myi) da [b]ur na mo //
stan cig pa'i stoms sbyangs na / a myi da na pur // *
mams dag zhi_ e der skye bar 'gyur // a myi bur na mo //

1) next column begins here.

chags myed brkam * spang tshu(ld) pcang ste // a myi da bur //
myi lto gs sa mchog thob ba'i phyir /* a myi da bur na mo //
physis myi len pa'i stom sbyang snang // a myi da bur // *
mam dag zhing der skye par 'gyurd // a myi da pur na mo //

myi 'i seng ge 'gyur ba'i * phyir // a myi bur //
gang gi snug mthu chen rchen (n) [xxxx] * a myi ta pur
sangs rgyas (m) gon [p]o rtag du mthong // a myi ta pur
+chi dus bde gshe[x xxxx] * ston // a myi ta pur
lung bstan dgor ba +thob par +gyur // a myi ta pur

1) cross between shads, and a myi ta pur written below the line in a different hand.

rlabs chen byang chub sem[s xxxx] * a myi ta pur
dge bcu khor sum dag spyad de // a myi ta pur
dkon mchog yongs la mchod [xxx] * a myi ta pur
rnam dag zhi'ing der s[kyle] bar 'gyur // a myi ta pur

1) above here, between lines, ka is written.

pha rol phyin drug rdzogs spyad de [xxxx] *
tshad myed bzhis po goms byas shing // a myi ta pur
sems can kun dang mthun bsgos na // a myi [xxx]
[xx] * dag zhi'ing der skye bar +gyur // a m[y][i] ta pur

1) verso begins here.

g(u)s pas slobs pon mchod bkur te // a myi ta pur
sri zhu pha [xxxxxxx] * shing // a myi ta pur
nga rgyal dre[gs] pa yongs spangs na // a myi ta pur
(r) rnam dag zhi'ing der skye (ba)[x xxxx] *

1) one blank space between spa and rgs.
2) we would expect here -r 'gyur // a myi ta pur, but there seems not have been enough space.

mchhas pa+ti skye bo bsnyen bkur te // a myi ta pur
dam chos dris shing mnyan pa dag // a myi ta pur
d(o)[x xxxx] * la bstan byas na+ // a myi ta pur

mam dag zhi'ing der skye bar +gyur // a myi ta pur

bslab pa g(na)[x xxxxxx] * 1 // gi mams // a myi ta+ pur
nyin +ga+ sam // am the chig bsrungs yang rung // a myi ta pur
dam bacas jyi bzhed (thu[b]) * bsrungs na+ // a myi ta pur
rnam dag zhi'ing der skye bar +gyur // a myi ta+ pur

1) folio 761 B begins here.
2) cross after +ga+, and written below the line.

dus tshigs drug gi myi ma +am // a myi ta pur // *
dus chen zla ba gsum dag la // a myi ta pur
sems1 bskyed tshul khrims dag bslungs na // a myi ta pur
rnam dag zhi'ing * der skye bar +gyur // a myi ta pur

1) between sem and s is the binding hole of the MS.

ji lta bsllab pa blangs pa dang // a myi ta pur
ma nyams skyon myed thub b[ts]ams te+ // a myi ta pur
ji ar?id +ts'o bar bsrungs byas na // a myi ta pur
rnam dag zhi'ing der skye bar +gyur // a myi ta pur

bla+ * 1 (ma)2 bla myed byang c[ub bar sgrub pa t'i (ph)yir // a myi ta pur
rnam thar sgo gsum +pags pa dag3 // a myi ta pur
yang dag ji * bzhin sgo[ma] byas na+ // a myi ta pur
rnam dag zhi'ing der skye bar +gyur // a myi ta pur

1) verso begins here.
2) perhaps not cancelled?
3) large circle drawn above gr.

dbyangs pa+t'i yon tan sdom blang ste // * a myi ta pur
phyag dar khrod kyi dka+ spyad cing // a myi ta pur
tshul khrims rnam dag yongs dbyang[s] na // a myi 1 ta pur // *
mam dag zhing der skye bar +gyur //

1) binding hole here.

thub pa bsngags pa'i rgyal mtshan de // a myi ta pur //
chos gos mchog gsum +cha[ng] byas sri // * a myi ta pur //
chos shes zang zing gzan spangs na // a myi ta pur //
mam dag zhing der skye bar +gyur // a myi ta pur //

(40)

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The virtues of Amihai: A Letter from Dumont

Corrections and Additions to


Yoban A Hirk